

# Arias from A Capacity for Evil



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Inspired by the tradition of Sherlock Holmes, *A Capacity for Evil* is classic detective tale, based on an original story written by the composer and his dear friend, John Riesen. The opera follows a group of friends working to unravel a series of grisly murders occurring on New Year's Eve. As tensions rise and time runs short, the bonds between the friends are tested - the limits of human compassion and trust tried against the dark ordeals of an imperceptible murderer.

*A Capacity for Evil* was selected as a winner of the 2017 Frontiers Competition, where scenes from Act II were presented by Fort Worth Opera, as a part of their 2017 Opera Festival.

This version of the score was prepared for the work's premier with Detroit's Opera MODO, September 2018.

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Angelica, *his fiancée* . . . . . Lyric Mezzo-soprano

26 — I am his dream...

32 — Because you are good

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38 — The facts are these

Doyle, *Daniel's former partner* . . . . . Light Lyric Tenor

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# The Time Aria

from scene iii of *A Capacity for Evil*

Evan L. Snyder

Lento ( $\text{♩}=58$ )

Piano {

mp misterioso

con pedale

This musical score section shows a piano part in 4/4 time. The top staff consists of two treble clef staves. The first staff has sixteenth-note patterns with '6' over some groups. The second staff has eighth-note patterns with '6' over some groups. The bottom staff is a bass clef staff with eighth-note patterns. The instruction 'mp misterioso' is above the first staff, and 'con pedale' is below the bass staff.

DANIEL

mp recitativo, reading

Dn. 2

Then Je - sus was led by the Spi - rit in-to the wil - der - ness to be temp - ted by the de - vil.

This section starts with a vocal line for 'Dn.' (Dn.) in a treble clef. The vocal line begins with eighth-note pairs and then shifts to sixteenth-note patterns. The piano accompaniment is shown below in two staves: treble and bass. The lyrics 'Then Je - sus was led by the Spi - rit in-to the wil - der - ness to be temp - ted by the de - vil.' are written below the vocal line.

Pno.

This section shows the piano accompaniment. The top staff is a treble clef staff with sustained notes. The bottom staff is a bass clef staff with sustained notes. The piano part continues from the previous section.

Pno. 5

This section shows the piano accompaniment. The top staff is a treble clef staff with sixteenth-note patterns. The bottom staff is a bass clef staff with eighth-note patterns. The piano part continues from the previous section.

2

Dn. 6 Af - ter fas - ting for for - ty days and for - ty nights he was hun - gry.

Pno.

9 Pno. 6 6 6 6

Dn. 10 *mf* espressivo *f* *mf* The temp-ter-came to him and said, "If you are the Son of God, tell these

Pno.

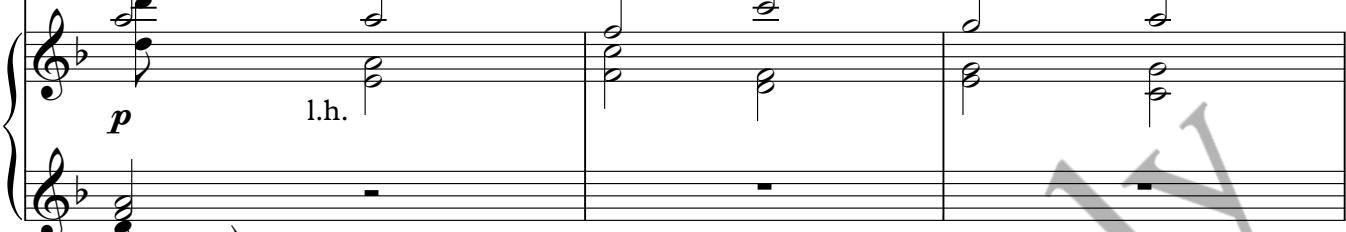
13 Dn. *p* stones to be-come bread." The

Pno. 6 6 6 6

15

Dn. 

mur - der\_ was a mir - ror to this pas - sage. The vic - tim was left there, to

Pno. 

