

The Prisoner

for tenor and 15 instruments

Karim Al-Zand
(2017/2023)

PROGRAM NOTE

The Prisoner tells the story of Adnan Latif, one of the first men imprisoned at the US Guantánamo Bay Detention Camp in 2002. Its text is drawn from Latif's own letters, sent to his lawyer while in captivity, and from other literary sources, including poems of Rilke, Al-Ma'arri, Rūmī and the Book of Psalms. Latif was unjustly imprisoned. Never charged with a crime, he was held at Guantanamo for more than ten years and endured daily torture and near constant abuse. Although cleared for release by several courts and military tribunals, he remained in custody until his death under mysterious circumstances in 2012. Latif's affecting letters were collected by human rights lawyer David Remes, and his poetry is contained in the 2007 anthology "Poems from Guantánamo." *The Prisoner* alternates the words of Latif, set to music in a dramatic narrative style, with songs reflecting on his tragic plight.

The Prisoner (2017) *this version for ensemble transcribed 2023*

Karim Al-Zand (b. 1970)

texts by

Adnan Latif (1974–2012)

Abul Ala Al-Ma'arri (973–1057)

Jalal ad-Din Muhammad Rūmī (1207–1273)

Rainer Maria Rilke (1875–1926)

1. From this darkness
2. I am weary
3. This prison is a piece of hell
4. I wish my death would happen in a desert
5. I will be sent to a world
6. It's so long since I spent the night with you
7. This is my testimony
8. Before us stands great death
9. The cry of death
10. You left ground and sky weeping
11. Do whatever you wish

In late 2001 Adnan Latif travelled to Pakistan from his home in Yemen seeking affordable medical treatment. The 26-year-old had been experiencing neurological problems brought on by head injuries suffered in a car accident. In December Latif was caught up in a dragnet of young Arab men along the Pakistan/Afghanistan border, undertaken by bounty hunters in the aftermath of 9/11. In exchange for a reward, he was handed over to US authorities in 2002 and transferred to the newly opened Guantánamo Bay Detention Camp. While there, Latif was subjected to repeated and prolonged torture, beatings, psychological abuse and extreme deprivation. With other prisoners he participated in an extended hunger strike, during which inmates were painfully force-fed, and he attempted suicide on numerous occasions. Latif was held for almost 11 years without charge. According to documents, military tribunals had concluded multiple times that he posed no threat, and that there was no evidence to justify his continuing incarceration. He was cleared for release by officials as early as 2004 and again in 2007. A further court ruling in 2010 ordered the administration to "take all necessary and appropriate diplomatic steps to facilitate Latif's release." On each occasion his release was denied, first by the Bush administration and later, by the Obama administration. In September of 2012 Latif was found dead in his cell, the ninth prisoner to die at Guantánamo. An autopsy was performed but its results are classified. A year later his body was returned to Yemen, to his wife and now 14-year old son. Forty-one prisoners remain at Guantánamo today. President Trump has pledged to add to its prison population, Attorney General Jeff Sessions calling it "a very fine place."



The Prisoner

TEXT

LETTER ➤ From this darkness (Adnan Latif)

Do whatever you wish to do, the issue is over. From this darkness I can draw a true picture of the condition in which I exist. I am moving towards a dark cave and a dark life, in the shadow of a dark prison. This is a prison that does not know humanity and knows but the language of power, oppression and humiliation for whoever enters it. Hardship is the only language used here. It is evil without mercy. It is my life but who is going to leave me alone? Who is going to rescue me? Send me the one I love and save me!

SONG ➤ I am weary (from *Psalm 69*, 1-4; 14-15)

*I am weary with my crying out; my throat is parched.
My eyes grow dim with waiting for my God.
Those who hate me without reason outnumber the hairs of my head;
mighty are those who would
destroy me, those who attack me with lies.
Deliver me from sinking in the mire;
let me be delivered from my enemies and from the deep waters.
Let not the flood sweep over me, or the deep swallow me up,
or the pit close its mouth over me.
For the waters have come up to my neck.*

LETTER ➤ This prison is a piece of hell (Adnan Latif)

This prison is a piece of hell that kills everything, the spirit, the body. The first and last stop. The injustice and the torture that humiliates, wastes one's dignity. Anybody who is able to die will be able to achieve happiness for himself. He has no other hope except that. To leave this life which is no longer really a life, but death itself and renewable torment. Laying the body in the grave is better than laying it in the fire I am enduring. Do whatever you wish to do, the issue is over.

SONG ➤ I wish my death would happen in a desert (from *Two Epigrams on Death*, Abul Ala Al-Ma' arri)

*I wish my death would happen in a desert land
Where shimmering mirages mark no roads.
There I would die, all on my own, alone,
Be buried in unsullied virgin soil.

If after death the body kept its shape,
We might hope it would be revived again.
Just as a jug, emptied of wine, could be
Refilled, as long as it remained unbroken.
But, alas, all its parts have come undone and turned
To particles of dust swept by the winds.*

LETTER ➤ I will be sent to a world (Adnan Latif)

I will be sent to a world that is much better than this world. There, real life will live again, filled with complete happiness and absent all harassment. There, the air will clear, things will calm and I will relax and not see the world of evil people.

SONG ➤ It's been so long since I spent the night with you (from *Longing*, Jalal ad-Din Muhammad Rumi)
It's so long since I spent the night with you.
My friends! You know how we were torn apart.
Love of my soul, where will we meet again?
Noon Sun! I need your brightness in my heart.
Hey! Full Moon! Blinding light that stuns all men!
So long deserted, I want none but you.
You were my Morning Breeze, who brought good news.
Seduce me now. Save me with love once more.
On that strange and fateful night
you will hear a familiar voice.
The euphoria of love will sweep over your grave;
it will bring wine and friends, candles and food.

LETTER ➤ This is my testimony (Adnan Latif)

This is my testimony of death and consolation. A world power failed to safeguard peace and human rights and save me. I will do whatever I am able, to rid myself of the imminent death imposed on me at this prison. With all my pains, I say goodbye to you.

SONG ➤ Before us stands great death (from *Death* by Rainer Maria Rilke)
Before us stands great Death
Our fate held close within his quiet hands.
When we lift life's red wine with proud joy
To drink deep of the mystic shining cup
And ecstasy leaps through all our being—
Death bows his head and weeps.

LETTER ➤ The cry of death (Adnan Latif)

The cry of death should be enough for you. Do whatever you wish to do, the issue is over.

SONG ➤ You left ground and sky weeping (from *The Death of Saladin*, Jalal ad-Din Muhammad Rumi)
You left ground and sky weeping,
mind and soul full of grief.
No one can take your place in existence
or in absence. Both mourn:
the angels, and the prophets —and this sadness
I feel has taken from me the taste of language,
so that I can't say the flavor
of my being apart. The roof
of the kingdom within has collapsed!

LETTER ➤ Do whatever you wish (Adnan Latif)

Do whatever you wish to do, the issue is over.

