

Arias from
A Capacity for Evil



Evan L. Snyder

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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.

The opera was premiered by Opera MODO, September 28, 2018,
in Detroit, Michigan.

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The Time Aria

from scene iii of *A Capacity for Evil*

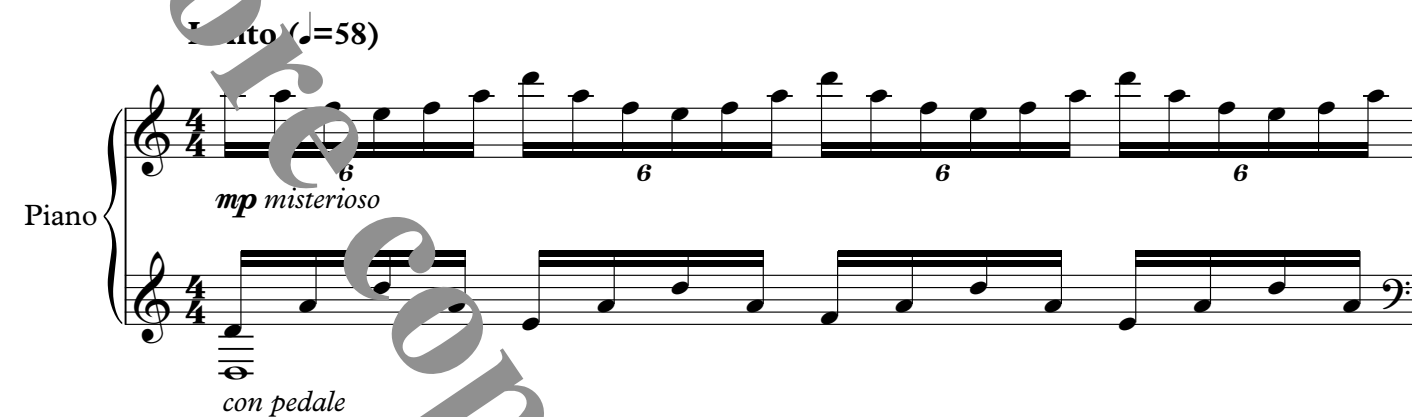
Evan L. Snyder

Alto (♩=58)

Piano

mp misterioso

con pedale



DANIEL

mp recitativo, reading

2

Dn.

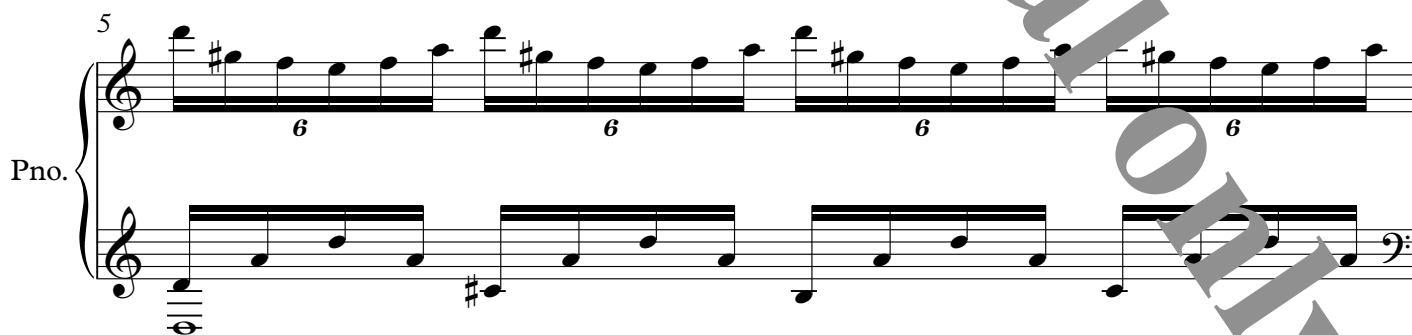
Then Je - sus was led by the Spi-rit in-to the wil-der-ness to be temp-ted by the de - vil.

Pno.



5

Pno.



2

6

Dn.

8

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

Pno.

9

Pno.

6 6 6 6

10

mf

espressivo

f

mf

Dn.

8

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

Pno.

13

p

p no longer reading

Dn.

8

stones to be-come bread." The

Pno.

6 6 6 6

1
8

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

Pno. *p* l.h.

18
8

Dn. *wan - der, hope - less. I to fast, left to starve,_____*

Pno. *f (sub.)*

21
8

Dn. *in the de - ser - ted tun - els.*

Pno.

Pno.

20 21 22 23

Pno.

24 25 26

p

Hn.

Dn.

26 27 28

p

3

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

Pno.

Dn.

29 30 31

3

And our sur de-rer has been me

Pno.

cresc. poco a poco

32 *mf*

Dn. 8 a - cu - lous with ev' - ry o - ther de - tail...

Pno. *f*

35 *f*

Dn. 8 So the time must bear some sig - ni - fi - cance as well.

Pno. *mf*

38

Pno.

Pno.

4.

p

6 6 6 6

Pno.

42

6 6 6 6

p

Pno.

44

pp

mp

3 3 3 3

Pno.

46

p

3 3 3 3

48

Dn.

8

If our

Pno.

pp cresc. poco a poco

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

5
8
Dn. three...

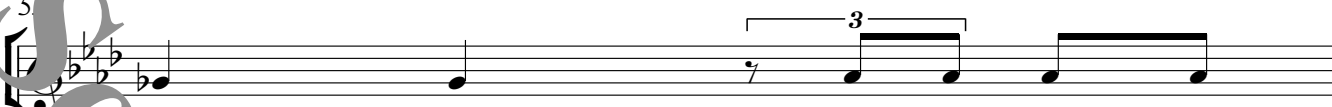
Pno.

51
Pno. *mf*

52
8
Dn. And al - ways

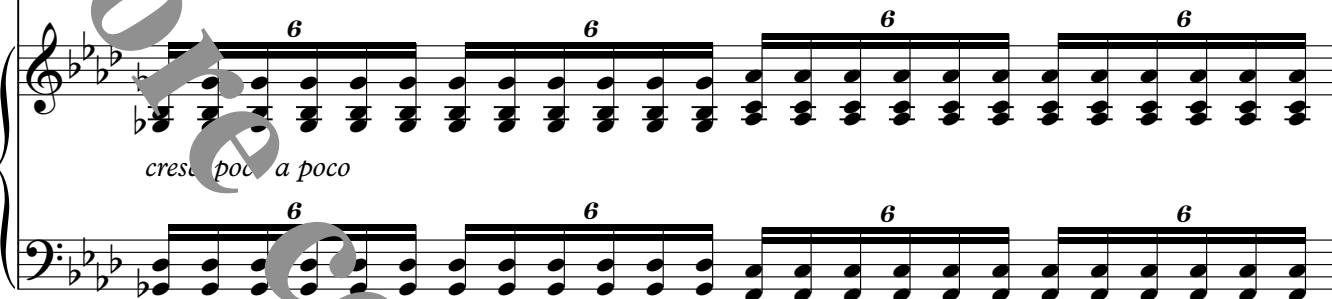
Pno.

53

Dn. 

stri - - - ving for the great - est

Pno. *cresc. poco a poco*



54

Dn. 

po - - - e - try in his

Pno. 