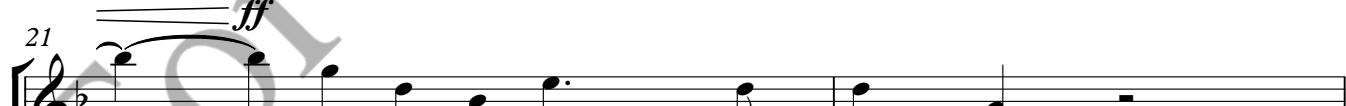
18

Dn. 

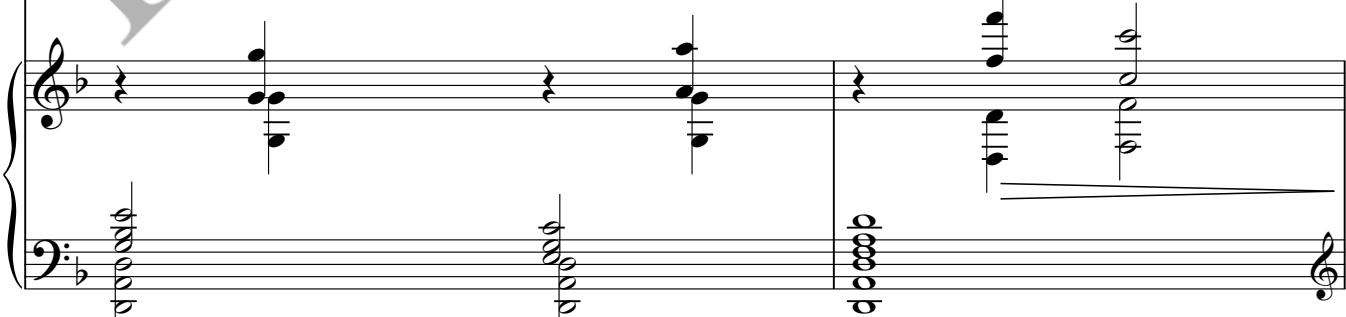
wan - der, hope - less. Left to fast, left to starve, \_\_\_\_\_

Pno. 

21

Dn. 

in the de - ser - ted tun - nels.

Pno. 

23

Pno.

*mp*

24

Pno.

*p*

Hn.

26

Dn.

*p*

The tip - off came at eight o'clock ex - act - ly...

Pno.

29

Dn.

*mp*

And our mur de-rer has been me

Pno.

*cresc. poco a poco*

32

Dn. *mf*

ti - cu - lous with ev' - ry o - ther de - tail...

Pno.

*f*

35

Dn. *f*

So the time must bear some sig-ni - fi - cance as well.

Pno.

*mf*

Pno.

Pno.

41

This musical score for piano consists of four staves of music. The first two staves are in G major (two sharps) and the last two are in E major (one sharp). Measure 41 starts with a dynamic *p*. The right hand plays eighth-note chords, and the left hand provides harmonic support. Measure 42 begins with a dynamic *p* and continues the eighth-note chord pattern. Measure 44 starts with a dynamic *pp* and features sixteenth-note chords in the right hand, while the left hand plays eighth-note chords. Measure 46 starts with a dynamic *p* and concludes with a dynamic *p*.

42

Pno.

44

Pno.

46

Pno.

47

Dn. -

Pno. *pp cresc. poco a poco*

If our

6 6 6 6

3 3 3

48

Dn. mur - de-rer sought to di - vide the

Pno. 6 6 6 6

3 3 3

Pno.

6 6 6 6

49

Dn. day e - ven - ly in

Pno. 6 6 6 6

6 6 6 6

Pno.

6 6 6 6

50

Dn. three...

