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### Esther's Rise

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ESTHER'S RISE

by

John David Cope

A THESIS

Presented to the Faculty of  
The Graduate College at The University of Nebraska  
In Partial Fulfillment of Requirements  
For the Degree of Master of Music

Major: Music

Under the Supervision of Professor Tom Larson

Lincoln, Nebraska

April, 2022

## ESTHER'S RISE

John David Cope, M. M.

University of Nebraska, 2022

Advisor: Tom Larson

Two of the most important parts of my life are my faith and my love of writing music. To conclude my time in Nebraska, I wanted to combine these two facets of my life to create something inspiring and beautiful. To that end, I composed “Esther’s Rise,” a six-movement work that programmatically retells the book of Esther from the Old Testament. To further enhance the story, I commissioned Vera Eva, an international freelance artist, to create a collection of eighteen digital illustrations that help audiences imagine the story unfold. Furthermore, I also paraphrased the biblical text to accompany the illustrations as subtitles. My goal was to create something that audiences could read, watch, and listen to throughout the performance.

Each of the six movements are scored for instruments that I believed would best tell the story. Movements one, three, five, and six are scored for a large chamber orchestra, movement two is scored for a chamber orchestra with electronics, and movement four is scored for a small chamber group featuring two vocalists. As a whole, “Esther’s Rise” is connected by four primary themes: the banquet theme, Esther’s theme, Haman’s theme, and the Courage theme. The first four movements each focus on one theme, while movement five, “The Banquet,” combines all four themes. Finally, movement six, entitled “Rise,” focuses on Esther’s theme to finish the story.

The story of Esther, regardless of one's religious affiliations, is a powerful and relevant tale that covers themes of adversity, discrimination, courage, and faith. My hope is that my composition reveals Esther's incredible story to any audience member.

## Artwork

The link to the PowerPoint Slides that contain the artwork and subtitles is posted below. In the “notes” area in the PowerPoint, there are measure numbers that follow along with the score.

<https://uofnelincoln->

[my.sharepoint.com/:p:/g/personal/jcope4\\_unl\\_edu/EQOikDKjR2FEIOZMJftKpt8B5qM6](https://uofnelincoln-my.sharepoint.com/:p:/g/personal/jcope4_unl_edu/EQOikDKjR2FEIOZMJftKpt8B5qM6)

[T6RO72UQWWk9boVs\\_A?e=fnGthn.](https://uofnelincoln-my.sharepoint.com/:p:/g/personal/jcope4_unl_edu/EQOikDKjR2FEIOZMJftKpt8B5qM6T6RO72UQWWk9boVs_A?e=fnGthn)

## Acknowledgements

First and foremost, I want to thank Jesus Christ, my faithful and true Lord and Savior. Without my faith, I would not be the man I am today, and I would truly be lost in this world. Although I constantly make mistakes and sin, I hope that Jesus can use myself and “Esther’s Rise” to reach those who are in need. I would also like to thank my wonderful fiancée, Brandy Trucke, for supporting me throughout this long and arduous writing process. Without your love and support, the writing process would have been much more stressful.

I want to thank my advisor, mentor, and friend, Professor Tom Larson, for guiding me throughout these past two years. Tom has made my time at UNL wonderful, and he has taught me more about music than anyone else I have ever worked with. Not only that, but he also encouraged me, supported me, and was not afraid to be honest with me. There are no words to describe how much I admire and respect Tom Larson.

I also want to thank everyone who has part of my recital, including Vera Eva for her artwork, all my performers, and Scott Walker for his marvelous conducting. Finally, I want to thank my family for their love and support they have given me my entire life. I am truly blessed to have everyone in my life.

## Original Performers of “Esther’s Rise”

Flute – Donna Deloy, Shannon Lotti

Oboe and Soprano – Brandy Trucke

Clarinet – Rachel Levison

Horn – Tim Aulner

Trumpet – Metro Lyle

Trombone – Ian Rutherford, Aaron Pierce

Percussion – Bennet Jandreau, Ryan Kimball, Zach Howard, Ben Armeni, Eric Espinoza,

Alex Richard, Chad Fey

Piano – Šárka Stenová, Savannah Royston

Celesta – Andrew Daugherty

Harp – Elizabeth Hayes

Violin – Dameer Gustafson

Viola – Mee-Hwa Roche

Violincello – Sam Stanley

Double Bass – Jonah Bennett

Tenor – Daniel Ikpeama

Conductor – Scott Walker

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Medium Advanced (ca. 28.00)

# Esther's Rise

John David Cope  
(2021-2022)

For Multi-Media Chamber Orchestra

Based on  
The Old Testament Book, Esther

# Movements:

- I: Dethroned
- II: Esther's Ascension
- III: Haman's Plot
- IV: Courage
- V: The Banquet
- VI: Rise

# Program Notes:

Esther's Rise was written for my Masters' thesis at the University of Nebraska-Lincoln. The piece consists of six movements that programatically retell the story of Esther from the Old Testament. I wanted to end my time in Lincoln by combining my faith with my love of writing music. I would not be where I am today without my faith and love for Jesus Christ and I wanted to honor that. The Book of Esther, regardless of one's religion, is a great story that shows one Jewish woman pushing past adversity and standing up for what she believes in. My hope is that everyone who listens to this work can learn something from Esther's Story.

This piece was also written to accompany a set of twenty digital illustrations by Vera Eva, an international artist who I commissioned in 2021. Her artwork helps the audience imagine the story unfold along with subtitles of the Old Testament text. I spent many hours paraphrasing the Biblical text and detailing the artwork with Vera, so I hope everyone enjoys it!

# Conductor Notes:

Each of the six movements have varying instrumentations so every movement in the score will start with a specific instrumentation page. Unlike the other movements, Courage is written for a small chamber ensemble rather than a large multi-media chamber group.

Regarding the ensemble setup, there is no specific way to set the group up, but I highly recommend placing the percussion in the back and having the piano, celesta, and harp to the side.

# I: Dethroned

## Instrumentation:

Flute	Percussion 2
Oboe	-Triangle
Clarinet in Bb	-Bass Drum, Tam-Tam
	Claves
Horn in F	Tambourine
Trumpet in Bb	Drum-set
Trombone (Bass Trombone)	Piano
Vibraphone	
Marimba	Violin
Percussion 1	Viola
-Egg Shaker	Violincello
-Sus. and Splash Cymbal	Double Bass
-3 Woodblocks	

## Program Notes:

Dethroned covers all of chapter 1 in the book of Esther and lasts around four minutes in total. This movement focuses mainly on the percussion section, but also utilizes some Middle Eastern scales in the melodic and harmonic instruments. The movement should have a solid and driving groove throughout the piece.

Transposed Score **I: Dethroned** 4  
♩=120 Festive John David Cope

The score is arranged in a standard orchestral layout with the following parts from top to bottom:

- Flute
- Oboe
- Clarinet in B♭
- Horn in F
- Trumpet in B♭
- Trombone
- Vibraphone
- Marimba
- Percussion 1: Egg Shaker (mf)
- Percussion 2: Triangle (mf)
- Claves
- Tambourine (mf)
- Drum Set
- Piano
- Violin
- Viola
- Violoncello
- Double Bass

The score is in 4/4 time with a tempo of 120 beats per minute. The key signature is one flat (B♭ major or F minor). The percussion parts include specific instructions for Egg Shaker, Triangle, and Tambourine, all marked *mf*.

6

Tbn.

Mar.

Perc. 1

Perc. 2

Clv.

Tamb.

Dr.

Db.

*mf*

*mf*



11

11

Tbn.

Mar.

Perc. 1

Perc. 2

Clv.

Tamb.

Dr.

Pno.

Db.

*f*

*f*

*pizz.*

*f*

*pizz.*

15

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Vib.

Mar.