INSTRUMENTATION

Flute
(doubles Piccolo)
Oboe
(doubles English Horn)
B $\flat$ Clarinet
(doubles B $\flat$ Bass Clarinet & E $\flat$ Clarinet)
Bassoon
(doubles Contrabassoon)

Horn in F
Trumpet in C
Trombone

Piano
Harp

Percussion (2 players)
2 Suspended Cymbals (large, small)
Crash Cymbals attached to Bass Drum
Chinese Cymbal
Sizzle Cymbal
Tam-Tam
Bass Drum
Snare Drum
Xylophone
Glockenspiel
Vibraphone
Chimes
Triangle
Tambourine

Violin I
Violin II
Viola
Cello
Contrabass

DURATION

ca. 28'

TRANPOSED SCORE

Adnan Latif
(1975–2012)
Abul Ala Al-Ma'arri
(973–1057)
Jalāl ad-Dīn Muhammad Rūmī
(1207–1273)
Rainer Maria Rilke
(1875–1926)

originally commissioned by Richard and Diane Klein
for the Cabrillo Festival of Contemporary Music

The Prisoner

for tenor and 15 instruments

Karim Al-Zand
(b. 1970)

LETTER: From this darkness (Adnan Latif)

Very slowly, tolling ominously ♩ = 48 Slowly; anxious ♩ = 52

very slowly poco rit. - -

Flute
(also Piccolo)

Oboe
(also English Horn)

B♭ Clarinet
(also B♭ Bass & E♭ Clarinet)

Bassoon
(also Contrabassoon)

Horn (F)

Trumpet (C)

Trombone

Percussion (2 players)
2 Suspended Cymbals (large, small),
Crash Cymbals Chinese Cymbal,
Sizzle Cymbal, Tam-Tam, Bass Drum,
Snare Drum, Xylophone, Glockenspiel,
Vibraphone, Chimes, Triangle, Tambourine

Chimes

Vibraphone

Piano

Harp

Tenor

Violin I

Violin II

Viola

Cello

Contrabass

Do what-ev-er you wish to do, the is-sue is o-ver.

1 2 3 4 5 6 7

Slightly Faster; foreboding ♩=56

⑧ (2+3)

[illegible]

Slightly Faster; foreboding ♩ = 56

[illegible]

freely, ad libitum Moderately; restless, urgent ♩ = 76 (2+2+3)

dynamic swells when notes are tied over the barline

Fl.

EH.

Cl.

Bsn.

Hn.

Trpt.

Trbn.

Glock.

Vibes

Pno.

Hp.

Ten.

Vln. I

Vln. II

Vla.

Vc.

CB

13

13

14

15

16

17

18

Fl.

OBOE dynamic swells when notes are tied over the barline

Ob.

p sim.

B♭ CLARINET

p sim.

Bsn.

Hn.

Trpt.

Trbn.

Vibes

Pno.

Hp.

Ten. *mp agitated*
I am mov-ing_ to-wards a dark

Vln. I

Vln. II

Vla.

Vc.

CB

18 19 20 21 22

gradual *crescendo* to m. 33

23

Fl.

Ob.

Cl.

Bsn.

Hn.

Trpt.

Trbn.

Vibes

Pno.

Hp.

Ten.

Vln. I

Vln. II

Vla.

Vc.

CB

cave, and a dark life, in the shad-ow of a dark pris-on,

23 24 25 26 27

crescendo—

28

Fl. *(mf cresc.)*

Ob. *(mf cresc.)*

Cl. *(mf cresc.)*

Bsn. *(mf cresc.)*

Hn.

Trpt.

Trbn.

SUSPENDED CYMBAL mallets

Vibes

Pno.

Hp.

Ten. *becoming more and more frantic* *f*
a dark cave, — a dark life, — a dark pris-on, — dark, dark, dark—

Vln. I *(mf cresc.)*

Vln. II *(mf cresc.)*

Vla. *(mf cresc.)*

Vc. *(mf cresc.)*

CB *(mf cresc.)*

28 29 30 31 32

33

Fl. *f* *p*

Ob. *f* *p*

Cl. *decresc.* *p*

Bsn. *f* *p*

Hn. *p*

Trpt. *decresc.* *p*

Trbn. *p*

poco f

Vibes *poco f* *decresc.*

Pno. *mf*

Hp.

Ten. *bursting out* *decresc.*
Do — what-ev-er you wish to do — the is - sue is o - ver. —

(ord.)

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

(ord.)

Vln. II *f* *p* *mf*

Vla. *f* *p* *mf*

Vc. *f* *mf* *decresc.* *mp* *sim.*

CB *f* *mf* *p*

33 34 35 36 37

38

Fl.

Ob.

Cl.

Bsn.

Hn.

Trpt.

Trbn.

Vibes

Pno.

Hp.

Ten.

Vln. I

Vln. II

Vla.

Vc.

CB

mf

p

cresc.

solo

mf

cresc.

sub p

mf

3

sub p

3

cresc.

sub p

sempre p

poco cresc.

sub p

sempre p

poco cresc.

sub p

p

pizz.

pizz.

p

This is a pris - on ——— that does not know hu - man - i - ty ——— and knows but the lan - guage of power, op-

38 39 40 41 42

38

43

Fl.

Ob.

Cl.

Bsn.

Hn.

Trpt.

Trbn.

Vibes

Pno.

Hp.

Ten.

-pres-sion and hu-mil-i - a - tion — for who-ev-er en- ters it. ————— Hard-ship — is the

Vln. I

Vln. II

Vla.

Vc.

CB

to ENGLISH HORN

mf

p

mp

deces.

p

arco

43 44 45 46 47

colla parte



48

Fl.

Ob.

Cl. *to B $\flat$ BASS CLARINET*

Bsn.

Hn.

Trpt.

Trbn.

Vibes

Pno.

Hp.

Ten.

Vln. I

Vln. II

Vla.

Vc.

CB

mp

decresc.

poco f

bucket mute

pp

decresc.

mf

solo

mp

p

pp ad libitum

II & III

III & II

pp

pp

decresc.

decresc.

decresc.

decresc.

on - ly lan-guage used here. It is e - vil with-out mer-cy. It is my

48

48

49

50

51

52

53

(a tempo)

54

Fl.

Ob.

Cl.

Bsn.

Hn.

mp *poco f*

mp *poco f*

Trpt.

Trbn.

poco gliss.

Vibes

Pno.

p

Hp.

non arpeg. *mp*

C²

(a tempo)

mp with more conviction

Ten.

life, It is my — life — but who is go-ing to leave me a-lone? — who is go-ing to res - cue me? —

Vln. I

p

Vln. II

Vla.

p

Vc.

p

CB

54 55 56 57 58 59

ad libitum Slowly; pained $\text{♩} = 66$ ad libitum Very slowly; pleading $\text{♩} = 52$
 poco rit. - poco rit. - - - -

60

Fl.

EH. ENGLISH HORN to OBOE

B. Cl. B♭ BASS CLARINET

Bsn.

Hn.

Trpt.

Trbn.

Vibes

Chimes

Pno.

Hp.

C. D.

ad libitum Slowly; pained $\text{♩} = 66$ ad libitum Very slowly; pleading $\text{♩} = 52$
 poco rit. - poco rit. - - - -

Ten. ad libitum vulnerable 3 solo

Send me the one I love and save me, __ save __ me, save __ me. __

Vln. I

Vln. II

Vla.

Vc.

