

Excerpt begins p. 73

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'

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) *p*

Oboe (also English Horn) *ENGLISH HORN* *espres.* *mp*

B♭ Clarinet (also B♭ Bass & E♭ Clarinet) *solo en dehors* *mf* *to B♭ CLARINET*

Bassoon (also Contrabassoon) *p* *mp*

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 *poco f*

Vibraphone *poco f*

Piano

Harp *f*

Contrabass *pizz.* *f*

Tenor *mf*
Do what-ever you wish to do, the is-sue is o-ver.

Violin I *pp* *p*

Violin II *pp* *p*

Viola *pp* *mp*

Cello *pp* *p* *mp*

Contrabass *f* *mp*

1 2 3 4 5 6 7

Slightly Faster; foreboding ♩ = 56

8 (2+3)

Fl. *mp* *solo molto espres.* 5

EH. *mp* 5

Cl.

Bsn.

Hn.

Trpt.

Trbn.

TAM-TAM *p*

Glock. *mp*

Vibes *p* *f* *p* *f* *p* *f* *p*

Pno. *p* *Sea.*

Hp. *f* *D:*

Slightly Faster; foreboding ♩ = 56

Ten. *p* *uneasy* *f* *f* *f* *f*

From this dark-ness — I can draw a true pic-ture of the con-

Vln. I *p*

Vln. II *p*

Vla. *fp* *fp* *fp* *fp* *fp*

Vc. *pizz.* *p*

CB. *(pizz.) II* *p*

8

8

9

10

11

12

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

The musical score consists of 13 staves. The woodwind section includes Flute, Oboe, B♭ Clarinet, and Bassoon. The string section includes Violin I, Violin II, Viola, Violoncello, and Contrabass. Percussion includes Vibraphone and Harp. A Tenor soloist enters in measure 21 with the lyrics "I am mov-ing_ to-wards a dark". The score includes dynamic markings such as *p* and *mp agitated*, and performance instructions like "dynamic swells when notes are tied over the barline" and "sim.". The bottom of the page shows measure numbers 18, 19, 20, 21, and 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

23

crescendo

28

Fl. (*mf cresc.*)

Ob. (*mf cresc.*)

Cl. (*mf cresc.*)

Bsn. (*mf cresc.*)

Hn.

Trpt. *mf* cup mute *f*

Trbn. *mf*

SUSPENDED CYMBAL mallets

Vibes

Pno. *8va*

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*

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.

Vln. I (ord.) *f* *p* *mf*

Vln. II (ord.) *f* *p* *mf*

Vla. *f* *p* *mf*

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

CB *f* *mf* *p*

33

33

34

35

36

37

38

Fl. *mf* *p* *cresc.*

Ob. *p* *cresc.*

Cl. *mf* *p* *cresc.*

Bsn. *mf* solo

Hn.

Trpt.

Trbn.

Vibes

Pno. *cresc.* *sub p*

Hp.

Ten. *mf* *sub p* *cresc.*
 This is a pris - on ——— that does not know hu - man - i - ty ——— and knows but the lan - guage of power, op-

Vln. I *sub p* *sempre p* *poco cresc.*

Vln. II *sub p* *sempre p* *poco cresc.*

Vla. *sub p* *p* *poco cresc.*

Vc. *pizz.*

CB *pizz.* *p*

38

38

39

40

p

41

42

43

Fl.

Ob. *to ENGLISH HORN*

Cl.

Bsn. *mf*

Hn.

Trpt.

Trbn.

Vibes. *p*

Pno.

Hp.

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

Vln. I *decresc.* *p*

Vln. II *decresc.* *p*

Vla. *decresc.* *p*

Vc. *arco* *p*

CB

43

43

44

45

46

47

colla parte



48

Fl. *mp*

Ob.

Cl. *to B-BASS CLARINET*

Bsn.

Hn. *poco f*

Trpt.

