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### Cephalophore : a chamber opera.

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*University of Louisville*

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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



# CEPHALOPHORE

## A Chamber Opera

By

Chris Kincaid  
B.M. University of Louisville 2013

A Thesis Approved on

April 24, 2015

by the following Thesis Committee

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Thesis Director – Marc Satterwhite

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Krzysztof Wolek

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Kimcherie Lloyd

## ACKNOWLEDGEMENTS

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.

I am also grateful to Dr. Krzysztof Wolek for always demanding that there be a purpose in the creation of art, constantly challenging me when he thought I could do more or better, giving me invaluable experience through opportunities of responsibility, and for his expertise in the realm of both acoustic and electronic composition.

I would also like to acknowledge Ms. Kimcherie Lloyd and Mr. Michael Ramach for their expertise and support during this process of composing a chamber opera. Their guidance and contributions throughout the process of writing the piece were integral to the success of this thesis. Although he was not directly part of my thesis, I would also like to thank Dr. Steve Rouse for his guidance throughout my undergraduate career in preparing for the work at present.

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.

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# 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, Crotales (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.



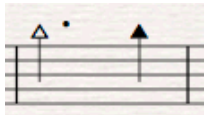
# PERFORMANCE NOTES

All accidentals carry to the end of the bar.

## General:



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

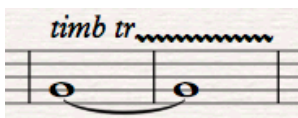


Play Highest Pitch Possible

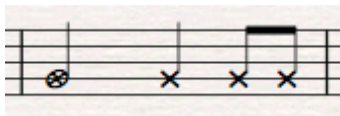


Play these notes within the prescribed rhythm, in any order changing for variety

## Winds and Brass:



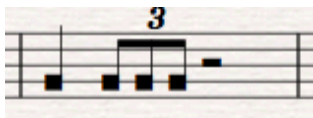
Timbral Trill, shift between two fingerings of the same pitch



Air Sounds, as little pitch material as possible



Key clicks

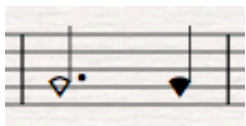


Nonpitched "Tah" sound

## Strings:

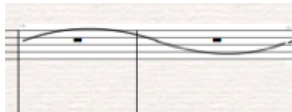


Non-measured. As fast as possible

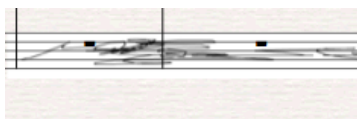


Bow the tailpiece

## 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.

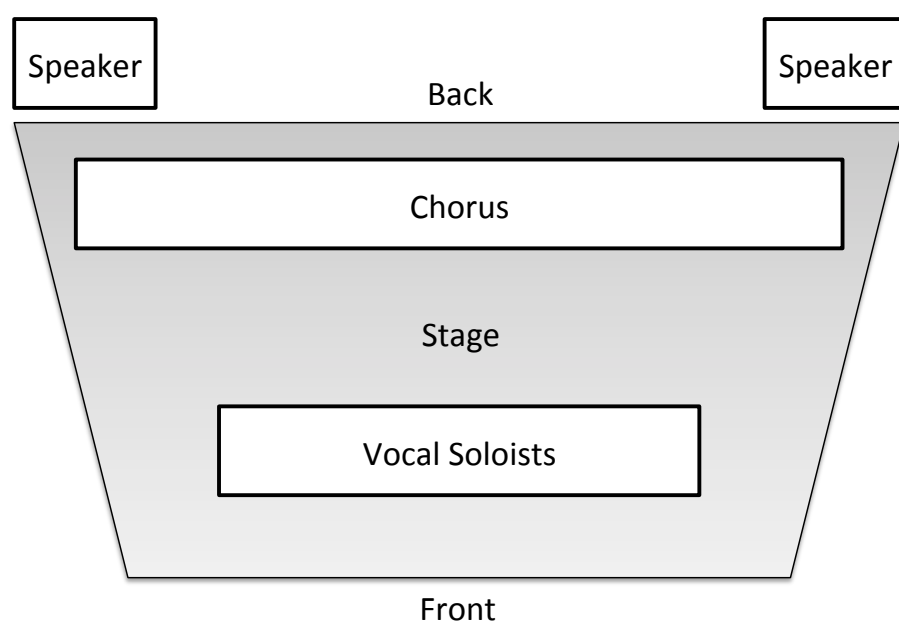
High W.B.

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 Jesu 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, Jesu 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 saecula. Deum de Deo, lumen de lumine, Deum verum de Deo vero, Genitum non factum, consubstantialem 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, iudicare vivos et mortuos: cujus 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 Bb

Bassoon

Horn in F

Trumpet in C

Trombone

Unpitched Percussion

1 Player

Crotales

Soprano

Alto

Tenor

Baritone

Electronics

Piano

Violin I

Violoncello

For pedal tones: pitch does not need to be centered

*n* *mp* *ppp* *ppp*

*n* *p* *n* *ppp* *p* *pp* *mp*

*8<sup>vb</sup>*

*ff*

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

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

*n* *p* *f*

$\text{♩} = 100$

*n* *p* *pp*

A

Fl. 1 / Picc. *air sound* *p* *fff*

Fl. 2 *air sound* *p* *fff*

Ob. *air sound* *p* *fff*

Cl. *air sound* *p* *fff*

Bsn. *air sound* *p* *fff*

Hn. *air sound* *p* *fff*

C Tpt. *air sound* *p* *fff*

Tbn. *pp* *pp* *ff* *n* *fff* *n*

(8)-----

Unp. Perc. *stick scrape* *(strike)* *p* *fff*

Perc.

Crot.

S. *(gasp)* *p* *ff* *hhhaaaahh!*

A. *(gasp)* *p* *ff* *hhhaaaahh!*  
em - pire, or face\_ the pun-ish - ment of death.

T. *(gasp)* *p* *ff* *hhhaaaahh!*

Bar. *(gasp)* *p* *ff* *hhhaaaahh!*

CHORUS MEMBER:  
After years of persecution by the

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

Elec.

Pno. *p* *ff* *fff*

Vln. 1

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

(8)-----

A



Fl. 1 / Picc. *f* key clicks 5

Fl. 2 *f* key clicks 3 5

Ob. *f* key clicks 3 5 3 3

Cl. *f* key clicks 5

Bsn. *f* key clicks 3 3

Hn.

C Tpt. Pedal tones:  
Variate order of these pitches.  
Do not worry about centering pitch  
*pp* *mf* *p* 5 7 5 *pp* *f* *p* *p*

Tbn.

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

Perc. *n* *p*

Crot.

hand of the Roman Emperor Decius, a once vibrant Christian community in the city of Lutetia

S.

A.

T.



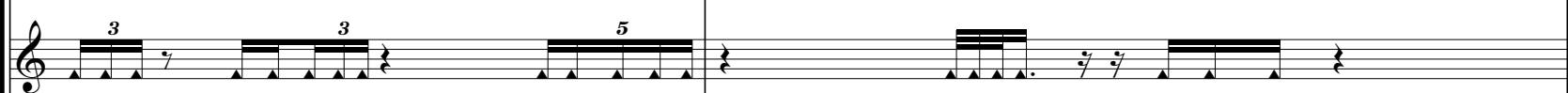


Bar.

