

# AMEN, IN LIGHT

A SOUL'S TWO-PART JOURNEY



Original Soundtrack

**MUSECA**

## **Copyright Page**

### **Amen, In Light**

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## Amen, In Light: A Soul's Two-Part Journey

### Featuring *Dies Irae: Requiem for the Fallacy* and *The Light Path*

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#### Preface and Introduction: From Wrath to Radiance

In the year **1225**, a chant was born — one that would echo through the ages with solemn power and trembling finality. That chant was *Dies Irae* — Latin for “*Day of Wrath*.” For 800 years, it has shaped the sonic imagination of death. Its melody — stark, modal, descending — became an audible omen. Its text, a litany of apocalyptic judgment, painted death as trial and terror.

***Dies irae, dies illa,  
Solvat saeculum in favilla...***

***Day of wrath, that day will dissolve the world in ashes...***

This melody became more than sacred chant. It became a spell — a musical and theological motif that embedded itself into Western consciousness. It echoed in the vaulted stones of cathedrals. It resounded in the masterworks of **Mozart, Verdi, Berlioz**, and **Rachmaninoff**. It found new life in cinema, quoted in **The Shining, Star Wars**, and **The Lord of the Rings**. Wherever death or doom loomed, the *Dies Irae* sang.

And yet, for all its compositional brilliance, the theological core of *Dies Irae* rests on a **fallacy**:

That God is wrathful.  
That death is judgment.  
That the soul must stand accused.

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## The Fallacy: A Theology of Fear

In the centuries since 1225, spiritual consciousness has evolved. No longer must humanity view death through the lens of guilt, retribution, or fear. Thinkers like Neale Donald Walsch, author of *Conversations with God* and *Home with God*, offer a radically compassionate view:

“The day you die,” Walsch writes, “will be the most remarkable and glorious day of your life.”

In this new light:

- Death is not *the end*, but **the return**.
- God is not *the judge*, but **the welcome**.
- There is no *trial*, only **recognition**.
- We are not found *guilty*, but **whole**.

*Dies Irae*, however powerful musically, is rooted in a theology that belongs to a fearful past. We do not reject the chant — we transfigure it. We do not silence its melody — we **redeem it**.

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## **The 800th Anniversary: A Creative and Spiritual Turning Point**

The year **2025** marks the **800th anniversary of Dies Irae's composition**. This is not merely a milestone. It is an opportunity — to honor the art, but question the story beneath it. To release the inherited fear. To write a new narrative, one more aligned with truth, love, and spiritual maturity.

This performance — ***Amen, In Light: A Soul's Two-Part Journey*** — is our contribution to that reawakening. It is not an act of protest, but of poetic release. It is a requiem not for the soul, but for the error. A ritual of transfiguration through music, language, and light.

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## **The Structure: Two Halves of One Great Journey**

This evening's performance unfolds in two sections — each exploring the mystery of death and the majesty of return, but from distinct artistic angles.

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### **PART I: Dies Irae – Requiem for the Fallacy**

A six-movement orchestral and choral work that begins with the famous Dies Irae theme and gradually transforms it. Through each movement, the audience is guided from the shadow of inherited fear toward a luminous reinterpretation. The final movement, *Amen, In Light*, completes the spiritual arc — not with judgment, but with joy.

Each movement is introduced by a **Narrator**, who speaks not to preach, but to gently illuminate. Their voice invites reflection and provides context, acting as a bridge between the past we inherited and the truth we remember.

## **Movements:**

1. The Fracture
  2. The Questioning
  3. The Silence Between
  4. Dies Amoris (*The Day of Love*)
  5. Return to the Light
  6. Amen, In Light
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## **PART II: The Light Path**

Where Part I reclaims and releases the fear of death, Part II traces the radiant arc of the soul's return. Set in a flowing, contemplative style — with radiant grooves, ambient textures, and melodic warmth — these five songs express the soul's voice: remembering, ascending, reuniting.

Here, the Dies Irae is gone. The soul is singing freely again.

