

James Cave

Returns

An opera in one act, based on the play 'Returns' by Joshua Casteel

2

Score: James Cave
Libretto: Bethan Ellis

In memory of Joshua Casteel (1979-2012)

Characters:

James (baritone)
Jonathan (high tenor)
Mark (low countertenor)
Sgt Patrick (mezzo-soprano)
Ahmed (bass-baritone)
Dhahur: (treble)

Ensemble:

Clarinet in B Flat (doubling Bass Clarinet in B Flat)
Trumpet in B flat (doubling Cornet in B flat, Piccolo Trumpet in B flat, Flugelhorn)
Horn in F
Percussion (2 players): timpani, bass drum, tam-tam, water gong, medium gong, snare drum, timbales, dumbek, claves, temple blocks, vibraphone, marimba)
Harp
Piano
Oud (doubling mandolin and banjo)
Violin
Viola
Violoncello
Double Bass

Duration: c. 80 mins

Score in C

Text from 'Returns' by Joshua Casteel is used by kind permission of the Joshua Casteel Foundation.

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Performance note:

In this score, both natural and artificial harmonics are indicated by a diamond-shape notehead. (In early workshops, it was determined that this was the easiest way of enabling players to decide how best to voice lengthy passages of harmonics.) All harmonics are therefore written at pitch.

Normal conventions have been observed with regards to accidentals. However, in instances where the score may be ambiguous, and in passages where accurate reading at speed is required, additional accidentals have been used for convenience.

All vocal parts are written at pitch, including Jonathan, the tenor part.

Dhahur should ideally be played by a boy treble. If a treble is not available, the part may be taken by a young tenor: in this case, the part should be transposed down an octave.

♩ = 74
Incantatory; ritualistic

Harp

E♭F#G♯A♯
B♯C♯D♭

Oud

Freely, and with embellishment (see note)

pp p p <mf p mp mf

Dahur

Sgt. Patrick

Mark

Jonathan

James

Ahmed

Violin I

pp pppp pp

Viola

'desert breeze'

pp pppp

Violoncello

'desert breeze'

pp pppp

Double Bass

pizz

p p mp



13 **A**

B. Cl.

p

(if possible)

p

Perc. 1

timpani

p mf

Perc. 2

dumbek

mf

Hp.

mf

Pno.

mf

Oud

mf

Vln. I

'desert breeze'

mf

Vla.

mf

5 5 3

sfp mf

Vc.

mf

5 5 3

sfp mf

Db.

mf

p arco

B. Cl.

Picc. Tpt.

Hn.

Perc. 1.

Perc. 2.

Hp.

Pno.

Oud.

Vln. I.

Vla.

Vc.

Db.

mf

mf

mf

switch to bass drum

Eb F# G# Ab
Bb C# D#

sul tasto; very light

mf

B 33 *macabre* **C**

B. Cl. *mf* *sffpp* *sfp*

Picc. Tpt. *Growing steadily in intensity* *f* *ff* *accelerando* *mp* *f*

Hn. *f* *ff* *mf*

Perc. 1. *mf* *ff* *To Gong* *Gong* *To Timp.* *Timpani* *f*

Perc. 2. *f* *f* *switch to dumbek*

Vib. *mp* *f*

Hp. *pp* *D♯* *A♯* *F♯* *F♯* *Db* *sfp*

Pno. *pp* *sfp*

Oud

Vln. I *sffpp* *sfp* *gliss.*

Vla. *sffpp* *sul pont* *sfp* *gliss.*

Vc. *mf* *mf* *f* *sffpp* *sul pont* *sfp*

Db. *mf* *sffpp* *pizz* *arco* *p*

D

B. Cl. *mf* *ff*

Picc. Tpt. *mf* *ff*

Hr. *ff* *mf*

Perc. 1. *ff* *mf*

Perc. 2. *ff* *mf*

Hp. *ff* *mf*

Pno. *ff*

Oud. *mf* *ff* *f*

Vln. I. *ff* *mf*

Vla. *ff* *mf*

Vc. *ff* *f* *mf* pizz

Db. *ff* *f* *mf* pizz

55 **E** multiphonic

B. Cl. *mf* *sffpp* *ppp*

Picc. Tpt. *mf* *ff*

Hn. *ff*

Perc. 1. *pp*

Perc. 2. *mf* *mp* *sffpp* switch to large gong

Hp. *mf* *pp*

Oud

Vin. I *ppp* desert breeze

Vla. *sffmp* *p*

Vc. *sffpp* *ppp* *pizz* arco

Db. *sffpp* *ppp* *pizz* arco



64 attacca

B. Cl.

Perc. 1. *pp* *pp* *mp* To Dumbek

Perc. 2. *pp* *mp*

Hp.

Pno.

Oud *pp* *ppp* *f*

Vin. I *f* *pizz*

Vla. *pp* *pp* *ppp* *f* *pizz*

Vc. *ppp* *f* *pizz*

Db. *pp* *f*

♩ = 40
Sombre, ritualistic

Perc. 1. Tam-tam Water gong
pp ppp p pp mp pp p

Perc. 2. mp

Choir ALL: Chanting Chanting continues...

Vln. quasi sarangi (see note)
ppp p pp f



92

Perc. 1. Tam-tam Water gong
mp mf

Perc. 2. mf

Hp. **F** (switch to timbales)
E♭F#G♭A♯ B♭C♯D♭
f mp

James Chanting grows louder... ...and stops abruptly

Vln. mp f *big gliss down-up*

Vla. pizz f

Vc. pizz f

Db. pizz arco f mp



104 Pensive; brooding

Bass Cl. f pp mf pp mp

Perc. 1. mp pp To Timb.

Perc. 2. mp pp

Hp. ppp pp **E♭F#G♭A♯ B♭C♯D♭** ppp mp

Mand. mp mf

James *f* JAMES: What was it like? (AHMED is silent) *mf* What was it like? (AHMED stoops his head)

Vla. pizz mp

Vc. pizz mp

Db. pizz arco mp

G

♩ = 56
Suddenly more animated; agitated;
strongly rhythmic

111

Bass Cl. *mf* *f* *mf* *ff*

Flg.

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

Perc. 1. Timbales *mf* *f* *mf* *f* *ff* *f* *mf*

Perc. 2. *mf* *f* *mf* *f* *ff* *f* *ff* *mf*

Hp. *mf* *f* *ff* *mf* *mf*

E#F#G#A#
B#C#D#

E#F#G#A#
B#C#D#

Pno. *f* *ff* *mp*

Mand. *mf* *f* *ff* *mf*

Mark *f* MARK: (agitated) *ff* (AHMED bows his head)
What was it like?

James SGT PATRICK moves AHMED into the interrogation space JAMES *mf*
Keep your

Vln. solo *mf* *ff* *mf*

Vla. *mf* (single pizz) *ff* arco *mf*

Vc. *mf* (single pizz) *ff* arco *mf*

Db. *mf* (single pizz) *ff* arco *mf*

117

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

Flg. 'bluesy' *mp* *mf* *f*

Hn. *f*

Perc. 1. *f* To Large Gong Gong

Perc. 2. *f* To Tubular Bells *p*

Hp. *f* *f* *pp*

Pno. *f* *ff* *f* *p* bell-like

Mand. *ff* *f* *ff* *f* *ppp*

James hands at your side and your eyes on that dark ness on the wall that dark ness is all you are per mit ted What was it like
ff *mp* (AHMED follows JAMES' instructions) JAMES paces around AHMED *p*

Vln. *ff* *mf* *ff* *ppp*

Vla. *ff* *mf* *ff* *ppp* pizz arco

Vc. *ff* *mf* *ff* *p* pizz arco

Db. *ff* *mf* *ff* *ppp* pizz arco arco; molto sul tasto

125

Bass Cl. *mf* *ff* switch to clarinet

Hn.

Flug.

Perc. 1. *f* To Timbales

Perc. 2. *f* switch to vibraphone

Hp. *f* $E\sharp F\# G\sharp A\sharp$ $Bb C\# D\sharp$ $F\sharp$

Pno.

Mand.

Mark. *mp* MARK: *mp* What was it like?

James *f* *mf* *p*
 when your name was taken from you? they have given you a new name... it is the... on a name which matters for you now

Vln. *pp*

Vla. *sfpp* *f* *ppp* *pp*

Vc. *sfpp* *f* *ppp* sul pont

Db. *sfpp* *f* *ppp* sul pont

$\text{♩} = 44$ Mysterious; ethereal. A touch slower

134

rit... $\text{♩} = 96$

Bass Cl. *mp* *mf*

Hn.

Flug.

Perc. 1. *s* Timbales *pp*

Perc. 2. *pp*

Hp. *p* *pp*

Pno. *> p* *pp*

Mand. *pp* *mf* *mp* *mf*

Mark *pp* *mf* *mf* (darkly; with intensity)

James What was it like? You see this is all that matters.

JAMES is inches away from AHMED, running his hand just above AHMED's torso, breathing on him

Vln. *mf* *f* 'like a sarangi' *gliss.*

Vla. *mf* *f* 'like a sarangi' *gliss.*

Vc. *pizz* *pp* like a guitar *mp* *mf*

Db. *pizz* *pp* *mp* *s*

K

♩ = 42
Eerie; substantially slower

144

Bass Cl. *mp* *mf* *pp* *rit*

Hn. *p* *f*

Flug.

Perc. 1. Timbales To B. D. Bass Drum *ppp* *rit*

Perc. 2. To Dumbek *rit*

Hp. *pp* *rit* $E\sharp F\sharp G\sharp A\flat$ $B\sharp C\sharp D\sharp$ $G\sharp A\sharp$

Pno.

Mand. *mp* *pp* ♩ = 42

Mark *mp* *mf* *p* *rit*
now This wood this air that dark ness on the wall Feel this close. ness

Jonathan JAMES: (disintegrates, hands over his head in shame. ALL characters walk to the table and sit)

James What was it

Vln. *mp* *mf* *ppp* *gliss.* *rit* *5*

Vla. *mp* *mf* *ppp* *gliss.* *rit* *5*

Vc.

Db.



$\text{♩} = 62$
Faster: a sudden change of mood;
threatening

154

Bass Cl.

Flg.

Hn.

Flug.

Perc. 2.

Perc. 2.

Hp.

Pno.

Mand.

Sgt. Patrick

Mark

Jonathan

James

Ahmed

Vin.

Vla.

Vc.

Db.

To T. Bl.

Dumbek

mf

pp

f

ff

mf

f

pp

f

mf

f

mf

p

f

SGT PATRICK
(aggressive)

You

MARK:
(suddenly threatening)

You

JONATHAN: (looking at Mark)

you

JONATHAN:

what was it like _____ does nt mat ter

JAMES

like? You

can't real ly ask things like

AHMED:
mp

An ta

f

p

f

ff

f

ff

(like a guitar)

f pizz

pizz

M

163

mf (gliss) *ff* Same tempo; ritualistic

Bass Cl.

Flg. (gliss) *ff*

Hn. (gliss) *ff*

Perc. 1. Temple Blocks like an ostinato *ff* *p*

Perc. 2. *ff* *p*

Hp. *ff* *ff* (gliss) *ff*

Mand. *ff* *fff*

Sgt. Patrick SGT PATRICK (sprechgesang) *ff* 'Lock and load'

Jonathan from the moment you say

James JAMES *mf* *mp* *mf* *p*
 You're in a to tally dif fer ent world and the pre sent tense doe sn't mat ter an y more you start ex per ien cing things in

Vln. *fff* pizz

Vla. *fff* pizz

Vc. (ghosting the vocal line) arco *p* *fff* *mp* *p*

Db. *fff*

N

$\text{♩} = 40$
Slower
To Timbales

172

Perc. 1. *mf*

Perc. 2. *mf*
To Vibraphone

Hp. *pp*

Mand. *pp*

James *mf* *p* *ff* *mp* *f*
 hand medown phra ses peo ple and pla ces come at you and it's al most like on T V your heart goes numb be cause you're try ing to feel with your hands your lungs and your eyes!

Vln. arco; flautando *ppp*

Vla. arco; flautando *ppp*

Vc. *mp* *pp* *mp* *p* *mf* *ppp* arco; flautando



183

Bass Cl.

Hn.

Flug.

Perc. 1. *rit...* *Suddenly more tranquil* *pp*

Perc. 2. *pp*

Hp. *E♯F♯G♯A♯*
B♭C♯D♯ *pp*

Pno.

Mand. *pp*

Mark *(darkly; with intensity)* *mf*
You don't really come back it comes back

James *mp* *(more lyrical)* *p*
Guess it's how you try to make sense of it all. but you can't really ask what was it like? It still is as it was

Vln. *a niente* *mf* like a sarangi

Vla. *a niente* *mf* like a sarangi

Vc. *a niente* *mf* pizz

Db. *mf* pizz

191

Bass Cl. *pp*

Cor. *mp*

Hn. *mp*

Perc. 1. *pp* To Bass Drum Bass Drum To Timb.

