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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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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, 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, judicare 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

music by
Chris Kincaid
libretto by
Leslie Clements

♩ = 100

Fl. 1 / Picc.

Fl. 2

Oboe

Clarinet in B♭

Bassoon

Horn in F

Trumpet in C

Trombone

Unpitched Percussion

1 Player

Crotales

Soprano

Alto

Tenor

Baritone

Electronics

Piano

Violin 1

Violoncello

For pedal tones: pitch does not need to be centered

8^{vb}

8^{vb}

8^{vb}

♩ = 100

n *mp* *ppp* *ppp*

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

ff

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* *pp*

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

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.

A

air sound

p *fff*

air sound

p *fff*

air sound

p *fff*

air sound

p *fff*

air sound

p *fff*

air sound

p *fff*

air sound

p *fff*

f *p*

p *fff*

air sound

p *fff*

air sound

p *fff*

pp

pp

ff

n

fff

n

(8)

stick scrape

(strike)

p *fff*

CHORUS MEMBER:

After years of persecution by the

(gasp) *p* *ff*

hhhaaaahh!

(gasp) *p* *ff*

hhhaaaahh!

(gasp) *p* *ff*

hhhaaaahh!

(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

p

ff

fff

A

f

p

ff

fff

f

17

3

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

key clicks

5

f

key clicks

3

5

f

key clicks

3

5

f

key clicks

5

f

key clicks

f

3

3

Hn.

C Tpt.

Tbn.

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

5

7

5

pp

mf

p

pp

f

p

p

17

Unp. Perc.

Perc.

Crot.

rub superball against bass drum skin in a wide circular motion

n

p

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

S.

A.

T.

Bar.

17

Elec.

Pno.

Vln. 1

Vc.

p

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

20

Unp. Perc.

Perc.

Crot.

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

20

Elec.

Pno.

Vln. 1

Vc.

22

Perc.

Perc.

Crot.

S.

A.

T.

Bar.

22

Elec.

Pno.

Vln. 1

Vc.

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

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.

28

7

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

28

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

28

Elec.

Pno.

Vln. 1

Vc.

treason and blasphemy.

p

f

p

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.

35

B

9

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

35

Elec.

Pno.

B

Vln. 1

Vc.

n

p

Ped.

f

p

mp

40

11

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

40

Elec.

Pno.

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.

Ky - ri

e

Elec.

Pno.

Vln. 1

Vc.

46

13

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

46

Unp.
Perc.

Perc.

Crot.

S.

A.

T.

Bar.

46

Elec.

Pno.

Vln. 1

Vc.

Musical score for measures 46-48. The score includes staves for woodwinds (Flute 1/Piccolo, Flute 2, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone), percussion (Unpitched Percussion, Pitched Percussion, Crotales), voices (Soprano, Alto, Tenor, Baritone), and strings (Electric, Piano, Violin 1, Violoncello). The key signature has one flat (B-flat). The time signature is 4/4. The score features complex rhythmic patterns, including triplets and quintuplets, and dynamic markings such as *p*, *mp*, and *pp*. The lyrics for the Baritone part are: Ky - ri e - lei son. lei son. lei son. lei.

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.

49

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

49

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

49

Elec.

Pno.

Vln. 1

Vc.

ball of plastic mallets

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

p *f*

f

mp *f*

f

ff *f*

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

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

lei son. e - lei son.

mf *f*

Fl. 1 / Picc.

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

Fl. 2 *f*

Ob.

Cl. *pp*

Bsn. *p* *f* *p*

Hn.

Hn. *p*

C Tpt.

C Tpt. *p*

Tbn.

Tbn. *p*

Unp. Perc.

Perc.

Crot.

Unp. Perc.

Perc.

Crot. *pp* *ff*

S.

S. *ff*

A.

A. *ff*

T.

T.

Bar.

Bar. *ff*

Elec.

Elec.

Pno.

Pno. *p*

Vln. 1

Vln. 1 *ppp*

Vc.