Elec.


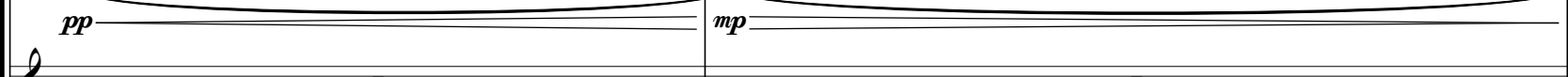
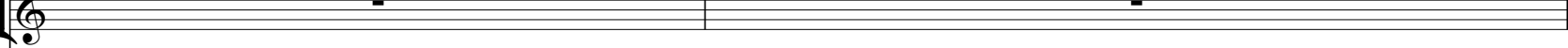
Pno.

Vln. 1 *p*

Vc.


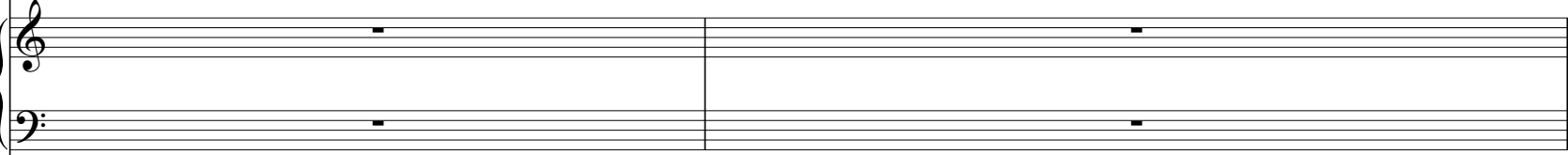
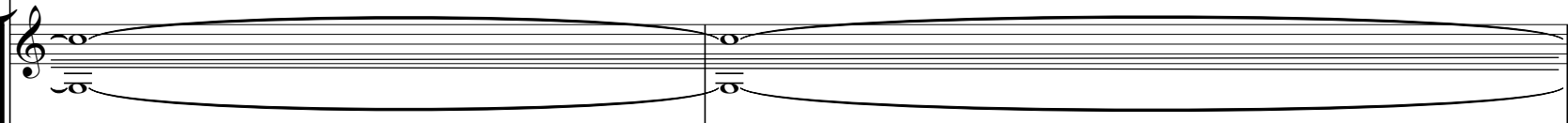
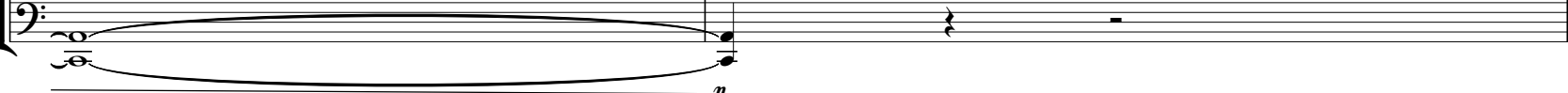
Fl. 1 / Picc.    
 Fl. 2    
 Ob.    
 Cl.    
 Bsn. 

Hn.    
 C Tpt.    
 Tbn. 

Unp. Perc.    
 Perc.    
 Crot. 

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

S.    
 A.    
 T.    
 Bar. 

Elec.    
 Pno.    
 Vln. 1    
 Vc. 

Fl. 1 / Picc. 

Fl. 2 

Ob. 

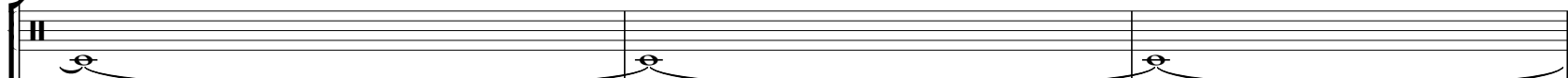
Cl. 

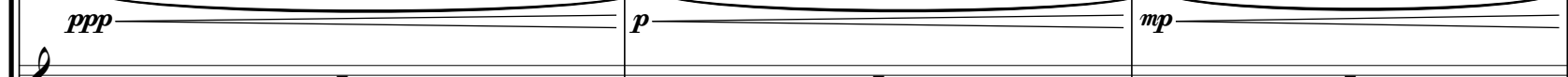
Bsn. 

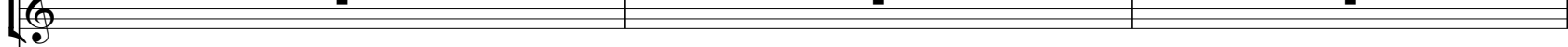
Hn. 

C Tpt. 

Tbn. 

Unp. Perc. 

Perc. 

Crot. 

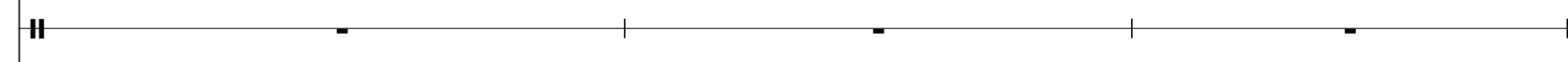
*sacrifices to the Emperor as a sign of their loyalty. Pope Fabian responded by sending Denis to re-Christianize the Gauls.*

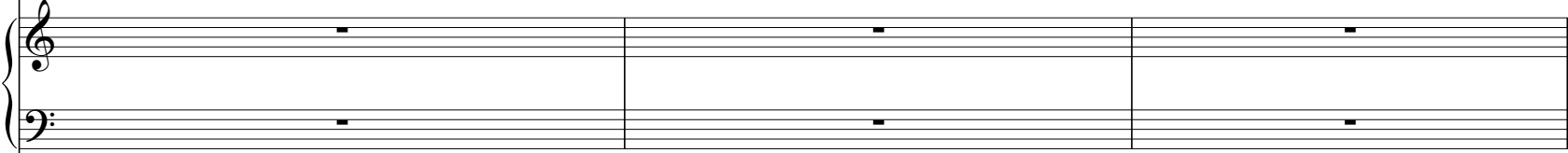
S. 

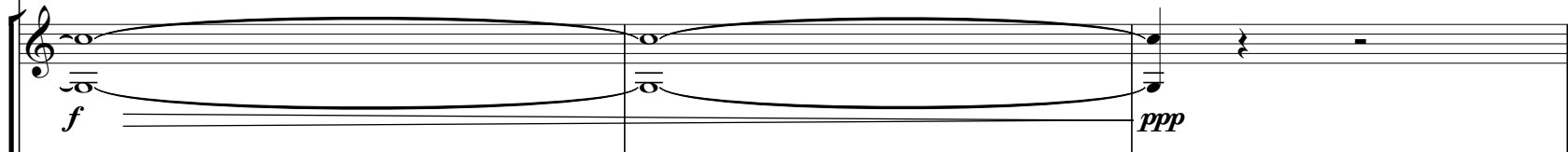
A. 

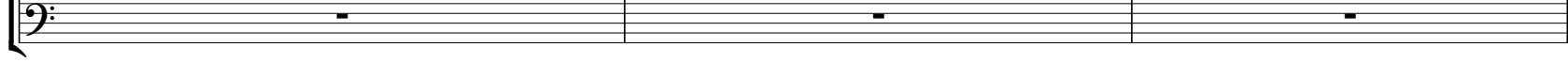
T. 

