

March tempo with adlib for the spoken (bolded) words

92-96 M

The chap lain

5

sat at his desk. Have we met? **No.** But you want me to sup-port your

9

con - sci-en-tious ob-jec - tion, You want me to write a let - ter. **Yes.**

13

Let me ask some ques - tions.

17

Could you kill some one, an in-trud - er to save your self? **No.**

22

What a-bout to save yourmo-ther or wife from rape? **Yes.** Save a sis-ter or a

26

daught - er? **Yes.**

30

Where are you from? **Oregon** Do you love your coun - try? **Yes.** Would you serve the U-ni - ted States? **Yes.**

p in bass

36

Would you kill its sworn e-nē-mies? **No.** You would kill an in tru - der to

40

save your fa-mi-ly? **Yes.** But not an e-ne-my of the U-nit-ed States? **No.**

45

Me - tho - dist, Lu - ther - an,

48

Ca - tho - lic, Quak - er, Do you prac - tice a - ny re - li - - gion?

51

No. Be-lieve - in God? You're a fraid. Yes.

I don't understand the question.

56

You're a-fraid of bat - tle. Yes. Of let - ting o - thers down? Yes. And

60

these are your con - sci-en-tous ob jec - tions. When or - dered by a su-per-i-or of-fic-er

64

would you kill? Would-n't it be too late for that? You're a cow-ard:you're a

I don't know, no, I would have to decide. **Yes, it would be too late.**

70

cow - ard And you want me to help you get off the hook. I looked at him. Are you afraid?

rit. *piu lento*

76

Yes. You say you love your coun-try? Yes. You could kill to save your fa-mi-ly?

80

Yes, yes. Then why are you here? What are you a-fraid of?

pp *rit.*

85

Lo-yal - ties and con - fu - sions, I should have said. In - fi - ni -

91

ties, the worth of a day.

rit.
p

3

The musical score consists of two systems. The first system (measures 91-94) features a vocal line in a treble clef with a key signature of two flats and a common time signature. The lyrics 'ties, the worth of a day.' are written below the vocal line. The piano accompaniment is in a grand staff (treble and bass clefs). The second system (measures 95-98) continues the piano accompaniment, featuring a triplet of eighth notes in the right hand and a 'rit. p' marking. The piece concludes with a double bar line.