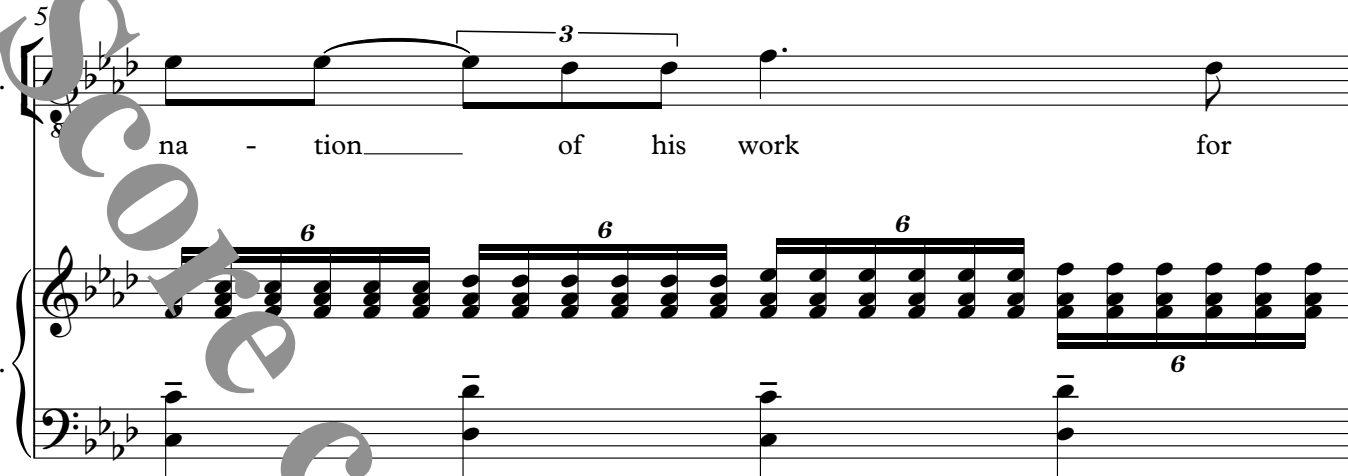
55

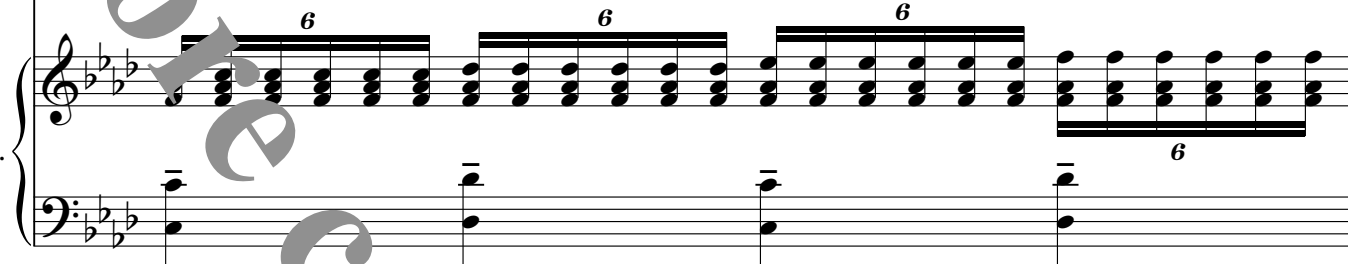
Dn. 

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

Pno. 

10

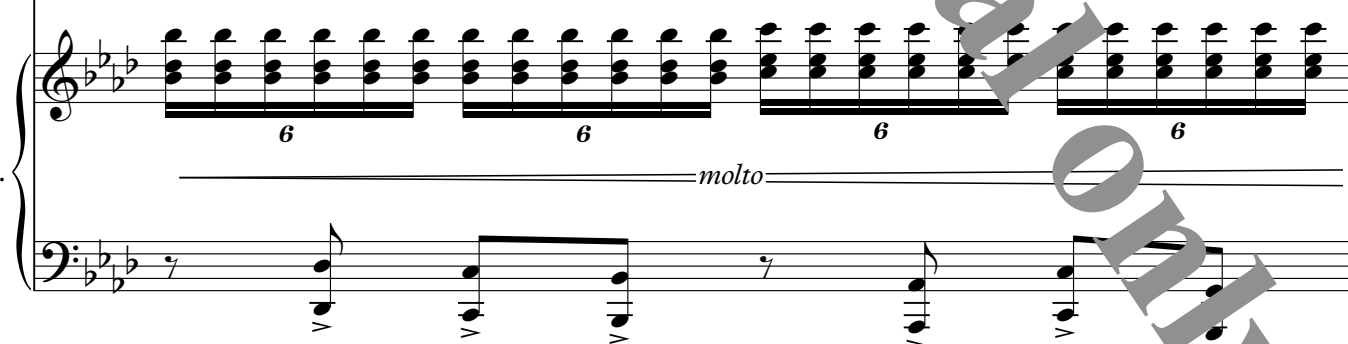
Dn.  na - tion of his work for

Pno. 

Dn.  mid - night, that first in - stant of the

Pno. 

Dn.  dawn - ing year of our Lord!

Pno.  *molto*

Pno.

5

ff

6

6

6

6

Pno.

60

6

6

6

6

Pno.

61

f

6

6

Dn.

62

8

m

Then the

Pno.

6

6

6

6
8

Dn.

first mur - der would oc - cur at

6 3 3

Pno.

mp

6 6

64
8

Dn.

eight, as has al - - rea - dy

3 3

Pno.

6 6

molto rall.

65
8

Dn.

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

3 3 3 3

Pno.

pp

3 3 3 3

66

Dn.

8

then... at four.

pp

Pno.

3

3

3

3

3

3

a tempo (♩=58)

67

Pno.

mp

6

6

6

6

68

Dn.

8

But, where and

Pno.

6

6

6

6

p

7
8

Dn.

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

Pno.

72
8

Dn.

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

Pno.

75
8

Dn.

All would be clear.

Pno.

79

Pno.

pp

Daniel's Epiphany

from scene vi of *A Capacity for Evil*

Evan L. Snyder

Slower again (♩=80) **rall.**

Piano

Somewhat slower (♩=72) **rall.**

DANIEL *mp recitativo*

Dn. 3 8

I'm run-ning out of time...

Pno. *pp cold*

a tempo (♩=72)

5

Dn. 8 On - ly for - ty min - utes left and I have

Pno. *p*

molto rall. **a tempo** (♩=72)

7

Dn. 8 failed them all. No, a

Pno. *p* *pp*

10

Dn. 8 life is at stake, and so I must suc - ceed.

Pno.

12

Pno.

p

mp

p

ARIA

With drive (♩=60)

8

Dn.

mp

The mu - de-rer's ob - ses - sion with words, with the

Pno.

p

hrp.

17

8

Dn.

text of the pas - sage, fuels his de - ci-sions.

Pno.

p

1. *marked* *quasi recitativo* *mp*

Dn. 8 The ans-wer must be here! The

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

22 *piu f*

Dn. 8 de - vil took him up a high moun - tain and

Pno.

24

Dn. 8 showed him the king - doms of the world ; all their

Pno.