Trbn. *pp* bucket mute

Vibes. *decresc.* *pp*

Pno. *mf*

Hp. *solo mp*

colla parte



Ten. *p* *pp* ad libitum
 on - ly lan-guage used here. It is e - vil with-out mer-cy. It is my

Vln. I *decresc.* II & III *pp*

Vln. II *decresc.* III & II *pp*

Vla. *decresc.*

Vc. *decresc.*

CB *decresc.*

48

48

49

50

51

52

53

(a tempo)



54

Fl. —
 Ob. —
 Cl. —
 Bsn. —

Hn. *mp* \rightarrow *poco, f* \leftarrow *mp* \rightarrow *poco, f* \leftarrow

Trpt. —

Trbn. *poco gliss.*

Vibes

Pno. *p*

Hp. *non arpeg.* *mp*
 C²

(a tempo)



54

Ten. *mp with more conviction*
 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

54

55

56

57

58

59

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

Fl. *solo* *p* *ad libitum* *espres.* *5* *to OBOE*

EH. ENGLISH HORN *p* *B-BASS CLARINET* *solo* *mp* *p* *pp*

B. Cl. *mp* *p* *pp*

Bsn. *p* *pp*

Hn. *p*

Trpt.

Trbn.

Vibes. *mf* *decesc.* *p = f*

Chimes. *mf* *decesc.*

Pno.

Hp. *f* *decesc.*

C. D.:

Ten. *ad libitum* *vulnerable* *pp* *ad libitum* *Very slowly; pleading* $\text{♩} = 52$ *poco rit.*

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

Vln. I *solo* *p* *decesc.*

Vln. II *p* *decesc.*

Vla. *p* *decesc.*

Vc. *p* *decesc.*

CB. (pizz.) *mf* *decesc.*

60 61 62 63 64 65 66 67

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

68 Slowly (in ♩.s); delicate, fragile but taut ♩. = 48 (♩=144)

FL.

Ob. OBOE *solo espres.*
p

Cl. to B♭ CLARINET

Bsn.

Hn.

Trpt.

Trbn.

TRiangle *pp*

Vibes *hard mallets*
p
scad. →

Pno. *p*
scad. →

Hp. *mp*
prominently
scad. →

Slowly (in ♩.s); delicate, fragile but taut ♩. = 48 (♩=144)
weary, then nervousness turning to dread, agitation, panic...

Ten.

Vln. I

Vln. II

Vla. *pizz.*
p

Vc.

CB

68 69 70 71 72 73

74

Fl.

Ob.

Cl.

Bsn.

Hn.

Trpt.

Trbn.

Vibes

Pno.

Hp.

Ten.

Vln. I

Vln. II

Vla.

Vc.

CB

p tired, but summoning the strength
I am wear-y _____ with my cry-ing out; _____ my

Trgl.

Sus. Cym.

mallets

pp

p

mp

solo
cup mute
espres.

p

p

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.

D:

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

Vln. I

Vln. II

Vla.

Vc.

CB

80

80

81

82

83

84

Fl. *mp*

Ob. *mp*

Cl. **B^b CLARINET** *mp*

Bsn. *mp*

Hn. *mp*

Trpt. solo straight mute *mp*

Trbn.

Trgl. *pp*

Sus. Cym. *mp*

Vibes

Pno.

Hp.

Ten. *mp*
God. Those who hate me_ with-out rea-son_ out-

Vln. I *p*

Vln. II *p* arco *mp*

Vla. *p* arco *mp*

Vc. *fp* *p*

CB

Fl. *mp*

Ob. *mp*

Cl. *mp*

Bsn. *to CONTRABASSOON*

Hn. *f*

Trpt. *f* open

Trbn. *f*

Vibes. *f* CHINESE CYMBAL (dampen)

Pno. *f*

Hp. *f* "rip"

Ten. *f*

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

CB. *mf* arco *f*

-num - ber the hairs on my head; _____ might - y, _____ might - y are those who would des-

96

Fl. *f*

Ob. *f*

Cl. *mf*

Bsn.

Hn. *fp* *molto* *f*

Trpt. *fp* *molto* *f*

Trbn. *fp* *molto* *f*

Ch. Cym. *f*

Vibes. *mf* *f*

Pno.

Hp. *f*

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* *f*

96 97 98 99

100

Fl. *f* *mp* *espres. solo*

Ob. *f* *mp*

Cl.

