

Commissioned by Alarm Will Sound
Paper Pianos
 WIP - 2/18 Workshop Draft

****THINK ABOUT HOW TO CUE THESE MARKERS IN THE HEADPHONES & WHO WILL PLAY PAPER****

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 2017

measure numbers correspond to Logic session

47 **69** **79**

ELECTRONICS **ELECTRONICS/DRAWING ON PAPER** **SPEAKING BEGINS, ELECTRONICS/DRAWING ON PAPER CONTINUE** **1 BAR CLICK**

Flute/Piccolo

Oboe

Clarinet in Bb

Bass Clarinet in Bb

Bassoon

Horn in F

Trumpet in Bb

Bass Trombone

Percussion 1

Percussion 2

Piano

Violin 1

Violin 2/Voice

Viola/Voice

Violoncello

Contrabass

Backing Track Sound Cues

$\text{♩} = 60$

\square Paper
 with one wire brush, delicately brush on large hanging sheet of paper, making circular movements, lifting occasionally from the paper, slowly and in a meditative and focussed state, as if painting something

with other hand, lightly crinkle the paper with fragility, allowing thumb to occasionally rub across some paper (notations are suggested placements only)

crinkle
thumb

$n < mp$ n p

*I was in love with the piano's keys. Black and white black and white.
 It's quite similar to my life. Like black and white and black and white.
 So, I used to paint pianos there on the paper. Two black keys and three blacks.
 With the ruler I made something similar to the piano keys.*

And I knew that this side could sound very high,

0:00 3:04 4:34 5:04 click starts

47 69 79

80

Child-like, discovering

Picc.

Ob. *Voice sung, soft, airy tone, lullaby*
mp
Mm

Hn.

Perc. 1 *Vib* soft mallets, with slow rotation on motor, dreamy
p *pp* *p*
Ped.

Perc. 2 continue with brush

Pno. *with pedal, dreamy, carefully exploring*
mp
Ped.

80

Vln. 1

B.T./S.C. *and the other side could sound very low.* Oboe sings, add reverb

Picc.

Ob. *mf* *mp* *mf* *mp* *mf* *mp* *mf*
Mm Mm Mm

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. 1 do not rearticulate during slurs
pp *p*

Perc. 2 *mp*

Pno. slight stress (>)

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B.T./S.C.

Sometimes also playing drums on my bed. I used to find some sticks from the trees, and then play some drums on my pillows.

It was impossible to find a piano or even a keyboard or a harmonium there.

99

Picc.

Ob. *mp*

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. 1 *pp* *p*

Perc. 2 *n*

Pno.

Vln. 1 *n* *pp*

Vln. 2 *n* *pp*

Vla. *n* *pp*

Vc. *n* *pp*

Cb.

B.T./S.C.

6:24 97 98 99 100 101 102 103 104

sul pont., wispy, ghostly

molto pont., wispy, ghostly

(e) sounds 2 octaves above fundamental

whispy, ghostly

Oboe stops singing, remove reverb

The reason that I practiced piano on a piece of paper was music was completely forbidden during the Taliban period, and even the paintings were forbidden during the Taliban period.

"Someone who plays music is like non-Muslims..."

poco accel. ♩ = 70

Picc. *ff*

Ob. *ff*

Cl. *ff*

B. Cl. *ff*

Bsn. *ff*

Hn. *ff* brassy

Tpt. *ff* brassy

B. Tbn. *ff* brassy

Perc. 1 *pp* snare, drum stick
bass drum, medium mallet

Perc. 2 crash cymbal
slapstick

Pno. *l.v.* *8va*

107 poco accel. ♩ = 70

Vln. 1 *ppp* *ff*

Vln. 2 *ppp* *ff*

Vla. *ppp* *ff*

Vc. *ppp* *ff*

Cb. *ff*

B.T./S.C. *"...and you know we have to kill non-Muslims."* *They say music is forbidden in Islam* *They say music is forbidden in Islam [repeats and distorts through m. 122]*