Vc. *ppp*

16

62

C

Fl. 1 / Picc.

F1. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp.

Perc.

Crot.

S.

A.

T.

Bar.

[Stage cue] BODY STANDS UP

Elec.

Pno.

Vln. 1

Vc.

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

(non-pitched "tah" sound)

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

Et in ter-ra pax

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

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

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

te; be - ne - di - ci-mus

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

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.

Elec.

Pno.

Vln. 1

Vc.

(non-pitched "tah" sound)

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

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. Fl. 2 Ob. Cl. Bsn.

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

Bsn.: *p*

Hn. C Tpt. Tbn.

C Tpt.: 3 3 3

Tbn.: 3

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. 3

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

Elec. Pno.

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

Vln. 1 Vc.

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

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

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

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

Vc.

[illegible]

86

Unp.
Perc.

Perc.

Crot.

S.

A.

T.

Bar.

plastic mallets

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

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

86

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537

538

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.

Musical score for woodwinds and bassoon. Fl. 1 / Picc., Fl. 2, Ob., Cl., and Bsn. parts. Includes triplets and dynamics like *p*, *mf*, and *f*.

Musical score for brass and percussion. Hn., C Tpt., and Tbn. parts. Includes dynamics like *ff* and *f*. Percussion part includes a snare drum with a brush and a bass drum with finger nails.

Musical score for strings and vocal soloists. S., A., T., and Bar. parts. Includes lyrics: "Cum Sanc - to Spi - ri - tu" and "in Glo-ri - a del Pat - ris."

Musical score for vocal soloists and baritone. S., A., T., and Bar. parts. Includes lyrics: "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.

Musical score for electric piano and piano. Elec. and Pno. parts. Includes dynamics like *p*.

Musical score for violin and cello. Vln. 1 and Vc. parts. Includes dynamics like *pp*, *f*, *n*, and *pp*. Includes a section marked "col legno tratto".

E

102

♩ = 110

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Perc.

Crot.

S.

A.

T.

Bar.

102

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

102

Elec.

Pno.

E

♩ = 110

Vln. 1

Vc.

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

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

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

(Laertia) *fff*

S.

No!___ No,_you're dead! Get a-way from us!

A.

T.

Bar.

(Lubrius) *f*

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

Elec.

Pno.

Vln. 1

Vc.

ord.

ff *pp* *f* *p*

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.
 C Tpt.
 Tbn.

Musical score for Horn (Hn.), C Trumpet (C Tpt.), and Tuba/Euphonium (Tbn.). The score is in 3/4 and 4/4 time signatures. The Horn part features a melodic line with dynamics *pp*, *f*, and *p*. The C Trumpet part features a melodic line with dynamics *p* and *mf*. The Tuba/Euphonium part features a melodic line with dynamics *p* and *mf*. The score includes various musical notations such as notes, rests, and dynamic markings.

119

Unp. Perc.

Perc.

Crot.

The image shows a musical score for the song "The Way" by The Beatles. It features four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Baritone (Bar.). The lyrics are: "What good is your sav - ior if you sac - ri - fice your own fam - i - ly? ___ was try - ing to show us the way. ___". The music is written in treble and bass clefs, with a key signature of one sharp (F#) and a time signature of 3/4. The score includes various musical notations such as rests, notes, and a fermata.

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

127

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

127

Elec.

Pno.

Vln. 1

Vc.

Does-n't yourown scrip-ture say_____ "But_____ if a - ny pro - vide_____ not for his own,

But if a-ny pro-vide not for his

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

134

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

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

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

"But if a - ny pro - vide not for

134

Elec.

Pno.

Vln. 1

Vc.

141

Unp.
Perc.

Perc.

Crot.

The musical score for measures 141-146 is as follows:

Measure	Unp. Perc.	Perc.	Crot.
141	Rest	Rest	Rest
142	Rest	Rest	Rest
143	Rest	Rest	Rest
144	Rest	Rest	Rest
145	Rest	Rest	Rest
146	Rest	Rest	Rest

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

141

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.