Bsn. *mf*

Hn. *fp* *molto*

Trpt. *fp* *molto*

Trbn. *fp* *molto*

Vibes *mf* *mp* *Sus. Cym.* *p*

Pno. *mp*

Hp. *mf*

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

Vln. I *f*

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

Vla. *mf* *mp*

Vc. *fp* *molto* *mp*

CB *fp* *molto* *mp*

100

fp *molto*

mp

100

101

102

103

104

Fl. *p*

Ob. *mp*

Cl. *p*

C. Bsn. *p* CONTRABASSOON

Hn. *mp*

Trpt.

Trbn. *p* bucket mute

Vibes *pp* [Trgl.] *mp* [Sus. Cym.] *p* *mp*

Pno.

Hp. *p* D:

Ten. *decresc.*
 — the mire; let me be de-liv-ered from my en-e-mies and from the deep.

Vln. I *mp*

Vln. II *mp* arco

Vla. *mp* pizz. arco

Vc. *mp* *p*

CB *mp* *p*

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

110

Fl. *to PICCOLO*

Ob.

Cl. *to E_b CLARINET*

C. Bsn. *to BASSOON*

Hn. *decesc. pp*

Trpt.

Trbn.

Vibes. *pp = mp*

Pno.

Hp. *mf*

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

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.

poco cresc.

poco cresc.

p

mp

mp poco cresc.

poco cresc.

poco cresc.

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

121

(poco cresc.)

decresc.

poco rit. - - - - -

PICCOLO

Picc. *p*

Ob. *p*

Cl.

Bsn.

Hn.

Trpt. *fp* *decresc.* *pp*

Trbn.

Vibes. *decresc.*

Pno. *decresc.*

Hp. *f*

Ten. *mf* $\frac{3}{4}$ *(pp)* (hold as long as possible)

up, come up to my neck.

Vln. I *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.)
(decresc.)

attacca Quickly; violent, powerful $\text{♩} = \text{ca. } 80$
subito

126

Picc. *ff*

Ob. *ff*

E♭ Cl. *ff*

Bsn. *ff*
marcato 3

Hn. *ff*
open

Trpt. *ff*
open

Trbn. *ff*
marcato 3

BASS DRUM *ff*

Vibes *ff*

Xylo. *ff*

Pno. *ff*

Hp. *ff*

(poco rit.)

attacca Quickly; violent, powerful $\text{♩} = \text{ca. } 80$
subito *in a furious rage, seething anger, determined to fight...*

Ten.

Vln. I *pp* *ff*

Vln. II *pp* *ff*

Vla. *p* *pp* *ff*
gliss. δ_{qu} 15 ma

Vc. *p* *pp* *ff*
gliss. δ_{qu}

CB *ff*
arco 3 marcato 3

126

126

127

128

129

Picc. *f*

Ob. *f*

E♭ Cl. *en dehors!* *ff*

Bsn. *f*

Hn. *f*

Trpt. *en dehors!* *ff*

Trbn. *f*

SNARE DRUM *f*

Xylo. *f*

Pno. *f* *ff*

Hp.

Ten. *ff* *maniacal*
 This pris-on is a piece of hell that kills ev-ry-thing.

Vln. I *sul IV* *fp* *fp* *f*

Vln. II *sul IV* *fp* *fp* *f*

Vla. *fp* *fp* *f*

Vc. *f*

CB *f* *ff*

Picc. —
 Ob. *f*
 E♭ Cl. *ff*
 Bsn. *f*
 Hn. *f*
 Trpt. *f*
 Trbn. *f*
 Snare *f* rimshot *ff*
 Xylo. *ff*
 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*

Picc. *ff*

Ob. *ff*

E♭ Cl. *ff*

Bsn. *ff*
marcato

Hn. *ff*

Trpt. *ff*

Trbn. *ff*
marcato

Snare rimshot

B. Drm.

Xylo. *ff*

Pno. *ff*

Hp.

