

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.

Contents

Daniel Pilgrim, *famed private-eye* Lyric Tenor

1 — The Time Aria

15 — Daniel's Epiphany

Angelica, *his fiancée* Lyric Mezzo-soprano

26 — I am his dream...

32 — Because you are good

Capt. Smith, *a captain in the NYPD* Bass-baritone

38 — The facts are these

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

45 — These labors

54 — The Temptations of Christ

The Time Aria

from scene iii of *A Capacity for Evil*

Evan L. Snyder

Lento (♩=58)

Piano

mp misterioso

6 6 6 6

con pedale

DANIEL

mp recitativo, reading

2

8

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

Pno.

5

6 6 6 6

6

Dn. 8

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

Pno.

9

Pno.

10

Dn. 8

mf *espressivo* *f* *mf*

The temp-ter-came to him and said, "If you are the Son of God, tell these

Pno.

13

Dn. 8

p *p no longer reading*

stones to be-come bread." The

Pno.

15

Dn. *8* *3*
mur - der_ was a mir-ror to this pas - sage. The vic-tim was left there, to

Pno. *p* l.h.

18

Dn. *8* *mf* *f*
wan - der, hope - less. Left to fast, left to starve, _____

Pno. *f (sub.)*

21

Dn. *8* *ff*
in the de - ser - ted tun - nels.

Pno.

23

Pno.

mp

6 6 6 6

24

Pno.

6 6 6 6

p

Hn.

26

Dn.

p

3

8

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

Pno.

29

Dn.

mp

3 3

8

And our mur de-rer has been me

Pno.

cresc. poco a poco

32 *mf*

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

Pno. *f*

35 *f*

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

Pno. *mf*

38

Pno.

41

Pno.

p

6 6 6 6

42

Pno.

6 6 6 6

p

44

Pno.

pp

mp

3 3 3 3

46

Pno.

p

3 3 3 3

47

Dn.

8

If our

Pno.

pp cresc. poco a poco

6

6

6

6

3

3

3

48

Dn.

8

mur - de-rer sought to di - vide the

Pno.

6

6

6

6

6

6

6

6

49

Dn.

8

day e - ven - ly in

Pno.

6

6

6

6

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. 
stri - - ving for the great - est

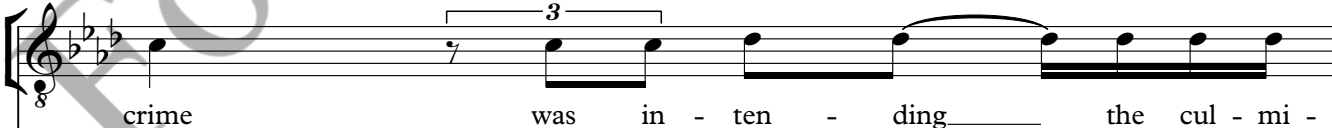
Pno. 
cresc. poco a poco


54

Dn. 
po - - - e - try in his

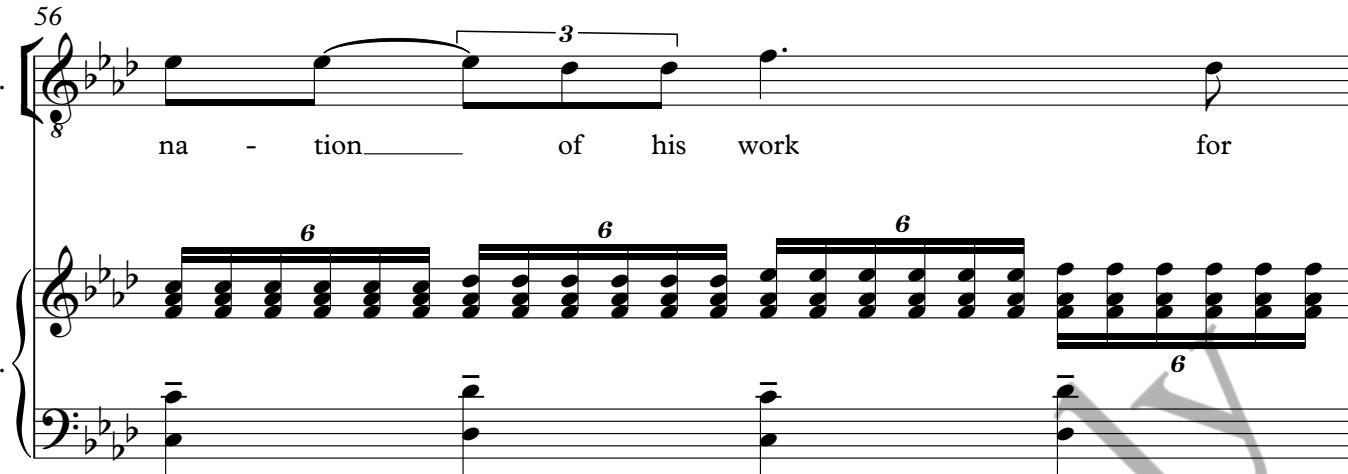
Pno. 