This musical score is for the piece "Paper Planos" and covers measures 113 to 116. The instrumentation includes Piccolo, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet, Bass Trombone, Percussion 1 and 2, Piano, Violin 1 and 2, Viola, Violoncello, and Contrabass. The score is written in a key signature of three flats (B-flat major or D-flat minor) and a 4/4 time signature. The woodwinds and strings play melodic lines with various articulations and ornaments, while the piano provides a complex harmonic accompaniment. The percussion parts feature rhythmic patterns with accents. The strings play sustained chords and moving lines, with the cello and contrabass parts including pizzicato markings and triplet figures.

This musical score is for the piece "Paper Planos" and spans measures 117 to 119. The score is written for a large ensemble, including woodwinds, brass, percussion, piano, and strings. The key signature is three flats (B-flat major or D-flat minor), and the time signature is 4/4. The score is divided into three systems of measures: 117, 118, and 119. The instruments and their parts are as follows:

- Picc.**: Piccolo, playing a melodic line with eighth and sixteenth notes.
- Ob.**: Oboe, playing a melodic line with eighth and sixteenth notes.
- Cl.**: Clarinet, playing a melodic line with eighth and sixteenth notes.
- B. Cl.**: Bass Clarinet, playing a complex rhythmic pattern with triplets and sextuplets.
- Bsn.**: Bassoon, playing a complex rhythmic pattern with triplets and sextuplets.
- Hn.**: Horn, playing a melodic line with eighth and sixteenth notes.
- Tpt.**: Trumpet, playing a melodic line with eighth and sixteenth notes.
- B. Tbn.**: Bass Trombone, playing a complex rhythmic pattern with triplets and sextuplets.
- Perc. 1**: Percussion 1, playing a complex rhythmic pattern with triplets and sextuplets.
- Perc. 2**: Percussion 2, playing a complex rhythmic pattern with triplets and sextuplets.
- Pno.**: Piano, playing a complex rhythmic pattern with triplets and sextuplets.
- Vln. 1**: Violin 1, playing a melodic line with eighth and sixteenth notes.
- Vln. 2**: Violin 2, playing a melodic line with eighth and sixteenth notes.
- Vla.**: Viola, playing a melodic line with eighth and sixteenth notes.
- Vc.**: Violoncello, playing a complex rhythmic pattern with triplets and sextuplets.
- Cb.**: Contrabass, playing a complex rhythmic pattern with triplets and sextuplets.
- B.T./S.C.**: Bass Trombone/Contrabass, playing a complex rhythmic pattern with triplets and sextuplets.

This musical score is for the piece "Paper Planos" and is page 8 of the score. It features a large ensemble of instruments. The woodwind section includes Piccolo, Oboe, Clarinet, Bass Clarinet, Bassoon, Horn, Trumpet, and Bass Trombone. The percussion section consists of two percussionists (Perc. 1 and Perc. 2). The piano part is written for both hands. The string section includes Violin 1, Violin 2, Viola, Violoncello, and Contrabass. The score is in a key signature of three flats (B-flat major or D-flat minor) and a 3/4 time signature. The music is characterized by complex rhythmic patterns, including triplets and sextuplets, and dynamic markings such as accents and slurs. The piano part features dense chordal textures with many beamed notes. The woodwinds and strings play melodic lines with various articulations. The percussion parts provide a complex rhythmic accompaniment. The score is divided into two systems, with the first system ending at measure 120 and the second system starting at measure 121. The time signature is 3/4. The key signature is three flats. The instruments are arranged in a standard orchestral layout. The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings. The woodwinds and strings play melodic lines with various articulations. The piano part features dense chordal textures with many beamed notes. The percussion parts provide a complex rhythmic accompaniment. The score is divided into two systems, with the first system ending at measure 120 and the second system starting at measure 121. The time signature is 3/4. The key signature is three flats. The instruments are arranged in a standard orchestral layout. The score includes various musical notations such as notes, rests, beams, slurs, and dynamic markings.


