Three Murders

from *A Capacity for Evil*

Evan L. Snyder

Full Score

Three Murders

Suite for Symphony Orchestra

I. From atop the Highest Temple
II. For Forty Days and Forty Nights, he was Hungry
III. In All Their Splendor

by Evan L. Snyder

Orchestra

2 Flutes
2 Oboes, 2nd doubling English Horn
2 Clarinets in B flat
2 Bassoons

2 Horns in F
2 Trumpets in C
2 Trombones
Tuba

Timpani
Percussion (2 players)
crash cymbals, suspended cymbals, glockenspiel, tubular bell, and woodblock (with snare drum sticks)

Harp
Piano

Strings

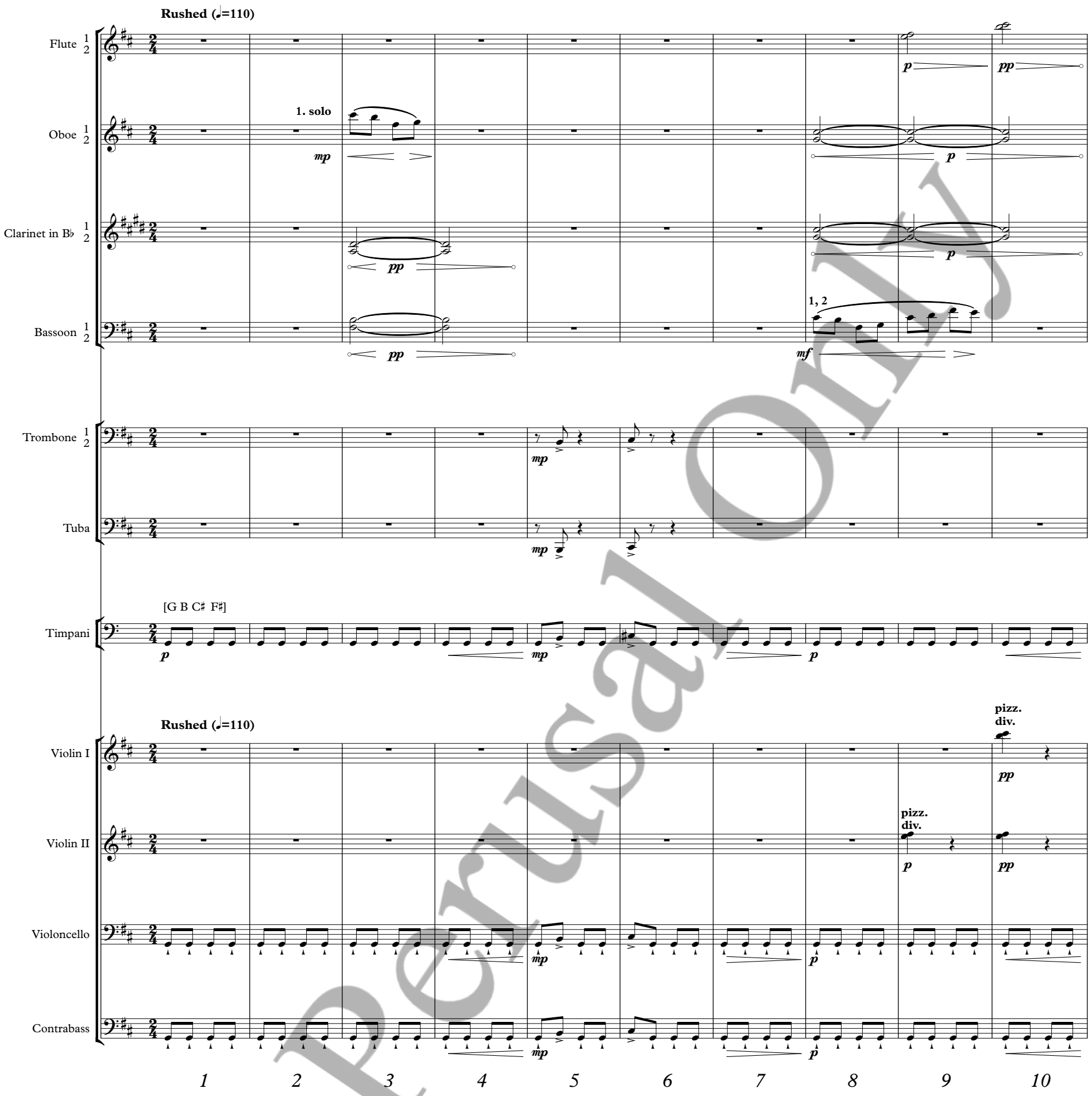
Program Note

The Three Murders is a suite of three of the seven orchestral interludes from the opera *A Capacity for Evil*. The story of the opera follows Daniel, a famed 1930s private eye, who, with help from his partner Doyle and his fiancée Angelica, works to unravel a series of grisly murders all occurring on New Years Eve. These murders, engineered by an unknown murderer after a passage of the bible, known as "The Temptations of Christ," are captured in these three interludes—which echo both the victim's experience and the murderer's own warped interpretation of the passage. *A Capacity for Evil* was featured in Fort Worth Opera's 2017 Frontiers Showcase and awaits an upcoming piano/vocal debut with Opera MODO, in September 2018.