Perc. 1

Perc. 2

Clv.

Tamb.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

*ff*

Detailed description: This page of a musical score covers measures 15 through 18. The score is arranged in a vertical stack of staves. At the top, measures 15 and 16 are indicated. The instruments listed on the left are: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Maracas (Mar.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Clavichord (Clv.), Tambourine (Tamb.), Drums (Dr.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute, Oboe, Clarinet, Horn, Trumpet, and Viola staves are mostly empty, indicating rests. The Trombone staff has a melodic line starting in measure 15. The Vibraphone staff has a melodic line starting in measure 17, marked with a fortissimo (*ff*) dynamic. The Maracas staff has a rhythmic accompaniment of quarter notes. Percussion 1 and 2 have complex rhythmic patterns. The Clavichord, Tambourine, and Drums staves have rhythmic accompaniments. The Piano staff has a bass line with long notes and ties. The Violoncello and Double Bass staves have bass lines with quarter notes.

19

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Vib.

Mar.

Perc. 1

Perc. 2

Clv.

Tamb.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

*mp* *f* *mp*

*mp* *f* *mp*

*mp* *f* *mp*

23

Fl. *mp* *f* *mp*

Ob. *mp* *f* *mp*

Cl. *mp* *f* *mp*

Hn.

Tpt.

Tbn.

Vib.

Mar.

Perc. 1

Perc. 2

Clv.

Tamb.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.



Fl. *f*

Ob. *mp* *mf* *mp*

Cl. *mp* *mf* *mp*

Hn.

Tpt.

Tbn. *mf*

Vib. *f*  
Half Pedal when no pedal mark is specified

Mar. *mf*

Perc. 1 *mp*

Perc. 2 *mp*

Clv. *mp*

Tamb. *mp*

Dr. *mp*

Pno. *mf*

Vln. *f*

Vla. *f*

Vc.

Db. *mf*

Detailed description: This page of a musical score covers measures 27 through 30. The Flute (Fl.) and Violin (Vln.) parts feature a melodic line with triplets and a forte (*f*) dynamic. The Oboe (Ob.) and Clarinet (Cl.) parts play a similar melodic line with a mezzo-forte (*mf*) dynamic and include fingering numbers (5, 6). The Bassoon (Bsn.) part has a similar melodic line with a mezzo-forte (*mf*) dynamic. The Trombone (Tbn.) part provides a harmonic accompaniment with a mezzo-forte (*mf*) dynamic. The Vibraphone (Vib.) part plays a rhythmic pattern with a forte (*f*) dynamic and includes a note about half-pedal technique. The Maracas (Mar.) part plays a steady rhythmic accompaniment with a mezzo-forte (*mf*) dynamic. The Percussion (Perc.) parts (1 and 2) play rhythmic patterns with a mezzo-piano (*mp*) dynamic. The Clavichord (Clv.) part plays a rhythmic accompaniment with a mezzo-piano (*mp*) dynamic. The Tambourine (Tamb.) part plays a rhythmic accompaniment with a mezzo-piano (*mp*) dynamic. The Drums (Dr.) part plays a rhythmic accompaniment with a mezzo-piano (*mp*) dynamic. The Piano (Pno.) part provides a harmonic accompaniment with a mezzo-forte (*mf*) dynamic. The Viola (Vla.) part plays a melodic line with a forte (*f*) dynamic. The Violoncello (Vc.) part is silent. The Double Bass (Db.) part provides a harmonic accompaniment with a mezzo-forte (*mf*) dynamic.

31

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Vib.

Mar.

Perc. 1

Perc. 2

Clv.

Tamb.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

*f*

*mp*

This page of a musical score, marked with rehearsal mark 35, features a variety of instruments. The woodwinds (Flute, Oboe, Clarinet, Horns, Trumpets, Trombone) and strings (Violin, Viola, Violoncello, Double Bass) play melodic lines with frequent triplet patterns. The percussion section includes a complex rhythmic pattern for Percussion 1, a steady eighth-note accompaniment for Percussion 2, and rhythmic patterns for Clavichord, Tambourine, and Drums. The Piano part provides harmonic support with chords and bass lines, including a prominent triplet in the right hand. The score is written in a key with one flat and a 4/4 time signature.

40

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Vib.

Mar.

Perc. 1

Perc. 2

Clv.

Tamb.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

(Trill with C key)

Build, improv fill

*mp*

*f*

44 ♩ = ♩ Confidently

This musical score page covers measures 44 through 47. It features a variety of instruments including Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Maracas (Mar.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Clavichord (Clv.), Tambourine (Tamb.), Drums (Dr.), Piano (Pno.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measure 44 is marked with a large '2' and a fermata. The woodwinds (Fl., Ob., Cl.) enter in measure 45 with a melodic line starting on a half note, marked *mp*. The brass (Hn., Tpt., Tbn.) plays a rhythmic pattern of eighth notes, marked *f*. The percussion includes a snare drum pattern (Perc. 1) and a 'Half time groove' on the drums (Dr.), both marked *ff*. The strings (Vln., Vla., Vc., Db.) are present but have no notation in this section.

Measures 45 and 46 continue the woodwind and brass parts. The woodwinds play a melodic line with slurs and accents, marked *mp* and *mf*. The brass continues their rhythmic pattern, marked *f*. The percussion maintains the 'Half time groove' on the drums (Dr.), marked *ff*.

Measure 47 concludes the section with a final note on the woodwinds and brass, marked *mf*. The percussion continues with the snare drum (Perc. 1) and the 'Half time groove' on the drums (Dr.), marked *ff*.

48

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Vib.

Mar.

Perc. 1

Perc. 2

Clv.

Tamb.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

*mp* *mf* *mp*

*mp* *mf* *mp*

*mp* *mf* *mp*

*mp* *mf*

*mp* *mf*

*mp* *mf*

52

Fl. *mf* *mp* *mf* *mp* *mf* *mp*

Ob. *mf* *mp* *f* *mp*

Cl. *mf* *mp* *mf* *mp* *mf* *mp*

Hrn.

Tpt.

Tbn.

Vib. *mp* *f* *mp* *f* *mp*

Mar. *mp* *f*

Perc. 1

Perc. 2

Clv.

Tamb.

Dr.

Pno. *mp* *f* *mp* *f* *mp* *f* *mp*

Vln. *mp* *mf* *mp*

Vla. *mp* *f* *mp* *f*

Vcl. *mp* *f* *mp* *f*

Db. *mp* *f* *mp* *f*

56

Fl. *mf* *mp* *mf* *mp* *mf*

Ob. *f* *mp* *f*

Cl. *mf* *mp* *mf* *mp* *mf*

Hn.

Tpt.

Tbn.

Vib. *mf* *mp* *f*

Mar. *mp* *f* *mp* *mf*

Perc. 1

Perc. 2

Clv.

Tamb.

Dr.

Pno. *f* *mp* *f* *mp* *f*

Vln.

Vla. *mp* *f* *mp* *f*

Vc. *mp* *f* *mp* *f*

Db. *mp* *f* *mp* *f*

Detailed description: This page of a musical score, numbered 56, features a variety of instruments. The Flute (Fl.) and Clarinet (Cl.) parts are highly active, playing sixteenth-note patterns with dynamic markings of *mf* and *mp*. The Oboe (Ob.) part has a more sparse texture with dynamic markings of *f* and *mp*. The Horn (Hn.), Trumpet (Tpt.), and Trombone (Tbn.) parts are mostly silent, with some sustained notes. The Vibraphone (Vib.) part has a melodic line with dynamic markings of *mf*, *mp*, and *f*. The Maracas (Mar.) part provides a rhythmic accompaniment with dynamic markings of *mp* and *f*. The Percussion (Perc. 1, 2), Clavichord (Clv.), and Tambourine (Tamb.) parts are mostly silent. The Drums (Dr.) part has a steady rhythmic pattern. The Piano (Pno.) part has a complex texture with dynamic markings of *f*, *mp*, and *f*. The Violin (Vln.) part has a melodic line with dynamic markings of *mp* and *mf*. The Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.) parts have a similar melodic line with dynamic markings of *mp* and *f*.