Picc. 


Ob. 


Cl. 

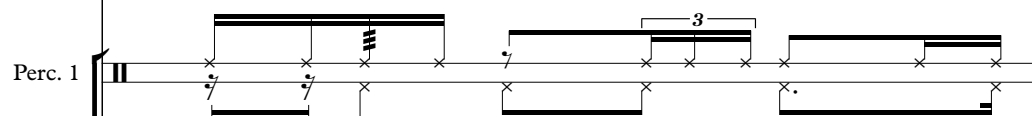
B. Cl. 

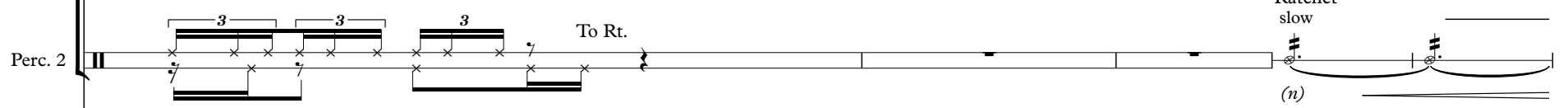
Bsn. 

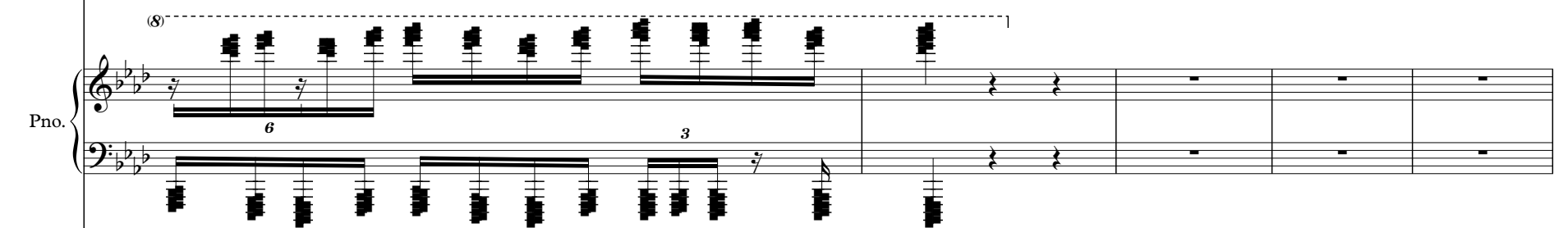
Hn. 

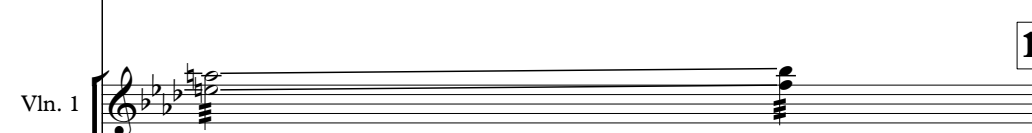
Tpt. 

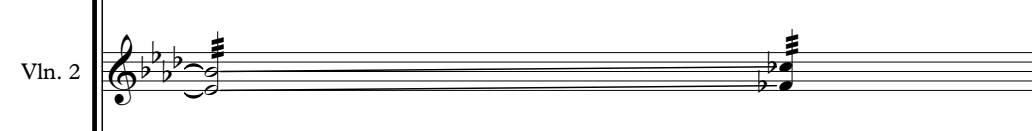
B. Tbn. 

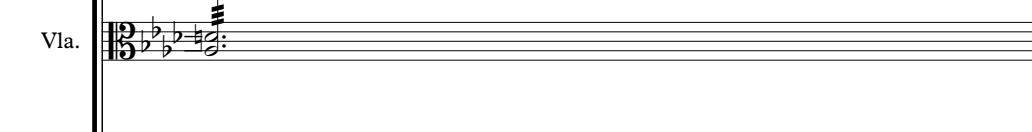
Perc. 1 


Perc. 2 

Pno. 


Vln. 1 

Vln. 2 

Vla. 