28 *f*
Dn. *snare - dor.*

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

horn

strings

29 *contemplative*
Dn. King - dom, in our age is

Pno. *mp* *pp*

31
Dn. coun - try...

Pno. *p* *mp*

3. Dn. Or em- pire... or state... Em - pi - re

Pno. *sub. f*



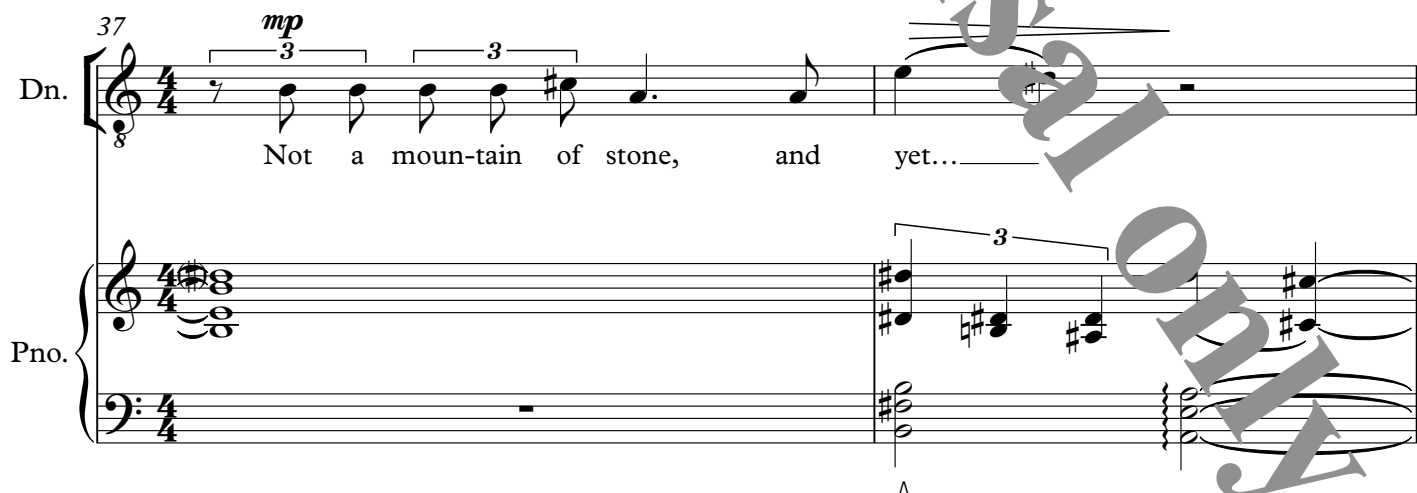
35 Dn. *p* State... Strange... *ed.*

Pno. *p*



37 Dn. *mp* Not a moun-tain of stone, and yet... *3*

Pno. *3*



Slightly faster (♩=85)

3rd 8 *mp* 3 *f* *p*

Dn. a moun-tain of steel. It could be...

Pno. *mf* *p*

42 *moving forward with cresc.*

Dn. It must be It is! _____

Pno. *f*

45 *f* *mp* *p* *rall.*

Dn. Yes! _____ No... No... _____

Pno. *ff* *mf*

Slowly (♩=45)

4' *pp*

Dn.

8

no.

Pno.

mp

p

51 *p sotto voce*

3

Dn.

8

Doy - le is there al - rea - d_ with An - ge - li - ca.

Pno.

pp non cresc.

53 *piu f*

3

Dn.

8

They should have been back_ by now.

Pno.

p

53 *parlando*

Dn. *8* The pie-ces of the puz - zle, sli - ding in - to

Pno. *pp* *p*

57

Dn. *8* place, for-ming one im-age they all fit so per-fect-ly.

Pno. *mp* *8va*

59 *mf*

Dn. *8* The per-fect puz - zle, no one but Doy-le and could e - ver

Pno. *con forza* *mp* *mf*

rall.

Dn. *mp* *molto*

solve it. No, it's

Pno. *mp* *p* *mf*

3

3

Driving again (♩=60)

63 *f*

Dn. *f*

all been too ea - - sy.

Pno. *f*

64

Dn. *f*

Doy - - le, oh Doy - - le, how

Pno. *f*

6

Dn.

could you? Oh, dear

Pno.

ff

25

66 *long* *less long*

Dn. 8 God, - ge - - - - li -

Pno.

67

Dn.

ca! _____

Pno.

fff

Andantino

I am his dream...

from scene iii of *A Capacity for Evil*

Evan L. Snyder

slow, earnest (♩=50)

Angelica

p am his dream... *mp* I am his

Piano

p

sempre con pedale

Ang.

mf dream? That's what he said.

Pno.

mp

poco rall. . . . a tempo (♩=50)

Ang. ⁵ *p* I am his

Pno. *mf* *mp* *pp*

Ang. ⁹ *mp* dream. Yet, in an in-stant he's gone...

Pno. *p* *mp* *p*

Ang. ¹² *p* I am his dream. Yet, there stands a stran-ger in his

Pno. *mp*

Somewhat slower (♩=45)

Ang. *p* *mp*

place... I am his dream, and yet, — his ev' - ry

Pno. *p* *pp*

Ang. *mf* *f* *mf*

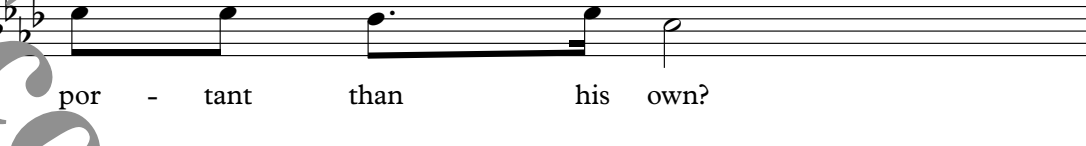
ac - tion be - trays more words. — What

Pno. *mp* *mf* *f* *meno f*

Ang. *Driving* (♩=60)

makes these stran - gers' lives more im -

Pno. *mp*

Ang. 

22

Ang.

Is there no one else who can

6

6

Pno.

mf

6

Ang. 23 *f* poco rall.
bear this bur - den?

Pno. *f* 6 6 6

Slightly Broader (♩=55)

Ang. *Ossia*

Why must it be him?

Pno. *ff*

6 6 6 6

Ang. *molto rall.*

Why my Dan - - - iel?

Pno. *ff*

6 6 6 6

Tempo I (♩=50)

31

Ang. *pp* sotto voce *p* deliberately *pp*

I can not play the fool... Why him? Be-cause it's what he wants.

Pno. *p* *d* *p* *pp*

Red. *8va*

Ang. *p* desolate *rall.* *still p*

He is my dream... So

Pno. *p*

Ang. *piu p* *pp* *pp*

why can't I be his?

Pno. *pp* *pp*

Because you are good

from scene vi of *A Capacity for Evil*

Evan L. Snyder

Slowly (♩=55)

Angelica

mp simply

Be-cause you are good.

Piano

p

mp sempre leggatissimo

Ped.

4

Ang.

mp

I thought be - fore that you were be - ing sel - fish.

Pno.