55

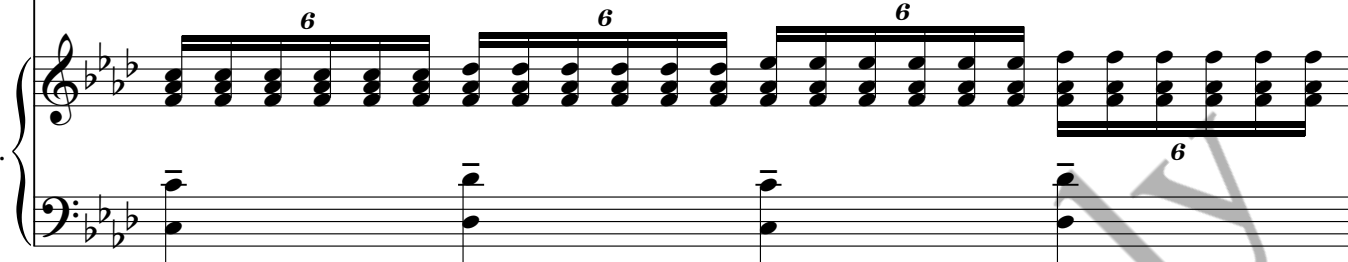
Dn. 
crime was in - ten - ding the cul - mi -

Pno. 

56

Dn. 

na - tion of his work for

Pno. 


57

Dn. 

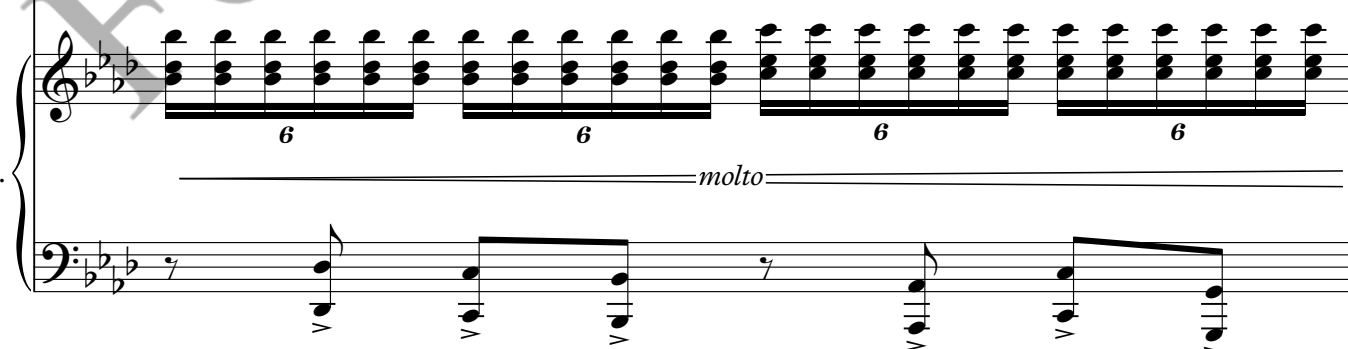
mid - night, that first in - stant of the

Pno. 

58

Dn. 

dawn - ing year of our Lord!

Pno. 

molto

59

Pno.

fff

60

Pno.

61

Pno.

f

62

Dn.

mp

Then the

Pno.

63

Dn.

first mur - der would oc - cur at

Pno.

mp

6 3 3 6

64

Dn.

eight, as has al - - rea - dy

Pno.

6 6

molto rall.

65

Dn.

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

dim.

Pno.

pp

3 3 3 3

66

Dn.

then... at four.

pp

Pno.

a tempo (♩=58)

67

Pno.

mp

6

68


Dn.