CB

60 61 62 63 64 65 66 67

SONG: *I am weary* (Psalm 69, 1–4; 14–15)

68 Slowly (in $\text{♩} = 48$); delicate, fragile but taut $\text{♩} = 48$ ($\text{♩} = 144$)

FL.

Ob. OBOE solo *espres.* p

Cl. to B♭ CLARINET

Bsn.

Hn.

Trpt.

Trbn.

TRIANGLE pp

Vibes p hard mallets $Red. \rightarrow$

Pno. p $Red. \rightarrow$

Hp. mp prominently $Red. \rightarrow$

Ten.

Vln. I

Vln. II

Vla. $pizz.$ p

Vc.

CB

68 69 70 71 72 73

Slowly (in $\text{♩} = 48$); delicate, fragile but taut $\text{♩} = 48$ ($\text{♩} = 144$)
weary, then nervousness turning to dread, agitation, panic...

74

Fl.

Ob.

Cl.

Bsn.

Hn.

Trpt.

Trbn.

Tgl.

Sus. Cym.

mallets

Vibes

Pno.

Hp.

Ten.

p tired, but summoning the strength

I am wear-y _____ with my cry - ing _____ out; _____ my

Vln. I

Vln. II

Vla.

Vc.

CB

pizz. *p*

74

74

75

76

77

78

79

80 *solo espres.*

Fl. *p* *mp*

Ob.

Cl.

Bsn.

Hn.

Trpt.

Trbn.

Trgl. *pp*

Sus. Cym. *p* *mp* *p*

Vibes

Pno.

Hp.

D₅

Ten. throat is parched. My eyes grow dim with wait-ing, wait-ing for my

Vln. I

Vln. II

Vla.

Vc.

CB

80 81 82 83 84

85

Fl.

Ob.

Cl.
B♭ CLARINET

Bsn.

Hn.

Trpt.

Trbn.

Tprgl.
pp

Sus. Cym.
mp

Vibes

Pno.

Hp.

F₉

Ten.
God.
mp
Those who hate me__with-out rea-son__out-

Vln. I
p
arco

Vln. II
p
arco

Vla.
p
arco

Vc.
fp
p

CB

85 86 87 88 89 90

91

Fl.

Ob.

Cl.

Bsn.

Hn.

Trpt.

Trbn.

CHINESE CYMBAL

Vibes

Pno.

Hp.

Ten.

- num - ber the hairs on my head; _____

might - y, _____

might - y are those who would des-

Vln. I

Vln. II

Vla.

Vc.

CB

91 92 93 94 95

96

Fl. *f*

Ob. *f*

Cl. *mf*

Bsn.

Hn. *fp* *molto* 3 *f* 3 *f*

Trpt. *fp* *molto* 3 *f* 3 *f*

Trbn. *fp* *molto* 3 *f* 3 *f*

Ch. Cym

Vibes *mf* *f*

Pno. *f* 2 2 2 2

Hp. *f* 8vb 8vb

Ten. - troy me, might - y, might-y are those who at-

Vln. I *f*

Vln. II *mf* *mf*

Vla. *mf*

Vc. *fp* *molto*

CB *fp* *molto* 2 2 2 2

96 97 98 99

100

Fl. *f* 2

Ob. *f* 2 *espres. solo* 2 *mp*

Cl. *mf*

Bsn.

Hn. *fp* *molto* 3

Trpt. *fp* *molto*

Trbn. *fp* *molto*

Sus. Cym. *p*

Vibes *mf* *mp*

Pno. *mp*

Hp. *mf*

Ten. *mp* 2 2 2 2
-tack me with lies. De - liv - er me, de - liv - er me from sink - ing in

Vln. I *f* 2

Vln. II *mf* *pizz.* 2 2 2 2

Vla. *mf* *mp*

Vc. *fp* *molto* *mp*

CB *fp* *molto* *mp*

100 101 102 103 104

Fl.

Ob.

Cl.

C. Bsn.

Hn.

Trpt.

Trbn.

Trgl.

Sus. Cym.

Vibes

Pno.

Hp.

Ten.

Vln. I

Vln. II

Vla.

Vc.

CB.

pp

mp

p

CONTRABASSOON

bucket mute

decresc.

pizz.

arco

mp

p

mp

p

mp

p

the mire; let me be de-liv-ered from my en-e-mies and from the deep,

105 106 107 108 109

110

poco rit. slowly, ad lib. Slightly slower, accel. a tempo

Fl. *to PICCOLO*

Ob.

Cl. *to E♭ CLARINET*

C. Bsn. *to BASSOON*

Hn. *decresc.* *pp*

Trpt.

Trbn.

Vibes *pp* *mp* *mp*

Pno.

Hp. *mf* *8^{va}*

poco rit. – slowly, ad lib. Slightly slower, accel. a tempo

Ten. *p* *pp*
 — and from the deep wa - ters. — Let not the flood — sweep o-ver me, — or the

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

CB *pp*

110

110

111

112

113

114

115

116

poco cresc.

Fl.

Ob.

Cl.

Bsn.

Hn.

Trpt.

Trbn.

Vibes

Pno.

Hp.

Ten.

Vln. I

Vln. II

Vla.

Vc.

CB

p

mp

poco cresc.

mp

poco cresc.

poco cresc.

p

mp

mp

poco cresc.

poco cresc.

deep swal-low me up, _____ or the pit close its mouth ov-er me. _____ for the wa-ters have come

116

116

117

118

119

120

(*poco cresc.*) *decresc.* *poco rit.* - - - -

121 **PICCOLO**

Picc. *p*

Ob. *p*

Cl.

Bsn.

Hn.

Trpt. *harmon mute stem out* *fp* *decresc.* *pp*

Trbn.

Vibes *decresc.*

Pno. *decresc.*

Hp. *f* *D_b* *E_b*

Ten. *mf* $\frac{3}{4}$ *(pp)* *poco rit.* (hold as long as possible)
up, ——— come up to my neck. ———

Vln. I *slow glissando* *decresc.* *molto decresc. slow glissando*

Vln. II *decresc.* *molto decresc.*

Vla. *decresc.*

Vc.

CB

121 121 122 123 124 125

LETTER: *This prison is a piece of hell* (Adnan Latif)

(poco rit.) - - - - - attacca Quickly; violent, powerful ♩ = ca. 80
(decresc.) subito

126

Picc. *ff*

Ob. *ff*

E♭ Cl. *ff*

Bsn. *ff* marcato 3

Hn. *ff* open

Trpt. *ff* open

Trbn. *ff* marcato 3

Trgl. *ff*

BASS DRUM *ff*

Vibes

Xylo. *ff*

Pno. *ff*

Hp. *ff*

(poco rit.) - - - - - attacca Quickly; violent, powerful ♩ = ca. 80
subito in a furious rage, seething anger, determined to fight...

Ten.

Vln. I *pp* *ff*

Vln. II *pp* *ff*

Vla. *pp* *ff* gliss. *pp* *ff*

Vc. *p* *pp* *ff*

CB *ff* arco 3 marcato 3

126 127 128 129

130

Picc.
 Ob.
 Eb Cl. *en dehors!*
 Bsn.
 Hn.
 Trpt. *en dehors!*
 Trbn.
 SNARE DRUM
 Xylo.
 Pno.
 Hp.
 Ten. *ff maniacal*
 Vln. I *sul IV*
 Vln. II *sul IV*
 Vla.
 Vc.
 CB

This pris-on is a piece of hell that kills ev-ry-thing.