## **Songs:**

1. Dies Laetitiae Maximae (*Day of Greatest Joy*)
2. Memoria Limen – Threshold of Remembering
3. Return to the Light
4. The Soul Is a Flame
5. Amen, In Light (*Reprise*)

Each song is gently introduced by the Narrator, who offers a poetic framing that allows the music to resonate more deeply without over-explaining. The tone is reverent, spacious, and spiritually nourishing.

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## **The Goal: Transfiguration, Not Erasure**

Let it be clear: this is not an attack on tradition. It is an evolution. We do not erase Dies Irae — we honor its musical power while releasing its mistaken premise. We allow it to be the seed of a new truth: that love, not fear, awaits us.

We call this project:

### **Amen, In Light.**

A soul's journey from misbelief to memory.  
From darkness imposed... to light remembered.

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## **Closing Invitation**

May this performance be more than a concert.  
May it be a ceremony of liberation.  
A re-christening of death.  
A reclaiming of life.

And may you — the listener, the witness, the soul — remember what you have always known:

**There is no wrath.**

**There is no judgment.**

**There is only return.**

**There is only love.**

And it waits for us... in light.

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## **Performance Book and Script**

### **Introduction to the Performance Book and Script**

This *Performance Book and Script* serves as the narrative, musical, and visual guide to the full-length ceremonial work:

### **Amen, In Light: A Soul's Two-Part Journey**

**Featuring** *Dies Irae: Requiem for the Fallacy* and *The Light Path*

Presented on the 800th anniversary of the medieval chant *Dies Irae*, this performance honors the musical legacy of that iconic theme while offering a radical spiritual reinterpretation. For eight centuries, *Dies Irae* shaped humanity's perception of death as judgment. This work reimagines that narrative through a poetic, musical, and metaphysical lens — proposing instead that death is not wrath, but return. Not a fall... but a homecoming.

This book includes:

- **Narrator scripts** for each movement
- **Performance instructions** for staging, lighting, and artist placement
- **Lyrics and translations** for all musical works
- **Thematic and spiritual context** for each section

The goal of this performance is not merely to present music — but to create an immersive, contemplative, and soul-affirming experience for both performers and audience.

It is a requiem for fear.

A remembering of truth.

A ceremonial act of love.

Let the journey begin.

## **PERFORMANCE STAGING – OPENING INSTRUCTIONS**

### **Scene: The Concert Hall.**

The stage is set.

The orchestra is already seated in full formation.

Behind them, on rising platforms, the full chorus is arranged, quiet and ready.

A hush falls over the audience.

Suddenly, movement at the wings:

The Conductor enters, followed by three central figures:

- **The Soprano**
- **The Tenor**
- **The Narrator**

They walk together, with ceremonial calm and grace.

The Conductor moves to the center podium, bows lightly to the audience, then turns to the orchestra.

The Singers proceed to their seats placed downstage, to the left of the conductor (house right), directly in front of the first violins. They sit side-by-side, poised in quiet anticipation.

The Narrator moves to a tall high-backed chair and podium placed downstage right (house left), in front of the celli. Upon the podium rests the Performance Book and Script, bound in light.

The Narrator takes their seat, opens the book slowly, and allows a breath of silence to pass.

The Conductor stands in stillness.

The audience waits.

Then — The Narrator lifts their gaze, and with measured calm, begins the Opening Address.

### **Narrator's Opening Address**

**NARRATOR (rises, slowly, with presence and clarity):**

Good evening.

Tonight, we gather not only to hear music — but to walk a path.  
A soul's journey in two parts.

A movement from fear to freedom, from illusion to illumination.

The title of this performance is:

### ***Amen in Light: A Soul's Two-Part Journey***

It is an offering.

A reimagining.

A transformation 800 years in the making.

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**Part I**, which you are about to experience, is titled:

***Dies Irae: Requiem for the Fallacy***

Eight centuries ago, in the year **1225**, a chant was born.

Its name was **Dies Irae** — *the Day of Wrath*.