Elec.

Pno.

Vln. 1

Vc.

musical score with staves for various instruments and vocal parts, including lyrics: 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,

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

152

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

152

Elec.

Pno.

G

Vln. 1

Vc.

trem rit.-----|

trem rit.-----|

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.

Musical score for measures 159-162. The score includes staves for woodwinds (Flutes 1 & 2, Oboe, Clarinet, Bassoon, Horn, Trumpet, Trombone), percussion (Cymbal, Snare, Crotales), strings (Violin 1, Viola), and piano/electric instruments (Piano, Electric). The score features various musical notations including dynamics (pp, mf, f, p), articulation (pizz.), and fingerings (5, 3). The percussion part includes a note for 'medium plastic mallet'.

163

163

The image shows a musical score for the film 'The Day After Tomorrow'. The score is for four instruments: Elec. (Electric Guitar), Pno. (Piano), Vln. 1 (Violin 1), and Vc. (Cello). The score is written in 2/4 time and features a key signature of one flat (B-flat). The piano part includes a forte (f) dynamic and a triplet. The cello part includes a forte (f) dynamic and a triplet. The violin part includes a triplet. The electric guitar part is marked with a double bar line.

This musical score page contains measures 166 through 169. The instrumentation includes Flute 1/Piccolo, Flute 2, Oboe, Clarinet, Bassoon, Horn, C Trumpet, Trombone, Unpitched Percussion, Pitched Percussion (Crotales), Soprano, Alto, Tenor, and Baritone. The key signature has one flat (B-flat), and the time signature is 4/4. Measure 166 features complex woodwind passages with triplets and sixteenth-note runs. Measures 167 and 168 show sustained brass notes and woodwind accompaniment. Measure 169 is a vocal entry for the Soprano, marked with a forte (ff) dynamic and the lyrics 'He was a fool!'. The score includes various dynamic markings such as *mf*, *ff*, *f*, *p*, and *pp*, as well as articulation like accents and slurs.

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

166

Elec.

Pno.

Vln. 1

Vc.

(8)

3

3

3

3

5

6

ff

f

arco

arco

H

Fl. 1 / Picc.

Musical notation for Fl. 1 / Picc. (Flute 1 / Piccolo). The staff shows a melodic line starting with a half note, followed by a quarter note, and then a half note. The dynamics are marked *mf*, *p*, and *f*. The key signature has one sharp (F#).

Fl. 2

Musical notation for Fl. 2 (Flute 2). The staff shows a melodic line starting with a half note, followed by a quarter note, and then a half note. The dynamics are marked *mf*, *p*, and *f*. The key signature has one sharp (F#).

Ob.

Musical notation for Ob. (Oboe). The staff shows a melodic line starting with a half note, followed by a quarter note, and then a half note. The dynamics are marked *ff*. The key signature has one flat (Bb).

Cl.

Musical notation for Cl. (Clarinet). The staff shows a melodic line starting with a half note, followed by a quarter note, and then a half note. The dynamics are marked *ff*. The key signature has one flat (Bb).

Bsn.

Musical notation for Bsn. (Bassoon). The staff shows a melodic line starting with a half note, followed by a quarter note, and then a half note. The dynamics are marked *ff*. The key signature has one flat (Bb).

Hn.

Musical notation for Hn. (Horn). The staff shows a melodic line starting with a half note, followed by a quarter note, and then a half note. The dynamics are marked *ff*. The key signature has one flat (Bb).

C Tpt.

Musical notation for C Tpt. (Cornet). The staff shows a melodic line starting with a half note, followed by a quarter note, and then a half note. The dynamics are marked *ff*. The key signature has one flat (Bb).

Tbn.

Musical notation for Tbn. (Trombone). The staff shows a melodic line starting with a half note, followed by a quarter note, and then a half note. The dynamics are marked *ff*. The key signature has one flat (Bb).

