

THE CANTICLE OF THE BLACK MADONNA

by

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A THESIS

Presented to the School of Music and Dance
and the Graduate School of the University of Oregon
in partial fulfillment of the requirements
for the degree of
Master of Music

June 2013

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Title: The Canticle of the Black Madonna

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Degree awarded June 2013

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THESIS ABSTRACT

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Master of Music

School of Music and Dance

June 2013

Title: *The Canticle of the Black Madonna*

The Canticle of the Black Madonna is an original opera-oratorio in two acts, comprising 27 pieces for six operatic soloists, mixed chorus, and chamber orchestra. It is based on an original libretto by Tiziana DellaRovere and is approximately two hours in duration. *The Canticle of the Black Madonna* combines elements of numerous musical traditions—including medieval organum, baroque oratorio, and both classical and contemporary chamber opera—to tell the story of a fictional American soldier returning from Afghanistan to his wife in Louisiana, the challenges they face to their marriage and livelihood as they struggle with post-traumatic stress disorder, the ecological and socioeconomic consequences of the 2010 Gulf Oil Spill, and the healing transformation they ultimately undergo at the hands of a mysterious divine figure called The Black Madonna.

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ACKNOWLEDGMENTS

I wish to acknowledge the numerous people without whom composing and producing a work of this scale would not have been possible. I am extremely fortunate to have Tiziana DellaRovere as a creative partner, and Dr. Robert Kyr as a guide and mentor. I am also deeply grateful to the many dozens of talented individuals who comprised the cast and crew of our premiere production, as well as to my friends and family and my crucial supporters, chief among them Richard Gordon and Jeremiah Washburn. This work also owes a great debt to all the authors who provided us a clear window into the world of PTSD and combat stress; above all, I hereby acknowledge the men, women, and children who have suffered the wounds of war.

DEDICATION

To Tiziana, my collaborator, companion, and deepest source of love and inspiration. May our work bring hope and peace to the world.

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INSTRUMENTATION

C Flute (doubling G alto flute)
Oboe (doubling English horn)
Bb Clarinet (doubling A clarinet)
F Horn
Trombone
Harp
Piano
Percussion (2 players)
 Bass drum
 Snare drum
 Tubular bells
 Tom-toms (low, medium, high)
 Glockenspiel (mallets and bow)
 Crotales (mallets and bow)
 Suspended cymbal (bow, stick, and beater)
 Hi-hat
 Cymbals
 Sandpaper blocks
 Temple blocks
 Wood blocks
 Slapstick
 Finger cymbals
 Tambourine
 Thunder sheet
 Lion's roar (bass drum with waxed string)
 Water gong (gong dipped into container of water)
 Wind chimes
 Triangle
Violin I
Violin II
Viola
Cello
Bass

6 Principal characters:
 Mara (Soprano)
 Female Angel (Soprano)
 The Black Madonna (Contralto)
 Male Angel (Tenor)
 Adam (Baritone)
 John (Bass)

16-voice mixed chorus (divided in 4, 6, and 8 parts)

Duration: approximately 2 hours

CHAPTER I

PERFORMANCE NOTES AND NOTATION OF EXTENDED TECHNIQUES

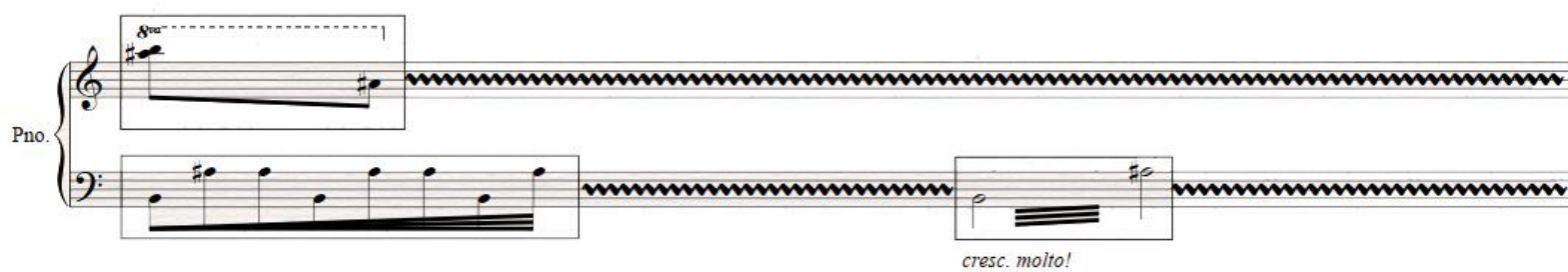
Performance Notes

The Canticle of the Black Madonna assumes that the conductor and performers possess some degree of familiarity with both classical and contemporary performance practices. In order to facilitate a successful reading or performance of the work, this introductory chapter provides a brief overview of the notational conventions and special notations for unconventional and extended techniques employed in the score.

Senza misura

While a large portion of *The Canticle of the Black Madonna* is notated with conventional barlines and rhythmic notation, there are numerous scenes and passages that are written without barlines. The purpose of these passages is to afford the singers a greater flexibility in the tempo and execution of the vocal line without the encumbrance of a conductor. Therefore, wherever barlines are absent or the tempo indication is “Senza Misura,” “Freely,” or “Quasi Recitativo,” the following guidelines are to be employed:

- 1) The conductor may cue important entrances but should not beat time.
- 2) The performers may give greater priority to the dramatic interpretation of the text over the precise execution of the notated rhythms.
- 3) Accidentals are valid through the end of a line or phrase unless explicitly canceled.
- 4) Ostinatos and other repetitive figures in the piano part are often notated inside a box connected to a wavy line, indicating that the material within the box is to be repeated freely until the singer has completed a particular phrase as denoted by the duration of the wavy line (see Example 1.)
- 5) Simultaneous events are indicated with a vertical dashed line. Wherever these passages occur, the accompanying instruments—generally the piano and the percussion—have the vocal line written in their parts as it is generally their responsibility to follow the vocalists and execute their accompaniment *colla voce* whenever such a simultaneity is indicated. The singers must also be aware of these coinciding moments when they occur between vocal lines.



Example 1. Act I, scene 3, measure 12, indicating a freely interpreted repetition of the material within the box.

Accidentals, period practice, and the use of vibrato in the strings

The Canticle of the Black Madonna makes extensive use of Common Practice tonal harmonies. Therefore, wherever standard barlines and rhythmic notations predominate, all accidentals are valid for the full duration of the measure. String players should employ discretion regarding the use of vibrato. Vibrato should not be employed at all on long tones lasting more than one full measure. Wherever the *senza vibrato* indication occurs, the desired effect is the imitation of a Renaissance viol. Wherever lyrical figures predominate, a warm and romantic vibrato is generally encouraged.

Example 2. Act I, scene 3, measure 7, indicating temporal simultaneities between the vocalist, percussionist, and pianist.

Notation of Extended Techniques

The Canticle of the Black Madonna makes use of numerous extended techniques, which are notated as follows:

Piano

Clusters are used as a percussive effect and are always fully chromatic, encompassing every key that comfortably fits within an open hand or a closed fist. The purpose of the clusters is to create a heavy, striking sound, not to articulate a particular pitch set. Therefore, while pitches are notated only approximately, rhythmic accuracy and an aggressive articulation are crucial to the execution of the clusters. Examples 3 and 4 are two examples of cluster notation.

Example 3. Act I, scene 3, measure 3

Example 4. Act I, scene 3, measure 18

Percussion

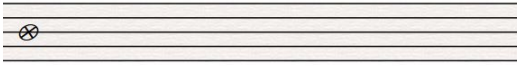
Most of the percussion techniques notated in *The Canticle of the Black Madonna* fall within traditional and contemporary conventions, including bowing the suspended cymbal, crotales, and glockenspiel, the use of the “lion’s roar” (a bass drum with a waxed string) and the water gong (a small gong struck as it is dipped into a large bucket of water), and the use of *ad lib.* and aleatoric snare and bass drum strokes to imitate the sounds of modern weaponry. The only extended technique that may be unfamiliar to some percussionists is the “harmonic scrape.” This effect, which occurs throughout the piece in the Percussion 1 part, is accomplished by slowly but forcefully rubbing the head of a wooden snare drum stick along the grooves of a large suspended cymbal, either in small, deliberate circles or with quick scraping motions. The desired effect is a rich, chilling, metallic sound that unleashes the many harmonic overtones of the cymbal. In order for this technique to be effective, the suspended cymbal must be mounted on a cymbal stand and affixed from below, not hanging freely from a strap (the harmonic scrape becomes nearly impossible to execute if the cymbal is free to move about on its own.)

Winds

The brass and woodwind instruments rarely deviate from standard Common Practice techniques in *The Canticle of the Black Madonna*. However, there are a few instances in which the woodwind players are asked to produce unpitched air sounds or to overblow to create multiphonics. In the former case, which only occurs in Act II, scene 5, “The Hurricane,” the desired

effect is purely air noise with as little pitch as possible. For this effect, the open cross notehead is used (Example 5). When multiphonics are called for and notated with triangle noteheads, specific fingerings are provided but the desired effect is simply a loud, dissonant and piercing sound; the actual pitches produced are irrelevant and individual players are free to adapt the fingerings for greatest effect.

blow air and rapid key-clicks ad lib.

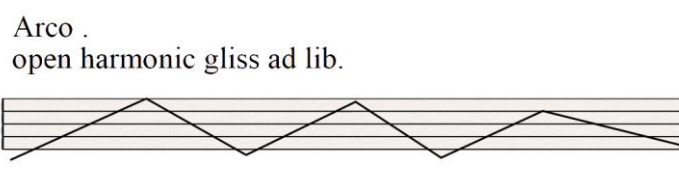


as loud as possible

Example 5. Act II, scene 5, measure 2; notation used in woodwinds and horn to indicate an unpitched air sound.

Strings

The members of the string section in *The Canticle of the Black Madonna* are asked to perform a range of bow pressures and natural harmonics. The spectrum of bow pressure effects ranges from especially light bowing—*flautando* and air noise effects—to aggressively overpressured bowing to create unpitched noise and “creaking” effects. Bow pressure is notated with text indications with the exception of “air noise,” which is also indicated by the use of large diamond noteheads. The *flautando* effect is to be bowed as lightly as possible while still producing pitch, whereas “air noise” is to be bowed so lightly that the pitch is indistinct. Conversely, “overpressure bow” designates applying so much force to the bow that the pitch gives way to a rough, indistinct growl, creaking, or scratching sound. Natural and artificial harmonics are notated in the standard manner, using open circles above the notehead for natural harmonics, diamond auxiliary noteheads for artificial harmonics, and text indications for harmonic glissandi. Harmonic glissandi are always performed on natural harmonics and always in an *ad lib.* fashion (Example 6).



Example 6. Act II, scene 5, measure 83, indicating ad lib. glissando up and down the string (the resulting sound occurs only at the corresponding harmonic nodes but the ascending and descending lines indicate the movement of the hand as in a normal gliss.)

Wherever there is ambiguity regarding the preferred execution of harmonics, standard Roman numerals are used to indicate each string. Act II, scene 7, *The Rite (A Dream)*, makes extensive use of harmonic trills whereby each string player alternates between two harmonic nodes on the same string, two different nodes to produce the same harmonic (timbre trills), and double stops that combine harmonic open strings and natural harmonics. Several of these more intensive applications of string harmonics are shown in Example 7 (following page), in which the second violin trills between two nodes on the D string by fingering an octave and a perfect fourth in alternation. Simultaneously, the viola plays a sequence of double stops, first with the G string open and the D string stopped at the harmonic node at the fifth, then the D string is open and the G string is stopped at the harmonic node at the perfect fourth. Meanwhile, the cello performs a timbre trill between the harmonic node on the fifth of the C string and the octave on the G string, while the first violin and double bass play artificial and natural harmonics, respectively. In all cases the diamond notehead represents the actual fingered stop, while the degree symbol (°) above a regular notehead indicates the sounding pitch of a natural harmonic.

The musical score consists of four staves. The top two staves are for Violin I and Violin II, and the bottom two are for Viola and Cello/Double Bass. The music is written in a common time signature and features a series of triplets. The first three measures of the triplet sequence are marked with a piano (*p*) dynamic. The fourth measure of the triplet sequence is marked with a *sim.* (simulazione) dynamic, indicating an artificial harmonic. The string section is playing a melodic line with a consistent rhythmic pattern of eighth notes grouped in triplets. The score is divided into two systems by a vertical bar line.

Example 7. Act II, scene 7, measure 4, indicating natural and artificial harmonics in the string section

CHAPTER II
THE CANTICLE OF THE BLACK MADONNA

THE CANTICLE OF THE BLACK MADONNA

Score in C

ACT I

1. The Procession

Instrumental

Procession of the Angels:
Angels enter and process slowly to the altar of the Black Madonna

Grave religioso ♩ = 60

The musical score is arranged in a standard orchestral format. It includes parts for Flute, English Horn, A Clarinet, Horn, Trombone, Percussion 1 (Tubular Bells), Percussion 2 (B. Drum), Harp, Violin I, Violin II, Viola, Violoncello, and Double Bass. The score is in 3/4 time and consists of 12 measures. The Flute and English Horn parts feature melodic lines with dynamic markings such as *ppp*, *p*, *pp*, *mp*, *mf*, and *p*. The English Horn part is marked 'Solo' and 'molto espress.'. The Horn and Trombone parts play sustained chords with dynamics *f*, *ff*, and *pp*. The Percussion 1 part plays Tubular Bells with a dynamic of *f*, and Percussion 2 plays a B. Drum with dynamics *f* and *p*. The Harp part is marked 'Let vibrate throughout' and *ff*. The Violoncello and Double Bass parts play sustained chords with dynamics *pp* and are marked 'senza vib.'. The Violin I, Violin II, and Viola parts are currently silent.

10

Fl. *p* *mp* *mp* *p* *pp*

Eng. Hn. *mp* *mf* *f* *mp* *mp cresc.*

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

Hn.

Tbn.

Tub. B.

B. D.

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

Vln. I senza vib. *pp*

Vln. II senza vib. *pp*

Vla. senza vib. *pp* sempre senza vib. *p*

Vc.

Db.

18

Fl. *p cresc.* (*mp*) *mf*

Eng. Hn. (*mf*) *f*

Cl. *p cresc.* (*mp*) *mf*

Hn. *pp* *mp*

Tbn. *pp* *mp*

Tub. B. *mf*

B. D. *mf*

Hp. *mp* *mf* *f*

Vln. I *mp* *mf*

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *p* *mp* *mf*
 sempre senza vib.

Db. *p* *mp* *mf*
 sempre senza vib.

ATTACCA SUBITO

2. The Litany of the Black Madonna

Angels, Chorus

Grave Religioso (♩ = 60)
The Prelude

The score is divided into two main sections: 'The Prelude' and the vocal entries. The tempo is marked 'Grave Religioso' with a quarter note equal to 60 beats per minute.

The Prelude: This section features a variety of instruments. The woodwinds (Flute, English Horn, A Clarinet, Horn, Trombone) and strings (Violin I, Violin II, Viola, Violoncello, Double Bass) are mostly silent. The percussion includes a Glockenspiel with bow (marked *mp*, 'Bow as smoothly as possible') and a Finger Cymbal (marked *p*). The Harp plays a melodic line with triplets and a *p* dynamic.

Vocal Entries: The Female and Male Angels enter with the lyrics: "Ma-don - na, fra - grance of the un - i - verse, Cre - a - tion be-yond cre - a - tion,—" The music includes triplets and dynamic markings such as *p*, *mp*, and *p*.

Chorus: The Chorus consists of Soprano, Alto, Tenor, and Bass parts, which are currently silent in this section of the score.

7

Fl. *pp*

Eng. Hn.

Cl. *pp*

Glock.

F. Cym. *p*

Hp. *p*

F. Angel *p mp mp mf mp mf mp*

M. Angel *p mp mp mf mp mf mp*

From the cel - est - i - al heav'ns, De - scend deep in - to the hu - man soul, Not in the sky a - bove, but

From the cel - est - i - al heav'ns, De - scend deep in - to the hu - man soul, Not in the sky a - bove, but



14

Fl.

Eng. Hn. *pp*

Cl. *pp*

Glock.

F. Cym. *p*

Hp. *mp p mp*

F. Angel *mf p*

M. Angel *mf p*

here on earth be - low, Em - brace Your rest - less child - ren, Shed Your man - tle of cer - ul - ean blue, And

here on earth be - low, Em - brace Your rest - less child - ren, Shed Your man - tle of cer - ul - ean blue, And

20

Fl. *p* *mf*

Eng. Hn. *p* *mp*

Cl. *p* *mf*

Glock. ord. with soft mallets *mp* *mf*

Hp. *p* *mf*

F. Angel *cresc.* *(mp)* *mf*
 dark-en Your skin with the burnt am-ber of Your earth-ly com-pas-sion.

M. Angel *cresc.* *(mp)* *mf*
 dark-en Your skin with the burnt am-ber of Your earth-ly com-pas-sion.

Vc. pizz. *mp* arco *pp*

25

Fl. *dolce* *mp* *dolciss.* *mf*

Eng. Hn. *p* *mp* *dolciss.* *mf*

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

Glock. *mp*

F. Cym. Bass Drum *p* *mf*

Hp. *mp cresc.* *(mf)* *f*

F. Angel *mp dolce* *f*
 Moist-en the soil of our hearts With the sweet nec-tar of Your love.

M. Angel *mp dolce* *f*
 Moist-en the soil of our hearts With the sweet nec-tar of Your love.

Vla. *dolce* *p* *dolciss.* *mp* arco senza vib. *mp cresc.*

Vc. *dolce* *p* *dolciss.* *mp* arco senza vib. *mp cresc.*

Db. pizz. *mp* arco senza vib. *mp cresc.*

A
30 **The Litany**

Fl. *ff* *p*

Eng. Hn. *p*

Cl. *ff* *p*

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

Tbn. *f* *ff* *p* *mp*

Tub. B. *f*

B. D. *f* *mp* *f* *mf*

Sus. Cymbal

Bass Drum

Hp.

PROCESSION OF THE CHORUS:
Chorus processes from the back of the hall carrying candles and slowly take their places on risers

S. *f*
Ma - don - na, smooth like black a - la - bas - ter,

A. *f*
Ma - don - na, Smooth like black a - la - bas - ter,

T. *f*
Ma - don - na, Smooth like black a - la - bas - ter,

B. *f*
Ma - don - na, Smooth like black a - la - bas - ter,

A

Vln. I *ff* *p*

Vln. II *ff* *p*

Vla. *(mf)* *(f)* *ff* *mp*

Vc. *(mf)* *(f)* *ff* *mp*

Db. *(mf)* *(f)* *ff* *mp*

36

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Tub. B.

B. D.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

f *pp* *p* *mf* *f* *p* *mf* *p* *f* *f* *pp* *mf* *f* *mf* *fmp* *mf* *fmp* *mf* *fmp* *mf*

Black like the folds of the earth,

Black like the folds of the earth,

Black like the folds of the earth,

Black like the folds of the earth,

41

Fl. *p* *cresc.* *(mp)* *mf* *p*

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

Cl. *p* *cresc.* *(mp)* *mf* *f*

Hn.

Tbn.

Tub. B. Crotales *p*

B. D.

Hp. *mf* *ff* *let vibrate*

S. *mp cresc.* *(mf)* *(f)* *ff*
 Black like the in - fin - i - ty of the night sky,

A. *mp cresc.* *(mf)* *(f)* *ff*
 Black like the in - fin - i - ty of the night sky,

T. *mp cresc.* *(mf)* *(f)* *ff*
 Black like the in - fin - i - ty of the night sky,

B. *mp cresc.* *(mf)* *(f)* *ff*
 Black like the in - fin - i - ty of the night sky,

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *pp cresc.* *(p)* *(mp)* *mf* *p* *pp*

Vc. *pp cresc.* *(p)* *(mp)* *mf* *p*

Db. *pp cresc.* *(p)* *(mp)* *mf* *p*

B

48

Fl. *p* *mp* *mf*

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

Cl. *p* *mp*

Hn. *p* *mp*

Tbn. *p* *mp*

Crot.

B. D. *mp* *f*

Hp. *mp* *cresc.* *f*

S. *mp* *mf* *mp* *f* *p*
 Black like the sor-row that breaks the heart o - - - pen,

A. *mp* *mf* *f* *p*
 Black like the sor-row that breaks the heart o - - - pen,

T. *mp* *mf* *f* *p*
 Black like the sor-row The sor - row that breaks the heart o - - - pen,

B. *mp* *mf* *f* *p*
 Black like the sor-row, the sor - row that breaks the heart o - - - pen,

B

Vln. I

Vln. II

Vla. *mp* *mf*

Vc. *pp* *mp* *mf*

Db. *pp* *mp* *mf*

55

Fl. *pp*

Eng. Hn. *pp* *mp*

Cl. *pp*

Hn.

Tbn.

Crot.

B. D. *pp*

Hp. *p* *mp* *mf* 8 8

S. *p* *mp* *p* *mf*
 Black like the mys - tries we ne - ver un - veil

A. *alto prominent* *p* *mp* *p* *mf*
 Black like the mys - tries we ne - ver un - veil

T. *p* *mp* *p* *mf*
 Black like the mys - tries we ne - ver un - veil

B. *p* *mp* *p* *mf*
 Black like the mys - tries we ne - ver un - veil

Vln. I *arco* *pp*

Vln. II

Vla.

Vc. *pp*

Db.

60

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

Eng. Hn. *pp* *p* *mf* *p*

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

Hn. *pp* *p*

Tbn. *pp* *p*

Tub. B. Tubular Bells *p*

B. D.

Hp. *p*

S. *p* *mf > p* *f* *p* *mf*
 Black___ like eyes shut, Black_ like the space___ be-tween ga-la - xies, Black_ like a pan-ther a - lone___ in the for-est,

A. *p* *mf > p* *mp* *f* *p* *mf*
 Black___ like eyes shut, Black_ like the space bet-ween ga-la - xies, Black_ like a pan-ther a - lone___ in the for-est,

T. *p* *mf > p* *mp* *f* *p* *mf*
 Black___ like eyes shut, Black like the space bet-ween ga-la - xies, Black_ like a pan-ther a - lone___ in the for-est,

B. *p* *mf > p* *mp* *f* *p* *mf*
 Black___ like eyes shut, Black_ like the space___ bet-ween ga-la - xies, Black like a pan-ther a - lone___ in the for-est,

Vln. I *pp non cresc.*

Vln. II arco *pp non cresc.*

Vla. *pp non cresc.*

Vc. *pp non cresc.* *p* *mp*

Db. *p* *mp*

69

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Tub. B.

B. D.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp *pp* *mf* *p* *mf*

pp *pp* *mf* *p* *mf*

pp

pp

mp *p* *p* *mp* *p*

Black like the deep sea, Black like the roots of our soul, Black like the bel-ly of the whale, —

mp *p* *p* *mp* *p*

Black like the deep sea, Black like the roots of our soul, Black like the bel-ly of the whale, —

mp *p* *p* *mp* *p*

Black like the deep sea, Black like the roots of our soul, Black like the bel-ly of the whale, —

mp *p* *p* *mp* *p*

Black like the deep sea, Black like the roots of our soul, Black like the bel-ly of the whale, —

p *pp*

Sul D

pp

pp

78

Fl. *p* *mp* *mf* *sub. p* *mp* *cresc. (mf) f*

Eng. Hn. *p* *mp* *mf* *sub. p* *mp* *cresc. (mf) f*

Cl. *p* *mp* *mf* *sub. p* *mp* *cresc. (mf) f*

Hn. *mp* *mf* *p* *mp* *pp* *mp* *cresc. (mf) f*

Tbn. *mp* *mf* *p* *mp* *pp* *mp* *cresc. (mf) f*

Tub. B. *mf* *mp* *f*

B. D. *p* *f* L.V.

Hp. *f*

S. *mp* *f* *mf* *cresc. (f)*
 Black like a hid-den sec - ret, Black like a night of love, Black like the sin-gu - la - ri - ty that con - tains all,

A. *mp* *f* *mf* *cresc. (f)*
 Black like a hid-den sec - ret, Black like a night of love, Black like the sin-gu - la - ri - ty that con - tains all,

T. *mp* *f* *mf* *cresc. (f)*
 Black like a hid-den sec - ret, Black like a night of love, Black like the sin-gu - la - ri - ty that con tains all,

B. *mp* *f* *mf* *cresc. (f)*
 Black like a hid-den sec - ret, Black like a night of love, Black like the sin-gu - la - ri - ty that con - tains all,

Vln. I *p* *mp* *cresc. (mf) f*

Vln. II *arco p* *mp* *cresc. (mf) f*

Vla. *p* *mp* *cresc. (mf) f*

Vc. *p* *mp* *cresc. (mf) f*

Db. *mp* *cresc. (mf) f*

89

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Tub. B.

Cym.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

f

ff

p

mp

mf

pp

Tubular Bells

Black like the long - ing,

Black like the long - ing, Black like the long - ing,

Black like the long - ing, Black like the long - ing

Black like the long - ing, Black like the long - ing, the

94

Fl. *p*

Eng. Hn. *mp*

Cl. *mp* *p*

Hn.

Tbn.

Tub. B.

B. D. *mp*

Bass Drum

Hp. *f*

S. *f* *ff*
 Black like the long - - ing that's ne - ver quenched,

A. *f*
 long - ing
 the long - ing that's ne - ver quenched,

T. *f*
 the long - ing that's ne - ver quenched,

B. *f*
 long - - - - - ing that's ne - ver quenched,

Vln. I *mf* *p* *con vib.*

Vln. II

Vla.

Vc. *p*

Db. *mp* *p*

Detailed description of the musical score: The score is for page 94 and includes parts for Flute (Fl.), English Horn (Eng. Hn.), Clarinet (Cl.), Horn (Hn.), Trombone (Tbn.), Bass Drum (B. D.), Bass Drum (Bass Drum), Harp (Hp.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The vocal parts (S, A, T, B) have lyrics: 'Black like the long - - ing that's ne - ver quenched, long - ing the long - ing that's ne - ver quenched, the long - ing that's ne - ver quenched, long - - - - - ing that's ne - ver quenched,'. The score includes dynamic markings such as *p*, *mp*, *f*, *ff*, and *con vib.*. There are also triplets and slurs throughout the instrumental parts.

100

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Tub. B.

B. D.

Hp.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

p *mf* *p*

f *pp* *mp* *mf* *p*

p *mf*

mp *mf*

p

p

mp *f*

p cresc. poco a poco ----- (*mf*) ----- (*f*) ----- *ff*

Black like the void from which all crea - tures take life,

p cresc. poco a poco ----- (*mf*) ----- (*f*) ----- *ff*

Black like the void from which all crea - tures take life,

p cresc. poco a poco ----- (*mf*) ----- (*f*) ----- *ff*

Black like the void from which all crea - tures take life,

p cresc. poco a poco ----- (*mf*) ----- (*f*) ----- *ff*

Black like the void from which all crea - tures take life,

pp *mf* *p*

pp *mp* *mf* *p*

senza vib. *pp* *mf*

senza vib. *pp* *mf*

senza vib. *pp* *mf*

109 *dolce*

Fl. *pp* *mp* *p*

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

Cl. *p* *mp* *p*

Hn. *pp*

Tbn. *pp*

Tub. B. *mp* *p*

B. D.

Hp. *mp*

S. *p* *mp* *p*
 Black like the in-ner cham-bers_____ of the heart.

A. *p* *mp* *p*
 Black like the in-ner cham-bers_____ of the heart.

T. *p* *mp* *p*
 Black like the in-ner cham-bers_____ of the heart.

B. *p* *mp* *p*
 Black like the in-ner cham-bers_____ of the heart.

Vln. I

Vln. II

Vla. *pp*

Vc. *pp*

Db. *pp*

The chorus places candles downstage and takes their place on the risers

C
119 **Postlude**

Glockenspiel

F. Cym. Finger Cymbals

Hp. *mp* *mf*

F. Angel *p* *delicately* Like leaves in the wind, We *sempre p*

M. Angel *p* *delicately* Like leaves in the wind, We *sempre p*

125

Fl. *pp* (*non cresc.*)

Eng. Hn.

Cl. *pp* (*non cresc.*)

Glock.

F. Cym.

Hp. (*sempre p*)

F. Angel *mp* qui - ver - for your com - pass - 'nate ca - ress. The fa - ther longs for You.

M. Angel *mp* qui - ver - for your com - pass - 'nate ca - ress. The fa - ther longs for You.

Vln. I with mute *pp*

Vln. II *mp* pizz. with mute arco *pp*

Vla. *mp* pizz. (*pizz.*) *p*

Vc. *mp* pizz.

Db. *mp* pizz.

132 (bowed) *p*

Finger Cymbals

Hp. (*sempre p*)

F. Angel *semplice p*
He finds so - - - lace in your em - brace,

M. Angel *semplice p*
He finds so - - - lace in your em - brace,

Vln. I

Vln. II

Vla. (*sempre pizz.*) *pp*

Vc. (*pizz.*) *p*

Db. (*pizz.*) *p*



137 (bowed) **rit. al fine** Soft mallets *p*

Glock.

F. Cym.

Hp. *pp*

F. Angel *p*
And all cre - a - - - tion is still.

M. Angel *p*
And all cre - a - - - tion is still.

rit. al fine

Vln. I

Vln. II

Vla. (*pizz.*) *p*

Vc. arco *pp*

Db. (*pizz.*) *p*

3. Dialogue I: The Fight

Mara, Adam

Furiously!
(As fast as possible)

Mara *f* *From offstage*
A - dam, come back! I can't go on like this!

Adam *f* *From offstage*
What the hell do you want from me?

Percussion 1 Sus. Cymbal *p* *f* (mute)

Percussion 2

Piano *fff* *ppp* *mp*



Mara *f*
Give me a break, A - dam! I don't want an - y thing! I want you!

Adam

Cym. *p* *f*

Perc.

Pno. *(mp)* *violently!* *ff*

3

Mara enters *ff*

Mara: I want my hus - - band back!

Adam

Cym. (mute)

Slapstick

Perc. 2 *f*

(slap w/ whole hand chromatic cluster)

Pno. *ff*

(slap w/ whole hand chromatic cluster)

8^{va}

8^{vb}

Snare Drum (snares on)



4

Mara: Your bod - y's here, but your mind's still fight - ing in Afgh - an - i - stan.

Adam enters *f* *sfz*

Adam: I'm right here Ma - ra.

S. D.

Perc. 2

Pno. *f*

secco

8^{vb}



5

Mara: A - dam, you're not the same man I mar - ried.

Adam: *mf* Damn - it I have - n't changed but you have

S. D.

Sandpaper blocks

Sandpaper *mf*

Pno. *ff*

8^{vb}

6

Mara

Adam

S. D.

Sandpaper

Pno.

mf *sfz*

Noth-ing's ev - er good e-nough for you I'm not good e-nough for you

pp *f*

8^{va} *Red.*



7

Mara

Adam

S. D.

Sandpaper

Pno.

mf

A - dam, it's not like that. I can't stand your si - lence, you're wast - ing your life DRUNK! in front of that

Claves *mf* *f*

mf *f*



8

Mara

Adam

Clv.

Sandpaper

Pno.

mp cresc. *(mf)*

stu - pid T - V! You don't e - ven talk to me an - y more.

ff

(as before)

start slow and accel. with each repetition

pp cresc. *(p)* *(mp)* *(mf)*

ff (as before)

8^{va} *Red.*

9 *f* *ff* *f*

Mara
Talk. TALK! I'm your wife, for God's sake! Tell me what's hap-pen-ing to you.

Adam

Civ.

Sandpaper

Pno. *f* *ff* *ff*

8^{va} *8^{va}* *8^{va}*

8^{vb} (as before) *8^{vb}*

10

Mara
Tell me, Tell me, TELL ME!

Adam
mf No-thing Ma-ra *f* Stop it! *ff* Cut it out!

Civ. Sus. Cymbal soft mallet

Sandpaper

Pno. *ff* *Thunderous!*

11 *mp* *freely (without matching the tempo of the piano ostinato)*

Mara
I've been wait-ing for you, wait-ing and crying, wait-ing and praying.

Adam

Cym.

Sandpaper

Pno. *ff* *p* *like a ticking clock*

8^{va}

12 *mf agitated* *exasperated*

Mara I prayed be - cause I did - n't know what else to do. I prayed to an - y - one who'd list - en.

Adam

Pno.

13 *growing bitter and angry* *with growing intensity!*

Mara I e - ven pre - tend - ed you had guard - ian an - gels so I could pray to them

Adam

Pno.

cresc. molto!

14 *f* *p* *mf*

Mara That you'd come back a - live and whole! You're back now a - live, but what's go - ing on in - side you?

Adam

Pno.

f *p* *p cresc.* *(mp)*

(release) *8^{va}* *2^{ed}*

15 *f* *f* *ff* (screaming over her)

Mara What is it? You don't want me an - y - more, you don't want me! Is that it?!

Adam Shut up, Ma - ra! Shut up Shut your mouth!

Pno.

mf *f* *ppp* *cresc. poco a poco* *(mf)*

8^{va}

16

Mara *ff* Fine, leave like you a - ways do. Go back for the third time!

Adam Shut up! Shut up! or I'm leav - ing!

Pno. *ff* (pound with bottom of RH fist)

17

Mara Go back to all the kill - ing! But I'm not wait - ing for you an - y-more!

Adam SHUT UP!

Cym. harmonic scrape *p*

Sandpaper

Pno. (pound with fist slowly at first then accel.) *p* *fff* pound clusters with bottom of fists as fast as possible *fff*

18 *He grabs her and shakes her violently*

Mara

Cym. *ff* L.V.

B. D. Lion's roar *ff* Tenor Drum *mf* *p* *pp*

Pno. About 3 seconds Pound lowest register with bottom of fists *ff*

19 *shocked, vulnerable* *P*

Mara A - dam, you scare me.

Pno.

4. Scena I: The Wood in the Hearth Is Burning

Mara, Adam, Female Angel, Male Angel, Chorus

Moderate, with deep sadness (♩ = 70)

Flute
English Horn
Clarinet in Bb
Horn
Trombone
Percussion 1
Percussion 2
Harp
Mara
Adam
Female Angel
Male Angel
Soprano
Alto
Tenor
Bass

Moderate, with deep sadness (♩ = 70)

Violin I
Violin II
Viola
Violoncello
Double Bass

Moth-er, they're fight-ing! There is-n't a wo-man in this world Who does-n't know how it

Moth-er, they're fight-ing!

7

Fl. *mp*

Eng. Hn. *mp*

Cl. *mp*

Hn. *mp*

Tbn. *mp*

Perc. I Glockenspiel *p*

Sus. Cymbal

Hp. *mp* (ord.)

F. Angel *mf*
feels to be left be-hind.

M. Angel *mf*
There is-n't a man in this world Who does-n't know how it feels to have to leave.

S.

A.

T.

B.

Vln. I arco sul pont. *mf*

Vln. II arco sul pont. *mf*

Vla. sul tasto sul pont. *mf*

Vc. sul tasto sul pont. *mf* *f*

Db. sul tasto sul pont. *mf* *f*

A

14 Haunting, with a feeling of complete desperation

Fl. *f*

Eng. Hn. *f*

Cl. *f*

Hn. *f*

Tbn. *f*

Glock.