59

Fl. *mp* *mf* *mp* *f*

Ob. *mp* *mf* *mp* *f*

Cl. *mp* *mf* *mp* *f*

Hn. *fp*

Tpt. *fp*

Tbn. *fp*

Vib.

Mar. *mp*

Perc. 1

Perc. 2 Bass drum *mp*

Clv.

Tamb. *mf*

Dr.

Pno. *mp*

Vln.

Vla. *mp*

Vc. *mp*

Db. *mp*

Detailed description: This page of a musical score, numbered 17, contains measures 59 through 61. The score is arranged in a standard orchestral format with multiple staves. The woodwind section (Flute, Oboe, Clarinet) plays a melodic line with triplets and slurs, starting at *mp* and reaching *f*. The brass section (Horn, Trumpet, Trombone) provides harmonic support with *fp* dynamics. The percussion section includes a snare drum (Perc. 1) with a rhythmic pattern, a bass drum (Perc. 2) with a sustained note, and a tambourine (Tamb.) with a *mf* dynamic. The piano (Pno.) and string sections (Violin, Viola, Violoncello, Double Bass) play a harmonic accompaniment with *mp* dynamics. The score concludes with a double bar line and repeat signs at the end of each staff.

62  $\text{♩} = \text{♩}$  Appalled

62

Fl. *p*

Ob. *p*

Cl. *p*

Hn. *f* *p*

Tpt. *f* *p*

Tbn. *f* *p*

Vib.

Mar.

Perc. 1 *mp* Woodblocks

Perc. 2 *f* *p* Bass drum Tam-tam

Clv.

Tamb.

Dr.

Pno. *p* *p* 8<sup>th</sup>

Vln. *p* *f* *fp* *f* (Legato) *p* Solo

Vla.

Vc. *p* pizz. *p*

Db. *p* pizz. *p*

68

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Vib.

Mar.

Perc. 1

Perc. 2

Clv.

Tamb.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

*p*

*mp*

*pp*

*f*

*arco*

Sus. Cymbal

3

4

7

8

74 ♩=180 Furious

79 ♩=120

20

Fl. *f* *fp* *f*

Ob. *f* *fp* *f*

Cl. *f* *fp* *f*

Hn. *f* *fp* *f*

Tpt. *ff* *fp* *f*

Tbn. *f* *fp* *f*

Vib. *f*

Mar. *f*

Perc. 1 *f* *p*

Perc. 2 *f* *p*

Clv. *f* *p*

Tamb.

Dr. *f*

Pno. *f*

Vln. *f* *fp* *f*

Vla. *f* *fp* *f*

Vc. *f* *fp* *f*

Db. *f* *fp* *f*

Splash Cymbal

# 81 Unruly

81

Perc. 1 *f*

Perc. 2 *f* Triangle

Clv. *f*

Tamb. *f*

Dr. *f*

Pno.

Db. *f*



85

Hn.

Tpt. *mf*

Tbn. *mf*

Vib. *p* *f* *p*

Mar. *p* *f* *p*

Perc. 2

Clv.

Tamb.

Dr. *f*

Pno.

Db.

89

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Vib.

Mar.

Perc. 1

Perc. 2

Clv.

Tamb.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

93

Fl. -  
Ob. -  
Cl. -  
Hn. -  
Tpt. -  
Tbn. -  
Vib. *p* *f* *p*  
Mar. *p* *f* *p*  
Perc. 1 -  
Perc. 2 -  
Clv. -  
Tamb. -  
Dr. -  
Pno. -  
Vln. *p* *f* *p*  
Vla. *p* *f* *p*  
Vc. *p* *f* *p*  
Db. -

Detailed description: This page of a musical score, numbered 93, contains 14 staves. The woodwind section (Flute, Oboe, Clarinet, Horn, Trumpet, Trombone) is mostly silent, with dynamic markings of *p* and *mf* appearing in the later measures. The string section (Violin, Viola, Violoncello, Double Bass) and the vibraphone and maracas play a rhythmic pattern of eighth notes, with dynamic markings of *p*, *f*, and *p*. The percussion section includes a snare drum (Dr.) with a complex rhythmic pattern, a tambourine (Tamb.), and a xylophone (Clv.). The piano (Pno.) provides harmonic support with chords and triplets. The woodwinds and strings have dynamic markings of *p* and *mf* in the later measures.

97

Fl. *mf* *p* *mf*

Ob. *mp* *f*

Cl. *mf* *p* *mf*

Hn. *p* *p* *mf*

Tpt.

Tbn. *p* *p* *mf*

Vib. *p* *f* *p* *p* *f*

Mar. *mp* *f* *mp* *f*

Perc. 1

Perc. 2

Clv.

Tamb.

Dr.

Pno. *mp* *f* *mp* *f*

Vln. *p* *f* *p* *p* *f*

Vla. *p* *f* *p* *p* *f*

Vc. *p* *f* *p* *p*

Db.



103

Fl. *p* *mp* *ff*

Ob. *mp* *ff*

Cl. *p* *mp* *ff*

Hrn. *mp* *ff*

Tpt. *f* *mp* *ff*

Tbn. *mp* *ff*

Vib. *p* *mp* *ff*

Mar. *mp* *ff*

Perc. 1 *p* *ff*

Perc. 2 *ff* *fff*

Clv. *mp* *ff*

Tamb. *mp* *ff*

Dr. *mp* *ff*  
Build, improv fill

Pno. *mp* *ff*

Vln. *p* *mp* *ff*

Vla. *p* *mp* *ff*

Vcl. *f* *p* *mp* *ff*

Db. *mp* *ff*

# II: Esther's Ascension

## Instrumentation:

Tape	Percussion 2
	-Ocean Drum
Flute	-2 Triangles
Oboe	-Bass Drum
Clarinet in Bb	Wind Chimes
	Drum-set
Horn in F	
Trumpet in Bb	Piano
Trombone	Celesta
	Harp
Marimba	
Vibraphone	Violin
Percussion 1	Viola
-Sus. Cymbal	Violincello
-3 woodblocks	Double Bass

## Program Notes:

Esther's Ascension covers all of chapter 2 in the book of Esther and lasts around five minutes in total. This movement introduces Esther's leitmotif, which is first heard in the harp from measures 25-32.

Esther's leitmotif is the primary theme throughout the movement so it should always be heard when it is written in the score.

The Tape part should start the piece and then slowly fade out around measure 19. This drone symbolizes the sadness and loneliness of the King.

# II: Esther's Ascension

Transposed Score

(15-20 sec.) ♩=60 Lonely, Empty John David Cope

The score is a transposed score for a 15-20 second piece. It features the following instruments and parts:

- Tape:** Drone (Swelling up and down)
- Flute:** 3
- Oboe:** 3
- Clarinet in Bb:** 4
- Horn in F:** 3
- Trumpet in Bb:** 3
- Trombone:** 3
- Marimba:** 3
- Vib. (Bowed):** 3
- Percussion 1:** Ocean Drum, Cymbal Screech
- Percussion 2:** p Swell with the electronics, Cymbal Screech
- Wind Chimes:** 3
- Drum Set:** 4
- Piano:** 3
- Celesta:** 3
- Harp:** 3
- Violin:** 3
- Viola:** 3
- Violoncello:** 4
- Double Bass:** 4

8

Tape

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Mar.

Vib. (Bowed)

Perc. 1

Perc. 2

W.Ch.

Dr.

Pno.

Cel.

Hp.