Vc. 

Cb. 

B.T./S.C. 

Picc.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B.T./S.C.

aggressively "erase" small area of paper by rubbing fingertips back and forth on paper, use only one hand, increase rate with louder dynamic, decrease with softer dynamic

moderate

slow

on flat surface of bridge, increase rate of trem. with louder dynamic, decrease with softer dynamic

on flat surface of bridge, increase rate of trem. with louder dynamic, decrease with softer dynamic

n *mp* *n* *n* *f* *mp* *f* *n* *n* *n*

p *(n)*

n *mf* *p* *f* *sp* *f*

n *mf* *n* *mf* *n* *f* *mf* *n*

127 128 129 130 131 132 133 134 135

Picc.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B.T./S.C.

*Timpani
very soft mallets*

*They say music is
forbidden in Islam,*

*and I was feeling safe because it doesn't
make any sound to play on paper piano.*

136 137 138 139 140 141 142 143

8:40

144 With suppressed voices

Picc.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. 1

Perc. 2

Pno.

*mute high register with a blanket
approximate note values, accel. and decel. naturally, dry*

144

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B.T./S.C.

8:47

Flute
key clicks

mp

key clicks

mp

key clicks

mp

Normal

ricochet on muted string, bounce vertically
(not across) the string, approximate note value

ricochet on muted string, bounce vertically
(not across) the string, approximate note value

mp

*That's why I used to draw that and then play and imagine the sound
in my mind there*

The musical score is arranged in a standard orchestral format with staves for Picc., Ob., Cl., B. Cl., Bsn., Hn., Tpt., B. Tbn., Perc. 1, Perc. 2, Pno., Vln. 1, Vln. 2, Vla., Vc., Cb., and B.T./S.C. The score includes various musical notations such as rests, notes, triplets, sixteenth notes, and dynamic markings like *mp*, *fff*, and *f*. Specific performance instructions are provided for the strings, including 'ricochet on muted string, bounce vertically (not across) the string, approximate note value' and 'Normal'.

Fl. *3* *6* *6* *3* *3* *3* *3* *6* *3*

Ob. *6* *3* *3*

Cl. *6* *3* *6* *6+* *3* *3* *3* *3* *6+*

B. Cl. inhale through instrument *p* *mp*

Bsn. take off mouth piece inhale through instrument *p* *mp* *p*

Hn. exhale through instrument *p*

Tpt. exhale through instrument *p*

B. Tbn.

Perc. 1 **Vib** *pp* *ped.* slow motor

Perc. 2

Pno. *6* *3*

Vln. 1 ricochet on muted string, bounce vertically (not across) the string, approximate note value *mp* *3*

Vln. 2

Vla. ricochet on muted string, bounce vertically (not across) the string, approximate note value *mp*

Vc.

Cb. Normal muted string, white noise-like *n*

B.T./S.C.

Fl. *6* *3* *3* *6* *3*

Ob.

Cl. *3* *6* *3* *3* *6*

B. Cl.

Bsn. inhale through instrument *p* *mp*

Hn. *mp* *p*

Tpt. *mp* *p*

B. Tbn. exhale through instrument *p* *mp* *p*

Perc. 1

Perc. 2

Pno. *3* *7:4* *7:3*

Vln. 1

Vln. 2 *3* *3*

Vla.

Vc.

Cb. *p* *pp*

B.T./S.C.

To Picc.

poco accel.

Fl. ⁶

Ob.

Cl. ³
inhale through instrument ⁶

B. Cl. *p* *mp* *p* i.t.i.

Bsn. *p* i.t.i. *p* *mp* *p*

Hn. e.t.i. *p* *mp* *p* e.t.i. *p* *mp*

Tpt. e.t.i. *p* *mp* *p* e.t.i. *p* *mp*

B. Tbn. e.t.i. *p* *mp* *p* e.t.i. *p*

Perc. 1 *n* faster trem. with louder dynamic, slower with softer dynamic. *pp* *Reo.* *p* *pp*

Perc. 2 To Marimba *n*

Pno. *pp* 5:3

poco accel. rub bow in circular motion over muted bottom two strings, between 2-3 cycles per measure

Vln. 1 rub bow in circular motion over muted bottom two strings, between 2-3 cycles per measure

Vln. 2 rub bow in circular motion over muted bottom two strings, between 2-3 cycles per measure

Vla. rub bow in circular motion over muted bottom two strings, between 2-3 cycles per measure

Vc.