Cym. *mf* Sus. Cymbal scrape outward w/ brush Bass Drum *pp*

Hp.

S. *mp* *mf*
The wood, in the hearth is bur - ning, bur - ning... To ash - es, to ash - es...

A. *mp* *mf*
The wood, in the hearth is bur - ning, bur - ning... To ash - es, to ash - es, to ash - es,

T. *mp* *mf* *>mp* *f*
The wood, in the hearth is bur - ning, burn - ing... To ash - es, to ash - es, to ash - es... The

B. *mp* *mf* *>mp* *f*
The wood, in the hearth is burn - ing, bur - ning... To ash - es, to ash - es, to ash - es... The

A

Haunting, with a feeling of complete desperation

Vln. I *f* pizz.

Vln. II *f* pizz.

Vla. *f* pizz.

Vc. *ord.* *sub. non cresc.* *pp*

Db. *ord.* *sub. non cresc.* *pp*

23

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Glock.

B. D.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

mp

p

pp

mf

pp

mf

ff

pp

ff

pp

arco

pp

cresc.

(p)

arco

mp

mf

pp

cresc.

(p)

cresc.

(mp)

mf

pp

cresc.

(p)

cresc.

(mp)

mf

pp

cresc.

(p)

ash - - - es... She stands in the wind with-out

ash - - - es... She stands in the wind with-out

war - rior has no home to re - turn to. She stands...

war - rior has no home to re - turn to. She stands...

arco

pp

cresc.

(p)

arco

mp

mf

pp

cresc.

(p)

cresc.

(mp)

mf

pp

cresc.

(p)

cresc.

(mp)

mf

pp

cresc.

(p)

29 **B**

Fl. *mp* *pp*

Eng. Hn. *mp* *pp*

Cl. *mp* *pp*

Hn.

Tbn.

Glock.

B. D. *mp* *pp* *mf*

Mara *mp* (gently at first) *f* (louder)
A - dam A - dam!

ff *mp* *mp* *3*

S. walls to pro - tect her. The wood in the hearth is burn - ing.

ff *mp* *mp* *3*

A. walls to pro - tect her. The wood in the hearth is burn - ing.

mp *mp* *3*

T. to pro - tect her. The wood in the hearth is burn - ing.

mp *mp* *3*

B. to pro - tect her. The wood in the hearth is burn - ing.

B

Vln. I

Vln. II *(mp)* *mf* *mp* *p*

Vla. *(mp)* *mf* *mp* *p*

Vc. *(mp)* *mf* *mp* *p*

Db. *(mp)* *mf* *mp* *p*

Sus. Cymbal
Scrape outward
w/ brush

37

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Glock.

Cym.

Hp.

mp

p.d.l.t.

mf

mf

mp

mf

despondent

Mara

A-dam where are you? I made you some-thing to eat. Are you home? No... you're gone.---

(quasi parlando) *mf* *mf* *mp*

She places the food on the table.

pp

sul tast. senza vib. arco

Vln. I

pp

cresc.

Vln. II

sul tast. senza vib.

pp

cresc.

Vla.

sul tast. senza vib.

pp

cresc.

Vc.

pizz.

Db.

pizz.

43

Fl. *pp*

Eng. Hn. *pp* *ff* *pp*

Cl. *pp* *ff* *pp*

Hn. and Tbn. begin and end on conductor's cue, gradually accel. in rhythmic unison
pp cresc. *(mp)* *(mp)* *(mf)* *f*

Glock.

Cym. Bass Drum *p* *f*

Hp. *ff*

Mara. (standing up suddenly) *f*
 I don't un-der-stand... Some-bo-dy HELP ME! HELP ME! I feel

Vln. I *(cresc.) (p)* *(mp)* *(mf)* *f*

Vln. II *(cresc.) (p)* *(mp)* *(mf)* *f*

Vla. *(cresc.) (p)* *(mp)* *(mf)* *f*

Vc. *ff* arco slow gliss entire range *p* *f*

Db. *ff* arco slow gliss entire range *p* *f*

47

Fl. *f* *ff*

Eng. Hn. *f* *ff*

Cl. *f* *ff*

Hn. *ff*

Tbn. *ff*

Glock.

Slapstick *f* *pp*

Mara *ff* *mp* *pp*

trapped! I don't know what to do. Mara exits

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f* *p*

Db. *f* *p*

Sus. Cymbal scrape outward w/ brush



C Adam enters holding a bouquet of flowers

Ad lib. senza misura

mp gently at first.....(*mf*)..... then angry! *f* *f* (*quasi parlando*)

Ma - ra... Ma - ra! Where are you? Where the hell are you?! What's the point...?

C *sempre pp*

Vc. *sempre pp*

Db. *sempre pp*

D

Poco più lento (♩ = 60)

F. Angel *mp* Ma - don - na, shroud-ed in di-vine dark-ness, *doloroso* Brush a-way the lone-li-ness of *mf* woman.

M. Angel

Vln. I

Vln. II *arco molto espress.* *mp*

Vla. *pp* *p*

Vc. *pp* *p*

Db. *pp* *p*

F. Angel *f* Give her the com-fort of Your Gol-den em-brace. *mp*

M. Angel *mp* Ma - don - na,

Vln. I *arco ord. molto espress.* *mp* *mfp* *ppp*

Vln. II *mfp* *ppp*

Vla. *mp* *mf* *pp*

Vc. *mp* *pp*

Db. *pp*

F. Angel

M. Angel *doloroso* shroud-ed in di-vine dark-ness, *mf* Move si-lent-ly through the sor-row of man

Vln. I

Vln. II

Vla. *espress.* *mf*

Vc.

Db.

67

Glock.

Cym.

Hp.

F. Angel
As the

M. Angel
Give him the com - fort of Your for - giv - ing heart. As the

Vln. I
espress. *mf* *pp*

Vln. II
espress. *mf* *pp*

Vla.
mf *pp*

Vc.
mp *mf* *pp*

Db.
mp *mf* *pp*

E The angels turn to the altar, kneel and invoke the Black Madonna

72 Glockenspiel

Glock.
p *p*

Cym.

Hp.
p *mp* *p*

F. Angel
rays of the moon pen-e-trate the sha-dows, The lum-i-nos-i-ty of Your love pro-TECTS Those who know not what they are do-ing.

M. Angel
rays of the moon pen-e-trate the sha-dows, The lum-i-nos-i-ty of Your love pro-TECTS Those who know not what they are do-ing.

E

Vln. I
non cresc.

Vln. II
non cresc.

Vla.
non cresc.

Vc.
non cresc.

Db.

5. Black Am I and All-Loving

The Black Madonna

Regal (♩ = 66)
Aria

Flute

English Horn *molto espress.*

B♭ Clarinet

Horn

Trombone

Percussion 1

Percussion 2

Harp

Female Angel

The Black Madonna

Male Angel

Soprano

Alto

Tenor

Bass

Regal (♩ = 66)

Violin I

Violin II

Viola

Violoncello

Double Bass

6

Eng. Hn. *cresc.* *(mf)* *f* 3 3 3 3 *tr*

Vla. *mf*

Vc. *mf*

Db. *mf*

12

Eng. Hn. *mp dolceiss.* *mf* 3 3 *rit.* *tr* *p*

Vla. *pp* *p* *mp* *rit.* *pp*

Vc. *p* *mp* *pp*

Db. *pp* *mp* *pp*

18 **A** **A tempo**

Hp. *p*

B. Mad. *mp* *mf* *p* 3

Black am I and all lov - ing. In the dark - ness of your

Vla. *pp* *p* *pp*

Vc. *pp* *p* *pp*

Db. *pp* *p* *pp*

23

Hp. *mp*

B. Mad. *mp* *mf* *p*

suff - er - ing, I bloss - om to bring you sol - ace. Like a

Vla. *mp* *p*

Vc. *p* *mp* *p*

Db. *p* *mp* *p*

B

28

mp *p* *cresc. poco a poco*

B. Mad. lo - tus in the morn-ing sun, the morn-ing sun, roots deep in the mud, roots deep in the

Vln. I

Vln. II *pp* *a punta d'arco* *cresc. poco a poco* *(p)*

Vla. *pp* *a punta d'arco* *cresc. poco a poco* *(p)*

Vc. *pp* *a punta d'arco* *cresc. poco a poco* *(p)*

Db. *pp* *cresc. poco a poco* *(p)*

34

(cresc.) (mf) *f*

B. Mad. mud, Pe-tals up - on pe-tals, o pen-ing,

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

Vln. II *(cresc.) (mp)* *mf*

Vla. *(cresc.) (mp)* *mf*

Vc. *(cresc.) (mp)* *mf*

Db. *(cresc.) (mp)* *mf*

C

40

p *cresc.* *(mp)* *mf*

B. Mad. O pen - ing re - veal - ling the trea - sures Of love

Vln. I *mp*

Vln. II *pp* *cresc.* *(p)* *mp*

Vla. *pp* *p* *mp*

Vc. *p* *mp*

Db. *pp* *cresc.* *(p)* *mp*

45 **Poco moto** ♩ = 72

Fl. *mp*

Eng. Hn. *mf*

Cl.

Hp. *mp*

B. Mad. *f*

gi - ven and re - ceived, the treas - ures Of love giv - en and re - ceived.

Poco moto ♩ = 72

Vln. I *mf* *mp*

Vln. II *mf* *mp*

Vla. *mf* *mp*

Vc. *mf* *mp*

Db. *mf* *mp*

D

52

Fl. *p* *mf*

Eng. Hn. *p* *mf*

Cl. *p* *mf*

Hp.

B. Mad. *mp* *cresc.* *(mf)* *f* *mf*

When you are lost, I come to you. Take My hand, I walk with you.

D

Vln. I *p* *cresc.* *(mp)* *mf*

Vln. II *p* *cresc.* *(mp)* *mf*

Vla. *p* *cresc.* *(mp)* *mf*

Vc. *p* *cresc.* *(mp)* *mf*

Db. *p* *cresc.* *(mp)* *mf*

E

60

Fl. *p*

Eng. Hn.

Cl. *p*

Hp.

B. Mad. *mp* *mf* *mp* *mf*

When you are a - shamed I stand by you. Cry,

E

Vln. I

Vln. II *p* *mp* *p* *mp p*

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

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

Db. *p* *mp* *p* *mp p*

pizz.

66

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

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

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

Hp.

B. Mad. *p cresc.* *(mp)* *(mf)* *f*

cry, cry the tears that cleanse your soul.

Vln. I

Vln. II *mf*

Vla. *mf*

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

Db. *arco* *mf*

72 **F**

Fl. *pp*

Cl. *pp*

B. Mad. *mp* *mp* *mf* *dolce p* *cresc.* *(mp)* *(mf)*
 When you are an - gry, I soothe your fire. I soothe, I

Vln. I

Vln. II *p* *legatiss. simile* *mp* *pp cresc.* *(p)* *(mp)*

Vla. *p* *legatiss. simile* *mp* *pp cresc.* *(p)* *(mp)*

Vc. *p* *legatiss. simile* *mp* *pp cresc.* *(p)* *(mp)*

Db. *p* *legatiss. simile* *mp* *pp cresc.* *(p)* *(mp)*

79

Fl. *mp* *p*

Cl. *mp* *p*

B. Mad. *(cresc.)* *f* *mp* *mp* *mf*
 soothe your fire. Rest in the com - fort of My touch. When you are a - fraid, When

Vln. I *pp* *mp*

Vln. II *(cresc.)* *mf* *mp* *pp* *mp*
a punta d'arco

Vla. *(cresc.)* *mf* *p* *pp* *mp*
a punta d'arco

Vc. *(cresc.)* *mf* *p* *pp* *mp*
a punta d'arco

Db. *(cresc.)* *mf* *mp* *pp* *mp*
a punta d'arco

86 *f* *mf* *mp*

B. Mad. you are a - fraid, when you are a - fraid, when you are a - fraid, I am with you.

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

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

Vla. *mf* *mp* *p*

Vc. *mf* *mp* *p*

Db. *mf* *mp* *p*

92 *mf* *poco rit.* *p*

B. Mad. Listen to the beat - ing of My heart.

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Db. *mp* *p*

G

Tempo I (♩ = 66)

97 *mf* *f*

B. Mad. Pe - tals u - pon pe - tals o - - - - - pen - ing

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

Vln. II *mp* *mf*

Vla. *mp* *mf*

Vc. *mp* *mf*

Db. *mp* *mf*

102 *sub* *p* *mp*

B. Mad. O - - - - - pen - ing re - veal - ing the trea - sures of love gi - ven and re -

Vln. I

Vln. II *pp* *p*

Vla. *pp* *p*

Vc. *p dolce espress.*

Db. *pp* *p*

108 *mf*

B. Mad. ceived, re - veal - ing the trea - sures of love gi - ven and re - ceived the

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*



H 113 *rall.*

Fl. *mp* *p*

Eng. Hn. *mp* *p*

Hp. *mp* *p*

B. Mad. *f* *ff* *mp*

treas - ures Of love_giv-en and re - ceived of love_giv - ven and re - ceived.

H *rall.*

Vln. I *mf* *f* *dim.* *(mf)* *(mp)* *p*

Vln. II *mf* *f* *dim.* *(mf)* *(mp)* *p*

Vla. *mf* *f* *dim.* *(mf)* *(mp)* *p*

Vc. *mf* *f* *dim.* *(mf)* *(mp)* *p*

Db. *mf* *f* *dim.* *(mf)* *(mp)* *p*

120 **I Postlude** ♩ = 60

Perc. 1

Perc. 2
Finger Cymbals

Hp.
p
l.v. throughout

F. Angel
mp Moth - er of mer - cy, Hold them in Your in - fi - nite com -
mf

M. Angel
mp Moth - er of mer - cy, Hold them in Your in - fi - nite com -
mf

I Postlude ♩ = 60

Vln. I

Vln. II
p

Vla.
p

Vc.
p

Db.
p

mp



124

Hp.

F. Angel
mp pas - sion. Guide them with the fierce - - ness of Your
f

M. Angel
mp pas - sion. Guide them with the fierce - - ness of Your
f

Vln. I

Vln. II
p

Vla.
p

Vc.
p

Db.
p

mp

127

Hp.

F. Angel *mp* *p*
truth.

M. Angel *mp* *p*
truth.

S. *p* *mf*
The wood, in the hearth is bur - ning,

A. *p* *mf*
The wood, in the hearth is bur - ning,

T. *p* *mf*
The wood, in the hearth is burn - ing,

B. *p* *mf*
The wood, in the hearth is burn - ing,

Chorus

Vln. I

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Db. *p* *mp*

131

S. bur - ning, to ash - es, to ash - es, to ash - es.

A. bur - ning, to ash - es, to ash - es, to ash - es.

T. burn - ing, to ash - es, to ash - es, to ash - es. *p* *mf*
The

B. burn - ing, to ash - es, to ash - es, to ash - es. *p* *mf*
The

Vln. I

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

135 Tubular Bells

Perc. 1

B. D. Bass Drum *mp*

S. *p* *mf*
She

A. *p* *mf*
She

T. *fiercely!* *f*
war - rior has no home to re - turn to.

B. *fiercely!* *f*
war - rior has no home to re - turn to.

Vln. I

Vln. II

Vla.

Vc.

Db.

137

Tub. B. *mp* *mp*

B. D. *p*

S. *f* *p*
stands in the wind with - out walls to pro - tect her.

A. *f* *p*
stands in the wind with - out walls to pro - tect her.

T. *p*

B. *p*

Vln. I

Vln. II

Vla.

Vc.

Db.

6. Scena II: In the Field of Poppies

Adam, John, Men's Chorus

A hot and humid evening: Adam enters, drunk, helped to the sofa by his buddy, John, while still carrying a six-pack of beer and a bottle of bourbon.

Lazily (♩ = 70)

Alto Flute *mp*

English Horn *mp*

B♭ Clarinet Blues feel *f* *ff*

Horn with mute *mp*

Trombone with mute *mp*

Percussion 1

Percussion 2 Bass Drum muffled *mp*

Harp *mf*

Adam *mp* bitterly
No-thing e-ver hap-pens

John *mf* *f* He drops Adam heavily on the sofa
Hey, stead-y ser-geant. There you go!

Men's Chorus
Tenor
Bass/Baritone

Violin I

Violin II

Viola *mf* *p*

Violoncello *mf* *p* *mp* *f* pizz

Double Bass *mf* *p* *mp* *f* *p* pizz arco

6

A. Fl. *pp* *mf* *fp*

Eng. Hn. *pp* *mf* *fp*

Cl. *pp* *f* *mf* *pp*

Hn. *pp* *mp*

Tbn. *pp* *mp*

W.B. Wood Blocks *p* Snare Drum with brushes *p*

B. D. Hi-hat (or mute sus. cym. w/ hand) *p*

Adam here. This town is dead. *mf* Pouring himself a drink The Lou - i - si-a-na Bay- ou... Bor ing..bor- ing...

John *mp* *f* *mf* Not with me. Not when I'm a-round! Getyour

Vln. I

Vln. II *mp* *f* pizz.

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

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

Db. *mp* *f* pizz.

A **Raucous!** ♩ = 80 **accel.** (♩ = 84)

A. Fl. *fp* *p* *mf*

Eng. Hn. *fp* *p* *mp* *mp*

Cl. *pp* *mf* *mf*

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

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

S. D. *mp*

Cym. *mp*

Adam *mp* *f*
Bor - ing, bor - ing.

John *mp* *f* *mp* *f*
sor-ry ass up! Come on! The Lou - i - si - an - a Bay - ou... Bor - ing, bor - ing. The sun comes up. The sun goes down. Bor - ing, bor - ing. The

A **Raucous!** ♩ = 80 **accel.** (♩ = 84)

Vln. I

Vln. II

Vla.

Vc.

Db.

(♩ = 88) (♩ = 92)

17

A. Fl. *mp* *mf*

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

Cl. *mf* *mf* *f*

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

Tbn. *p* *f* *sub. mp*

S. D.

Cym. *3*

Adam *mp* *f* *f*
 Bor - ing, bor - ing. Put the oy - sters in the can!

John *mp* *f* *f*
 boats go out, the boats come in. Bor - ing, bor - ing. Put the oy - sters in the can, Put the oy - sters in the can,

(♩ = 88) (♩ = 92)

Vln. I

Vln. II

Vla.

Vc.

Db.

(♩ = 96) (♩ = 100) ♩ = 110 **B** Suddenly tempo I (♩ = 70)

A. Fl. *f*

Eng. Hn. *f*

Cl. *ff*

Hn. *mf*

Tbn. *mf*

S. D. *mf*

Cym. *mf* Bass Drum muffled *mf*

Hp.

They get faster and rowdier until Adam loses his balance and tips over drunk *Adam collapses on the sofa*

Adam *ff*
Put the oy - sters in the can! Bor - ing, bor - ing. Bor - - ing!

John *mf* *3* *softer, affectionate*
Put the oy - sters in the can! Bor - ing, bor - ing. You're a was-ted piece of

(♩ = 96) (♩ = 100) ♩ = 110 **B** Suddenly tempo I (♩ = 70)

Vln. I *mf* → *f* *mf* → *pp*

Vln. II *arco* *mf* → *f* *mf* → *pp*

Vla. *arco* *p cresc.* (*mp*) (*mf*) *f* → *mp* *slow gliss* *mf* → *pp*

Vc. *arco* *p cresc.* (*mp*) (*mf*) *f* → *mp* *3* *slow gliss* *pizz arco* *f* *mf* → *pp*

Db. *arco* *p cresc.* (*mp*) (*mf*) *f* → *mp* *3* *slow gliss* *pizz arco* *f* *mf* → *pp*

26

A. Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

S. D.

B. D.

Hp.

Adam

John

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

haunted
mp

Sleep is my e - ne - my. I ne-ver sleep. I dream a-bout my scars.

work, ser-geant. Go to sleep, now.

ppp

pp

ppp

pp

ppp

pizz

f

sul pont. arco

ppp

pizz

f

sul pont. arco

ppp

pizz

f

sul pont. arco

ord.

p

ppp

31 **Freely** **Arioso (Tempo I)**

A. Fl. *pp* *p* *pp*

Eng. Hn. *pp* *p* *pp*

Cl. *p espress.* *mp* *p*

Hn. *pp* *p* *pp* *p* *mf*

Tbn. *pp* *p* *pp* *p* *mf*

S. D.

B. D.

Hp.

Adam

John *mf scoffing* *f* *mp* *mf*
 Scars, scars! Would you like to see my col-lect-ion? I pound-ed the same sand, A-dam, sucked the same dust.

Vln. I *mp* *arco*

Vln. II *mp* *arco*

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

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

Db. *mp* *p* *mf*

Freely **Arioso (Tempo I)**

36

A. Fl. *mp* *mf*

Eng. Hn. *p*

Cl. *mp*

Hn. *p*

Tbn. *p*

S. D.

B. D. *pp*

Hp. *mf*

Adam

John *mp*

It was long be-fore your time, In that waste-land in I - raq. Plumes of fire,— burn - ing, burn-ing like

Vln. I *f* *pizz.* *arco* *p*

Vln. II *f* *pizz.*

Vla. *f* *pizz.*

Vc. *f* *pizz.*

Db. *f* *pizz.*

40

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

Eng. Hn. *mp* *f*

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

Hn. *mp* *f*

Tbn. *mp* *f* arco

S. D.

B. D. *f*

Hp. *mf* *mf*

Adam

John *mf* *f* *f* *ff*
 ghosts, Black oil_ rain - ing_ on my face. You want to know what hell smells like? Burnt tar stick-ing_ to your

Vln. I *p*

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

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

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

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

poco accel.

A. Fl. *mp* *p mp pp f*

Eng. Hn. *pp* *p mp pp f*

Cl. *mp* *p* *f*

Hn. *pp* *mp pp mf*

Tbn. *p* *mp pp mf*

S. D. Tom-toms *pp mf*

B. D. *pp mf*

Hp. *mf*

Adam

John *mf* *f mp f ff*
 lungs! But I came out a - live. We're a - live, A - dam, we're still a-live. We_ e - merged from the oth - er side of hell, still_kick-ing ass!

poco accel.

Vln. I *p mp*

Vln. II *pizz. f* *arco mp mf mp f p mf*

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

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

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

50 **A tempo**

A. Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Tom-t.

B. D.

Hp.

Adam

John

mp but urgent
Ser-geant, you're in a dange-rous place now. I know that place well, — *mf* but my farm keeps me to-ge - ther. Come out to the farm, — *f* A-dam.

A tempo
espress.

Vln. I

Vln. II

Vla.

Vc.

Db.

Sul G

mp
espress.

p

p

p

55

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

Eng. Hn. *mp* *p* *p* *mp*

Cl. *mp* *mf* *p*

Hn. *mf*

Tbn. *mf*

Tom-t.

B. D.

Hp. *f* *mp*

Adam

John *ff* *mp* *tenderly mp* *mf* *mp*

He sees Adam is nodding off

Come bu-ry your de - mons in the earth. Go to sleep now, ser-geant. You're a brave man, but you must

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p* *pp*

Vc. *f* *p* *pp*

Db. *f* *p*

60 **C Freely**

A. Fl. *blow air through instrument as loud as possible*

Eng. Hn. *p* *mfpp*

Cl. *blow air through instrument as loud as possible*

Hn. *mute on* *mfpp*

Tbn. *mute on* *mfpp*

Tom-t.

B. D. *Sandpaper blocks (slow continuous circles)* *pp*

Hp.

Adam *John exits. Adam takes a long drink.* *emotionally vacant* *mp* *John goes to the couch and picks up Adam's discarded flowers*
Yes, sir

John *p* *mp*
learn to be patient. Oh, and A-dam, Take care of Ma - ra. She's my friend, too.

Vln. I *"Air noise"* **C Freely**

Vln. II *"Air noise"*

Vla. *"Air noise"*

Vc. *"Air noise"*

Db. *gliss slowly* *gliss* *p*

D **E** **Faster** ♩ = 80

A. Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Tom-t.

Snd P

Hp.

Adam

John

low register to be sung with a drunken, guttural machismo

John exits

D **E** **Faster** ♩ = 80

Vln. I

Vln. II

Vla.

Vc.

Db.

pizz

ff

ff

ff

ff

ff

ff

Yes, sir Learn to be patient! I'm not patient... nev-er was... My

68

Tom-t.

Snd P

Adam

fath-er's pat-ient. He pack-aged oy-sters— eve-ry day, for for-ty five years! Ne-ver took af-ter him. But

(quasi parlando as if sighing) *p drunkenly*

Vln. I

Vln. II

Vla.

Vc.

Db.

(pizz) *p* *mf* *f* *f*

(pizz) *p* *mf* *f* *f*



72

Freely In time

A. Fl.

Eng. Hn.

Cl.

Wood Blocks

Tom-t.

Snd P

Adam

I knew a man— who was tru-ly pat-ient. Mar- io (son of a bitch.) Mar-i-o's weap-on jammed

f *under his breath* *suddenly urgent but still mechanical* *mf*

Freely In time

Vln. I

Vln. II

Vla.

Vc.

Db.

arco col legno *p* (col legno) *pp* (col legno) *pp*

arco col legno *p* (col legno) *pp* (col legno) *pp*

arco col legno *p* (col legno) *pp* (col legno) *pp*

arco gliss slowly while moving bow toward bridge *p* molto sul pont. (no distinct pitch)

arco gliss slowly while moving bow toward bridge molto sul pont. (no distinct pitch)

76

A. Fl. *pp*

Eng. Hn. *pp*

Cl. *pp*

Hn. *pp* *< mf*

Tbn. *pp* *< mf*

Snd P *p*

Adam *slightly mocking*
 right there in the mid-dle of hell, and he took it all a-part, meth - od-ic-al and calm,

Vln. I (col legno) *pp*

Vln. II (col legno) *pp*

Vla. (col legno) *pp*

79

A. Fl. *mf* *f*

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

Cl. *mf* *f*

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

Tbn. *mf* *f > p* *f > p* *f > p* *f >*

Tom-t. Tom-toms *p* *mp* *mf* *f*

W.B. Wood Blocks *p* Sus. cymbal Scrape w/ brushes *mf*

Adam *f* He toasts and drinks
 piece by piece. At - ten - tion to de - tails! A damn good sold - ier! This is for you, man!

Vla. ord. *f > p* *f > p*

Vc. (slow gliss) *mf* *fp* *f > p* *f > p*

Db. (slow gliss) *mf* *fp* *f > p* *f > p*

F accel.

84

A. Fl.

Eng. Hn.

Cl.

Hn. *p f p fp f p fp mf ff*

Tbn. *p f p fp fp f p fp mf ff*

Tom-t.

Cym. *p mf*
 Bass Drum

Sus. Cymbal
 With bow *f*

Hp.
 scrape fingernails vertically up and down low strings *f*

Adam *suddenly very raw, emotional*
f
 I thought you'd ne - ver die un - til that day in the field of pop - pies I

F accel.

Vln. I *arco molto sul pont. gliss. mp*

Vln. II *arco molto sul pont. gliss. mp*

Vla. *f p f p f fp f f p p mp*

Vc. *f p f p f fp f f p p mp*

Db. *f p f p f fp f f p p mp*

arco molto sul pont. gliss. mp

arco molto sul pont. gliss. mp

89 **Freely**

A. Fl. *fp* *ff*

Eng. Hn. *fp* *ff*

Cl. *fp* *ff*

Hn. *sfz* *mp* *ff*

Tbn. *sfz* *mp* *ff*

Cym. Snare Drum rimshot (like gunshot) *ffff*

B. D. *f* *p* *mp* *ff*

Hp.

Adam
could-n't drag you a-way fast e-nough. I tried. I tried. I tried! They got you

Tenors **MEN'S CHORUS** *mf*
You

Bass/Bar *mf*
You

Freely

Vln. I *ff* *sfz* *mp* *sfz* *mp* *ff* gliss. all the way up fingerboard

Vln. II *ff* *sfz* *mp* *sfz* *mp* *ff* gliss. all the way up fingerboard

Vla. *ff* *sfz* *mp* *sfz* *mp* *ff* gliss. all the way up fingerboard

Vc. *ff* *sfz* *mp* *sfz* *mp* *ff* gliss. all the way up fingerboard
harmonic gliss up and down C string

Db. *ff* *sfz* *mp* *sfz* *mp* *ff* gliss. all the way up fingerboard
harmonic gliss up and down E string

93 **In time**
G ♩ = 80

Adam *mp* And Greg, I

Tenors *f* fell in the field of pop-pies, *mf* Crim son like tongues of fire. *f*

Bass/Bar *f* fell in the field of pop-pies, *mf* Crim-son tongues of fire. *f*

In time
G ♩ = 80

Vln. I

Vln. II

Vla. *p < f* *p < f* *mp* *mp < f* *mf f* *p*

Vc. *p < f* *p < f* *mp* *mp < f* *mf f* *p* *f* *p*

Db. *p < f* *p < f* *mp* *mp < f* *mf f* *p* *f* *p*



101

A. Fl.

Eng. Hn.

Cl.

Adam *mf* loved you like a bro-ther. *f* To you!

Tenors *mp* You fell in the field of pop-pies, *mf* Sway-ing in the *f* *sempre f*

Bass/Bar *mp* You fell in the field of pop-pies, *mf* Sway-ing in the *f* *sempre f*

Vln. I

Vln. II

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

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

Db. *f* *p* *p* *f* *p* *fp*

108

A. Fl. *f*

Eng. Hn.

Cl. *f*

Hn. *fp* *sfz* *fp* *sfz* *fp* *sfz* *f* *ff*
 mute off
 (still muted)

Tbn. *fp* *sfz* *fp* *sfz* *fp* *sfz* *f* *ff*

Tom-t. *p* *f* *p* *f* *p* *f* *p* *f*

B. D. *p* *f* *p*

Bass Drum

Hp. p.d.l.t. *f* p.d.l.t. *f*

Adam *f* *He toasts* *He drinks*
 Not e-ven Ton - y made it. To you, Ton-y! What a bad-ass Tough like nails, the ul-ti-mate sol-dier.

Tenors wind.

Bass/Bar wind.

Vln. I *pp*

Vln. II *pp*

Vla. *f* *ff* arco harmonic gliss up and down G string overpressure

Vc. *f* *ff* arco harmonic gliss up and down C string overpressure

Db. *f* *ff* arco harmonic gliss up and down E string overpressure

116 with mute

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

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

Tom-t. *f* *mf* *mp* *mf*

B. D. *mf* *mp* *mf*

Adam *f* *mf* *sfz* *mp* *furious!* *mf* *f*
 But I'm still here, Ton-y! I'm still a - live and I'm not done yet! I prom-ise you, I prom-ise you I'm...

Vc. ord. *p* *f* *p* *f* *p* *f* *p* *mp*

Db. ord. *p* *f* *p* *f* *p* *f* *p* *mp*

121

Hn. *pp* *mp* *mfpp* *mfpp* *mfpp* *mfpp* *mfpp* *f*

Tbn. *pp* *mp* *mfpp* *mfpp* *mfpp* *mfpp* *mfpp* *f*

Tom-t. *f*

B. D. *f*

Adam *ff* *ff*
 — gon-na do some ser - i - ous dam - age to those blood - suck-ing cock-roach-es. You didn-t die for noth-ing! For

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

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

126

A. Fl. *pp* *mp*

Adam noth - ing...

Tenors *mf* *f*
 You fell in the field of pop - pies,

Bass/Bar *mf* *f*
 You fell, in the field of pop - pies.

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

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

130

A. Fl. *pp*

Hn. mute *ppp* *pp* *f*

Tbn. mute *ppp* *pp* *f*

Hp. p.d.l.t. *mp*

Adam *mp*
And

Tenors *mf* *f*
Pe-tals car - ess - ing your cheeks like but-ter - fly kiss - es.

Bass/Bar *mf* *f*
Pe-tals car - ess - ing your cheeks like but-ter - fly kiss - es.

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

Vln. II *p* *pp* *f* *pp* *f*

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

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

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



I

138

Adam *mf* *f*
Ser - geant Bry-an, Oh God, no oh God, no you did-n't de-serve to die.

Vln. I *p* *mp*

Vln. II *p* *f* *p* *mp*

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

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

Db. *p* *mp*

145

Adam: Be-cause of you, be-cause you sac-ri-ficed your-self, I'm still here. I'm still breath-ing.

Vln. I: *mf*, *mp*, *p*

Vln. II: *mf*, *mp*, *p*

Vla.: *mf*, *mp*, *p*

Vc.: *mf*, *mp*, *p*

Db.: *mf*, *mp*, *p*



151

A. Fl.: *f*, *mp*, *f*, *mp*

Eng. Hn.: *f*, *mp*, *f*, *mp*

Cl.: *f*, *mp*, *f*, *mp*

Hn.: remove mute, *f*, *mp*, *f*, *mp*

Tbn.: remove mute, *f*, *mp*, *f*, *mp*

Tom-toms: *f*, *p*, *mp*

B. D.: *f*, *mp*, *mp*

Adam: It should've been me! It should've been me! I wish it had been me.

He raises the entire bottle to toast and is overcome by emotion

Vln. I: *f*, *mp*, *f*

Vln. II: *f*, *mp*, *f*

Vla.: *f*, *mp*, *f*

Vc.: *f*, *mp*, *f*

Db.: *f*, *mp*, *f*

155

A. Fl. *ff* *f* *p* *f* *p* *f* *p* *f* *p* *mp cresc.* *(mf)* *ff*

Eng. Hn. *ff* *f* *p* *f* *p* *f* *p* *f* *p* *mp cresc.* *(mf)* *ff*

Cl. *ff* *f* *p* *f* *p* *f* *p* *f* *p* *mp cresc.* *(mf)* *ff*

Hn. *ff* *f* *p* *f* *p* *f* *p* *f* *p* *mp cresc.* *(mf)* *ff*

Tbn. *ff* *f* *p* *f* *p* *f* *p* *f* *p* *mp cresc.* *(mf)* *ff*

Tom-t. *ff*

B. D. *ff*

Adam *f* *fff*
 You're all he - roes All dead her-oes, all dead! And I'm still a - live, I'm still a live, I'm still fuck-ing a -

Vln. I *sfz* *p* *cresc.* *(mp)* *(mf)* *fmp*

Vln. II *sfz* *p* *cresc.* *(mp)* *(mf)* *fmp*

Vla. *sfz* *p* *cresc.* *(mp)* *(mf)* *(f)* *ff*

Vc. *sfz* *p* *cresc.* *(mp)* *(mf)* *(f)* *ff*

Db. *sfz* *p* *cresc.* *(mp)* *(mf)* *(f)* *ff*

163 **J** (multiphonics) **Freely**

A. Fl. *ff*

Eng. Hn. (multiphonics) *ff*

Cl. (multiphonics) *ff*

Hn. *ugly!* *p* *fff* lowest pedaltone possible *fff*

Tbn. *ugly!* *p* *fff* *fff*

Cym. Sus. cymbal Harmonic scrape *ff*

B. D. *ff* mute w/ hand *pp* ord. *ff*

Adam *He drinks the entire bottle of bourbon* *mf* *fff* *drunken growl* *p*

live! And then, I went ber - serk! Yes, sir, I went ber -

Vln. I ord. overpressure *p* *fff* **Freely**

Vln. II ord. overpressure *p* *fff*

Vla. ord. overpressure *p* *fff*

Vc. ord. overpressure *p* *fff* overpressure

Db. ord. overpressure *p* *fff* overpressure

167 **G.P.** ♩ = 70 **K**

Adam serk.