Vln.

Vla.

Vc.

Db.

*pp*

*mp*

*pp*

*p*

*mp*

*pp*

16 Dreary

accel. . . . . 29

16

Tape

Fl. *pp* *mp* *p*

Ob.

Cl. *p*

Hn.

Tpt. *p*

Tbn. *p*

Mar.

Vib. (Bowed)

Perc. 1 *p* Sus. Cymbal

Perc. 2 *p* Bass Drum

W.Ch.

Dr. *p*

Pno.

Cel.

Hp.

Vln. *p*

Vla. *p*

Vc. *p*

Db. *p*

3 4 5 4

22

Tape

Fl. *mf*

Ob. *mf*

Cl. *p* *mf*

Hn. *f*

Tpt. *f*

Tbn. *f*

Mar. *p* Wind chimes

Vib. (Bowed)

Perc. 1 *mf*

Perc. 2 *mf*

W.Ch. *p*

Dr. *ff*

Pno. *ff*

Cel.

Hp.

Vln. *f*

Vla. *mf*

Vc. *mf*

Db. *f*

25 ♩=80 Sweetly

25

Mar. *mp*

Vib. (Bowed) *p* ————— *mf*

W.Ch. *mp*

Cel. *p*

Hp. *mp*

33

Vib. (Bowed) *p*

Perc. 1 *p* Triangle

Perc. 2 *mp*

Cel.

Hp.

40

Vib. (Bowed) *mf p* ————— *mf p* ————— *p*

Perc. 1 *mp*

Cel. *p*

Hp. *mf*

# 46 Beautifully

46

Fl. *mp*

Ob. *p* *mf* *mp* *mf* *p* *mp*

Cl. *mp*

Hn. *mp*

Tpt.

Tbn.

Mar. *p* *mf* *mp* *mf* *pp*

Vib. (Bowed) *mf p* *mf p* *f p* *mf p*

Perc. 1

Perc. 2 Triangles

W.Ch.

Dr.

Pno. *p*

Cel. *mp*

Hp. *f* *mf*

Vln.

Vla. *pizz.* *mp*

Vc.

Db. *mf*



55

Fl. *mp* *f*

Ob. *mp* *f*

Cl. *mf* *f*

Hn. *f* *mp* *f*

Tpt. *mf* *f*

Tbn. *f* *mp* *f*

Mar. *f* *ff*

Vib. (Bowed) *mf p* *f*

Perc. 1 *p* *mp* *p* *f*

Perc. 2 *p* *f*

W.Ch. *f*

Dr. *f*

Pno. *mf* *ff*

Cel. *f*

Hp. *f*

Vln. *mp* *mf* *mp* *f*

Vla. *mf* *ff*

Vc. *pizz.* *mp* *f* *ff*

Db. *f* *mp* *f*

# 65 Freely, with emotion

65

Ob. *p* *mf* *mp* *mf*

Cl.

Perc. 1 *mf* Woodblocks

Perc. 2 *p*

Pno. *mp*



# 72

72

Ob. *p* *mf* *mp* *mf*

Cl.

Tbn. *mp* *mf* *p*

Dr. *mf*

Pno. *mf*



# 79 Driving

79

Ob.

Dr. *mf*

Pno. *mf*

Db. *pizz.* *mf*

86

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Mar.

Vib. (Bowed)

Perc. 1

Perc. 2

W.Ch.

Dr.

Pno.

Cel.

Hp.

Vln.

Vla.

Vc.

Db.

*mp*

*mf*

*mp*

*f*

*mp*

*mf*

*p*

*mp*

*mf*

*p*

*pizz.*

*mf*

*mp*

*mf*

*mp*

*f*

93

Fl. *p* *mf* *mp* *mf*

Ob. *p* *mf* *mp* *mf*

Cl. *mp* *f*

Hn. *mp* *f*

Tpt. *mp* *f*

Tbn. *mp* *f*

Mar.

Vib. (Bowed)

Perc. 1

Perc. 2 *mp*

W.Ch.

Dr.

Pno. *f* *rit.*

Cel. *mf*

Hp.

Vln. *p* *mf* *mp* *mf*

Vla. *mp* *f*

Vc. *pizz.* *mf*

Db.

Fl. *f* *mf* *mp* *f*

Ob. *f* *mf* *f*

Cl. *mp* *f*

Hn. *mp* *f*

Tpt. *mp* *f*

Tbn. *mp* *f*

Mar. *mp* *f* *mp*

Vib. (Bowed) *Vibraphone*

Perc. 1 *p*

Perc. 2 *p*

W.Ch.

Dr. *f*

Pno. *mf*

Cel. *mf*

Hp. *mp* *f* *mp*

Vln. *p* *mf* *mp* *mf*

Vla. *mp* *f*

Vc. *arco* *p* *mf* *mp* *mf*

Db. *mf*

# 106 Majestic!

106

Fl. *f* *mf* *mp*

Ob. *f* *mf*

Cl. *mf* *mf*

Hn. *mp*

Tpt. *mp*

Tbn. *mp*

Mar. *mp* *mf*

Vib. *mf*

Perc. 1

Perc. 2

W.Ch.

Dr. *mf*

Pno. *mf*

Cel. *mf*

Hrp. *mp* *mf*

Vln. *mp*

Vla. *mp*

Vc. *p* *mf* *mp*

Db. *f* *mf*

110

Fl. *f* *fp* *f*

Ob. *f* *fp* *f*

Cl. *f* *fp* *f*

Hn. *f* *fp* *f*

Tpt. *f* *fp* *f*

Tbn. *f* *fp* *f*

Mar. *fp* *f*

Vib. *fp* *f*

Perc. 1 *p* *fp* *f*

Perc. 2 *p* *fp* *f*

W.Ch. *p* *fp* *f*

Dr. *fp* *f*

Pno. *ff*

Cel. *ff*

Hp.

Vln. *mf* *fp* *f*

Vla. *f* *fp* *f*

Vc. *mf* *fp* *f*

Db. *fp* *f*

2 3

4 4

# III: Haman's Plot

## Instrumentation:

Flute	Percussion 1
Oboe	-Sus. Cymbal
Clarinet in Bb	Percussion 2
	-Bass Drum, Tam-Tam
Horn in F	Tambourine
Trumpet in Bb	Drum-set
Trombone	
	Piano
Vibraphone	
Marimba	Violin
	Viola
	Violincello
	Double Bass

## Program Notes:

Haman's Plot covers all of chapter 3 in the book of Esther and lasts around four minutes in total. This movement introduces Haman's leitmotif, which first appears in the cello, double bass, and piano, in measures 21-28. This theme contrasts Esther's leitmotif in the previous movement and will return in movement 5, Banquet.



# III: Hamon's Plot

John David Cope

$\text{♩} = 60$  Corrupt

Flute

Oboe

Clarinet in B $\flat$

Horn in F

Trumpet in B $\flat$

Trombone

Vibraphone

Marimba

Percussion 1

Percussion 2

Tambourine

Drum Set

Piano

Violin

Viola

Violoncello

Double Bass

6

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Vib.

Mar.

Perc. 1

Perc. 2

Tamb.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

*mf*

*mp*

*mp*

*p*

*mute*

2

3

2

2

2

2

2

3

2

12

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Vib.

Mar.

Perc. 1

Perc. 2

Tamb.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

16

Fl. *mp* *p*

Ob. *mp*

Cl. *mp* *mf* *mp* *p*

Hn. *p* *mp* *p*

Tpt. *p* *mp* *p*

Tbn. *mp* *mf* *p*

Vib. *mf* *mp*

Mar. *mp*

Perc. 1

Perc. 2

Tamb. *mf*

Dr. *mf* *mp*

Pno. *mf* *mp* *mfz*

Vln. *mf* *mp*

Vla. *mf* *mp*

Vcl. *mf* *mp*

Db. *mf* *mp*

# 21 Mischievous

21

Fl. *mf* *p* *mp* *p*

Ob. *mf* *p*

Cl. *mf* *mp* *p*

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Vib. *mf*

Mar.