Unp. Perc.

Musical notation for Unp. Perc. (Unpitched Percussion). The staff shows a melodic line starting with a half note, followed by a quarter note, and then a half note. The dynamics are marked *ff*.

Perc.

Musical notation for Perc. (Percussion). The staff shows a melodic line starting with a half note, followed by a quarter note, and then a half note. The dynamics are marked *ff*.

Crot.

Musical notation for Crot. (Crochets). The staff shows a melodic line starting with a half note, followed by a quarter note, and then a half note. The dynamics are marked *ff*.

S.

Musical notation for S. (Soprano). The staff shows a melodic line starting with a half note, followed by a quarter note, and then a half note. The lyrics are "a fool!".

A.

Musical notation for A. (Alto). The staff shows a melodic line starting with a half note, followed by a quarter note, and then a half note.

T.

Musical notation for T. (Tenor). The staff shows a melodic line starting with a half note, followed by a quarter note, and then a half note.

Bar.

Musical notation for Bar. (Baritone). The staff shows a melodic line starting with a half note, followed by a quarter note, and then a half note.

Elec.

Musical notation for Elec. (Electric). The staff shows a melodic line starting with a half note, followed by a quarter note, and then a half note.

Pno.

Musical notation for Pno. (Piano). The staff shows a melodic line starting with a half note, followed by a quarter note, and then a half note. The dynamics are marked *ff*.

Vln. 1

Musical notation for Vln. 1 (Violin 1). The staff shows a melodic line starting with a half note, followed by a quarter note, and then a half note. The dynamics are marked *ff*.

Vc.

Musical notation for Vc. (Violoncello). The staff shows a melodic line starting with a half note, followed by a quarter note, and then a half note. The dynamics are marked *ff*.

[illegible]

174

Unp.
Perc.

Perc.

Crot.

S.

A.

T.

Bar.

trem rit.

pp

p

mp

ppp

He was a hyp-o-crite, he would have__ let us__ all

174

Elec.

Pno.

Vln. 1

Vc.

I

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.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

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

Vc.

f

f

mf

mf

mf

mf

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

pp

pp

pp

pp

pp

mf

pp

pp

mf

pp

pp

mf

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

— e-ter-nal hap - pi-ness we have tochange? 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.

pp

f

pp

f

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

pp

pp

pp

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

mp

mp

3

killed. Lu-bri-us Killed__

killed. Lu-bri - us killed

more dark - ness,__

your whole life dark - ness.__

your whole life dark - ness.__

dark-

Elec.

Pno.

Vln. 1

Vc.

pp

pp

This musical score is for the woodwind section of 'The Marriage of Figaro', specifically measures 10-15. The instruments are Flute 1/Piccolo, Flute 2, Oboe, Clarinet, Bassoon, Horn, C Trumpet, and Trombone. The key signature has one flat (B-flat major or D minor), and the time signature is 4/4. The score shows various musical notations including rests, eighth notes, quarter notes, half notes, and slurs. Dynamics such as *p* (piano), *pp* (pianissimo), and *mp* (mezzo-piano) are indicated. A *8va* marking is present for the Clarinet part. The woodwinds enter in measure 10 with a melodic line, while the strings provide a rhythmic accompaniment.

206

Unp.
Perc.

Perc.

Crot.

S.

A.

T.

Bar.

Lu-bri-us Killed__

Lu-bri-us Killed

Lu-bri-us Killed

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

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

ness.__

your whole life

206

Elec.

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

Vln. 1
mp

Vc.
mp

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

slide vib. narrow, fast

pp mp p f 3 6

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

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

your whole life dark - ness.

f p

Elec.

Pno.

Vln. 1

Vc.

p mf pp mp

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

pp

mp

p

pp

mf

p

pp

mp

7

3

3

3

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

mp

f

killed. Lu bri-us Killed__

8 princ - es are re - bel - - lious and com-pan - ions of thieves. Ev - ery - one_ loves bribes

p

your whole life dark - ness.