Tenors *p* solemnly *mp* *p* *mp*

In the field of pop - pies, you live. In the field of pop - pies, you

Bass/Bar *p* solemnly *mp* *p* *mp*

In the field of pop - pies, you live. In the field of pop - pies, you

173 *p* *mp* *f* *mf* (non dim.)

Tenors die. In the field of pop - pies, you dream for - e - - ver.

Bass/Bar *p* *mp* *f* *mf* (non dim.)

die. In the field of pop - pies, you dream for - e - - ver.

7. Dialogue II: The Spill

Mara, Adam

Agitato! ♩ = 110

Mara

Adam

Percussion 1

Percussion 2

Bass Drum

p — *f*

Agitato! ♩ = 110

Piano

f *p* — *mf* *f* *mp* — *mf*

Mara

ff hysterically upset, angry

A - dam! The off-shore rig just ex-plot-ed For - ty miles from the coast! Mil - lions and mil - lions and mil -

Pno.

ff *mp* *f*

Mara

lions of gal-lons of oil are spil-ling, spil-ling — spil-ling out — in-to the o - cean!

Pno.

mp

Mara

mf *cresc.* — *f*

It has reached the shore where the sea - birds nest.

Pno.

f *sub.* *p* *mf*

19

Mara *mp* When the oil comes to the sur face it's red, not black, *mf* it's red, like blood like

Perc. $\frac{4+3}{8}$ $\frac{3+4}{8}$

B. D. *f* Lion's Roar $\frac{4+3}{8}$ $\frac{3+4}{8}$

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

Red.

24

Mara *f* some-one has slit the wrists of the earth! *f* E-v'ry-thing it touch-es is go-ing to die... Birds, sea tur-tles, dol - phins.

Perc. $\frac{3+4}{8}$ $\frac{4+3}{8}$ $\frac{4}{4}$ $\frac{3}{4}$

B. D. $\frac{3+4}{8}$ $\frac{4+3}{8}$ $\frac{4}{4}$ $\frac{3}{4}$ *f*

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

30

Mara *mp* *sad, tender* I've lived in the bay - ou all my life... The ba - you's my home, *mf* but I can't pro-tect the land,

Pno. *sub. pp*

Red.
sust. pedal halfway
una corda

36

Mara *mp* I can't pro-tect the a - ni - mals... *mf* I feel like I'm dy - ing... with them... a lit - tle... at a

Pno. *dolciss. pp* *poco rit.* *p* *mp* *p* *poco rit.*

Più lento e pesante (♩ = 80)

Mara
time...

Adam
mf *drunk, sarcastic, darkly playful*
Cheers_ to the birds_ the sea tur - tles_ and the dol - phins! All gone to bird and fish heav - en, *bitterly* bet-ter off

Perc.
Sandpaper Blocks

B. D.
mp

Più lento e pesante (♩ = 80)

Pno.
mf
tre corde
Ped.

Tempo I: Agitato (♩=120)

Mara
mp
They try and try to clean them - selves_ but they

Adam
_ there than here!

Perc.
Snare Drum
snares on
brush sticks
slow circular brushing across head (without ever striking)
pp

B. D.

Tempo I: Agitato (♩=120)

Pno.
pp
Ped.
(let blur)
una corda

Mara
mf
can't. No_ liv - ing creat - ure_ should en - dure that kind of

Adam

S. D.

B. D.

Pno.
p
Ped.

52

Mara *mf*
suf - fer - ing. To - day at the

Adam *mf*
No li - ving creat - ure.

S. D.
B. D.

Pno. *pp* *p*
(senza ped.) poco ped. tre corde

55

Mara
res - cue cen - ter I cleaned as ma - ny as I could.

Pno. *legato simile*

58

Mara *f*
More and more keep com - ing e - v'ry hour co - vered in oil.

Pno.

61

Mara *mp* *mf* *mp* *p* *mp*
This one bird had on-ly an eye show-ing through the oil. She looked at me, hope-less-ly I named her, "Hope." She'll sur -

Pno. *f* *pp*
8^{va} Ped.

Quasi recitativo

69 **Tempo I**

Mara *vive.* *urgently* *mf* A - dam, the o - il spill could reach your fath - er's oy - ster farm - a - ny day now.

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

75 *rit.*

Mara what then? I'll be out of work. You'll lose your fath - er's busi - ness.

S. D.

B. D. *mf* *mp* *f*

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

Pesante ♩ = ca. 72

Senza mis. *drunk* *mp*

Adam You'll take care of it... like you've done for the past three years while I was gone... keep - ing the busi - ness to - ge - ther Good job!

Pno. *drunken, muddy* *sub.* *pp* *stabbing!* *sffz* *sffz* *sffz*

8^{va} *let blur*

85

Adam you've lived up to my fath - ther's wish - es bet - ter than I have. You're plant man - a - ger.

Pno. *mf* *f* *sffz* *pp*

(L.H.)

8^{va} *let*

90

Adam I sa - lute you All by your - self... All by your - self.

Pno. *f* *p*

6 *(ostinato gradually slowing)* *6* *6*

8^{va}

8. Mara's Lament: The Earth Is Bleeding

Mara, Chorus

Grave doloroso ♩ = 56
(3+2 throughout)

Flute
pp

English Horn
pp *mp*

Clarinet in A
pp *mp*

Horn

Trombone

Percussion 1

Percussion 2

Harp

Mara

Chorus
Soprano
Alto
Tenor
Bass

Violin I
pp *mp* *p* *mfpp*

Violin II
pp *mp* *p* *mfpp*
doloroso ed espress.

Viola
mp *cresc.* *(mf)* *f* *mp*

Violoncello
pp *mp* *p* *mfpp*

Double Bass
p *mp* *p* *mfpp* *p*

5

Fl. *fp*

Eng. Hn. *f* *p*

Cl. *fp*

Hn. with mute *pp*

Tbn. with mute *pp*

Perc. 1

Perc. 2 Bass Drum *ppp*

Hp. *f* *p*

Mara *doloroso* *p*
The

Vln. I *f* *mp* *fp* pizz. *f*

Vln. II *fp* *fp* pizz. *f*

Vla. *f* *very dark* *mp* (sul G) *fppp*

Vc. *fp* *fp* *pp* *fppp*

Db. *fp* *fp* *pp* *fppp*

9 **A**

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Perc. 1

B. D.

Hp.

Mara

earth is bleed - - - ing. Where are you,

A

Vln. I

Vln. II

Vla.

Vc.

Db.

pp *mp* *p*

pp *mp* *pp*

pp *mp* *pp*

p

mp

f *dolce* *p*

arco *pp* *mfp* *mf*

arco *pp* *mfp* *mf*

pp *mfp* *mf* *p*

p *mfp* *mf* *p*

pizz. *p* *arco* *p*

12

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Perc. 1

B. D.

Hp.

Mara

Vln. I

Vln. II

Vla.

Vc.

Db.

p

p

p cresc.

p cresc.

pp

mp

mf

f

mp pained

Where are you, Where are you, my love? The

pp

mf

mp

pp

mp

mp

espress

mp

p

mp

p

cresc.

15

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Perc. 1

B. D.

Hp.

Mara

Vln. I

Vln. II

Vla.

Vc.

Db.

mf *f*

(mp) *(mf)* *f*

pp *mf*

ff *f*

mp *f* *mf*

(mp) *(mf)* *f* *mf*

(mp) *(mf)* *f* *mf*

earth is bleed - ing, is bleed - - - ing, my

B Agitato con moto (♩ = ♩)
(3+2 throughout)

18

Fl. *pp* *mf* *f*

Eng. Hn. *sub. pp* *p* *mf* *f*

Cl. *sub. pp* *p* *mf* *f*

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

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

Tom-toms *mp* *mf*

B. D. *mf* *p*

Mara
love. The wound is op-en Where the steel punc-tured her veins,

B Agitato con moto (♩ = ♩)
(3+2 throughout)

Vln. I

Vln. II *p* *mf* *p* *mf* *p* *mf* *sfz* *p*

Vla. *p* *mf* *p* *mf* *p* *mf* *sfz* *p*

Vc. *p* *mf* *p* *mf* *p* *mf* *sfz* *p*

Db. *p* *mf* *p* *mf* *p* *mf* *sfz* *p*

23

Fl. *sub.* *p*

Eng. Hn. *sub.* *p*

Cl. *sub.* *p*

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

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

Tom-t.

B. D. *pp* *p* *mf* *ord.*

Mara *p* *mp* *mf* *f*
 Deep, in her cre - vic-es, Where the gifts are held, Too pre-cious, too pre-cious, too pre-cious to be sto -

Vln. I *p* *f*

Vln. II *pp* *p* *f*

Vla. *pp* *p* *mp* *f* *legato*

Vc. *pp* *p* *mp* *f* *legato*

Db. *pp* *p* *mp* *f*

Detailed description of the musical score: The score is for page 23 and includes parts for Flute (Fl.), English Horn (Eng. Hn.), Clarinet (Cl.), Horn (Hn.), Trombone (Tbn.), Tom-tom (Tom-t.), Bass Drum (B. D.), Maraca (Mara), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute, English Horn, and Clarinet parts are marked 'sub.' and 'p'. The Horn and Trombone parts have dynamic markings from 'pp' to 'mf'. The Bass Drum part has 'pp', 'p', and 'mf' markings, with an 'ord.' marking in the fifth measure. The Maraca part has 'p', 'mp', 'mf', and 'f' markings and includes triplets. The Violin I and II parts have 'p' and 'f' markings. The Viola and Violoncello parts have 'pp', 'p', 'mp', and 'f' markings, with 'legato' markings. The Double Bass part has 'pp', 'p', 'mp', and 'f' markings. The vocal line (Mara) has lyrics: 'Deep, in her cre - vic-es, Where the gifts are held, Too pre-cious, too pre-cious, too pre-cious to be sto -'. The score is in 4/4 time and the key signature has one sharp (F#).

29

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Tom-t.

B. D.

Mara

ten! The earth is bleed - ing, and so am I,

f furiously!

Vln. I

Vln. II

Vla.

Vc.

Db.

sub. pp

mf

mf

mf

C

37

Fl. *sub. mp* *mf*

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

Cl. *p* *mf* *mp*

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

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

Tom-t.

B. D. *p* *mp* *mf*

Mara *f* *desperate!*
 Fire— bur-ning on wat - er, The fumes of me-tal mel - ting— On the salt-y— foam of the o - cean. I feel the

C

Vln. I *sub. mp*

Vln. II *sub. mp*

Vla. *sub. mp*

Vc. *sub. mp*

Db. *mf*

43

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Tom-t.

B. D.

Mara

Vln. I

Vln. II

Vla.

Vc.

Db.

f *mf* *f* *ff* *f* *ff* *f* *ff* *ff* *gliss.* *gliss.* *f* *ff* *f* *ff* *f* *ff* *f* *ff*

in-no cent ones en - snared. I see their fran - tic thrash-ing, thrash-ing!

Detailed description: This page of a musical score covers measures 43 to 46. It features a large ensemble including Flute, English Horn, Clarinet, Horn, Trombone, Tom-tom, Bass Drum, Maracas, Violin I, Violin II, Viola, Violoncello, and Double Bass. The music is written in 6/8 time and includes complex rhythmic patterns such as triplets and sixteenth-note runs. Dynamics range from *f* (forte) to *ff* (fortissimo). The Maraca part includes lyrics: "in-no cent ones en - snared. I see their fran - tic thrash-ing, thrash-ing!". The strings play sustained chords, with the Violins and Viola featuring glissando effects in measure 46.

D

47

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Tom-t.

B. D.

Mara

S.

A.

T.

B.

Chorus

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mf

mf

mp

p

f

mf

mp

f

mp

f

mp

f angry, stabbing

Where are you my love?

Where are you,

Where are you,

Where are you,

Where are you,

sul tasto

sub. *p*

sul tasto

sub. *p*

sul tasto

sub. *p*

mp

mf

p

mf

p

mf

f

mp

f

mp

50

Fl. *mf* *f*

Eng. Hn. *mf* *f*

Cl. *mf* *f*

Hn. *mp* *mf* *f*

Tbn. *mp* *mf* *f*

Tom-t.

B. D.

Mara

S. Where are you my love?

A. Where are you my love?

T. Where are you my love?

B. Where are you my love?

Vln. I ord. *mf* *f*

Vln. II ord. *mf* *f*

Vla. ord. *mf* *f*

Vc. *mf* *p* *f*

Db. *f* *mp* *f*

53

Fl. *p* *mp* *fp*

Eng. Hn. *pp* *p* *p*

Cl. *pp* *p* *p*

Hn. *pp* *p* *p* (stopped) (open)

Tbn. *pp* *p* *p* (stopped)

Tom-t. *pp* *cresc. poco a poco*

B. D. *p* L.V. *pp* *cresc. poco a poco* (Sus. Cymbal) (Bass Drum)

Hp. *mp* *f* *ff* (quasi gliss.)

Mara *mf* *mp* *mf* *p* (fearfully)

Fleet-ing with the sea creat- ures... Dart-ing here and there to es - cape, — to es -

Male Chorus T. *p* Where are you? —

B. *p* Where are you? —

Vln. I

Vln. II *pp* *p* *mf*

Vla. *p* *mf*

Vc. *pp* *mf* *mf*

Db. *pp* *fp*

E

58

Fl. *f*

Eng. Hn. *staccatissimo*

Cl. *staccatissimo*

Hn. *staccatissimo*

Tbn. *staccatissimo*

Tom-t. *(cresc.) (p)* ----- *(mp)* ----- *mf* ----- *p* *Sus. Cymbal*

B. D. *(cresc.) (p)* ----- *mp*

Mara *mf* *f* *urgently*
 cape, To es - cape the un - con - trol-la - ble ad - vance_____ of blood spilled, of

T. *mp* ----- *mf*
 Where are you?_____ Blood spilled, blood spilled blood spilled,

B. *mp* ----- *mf*
 Where are you?_____ Blood spilled, blood spilled blood spilled,

Vln. I

Vln. II *p*

Vla. *p*

Vc. *fp*

Db.

63

Fl. *mf* *ff* (overblow)

Eng. Hn. *f*

Cl. *f*

Hn. *mf* *pp* *ff* stopped

Tbn. *mf* *pp* *ff*

Cym. *mf* *p* *mp* Snare Drum rim shots imitating machine gun

B. D. *mp* *mf* *p*

Mara blood spilled.

T. *f* blood spilled.

B. *f* blood spilled.

Vln. I *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *fp*

Db. *fp*

67 **F**

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

S. D.

B. D.

Mara

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

p *mp* *pp* *sim.* *mp*

I can touch the fear Drip-ping from your brow, I can hear the

Blood spilled. Where are you?

Blood spilled. Where are you?

71

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

S. D.

B. D.

Hp.

Mara

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

Sus. Cymbal

p *mf* *f*

mp *f*

p *f*

f

E♭F♯G♭A♭
B♭C♭D♭

molto cresc. *(f)* *ff* *ff*

drill of gun-fire_ still in your ears, The

mf *f*

Where are you? The

Where are you? The

p *mp* *mf* *f*

Blood spilled. Where are you? The

p *mp*

Blood spilled. Where are you? The

p *cresc.* *(mp)* *(mf)* *f*

p *cresc.* *(mp)* *(mf)* *f*

cresc. *(mp)* *(mf)* *f*

cresc. *(mp)* *(mf)* *f*

cresc. *(mp)* *(mf)* *f*

G

75

Fl. *mf* *f* *mp*

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

Cl. *mf* *f* *mp*

Hn. *mf* *f* *mp*

Tbn. *mf* *f* *mp*

Cym.

B. D. *mp*

Hp.

Mara
sha - dow_ of your mem - or - ies_ E - cho - ing loud - ly,

S.
sha - dow_ of your mem - or - ies_ E - cho - ing loud - ly,

A.
sha - dow_ of your mem - or - ies_ E - cho - ing loud - ly,

T.
sha - dow_ of your mem - or - ies_ E - cho - ing loud - ly,

B.
sha - dow_ of your mem - or - ies_ E - cho - ing loud - ly,

G

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

80

Fl. *f* *p*

Eng. Hn.

Cl.

Hn. *f* *p*

Tbn. *f* *p*

Cym. Glockenspiel *mf* *mp* *p*

B. D. *mf* *mf*

Mara *dim.* *(mf)* *mp*
 In the caves of your soul.

S. *dim.* *(mp)* *p*
 e - cho - ing loud - ly In the caves of your soul.

A. *dim.* *(mp)* *p*
 e - cho - ing loud - ly In the caves of your soul.

T. *dim.* *(mp)* *p*
 e - cho - ing loud - ly In the caves of your soul.

B. *dim.* *(mp)* *p*
 e - cho - ing loud - ly In the caves of your soul.

Vln. I *p*

Vln. II *mp* *p*

Vla. *f* *mp* *p*

Vc. *mp* *p*

Db. *mp* *p*

86 **H** Tempo primo (♩. = ♩)

With dread

Fl. *mf* *pp*

Eng. Hn. *mf* *p*

Cl. *p* *pp*

Hn. *p* *legatiss.* *pp*

Tbn. *pp*

Glock.

B. D.

Hp. *pp*

Mara. *mp* exhausted
The earth is bleed - ing and

H Tempo primo (♩. = ♩)

With dread

Vln. I *mf* *pp*

Vln. II

Vla. *molto espress.* *mf* *p* *mp* *pp* *p* *pp*

Vc. *pp* *mp*

Db. *pp*

92

Fl. *p*

Eng. Hn. *p pp*

Cl. *p*

Hn. *p mf p*

Tbn. *pp p mf p*

Glock.

B. D.

Hp.

Mara. *mf p mf*

so am I, and so am I, For the a - ban - doned heart, For the

Vln. I

Vln. II *mp mf*

Vla. *mp³ pp p mp mf*

Vc. *p mp pp sul C p mp mf*

Db. *mp pp p mp mf*

98

Fl. *sfz* *mp* *pp cresc.* *(mp)* *mf* *mp* *mf* *espress.*

Eng. Hn. *sfz* *mp* *pp* *mf* *espress.* *mf*

Cl. *sfz* *mp* *pp* *mf*

Hn. *sfz* *mp* *pp* *mp* *f*

Tbn. *sfz* *mp* *pp* *mp* *f*

Glock.

B. D.

Hp. *p*

Mara *sfz* *mp* *p cresc.* *(mp)* *(mf)* *f as if sobbing*
 shat - tered soul. Where are you, my love, where, where,

Vln. I *sfz* *mp* *pp* *mp* *(sempre sul D)*

Vln. II *sfz* *mp* *pp* *mp*

Vla. *sfz* *mp* *pp* *mp* *mf*

Vc. *sfz* *mp* *pp* *mp* *mf* *f*

Db. *sfz* *mp* *pp* *mp* *mf* *f*

106

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Glock.

B. D.

Hp.

Mara

Vln. I

Vln. II

Vla.

Vc.

Db.

f *(mf)* *(mp)* *p* *pp*

f *(mf)* *(mp)* *p* *pp*

f *mp* *pp*

mf *p*

mf *p*

B.D.

f *(mf)* *(mp)* *p*

where, where are you, my love? The earth is

f *dim.* *(mf)* *(mp)* *p* *pp*

f *espress.* *dim.* *(mf)* *(mp)* *p*

f *dim.* *(mf)* *(mp)* *p* *espress.* *pp*

dim. *(mf)* *(mp)* *p* *pp*

dim. *(mf)* *(mp)* *p* *pp*

114

Fl.
Eng. Hn.
Cl.
Hn.
Tbn.
Glock.
B. D.
Hp.
Mara
Vln. I
Vln. II
Vla.
Vc.
Db.

bleed - ding and so am I.

mf
mf
mf
mp
mp
mp
mp
mp
mp
mf
f
mp
p
p
p

119 *poco rit.*

Fl. *p* *pp*

Eng. Hn. *p* *pp*

Cl. *pp*

Hn. *p*

Tbn. *p*

Glock.

B. D.

Hp.

Mara *with vulnerability mp* *p* *pp*
 I mourn the loss of our love.

Vln. I *p* *pp*

Vln. II *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Db. *p* *pp*

9. Dialogue III: PTSD

Mara, Adam

A Senza Misura (on conductor's cue) **B**

Flute $\hat{=}$ Overblow as loud and high as possible *fff*

English Horn $\hat{=}$ Overblow as loud and high as possible *fff*

Clarinet in A $\hat{=}$ Overblow as loud and high as possible *fff*

Mara *p* A - dam... *ff* A - dam!

Adam

Percussion 1 Large Sus. Cymbal With bow *ff* L. V.

Percussion 2 Lion's roar *ff* L. V.

Piano *p* *ff*

Violin I

Violin II

Viola

Violoncello

Contrabass

8va

ped.

3 **C** *f*

Mara You're home, _____ in Lou - i - si - an - a. It's me... it's me!

Adam *He freezes, his arms still around her neck*

Cym. \emptyset

B. D. \emptyset

Pno. Release all keys except B1 and hold for entire duration of sound

4 *He suddenly releases her and sits up, shaking his head, as if to come to his senses, then holds his head between his hands, covering his eyes*

Mara *mp* I'm here, you're here, _____ in the

Adam *f* God - damn! *mp* What have I _____ *pp* be - come?

Cym. harmonic scrape *pp*

B. D.

Pno. *pp* *p*

5 *mf* liv - ing room of our home. *p* What do you see, *mp* A - dam? Tell me

Adam

Cym.

B. D.

Pno. *pp*

6 *mf*

Mara

five things you see right here right now.

Adam

Cym.

B. D.

Pno.



D

7

Mara

f *trailing off...* *p*

Adam

I see your face, I see the bot - tle, the tab - le, the walls, and a

Cym.

B. D.

Pno.

ppp

Vln. I

ppp

Vln. II

ppp sul pont.

Vla.

ppp sul pont.

Vc.

ppp sul pont.

Cb.

ATTACCA SUBITO

E

8

Fl. *fp* *p* *mf*

Eng. Hn. *fp* *p* *mf*

Cl. *fp* *p* *mf*

Mara *mf* *f*
A la - dy, where?! A - dam, where?!

Adam *sfz* *p* *stunned*
lad - y! A beau - ti - ful la - dy... ..dressed in black and gold... She's call - ing me... She's call - ing me... Her son.

Crot. *mf* *sim.* *p*
Crotales with bow

B. D. Glockenspiel with bow

Pno. *f* *p* *n*

Vln. I *fp* *n*
sul pont.

Vln. II *fp* *n*
sul pont. slowly move bow toward fingerboard

Vla. *fp* *n*
slowly move bow toward fingerboard

Vc. *fp* *n*
slowly move bow toward fingerboard

Cb. *fp* *n*
sul pont. slowly move bow toward fingerboard

ATTACCA SUBITO

10. Madre Dolorosa

Black Madonna, Chorus

Stately but dolorous (♩ = 66)

Flute

English Horn

Clarinet in Bb

Horn

Trombone

Percussion 1

Percussion 2

Harp

The Black Madonna

mp *mf* *mp*

A - dam, My son, you've trav-eled far a - way from Me. Come back to Me. My

Soprano

Alto

Tenor

Bass

Chorus

Stately but dolorous (♩ = 66)

Violin I

Violin II

Viola

Violoncello

Double Bass

sul tast.
senza vib.
pp

sul tast.
senza vib.
pp

sul tast.
senza vib.
pp

9 **A**

B. Mad. *mf* > *mp* *mf* *p*
 son has been wound - ed, not in his legs, not in his arms. My son has been

Vln. I *p* *mp* > *p* *mp* *pp*

Vln. II *p* *mp* *p* *mp* *pp*

Vla. *p* *mp* *p* *mp* *pp*

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

Db.

16

Eng. Hn. *p* *f*

B. Mad. *mf* *f*
 wound - ed in his heart. Come back to Me, A - dam, come. back to My heart.

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

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

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

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

Db. *p* *f*

B $\text{♩} = 66$
Con moto ($\text{♩} = 66$)

23

Fl. *pp* *mf*

Eng. Hn.

Cl. *pp* *mf*

Hn. *pp* *mf* *fp* *mp* *f* *p*
pesante

Tbn. *pp* *mf* *fp* *mp* *f* *p*
pesante

Tom-toms *mp*

B. D. *p*

S. *f*
The long__ jour - ey home. The road__ is un - cert - ain,__

A. *f*
The long__ jour - ey home. The road__ is un - cert - ain,__

T. *f*
The long__ jour - ey home. The road__ is un - cert - ain,__

B. *f*
The long__ jour - ey home. The road__ is un - cert - ain,__

B $\text{♩} = 66$
Con moto ($\text{♩} = 66$)

Vln. I

Vln. II

Vla.

Vc.

Db.

28

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Tom-t.

B. D.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp *mp* *p* *mp* *p* *mp* *fp*

pp *mp* *p* *mp* *p* *mp* *fp*

pp *mp* *p* *mp* *p* *mp* *fp*

mp *fp*

mp *fp*

p *mf* *p* *mf* *f*

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

mp *f* *p* *f* *p* *sub. ff*

Where are the el - ders to bless the young war - rior? Where are the el - ders?

mp *f* *p* *f* *p* *sub. ff*

Where are the el - ders to bless the young war - rior? Where are the el - ders?

mp *f* *p* *f* *p* *sub. ff*

Where are the el - ders to bless the young war - rior? Where are the el - ders?

mp *f* *p* *f* *p* *sub. ff*

Where are the el - ders to bless the young war - rior? Where are the el - ders?

pp *mp* *p* *mp* *p* *mp* *fp*

pp *mp* *p* *mp* *p* *mp* *fp*

rall.

rall.

34 **Tempo I** (♩ = 66)

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

Hp. *mf*

B. Mad. *mp* *mf* *mp* *mf* *p*

My son has been wound - ed, not in his chest, not in his shoul - ders. My

Tempo I (♩ = 66)

Vln. I *p* *mp* *pp*

Vln. II *p* *mp* *pp*

Vla. *p* *p* *mp* *pp*

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

Db. *p* *mp* *pp*

41

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

B. Mad. *mf* *f*

son has been wound - ed in his soul. Come back to Me, A - dam, re - store your soul.

Vln. I *p* *mp* *p* *f*

Vln. II *p* *mp* *p* *f*

Vla. *mp* *p* *f*

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

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

49 $\text{♩} = \text{♩}$

Fl.

Eng. Hn.

Cl.

Hn. *cuivre*
fp — *f* *pp* — *mf* *p* — *f*

Tbn. *cuivre*
fp — *f* *pp* — *mf* *p* — *f*

Tom-toms
mp

B. D. Bass Drum
p

S.
The gods of met - al called him. The gods of met-al and fire called him to war.

A.
The gods of met - al called him. The gods of met-al and fire called him to war.

T.
The gods of met - al called him. The gods of met-al and fire called him to war.

B.
The gods of met - al called him. The gods of met-tal and fire called him to war.

Vln. I

Vln. II

Vla.

Vc. *mp* — *p* — *f*

Db. *mp* — *p* — *f*

55

Fl. *p* *p* *f* *p* *mp* *fp* *rall.*

Eng. Hn.

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

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

Tbn. *mp* *f* *p* *fp*

Tom-t. *f*

B. D. *mf* *p* *pp* *f*

S. *f* *sfz* *f* *f* *ff*
 On the bat-tle field, on which side__ is God?__ Kill or be killed. Ne-ver look in - to the eyes__ of your en - e - my!

A. *f* *sfz* *f* *f* *ff*
 On the bat-tle field, on which side__ is God?__ Kill or be killed Ne-ver look in - to the eyes of your en - e - my!

T. *f* *sfz* *f* *f* *ff*
 On the bat-tle field, on which side__ is God?__ Kill or be killed Ne-ver look in - to the eyes of your en - e - my!

B. *f* *sfz* *f* *f* *ff*
 On the bat-tle field, on which side__ is God?__ Kill or be killed Ne-ver look in - to the eyes of your en - e - my!

Vln. I *rall.*

Vln. II

Vla. *mp* *fp*

Vc. *p* *f* *p* *mp* *fp*

Db. *p* *f* *p* *mp* *fp*

D $\text{♩} = \text{♩}$
Tempo I ($\text{♩} = 66$)

Eng. Hn. *p* *mp* *p*

Hp. *mf*

B. Mad. *mp* *mf > mp* *mf* *p*

My son has been wound-ed not in his face, not in his side. My son has been

D $\text{♩} = \text{♩}$
Tempo I ($\text{♩} = 66$)

Vln. I *pp cresc.* *(p)* *mp* *p*

Vln. II *pp cresc.* *(p)* *mp* *p*

Vla. *pp cresc.* *(p)* *mp* *p*

Vc. *pp cresc.* *(p)* *mp* *p*

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

Fl. *mp* *mf* *f*

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

Cl. *mp* *mf* *f*

Hn. *pp*

Tbn. *pp*

Tom-t. (Tom-toms) *p*

B. D.

B. Mad. *mf* *f*

wound-ed in his spir-it. Come back to Me, My son, your spi-rit is for-e-ver pure.

Vln. I *mp* *f*

Vln. II *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Db. *arco* *mp* *f*

E

77 $\text{♩} = \text{♩}$

Fl. *p* *mf* *mf*

Eng. Hn.

Cl. *p* *mf* *mf*

Hn. *ff* *p* *mp* *mp* *p*

Tbn. *ff* *p* *mp* *mp* *p*

Tom-toms *f* *p*

B. D. *f* *p*

S. *mf* *ff* *f*
His feet are swol - len, Step - ping_ be-tween good and e - vil. No one comes home with clean hands from the

A. *mf* *ff* *f*
His feet are swol - len, Step - ping_ be-tween good and e - vil. No one comes home with clean hands from the

T. *mf* *ff* *f*
His breath_ quick - ens, Step - ping_ be-tween good and e - vil. No one comes home with clean hands from the

B. *mf* *ff* *f*
His breath_ quick - ens, Step - ping_ be-tween good and e - vil. No one comes home with clean hands from the

E

$\text{♩} = \text{♩}$

Vln. I

Vln. II

Vla.

Vc.

Db.

82

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

Eng. Hn.

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

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

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

Tom-t.

B. D.

S. *mp* *mf mp* *mf*
 field of bat - tle. Where will the bleed - ing stop, where will the bleed - ing stop, where will the bleed - ing

A. *mp* *mf mp* *mf*
 field of bat - tle. Where will the bleed - ing stop, where will the bleed - ing stop, where will the bleed - ing

T. *mp* *mf mp* *mf*
 field of bat - tle. Where will the bleed - ing stop, where will the bleed - ing stop, where will the bleed - ing

B. *mp* *mf mp* *mf*
 field of bat - tle. Where will the bleed - ing stop, where will the bleed - ing stop, where will the bleed - ing

Vln. I

Vln. II

Vla.

Vc.

Db.

86 **rall.** **Lento rubato**

Fl. *mf*

Eng. Hn.

Cl. *mf*

Hn. *f*

Tbn. *f*

Tom-t. *f*

B. D. *f*

S. *f* stop, but the heart of the wound-ed war-rior? The heart of the wound-ed war-rior. *ff* *lunga mp* *f* *p*

A. *f* stop, but the heart of the wound-ed war-rior? The heart of the wound-ed war-rior. *ff* *lunga mp* *f* *p*

T. *f* stop, but the heart of the wound-ed war-rior? The heart of the wound-ed war-rior. *ff* *lunga mp* *f* *p*

B. *f* stop, but the heart of the wound-ed war-rior? The heart of the wound-ed war-rior. *ff* *lunga mp* *f* *p*

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

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

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

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

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

rall. **Lento rubato**

92 **F** Tempo I (♩ = 66)

Hp. *p*

B. Mad. *mp* Quasi improvisato (ornaments ad lib.) *mf* *p*₃

My son, I tra-vel far a way, far a way, to come to you. Like a

F Tempo I (♩ = 66)
sul tasto

Vln. I *pp*
sul tasto

Vln. II *pp*
sul tasto

Vla. *pp*
sul tasto

Vc. *pp*
sul tasto



98 *mp*

B. Mad. *mp*

riv - er run - ning through parched land, On - ly My love re-stores peace on

Vln. I

Vln. II

Vla.

Vc.



104

B. Mad.

earth. On - ly love re - stores peace.

Vln. I sul tasto slowly move bow toward bridge sul pont

Vln. II sul tasto slowly move bow toward bridge sul pont

Vla. sul tasto slowly move bow toward bridge sul pont

Vc. sul tasto slowly move bow toward bridge sul pont

11. Dialogue IV: Double Vision

Mara, Adam, John

A Senza Mis.

Mara *p* A - dam... I don't see a - ny la - dy

Adam *mp* Some times I have dou - ble vis - ion.

John

Percussion 1

Percussion 2

Piano *pp*

A Senza Mis.
(sul tast.)

Violin I *p* *n*

Violin II (sul tast.) *p* *n*

Viola (sul tast.) *p* *n*

Violoncello (sul tast.) *p* *n*

Double Bass

2

Mara *f* A - dam, where the hell are you go - ing? What are you do - ing?

Adam *f* I have to get out of here! I have to go!

John

Cym. Cymbals Harmonic Scrape *f*

B. D.

Pno. *sub. ff* *ff* *sfz* *sub. mp*

==

3

Adam Exits. Mara runs quickly after him, then, realizing the futility of it, she stops. John Enters. **Free recit.** *f* frantic!

Mara John! Thank God you're here! A-dam just left with his gun in the middle of the night, drunk!

John

Tom-toms *f*

B. D.

Pno. *mp staccatiss.* *f* *mf* *poco ped.* *6* *6* *6* *6*

Accel. poco a poco, with a sense of losing control. Repeat as vamp if necessary, depending on stage action. Continue accel. and cresc. throughout repetitions

As fast as (comfortably) possible. Vamp as many times as necessary.

5

Mara

He's out of his mind. You've gotta find him, John!

John

I had a feel - ing. I came back to check on him. Where did he go?

Pno.

mf

poco ped.

(simile)

7

Mara

calming from frantic..... to scared..... to sad

You know what it's like. You've been there. Only you can help him now...

mp

p

John

Gradually slowing (independent of vocal line)

Pno.

(let blur)

ped.

8^{vb}

p

8

Mara

John runs off hurriedly

John

I'll find him, Ma - ra. I know where he goes when he's up - set. You stay here. I'll bring him home.

Pno.

pp

8^{vb}

12. Scena III: When the Night Falls

Mara, Black Madonna, Adam, John, Chorus

Pesante (♩ = 60)

The musical score is arranged in two systems. The first system includes the woodwinds, percussion, harp, and vocal soloists. The second system includes the strings and the chorus. The tempo is marked **Pesante (♩ = 60)**. The key signature has one flat (B♭) and the time signature is 4/4. The score features dynamic markings such as *mp*, *f*, *mf*, *p*, and *sfz*. The woodwinds and strings play a melodic line with dynamic swells, while the vocal soloists and chorus have rests.

5 *p* *mf* *p* *p* *mf* **A**

Mara
When the night falls, All is qui - et,

Adam
When the night falls, I hear the sound of dark-ness

Female Chorus
S. The
A. The

A

Vln. I *pp* *mp* *pp* *mp* *pp* *mp* *p*

Vln. II *pp* *mp* *pp* *mp* *pp* *mp* *p* *mp* *mp*

Vla. *pp* *mp* *pp* *mp* *pp* *mp* *p* *mp* *pp* *mp* *p*

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

Db. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

10 **With motion** ♩ = 72

Fl. *pp*

Eng. Hn. *pp*

Cl. *pp*

Chorus
S. *f* *mp* *f* *p*
breeze of sum-mer night draws the scent of jas - mine.