Duration approximately 12 minutes

I. From atop the Highest Temple

Evan L. Snyder



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A Capacity for Evil Suite
I.

Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2
Tpt. 1 2
Tbn. 1 2
Tba.
Timp.
Vln. I
Vln. II
Vc.
Cb.

1, 2
poco rall.
arco

11 12 13 14 15 16 17 18 19

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a tempo (♩=110)

rall.

Hn. 1 2

Tpt. 1 2

Tbn. 1 2

1, 2

ff

Tba.

ff

Timp.

Pno.

mf

senza pedale

rall.

a tempo (♩=110)

Vln. I

ff

Vln. II

f

Vla.

f

non div.

Vc.

Cb.

20 21 22 23 24 25 26 27 28 29

Slightly faster (♩=120)

1. solo

Hn. 1 2

p *mp* *mp* *mf*

Slightly faster (♩=120)

div.

Vla.

mp furiously *mf*

div.

Vc.

mp furiously *mf*

Cb.

mp furiously *mf*

30 31 32 33 34 35 36 37

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A Capacity for Evil Suite
I.

1. solo

poco a poco accel. (to bar 67)

Fl. 1 2

pp

Hn. 1 2

p mf

1. solo

Tpt. 1 2

pp

Suspended Cymbal

Perc.

mf

Glock.

pp

poco a poco accel. (to bar 67)

Vln. I

pp

Vla.

p

Vc.

p

Cb.

p

38 39 40 41 42 43 44 45

1, 2

Ob. 1 2

mf

Hp.

mf

[E F♯ G A♯
C♯ D B]

Vln. I

mf

div.

Vln. II

mf

Vla.

mf

Vc.

mf

div.

Cb.

mf

46 47 48 49 50 51 52 53

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A Capacity for Evil Suite
I.

(♩=146)

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2
Tpt. 1 2
Tbn. 1 2
Tba.
Timp.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Cb.

ff

1, 2

[C♯→E]

Suspended Cymbals

mp

62 63 64 65 66 67 68 69

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rall.

Fl. 1 2

Ob. 1 2

2nd oboe to Eng. Hn.

Cl. 1 2

Bsn. 1 2

Hn. 1 2

1. solo

Tpt. 1 2

Tbn. 1 2

Tba.

Timp.

Perc.

Hp.

Pno.

rall.

Vln. I

Vln. II

Vla.

Vc.

Cb.

70 71 72 73 74 75 76 77

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A Capacity for Evil Suite
I.

(♩=120)

Hn. 1 2 — *mp*

Timp. — *p*

Pno. — *p*

Ped.

(♩=120)

Vln. II — *mp*

Vla. — *p*

Vc. — *p* — **div.**

Cb. — *p*

78 79 80 81 82 83 84 85

rall. (♩=110)

Fl. 1 2 — *p*

Cl. 1 2 — **1. solo** *mp*

Bsn. 1 2 — **1. solo** *mp*

Hn. 1 2 — **1. solo** *mf*

Timp. — *mf* — *p*

Pno. — *mf* — *p*

rall. (♩=110) **pizz.** **div.**

Vln. I — *p*

Vln. II — *mf* — *pp*

Vla. — *mf* — *pp*

Vc. — *mf* — *p*

Cb. — *mf* — *p*

86 87 88 89 90 91 92 93

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Fl. 1 2
Hn. 1 2
Timp.
Hp.
Vln. I
Vln. II
Vla.
Vc.
Cb.

rall.
non dim.
p
mp
mf
[F♯ G♯]
pizz.
pizz.

94 95 96 97 98 99 100 101 102

=65
1. p
2. p
1.
2.
rall.
Ob. 1
Eng. Hn.
Bsn. 1 2
p
pp
Resume oboe
mp
1. solo
[A♮]
[F♯ G♯]