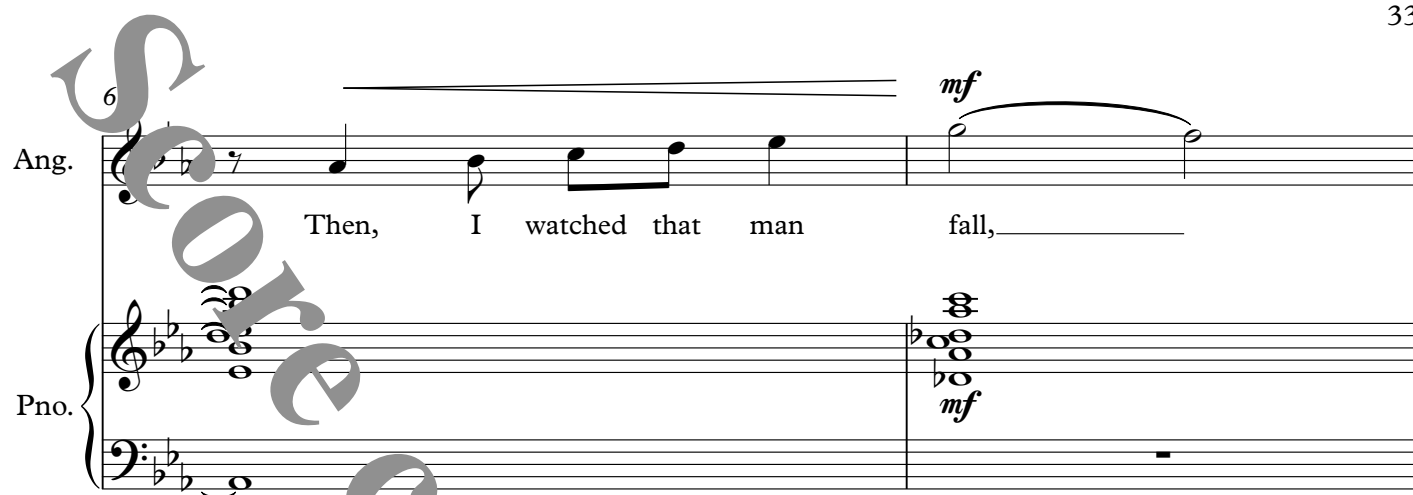
mp

6

Ang. *mf*

Then, I watched that man fall,

Pno. *mf*

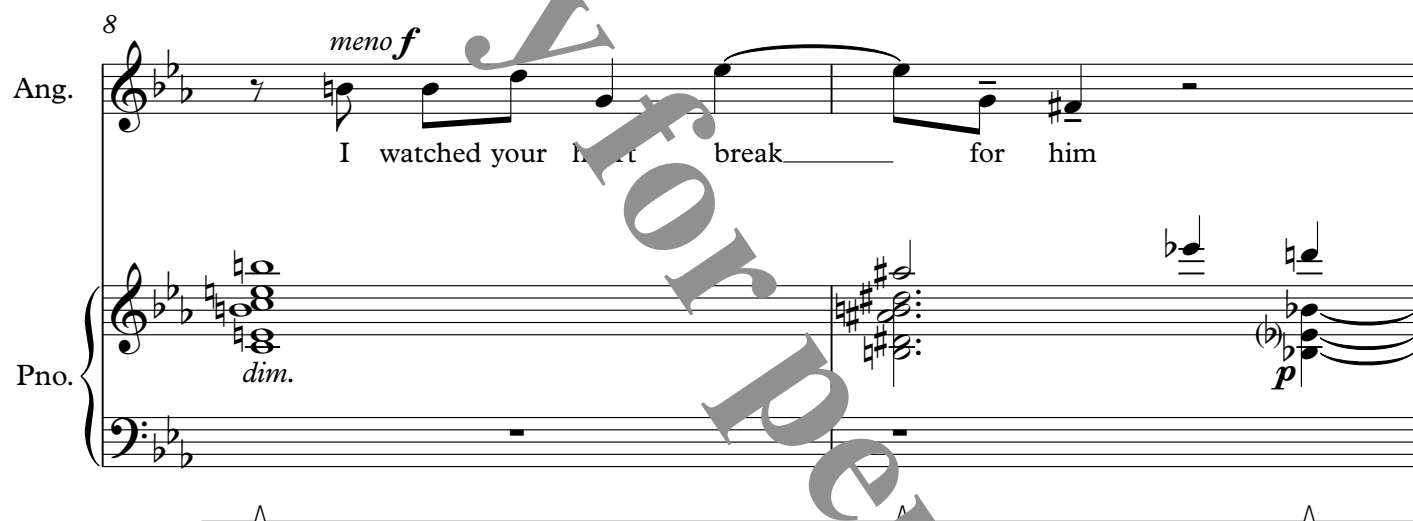


8

Ang. *meno f*

I watched your heart break for him

Pno. *dim.* *p*

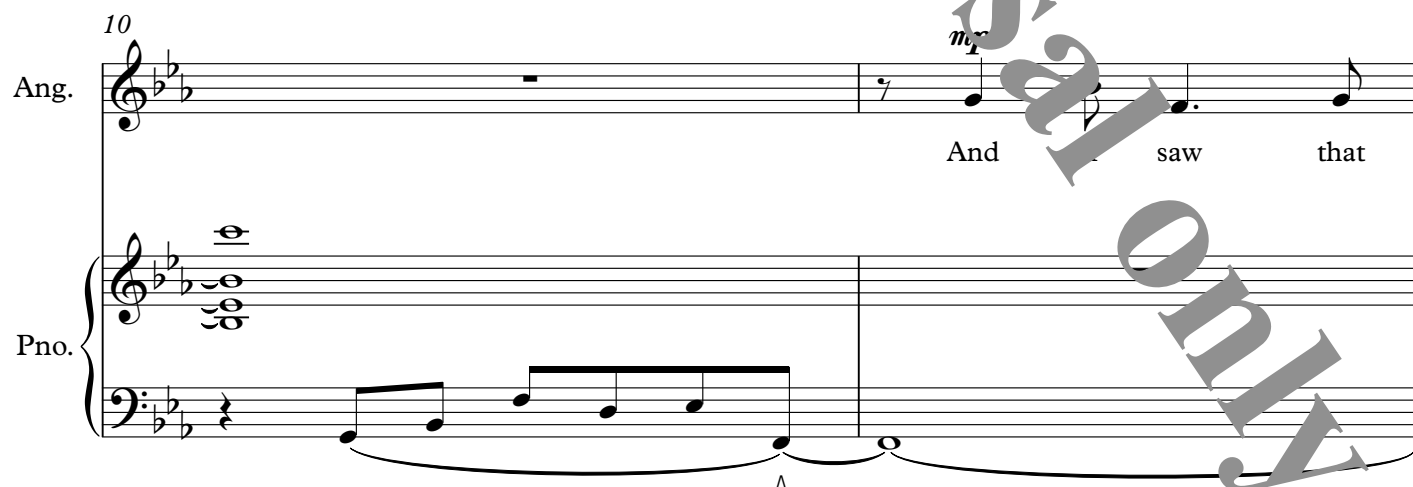


10

Ang. *mf*

And saw that

Pno.



Ang. *1*

was the sel - fish one.

Pno.

Ped.

Ang. *14* *mp* *cresc.*

These stran - ger's lives are no diff'r - ent from our own And

Pno. *pp* *mp*

con pedale

Ang. *16* *non. dim.*

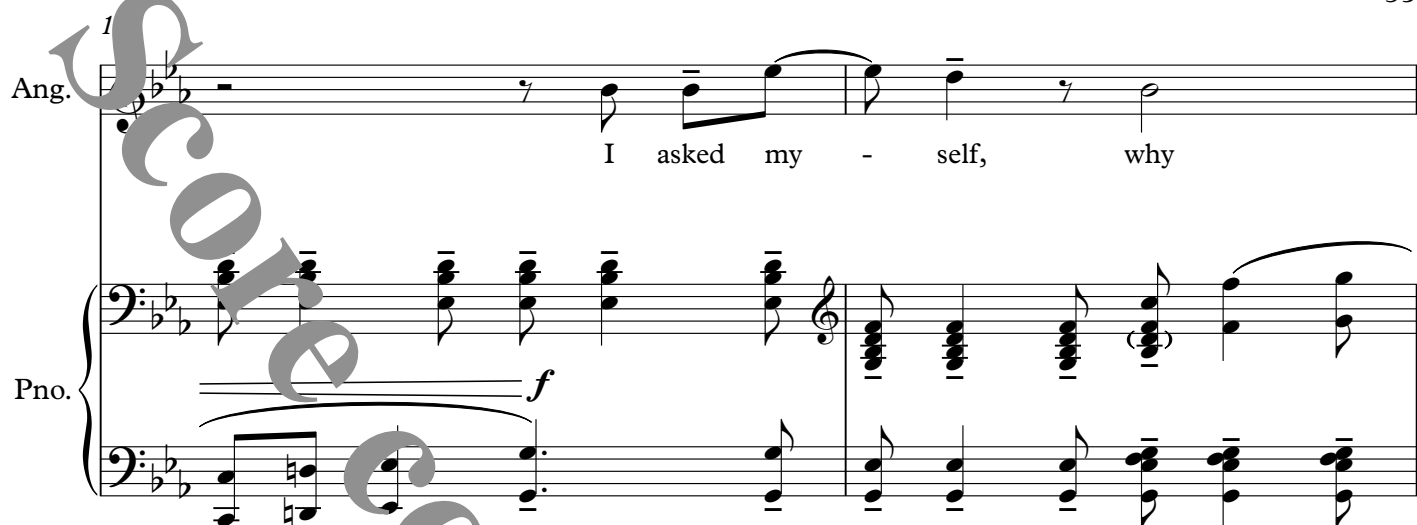
no one else is there to save them.

Pno. *p* *mf*

1

Ang. *I asked my - self, why*

Pno. *f*



meno rall.