Cb. *mp* *pp* *mp*

I could never think that one day I would be able to play on a real piano.

B.T./S.C. **4/4**

$\text{♩} = 60$
Piccolo airy, folkly tone, with vib.

Ob.
Cl.
B. Cl. i.t.i. p < mp > p i.t.i. p < mp > p with vib, warm tone mp
Bsn. i.t.i. p < mp > p i.t.i. put on mouth piece p < mp > p

Hn. p mp mf mp f mf

Tpt. e.t.i. p mp p mp p

B. Tbn. e.t.i. mp p mp p p mp p

Perc. 1 l.v. p pp pp p pp p > pp mp > p

Perc. 2

Pno. remove blanket 5 4:3 n pp

$\text{♩} = 60$
Vln. 1 sul pont., whispy tr n pp whispy
Vln. 2 sul pont., whispy n pp
Vla. pp mp tr sul pont., whispy tr
Vc. n p
Cb. n p

B.T./S.C.

164 165 166 167 168 169 170 171 172

173 Discovering again

To Fl.

poco accel.

Picc. *n*

Ob.

Cl. [primary] with vib, warm tone *mf*

B. Cl.

Bsn. [primary] with vib, warm tone *mf*

Hn. *n* with vib, warm tone *mp*

Tpt.

B. Tbn. *mf*

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

Perc. 2 [Mar] medium mallets *mp* *mf*

Pno. *mp* *mf* *mp*

Red.

173

poco accel.

Vln. 1 *p* *mf*

Vln. 2 *p* *n* Oh *mf*

Vla. *(tr)* Oh *mf*

Vc. *mp*

Cb. *mf*

B.T./S.C.

with vib., warmly

Joyously, indulgent

♩ = 65

Flute

49

Picc. *mf* *f*

Ob. *f* with vib., warmly

Cl. *mf* *f* *ff* 3

B. Cl. *f*

Bsn. [no longer primary] *mp* *f*

Hn. *mf* *f*

Tpt. with vib, warm tone *mf* *f*

B. Tbn. *f*

Perc. 1 *f* *mf*

Perc. 2 *mp* *f*

Pno. *mf* 8va

Vln. 1 *tr* *mf* norm.

Vln. 2 Ah *f* (Ah)

Vla. Ah *f* (Ah)

Vc. norm. *mf*

Cb. *f*

B.T./S.C. ||

♩ = 50

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B.T./S.C.

To Glock.

To Dr. To Vib.

To E. Gtr.

duduk-like, with full vib.

humming, duduk-like, with full vib. Voice

mp *mf*

mp

ff *f*

8th chromatic cluster

11:09 11:15

187 188 189 190 191 192

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Voice
(transposed in part, starts on concert G#)
humming, duduk-like, with full vib.

Hn.

Tpt.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Electric Guitar
with heavy/full-sounding distortion, slow-to-moderate delay/echo, and reverb
whammy bar

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B.T./S.C.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. 1

Perc. 2

Pno.

E. Gtr./ (Vln. 1)

Vln. 2

Vla.

Vc.

Cb.

B.T./ S.C.

Basoon and horn stop
singing, remove reverb

*I was born in Kabul,
Afghanistan, June 6, 1994,
during the extreme civil war.*

*My religion is Islam.
I am a Muslim of modern
Muslims.*

211

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. 1

Perc. 2

Pno.

full vib., duduk-like

mf

mf

211

rhythm can be loosely interpreted, surfer tone (like Dick Dale's "Misirlou," reverb, delay, light distortion

E. Gtr./ (Vln. 1)

Vln. 2

Vla.

