

166

Ob

B. Cl

Bss Cl

Sop Sx

Sop II [solo]

the cap-ac-it-y — for en-gag-ing in ev-il with-out ex-per-i-en-cing it as such. They learned how to — per-form ev-il acts as part of their job des-crip-tion.

Vlns

Vlas

Vc

174

Alto [solo]

My — work con-sist-ed of writ-ing the death cer-tif-ic-ates... and cor-res-pon-dence not-if-y-ing rel-at-ives... I simp-ly rec-ieved the files — and had to fill out the ab-ove-named —

Vlns

Vlas

Vc

sub. p

pp

fp

unis.

div. en 2

182

Fl II

B. Cl

Hrn

C Trp

Tbn

Tuba

Org

Alto [solo]

— mat-er-i-als. ...out — of cur - i-os-it - y I oc-cas-ion-al-ly tried — to see — in de-tail what hap-pened

Vlns

Vlas

Vc

mp

p

mf

unis.

div. en 2

188

Ob *mp*

B♭ Cl *mp*

Bs Cl *mp* *pp*

Hrn *mp*

Tbn *mp* *pp*

Tuba *mp* *pp*

Org *p* *pp*

Alto [solo] *p* *sotto voce (if possible)*
 to the pa-tients... I saw that they en-tered a room in which they had to un-dress. I al-so ob-served

Vlins *mp*

Vlas *mp*

Vc *mp* *pp*

div. en 2

194

Picc/Fl *rit.* *sub.mf*

Fl II *rit.* *p* *sub.mf*

Ob *rit.* *p* *sub.mf*

B-Cl *rit.* *p* *sub.mf*

Bss Cl *rit.*

Sop Sx *rit.* *p* *sub.mf*

Hrn *rit.* *p* *sub. mf* *sub. p*

C Trp *rit.* *p* *sub. mf* *sub. p*

Tbn *rit.* *p* *sub. p*

Tuba *rit.* *p* *sub. p*

Pno *rit.* *p* *sub. mf* *sub. p*

Org *rit.* *p* *sub. p*

Sop II [solo] *rit.* *mf*
Those res-pon-sible for mur-der nev-er came in con-tact with their vic-tims, nev-er came close

Alto [solo] *rit.*
that they were pho-to-graphed once ag-ain.

Vlins *rit.* *mp*

Vlas *rit.* *mp*

Vc *rit.*

230

Musical score for page 230, featuring various instruments and vocal soloists. The score is in 4/4 time and includes the following parts:

- Picc/Fl
- Fl II
- Ob
- B♭ Cl
- B♭ Cl
- Sop Sax
- Hrn
- C Trp
- Tbn
- Tuba
- Vib
- Pno
- Org
- Sop II [solo]
- Alto [solo]
- Vlns
- Vlas
- Vc

The vocal soloists (Sop II and Alto) have the following lyrics:

on - ly when the bur - eaucrats took ov - er from the bul - lies that mass murd - er be - came pos - sible.

The score includes dynamic markings such as *ff* and *f*, and various musical notations including rests, notes, and articulation marks.

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VI. A love of nature keeps no factories busy.

[chorus + soloists]

Non-metered

Vibraphone

Laptop

Organ

Sop. I [solo]

Violas I-II

Celli I-II

audio cue #

free-dom free-dom free-free-dom freedom freedom freedom

(VO George W. Bush)

continues...

more se-cure

p [Rotuma Bells]

PAUSE

pp soft mallets

9 Adagio molto $\text{♩} = 60$

Adagio molto $\text{♩} = 60$

p

...in Am - er - ic-an so - ci - e - ty

pp con sordino

pp con sordino div. en 2

Picc/Fl

Fl II

Vib

Laptop

Org.

Sop. I [solo]

Vlins

Vlas

Vc

21

continues...

I will I will... bring fresh cred-ib - il - i - ty...

(VO John Kerry)

24

freely - colla playback

mf

This at - ti-tude

24

Picc/Fl
 Fl II
 Cor Ang
 B♭ Cl
 Vib
 Laptop
 Sop. I [solo]

26 continues... 3 continues... 33 (VO John Kerry) ...cred-ib - il - i - ty, to free-dom I be-lieve in the trans-form-
 not on-ly guar-an-tees the mon - op - ol - iz - a - tion of ed - u - ca - tion - al dis - ad - van - tag - es by the few it low - ers

33 (VO George W. Bush)

B♭ Cl
 Bss Cl
 Sop Sx
 Hn
 C Tpt
 Tuba
 Laptop
 Sop. I [solo]
 Vlins
 Vlas
 Vc

34 a-tion-al pow-er of lib-er-ty, I be-lieve... We must spread lib-er-ty, lib-er-ty. id e - ol - o - gy of hate...
 the qual-i-ty of el - ite ed - uc - a - tion and threat-ens to bring ab - out

34 *ffz con sordino*
 34 *ffz con sordino*
 34 *ffz senza sordino*
 34 *ffz senza sordino*
 34 *ffz senza sordino*
 34 *f* *mf*
 34 *f* *mf*
 34 *f* *mf*
 34 *f* *mf*
 34 *f* *mf*
 34 *f* *mf* *div. en 2* *unis.*
 34 *f* *mf* *div. en 2* *unis.*
 34 *f* *mf*

01:15 01:20 01:25 etc. continues...