Perc. 2.

Hp. (Plainsong - 'Veni Creator Spiritus')
EbF#G#A# B#C#D#

Pno. *f*
8va
8va

Mand. (Plainsong - 'Veni Creator Spiritus') *f*

Mark
with you Who you seen who sees you It's the things you can't quite see though that re turn worst You can't re turn to who you were They

Vln. *f*

Vla. *f*

Vc. like a Purcellian ground bass *f* arco

Db. arco *pp*

198

Bass Cl. *ff* *pp*

Cor. *f* *ff* *mf* *mp* *p*

Hn. *f* *pp*

Perc. 1. *ff* *pp* To Timpani Timpani *pp*

Perc. 2. *ff* *ppp* To Tam-Tam

Hp. *ff* *pp* 'AMEN'

Pno. *ff* *pp*

Mand. *ff*

Mark *ff* *mf* *p*
 say that sal-va-tion is li-ving in e-ter-ni-ty I heard though that e-ter-ni-ty might be liv-ing full y pre-sent fight-ing for that pre-sent is the bat-tle of the re-

Vln. *ff* *ppp*

Vla. *ff* *ppp*

Vc. *ff* *ppp*

Db. *ff* *pp*

P

$\text{♩} = 42$
Sombre; ritualistic

208

Cor. [Musical notation]

Perc. 1. [Musical notation] *mp* *pp* *p*

Perc. 2. [Musical notation] *pp* *mp* *pp*

Dahur [Musical notation] *mp*
DHAHUR:
Gos pel a ccord ing to John

Mark [Musical notation] *pp*
turn

James [Musical notation] *mp*
A rea ding of the Hol y

Vla. [Musical notation] *pp*
pizz

Vc. [Musical notation] *pp*
pizz

Db. [Musical notation] *pp*
pizz

JAMES:
mp
In the be gin ning was the Word
And the Word was with God
And the Word__was with

Q

$\text{♩} = 60$

218

Bass Cl. [Musical notation] *pp*

Perc. 1. [Musical notation] *mf* *p* *pp* *mf*

Perc. 2. [Musical notation] *p* *mf* *pp* *p* *pp*

Hp. [Musical notation] *pp* *mf*
 $\text{♩} = 60$

Mand. [Musical notation] *mf*

Jonathan [Musical notation] *mf*
JONATHAN:
What was it like?

James [Musical notation] *f* *p* *mp*
God The same was. in the be gin ning__with God
And the Word was made Flesh anddwelt a mong us
You can't real ly ask ques tions like

Vln. [Musical notation] *pppp*
naturale
glacial; flautando

Vla. [Musical notation] *mp* *f* *pppp*
naturale
glacial; flautando

Vc. [Musical notation] *mp* *f* *pppp*
arco
glacial; flautando

Db. [Musical notation] *mp* *mf* *f* *pppp*
arco
glacial

228

Bass Cl. *mf*

Hn. *con sordino* *mf* *mp*

Perc. 1.

Perc. 2. *To Vibraphone* *To Vib.* *mp* *Vibraphone motor on* *mp*

Hp. *f* *mp*

Pno.

Mand. *f*

Mark *MARK:* *mp* Why not?

Jonathan James chuckles, turns towards Mark
I can't Mark I can't

James *JAMES:* *mf* It's not that simple These things are done in

Vln. *ff* *mp*

Vla. *ff* *mp*

Vc. *ff* *mp*

Db. *pizz* *mf* *f* *arco* *mp*

236

Bass Cl. *sffpp*

Picc. Tpt. *con sordino pp*

Hn. *sffpp* *con sordino p*

Perc. 1. *mf* *sffpp* *ppp* To Tam-tam

Vibraphone *pp* *p*

Hp. *ff* *pp* *p*

Mand. *ff* *pp* *p*

Mark: *p* *mp* *mf*
 And I want you Priest! I want to be baptised for given

James: *mp* *mp*
 ways by people You don't know what you want No you want me to baptise you

Vln. *molto sul ponticello sffpp* *pppp* *p*

Vla. *molto sul ponticello sffpp* *pppp* *p*

Vc. *molto sul ponticello sffpp* *pppp* *p*

Db. *molto sul ponticello sffpp* *pppp* *p*

ESF#GSAŞ
BŞCSĐŞ

A#
C#

245

Hn. *pp* *♩ = 42*

Perc. 1. To Water-Gong *pp* To Tam-tam *ppp*

Perc. 2. To Dumbek *pp* Dumbek

Hp. *pp*

Mark: *mp* *pp* *mf* *f* *pp* *p* *mf* (he kneels)
 Yes I want you to baptise me Fuck you, you won't! Hear my confession Priest! I want to make a confession Bless me Father

James: *mp*
 I can't

Vln. *ppp*

Vla. *ppp*

Vc. *ppp*

Db. *ppp* *pizz*

256

Bass Cl. *p* *ppp* *mf* *p* *mf* *f* (nat)

Perc. 1. To Water-Gong *p* To Tam-Tam *pp* To Water-Gong To Tam-Tam To Water-Gong To Tubular Bells Tubular Bells *mf*

Perc. 2.

Mark *p* *pp* MARK: *mp* *mf*

James — for I have sinned I have ne ver con fessed. JAMES: *mf* The fuck else... am I go ing to do if you won't? JAMES: *f* (like a Russian Orthodox priest; hurried) Tell! *f* pizzln no min e Patri... et Fi li *mf*

Db.

266

Bass Cl. *mf* *p* *pp* To Clarinet in B Flat

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

Hp. *f* *p*

Mand. *mf* *p*

Mark *p* MARK It was

Jonathan *mf* *ff* JONATHAN: *f* (suddenly breaking off) You can't real ly ask things like what was it like?

James *p* *pp* JAMES: *p* (light head-voice or falsetto) Bless me Fat_ther for I have sin ned I have ne ver con fessed

Vin. *p* *ppp* molto sul ponticello spiccato col legno *p*

Via. *f* *ff* *ppp* molto sul ponticello spiccato col legno *p*

Vc. *f* *ff* *ppp* molto sul ponticello spiccato col legno *p*

Db. arco *f* *ff* *ppp* molto sul ponticello *p*

E♭F#G♯A♯ *f*
B♯C♯D♯

♩ = 100

277

Bass Cl. *pp* *mp* *mf* *tr*

Mand. *mp*

Mark *mf* *mp* (chest voice) *mf* ne ver rea lly... the mus ic I always... en joyed it... loud! We would first strip them to skin blind folds

Vin. *mp* *mf* naturale *tr*

Via. *mp* *mf* naturale *tr* pizz *mf*

Vc. *mp* *mf* naturale *tr* pizz *mf*

Db. *p* *mp* *mf* (spiccato col legno) naturale pizz *mf*

289

Bass Cl. *tr*

Mand. *mf* *f*

Mark *more lyrical* *chest voice* *f*
 ov er the eyes I ne ver rea ly thought a bout the wa ter I ne ver had to see his eyes An y of them But I al ways saw their lips

Choir
 SGT PATRICK: *p* *mp* *mf*
 I ne ver thought I ne ver saw his eyes But I al ways saw their lips
 JONATHAN and JAMES: *p* *mp* *mf*
 I ne ver thought I ne ver saw his eyes But I al ways saw their lips

Vln. *tr* *spiccato col legno* *naturale* *tr* *spiccato col legno* *naturale* *tr* *spiccato col legno* *naturale*

Vla. *spiccato col legno* *naturale* *spiccato col legno* *naturale* *spiccato col legno* *naturale*

Vc. *spiccato col legno* *naturale* *spiccato col legno* *naturale* *spiccato col legno* *naturale*

Db. *spiccato col legno* *spiccato col legno* *naturale* *spiccato col legno*

299

Bass Cl. *tr* *ff* *f* *mf* *fff* *Switch to bass clarinet*

Hn. *mf* *ff*

Perc. 1. Timpani

Perc. 2. Dumbek *mf* *f* *fff*

Hp. *f* *fff*

Mand. *ff* *f* *fff*

Mark *ff* *f* *fff* *p*
 Heard the chat ter ing of teeth the groa ning of bod y tem per a ture tak en that way But the mus ic helped me through

Choir
 Heard the cha tter ing of teeth the groa ning of bo dy tem per a ture tak en that way But the mus ic helped me through
 JONATHAN, JAMES and AHMED *fff* *p*
 Heard the chat ter ing of teeth the groa ning of bo dy tem per a ture But the mus ic helped me through

Vln. *spiccato col legno* *arco molto sul ponticello* *spiccato col legno* *fff* *ppp*

Vla. *spiccato col legno* *arco molto sul ponticello* *spiccato col legno* *fff* *ppp*

Vc. *spiccato col legno* *arco molto sul ponticello* *spiccato col legno* *fff* *ppp*

Db. *spiccato col legno* *arco molto sul ponticello* *spiccato col legno* *fff* *ppp*



310

Bass Cl. *mf*

Hn. *mf*

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

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

Hp. *mp* *mf*

Pno.

Mand. *mf*

Sgt. Patrick: *mf*
And I could turn it off but in stead I turned it

Mark: *mf*
A drow ning of the el ectric cold the ma chines
And I could turn it off but in stead I turned

Jonathan: *mf*
And I could turn it off but in stead I

James: *mf*
And I could turn it off but in stead

Choir: *mf*
A drow ning of the el ectric cold the mach ines

Vln. *ppp* *p*

Vla. *ppp* *p*

Vc. *ppp* *p*

Db. *ppp* *p*

♩ = 42

Prayerful; like plainsong. Much slower

320

Bass Cl. *fff*

Hn. *fff*

Perc. 1. *fff* To Timp. To Gong To B. D.

Perc. 2. *fff* To Bass Drum

Hp. *fff*

Mand. *fff*

Sgt. Patrick *fff* SGT PATRICK *p*
 up Dim the lights so you can't see the blue skin the cha ter ing of teeth I will go in to the al tar of God

Mark *fff*
 it up Turn the mus ic up

Jonathan *fff*
 turned it up Don't list en to the mach ines or the eyes

James *p* *pp*
 I turned it up Don't list en to the mach ines or the eyes Ad in tro i bo ad al ta re

Vln. *fff*

Vla. *fff*

Vc. *fff*

Db. *fff*



327

Sgt. Patrick *pp*
 To God who gi veth joy to my youth

James *p* *pp* JAMES: (impassioned) *f*
 Ad De um qui lae ti fi cat ju ven tum me um Ju di ca me De us et dis cer ne cau sam me am de gen te non sanc ta

Ahmed *p* AHMED:
 Ay ak naa ab' doo wa ay aak nust a ae noo



338

Sgt. Patrick

Mark *mp* MARK:
 Judge me o God and dist in guish my cause from the na tion that is not ho ly

James *f* JAMES:
 Me a cul pa me a cul pa

Ahmed *mp* AHMED:
 Sihr a ttah al la thee na a naa mtah al ay hoom gher al moogh dhoob al ay wa la al dhaa laee nah



♩ = 76 Plaintive; sorrowful

349

MARK: *mp* *mf* *pp*

My fault my fault my most grievous fault

JONATHAN

JAMES: *mf*

me a max xi ma cul pa Priest is what they called me Hol y Fat ther

AHMED *pp*

Me lek yohm al dheen

Vln. *arco; naturale* *mp*

Vla. *arco; naturale* *mp*



359

Perc. 1. *mf*

Perc. 2. *mf*

JAMES: *mf* *p* *mp* *mf* *ff* *mf*

Be cause I prayed more than I cursed or drank But not now Ju di ca me De us! James

(Beats his chest)

Vln. *ff* *mp* *pp*

Vla. *p* *3* *mf*



368

Bass Cl. *p*

Hn. *mp*

Perc. 1. *To Large Gong* *p* *Gong* *To Timb.* *mf*

Perc. 2. *To Dumbek* *p* *Dumbek* *3 To Gong* *mf*

JAMES: *mf* *p* *ALL: Chanting*

I gave my self this name But don't ask too many questions Hoc est en im cor pus me um

Vln. *mf*

Vla. *mf*

Vc. *arco; naturale* *mf* *f* *mp*

Db. *p*



♩ = 36
Slow; desolate

♩ = 94

377

Bass Cl. *fff*

Hn. *fff*

Perc. 1. Gong *ff* To Water Gong *pp* To Large Gong To Water Gong *p*

Perc. 2. *f* *fff*

Oud *ppp* barely audible; like an exhaled breath

Vln. *fff* (breath tone) *pppp*

Vla. *fff* pizz *ppp* (breath tone) *pppp*

Vc. *fff* pizz *ppp* (breath tone) *pppp*

Db. *fff* pizz *ppp*



390 (breath tone) *pppp*

Bass Cl. *pppp*

Perc. 1. To Bass Drum Bass Drum rotate drumstick *ppp*

Oud *pp*

James *mp* (half-spoken) *p*
Que stions Now of course, quest ions must be asked

Vln. pizz *p* arco (breath tone) *pppp* *pppp*

Vla. pizz *pp* (breath tone) *pppp* pizz *p* arco (breath tone) *pppp* *pppp*

Vc. pizz *pp* (breath tone) *pppp* pizz *p* arco (breath tone) *pppp* *pppp*

Db. pizz *pp* *p*

Z

402

Bass Cl.