130 131 132 133 134

Picc. —
 Ob. —
 Eb Cl. —
 Bsn. —
 Hn. *f* —
 Trpt. *f* —
 Trbn. *f* —
 Xylo. —
 Pno. *ff* —
 Hp. —
 Ten. *in a rage*
 the spir-it, the bod-y, the bod-y, the spir-it the first and last, the first and last, the first and last — stop. The in-
 Vln. I *mf* —
 Vln. II *mf* —
 Vla. *mf* —
 Vc. *f* —
 CB *ff* —

135 136 137 138

Picc.
 Ob.
 Eb Cl.
 Bsn.
 Hn.
 Trpt.
 Trbn.
 Snare
 B. Drm.
 Xylo.
 Pno.
 Hp.
 Ten.
 Vln. I
 Vln. II
 Vla.
 Vc.
 CB.

-jus-tice and the tor-ture, the in - jus-tice and the tor-ture, that hu - mil - - - i-ates,

139 140 141 142 143

Slightly slower; struggling

accel. a

144

Picc. *ff* *ff* *ff*

Ob. *ff* *ff* *ff*

E♭ Cl. *ff* *ff* *ff*

Bsn. *ff* *ff* *ff*

Hn. *f* *ff* *ff* *ff*

Trpt. *ff* *f* *f* *f*

Trbn. *f* *f* *f* *f*

Snare *f* *f* *f*

Glock. *f* *f* *f*

Xylo. *f* *f* *f*

Pno. *f* *f* *f*

Hp. *f* *f* *f*

Slightly slower; struggling

accel. a

Ten. *f* *frustrated* *f* *f* *f* *f*

This pris-on, this pris-on, this prison, this pris-on, that wastes

Vln. I *ffp* *ffp* *ffp*

Vln. II *ffp* *ffp* *ffp*

Vla. *ffp* *ffp* *ffp*

Vc. *f* *f* *f*

CB *f* *f* *f*

144 145 146 147

148 tempo primo (♩ = 80)

Slowly; a plodding march ♩ = 48

Picc. *ff* *3*

EH. *p* [ENGLISH HORN] *to B♭ CLARINET*

E♭ Cl. *ff* *3*

Bsn. *f* *ff* *p*

Hn. *f* *p*

Trpt. *ff* *3*

Trbn. *f* *ff*

Snare *f* *3*

Cr. Cym. *pp*

Trgl. *pp*

Xylo. *ff* *3*

Pno. *ff* *3*

Hp.

tempo primo (♩ = 80)

Slowly; a plodding march ♩ = 48

Ten. one's dig-ni-ty.

Vln. I *f* *ff* *sub pp* *3*

Vln. II *f* *ff* *sub pp* *3*

Vla. *f* *p* *p*

Vc. *f* *ff* *sub p* *p*

CB *f* *ff* *p*

148

148

149

150

151

152

153

154

155

156

Picc. *mp* *solo a fife* 3

EH.

Cl.

Bsn.

Hn. *sim.*

Trpt. *solo a bugle* *straight mute* *mp* 3 3

Trbn.

Cr. Cym.

B. Drm.

Trgl.

Pno.

Hp.

Ten. *p* 3 3 3 3
 A - ny - bod - y ____ who is a - ble to die ____
 will be a - ble ____ to a - chieve ____

Vln. I

Vln. II

Vla. *sim.*

Vc. *sim.*

CB

156

156

157

158

159

160

161

162

rit. - - Slower; sorrowful ♩ = 46 ad lib., quasi recit.

molto rit. - -

Picc. *3*

EH. *to OBOE*

Cl. *B♭ CLARINET* *3* *solo* *mp*

Bsn.

Hn.

Trpt.

Trbn.

Gr. Cym.

B. Drm.

Trgl.

Pno.

Hp.

rit. - - Slower; sorrowful ♩ = 46 ad lib., quasi recit.

molto rit. - -

Ten. *3* *p* *3* *5* *pp*

hap-pi-ness _____ for him-self. _____ He has no oth-er choice, _____ no oth-er choice ex-cept that. To

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *p*

CB

162

162

163

164

165

166

167

168

169 Very slowly; achingly sad ♩=44

rit. - - - - ad libitum

Picc.

Ob.

Cl.

Bsn.

Hn.

Trpt.

Trbn.

Vibes

Pno.

Hp.

Very slowly; achingly sad ♩=44

rit. - - - - ad libitum

Ten. leave this life which is no long-er, no long - er real-ly a life but death it-self _ and re-new-a-ble tor-ment.

Vln. I

Vln. II

Vla.

Vc.

CB

169

169

170

171

172

subito tempo primo (♩ = 80)

Slowly; struggling mightily ♩ = 60

173

Picc. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff* marcato

Hn. *ff* (mute off)

Trpt. *ff* marcato

Trbn. *ff*

B. Drm. *ff*

Glock. *ff*

Xylo. *ff*

Pno. *ff*

Hp. *ff*

subito tempo primo (♩ = 80)

Slowly; struggling mightily ♩ = 60

Ten. *ff* emphatic

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

CB *ff* marcato

Lay-ing the bod-y — in the grave is bet-ter than

173 174 175 176 177

178

Slower; determined, resolute $\text{♩} = 52$
rit. — — — — —

to FLUTE

Fl. *fp* *fp*

Ob.

Cl.

Bsn. *fpp*

Hn. *fpp* *fp*

Trpt. *fpp*

Trbn. *fpp* *mf* *straight mute clarion*

Glock.

Vibes. *mf* *clarion* *Reo.*

Pno. *mf*

Hp. *mf*

Ten. *poco f > mp* *rit.*

lay-ing it in the fire I am en-dur-ing. Do what-ev-er you wish to do, the is-sue is o-ver.

Vln. I *ffp* *ffp* *p*

Vln. II *ffp* *ffp* *p*

Vla. *ffp* *p*

Vc. *ffp* *p*

CB *ffp*

178 179 180 181 182 183

SONG: *I wish my death would happen in a desert* (Abul Ala Al-Ma'arri)

184 Slowly, but with a lilt; shimmering quietly ♩ = 63



Fl.

Ob.

Cl.

Bsn.

Hn.

Trpt.

Trbn.

Sus. Cym. stick

Vibes

Pno.

Hp.

R.H. près de la table

pp

mf

Slowly, but with a lilt; shimmering quietly ♩ = 63
wistful, daydreaming, daring to hope, but then fatalistic...

Ten.

I wish my death would hap - pen in a de - sert land where

quasi tr as fast as possible* murmuring

sord.

pp

quasi tr as fast as possible* murmuring

sord.

pp

Vln. I

Vln. II

Vla.

Vc.

CB

pizz.

sim.

p

184

184

185

186

187

188

189

* Repeat, trill-like, ad libitum, unsynchronized; bowing as shown. When indicated, move to the next 8-note pattern, but only after completing the current one.

190

FLUTE solo

Fl. *p*

Ob.

Cl.