Vc.

Cb.

mf

I believe more in humanity than anything else.

When you live in a war for five or six or seven years, then it becomes like a habit.

B.T./ S.C.

12:55

Fl. *mf* *f* *mf*

Ob. *f* *mf*

Cl.

B. Cl. *f* *mf*

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. 1 Glockenspiel hard mallets *p*

Perc. 2

Pno.

E. Gtr./ (Vln. 1) *f*

Vln. 2 *mp* *mf*

Vla. *mp* *mf* Ah ah

Vc.

Cb.

B.T./ S.C.

In my childhood, I had been feeling that this is the way that every child must live in the war.

Paper Planos

Fl. *f* *mf* *mp* *mf* 25

Ob. *f* *mp*

Cl.

B. Cl. *f* *mp*

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. 1 *mp* 3 3 3 3 3 *pp*

Perc. 2

Pno.

E. Gtr./ (Vln. 1) 3 3 *mp* To Vln. 1

Vln. 2 *mp* *f* ah ah

Vla. *f* *mp* *mf* ah

Vc.

Cb.

B.T./ S.C.

227 Gaining energy poco accel. ♩ = 120

♩ = 85

Fl. *p*

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. 1 *(pp)* *p* *mf*

Perc. 2

Pno. *p* *mf*

E. Gtr./ (Vln. 1) ♩ = 85 227 poco accel. ♩ = 120

Vln. 2

Vla. *mf* Viola, pizz.

Vc. *mf* pizz.

Cb.

B.T./ S.C. *I knew that there's another world where the people are living peacefully, and they live very happily.* *The Taliban had been fighting...*

14:01 14:06

223 224 225 226 227 228 229 230 231 232

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. 1

Perc. 2

Pno.

E. Gtr./ (Vln. 1)

Vln. 2

Vla.

Vc.

Cb.

B.T./ S.C.

mf

Bassoon

mf

Drum Set

f

8^{va}

Violin

pizz.

mf

Violin, pizz.

mf

pizz.

f

...with the Mujahjideen

...always in war there.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B.T./S.C.

They had also been kidnapping people from their houses, and then they had been taking their houses and fight from their houses.

Fl.

Ob. *mf*

Cl.

B. Cl.

Bsn.

Hn.

Tpt. *brassy*

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

They had been looking for a good location to fight against the other side. Schools, it was the hospitals, - wherever they wanted, they could go and take the place and fight back.

B.T./ S.C. ||

Fl. *f*

Ob.

Cl. *3*

B. Cl.

Bsn.

Hn. *3*

Tpt.

B. Tbn.

Perc. 1

Perc. 2

Pno. *8*

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B.T./S.C.

There was "hail" in the back of our houses. During the night when I...

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

... was looking out the window I could see the bullets coming
right away through our roof,

...because they had been targeting the hill behind our houses
and fighting with the machine guns.

B.T./
S.C.

Recalling gun shots

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Fl. (Flute): Rests throughout the section.
- Ob. (Oboe): Rests throughout the section.
- Cl. (Clarinet): Rests throughout the section.
- B. Cl. (Bass Clarinet): Active in the first three measures, then rests.
- Bsn. (Bassoon): Active in the first three measures, then rests.
- Hn. (Horn): Active in the first measure, then rests.
- Tpt. (Trumpet): Active in the first measure, then rests.
- B. Tbn. (Bass Trombone): Active in the first three measures, then rests.
- Perc. 1 (Percussion 1): Rests throughout the section.
- Perc. 2 (Percussion 2): Active throughout with complex rhythmic patterns, including triplets and sextuplets.
- Pno. (Piano): Active throughout with a melodic line in the right hand and a bass line in the left hand. A circled '8' is present in the first measure of the left hand.
- Vln. 1 (Violin 1): Active throughout with a rhythmic pattern.
- Vln. 2 (Violin 2): Active throughout with a rhythmic pattern.
- Vla. (Viola): Active throughout with a rhythmic pattern.
- Vc. (Violoncello): Active throughout with a rhythmic pattern.
- Cb. (Contrabass): Active throughout with a rhythmic pattern.
- B.T./S.C. (Bass Drum/Snare Drum): Indicated by a double bar line with a vertical stroke.