Elec.

Pno.

Vln. 1

Vc.

f

p sub.

3

p

pp

mp

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

220

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

220

Elec.

Pno.

Vln. 1

Vc.

225

43

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

225

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

225

Elec.

Pno.

Vln. 1

Vc.

Fl. 1 / Picc.

Musical notation for Fl. 1 / Picc., Fl. 2, Ob., Cl., and Bsn. staves. Includes dynamics like *mf*, *p*, *f*, and articulation marks.

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

Elec.

Pno.

Vln. 1

Vc.

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

your whole life dark - ness.

Musical notation for Pno. staff, including dynamics like *mf*, *f*, *p*, and *ff*.

Musical notation for Vln. 1 and Vc. staves, including dynamics like *p*.

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. *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* *pp* *ff*

Crot.

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

A.

T. *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.

A.

T.

Bar.

Elec.

Pno.

Vln. 1

Vc.

244

L

47

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

244

Unp.

Perc.

Crot.

S.

A.

T.

Bar.

you've got to see...

We have to change.

Your fa - ther

244

Elec.

Pno.

L

Vln. 1

Vc.

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

mf

pp *mf*

mf *pp*

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

was right!_

pp *ff*

f

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

Elec.

Pno.

Vln. 1

Vc.

p

p

M

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

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

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.

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

Elec.

Pno.

Vln. 1

Vc.

260

f *p*

p *mf* *pp*

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

f *p* *ff*

260

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

260

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.

v

p

o

o

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

276

Unp.
Perc.

Perc.

Crot.

S.

A.

T.

Bar.

and jus - tice. For God so____ loved____ the world, that he gave his on - ly____ be-got-ten Son,

276

Elec.

Pno.

Vln. 1

Vc.

Musical score for measures 276-281. The score includes staves for Fl. 1 / Picc., Fl. 2, Ob., Cl., Bsn., Hn., C Tpt., Tbn., Unp. Perc., Perc., Crot., S., A., T., Bar., Elec., Pno., Vln. 1, and Vc. The lyrics are: "and jus - tice. For God so____ loved____ the world, that he gave his on - ly____ be-got-ten Son,". The score features various musical notations including dynamics (f, p, pp, mf), articulation (accents), and performance instructions (scrape).

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.

Fl. 1 / Picc. *f*

Fl. 2 *f*

Ob. *f* 5

Cl. *f* 7 5

Bsn. *f* 5

Hn.

Hn. *p*

C Tpt. *p* 5 *f*

Tbn. *f* 5

289

Unp.
Perc.

Perc.

Crot.

Crot. *f* 7 5

S.

S. *ff* 5

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

A.

T.

Bar.

Bar. *ff*

life."_____ life." life."____

289

Elec.

Pno.

Pno. *f* 3 3 7

N

Vln. 1

Vc.

Vln. 1

Vc. *ff* *> p* *> pp*

294

55

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

294

rub superbball

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

294

Elec.

Pno.

Vln. 1

Vc.

Musical score for measures 294-300. The score includes staves for Fl. 1 / Picc., Fl. 2, Ob., Cl., Bsn., Hn., C Tpt., Tbn., Unp. Perc., Perc., Crot., S., A., T., Bar., Elec., Pno., Vln. 1, and Vc. The key signature is one sharp (F#). The time signature changes from 4/4 to 5/4 at measure 297. The lyrics are: "She was - n't ig - nor - ant He was ig - nor - ant and so are li - - - - - ife!". Dynamics include *mf*, *pp*, *f*, and *p*. Performance instructions include "rub superbball" and "timbral trill".

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.

timbral trill

air sound, no pitch

air sound, no pitch

air sound, no pitch

air sound, no pitch

air sound, no pitch

air sound, no pitch

(bent)

rub superball

bowed

you.

Na-ive hyp - o - crites!

You have

so much pride

for your Je - sus.