Perc. 1

Perc. 2 *mp*

Tamb. *mf*

Dr.

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

Vln. *mf* *p*

Vla. *mf* *p*

Vc. *mp* *mf* *mp* *mf* *f*

Db. *mp* *mf* *mp* *mf* *f*

28

Ob.

Tpt.

Tbn.

Vib.

Perc. 2

Pno.

Vln.

Vla.

Vc.

Db.

*p*

*mp* *mf* *mp* *mf*

*mp*

*mp* *mf* *mp* *mf* *f*

*mp* *mf* *mp* *mf*



34

Ob.

Tpt.

Tbn.

Vib.

Perc. 2

Pno.

Vln.

Vla.

Vc.

Db.

*mp* *mf* *mp* *mf*

*mp* *mf* *mp* *mf*

*p*

*pizz.* *mp* *mf* *mp* *mf*

39

Fl. *mp* *mf* *mp* *mf* *f*

Ob. *mp* *mf* *mp* *mf* *f*

Cl. *mp* *mf* *mp* *mf* *f*

Hn. *mp* *mf* *mp* *mf* *f*

Tpt. *f*

Tbn. *f*

Vib.

Mar.

Perc. 1 *p*

Perc. 2

Tamb.

Dr. *mp*

Pno.

Vln. *arco*

Vla.

Vc. *arco*

Db.

# 44 Maniacal

48

44

Fl. *f*

Ob.

Cl.

Hn.

Tpt.

Tbn. *f*

Vib. *f*

Mar.

Perc. 1 *f*

Perc. 2 *f*

Tamb.

Dr. *ff*

Pno. *f*

Vln. *f*

Vla.

Vc. *f*

Db. *f*

48



48

Fl. *f*

Ob.

Cl.

Hn.

Tpt.

Tbn. *f*

Vib. *f*

Mar. *f*

Perc. 1 *pv*

Perc. 2 *mp*

Tamb.

Dr.

Pno. *f*

Vln. *f*

Vla.

Vc. *f*

Db. *f*

# 53 With Confidence

53

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

Hn. *f* senza sord.

Tpt. *f* senza sord.

Tbn. *f*

Vib.

Mar.

Perc. 1 *f*

Perc. 2 *f*

Tamb. *ff*

Dr. *f* Hi-hat Groove

Pno.

Vln. *p*

Vla.

Vc. *p*

Db. *p*

57

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

Hn. *f*

Tpt. *f*

Tbn. *f*

Vib. *mp* *f*

Mar. *mp* *f*

Perc. 1

Perc. 2

Tamb. *ff*

Dr. *ff* Triplet Groove

Pno. *mp* *f*

Vln. *f*

Vla. *f*

Vc. *f*

Db. *f* arco

62

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Vib.

Mar.

Perc. 1

Perc. 2

Tamb.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

68

Fl. *f*  $\underline{\underline{5}}$

Ob. *f*  $\underline{\underline{5}}$

Cl. *f*  $\underline{\underline{5}}$

Hn.

Tpt.

Tbn.

Vib.

Mar.

Perc. 1

Perc. 2

Tamb.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

73

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Vib.

Mar.

Perc. 1

Perc. 2

Tamb.

Dr.

Pno.

Vln.

Vla.

Vc.

Db.

*mf*

*mf*

*mf*

2

2

(8)

77

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *fp* *f*

Tpt. *fp* *f*

Tbn. *fp* *f*

Vib.

Mar. *mp* *f*

Perc. 1 *p* *f*

Perc. 2 *mp* *f*

Tamb. *mf*

Dr. *2*

Pno. *mp* *mp*

Vln. *f*

Vla. *mp* *f*

Vc. *mp* *f* pizz. *mp*

Db. *mp* *f* pizz. *mp*

# IV: Courage

## Instrumentation:

Soprano

Violincello

Tenor

Piano

## Lyrics:

**Mordecai:** Beg for mercy from the King, and plead for anew spring!  
For you alone have the power, to save use from this cruel shower.

**Esther:** But without a direct call, I may not enter the King's Hall.  
Only if the King's sceptor lays bare, will my life be spared.

**Mordecai:** Do not think you alone will be spared, from the King's daunting  
snare.

For if you remain silent, the Jews lives will lead to violence.  
Another may arise to stop the perish, but you will surely lose all you  
cherish.

**Esther:** Gather all the Jews to pray, and fast both night and day.  
I will go to the King and plead to change this ruling.

**Together:** And if I perish, I perish.

## Performance Notes:

Courage covers all of chapter 4 in the book of Esther and lasts around six minutes in total. This movement is expressive, emotional, and filled with passion. My hope is that this movement is remembered by the audience.

The cellist should be seated in the nook of the piano, centered on stage. The vocalists, meanwhile, should be standing about five feet apart from the piano on both sides. Esther should be to the left of the center and Mordecai to the right. There should be an ample amount of space between the two vocalists.

After each vocalist finishes a stanza, they should slowly move closer to the center of the stage. By the end of the performance, they should be right next to the cellist in the center.



# IV: Courage

John David Cope

♩. = 60 Sorrowful

Soprano Solo

Tenor Solo

Violoncello

Piano

*pp* < *mp*

*p*

11 ♩. = 85 Emotional rit. . . .

8

S. Solo

T. Solo

Vc.

Pno.

*pp*

A tempo

13

S. Solo

T. Solo

Vc.

Pno.

16

S. Solo

T. Solo

Vc.

Pno.

**A tempo**

19

S. Solo

T. Solo

Vc.

Pno.

22

S. Solo

T. Solo

Vc.

Pno.

25

S. Solo

T. Solo

Vc.

Pno.

28 Pleading

28

S. Solo

T. Solo

Vc.

Pno.

*mp*

*p*

Beg for mer-cy from the King, and plead for a new spring.

rit. . . . . A tempo

32

S. Solo

T. Solo

Vc.

Pno.

*mp*

*p*

For you a-lone have the po-wer, to save us from this

rit. . . . A tempo

36

S. Solo

T. Solo

Vc.

Pno.

*mf*

*mp*

*mf* *mp*

cruel sho-  
wer

Red

41 With Worry

40

S. Solo

T. Solo

Vc.

Pno.

*mp*

*p*

*p*

But with out a dir - ect call, I may not en - ter the

44

S. Solo

T. Solo

Vc.

Pno.

*mf*

*mf*

King's Hall

48 *p*

S. Solo

T. Solo

Vc.

Pno.

52 *mp*

S. Solo

T. Solo

Vc.

Pno.

On - ly if the King's Sep - tor lays bare, will my life be

*pizz.*

*mp*

*p*

### 59 Spiritual

56

S. Solo

T. Solo

Vc.

Pno.

spared. will my life be spared.

*mp*

rit. . . . .

61

S. Solo

T. Solo

Ve. *arco*

Pno.

69 A tempo

rit. . . . A tempo

67

S. Solo

T. Solo

Ve.

Pno.

*f*

*f*

*p*

*Reo*

73 With Passion

72

S. Solo

T. Solo *mp* 2 2 2

Do not think you a-lone will be spared from the King's daunt-ing

Ve. *p*

Pno.

*Reo*

75

S. Solo

T. Solo

Vc.

Pno.

*mf* *f*

snare. For if you re-main si-lent the Jews lives will lead to vio-lence A -

78

S. Solo

T. Solo

Vc.

Pno.

*rit.*

no-ther may a-rise to stop the per-ish, but you will sur-ely lose all you che-rish.

81

81 ♩. = 85 Emotional

S. Solo

T. Solo

Vc.