103 104 105 106 107 108 109

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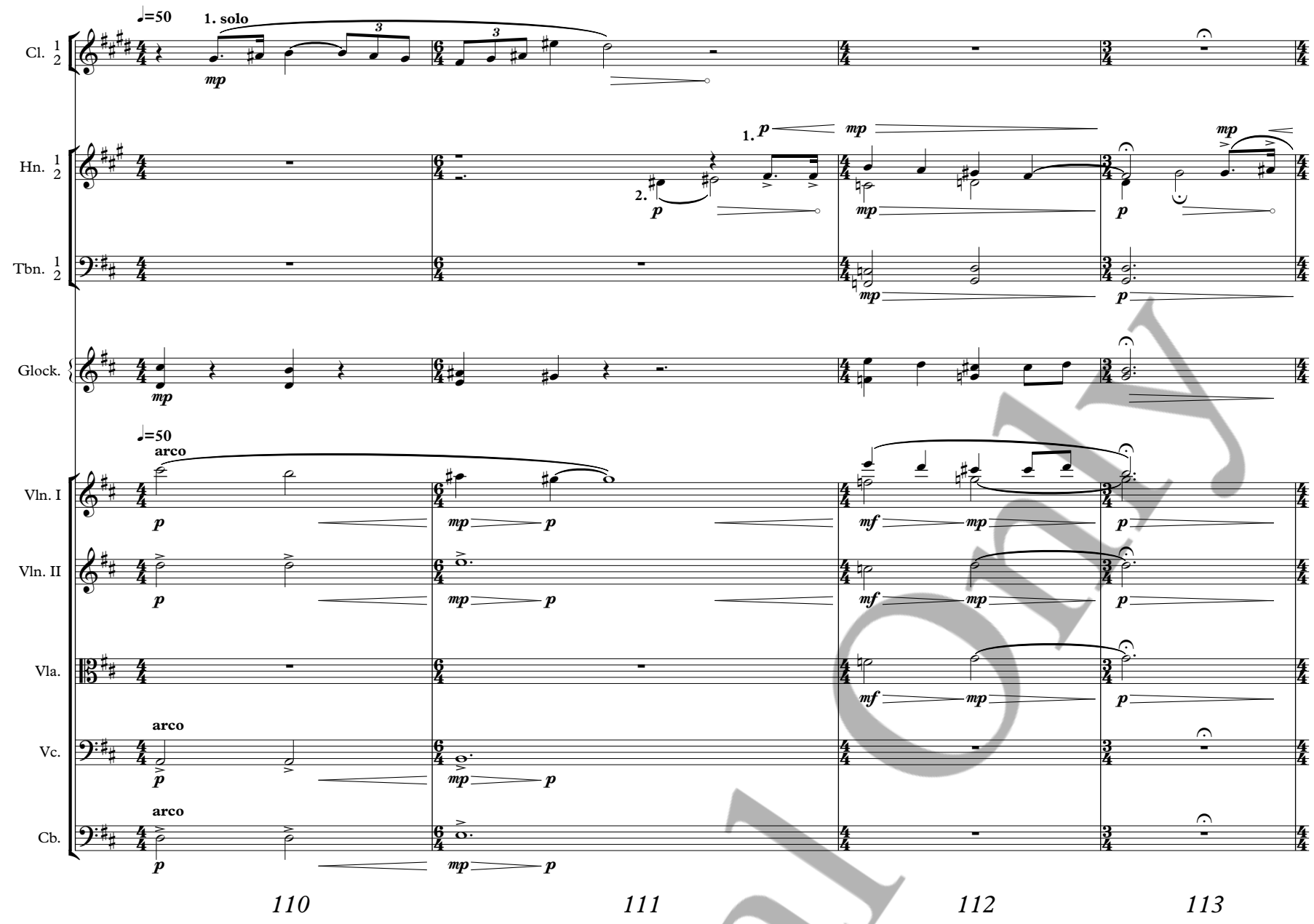