Its music — stark, descending, unforgettable — was written to echo through stone cathedrals and frightened hearts.

It declared that at the moment of death, we would face a terrible judgment.

That God would separate the saved from the damned.

That we were born sinful — and that death was the reckoning.

This chant, this idea, this fear — carried forward in funeral masses, in requiems, in symphonies, in operas, in horror films, and into our cultural DNA.

Tonight, we do something radical — and deeply reverent.

We honor the music.

But we lay the theology to rest.

We offer a **Requiem not for the soul... but for the fallacy.**

This is not an act of rebellion — it is an act of remembering.

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**Part II**, which follows, is titled:

***The Light Path.***

It is the soul's return to its truth.

A sequence of luminous songs — each one a step back toward what was never lost.

Through music and word, we remember:

**Death is not wrath.**

**It is not judgment.**

**It is return.**

**It is joy.**

**It is love.**

And when we reach the end of this journey —  
when all fear has fallen away —  
what remains is a single truth:

**Amen... in Light.**

Let us begin.

## ***Dies Irae: Requiem for the Fallacy***

*A Transformative Performance in Six Movements*

**Commemorating 800 Years (1225–2025)**

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### **Extended Opening Address**

**NARRATOR (rises, speaks with warmth and clarity):**

Good evening.

Tonight's performance marks a profound occasion — the 800th anniversary of one of the most iconic melodies in the history of Western music:

#### **Dies Irae.**

The *Day of Wrath*.

Composed around the year 1225, this Latin chant became part of the Catholic Requiem Mass — a funeral ritual meant to confront the listener with the solemn judgment of God.

The text described a terrifying day when souls would rise from the grave to face a divine tribunal — to be separated, punished, or redeemed.

The music is unforgettable.

You will hear it soon — its four opening notes are etched into our collective memory.

Descending, hypnotic, grim. It was written to shake the soul.

And it did.

Not only in cathedrals and monasteries...but across centuries of art, opera, symphony, and film.

Mozart used it.

Verdi thundered it.

Rachmaninoff whispered it into his *Isle of the Dead*.  
It appears in *The Shining*, *Star Wars*, *The Lord of the Rings*, and *Frozen II*.

We remember it — even if we don't know its name.

Because it is death's anthem.

But tonight, we gather not just to remember its legacy —  
but to ask:

**What if the melody is magnificent... but the message was mistaken?**

What if death is not judgment?

What if God — the Divine, the Source — has no wrath?

What if we've spent eight centuries mourning the wrong story?

In this performance, titled

***Dies Irae: Requiem for the Fallacy***,

we honor the musical brilliance of the original chant — but release  
the theology that held it hostage.

This is not a rejection.

It is a *transfiguration*.

A requiem not for the soul...but for the error.

We invite you to travel with us through six movements. Each one a  
step away from fear and toward the truth we all somehow  
remember:

**That death is not an end,  
nor a verdict,  
but a return.**

## **Movement I: Dies Irae (The Fracture)**

### **NARRATOR:**

The ancient chant begins.

You may recognize its shadow — solemn, descending, echoing the 13th century.

But tonight, it enters not as accusation...but as a memory.

We invoke it not to dwell in dread...but to release its hold.

To let the music rise from judgment... into clarity.

### **Movement I: Dies Irae The Fracture (Lyrics):**

*Dies irae, dies illa*

*(The day of wrath, that day)*

*Solvat saeculum in favilla*

*(Will dissolve the world in ashes)*

*Teste David cum Sibylla*

*(As foretold by David and the Sibyl)*

*Quantus tremor est futurus*

*(How great the trembling will be)*

*Quando iudex est venturus*

*(When the Judge shall come)*

*Judicandus homo reus*

*(The accused man shall be judged)*

*[Whispered English voices begin, spaced out between chants:]*

*Who said this was truth? Why wrath? Who declared us guilty?*

*What if the accusation... ..was never true?*

## **Movement II: The Questioning**

### **NARRATOR:**

Now we speak plainly.