Bsn. *mp*

Hn. *p*

Trpt.

Trbn.

Sus. Cym.

Vibes *pp*

Pno.

Hp.

Ten.

shim-mer-ing mi-ra-ges mark no roads there I would die, all on my own,

(quasi *tr*)

Vln. I *mp*

Vln. II *mp*

Vla. *mp* ord.

Vc. *mf* ord. solo *espres., en dehors*

CB *mp* arco

190 191 192 193 194 195

190

190

191

192

193

194

195

196

take time ↓ a tempo



Fl.

Ob.

Cl.

Bsn.

Hn.

Trpt.

Trbn.

Vibes

Pno.

Hp.

bisbigliando

mf

F# Gb

take time ↓ a tempo

Ten.

all on my own, a - lone. I would be bur - ied, a - lone, in un - sul - lied

p *mp* *cresc.*

Vln. I

Vln. II

Vla.

Vc.

CB

senza sord. *mp*

senza sord. sul pont. *mp*

sim.

sim.

mp

pizz *mp*

196

196

197

198

199

200

201

rit. - - - - - poco meno mosso

take time

Fl.

Ob.

Cl.

Bsn.

Hn.

Trpt.

Trbn.

Vibes

Pno.

Hp.

G:

rit. - - - - - poco meno mosso

take time

The image displays a musical score for the song "The Rose Tree." The score is written for a vocal part (Tenor) and four instrumental parts (Violin I, Violin II, Viola, and Cello/Double Bass). The vocal line is in English and includes the lyrics: "vir-gin soil. If af - - - ter death the bod-y kept its shape, we might". The instrumental parts are in 6/8 time and feature various musical notations such as triplets, dynamics (e.g., *poco, f*, *mf*, *cresc.*), and articulation marks. The score is presented in a standard musical notation format with staves and clefs.

(201

201

202

203

204

205

206

ancora più lento

poco stretto

ad libitum

Fl.

Ob.

Cl.

Bsn.

Hn.

Trpt.

Trbn.

Vibes

Pno.

Hp.

ancora più lento

poco stretto

ad libitum

Ten.

Vln. I

Vln. II

Vla.

Vc.

CB

hope — it would be re - vived a - gain. Just — as a jug, emp - tied of wine, could be re - filled, as long as it re -

206

207

208

209

210

211

212

a tempo primo

Fl. *mp* *to PICCOLO*

Ob.

Cl.

Bsn. *solo* *mp*

Hn. *solo +* *mp*

Trpt.

Trbn.

Sus. Cym. stick *mp*

Vibes

Pno.

Hp. *près de la table* *f* *mf*

a tempo primo

Ten. *mp* *mp* *3*
- mains un - bro - ken. — But, a - las, all its parts have come un - done — and

Vln. I *quasi tr* *sord.* *p*

Vln. II *quasi tr* *sord.* *p*

Vla. *sul pont.* *mp* *sim.*

Vc. *sul pont.* *mp* *sim.*

CB *pizz.* *mp*

212

212

213

214

215

216

217

218

219

poco più mosso

stretto

PICCOLO

attacca

to FLUTE

Fl. *p*

Ob. *p*

Cl. *p*

Bsn.

Hn. solo + *mp*

Trpt.

Trbn.

SIZZLE CYMBAL sticks *p*

Vibes

Pno. *p*

Hp. *p*

Ten. *p*

turned _____ to par-ti-cles of dust swept by the wind. _____

Vln. I *mp*

Vln. II *p*

Vla. *p* ord. *p*

Vc. *p* pizz. *p*

CB *p*

219

219

220

221

222

223

LETTER: *I will be sent to a world* (Adnan Latif)

ad libitum (ca ♩ = 60)

Slowly, quasi recitative (♩ = ca. 42)

ad libitum (ca ♩ = 60)

take time



224

FLUTE solo *espres.*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn.

Trpt.

Trbn.

Glock. *pp*

Vibes *pp*

Pno.

Hp.

ad libitum (ca ♩ = 60)

Slowly, quasi recitative (♩ = ca. 42)

ad libitum (ca ♩ = 60)

take time

hopeful, optimistic, dreaming of a better existence...

Ten. *poco f* *mf* *mp* *pp* *poco f*

I will be sent to a world that is much bet-ter than this world, — much bet-ter than this world. There, real life will live a - gain, filled with com-

Vln. I *senza sord.* *fp* *pp* *fp*

Vln. II *senza sord.* *fp* *mf* *pp* *fp*

Vla. (ord.) *fp* *mp* *fp*

Vc. *arco* *fp* *fp*

CB *arco* *fp* *fp*

224

224

225

226

227

228

229

230 Slowly, as before (♩ = ca. 42)

meno mosso

Fl. *mf*
solo *espres.*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn.

Trpt. *mp*
solo (cup mute)

Trbn. *mf*
stright mute poco marcato
solo clarion

Glock. *pp*

Vibes

Pno.

Hp. *mf*

Slowly, as before (♩ = ca. 42)

meno mosso

Ten. *mf* *mp*
- plete hap - pi - ness and ab - sent all har - rass - ment. There, the air will clear, things will calm and I will re - lax

Vln. I *mp*
sul tasto *pp*

Vln. II *mf* *mp*
sul tasto *pp*

Vla. *mf* *mp*
sul tasto *pp*

Vc. *mp* *pp*

CB *pp*

230

230

231

232

233

234

235

236

ad libitum

Fl. marcato *mf* *f*

Ob. marcato *mf* *f*

Cl. marcato *mf* *f*

Bsn. marcato *mf* *f*

Hn. marcato *mf* *f*

Trpt. open marcato *mf* *f* *ff*

Trbn. *mf* *f*

Glock. *pp*

Vibes. *mf* *f*

Pno. *mf* *f*

Hp. *pp*

Ten. and not see the world of e - vil peo-ple.

Vln. I *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

CB *pp*

ad libitum

236

236

237

238

239

240

SONG: *It's so long since I spent the night with you* (Jalāl ad-Dīn Muhammad Rūmī)

241 Moderately; sincere, nostalgic ♩ = 80

Fl. *mf* *molto legato, espres.* *mp*

Ob. *mp* *molto legato, espres.*

Cl. *mf* *mp* *molto legato, espres.*

Bsn. *mp*

Hn. *mf*

Trpt.

Trbn.

TAMBOURINE lightly, with the fingertips *p*

Perc.

Pno. *mp* *mp*

Hp. *poco f*

Moderately; sincere, nostalgic ♩ = 80
melancholic, but also with the wistful happiness of reminiscence...

Ten.

Vln. I *mf*

Vln. II *mf*

Vla. ord. *mf*

Vc.

CB *pizz.*

241 241 242 *mf* 243 244 245 246 247

248

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *solo, espres.* *mf*

Hn. *mp*

Trpt. *cup mute* *p*

Trbn.

Tamb.

Vibes

Pno. *mf* *mp*

Hp. *poco f*

Ten. *mf* *heavy-hearted*
It's so long, _____

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

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

CB *mp*

248 249 250 251 252 253

248

254

Fl. *dolce, espres.* *p*

Ob. *dolce, espres.* *p*

Cl. *dolce, espres.* *p*

Bsn. *dolce, espres.* *p*

Hn. *mp*

Trpt. *p*

Trbn. *p*

Tamb.