Perc. 1.

Perc. 2.

Oud

James

Ahmed

Vln

Vla.

Vc.

Db.

(spoken) *pp*
we're go ing to have to talk a bout a great man y things

(imitating James)
AHMED *pp*
Ques tions

(half-spoken)
Now of course, quest ions must be asked

(spoken) *pp*
we're go ing to have to talk a bout a

arco
Sonorous; freely
p

pizz
p

410

Perc. 2.

Oud

James

Ahmed

Vln

Vla.

Vc.

Db.

p *mp*

mp *mf*

(JAMES + AHMED - together; facing each other)
mf
I'll keep on ask ing_ un til there's no thing left to_ ask

(sotto-voce but menacing)
mp
great man y things I want you to know that I'm here for the long haul I'm not back ing down I want

arco
mp *mf*

mp *mf*

arco
p *mp* *mf*

pizz
mf

420

Perc. 1. *To Marimba* *To Timp.* *To Timp.* *To Marimba* *To Timp.*

Perc. 2. *To Timp.*

Hp. *E♭F♯G♯A♯ B♯C♯D♯* *ff* *3* *ff*

Oud *f* *3* *ff*

James *f* *ff*
 So where to be gin? Be gin a gain shall we? Why don't you tell me what it was you were doi ng be fore we ar rest ed you?

Vln. *f* *3* *ff*

Vla. *f* *3* *ff*

Vc. *f* *pizz* *3* *ff*

Db. *f* *3* *ff*



AA

♩ = 74

A desert whirlwind, picking up speed

428

Perc. I. *p* *f* *mp*

Hp. *p* *E♭F♯G♯A♯ B♯C♯D♯* *B♭* *B♯* *f* *mp*

Oud *p* *3* *f* *mp*

James *mf* *f* *mp*
 It's hard to find things to say so much the same the parched de sert air wraps round your face and hands like a stale

Vln. *sffp* *5* *3* *f* *p* *tr*

Vla. *sffp* *5* *3* *f* *p*

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

Db. *p* *arco* *f* *p*

436 **BB** dancing

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

Flg. *mf* *f* *mp* *mf*

Flug.

Perc. 2.

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

Hp. *f* *mf* *f* *mp* *mf* *p*

Oud *f* *f* *mp* *mf* *p*

James *f* *mp* *mf* *p*
 blan ket foot and vehi cle prints can ne ver be traced from one day to the next the

Vln. *f* *ff* *mp* *mf* *p*

Vla. *f* *ff* *mp* *mf* *p*

Vc. *f* *ff* *mp* *mf* *p*

Db. *f* *ff* *mp* *mf* *p*

E♭ F♯ G♯ A#
B♯ C# D♯

A♯

442

Bass Cl.

Flg.

Hn.

Perc. 2.

Perc. 1.

Hp.

Pno.

Oud.

James

wind cas cad... ing yes ter day's treads in to the air This is the path I just took

Vln.

Vla.

Vc.

Db.

The image shows a page of a musical score, numbered 31 in the top right corner. The score is for a full orchestra and a vocal soloist named James. The instruments listed on the left are Bass Clarinet (Bass Cl.), Flute (Flg.), Horn (Hn.), Percussion 1 and 2 (Perc. 1, Perc. 2), Harp (Hp.), Piano (Pno.), Oboe (Oud.), Violin (Vln.), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The vocal part for James is positioned between the Oud and Vln. parts. The music is written in 12/8 time and begins at measure 442. The score features various dynamics such as *ff*, *mp*, and *mf*, and includes performance instructions like *pizz* (pizzicato) and *gliss.* (glissando). The vocal line includes the lyrics: "wind cas cad... ing yes ter day's treads in to the air This is the path I just took". The Harp part includes chord markings: Bb, G6, and Db.

448

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

Hn. *p*

Perc. I. *f* *p* *mf* *gliss.*

Hp. *f* *p* *mf* *gliss.* **E♭F♯G♯A♭** **B♭C♯D♭**

Oud *f* *mf*

James *f* *p* *mp* *2* *4*
 that is where I just stepped the gash in the earth that yes ter day lay emp ty to mor row has been filled by dirt and

Ahmed *p* *mp* *2* *4*
 the gash in the earth that yes ter day lay emp ty to mor row has been filled by dirt and

Vln. *f* *p* *arco* *5* *2*

Vla. *f* *p* *sul tasto* *2*

Vc. *f* *p* *arco*

Db. *p*

452

Bass Cl. *f* *f* *3* *5* *3* *mp* *naturale*

Hn. *f* *ff* *mf* *2* *4*

Perc. I. *f*

Perc. 2. *To Vibraphone* *mp*

Hp. *f* *D♯* *G♭* *3* *mp*

Oud *f* *f*

Jonathan *mf* *2* *4*
 the future is for us and not our en e mies one to ten writ ten on a

James *f* *sho vels*

Ahmed *f* *sho vels*

Vln. *3* *f* *p* *mp* *arco* *p* *3*

Vla. *3* *f* *p* *mp* *p* *3*

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

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

458 **DD** To Bass Clarinet

Bass Cl. *f* *mf*

Hn. *f*

Perc. 2 *f*

Hp. *f* A# C# Eb E# F# B# D#

Pno. *mf*

Oud *f*

Mark: *ff*
 their voi ces are not heard but I feel as if they ling er be neath me

Jonathan
 court yard wall

Vln. *f*

Vla. *f*

Vc. *f*

Db. *f*

465 soloistic; expressive

Bass Cl. *mf*

Perc. 2 *fff* *p*

Hp. *ff* *p* G#

Pno. *ff*

Jonathan: *mp*
 At the pris on's edge is a tee ter ing sky line mi na ret palm trees the mo sa ic dome of a

Vln. *p*

Vla. *p*

Vc. *fff* *p*

Db. *fff* *p*

469

Bass Cl. *ff*

Flug.

Perc. 1. *To Bass Drum* *ff* *mf*

Perc. 2. *To Timp.* *ff*

Hp. *ff* E♭F#G#A♯ B♭C♯D♯

Pno.

Oud *f*

Jonathan *f* *ff*
 mos que At sun set I hear the calls to pra yer What were things like be fore this?

Vln. *ff*

Vla. *ff*

Vc. *ff* pizz

Db. *ff* pizz

475 **EE**

Bass Cl. *pp*

Flg. *pp* (to the fore) *mf* *f*

Hn. *pp*

Perc. 1. *pp* To Large Gong Gong

Perc. 2. To Timpani *ppp* Timpani (soft sticks)

Hp. *pp* *p* C# *mf*

Pno. *pp*

Oud *pp*

Vin. *pp*

Vla. *pp*

Vc. *pp* arco

Db. *pp*

481

Bass Cl. *sfp*

Flg. *mf*

Hn. *sfp* *mf*

Perc. 1. *f* To Water Gong

Perc. 2. *pp* *p* To Vibraphone *mf*

Hp. *sfp* *mf* *f*
C♯ *C♯* *E♭* *F♯ A♯* *F♯ G♯* *A♯* *G♯* *E♯*

Pno. *f*

Oud *f*

Vln. *sfp* *mf*

Vla. *sfp* *mf*

Vc. *sfp* *mf*

Db. *ff* *arco* *mp* **FF** *mf*

Bartok pizz

486

Bass Cl. *mf* *sffp* *fff* Same tempo. Transported suddenly to the front-line

Flg. *ff*

Hn. *p* *fff*

Perc. 1. *pp* *fff* To B. D. To Gong

Perc. 2. *ff* *fff* *p*

Hp. *ff* *fff*
C♯ *E♯ E♯* *D♯*

Pno. *p*

Jonathan *mp* *fffpp* *p*
 JONATHAN:
 James! Priest! You got my

Vln. *ff* *sffpp* *p*

Vla. *ff* *sffpp* *p*

Vc. *ff* *sffpp* *pizz* *p*

Db. *ff* *sul pont* *fff* *pizz* *p*

493 Perc. 2. *p* To T-t. To Vib. To Timp.

Pno. *p* *pp*

Oud *p*

Mark *mp* MARK: Just scan your lane James!

Jonathan *f* JONATHAN: lane man! Stay with us now!

James *mf* JAMES: You got ta be my eyes Priest! *mp* *p* *3* Ques tions! Now of course ques tions must be asked we're go ing to have to talk a bout a

Vln. *pizz* *mf* *p* *arco* *p*

Vla. *ppp*

Vc. *f* *mf* *p* *pp*

Db. *f* *p*



499 **GG**

Hp. *p* EbFbG\$Ab B\$C\$D\$

Pno.

Oud *mf* *pp* *mf* *pp*

Jonathan *mp* JONATHAN: I'm sit ting now in front of a com pu ter screen writ ing re ports a bout this mor ning's in ter ro ga tion

James *3* great ma ny things

Vln. *pp*

Vla. *sul tasto* *ppp*

Vc.

Db. *pp*

513

Bass Cl. *pp* *sfz* *ppp*

Hn. *con sordino* *pp* *sfz* *ppp*

Perc. I. Timbales *mf* *f*

Hp. *mf* *E♯* *pp* *f* *ff*

Oud *mf* *pp* *f* *ff*

Mark *mf* MARK: *mf*
We must have sat there for hours

Jonathan *mf* *mp* *mp*
Ah med Got four bro thers I see them all re gu lar ly Words ev ery few mi nutes

Vla. *pizz* *arco* *pp* *moving to sul pont* *molto sul pont* *to sul tasto* *sfz* *ppp*

Vc. *pizz* *pp*

Db. *pizz* *p* *pp*

E♯ F♯ G♯ A♯ B♯ C# D♯



524

Bass Cl. *ppp* **HH**

Perc. I. To B. D. *pp*

Hp. *pp* **E♯ F♯ G♯ A♯ B♯ C# D♯** *f* *mf* *f*

Jonathan *p* *mf* *f* JONATHAN: *mf* *f*
Most ly si lence For weeks we'd been tal king ab bout his neigh bour hood

Vln. *col legno batutto* *p*

Vla. *col legno batutto* *p*

Vc. *col legno batutto* *p*

Db. *col legno batutto* *p*

mf *f* *F#* *C# Db* *F#*

535 Growing steadily in intensity

Bass Cl. *naturale* *p*

Hn. *f* *mp*

Perc. 1. Timbales *mf*

Perc. 2. Bass Drum *mf*

Hp. *f* *C#* *D \flat* *F#* *C \sharp* *ff* *pp* *E \sharp F \sharp G \flat A \sharp* *B \flat C \sharp D \flat*

Jonathan *mf* *ff* *p* *mp*
 Re ports in di ca ted he and his bro thers had spent time at a train ing camp in Af ghan is tan A man called U bay di Qu ra nic texts in the house we

Vln. *arco; naturale* *pp*

Vla. *arco; naturale* *pp*

546

Bass Cl. *mp* *f* *To Clarinet in B Flat*

Flg. *f* *ff*

Hn. *f* *To B. D.* *Bass Drum* *To Timp.*

Perc. 1. *mf* *f*

Perc. 2. *To Tubular Bells* *Tubular Bells* *f*

Hp. *mp* *mf* *D \flat* *G \sharp C \sharp* *ff* *G \sharp A \flat*

Mark *SGT PATRICK + MARK* *mf* *f*

Jonathan *JAMES + JONATHAN* *mf* *ff*
 ploughed through a lot of ques tions Plou ghing and re plough ing but you do have some thing to fear don't you? You think this is a pro ce dure Have you ev er thought that you are

Vln. *p* *mp* *p*

Vla. *p* *mp* *p*

Vc. *arco; naturale* *mp*

Db. *arco*

♩ = 46
Still; dream-like. Slightly slower

553

Bass Cl. *ff* *fff*

Flg. *fff*

Hn. *fff*

Perc. 1. To Gong *fff* Gong *pp*

Perc. 2. Tubular Bells *sffpp* *p*

Hp. *fff* *p*
C₃³ F# B₃ Db

Pno. *pp* *pp*

Mand. ♩ = 46

Mark *fff*
ut ter ly___ in con se quen tial?

Jonathan *fff*
ut ter ly___ in con se quen tial?

Ahmed AHMED: (spoken) *p*
Had a dream

Vln. *fff* flautando *pp*

Vla. *fff* *sffpp* very light; little pitch

Vc. *fff* *pp* gliss.

Db. *fff* *pizz* *p*

558

Perc. 1.

Perc. 2.

Hp.

Pno.

Ahmed

Vln.

Vla.

Vc.

Db.

A lit tle boy a lone in an

563

Perc. 1.

Perc. 2.

Hp.

Pno.

Ahmed

Vln.

Vla.

Vc.

Db.

at tic mir rors all a long the walls

568

Perc. 1.

Perc. 2.