20

Ang. *you? But now I see*

Pno. *mp*



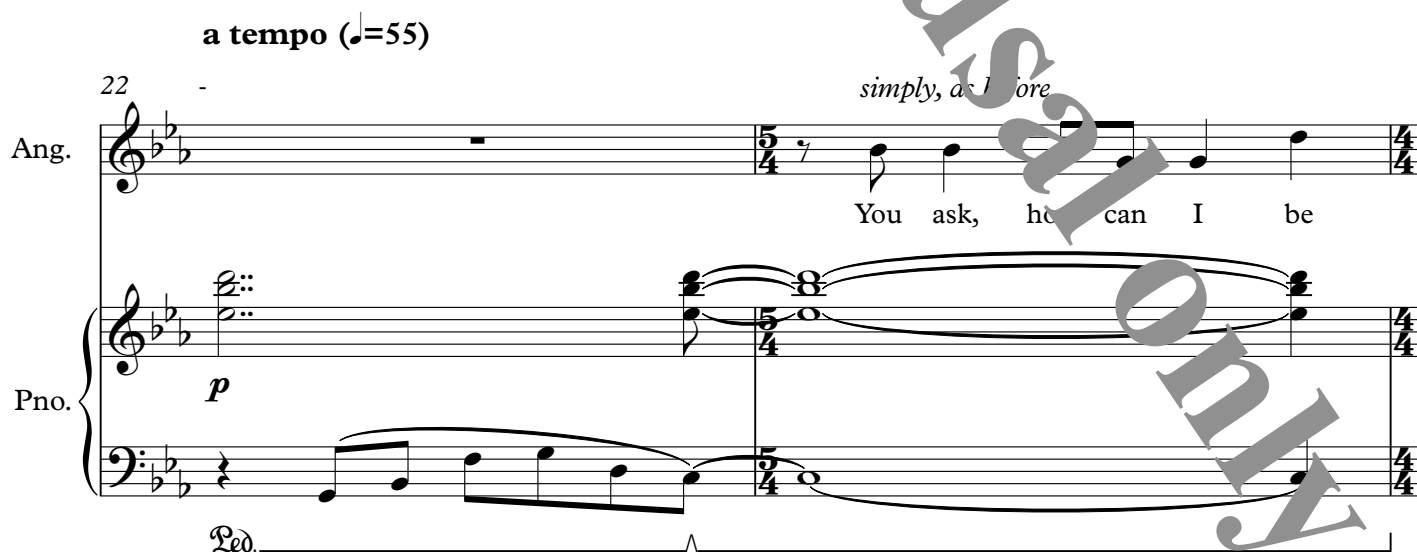
a tempo (♩=55)

22

Ang. *simply, as I fore*
You ask, how can I be

Pno. *p*

Red.



moving forward

Ang. 2
ure? Be - cause of Smith,

Pno.

Ang. 26
be - cause of De - le, be - cause of my - self.

Pno. *mf* *sub. p* *p (sub.)*

Ang. 28
Be - cause of faith we have in your

Pno. *p freely*

3 *poco cresc.*

Ang. good - ness and its pro - mise for the

Pno.

32 *rall.* Somewhat slower (♩=40)

Ang. fu - ture.

Pno. *p* *pp*

Ped. *on pedale*

34 *hrp.*

Pno.

36 *rall.*

Pno.

The facts are these

from scene ii of *A Capacity for Evil*

Evan L. Snyder

Slowly (♩=50)

Piano *p* *ritardando* *mp* *p*

Cl.

pedale ad libitum

rall.

Pno. *still p*

CAPT. SMITH

6 **a tempo** (♩=50)

C.S. *p* *mp*

The facts are these

Pno. *pp* *mp*

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9

C.S.

p with attempted calm

At eight o' clock ex - act - ly

Pno.

p

acc. A little driven (♩=55) rall.

12

C.S. *mf* frustrated

we re-ceived a tip. No name, no hint what-so - e - ver,

Pno. *mf*

tempo I (♩=50)

15 *mp with resumed calm* *p*

C.S. It might well have been the mur - derer him - self

Pno. *f* *mp* *p*

40

1 *p* *p* (*sub.*)

C.S. The sim - ple facts are

Pno. *pp* *mf*

con pedale

restless, unrelenting (lo stesso tempo)

21 *p* *sotto voce*

C.S. these. The vic-tim was left here,

Pno. *mp* *pp*

sempre con pedale

poco rall. *a tempo* (♩=50)

24 *pp* *p* (*sub.*)

C.S. blin - ded, deaf - ened, Left with wa-ter

Pno.

2

C.S. *mf* *mp*

and this news - pa-per to date him, but no food at all.

Pno. *mf* *p (sub.)*

30

C.S. *p freely*

Af - ter for - ty days, for - ty days down here

Pno. *sempre pp*

33

C.S.

some-time this mor - ning, the man fin'l - ly died.

Pno.

42

rall.

C.S. ³ *f*

The sim - ple facts...

Pno. *mf* *f*

Broadly, pesante (♩ = 75)

C.S. ³⁹ *ff*

Poor bas-tard. Trapped here for for - ty days,

Pno. *ff*

C.S. ⁴² *mp* mournfully

on - ly a few hun - dred yet from

Pno. *fff* *mp* (sub.)

4. **poco rall.**

C.S. *thou - sands pas - sing by,*

Pno. *colla voce* *p*

48 **tempo I** (♩=50) *pp* *mp* *molto* *f*

C.S. *ne - ver to hear his screams, o - ver the roar of the*

Pno. *pp* *mp* *p*

51 *p freely*

C.S. *sub - way. The poor, poor,*

Pno. *f possibile*

44

C.S.

54

s - tard.

Pno.

mp

57

Pno.

*rall.**p**pp*

These labors

from scene iii of *A Capacity for Evil*

Evan L. Snyder

Slow, with rubato (♩=42)

Doyle

Piano

pp *solemn*

pedale ad libitum

5 DOYLE

Dy.

mp

It's been too long and these

Pno.

mp *warm*

hrp.

pp 6

(*con pedale*)

8

Dy.

mf

molto rall.

la-bors are too vi-tal to be set a-side.

Pno.

pp *colla voce*

p 6

a tempo (♩=42)

10 *mp* *reassuring*, *with conviction*

Dy. It is a fact that what we've done has saved the lives of

Pno. *p*

Slightly faster (♩=46)

12 *piu f*

Dy. ma - ny. It is the truth that the

Pno. *mp*

14 (9)

Dy. work we're do - ing could shape the years to

Pno. *mf*

16

Dy. *come.*

Pno. *mp*

6 6 6 6

Slightly faster (♩=50)

17

Dy. *f*

It is re - a - li - ty that

Pno.

tmp. *pp*

6 6 6 6

18

Dy.

what we do, that

Pno. *mf*

Ped.

6 6 6 6

1 **rall.**

Dy. *8* what he will do will

Pno. *f* 6 6 6 6

Ped.

20 ($\text{♩}=42$)

Dy. *8* make the world bet - ter place.

Pno. *p* *pp* (in next tempo) 3

Ped.

21 **With sudden energy** ($\text{♩}=50$)

Dy. *8* *mf excitedly* Da - niel is good, and evil w^rs be -

Pno. *f* *mp (sub.)* *con pedale*

2.
Dy. *8* fore him.

Pno.

23
Dy. *8* His bril - liance light that cuts the

Pno.

f *mf* (sub.)

con pedale

24
Dy. *8* dark.

Pno.