Pno.

*mp* *p*

rit. . . . . A tempo

84

S. Solo

T. Solo

Vc.

Pno.

*mp* *mf*

*mf*

87

S. Solo

T. Solo

Vc.

Pno.

*p*

90

S. Solo

T. Solo

Vc.

Pno.

*p*



94 Confident

94 *mp*

S. Solo *mp*  
Ga - ther all the Jews to pray, and

T. Solo

Vc. *p*

Pno. *mp*

97

S. Solo  
fast both night and day and fast both night and day

T. Solo

Vc. *pizz.*  
*mp*

Pno. *mp*

100 *mp*

S. Solo *mp*  
I will go to the King and

T. Solo

Vc.

Pno. *mf*

104 *p*

S. Solo  
plead to change this ru . . . . . ling

T. Solo

Vc.

Pno.

*Red.*

108 **108** rit. . . . A tempo

S. Solo

T. Solo

Vc. arco *mp*

Pno.

112 **112** accel. . . . . ♩. = 130

S. Solo

T. Solo

Vc. *f*

Pno. *f*

116  $\text{♩} = 85$  117 *accel.* 67

S. Solo  
And if I per-ish I per-ish I per-ish I per-ish I

T. Solo  
And if I per-ish I per-ish I per-ish I per-ish I

Vc.

Pno.

119  $\text{♩} = 130$

S. Solo  
per-ish I per-ish I per-ish I per-ish

T. Solo  
per-ish I per-ish I per-ish I per-ish

Vc.

Pno.

# V: The Banquet

## Instrumentation:

Flute	Percussion 2
Oboe	-Triangle
Clarinet in Bb	-Bass Drum, Tam-Tam
	Drum-set
Horn in F	
Trumpet in Bb	Piano
Trombone	Celesta
Marimba	Violin
Vibraphone	Viola
Percussion 1	Violincello
-Ocean Drum	Double Bass
-Sus. and Splash Cymbal	

## Program Notes:

The Banquet covers all of chapters 5-7 in the book of Esther and lasts around six minutes in total. This movement compiles all of the themes and motives we heard in the first four movements and represents the pinnacle of Esther's story. The Banquet was the most difficult movement of all to compose since I had to find a way to seamlessly combine all the motives.

The "Chaotic" section in measures 94-96 consists of aleotonic music, where each instrument gets the freedom to choose how and what to play. The conductor should carefully read the textbox instructions to get a good grasp on what should happen. Basically, the music should slowly fade away until the strings and percussion 2 part rise through the texture.

# V: The Banquet

John David Cope

(10-15 sec) ♩=50     ♩=80 Uneasy

13

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Mar.

Vib.

Perc. 1

Perc. 2

Dr.

Pno.

Cel.

Detailed description: This block contains the musical notation for measures 13 through 18. The instruments are arranged in a standard orchestral layout. The Flute part has a dynamic marking of *p* at measure 13 and *pp* at measure 14. The Clarinet part has a dynamic marking of *pp* at measure 13. The Vibraphone part has a dynamic marking of *mp* at measure 13 and *pp* at measure 14. The Percussion 1 part has a dynamic marking of *pp* at measure 13 and a box labeled "Sus. Cym" at measure 14. The Percussion 2 part has a dynamic marking of *pp* at measure 13. The Piano part has a dynamic marking of *p* at measure 13. The Cello part has a dynamic marking of *p* at measure 13.

Vln.

Vla.

Vc.

Db.

Detailed description: This block contains the musical notation for measures 19 through 24. The instruments are Violin, Viola, Violoncello, and Double Bass. The Violoncello part has a dynamic marking of *p* at measure 19. The Double Bass part has a dynamic marking of *p* at measure 19.

20 Beautifully

20

Fl. *p* *mf* *mp* *mf*

Ob.

Cl. *mp*

Hrn.

Tpt. *mp* *mf*

Tbn. *mf* *mp*

Mar.

Vib. *mp* *mf*

Perc. 1 *p*

Perc. 2 Triangle *mp*

Dr.

Pno. *mf*

Cel. *p* *mf* *mp* *mf*

Vln.

Vla. *mp*

Vcl. *mp*

Db. *mp*

Detailed description: This page of a musical score, numbered 20, is titled 'Beautifully' and is page 71 of the work. It features a full orchestral arrangement. The Flute part begins with a dynamic of *p* and includes trills and triplets, with dynamics increasing to *mf* and *mp*. The Clarinet part has a *mp* dynamic. The Horns, Trumpets, and Trombones have *mf* dynamics. The Maracas and Vibraphone parts have *mp* dynamics. Percussion 1 starts with a *p* dynamic, and Percussion 2 includes a triangle with a *mp* dynamic. The Piano part has a *mf* dynamic. The Cello part starts with a *p* dynamic and features trills and triplets, with dynamics increasing to *mf* and *mp*. The Violin, Viola, Violoncello, and Double Bass parts have *mp* dynamics.

27

Fl. *mf* *mp* *f* *p*

Ob. *mf* *mp* *f* *p*

Cl. *f* *p*

Hn. *f* *p*

Tpt. *mp* *f* *p*

Tbn. *f* *p*

Mar. *mf* *mp* *p* *mf* *p* (Wind chimes)

Vib. *f*

Perc. 1 *p* *mf*

Perc. 2

Dr.

Pno. *mf* *p*

Cel. *mp* *f* *p*

Vln. *mp* *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Db. *f* *p*



36

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf*

Hn. *mf*

Tpt.

Tbn. *mf*

Mar. *mp*

Vib.

Perc. 1 *mp* Cymbal Sereech

Perc. 2 *mp*

Dr.

Pno. *mp*

Cel.

Vln. *mp*

Vla.

Vc. *pizz.* *mp*

Db. *pizz.* *mp*

44

Fl. *mp* *p*

Ob. *mp*

Cl. *mp* *p*

Hn. *mp* *p* *mp* *p* *f*

Tpt. *mute* *mf* *mp* *p* *f*

Tbn. *mp* *mf* *p* *f*

Mar. *mf* *mp* *mp*

Vib.

Perc. 1 *f*

Perc. 2 *f*

Dr. *mf* *mp*

Pno. *mf* *mp* *mf*

Cel.

Vln. *pizz.* *mp* *arco* *f*

Vla. *pizz.* *mp* *arco* *f*

Vc. *mf*

Db. *mf*

50

Fl. *mf* *p*

Ob. *mf* *p*

Cl. *mf* *mp* *p*

Hn. *mf* *p*

Tpt. *p* *mp*

Tbn. *mp* *mf* *mp* *mf* *p*

Mar.

Vib.

Perc. 1

Perc. 2 *pp*

Dr.

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

Cel.

Vln. *p*

Vla. *p*

Vc. *arco* *mp* *mf* *mp* *mf* *mp*

Db. *arco* *mp* *mf* *mp* *mf* *mp*

3

2

3

2

3

2

59

Fl. *mp* *mf*

Ob. *mp* *mf*

Cl. *mp* *mf* *mp*

Hn. *mp* *mf* senza sord.

Tpt. *mp* *mf* *mp* senza sord.

Tbn. *mf* *mp*

Mar. *mp* *mf*

Vib. *mp* *mf* *mf*

Perc. 1

Perc. 2

Dr.

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

Cel. *mf*

Vln. *mp* *mf* *mf*

Vla. *mp* *mf* *mf*

Vc. *mp* *mf* *mp* *mf* *mp*

Db. *mp* *mf* *mp* *mf*

rit. . . . . A tempo

64

Musical score for orchestra and percussion, measures 64-77. The score is written for the following instruments: Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Maracas (Mar.), Vibraphone (Vib.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Drums (Dr.), Piano (Pno.), Cello (Cel.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score includes dynamic markings such as *mp*, *mf*, and *f*. A tempo change is indicated by the text "rit. . . . . A tempo" at the top. The score is divided into two systems, with the first system ending at measure 76 and the second system starting at measure 77. Large numbers "12" and "8" are printed on the right side of the score, indicating the number of measures in each system.