Hp.

Pno.

Ahmed

Vln.

Vla.

Vc.

Db.

mp

p

Bb

p

mp

p

I touch my own face while ti ny fin ger tips

573 To Bass Cl.

Bass Cl.

Perc. 1.

Perc. 2.

Hp.

Pno.

Ahmed

Vln.

Vla.

Vc.

Db.

mf

f

f

D

mf

f

mf

f

mf

f

mf

f

p

f

mf

p

f

mf

p

f

touch the glassed walls I see him like a

naturale

very airy; little pitch

naturale

JJ

578 $\downarrow = 42$ Slower

Bass Cl. *pp*

Perc. 1. *ppp* To Timpani

Perc. 2. *ppp*

Hp. *ppp* A§ 4 Cb 4 F# C# B§ 3

Pno. *ppp*

Ahmed *ppp* (spoken) *pp* 3 *p*
 pri son er a lone with me Wa dha ha ra... fu jatn a ma mi And su den ly... he ap peared be fore me

Vln. *pppp* flautando

Vla. *pppp* naturale flautando

Vc. *pppp* 3

Db. *pppp* arco

KK

587 Freely

Bass Cl. *ppp*

Hp. *ppp*

Ahmed *pp* *pp* *mp* *pp* 3 3 (spoken) *p*
 Dha hur I called him Dha hur Ev ery thing ap pears through him...Dha hur Dha hur And the word was made flesh... Lock and load!

Vln. *p* *ppp*

Vla.

Vc.

Db.

603 DHAHUR: *p*
 Ma u hem es li hat

JAMES: *p* 3 *mf* suddenly playful and skittish *f* 3 *ff* *mf*
 I don't like guns ei ther what are you doing here? do you und er

Vln. *p* *mf* *f* *ff* *mf*

614

Hp. *pp* $E\sharp F\sharp G\sharp A\flat$
 $B\flat C\sharp D\sharp$

Dahur *mp* **DHAHUR:**
I un der stand you fine You can just speak our lan guage *f*

James *mp* **JAMES:**
stand me lit tle boy? our lan guage? *rit...*

Vln *f mp mf f mf f mf*

LL $\text{♩} = 54$
621 The whirlwind returns **MM**

Bass Cl. *pp* *f* *p*

Hn. *mf* *p*

Perc. 1. Timpani *pp* *f* *mf* *ppp*

Perc. 2. Tam-tam *p* To Vibraphone Vibraphone *ppp*

Hp. *p* $E\sharp F\sharp G\sharp A\flat$
 $B\flat C\sharp D\sharp$ *f* *mp*

Pno. *p* *f* *pp*

James $\text{♩} = 54$
I was think in a bout you_ the oth er day I wan ted you to know that *f* *mp*

Vln *p* *f* *mp*

Vla. *pizz* *f* *p* *arco* *pp*

Vc. *pizz* *p* *mp* *f* *p* *arco* *pp*

Db. *pizz* *p* *mp* *f* *arco* *pp*

♩ = 94
Quicker; sardonic

629

Bass Cl. *f*

Hn. *ff*

Perc. 1. *ff* To Snare Drum *f* Snare Drum

Perc. 2. *fff*

Hp. *fff* **E♯F#G#A♯
BbC#D♯** D#

Pno. *fff*

Mand. *ff* *f*

James *f* I wan tedto call. but I did n't

Vln. *fff* *f*

Vla. *fff* *f*

Vc. *fff* gliss.

Db. *fff*

639

Bass Cl. *ff* *mf* *f* *ff* *mf* *f*

Hn. *f* *ff* *mf* *f* *snarling!*

Perc. I. *ff* *mp* *f* *f* *mf* *f* *mf* *f* *To Timp.* *To Timp.*

Pno. *f* *ff* *mf* *f*

Mand. *mf* *f* *mf* *f*

James *mf* *f* *ff* *mf* *f*

We'd just come back from con voy I went to take ev ery thing off...and lie down but then I de ci ded to emp ty out my rif le rounds Wan ted to make sure

Vln. *mf* *f* *mf* *ff* *fff* *mf* *f* *col legno*

Vla. *f* *mf* *ff* *fff* *mf* *f* *col legno*

Vc. *ff* *fff* *mf* *f* *col legno*

Db. *ff* *fff* *mf* *f*

647

rit... *pp* *p* *pp* *ppp* *p* *mf* *mp* *p* *pp*

♩ = 58
Suddenly much slower

Bass Cl. *pp* *a niente*

Hn. *p* *pp* *a niente*

Perc. I. *p* *ppp* *To Timpani* *Timpani* *To S. D.* *a niente*

Pno. *p*

James *mp* *p* *mf* *mp* *p*

I still had 2 ten of them two hun dred and ten Saw some thing through mysights this time... some thing terr i ble beaut i ful I wish I could tell you... a bout it

Vln. *pp* *pppp* *arco naturale; flautando* *gliss.*

Vla. *pp* *pppp* *arco naturale; flautando*

Vc. *pp* *pppp* *arco naturale; flautando*

Db. *pp* *pppp* *arco*

PP

♩ = 76

Rhythmic; precise
Riding in convoy; quicker; urgent

Perc. 1. *f* *mf* *ff* *mf* *f*

Perc. 2. *f* *ff* *mf* *f*

To Temple Blocks Temple Blocks To Timb.

Dumbek

SGT PATRICK: *f* *mf* *mp* *mf* *f*

Spe cia list Ro berts! Are you with me? Do you re mem ber how this works? We're third in the con voy Just like the ride here

JAMES: *p*

I'm sor ry Ser geant

Viola *mf* *f*

Violoncello *p* *mf* *f*

669

B. Cl. *mf* *sfp* *sfp* *ff*

Hn. *sfp* *ff* *pp* *p* *ff*

Perc. 1. *p* *mf* *pp*

Perc. 2. *sfp* *mf* *f* *mp* *ff*

SGT PATRICK: *p* *mf* *f*

Don't fire! un til you have to de fend your self or the con voy but if an y one gets close be read y

JAMES: *mf*

Ro ger Ser geant! Ro ger ser geant!

Via. *p* *mf* *f* *pp*

Vc. *mf* *f* *pizz*

Db. *f* *pp*

QQ

681

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

Perc. 1. *p* *f*

like a samba band

Perc. 2. *mp* *p*

To Timbales

Timbales like a samba band

SGT PATRICK: *mp*

Ex ploit the grea test a moun t of in tell i gence in the least a moun t of time

MARK: *mp* *p*

Just a twen ty min ute ride Hyde Park to Wrig ley Field but no names

Vln. I *mp* *p*

Via. *arco* *mp*

Db. *mp*

RR

689 Sarcastic; bitter; surreal

B. Cl. *f* *p* *p* *f* *mf* *f* *p*

Tpt. *mp*

Hn. *p* *f* *p* *f* *mf* *f*

Perc. 1. *p* *To Timpani*

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

Hp.

Pno. *sfp* *p* *f* *p* *p* *f* *p* *f* *mp* *p*

Oud *sfp* *p* *f* *p* *mp* *mf* *f* *mp* *p*

James *mp* *f* *f*

That's a cle ver word ex ploit! I'm not sup posed to tell you these kind of things That you're be ing in ter ro gat ed But I thought youight find the in for ma tion use ful

Vln. I *f* *mp*

Vla. *f* *mp*

Vc. *pizz* *sfp* *f* *p* *f* *p* *arco* *pp* *f* *mp*

Db. *pizz* *sfp* *f* *p* *f* *p* *arco* *pp* *f* *mp*

SS

♩ = 64

698 Military in character; like a fanfare

B. Cl.

Tpt.

Hn.

Perc. 1.

Perc. 2.

Hp.

Pno.

Oud

Sgt. Patrick

Vln. I

Vla.

Vc.

Db.

TT

A sudden change of mood;
in a bluegrass style

708

Tpt. *ff*

Perc. I. *ff* Gong To Timp.

Hp. *ff*

Pno. *ff*

Ban. *p* faltering *mp*

James *mf* *mf* *f* *ff*

You are her by...re as signed to the joint In...ter ro ga tions and De brief ing Cen ter A bu Ghra ib

Vln. I *mp* *ff* molto sul pont

Vla. *mp* *ff* molto sul pont

Vc. *p* *ff* molto sul pont

Db. *p* *ff* molto sul pont



719

Ban. *f* *mf*

JONATHAN:
(imitating a bluegrass singer; with a Southern accent)

Jonathan *mf* *f*

Sing James! We're home man un wind! We're a whole fuc king o cean a way from I raq!

Vln. I

Vla.

Vc.

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

729 To Snare Drum

Perc. I. Snare Drum *mp*

Pno. *mp*

Ban. *mf* *mp*

Sgt. Patrick SGT PATRICK:
The Lord said to Noah there's going to be a flood y flood dy

Mark MARK:
The Lord said to Noah there's going to be a flood y flood dy

Jonathan *mf* *f* *mp*
The Lord said to Noah there's going to be a flood y flood The Lord said to Noah there's going to be a flood y flood y Get those chil dren out of the muddy mud dy Chil dren of the Lord The

Vln. I *mp*

Vla.

Vc.

Db. *mf* *p*

738

Cl. **UU** Gathering momentum *mp*

Perc. I. *f* *ff* *p*

Pno. *f* *ff*

Ban. *f* *ff* *p*

Sgt. Patrick *f* *ff*
Get those chil dren out of the muddy mud dy Chil dren of the Lord

Mark *f* *ff* SGT PATRICK + MARK + JONATHAN (SGT PATRICK smashes a trash bin to the ground; the others fall to the ground)
Get those chil. dren out of the muddy mud dy Chil dren of the Lord So No ah he built him he built him an ark y ark y No ah he built him he built him an ark y ark y

Jonathan *f* *ff*
Lord said to No ah there's going to be a flood y flood The Lord said to No ah there's going to be a flood y flood y Get those chil dren out of the mud dy mud dy Chil dren of the Lord

Vln. I *f* *ff* *mp*

Vla.

Vc.

Db. *f* *ff* *p*

Faster; agitated

♩ = 120

746

Cl. *f* *mf*

Tpt. *mf*

Perc. I. Timpani To Timpani *mf*

Perc. II. *mf* *ff*

Pno. *mf*

Ban. *f* *mf*

Mark *mf* *f* SGT PATRICK + MARK MARK: *f*

Jonathan *f* JONATHAN

Build it out of Go... pher bar ky bar ky Chil dren of the Lord Some one tell the trash guys... to stop

When is that gon na stop hap pen ing? How long have we been back?

Vln. I. *f* *mf*

Db. *f* *mf*

754

Cl. *ff* *mp*

Tpt. *ff* *f* *mp* *f*

Hn. *mp*

Perc. I. *ff* *mp*

Hp. *mp*

Pno. *ff* *mp*

Ban. *ff* *mp*

Mark (MARK staggers to the table, picks up an orange 'restricted personnel' hat and a bottle of vodka) *mf* MARK: *mf* MARK: *f*

cra shing down the bins! Re claim ing my pro per ty You can be a

James *mf* JAMES: *mf* *f*

What are you do ing? You know I'm not go ing... to let you

Vln. I. *ff* *mp*

Vla. *f* *mp*

Db. *ff* *mp*

762 **WW**

Cl. *f* *p* *3* *f* *3*

Tpt. *f*

Hn. *f* *mp* *f* *5*

Perc. I. *f*

Hp. *f* *p* *f*

Pno. *f*

Ban. *f* *f*

Mark (Drinks the vodka) *f* *MARK:* *f* *MARK:* *f*
 real ass hole some times I'll be out of this damn place What the fuck is

James *JAMES: mf* *JAMES:* *f*
 Can smell it...through your skin! It's your ho nour a ble dis charge! Will you?

Vln. I *f* *p* *3* *f* *3*

Vla. *f* *p* *3* *f* *3*

Vc. *pizz*

Db. *f*

772

Cl. *p* *ff*

Tpt. *p* *f*

Hn. *p* *naturale* *ff*

Perc. I. *p* *ff*

Perc. II. *To Bass Drum* *mp*

Hp. *p* *ff*

Pno. *ff*

Mark: *ff*
 wrong with you? My medical discharge? Why didn't you baptise

JAMES: *mp*
 I'm just trying to help you I want you to get out— get your medical discharge

Vln. I. *p* *ff*

Vla. *p* *ff* *gliss.*

Vc. *arco* *p* *ff* *molto sul pont.*

Db. *arco* *p* *ff* *molto sul pont.*

XX

784

Fragmented

Cl. *pp* *mf* *p*

Tpt. *a niente*

Hn. *pp* *mf* *pp*

Perc. I. *a niente* *p* *mf* *p*

Perc. II. *pp* To Tam-Tam

Hp.

Pno.

Mark: *pp* *p* *mf* *p* *mf*
 me? I don't think that's the rea son You don't be lieve it... would do me an y good I do mean it!