Nei-ther of you

bow tailpiece

bow tailpiece

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

rub superball

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

Elec.

Pno.

Vln. 1

Vc.

Musical score for measures 303-307. The score includes parts for Flute 1/Piccolo, Flute 2, Oboe, Clarinet, Bassoon, Horn, C Trumpet, Trombone, Unpitched Percussion, Pitched Percussion (Crotchet), Soprano, Alto, Tenor, Baritone, Electric, Piano, Violin 1, and Viola. The Soprano part includes the lyrics: "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_". The score features various dynamics (ff, p, f, mp) and articulations (accents, slurs, triplets, quintuplets).

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. *n*

Perc. *n*

Crot. *n*

S. *3*
to his God___ in- stead of___ sac- ri- fic- ing to De - ci- us. ___ That's___ greed. ___

A. *n*

T. *8*

Bar. *f*
I'm not

Elec. *n*

Pno. *n*

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

Vc. *p* *f* *n*

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp.
Perc.

Perc.

Crot.

S.

A.

T.

Bar.

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

Vc.

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

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

323

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

323

Elec.

Pno.

Vln. 1

Vc.

n

p<

p<

332

61

Fl. 1 / Picc.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp.

Perc.

Crot.

S.

A.

T.

Bar.

332

332

Elec.

Pno.

Vln. 1

Vc.

Flute

ord.

ord.

ord.

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!___

Piano score for measures 332-333. The right hand features a melodic line with dynamics *f*, *p*, *f*, *mp*, *p*, *mf*, *p*, *mf*, and *f*. The left hand provides harmonic support with chords and single notes.

Violin and Viola score for measures 332-333. The Violin 1 part has dynamics *f*, *p*, *f*, *p*, and *mf*. The Viola part has dynamics *f*, *p*, *f*, *p*, and *f*.

Fl.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

338

Unp. Perc.

Perc.

Crot.

S.

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

A.

T.

Bar.

Laertia again pushes him violently

Elec.

Pno.

P

Vln. 1

Vc.

342

63

Fl.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

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

timbral trill

air sound, no pitch

342

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

pp *f* *pp* *ff*

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

342

Elec.

Pno.

Vln. 1

Vc.

ff *pp* *p*

346

Fl. *f* > *p*

Fl. 2 *f* — *pp*

Ob.

Cl.

Bsn. *pp*

Hn. *p* — *f* — *mp* — *ff*

C Tpt. *f* — *mp* — *ff* — *p*

Tbn.

346

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

Perc.

Crot.

S. *fff* scream

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* *pp* — *f* > *p*

Vc. *f* — *pp* *p* — *f* — *pp*

351

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

pp

f

p

p

f

pp

Hn. *p* *f* *ff* *p*
 C Tpt. *f* *ff* *p*
 Tbn. *fff* *f*

351

Unp. Perc.

Perc.

Crot.

fff

f

ff

pp subito

S. *fff* 3 Why can't you see that? *fff* I had him killed for...

A.

T.

Bar. *fff* 3 La - er - tia, stop! *ff* stop! *fff* 3 La - er - tia, stop!

Laertia continues to bash it into Lubrius's head.

351

Elect.

Pno.

Q

Vln. 1

Vc.

pp *f* *p*

p *f* *pp*

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

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

Ob.

Cl.

Bsn.

Hn. *f* *n*

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

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

Unp. Perc. *ff* *pp sub*

Perc.

Crot.

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...

Elec.

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

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

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

362

Fl. 1

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

363

364

365

366

367

pp

ff > *p*

p

f

pp

f

mp

ff

n

p

fff

R

362 *p* *fff*

Unp. Perc. *p* *fff*

Perc. *p* *fff*

Crot. *p* *fff*

[illegible]

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

He turns around slowly and looks directly at Laertia for the first time.

Elec.

Pno.

Vln. 1

Vc.

R

Fl. 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.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Musical staves for woodwinds and brass instruments, measures 377-384. The staves are empty, indicating rests for all instruments in this section.