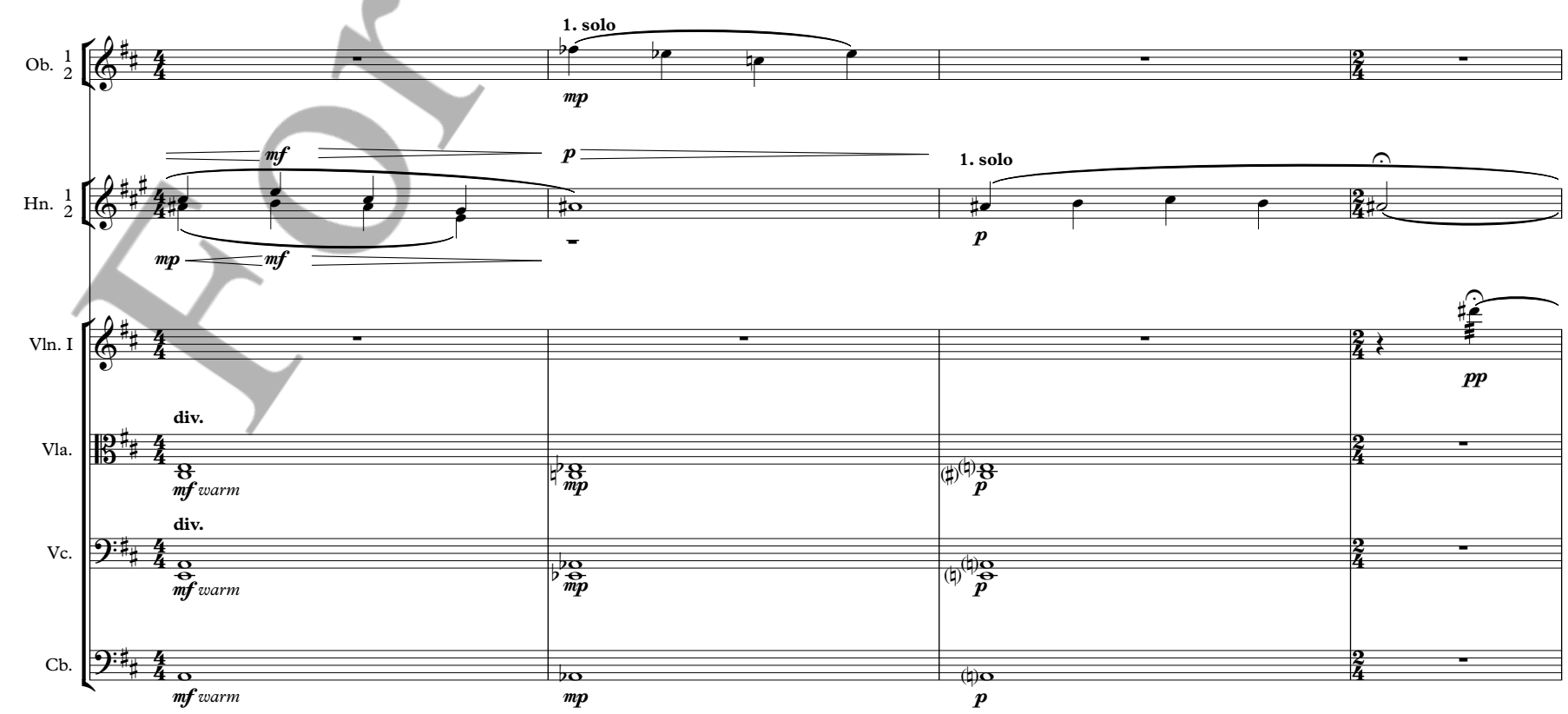

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♩=85 accel.

Cl. 1 2
Bsn. 1 2
Hn. 1 2
Pno.
Vln. I
Vc.
Cb.

1. solo

p mp p mp p

pp tr tr tr tr gliss. gliss.

Ped.

♩=85 accel.

div. p

118 119 120 121 122 123 124 125

molto rall.

♩=110

Ob. 1 2
Bsn. 1 2
Hn. 1 2
Hp.
Pno.

1. solo

f mf f ff 1, 2

mf [G♯] 8va f

Vln. I
Vln. II
Vla.
Vc.
Cb.

div. mf

126 127 128 129 130 131 132 133

molto allarg.

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Tpt. 1 2

Tbn. 1 2

Tba.

Timp.

Hp.

Pno.

Ped.

molto allarg.

Vln. I

Vln. II

Vla.

Vc.

Cb.

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a tempo (♩=110) molto rall.

1. solo espr.

Ob. 1 2 — mf meno f p pp

Bsn. 1 2 — fffmf

Hn. 1 2 — fffmf

Tpt. 1 2 — fffmf

Tbn. 1 2 — fffmf

Tba. — fffmf

Timp. — let sound

Hp. — let sound

Pno.

a tempo (♩=110) molto rall.

Vln. II — mf (sub.) pp

Vla. — mf (sub.) pp

Vc. — mf (sub.) pp

Cb. — mf (sub.) pp

137 138 139 140 141 142 143 144

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II. For Forty Days and Forty Nights, he was Hungry

Slow and uneasy (♩=56) poco rall. a tempo (♩=56) poco rall. a tempo (♩=56) rall.

Viola — con sord.

pp p p mp p

1 2 3 4 5

a tempo (♩=56) poco rall. a tempo (♩=56)

Vla. — con sord. — Vc.

pp p mp p (sub.) p mp

p p mp p (sub.) p mp

6 7 8 9 10 11

rall. a tempo (♩=56)

Bsn. 1 2 — 1. solo

mp mf mp mf

Tbn. 1 2 — 1. solo

mp

Tba.

mf

Vla. — Vc.

p mp p mp mf

p mp p mp mf

12 13 14 15 16

molto rall. a tempo (♩=56)

Bsn. 1 2

pp cresc. mp mf mp

Tbn. 1 2

mp (sub.) mf mp

Tba.

mp (sub.) mf mp

molto rall. a tempo (♩=56)

Vla. — Vc.