Bar. 

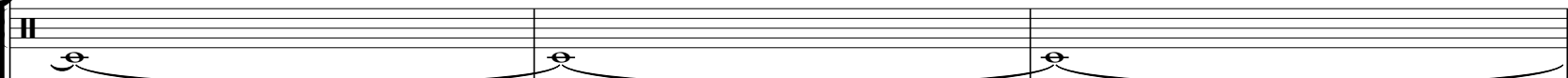
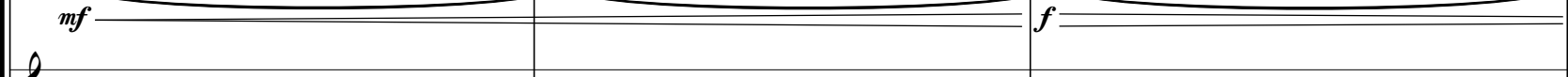

Elec. 

Pno. 

Vln. 1 

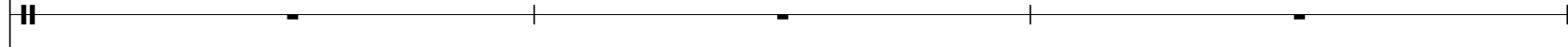
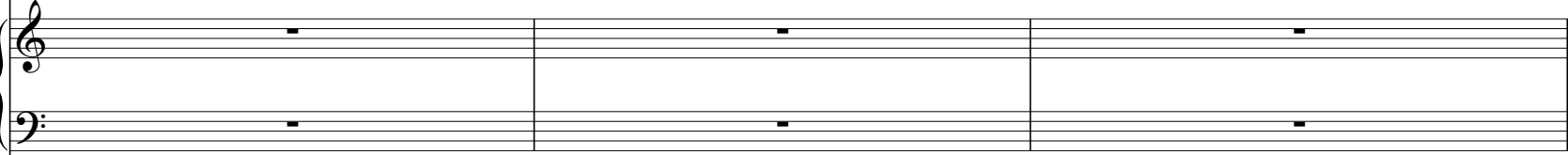
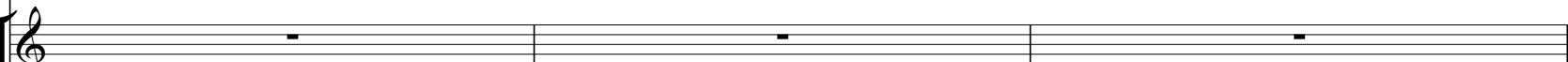
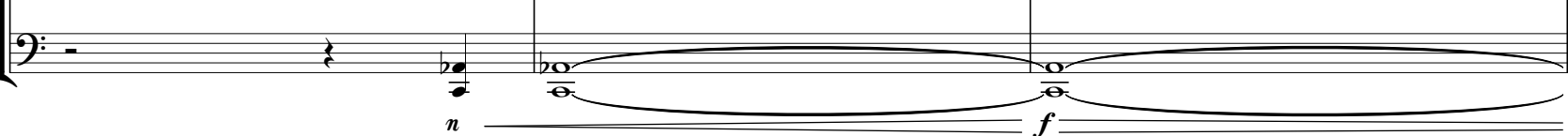
Vc. 

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

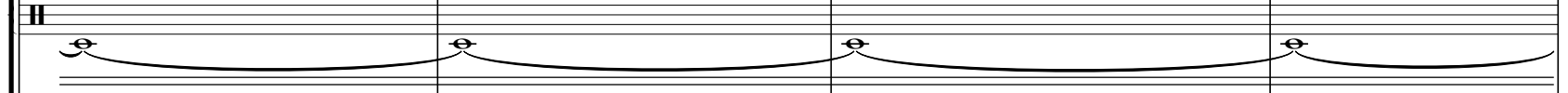
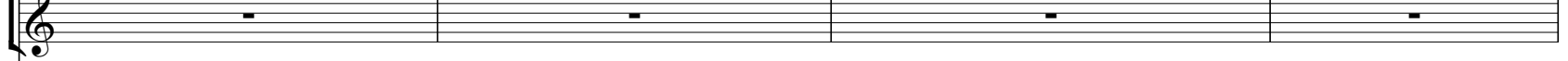
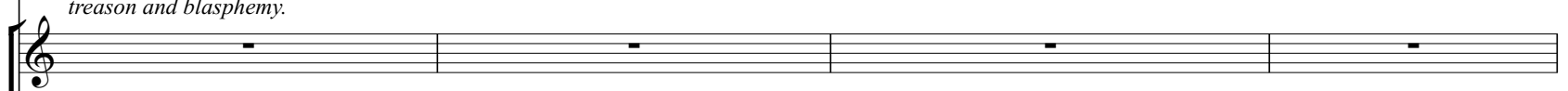
Unp. Perc.    
 Perc.    
 Croc. 

*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. 


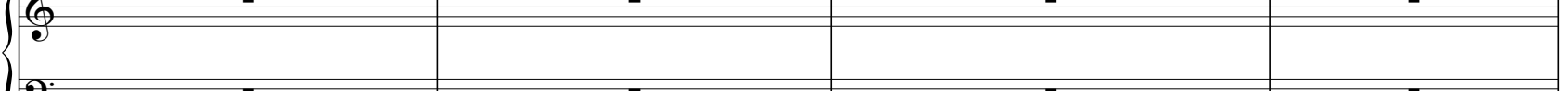
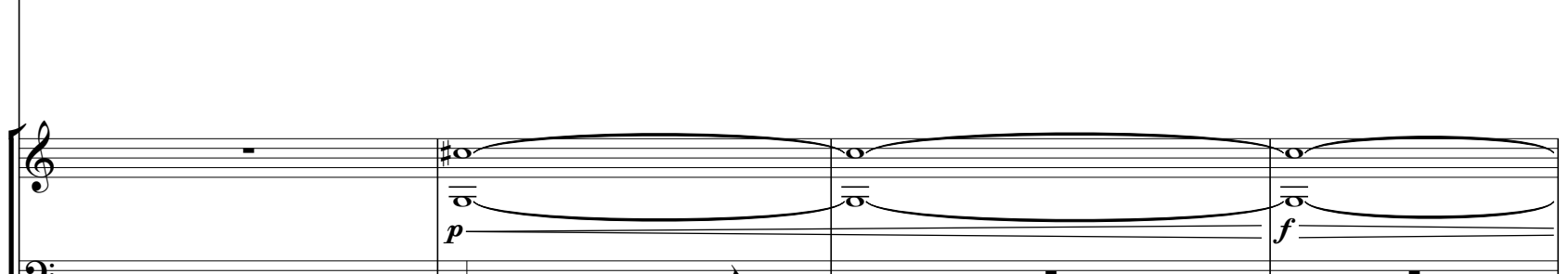

Elec.    
 Pno.    
 Vln. 1    
 Vc. 

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

Unp. Perc.    
 Perc.    
 Croc. 

*treason and blasphemy.*

S.    
 A.    
 T.    
 Bar. 

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.

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

Denis slowly rises up from the chopping block.

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.

(chorus)

*f*

3

3

Ky - ri - e

Elec.

Pno.

Vln. 1

Vc.

*n*

Fl. 1 / Picc. *p* *mf*

Fl. 2 *p*

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn. *st. mute* *ppp*

Unp. Perc.