James: *p* *p*
 I don't have the au thor i ty to bap tise You have to mean it

Vln. I. *pp* *mf* *p*

Vla. *pp* *mf* *pp*

Vc. *naturale* *pp* *mf* *pp*

Db. *pizz* *pp* *mf* *p*

YY

$\text{♩} = 68$
Somewhat slower

796

Cl. *f* *p* *f* *p* rit... *f* *p*

Tpt. *p* *f* *p*

Flug. *p*

Hn. *f*

Perc. 1. *f* *p*

Perc. 2. *ppp*

Hp. *p*

Pno. *ped.*

Mark *f* *p* *mp* MARK:
do it now! with the vod ka Bap tise me... and ab solve me of my sins Bless me Fath er for I have sinned

James *p* JAMES:
I can't do this

Vln. I *f* *p*

Vla. *f* *p* *pp*

Vc. *f* *pp* molto sul pont molto sul tasto

Db. *f* *pp* arco

ZZ

♩ = 116
Faster: very freely, like plainsong

808

Flug. *pp*

Perc. 2 *To B. D.*

Perc. 2 *To Vibraphone*

Hp.

Pno.

Sgt. Patrick *mp*
Cleanse my heart and my lips

Mark *p*
I have ne ver con fessed

James *mf*
Mun da cor_ me um_ ac la_ bi a_ me a

James: *f*
Ju di ca me a de us et cla mor_ me_ us ad te

Vla.

Vc.

Db.

AAA

♩ = 138
Dream-like. Music proceeds as if in two overlapping time-signatures

821

Perc. 1 *To Temple Blocks*

Perc. 2 *To Vibraphone*

Hp. *p*

Jonathan *mf*
James!

James: *mp*
Why didn't he wait for...?

James: *mp*
You know_ he had quite a par ty planned

Vla. *p*

Vc. *pp*

E♯F♯G♭A♯
B♭C♯D♭

831

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

Perc. 1 *pp* *To Claves* *Claves*

Perc. 2 *pp*

Hp. *pp* *mp* *mp*

Jonathan *mp* *mf*

for when we_ came back

Ne ver de ci ded_ on a time or place but he'd tell me_ a bout it He'd tell me sto ries of fi shing

flautando *pp*

flautando *pp* *arco mp*

Db. *pizz p*

836

Cl. *f* *f* *f* *f* *f* **BBB** *f*

Perc. 1 *To T. Bl.* *Temple Blocks* *f*

Hp. *f* *Ab Bb* *A♯*

Pno.

Ban.

Jonathan *f* *mf* *f* *mf*

on the Co lum bi a! the first time his dad de clared_ he'd be come a man_ some like ten plus pound fish he'd caught Mark left the fish in the sink and when his

Vln. I *pizz mf* *f* *pizz f*

Vla. *pizz f* *f* *pizz f*

Vc. *pizz mf* *f* *pizz f*

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

Cl. *ff mf ff*

Hn. *mf ff*

Perc.2 *p*

Hp. *mf ff* *Bb*

Pno. *ff*

Ban.

Jonathan
 dad came back_ he saw the fish And_ star ted yell ing The boy's be come a man! The boy's_ be come a man! He'd tell me a bout the turn ing of the tides And vi sit ing_ our cliff

Vln. I *arco mf ff*

Vla. *arco mf ff*

Vc. *arco mf ff mp*

Db. *arco mp ff pizz p*



Hn. *mp*

Perc.2 *f p* *To Dumbek*

Hp. *Bb Bb C#* *f p*

Pno. *f*

Jonathan
 Or e gon_ be tween our fin gers_ wood smoke be_ tween our teeth I wan ted to be there with him a gain_ I thought I_ was the one_ a lone

Vc. *3 f 3 mp*

Db. *f mp*

DDD

856

Hn. *pp* *p* *pp* *p* *mp*

Perc. 2 *Dumbek* *p*

Mark (in the style of Bob Dylan): *p*
'My blue-eyed son'

James: *JAMES:*
We were so proud he and I So ma ny i deas Some times he'd start his let ters to me At first I found it con de scen ding But he could see things a bout me I couldn't I wanted him to

863

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

Perc. 2 *p* *f* *mf*

James: *p* *mp* *f*
find me a way to lead! The wat er was just a bove free zing Most don't know the de sert at night When the sungoes down the ma chines pushed fur ther Bo dy tem pera ture fall ing

Vla. *sul tasto* *p* *mp* *f*

Vc. *sul pont* *p* *mp* *f*

Db. *arco* *mp* *f*

869

Cl. *mp*

Hn. *p* *p* *mf*

Perc. 1 *To Bass Drum*

Perc. 2 *p* *mp* *mf*

Pno. *f*

James: *p* *mp* *f*
We made them float in that cold The in stru ments would pen e trate Like the viol ence of the win ter Pac i fic Car ving in to the bo dy The Doc tor said it was o k Pour a gain the wa ter

Vln. I *mp* *f*

Vla. *sul tasto* *p* *mp* *f*

Vc. *sul tasto* *p* *mp* *f*

Db. *sul tasto* *p* *mp* *f*

875 **EEE**

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

Hn. *p* *mf*

Perc. 1. *mf* *f* *mp* *f*

Perc. 2. *p* *ff* *mf* *ff*

Hp. *p* Eb *E♭* *E♭* *E♭*

Pno. *p*

Oud *f*

James *mf* *ff* *mf* *f* *mp* *mf*

I allowed him to fall I showed him the edge Ever y thing slows Heart kid neys li ver Pour a gain! We won't let you die Fuck him a gain

Vln. I *mf* *f* *flautando* *p*

Vla. *f* *arco; naturale* *p*

Vc. *f* *pizz* *arco; naturale* *mp* *3*

Db. *f* *pizz* *arco* *mp* *3*

E♭F♯G♯A♭
B♯C♭D♯

884 **FFF**

Cl. *mf* *ff*

Tpt. *ff*

Hn. *mf* *ff* *mf*

Perc. I. To Timpani

Hp. *ff* *f*

Pho. *ff* *f*

Oud *col legno; batutto* *fff* *f*

James
 O ver six breaths per min ute Fuck him a gain Ev er swim in the win ter Pa ci fic? wake him up! you don't get to go numb! Not like the win ter Pa ci fic

Vln. I *col legno; batutto* *fff* *f* *arco; naturale*

Vla. *col legno; batutto* *fff* *f* *arco; naturale*

Vc. *col legno; batutto* *fff* *f* *arco; naturale* *mf*

Db. *col legno; batutto* *fff* *f* *arco; naturale*

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

Flug.

Hn. *ff*

Perc. 1. *mf* *3* *ff*

Perc. 2. *p*

Pno. *fff*

Oud

JONATHAN: *mp* *f* *mf*

I took him_ to_ the hos pi tal left him there Hal lu ci na tions Voi_ ces A lone in a room for five hours no one came

James *fff*

Let him rise! Fuck him a gain!

Vln. I *fff* *pp* *flautando*

Vla. *fff* *pp* *flautando*

Vc. *fff* *pp* *flautando*

Db. *fff* *flautando*

899

Cl. *mf* *ff* $\downarrow = 68$ Faster. Rhythmic; precise

Flug. *mp* *mf* *f* *ff* To Trumpet

Perc. 2. To Timbales *f* *mf* *ff* *mf*

Perc. 2. To Dumbek *mf* *ff* Dumbek To Vib. *f*

Sgt. Patrick *f* Mount up!

Jonathan *mp* *mf* *f* *ff*
He ga thered his clothes and left I found him out side Five hours I left him

James *mf* *f* *mf* JAMES:
Shoot to kill! Stay at the rea dy! Bar rel point ted out ward Fin ger

Vln. I *mf* *ff* arco; naturale

Vla. *mf* *ff* *mf* arco; naturale

Vc. *mf* *ff* *f* arco; naturale

Db. *mf* *ff* arco; naturale



912

Cl. *mp* *f* *mp*

Tpt. *mp*

Flug. Trumpet *mf* *ff*

Hn. *mf* *ff*

Perc. 2. *mp* *mf* *mp*

Perc. 2. *mp* *mf* *mp*

James *mp* *mf* *mp* *f*
at the rea dy eyes fixed on the hor i zon on roof tops on road side it hurts you and you let it sweat fills your un i form but you don'tdare skip a stare

Vla. *mf* *mp* *f*

Vc. *mp*

924 rit.....

Cl. *pp*

Perc. 2 To Dumbek *pp*

Perc. 2 To Vibraphone *p* To Dumbek

Hp. *p* EŞFŞGŞAŞ BbCŞDb BŞ G# Eb F#

Sgt. Patrick *mp* SGT PATRICK: James slow down we can't keep up!

James *mp* You don't re mem ber out there *pp* We ne ver fin ished our con ver sa tion you were right ov er here *mf* *mp*

Vln. I *p* gliss. *mp*

Vla. *mp* *mf* *mp*

Vc. *p* gliss. *pizz* *mf*

Db. *mf* *mp*

♩ = 138

930

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

Perc. 2 Vibraphone *mf* *mp*

Hp. *mp* *f*

James The tree stump from ov er pass do you re mem ber try ing to use it for fire wood? we tried for so long the tide caught us off guard so

Vln. I *f* *p* gliss.

Vla. *p* gliss.

Vc. *arco* *mf*

Db. *mf*

935

Cl. *mf* *f*

Hn. *p* con sordino

Perc. 2 *mf*

Pno. *p*

Mark *mp* MARK: *mp*
Out to that point out there!

James *mf* *mp* JAMES: *mp*
ma ny times I could have died I should have The sun's down we'll have to re trace our steps in the dark

Vln. I *f* *p* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

Db. *f* arco



941

Cl. *mp* *mp*

Flug. *p* *mf* *p*

Hn.

Perc. 1 To Snare Drum

Perc. 2 *mp*

Pno. *p*

Mark *mf* *f* *mf* *p* MARK: *p*
You won't be leave the wat ers out there A good hund red feet But we'll all be fee ling the spray Come find out!

James *p* JAMES: *p*
Is it safe? The Pa ci fic this time of year?...

Vln. I *mf* *f* *mf* *pp*

Vla. *mf* *f* *mf* *pp*

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

Db. *mf* *p*

947

Cl. *ff* **JJJ** *mp*

Flug.

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

Perc. I. Snare Drum *f* *mf* *mp*

Perc. 2. To T.-c. To Timp. To Vib.

Hp. **E♯F♯G#A♯ BbC♯Db** *f* *mf* *mp*

Pno. *f* *mf* *mp*

Dahur

James *mp* *mf*
 He's down there? You're down there Mark? You got your bap tism... at last your peace! your

Ahmed

Vln. I *f*

Vla. *f* *ppp* *mp* *sul tasto*

Vc. *mp* *mf* *mp*

Db.

KKK

♩ = 62
Slower

954

To Bass Clarinet

Cl.

Hn.

Perc. I.

Perc. I.

Vib.

Hp.

Pno.

Oud

Dahur

JONATHAN STANDS AND WALKS DOWNSTAGE

James
fin al o pus Your first I could n't Mark... You saw who I was! I want to make a con... fess ion I want you to hear. me

Ahmed

Vln. I

Vla.

Vc.

Db.

965

B. Cl. *ppp*

Flug.

Hn.

Perc. 1. To Timpani Timpani *ppp*

Perc. 2. To Dumbek Dumbek *pp*

Hp. *pp* EŞFŞGŞAŞ BŞCŞDb

Pno. *ppp*

Oud *pp*

Dahur

Jonathan

Ahmed

Vln. I *ppp* arco; flautando

Vla. *ppp* arco; naturale

Vc. *pp* col legno battuto *ppp* arco; naturale

Db. *pp* pizz *ppp* arco; naturale

LLL

♩ = 66
Threnody; mournful, with a great deal of freedom.
In pish-dharamad style

979

B. Cl. *ff*

Flug.

Hn. *mp* *f*

Perc. 1. *ff*

Perc. 2. *ff* *mf*

Hp. *f*

Pno. *ff*

Oud *sfpp* *mf* *f*

Dahur

Jonathan: *f*
Sol diers were once re quired

Ahmed

Vln. I *sfpp* *mf* *f*
sul tasto, towards sul pont sul pont

Vla. *sfpp* *mf* *p* *f*
sul tasto, towards sul pont sul pont

Vc. *ff* *p* *f*
(sul pont; harsh)

Db. *ff* *f*
sul pont

991

B. Cl.

Flug.

Hn.

Perc. 1. To Bass Drum

Bass Drum

Perc. 2. To Timpani

Hp.

Pno.

Oud

Dahur

Jonathan

Ahmed

Vln. I

Vla.

Vc.