Ten. *f*
-jus-tice and the tor-ture, the in-jus-tice and the tor-ture, that hu-mil-i-ates,

Vln. I *f*
ff

Vln. II *f*
ff

Vla. *f*
ff

Vc. *f*
ff
(arco)

CB *ff*
marcato

148

tempo primo (♩ = 80)

Slowly; a plodding march ♩ = 48

Musical score for the first section, measures 148-155. The score includes parts for Picc., EH., E♭ Cl., Bsn., Hn., Trpt., Trbn., Snare, Cr. Cym., Trgl., and Xylo. Dynamics include *ff*, *f*, *p*, and *pp*. Performance instructions include "ENGLISH HORN" and "to B♭ CLARINET".

tempo primo (♩ = 80)

Slowly; a plodding march ♩ = 48

Musical score for the second section, measures 148-155. The score includes parts for Ten., Vln. I, Vln. II, Vla., Vc., and CB. The Tenor part has lyrics: "one's dig-ni-ty." Dynamics include *f*, *ff*, *sub pp*, and *p*.

148

148

149

150

151

152

153

154

155

Picc. *solo a fife* *mp*

EH.

Cl.

Bsn.

Hn. *sim.*

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

Trbn.

Cr. Cym.

B. Drm.

Trgl.

Pno.

Hp.

Ten. *p* 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

162

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

molto rit. - -

Picc. *3*

EH. *to OBOE*

Cl. *B♭ CLARINET* *solo* *mp* *3*

Bsn.

Hn.

Trpt.

Trbn.

Cr. 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. *pp* *p* *5* *5* to OBOE

Hn. *pp*

Trpt. *mp* *molto* solo (straight mute)

Trbn. —

Vibes *p*

Pno. *pp*

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 *pp*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

CB —

169

169

170

171

172

subito tempo primo (♩ = 80)

Slowly; struggling mightily ♩ = 60

173

Picc. *ff* *fp* *fp*

Oboe *ff*

Cl. *ff* *ff*

Bsn. *ff* *ff* *ff* *ff* *ffpp* *ffpp*

Hn. *ff* (mute off) *f* *ffpp* *ffpp*

Trpt. *ff* *ff* *ffpp* *ffpp*

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

B. Drm. *ff* *f*

Glock. *ff* *f*

Xylo. *ff*

Pno. *ff* *mf*

Hp.

subito tempo primo (♩ = 80)

Slowly; struggling mightily ♩ = 60

Ten. *ff* *ff* *ff* *ff* *ff* *ff*
Lay-ing the bod-y in the grave is bet-ter than

Vln. I *ff* *ffpp* *ffpp*

Vln. II *ff* *ffpp* *ffpp*

Vla. *ff* *ffpp* *ffpp*

Vc. *ff* *ffpp* *ffpp*

CB. *ff* *ffpp* *ffpp*

173

173

174

175

176

177

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. *solo* *p*

Cl.

Bsn. *p*

Hn. *p*

Trpt.

Trbn.

Vibes *Sus. Cym. stick* *pp*

Pno.

Hp. *R.H. près de la table* *f*
mf

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

Ten. *p*
I wish my death would hap - pen in a de - sert land where

Vln. I *sord.* *quasi tr* *as fast as possible** *murmuring* *pp*

Vln. II *sord.* *quasi tr* *as fast as possible** *murmuring* *pp*

Vla. *sul pont.* *p* *sim.*

Vc. *sul pont.* *p* *sim.*

CB *pizz.* *p*

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.

FLUTE solo *p*

Ob.

Cl. *mp*

Bsn. *p*

Hn. *p*

Trpt.

Trbn.

Sus. Cym.

Vibes *pp*

Pno.

Hp.

Ten. *mf*

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*

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

CB *mp* arco

201

rit. - - - - - poco meno mosso

take time

Fl.

Ob.

Cl.

Bsn. *mf*

Hn.

Trpt.

Trbn. bucket mute *mp* poco poco

Vibes.

Pno. *mp* *8va*

Hp. *G:*

rit. - - - - - poco meno mosso

take time

Ten. *poco f*

vir-gin soil. If af - - - ter death the bod-y kept its shape, we might

Vln. I *mf*

Vln. II *cresc.* *mf* *ord.*

Vla. *cresc.* *mf* *ord. b*

Vc. *mf*

CB *mf*

201

201

202

203

204

205

206

ancora più lento

poco stretto

ad libitum

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Hn. *p* cup mute *poco cresc.*

Trpt. *p* *poco cresc.*

Trbn. *p* *poco cresc.*

Vibes

Pno.

