

NO FRIEND BUT THE MOUNTAINS

A Symphonic Song Cycle

Prelude

Behrouz Boochani

Luke Styles (2020)

Lively ♩ = 106

1

Full orchestral score including Piccolo, Flute 1 2 3, Oboe 1 2 3, Clarinet in B♭ 1 2 3, Bass Clarinet in B♭, Bassoon 1 2 3, Horn 1 2, Horn 3 4, Trumpet in B♭ 1 2 3, Tenor Trombone 1 2, Bass Trombone, Tuba, Timpani, Percussion 1 (Wood Block), Percussion 2, Percussion 3, Harp, Baritone Solo, SOPRANO, ALTO, TENOR, BASS, and Celesta.

Lively ♩ = 106

1

String section score including Violin I, Violin II, Viola, Violoncello, and Contrabass.

This page contains a musical score for an orchestra and a Baritone Soloist. The instruments and parts are:

- C. A.** (Carnegie Auditorium) - Treble clef, rests.
- Cl. 1, 2** (Clarinets) - Treble clef, playing a melodic line with dynamics *mf*, *p*, and *pp*.
- Cl. 3** (Clarinet) - Treble clef, rests.
- Bn. 1, 2, 3** (Bassoons) - Bass clef, playing a melodic line with dynamics *mf*, *p*, and *pp*.
- Hn. 1, 2** (Horn 1/2) - Treble clef, playing a melodic line with dynamics *p*, *mf*, and *p*.
- Hn. 3, 4** (Horn 3/4) - Bass clef, rests.
- Tpt. 1, 2, 3** (Trumpets) - Treble clef, playing a melodic line with dynamics *mf* and *p*.
- Tbn. 1, 2** (Trombones) - Bass clef, playing a melodic line with dynamic *p*.
- Bs. Tbn. 3** (Baritone Trombone) - Bass clef, playing a melodic line with dynamic *p* and marking *con sord.*
- Tuba** - Bass clef, rests.
- Timp.** (Timpani) - Bass clef, playing a rhythmic pattern with dynamics *p* and *mf*.
- B. D.** (Bass Drum) - Percussion, playing a rhythmic pattern with dynamics *p* and *mf*.
- Hp.** (Harp) - Treble and bass clefs, playing chords with dynamics *mf* and *p*, including pedal markings for *Db* and *D*.
- Bar. Solo** (Baritone Soloist) - Bass clef, singing the lyrics: "brid - ges", "On - ly", "one", "op - tion", "re - mains". Dynamics *f* and *mf* are indicated.
- Vn. I, II** (Violins) - Treble clef, playing a rhythmic pattern with dynamics *mf* and *p*.
- Vla.** (Viola) - Alto clef, playing a rhythmic pattern with dynamics *p* and *mf*.
- Vc.** (Violoncello) - Bass clef, playing a rhythmic pattern with dynamics *p* and *mf*.
- Cb.** (Contrabass) - Bass clef, playing a rhythmic pattern with dynamics *p* and *mf*.

II. The Sounds of Small Children

♩ = 76 approx.

Picc.

Fl. 1

Fl. 2

Ob. 1 2 3

Cl. 1

Cl. 2

Bs. Cl.

Bn. 1 2 3

Hn. 1 2

Hn. 3 4

Tpt. 1 2 3

Tbn. 1 2

Bs. Tbn. 3

Tuba

Bass Drum

B. D.

Bar. Solo

Vn. I

Vn. II

Vla.

Vc.

Cb.

mf > *mf* *mf* *p* >

mf > *mf* *mf* *p* >

mf > *mf* *mf* *p* > *espr.*

mf *mf* *mf* *p* > *espr.*

mf *mf* *mf* *mf* *p* *mf* >

1. *mf* > *f* > *f* > *f* >

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

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

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

f *mp* To Lt.

The sounds of small children The sounds of small children The sounds of small children The heart wrenching and pain-ful sounds of the little children

♩ = 76 approx. div.

p *pp*

p

IV. All Our Dreams

1 **Slow, Steady, Lyrical** ♩ = 58-64

1.2 a 2

Cl. 1 2 3

Bs. Cl.

Bn. 1 2 3

Hn. 1 2

Hn. 3 4

Tpt. 1 2 3

Tbn. 1 2

Tuba

Bar. Solo

tutti **Slow, Steady, Lyrical** ♩ = 58-64

Vn. I

Vn. II

Vla.

Vc.