Perc.

Crot.

S. (chorus)

A.

T.

Bar. e - - lei

Elec.

Pno. *ppp* *f*

Vln. 1

Vc.



Fl. 1 / Picc. *p* 5

Fl. 2 7 3 3 3 5 3

Ob.

Cl. *pp* 5

Bsn. *p* 7

Hn. *ppp* *mp* *p*

C Tpt.

Tbn. *mf* *p* *pp*

Unp. Perc.

Perc.

Crot.

S. *f* (slow gliss.)  
Chris - - - - - te e -

A. (chorus) *f*  
Chris - - - - - te.

T.

Bar. son.

Elec.

Pno. *mf* *pp*

Vln. 1

Vc.

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

hand-mute gliss

*pp* *mp* *n*

*mf* *p*

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

lei son. e - lei

e - lei son.

*f*

Ky - ri e

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.

wood handle of plastic mallets

pp

son.

lei son. lei

Ky - ri e e

Elec.

Pno.

Vln. 1

Vc.

p

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

ball of plastic mallets

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

Elec.

Pno.

Vln. 1

Vc.

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

Fl. 2 *f*

Ob.

Cl. *pp* 3 3

Bsn. *p* *f* *p*

Hn. *p* 3 3

C Tpt. *p* 3 3 3 3

Tbn. *p* 3 3 3 3

Unp. Perc.

Perc.

Crot. *pp* *ff*

S. *ff*

A. *ff*

T.

Bar. *ff*

Elec.

Pno. *p*

Vln. 1 *ppp*

Vc. *ppp*

C

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.

62

*p* 7 *ff* *tr* 7 *no slur* 7

*p* 7 *ff* *tr* 7 *no slur* 7

*p* 5 *ff* 5 *no slur* 5

*p* 5 *ff* 5 *no slur* 5

*ff*

lip gliss *ff* 7

lip gliss *ff* 5 (non-pitched "tah" sound) *p*

*ff*

62

*pp* *ff* *ff* *f*

Glo - ri - a Glo - ri - a in ex-cel-sis De-o.

*pp* *ff* *ff*

Glo - ri - a Glo - ri - a

*pp* *ff* *ff*

Glo - ri - a Glo - ri - a

[Stage cue] BODY STANDS UP

62

*ff* *f*

*ff* *tr* *ff*

7 5

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

(non-pitched "tah" sound)

*pp*

*p*

*pp*

*p*

*3*

*3*

*p*

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

Et in ter-ra pax

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

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...

*3*

*f*

*3*

*f*

*3*

*mp*

*3*

*3*

*f*

*3*

*3*

Elec.

Pno.

Vln. 1

Vc.

*ppp*

*f*

*pp*

*ppp*

*f*

*p*

*ppp*

*f*

*p*

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

(non-pitched "tah" sound)

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

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

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

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.

Vln. 1

Vc.



Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

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.

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

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

Elec.

Pno.

Vln. 1

Vc.

ff p f p

Fl. 1 / Picc.

Fl. 2  
*mf* *ppp* *ppp* *mp*

Ob.

Cl.

Bsn.  
*mf* *ppp*

Hn.

C Tpt.

Tbn.

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 -

Elec.

Pno.

Vln. 1  
*p* *f*

Vc.  
*f* *p*

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

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

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

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

plastic mallets

*ppp* *mf* *ff* *ppp* *f* *mf*

Elec.

Pno.

Vln. 1

Vc.

*ppp* *f* *ppp* *ff* *p* *ff* *p*

Fl. 1 / Picc. *3* *3*

Fl. 2 *3*

Ob. *3* *3*

Cl. *3*

Bsn. *p* *mf* *f*

Hn. *ff* *f*

C Tpt.

Tbn. *f*

Unp. Perc. Snare Drum: Slow swirling w/ brush

Perc. Bass Drum: Fast & erratic scratching w/ finger nails

Crot.

S. *f* *f*

A. *f* *f*

T.

Bar. *f* *f*

Cum Sanc - to Spi - ri - tu

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

Cum Sanc - to Spi - ri A - men.

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.

Pno. *p*

Vln. 1 *pp* *f* *n* *pp* *col legno tratto*

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

E

102 ♩ = 110

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

102

Perc.

Crot.

S.

A.

T. *p* (Dennis) *f* *p*

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.

102

Elec.

Pno.

E

♩ = 110

Vln. 1

Vc.

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

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

Ob. *ff* *pp*

Cl. *ff* *pp* *p* *f* *p*

Bsn. *ff* *pp* *p* *f* *p*

Hn. *ff* *pp*

C Tpt. *ff* *pp*

Tbn. *ff* *pp*

8<sup>vb</sup>

Unp. Perc. *ff* *pp*

Perc.

Crot.

S. (Laertia) *fff*  
 No! No, you're dead! Get a-way from us!

A.

T. *8*  
 me."

Bar. (Lubrius) *f*  
 How could you? Don't you see his mir - a - cles? He

Elec.

Pno. *ff* *pp* *p*

ord.

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

Vc. *ff* *p* *f*

5

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

*pp*

*f*

*pp*

*f*

*pp*

*f*

*p*

*mf*

*p*

open

3

3

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

*f*

What good is your sav - ior if you sac - ri - fice your own fam - i - ly? —

was try - ing to show us the way. —

Elec.

Pno.

Vln. 1

Vc.

*p*

*ppp*

*p*

*pp*

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

Does-n't you own scrip-ture say "But if a - ny pro - vide not for his own,

But if a-ny pro-vide not for his

Elec.

Pno.

Vln. 1

Vc.

F



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. 

Fl. 1 / Picc. *pp* *mf* *pp*

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

Ob. *pp* *f*

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

Bsn. *pp* *f*

Hn. *pp* *f*

C Tpt.

Tbn. *p*

Unp. Perc.

Perc.

Crot.

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

A.

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

Bar. his own, \_\_\_\_\_ and es-pe-cial-ly for those of his own

Elec.

Pno. *pp* *pp* *f*

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

Vc. *pp* *pp* *f*

147

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

147

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

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

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

house,

147

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.

house,

un-be - liev- er."

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

trem rit. f

G

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

- ness!

Elec.

Pno.

Vln. 1

Vc.

Fl. 1 / Picc. *pp* *ff*

Fl. 2 *ff* 3 3

Ob. *tr* *ff*

Cl. *poco tenuto*

Bsn. *ff* 5 *ff* 5

Hn. *f*

C Tpt. *mf* 5

Tbn. *pp* *poco tenuto*

Unp. Perc.

Perc.

Crot. 3 3 3

S.

A.

T.

Bar.

Elec.

Pno. *f* 3 3 *8va*

Vln. 1

Vc. *f* 3 3 3

166 H 33

Fl. 1 / Picc. *mf* *ff*

Fl. 2 *mf* *ff*

Ob. *ff* *f* *ff*

Cl. *ff* *f* *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

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

Tbn. *ff* *f* *ff*

166

Unp. Perc. *pp* *ff*

Perc. *pp* *ff*

Crot. *ff* *pp* *ff*

S. *ff*

A.

T.

Bar.

Laertia tries to push Lubrius,  
ends up falling down herself.

166 H

Elec.