Db.

to ab stain_ from the Eu cha rist_ Af ter re turn ing_ from the war To di_ gest_ their sins And the

$E\sharp F\# G\# A\sharp$
 $B\sharp C\sharp D\flat$

Detailed description of the musical score: The score is for page 71, measures 991 to 1000. It is in 4/4 time and features a complex orchestration. The vocal line for Jonathan includes the lyrics: "to ab stain_ from the Eu cha rist_ Af ter re turn ing_ from the war To di_ gest_ their sins And the". The instrumental parts include B. Cl., Flugelhorn, Horn, Percussion 1 (Bass Drum), Percussion 2 (Timpani), Harp, Piano, Oud, Dahur, Violin I, Viola, Violoncello, and Double Bass. The score contains various musical notations such as dynamics (mf, f, ff, pp, mp), articulations (accents, slurs), and a key signature change box with the notation $E\sharp F\# G\# A\sharp$ and $B\sharp C\sharp D\flat$. The percussion parts have specific instructions like "To Bass Drum" and "To Timpani". The string parts include markings like "sul tasto; moving towards sul pont" and "naturale".

MMM

Moving forward

999

(becoming increasingly harsh)

f *ff*

Flug.

Hn. (becoming increasingly harsh) *ff* *p* 5

Perc. 1. To Tubular Bells *ff* Tubular Bells *p* 5

Perc. 2. Timpani *pp* To Vibraphone *ff*

Hp. *fff* *mp*

Oud *mp* *ff* *pp*

Dahur

Jonathan *f*
monks _____ helped them to pray

James JAMES:
p
Pray for what?

Vln. I *ff* *pp*

Vla. *ff* *p* sul tasto

Vc. *ff* *p* sul tasto

Db. *ff*

1011

NNN

B. Cl. *p* *pp* *ppp*

Flug.

Hn. *pp*

Perc. I. *pp* To B. D. To Timpani

Perc. 2. *pp* *pp* To Bass Drum

Vibraphone

Hp. *p* *ppp*

Pno.

Dahur

James *(curt)* *mp* *pp*
 For_ ab so lu tion? for_ give_ ness? I went to a con fess ion al Where did Mark_ go?_ Who help him pray?_

Ahmed

Vln. I *ghostly; sul tasto* *p* *ppp*

Vla. *ppp*

Vc. *ppp*

Db. *pizz* *p*

Detailed description of the musical score: This page contains a full orchestral score for measures 1011-1017. The instruments include B. Cl., Flugelhorn, Horn, Percussion I and II (with Vibraphone), Harp, Piano, Dahur, James, Ahmed, Violin I, Viola, Violoncello, and Double Bass. The vocal parts for James and Ahmed have lyrics in English. The score includes dynamic markings such as *p*, *pp*, *ppp*, *mp*, and *ppp*, as well as performance instructions like *ghostly; sul tasto*, *pizz*, and *(curt)*. There are also rehearsal marks and a boxed 'NNN' at the top right.



Reflective; evoking a vast open space

1018

B. Cl. *pp* *p*

Flug.

Hn.

Perc. 1.

Perc. 2. Bass Drum *pp* *p* To T-t.

Hp. *p*

Pno.

Oud

Dahur

James *mp* Jonathan: When I crossed the bor der

Ahmed

Vln. I *p* sul tasto

Vla. *p* naturale 5 6 sul tasto

Vc. *p* naturale 5 5 sul tasto

Db. *ppp* arco sul tasto *p*

1028

B. Cl. *mf sfpp*

Flug.

Hn. *mp*

Perc. I. *p mf f pp* To Large Gong

Hp. *mf f pp*

Pno. *mp sfpp*

Oud *mf p*

Dahur

James *f mf p*
 An. eight teen year old checked me through We'd gone to the same school Worked sum mers in the same fields Roads and un tilled fields Like the ones we'd tilled at home but

Ahmed

Vln. I *flautando sfpp suddenly bare; desolate naturale*

Vla. *suddenly bare; desolate sfpp*

Vc. *suddenly bare; desolate sfpp*

Db. *suddenly bare; desolate sfpp*

PPP

Moving forward;
with intensity

QQQ

Expansive; with a sense of
time unfolding

1039

B. Cl. *f* *fff*

Picc. Tpt. *mf*

Hn. *f*

Perc. 1. To Bass Drum *p* *mf* Bass Drum *p* To Timp. *p*

Perc. 2. Dumbek *p* To Tam-tam *fff* *mf* Tam-tam *mp* To Dumbek

Hp. *f* *p* *fff* *f* *mf*

Pno. *f* *ff*

Oud *f* *p* *ff* *mf*

Dahur

James *f* *p* *mf*
de so late de so late push my hands down in to the soil Breathe life in to the land All I re mem ber

Ahmed

Vln. I *ff* *p* *fff* *naturale*

Vla. *sul pont* *f* *naturale: emphatic* *3* *p* *fff* *naturale*

Vc. *sul pont* *ff* *naturale* *3* *p* *fff*

Db. *sul pont* *ff* *naturale* *p* *fff*

1053

B. Cl. *p* *mf*

Picc. Tpt. *p* *mf*

Hn. *mf* *sfpp* *con sordino* *mf*

Perc. 1. Bass Drum *mp* *f* *mp* To Timbales

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

Hp. *p* *mf*

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

Oud *p* *mf* *sfpp*

James *mp* *mf* *p*
 was_ his eyes_ like home When we left_ he was nt there Flew throughShan non the sky through glass ev ery thing out sidegreen Like a si lent film Wai ting for mus ic To bring

Vln. I *p* *mf* *f* *p*

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

Vc. *p* *mf* *f* *pp* *sul tasto*

Db. *pizz* *mp* *p* *mf* *f* *pp* *arco; sul tasto*

RRR

♩ = 114
Slightly quicker; abrasive

1065

B. Cl. *ppp*

Hn. *ppp*

Perc. I. *mf* Timbales

Perc. I. To Dumbek
Dumbek To Dumbek To Timb.

Hp.

Pno. *p* *f*

Mand.

Oud *mf* *ppp*

Dahur

James *ppp* *mf*
life... to the land An ar my psy chi a trist asked if I take shots to get up in the morn ing Asked what symp toms

Vln. I Bartok pizz *f* Bartok pizz *pizz*

Vla. *pp* sul tasto

Vc. *mf* *pp* 3 5

Db. *mf* *pp*

♩ = 114

1077

B. Cl. *mf* *mp*

Hn. *p* *f*

Perc. 1. Timbales *f* *mp*

Perc. 2. Dumbek *f* *mp*

Pno. *ff* *mf*

Mand.

Oud *p* *f*

Mark: *mf* *>mp* *p* 3
 The first day of the rainy season Eight Marines died I was writing a letter

James I'd been experiencing I must have passed the test...

Vln. I *arco* *mp* *f*

Vla. *naturale* *mp* *f* *mf* *>mp*

Vc. *sul pont; harsh* *f*

Db. *sul pont* *f* *naturale*

1089

B. Cl. *mp* *ff*

Hr. *mp* *mf*

Perc. 1. To Bass Drum *mf* Bass Drum *mp* To Timpani *ff* Timpani *ppp* To Timb.

Perc. 2. To Tam-Tam *mf* Tam-tam *mp* *ff* To Tubular Bells

Hp. *mp* *ff*

Pno. *mp* *ff*

Mand.

Oud *p* *mf* *mp* *ff*

Mark
I could feel the air in side my ears shak ing I could hear the ex plosion I had to stop

Vln. I *mf* *mp* *ff* *ppp* *flautando*

Vla. *p* *mf* *mp* *ff* *ppp* *flautando*

Vc. *p* *mf* *ppp* *sul tasto*

Db. *p* *mf* *ppp* *sul tasto*

SSS

Quicker. Brusque; like a tango
♩ = 68

1108

B. Cl.

Picc. Tpt.

Cor.

Hn.

Perc. 2.

Perc. 2.

Hp.

Pno.

James

Vln. I

Vla.

Vc.

Db.

with Harmon mute

To S. D. Snare Drum

Claves

JAMES: AHMED shakes his head
Ci gar ette?

ppp

mp

pp

p

pp

ppp

pizz

p

1119

B. Cl. *p mp*

Picc. Tpt. *mp mf naturale mp mf*

Cor. *mf*

Hn.

Perc. 1. *p*

Perc. 2. *To Timpani Timpani*

Hp.

Pho. *p mp*

James
 No of course! How eas i ly I for get things like months Ex ploit in tell ige nce Four bro thers
mp mf mp mf

Vln. I *p mp*

Vla. *p mp mp*

Vc. *mp mf mp*

Db. *p mp arco p mp mp*

TTT

♩ = 72

With forward movement; as if in pain

1129

This musical score is for a symphony orchestra and vocal soloists. It features the following parts:

- Clarinets (Cl.):** Solo part with a triplet ending.
- Bass Clarinet (B. Cl.):** Solo part with dynamics *mf*, *f*, and *p*.
- Cor Anglais (Cor.):** Solo part with dynamics *f* and *p*.
- Horn (Hn.):** Solo part with dynamics *mf*, *f*, *mp*, and *mf*.
- Perussion (Perc. 1 & 2):** Percussion parts with dynamics *mp* and *f*.
- Harpsichord (Hp.):** Part with dynamics *mf* and *f*.
- Piano (Pno.):** Part with dynamics *mf* and *f*.
- Oud:** Part with dynamics *p* and *f*.
- Vocal Soloists:** Four vocal parts with lyrics:
 - MARK and SGT PATRICK (upper part):** *mf*, *f*. Lyrics: "Has san I bra him Ja mal Kha lil!"
 - JONATHAN:** *mf*, *f*. Lyrics: "Has san I bra him Ja mal Kha lil!"
 - JAMES:** *mf*, *p*, *mf*. Lyrics: "Has san I bra him Ja mal Kha lil! Hol ly months you real ly lose track of time out here! How much"
 - AHMED:** *mf*, *f*. Lyrics: "Kha lil Kha lil I learned of war be fore he learned to speak"
- Violins (Vln. I):** Part with dynamics *mf*, *f*, and *p*.
- Violas (Vla.):** Part with dynamics *mf*, *f*, and *mp*.
- Violas (Vc.):** Part with dynamics *mf*, *f*, and *mp*.
- Double Basses (Db.):** Part with dynamics *mf*, *f*, and *mp*.

1139

B. Cl. *p mp p mp mf p* **UUU**

Cor. *mp mf mp mf p*

Hn. *mp mf p*

Perc. 1. *p mf*

Perc. 2. *p mf*

Hp.

Pno.

Oud *mf p pp mf p* **UUU**

Mark *mf p*
 MARK and SGT PATRICK:
 Has san I bra him Ja mal... Kha lil!

Jonathan *mf p*
 JONATHAN:
 Four bro thers
 JONATHAN (upper) and JAMES:
 Has san I bra him Ja mal... Kha lil!

James
 long er till dusk? Few hours?

Ahmed *mf mp*
 I... was... an of fi cer... My... fam i ly were proud No one knew what hap pened to the Kurds I did my job with ho nour

Vln. I *mf p pp f p mf p*

Vla. *mf p pp f p mf p*

Vc. *mf pp f p mf p*

Db. *mf p pp f p mf p*

B. Cl. *mf* *ff*

Cor. *mf* *ff* solo *mf* *ff*

Hn. *mp* *mf* *ff*

Perc. 1. To Bass Drum Bass Drum *f*

Perc. 2. To Dumbek Dumbek *f*

Hp. *mf* *ff* *fff* *ff* C \sharp G \sharp Ab Gb A \sharp

Pno. *ff*

Oud *ff*

Mark *mf* *ff* MARK: Ev enasked you on the po ly graph The gen rals love their po ly graphs like a gift from God! MARK and SGT PATRICK (upper): Ex ploit in tell i gence in

Jonathan *ff* JAMES and JONATHAN: Ex ploit in tell i gence in

Ahmed *mf* *f* *ff* with ho nour I was sent to pris on for a man who spoke bad ly of Sad dam I was tor tured

Vln. I *f* *ff* *f* *ff* *f* *ff*

Vla. *f* *ff* *f* *ff* arco; naturale col legno battuto

Vc. *f* *ff* *f* *ff* col legno battuto

Db. *ff*

1156 **VVV**

B. Cl. *< mf* *f* *mf* *f* *mp*

Cor. *mf* *ff*

Hn. *mf* *ff* *mp*

Perc. 1. *p* *ff* *mp*

Perc. 2. *p* *mf* *To Vib.*

Hp. *mf*

Pno. *f* *f* *mp*

Oud *mf* *mf* *f* *ff* *mf*

Mark *mf* *ff*
tell i gence

Jonathan *mf* *ff*
tell i gence

Ahmed *f* *mf* *f* *ff* *mf*
I was tor_tured Three years la ter War with Am er i ca! our fac to ries dams_ e lec tri cal plants were des troyed! I_drove a ta xi Helped Kha

Vln. I *mf* *f* *ff* *mf*
like a guitar power-chord hand-stop

Vla. *mf* *f* *ff* *mf*
like a guitar power-chord hand-stop

Vc. *mf* *f* *ff* *mf*
arco; naturale like a guitar power-chord

Db. *mf* *f* *ff* *mf*
like a guitar power-chord

1165

B. Cl. *f* *ff*

Cor. *f* *ff*

Hn. *f* *ff*

Perc. 1. *To Large Gong* *Gong* *p* *mf* *To Timp.* *Timpani* *p* *f* *To S.D.* *ff*

Perc. 2. *Vibraphone* *p* *mf* *To Tam-tam* *Tam-tam* *p* *ff*

Hp. *p* *mf* *C♯* *p* *ff*

Pno.