Unp. Perc.

Perc.

Crot.

T.

S.

A.

T.

Bar.

Musical staves for percussion and vocal soloists, measures 377-384. The percussion staves (Unp. Perc., Perc., Crot.) are empty. The vocal staves (T., S., A., T., Bar.) contain musical notation with lyrics: "___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". Dynamics include *pp*, *f*, *n*, and *f*.

Elec.

Pno.

Vln. 1

Vc.

Musical staves for electronic, piano, and string instruments, measures 377-384. The electronic staff (Elec.) is empty. The piano staff (Pno.) is empty. The violin (Vln. 1) and viola (Vc.) staves contain musical notation with dynamics *pp* and *f*.

Fl.

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.

A.

T.

Bar.

385

Elec.

Pno.

Vln. 1

Vc.

394

71

Fl.
Fl. 2
Ob.
Cl.
Bsn.

Hn.
C Tpt.
Tbn.

394

Unp. Perc.
Perc.
Crot.

T.

S.

A.

T.

Bar.

394

Elec.
Pno.

Vln. 1
Vc.

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

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

Ob. *p* *pp* < *f*

Cl. *p* *pp* < *f*

Bsn. *p* *pp* < *f*

Hn.

C Tpt.

Tbn.

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

A. *p*

T.

Bar.

Laertia stops sobbing and looks up again at Denis.

Elec.

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

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

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

410

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

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

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

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

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

Hn. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

C Tpt. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

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

410

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

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

Crot. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

T. *mf* *p* *mp* *mp* *p* *mp* *p* *mp* *p*

S. *mp* *ff* *p* *mp* *p* *mp* *p* *mp* *p*

A. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

T. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Bar. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

410

Elec. *pp* *f* *pp* *f* *pp* *f* *pp* *f* *pp*

Pno. *pp* *mp* *f* *pp* *f* *pp* *f* *pp* *f*

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

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

74

418

Fl.

$\leq f$ $\leq$ pp $\leq f$ $\leq$ pp $\leq f$ $\leq$ pp $\leq f$ $\leq$ pp $\leq f$ $\leq$ pp

Fl. 2

$\leq f$ $\leq$ pp $\leq f$ $\leq$ pp $\leq f$ $\leq$ pp $\leq f$ $\leq$ pp $\leq f$ $\leq$ pp

Ob.

$\leq f$ $\leq$ pp $\leq f$ $\leq$ pp $\leq f$ $\leq$ pp $\leq f$ $\leq$ pp $\leq f$ $\leq$ pp

Cl.

$\leq f$ $\leq$ pp $\leq f$ $\leq$ pp $\leq f$ $\leq$ pp $\leq f$ $\leq$ pp $\leq f$ $\leq$ pp

Bsn.

$\leq f$ $\leq$ pp $\leq f$ $\leq$ pp $\leq f$ $\leq$ pp $\leq f$ $\leq$ pp $\leq f$ $\leq$ pp

Hn.

C Tpt.

Tbn.

418

Unp. Perc.

Perc.

Crot.

T.

p pp pp

Learn to do_ good;_ seek_ jus- tice, re-lieve the op-pressed,

S.

pp ff

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

A.

T.

Bar.

418

Elec.

Pno.

pp $\leq f$ p

Vln. 1

pp $pp \leq f$ pp

Vc.

pp $pp \leq f$ pp

[illegible]

425

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

p *f* *p*

f *p* *ppp*

425

Elec.

Pno.

Vln. 1

Vc.

pp < f > pp

f < p > f

pp mp mf p f mp f pp

pp < f > pp

pp < f > pp

pp < f > pp

pp < f > pp

434

T

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

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

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

Unp. Perc. rake with fanned handfull of small sticks

Perc. *mp*

Crot.

T. 8

S. *ff* (chorus) *pp* done? My God, I'm sor - ry! ____ 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. 8 (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*

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

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

443

77

Fl. *n p p*

Fl. 2 *n p p*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *p f*

C Tpt. *p f*

Tbn. *p f*

443

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.