Pno. *ff*

Vln. 1 *f* arco

Vc. *ff* *f* arco

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

Fl. 2 *mf* *p* *f*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

C Tpt. *ff*

Tbn. *ff*

Unp. Perc. *ff*

Perc. *ff*

Crot. *ff*

S. a fool! \_\_\_\_\_

A.

T.

Bar.

Elec.

Pno. *ff*

Vln. I *ff*

Vc. *ff*



174

I

35

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

174

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

174

Elec.

Pno.

Vln. 1

Vc.

Musical score for woodwinds and brass. Fl. 1 / Picc. has a melodic line with a *pp* dynamic. Fl. 2 has a sustained note with a *pp* dynamic. Ob. has a melodic line with a *pp* dynamic. Cl. has a trill (tr) and a sustained note with a *pp* dynamic. Bsn. has a melodic line with a *pp* dynamic. Hn. has a melodic line with a *pp* dynamic. C Tpt. has a melodic line with a *pp* dynamic. Tbn. has a melodic line with a *pp* dynamic.

Musical score for woodwinds and brass. Hn. has a melodic line with a *pp* dynamic. C Tpt. has a melodic line with a *pp* dynamic. Tbn. has a melodic line with a *pp* dynamic.

Musical score for percussion. Unp. Perc. has a sustained note with a *ppp* dynamic. Perc. has a tremolo (trem rit.) and a sustained note with a *ppp* dynamic. Crot. has a melodic line with a *pp* dynamic.

Vocal score for Soprano (S.). The lyrics are: "He was a hyp-o - crite, he would have\_ let us\_ all". The dynamics are *p* and *mp*. The vocal line includes a triplet of eighth notes.

Musical score for piano. Pno. has a complex texture with multiple layers of notes. Dynamics include *f*, *pp*, *mp*, and *pp*. There are triplets in both hands.

Musical score for strings. Vln. 1 and Vc. have melodic lines with triplets. A section marker 'I' is present above the strings.

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

*mf*

*mf*

*mf*

*mf*

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

— be killed.

*f*

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

Elec.

Pno.

Vln. 1

Vc.

*f*

*f*

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

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

Elec.

Pno.

Vln. 1

Vc.

Fl. 1 / Picc.

Fl. 2 *pp*

Ob. *pp*

Cl. *pp*

Bsn. *pp*

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

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

A.

T.

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

Elec.

Pno.

Vln. 1 *pp*

Vc. *pp*

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

Lu-bri-us Killed... killed. Lu-bri-us Killed

How has the faith ful ci-ty be-come a har - lot It was full of jus-tice; right-cous-ness lodged in it;

ness... your whole life

Elec.

Pno.

Vln. 1

Vc.

Fl. 1 / Picc. *p*

Fl. 2 *pp* *mp* *p*

Ob. *mp* *p*

Cl. (8) *f* *6*

Bsn. *mp* *p*

Hn. *p*

C Tpt. *p*

Tbn. *pp* *mp* *p* slide vib. narrow, fast

Unp. Perc. **H**

Perc.

Crot.

S. *f*

A.

T. *3*  
but now mur-der-ers... Your sil-ver has be - come dross, your wine mixed with wa - ter. Your

Bar. *p* *f* *p*  
your whole life dark - ness.

Elec. **H**

Pno. *p* *mf*

Vln. 1

Vc. *pp* *mp*

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

Unp. Perc. Perc. Croch. S. A. T. Bar.

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.

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

dark - ness.\_\_\_\_

killed... Lu-bri-us Killed\_\_\_\_

Elec.

Pno.

Vln. 1

Vc.



Fl. 1 / Picc. *p*

Fl. 2 *mp* *> p* *p*

Ob. *pp* *mp* *p*

Cl. *pp* *mp*

Bsn.

Hn. *p*

C Tpt. *p*

Tbn. *mp* *> p* *pp*

Unp. Perc.

Perc.

Crot.

S. *ff* *mp* *f*

killed. killed. Lu-bri-us killed

A.

T. *3* *3* *3*

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

Elec.

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

Vln. 1 *p*

Vc. *pp* *mp* *p*

K

Fl. 1 / Picc. *mf* 6 *p* *f* *p* *f*

Fl. 2 *mf* 6 *p* *f* *p* *f*

Ob. *mf* 3 *p* *mf* *p* *f*

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

Bsn. *mf* 3

Hn. *mf* *mf* *mf* *sempre*

C Tpt. *mf* 3 *mf* *sempre*

Tbn. *mf* 3 *p*

Unp. Perc. *p* *pp* *ff* *pp* *ff*

Perc. *p* *pp* *ff* *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. *mp* *f*  
 your whole life dark - ness.

Elec.

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

Vln. 1 *p*

Vc. *p*

K

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

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

Ob. *p* *f* *p* *f*

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

Bsn. *f*

Hn. *f*

C Tpt. *f*

Tbn. *pp* *f* *p* *f*

Unp. Perc. *pp* *ff* *ff* *pp* *ff*

Perc. *pp* *ff* *ff* *pp* *ff*

Crot.

S. *mp* *f* *ff*  
 killed... Lu - bri - us Killed... No!

A.

T. *f*  
 8 oaks which you have de - si - red, and you shall be em-bar-rased for the gar - dens that you have cho - sen.

Bar. *mf* *ff*  
 your whole life dark - ness...

Elec.

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

Vln. 1 *ff*

Vc. *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.

No,

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.

you've got to see... We have to change. 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.

You're no\_\_ bet - ter than\_ he... Sel - fish! He should have just made the

was right!\_

Elec.

Pno.

Vln. 1

Vc.

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

*f* *pp*

*f* *p*

Unp. Perc.

Perc.

Crot.

S.

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

A.

T.

Bar.

*mf*

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

Elec.

Pno.

Vln. 1

Vc.

*p < f* *pp* *f* *pp*

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

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

*f* *p*

*p* *mf* *pp*

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

*f* *p* *ff*

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

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

Elec.

Pno.

Vln. 1

Vc.

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

*f* *pp* *ff*

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



Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

could see\_ You can't see it ei-ther. The lord\_ is the key to com-pas - sion\_ and love

half spoken *p* *f*

sung

Elec.

Pno.

Vln. 1

Vc.

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Detailed description: This block contains the musical notation for five woodwind instruments. Flute 1/Picc. is mostly silent. Flute 2 plays a triplet of eighth notes (f) followed by a half note (p). Oboe plays a triplet of eighth notes (f) followed by a half note (p). Clarinet plays a half note (f) followed by a half note (p) and a quarter note. Bassoon is silent.

Hn.

C Tpt.

Tbn.

Detailed description: This block contains the musical notation for three brass instruments. Horn is silent. Trumpet plays a triplet of eighth notes (p) followed by a half note (pp). Trombone is silent.

Unp. Perc.

Perc.

Crot.

Detailed description: This block contains the musical notation for three percussion instruments. Unpitched Percussion has a 'scrape' mark. Percussion is silent. Crotales play a triplet of eighth notes (mf) followed by a quarter note.

S.

A.

T.

Detailed description: This block contains the musical notation for three vocal soloists (Soprano, Alto, Tenor), all of whom are silent in this section.

Bar.

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

Detailed description: This block contains the musical notation for the Baritone voice part with lyrics. The lyrics are: "and jus - tice. For God so loved the world, that he gave his on - ly be-got-ten Son,". The music includes triplets of eighth notes.

Elec.

Pno.