Oud *pp* *mf*

Mark *p* *mf*
Kha lil! Kha lil!

Jonathan *p* *mf*
Kha lil! Kha lil!

Ahmed *mp* *mf* *f* *ff*
lil go to school He earned a scho lar ship to En gland_but the sec ond war be gan He ne ver ev en left Bagh dad Kha lil

Vln. I *pp* *mf* *ff*

Vla. *pp* *mf* *ff*

Vc. *pp* *mf* *ff*

Db. *pp* *mf* *ff*

1174

B. Cl. *mf*

Cor. *mf* *ff*

Hn. *mf* *ff*

Perc. 1. Timpani *mf* *ff* *f*

Perc. 2. Tam-tam *mf* *ff* To Bass Drum Bass Drum *mf*

Hp. *mf* *ff* *fff* *f*

Pno.

Oud *fff* *f*

Ahmed *mf* *ff* *f* *mf*
 was found with poe try A po et wri ting free dom for Ir aq The sol diers came at night Ex plo sions on the roof top Hoods ov er our heads I have not seen my wife

Vln. I *mf* *fff* *f* *arco; naturale*

Vla. *mf* *fff* *f* *arco; naturale*

Vc. *mf* *fff* *f* *arco; naturale*

Db. *mf* *fff* *f*

gliss. *col legno battuto* *arco; naturale*

XXX

WWW

accel... $\text{♩} = 120$
Moving forward;
with a sense of momentum

1184

B. Cl. *p* *pp*

Hn. *mf*

Perc. 1. To S. D. *p* To Snare Drum Snare Drum *mf* To Timp. *>*

Perc. 2.

Hp. *p* Eb G \flat *mf* B \flat

Pno.

Oud *mf* *p*

Sgt. Patrick SGT PATRICK only *mf* learned of war be fore he learned to speak!

Mark SGT PATRICK and MARK: *p* Kha lil! Kha Kha lil!

Jonathan JONATHAN: *p* Kha lil! Kha lil! Kha lil! I learned of war be fore he learned to speak!

Ahmed *p* *pp*
in five months I know of no man named U bay di *mp*

Vln. I *mf* *pizz* *p* *arco* *mf*

Vla. *mf* *mp* *pizz* *p* *arco* *mf*

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

Db. *mf* *pizz* *p* *mf*

1195

Hn. *p* *con sordino* *p* *mf*

Perc. I. Snare Drum *p* *mf*

Hp. *p* *mf*

Pno.

Dahur *mf* James!

Sgt. Patrick *pp* Kha lil Kha lil! Kha lil! *mp*

Mark *pp* MARK: *p* And the word was made flesh!

Jonathan *pp* Kha lil Kha lil! Kha lil! *mp*

James JAMES: What are you do inghere? I was talk ing to Ma jor Ahmed!

Vln. I *p* *mf* *p*

Vla. *p* *mf* *p*

Vc. *p* like a whirlwind *mp* *p* *mf* *p*

Db. *p* *mf* *p*

1203

Cl. *p* *mf*

Hn.

Perc. 1. *pp* *mf*

Perc. 2. *mp* *mf*
To Timpani

Hp. *p* *mp* *Ab*

Sgt. Patrick *pp* *mp*
Kha ill! The de sert air wraps round your face and hands like a

Jonathan *pp* *mp*
Kha ill! The de sert air wraps round your face and hands like a

James *mf* *f*
What is my name? Eve ry one must have a face and name

JAMES: *mf* *f*

Vln. I *mf* *p* *mf*

Vla. *mf* *p* *mf*

Vc. *mf* *p* *mf*

Db. *mf* *arco* *p* *mf*

Detailed description of the musical score: This page contains a full orchestral score for measures 1203 through 1212. The instruments include Clarinet (Cl.), Horn (Hn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), Sgt. Patrick, Jonathan, James, Violin I (Vln. I), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score features complex rhythmic patterns with many triplets and sixteenth notes. Dynamic markings range from *pp* (pianissimo) to *f* (forte). The vocal parts for Sgt. Patrick, Jonathan, and James include lyrics in a stylized, possibly dialectal, English. Percussion 2 has a section marked 'To Timpani' starting in measure 1209. The key signature has one flat (B-flat major or D minor) and the time signature is 4/4.

1211

Cl. *f* *mf*

Picc. Tpt. *mp* *mf*

Hn. *mp* *mf*

Perc. 1. *p* *mf*

Perc. 2. *f* *p* *mf*

Hp. *f* *p* *mf* A♭ C# D♭

Pno. *mf*

Oud *mf*

Dahur *mp* *mf*
 What is my name? James!

Sgt. Patrick *f*
 stale blan ket!

Jonathan *f*
 stale blan ket!

James *mf*
 Your face I re mem ber your eyes You wan ted to tell me a

Vln. I *p* *mf*

Vla. *p* *mf*

Vc. *p* *mf*

Db. *p* *mf*

1221

Cl.

To Trumpet

Tpt.

Hn.

Hp.

Pno.

Oud

Dahur

Mark

Jonathan

James

Vln. I

Vla.

Vc.

Db.

p *mp* *f* *ff*

mf *p* *mp* *f*

DHAHUR:
James

MARK and SGT PATRICK:
The de sert air wraps round your face and hands like a stale

JONATHAN:
The de sert air wraps round your face and hands like a stale

JAMES:
se cret A bout my self Some thing I could on ly hear Like a gift Some thing I could not con trol My pri son er!

Speak as you wish the words are yours

YYY

1231

Cl. *p* *mp*

Tpt. *f* *fff* *p* *mf*

Hn.

Perc. 1. *fff*
To Dumbek

Perc. 2. *f*

Hp. *sfp* *C#* *G#* *mp* *C#* *Gb D#* *A#*

Dahur: *mp*
To speak To an swer your ques tions

Mark: *mf*
blan ket I'm here to

Jonathan: *ff*
blank et

James: *mp* *mf*
Why are you here? Why? I don't want to ask ques tions!

Vln. I *ff*

Vla. *ff* *p* *mp*

Vc. (to sul pont) *ff* *p* *mf* *p* *mf*

Db. *ff*

1239

Cl. *mf* *f* *fff*

Tpt. To Piccolo Trumpet *f* *fff*

Hn.

Perc. 1.

Hp. *E#* *Eb* *Cb* *Bb Fb* *fff*

Mark: *f*
show you my face Let you see it from with in

James: *f* *fff*
No! I'm not rea dy to see you like Just let me wash my hands

Vln. I *f*

Vla. *mf* *f*

Vc. *f*

Db. *f* *fff*
towards sul pont

ZZZ

♩ = 66

AAAA

♩ = 90
Quicker; like a tango

1249 Slower; suddenly contemplative

Cl.

Tpt. To Cornet

Hn.

Perc. I.

Hp. let ring

Pno. *sffpp*

Oud. let ring

Dahur. **DHAHUR:**
The parched de sert air wrapround your face and hands Like a stale blanket

Jonathan. **JONATHAN:**
I will wash my hands A mong the in no cents And will com pass thine al tar O Lord

James. **JAMES:**
La va bo in ter in no cens...man us me us et cir cum da bo al ta re tu um dom i ne

Vln. I. *sffpp*

Vla. *sffpp*

Vc. *sffpp*

Db. sul tasto *sffpp*

1257

B. Cl. *mp*

Hn. *f* *p*

Perc. 1. *mf* *p*

Perc. 2. Bass Drum *mp*

Hp.

Pno. *mf* *p*

Mand.

Oud *mp*

James: *mf* *f* *mp*
 You were at the end of a gun Ac ross my tab le From the very be gin ning

Ahmed: *p* *mf*
 Ask me your ques tions till there's not hing left to ask

Vln. I *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*

Db. *arco* *mf* *p*

1265

B. Cl.

Cor.

Hn.

Perc. 1.

Perc. 2.

Hp.

Pno.

Dahur

James

Vln. I

Vla.

Vc.

Db.

JAMES:
I didnt have an y ques tions I was just do ing a job
If you've done no thing wrong you've no thing to fear
no thing to hide Tell! Tell!

1274

Cl.

Picc. Tpt.

Hn.

Perc. 2.

Perc. 2.

Hp.

Pno.

Oud

Sgt. Patrick

AHMED:

Ahmed

Vln. I

Vla.

Vc.

Db.

SGT PATRICK:
 f mp p
 Chained him_ to the floor One con trolled the

AHMED:
 f mf f p
 Kha_ lil! Kha lil They took him_ to a ship ping con tain er Stripped him_ to the skin One poured the wat er

1286

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

Picc. Tpt. *p* *mf*

Hn. *mp* *mf* *p*

Perc. I. Timpani *mf* *ff* *p*

Hp.

Pno.

Oud *mf* *pp*

Sgt. Patrick *mp*
mu sic First the wa ter

MARK and SGT PATRICK (upper): *mf*
Then the lights For his

JONATHAN: *mf*
Then the lights

Ahmed *mp* *mf* *mp* *f* *ff* *p*
one the lights! Then the air_ Bo dy tem per a ture ta ken from be hind Like a new born Like a new born Have to they say

Vln. I *p* *mp* *mf* *f* *ff* *p*

Vla. *p* *mp* *mf* *f* *ff* *p*

Vc. *p* *mp* *mf* *f* *ff* *pp*

Db. *mf* *f* *ff* *pp*

1298

Cl.

Picc. Tpt.

Hn.

Perc. 1. Timpani

Perc. 2. To Snare Drum Snare Drum

Hp.

Pno.

Oud

Sgt. Patrick

MARK and SGT PATRICK (upper):

Mark

AHMED and JONATHAN (upper):

James

Ahmed

Vln. I

Vla.

Vc.

Db.

good they say mus ic pul sa ting No thing they used was new Ever y thing learned from those that came be fore Sad dam Eng lish in Nort hern Ire land French in Al ger i a

No thing they used was new Ever y thing learned from those that came be fore Sad dam Eng lish in Nort hern Ire land French in Al ger i a

tem pera ture dro pping

mp *ff* *mf* *gliss.* *p* *mp* *ff* *mf*

BBBB

♩ = 50
Moving forward; free; conversational
To Tam-Tam

Perc. 1. Tam-Tam
Perc. 2. To Water Gong, Water Gong (slight gliss down-up)

Harp: *p* let ring, *let ring*, *let ring*, *pp*, *mp*, *let ring*

Dahur: DHAHUR: *p* James

James: JAMES: *mp*
You talk to me like you speak my lan guage But you don't I asked what was asked of me They weren't my ques tions It was n't my an ger

Violin I: *flautando*, *pp*, *mp*

Viola: *sul tasto*, *ppp*, *mp*

Violoncello: *sul tasto*, *ppp*, *sul pont*

CCCC

1318 To Timpani

Timpani

Perc. 1. Timpani *ppp*

Perc. 2. *f*, *ppp*

Harp: *let ring*, *let ring*, *let ring*, *let ring*, *let ring*, *let ring*
E♯F♯G♯A♯ B♯C♯D♯, EbF#G♯A♯ B♯C♯D♯, *pp*

Oud: (pushes Dahur), *pp*

Dahur: DHAHUR: *p* You need ed a face DHAHUR: *p* then why do you re live them?

James: *mf*, *f*, *p*
What are you do ing here? Ah med. My friends They did n't ev en hap pen that way

Vln. I: *p*, *pp*

Vla.: *f*, *p*, *f*, *sul pont*, *ppp*, *sul tasto; very airy*

Vc.: *sul tasto*, *sffp*, *flautando*, *pp*

1327 **DDDD** To T-t.

Perc. 1. *ppp*

Perc. 2. *pp* *mf* *ppp*

Hp. *f* let ring *f*

Oud *f* *mf* *ppp* *f*

Dahur DHAHUR approaches JAMES, kneels before him as if to pray (like a Russian Orthodox priest; hurried) (suddenly breaking off) DHAHUR: *mp* *mf*

JAMES: *f* In no min e Pat ri et Fi li i et Spi ri... JAMES: *mf* *f* Ju di ca me de us et dis cer ne cau sam

James I hap pened that way No those aren't your words!

Vln. I *f* *p*

Vla. *f* sul pont *ppp* sul tasto *p*

Vc. *f* *ppp* *mp*

Db.

1336 **EEEE** $\text{♩} = 42$ Freely

Cl. *p* *ppp*

Hn. con sordino *p* *ppp*

Perc. 1. *ppp*

Hp. *p* *ppp* EbF#G♯A# B♭C♯Db E♯F#G♯Ab B♭C♯Db

Oud *pp*

Dahur *mp* DHAHUR: *mp* me am de gen te non sanc ta Bless me Fa there for I have sin ned (JAMES starts to weep) *p* *ppp*

James *mf* *b* No! I have ne ver con fessed!