The *Questioning* is not the music — but the meaning behind it.

That we are born flawed. That God watches and waits... to punish.  
That death is reckoning.

For 800 years, that idea has haunted funeral rites and film scores  
alike.

But what if it was never true?

This movement names the illusion.

And lets it dissolve.

### **Movement II: The Questioning (Lyrics):**

*Who said this was truth?*

*Why wrath?*

*Who declared us guilty?*

*Dies irae...*

*Quantus tremor est...*

*Tremor... tremor...*

*Where did the fear come from?*

*Was it given... or chosen?*

*Judicandus homo...*

*...reus...*

*(reus... reus...)*

*What if this story...*

*...was never mine?*

*What if it was never yours?*

*Why are we trembling?*

*What are we waiting for?*

*[One final question, spoken alone:]*

*What if the Judge...*

*...was love?*

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### **Movement III: The Silence Between**

#### **NARRATOR:**

Between what was false and what is real, there is a pause. A hush.

This silence is not emptiness.

It is the space where the soul listens.

Nothing is demanded. Nothing is denied. Only breath. Only being.

Stay here a moment. This is the still point between forgetting and remembering.

#### **Movement III: The Silence Between (Lyrics):**

*Ahh...*

*Ooooh...*

*Aahhh...*

*Hmmm...*

*Ooo... aah... mmm...*

*Ssshhh...*

## **Movement IV: Dies Amoris – The Day of Love**

### **NARRATOR:**

What once was *Dies Irae* — the Day of Wrath — is now reborn as **Dies Amoris** — the Day of Love.

Here, we reclaim the melody. Not as fear, but as embrace.

Death is not exile. It is reunion. Not trial — but transformation.

In this movement, the soul is not condemned. It is welcomed.

### **Movement IV: Dies Amoris – The Day of Love (Lyrics):**

*Dies amoris, dies vitae*

*The day of love, the day of life*

*Non iudicium... sed reditus*

*Not judgment... but return*

*Non timor... sed lumen*

*Not fear... but light*

*Non ultio... sed amplexus*

*Not vengeance... but embrace*

*Non solitudo... sed memoria*

*Not loneliness... but remembrance*

*Dies amoris... dies pacis*

*The day of love... the day of peace*

*In lumine tuo, redit anima*

*In your light, the soul returns*

*In voce tua, fit silentium*

*In your voice, there is silence*

*In morte... vita*

*In death... life*

*In amorem... totus reditus est*

*In love... the whole return is made*

## **Movement V: Return to the Light**

### **Narrator**

*And now... a turning.*

For centuries, the soul was cast in shadow — told that its journey ends in judgment, that the threshold of death is a reckoning, not a reunion.

But the soul remembers.

It remembers that it was not cast out, but extended... not tested, but trusted... not sentenced, but sacred.

This movement — *Return to the Light* — marks that moment of inner recollection.

Here, the wrath has faded. The illusion is no longer needed. And the soul, once burdened by fear, begins to walk toward the radiant horizon of remembrance.

The music now becomes warmer, lighter, yet still reverent — a passage from distortion to clarity, from punishment to peace.

We invite you to feel this movement not just as sound, but as memory...

For somewhere inside, you've always known this:

*You do not return to be judged.*

*You return because you were never separate.*

*This is Return to the Light.*

### **Movement V: Return to the Light (Lyrics):**

Return... to the light

No fear... no night  
Only love Only light  
You are not judged  
You are remembered  
You are not lost  
You are returning  
Return... to the light  
Let go... rise slow  
The soul knows... the way home  
In amorem redit anima  
(In love, the soul returns)  
In lumine... it is free  
In light... you are free  
Return... to the light

## **Movement VI: Amen, In Light**

### **NARRATOR:**

And so we arrive at the end — or rather, the beginning returned.

**Amen** — not in shadow...but **in light**.

We give thanks for the journey. For the melody that once frightened us...and now frees us.

We say Amen — not as finality...but as illumination.

**Amen... in Light.**

May the truth it carries remain with you always.