Perc.

Pno. *mp*

Hp.

Ten. *so long* *since I spent the night with you.* *My friends!* *You know how*

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

Vln. II *mp* *mf* *mp*

Vla. *mp* *mf* *arco* *mp*

Vc. *mp*

CB *mp*

254

254

255

256

257

258

259

260

riten. ————— molto accel. - - -

Fl.

Ob.

Cl.

Bsn.

Hn.

Trpt.

Trbn.

Perc.

Pno.

Hp.

mf *cresc.* *f*

mf *cresc.* *f*

mf *open* *mp* *f*

open *f*

Ten. *we were torn a - part. Love of my soul, love of my soul, where will we meet a - gain?*
 Vln. I
 Vln. II
 Vla.
 Vc.
 CB

mp cresc.
arco
ff
riten. molto accel.

Faster; exultant, spirited ♩ = 132

267

Fl. *mf* *f* *mf*

Ob. *mf* *f* *mf*

Cl. *ff* *f* *ff* *f*

Bsn. *ffp* *ff* *ffp* *ff*

Hn. *f* *ff* *f* *ff*

Trpt. *f* *ff* *f* *ff*

Trbn. *f* *ff* *f* *ff*

Tamb. sticks *f*

Sus. Cym. mallets *mf* *f*

Pno. *f*

Hp. *f* *gliss. 8va*

Ten. *f*
Noon sun! Noon sun!

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *f*

Vc. *f*

CB *ffp* *ff*

267

267

268

269

270

271

molto pesante

272

Fl. *mf*

Ob. *mf*

Cl. *ff*

Bsn. *ffp* *ff*

Hn. *f* *ff*

Trpt. *f* *ff*

Trbn. *f* *ff*

Tamb. *f*

Sus. Cym. *mf* *f*

Pno. *8^{va}* *gliss.* *8^{va}*

Hp. *f* *gliss.* *8^{va}*

Ten. *molto pesante*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

CB *ffp* *ff*

272 273 274 275

276 **9** **9** subito tempo primo (♩ = 80)

Fl. *f* *sub p*

Ob. *f*

Cl. *f*

Bsn. *fp* *ff* *fp* *sub p*

Hn. *fp* *ff* *fp*

Trpt. *fp* *ff* *fp*

Trbn. *fp* *ff* *fp*

Tamb. *f*

Glock. *f*

Pno. *gliss.*

Hp. *gliss.*

Ten. *p* subito tempo primo (♩ = 80)
I need your bright-ness in my

Vln. I *f* *sub p*

Vln. II *f* *sub p*

Vla. *f* *sub p*

Vc. *f*

CB *fp* *ff* *fp* *ff*

276 277 278 279

Faster, as before (♩=132)

280

Fl.

Ob.

Cl.

Bsn.

Hn.

Trpt.

Trbn.

Tamb.

Sus. Cym.

Pno.

Hp.

Ten.

Vln. I

Vln. II

Vla.

Vc.

CB

heart. Hey! Hey! Hey! Full moon! Full moon!

molto accel. - - - -

280 281 282 283 284 285 286

287

Fl. *mf* *mf* *mf*
 Ob. *mf* *mf* *mf*
 Cl. *ff* *ff* *ff*
 Bsn. *ffp* *ffp* *ffp*
 Hn. *f* *f* *f*
 Trpt. *f* *ff* *ff*
 Trbn. *f* *ff* *ff*
 Tamh. *f* *f* *f*
 Sus. Cym. *mf* *f* *mf*
 Pno. *f* *f* *f*
 Hp. *f* *f* *f*
 Ten. *f* *f* *f*
 Vln. I *mf* *mf* *mf*
 Vln. II *mf* *mf* *mf*
 Vla. *mf* *mf* *mf*
 Vc. *mf* *mf* *mf*
 CB *ffp* *ffp* *ffp*

287 *ffp* *ff* 288 *ffp* *ff* 289 *ffp* *ff* 290 *ffp* *ff* 291 *ffp* *ff*

287

287

288

289

290

291

[illegible]

297

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *solo espres.* *mf*

Hn. *mp*

Trpt.

Trbn.

Tamb. *p*

Perc.

Pno. *mp*

Hp. *f*

Ten. *mf*
stuns all men! So long de-sert - ed. I want none but you. You were my morn-ing breeze,

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

CB

297

297

298

299

300

301

302

303

Fl. *dolce, espres.* *sub p* *dolce, espres.*

Ob. *p* *dolce, espres.*

Cl. *p*

Bsn. *dolce, espres.* *p*

Hn. *cup mute* *mp* *mp*

Trpt. *p* *p*

Trbn. *p*

Tamb.

Perc.

Pno. *mp* *mp*

Hp. *mf* *E_b*

Ten. *3* *3* *3*
 who brought good news. se-duce me, se-duce me now. Save me

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

Vln. II *mp* *mp* *mf*

Vla. *mp* *mp* *mf*

Vc. *pizz.* *mp*

CB *pizz.* *mp*

303

303

304

305

306

307

308

309

acc. ———

Fl. *mf* *mp*

Ob. *mf* *mf*

Cl. *poco f*

Bsn. *poco f*

Hn.

Trpt. *p*

Trbn.

Tamb.

Vibes (4 mallets) *poco f* *deces.*

Pno.

Hp. *poco f* *deces.*

Ten. with love once more.

Vln. I *mp* *sub p* *mp*

Vln. II *mp* *sub p* *mf*

Vla. *arco* *mp* *sub p* *poco f*

Vc. *arco* *p*

CB

309 310 311 312 313 314

309

315

Vibes

C=

F

321

Fl.

Ob.

Cl.

Bsn.

Hn.

Trpt.

Trbn.

Vibes

Pno.

Hp.

Ten.

Vln. I

Vln. II

Vla.

Vc.

CB

mp

cresc.

mf

p

mf

cresc.

p

mf

cresc.

cresc. poco a poco

The eu-pho - ri-a of love, the eu-pho-ri-a of love will

p

cresc.

arco

cresc.

arco

cresc.

p

cresc.

321 322 323 324 325

321

326

poco rit. - -

Fl. *f* *mp*

Ob. *f* *mf* *decresc.*

Cl. *f* *mf* *decresc.*

Bsn. *f*

Hn. *f*

Trpt. *f* harmon mute; stem out

Trbn. *f*

Sizz. Cym. stick *poco f*

Vibes

Pno. *f* *mp*

Hp.

Ten. *f* *decresc.* *mp*

sweep, sweep o-ver your grave, o-ver your grave; It will bring

Vln. I *mp*

Vln. II *decresc.*

Vla. *pizz.* *decresc.*

Vc. *decresc.*

CB *decresc.*

326 327 328 329 330

326

331 (poco rit.) - - - a tempo riten. ——— attacca

Fl. *mp* *decresc.*

Ob.

Cl. *p* *decresc.*

Bsn. *p* *decresc.*

Hn.

Trpt.

Trbn.

Vibes *mp* *p* *pp*

Pno.

Hp. *mp* *decresc.*

(poco rit.) - - - a tempo riten. ——— attacca

Ten. *p* *pp*

wine and friends, can-dles and food.