Broader (♩=42)

2.
Dy. *f*
His good ness is a sym-bol of hope, both

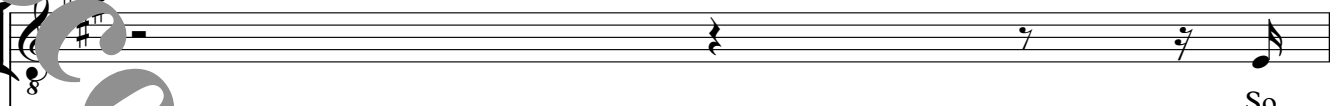
Pno. *ff mf (s.p.)*

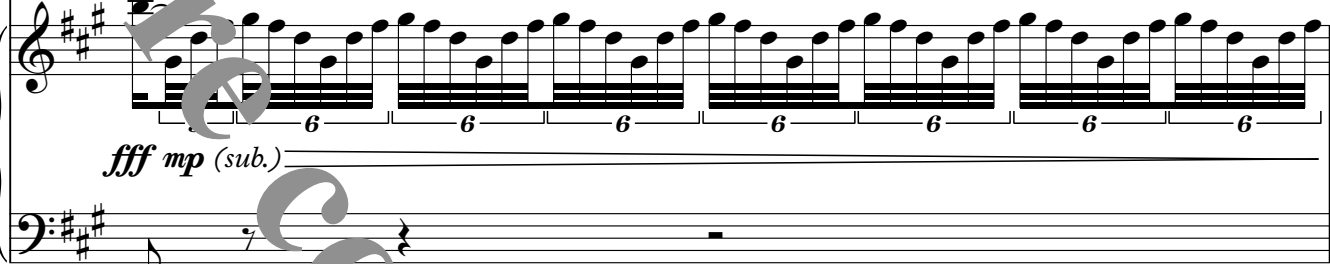
26
T. *ff* *rall.* *fff*
tan - gi- ble... and un li - mi - ted.

Dy. *ff* *fff*
tan - gi- ble... and un - li mi - ted.

Pno. *colla voce*

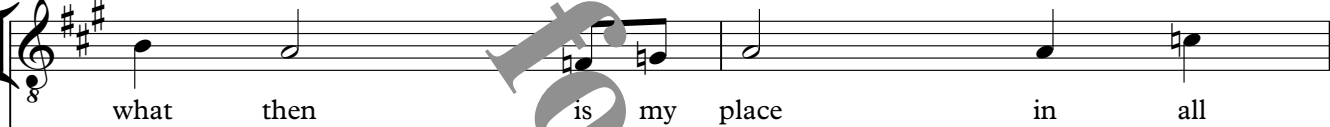
2 **rallentando into the next tempo**

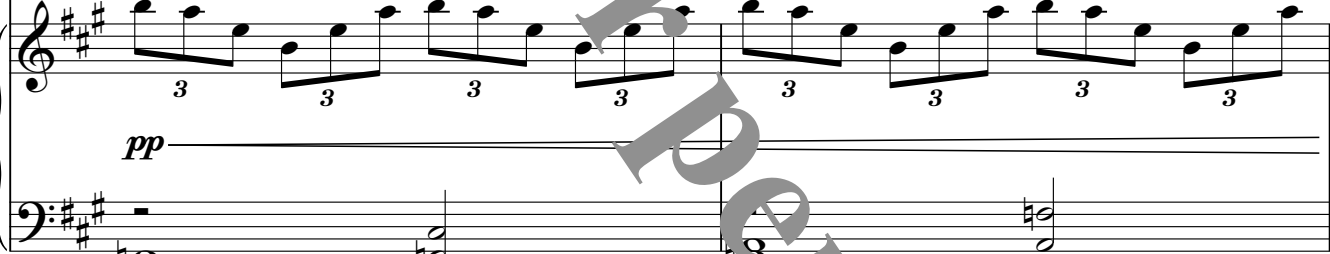
Dy.  So

Pno.  *fff mp (sub.)*

ped.

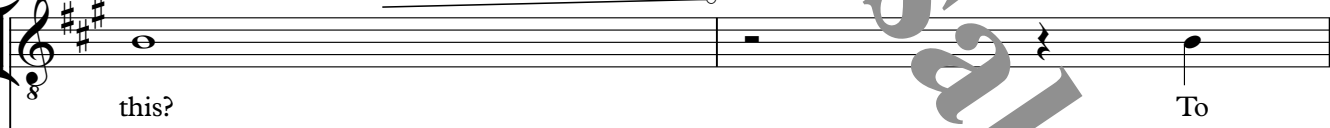
28 **Slower than before, with rubato (♩=65)**

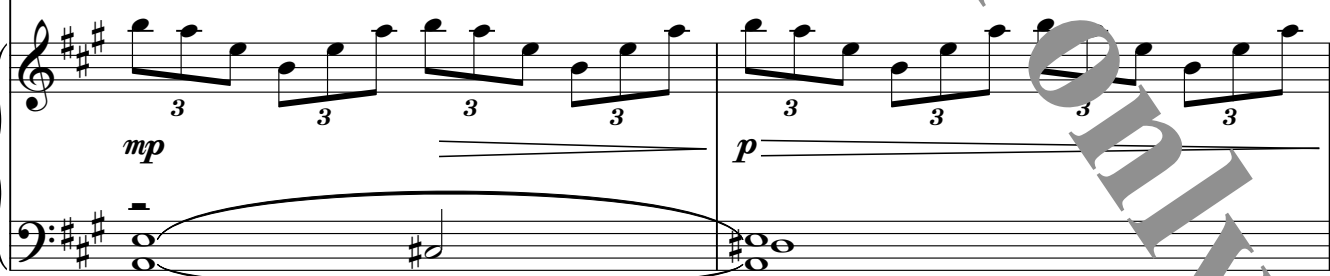
Dy.  what then is my place in all

Pno.  *pp*

pedale ad libitum

30

Dy.  this? To

Pno.  *mp* *p*

ped.

3
Dy. *pp*
help him to re - alize his

Pno. *pp*

34 *mf* **molto rall. . . .**
Dy. true po - ten - tial To

Pno. *mf* *colla voce*

36 **a tempo** (♩=65) *mp*
Dy. help make this world of

Pno. *mp* *dim. poco a poco* *con pedale*

molto rall.

Dy. *p*

ours in - to all that it can

Pno. *pp*

Dy. *fz*

be.

Pno. *ppp*

The Temptations of Christ

from scene vii of *A Capacity for Evil*

Evan L. Snyder

Slow, recitativo (♩=50) *p* recitativo, rather pleasantly

Doyle

I'm act-ual-ly ra-ther pleased how it's all turned

Piano

ff *mp* *p*

Dy.

3 3 3 *f* *freely f*

out; I sup-pose I could ex-plain, if you like... My temp-ta-tions of

Pno.

5/4 5/4

ARIA

5 Quick (♩=75)

poco rall.

Dy. 8 Christ'

Pno. *mp* *f*

f

6 a tempo (♩=75)

rall.

mp

Dy. 8 The

Pno. *mp* *ff* (molto) *mp*

(still *f*)

mp

$\text{♩} = 105$
matter-of-factly

Dy. *7* first vic - tim was my stu - dent, thirst-ing for di - rec - tion.

Pno. *p* *piu p*

Dy. *9* Blind to his own true pur - pose,

Pno. *p (sub.)* *piu f*

stringendo. ($\text{♩} = 120$) **rall.** ($\text{♩} = 60$)

Dy. *11* *piu f* *cresc.* *f* deaf to Fate's knock - ing at his door, I

Pno. *mf* *f*

Like the beginning (♩=75)

57

Dy. *ff*

him down,

Pno. *ff*

poco rall.

Dy. 15

slak - ing his thirst!

Pno.

long

Slower (♩=105)

poco rall. . . (♩=85)

16 ANGELICA

Ang. Your own stud - ent... How could you?

Pno. *p as an echo* *piu p*

Slow, ominous (♩=50)

DOYLE

1
Dy. *p*
The next man was the first boy's

Pno. *pp* ominously
sempre con pedale

20
Dy. *mp* *p*
fa - ther, come, seek - ing his

Pno. *mp*
3 *n.*

22
Dy. *pp* *still p*
son. Hang - ing on my words he

Pno. *pp* *flutes* *p* *p*
solo timp. *3* *3* *pp* *ppp*
Ped.

Score for Dy. and Pno.

24
8

Dy. *p* fol lowed, drunk with hope for a son re -

Pno. *mp* *muted tpt.* *hn.* *p* *mf* *f*

3 3

26
8

Dy. *mp* *(molto)* *f* stored. He

Pno. *mf* *f* *molto rall.*

3 3 5

60 Like the beginning (♩=75)

Dy. *ff* *port.* ,

fell, _____

Pno. *ff* 3 3

28 Dy. *poco rall.*

in - to his place!