Cb.

mf *p* *mf espr.* *mf* *p* *mf espr.*

p *mfpp*

1.2 a 2 *mf* *mf* *p* *mf espr.* 3. *p* *mfpp*

a 2 *mf* *mf*

a 2 *mf* *p* *mf*

1.2 a 2 *pp* *con sord. (straight)*

a 2 *mf* *p* *mf*

p *mfpp*

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

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

p *mf* *p* *mfpp*

p *mfpp*

mfpp

All our dreams, all our fears, all our brave souls... All drowned

mfpp

$\text{♩} = 82$

Picc. f

Fl. 1 2 3 f $p_{sub} < mf$ p mf

Ob. 1 2 3 f p_{sub} p

Cl. 1 2 3 mf p f

Bn. 1 2 3 p p

Tpt. 1 2 3 f mp mf $a3$ f $1.$ $2. p$ $1.$ $2.3 a2$

Tbn. 1 2 mf

Bs. Tbn.3 mf

Tuba mf

Rute. Rute/Switch ff p f f

W.B. mf f

Hp. f D, C, B F#, A A# Bb Eb, F, A

S. $ff dim.$ Joy joy joy joy and

A. $ff dim.$ Joy joy joy joy and

T. $ff dim.$ Joy joy joy joy and

B. $ff dim.$ Joy joy joy joy and

$\text{♩} = 82$

Vn. I mf $fp cresc.$ ff

Vn. II mf $fp cresc.$ ff

Vla. mf $fp cresc.$ ff

Vc. arco mf $fp cresc.$ mf

Cb. arco mf $fp cresc.$ mf

VI. This Rescue

♩ = 72

Cl. 1 2 3

Bn. 1 2 3

Tbn. 1 2

Bs. Tbn. 3

Tuba

1. *f espr.*

2. *mf*

1. con sord.

p

con sord.

p

Low Tom-tom

L. Tt.

soft sticks

mf

p

mf

p

W.B.

p

p

B. D.

mf

S

A

T

B

f *> pp* *f* *> pp* *f* *dim.*

This res-cue oc - curs to me as a ser-ies of dis - tor - ted and bro - ken im - a - ges.

f *> pp* *f* *> pp* *f* *dim.*

This res-cue oc - curs to me as a ser-ies of dis - tor - ted and bro - ken im - a - ges.

f *> pp* *f* *> pp* *f* *dim.*

This res-cue oc - curs to me as a ser-ies of dis - tor - ted and bro - ken im - a - ges.

f *> pp* *f* *> pp* *f* *dim.*

This res-cue oc - curs to me as a ser-ies of dis - tor - ted and bro - ken im - a - ges.

♩ = 72

Vn. I

mf espr. *mf* *p* *mf espr.* *mf dim.*

Vn. II

mf p *mf > p* *mf p* *mf* *p* *mf*

div. tutti

Vla.

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

Vc.

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

div. tutti div. tutti

Cb.

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

Interlude II

♩ = 96

Picc.

Fl. 1 2 3
1.2 a 2
3. *f*

Ob. 1 2 3
1.2 a 2
3. *f*

Hn. 1
Hn. 2
Hn. 3
Hn. 4

W.B. Wood Block

Vn. I
f

Vn. II
norm
f

44

Ob. 1 2 3
7
f *mf* *tr* (#)

Hn. 1 2
1. *f* *cresc.*

Hn. 3 4
2. *mf* *cresc.*
3. *f* *cresc.*
4. *mf* *cresc.*

Tpt. 1 2 3
1.2 a 2 *f*
3. *f*

Tbn. 1 2
a 2 senza sord. *p*

Bs. Tbn. 3
senza sord. *p*

Tuba
senza sord. *p*

S. D. *f*

W.B. *f*

B. D. hard sticks Large Cymbal *p*

Vn. I
mf *f* *p_{sub}* *mf*

Vn. II
mf *f* *p_{sub}* *mf*

44

IX. The Prison

♩ = 76 (approx)