Hp.

ancora più lento

poco stretto

ad libitum

Ten. *pp* *cresc.* *mf*
 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 -

Vln. I *pp* *poco cresc.* *mf*

Vln. II *pp* *poco cresc.* *mf*

Vla. *pp* *poco cresc.* *mf*

Vc. *pp* *poco cresc.*

CB *p* *poco cresc.* arco

206

206

207

208

209

210

211

212

a tempo primo

Fl. *mp* to PICCOLO

Ob.

Cl.

Bsn. *mp* solo

Hn. *mp* solo +

Trpt.

Trbn.

Vibes. *mp* Sus. Cym. stick

Pno.

Hp. *mf* *f* *pres de la table*

a tempo primo

Ten. *mp* *mp* *f* *3*

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

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

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

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

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

CB *mp* *pizz.* *sim.*

212

212 213 214 215 216 217 218

219

poco più mosso

stretto

attacca

Fl. *p* PICCOLO *p* to FLUTE

Ob. *p*

Cl.

Bsn. *p*

Hn. solo + *mp*

Trpt.

Trbn.

SIZZLE CYMBAL sticks *p*

Vibes

Pno. *p*

Hp. back of thumbnail *p* 8va

poco più mosso

stretto

attacca

Ten. $\left(\frac{12}{16}\right)$ *p*
 turned to par-ti-cles of dust swept by the wind.

Vln. I *mp* *t³*

Vln. II *p*

Vla. ord. *p*

Vc. pizz. *p* *mp*

CB

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)

224

FLUTE solo *espres.*

take time



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)

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

take time

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

fp 225

226

227

228

fp 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* *pp* *sul tasto*
 Vln. II *mf* *mp* *pp* *sul tasto*
 Vla. *mf* *mp* *pp* *sul tasto*
 Vc. *mp* *pp*
 CB *pp*

230 230 231 232 233 234 235

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.

Ten. *ad libitum* *p*

Vln. I. ord. *pp*

Vln. II. ord. *pp*

Vla.

Vc.

CB.

and not see the world

of e - vil peo-ple.

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

241

Moderately; sincere, nostalgic ♩ = 80

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

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

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

Bsn. *mp*

Hn. *mf*

Trpt.

Trbn.

TAMBOURINE *p* lightly, with the fingertips

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

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*

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. *mp* *mf* *mp*

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

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

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

Vc. *mp*

CB *mp*

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

261

riten. — molto accel. - - -

Fl. *f*

Ob. *mf* *cresc.* *f*

Cl. *mf* *cresc.* *f*

Bsn. *mf* *f*

Hn. *mf* *f*

Trpt. *mp* *f*

Trbn. *f*

Perc.

Pno.

Hp.

riten. — molto accel. - - -

Ten. *cresc.*
 we were torn a - part. Love of my soul, love of my soul, where will we meet a - gain?

Vln. I *cresc.* *ff*

Vln. II *cresc.* *ff*

Vla. *cresc.* *ff*

Vc. *arco mp cresc.* *ff*

CB *arco mp cresc.* *ff*

261

261

262

mp cresc.

263

264

265

266

Faster; exultant, spirited ♩ = 132

267

Musical score for orchestra and voice, measures 267-271. The score is in 3/4 time and features a variety of instruments and a vocal soloist. The tempo is marked 'Faster; exultant, spirited' with a quarter note equal to 132 beats per minute. The dynamic markings range from *ffp* to *ff*. The vocal line includes the lyrics 'Noon sun!'.

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* *mf* *f*

Pno. *f*

Hp. *f* *gliss. 8va*

Ten. *f*
Noon sun! Noon sun!

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

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

Vla. *f*

Vc. *f*

CB *ffp* *ff* *ffp* *ff*

267

267

268

269

270

271

molto pesante

272

Musical score for measures 272-275, measures 1-4 of a section. The score is for a full orchestra and includes the following instruments and parts:

- Fl. (Flute): *mf*
- Ob. (Oboe): *mf*
- Cl. (Clarinet): *mf*
- Bsn. (Bassoon): *ffp* and *ff*
- Hn. (Horn): *f* and *ff*
- Trpt. (Trumpet): *f* and *ff*
- Trbn. (Trombone): *f* and *ff*
- Tamb. (Tambourine): *f*
- Sus. Cym. (Suspended Cymbal): *mf*
- Pno. (Piano): *f* and *ff*
- Hp. (Harp): *f*

Measure numbers 272, 273, 274, and 275 are indicated at the bottom of the page. Dynamics include *mf*, *f*, *ff*, and *ffp*. Performance markings include accents, slurs, and triplets.

molto pesante

272

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*

Glock. *f* *f*

Pno.