Pno. 3 3 *long*

Quickly, at first (♩=105) *molto rall.*

29 ANGELICA *p* feeling that grief herself

Ang. Prey - ing on the grief of a

Pno. *p eerily* 8va

3 **Slowly** (♩=60)

Ang. *mp* pa - rent.

Dy. *pp sotto voce* and, aft - er that... On - ly

Pno. *piu p*

36 *pp* *fff*

Dy. one fi - nal thing re - mained...

Pno. *ppp*

Broader than the beginning (♩=65)

40 *fff tutti*

Pno.

molto rall. . . ♩=45

ff self-indulgent

Dy. 4
8

Pno.

Just "for -

Like the beginning (♩=75)

Dy. 42
8

Pno.

get - ting" your purse...

p poss. *f*

8va

rall. Really, maestoso (♩=42)

Ang. 44 ANGELICA

Pno.

Doy - le!

(8)

ff

Ang. *meno f* I don't care how... *poco rall.* Just *mp*

Pno. *f* (*con a voce*) *mf* *mp*

Ang. *a tempo* (♩=42) *exasperated* why.

Dy. *DOYLE* *freely, incredulous* *pp* *p* *pp* Why? An - gel - i - ca, you must know why?

Pno.

64

Slowly, steadily (♩=42)

5
Dy. *p*
Be - cause he is good and his good-ness off - ers

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

52
Dy. 8 *poco rall.*
pro - mise, pro-mise those in need.

Pno. 3 3 3 3 *mp* 3 3 3 3

54
Dy. *mp* *cresc. poco a poco*
He off - ered hope, he off - ered struc-ture in this world,

Pno. *oboe* *p* *mp*

f molto largamente

65

Dy. 56
8 in all the mud-dle and the mess, and no man could stop him...

Pno. *mf* *f*

Dy. 58
8 No man could pede... No man could ev - er...

Pno. *ff* *piu f (colla voce)*

Dy. 60
8 The came a - long,

Pno. *brass* *strings* *ff* *f* *mp* *p*

66

cresc.

Dy. *f*

with your gui - le and your charms, and stole him a - way...

Pno. *mf*

64

p (*sub.*) — *molto* — *mf* — *ff* (*non dim.*)

Dy. 8

But I'll steal him back...

Pno. *p* *3* (*molto*) *mf*

solo horn, p stopped, non dim.

67

mp

Dy. 8

Be - cause he is good, and nothing else mat - ters.

Pno. *mp* *espressivo* *3* *6* *poco a poco dim.*

67

Dy.

8

No-thing but his pro- mise... His pro- mise for the fu - ture.

Pno.

3 6

p

71

Pno.

p simply

meno p

73

Pno.

mp

p *meno p*

The Time Aria - Audition Transcription*

from scene iii of *A Capacity for Evil*

Evan L. Snyder

Andante (♩=58)

Piano *mp misterioso*

con pedale

DANIEL

mp recitativo, reading

2

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

Pno.

*This version of the aria has a simplified piano part in some places, to allow for easier use as an audition aria.

6

Dn. *8* Af - ter fas - ting for for - ty days and for - ty nights he was hun - gry.

Pno.

9

Pno.

10

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

Pno.

13

Dn. *p* stones to be-come bread." *p no longer reading* The

Pno.

1
8

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

Pno. *p* l.h.

18
8

Dn. *wan - der, hope - less. I to fast, left to starve,_____*

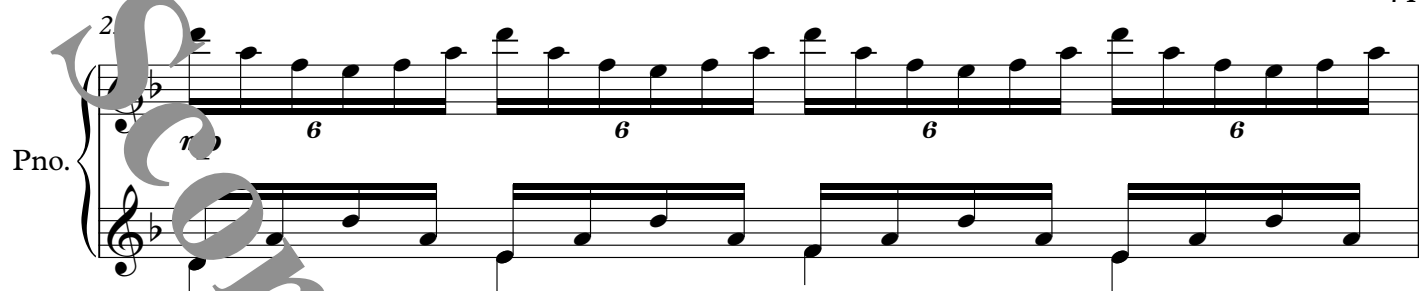
Pno. *mf* *f (sub.)* *f*

21
8

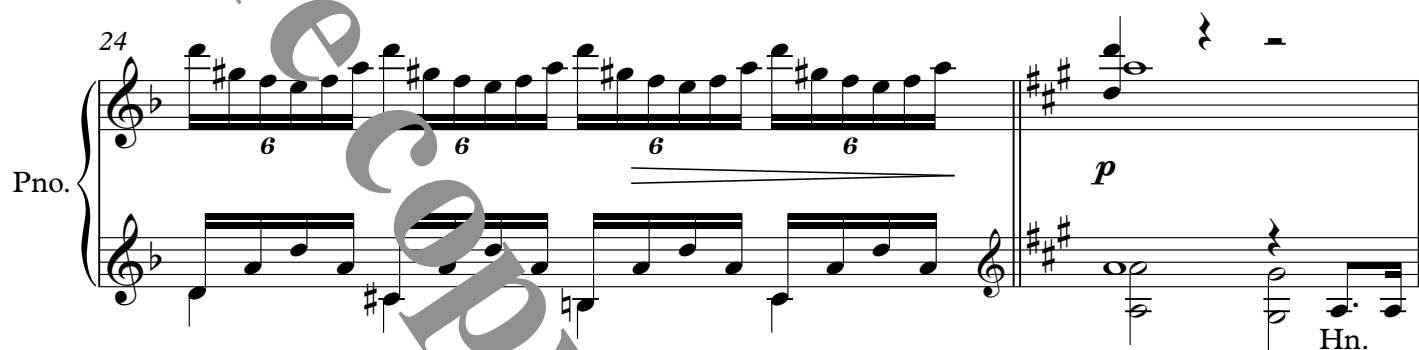
Dn. *_____ in the de - ser - ted tun - is.*

Pno. *ff*

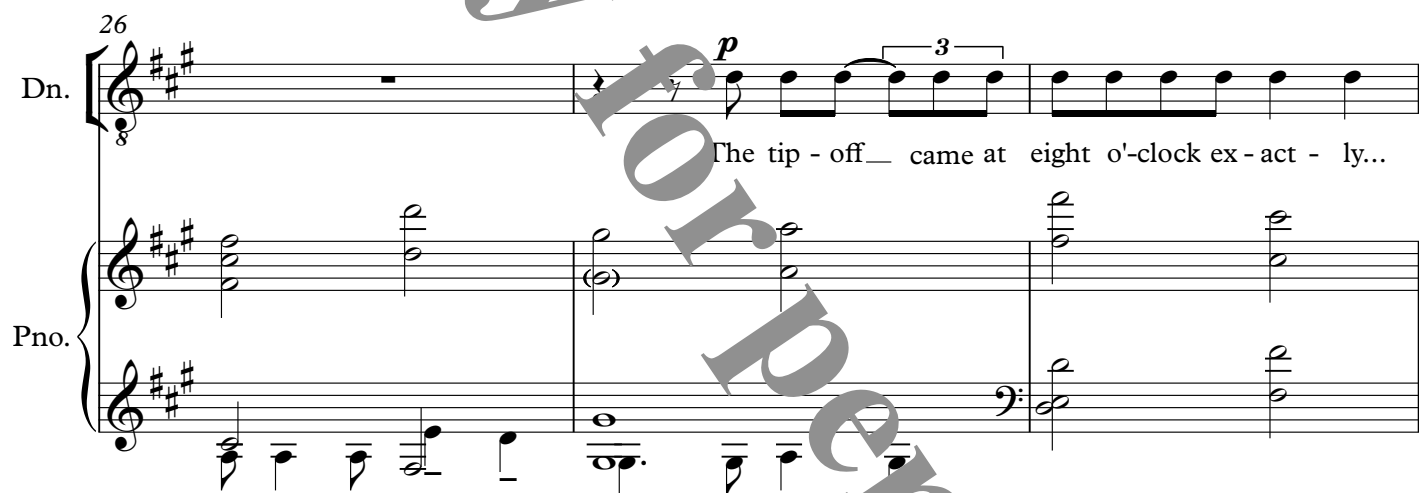
2. Pno.



