

The Sepulchre of Love
or
The Problematical Question of Invowment

A Farcical Opera or Operatic Farce

Text by Christopher Reisig
and Patrick Blanchfield
Music by Nicholas Vines

Prelude

Lento: Endearingly Self-Indulgent ♩ = ca. 48

The musical score is arranged in two systems. The first system includes parts for Flute, Oboe, Bb Clarinet, Piano, Violin I, Violin II, Viola, and Violoncello. The second system includes parts for Flute (starting at measure 10), Oboe, Clarinet, Piano, Viola, and Cello. The score is written in 3/4 time and features various musical notations such as triplets, slurs, and dynamic markings like *p*, *pp*, and *mp*. A large green watermark reading 'Sample Score' is overlaid diagonally across the page.

16

Fl.

Ob.

Cl.

Pno.

Va.

Ce.

mf

mp

mp

21

Fl.

Ob.

Cl.

Pno.

Vn. I

Vn. II

Va.

Ce.

f

f

mf

ff

ff

mf

8va-----

Act II

Scene: A Monastery (or the closest approximation)

[Enter Priest and Gregor together. The Priest is wearing a bracelet similar to the one Jane wore in Act I]

Allegretto: Naive Religioso Alternating with Secular Flippery

♩ = ca.102

Gregor
mp
Fa - ther, is ev - 'ry - thing rea - dy for the

Priest
f
Yes, my son, I have been wor... wor... wor... wor - king on the fo... fo... fo... fo... fo... font all af - ter - noon.
mf *mp* *f* *mp* *f*

ser - vice?

sempre p
sempre p
sempre p
sempre p
with some pedal *f* *mp* *f*

mp

42

P. *mp* *f* But are you, you, you, you, you rea... rea-dy? You must be ve-ry ex - ci - - ted. *(unconvincingly)* *mp*

G. Of course... why should-n't a man be

Fl.

Ob.

Cl.

Pno. *mp* *f*

Vn. I *p*

Vn. II *p*

Va. *pp*

Ce. *pp*

51

G. *p* *mf* *mp* *p* *mf* on his wed-ding day? This is the first day of the rest of my life... Fa -

51

Vn. I *pp* *mp* *p* *pp* *mp*

Vn. II *pp* *mp* *p* *pp* *mp*

Va.

Ce.

Interlude II

Allegro: With Self-Righteous Propulsion ♩ = ca. 128

The musical score is arranged in systems for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Piano (Pno.), Viola (Va.), and Cello (Ce.). The score begins with a first ending bracket (1) and a second ending bracket (8). The Flute part is mostly silent. The Oboe part features a melodic line with a *sempre f* dynamic and a *sim.* (sustained) marking. The Clarinet part has a complex rhythmic pattern with sixteenth notes, marked *sempre f* and *sim.*, and includes sixteenth-note runs. The Piano part consists of a steady eighth-note accompaniment with triplets, marked *sempre f* and *with some pedal*. The Viola and Cello parts provide harmonic support with sustained notes and triplets, also marked *sempre f*. The score includes various musical notations such as slurs, ties, and dynamic markings.

Musical score for measures 14-19, featuring Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Piano (Pno.), Violin I (Vn. I), Violin II (Vn. II), Viola (Va.), and Cello (C.).

Measures 14-18:

- Fl. (Measure 14): f
- Ob. (Measures 14-18): Sixteenth-note runs with sixteenth-note beams, marked with '6'.
- Cl. (Measures 14-18): Sixteenth-note runs with sixteenth-note beams, marked with '6'.
- Pno. (Measures 14-18): Triplet accompaniment in the right hand, marked with '3'.
- Vn. I (Measures 14-18): Triplet accompaniment in the right hand, marked with '3' and *sempre f*.
- Vn. II (Measures 14-18): Triplet accompaniment in the right hand, marked with '3' and *sempre f*.

Measures 19-23:

- Fl. (Measure 19): *sim* (sustained) with sixteenth-note runs.
- Ob. (Measures 19-23): Sustained notes, marked with ff .
- Cl. (Measures 19-23): Sustained notes, marked with ff .
- Pno. (Measures 19-23): Triplet accompaniment in the right hand, marked with '3' and ff .
- Vn. I (Measures 19-23): Triplet accompaniment in the right hand, marked with '3' and ff .
- Vn. II (Measures 19-23): Triplet accompaniment in the right hand, marked with '3' and ff .
- Va. (Measures 19-23): Pizzicato accompaniment in the right hand, marked with *pizz.* and ff .
- Ce. (Measures 19-23): Pizzicato accompaniment in the right hand, marked with *pizz.* and ff .