A. *f* *mp* *f* *p*
breeze of sum-mer night draws the scent of jas - mine.

T. *mf* *f* *mp*
The moon - light makes his steps gold - en.

B. *mf* *f* *mp*
The moon - light makes his steps gold - en.

With motion ♩ = 72

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

Vln. II *mp* *p* *pp* *mp* *p* *pp* *mf* *pp* *p* *mf* *pp* *mp*

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

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

Db. *pp* *mp* *pp* *mp* *p* *pp* *mf* *pp* *pp* *mf* *pp* *mp*

B

15

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Hp.

Mara

arpegg.

mp *p* *mp* *pp* *mp* *pp* *mp*

mp *p* *mp* *pp* *mp* *pp* *mp*

mp *p* *mp* *p* *mp* *p* *mp*

pp

pp

p *mp* *p* *mp* *p* *mp* *p* *mp*

mf *3* *3* *3* *3* *3* *3*

Like silk on my skin, The de-sire for the one I love quiv-ers in my soul. And yet, I

C

19 (2+3)

Hn.

Tbn.

Mara

Adam

S.

A.

Chorus

T.

B.

f *f* *f* *f*

p *mfp* *pp* *p* *mfp* *pp* *p* *mfp* *pp*

p *mfp* *p* *mfp* *p* *mfp*

f *f* *f* *f*

fear him.

I walk blind, I'm lost in rust-ling grass - es.

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

When the night falls All is qui - et

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

When the night falls All is qui - et

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

When the night falls He hears the sound of dark - ness.

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

When the night falls He hears the sound of dark - ness.

C

Vln. I

Vln. II

Vla.

Vc.

Db.

p *mfp* *p* *mfp*

p *mfp* *p* *mfp*

p *mfp* *p* *mfp* *p* *mfp* *p* *mfp*

p *mfp* *p* *mfp* *p* *mfp* *p* *mfp*

p *mfp* *p* *mfp* *p* *mfp* *p* *mfp*

p *mfp* *p* *mfp* *p* *mfp* *p* *mfp*

23

Fl. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

Eng. Hn. *pp* *mp* *pp* *mp* *pp* *mp* *pp* *mp*

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

arpegg.

Hp. *p* *mp* *p* *mp* *p* *mp* *p* *mp*

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

The voice of an an - gel, Glid - ing on the night - in-gale's song, What's she tel-ling me? Is she tel-ling me to stay or



27

Fl. **D**

Eng. Hn.

Cl.

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

Tbn. *p* *fp* *fp* *fp*

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

Adam *p* *mf* *mp*

D

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

Vc. *p* *fp* *p* *fp* *p* *fp*

Db. *p* *fp* *p* *fp* *p* *fp*

go? My love, I want to re - mem - ber the ten-der-ness in your eyes,
The ci - ca - das scream the thoughts I want to for - get What have I done? What have I

30 **poco rall.**

Hn. *p* — *mf*

Tbn. *p* — *fp*

Mara *f* *doloroso*
I want the sweet-ness of your love. If on-ly you could see my

Adam *f*
done? What have I done...? The taste of dust in my mouth

Vln. I

Vln. II *p* — *mf*

Vla. *p* — *mf*

Vc. *p* — *fp*

Db. *p* — *fp*

poco rall.

E 33 **Più mosso** (♩ = 90)

Fl. *p* — *f* — *mp*

Eng. Hn. *p* — *f* — *mp*

Cl. *p* — *f* — *mp*

Hn. *p* — *f* — *mp*

Tbn. *p* — *f* — *mp*

W.Ch. Bass Drum *p* — *ff*

Mara *p*
pain...

Adam *mf*
The

E **Più mosso** (♩ = 90)

Vln. I *p* — *f* — *mp*

Vln. II *arco* *mp* — *mf* — *p* — *f* — *mp*

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

Vc. *pizz.* *p* — *arco* *mf* — *f* — *arco* *f* — *pizz.* *f* — *arco* *f* — *pizz.* *f*

Db. *p* — *mf* — *f* — *arco* *f* — *pizz.* *f*

37

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Tom-t.

B. D.

Adam

Vln. I

Vln. II

Vla.

Vc.

Db.

si - lence of war ex - plodes in - side_ me.

pizz. *p* *arco* *mp* *f* *sfz* *mp*

pizz. *p* *arco* *mp* *f* *sfz* *mp*

pizz. *p* *arco* *mp* *f* *sfz* *mp*

p *mp* *f* *arco* *f*

p *mp* *f* *arco* *f*

p *mp* *f* *arco* *f*

p *mp* *f* *arco* *f*

p *mp* *f* *arco* *f*

p *mp* *f* *arco* *f*

40

Mara

Adam

Vln. I

Vln. II

Vla.

Vc.

Db.

When the night falls, all is qui - et, all is qui - et,

When the night falls, I hear the sound of dark - ness The sound of dark - ness

f *f* *arco* *p* *fpp* *p* *fpp* *p* *fpp* *p* *fpp* *pp* *mp* *mp* *mp* *mp* *mp* *mp*

F
43

Fl.

Eng. Hn.
p — *fpp*

Cl.
p — *fpp*

Hn.
p — *fpp*

Tbn.
p — *fpp*

Tom-t.

B. D.

Mara
all is qui - et,

Adam
The sound of dark - ness

S.
ff She wait-ed for him, She wait-ed for him, em - broid-'ring the sheets with her tears. —

A.
ff She wait-ed for him, She wait-ed for him, em - broid-'ring the sheets with her tears. —

T.
ff He fought for his coun - try *mp* He

B.
ff He fought for his coun - try *mp* He

F

Vln. I
p — *fpp* *pp* — *fp*

Vln. II
p — *fpp* *pp* — *fp*

Vla.
p — *fpp* *pp* — *f* *pp* — *f*

Vc.
pp — *f* *pp* — *f*

Db.
pp — *f* *pp* — *f*

46

mp *ff*

S. He fought for his coun - try and shat-tered his soul.

A. He fought for his coun - try and shat-tered his soul.

T. *f* *mp* *ff*
fought for his coun - try He fought for his coun - try and shat-tered his soul.

B. *f* *mp* *ff*
fought for his coun - try He fought for his coun - try and shat-tered his soul.

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

Vc. *pp* *f* *pp* *f* *pp* *f*

Db. *pp* *f* *pp* *f* *pp* *f*



49 *poco accel.* = 95

Fl. *poco accel.* = 95

Eng. Hn. *poco accel.* = 95

Cl. *poco accel.* = 95

Tom-t.

B. D. *p*

arpegg. *p* *mp* *p* *mp*

Mara *f* *3* *3*
Rest your wear - y head on my chest.

Adam

Vln. I *poco accel.* = 95 *mp*

Vln. II *mp*

Vla. *mp* pizz.

Vc. *mp* pizz.

Db. *mp* pizz.

G (3+2)
Still faster (♩ = 100)

51

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

Eng. Hn. *mp* *f* *mp* *f*

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

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

Tbn. *p* *f* *p* *f*

Tom-t. *p* *f* *p* *f*

B. D. *f*

Hp.

Mara

Adam *f* *3*
 Whose hands are these?___ The kill-ing's in my

G
Still faster (♩ = 100)

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

Vln. II *arco* *p* *f* *arco* *p* *f*

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

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

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

53 Tom-toms

muffled (dry)

Here on my heart you'd no long - er suf - fer.

Adam reveals he has his gun with him, looking with horror at the empty hand and the hand holding the gun

blood The taste of

56

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Tom-t.

B. D.

Mara

Adam

dust, the taste of dust, the taste of dust! There's no reason to live,

Vln. I

Vln. II

Vla.

Vc.

Db.

59

Fl. *mp* *f*

Eng. Hn. *mp* *f*

Cl. *mf* *f*

Hn.

Tbn.

Tom-t.

B. D.

Mara

Adam

Vln. I

Vln. II

Vla. *mp* *f*

Vc. *mp* *f*

Db. *mp* *f*

Is it safe, to dream of peace, The

no reas - on to live, No reas-on to live. No reas-on to

f 3

Adam brandishes the pistol *mp* *mf*

p

p

p

H **poco accel.** **Raging!** (♩ = 120)

Fl. *mf* *f* *ff* *fff*

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

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

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

Tbn. *mf* *f* *ff* *fff*

Tom-t. *mp* *ff*

B. D. *mp* *ff*

Mara *f* *fff*

Adam *f* *fff* *He puts the pistol to his mouth*

fight - ing's wear-ing me down, — live. No reas-on to live. No reas - on!

H **poco accel.** **Raging!** (♩ = 120)

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

Vln. II *f* *ff* *fff*

Vla. *f* *ff* *fff*

Vc. *f* *ff* *fff* *Sul D*

Db. *f* *ff* *fff*

I **Tempo 1** (♩ = 60)

Tom-t. *pp*

B. D. *pp*

Adam *mp* *distantly* *3* I hear the dead... —

John *f* *3* A-dam, I'm right here with you. I need you

Male Chorus *p* *pp* When the night falls I hear the sound of dark-ness When the night falls

Db. *sub.* *pp*

73

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Tom-t.

B. D.

Adam

John

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp *ff*

pp *ff*

pp *ff*

pp *ff*

pp *ff*

mf

p *f* he slowly lowers his gun and looks around

They're call-ing me back, _____ to war. I need to give them back_ their

here, bud-dy I need you a-live!

pp *mf*

I hear the sound of dark- ness... to war.

pp *mf*

I hear the sound of dark- ness... to war.

pp *ff* *pp* *mf*

pp *ff* *pp* *mf*

pp *ff* *pp* *mf*

pp *ff* *pp* *mf*

pp *ff* *pp* *mf*

77 **rit.**

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Tom-t.

B. D.

Hp.

Adam

mf *f*
jaw clenched, determined, cold

due.

I'm go-ing back, John.

John

f *mf*

Ser-geant, hand me your weap-on!

A - dam, list-en, walk with me. I have some-thing to show you...

rit.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf *f* *fp* *fp* *fp* *fp*

ord.

ord.

ord.

ord.

ord.

J **Arioso** ♩ = 50
 81 slow arpegg.

Hp. *mf* (sim.) *mf*

John *mp* *mf*
full of enchantment
 There's an old oak tree _____ by the wet-lands, Green with moss, and moist with mist, The larg-est tree you've ev - er known With

J **Arioso** ♩ = 50

Vln. I *pp*
 sul tast.

Vln. II *pp*
 sul tast.

Vla. *pp*
 sul tast.

Vc. *pp*
 sul tast.

Db. *pp*
 sul tast.



86

Fl. *p*

Eng. Hn. *espress.* *mp*

Cl. *espress.* *mp*

Hp.

John *mp*
 branch-es so long_ they touch the earth. There at night all is peace-ful and calm. Come on, let's

Vln. I *pp* *pp*
 sul tast.

Vln. II *pp*

Vla. *p*
 sempre sul tast.

Vc. *p*
 sempre sul tast.

Db. *p*
 sempre sul tast.

91 **Tempo I** (♩ = 60)

Fl. *fp* *f* *p* *mf*

Eng. Hn. *fp* *f* *pp* *mf*

Cl. *fp* *f* *p* *mf*

Hn. *fp* *f* *pp* *mf*

Tbn. *fp* *f* *pp* *mf*

Tom-toms *f* *mf*

B. D. *p*

Hp.

Adam *f* *resolute* *f* *ff*
 No! I'm go - ing back! I have to go back, There's no time to waste, there's no time to

John *f*
 go! Don't go down that path, A - dam.

Tempo I (♩ = 60)

Vln. I *ord.* *fpp* *mf*

Vln. II *ord.* *fpp* *mf*

Vla. *ord.* *mf* *pp* *mf*

Vc. *ord.* *mf*

Db. *ord.* *mf*

94

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Tom-t.

B. D.

Hp.

Mara.

Adam

Vln. I

Vln. II

Vla.

Vc.

Db.

Adam exits... John follows

waste!

f fp fp f f p p f f f f f f mp f p f f f mp f p f f f fp f fp f mp f p f f f fp f

K

97

Fl. *mp*

Eng. Hn. *mp*

Cl. *mp*

Hn.

Tbn.

Tom-t.

B. D.

Hp.

Mara

mf *f*

I wan - der through the shad - ows of the night, Search - ing, search - ing, for the soul of my

S. *distantly mp* *p*

When the night falls, Night falls...

A. *distantly mp* *p*

When the night falls, Night falls...

T. *distantly mp* *p*

When the night falls, Night falls...

B. *distantly mp* *p*

When the night falls, Night falls...

K

Vln. I *pp* *p*

Vln. II *pp* *p*

Vla. *p* *pp*

Vc. *p*

Db. *p*

101 **L Poco più mosso** (♩ = 66)

Fl. *mp* *fp*

Eng. Hn. *f* *pp*

Cl. *mp* *fp*

Hn.

Tbn.

Tom-t.

B. D.

Hp. *mf* *f*

Mara
hus - band.

B. Mad. *mf* *f*
Ma - ra, my daugh-ter, — A

S. *p*
I hear the sound of dark - ness.

A. *p*
I hear the sound of dark - ness.

T. *p*
I hear the sound of dark - ness.

B. *p*
I hear the sound of dark - ness.

L Poco più mosso (♩ = 66)

Vln. I *pp* *fp* sul pont.

Vln. II *fp* sul pont.

Vla. *fp* sul pont.

Vc. *fp* sul pont.

Db. *fp* sul pont.

106 **Tempo rubato**

B. Mad. *wo - man is fierce with the pow-er of herlove, Desc - end, Mydaugh-ter, in-to the darkness of your fear. Find the gol-den am - ber in the*

Tempo rubato
ord. senza vib.
(sempre *p*)

Vln. I

Vln. II
ord. senza vib.
(sempre *p*)

Vla.
ord. senza vib.
(sempre *p*)

Vc.
ord. senza vib.
(sempre *p*)

Db.



111 **Tempo I (♩ = 60)**

Fl. *p*

Eng. Hn. *p*

Cl. *p* *pp*

Hn. *pp*

Tbn.

Hp. *mf*

Mara *I search through marsh - es, And cut through thick vines to find the brok-en piec - es of my man.*

B. Mad. *caves of your heart.*

Tempo I (♩ = 60)

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *p*

Db. *p*

M

Lento (♩ = 50)

116

Fl.

Eng. Hn.

Cl.

Hp.

Mara

B. Mad.

f

p

I feel some - thing in my heart.

Fear not, daught - er, I guide you from with - in.

M

Lento (♩ = 50)

Vln. I

Vln. II

Vla.

Vc.

Db.

fp sul pont.

fp sul pont.

fp sul pont.

fp sul pont.

fp sul pont. (Tacet if no C ext.)

ord. con vib.

mp — *fpp*

espress.

ord. con vib.

mp — *fpp*

espress.

ord. con vib.

mp — *fpp*

espress.

ord. con vib.

mp — *fpp*

espress.

ord. con vib.

mp — *fpp*

espress.



121

Hp.

Mara

mp

mf

p

Call - ing out my cour - age When the night falls, All is qui - et, And I hear the whispers of my wis - dom.

(non rit.)

Vln. I

Vln. II

Vla.

Vc.

Db.

ppp

ppp

ppp

ppp

ppp

(non rit.)

13. Dialogue V: Back to War

Mara, Adam

Slow and seething
(Freely ♩ = ca. 66)

Flute

English Horn

Clarinet in A

Horn

Trombone

Adam enters in full military attire with gear, pack, etc.

Mara *concerned mp*
A - dam, where are you go - ing?

Adam *mf quasi parlando*
I'm go - ing back. I'm re - en - list - ing.

Percussion 1

Percussion 2

Piano *p* *pp*
8^{va} 8^{va}
Ped. (let blur) (maintain Ped. depressed for entire duration of sound)

Slow and seething
(Freely ♩ = ca. 66)

Violin I

Violin II

Viola

Violoncello

Contrabass

Mara *f*
Now, in the mid-dle of the night?

Adam *mf* *coldly*
I can't live here_ an-y-more.

Pno. **Accel. out of control!**
cresc. molto *ff*



Mara *f*
What a - bout us, A - dam?!
What a - bout me?!
You fought for people
halfway around the world!

Pno. *fff*
8^{va} slap entire top octave hard w/ RH
(sim.) *8^{va}*
(sim.) *8^{va}*
p
8^{va}
una corda
slap entire low octave hard w/ LH



Mara *f*
Why can't you fight for us?

Adam
You're bet-ter off with-out me I al-most killed you for Christ's sake!

Pno. *pp* *fff* *fff*
8^{va}
tre corde



Mara **(con misura)**

Adam *mp* *mf* *f* *ff*
seething, furious
I went to war to save lives his fury begins to spill over
I went to war to help the Af-ghan peo-ple And I came back a fuck-ing murd - er

Pno. *pp* *cresc. poco a poco* *(p)* *(mp)* *mf* *f*
seething
trem. as fast as possible

13 *f*

Mara: No, that's not true, you're not a murd - er - er. I'm not giv - ing up not now

Adam: er!

Pno. *ped.* *(ped. simile)*

15 *tenderly* *p*

Mara: I can still see what there was be-tween us... what there could be a - gain...

Adam: *mf* *ff*
I'm no use here!

Pno. *p* *ff*

18 *mf* *f* *ff* **accel. poco a poco**

Mara: A-dam A-dam A-dam stop! I don't want the night - mares

Adam: *f*
no use here! I'm no use here! no use here!

Pno. *fff* *pp* *f*

8^{va} slap entire top octave hard w/ RH

20 *mf* *(♩ = ca. 76)* *(♩ = ca. 84)*

Mara: I don't want to live in fear I'll ne-ver see you a-gain You've served your time, You've got your med-als,

Adam:

Pno. *pp* *f*

(♩ = ca. 92)

Mara 23 *ff* That's e - nough! *dolce mp* Let me help you, let me be by your side.

Adam

Pno. *ff* *suddenly tender pp*

Mara 25 ♩ = ca. 100 I want to help you, I know I can! *p* shocked, the wind taken out of her Would I die for you?

Adam *f* What can you do for me? Would you die for me?

Perc. Tom-toms *f*

B. D. *f*

Pno. *f*

27 **Urgent** ♩ = ca. 90

Mara

Adam See! You hes - i - tat - ed You can't hes - i - tate. Ne - ver! not for an in - stant, or some-bo-dy dies!

Perc.

B. D.

Pno. 6

29

Adam

It's eith - er you or some - bod - y else who'd not hes - i - tate__

Perc.

B. D.

Pno.

6

6

6

6



30

Mara

Adam

to die for you. Tell me, would you throw your-self on a gren-

Perc.

B. D.

Pno.

6

6

6

accel..... as fast as possible!

8^{vb}



32

Adam

nade to save my life? Ser - geant Bry - an did and he's dead!_____

Perc.

B. D.

Pno.

ff

ff

p

8^{vb}

34 **A** $\text{♩} = \text{♩}$

Fl. *f*

Eng. Hn. *f*

Cl. *f*

Hn. *ff*

Tbn. *ff*

Mara *f* complete shock and despair
A - dam! A - - - dam!

Adam *mf*
You're wor-ried a-bout birds and fish and

Tom-toms *mp* *f*

B. D.

Pno. *mf*

Vln. I *p* *f*

Vln. II *p* *f*

Vla. *p* *f*

Vc. *p* *f*

Cb. *p* *f*

39 B

Fl. *f*

Eng. Hn. *f*

Cl. *f*

Hn. *ff*

Tbn. *ff*

Mara

Adam *ff* *f*

sea tur-tles I'm wor-ried a-bout men! I prom-ised my life to

Tom-t. *p*

B. D.

Pno.

Vln. I B

Vln. II

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

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

Cb. *p* *f* *mp* *f* *p* *f* *p* *f*

44

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Mara

Adam

bring them home safe - ly. Now I'm home al - most mur - dering my own wife!

Tom-t.

B. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

p *f* *ff*

48

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Mara

Adam

Tom-t.

B. D.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mp
A - dam_ it's not a-bout death, It's a-bout life.

mf
Yes, Ma-ra, it's a-bout *lives*.

Sandpaper blocks
p

p *fp* *p* *fp* *p* *fp*

p *fp* *p* *fp* *p* *fp*

p *fp* *p* *fp* *p* *fp*

p *fp* *p* *fp* *p* *fp*

p *fp* *p* *fp* *p* *fp*

sub.
p *p* *fp* *p* *p* *fp*

54 **Free recit.**

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Mara
mp
 A - dam, I'm preg - nant.

Adam
 I'm go - ing to save their lives.

Perc.

B. D.

Pno.

Free recit.

Vln. I
ppp

Vln. II

Vla.
ppp

Vc.

Cb.
pp *n*

C Lento Appassionato (♩ = 54)

58

Fl. *pp* *f* *pp*

Eng. Hn. *pp* *f* *pp*

Cl. *pp* *mf* *ff* *pp*

Hn. *pp* *f* *pp*

Tbn. *p* *f* *pp*

Adam

Adam stops in his tracks, puts down his gear, moves towards her in shock. Slowly, he, drops his cap and embraces her, holding and kissing her with the tenderness that she once knew until the music stops.

C Lento Appassionato (♩ = 54)

molto espress.

Vln. I *mp* *ff*³ *mp*

Vln. II *molto espress.* *mp* *ff*³ *mp*

Vla. *molto espress.* *mp* *ff*³ *mp* *f*

Vc. *molto espress.* *p* *f* *mp*

Cb. *molto espress.* *p* *f* *mp*



64

Fl. *mp* *p* *pp*

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

Cl. *mp* *p* *pp*

Perc. Tubular Bells *mp*

Vln. I ord *molto sul pont.* *pp*

Vln. II ord *molto sul pont.* *pp*

Vla. *molto espress.* *mf* *p*

Vc. ord *molto sul pont.* *pp*

Cb. ord *molto sul pont.* *pp*

ACT II

1. Lullaby for the Child

The Black Madonna

Grave religioso ♩ = 60
espress.

Flute

English Horn

Clarinet in Bb

Horn

Trombone

Percussion 1
Crotales

Percussion 2

Harp

The Black Madonna

Grave religioso ♩ = 60

Violin I

Violin II

Viola

Violoncello

Double Bass

A Dancing, with a gentle lilt (♩ = 60)

6

Fl. *pp*

Eng. Hn. *pp*

Cl. *pp*

Hn.

Tbn.

Tamb. Tambourine *p* *mf* *p*

F. Cym. Finger Cymbals *p*

B. Madonna

A Dancing, with a gentle lilt (♩ = 60)

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

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

Vla. *mf* *f*

senza vib. throughout like an ancient viol



12

Hn.

Tbn.

Tamb. *p*

F. Cym. *p*

B. Madonna *mp* *mf* *mp* *mf*

My child, you are like a sprout - ing seed, A prom - ise of life re -

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

Vln. II *p* *mp* *p*

Vla. *p* *mp*

18 **B**

Hn. *mf* *p*

Tbn. *mf* *p*

Tamb. *mf*

F. Cym. *mf*

B. Madonna
 newed. In your eyes, cre - a - tion re - veals The won - der of

Vln. I (open strings throughout) *p* *p* *mp*

Vln. II (open strings throughout) *p* *mf* *p*

Vla. (open strings throughout) *p* *mf* *p*



22

Hn. *mp* *pp*

Tbn. *mp* *pp*

Tamb. *mp*

F. Cym.

B. Madonna
 in - no - cence, The boun - ty of the pure heart. My child, be the

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

Vln. II *mp* *p* *mp* *p*

Vla. *mp* *p* *mp*

26

Hn. *pp* *mf* *p*

Tbn. *pp* *mf* *p*

Tamb. *p*

F. Cym.

B. Madonna *mf* *f* *p cresc.* *(mp)* *(mf)*
 hope that's ne-ver lost, The cour - age al - ways found. In your eyes, cre - a - tion re - veals the won - der of in-no-cence

Vln. I *pp cresc.* *(p)* *(mp)*

Vln. II *p* *cresc.* *(mp)*

Vla. *p* *p cresc.* *(mp)*



32 **C**

Fl. *p*

Eng. Hn. *p*

Cl.

Hn. *p*

Tbn. *p*

Tamb. *mf*

Hand D. Hand Drum *mf*

B. Madonna *f* *f*
 In your eyes, cre - a - tion re - veals the won - der of in - no - cence. In your eyes, cre - a - tion re - veals the won - der of in - no - cence.

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

38 **D**

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

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

Cl. *mf* *f*

Hn. *mf*

Tbn. *mf*

Tamb. *p*

Hand D. *p*

B. Madonna *mp*
My

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

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

Vla. *mf* *f*



44 **E**

Hn. *p*

Tbn. *p*

Tamb. *p*

Hand D. *p*

B. Madonna
child, you are like a sprout - ing seed, O - p'ning to the

Vln. I *p*

Vln. II *p*

Vla. *p*

47

Eng. Hn. *mf*

Hn. *mp*

Tbn.

Tamb.

Hand D.

B. Madonna
sun, A prom - ise of life re - newed.

Vln. I

Vln. II

Vla.

50

F

Eng. Hn. (solo) *mf*

Hn.

Tbn.

Tamb.

Hand D.

B. Madonna
f You are the pro-mise that mends your fath-er's heart *mf* You are the pro - mise that mends your fath-er's

Vln. I *mp*

Vln. II

Vla. *p* pizz. (quasi chitarra) sempre sim. *mp*

Vc. *p* pizz. (quasi chitarra) sempre sim.

Db.

55

Eng. Hn. *mp* *p*

Tamb.

Hand D.

B. Madonna
heart You are the pro - mise that mends your fath - er's heart

Vln. I *pizz.* (quasi chitarra) sempre sim.

Vln. II *p* *pizz.* (quasi chitarra)

Vla.

Vc.

Db. *pizz.* *p*



59 (non rit.)

Eng. Hn. *p*

Tamb. Bass Drum *mp*

Hand D.

B. Madonna
May you be peace on earth. May you be peace on earth.

Vln. I *pp* (non rit.)

Vln. II *pp* sempre sim.

Vla. *pp*

Vc. *pp*

Db. *pp*

ATTACCA SUBITO

2. Dialogue VI: You Have to Stop!

Mara, Adam

Stesso tempo (♩ = 60)
Flowing, relentlessly rhythmic

Mara

Adam

Piano

Mara walks onstage, animated, followed by Adam, angry

mp concerned

Ma-ra... you can't go on work-ing your-self like this You've got to stop. No more

Vamp as necessary

p

pp

Mara

Adam

Pno.

mf

A-dam, the o - il is spread-ing!...

vol - un - teer - ing at the res - cue cen - ter! You're

mp

Mara

Adam

Pno.

breath-ing the damn fumes. You can't stop this mess. It's too big!

mf

8va

Mara

Adam

Pno.

indignant f

What I do mat - ters, a lot! I have to help them!

For

ff

p

f

16 *mf* getting angrier

Mara I can't stop! You should know that

Adam Christ's sake, your preg-nant. You know you have to stop!

Pno. *p* *cresc.*

21 *f*

Mara You could-n't stop ei - ther, with the war.

Adam That's diff - 'rent! Those were

Pno. *(mp)* *(mf)*

25 *f* *pained*

Mara They're not just an - i - mals! It's our whole way of

Adam men, These are just an - i - mals!

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

29 *quieter but very intense* *mp*

Mara life... And the life of our child. A hur - ri - cane is on its way. It will push the oil deep

Adam

Pno. *p*

34 **rit.** $\text{♩} = 50$

Mara
 in - to the oy - ster beds. Your fath - er's oy - ster farm will be poi - soned.

Adam
 My great grand -

Pno.
espress.

shocked and saddened as it sinks in...
p *mf*

39 *mf*

Mara
 The oy - ster farm is shut - ting

Adam
 - fath - er plant - ed those oy - ster beds a hun - dred years a - go. My fath - er worked his whole life for this busi - ness.

Pno.
espress.
mp

44

Mara
 down You've lost your fam - ly's bus - ness, I've lost my job. Who needs a man - a - ger when there's

Adam

Pno.

48 *mp* *sadly*

Mara
 no - bo - dy left to man - age? It's the end of a way of life.

Adam
mf
 I'll find a way. I'll find a way out.

Pno.
p
 Repeat as vamp until "overtaken" by orchestra

3. A Man Must Live a Life of Honor

Adam, Men's Chorus

Boldly ♩ = 80

Flute
Oboe
Clarinet in A
Horn
Trombone
Percussion 1
Percussion 2 (Bass Drum)
Adam
Tenor
Bass/Bar
Violin I
Violin II
Viola
Violoncello
Double Bass

with a hard edge throughout

f *ff* *mp*

A man must live a life of hon-or. He must pro-

f *ff* *mp*

A man must live a life of hon-or. He must pro-

5 A

Fl. *p* *mf* *pp* *mf*

Ob. *p* *mf* *pp* *mf*

Cl. *p* *mf* *pp* *pp* *mf*

Hn. *mp* *p* *mf*

Tbn. *mp* *p* *mf*

Perc.

B. D. *mp* *mf*

Adam *mp* *haunted* *f*
 I have built a wall _____ a - round _____ me, a

T. *f* *mp* *ff*
 tect his child. He must watch o - ver his wo - man.

B. *f* *mp* *ff*
 tect his child. He must watch o - ver his wo - man.

Vln. I *pizz.* *p* *f*

Vln. II *pizz.* *p* *f*

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

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

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

9

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

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

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

Hn. *p* *ff* *p* *p* *mf*

Tbn. *p* *ff* *p* *p* *mf*

Perc.

B. D. *f* *mp*

Adam *mp* *mf* *lamenting*
 wall a-round me. But my

T. *f* *ff* *mp* *f* *mp* *ff*
 A man must live a life of loy-al-ty. He must feed his child. He must pro-vide for his wo-man.

B. *f* *ff* *mp* *f* *mp* *ff*
 A man must live a life of loy-al-ty. He must feed his child. He must pro-vide for his wo-man.

Vln. I arco *pp* *ff*

Vln. II arco *pp* *ff*

Vla. arco *pp* *ff*

Vc. arco *pp* *ff*

Db. arco *pp* *ff*

B

14

Fl. *p* *pp* *mf* *p*

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

Cl. *p* *mf* *p*

Hn. *pp* *mf* *pp* *mf* *mf*

Tbn. *pp* *mf* *pp* *mf* *mf*

Perc.

B. D. *p* *mf*

Adam
wom - an is the rock. I'm just sand in the wind.

T. *mf* *ff*
A man must live a life of cou - rage He must

B. *mf* *ff*
A man must live a life of cou - rage. He must

Vln. I *pizz.* *p* arco col legno *p* *mf* ord. *pp* *pp*

Vln. II *pizz.* *p* arco col legno *p* *mf* ord. *pp* *pp*

Vla. *pizz.* *p* arco col legno *p* *mf* ord. *pp*

Vc. *pizz.* *p* arco *pp* *mf*

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

18

Fl.

Ob.

Cl.

Hn.

Tbn.

Perc.

B. D.

Adam

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

C

f

mp — *mf*

f

mp — *mf*

f

mf

mp — *mf*

mf

mp — *mf*

Wood Block

p

f

p

conflicted
mp

cresc. -----

My coun-try's where my fam-ily is... where my fam-ily is.

f

ff

f

keep his pro-mise He must de - fend... his coun-try! A

f

ff

f

keep his pro-mise He must de - fend... his coun-try! A

mf

mp — *mf*

f

pizz.

f

mf

mp — *mf*

f

pizz.

f

pp — *mf*

mp — *mf*

f

(sul C)
pizz.

f

mp — *mf*

pizz.

mp

f

(sul C)

pizz.

mp

f

mp — *mf*

pizz.

mp

f

21

Fl. *mf* throughout

Ob. *mf* throughout

Cl. *mf* throughout

Hn. *mf* throughout

Tbn. *mf* throughout

W.B. *p*

B. D. *mf* *p* *mf* *p* *mf*

Adam
 (cresc.) -- *mf* ----- *f* ----- *ff*
 where my fam-ly is. Land of my fath- er, Land of my fath- ther,

T. man is like a tall tree with large roots and strong branch- es, A

B. man is like a tall tree with large roots and strong branch- es, A

Vln. I arco *mf* throughout

Vln. II arco *mf* throughout

Vla. arco *mf* throughout

Vc. arco *mf* throughout

Db. arco *mf* throughout

24

Fl.

Ob.

Cl.

Hn.

Tbn.

W.B.

S. D.

Adam

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

pp

mf

agitated!

and my fath-er's fath-er, and my fath-er's fath-er, My fath-er's fath-er,

man is like a tall tree with large roots and strong branch-es, A

man is like a tall tree with large roots and strong branch-es, A

ff

ff

ff

p < f

ff

p < f

ff

Bass Drum

Snare Drum

mp

ff

mp

ff

mp

ff

D

27

Fl. *f* *p*

Ob. *f* *f*

Cl. *f* *f* *p*

Hn. *mp* *mf*³ *mp* *mf*³ *mp*

Tbn. *mp* *mf*³ *mp* *mf*³ *mp*

B. D. Tom-toms *f* *f*

S. D. *f*

Adam

T. man is like a tall tree with large roots and strong branch-es. Stand - ing firm in the whip-ping winds, A

B. man is like a tall tree with large roots and strong branch-es. Stand - ing firm in the whip-ping winds, A

Vln. I *p*

Vln. II *p*

Vla. *p < mf* *mf* *p < mf* *mf*

Vc. *p < mf* *mf* *p < mf* *mf* *p*

Db. *p < mf* *mf* *p < mf* *mf* *p*

30

Fl. *rit.*
f *mp*

Ob. *p* *mf*

Cl. *f* *mp*

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

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

Tom-t.

S. D.

Adam

T. *ff*
sound shel - ter, a stead - y har - - bor.

B. *ff*
sound shel - ter, a stead - y har - - bor.

Vln. I *f* *mp* *p*

Vln. II *f* *mp* *p*

Vla.

Vc. *f*

Db. *f*

E

33 **Slower** (♩ = 56)

rit. al fine

Fl.

Ob. *pp*

Cl. (solo) *dolce espress.*
mp *mf*

Hn. *pp* *gritty* *mf*
with mute

Tbn. *pp* *gritty* *mf*

Tom-t.

S. D.

Adam *soberly mp* *mf* *f* *tenderly mp*
A man must live a life of truth... Not in fool-ish dreams, But in the real world, in the real world, I'll take care of you.

T.

B.

Vln. I

Vln. II

Vla.

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

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

4. Dialogue VII: Do You Believe in This War?

Mara, Adam

A
Slow and brooding (♩ = ca. 80)

Mara

Adam

*stone-faced, somber but definitive,
as if the truth is dawning on him*
mp
3
resigned

You and the ba - by will both be tak - en care of... I will go back to Af-ghan-i - stan.

Percussion 1

Percussion 2

Bass Drum

ppp

Piano

(vamp if necessary)
pp

Freely speechlike, senza misura (singers independent of piano) ♩ = ca. 80

Mara

Adam

mf with growing dread
6
No, A - dam, not a - gain! not a - gain! not a - gain! not a - gain! A - dam, do you be - lieve in this war?

f
I'm go - ing back! I have to go! It's our on - ly way out, our on - ly way out!

f

Slowly accelerating; not in time with singers, but should arrive together

Pno.