24 Pno.



26 Dn.



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

29 Dn.



And our sur de-rer has been me

cresc. poco a poco

32 *mf*

Dn. 8 a - cu - lous with ev' - ry o - ther de - tail...

Pno. *f*

35 *f*

Dn. 8 So the time must bear some sig - ni - fi - cance as well.

Pno. *mf*

38

Pno.

Pno.

4.

p

6 6 6 6

Pno.

42

6 6 6 6

p

Pno.

44

pp

mp

3 3 3 3

Pno.

46

p

3 3 3 3

48

Dn.

8

If our

Pno.

pp cresc. poco a poco

6

6

6

3

3

3

48

Dn.

8

mur - de-rer sought to di - vide the

Pno.

6

6

6

6

6

6

49

Dn.

8

day e - ven ly in

Pno.

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

54

Dn. *8* stri - - - ving for the great - est

Pno. *6* *6* *6* *6* *cresc. poco a poco*

54

Dn. *8* po - - - e - try in his

Pno. *6* *6* *6* *6*

55

Dn. *8* crime was in - ten - ding the cul - mi -

Pno. *6* *6* *6* *6*

5
8

Dn. na - tion of his work for

6 6 6 6

Pno.

57
8

Dn. mid - night, that first in - stant of the

6 6 6 6

Pno.

58
8

Dn. dawn - ing year of our Lord!

6 6 6 6

Pno. *molto*

78

Pno.

ff

5

6

6

6

6

Pno.

60

6

6

6

6

Pno.

61

f

6

6

6

6

Dn.

62

8

m

Then the

Pno.

6

6

6

6

63

Dn. first mur - der would oc - cur at

Pno. *mp*

6 3 3

6 6

64

Dn. eight, as has al - - rea - dy

Pno.

3 3 6 6

molto rall.

65

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

Pno. *pp*

3 3 3 3 3 3

66

Dn.

8

then... at four.

pp

Pno.

3

3

3

3

3

3

a tempo (♩=58)

67

Pno.

mp

6

6

6

6

68

Dn.

8

But, where and

Pno.

6

6

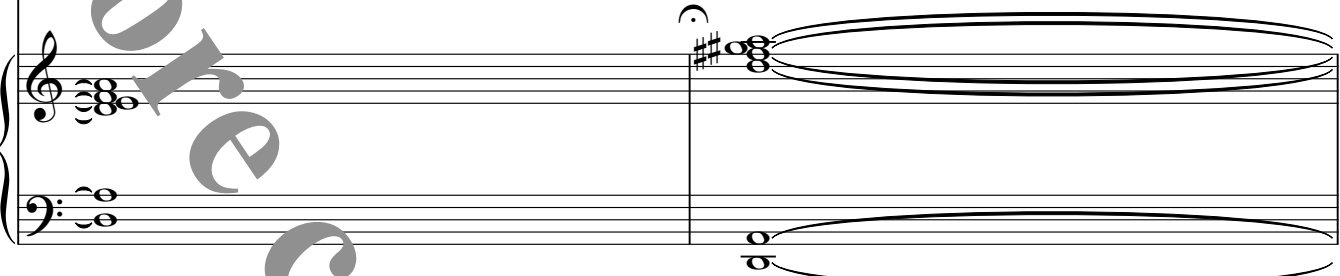
6

6

p

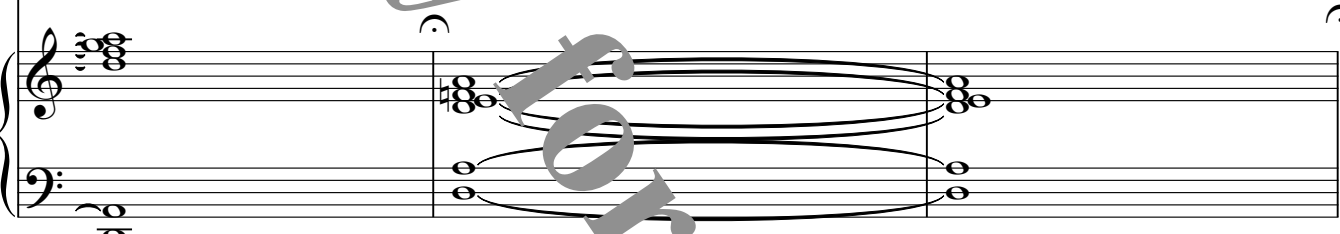
71

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

Pno. 

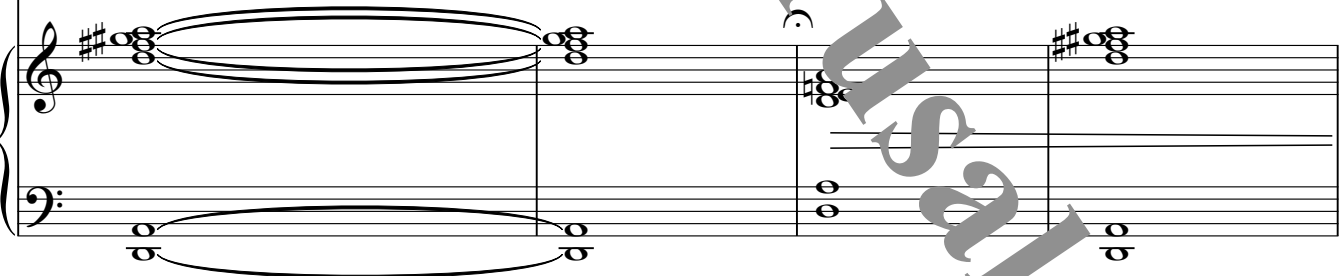
72

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

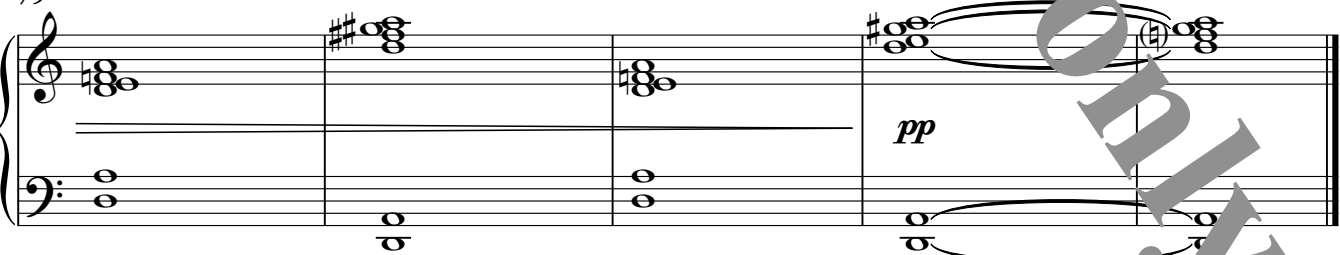
Pno. 

75

Dn. 
All would be clear.

Pno. 

79

Pno. 
pp