Hp. *gliss.* *gliss.* *gliss.* *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

molto accel.

Faster, as before (♩=132)

280

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

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

Cl. *mf cresc.* *f* *ff* *f*

Bsn. *mf cresc.* *ffp* *ff*

Hn. *f* *f* *ff*

Trpt. *f* *ff*

Trbn. *f* *ff*

Tamb. sticks *f*

Sus. Cym. mallets *mf* *f*

Pno. *mf* *cresc.* *f*

Hp. *f*

molto accel. - - - -

Ten. *cresc.* *portamento* *f*
heart. Hey! Hey! Hey! Full moon! Full moon!

Vln. I *mp cresc.* *f* *mf* *f*

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

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

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

CB *mp cresc.* *ffp* *ff*

280

280

281

282

283

284

285

286

Fl. *mf* *mf* *mf*

Ob. *mf* *mf* *mf*

Cl. *ff* *ff* *ff*

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

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

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

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

Tamb. *f* *f* *f*

Sus. Cym. *mf* *f* *mf* *f* *mf* *f*

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

Hp. *f* *f* *f*

Ten. *f* *f* *f*

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

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

Vla. *f* *f* *f*

Vc. *f* *f* *f*

CB *ffp* *ff* *ffp* *ff* *ffp* *ff*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf* solo espres.

Hn. *mp*

Trpt.

Trbn.

Perc. *p* Tamb.

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

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

Ob. *p* *dolce, espres.*

Cl. *p* *dolce, espres.*

Bsn. *dolce, espres.* *p*

Hn. *mp* *mp*

Trpt. *cup mute* *p* *p*

Trbn. *p*

Perc. *Tamb.*

Pno. *mp* *mp*

Hp. *mf* *E_b*

Ten. *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*

309

accel. - - - - -

Fl. *mf* *mp*

Ob. *mf* *mf*

Cl. *poco f*

Bsn. *poco f*

Hn.

Trpt. *p*

Trbn.

Vibes. *Tamb.* (4 mallets) *poco f* *decesc.*

Pno.

Hp. *poco f* *decesc.*

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

309

310

311

312

313

314

315 Slightly faster; flowing, entranced ♩ = 92

Fl.

Ob.

Cl.

Bsn.

Hn.

Trpt.

Trbn.

Vibes.

Pno.

Hp.

bucket mute

p

Slightly faster; flowing, entranced ♩ = 92

Ten.

Vln. I

Vln. II

Vla.

Vc.

CB.

mf

On that strange and fate-ful night _____ you will hear a fa-mil-iar voice. _____

p

molto legato
on 2 strings

pizz.

pp

p

315

315

316

317

318

319

320

Fl.

Ob. *mp* *cresc.*

Cl. *mf* *cresc.*

Bsn. *mp* *cresc.*

Hn.

Trpt.

Trbn. *p* *p*

Vibes *mp* *cresc.*

Pno. *p* *mf*

Hp. *mf* *cresc.*

Ten. *cresc. poco a poco*
 The eu-pho - ri-a of love, the eu-pho-ri-a of love will

Vln. I *p* *mf*

Vln. II *cresc.*

Vla. *arco* *cresc.*

Vc. *arco* *cresc.*

CB *p* *cresc.*

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.

poco rit. - -

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

326

327

decresc.
328

329

330

331

(poco rit.) - - - - a tempo

riten. ——— attacca

Fl. *mp* *decesc.*

Ob.

Cl. *p* *decesc.*

Bsn. *p* *decesc.*

Hn.

Trpt.

Trbn.

Vibes *mp* *p* *pp*

Pno.

Hp. *mp*

(poco rit.) - - - - a tempo

riten. ——— attacca

Ten. *p* *pp*
 wine and friends, can - dles and food.