Detailed description: This block contains the musical notation for Electronics and Piano. Both are silent in this section.

Vln. 1

Vc.

Detailed description: This block contains the musical notation for Violin 1 and Viola. Violin 1 is silent. Viola plays a rhythmic pattern starting with a forte (f) dynamic and ending with a piano (p) dynamic.

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

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.

Elec.

Pno.

Vln. 1

Vc.

Fl. 1 / Picc. *f*

Fl. 2 *f*

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *p*

C Tpt. *p* *f*

Tbn. *f*

Unp. Perc.

Perc.

Crot. *f*

S. *ff*

A.

T.

Bar. *ff*

Ev-er - last - ing life? What are you talk - ing a-bout? He's the rea - son she died! \_\_\_\_\_

life." \_\_\_\_\_ life." \_\_\_\_\_ life." \_\_\_\_\_

Elec.

Pno. *f*

Vln. 1

Vc. *ff* *p* *pp*

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

rub superball

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

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

li - - - - - ife!

Elec.

Pno.

Vln. 1

Vc.

*f* *p*

Fl. 1 / Picc. *timbral trill* *air sound, no pitch*  
*p* *f* *mp*

Fl. 2 *air sound, no pitch*  
*p* *f* *mp*

Ob. *air sound, no pitch*  
*p* *f*

Cl. *air sound, no pitch*  
*p* *f*

Bsn. *n* *f* *n* *ff* *p*

Hn. *air sound, no pitch*  
*p* *f*

C Tpt. *air sound, no pitch*  
*p*

Tbn. *f* *pp* *f* (bent)

Unp. Perc. *rub superball*  
*mp*

Perc. bowed

Crot. *f* *ff* *ff*

S. *3* *3* *3*  
 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* *7*

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*

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

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

Tbn. *ff*

Unp. Perc. rub superball

Perc. *f*

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.

Bar.

Elec. *ff*

Pno.

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

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

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

Fl. 2 *p* *f* *n*

Ob. *ff* *p* *f*

Cl. *ff* *p* *f*

Bsn. *5* *5* *n*

Hn. *ff* *p* *f*

C Tpt. *ff* *p*

Tbn. *ff* *n*

Unp. Perc. -

Perc. -

Crot. -

S. *3*  
to his God in-stead of sac-ri-fic-ing to De - ci-us. That's greed.

A. -

T. -

Bar. *f*  
I'm not

Elec. - *n*

Pno. *n*

Vln. 1 *p* *f* *n*

Vc. *p* *f* *n*

O



Fl. 1 / Picc. \_\_\_\_\_

Fl. 2 \_\_\_\_\_

Ob. \_\_\_\_\_ *n*

Cl. \_\_\_\_\_ *n*

Bsn. \_\_\_\_\_

Hn. *n* *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. *f*

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

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

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

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

Elec.

Pno.

Vln. 1

Vc.

Flute

Fl. 1 / Picc. *f* ord. 7

Fl. 2 *f* ord. 7

Ob.

Cl.

Bsn.

Hn. *n* *mf* *n* *mf*

C Tpt. *n* *mf* *n* *mf* ord.

Tbn.

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar. *f* *p* *f* *mp* *p* *mf* *p* *f* *f* *f* *f*

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! —

Elec.

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

Vln. 1 *f* *p* *f* *p* *mf*

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

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

ord. *p* 5 *f* 3 *f*

ord. *p* 3 *f*

timbral trill *f*

7 *pp*

*n* *f* 3 *f* 3 *n*

*f*

Unp. Perc.

Perc.

Crot.

*p* 3 3 3 3 *mf* 3 3 *f* 3 3 3 3

S.

A.

T.

Bar.

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

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

Laertia again pushes him violently

Elec.

Pno.

3 3 5 7

Vln. 1

Vc.

*n* *p*

342 63

Fl. 1 *pp* *f* *p* *pp*

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

Ob. *f* *mp*

Cl.

Bsn. *p* timbral trill

Hn. *p*

C Tpt. *p* air sound, no pitch *p*

Tbn. *ff*

342

Unp. Perc. *pp* *f* *pp*

Perc.

Crot.

S. *ff*  
 You have no i - dea what you're tal-king a - bout. I'm try - ing to save you,

A.

T.

Bar.

342

Elec.

Pno. *ff* *pp*

Vln. 1 *pp*

Vc. *p*

346

Fl. 1: *f* > *p* (measures 1-2), *pp* < *f* > *p* (measures 3-4)

Fl. 2: *f* < *pp* (measures 1-2), *p* < *f* < *pp* (measures 3-4)

Ob.: -

Cl.: -

Bsn.: timbral trill (measures 1-2), *pp* (measures 1-2)

Hn.: air sound, no pitch; *p* (measures 1-2), *f* (measures 3-4), *mp* (measures 5-6), *ff* (measures 7-8)

C Tpt.: *f* (measures 1-2), *mp* (measures 3-4), *ff* (measures 5-6), *p* (measures 7-8)

Tbn.: -

346

Unp. Perc.: *f* (measures 1-2), *pp* (measures 3-4), *f* (measures 5-6), *pp sub* (measures 7-8)

Perc.: -

Crot.: -

S.: save us, like you and your fa - - ther ne - ver did. *fff* scream (measure 8)

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* (measures 1-2), *f* (measures 3-4), *pp* < *f* < *p* (measures 5-6)

Vln. 1: *f* > *p* (measures 1-2), *pp* < *f* > *p* (measures 3-4)

Vc.: *f* < *pp* (measures 1-2), *p* < *f* < *pp* (measures 3-4)

Q

351

Fl. 1: *pp* *f* *p*

Fl. 2: *p* *f* *pp*

Ob.:

Cl.:

Bsn.:

Hn.: *p* *f* *ff* *p*

C Tpt.: *f* *ff* *p*

Tbn.: *fff* *f*

351

Unp. Perc.: *ff* *pp subito*

Perc.:

Crot.:

S.: *fff* *fff*  
 Why can't you see that? I had him killed for

A.:

T.:

Bar.: *fff* *ff*  
 La - er - tia, stop! stop! La - er - tia, stop!

Laertia continues to bash it into Lubrius's head.

351

Elec.:

Pno.: *f* *pp* *f* *p* *f*

Q

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

Vc.: *p* *f* *pp*

356

Fl. 1: *pp* *f > p* *pp* *ff > p*

Fl. 2: *p < f* *pp* *p < f* *pp*

Hn.: *f* *n*

C Tpt.: *f* *n* *p*

Tbn.: *fff* *ff* *f* *mp*

Unp. Perc.: *ff* *pp sub*

Crot.: *ff* *pp sub*

S. *you!*

A.

T.

Bar.: *mf* *p*

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* *pp* *f > p*

Vc.: *p < f* *pp* *p < f* *pp*

356

Elec.

Pno.: *pp* *f* *p* *f* *pp* *f* *p*

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

Vc.: *p < f* *pp* *p < f* *pp*



Fl. 1. *pp* *ff > p* *pp* *ff > p*

Fl. 2. *p < f* *pp* *p < f* *pp*

Hn. *f* *mp* *ff* *n*

C Tpt. *f* *mp* *ff* *n*

Tbn. *p* *fff*

Unp. Perc. *fff*

Perc. *fff*

Crot.