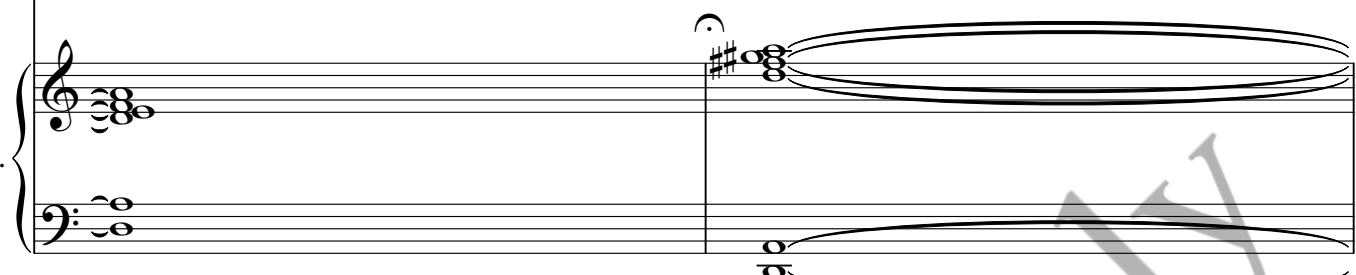
But, where and

Pno.


p


70

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

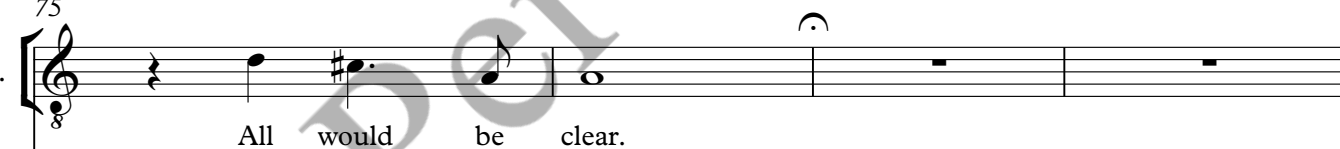
Pno. 

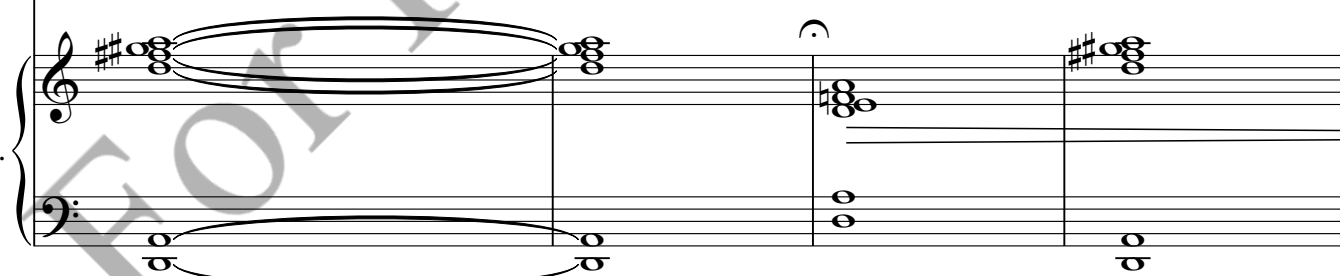
72

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

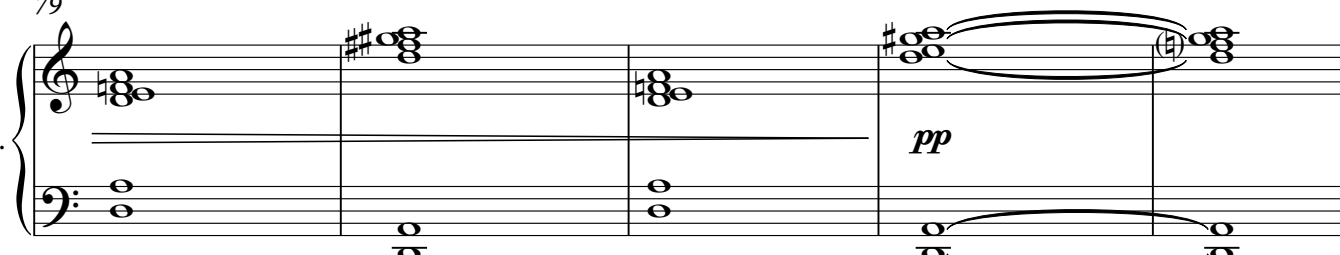
Pno. 

75

Dn. 
All would be clear.

Pno. 

79

Pno. 
pp