pp cresc. mp mf mp

pp cresc. mp mf mp

17 18 19 20 21

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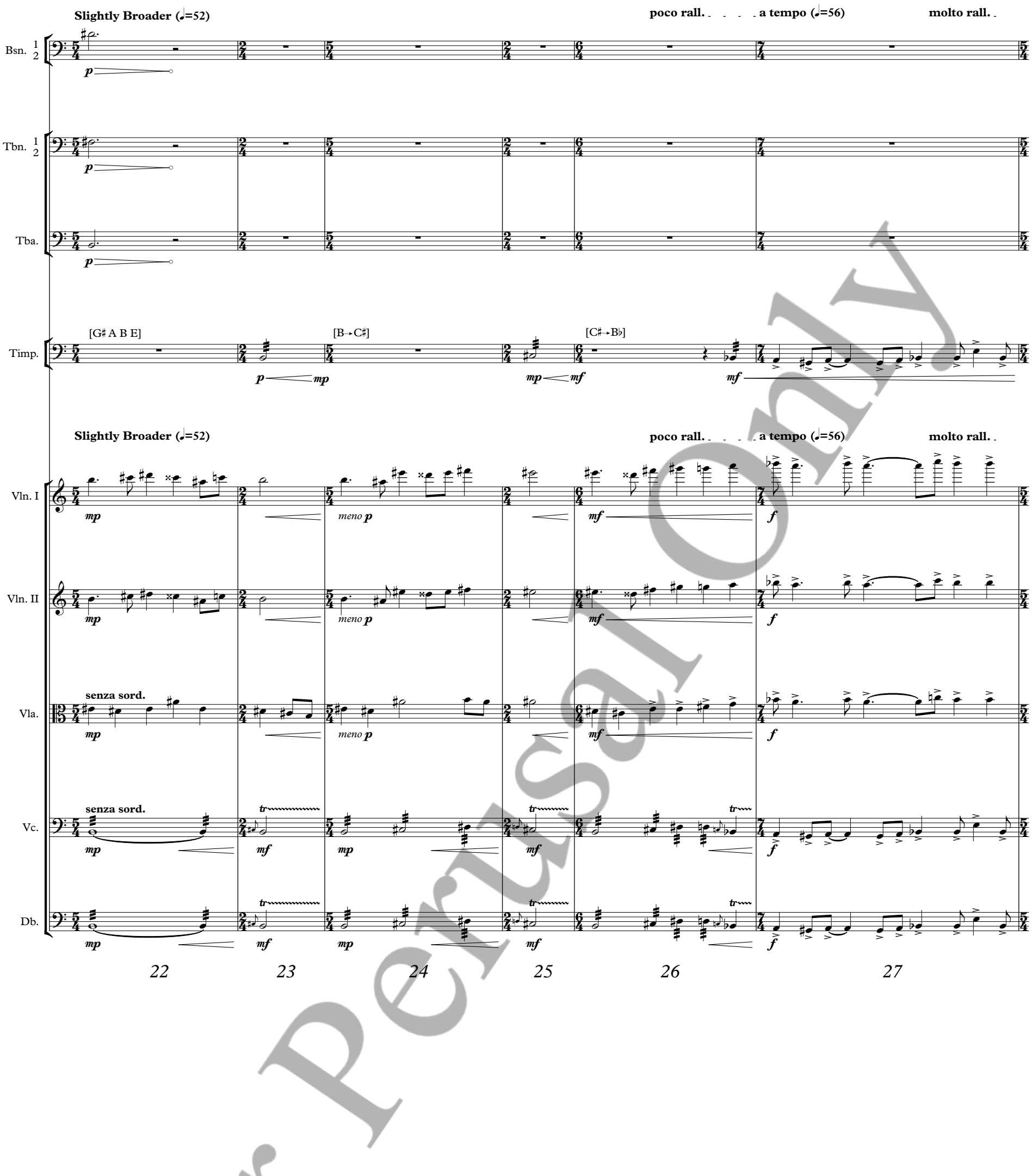

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Broader (♩=48)

molto rall.

Fl. 1 2

Cl. 1 2

Bsn. 1 2

Hn. 1 2

Tpt. 1 2

Tbn. 1 2

Tba.

Timp.

Broader (♩=48)

molto rall.

Vln. I

Vln. II

Vla.

Vc.

Db.