8^{va}
15^{ma}
f

Red.

G. P.

Mara

Adam

Pno.

9

Mara

Adam *p*
 It doesn't matter what I believe It mat-ters what I do. I have to go back for you, and for our ba - by.

T. D. Tenor Drum or Snare w/ snares off

B. D.

Pno.



11

Mara *mp* *cresc. poco a poco*
 I don't know... You don't know... You don't know... *f* ATTACCA SUBITO

Adam *cresc. poco a poco*
 I'll be o - kay... I'll sur - vive... I prom - ise you... I prom - ise you... *f*

S. D. Snare Drum (snares on)
 Brush sticks
 Slow, continuous rubbing on drum head ("rain" sounds)
pppp cresc. poco a poco

B. D. *pppp poco cresc.* *p*

Pno. *cresc. poco a poco* *f*

5. Scena IV: The Hurricane

Mara, Adam, Chorus

Agitato! ♩ = 100

Flute: blow air and rapid key-clicks ad lib. (multiphonics) *ff*

Oboe: blow air and rapid key-clicks ad lib. (multiphonics) *ff*

Clarinet in Bb: blow air and rapid key-clicks ad lib. (multiphonics) *ff*

Horn: stopped, blow air and rapid key-clicks ad lib. *ff*

Trombone: with mute, blow air and gliss ad lib. (*as loud as possible*) *ff*

Percussion 2: Thunder sheet *mf* → *ff*

Percussion 1: Bass drum, Continuous "rain" sounds *mp* → *f* → *p* → *mf* → *p*

Harp: -

Mara: *f* (triplets) The hur - ri - cane's here! Close all the doors and win - dows!

Adam: -

Chorus: Soprano, Alto, Tenor, Bass: -

Agitato! ♩ = 100

Violin I: Trem. beneath bridge *mp* → *f* → *p* → *mf* → *p*

Violin II: Trem. beneath bridge *mp* → *f* → *p* → *mf* → *p*

Viola: *p* → *ff* → overpressure *mf* < *ff*

Violoncello: *p* → *ff* → overpressure *mf* < *ff*

Double Bass: *p* → *ff* → overpressure *mf* < *ff*

4 air noise and key clicks sim. air noise and key clicks sim.

Fl. *ff*

Ob. air noise and key clicks sim. air noise and key clicks sim. *ff*

Cl. air noise and key clicks sim. air noise and key clicks sim. *ff*

Hn. *p* *f* *mp*

Tbn. *(with mute)* *p* *f* *mp*

Thunder Tom-toms *fp* *fp* *p* *f* *mp*

B. D. *f* *p* *f* *p* *f* *p*

Hp.

Mara The house is shak-ing! The glass is rat-ting!

Adam

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

Vln. II *fp* *fp* *mf* *p*

Vla. *p* *f* *ff*

Vc. *p* *f* *ff*

Db. *p* *f* *ff*

7

Fl. *f* *fff*

Ob. *f* *fff*

Cl. *f* *ff* *fff*

Hn. *f* *fff*

Tbn. *f* *fff*

Thunder *f* *mf* *fff*

B. D. *f* *p* *ffp*

Hp. drum on soundboard with palm of hands "Thunder" Slap strings in bottom octave *f* *fff* l.v.

Mara

Adam Adam is visibly shaken by the increasing noise of the hurricane There is a loud clap of thunder, and Adam grabs Mara, pulling her down into a crouch

Vln. I ord. *p*

Vln. II ord. *p*

Vla.

Vc.

Db.

A Senza mis. (on conductor's cues)

10

Fl. air noise and key clicks sim.

Ob. air noise and key clicks sim.

Cl. air noise and key clicks sim.

Hn. produce lowest partial possible
mp

Tbn. produce lowest partial possible
mp

Thunder Thunder sheet ad lib storm sounds quietly
p

B. D. hairpin swells ad lib. imitating the beating of rain against the house

Mara *Mara begins to get up, sacred*

Adam *ff* Yelling
GET DOWN! Stay down! Don't move!
They'll hit us again!

A Senza mis. (on conductor's cues)

Vln. I *p*

Vln. II *p*

Vla. *p* trem. c string below bridge

Vc. overpressure bow on low strings to create intermittent "creaking" sounds ad lib.

Db. overpressure bow on low strings to create intermittent "creaking" sounds ad lib.

B **C**

14

Fl. harmonics sim. air noise and key clicks sim.

Ob. harmonics sim. air noise and key clicks sim.

Cl. harmonics sim. air noise and key clicks sim.

Hn. air noise and key clicks sim.

Tbn. blow air and gliss ad lib. (as loud as possible)

Thunder Thunder Sheet *ff*

B. D. *ff* *p* hairpin swells ad lib. as before

Hp. "Thunder" (sim.) I.v.

Mara *f* Adam, it's lightning and thunder. There are no e - ne - mies here!

Adam

B **C**

Vln. I

Vln. II

Vla.

Vc.

Db.

D

18

Fl. *ff* $4+3$
16

Ob. *ff* $4+3$
16

Cl. *ff* $4+3$
16

Hn. $4+3$
16

Tbn. $4+3$
16

Thunder Thunder Sheet *ff* $4+3$
16

B. D. *ff* $4+3$
16

Hp. "thunder" sim. $4+3$
16

Mara $4+3$
16

Adam 3
GET THE HELL DOWN! $4+3$
16

D

Vln. I $4+3$
16

Vln. II $4+3$
16

Vla. $4+3$
16

Vc. $4+3$
16

Db. $4+3$
16

E Frantic (♩ = 100)

20

Fl. air noise and key clicks sim.

Ob. air noise and key clicks sim.

Cl. air noise and key clicks sim.

Hn.

Tbn.

Tom-toms

B. D. *sub.*
pp

Hp.

Mara.

Adam *haunted, hushed*
mp

They come when you least expect it. You ne - ver see them.

E Frantic (♩ = 100)

Vln. I mute str. w/ LH *col legno* spiccato

Vln. II mute str. w/ LH *p* *col legno* spiccato

Vla. *col legno* *p*

Vc. *col legno* *p*

Db. *col legno* *p*

24

Fl.

Ob.

Cl.

Hn.

Tbn.

Tom-t.

B. D.

Hp.

Mara.

Adam

Vln. I

Vln. II

Vla.

Vc.

Db.

They're like ghosts. They could be an - y - where!

f *ff*

ord. *mp*

ord. *mp*

E♭F♯G♭A♯
B♭C♯D♭

28 **F** $\text{♩} = \text{♩}$

Fl. *p*

Ob. *p*

Cl. *dolce ed espressivo*
mp

Hn. *p*

Tbn. *p* — *mp* *p* — *mp*

Tom-t. *p*

B. D.

Hp.

Mara *f*
You're home, _____ sweet - heart. You're home! _____ There's no - bo - dy here but me.

Adam

Vln. I **F** $\text{♩} = \text{♩}$
molto espressivo

Vln. II

Vla. *dolce ed espressivo*
ord.
mf

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

Db. *pizz.* *mp* *p*

33

Tom-t. *Vamp if necessary*

B. D. *p* ad lib. gentle, distant thunder

Mara *She stands up*
Look. I'm safe. *quasi parlando*
It's just heav-y rain and wind. *Adam stands up coming back to himself, Mara leads him by the hand to sofa. He collapses on the sofa, as Mara sits next to him.*
Adam, there's nobody here but you and me.

Adam

Vln. I

Vln. II

Vla.

Vc. *p*

Db. *p*



Slower ♩=100

G Ad lib. slowly, quietly rub thunder sheet to create eerie sounds

39 Perc. Thunder sheet with rubber-headed mallet *accel.*

B. D. *p*

Mara

Adam *haunted* *p* No, Ma-ra, you're wrong. They're all here. *mp* The dead. *mf* The ones I killed. The ones they killed, my friends and my en-e-mies. *f* *pp* They walk in a pro-ces-sion, in a pro *p* *hushed but crazed!*

Slower ♩=100 *accel.*

G *pizz.*

Vln. I *p*

Vln. II *pizz.* *p*

Vla. *pizz.* *p*

Vc.

Db.

45 ♩. = 50

Fl. 3/4

Ob. 3/4

Cl. 3/4

Hn. 3/4

Tbn. 3/4

Perc. 3/4

B. D. 3/4

Mara 3/4

Adam 3/4

ce - sion. It ne - ver stops it ne - ver stops I see them all the time. They're all dead, they're all dead so man - y dead. Why! should

Vln. I ♩. = 50 3/4

Vln. II 3/4

Vla. 3/4

Vc. 3/4

Db. 3/4

48 $\text{♩} = 50$

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

Ob. *mp* *f* *p* *espress.* *mp*

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

Hn. *mp* *mf* *p*

Tbn. *mp* *mf* *p*

Perc.

B. D.

Hp.

Mara
A - dam, What is it? Tell me. Speak to me, A - dam! Tell me, tell me.

Adam
I be a - live?!

$\text{♩} = 50$

Vln. I arco *p* *fp*

Vln. II arco *p* *fp*

Vla. arco *p* *fp*

Vc. arco *fp*

Db. arco *fp*

51 **H** ♩ = 140

Fl.

Ob.

Cl.

Hn.

Tbn.

Cym. *Sus. Cymbal with bow* *mf* *Temple Blocks* *pp*

B. D. *slowly fading, slowing, weakening* *n* *pp* *Bass Drum (muffled)*

Hp. *p* *p.d.l.t.*

Adam *mp*
 It all start - ed with a farm - er named A - zi - zi He re - belled a-against the war-lords.

H ♩ = 140

Vln. I *sul tasto* *pp*

Vln. II *sul tasto* *pp*

Vla. *sul tasto* *flautando molto* *pp*

Vc. *sul tasto* *p*

Db. *sul tasto* *ord.* *p*

58

Fl.

Ob.

Cl.

Hn.

Tbn.

T. Bl.

B. D.

Hp.

Adam

Vln. I

Vln. II

Vla.

Vc.

Db.

p

f

p

ff

p

f

mp

They want-ed him to grow pop-pies for o - pium. In - stead, he grew ros - es, Da-mask ros - es and sold the rose oil.

pizz.

p

ff

pizz.

p

ff

sul tasto

63

Fl. *ff* *ff* *fff*

Ob. *ff* *fff*

Cl. *ff* *fff*

Hn. *mp* *fp* *f* *ff*

Tbn. *fp* *mp* *f* *f* *ff*

T. Bl. Thunder sheet *mp* *ff*

B. D. Cymbals *ff* Bass drum Wooden stick *mp*

Hp.

Adam *mf*
The war - lords beat him up, Des-troyed his crops

Vln. I *p*

Vln. II *p*

Vla. *p* *f* *ff*

Vc. *f* *ff* *mp*

Db. *f* *ff* *mp*

67

Hn.

Tbn.

B. D.

S.P.

Adam

Vln. I

Vln. II

Vla.

Vc.

Db.

f

mf

arco

arco

arco

arco

(ord.)

(LH Pizz) +

He came to us, gave us in - tel: The lo cation of each of the o - pium labs.



71

Fl.

Ob.

Cl.

Hn.

Tbn.

Adam

Vc.

Db.

mf

p

mp

p

mf

p

p

mp

mp

We were on a count-er nar-cot - ics o-per - a-tion. I was in charge. My men were brave. We'd just

74

Fl.

Ob.

Cl.

Hn.

Tbn.

Adam

Vc.

Db.

mp

mp

mp

tak-en down the first of the o-pium labs. A trai-ler from hell in a field of red pop-pies. As we were



77

Fl.

Ob.

Cl.

Hn.

Tbn.

Adam

Vc.

Db.

p

mp

p

mp

leav - ing, I had some of my men with me guard-ing the pri - soners The rest pre - par - ing the hum-vee to

I

80

Fl.

Ob.

Cl.

Hn.

Tbn.

B. D. Thunder sheet ad lib.
Gently rub w/ rubber mallet to create *quiet* and *intermittent* eerie sounds

S.P. Sandpaper blocks
pp

Hp. Rub fingernails against metal strings ad lib.
to create "scratching" sounds

Adam go. *p* It was too qui - et, too si - lent.

I

Vln. I *pizz.* *pp* Arco open harmonic gliss ad lib.

Vln. II *pizz.* *pp* Arco open harmonic gliss ad lib.

Vla. *pizz.* *pp*

Vc. *pizz.* *pp*

Db. *pizz.* *pp*

83

Fl.

Ob.

Cl.

Hn.

Tbn.

B. D.

S.P.

Hp.

Adam

I should have seen it com- ing, that sick - le of death. The kid ap- peared out of

Vln. I

Vln. II

Vla.

Vc.

Db.

Arco .
open harmonic gliss ad lib.

Arco .
open harmonic gliss ad lib.

86

Fl.

Ob.

Cl.

Hn.

Tbn.

B. D.

S.P.

Hp.

Adam

Vln. I

Vln. II

Vla.

Vc.

Db.

no - where. He was a child, no tal - ler than the pop - py plants. He threw a gren - ade

mp

Arco .
open harmonic gliss ad lib.

89 **accel.**

Fl. *ff* (multi-phonic)

Ob. *ff* (multi-phonic)

Cl. *ff* (multi-phonic)

Hn.

Tbn.

B. D. *f* Cymbals

S.P. *f* Lion's roar *ff*

Hp.

Adam
 ___ down the tur-ret___ of the hum-vee and van-ished___ in-to the fields. "GREN- ADE!" I yelled!

accel.

Vln. I *pp* *ff* to end of fingerboard

Vln. II *p* *ff* to end of fingerboard

Vla. *mp* *ff* to end of fingerboard

Vc. *mp* *ff* (end of fingerboard)

Db. *mp* *ff* (end of fingerboard)

J ♩ = 100

93

Fl. *mp* *p* *f*

Ob. *mp* *p* *f*

Cl. *mp* *p* *f*

Hn. *mp* *mf*

Tbn. *mp* *mf*

Cym. $\frac{4+3}{8}$ $\frac{3+4}{8}$ $\frac{4+3}{8}$

S. D. Snare Drum
snare off *mp*

Hp.

Adam *f*
Ser-geant Bryan heard me. He jumped down from the tur-ret, down from the tur-ret to

J ♩ = 100

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vla. *mf*

Vc. *mf*

Db. *mf* pizz.

96

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

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

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

Hn. *mf* *f* muted

Tbn. *mf* *f* muted

Cym. $\frac{4+3}{8}$ $\frac{3+4}{8}$ $\frac{4+3}{8}$

S. D. *mp*

Hp. $\frac{4+3}{8}$ $\frac{3+4}{8}$ $\frac{4+3}{8}$

Adam
 chase the gren-ade, to chase the gren-ade! He was too late! He *ff*

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description of the musical score: The score is for measures 96-99. It features a complex rhythmic structure with time signatures $\frac{4+3}{8}$, $\frac{3+4}{8}$, and $\frac{4+3}{8}$. The woodwind section (Flute, Oboe, Clarinet) plays a melodic line with triplets and dynamic markings *f*, *p*, *f*, and *mp*. The brass section (Horn, Trombone) provides harmonic support with *mf* and *f* dynamics, and includes muted passages. The percussion section consists of a Snare Drum (*mp*) and Cymbals. The string section (Violins I & II, Viola, Violoncello, Double Bass) provides a rhythmic accompaniment. The vocal soloist Adam has a melodic line with lyrics: "chase the gren-ade, to chase the gren-ade! He was too late! He" with a *ff* dynamic marking.

99

Fl. *mf* *ff*

Ob. *mf* *ff*

Cl. *mf* *ff*

Hn. (muted) *p* *f*

Tbn. (muted) *p* *f*

Cym. Thunder sheet *f* *ff*

S. D. Tom-toms *ff*

Adam
 threw him-self on it! Be-cause of him, the rest of us__ were still

Vln. I arco *p* *f*

Vln. II arco *p* *f*

Vla. *f* *ff* molto sul pont. ord. molto sul pont.

Vc. *f* *ff* arco molto sul pont. ord. molto sul pont.

Db. *f* *ff* arco molto sul pont. ord. molto sul pont.

102

Fl. *f* Overblow flz.

Ob. *f* Overblow flz.

Cl. *f* Overblow flz.

Hn. *mp* *f*

Tbn. *mp* *f*

S. D. Snare ad lib., imitating random gunfire

Tom-t. Bass Drum *mf*

Hp. strike lowest strings and pound on soundboard ad lib.

Adam *ff* *f*
 breath - ing. A wall of bul - lets hit us from ev - 'ry cor - ner.

Vln. I *mp* *f* molto sul pont. (sempre molto sul pont.)

Vln. II *mp* *f* molto sul pont. (sempre molto sul pont.)

Vla. *f* (sempre molto sul pont.)

Vc. *f* (sempre molto sul pont.)

Db. *f* *mp* 3

Detailed description of the musical score: The score is for page 102 of a symphony. It features a full orchestral ensemble and a vocal soloist named Adam. The woodwind section (Flute, Oboe, Clarinet) is playing overblown notes with a forte (f) dynamic and a flautissimo (flz.) articulation. The brass section (Horn, Trombone) is playing with a mezzo-piano (mp) to forte (f) dynamic. The percussion section includes Snare Drum (imitating random gunfire) and Bass Drum (mf). The harp is instructed to strike the lowest strings and pound on the soundboard. The vocal soloist Adam enters with a fortissimo (ff) dynamic, singing the lyrics 'breath - ing. A wall of bul - lets hit us from ev - 'ry cor - ner.' The string section (Violins I and II, Viola, Violoncello, Double Bass) is playing with a mezzo-piano (mp) to forte (f) dynamic, marked 'molto sul pont.' (sul ponticello) and 'sempre molto sul pont.' (sempre sul ponticello). The Double Bass part includes a triplet of eighth notes.

105

Fl.

Ob.

Cl.

Hn.

Tbn.

S. D.

B. D.

Hp.

Adam

Vln. I

Vln. II

Vla.

Vc.

Db.

ad lib. irregular
"heart beat" rhythm

pp

mf

pp

mf

pp

mf

pp

mf

3

3

3

3

A thou-sand de-mons came in - to me. My brain broke in - to a mill-ion pie-ces Like a mir-ror__ shat-tered to bits.

110

Fl.

Ob.

Cl.

Hn.

Tbn.

S. D.

B. D.

Hp.

Adam

Vln. I

Vln. II

Vla.

Vc.

Db.

I was-n't me an-y-more. I shot ev-'ry-thing, ev - 'ry-thing, I shot ev-'ry thing that moved! Shots ring-ing_____ in my ears, Dirt caked

116

Fl. *ff*

Ob. *ff*

Cl. *ff*

Hn. *f*

Tbn. *f*

S. D. *mf* *f* To Tom-t.

B. D.

Hp.

Adam
 ___ with blood and sweat, Red splat - tered ev - - - 'ry - where!

Vln. I *molto sul pont.*

Vln. II *molto sul pont.*

Vla. *molto sul pont.*

Vc. *gliss.* *ff* *ord. 3*

Db.

3/8

119 **K RAGING!**

Fl. *ff* *lunga* *fff*

Ob. *ff* *lunga* *fff* *p*

Cl. *ff* *lunga* *fff*

Hn. *cuivre* *f* *ff* *sim.* *f* *ff* *lunga* *fff*

Tbn. *cuivre* *f* *ff* *sim.* *f* *ff* *lunga* *fff*

Tom-t. *f* *lunga* *fff*

B. D. *f* *lunga* *fff*

Hp.

Adam *lunga*

Vln. I **K RAGING!** *ff* *lunga* *fff*

Vln. II *ff* *lunga* *fff*

Vla. *ff* *lunga* *fff*

Vc. *f* *ff* *f* *ff* *ff* *lunga* *fff*

Db. *f* *ff* *f* *ff* *ff* *lunga* *fff*

125 **L** ♩. = ♩ (♩ = 66)

Fl. *espress.*
mp 3

Ob.

Cl.

Adam *p*
And when all _____ was qui - et _____ a - gain, I fell _____ on my knees, And then I saw _____ him.

L ♩. = ♩ (♩ = 66)

Vln. I

Vln. II

Vla.

Vc. *pizz.*
p

Db. *pizz.*
p



131

Fl.

Ob. *p* 3

Cl. *p* 3

Adam *p dolce* 3 3 3 3 *but more urgent p*
It was Tim, _____ the eigh - teen _____ years old _____ with the face _____ of a child. I

Vln. I *pp*

Vln. II

Vla. *pp*

Vc.

Db.

136

Fl. *mf*

Ob. *mf*

Cl. *mp* *mf*

Hn. *f*

Tbn. with mute *pp* *mf* *f* ugly

Tom-t. *f*

B. D. *f*

Hp. *f*

Adam *sfz* *f* with growing horror *p*

grabbed him... pulled him next to me... Tried to keep his brains from falling out! He

Vln. I *f* pizz.

Vln. II *pp* *f* pizz.

Vla. *f* pizz.

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

Db. arco molto sul pont. *pp* *f*

140

Fl. *pp*

Ob. *pp*

Cl. *pp*

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

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

Tom-t.

B. D.

Hp.

Adam *mp* *mf* *f*

died in my arms. Right then, I cursed my-self for being a-live. I failed them, I failed them, I

Vln. I

Vln. II

Vla.

Vc. *f*

Db. *f*

145

Fl. *ff*

Ob. *ff*

Cl. *ff*

Hn. *mf* *ff* *f* *pp* *p* *p*

Tbn. *mf* *ff* *f* *pp* *p* *p*

Tom-t.

B. D. Bass Drum
brush sticks
rain sound (sim.)

Hp. *f*

Adam *ff* *p*
failed them! When it was o - ver, I'd lost six men, And I don't

Vln. I *arco* *mf* *ff*

Vln. II *arco* *mf* *ff*

Vla. *arco* *mf* *ff*

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

Db. *ff* *pizz.* *sub.* *p*

M
149

Tom-t.

S. D.

Adam *mp*
know how man - y I killed. What_ will I tell my child?_ And what will

M

Vln. I *pained*
p

Vln. II *pained*
p

Vla. *p*
arco
pained

Vc. *p*
arco
with growing intensity

Db. *p*
with growing intensity

153

Fl. *mp*

Ob.

Cl.

Hn.

Tbn.

Tom-t.

S. D.

Adam *mf* *f*
God say to me? "Good job, son. Wel-come to heav- en?" I don't de-serve to be loved by God. How could I de-serve to be loved_ by my own

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db. *mp*

158

Fl. *mf*

Ob.

Cl.

Hn.

Tbn.

Tom-t.

S. D. *pp*

Adam *mf* light head voice

child? I hear the

S. *p* You fell in the field of pop - pies, You *mp* *p*

A. *p* fell field of pop - pies, You *mp* *p*

T. *p* You fell in the field of pop - pies, You *mp* *p*

B. *p* fell field of pop - pies, You *mp* *p*

Vln. I *fp*

Vln. II *fp*

Vla. *fp* *pp*

Vc. *fp* *pp*

Db. *fp* *pp*

162

Fl.

Ob.

Cl.

Hn.

Tbn.

Tom-t.

S. D.

Adam

dead. _____ They're all _____ a - round me... _____

S.

dream for - ev - - - - - er - -

A.

dream for - ev - - - - - er - -

T.

dream for - ev - - - - - er - -

B.

dream for - ev - - - - - er - -

Vln. I

flautando
pp

Vln. II

flautando
pp

Vla.

flautando
pp

Vc.

flautando
pp

Db.

flautando
pp

165

Fl.

Ob.

Cl.

Hn.

Tbn.

Tom-t.

S. D.

Adam

fol - low - ing me ev - 'ry - where I go. I can't sleep a - ny - more.

S.

more. In the field of pop - pies, you

A.

more. In the field of pop - pies, you

T.

more. In the field of pop - pies, you

B.

more. In the field of pop - pies, you

Vln. I

Vln. II

Vla.

Vc.

Db.

flautando → molto flaut. (air noise)

flautando → molto flaut. (air noise)

flautando → molto flaut. (air noise)

169

Fl.

Ob.

Cl.

Hn.

Tbn.

Tom-t.

S. D.

Adam

I hear them la - ment - ing, la - ment - ing, la - ment - - - ing, la - ent - - ing.

S.

live. In the field of pop - pies, — you die. In the

A.

live. In the field of pop - pies, — you die. In the

T.

live. In the field of pop - pies, — you die. In the

B.

live. In the field of pop - pies, — you die. In the

Vln. I

Vln. II

Vla.

Vc.

Db.

173

Fl.

Ob.

Cl.

Hn.

Tbn.

Tom-t.

S. D.

Adam

mp

I can't sleep a - ny - more. Why them? Why them and not me?

S.

field of pop - pies, In the field of pop - pies, In the

A.

field of pop - pies, In the field of pop - pies, In the

T.

field of pop - pies, In the field of pop - pies, In the

B.

field of pop - pies, In the field of pop - pies, In the

Vln. I

Vln. II

Vla.

Vc.

Db.

177

Fl.

Ob.

Cl.

Hn.

Tbn.

Tom-t.

S. D.

Adam

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

(continue without break)

Why them and not me? Why them and not me?

field of pop - pies,

field of pop - pies,

field of pop - pies,

field of pop - pies,

6. Lullaby for the Warrior

Mara

Tenderly ♩ = 60

Flute *mp* *p*

English Horn *mp*

Clarinet in Bb *mp* *p*

Horn *warmly* *pp*

Trombone *warmly* *pp*

Percussion 1 Crotales *mp*

Percussion 2 Snare drum Brushes Continuous gentle rain sounds ad lib.

Harp *poco arpegg.* *mp*

Mara *gently* *mp* *p*
A - dam, Re-mem-ber the La - dy who called you son? I

Tenderly ♩ = 60

Violin I *with mute* *warmly* *pp*

Violin II *with mute* *warmly* *pp*

Viola *with mute* *warmly* *pp*

Violoncello *with mute* *pp*

Double Bass

5

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Hp.

Mara

Vln. I

Vln. II

Vla.

Vc.

Db.

p cresc.

mp

p

with mute

saw Her _____ in a dream, Black _____ like the soil of the

Detailed description of the musical score: The score is for page 223 and is in 4/4 time. It features a vocal line (Mara) with lyrics: "saw Her _____ in a dream, Black _____ like the soil of the". The vocal line includes a triplet of eighth notes. The piano accompaniment (Hp.) consists of sixteenth-note patterns with sixteenth-note triplets, marked with *p cresc.* and *mp*. The woodwind section includes Flute (Fl.), English Horn (Eng. Hn.), Clarinet (Cl.), Horn (Hn.), and Trombone (Tbn.). The string section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The Flute part has a measure rest followed by a half note. The English Horn part has a whole note. The Clarinet part has a half note. The Horn and Trombone parts have measure rests. The Piano part has a complex rhythmic pattern. The Violin I part has a half note with a *p* dynamic and a "with mute" instruction. The Violin II part has a half note. The Viola part has a whole note. The Violoncello part has a half note. The Double Bass part has a measure rest.

7 \flat 2

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Glockenspiel

Rainstick

Hp.

Mara

Vln. I

Vln. II

Vla.

Vc.

Db.

earth, Shim-mer-ing with gold, Like the stars in the night sky. In the folds of Her man - tle

pp mp mf p f mf p mf

$E^{\flat}F^{\flat}G^{\flat}A^{\flat}$
 $B^{\flat}C^{\flat}D^{\flat}$

6 3 3 3

3/4 3/4 3/4 3/4

11

Fl. *p* 3 *pp* *p* *pp* **A**

Eng. Hn. *pp* *p* *pp*

Cl. *p* 3 *pp* *p* *pp*

Hn.

Tbn.

Glock.

Rainstick Bass Drum *p*

Hp. *mp* *f*

Mara *mp* *dolce*
 _____ the whole un-i-verse danc - es. The La - dy is merc-i-ful. She held me_ se close to Her. I could

Vln. I *p* *ppp* **A**

Vln. II *p* *ppp*

Vla. *p* *ppp*

Vc. *p* pizz. *p*

Db. pizz. *p*

17

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Glock.

B. D.

Hp.

Mara

hear the beat-ing__ of Her heart... She gave__ me the strength__ to be pat-ient, to be the warm em-brace__ that soft-ens the hard-ness of

Vln. I

Vln. II

Vla.

Vc.

Db.

mf = mp

mf

mp

mp

mp

arco

mp

mp

22 **accel.** **B** **più mosso** ♩ = 70

Fl.

Eng. Hn. *dolciss.* *mp*

Cl.

Hn.

Tbn.

Glock.

B. D. *mp* *n*

Mara *dolciss.* *mp* *3*
 war, And then She cried with me, and Her tears were full of com- pas - sion. She told me to live with-out ans-wers in the mys-try of

Vln. I *pizz.* *p* *arco* *p* **accel.** **B** **più mosso** ♩ = 70 *3*

Vln. II *pizz.* *p* *arco* *p* *3*

Vla. *dolciss.* *mp* *p* *3*

Vc. *pizz.* *p* *arco* *p* *3*

Db. *arco* *pizz.* *p*



28 *f* *3*

Mara *f* *3*
 life where noth-ing makes sense, but love. I don't know why_ it was them_and not you, I don't know why_ it was them_and not

Vln. I *f* *mp* *mf* *3*

Vln. II *f* *mp* *mf* *3*

Vla. *f* *mp* *mf* *3*

Vc. *f* *mp* *mf* *3*

Db.

33 rit.

Eng. Hn. *mp* *mf* *mp*

Mara
 you, I don't know why— it was them—and not you. I on-ly know I love you..I'm so glad you're a - live, right here, right now, with

Vln. I *p* *mp* rit.

Vln. II *mp*

Vla. *mp* *mf* *mp*

Vc. *mp*

Db. arco *mf* *mp*



C Tempo I (♩ = 60)

39

Fl. *mp*

Eng. Hn. *mp*

Cl. *mp*

Hn. warmly *pp*

Tbn. warmly *pp*

Hp. *mp*

Mara
 me. A - dam, The winds are qui-et the rain has stopped.

C Tempo I (♩ = 60)

Vln. I warmly *pp*

Vln. II warmly *pp*

Vla. warmly *pp*

Vc. *pp*

Db. *pp* pizz. *pp*

43

Hp.

Mara

Vln. I

Vln. II

Vla.

Vc.

Db.

Thun - - der and light - - ning are sil - - ent.



45

Hp.

Mara

Vln. I

Vln. II

Vla.

Vc.

Sleep my dar - ling sleep. Sleep soothes the wear - y soul of the

pp



48

Hp.

Mara

Vln. I

Vln. II

Vla.

Vc.

war - rior. Sleep next to me. Dreams are heal - ing. Si - lence is best.

dolce

pizz.

7. Scena V: The Rite (A Dream)

Mara, Adam, Female Angel, Male Angel, Chorus

Dreamlike ♩ = 60 *very gently*

Flute

English Horn

Clarinet in Bb

Horn

Trombone

Percussion 1
Crotales
With bow
(continue to bow to renew sound)

Percussion 2
Water gong ad lib.
Bass Drum

Harp

Mara

Adam

Female Angel

Male Angel

Chorus

Sung on a dark, closed "ooo" as delicately and as straight as possible without losing pitch (Continuous, even sound; stagger breathing)

Dreamlike ♩ = 60

Violin I

Violin II

Viola

Violoncello

Double Bass

5

Fl.

Eng. Hn.

Cl.

Crot.

B. D.

Vln. I

Vln. II

Vla.

Vc.

Db.



8

A Freely
(bowed)

Crot.

B. D.

F. Angel

Chorus

Spi-rit of the North, Bring the rest-ful sol-ace of di-vine dark-ness.

A Freely

Vln. I

Vln. II

Vla.

Vc.

Db.

pp

pp

pp

f

senza vib

20

Crot.

B. D.

F. Angel *mf*
Spi-rit of the West, Bring the sweet still-ness of di-vine love.

Vln. I *pp*

Vln. II *pp*

Vla. *f* (senza vib)

Vc. *f*

Db.



B

25

Eng. Hn. *mp*

Cl. *mp*

Crot.

B. D.

M. Angel *mf*
Di-vine fath-er a-bove, Bring the grace that rights all wrong-do-ings

Chorus

B

Vln. I

Vln. II

Vla. *pp*

Vc. *p*

Db. *p*

29

Fl.

Eng. Hn.

Cl.

Crot.

B. D.

M. Angel

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

p

p

mf

f

pp

of hu - man ig-nor-ance. Di - vine moth-er, be -

33

Fl.

Crot.

B. D.

M. Angel

Vln. I

Vln. II

Vla.

Vc.

Db.

low, Bring the com-pass - ion that wash-es a - way all suf-fer-ing of the hu - man soul.

38

Fl.

Eng. Hn.

Cl.

Crot.

B. D.

M. Angel

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mp

mp

f

mp

mf

mf

mf

fpp

fpp

fpp

fpp

fpp

sul tasto

sul tasto

sul tasto

sul tasto

sul tasto

slowly shift to sul pont

slowly shift to sul pont

slowly shift to sul pont

slowly shift to sul pont

slowly shift to sul pont

Sac - red U-nion_ of the two. Bless this wa-ter and make it ho-ly.---

C Senza Misura (Repeat ad lib.)

tempo ad lib.

Crot. *p* bowed
B. D.

The chorus descends from the risers and begins to wander the stage with melancholic elegance as the "souls of the dead"

CHORUS SHOULD MATCH EACH OTHER HOMOPHONICALLY

S. *p*
* Sing on a dark, closed "ooo"
A. *p*
* Sing on a dark, closed "ooo"
T. *p*
* Sing on a dark, closed "ooo"
B. *p*
* Sing on a dark, closed "ooo"

C Senza Misura (Repeat ad lib.)

sul pont.

Vln. I sul pont.
Vln. II sul pont.
Vla. sul pont.
Vc. sul pont.
Db. sul pont.



D

Flute, clarinet, horn, and trombone players whisper ad lib.:

Fl., Cl., F Hn., Tbn. *mf*
Ave Maria, piena di grazie, il signore e' con te *Santa Maria*
Tu sei benedetta in tutto il creato *Madre in Dio*
E benedetto e' il frutto del seno tuo, *Circondaci col tuo amore*
Il Cristo *Adesso e per sempre*
Amen

Eng. Hn. *mf*
Crot.
B. D. Water Gong

EACH CHORISTER WHISPERS ITALIAN AVE MARIA AD LIB.

Chorus *mf*
Ave Maria, piena di grazie, il signore e' con te *Santa Maria*
Tu sei benedetta in tutto il creato *Madre in Dio*
E benedetto e' il frutto del seno tuo, *Circondaci col tuo amore*
Il Cristo *Adesso e per sempre*
Amen

D

Harmonic gliss ad lib. sul G

Vln. I
Vln. II *p*
Harmonic gliss ad lib. sul C
Vla.
Vc. "Sea-gull" effect repeat ad lib.
Db.

E Sempre senza mis. quasi recitativo

Fl., Cl.,
F Hn., Tbn.

WINDS PLAYERS CONTINUE WHISPERING "AVE MARIA" PRAYER

Crot. *Crotales bowed (tempo ad lib.)*
p colla voce

Cym. *Sus. Cymbal Bow ad lib.*

Adam *mp dreaming, trancelike*
I see them, the wan-dering souls of the dead. The ones I killed, the ones they killed,

Chorus CHORUS CONTINUES WHISPERING "AVE MARIA" PRAYER

E Sempre senza mis. quasi recitativo

Vln. I *molto sul pont. pp*

Vln. II *molto sul pont. pp*

Vla. *molto sul pont. pp*

Vc. *molto sul pont. pp*

Db. *molto sul pont. pp*



54 Crot. *mp*

Cym.