Vln. I *p* *pp*

Vln. II *p* *decresc.* *pizz.* *arco* *p* *pp*

Vla. *p* *decresc.* *arco* *p* *pp*

Vc. *p* *pp*

CB

331 332 333 334 335

LETTER: *This is my testimony* (Adnan Latif)

336

ad lib.

Slowly, quasi recitative ♩ = ca. 42

♩ = 84

molto cresc.

poco accel. - - - -

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *sub f*
open

Trpt. *f*
open

Trbn. *f*

Sus. Cym. mallets *mf*

BASS DRUM *mf*

Pno.

Hp.

ad lib. Slowly, quasi recitative ♩ = ca. 42 ♩ = 84 poco accel. - - - -

mf purposeful resolute, with flashes of frustration, anger, finally accepting...

Ten. *mf*

This is my tes - ti mo - ny — of death and con-so-la-tion.

Vln. I *f* *cresc.*

Vln. II *mf* *f* *cresc.*

Vla. *mf* *f* *cresc.*

Vc. *f* *cresc.*

CB *f* *cresc.*

336

336

337

338

339

340

341 Quickly; very forceful ♩ = 92

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *ff*

Trpt. *ff*

Trbn. *ff*

Sus. Cym.

B. Drm.

Xylo. *ff*

Pno. *ff*

Hp.

Quickly; very forceful ♩ = 92

Ten. *ff* furious

A world pow-er failed _____ to safe-guard peace and hu-man-rights

Vln. I *ff*

Vln. II *ff*

Vla. *ff*

Vc. *ff*

CB *ff*

341

341

342

343

344

345

346

ad libitum

Slowly, as before (♩ = ca. 42)

Fl. *f* *mf* *espres.*

Ob. *f* *mf*

Cl. *f* *mf*

Bsn. *mf*

Hn.

Trpt. *ff* *solo*

Trbn.

Sus. Cym. stick //

Xylo. *f*

Pno. *f*

Hp.

ad libitum

Slowly, as before (♩ = ca. 42)

Ten. *sub p* *mf* *3*

and save — me. — I will do what-ev-er I am a-ble — what-ev-er I am a-ble

Vln. I *f* *pp*

Vln. II *f* *pp* *mf*

Vla. *f* *pp* *mf*

Vc. *f* *pp*

CB

346

346

347

348

349

350

351 ♩ = 84 poco accel. - - Quickly, as before (♩ = 92)

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *sub. f* *ff*

Trpt. *poco f* *ff* *ff* *ff*

Trbn. *poco f* *ff* *ff*

Sus. Cym. now mallets *mf* *ff* dead stroke

B. Drm. *ff*

Xylo. *ff*

Pno. *ff* *8va* *8va*

Hp. *8va* *8va*

Ten. *poco f* *molto cresc.* *ff*
to rid my-self, to rid my-self of the im-mi-nent death im-posed on me

Vln. I *poco f* *molto cresc.* *ff*

Vln. II *poco f* *molto cresc.* *ff*

Vla. *poco f* *molto cresc.* *ff*

Vc. *poco f* *molto cresc.* *ff*

CB *ff*

351 352 353 354 355

356

Slowly; placid, doleful ♩ = 48

Fl. *f* *ff* *to PICCOLO*

Ob. *f* *to ENGLISH HORN*

Cl. *f* *to B♭ BASS CLARINET*

Bsn. *ff* *to CONTRABASSOON*

Hn. *ff*

Trpt. *ff*

Trbn. *ff*

Vibes. *pp* *now mallets*

Xylo. *p*

Pno. *ff* *p*

Hp. *mp*

Ten. *p* *sorrowful*
at this pris-on. — With all my pain —

Vln. I *f* *p*

Vln. II *f* *pp* *sord. b*

Vla. *f* *pp* *sord. b*

Vc. *f* *ppp*

CB *ff* *ppp*

356 357 358 359 360 361

356

362

poco rit. - - -

Fl.

Ob.

Cl.

Bsn.

Hn.

Trpt.

Trbn.

Sus. Cym.

Vibes

Pno.

Hp.

Ten.

Vln. I

Vln. II

Vla.

Vc.

CB

I say good-bye, _____ good-bye _____ to you. _____

poco rit. - - -

362

362

363

364

365

366

367

368

SONG: *Before us stands great death* (Rainer Maria Rilke)

369 Slowly; dark, filled with gloom ♩ = 44

Fl.

EH. ENGLISH HORN *p*

B. Cl. B♭-BASS CLARINET *en dehors* *mp*

C. Bsn. CONTRABASSOON *p*

Hn. *p*

Trpt. *p*

Trbn. *p*

T-T. *mp* (*<*)

B. Drm. *pp* *poco*

Pno. *mp*

Hp. *mp*

Slowly; dark, filled with gloom ♩ = 44
dark and filled with gloom, suddenly elevated, finally resigned ...

Ten. *p* *solemn*

Be-fore us stands great Death Our fate held close with-in his qui-et hands,

Vln. I *p*

Vln. II

Vla.

Vc. *p*

CB. *pizz.*

369 370 371 372

373 poco più mosso rit. - - a tempo

cresc. poco a poco

Fl.

EH.

B. Cl.

C. Bsn.

Hn.

Trpt.

Trbn.

Vibes

Pno.

Hp.

poco più mosso rit. - - a tempo

p *cresc. poco a poco*

Ten.

When we lift life's red wine with proud joy_ to drink deep, to

Vln. I

Vln. II

Vla.

Vc.

CB

373

373

374

p

375

376

cresc.

377

378

(crescendo)

allargando

più allargando

ad libitum

379

Fl. *poco f* *fp* *to FLUTE*

EH. *fp*

B. Cl.

C. Bsn.

Hn.

Trpt. *straight mute* *poco f*

Trbn. *straight mute* *poco f*

SIZZLE CYMBAL *mf* mallets

Vibes *Glock.* *f*

Pno.

Hp. *f* *gliss.* (L.v.) *gliss.*

allargando

più allargando

ad libitum

Ten.

drink deep of the mys-tic shin-ing cup and ec - sta-sy

ec - sta-sy leaps through all our

Vln. I *poco f* *f*

Vln. II *poco f* *f*

Vla. *poco f* *f*

Vc. *f*

CB *f*

379

379

380

381

382

383

384 take time a tempo primo

attacca

FLUTE *p* to OBOE

en dehors *mp*

p

open *p* *mp*

T.T. *mp* (<)

B. Drm. *pp* *poco* *pp* *pp*

mp *poco f*

mp *8vb-1* *8vb-1* *8vb-1*

mp *8vb-1* *8vb-1* *8vb-1*

take time a tempo primo

attacca

Ten. *p*

be-ing— Death bows his head, _____ bows his head and weeps. _____

p *p* *p*

solo *mf*

p *p* *p*

pizz. *p*

384

384

385 *p*

386

387

388

LETTER: *The cry of death* (Adnan Latif)

389

Moderately, quasi recitative ♩. = 88

più mosso

Fl.

Ob.

Cl. to B♭ CLARINET

Bsn. to BASSOON

Hn. solo f decresc.

Trpt. solo open f

Trbn.

Perc. Sus. Cym. scrape with brush end f

Pno.