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

S. (chorus) *n* *pp*  
(ah...)

A. (chorus) *n* *pp*  
(ah...)

T. (chorus) *n* *pp*  
(ah...)

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

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.

Elec.

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

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

Vc. *p < f* *pp* *p < f* *pp*

Fl. 1  
Fl. 2  
Ob.  
Cl.  
Bsn.

Hn.  
C Tpt.  
Tbn.

Unp. Perc.  
Perc.  
Crot.

T.  
S.  
A.  
T.  
Bar.

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

Elec.  
Pno.

Vln. 1  
Vc.

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

T.

*p* *f*

—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*

Elec.

Pno.

Vln. 1

Vc.

*pp* *f* *pp* *f*

Fl. 1  
Fl. 2  
Ob.  
Cl.  
Bsn.

Hn.  
C Tpt.  
Tbn.

Unp. Perc.  
Perc.  
Crot.

T.  
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.  
Musical staff for Soprano with a note marked 'n'.

A.  
Musical staff for Alto with a note marked 'n'.

T.  
Musical staff for Tenor with notes marked 'n' and 'mf'.

Bar.  
Musical staff for Baritone with notes marked 'n' and 'mf'.

Elec.  
Pno.

Vln. 1  
Vc.  
Musical staves for Violin 1 and Viola with dynamics *pp* and *f*.

394

71

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

394

Unp. Perc.

Perc.

Crot.

T.

S.

A.

T.

Bar.

— 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:

394

Elec.

Pno.

Vln. 1

Vc.

401

S

Fl. 1 *p* *pp < f*

Fl. 2 *p* *pp < f*

Ob. *p* *pp < f*

Cl. *p* *pp < f*

Bsn. *p* *> n pp < f*

Hn.

C Tpt.

Tbn.

401

Unp. Perc.

Perc.

Crot.

T. *mp* *p* *f*  
 yea when you make ma-ny pray-ers, I will not hear: your hands are full\_ of blood. Wash you, make your-self

S. *p* (Laertia) *pp* *f*  
 What? What have I done? I killed him.

A. *p*

T.

Bar.

Laertia stops sobbing and looks up again at Denis.

401

Elec.

Pno. *p* *pp* *pp < f*

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

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

S

410

73

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

410

Unp. Perc.

Perc.

Crot.

T.

S.

A.

T.

Bar.

clean; put a-way the e - vil of your do - ings from be-fore my eyes; \_\_\_ cease to do e - vil;

Oh my god \_\_\_ I killed him. Why? Right - eous-ness? \_\_\_ Pride? What have I

410

Elec.

Pno.

Vln. 1

Vc.

418

Fl. 1  
Fl. 2  
Ob.  
Cl.  
Bsn.

Fl. 1: *f* *pp* *f* *pp* *f* *pp* *pp* *f* *pp*

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

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

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

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

Hn.  
C Tpt.  
Tbn.

418

Unp. Perc.  
Perc.  
Crot.

T.  
S.  
A.  
T.  
Bar.

T. *p* Learn to do good; *pp* seek jus- tice, *pp* 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

418

Elec.

Pno.  
Vln. 1  
Vc.

Pno.: *pp* *f* *p*

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

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



Fl. 1  
Fl. 2  
Ob.  
Cl.  
Bsn.

Hn.  
C Tpt.  
Tbn.

Unp. Perc.  
Perc.  
Crot.

T.  
S.  
A.  
T.  
Bar.

judge the fa-ther less, plead for the wi dow. plead for the wi-dow. plead  
 than my fa - ther. What have I done? What have I done? What have I

Elec.

Pno.

Vln. 1  
Vc.

434

T

timbral trill

Fl. 1 *pp* < *f* > *pp* *pp* < *f* > *pp* *p* > *n* *p* > *n* *p* *pp* < *f* > *pp*

Fl. 2 *pp* < *f* > *pp* *pp* < *f* > *pp* *p* > *n* *p* > *n* *p* *pp* < *f* > *pp*

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

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

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

Hn.

C Tpt.

Tbn.

434

rake with fanned handfull of small sticks

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-ten-tem

A. (chorus) *pp* Cre - do in u-num De-um; Pat - rem om-ni-po-ten-tem

T. (chorus) *pp* Cre - do in u-num De-um; Pat - rem om-ni-po-ten-tem

Bar. (chorus) *pp* Cre - do in u-num De-um; Pat - rem om-ni-po-ten-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*

T

Vln. 1 *pp* < *f* > *pp* *pp* < *f* > *p* gliss harm. *p* approx. *f*

Vc. *pp* < *f* > *pp* *pp* < *f* > *p* *p* gliss harm. *f* *pp* < *ff* >

Fl. 1 *n p p*

Fl. 2 *n p p*

Ob. *ff*

Cl. *ff<sup>3</sup>*

Bsn. *ff*

Hn. *p f*

C Tpt. *p f*

Tbn. *p f*

Unp. Perc.

Perc.

Crot.

S. *5 3 3*  
 fac-tor - em coe-li et ter-rae, vis-i - bi - li - um om-ni - um et in-vis-i - bi - li - um.

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

T. *5 3 3*  
 fac-tor - em coe-li et ter-rae, vis-i - bi - li - um om-ni - um et in-vis-i - bi - li - um.

Bar. *5 3 3*  
 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. *ff*

Vln. 1 *p ff p*

Vc. *p ff p approx ff pp*

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

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

Elec.

Pno.

Vln. 1

Vc.

U

454

timbral trill

8<sup>va</sup>

Fl. 1 *f* timbral trill

Fl. 2 *f* timbral trill

Ob. *f*

Cl. *f*

Bsn. *f*

Hn. *pp*

C Tpt. *pp*

Tbn. *pp*

79

454

Unp. Perc.

Perc.

Crot.

(chorus) *f* *ff pp sub* *f*

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

(chorus) *f* *ff pp sub* *f*

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

(chorus) *f* *ff pp sub* *f*

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

(chorus) *f* *ff pp sub* *f*

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

454

Elec.

Pno. as fast as possible

*f* *ff pp sub* *f*

U

Vln. 1 *sfp* *sfp* *f*

Vc. *sfp* *sfp* *f*

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

*p*

*f*

*pp*

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

*pp sub*

Fil - i - um Dei Un - i - gen - i - tum, Et ex Pa - tre na - tum an - te

*pp sub*

Fil - i - um Dei Un - i - gen - i - tum, Et ex Pa - tre na - tum an - te

*pp sub*

Fil - i - um Dei Un - i - gen - i - tum, Et ex Pa - tre na - tum an - te

*pp sub*

Fil - i - um Dei Un - i - gen - i - tum, Et ex Pa - tre na - tum an - te

Elec.

Pno.

Vln. 1

Vc.

*pp*

*pp*

*pp*

*pp*

Fl. 1. *p* *f* 3 3

Fl. 2. 3 3 *f*

Ob. 3 3 *f*

Cl. 3 3 *f*

Bsn. 3 3 *f*

Hn. *mp* *f* 3

C Tpt. *mp* *f* 3

Tbn. *mp* *f* 3

Unp. Perc.

Perc.

Crot.

S. *f* *pp*  
om - ni - a sae - cu - la. De - um de De - o, lu - men de lu -

A. *f* *pp*  
om - ni - a sae - cu - la. De - um de De - o, lu - men de lu -

T. *f* *pp*  
om - ni - a sae - cu - la. De - um de De - o, lu - men de lu -

Bar. *f* *pp*  
om - ni - a sae - cu - la. De - um de De - o, lu - men de lu -

Elec.