### **Movement VI: Amen, In Light Lyrics:**

Amen... in light

No fear remains

Only love

Amen... in light

The soul is whole

The soul is home

Amen... in light

No judgment

Only joy

Amen... in light

You are seen

You are safe

You are free

Amen... in light

Amen... in light

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## **Narrator Transition Script**

*After the final chord of Movement VI: "Amen, In Light" fades into silence...*

**NARRATOR (rises slowly, with reverence and warmth):**

And so ends the requiem.

Not for a soul. But for an idea — That fear was holy...

That judgment awaited us...That death was the curtain falling.

What falls tonight is not a curtain — But the veil of forgetting.

In this silence, we are not buried. We are remembered.

We now begin the second half of our journey:

A return not to doctrine, but to essence.

To the light from which we came, and to which we joyfully return.

**Part II is titled *The Light Path*.**

It is not a response — It is a remembrance.

Let us walk it together now. Not with fear. But with listening hearts and uplifted eyes.

The path begins...

**Narrator Script (Balanced Tone)**

***Part II – The Light Path***

*A musical remembrance of the soul's return.*

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**Transition from *Dies Irae: Requiem for the Fallacy***

**NARRATOR:**

You have just heard a requiem — not for the soul, but for a mistaken idea:

**That death is judgment.**

**That the soul must earn reunion.**

**That we are ever separate from the Divine.**

But what if death is not a punishment...but a passage?

What if the final breath is a return to music?

To joy?

To light?

This next suite of songs — *The Light Path* — begins where the requiem ends.

It is not a eulogy.

It is a remembering.

## **Track 1: *Dies Laetitiae Maximae* ("The Day of Greatest Joy")**

### **NARRATOR:**

For centuries, we've sung of the *Dies Irae* — the Day of Wrath.  
But what if the true day is this:

### **A day not of fear, but of joy?**

This song welcomes you into that vision. A new chant — not of  
doom, but delight. The day you return to yourself.

The day you remember love.

### ***Dies Laetitiae Maximae* ("The Day of Greatest Joy") (Lyrics):**

*Dies laetitiae maximae*

*The day of greatest joy*

*Non luctus, non iudicium*

*No sorrow, no judgment*

*Non tremor... sed exultatio*

*No trembling... but exultation*

*Gaudium aeternum... lux perpetua*

*Eternal joy... everlasting light*

*Amen... amen... in lumine*

*Amen... in the light*

*Dies laetitiae maximae*

*Dies... laetitiae...*

*Maximae...*

## **Track 2: Memoria Limen - Threshold of Remembering**

### **NARRATOR:**

We are not learning — we are remembering. Who we were before forgetting. What we knew before fear.

This piece stands at the edge of forgetting — and listens, as the soul begins to recall...everything it never lost.

### **Memoria Limen - Threshold of Remembering (Lyrics):**

*[Verse 1]*

*You are not lost*

*Only dreaming in the light*

*A soul wrapped in shadow*

*But still burning bright*

*[Pre-Chorus]*

*The silence you carry is older than time*

*It waits for your voice*

*To become its rhyme*

*[Chorus]*

*Threshold of remembering*

*Open like the morning sky*

*You are more than you believed*

*You were never left behind*

*Threshold of remembering*

*Where the veil becomes the wing*

*You are waking, you are singing*

*You remember everything*

*[Verse 2]*

*The ache is a calling*

*From what you used to know*

*The wound is a doorway*

*Where the light begins to grow*

*[Pre-Chorus]*

*No need to go searching*

*For what never left*

*You are standing at the border*

*Between silence and breath*

*[Chorus Repeat]*

*Threshold of remembering*

*Open like the morning sky*

*You are more than you believed*

*You were never left behind*

*Threshold of remembering*

*Where the veil becomes the wing*

*You are waking, you are singing*

*You remember everything*

*[Outro – Spoken Whisper or Sung Softly]*

*Not the end...*

*Not the fall...*

*But the moment*

*You remembered it all.*

### **Track 3: Return to the Light**

#### **NARRATOR:**

This is the soul's motion — not toward a gate or throne, but into a familiar light. A light that never judged you, never left you.