Hp.

Moderately, quasi recitative ♩. = 88

defiant but then relinquishing control, exhausted...

più mosso

Ten. f powerfully decresc.
The cry _____ of death, _____ The cry _____ of death should

Vln. I pizz. ff arco f f f decresc.

Vln. II pizz. ff arco f f f decresc.

Vla. pizz. ff arco f f f decresc.

Vc.

CB

389

389

390

391

392

393

394

395

396

rit. - - - - Slowly; resigned ♩ = 52

very slowly poco rit. - -
attacca

Fl.

Ob.

Cl.

Bsn.

Hn.

Trpt.

Trbn.

Perc.

Pno.

Hp.

rit. - - - - Slowly; resigned ♩ = 52

very slowly poco rit. - -
attacca

Ten.

Vln. I

Vln. II

Vla.

Vc.

CB

be e - nough for you. Do what-ev-er you wish to do, the is - sue is o - ver.

396

396

397

398

399

400

401

SONG: *You left ground and sky weeping* (Jalāl ad-Dīn Muhammad Rūmī)

402 Slowly; calm, steady ♩ = 84 (in 2: 2+3)

Fl. *mp*

Ob.

Cl. *B♭ CLARINET* *mp*

Bsn.

Hn. *pp*

Trpt.

Trbn.

Vibes

Pno. *mf* *Red. →*

Hp. *poco f* (l.v.) *Red. →*

Ten.

Vln. I *sord.* *p*

Vln. II

Vla. *pp*

Vc. *pizz.* *p* (pizz.)

CB *p*

402 403 404 405 406

Slowly; calm, steady ♩ = 84

full of sorrow and despondency, in the end tranquil, serene...

407

Fl.

Ob.

Cl.

Bsn.

Hn.

Trpt.

Trbn.

Vibes

Pno.

Hp.

Ten.

Vln. I

Vln. II

Vla.

Vc.

CB

pp heartfelt

You _ left, _ you _ left _ ground and sky weep - ing, _ You _ left, _

p

sord.

p

407

407

408

409

410

411

412

Fl.

Ob.

Cl.

Bsn.

Hn.

Trpt.

Trbn.

Vibes

Pno.

Hp.

Ten.

Vln. I

Vln. II

Vla.

Vc.

CB

mp

p

you left, mind and soul full of grief. No one can

A $\flat$

412

412

413

414

415

416 $\text{♩} = 56$ ($\text{♩} = 56$)

Fl.

Ob.

Cl.

Bsn.

Hn.

Trpt.

Trbn.

Vibes

Pno.

Hp.

Ten.

Vln. I

Vln. II

Vla.

Vc.

CB

take your place in ex-is-tence or in ab-sence. Both mourn: the an-gels and the

delicato

mp

mf

solo espres.

senza sord. espres.

arco

pizz.

416 417 418 419 420

421

 $\text{♩} = \text{♩} (\text{♩} = 84)$ *molto espres.*

Fl. *poco f*

Ob. *poco f*

Cl. *poco f*

Bsn. *mf*

Hn. *mf* cup mute

Trpt. *p* bucket mute

Trbn. *mf*

Sus. Cym. mallets *mf*

Vibes *mf*

Pno. *poco f*

Hp. *poco f*

Ten. *pro-phets—*

Vln. I *mf* *poco f* *molto espres.*

Vln. II *mf* *poco f* *molto espres.*

Vla. *mf*

Vc. *mf*

CB *mf*

421 422 423 424 425

421

426

 $\text{♩} = \text{♩}^3$ ($\text{♩} = 56$)

Fl.

Ob.

Cl.

Bsn.

Hn.

Trpt.

Trbn.

Glock.

Vibes

Pno.

Hp.

 $\text{♩} = \text{♩}^3$ ($\text{♩} = 56$)

Ten.

and this sad - ness I feel — has ta - ken from me the taste of lan - guage,

Vln. I

Vln. II

Vla.

Vc.

CB

426

427

428

429

430

426

431

 $\text{♩} = \text{♩} (\text{♩} = 84)$

Fl. *espres.* *mp* *cresc.*

Ob. *cresc.*

Cl. *mf* *cresc.*

Bsn. *mf* *mf* *cresc.*

Hn.

Trpt.

Trbn. (mute) *mf* *mf* *cresc.*

Perc.

Pno. *mf* *cresc.*

Hp.

Ten. *mp* *cresc.* *3* *3*

so — that — I — can't — say — the fla - vor — of my be - ing a - part. — The

Vln. I *espres.* *mp* *cresc.*

Vln. II *mp* *cresc.*

Vla. *mp* *cresc.*

Vc. *mp* *cresc.*

CB *mp* *cresc.*

431 432 433 434 435

431

431

432

433

434

435

Slowly, as before ($\bullet = 52$)

(436)

441

very slowly poco rit. Slowly, as before (♩ = 84)

Fl. *mp*

Ob. *espres.* *mp* *3*

B. Cl. *p* *B♭ BASS CLARINET*

Bsn. *mp*

Hn. *pp*

Trpt.

Trbn.

Vibes *mf*

Pno. *mp* *Reo.*

Hp. *mf* *G♯*

very slowly poco rit.- Slowly, as before (♩ = 84)

Ten. *ov - er.*

Vln. I *solo* *espres. plaintive* *p*

Vln. II *sord.* *pp*

Vla. *mp* *pizz.* *p*

Vc. *mp* *pp* *pizz.* *p*

CB *p*

441

441

442

443

444

445

446

(447)

morendo

morendo

Ten.

Vln. I

Vln. II

Vla.

Vc.

Cb.

pp

pp

decresc.

decresc.

morendo

The first system of the musical score for "The Swan Song" by John Williams. The score is written for a chamber ensemble consisting of Tenor (Tén.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Contrabass (CB). The music is in 6/4 time. The Tenor part is a vocal line, while the other parts are instrumental. The score features a variety of rhythmic patterns and dynamics, including *pp* (pianissimo) and *decresc.* (decrescendo). The first measure of the system is marked with a "Tén." and a "6/4" time signature. The second measure is marked with a "6/4" time signature. The third measure is marked with a "4/4" time signature. The fourth measure is marked with a "6/4" time signature. The fifth measure is marked with a "5/4" time signature. The sixth measure is marked with a "6/4" time signature. The score is written in a standard musical notation style, with a key signature of one sharp (F#) and a common time signature of 6/4.

447

447

448

449

450

451

452

molto rit. - - - - Very slowly, gently tolling ♩ = 48

più rit. - - -

Fl. *p* *decresc.*

Ob.

B. Cl. *solo en dehors* *mp* *decresc.*

Bsn.

Hn. *pp* *decresc.*

Trpt.

Trbn.

Chimes *mp* *decresc.*

Vibes *mp* *decresc.*

Pno.

Hp. *mp* *decresc.*

molto rit. - - - - Very slowly, gently tolling ♩ = 48

più rit. - - -

Ten.

Vln. I *pp* *decresc.*

Vln. II *pp* *decresc.*

Vla.

Vc. *solo arco* *p* *pp* *decresc.*

CB *arco* *pp* *decresc.*

452

452

453

454

455

*fine**Dani Al-Zand.*

V 9 2017

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