Picc. *f* *dim.* *mf* *mf*

Fl. 1 2 3 *f* *dim.* *mf* *mf* *p*

Ob. 1 2 3 *f* *dim.* *mf* *mf* *p*

C. A. *f* *dim.*

Cl. 1 2 3 *f* *dim.* *p*

Bs. Cl. *f* *dim.*

Bn. 1 2 3 *f* *dim.* *mf* *1.2 a 2*

Hn. 1 2 *f* *dim.* *p*

Hn. 3 4 *f* *dim.* *p*

Tpt. 1 2 3 *f* *dim.* *con sord.* *p* *mf*

Tbn. 1 2 *f* *dim.* *mf* *a 2*

Bs. Tbn. 3 *f* *dim.*

Tuba *f* *dim.*

Timpani *f* *mf*

S. D. Triangle *mf*

L. Tt. *f* *mf*

B. D. *f* *mf*

Bar. Solo *f*

The pri-son_ is like an en-or - mous cage deep_ in the heart of the jun gle_ The pri-son_ is like a grand cage_ next to the ti -

♩ = 76 (approx)

Vn. I *f* *dim.* *pp* *tutti* *div.*

Vn. II *f* *dim.* *pp* *tutti*

Vla. *f* *dim.* *pp* *pizz.*

Vc. *f* *dim.* *f* *mf* *pizz.*

Cb. *f* *dim.* *mf*

Slower

Tempo 1 (♩ = 76)

117

Picc. *p* *f* *mf*

Fl. 1 2 3 *p* *f* *mf*

Ob. 1 2 3 *mf* *p* *f*

C. A. *f dim.* *p* *f*

Cl. 1 2 3 *f dim.* *mf* *p*

Bs. Cl. *mf* *p* *f*

Bn. 1 2 3 *mf* *mp dim.* *mf*

Hn. 1 2 *mf* *mf* *mf*

Hn. 3 4 *mf* *mf* *mf*

Tbn. 1 2 *f* *mp dim.* *mf*

Bs. Tbn. 3 *pp* *f* *mp dim.*

Tuba *pp* *f* *mp dim.*

Timp. *mf* *mp dim.* *mf*

L. Tt. Bass Drum *mf* *mf* *mf*

Hp. C, B F# E, F, A *p* *f* *fp*

Bar. Solo *pp* *ff*

He slides it a-long his ex-qui-site skin Slides it a-long skin qui-ver-ing with fear

S *f* The depth of the slit, the se-

A *f* The depth of the slit, the se-

T *f* The depth of the slit, the se-

B *f* The depth of the slit, the se-

Slower

Tempo 1 (♩ = 76)

Vn. I *pp* *p* *mf* *f* *mp dim. tutti*

Vn. II *pp* *p* *mf* *f* *mp dim. tutti*

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

Vc. *mf* *mf · p* *f* *mp* *pizz.* *mf* *tutti*

Cb. *p* *f* *mf*

The musical score is arranged in a standard orchestral layout. The top section includes Piccolo, Flutes 1, 2, & 3, Oboes 1, 2, & 3, Clarinet in A, Clarinets 1, 2, & 3, Bass Clarinet, Bassoons 1, 2, & 3, Horns in 12 and 3/4, Trombones 1, 2, & 3, and Tuba. The middle section includes Bongos, Tom-toms (T.-t.), Bass Drum (B. D.), Harp (Hp.), and Baritone Soloist (Bar. Solo). The bottom section includes Violins I and II, Viola, and Cello.

The score is in 12/8 time with a tempo marking of ♩ = ♩. The key signature has one flat (B-flat). The Baritone Soloist part includes the lyrics: "once, the weight of the eat-en fruit... shifts It los - es eq - uil - ib - ri - um...".

Dynamic markings include *f*, *f dim.*, *p*, *mf*, *pp*, *norm.*, and *pizz.*. Performance instructions include *solo*, *1.*, *2.*, *3.*, *a 2*, and *a 3*.

35

1.

2.3 a 2

f espr. *poco cresc.*

< espr. *f* 1.2 a 2

pp

p *f*

< espr. *f* 3

p *f*

p *f*

espr. *p* *f* 3

p *f* 1.2 a 2 con sord.

Rute/Switch *pp*

p

C
F, G, A#

Eb

Bb
Ab

E

Bar. Solo

splen-dour of the jun-gle The free-dom of the dig-ni-fied co-co-nut trees.

mf *pp* *p* *dim.* *ppp*

S

The free-dom the free-dom

mf *pp* *p* *dim.* *ppp*

A

The free-dom the free-dom

mf *pp* *p* *dim.* *ppp*

T

The free-dom the free-dom

mf *pp* *p* *dim.* *ppp*

B

The free-dom the free-dom

Cel.