Adam *f* *mp*
the ones I could not save. I hear them la-ment - ing, la - ment - ing, la - ment - ing, la - ment - ing.

Chorus CHORUS CONTINUES WHISPERING "AVE MARIA" PRAYER

Vln. I

Vln. II

Vla.

Vc.

Db.

F In time ♩ = 70

Mara *p* A - dam, lis - ten, they're not la-ment - ing, they're pray - ing, they're pray - ing to the La - dy. *mf*

Adam *mp* They're go - ing to

Chorus CHORUS CONTINUES WHISPERING "AVE MARIA" PRAYER

F In time ♩ = 70

Vln. I *ord.* *p* *pp*

Vln. II *ord.* *p*

Vla. *ord.* *pp* *mp*

Vc. *ord.*

Db.



63

Fl. *p* *mf* *p*

Eng. Hn. *p* *mf* *p*

Cl. *p* *mf* *p*

Mara *mf* A - dam...

Adam *mf* *f* Her. They're find - ing peace in Her. I can't find peace, I can't find my soul.

Chorus

Vln. I

Vln. II *pp* *mp* *pp* *mp* *p* *mf*

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

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

Db. *ord.* *p* *mf*

68 **G**

Fl. *p* *mp=p* *p*

Eng. Hn. *mp p* *p* *mp=p* *pp*

Cl.

Mara *mp* *mf* *p*
 War is un - just, War is un - fair, War is un - fair, I cleanse

Vln. I *p* *mp* *pp*

Vln. II *p* *mp* *pp*

Vla. *p* *mp* *pp*

Vc. *p* *mp* *pp*

Db.



75 *mp* *mf* *mp*

Mara
 you of the hor - rors. of war you fought the war with your own two hands, But the whole

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

Vln. II *p* *mp* *p*

Vla. *p* *mp* *p*

Vc. *p* *mp* *p*

Db.

82

Eng. Hn.

Mara

world is res - pon - si - ble for the blood that was spilled, for the blood that was spilled.

S.

A.

The

The

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

mp

mf

p

mf

mp

p

mp

p

Slow gliss.

mp



89

Eng. Hn.

molto espress.

mp

f

doloroso

S.

A.

whole world is res - pon - si - ble, The whole

whole world is res - pon - si - ble, The whole

Vln. I

Vln. II

Vla.

Vc.

Db.

p

p

p

94 *mf* *f* *mp*

Eng. Hn.

Female Chorus

S.
world is res-pons - i - ble for the blood that was spilled...

A.
world is res-pons - i - ble for the blood that was spilled...

Male Chorus

T.
MEN'S CHORUS *mp*
The

B.
mp
The

Vln. I
arco *molto espress.*
mp *mfp* *ppp*

Vln. II
arco *molto espress.*
mp *mfp* *ppp*

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

Vc.
p *mp* *pp*

Db.
p *pp*



99 **I** *mf*

Male Chorus

T.
whole world is res - pon - si - ble, The whole

B.
whole world is res - pon - si - ble, The whole

I

Vln. I

Vln. II

Vla.
doloroso
mf 3 3

Vc.

Db.

104 *espress.*

Eng. Hn. *mf*

Male Chorus
T. world's is re - spon - si - ble for the blood.

B. world's is re - spon - si - ble for the blood.

Vln. I

Vln. II *espress.*

Vla. *mf* *f* *mf*

Vc. *mp*

Db. *mp*



107

Eng. Hn. *p*

Hp. *mf* *p*

MARA *mp*
May your mem - 'ries be - come

Male Chorus
T. that was spilled

B. that was spilled

Vln. I *espress.* *mf* *pp*

Vln. II *pp*

Vla. *pp*

Vc. *mf* *pp*

Db. *mf* *ppp*

111

Mara *mf* *mp*
 gen - tle. May you be the pro - tect - or of the un - for - tun - ate, An in - stru - ment of jus - tice, A

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *mp* *p*

Db.



115

Fl.

Eng. Hn.

Cl.

Mara *f* *tenderly mp*
 heal - er of the wound - ed, A re - stor - er of nat - ure. You are blessed to be a wise fath - er, And

Vln. I *mf* *pp*

Vln. II *mf* *pp*

Vla. *mf* *pp*

Vc. *mf*

Db.

119

Fl.

Eng. Hn.

Cl.

Mara

tend - lov - er, And a man of new cre - a - tions.

Vln. I

Vln. II

Vla.

Vc.

Db.

pp



123

Fl.

Eng. Hn.

Cl.

Crot.

Cym.

Mara

A - dam, take the lost piec - es of your soul, and make them whole. Make them whole. Make them whole.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mp

p

pp

p

pp

pp

p

pp

Tubular Bells

8. Anima Mundi

Black Madonna, Chorus

Flowing ♩ = 80

Woodwind Section:

- Flute: *mf*, *p*, *mp*
- English Horn: *mf*, *mp*, *mf*, *p*, *mf*, *p*
- Clarinet in Bb: *mf*, *mp*, *p*, *pp*, *mp*, *p*
- Horn: (Empty staff)
- Trombone: (Empty staff)

String Section:

- Violin I: (Empty staff)
- Violin II: *sempre spiccato*, *pp*
- Viola: *sempre spiccato*, *p*, *pp*
- Violoncello: *sempre spiccato*, *p*, *p*
- Double Bass: (Empty staff)

Other Instruments:

- Percussion 1: (Empty staff)
- Percussion 2: (Empty staff)
- Harp: (Empty staff)
- Black Madonna: (Empty staff)
- Soprano: (Empty staff)
- Alto: (Empty staff)
- Tenor: (Empty staff)
- Bass: (Empty staff)

7

Fl. *p mp mf f mp*

Eng. Hn. *mf mf f mp*

Cl. *mp mf f mp*

Vln. I *mp*

Vln. II *p mp mf*

Vla. *mp mf*

Vc. *mp mf*

Db. *mp*



13 **A**

Fl. *f mp*

Eng. Hn. *f mp*

Cl. *f mp*

Oboe *mp*

B. Madonna *mf*
 My sweet flames of love, Child-ren... of my heart. My love for you is be-yond un-der-stand-ing.

Vln. I *f mp*

Vln. II *mp mp*

Vla. *f p mp*

Vc. *f p mp*

Db. *f p*

B

21

Fl. *mf*

Ob. *mf*

Cl. *mf*

Glockenspiel *mf*

Triangle *mp*

B. Madonna *ff*

I am the Mo - ther of the world, I am the soul that en -

B

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*



24

Fl. *tr*

Ob. *tr*

Cl.

B. Madonna

li - - - vens all.

Vln. I

Vln. II

Vla.

Vc.

Db.

26 **C** ♩ = ♪

Fl. *p*

Ob. *p*

Cl. *p*

S. *p* *p cresc.* *(mp)*
 A - ni - ma mun - di, a - ni - ma mun - di, a - ni - ma mun - di, Who cleans - es, who cleans - es,

A. *p* *p cresc.* *(mp)*
 A - ni - ma mun - di, A - ni - ma mun - di who cleans - es, who cleans - es, who

T. *p* *p cresc.* *(mp)*
 A - ni - ma mun - di, a - ni - ma mun - di, who cleans - es, who cleans - es, who

B. *p* *p cresc.* *(mp)*
 A - ni - ma mun - di, a - ni - ma mun - di, a - ni - ma mun - di, Who cleans - es, who cleans - es,

Vln. I *p*

Vln. II *p*

Vla. *p*

Vc. *pizz.* *p*

Db. *pizz.* *p*

31 *mf* *f* *mp*

S. *mf* *f* *mp*
 who cleans - es the ig - nor - ance, who cleans - es the ig - nor - ance, who cleans - es the ig - nor - ance of the world. Teach us to love.

A. *mf* *f* *mp*
 cleans - es, who cleans - es the ig - nor - ance, who cleans - es the ig - nor - ance, who cleans - es the ig - nor - ance of the world. Teach us to love.

T. *mf* *f* *mp*
 cleans - es, who cleans - es the ig - nor - ance, who cleans - es the ig - nor - ance, who cleans - es the ig - nor - ance of the world. Teach us to love.

B. *mf* *f* *mp*
 who cleans - es, the ig - nor - ance, who cleans - es the ig - nor - ance, who cleans - es the ig - nor - ance of the world. Teach us to love.

Vc. *arco* *mf* *p* *pp*

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

37 **D** ♩ = ♩ (♩ = 80)

English Horn

Ob. *mp* *p*

Cl. *pp*

B. Madonna *mf* *mp* *p* *mf*

I am the fire that con-sumes you. I am the love that can-not be bent by the will.

Vln. I *p* *pp*

Vln. II *p* *pp* *p* *pp*

Vla. *p* *pp* *p*

Vc. *p* *p*

Db. *p*

sempre spiccato

sempre spiccato

42 *p* *mf* *mf*

B. Madonna I am in-side you, yet I hold you in My arms, I hold you in My arms, I hold you in My

Vln. I *p* *mp*

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

Vla. *mfpp*

Vc. *mfpp*

Db.

46 *mp* *f*

Eng. Hn.

B. Madonna *f*

arms, in My arms, I hold you in My arms.

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

Vln. II *f* *mp* *f*

Vla. *mp* *mf* *f*

Vc. *mp* *mf* *f*

Db. *mp* *f*

E $\text{♩} = \text{♩}$ *mp* *mf* *p cresc.*

S. A - ni - ma mun - - - ndi, A - ni - ma mun - - di, Who soothes the

A. *mp* *mf* *p cresc.*
A - ni - ma mun - di, A - ni - ma mun - di, A - ni - ma mun - di, who soothes the sor - row who

T. *mp* *mf* *p cresc.*
A - ni - ma mun - - - di, A - ni - ma mun - di, who soothes the sor - row who

B. *mp* *mf* *p cresc.*
A - ni - ma mun - di, A - ni - ma mun - di, A - ni - ma mun - - di, Who soothes the

Vc. *pizz.* *p*

Db. *pizz.* *p*

54 *(mp)* *(mf)* *f* *dolce mp*

S. sor - row who soothes the sor - - row of the world, Teach us to love.

A. *(mp)* *(mf)* *f* *dolce mp*
soothes, who soothes the sor - - row of the world, Teach us to love.

T. *(mp)* *(mf)* *f* *dolce mp*
soothes who soothes the sor - - row of the world, Teach us to love.

B. *(mp)* *(mf)* *f* *dolce mp*
sor - rows who soothes the sor - - row of the world, Teach us to love.

Vc. *arco* *mf* *p* *pp*

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

F $\text{♩} = \text{♩}$ ($\text{♩} = 80$)

Eng. Hn. *p* *pp*

B. Madonna *mf* *p* *mf* *p*
I am the Moth-er you've al - ways longed for. I am the good-ness that al - ways pre- vails. I am the strength you find when

Vln. I *p*

Vln. II *p*

Vla. *sempre spiccato* *p* *mp*

Vc. *sempre spiccato* *p*

Db.

64

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

B. Madonna *mf* *mf* *f*

all _____ is lost, when all _____ is lost, when all _____ is lost, I am the strength you find.

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

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

Vla. *mp* *mf* *f*

Vc. *mp* *mf* *f*

Db. *mp* *f*

70 **G** *dolce mp*

S. *dolce mp*

A. *dolce mp*

T. *dolce mp*

B. *dolce mp*

Vc. *pizz.* *mp*

Db. *pizz.* *mp*

A - ni - ma mun - di, A - ni - ma mun - di, A - ni - ma mun - di, Who

A - ni - ma mun - di, A - ni - ma mun - di, A - ni - ma mun - di, Who

A - ni - ma mun - di, A - ni - ma mun - di, A - ni - ma mun - di, Who

A - ni - ma mun - di, A - ni - ma mun - di, A - ni - ma mun - di, Who

74

B. Madonna

S. *p cresc.* *(mp)* *(mf)* *f* *mp* *p*

A. *p cresc.* *(mp)* *(mf)* *f* *mp* *p*

T. *p cresc.* *(mp)* *(mf)* *f* *mp* *p*

B. *p cresc.* *(mp)* *(mf)* *f* *mp* *p*

Vc. *arco* *p*

Db. *arco* *p*

heals_ the wounds, Who heals_ the wounds, who heals_ the wounds of the world, Teach us to love.

heals_ the wounds, Who heals_ the wounds, who heals_ the wounds of the world, Teach us to love.

heals_ the wounds, who heals_ the wounds, who heals_ the wounds of the world, Teach us to love.

heals_ the wounds, who heals_ the wounds, who heals_ the wounds of the world, Teach us to love.

I'm

79 **H** ♩ = ♩ (♩ = 80)

Eng. Hn. *p*

Cl. *pp*

B. Madonna *mf* *mp* *p* *mf* *p*
 emp-ty, yet tur-gid with cre - a - tions. I am the mys - t'ry that can - not be ex-plained, I am the truth, —

Vln. I *p* *pp*

Vln. II *p* *pp* *p*

Vla. *p* *pp* *p*
 sempre spiccato

Vc. *p* *p*
 sempre spiccato

85 *mf* *f*

B. Madonna I am the truth, — I am the truth, — I am the truth that quakes the heart, the truth — that quakes the heart.

Vln. I *p* *mp* *mp* *f*

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

Vla. *mp* *mp* *f*

Vc. *mp* *mp* *f*

91 **I** ♩ = ♩

Fl. *p*

Eng. Hn. *p*

Cl. *p*

S. *mf* *f* *mp* *f* *mp* A - ni - ma mun - di, A - ni - ma mun - di, A - ni - ma mun - di, a - ni - ma

A. *mf* *f* *mp* *f* *sub.* *mp*
 A - ni - ma mun - di, A - ni - ma mun - di, A - ni - ma mun - di, A - ni - ma mun -

T. *mf* *f* *mp* *f* *mp*
 A - ni - ma mun - di, A - ni - ma mun - di, A - ni - ma mun - di, a - ni - ma

B. *mf* *f* *mp* *f* *sub.* *mp*
 A - ni - ma mun - di, A - ni - ma mun - di, A - ni - ma mun - di, A - ni - ma mun -

97

Fl.

Eng. Hn.

Cl.

S.

A.

T.

B.

Vla.

Vc.

f
A - ni - ma mun - - di,
mun - - - - di, Who de - vours_ the sha - dow, Who de - vours_ the

f *f* *f* *p*
di, Who de - vours_ the sha - dow, Who de - vours_ the

f *f* *p*
mun - - - - di, Who de - vours_ the sha - - - - dow, the

f *f* *p*
di, Who de - vours_ the the

mp *mp* *mp*

102

Fl.

Eng. Hn.

Cl.

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

To Ob.

mp *mp* *mp*

molto cresc. *(mf)* *f* *dolce*
sha - - - - dow, the sha - - - - dow, the sha - dow of the world, Teach us to love. *mp*

molto cresc. *(mf)* *f* *dolce*
sha - - - - dow, the sha - - - - dow, the sha - dow of the world, Teach us to love. *mp*

molto cresc. *(mf)* *f* *dolce*
sha - dow the sha - dow, the sha - dow of the world, Teach us to love. *mp*

molto cresc. *(mf)* *f* *dolce*
sha - dow the sha - dow, the sha - dow of the world, Teach us to love. *mp*

mp *p* *dolce*
mp *p* *dolce*
mp *p* *dolce*
mp *p* *dolce*

106 **J** Tempo I ♩ = 100

Fl. *mp* 3

Eng. Hn. *mp* 3 3

Cl. *mp* 3

Hn.

Tbn.

Glock.

Tri.

Hp.

B. Madonna *mf* *f*
 Child-ren_ of My heart, Make this land_ fer - tile And grow the food that_ feeds My_ peo - ple,

S.

A.

T.

B.

J Tempo I ♩ = 100

Vln. I *mp*

Vln. II *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Db. *p*

K

113

Fl. *mf*

Ob. *mf*

Cl. *mf*

Hn.

Tbn.

Glockenspiel *mf*

Triangle *mp*

Hp.

B. Madonna *ff*

I am the Mo - ther of the world, *fff*
I am the soul who res -

S. *mf*

A - - ni - ma mun - - di, *f*
A - ni - ma mun - di who res -

A. *mf*

A - - ni - ma mun - - di, *f*
A - ni - ma mun - di who res -

T. *mf*

A - - ni - ma mun - - di, *f*
A - ni - ma mun - di who res -

B. *mf*

A - - ni - ma mun - - di, *f*
A - ni - ma mun - di who res -

K

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

116

Fl. *f* *p* 3 **L** 3 3 3

Ob. *f*

Cl. *f* *p* 3 3 3

Hn.

Tbn.

Glock.

Tri.

B. Madonna
 tores_____ life to the world. *mp* Let My ros - - es blos - som,___ let My ros -

S. *ff* *p* 3 3 3
 tores_____ life to the world, Teach us to love,_____ teach us to love, teach us to love, teach us to

A. *ff* *p* 3 3 3
 tores_____ life to the world, Teach us to love, teach us to love, teach us to love,

T. *ff* *p* 3 3 3
 tores_____ life to the world, Teach us to love, teach us to love, teach us to love,

B. *ff* *p* 3 3 3
 tores_____ life to the world, Teach us to love, teach us to love, teach us to

Vln. I *p* 3 3 3 **L**

Vln. II

Vla.

Vc. *p* 3 3 3

Db.

121

Fl.

Ob.

Cl.

Hn.

Tbn.

Glock.

Tri.

B. Madonna

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

mp

mp

p < *mf*

f

mp

mp

mp

mp

mp

mp

mp

es blos - som, let My ros - es blos som. Let My ros - es blos - - som,

love, teach us to love, teach us to love, A - ni - ma mun - di, A - ni - ma mun - di,

teach us to love, teach us to love, A - ni - ma mun - di, A - ni - ma mun - di,

teach us to love, teach us to love, A - ni - ma mun - di, A - ni - ma mun - di,

love, teach us to love, teach us to love, A - ni - ma mun - di, A - ni - ma mun - di,

teach us to love, teach us to love, A - ni - ma mun - di, A - ni - ma mun - di,

teach us to love, teach us to love, A - ni - ma mun - di, A - ni - ma mun - di,

teach us to love, teach us to love, A - ni - ma mun - di, A - ni - ma mun - di,

teach us to love, teach us to love, A - ni - ma mun - di, A - ni - ma mun - di,

M

128

Fl. *f* *p*

Ob.

Cl. *f* *p*

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

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

B. D. *mf* *mp* *f*

Tri.

B. Madonna

Let My ros - es blos-som, Let My ros - es blos-som, Let My ros - es blos -

S. *mf* *f*

A. *mf* *f*

T. *mf* *f*

B. *mf* *f*

M

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

Vln. II *f* *mp* molto sul pont.

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

Vc. *f* *mp* molto sul pont.

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

N

135 **Regal (as if in 1)**

Fl. *f*

Eng. Hn. *f*

Cl. *f*

B. Madonna som.

N

Regal (as if in 1)

Vln. I *mp* ord.

Vln. II *mp* ord.

Vla. *mp* ord.

Vc. *mp* ord.

Db. *mp* ord.



141 **Meno mosso** $\text{♩} = 76$ *dolce ed espress.* **molto rall.** *lunga*

Fl. *mf* *dolce ed espress.* *lunga*

Eng. Hn. *mf* *dolce ed espress.* *lunga*

Cl. *mf* *dolce ed espress.* *lunga*

Hn. *mf* *lunga*

Tbn. *mf* *lunga*

Tub. B. *mf* *p* *lunga*

Tri. *mp* *lunga*

Hp. *p* *lunga*

Meno mosso $\text{♩} = 76$ **molto rall.** *lunga*

Vln. I *p* *lunga*

Vln. II *p* *lunga*

Vla. *p* *lunga*

Vc. *p* *lunga*

Db. *p* *lunga*

9. Dialogue VIII: Waking Up

Mara, Adam

Peaceful ♩ = 60

Mara: I was there with you...

Adam: I had a dream of the La-dy... I don't hear the souls of the dead a-ny-more!

Glockenspiel: *p* wind chimes

Percussion 2: *p*

Piano: *p* as little pedal as possible

More and more excited (senza mis.)

Mara: No it was-n't me!

Adam: Ros-es!... Did you bring these ros-es? I don't un - der stand, What's hap - pen-ning? What was that dream?

Glock.: Crotales with bow

Crot.: *p*

Pno.: *accell. molto!* *8va* *Ped. (let blur)*

Mara: I don't know... I don't know why this is hap - pen - ning...

Adam:

Pno.:

10. Miracles Are the Children of the Void

Male, Female Angels

Grave Religioso (♩ = 60)

The score is arranged in a system with the following parts from top to bottom:

- Flute**: Treble clef, 3/4 time signature, rests throughout.
- English Horn**: Treble clef, 3/4 time signature, rests throughout.
- A Clarinet**: Treble clef, 3/4 time signature, rests throughout.
- Percussion 1**: Treble clef, Glockenspiel with bow, *mp* L.V. throughout, rests throughout.
- Percussion 2**: Percussion clef, Finger Cymbals, *p* L.V. throughout, rests throughout.
- Harp**: Grand staff, *mf*, rests throughout.
- Female Angel**: Treble clef, lyrics: "Miracles are the children of the void." Dynamics: *p*, *mf*, *p*. Includes triplets.
- Male Angel**: Treble clef, lyrics: "Miracles are the children of the void." Dynamics: *p*, *mf*, *p*. Includes triplets.
- Violin I**: Treble clef, 3/4 time signature, rests throughout.
- Violin II**: Treble clef, 3/4 time signature, rests throughout.
- Viola**: Alto clef, 3/4 time signature, rests throughout.
- Violoncello**: Bass clef, 3/4 time signature, rests throughout.
- Double Bass**: Bass clef, 3/4 time signature, rests throughout.

The score is divided into four measures. The first measure is in 3/4 time, the second in 4/4, the third in 3/4, and the fourth in 4/4. The tempo is marked **Grave Religioso** with a quarter note equal to 60 beats per minute.

5 **A**

Fl.

Eng. Hn.

Cl.

Glock.

F. Cym.

Hp.

F. Angel

M. Angel

Mir - a - cles are the lang - uage of cre - a - tion.

Mir - a - cles are the lang - uage of cre - a - tion.



8 **B**

Fl.

Eng. Hn.

Cl.

Hp.

F. Angel

M. Angel

(ord.)

Mir - a - cles are the laugh - ter of God, The gifts of the mys - t'ry, The

Mir - a - cles are the laugh - ter of God, The gifts of the mys - t'ry, The

Vc.

Db.

pizz.

pizz.

Fl. *mp* *pp*
 Eng. Hn. *mp* *p*
 Cl. *mp* *p*
 Glock.
 F. Cym.
 Hp. *mf*
 F. Angel *cresc.* *(mf)* *f* *mp cresc.*
 truth of know - - ing. Which can - not be un - der - stood. Re - ceive,
 M. Angel *cresc.* *(mf)* *f* *mp cresc.*
 truth of know - - ing. Which can - not be un - der - stood. Re - ceive
 Vln. I *pizz.* *mp*
 Vln. II *pizz.* *mp*
 Vla. *pizz.* *mp* arco sul tasto senza vib. *p*
 Vc. *pizz.* *mp* arco sul tasto senza vib. *p*
 Db. *mp*

C

Fl. *mp* *p*

Eng. Hn. *mp* *p*

Cl. *mp* *p*

Glock. ord. soft mallets *mp*

F. Cym. *mp*

Hp. *f* *mp* p.d.l.t.

F. Angel *(mf)* *f* *mp (non cresc.)*
 re - ceive, re - ceive. Do not ask why, Do not ask why, Do not ask why,

M. Angel *(mf)* *f* *mp (non cresc.)*
 re - ceive, re - ceive. Do not ask why, Do not ask why, Do not ask why,

C

Vln. I

Vln. II

Vla. *mp* *p* pizz.

Vc. *mp* *p* pizz.

Db. *p* pizz.

11. Dialogue IX: To the Land

Mara, Adam, John

Joyfully! ♩. = 66

Alto Flute

English Horn

Clarinet in A

Horn in F

Trombone

Harp

Mara

Adam

John

John enters joyfully with a basket of fruits and vegetables and a bottle of wine

f

I heard the good news! Ma - ra, beau - ti - ful

Percussion 1

Glockenspiel

p

Percussion 2

Piano

p

f

con ped.

Joyfully! ♩. = 66

Violin I

Violin II

Viola

Violoncello

Double Bass

3

Adam *f* 2
Care - ful! That's my wife and my ba-by!

John *mp* *mf* *p*
Ma - ma!
He bear-hugs Mara and twirls her around *He sets Mara down*

Glock.

B. D.

Pno. *f* *mp* *mf* *p*
8va *loco*

6

Adam

John *mp* *mf*
Re - lax, A - dam, She cute, but she sure ain't fra - gile!

Glock.

B. D.

Pno. *p* *mf* *p*
con ped.

8

Adam

John *f*
He slaps Adam on the shoulder and Adam responds playfully *He holds up the basket*
Straight from the farm for the new ma - ma.

Glock.

B. D.

Pno. *mf*

10

Adam

proudly, enjoying himself
mf

John

Straw - ber - ries, grapes, pick - les, — ap - ri - cot jam, and green vege - tab - les.

Glock.

mp

B. D.

Pno.

playfully!
mp

f

B Slower, with dramatic flourish

12

John

And for the new pa - pa, *He raises a bottle of wine* Wine from my vine - yard! My

Pno.

p *mf* *f* *mp*

C Calm, bucolic, flowing (♩ = 60)

14

John

farm — is by the Mis - sis - sip - pi ri - ver, — The riv - er is qui - et, — the land — is fer - tile. — At

Glock.

B. D.

Pno.

arioso *mf* *p* *mf*

C Calm, bucolic, flowing (♩ = 60)

Vln. I

Vln. II

Vla.

Vc.

Db.

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

18

A. Fl. *p*

Eng. Hn. *p*

Cl. *p*

Hp. *mp* — *mf*

John
 night, the fire - flies shimmer with the stars Each day, I sink, my hands in - to the soil. Each

Glock.

B. D. Triangle *p*

Pno. *loco*

Vln. I pizz. *mf*

Vln. II pizz. *mf*

Vla. arco *pp* — *mf* *p*

Vc. arco *pp* — *mf* *p*

Db. arco *mf* *p*

Pushing forward

22

A. Fl. *p* *mf*

Cl. *p* *mf*

Hn. *p*

Tbn. *p*

John *f* *ff* *mp*
 day, I put my - self to good use, A - dam let's grow food, good clean food! The

Pno. *mp* *f*

Pushing forward

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

Vln. II *arco* *p* *mp* *f*

Vla. *mp* *f*

Vc. *mp* *f*

Db. *mp* *f*

26 **D** *A tempo* ♩. = 60 *mf* *tenderly* *mp*

John farm's a good place to raise a child. Part - ner, what do you think? Move in - land with me.

Glock. *p*

Tri. *p*

Pno. *sub.* *p* *mp*

29 *Turning to Mara* *turning to both Adam and Mara*

John Ma - ra, you can man - age the farm and grow the rose gar - den_ you al - ways dreamed of. Come help me_ with the land.

Pno. *p*

E Slower ♩ = 92

Mara *mp* MARA *mf* *mp*
No, John, I can't live a way from the bay-ou The bay-ou's my life, It's a part of

Pno. *sub. pp*
ped. (sust. pedal halfway)
una corda

Vla. *pizz. pp*

Vc. *pp*
pizz.

Db. *pp*

Mara *mf*
me I've put down my roots in these wat-ers.

Pno. *p*
ped. (poco ped.)

Vln. I *with mute p* *pizz. pp*

Vln. II *with mute pp* *pizz.* *arco p*

Vla.

Vc.

Db.

Mara *mp* *mf*
I hear the fish splash-ing in the mor-ning, It's been the food for our fam'-lies for gen-er-a-tions. The

Pno. *pp*

Vln. I *arco p* *pizz. pp* *arco*

Vln. II *pp* *arco p*

Vla. *arco p*

Vc.

Db.

48 **Even Slower** ♩ = 48

A. Fl. *mp*

Eng. Hn.

Cl.

Mara *f*
bay-ou is full of life.

Adam *mf*
The bay-ou is dead - ly sil - ent. There are no fish splash - ing. Not for a

Pno. *mp*

Even Slower ♩ = 48

Vln. I *pizz.*

Vln. II *pizz.*

Vla. *pizz.*

Vc.

Db. *p* (*pizz.*)

53

A. Fl.

Eng. Hn. *p* *pp*

Cl. *p* *mf* *fp*

Hn.

Tbn. *mp*

Adam *mf* *gently mp* *growing more intense mf*
long time. Ma - ra, Let's go in - land and grow food for our fam' - ly. I want to help peo ple

Pno.

Vc. *arco* *mp*

Db. *arco* *mp*

Freely (senza mis.)

58

A. Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Mara

Adam

Tom-t.

B. D.

Pno.

Vc.

Db.

p

f

mp

p *cresc.*

Accel. poco a poco

I don't want to go an-ywhere. You're ask - ing too much of
now, peo-ple here_____ in my coun-try.



60 In time

Hn.

Tbn.

Mara

Adam

Pno.

p

mp

pp

mp

mf

f

me.

ADAM

It may ne-ver be like it was but we can build some-thing to-geth-er,____ some-thing new._____

63

A. Fl. *p*

Cl. *p*

Mara *mf*
I don't know if I can. This is where I be - long where my fam' - ly has lived for

Pno. *mp*



65

A. Fl. **Freely**

Cl.

Hn. *mp* *pp*

Mara *f* *p* *Mara exits, nearly crying*
ma - ny years, This is my place in the world.

John **JOHN** *mp*
Give her time, A - dam, give her time.

Pno. *mf* *p*

12. Blessings

Female Angel, Male Angel, Chorus

With determination ♩ = 60

Flute *p*

English Horn *p*

Clarinet in Bb *p*

Horn

Trombone

Percussion 1

Percussion 2

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

Female Angel *mf* *f*
The war-rior sheds his ar-mor in times of peace,— But keeps his skin strong.

Male Angel

Chorus

Soprano *mp*
The

Alto *mp*
The

Tenor *mp*
The

Bass *mp*
The

Violin I

Violin II *pizz.* *mp* *f*

Viola *pizz.* *mp* *f*

Violoncello *pizz.* *mp* *f*

Double Bass *pizz.* *mp* *f*

6 **A** ♩ = ♩ (Double time) ♩ = ♩ (Tempo primo)

Fl. *p* *mf*

Eng. Hn. *p* *mf*

Cl. *p* *mf*

Hn. *p* *mf*

Tbn. *p* *mf*

Perc. 1

Perc. 2

Hp.

M. Angel *mf*
The

S. *f*
sac - - red winds have changed the course of fate.

A. *f*
sac - - red winds have changed the course of fate.

T. *f*
sac - - red winds have changed the course of fate.

B. *f*
sac - - red winds have changed the course of fate.

Chorus

Vln. I arco *p* *mf* sub. *p*

Vln. II arco *p* *mf* sub. *p* arco

Vla. arco *p* *mf* sub. *p*

Vc. arco *p* *mf* sub. *p*

Db. arco *p* *mf*

B

Fl. *p*

Eng. Hn. *p*

Cl. *p*

Hn.

Tbn.

Perc. 1

Perc. 2

Hp. *mp*

M. Angel *f*

war - rior no long - ger fights back his fear. He walks the path of love and res - ti - tu - tion

S.

A.

T.

B.

B

Vln. I

Vln. II

Vla.

Vc.

Db.

Detailed description: This page of a musical score, numbered 276, contains the following parts: Flute (Fl.), English Horn (Eng. Hn.), Clarinet (Cl.), Horn (Hn.), Trombone (Tbn.), Percussion 1 (Perc. 1), Percussion 2 (Perc. 2), Harp (Hp.), Male Soloist (M. Angel), Chorus (Soprano, Alto, Tenor, Bass), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Double Bass (Db.). The score is in 4/4 time and features a key signature of one flat. The woodwinds and soloist play melodic lines with various dynamics and articulations. The harp provides accompaniment with triplets. The strings are mostly silent, with some tremolos in the lower strings. The vocal soloist has lyrics: "war - rior no long - ger fights back his fear. He walks the path of love and res - ti - tu - tion". A section marker 'B' is present at the beginning and end of the page.

C

15 $\text{♩} = \text{♩}$

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

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

Cl. *p* *f* *p*

Hn. *p* *f* *p*

Tbn. *p* *f* *p*

Perc. 1

Perc. 2

F. Angel *mp*

M. Angel *mp*

S. *mp* *f*
Lay down your weap - ons and make the land fruit - ful.

A. *mp* *f*
Lay down your weap - ons and make the land fruit - ful.

T. *mp* *f*
Lay down your weap - ons and make the land fruit - ful.

B. *mp* *f*
Lay down your weap - ons and make the land fruit - ful.

C

$\text{♩} = \text{♩}$

Vln. I arco *p* *f* *p*

Vln. II arco *p* *f* *p*

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

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

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

D

22 ♩ = ♩

Fl. *p* 3

Eng. Hn. *mp*

Cl. *p* 3

Hn.

Tbn.

Perc. 1

Perc. 2

F. Angel *mf* 3 *f*
war-rior is wise, wise, wise be - cause he knows death and choos - es life.

M. Angel *mf* 3 *f*
war-rior is wise, wise, wise be - cause he knows death and choos - es life.

S. *mf*
The

A.

T. *mf*
The

B.

D

♩ = ♩

Vln. I *mp* 3

Vln. II *p* 3

Vla. *p* 3

Vc. *p* 3

Db. pizz. 3

27 **E** ♩ = ♩

Fl. *mp* *mf*

Eng. Hn. *mf*

Cl. *mp*

Hn.

Tbn.

Perc. 1

Perc. 2

S. *f*
sac - - red fire con - sumes the loss,

A. *mf* *f*
The sac - - red fire con - sumes the loss,

T. *f*
sac - - red fire con - sumes the loss,

B. *mf* *f*
The sac - - red fire con - sumes the loss,

Chorus

E ♩ = ♩

Vln. I *pizz.* *mf*

Vln. II *pizz.* *mf*

Vla. *pizz.* *mf*

Vc. *pizz.* *mf*

Db. *mf*

35 $\text{♩} = 70$

Fl.

Eng. Hn.

Cl.

Perc. 1

B. D.

Hp.

M. Angel

A - dam, till the ground the earth is cal - ling you.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

pp

mf

p

mp

mf

pp

arco

arco



38

Fl.

Hp.

S.

A.

Vla.

Vc.

Db.

p

pp

pp

pp

doloroso

Si - lence the noise of war and plant the seeds of

42

Fl. *mp*

Eng. Hn. *molto espress.*
mp *mf* *ppp* *p* 3

Cl. *molto espress.*
mp *mf* *ppp*

MALE ANGEL
f
A - dam, the earth is call - - - ing you.

S. *mf* *f* *mp*
life on fer - tile ground, on fer - tile ground.

A. *mf*
Plant the seeds of life on fer - tile ground.
Plant the seeds of life on fer - tile ground.

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

Vc. *p* *mp* *pp*

Db. *p* *pp*



47

Fl. *p* 3

Eng. Hn. *p* *mp* 3

Cl. *p* *mp* 3

Perc. 1

B. D. *pp*

Hp. *mf*

FEMALE ANGEL
mp *mf*
Ma-ra, the seed of life is with - in you. Your roots are nei-ther here nor there. Your roots are in your heart.