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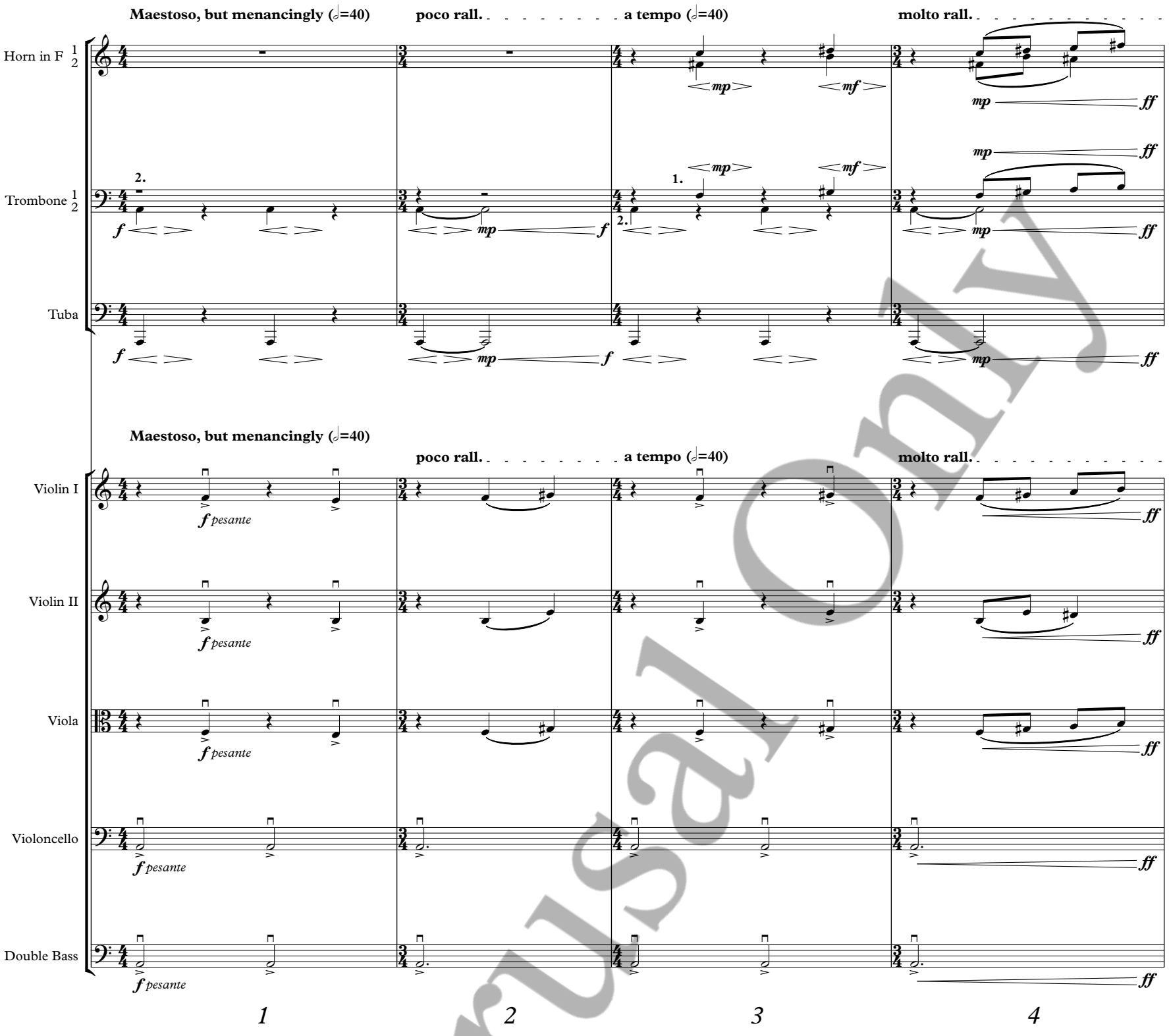
Fl. 1 2
Bsn. 1 2
Tpt. 1 2
Tbn. 1 2
Tba.
Tub. B.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

1. solo
poco rall.
a tempo (♩=48)
rall.
p (sub.)
mp
1. solo con sord.
mp (sub.)
p
1. solo
mf
[E♭ F♭ G♯ A C♯ D♯ B♯]
pp
p
solo
pp
sect.
p (sub.)
solo
mp
32
33
34
con sord.
ppp
p
div.
ppp
tr
35
36
37
38
39
40

III. In All Their Splendor



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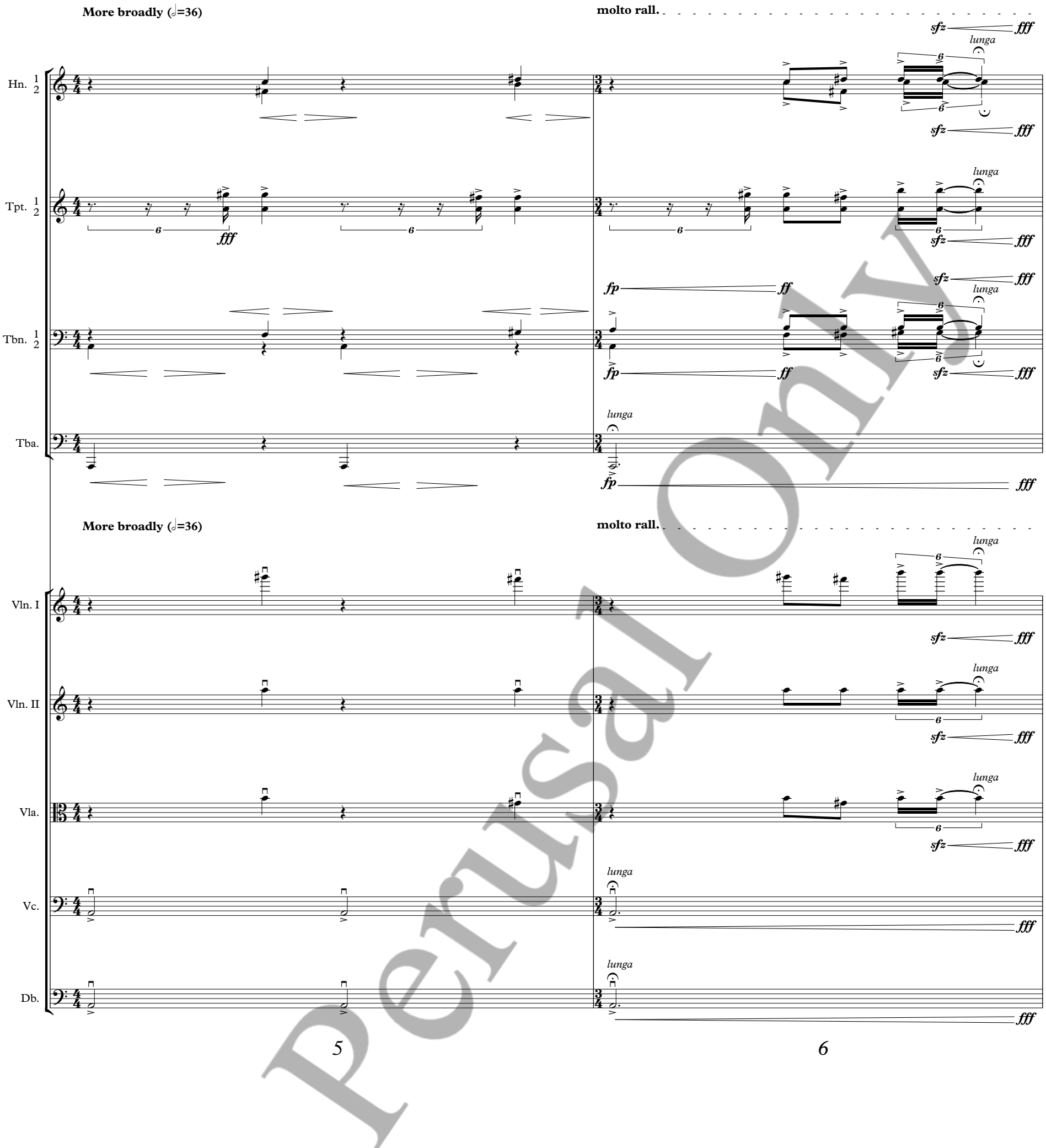