Vln. I *pppp*

Vla. *pppp*

Vc. *pp* *pppp*

Db. arco; naturale *p* *pppp*

1347 *pp*

Hp. *EbF#GbA§*
BbCbD§ *f* *mp*

Oud *p* *mf* *f*

DHAHUR: *p* *mf* *mp*

DHAHUR: *mp*

JAMES: *mf* *f* *mf* *JAMES*

You weren't even there He was my friend It was his duty You don't forget your duties Why did he want to confess? Why do you want to confess? Because it was

Vla. *pizz* *p* *mf* *p* *mf* *f* *arco; sul pont* *p*

Vc. *pizz* *p* *mf* *p* *mf* *f* *arco; sul pont* *p*

Db. *pizz* *p* *mf* *p* *mf* *f*

1357 *rit...* **FFFF** *♩ = 117*

Oud *pp*

DHAHUR *pp* (half-spoken; sotto voce) (JAMES walks towards DHAHUR with an M16)

DHAHUR: *pp*

JAMES: *f* *ff* *mf* *p*

me These are my hands My hands my lips!... I still have carbon on my fingertips dust in my clothing Then what are you going to do? James?

Vla. *sul pont* *pp*

Vc. *sul pont* *pp*

1371

Hn. *mf*

Perc. 1. Timbales *ff* *f*

Perc. 2. Dumbek *ff* *f*

Oud *fff*

(DHAHUR walks on his knees downstage. James holds the M16 to his head)

DHAHUR

JAMES: *f*

I told you to shut up! I remember you now the airport

Vln. I *fff* *ff*

Vla. *sul pont* *Bartok pizz* *fff* *ff*

Vc. *Bartok pizz* *fff* *ff*

Db. *arco* *p* *Bartok pizz* *fff* *ff*

GGGG

♩ = 66

Recalling a previous occasion; with momentum, and an underlying sense of menace

sardonic

Bass Clarinet in Bb

Horn in F

Perc. 1.
To Bass Drum

Perc. 2.
Bass Drum

SGT PATRICK: (spoken) SGT PATRICK:

Spe cia list Ro berts! Are you with me? JAMES: Don't fire! un til you have to de fend your self or the con voy but if an y one gets close be read y Keep your eyes op en for

James

Ro ger Ser geant!

Violin I
flautando

Viola
flautando

Violoncello
pizz

Double Bass
pizz

HHHH

B. Cl. 1392

Hn.

Perc. 1.
To Timpani

Perc. 2.
To Large Gong

Hp.

SGT PATRICK

James

Vln. I

Vla.

Vc.

Db.

rit.....

Much slower

pp

mf

pp

To Timpani

Timpani

p

EbF♯G♭Ab
BbC♯Db

D♯ A♯

an y thing ir re gul ar

JAMES:

An y thing ir re gu lar what the hell were you thinking?

You could n't have been more than eight years old

Dressed like Jes us I saw you through my sights

arco; flautando

sfp

arco; sul tasto

sfp

pizz

arco; flautando

naturale

to sul pont

arco

pizz

arco

to sul pont

1402

B. Cl. *mp*

Cor. *mf* *f* *p* *f*

Hn. *sfp* *f* *p* *f*

Perc. 1. *mp*

Perc. 2. *sppp* *f*

Hp. *mp* *mf* *Eb* *E♭* *p*

James
 Lit the eyes Lit the eyes What were you do ing on the side of the road Two hun dred and ten rounds not two hun dred and nine They were all there Who are you to me? Stop look ing at me Stop

Vln. I *mp* *mf* *p* *mf* *naturale*

Vla. *mp* *mf* *p* *mf*

Vc. *sul tasto* *mp* *mf* *p* *sfp*

Db. *sul tasto* *p* *sfp*

1417

B. Cl. *ff*

Cor. *mf* *ff*

Hn. *mf* *ff*

Perc. 1. *ff*

Dahur: *mf* *f* *mf*

James
 fol low ing me Let me for get Don't for get James Let it hurt! Then you do it! Do it! Hoc est en im cor pus me um Is this what you want?

JAMES: *mp* *mf* *ff*

Vln. I *fff*

Vla. *fff*

Vc. *fff*

Db. *fff*

1430

DHAHUR: *p* *mf* *mp* *pp* *rit...*

JAMES: *mf* *>mp* *f* *mf* *mp*

James
 I don't know how Not two hund red and nine two hun dred and ten Bless me Fa ther for I Have sin ned Bless me Fa ther for I Have sin ned



J = 48

Slow, with an underlying sense of vastness and stillness

Harp *pp* *let ring*

Dahur: *p*
Stop and lis ten Stop and lis ten

JONATHAN: *mp* *p* *pp*
Sar ah let me be qui et She let me be qui et

AHMED: *p* *mf* *mp* *pp*
Kha lil Kha lil Kha lil Kha lil! Kha lil and I werekept for months

Violin I *flautando ppp*

Viola *flautando ppp* *naturale mp* *flautando ppp*

Violoncello *p* *mf* *mp* *p*

Double Bass *ppp* *sul tasto; detune bottom string to C*



1456

Cl. *p* *sfz*

Cor. *pp* *mf* *sfz*

Hn. *con sordino p*

Perc. I. *p*

Hp. *p*

Dahur *p*
Stop and list en

Sgt. Patrick: *mp*
I left you be hind

MARK: *mp*
When I crossed the edge I left you be hind

Jonathan: *p* *mp* *mf*
It must have beenterrible But she waited But she waited she waited

James: *p* *mf*
I'm sor ry I'm sor ry

Ahmed: *mf*
I don't know why I was spared We don't know

Vln. I *naturale mp* *sfmp*

Vla. *mp*

Vc. *pp* *mp* *pp* *sfz*
sul tasto, towards sul pont

Db. *mp* *pp*
sul tasto

1465

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

Cor. *mp* *sfp* *mp*

Hn. *sfp* *f*

Perc. 1. To Bass Drum Bass Drum *pp*

Perc. 2. Large Gong *pp*

Hp.

Pno.

Dahur *mp* *mf* *mp*
Stop and list en Lis ten to me Stop and

Sgt. Patrick *p*
I left you be hind

Jonathan *mf* MARK: *mf*
And I did n't see them when the wa ters closed in

James *mp* *mf*
I'm sor ry Dressed like Je sus I saw you through my sights Lit tle eyes

Ahmed *mp* *mf*
if he is still at Ab u Ghraib per haps Guan ta na mo Per haps Guan ta na mo who knows?

Vln. I *sfp* flautando *naturale*

Vla. *sfp* *f* *mf*

Vc. *sfp*

Db. *sfp* sul tasto sul pont *naturale*

MMMM

Brilliant; suddenly quiet, more intimate

1473

Cl. *ff*

Cor. *ff*

Hn. *mp* *ff*

Perc. 2 *ff*

Hp. *mp*

Pno.

Dahur *lis ten*

Sgt. Patrick *mp* *mf* *< sfp*
 Their lips Their teeth Their lips Theirteeth

Mark *p* *mf*
 You can't come this way

JAMES James *f* *mp* *f* *mp* *p* *mf* *f*
 Litt le eyes Not more than eight years old... What were you do ing... on the side of the road! Two hun dred and ten rounds Not two hun dred and nine Two hun dred and ten!

AHMED Ahmed *mp*
 Yes ter day... I met a man named U bay di in my ta xi! I... burst in to laugh ter

Vln. I *flautando* *sfp* *sul tasto* *sul pont* *sul tasto*

Vla. *flautando* *f* *sul pont* *pp* *sul tasto* *sul pont* *sul tasto*

Vc. *f* *mp* *f* *mp* *sul tasto* *sul pont* *sul tasto*

Db. *sul tasto* *sfp*

1480

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

Cor. *mf* *mp* *p* *mp*

Hn. *mf* *mp* *p* *mp* *mp* *mf*

Perc. I. To Snare Drum *p* *mp*

Perc. I. Bass Drum *p* *mp* *mf*

Hp. *f* *p* *mp* *mf*

Pno.

Dahur *mf* *mp* *mp* *mf*
 Stop and list en Stop and list en it con tin ues

Sgt. Patrick *mf* *mp*
 you can't come this way you can't fol low

Mark *mp* *mf*
 it con tin ues

James *mf* *mp* *p* *mp* *mf* *f*
 They were all there who are you to me? who are you to me it con tin ues it con tin ues

Ahmed *mf* *f* *mp* *mf* *mp* *mf* *f*
 He must have thought me rude But my face be came pale ev ery daya noth er bomb an oth er raid It con tin ues I stay close to my fam il y my fam i ly is my coun try

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

Vla. *mf* *mp* *p* *mp* *mf*

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

Db. *sfz* *mp* *mf*

sul pont *sul tasto* *naturale* *naturale* *naturale*

1486

♩ = 40
Very slow, with a feeling of absolute stillness

Cl. *mf* *f* *ff* *fff*

Cor. *fff*

Hn. *mf* *f* *ff* *fff*

Perc. 1. *mf* *f* *ff* *fff* To T-t. To Tam-Tam Tam-tam let ring *pp*

Perc. 2. *mf* *f* *ff* *fff* To Large Gong let ring *pp*

Hp. *mf* *f* *ff* *fff* *pp* let ring let ring

Pno. *f* *fff*

Oud

Dahur *mf* *f* *ff* *fff*
it con tin ues it con tin ues it con tin ues

Mark *mf* *f* *ff* *fff*
it con tin ues it con tin ues it ocn tin ues

James *mf* *fff* *mf* *p* *ppp a niente*
it con tin ues I'm sor ry I'm sor ry I'm sor ry I'm sor ry

Ahmed *fff*
now Kha_lil will not re turn Kha_lil will not re turn

Vln. I *fff*

Vla. *fff*

Vc. *fff* flautando *ppp*

Db. *fff* sul tasto *ppp*

1495

B. Cl. *pp* *multiphonic*

Hn. *pp* *con sordino* 2

Perc. 1. Tam-tam *let ring* To B. D.

Perc. 2. *let ring* *let ring* *pp*

Hp. *let ring etc* *mp*

Pno.

Oud *ppp* 4

Dahur *pp* DHAHUR: *pp* What was it like

Sgt. Patrick *ppp* What was it like

Mark *ppp* What was it like MARK: 4 What was it like?

Jonathan *ppp* What was it like

Ahmed *ppp* What was it like AHMED: *pp* What was it like 4 What was it like?

Vln. I *pp*

Vla. *pp* *molto sul tasto* *gliss.* *gliss.*

Vc.

Db.

1508 **OOOO**

B. Cl. *f* *p*

Hn. *f* *p* *con sordino* *port.* *mf* *p*

Perc. 1. To Bass Drum *f* Bass Drum *mf* To T.-t. *mp* Tam-tam

Perc. 2. *mf*

Hp. *f* *mf* *mp* *p*

Oud *f* *mf* *p* *pp*

Dahur *p*
What was done

Sgt. Patrick *mf*
Does n't mat ter

Mark *mp* *p*
You try to use what you can hold on to

Jonathan *mf* *mp*
You can't come back to who you were

James *p*
But all must end

Ahmed *mf*

Vln. I *f* *p* *pp*

Vla. *f* *mp* *pp*
molto sul pont *sul tasto*

Vc. *f* *mp* *pp*
molto sul pont *naturale* *flautando*

Db. *f* *mp* *pp*
molto sul pont *sul tasto*

1519

B. Cl. *pp*

Hn. *con sordino*
mp

Perc. 1. To Bass Drum *mp* Bass Drum *p*

Perc. 2. Large Gong *mp* *p*

Hp. *mp* *mf* *f* *mp*

Pno.

Oud *ppp* *pp* *f* *mp*

Dahur *pp*

Sgt. Patrick
Me mo ries of what was done *pp* *f* *mp*
The ground shakes_ in ever y land

Jonathan *mf* *f*
Ev ery one must have a face and name What was it like?

James *mf* *f* *JAMES* *mf*
What was it like? What was it like? The hours pro vide a space in which

Ahmed *AHMED* *mf* *p*
What was it like?

Vln. I *f*

Vla. *f*

Vc. *f*

Db. *f*

1531
 B. Cl. *mp* *pp*

Hn. *pp*

Perc. 1. *pp* *ppp* *ppp* *a niente*

Perc. 2. *pp* *ppp*
 To Tam-Tam Tam-Tam To Large Gong Large Gong

Hp. *p* *pp* *ppp*

Pno.

Dahur *mp* *p* *a niente*
 What was it like _____ What was it like _____

Sgt. Patrick *mp* *pp*
 And al_ so sleep

James *p*
 me mo ries_ can have life

Vln. I *pp* *ppp* *a niente*

Vla. *pp* *ppp* *a niente*

Vc. *mp* *pp* *ppp*

Db. *mp* *pp* *ppp* *a niente*

mp *pp* *ppp* *a niente*

mp *pp* *ppp* *a niente*

mp *pp* *ppp* *a niente*