Vn. I

mf *p* *dim.* *mf* *p* *mf* *p*

Vn. II

mf *p* *dim.* *mf* *p* *mf* *p*

tutti

Vla.

mf *p* *dim.* *mf* *p* *mf* *p* *f* *p*

div.

tutti

Vc.

mf *p* *dim.* *mf* *p* *mf* *p* *f* *p*

Cb.

mf *p* *dim.* *mf* *p* *mf* *p*

Picc. *p* < *mf* > *p* *mf espr.* *p sub.* *f* *mf espr.* 3

Fl.1 *p* < *mf* > *p* *mf espr.* *p sub.* *f* *p cresc.* *mf espr.* 3

Fl.2 *p* < *mf* > *p* *mf espr.* *p sub.* *f* *p* < *mf* > *p cresc.* *mf espr.* 3

Fl.3 *p* < *mf* > *p* *mf espr.* *p sub.* *f* *p* < *mf* > *p cresc.* *mf espr.* 3

Ob. 1 2 3 *p* < *mf* > *p* *mf espr.* *p sub.* *f* *p* < *mf* > *p cresc.* *mf espr.* 1.2 a 2

Cl. 1 2 3 *p* < *mf* > *p* *mf espr.* *p sub.* *f* *p* < *mf* > *p cresc.* *mf espr.* 1.2 a 2

Bs. Cl. *p* < *mf* > *p* *mf espr.* *p sub.* *f* *p* < *mf* > *p cresc.* *mf espr.* 2.3

Bn.1 *p* < *mf* > *p* *mf espr.* *p sub.* *f* *p* < *mf* > *p cresc.* *mf espr.* 3

Bn.2 *p* < *mf* > *p* *mf espr.* *p sub.* *f* *p* < *mf* > *p cresc.* *mf espr.* 3

Bn.3 *p* < *mf* > *p* *mf espr.* *p sub.* *f* *p* < *mf* > *p cresc.* *mf espr.* 3

Hn. 1 2 *p* < *mf* > *p* *mf espr.* *p sub.* *f* *p* < *mf* > *p cresc.* *mf espr.* 3

Hn. 3 4 *p* < *mf* > *p* *mf espr.* *p sub.* *f* *p* < *mf* > *p cresc.* *mf espr.* 3

Tpt. 1 2 3 *p* < *mf* > *p* *mf espr.* *p sub.* *f* *p* < *mf* > *p cresc.* *mf espr.* 3

Tbn. 1 2 *p* < *mf* > *p* *mf espr.* *p sub.* *f* *p* < *mf* > *p cresc.* *mf espr.* 3

Bs. Tbn. 3 *p* < *mf* > *p* *mf espr.* *p sub.* *f* *p* < *mf* > *p cresc.* *mf espr.* 3

Tuba *p* < *mf* > *p* *mf espr.* *p sub.* *f* *p* < *mf* > *p cresc.* *mf espr.* 3

Timp. *p* < *mf* > *p* *mf espr.* *p sub.* *f* *p* < *mf* > *p cresc.* *mf espr.* 3

B. D. *p* < *mf* > *p* *mf espr.* *p sub.* *f* *p* < *mf* > *p cresc.* *mf espr.* 3

W.B. *p* < *mf* > *p* *mf espr.* *p sub.* *f* *p* < *mf* > *p cresc.* *mf espr.* 3

Cym. *p* < *mf* > *p* *mf espr.* *p sub.* *f* *p* < *mf* > *p cresc.* *mf espr.* 3

Hp. *mf* E# A Db, C, B E, F, G, Ab D# A#

Bar. Solo Man - us Is - land All of the birds on Man - us are in Sym - phon - y

S Man - us Is - land on Man - us

A Man - us Is - land on Man - us

T Man - us Is - land Man - us

B Man - us Is - land Man - us

Vn. I *p* < *mf* > *p* *mf espr.* *p sub.* *f* *p* < *mf* > *p cresc.* *mf espr.* 3

Vn. II *p* < *mf* > *p* *mf espr.* *p sub.* *f* *p* < *mf* > *p cresc.* *mf espr.* 3

Vla. *p* < *mf* > *p* *mf espr.* *p sub.* *f* *p* < *mf* > *p cresc.* *mf espr.* 3

Vc. *p* < *mf* > *p* *mf espr.* *p sub.* *f* *p* < *mf* > *p cresc.* *mf espr.* 3

Cb. *p* < *mf* > *p* *mf espr.* *p sub.* *f* *p* < *mf* > *p cresc.* *mf espr.* 3