Vln. I *p* *pp*

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

Vla. *p* *decesc.* *arco* *pp*

Vc. *p* *pp*

CB

331

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*

H. *Sus. Cym. mallets*
mf

H. *BASS DRUM*
mf

Pno.

Hp.

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

poco accel. - - - -

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

Ten. *mf* *purposeful*

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

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.

dead stroke 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*

Hrn.

Trpt. *ff* *solo*

Trbn.

Xylo. *f* *Sus. Cym.* *stick* //

Pno.

Hp.

ad libitum

Slowly, as before (♩ = ca. 42)

Ten. *sub p* *mf*

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

$\text{♩} = 84$ poco accel. - - Quickly, as before ($\text{♩} = 92$)

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Hn. *sub. f* *ff*

Trpt. *poco f* *ff*

Trbn. *poco f* *ff*

Sus. Cym. now mallets *mf*

B. Drm. *ff* dead stroke

Xylo. *ff*

Pno. *ff*

Hp.

$\text{♩} = 84$ poco accel. - - - Quickly, as before ($\text{♩} = 92$)

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

351

ff

352

353

354

ff

355

356

Slowly; placid, doleful ♩ = 48

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *ff*

Hn. *ff*

Trpt. *ff*

Trbn. *ff*

Sus. Cym. stick // now mallets *pp*

Vibes *p*

Xylo. *p*

Pno. *p*

Hp. *mp*

to PICCOLO

to ENGLISH HORN

to B \flat BASS CLARINET

to CONTRABASSOON

Slowly; placid, doleful ♩ = 48

Ten. *p* sorrowful

at this pris-on. — With all my pain —

Vln. I *f* *p*

Vln. II *f* *pp* sord. \flat

Vla. *f* *pp* sord. \flat

Vc. *f* *ppp*

CB *ppp*

356

356

ff

357

358

359

360

ppp

361

Fl. 

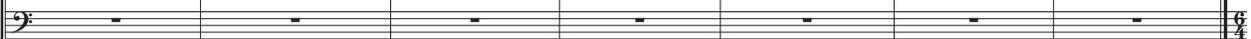
Ob. 

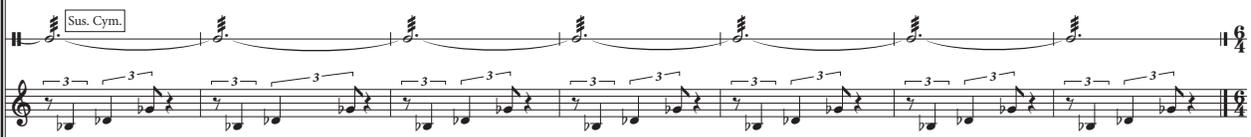
Cl. 

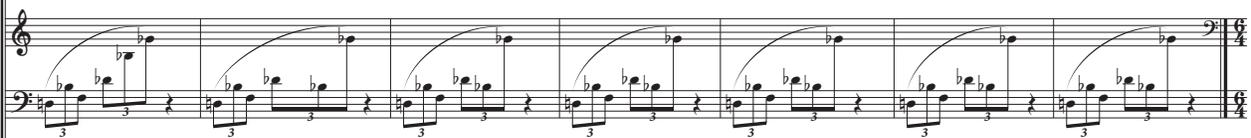
Bsn. 

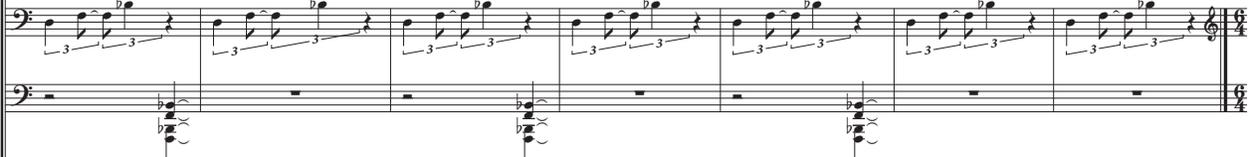
Hn. 

Trpt. 

Trbn. 

Vibes 

Pno. 

Hp. 

Ten. 

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

Vln. I 

Vln. II 

Vla. 