Vc. *p* *ppizz.* *arco* 3

Db. *p* *ppizz.* *arco* 3

52

Hp.

F. Angel

ff

Ma - ra — your roots — are in your heart. Your

p *3* *doloroso* *mf*

Male Chorus

T. Si - lence — the noise — of war — and plant — the — seeds — of life on

B. *espress.* *mf* Plant —

Vla. *espress.* *mf*

Vc.

Db.

57

Fl.

Eng. Hn.

Cl.

mp *mf* *p*

Hp.

mf

F. Angel

roots — are in your heart.

Male Chorus

T. *f* fer - tile — ground, — on fer - - tile ground. *p*

B. the — seeds — of life on fer - - tile ground *p*

Vln. I *espress. arco* *mf* *p*

Vln. II *espress. arco* *mf* *p*

Vla. *mf* *p*

Vc. *mp* *mf* *p*

Db. *mp* *mf* *p*

F

62

Eng. Hn.

Hp.

M. Angel

Ma - ra, hon - or you man for he has suf - - fered much.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

p

mf

f

pizz.



66

Fl.

Eng. Hn.

Cl.

Hp.

M. Angel

The wounds of war are healed in your em -

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

pizz.

pizz.

pizz.

pizz.

69

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Perc. 1

B. D.

Hp.

F. Angel

M. Angel

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

mp

ff

arco

The sac - - red winds_____ have changed the course of fate.

brace._____ The sac - - red winds_____ have changed the course of fate.

The sac - - red winds_____ have changed the course of fate.

The sac - - red winds_____ have changed the course of fate.

The sac - - red winds_____ have changed the course of fate.

The sac - - red winds_____ have changed the course of fate.

The sac - - red winds_____ have changed the course of fate.

The sac - - red winds_____ have changed the course of fate.

The sac - - red winds_____ have changed the course of fate.

The sac - - red winds_____ have changed the course of fate.

The sac - - red winds_____ have changed the course of fate.

The sac - - red winds_____ have changed the course of fate.

The sac - - red winds_____ have changed the course of fate.

74 *poco rit.*

Fl. *p mf f p pp p*

Eng. Hn. *p mf f p pp p*

Cl. *p mf f p pp p*

Hn. *arco mf f*

Tbn. *mf f*

Perc. 1 Tubular Bells *p*

B. D.

Hp. *p*

F. Angel *mf ff mp p*
Lay down your weap- ons and make your lives fruit- ful. You are blessed. You are blessed.

M. Angel *mf ff mp p*
Lay down your weap- ons and make your lives fruit- ful. You are blessed. You are blessed.

S. *mf ff mp p*
Lay down your weap- ons and make your lives fruit- ful. You are blessed. You are blessed.

A. *mf ff mp p*
Lay down your weap- ons and make your lives fruit- ful. You are blessed. You are blessed.

T. *mf ff mp p*
Lay down your weap- ons and make your lives fruit- ful. You are blessed. You are blessed.

B. *mf ff mp p*
Lay down your weap- ons and make your lives fruit- ful. You are blessed. You are blessed.

Vln. I *mp f p*

Vln. II *mp f p p*

Vla. *arco mf f p p*

Vc. *arco mp f p p*

Db. *mp f p*

poco rit.

13. Dialogue X: Fly Free

Mara, Adam

With excitement ♩ = 80

Flute

English Horn

Clarinet in Bb

Horn

Trombone

Harp

[Mara comes in alone, places her handbag on the floor next to the sofa, and sits on the sofa, looking exhausted. Adam comes onstage excited, holding a cluster of letters in his hands.]

Mara

Adam

Percussion 1

Percussion 2

Piano

mp vamp if necessary

mf

Lead

With excitement ♩ = 80

Violin I

Violin II

Viola

Violoncello

Double Bass

pizz.

mp

mf

A

3 *mf*

Adam
Ma - ra, my dad's oy - ster com - pan - y is all ov - er the news!

Pno. *p* *loco*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Db.



5 *p*

Adam
Hund - reds of let - ters and do - na - tions are pour - ing in. The

Pno.

Vln. I *arco p* (use open strings whenever possible)

Vln. II *arco p* (use open strings whenever possible)

Vla. *arco p* (use open strings whenever possible)

Vc. *arco mp* (use open strings whenever possible)

Db. *arco mp* (use open strings whenever possible)

7 *cresc.* ----- (*mp*) ----- (*mf*) ----- *f*

Adam
 plant will still close But the work-ers will be tak - en care of at least for a - while I'd ne-ver

Pno.

Vln. I

Vln. II

Vla. *pp*

Vc. *p*

Db. *p*



11 MARA *mf*

Mara
 There is

Adam
 seen my fath-er cry, I'd ne-ver be-lieved there was so much love in the world.

Pno. *f*

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mf* *mf*

Db. *mf* *mf*

17

Fl. *mf* *p* *p*

Eng. Hn. *mf* *p*

Cl. *p*

Hn.

Tbn.

Hp.

Mara *mf* *mf*
 home In the clean wat - ers of the wild - er-ness re - fuge. of the At -

Glock.

B. D.

Pno. *mf*
(una corda)

Vln. I arco *pp*

Vln. II arco *pp*

Vla. arco *pp*

Vc. arco *p* *pp*

Db. arco *p* *pp*

20

Fl. *mf* 2

Eng. Hn. *mp* 2

Cl. *mf*

Hn. *mf* 2

Tbn. *mf* 2

Hp. *mf*

Mara
 cha - fa - la - - ya Riv - er Del - - - ta. I saw *f* 2

Glock.

B. D.

Pno. *mf* *loco* 8

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf*

E♭F#G#A♯
B:C#D#

22

Fl.

Eng. Hn.

Cl.

Hn. *mf*

Tbn. *mf*

Hp.

Mara

Hope tak - - - ing flight. She

Glock.

B. D.

Pno.

Vln. I

Vln. II

Vla. *mf*

Vc.

Db.

ErF#G3A4
BxC3D4

f

C

24 $\text{♩} = \text{♩}$

Fl.

Eng. Hn.

Cl.

Hn. *mf* *f*

Tbn. *mf* *f*

Hp.

Mara
left the bay - ou for a new life, as if to teach me that I can do it, too.

Glock.

B. D.

Pno.

C

$\text{♩} = \text{♩}$

Vln. I *mf* pizz.

Vln. II *mf* pizz.

Vla. pizz.

Vc. *mf* pizz.

Db. *mf* pizz.

Slower
D

28

Fl. *p*

Eng. Hn. *p*

Cl. *p*

Hn. *p*

Tbn. *p*

Hp. *mf*

Mara *mp*
 I will leave the bay - ou and go with you to John's land by the

Glock.

B. D.

Pno. *p*

Slower
D

Vln. I

Vln. II

Vla.

Vc.

Db.

37

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Hp.

Mara

Glock.

Cym.

Pno.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

f

mf

f

mf

f

mp

mp

mf

Our child will be a child of the ri - - - ver. My

E Even Slower

40

Fl. *mp* *f*

Eng. Hn. *mp*

Cl. *mp*

Hn. *mp*

Tbn. *mp*

Hp. *8va*

Mara *3* *cresc.* *3*
home is with you, You will grow food, And I will grow roses.

Glock.

Cym.

Pno.

E Even Slower

Vln. I *p* *mf*

Vln. II *p* *mp*

Vla. *p* *mp*

Vc. *p* *mp*

Db. *p* *mp*

43 ATTACCA SUBITO

Fl. *f* *p*

Eng. Hn. *f* *p*

Cl. *f*

Hn. *f* *p*

Tbn. *f* *p*

Hp. *f*

Mara. *(cresc.) (f)* *ff*
 I will grow ros - es, I will grow ros - es.

Glock.

Cym. *p* *mf* *pp* Bass Drum

Pno. *f* *mp*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *ff* *p*

Vc. *ff* *p*

Db. *ff* *p*

14. Finale: Let There Be Fields of Roses

Adam, Mara, Angels, Chorus

♩ = 100 With a moderate dance feel (as if in 1)

Flute *mp* *mp* *mf*

English Horn *mp* *mf* *p* *mp* *mf*

Clarinet in Bb *mp*

Horn

Trombone

Percussion 1 Tubular Bells *mf*

Percussion 2 Bass Drum *mp*

Harp

Mara *mf* *f* *mp* *f*
Where there were fields of pop-pies, Let there be fields of roses.

Female Angel

Black Mad.

Male Angel *mf* *f* *mp* *f*

Adam *mf* *f* *mp* *f*
Where there were fields of pop-pies, Let there be fields of roses.

John

Soprano

Alto

Tenor

Bass

♩ = 100 With a moderate dance feel (as if in 1)

Violin I *mp* *fp*

Violin II *mp* *fp*

Viola *mp* *fp*

Violoncello *mf* *fp*

Double Bass *mf* *pizz.* *fp*

8

Fl.

Eng. Hn.

Cl. *mf*

Hn. *mp*

Tbn. *mp*

Tub. B. *mp*

B. D. *mp*

Bass Drum

Hp.

Mara

F. Angel *f* *ff*
Black like the folds of the earth, en - fold us with your

M. Angel *f* *ff*
Black like the folds of the earth, en - fold us with your

Adam

S. *f* *ff*
Black like the folds of the earth, En - fold us with Your

A. *f* *ff*
Black like the folds of the earth, En - fold us with Your

T. *f* *ff*
Black like the folds of the earth, En - fold us with Your

B. *f* *ff*
Black like the folds of the earth, En - fold us with Your

Vln. I *mf*

Vln. II *mf*

Vla. *mf*

Vc. *mf*

arco

Db. *p* *mf*

A

12

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Tub. B.

B. D.

Hp.

Mara

F. Angel

M. Angel

Adam

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

p

mp

mf

f

Where there were dust and ash - es, Let there be blos - soms,

love.

p

pizz.

p

mp

mp

mp

mp

mp

mp

mp

mp

mp

B

17

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Tub. B.

B. D.

F. Angel

M. Angel

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

arco

Db.

mp

mf

f

mp

Black like the sor - row that breaks the heart o - pen en - fold us with Your love.

Black like the sor - row that breaks the heart o - pen en - fold us with Your love.

Black like the sor - row that breaks the heart o - pen En - fold us with Your love.

Black like the sor - row that breaks the heart o - pen En - fold us with Your love.

Black like the sor - row that breaks the heart o - pen En - fold us with Your love.

Black like the sor - row that breaks the heart o - pen En - fold us with Your love.

mf

mf

mf

mf

mf

mf

mf

C

24

Fl. *p*

Eng. Hn.

Cl. *p*

Hn.

Tbn.

Tub. B.

B. D.

dolce
mp

Mara
Where there was vio - lence, Let there be gen - tle touch.

dolce
mp

Adam
Where there was vio - lence, Let there be gen - tle touch.

JOHN
dolce
mp

John
Where there was vio - lence, Let there be gen - tle touch.

C

Vln. I *pizz.*
p

Vln. II *pizz.*
p

Vla. *pizz.*
p

Vc. *pizz.*
p

Db. *pizz.*
p

D

29

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Tub. B.

B. D.

F. Angel

M. Angel

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

mp

pp

mp

mf

p

f

Black like the mys - tries we ne - ver un - veil, En - fold us with Your love.

Black like the mys - tries we ne - ver un - veil, En - fold us with Your love.

Black like the mys - tries we ne - ver un - veil, En - fold us with Your love.

Black like the mys - tries we ne - ver un - veil, En - fold us with Your love.

Black like the mys - tries we ne - ver un - veil, En - fold us with Your love.

Black like the mys - tries we ne - ver un - veil, En - fold us with Your love.

Black like the mys - tries we ne - ver un - veil, En - fold us with Your love.

Black like the mys - tries we ne - ver un - veil, En - fold us with Your love.

p

mp

mf

p

mf

mf

mf

E

35

Fl. *fp*

Eng. Hn. *fp*

Cl. *fp*

Hn.

Tbn.

Tub. B.

B. D.

Mara *mp* *mf* *mp* *f*
 Where there was op - pres - sion, Let there be free - dom, Let there be free - dom,

Adam *mp* *mf* *mp* *f*
 Where there was op - pres - sion, Let there be free - dom, Let there be free - dom,

John *mp* *mf* *mp* *f*
 Where there was op - pres - sion, Let there be free - dom, Let there be free - dom,

E

Vln. I

Vln. II

Vla. *mp*

Vc. *mp*

Db. *mp*

F

41

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

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

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

Hn. *mp* *p* *mp*

Tbn. *mp* *p* *mp*

Tub. B. *mp*

B. D.

F. Angel *mf* *f* *mp* *mf*
 Black like the deep sea, Black like the roots of our soul,

M. Angel *mf* *f* *mp* *mf*
 Black like the deep sea, Black like the roots of our soul,

S. *mf* *f* *mp* *mf*
 Black like the deep sea, Black like the roots of our soul.

A. *mf* *f* *mp* *mf*
 Black like the deep sea, Black like the roots of our soul.

T. *mf* *f* *mp* *mf*
 Black like the deep sea, Black like the roots of our soul.

B. *mf* *f* *mp* *mf*
 Black like the deep sea, Black like the roots of our soul.

F

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

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

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

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

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

G

47

Fl. *p* *pp* *p* *mp*

Eng. Hn. *p* *pp* *p*

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

Hn. *p*

Tbn. *p*

Tub. B. *p*

B. D. *p* *mp*

F. Angel *p cresc. poco a poco* *(mp)* *(mf)* *f*
 Black like the void from which all

M. Angel *p cresc. poco a poco* *(mp)* *(mf)* *f*
 Black like the void from which all

S. *p cresc. poco a poco* *(mp)* *(mf)* *f*
 Black like the void from which all

A. *p cresc. poco a poco* *(mp)* *(mf)* *f*
 Black like the void from which all

T. *p cresc. poco a poco* *(mp)* *(mf)* *f*
 Black like the void from which all

B. *p cresc. poco a poco* *(mp)* *(mf)* *f*
 Black like the void from which all

Vln. I

Vln. II

Vla. *pp* *mp*

Vc. *pp* *mp*

Db. *pp* *mp*

G

molto rall.

52

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Tub. B.

B. D.

Hp.

F. Angel

M. Angel

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mp

f

ff

p

Sus. Cymbal

creat - - ures take life, Ma -

creat - - ures take life, Ma -

creat - - ures take life. Ma -

creat - - ures take life. Ma -

creat - - tures take life. Ma -

creat - - tures take life. Ma -

molto rall.

H Grave religioso ♩ = 60

58

Fl. *f*

Eng. Hn. *f*

Cl. *f*

Hn. *mf*

Tbn. *mf*

Tub. B.

Cym. Bass Drum

Hp.

F. Angel
don - - na, re - deem -- er of the world, All

M. Angel
don - - na, re - deem - - er of the world, All

S.
don - - na, re - deem - - er of the world, All

A.
don - - na, re - deem - - er of the world, All

T.
don - - na, re - deem - - er of the world, All

B.
don - - na, re - deem - - er of the world, All

H Grave religioso ♩ = 60

grv

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Db. *f*

64 **I** ♩ = 100 With a moderate dance feel (come prima)

Fl. *mp*

Eng. Hn.

Cl.

Hn. *mp*

Tbn.

Mara *mf* ————— *f* ————— *mp*
 Where there were fields of poppies, Let there be fields of

F. Angel

M. Angel

Adam *mf* ————— *f*
 Where there were fields of poppies,

John

S.

A.

T.

B. ALL BASSES AND JOHN

I ♩ = 100 With a moderate dance feel (come prima)

Vln. I

Vln. II *p*

Vla. *p*

Vc. *p*

Db. *p* pizz.

69

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Mara

F. Angel

M. Angel

Adam

John

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

ros - es.

Where there were fields of pop - pies, Let there be

Where there were fields of

Let there be fields of ros - es.

mp

f

mf

f

mp

mp

f

mp

p

74

Fl. *mp*

Eng. Hn.

Cl.

Hn.

Tbn. *mp*

Mara *mf* *f* *mp* *f*
 Where there were fields of pop - pies, Let there be fields of ros - es.

F. Angel *f* *mp*
 fields of ros - es.

M. Angel *f* *mp* *f* *mp* *mf*
 pop - pies, Let there be fields of ros - es. Where there were

Adam *mf* *f* *mp*
 Where there were fields of pop - pies, Let there be

S. *mf* *f* *mp* *f* *mp*
 Where there were fields of pop - pies, Let there be fields of ros - es.

A. *mf*
 Where there were

T. *mf* *f* *mp* *f* *mp*
 Where there were fields of pop - pies, Let there be fields of ros - es.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

81

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Mara

F. Angel

M. Angel

Adam

S.

A.

T.

(ALL BASSES AND JOHN)

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

Where there were fields of pop - pies, Let there be ros - es. Where there were fields of

Where there were fields, Where there were fields of pop -

fields of pop - pies, Let there be fields of ros - es. Where there were

fields of ros - es. Where there were fields of pop - pies,

Where there were fields, Where there were fields of pop -

fields of pop - pies, Let there be fields of ros - es.

Where there were fields of pop - pies, Let there be

Where there were fields of pop - pies, Where there were fields of pop - pies, Let there be

88

Fl.

Eng. Hn.

Cl.

Hn.

Tbn.

Mara

F. Angel

M. Angel

Adam

S.

A.

T.

B.

Vln. I

Vln. II

Vla.

Vc.

Db.

mf

mp

ff

f

mf

pop - - - - - pies, Let there be ros - - - es,

- pies, Where there were fields of pop - - - - - pies,

fields, of pop - pies, fields of pop - - - - - pies,

Where there were fields of pop - pies, Let there be ros - - - es,

- pies, Where there were fields of pop - - - - - pies,

Where there were fields of pop - - - pies,

fields of ros - es, Where there were fields of pop - - - pies,

fields of ros - es, Where there were fields of pop - - - pies,

J

94

Fl. *mf* *f*

Eng. Hn. *mf* *f*

Cl. *mf* *f*

Hn. *mf* *f*

Tbn. *mf* *f*

Mara *ff*
Let there be ros - - es, Let there be ros - - - - - es,

F. Angel *ff*
Let there be ros - - Let there be ros - - - - - es,

M. Angel *ff*
Let there be ros - - es, Let there be ros - - - - - es,

Adam *ff*
Let there be ros - - es, Let there be ros - - - - - es,

S. *ff*
Let there be ros - - es, Let there be ros - - - - - es,

A. *ff*
Let there be ros - - es, Let there be ros - - - - - es,

T. *ff*
Let there be ros - - es, Let there be ros - - - - - es,

B. *ff*
Let there be ros - - es, Let there be ros - - - - - es,

J

Vln. I *mf* *f*

Vln. II *mf* *f*

Vla. *mf* *f*

Vc. *mf* *f*

Db. *mf* *f*

101

Fl. *mp cresc.* *(mf)* *f*

Eng. Hn. *mp cresc.* *(mf)* *f*

Cl. *mp cresc.* *(mf)* *f*

Hn. *mp cresc.* *(mf)* *f*

Tbn. *mp cresc.* *(mf)* *f*

Tub. B.

B. D. Bass Drum *p* *mp* *cresc.* *(mf)*

Mara *mf cresc.* *(f)* *(ff)*
 Let there be, Let there be the sweet scent of

F. Angel *mf cresc.* *(f)* *(ff)*
 Let there be, Let there be the sweet scent of

M. Angel *mf cresc.* *(f)* *(ff)*
 Let there be, Let there be the sweet scent of

Adam *mf cresc.* *(f)* *(ff)*
 Let there be, Let there be the sweet scent of

S. *mf cresc.* *(f)* *(ff)*
 Let there be, Let there be the sweet scent of

A. *mf cresc.* *(f)* *(ff)*
 Let there be. Let there be the sweet scent of

T. *mf cresc.* *(f)* *(ff)*
 Let there be. Let there be the sweet scent of

B. *mf cresc.* *(f)* *(ff)*
 Let there be. Let there be the sweet scent of

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

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

Vla. *mp cresc.* *(mf)* *f*

Vc. *mp cresc.* *(mf)* *f*

Db. arco *mp cresc.* *(mf)* *f*

K

107 **Grave religioso** ♩ = 60

Fl. *p* *mp* *pp* *p* *pp*

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

Cl. *pp* *p* *pp*

Hn. *f* *pp*

Tbn. *f* *pp*

Tub. B. *f*

B. D. *f* *p*

Mara *fff*
ros - - es.

F. Angel *fff*
ros - - es.

Black Mad. *mf* *f*
*Vocalise on resonant "ooo"

M. Angel *fff*
ros - - es.

Adam *fff*
ros - - es.

S. *fff*
ros - - es.

A. *fff*
ros - - es.

T. *fff*
ros - - es.

B. *fff*
ros - - es.

K

Grave religioso ♩ = 60

Vln. I

Vln. II

Vla.

Vc. *pp* senza vib.

Db. *pp* senza vib.

114

Fl. *p* *pp* *pp* *p* *p*

Eng. Hn. *mp* *p* *p* *mp* *mp*

Cl. *p* *pp* *pp* *p* *p*

Hn.

Tbn.

Tub. B.

B. D.

Hp. *mp*

Black Mad. *p* *mp* *f*
 In your heart, I live,

S. *mp*
 En -

A. *mp*
 En -

T. *mp*
 En -

B. *mp*
 En -

Vln. I

Vln. II *pp* senza vib.

Vla. *p* *mp* *mp*

Vc.

Db.

119

Fl. *p*

Eng. Hn. *mf* *fp*

Cl. *p*

Hn.

Tbn.

Tub. B.

B. D.

Hp.

Black Mad. *p* *mp*
In your heart, I dance.

S. *mp* *p*
fold us with Your love.

A. *mp* *p*
fold us with Your love.

T. *mp* *p*
fold us with Your love.

B. *mp* *p*
fold us with Your love.

Vln. I *pp* senza vib.

Vln. II

Vla. *mf* *fp*

Vc.

Db.

126

Fl. *mp* *p*

Eng. Hn. *mf* *fp* *mf*

Cl. *mp* *p*

Hn.

Tbn.

Tub. B.

B. D.

Hp.

Black Mad. *f* *mp* *p*
 In your heart, I hold my

S. *p* *mp* *p*
 En - fold us with Your love... En -

A. *p* *mp* *p*
 En - fold us with Your love... En -

T. *p* *mp* *p*
 En - fold us with Your love... En -

B. *p* *mp* *p*
 En - fold us with Your love... En -

Vln. I

Vln. II

Vla. *mf* *fp* *mf*

Vc.

Db.

133

Fl. *pp cresc. (p) (mp) mf*

Eng. Hn. *p cresc. (mp) (mf) f*

Cl. *pp cresc. (p) (mp) mf*

Hn. *p*

Tbn. *p*

Tub. B.

B. D.

Hp.

Black Mad. *mf p mf p mf*
 love, I hold my love, I hold my love in your heart, I

S. *mp p mp p*
 fold us with Your love. En - fold us with Your love. En -

A. *mp p mp p*
 fold us with Your love. En - fold us with Your love. En -

T. *mp p mp p*
 fold us with Your love. En - fold us with Your love. En -

B. *mp p mp p*
 fold us with Your love. En - fold us with Your love. En -

Vln. I *cresc. (mp)*

Vln. II *cresc. (mp)*

Vla. *p cresc. (mp) (mf) f*

Vc. *cresc. (mp)*

Db. *cresc. (mp)*

139

Fl. *p*

Eng. Hn. *p*

Cl. *p*

Hn. *mp* *mf*

Tbn. *mp* *mf*

Tub. B. *mf* *p*

B. D. *mf*

Hp. *f*

Black Mad. *ff* *p*
hold My love.

S. *mp* *pp*
fold us with Your love.

A. *mp* *pp*
fold us with Your love.

T. *mp* *pp*
fold us with Your love.

B. *mp* *pp*
fold us with Your love.

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

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

Vla. *p*

Vc. *(mf)* *f* *p*

Db. *(mf)* *f* *p*

APPENDIX A

SYNOPSIS

Act I Plot

In a place beyond time and space two angels enter, followed by a procession of the Chorus (*1. Processional* and *2. Litany of the Black Madonna*). The scene shifts to coastal Louisiana in 2010 and the peace is shattered as Adam and Mara enter, fighting (*3. The Fight*). Adam has just returned from Afghanistan and is trying to cope with his recent war experiences. His marriage with Mara is threatened by his erratic and even violent behavior. Mara expresses her grief and love for Adam but does not know how to help him. There is a sense of total despair (*4. The Wood in the Hearth Is Burning*). The Black Madonna is revealed to the audience as a force of healing love who is with humanity in our moments of greatest suffering (*5. Black Am I and All-Loving*).

It is early evening, and Adam enters, drunk, accompanied by his friend John, an older, wiser veteran of the First Gulf War. John tries to offer Adam help and commiseration, but soon realizes Adam needs to be alone and leaves. Alone with his memories and drinking heavily, Adam begins to toast each of the men who died while serving under him (*6. In the Field of Poppies*). Mara enters, frantic, so upset that she is oblivious to the fact that Adam is passed out drunk. Mara describes the onset of the Louisiana Gulf Oil Spill. Adam responds with mocking indifference to the suffering of the coastal wildlife (*7. The Spill*). Mara is devastated by the state of her failing marriage and the effects that the oil spill will have on Adam's family's oyster farm, of which she has become manager in Adam's absence. She sings a lament about the suffering of the animals dying in the ocean and her heartbreak and yearning for the loss of her husband and their way of life (*8. The Earth Is Bleeding*).

Mara tries to steal some comfort from Adam in his sleep, but as she touches him he awakens with a violent outburst (*9. PTSD*). Mara tries to bring Adam out of his disorientation by asking him what he sees in the room. To her surprise, he describes a vision of the Black Madonna calling out to him and the soldier's journey home from war (*10. Madre Dolorosa/The Long Journey Home*). Adam comes out of his vision deeply disturbed, takes his gun, and disappears into the bayou. John enters and Mara sends him to find Adam (*11. Double Vision*). As night falls, Mara, fearing for her own life and realizing that her husband is no longer the same man with whom she fell in love, struggles with whether to leave him or stay in a devastated marriage and risk her life. Adam, fearing that he has become a danger to the person he loves most, contemplates taking his own life, but is stopped by John, who tries to show him the peace of mind he has come to know by working the land. Adam rejects his offer, saying he can only find peace by returning to war to finish the job for which so many men died under his command. Mara, in her moment of greatest despair, feels the stirrings of the Black Madonna within her and discovers an inner source of resolute strength that she never knew she possessed (*12. When the Night Falls*). Adam comes back home and tells Mara that he is leaving to reenlist and return to the war. Mara reveals a secret that stops him in his tracks.

Act II Plot

The Black Madonna offers hope through the metaphor of a newborn child as a sprouting seed of life (*1. Lullaby for the Child*). Mara struggles with the disastrous effects of the oil spill on the family oyster business, while Adam looks for a way to provide a new source of financial stability (*2. You Have to Stop*). Adam is overwhelmed by what he perceives to be his failures as a man, both at home and in battle (*3. A Man Must Live a Life of Honor*). He finally decides to go back to war, this time for economic reasons (*4. Do You Believe in this War?*) but he is interrupted by the arrival of a seasonal hurricane. The stress of the violent storm triggers Adam into another episode of PTSD. This time, he is so shaken that he confides to Mara the depths of his trauma in Afghanistan and begins to grieve openly. (*5. The Hurricane*). Mara begins to understand the horrors Adam has endured and, inspired by a dream she has had of the Black Madonna, comforts him tenderly (*6. Lullaby for the Warrior*). Feeling consoled and understood by his wife, Adam is finally able to sleep deeply for the first time since returning home. As he and Mara sleep, they have a shared dream in which they undergo a profound ritual of healing (*7. The Rite/A Dream*). The Black Madonna and the chorus sing a celebration of the Mother of the World (*8. Anima Mundi*). Adam and Mara awake, recognizing how they have been changed during the night (*9. Waking Up*). The angels reveal that miracles are a mystery that cannot be understood and must be cherished for what they are (*10. Miracles Are the Children of the Void*).

It is mid-morning and John enters with fresh food that he has grown on his farm and endeavors to convince Adam and Mara to move out to his land further inland by the Mississippi and start a new life. Adam becomes intrigued by the idea of starting a new life, but Mara is not ready to give up the oyster farm and the bayou life they have always known (*11. To the Land*). The angels and the chorus sing of the healing power of the land and of turning swords to plowshares (*12. Blessings*). Adam and Mara enter. They have just received good news and are beginning to feel hopeful about the future (*13. Fly Free*). In a symbolic completion of her transformation, Mara announces that she will move to the land and grow roses, echoing the Black Madonna's final words: "Let my roses blossom." The trauma of the poppy fields is transmuted into the rose, an ancient symbol of the Black Madonna: "Where there were fields of poppies, let there be fields of roses!" (*14. Finale: Let there be Fields of Roses*).

APPENDIX B

LIBRETTO

The Cantic of the Black Madonna is based on an original story and libretto by Tiziana DellaRovere which is reprinted here with the expressed permission of the author.

ACT I

1. PROCESSIONAL

Instrumental

Angels enter ceremonially. They place the ritual objects at the front lip of the center stage. The chamber orchestra (13 members) is robed in colorful Renaissance tunics. The angels wear robes. After they place the ritual objects at the front of the stage, the angels recede to either side of the Black Madonna's altar and they sing from either side of the altar, invoking the Black Madonna to come through the altar.

2. LITANY: "LITANY OF THE BLACK MADONNA"

Male and Female Angels, Chorus

MALE ANGEL AND FEMALE ANGEL:

Madonna, fragrance of the universe,
Creation beyond creation,
From the celestial heavens,
Descend deep into the human soul,
Not in the sky above, but here on earth below,
Embrace Your restless children.
Shed Your mantle of cerulean blue,
And darken Your skin with the burnt amber
Of Your earthly compassion.
Moisten the soil of our hearts
With the sweet nectar of Your love.

[The doors open from the back of the hall in two lines. The chorus enters from the back in a procession carrying stage candles. Each places candle at the front of the stage. The men's chorus is in brown tunics, the women's chorus in burgundy.]

MALE AND FEMALE CHORUS:

Madonna, smooth like black alabaster,
Black like the folds of the earth,
Black like the infinity of the night sky,

Black like the sorrow that breaks the heart open,
Black like the mystery we never unveil,
Black like eyes shut,
Black like the space between galaxies,
Black like a panther alone in the forest,
Black like the deep sea,
Black like the roots of our soul,
Black like the belly of the whale,
Black like a hidden secret,
Black like a night of love,
Black like the singularity that contains all,
Black like the longing that is never quenched,
Black like the void from which all creatures take life,
Black like the inner chambers of the heart.

ANGELS:

Like leaves in the wind,
We quiver for Your compassionate caress.
The Father longs for you.
He finds solace in Your embrace,
And all creation is still.

3. DIALOGUE I: "THE FIGHT"

Mara and Adam

Setting: A sofa and a coffee table, stage left, imply the inside of a house in southern Louisiana

MARA: *[From Offstage]*

Adam! Come back! I can't go on like this!

ADAM: *[From Offstage]*

What the hell do you want from me?!

MARA: Give me a break, Adam! I don't want anything!

I want you!

[Mara and Adam enter stage left, Adam first]

I want my husband back!

ADAM: I'm right here, Mara.

MARA:

Your body's here, but your mind's still fighting
in Afghanistan.

Adam, you're not the same man I married.

ADAM:

Damnit, I haven't changed. But *you* have.

Nothing is ever good enough for you!

I'm not good enough for you!

MARA:

[*Getting in his face*]

Adam, it's not like that. I can't stand your silence.

You're wasting your life, drunk in front of that stupid TV!

You don't even talk to me anymore. Talk. TALK!

I'm your *wife*, for God's sake!

Tell me what's happening to you.

ADAM: Nothing, Mara. Stop it! Cut it out!

MARA:

I've been waiting for you, waiting and crying,
waiting and praying.

I prayed because I didn't know what else to do.

I prayed to anyone who'd listen.

I even pretended you had guardian angels

so I could pray to them

That you'd come back alive and whole!

You're back now, alive, but what's going on inside you?

What is it? You don't want me anymore? Is that it?

ADAM: Damn it Mara,

shut your mouth! Shut up or I'm leaving!

MARA: [*Exasperated*] Fine. Leave, like you always do.

Go back for the third time. Go back to all the killing!

But I'm not waiting for you anymore.

ADAM: [*Out of control*] SHUT UP!

MARA:

Adam, you scare me...

4. PRELUDE AND CHORALE: "THE WOOD IN THE HEARTH IS BURNING"

Adam, Mara, Male and Female Angels, Chorus;

PRELUDE

BOTH ANGELS: Mother, they're fighting!

FEM. ANGEL:

There isn't a woman in this world

Who doesn't know how it feels to be left behind.

MALE ANGEL:

There isn't a man in this world

Who doesn't know how it feels to have to leave.

CHORALE

CHORUS:

The wood in the hearth is burning, burning...

To ashes, to ashes...

MEN'S CHORUS:

The warrior has no home to return to.

WOMEN'S CHORUS:

She stands in the winds

Without walls to protect her.

CHORUS:

The wood in the hearth is burning ...

RECITATIVO

[*Mara enters holding a tray of food for Adam, calling for him*]

MARA: [*Gently*] Adam... [*Louder*] Adam!

Adam, where are you? I made you something to eat.

[*She places the food at the end of the table, brushing away the empty cans of a six-pack of beer.*]

Are you home? [*She turns around in despair*].

[*She sits down on the sofa, deflated. Talking to herself.*] No, you're gone.

[Looking around, on the verge of tears, with great exasperation]

I don't understand. [She stands abruptly, as if talking to an unseen presence.]

Can someone please help? I feel trapped!

I don't know what to do.

[She leaves the stage. The stage is empty for a moment, emphasizing her aloneness. After a pause, Adam enters holding a bouquet of flowers as a reconciliatory gift for Mara.]

ADAM: [Gently] Mara... [Louder] Mara!

[Screaming] Where are you?

Where the hell are you?!

[He slams the flowers on the sofa, ignoring the food, sits on the sofa]

What's the point...?

[He gets up, grabs a can of beer, and leaves angrily]

INTERLUDE

FEM. ANGEL:

Madonna, shrouded in divine darkness,

Brush away the loneliness of woman.

Give her the comfort of Your golden embrace.

MALE ANGEL:

Madonna, shrouded in divine darkness,

Move silently through the sorrow of man.

Give him the comfort of Your forgiving heart.

BOTH ANGELS:

As the rays of the moon penetrate the shadows,

The luminosity of Your love protects

Those who know not what they are doing.

5. ARIA: "BLACK AM I AND ALL-LOVING"

Black Madonna with Angels and Chorus

Slow instrumental introduction. The angels approach slowly with reverence and expectation, pull the painted curtain down, and fall on their knees in adoration. The Madonna appears, alive, in all her splendor.

BLACK MADONNA:

Black am I and all-loving.

In the darkness of your suffering,

I blossom to bring you solace.

Like a lotus in the morning sun,

Roots deep in the mud,

Petals upon petals, opening,

Opening, revealing the treasures

Of love given and received.