443

Elec.

Pno. *ff*

Vln. 1 *p ff p*

Vc. *p ff p approx. ff pp*

Fl.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

Elec.

Pno.

Vln. 1

Vc.

U

8^{va}

454

timbral trill

timbral trill

79

Fl.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp.

Perc.

Crot.

S.

A.

T.

Bar.

454

Elec.

Pno.

U

Vln. 1

Vc.

Fl.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

Elec.

Pno.

Vln. 1

Vc.

460

81

Fl. *p* 3 *f*

Fl. 2 3 *f*

Ob. 3 *f*

Cl. 3 *f*

Bsn. 3 *f*

Hn. *mp* *f* 3

C Tpt. *mp* *f* 3

Tbn. *mp* *f* 3

460

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 -

460

Elec.

Pno. *f* *pp*

Vln. 1

Vc.

Fl.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

463

Elec.

Pno.

Vln. 1

Vc.

Fl. ⁽⁸⁾ *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. *ff*

Perc. *ff*

Crot. *ff*

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. *ff*

Pno. *ff*

Vln. 1 *p* *ff*

Vc. *ff*

Fl.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

Elec.

Pno.

Vln. 1

Vc.

473

V

85

Fl.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

473

rub bass drum head

Unp. Perc.

Perc.

Crot.

(chorus)

pp

(chorus)

pp

(chorus)

pp

(chorus)

pp

473

V

Elec.

Pno.

Vln. 1

Vc.

Fl. *8va*

Fl. 2

Ob.

Cl.

Bsn.

f *pp* *f*

f *p*

p

f *mp* *pp* *f*

f *pp* *f*

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

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

S.

A.

T.

Bar.

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

Elec.

Pno.

Vln. 1

Vc.

as fast as possible

6 5

482

Fl.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

482

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

482

Elec.

Pno.

Vln. 1

Vc.

485 (8)

Fl.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

485

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

The executioner shoves her across the stage towards the chopping block

485

Elec.

Pno.

Vln. 1

Vc.

489 (8)

Fl.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

489

Unp. Perc.

Perc.

Crot.

S.

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

A.

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

T.

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

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.

[illegible]

Fl.

Fl. 2

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

as fast as possible

p *ff*

S.

A.

T.

Bar.

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

Elec.

Pno.

Vln. 1

Vc.

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

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. 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

Elec. Pno. Vln. 1 Vc.

as fast as possible

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

506

Fl.

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*

gva-

512

(8)

95

Fl. *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

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. 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

Fl. *ff*

Fl. 2 *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

Fl. 1 15^{ma} *fff*

Fl. 2 8^{va} *fff*

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. *3*
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. *3*

Bar.

LAERTIA (screaming) while bent over the chopping block:

520

Elec.

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

Vln. 1 *pp* *ff* *pp* 8^{va} *fff*

Vc. *ff* *pp* *fff*

528

Fl. ⁽⁴⁵⁾

Fl. 2 ⁽⁸⁾

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

528

Unp. Perc.

Perc.

Crot.

S.

A.

T.

Bar.

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-

528

Elec.

Pno.

Vln. 1

Vc.

Fl. *(15)*

Fl. 2 *(8)*

Ob.

Cl.

Bsn.

Hn.

C Tpt.

Tbn.

Unp. Perc.

Perc.

Crot.

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

A.

T.
(Dennis) *ff* *3* *3*
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.

Elec.

Pno. *(15)*

(15)

8^{vb} *n* *p*

$\text{♩} = 76$ AA

Vln. 1 *(8)*

Vc. *n*

Fl.

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.

p

f

pp

546

101

Fl. Fl. 2 Ob. Cl. Bsn.

Hn. C Tpt. Tbn.

546

Unp. Perc. Perc. Crot.

S. A. T. Bar.

546

Elec. Pno. Vln. 1 Vc.

p *pppp* *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