68 <sup>(tr)</sup>

Fl. 12 9 12

Ob. 8 8 8

Cl. 8 8 8

Hn. *mf*

Tpt. *mf*

Tbn. *mf*

Mar.

Vib.

Perc. 1 12 9 12

Perc. 2 8 *ff* 8 8

Dr. 8 8 8

Pno. *mp*

Cel.

Vln. 12 9 12

Vla. 8 8 8

Vc. *f*

Db. *f*

rit. . . A tempo 79

73

Fl. 12 8

Ob. 12 8

Cl. 8

Hn.

Tpt.

Tbn.

Mar.

Vib. *mf*

Perc. 1 12 8

Perc. 2 12 8

Dr. 8

Pno.

Cel. *mf*

Vln. 12 8

Vla. 12 8

Vc. 8

Db. *mf*

78

Fl. 9 12 9 12  
Ob. 8 8 8 8  
Cl. 8 8 8 8  
Hn.  
Tpt.  
Tbn.  
Mar.  
Vib.  
Perc. 1 9 12 9 12  
Perc. 2 8 8 8 8  
Dr. 8 8 8 8  
Pno.  
Cel.  
Vln. 9 12 9 12  
Vla. 8 8 8 8  
Vc.  
Db.

*mp*

Detailed description: This page of a musical score covers measures 78 to 81. The woodwind section (Flute, Oboe, Clarinet) plays a sequence of notes marked with large numbers 9 and 12, indicating specific fingerings. The strings (Violins, Violas, Cellos, Double Basses) play a melodic line with slurs. The percussion section (Percussion 1 and 2, Drums) plays a rhythmic pattern of 9 and 12 strokes. The piano accompaniment (Piano) features a complex rhythmic pattern in the right hand and a simpler one in the left hand. The vibraphone (Vib.) plays a melodic line. The score is written in G major and 4/4 time. The dynamic marking *mp* (mezzo-piano) is used for the woodwinds.



83

Fl. *p*

Ob. *p*

Cl. *p*

Hn. *mp* *p*

Tpt. *mp* *p*

Tbn. *mp* *p*

Mar.

Vib. *p*

Perc. 1

Perc. 2 *mf*

Dr. *mf*

Pno.

Cel.

Vln. *p*

Vla. *p*

Vc. *p*

Db. *p*

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Mar. *f*

Vib. *f*

Perc. 1 *f*

Perc. 2 *f*

Dr. *ff*

Pno. *f*

Cel.

Vln. *f*

Vla. *f*

Vc. *f*

Db. *f*

# 94 Chaotic (45 sec)

(8-10 sec) 83

94

Fl. Repeat melodic pattern with any rhythm you want and slowly decrescendo. Fade to nothing once the conductor cues the bass drum and strings

Ob. Repeat melodic pattern with any rhythm you want and slowly decrescendo. Fade to nothing once the conductor cues the bass drum and strings

Cl. Repeat melodic pattern with any rhythm you want and slowly decrescendo. Fade to nothing once the conductor cues the bass drum and strings

Hn. Repeat melodic pattern with any rhythm you want and slowly decrescendo. Fade to nothing once the conductor cues the bass drum and strings

Tpt. Repeat melodic pattern with any rhythm you want and slowly decrescendo. Fade to nothing once the conductor cues the bass drum and strings

Tbn. Repeat melodic pattern with any rhythm you want and slowly decrescendo. Fade to nothing once the conductor cues the bass drum and strings

Mar. Slowly decrescendo and fade to nothing once the conductor cues the bass drum and strings

Vib. Repeat motivic figure and slowly decrescendo. Fade to nothing once the conductor cues the bass drum and strings

Perc. 1 Repeat rhythmic figure and slowly decrescendo. Fade to nothing once the conductor cues the bass drum and strings

Perc. 2 Repeat this rhythmic figure until the conductor signals for you to start the roll

Dr. Repeat this rhythmic figure and slowly decrescendo. Fade to nothing once the conductor cues the bass drum and strings

Pno. Repeat melodic pattern with any rhythm you want and slowly decrescendo. Fade to nothing once the conductor cues the bass drum and strings

Cel. Repeat melodic pattern with any rhythm you want and slowly decrescendo. Fade to nothing once the conductor cues the bass drum and strings

Vln. Repeat melodic pattern with any rhythm you want. Slowly decrescendo until the conductor signals you to start the tremolo

Vla. Repeat melodic pattern with any rhythm you want. Slowly decrescendo until the conductor signals you to start the tremolo

Vc. Repeat melodic pattern with any rhythm you want. Slowly decrescendo until the conductor signals you to start the tremolo

Db. Repeat melodic pattern with any rhythm you want. Slowly decrescendo until the conductor signals you to start the tremolo

*p*

7

8

7

8

7

8

Musical score for page 96, measures 7 and 8. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Maracas (Mar.), Vibraphone (Vib.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Drums (Dr.), Piano (Pno.), Cello (Cel.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Measures 7 and 8 are marked with large numbers 7 and 8 respectively. Dynamics include *f*, *ff*, and *mf*. The score features complex rhythmic patterns with triplets and sixteenth notes across various instruments.

# VI: Rise

## Instrumentation:

Flute	Percussion 2
Oboe	-Triangle
Clarinet in Bb	-Bass Drum, Tam-Tam
	Drum-set
Horn in F	
Trumpet in Bb	Piano
Trombone	Celesta
	Harp
Marimba	
Vibraphone	Violin
Percussion 1	Viola
-Egg Shaker	Violincello
-Sus. Cymbal	Double Bass
-3 Woodblocks	

## Program Notes:

Rise covers chapters 8-10 in the book of Esther and should last about four minutes. This piece serves as the outro of the entire work and focuses again on Esther's leitmotif. This movement is very similar to Movement II, Esther's Ascension, and Movement I, Dethroned, so I recommend rehearsing these movements together.

# VI: Rise

$\text{♩} = 80$  Sweetly

John David Cope

The musical score is arranged in a standard orchestral layout. The instruments are listed on the left side of the page. The Flute and Oboe parts are the most active, with the Oboe playing a melodic line marked 'Solo'. The Clarinet in Bb, Horn in F, Trumpet in Bb, and Trombone parts are mostly silent. The Marimba, Vibraphone, and Percussion parts have some activity, with the Vibraphone and Percussion 1 parts having dynamic markings of *mp* and *mf*. The Piano part has a dynamic marking of *mp*. The Celesta, Harp, Violin, Viola, Violoncello, and Double Bass parts are mostly silent. The score includes a 3/4 time signature and a tempo marking of  $\text{♩} = 80$  Sweetly. There are also performance instructions like 'Solo' and 'Woodblocks'.

8

Fl. *mp* *mf*

Ob. *p* *mf* *mp* *mf*

Cl.

Hrn.

Tpt.

Tbn. *mp* *mf* *p*

Mar.

Vib.

Perc. 1

Perc. 2

Dr.

Pno.

Cel.

Hp.

Vln.

Vla.

Vc.

Db.

# 15 Driving

15

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Mar.

Vib.

Perc. 1

Perc. 2

Dr.

Pno.

Cel.

Hp.

Vln.

Vla.

Vc.

Db.