When you are lost, I come to you.

Take my hand, I walk with you.

When you are ashamed, I stand by you.

Cry the tears that cleanse your soul.

When you are angry, I soothe your fire.

Rest in the comfort of My touch.

When you are afraid, I am with you.

Listen to the beating of My heart.

Petals upon petals, opening,

Opening, revealing the treasures

Of love given and received.

POSTLUDE

ANGELS:

Mother of mercy,

Hold them in Your infinite compassion.

Guide them with the fierceness of Your truth.

CHORUS:

The wood in the hearth is burning, burning...

To ashes, to ashes...

The warrior has no home to return to.

She stands in the winds without walls to protect her.

6. SCENA II: "IN THE FIELD OF POPPIES"

Adam and John with Men's Chorus

A hot and humid late afternoon. Adam and his buddy, John, enter. John is supporting Adam, who is leaning on his shoulder, drunk. John is tipsy, but not completely drunk. Adam holds a bottle of bourbon, John, a six-pack of beer.

They both stumble on their way to the sofa.

JOHN: Hey, steady, Sergeant. There you go!

[He drops Adam abruptly onto the sofa, the bourbon still in his hand, and places the beer on the side table.]

ADAM: Nothing ever happens here. This town is dead.

JOHN *[Standing]:*

Not with me, buddy. Not when I'm around.

[He dances a bit in a joking, ridiculous way.]

ADAM:

The Louisiana Bayou...

Boring... boring... *[He pours a drink]*

JOHN : Get your sorry ass up. Come on!

[He pulls Adam up, and they dance together.]

The Louisiana Bayou... boring... boring...

The sun comes up. The sun goes down.

JOHN AND ADAM TOGETHER:

[still dancing around drunkenly]:

Boring... boring...

JOHN: The boats go out, the boats come in.

JOHN AND ADAM TOGETHER: Boring... boring...

JOHN *[sing-song]:*

Put the oysters in the can,

put the oysters in the can!

JOHN AND ADAM TOGETHER: Boring... boring...

[Adam stumbles and falls back onto the sofa,

unable to continue]

JOHN: You're a wasted piece of work, sergeant.

Go to sleep, now.

[He takes a blanket from the sofa and puts it around Adam.]

ADAM:

Sleep is my enemy. I never sleep.

I dream about my scars.

JOHN:

Scars, scars! Would you like to see my collection?

I pounded the same sand, Adam, sucked the same dust.

It was long before your time

In that wasteland in Iraq,

Plumes of fire burning like ghosts,

Black oil raining on my face,

You want to know what hell smells like?

Burnt tar sticking to your lungs.

But I came out alive.

We're alive, Adam. We're still alive.

We emerged from the other side of hell, still kicking ass!

Sergeant, you're in a dangerous place now.

I know that place well, but my farm keeps me together.

Come out to the farm, Adam.

Come bury your demons in the earth.

Go to sleep now, sergeant.

You're a brave man, but you must learn to be patient...

ADAM: *[Inward, bitter]* Yes sir...

[John takes the flowers out of his cap and places them in one of the bottles of beer. John leaves. Adam takes a gulp from the bottle of bourbon.]

JOHN:

Oh, and Adam. Take care of Mara. She's my friend, too.

ARIOSO

ADAM:

Yes sir.

[Sarcastically] Learn to be patient!

I'm not patient...

Never was.

My father's patient.

He packaged oysters every day for forty-five years.

...never took after him.

But I knew a man who was truly patient.

Mario, (son of a bitch),

Mario's weapon jammed, right there in the middle of hell.

And he took it all apart, methodical and calm, piece by piece.

Attention to details! A damn good soldier!

This is for you, man! *[He drinks]*

I thought you'd never die.

Until that day

In the field of poppies.
I couldn't drag you away fast enough. I tried. I tried!
They got you. [*He drinks*]

MEN'S CHORUS:

You fell in the field of poppies.
Crimson like tongues of fire.

ADAM: And Greg, I loved you like a brother. To you!
[*He drinks*]

MEN'S CHORUS:

You fell in the field of poppies,
Swaying in the wind.

ADAM:

Not even Tony made it.
To you, Tony, what a badass!
Tough like nails, the ultimate solder. [*He drinks*]
But I'm still here, Tony, I'm still alive, and I'm not done yet!
I promise you, I'm going to do some serious damage
To those blood-sucking cockroaches.
You didn't die for nothing!

MEN'S CHORUS:

You fell in the field of poppies.

Petals caressing your cheeks like butterfly kisses.

ADAM: [*Keeping himself from crying*]

And Sergeant Bryan, God no, oh God no,
you didn't deserve to die.

Because of you,

Because you sacrificed yourself.

I'm still here.

I'm still breathing.

It should have been me.

I wish it had been me.

You're all heroes! All dead heroes, all dead!

And I'm still alive,

I'm still fucking alive!

[*He drinks directly from the bottle and finishes the bourbon.*]

And then I went berserk!

... Yes sir, I went berserk...

[*He tries to get up from the sofa, but he's too drunk;
he collapses helplessly.*]

MEN'S CHORUS:

In the field of poppies, you live.

In the field of poppies, you die.

In the field of poppies,

You dream forever.

7. DIALOGUE II: "THE SPILL"

Mara, Adam

*Mara enters in such turmoil that, at first, she doesn't even notice that Adam is drunk.
Meanwhile, Adam is slouching on the sofa in a drunken stupor with a bottle still in his hand.*

MARA:

Adam!
The offshore oil rig just exploded forty miles from the coast.
Millions of gallons of crude oil
are spilling out into the ocean!
It has reached the shore
Where the seabirds nest.
When the oil comes to the surface,
It's red, not black,
It's red, like blood,
like someone has slit the wrists of the earth!
Everything it touches is going to die.
Birds, sea turtles, and dolphins...
I've lived in the bayou all my life.
The bayou is my home.
But I can't protect the land,
I can't protect the animals.
I feel like I'm dying with them,
A little at a time...

ADAM: [*opens a new can of beer and toasts*]

Cheers to the birds, the sea turtles, and the dolphins!

All gone to bird and fish heaven,

Better off there than here! [*he takes a drink*]

MARA:

[*ignoring him*]

They try and try to clean themselves, but they can't.

No living creature should endure that kind of suffering.

ADAM: No, no living creature...

MARA: Today, at the rescue center,

I cleaned as many as I could.

More and more keep coming every hour, covered in oil!

This one bird had only an eye showing through the oil.

She looked at me, hopelessly.

I named her, "Hope."

She'll survive.

[*Adam, looks at her silently and tries to open another can of
beer. Mara grabs the can away from him, placing it on the
side table.*]

Adam, the oil spill could reach your father's oyster farm any day now.
What then? I'll be out of work,
you'll lose your father's business.

ADAM: You'll take care of it...
like you've done for the past three years while I was gone...
keeping the business together. Good job!

You've lived up to my father's wishes better than I have.
You're plant manager. I salute you [*he tries to salute.*].
All by yourself... all by yourself.

[*He passes out. As Mara realizes that he has passed out and she is overcome with sadness, not only for the suffering of the animals, but also for the state of her marriage, which is in ruins.*]

8. ARIA: "THE EARTH IS BLEEDING"

Mara, Chorus

Long, slow musical introduction. Mara, moving slowly, takes the bottle that Adam is holding puts in on the side table by the sofa. She takes the throw blanket from the side of the sofa and gently covers him.

MARA:

The earth is bleeding,
Where are you my love?
The earth is bleeding, my love.

The wound is open
Where the steel punctured her veins,
Deep in her crevices,
Where the gifts are held,
Too precious to be stolen.
The earth is bleeding, and so am I.

Fire burning on water,
The fumes of metal melting
On the salty foam of the ocean.
I feel the innocent ones, ensnared,
I see their frantic thrashing!

MARA AND CHORUS:

Where are you my love?

MARA:

Fleeting with the sea creatures,
Darting here and there to escape,
The uncontrollable advance of blood spilled.

I can touch the fear dripping from your brow,
I can hear the drill of gunfire still in your ears,

MARA AND CHORUS:

The shadow of your memories echoing loudly
In the caves of your soul.

MARA:

The earth is bleeding, and so am I,
For the abandoned heart,
For the shattered soul.
Where are you my love?
[*She moves closer to the sofa where Adam is lying*]

The earth is bleeding, and so am I.
I mourn the loss of our love.
[*She kneels down, leaning on him as if to embrace him*]

9. DIALOGUE III: "PTSD"

Mara, Adam

*As soon as Mara touches his face, he wakes up in full PTSD crisis.
With terrifying speed, he rolls over onto her grabs her in a headlock.*

MARA [*frightened*]: Adam!

You're home, in Louisiana. It's me... it's me!

[*Adam freezes, then suddenly releases her and sits up, shaking his head, as if to come to his senses, and holds his head between his hands, covering his eyes*]

ADAM:

God damn, what have I become!?

[*Mara kneels in front of him at eye level*]

MARA:

I'm here, you're here, in the living room of our home.
What do you see, Adam? Tell me five things that you see right here, right now.

ADAM (shaking his head): ...I see your face...
I see the bottle, the table, the walls... and a lady.

MARA: A lady? Where?!

ADAM: [*Pointing at the Black Madonna*]
A beautiful lady, dressed in black and gold.

MARA: Adam, where?!

ADAM: She's calling me her son.

[*Change in lighting, spotlight on the Black Madonna*]

10. ARIA AND CHORALE: MADRE DOLOROSA/THE LONG JOURNEY HOME

Black Madonna with Chorus

BLACK MADONNA:

Adam, My son, you've traveled far,
Far away from Me.
Come back to Me.

My son has been wounded,
Not in his legs, not in his arms.
My son has been wounded in his heart.
Come back to Me, Adam, come back to My heart.

CHORUS:

The long journey home.
The road is uncertain,
Where are the elders to bless the young warrior?

BLACK MADONNA:

My son has been wounded,
Not in his chest, not in his shoulders.
My son has been wounded in his soul.
Come back to me, Adam. Restore your soul.

CHORUS:

The gods of metal called him.
The gods of metal and fire called him to war.
On the battlefield, on which side is God?
Kill or be killed?

Never look into the eyes of your enemy!

BLACK MADONNA:

My son has been wounded,
Not in his face, not in his side.
My son has been wounded in his spirit.
Come back to Me, My son!
Your spirit is forever pure.

CHORUS:

His feet are swollen,
His breath quickens,
Stepping between good and evil.
No one comes home with clean hands
From the field of battle.
Where will the bleeding stop
But the heart of the wounded warrior?

BLACK MADONNA:

Adam, My son, I travel far,
Far away to come to you.
Like a river running through parched land,
Only My love restores peace on earth.
Only love restores peace.
[*lights return to normal, dim on Black Madonna.*]

11. DIALOGUE IV: "DOUBLE VISION"

Mara, Adam

MARA: Adam, I don't see any lady.

ADAM: Sometimes... I have double vision.

[Mara reaches out to him. He brusquely retreats]

I've got to get out of here. I have to go!

[He quickly grabs his gun from the sofa, turns, and walks away]

MARA: Adam, where the hell are you going? What are you doing?!

[She runs quickly after him, as if to follow him.]

[Then, realizing the futility of her plan, she stops.]

[John enters]

John! *[She runs toward him and grabs his arms, holding on to him as if he were her last hope]*

Thank God you're here!

Adam just left with his gun in the middle of the night, drunk!

JOHN:

I had a feeling. I came back to check on him.

Where did he go?

MARA: I don't know where he went.

He's out of his mind. You've gotta find him, John!

You know what it's like. You've been there.

Only you can help him now.

JOHN: I'll find him, Mara.

I know where he goes when he's upset.

You stay here. I'll bring him home.

[John leaves in a hurry]

12. SCENA III "WHEN THE NIGHT FALLS, ALL IS QUIET"

Mara, Black Madonna, Adam, John, Chorus

Mara and Adam are on two separate sides of the stage. Adam is holding his gun.

MARA:

When the night falls,
All is quiet.

ADAM:

When the night falls,
I hear the sound of darkness.

FEMALE CHORUS:

The breeze of summer night draws the scent of
jasmine.

MALE CHORUS:

The moonlight makes his steps golden.

MARA:

Like silk on my skin,
The desire for the one I love quivers in my soul...
And yet, I fear him.

ADAM:

I walk blind,
I am lost in rustling grasses

FEMALE CHORUS:

When the night falls,
All is quiet.

MALE CHORUS:

When the night falls,
He hears the sound of darkness.

MARA:

The voice of an angel,
Gliding on the nightingale's song.
What's she telling me?
Is she telling me to stay, or go?

ADAM:

The cicadas scream the thoughts I want to forget.

MARA: My love,

I want to remember the tenderness in your eyes.

ADAM:

What have I done?
The taste of dust in my mouth...

MARA:

I want the sweetness of your love.
If only you could see my pain...

ADAM: The silence of war explodes inside me.

MARA:

When the night falls
All is quiet.

ADAM:

When the night falls,
I hear the sound of darkness

FEMALE CHORUS:

She waited for him,
Embroidering the sheets with her tears.

MALE CHORUS:

He fought for his country
And shattered his soul.

MARA: Rest your weary head on my chest.

ADAM:

Whose hands are these?
The killing is in my blood.

MARA: Here, on my heart, you would no longer
suffer.

ADAM: There's no reason to live.
[*He raises the gun to his mouth.*]

MARA:

Is it safe to dream of peace,
The fighting is wearing me down.

[*John enters, sees Adam, and freezes.*]

MEN'S CHORUS: When the night falls...

JOHN: Adam, I'm right here with you.

ADAM: I hear the dead...

JOHN: I need you alive, buddy.

ADAM:

They're calling me back to war. [*Looking around, as
if hearing the call. He slowly lowers his gun.*]
I need to give them back their due.

JOHN: Sergeant, hand me your weapon!

ADAM: I'm going back. [*Adam slowly hands the gun
to John, who takes it and hugs Adam.*]

JOHN:

Adam, Listen.
[*Putting his arm around Adam's shoulder*]
Walk with me.
There's an old oak tree by the wetlands,

Green with moss and moist with mist,
The largest tree you've ever known.
With branches so long they touch the earth.
There, at night, all is peaceful and calm.
Come on, let's go!

ADAM:

No! I'm going back!

JOHN: Don't go down that path, Adam.

ADAM:

I have to go back.
There's no time to waste.

[*Adam exits, followed by John. On the other side of
the stage, dreamlike, Mara walks around the Black
Madonna, not seeing Her. Chorus vocalizes, creating
an otherworldly atmosphere*]

MARA:

I wander through the shadows of the night,
Searching for the soul of my husband.

BLACK MADONNA:

Mara, My daughter,
A woman is fierce with the power of her love.
Descend, My daughter,
Into the darkness of your fear.
Find the golden amber
In the caves of your heart.

MARA:

I search through marshes
And cut through thick vines
To find the broken pieces of my man.

BLACK MADONNA:

Fear not, Mara.
I guide you from within.

MARA:

I feel something...in my heart
Calling out my courage.
When the night falls, all is quiet,
and I hear the whispers of my wisdom.

13. DIALOGUE V: "BACK TO WAR"

Mara, Adam

Suddenly, in the vivid present, Adam enters in full camouflage military attire with gear, pack, etc.

MARA: Where are you going?

ADAM: What can you do for me?

Would you die for me?

ADAM: I'm going back. I'm reenlisting.

MARA (*shocked*): Would I die for you?!

MARA: Now, in the middle of the night?!

ADAM:

ADAM: I can't live here anymore.

See. You hesitated. You can't hesitate. Never.

Not for an instant, or somebody dies.

MARA: What about us!? What about me?

It's either you or somebody else who would not

You fought for people halfway around the world.

hesitate to die for you.

Why can't you fight for us?

Tell me, would you throw yourself on a grenade to save my life?

ADAM:

Sergeant Bryan did and he's dead!

You're better off without me.

MARA: Adam...

I almost killed you,

for God's sake!

ADAM:

I went to war to save lives,

You're worried about birds and fish and sea turtles.

I went to war to help the Afghan people.

I'm worried about men!

And I came back a fucking murderer.

I promised my life to bring them home safely.

MARA:

Now, I'm here, almost murdering my own wife.

No! That's not true. You're not a murderer.

MARA: It's not about death. It's about life...

I don't want to give up. Not now.

I can still see what there was between us...

ADAM: It's about *lives*. I'm going to save *their* lives. [*Adam turns around to leave*]

what there could be again.

ADAM: I'm no use here.

MARA: Adam... I'm pregnant.

MARA:

[*He stops in his tracks. Music continues. Adam puts*

Adam, stop!

down his gear, moves towards her in shock. Slowly,

I don't want the nightmares...

he, drops his bag and embraces her, holding and

I don't want to live in fear of never seeing you again.

kissing her with the tenderness that she once knew

You've served your time,

until the music stops.]

You got your medals,

That's enough.

Let me help you.

Let me be by your side.

I want to help you. I know I can.

END OF ACT I

ACT II

1. ARIA: "LULLABY FOR THE CHILD"

Black Madonna

BLACK MADONNA:

My child, you are like a sprouting seed,
A promise of life renewed.

In your eyes, creation reveals
The wonder of innocence,
The bounty of the pure heart.

My child, be the hope

That is never lost,
The courage that is always found.

My child, you are like a sprouting seed,
Opening to the sun,
A promise of life renewed.

You are the promise that mends your father's heart.
May you be peace on earth.

2. DIALOGUE V: "YOU HAVE TO STOP"

Mara, Adam

Mara walks onstage, animated, followed by Adam, angry

ADAM:

Mara, you can't go on working yourself like this!
You've got to stop.
No more volunteering at the rescue center.

MARA:

Adam, the oil is spreading.

ADAM:

You're breathing the damn fumes.
You can't stop this mess. It's too big.

MARA:

What I do matters... a lot! I have to help them!

ADAM:

You're pregnant, for Christ's sake!
You know you have to stop.

MARA:

I can't stop!
You should know that.
You couldn't stop either with the war.

ADAM:

It's different. Those were men. These are just animals!

MARA:

They're not just animals. It's our whole way of life...
...and the life of our child...
A hurricane is on its way.
It will push the oil deep into the oyster beds.
Your father's oyster farm will be poisoned.

ADAM:

My great-grandfather planted those oyster beds
a hundred years ago.
My father worked his whole life for this business.

MARA:

The oyster farm is shutting down.
You've lost your family business,
I've lost my job.
Who needs a manager when there's nobody left to manage?
It's the end of a way of life.

ADAM:

I'll find a way,
I'll find a way out.

3. ARIA AND CHORUS: "A MAN MUST LIVE A LIFE OF HONOR"

Adam, Men's Chorus

MEN'S CHORUS:

A man must live a life of honor.
He must protect his child,
He must watch over his woman.

ADAM:

I have built a wall around me.

MEN'S CHORUS:

A man must live a life of loyalty.
He must feed his child,
He must provide for his woman.

ADAM: [*lamenting*]

But my woman is the rock; I'm just sand in the wind.

MEN'S CHORUS:

A man must live a life of courage.
He must keep his promise.

He must defend his country.

ADAM:

My country is where my family is.
The land of my father, and my father's father.

MEN'S CHORUS:

A man is like a tall tree
With large roots and strong branches,
Standing firm in the whipping winds,
A sound shelter, a steady harbor.

ADAM:

A man must live a life of truth.
Not in foolish dreams,
But in the real world.
In the real world,
I'll take care of you.

4. DIALOGUE VI: "DO YOU BELIEVE IN THIS WAR?"

Adam, Mara

ADAM:

You and the baby will both be taken care of...
I will go back to Afghanistan.

MARA: No Adam, not again.

ADAM:

I have to go.
It's our way out.

MARA: Adam, do you believe in this war?

ADAM:

It doesn't matter what I believe. It matters what I do.
I have to go back for you, and for our baby.
I will be ok. I'll survive. I promise you.

MARA:

I don't know...
You don't know...
[*passionate, melancholic*] You don't know...

5. SCENA IV: "THE HURRICANE"

Mara, Adam, Chorus

Suddenly the music becomes tumultuous

MARA:

The hurricane is here! Close all the doors and windows.

The house is shaking!

The glass is rattling!

[Adam grabs Mara, pulling her down into a crouch]

ADAM:

Stay down!

[He jumps behind the sofa as if under attack.

Mara stands up, scared]

Get down! Don't move. They'll hit us again.

MARA: Adam, it's lightning and thunder.

There are no enemies here!

ADAM:

Get the hell down!

[Adam drags her behind the sofa with him and forcefully pulls her down]

They come when you least expect it.

You never see them. They're like ghosts.

They could be anywhere!

MARA:

You're home, sweetheart. You're home!

There is nobody here but me. Look!

[She stands up.] I'm safe.

It's just rain, heavy rain, and wind.

[Adam stands up slowly, cautiously, coming back to himself, Mara reaches out to him and leads him by the hand to the front of the sofa.]

There's nobody here but you and me.

ADAM:

No, you're wrong. They are all here.

The dead.

The ones I killed.

The ones they killed, my friends and my enemies.

They walk in a procession. It never stops.

I see them all the time.

They are all dead. So many dead...

Why should I be alive?

[Mara sits close to him. Touches him with a gentle embrace, as if to console him.]

MARA: What is it, Adam? Tell me. Speak to me.

ARIOSO

ADAM:

[Sitting up and remembering the horror of his trauma...]

It all started with a farmer named Azizi.

He rebelled against the warlords;

They wanted him to grow poppies for opium,

Instead he grew damask roses and sold the rose oil.

The warlords beat him up, destroyed his crop.

He came to us and gave us intel:

The location of each of the warlords' labs.

We were on a counternarcotics operation. I was in charge.

My men were brave.

We'd just taken down the first of the opium labs,

A trailer from hell in a field of red poppies.

As we were leaving, I had some of my men with me
guarding the prisoners,

The rest preparing the Humvee to go.

It was too silent, too quiet.

I should have seen it coming, the sickle of death.

The kid appeared out of nowhere.

He was a child, no taller than the poppy plants.

He threw a grenade down the turret of the humvee

And vanished into the fields.

"Grenade!" I yelled.

Sergeant Bryan heard me.

He jumped down from the turret to chase the grenade.

It was too late.

He threw himself on it.

The rest of us were still breathing.

A wall of bullets hit us from every corner.

A thousand demons came into me.

My brain broke into a million pieces

Like a mirror shattered to bits.

I wasn't me anymore. I shot everything that moved.

Shots ringing in my ears,

Dirt caked with blood and sweat.

Red splattered everywhere!

And when all was quiet again,

I fell on my knees.

And then I saw him.

It was Tim,
The eighteen year-old with the face of a child
I grabbed him, pulled him next to me,
Tried to keep his brains from falling out!

He died in my arms.
Right then, I cursed myself for being alive.
I failed them.

When it was all over,
I'd lost six men...
And I don't know how many I killed.

What will I tell my child?
And what will God say to me?
"Good job, son? Welcome to heaven?"

I don't deserve to be loved by God,
How could I deserve to be loved by my own child?

CHORUS:
You fell in the field of poppies,
You dream forever.
In the field of poppies, you live,
In the field of poppies, you die.
In the field of poppies,
In the field of poppies,
In the field of poppies,
In the field of poppies.

ADAM (*singing over chorus*):
I hear the dead.
They're all around me,
Following me, everywhere I go.
I can't sleep anymore,
I hear them, lamenting, lamenting.
Why them and not me?
I can't sleep anymore,
Why them and not me?

6. ARIA: "LULLABY FOR THE WARRIOR"

Mara

MARA: [*Still holding Adam*]
Adam, remember the Lady who called you son...?
I saw Her in a dream.
Black like the soil of the earth,
Shimmering with gold,
Like the stars of the night sky.
In the folds of Her mantle,
The whole universe dances.

The Lady is merciful.
She held me so close to Her,
I could hear the beating of Her heart.

She gave me the strength to be patient,
to be the warm embrace
That softens the hardness of war.

And then She cried with me.
And Her tears were full of compassion.

She told me to live without answers.
In the mystery of life,
Where nothing makes sense, but love.

I don't know why it was them and not you...
I only know I love you.
I'm so glad that you're alive,
Right here, right now,
With me.

[*Tenderly*]
The winds are quiet. The rain has stopped.
Thunder and lightning are silent.
Sleep, my darling, sleep.
Sleep soothes the weary soul of the warrior.
Sleep, sleep next to me.
Dreams are healing. Silence is best.
[*They both fall asleep in each other's arms*].

7. SCENA V: THE RITE/A DREAM

Mara, Adam, Angels

Slow motion, ritualistic, dreamlike atmosphere.

The two angels come down first from the platform of the Black Madonna's dias, followed by the Black Madonna. The male angel carries a bowl of water. The female angel carries a shell and a smudging wand or rattle.

FEMALE ANGEL [*walking in front*]:

Spirit of the north,

Bring the restful solace of divine darkness.

[*She smudges the north*].

Spirit of the south,

Bring the knowing of divine luminosity

[*She smudges the south*].

Spirit of the east,

Bring the movement of divine wind

[*She smudges the east*].

Spirit the west,

Bring the sweet stillness of divine love

[*She smudges the west*].

[*Female angel recedes to the side of the Black Madonna and places the shell with the smudging wand in front of Adam, who is kneeling*]

MALE ANGEL:

[*Male angel comes to front of stage. He raises water bowl and holding it up, offering it to the sky.*]

Divine Father above,

Bring the grace that rights all wrong-doings of human ignorance.

[*He lowers to the water bowl to the ground*]

Divine Mother below,

Bring the compassion that washes away all the suffering of the human soul.

[*He places the water container in front of his heart*]

Sacred Union of the Two,

Bless this water and make it holy.

[*He recedes to the other side of the Black Madonna and places the water bowl in front of Mara, who is kneeling*]

[*The chorus have continued to wander down onto the stage, with less time between each singer, still whispering louder and louder. The Black Madonna opens Her arms wide, revealing a beautiful brocade inside her cape, as if to embrace them both.*]

ADAM

[*stands up amidst the "dead," glancing around as if recognizing them*]:

I see them, the wandering souls of the dead.

MARA:

May your memories become gentle.

May you be the protector of the unfortunate,

The ones I killed, the ones they killed,
the ones I could not save.

I hear them lamenting, lamenting...

MARA [*stands up*]:

Listen, listen...

They are not lamenting, they are praying.

They are praying to the Lady.

[*The chorus walks in a procession to the front of the stage, whispering prayers, circulating around, walking in the front of the Madonna, carrying roses to honor her, and placing it at her feet, and disappearing behind the Madonna's cape. They then walk back silently to their original position on the risers.*]

ADAM

They're going to Her.

They're finding peace in Her.

[*Adam kneels sideways before the Black Madonna*]

I cannot find peace.

I cannot find my soul.

MARA:

[*Kneeling before the bowl of water, pours the blessed water on Adams hands.*]

War is unjust. War is unfair.

Adam, I cleanse you of the horrors of war.

You fought the war with your own two hands,

But the whole world is responsible for the blood that was spilled.

FEMALE CHORUS:

The whole world is responsible
for the blood that was spilled.

MALE CHORUS:

The whole world is responsible
for the blood that was spilled.

[*Mara dips fingers in holy water and touches Adam's forehead, and then his heart*]

An instrument of justice,

A healer of the wounded,

A restorer of nature.

You are blessed to be a wise father,
A tender lover,
And a man of new creations.

[Mara gathers the roses offered by the dead and gives them to Adam.]
Adam, take the lost pieces of your soul, and make them whole.

8. ARIA AND CHORUS: "ANIMA MUNDI"

Black Madonna, Chorus

BLACK MADONNA:

My sweet flames of love,
Children of My heart,
My love for you is beyond understanding.
I am the Mother of the world,
I am the soul that enlivens all.

CHORUS:

Anima Mundi, who cleanses the ignorance of the world,
Teach us to love.

BLACK MADONNA:

I am the fire that consumes you.
I am the love that cannot be bent by the will.
I am inside you, yet I hold you in My arms.

CHORUS:

Anima Mundi, who soothes the sorrow of the world,
Teach us to love.

BLACK MADONNA:

I am the mother you always wanted.
I am the goodness that always prevails.
I am the strength you find when all is lost.

CHORUS:

Anima Mundi, who heals the wounds of the world,
Teach us to love.

BLACK MADONNA:

I am empty, yet turgid with creations.
I am the mystery that cannot be explained.
I am the truth that quakes the heart.

CHORUS:

Anima Mundi, who devours the shadow of the world,
Teach us to love.

BLACK MADONNA:

Children of My heart,
Make the land fertile
And grow the food that feeds My people.

I am the Mother of the world.

[She opens her cape, revealing the brocades on the inside]

I am the soul who restores life to the world

CHORUS:

Anima Mundi, who restores life to the world,
Teach us to love.

BLACK MADONNA:

Let My roses blossom.
Let My roses blossom.
Let My roses blossom.

[The Black Madonna envelops Adam and Mara with her cape, leaving them in the same position as they fell asleep, but now they are covered in roses. Then, the Black Madonna and the angels return to the Black Madonna's platform. The Black Madonna disappears behind the veiled throne and the angels close the curtain behind her, leaving only her image seen through the veil.]

9. DIALOGUE VIII: “WAKING UP”

Adam, Mara

[Mara and Adam, waking up and looking at each other]

ADAM: I had a dream of the Lady.

MARA: I was there with you.

ADAM:

I don't hear the souls of the dead anymore.

[Suddenly seeing they are covered with roses]

Roses! Did you bring these roses?!

MARA: No, it wasn't me...

ADAM: *[stands and holds a rose in his hands]*

What just happened?

MARA:

I don't know.

I don't know why this is happening...

10. DUET: “MIRACLES ARE THE CHILDREN OF THE VOID”

Angels

ANGELS:

Miracles are the children of the Void.

Miracles are the language of creation.

Miracles are the laughter of God,

The gifts of the mystery,

The truth of knowing

Which cannot be understood.

Receive.

Do not ask why.

11. DIALOGUE IX: “TO THE LAND”

John, Adam, Mara

[John enters joyfully with a basket of fruits and vegetables and a bottle of wine.]

JOHN:

I heard the good news,

Mara, the beautiful mama!

[He bear-hugs her and twirls her around]

ADAM:

Hey, careful. That's my wife and my baby.

JOHN: *[putting her down.]*

Relax Adam.

She's cute but she sure ain't fragile.

[John slaps Adam on the shoulder and Adam responds playfully]

Straight from the farm for the new momma.

Strawberries, grapes, pickles, apricot jam, and green vegetables.

And for the new papa, *[raising the bottle of wine]*, wine from my vineyard!

ARIOSO

My farm is by the Mississippi river.

The river is quiet. The land is fertile.

At night, the fireflies shimmer with the stars

Each day, I sink my hands into the soil.

Each day, I put myself to good use,

Adam, let's grow food, good clean food!

The farm is a good place to raise a child.

[Looking at Adam] Partner, what do you think?

Move inland with me.

Mara, you can manage the farm and grow the rose garden you've always dreamed of.

[To both of them]

Come help me with the land.

MARA:

No, John...

I can't live away from the ocean.

The bayou is my life.

It's a part of me.

I've put down roots in these waters.

I hear the fish splashing in the morning.

It's been the food for our families for generations.

The bayou is full of life.

ADAM:

The bayou is deadly silent.

There are no fish splashing.

Not for a long time.

Mara, let's go inland and grow food for our family,

I want to help people now, people here, in my country.

MARA:

I don't want to go anywhere.

You're asking too much of me.

ADAM

It may never be like it once was, but we can build something together, something new.

MARA:

I don't know if I can...

This is where I belong...

where my family has lived for many years.

This is my place in the world. [*She exits.*]

JOHN: Give her time, Adam. Give her time.

[*John and Adam exit*]

12. DUET AND CHORALE: "BLESSINGS"

Male and Female Angels, Chorus

BOTH ANGELS:

The warrior sheds his armor in times of peace,

But keeps his skin strong.

CHORUS:

The sacred winds have changed the course of fate.

BOTH ANGELS:

The warrior no longer fights back his fear.

He walks the path of love and restitution.

CHORUS:

Lay down your weapons, and make the land fruitful.

BOTH ANGELS:

The warrior is wise because

He knows death and chooses life.

CHORUS:

The sacred fire consumes the loss of purity.

MALE ANGEL:

Adam, till the ground.

The earth is calling you.

CHORUS:

Silence the noise of war and plant the seeds of life
on fertile ground.

FEMALE ANGEL:

Mara, the seed of life is within you.

Your roots are neither here nor there.

Your roots are in your heart.

CHORUS:

Silence the noise of war and plant the seeds of life
on fertile ground.

MALE ANGEL:

Mara, honor your man because he has suffered much.

The wounds of war

Are healed in your embrace.

ANGELS AND CHORUS:

The sacred winds have changed the course of fate.

Lay down your weapons and make your lives fruitful.

You are blessed.

13. DIALOGUE X: "FLY FREE"

Mara and Adam

Mara comes in alone, places her handbag on the floor next to the sofa, and sits on the sofa, looking exhausted.

Adam comes onstage excited, holding a cluster of letters in his hands.

ADAM:

Mara, my dad's oyster company is all over the news!
Hundreds of letters and donations are pouring in.
The plant will still close,
But the workers will be taken care of,
At least for a while.
I'd never seen my father cry.
I never believed there was so much love in the world.

MARA:

There is love in the world!
Today, I released Hope
and the other pelicans into their new home.

In the clean water of the wilderness refuge
in the Atchafalaya River Delta.
I saw Hope taking flight.
She left the bayou for a new life.
As if she to teach me that I can do it, too.
I will leave the bayou and go with you
to John's land by the Mississippi.
Our child will not play in the bayou.
Our child will be a child of the river.
My home is with you.
You will grow food,
And I will grow roses.

14. FINALE AND RECESSIONAL: "LET THERE BE FIELDS OF ROSES"

Full Company

MARA, ADAM:

Where there were fields of poppies,
Let there be fields of roses.

CHORUS, ANGELS:

Madonna, black like the folds of the earth.
Enfold us with your love.

MARA, ADAM:

Where there were dust and ashes,
Let there be blossoms.

CHORUS, ANGELS:

Madonna, black like the sorrow that breaks the heart open,
Enfold us with your love.

MARA, ADAM, JOHN:

Where there was violence,
Let there be gentle touch

CHORUS, ANGELS:

Madonna, black like the mystery we never unveil,
Enfold us with your love.

MARA, ADAM, JOHN:

Where there was oppression,
Let there be freedom.

ANGELS, CHORUS:

Madonna, black like the deep sea,
Black, like the roots of our soul.
Black like the void from which all creatures take life.

Madonna, redeemer of the world,
All creatures rest in Your embrace.

MARA, ADAM, JOHN, ANGELS, CHORUS

Where there were fields of poppies,
Let there be fields of roses.
Let there be the sweet scent of roses.

RECESSIONAL

Black Madonna, unseen from behind the veiled curtain, vocalizes while chorus takes away the candles. Angels and Chorus leave in a recessional similar to the processional in which they entered. Adam and Mara remain onstage, embracing.

BLACK MADONNA

[Unseen behind curtain]:

In your heart, I live.

CHORUS:

Enfold us with Your love.

BLACK MADONNA:

In your heart, I dance.

CHORUS:

Enfold us with Your love.

BLACK MADONNA

In your heart, I hold My love.

CHORUS:

Enfold us with Your love.

END OF ACT II

END OF OPERA