Pno. *f* *pp*

Vln. 1

Vc.

Fl. 1 *p* *8va*

Fl. 2 *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Hn. *pp*

C Tpt. *pp*

Tbn. *pp*

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. *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*

Elec.

Pno.

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

Vc. *mf* *pp* *f* *p*



Fl. 1 *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*

Unp. Perc.

Perc.

Crot.

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

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

Elec.

Pno. *ff*

Vln. 1 *p* *ff*

Vc. *ff*

Fl. 1  
Fl. 2  
Ob.  
Cl.  
Bsn.

Hn.  
C Tpt.  
Tbn.

Unp. Perc.  
Perc.  
Crot.

S.

A.  
T.

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

Bar.

Elec.  
Pno.

Vln. 1  
Vc.

473

V

85

Fl. 1. *mp* *p*

Fl. 2. *mp* *p*

Ob. *p* *mf*

Cl. *mf* *mp*

Bsn. *mp*

Hn.

C Tpt.

Tbn.

473

rub bass drum head

Unp. Perc. *f* *p* *ff*

Perc.

Crot.

(chorus) *pp*

S. 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

(chorus) *pp*

A. 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

(chorus) *pp*

T. 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

(chorus) *pp*

Bar. 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.

V

Vln. 1 *pp*

Vc. *pp*

478

8<sup>va</sup>

Fl. 1 *f* *pp* *f*

Fl. 2 *f* *p*

Ob. *p* *f*

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

Bsn. *f* *pp* *f*

Hn.

C Tpt.

Tbn.

478

Unp. Perc. *pp* *p* *mf* *pp* *f* *pp* *ff*

Perc.

Crot.

S. 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

T. 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

478

Elec.

Pno. as fast as possible

Vln. 1

Vc.

482

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

Musical score for woodwinds and brass instruments. The score includes parts for Flute 1, Flute 2, Oboe, Clarinet, Bassoon, Horn, Trumpet, and Trombone. The music features melodic lines with slurs and dynamic markings such as *p* (piano) and *7* (sevens). The key signature has one sharp (F#).

482

Unp. Perc.  
Perc.  
Crot.  
S.  
A.  
T.  
Bar.

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

Musical score for vocal parts and percussion. It includes parts for Unpitched Percussion, Pitched Percussion, and Crotales. The vocal parts (Soprano, Alto, Tenor, Baritone) are accompanied by lyrics: "Pon - ti - o Pi - la - to, pas - sus et se - pul - tus est. Et res - ur - rex - it ter - tia die". The vocal lines feature triplets and slurs.

482

Elec.  
Pno.  
Vln. 1  
Vc.

Musical score for electric piano, piano, violin, and cello parts. The score includes parts for Electric Piano, Piano, Violin 1, and Cello. The music is mostly rests, with some dynamic markings like *p* (piano) in the piano part.

485 (8)

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

485

Unp. Perc.  
Perc.  
Crot.

S.  
A.  
T.  
Bar.

se - cun - dum Scrip - tur - as. Et as - cen - dit in coel

(Executioner) *ff* You clear - ly won't lis - ten. as - cen - dit in coel

se - cun - dum Scrip - tur - as. Et as - cen - dit in coel

se - cun - dum Scrip - tur - as. Et as - cen - dit in coel

The executioner shoves her across the stage towards the chopping block

485

Elec.  
Pno.  
Vln. 1  
Vc.

489

Fl. 1

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

489

Elec.

Pno.

Vln. 1

Vc.

495 (8) X

Fl. 1 *f* *ff*

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

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

Cl. *ff* *f* *ff*

Bsn. *f* *ff*

Hn. *f* *ff*

C Tpt. *f* *ff*

Tbn. *f* *ff*

495

Unp. Perc.

Perc.

Crot. *p* *f* *p* *f*

as fast as possible

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

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

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

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

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

495 X

Elec.

Pno.

Vln. 1

Vc.



Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

as fast as possible

*p* *ff*

Elec.

Pno.

Vln. 1

Vc.

503

8<sup>va</sup>

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

503

Unp. Perc.

Perc.

Crot.

S.

A.

T.

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.

as fast as possible

*pp* *f* *pp*

*p* *ff* *p* *f* *pp* *ff* *p*

506

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

506

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

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

506

Elec.

Pno.

Vln. 1

Vc.

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

*ff* *pp* *ff* *pp*

509

Fl. 1 *fff* *sf sf p* <sup>8va</sup>

Fl. 2 *fff* *sf sf p*

Ob. *fff* *sf sf p*

Cl. *fff* *sf sf p*

Bsn. *fff* *sf sf p*

Hn. *fff* *sf sf p*

C Tpt. *fff* *sf sf p*

Tbn. *fff* *sf sf p*

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. 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*

Fl. 1 *fff* *p* *3*

Fl. 2 *fff* *p* *3*

Ob. *fff* *p* *3*

Cl. *fff* *p* *3*

Bsn. *fff* *p* *3*

Hn. *fff* *p* *3*

C Tpt. *fff* *p* *3*

Tbn. *fff* *p* *3*

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. 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

Elec.

Pno.

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

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

515

Y

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

515

Unp. Perc.  
Perc.  
Crot.

S.  
A.  
T.  
Bar.

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

(Executioner) *ff*

sae - cu-li... A - - - men. All cit - i-zens of Rome... shall pour

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

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

515

Elec.  
Pno.

Vln. 1  
Vc.

*pp* *ff* *pp*

520

Fl. 1 *fff* <sup>15<sup>ma</sup></sup>

Fl. 2 *fff* <sup>8<sup>va</sup></sup>

Ob. *fff*

Cl. *fff*

Bsn. *fff*

Hn. *fff*

C Tpt. *fff*

Tbn. *fff*

520

Unp. Perc.

Perc.

Crot.

S. (Laertia) *fff*  
Sanc-tus, Sanc-tus, Sanc-tus, Do-

A. <sup>3</sup>  
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.

Bar.

LAERTIA (screaming) while bent over the chopping block:

520

Elec.

Pno. *p* *ff* *p* *fff* <sup>15<sup>ma</sup></sup>

Vln. 1 *pp* *ff* *pp* *fff* <sup>8<sup>va</sup></sup>

Vc. *ff* *pp* *fff*

528

Fl. 1 <sup>(15)</sup>

Fl. 2 <sup>(8)</sup>

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

528

Unp. Perc.

Perc.

Crot.

S.

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.

Bar.

528

Elec.

Pno.

Vln. 1 <sup>(8)</sup>

Vc.



Fl. 1 (15)

Fl. 2 (8)

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

S.

A.

T. (Dennis) *ff*

Bar.

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

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

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

Elec.

Pno. (15)

Vln. 1 (8)

Vc.

♯ ̄ σ # ̄ σ # ̄ σ

*n* *p*

♩ = 76 AA

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

have mer-cy on us. Lamb\_ of\_ God,\_ you take a-way the sins of the world, Grant us peace.\_

Elec.

Pno.

Vln. 1

Vc.

*f*

*p*

*pp*

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

Elec.

Pno.

Vln. 1

Vc.

# 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 quartet) 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