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Steady and driving (♩=60)

Fl. 1 2

Ob. 1 2

Cl. 1 2

Steady and driving (♩=60)

Vln. I

Vln. II

Vla.

Vc.

pp

p

1. *pp*

2.

sim.

pizz.

7 8

Ob. 1 2

Cl. 1 2

Hp.

[E F G♭ A
C♭ D♯ B♭]

Vln. I

Vln. II

Vla.

Vc.

mp

molto espress.

solo

gliss.

mf

9 10

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Ob. 1 2
Cl. 1 2
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.

pp *dim. poco a poco*

mf brightly *(allow to fade to nothing)*

Ped.

molto espress. (imitating the violin)
solo arco
gliss. *gliss.*
mf *f*

tutti pizz.
p

p

11 12

Cl. 1 2
Bsn. 1 2
Tpt. 1 2
Tbn. 1 2
Hp.
Pno.
Vla.
Vc.
Db.

sweetly
1. solo
mp *mf*

con sord.
mf (sub.) *f*

[A♭]

mp

ff

pp

mp leggiero

f (sub.) *mp (sub.)*

13 14 15

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Ob. 1 2
Cl. 1 2
Tpt. 1 2
Tbn. 1 2
Hp.
Pno.
Vc.
Db.

1. solo

mp mp mp p p

(8) 8va

pp

16 17 18

poco rall. a tempo (♩=60)

Ob. 1 2
Hn. 1 2
Hp.
Vln. I
Vln. II
Vla.
Vc.
Db.

1. solo

mp mf mp [D♭ G]

poco rall. a tempo (♩=60)

div. div. pp pp pp pp

arco

19 20

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Ob. 1 2
Hn. 1 2
Vln. I
Vln. II
Vla.
Vc.
Db.

mp *mf* *ff* *p*

21 22 23

Fl. 1 2
Cl. 1 2
Tpt. 1 2
Tbn. 1 2

1. solo senza sord.
2. solo senza sord.

mp *piu f* *mf* *f*

24 25 26

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Fl. 1 2
Cl. 1 2
Hn. 1 2
Tbn. 1 2
Vln. I
Vln. II
Vla.
Vc.
Db.

1. solo

f

mf

p

27 28

molto rall. (♩=42)

Fl. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2
Glock.
Pno.

ff *fff* *p* *(sub.)*

1. solo
sweetly

mp

ffp

dolcissimo

p *mp* *(molto)*

molto rall. (♩=42)

Vln. I
Vln. II
Vla.
Vc.
Db.

ff *p* *pp* *mp*

p (sub.) *pp* *mp*

29 30 31

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Beginning slowly (still ♩=42)

molto stringendo
(𝅗𝅥=48)

Cl. 1

Bsn. 1 2

2. solo

Hn. 1 2

Tbn. 1 2

2. solo

Tba.

cresc. poco a poco

Woodblock with Snare Drum Sticks

Perc.

Hp.

Pno.

sempre

Vln. I

Vln. II

Vla.

Vc.

Db.

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(♩=56) (♩=64)

Ob. 1 — mf f | p mp

Cl. 1 — pp p | p mp

Bsn. 1 2 — 1, 2 — mp | mf

Tpt. 1 — con sord. mf | mf mp

Tpt. 2 — f

Tbn. 1 2 — 1. solo f

Tba.