Vc. 

CB

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

369 Slowly; dark, filled with gloom ♩ = 44

Fl.

EH. ENGLISH HORN *p*

B. Cl. B \flat BASS CLARINET en dehors *mp*

C. Bsn. CONTRABASSOON *p*

Hn. *p*

Trpt.

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

369

370

371

372

373

poco più mosso rit. - - a tempo

cresc. poco a poco

Fl.
 EH. *mf*
 B. Cl. *mf* *molto*
 C. Bsn.
 Hn. *mf*
 Trpt.
 Trbn.
 Vibes
 Pno. *mp*
 Hp. *mp* 3

poco più mosso rit. - - a tempo

p 3 *cresc. poco a poco* 3

Ten.
 When we lift life's red wine with proud joy _ to drink deep, to

Vln. I *mp* *molto* *sub p* *cresc.*
 Vln. II *senza sord.* *mp* *molto* *sub p* *cresc.*
 Vla. *senza sord.* *mf* *sub p* *cresc.*
 Vc. *f* *sub p* *cresc.*
 CB *arco* *p* *cresc.*

373

373

374

375

376

377

378

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

389

Moderately, quasi recitativo ♩. = 88

più mosso

Fl.

Ob.

Cl. to B \flat CLARINET

Bsn. to BASSOON

Hn. *solo* *f* *decresc.*

Trpt. *solo open* *f*

Trbn.

Perc. Sus. Cym. *scrape with brush end* *f*

Pno. *f*

Hp. *f*

+++++

Moderately, quasi recitativo ♩. = 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

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. →}

+++|++++ A♭—————i

Slowly; calm, steady ♩ = 84

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

Ten.

Vln. I *sord.* *p*

Vln. II

Vla. *pp*

Vc. *pizz.* *p*

CB *(pizz.)* *p*

402 402 403 404 405 406

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 weeping, You left,

sord.

p

407

407

408

409

410

411

412

Fl. *Flute*

Ob. *Oboe*

Cl. *Clarinet*

Bsn. *Bassoon*

Hn. *Horn*

Trpt. *Trumpet*

Trbn. *Trumpet/Bass*

Vibes *Vibraphone*

Pno. *Piano*

Hp. *Hammond Organ*

Ten. *Tenor*

Vln. I *Violin I*

Vln. II *Violin II*

Vla. *Viola*

Vc. *Violoncello*

CB *Contra Bass*

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

Dynamic markings: *mp*, *p*

Rehearsal mark: *A^b*

412

412

413

414

415

416 $\text{♩} = \text{♩}$ ($\text{♩} = 56$)

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

arco *mp*

(pizz.) *mp*

senza sord. *espres.*

mf

mf

416

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*

Trpt. cup mute *p*

Trbn. bucket mute *mf*

Sus. Cym. mallets *mf*

Vibes *mf*

Pno. *poco f*

Hp. *poco f*

$\text{♩} = \text{♩} (\text{♩} = 84)$

Ten. pro-phets—

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

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

Vla. *mf*

Vc. *mf*

CB

421

421

422

423

424

425

426

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

Fl. *mf*

Ob. *mf*

Cl.

Bsn.

Hn. *mf*

Trpt.

Trbn. *mf*

Glock. *pp*

Vibes

Pno.

Hp.

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

Ten. *mf*

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

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

CB *arco* *mf*

426

426

427

428

429

430

431

$\text{♩} = 84$

espres. *mp* *cresc.*

Fl.

Ob.

Cl.

Bsn.

Hn.

Trpt.

Trbn.

Perc.

Pno.

Hp.

$\text{♩} = 84$

mp *cresc.*

Ten.

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

Vln. I

Vln. II

Vla.

Vc.

CB

mp *cresc.*

431

432

433

434

435

LETTER: *The issue is over* (Adnan Latif)

436

Slowly, as before (♩ = 52)

Slowly, as before (♩ = 52)

436

436

437

438

439

440

447

morendo

Fl.

Ob.

B. Cl.

Bsn.

Hn.

Trpt.

Trbn.

Vibes

Pno.

Hp.

G#

morendo

Ten.

Vln. I

Vln. II

Vla.

Vc.

CB

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

(trans. II 12 2023)