*mf*

*pizz.*

*mf*

6

3

Detailed description: This is a page of a musical score for a piece titled 'Driving', which is the 15th measure of a section. The score is for a full orchestra and includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horns (Hn.), Trumpets (Tpt.), Trombones (Tbn.), Maracas (Mar.), Vibraphone (Vib.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Drums (Dr.), Piano (Pno.), Cello (Cel.), Harp (Hp.), Violins (Vln.), Violas (Vla.), Cellos (Vc.), and Double Bass (Db.). The key signature has one sharp (F#) and the time signature is 4/4. The score begins with a dynamic marking of *mf* (mezzo-forte). The Flute and Oboe parts have a melodic line starting in the first measure. The Drums part features a complex rhythmic pattern with eighth and sixteenth notes, including a triplet and a sixteenth-note run. The Piano part provides harmonic support with chords and moving lines. The Double Bass part has a bass line with a *pizz.* (pizzicato) marking. The page number 88 is in the top right corner.



22

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Mar.

Vib.

Perc. 1

Perc. 2

Dr.

Pno.

Cel.

Hp.

Vln.

Vla.

Vc.

Db.

*mp*

*mf*

*mp*

*f*

*mp*

*mf*

*p*

*mp*

*mf*

*p*

*mp*

*mf*

*mp*

*f*

*pizz.*

*mf*

29

Fl. *p* *mf* *mp* *mf*

Ob. *p* *mf* *mp* *mf*

Cl. *mp* *f*

Hn. *mp* *f*

Tpt. *mp* *f*

Tbn. *mp* *f*

Mar.

Vib.

Perc. 1

Perc. 2 Triangle *mp*

Dr.

Pno. *f*

Cel. *mf*

Hp.

Vln. *p* *mf* *mp* *mf*

Vla. *mp* *f*

Vc. *pizz.* *mf*

Db.

Fl. *f* *mf* *mp* *f*

Ob. *f* *mf* *f*

Cl. *mp* *f*

Hn. *mp* *f*

Tpt. *mp* *f*

Tbn. *mp* *f*

Mar. *mp* *f* *mp*

Vib.

Perc. 1 *p* **Sus. Cym.**

Perc. 2 *p* **Bass Drum**

Dr. *p*

Pno. *mf*

Cel. *mf*

Hrp. *mp* *f* *mp*

Vln. *p* *mf* *mp* *mf*

Vla. *mp* *f*

Vcl. *p* *mf* *mp* *mf*

Db. *mf*

# 42 Majestic!

This musical score is for the piece "42 Majestic!". It is a full orchestral score for a 42-measure section. The score is written for a variety of instruments, including woodwinds, brass, percussion, piano, and strings. The key signature is one sharp (F#), and the time signature is 4/4. The score begins at measure 42. The instruments and their parts are as follows:

- Flute (Fl.):** Starts with a rest, then plays a melodic line with dynamics *f* and *mf*.
- Oboe (Ob.):** Starts with a rest, then plays a melodic line with dynamics *f* and *mf*.
- Clarinet (Cl.):** Plays a melodic line with dynamics *mf*.
- Horn (Hn.):** Starts with a rest, then plays a melodic line with dynamics *mp* and a triplet.
- Trumpet (Tpt.):** Starts with a rest, then plays a melodic line with dynamics *mp* and a triplet.
- Trombone (Tbn.):** Starts with a rest, then plays a melodic line with dynamics *mp* and a triplet.
- Maracas (Mar.):** Plays a rhythmic pattern with dynamics *mf*.
- Vibraphone (Vib.):** Plays a melodic line with dynamics *mf*.
- Percussion 1 (Perc. 1):** Rest.
- Percussion 2 (Perc. 2):** Plays a rhythmic pattern with dynamics *mf*.
- Drum (Dr.):** Plays a rhythmic pattern with dynamics *mf*.
- Piano (Pno.):** Plays a harmonic accompaniment with dynamics *mf*.
- Cello (Cel.):** Plays a melodic line with dynamics *mf*.
- Double Bass (Hp.):** Plays a melodic line with dynamics *mf*.
- Violin (Vln.):** Plays a melodic line with dynamics *mp* and a triplet.
- Viola (Vla.):** Starts with a rest, then plays a melodic line with dynamics *mp* and a triplet.
- Double Bass (Vc.):** Starts with a rest, then plays a melodic line with dynamics *f* and *mf*.
- Double Bass (Db.):** Starts with a rest, then plays a melodic line with dynamics *f* and *mf*.

46

Fl. *f*

Ob. *f*

Cl. *f*

Hn. *f*

Tpt. *f*

Tbn. *f*

Mar.

Vib. *f*

Perc. 1 *p*

Perc. 2 *p*

Dr. *f*

Pno. *f*

Cel. *f*

Hp.

Vln. *mf*

Vla. *f*

Vc.

Db.

2/4

Musical score for a full orchestra and percussion, starting at measure 48. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Horn (Hn.), Trumpet (Tpt.), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Drums (Dr.), Piano (Pno.), Cello (Cel.), Harp (Hp.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.).

Large numbers 2 and 4 indicate a change in time signature from 2/4 to 4/4.

Dynamic markings include *mp*, *mf*, *f*, and *ff*.

Percussion parts include "Egg Shaker" and "Half-time Groove".

53

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Mar.

Vib.

Perc. 1

Perc. 2

Dr.

Pno.

Cel.

Hp.

Vln.

Vla.

Vc.

Db.

*mp* *mf* *mp*

*mp* *mf* *mp*

*mp* *mf* *mp*

*mp* *mf* *mp*

*mp* *mf*

*mp* *mf*

*mp* *mf*

*mp* *mf*

*mp* *mf*

8

57

Fl. *mf mp mf mp mp*

Ob. *mf mp f mp*

Cl. *mf mp mf mp mp*

Hn.

Tpt.

Tbn.

Mar. *mp f*

Vib. *mp f mp f mp*

Perc. 1

Perc. 2

Dr.

Pno. *mp f mp f mp f mp*

Cel.

Hp.

Vln. *mp mf mp*

Vla. *mp f mp f*

Vc. *mp f mp f*

Db. *mp f mp f*

12



61

Fl. *mf* *mp* *mf* *mp* *mf*

Ob. *f* *mp* *f*

Cl. *mf* *mp* *mf* *mp* *mf*

Hn.

Tpt.

Tbn.

Mar. *mp* *f*

Vib. *mf* *mp* *f*

Perc. 1

Perc. 2

Dr.

Pno. *f* *mp* *f* *mp* *f*

Cel.

Hp.

Vln. *mp* *mf*

Vla. *mp* *f* *mp* *f*

Vc. *mp* *f* *mp* *f*

Db. *mp* *f* *mp* *f*

64

Fl. *mp* *mf* *mp* *f* *p*

Ob. *mp* *mf* *mp* *f* *p*

Cl. *mp* *mf* *mp* *f* *p*

Hn. *fp* *f* *p*

Tpt. *fp* *f* *p*

Tbn. *fp* *f* *p*

Mar. *mp* *f*

Vib. *mp* *f*

Perc. 1 16 *mp* *f* *p*

Perc. 2 *mp* *f* *p*

Dr. *mp* *f* *p*

Pno. *mp* *f* *p*

Cel. *mp* *f* *p*

Hp. *mp* *f* *p*

Vln. *mp* *f* *p*

Vla. *mp* *f* *p*

Vc. *mp* *f* *p*

Db. *mp* *f* *p*

3/4

69

Fl. 3

Ob. 3

Cl. 4

Hn.

Tpt.

Tbn.

Mar.

Vib.

Perc. 1 3

Perc. 2 3

Dr. 4

Pno.

Cel. *mf*

Hp. *mf*

Vln. 3

Vla. 3

Vc. 4

Db.

76

Fl.

Ob.

Cl.

Hn.

Tpt.

Tbn.

Mar.

Vib.

Perc. 1

Perc. 2

Dr.

Pno.

Cel.

Hp.

Vln.

Vla.

Vc.

Db.

*pp* — *mp*

*p*

*mp* — *p*

*mp* — *p*

*mp* — *p*