Perc. — mp | mf

Hp. — pp p | p mp

Pno. — p | mp

(♩=56) (♩=64)

Vln. I — p | mp

Vln. II — p | mp

Vla. — pp p | p mp

Vc.

Db.

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molto allarg. (♩=28)

(♩=76)

1. solo

2. solo

bells up

Fl. 1 2
Ob. 1
Ob. 2
Cl. 1
Cl. 2
Bsn. 1 2
Hn. 1 2
Tpt. 1
Tpt. 2
Tbn. 1 2
Tba.
Perc.
Hp.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

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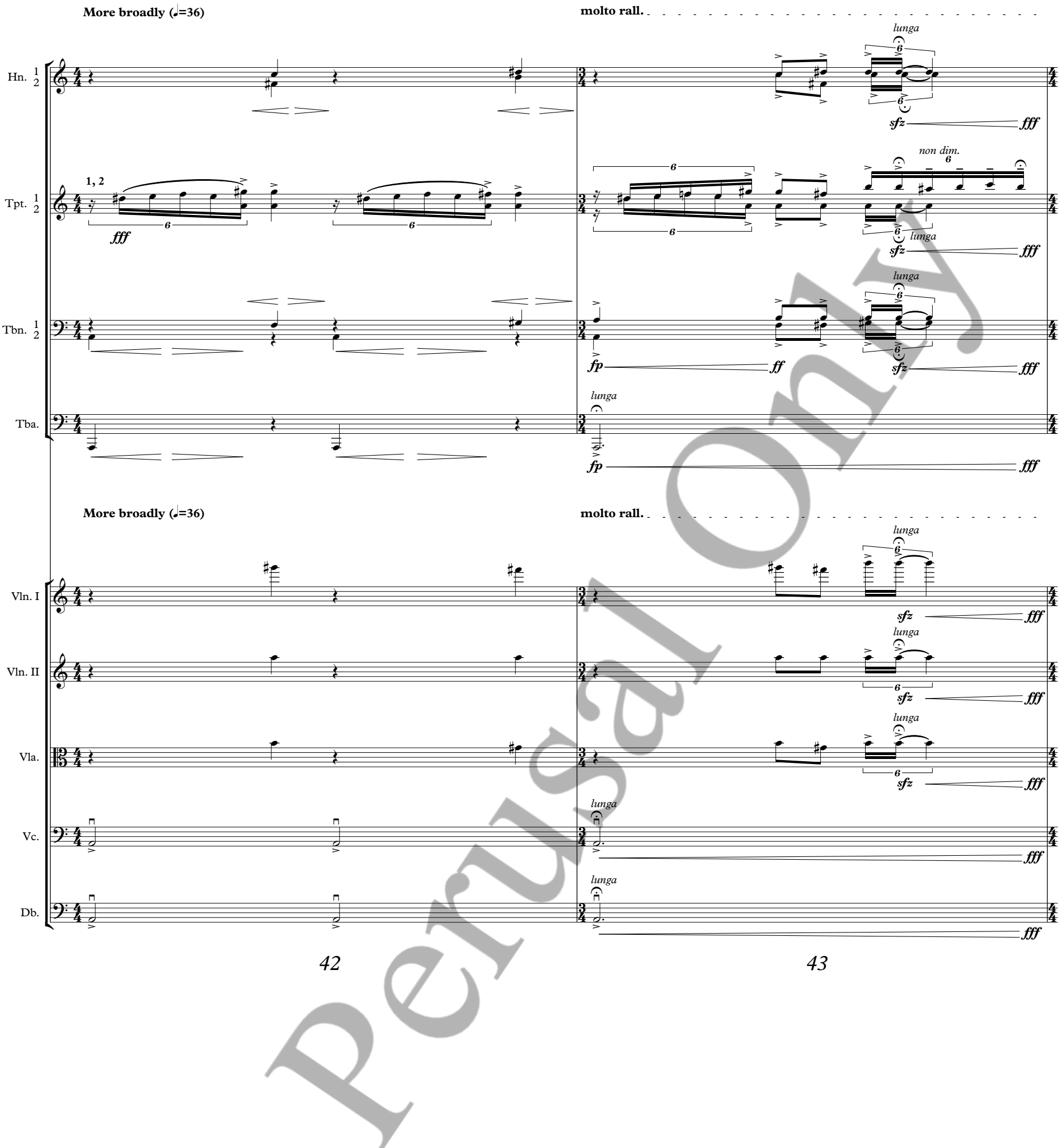
38 39

40 41



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(♩=28) poco rall. poco rall. poco rall.

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bsn. 1 2
Hn. 1 2
Tpt. 1 2
Tbn. 1 2
Tba.
Timp.
Perc.
Tub. B.
Pno.
Vln. I
Vln. II
Vla.
Vc.
Db.

1, 2

fff fp ff sfz ffff

Crash Cymbals

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