This song is that motion. Like waves returning to shore, you are carried — not tested. You do not pass through fire. You pass through embrace.

#### **Track 3: Return to the Light (Lyrics):**

*Return... to the light*

*The soul... takes flight*

*No fear... no night*

*Just love... and light*

*In amorem... totus reditus est*

*(In love... the whole return is made)*

*In lumine... redit anima*

*(In the light... the soul returns)*

*Return... to the light*

*The light... is home*

*The light... is love*

*You are... already whole*

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## **Track 4: The Soul Is a Flame**

### **NARRATOR:**

What cannot be extinguished? The soul.

Not a fragile spark — but a flame. Ever present, ever knowing. Even in sorrow, it glows.

This piece is a hymn to that inner fire. Your soul is not broken. It burns still — and beautifully.

### **Track 4: The Soul Is a Flame (Lyrics):**

*The soul is a flame... not a shadow*

*The soul is a flame... it remembers*

*Born of light... it cannot die*

*Born of love... it only flies*

*No fear... no veil*

*No night... no end*

*The fire is you*

*You are the flame*

*The soul is a flame... not a whisper*

*The soul is a flame... not a wound*

*The soul is a flame... forever dancing*

*The soul is a flame... it sings of you*

## **Track 5: Amen, In Light (Reprise)**

### **NARRATOR:**

And now we reach not an end...but a homecoming.

There is no final judgment here. Only a whisper that says:

**You are known.**

**You are loved.**

**You are Light.**

And so we close — not with a curtain...but with an **Amen.**

*Amen... in Light.*

## **Track 5: Amen, In Light (Reprise) (Lyrics):**

*Amen... in light*

*No fear remains*

*Only love*

*Amen... in light*

*The soul is whole*

*The soul is home*

*Amen... in light*

*No judgment*

*Only joy*

*Amen... in light*

*You are seen*

*You are safe*

*You are free*

*Amen... in light*

*Amen... in light*

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## STAGING AND PERFORMANCE NOTES

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### GENERAL SETUP

- **Orchestra:** Traditional symphonic seating, strings in front, winds and brass mid, percussion and piano at rear.
- **Choir:** Tiered risers behind orchestra. Preferably lit from behind for silhouette effect during key moments.
- **Soloists:** Soprano and Tenor seated on low stools at stage left (in front of violins). Both stand as they sing.
- **Narrator:** High stool and podium placed stage right (in front of celli), illuminated with a soft white spotlight. Stands as s/he speaks and sits when music is played.
- **Conductor:** Enters with soloists and narrator. Positioned center front, raised podium.

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### LIGHTING DESIGN

- **Movement I:** Stark, high-contrast lighting. Occasional flashes (for “fracture”). Red or steel blue hues.
- **Movement II:** Soft side lighting, gentle shadows. Use of dim gold or lavender.
- **Movement III:** Very dim stage, pulsing light with breath, possibly low fog or haze.
- **Movement IV:** Shift to ambient blues and warm peach. Lighting grows with the music.
- **Movement V:** Radiant golden-white wash. Begin to flood the choir in soft light.

- **Movement VI:** Full stage brightness, radiant white-gold hues. Use of reflective surfaces, possible mirror elements.

### **For *The Light Path*:**

- Use a consistent palette of ambient lighting and horizon-inspired tones—soft gold, ocean blue, and twilight lavender—paired with slow-moving visual projections for each track. Use colored uplighting on the choir risers.
  - Consider *digital visual accompaniments* projected subtly — such as flame, butterfly, or horizon imagery, synced with each track.
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### **NARRATOR CUES**

- Narrator introduces:
  - The **full performance** before Part I
  - Each movement of *Dies Irae: Requiem for the Fallacy*
  - A **brief transition script** between Part I and Part II
  - Each song in *The Light Path*, in more poetic tone