Pno. 6 6 6 6

51

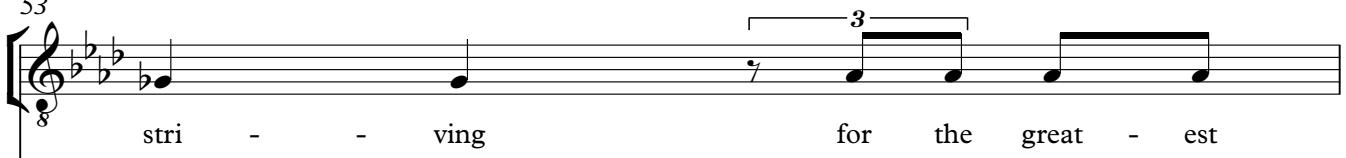
Pno. *mf* 6 6 6 6

52

Dn. And al - ways

Pno. 6 6 6 6

53

Dn. 

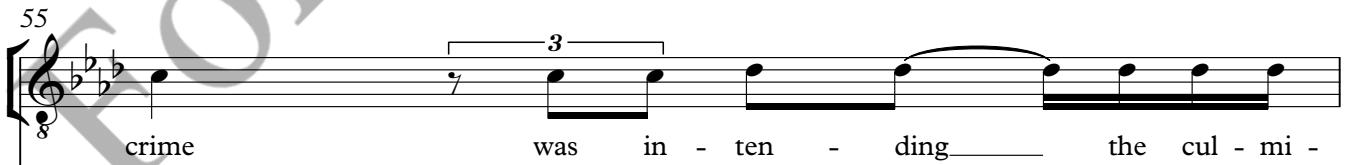
Pno. 

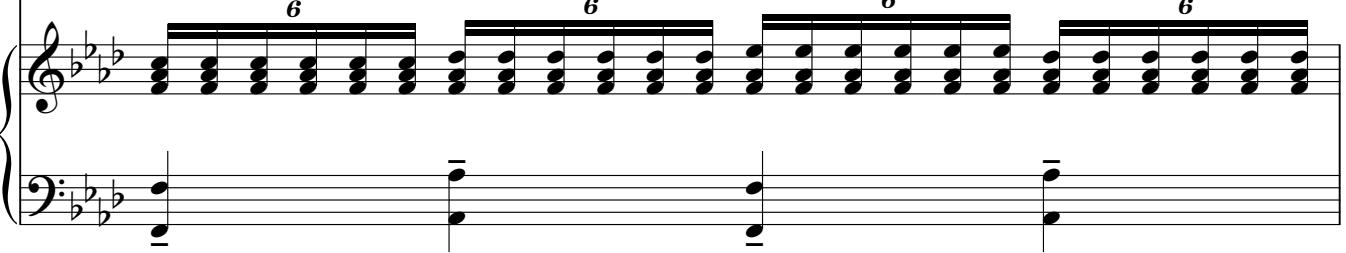
54

Dn. 

Pno. 

55

Dn. 

Pno. 

10

56

Dn. na - tion \_\_\_\_\_ of his work for

Pno. { 6 6 6 6

57

Dn. mid - night, that first instant of the

Pno. { 6 6 6 6

58

Dn. dawn - ing year of our Lord!

Pno. { 6 6 6 6

molto

11

59 Pno. *fff*

60 Pno.

61 Pno. *f*

62 Dn. *mp*  
Then the

Pno.

12

63

Dn.

first mur - der would oc - cur at

Pno. *mp*

*6* *6*

*6* *6*

64

Dn.

eight, as has al - - rea - dy

Pno.

*6* *6*

*6* *6*

**molto rall.**

65

Dn.

hap - pened... And the se - cond,

Pno. *p* *3* *3* *3* *3*

*dim.* *3* *3*

*pp* *3* *3* *3* *3*

66

Dn. then... at four.

Pno.

*pp*

a tempo ( $\text{♩}=58$ )

67

Pno. *mp*

68

Dn. But, where and

Pno. *p*

14

Dn. 70

how will the mur - der hap - pen? The ans - wer must lie in the

Pno.

Dn. 72

pas-sage it- self... If on - ly we knew what drove the mur - de-rer

Pno.

Dn. 75

All would be clear.

Pno.

Pno. 79

*pp*