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. 1

Perc. 2

Pno.

Vln. 1

Vln. 2

Vla.

Vc.

Cb.

B.T./S.C.

To E. Gtr.

I still remember the bullet sounds.

Still when I hear some extreme loud sounds, it makes me sometimes mad, because I can't bare that.

15:36

272

Wildly overwhelming, as if being triggered by PTS

aggressive, breathe as needed

8^{va}

Fl. *fff*

Ob.

Cl.

B. Cl. *fff* aggressive, breathe as needed

Bsn. *fff* aggressive, breathe as needed

Hn. *fff* aggressive

Tpt. *fff* aggressive

B. Tbn. *fff* aggressive

Perc. 1 Ratchet *ff* as fast as possible

Perc. 2 *ff* aggressive

Pno. *ff*

Red.

272

trem. as fast as possible, using slide, start on open strings and generally gliss upward, while slightly glissing up and down along the way, heavy distortion, moderate to fast delay

E. Gtr. (Vln. 1) *fff*

Vln. 2 as high and fast as possible, aggressive

Vla. as high and fast as possible, aggressive

Vc. *fff* aggressive

Cb. *fff* aggressive

B.T./S.C. 15:40

(8)

Fl.

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. 1

Perc. 2

Pno.

E. Gtr. (Vln. 1)

Vln. 2

Vla.

Vc.

Cb.

B.T./S.C.

This musical score is for the piece "Paper Planos" and covers measures 283 to 288. The score is arranged for a large ensemble of instruments. The woodwind section includes Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). The brass section includes Horn (Hn.), Trumpet (Tpt.), and Trombone (B. Tbn.). The percussion section consists of Percussion 1 (Perc. 1) and Percussion 2 (Perc. 2). The piano part (Pno.) is shown in grand staff notation. The string section includes Electric Guitar (E. Gtr. / Vln. 1), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Double Bass (Cb.). A Bass Drum/Tom (B.T./S.C.) part is also present. The score features complex rhythmic patterns, including trills and tremolos in the woodwinds, and dense textures in the strings and piano. The percussion parts provide a steady, rhythmic accompaniment.

Fl. (8)

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. 1

Perc. 2

Pno.

E. Gtr. (Vln. 1)

Vln. 2

Vla.

Vc.

Cb.

B.T./S.C.

37

molto rit. ♩ = 75 Recovering

Fl. *(tr)*

Ob.

Cl.

B. Cl. *(tr)*

Bsn. *(tr)*

Hn. *fizzling out* *ff* *f*

Tpt. *fizzling out* *ff* *f*

B. Tbn. *fizzling out* *ff* *f*

Perc. 1 Glockenspiel *hard mallets* *mf*

Perc. 2

Pno. *8va* *l.v.* *mf*

molto rit. ♩ = 75

mess with pitch with whammy bar, bending slowly

E. Gtr. (Vln. 1) *f* *mf*

Vln. 2

Vla.

Vc.

Cb.

Fl.

Ob. Voice, like calling to prayer
p
Ah

Cl.

B. Cl.

Bsn.

Hn. *mf* *mp*

Tpt. *mf* *mp*

B. Tbn. *mf* *mp*

Perc. 1

Perc. 2

Pno. *mp*

E. Gr. (Vln. 1) *mp* *p*

Vln. 2

Vla.

Vc.

Cb.

B.T./S.C.

It really affects five-year old children to see that kind of thing.

Oboe, clarinet, basoon start singing, add reverb

Piccolo *ghostly, airy*

Fl. *mp*

Ob. *mp* *mf*
ah

Cl.

