

March tempo with adlib for the spoken (bolded) words

92-96 M

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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 intrud - er to save _____ your _____ self? **No.**

22

What a-bout to save _____ your mo-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-m - ted States? **Yes.**

p in bass

36

Would you kill its sworn e-ne-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 *rit.* *piu lento* [sincerely]

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

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

Detailed description: This musical score block covers measures 91 to 95. The voice part (top staff) begins with a half note G4, followed by quarter notes A4, B4, and C5, then a half note D5 with a fermata. The lyrics 'ties, the worth of a day.' are written below the first four notes. The piano accompaniment (bottom staves) starts with a half note G3 in the bass and a half note B3 in the treble. The bass line continues with chords: G3-B3, G3-B3, G3-B3, and G3-B3. The treble line has chords: G4-B4, G4-B4, G4-B4, and G4-B4. In measure 94, there is a triplet of eighth notes: G4, A4, B4. The tempo and dynamics marking 'rit. p' (ritardando, piano) is placed above the piano part in measure 94. The piece concludes with a double bar line in measure 95.