B. Cl.

Bsn. *mp* *mf*
Ah

Voice (like calling to prayer, falsetto is fine)
mp *mf*

Hn. *p* *mf* *n*

Tpt. *p* *mf* *n*

B. Tbn. *p* *mf* *n*

Perc. 1 *mp* *To B. D.*

Perc. 2 *mp*
Lead.

Vibraphone, medium mallets, slow motor
mp
Lead.

Pno. *Lead.*

E. Gtr. (Vln. 1) *l.v.*

Vln. 2

Vla.

Vc.

Cb.

B.T./S.C.

Psychologically, it's not a good thing for a child to witness, when their friends die.

Picc./ (Fl.)

Ob. *mp* *mf* *f*

Cl.

B. Cl.

Bsn. *mp* *mf* *f*

Hn.

Tpt.

B. Tbn.

Perc. 1

Perc. 2

Pno. *pp*

E. Gtr. (Vln. 1) *mp*

Vln. 2 *mp*

Vla. *mp*

Vc.

Cb.

B.T./ S.C.

ah

ah

ah

Voice (transposed in part, starts on concert G#), like calling to prayer *mf*

Ah *f*

Voice (like calling to prayer, starts on concert G#) *mf*

Ah

sounds 2 octaves above fundamental ghostly, some vib.

sounds 2 octaves above fundamental ghostly, some vib.

sounds 2 octaves above fundamental ghostly, some vib.

Horn starts singing, add reverb

Also there were lots of bullets in our yard, because when the Taliban had been fighting, some of the bullets would come into our yard, so we had been playing with those bullets.

My mom was always telling me, "It could explode at any time, so you have to be careful," but, we didn't have anything else to play with.

314 315 316 317 318 319 320 321

Picc./ (Fl.)

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

Perc. 1

Perc. 2

Pno.

E. Gtr. (Vln. 1)

Vln. 2

Vla.

Vc.

Cb.

B.T./ S.C.

We used to play with mines. We didn't know what they looked like. Most of the mines, if you see it, looks something like a play thing, a doll, something, or a pen.

We used to go out of the yard because, I couldn't stay home forever. I used to go around and then play with some friends.

The musical score is arranged in a standard orchestral format. The top section includes woodwinds: Piccolo/Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bass Clarinet (B. Cl.), and Bassoon (Bsn.). Below these are the brass instruments: Horn (Hn.), Trumpet (Tpt.), and Trombone (B. Tbn.). The percussion section (Perc.) includes an Orchestra Bass Drum (medium mallets) and a second Percussion instrument (Perc. 2). The piano (Pno.) is shown in grand staff notation. The string section (Str.) includes Violin 1 (E. Gtr. (Vln. 1)), Violin 2 (Vln. 2), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). At the bottom, the Bass Trombone/Steel Drums (B.T./S.C.) part is indicated by a double bar line.

Key performance instructions include: *n* (pizzicato) for the Piccolo/Flute and Bassoon; *ff* (fortissimo) for the Orchestra Bass Drum with the instruction "smack hard on drum head"; and *pp* (pianissimo) for Percussion 2. The score also features dynamic markings like *l.v.* (largo vivace) and *n* (pizzicato) for the strings.

The vocal lines (B.T./S.C.) are positioned at the bottom of the page, with lyrics in italics. A technical instruction box is located above the lyrics: "Remove reverb from oboe, clarinet, bassoon, and horn".

When we went out, the war again started between the Taliban and the Mujahideen.

I had been inbetween, and they had been fighting from another street, and I was in the middle.

I see the death in front of me, and I see that they are fighting with each other, and then I have no idea where I am.

Picc./ (Fl.)

Ob.

Cl.

B. Cl.

Bsn.

Hn.

Tpt.

B. Tbn.

B. D.

Perc. 2

Pno.

E. Gtr. (Vln. 1)

Vln. 2

Vla.

Vc.

Cb.

B.T./ S.C.

I was thinking as if I am in the middle of no where

And then by that time I couldn't figure out where to go.

I see the death in front of me. I see the death in front of me.

ff sp n