

Javan's Lament: We Met in the Last Years of the War

from *When the Sun Comes Out*

Music: Leslie Uyeda
Libretto: Rachel Rose

The musical score consists of two staves: one for Javan (bass) and one for Piano. The vocal part for Javan includes lyrics. The piano part provides harmonic support and includes dynamic markings like *f*, *dim.*, and *mf*. The score is divided into sections by measure numbers (4, 6) and includes tempo changes such as *in tempo* and *at 52*.

Measure 1: Javan (bass) starts with a rest. The piano begins with a dynamic *f* at *ca 48* BPM. The vocal line begins with "We met in the last years of the war".

Measure 2: The piano continues at *ca 48* BPM with a dynamic *dim.* The vocal line continues with "He saved my".

Measure 3: The piano begins at *84* BPM. The vocal line continues with "life. He was strong e-nough for both of us."

Measure 4: The piano begins at *52* BPM with a dynamic *f*. The vocal line continues with "There was no bra-ver sol-dier."

Measure 5: The piano continues at *52* BPM with a dynamic *f*. The vocal line continues with "Through gun-fire, dust and death he made us laugh."

Measure 6: The piano continues at *52* BPM with a dynamic *mf*.

9

rall.

He made hor-ror bear-a-ble.

rall.

12

 $\text{♩} = 80$

15

I don't know how he knew a-bout the bomb.

17

He threw him - self on me. We fell down the moun tain's

mf

f (h)

mf

19

hip as it be - came a cra - ter, a gap, a

8va

21

mouth spil-ling teeth, and the

mp

(8) ff p sub.

23

Musical score for page 23. The top staff shows a bassoon part with a melodic line. The lyrics are: "blood of our comrades boiled in the dust like". The middle staff shows a piano part with eighth-note chords. The bottom staff shows another piano part with eighth-note chords. The key signature is A major (two sharps), and the time signature is common time (4/4).

24

Musical score for page 24. The top staff shows a bassoon part with a melodic line. The lyrics are: "la - - - va.". The middle staff shows a piano part with eighth-note chords, with dynamics marked *mf dim.*. The bottom staff shows another piano part with eighth-note chords. The key signature is A major (two sharps), and the time signature is common time (4/4).

25

Musical score for page 25. The top staff shows a bassoon part with a melodic line. The middle staff shows a piano part with eighth-note chords. The bottom staff shows another piano part with eighth-note chords. The key signature is A major (two sharps), and the time signature is common time (4/4).

26

Musical score for page 26. The score consists of three staves, each with a bass clef. The top staff has a single note followed by a rest. The middle staff starts with a dynamic *mp*, followed by a series of eighth notes. The bottom staff also starts with *mp*, followed by a series of eighth notes. The middle staff ends with a dynamic *f*. The bottom staff ends with a dynamic *f*.

27

Musical score for page 27. The score consists of three staves, each with a bass clef. The top staff has a single note followed by a rest. The middle staff starts with a dynamic *mp*, followed by a series of eighth notes. The bottom staff also starts with *mp*, followed by a series of eighth notes. The middle staff ends with a dynamic *f*. The bottom staff ends with a dynamic *ff*.

29

Musical score for page 29. The score consists of three staves, each with a bass clef. The top staff has a single note followed by a rest. The middle staff starts with a dynamic *f*, followed by a series of eighth notes. The bottom staff also starts with *f*, followed by a series of eighth notes. The middle staff ends with a dynamic *dim.*

30

rall.

a piacere

All our men were killed.

32 $\text{♩} = \text{ca } 60$

We were lost in the moun-tains for twelve weeks. I should have des-

 $\text{♩} = \text{ca } 60$

34

-paired. But nev-er have I been so a - live! I knew ev'-ry cave _ and ev'-ry hol-low of those

36

36

moun-tains as I knew ev-ry part of Az-har's bo-dy.

f \sharp $\text{d}.$

41

A tempo

rall. $\text{J} = \text{ca } 48$

41

A tempo
 $\text{J} = \text{ca } 48$

p dolce

10

43

rall.

$\overbrace{\text{3}}$ $\overbrace{\text{3}}$

Each night in the wil - der - ness

I felt the world

was

rall.

$7:4$

rit.

44

A tempo

hap - py with us.

rit.

A tempo

p

3

mf

3

3

45

Stars shot a - cross the

f

3

3

sky; my

tr (no tr)

tr (no tr)

46

salt cooled _____ on his bel - ly; _____

47

ev - en the owls'

cries

e - choed

our

48

own.

In truth

50

we did-n't try to be res - cued.

I had twelve weeks of joy to

53

last me the rest of my life.

Be-ing with him was the

6
4

6
4

mp

56

dolce rit.
= 72 - 76
like a prayer

deep - est prayer I've ever played. Ah yah yah yah

rit.
= 72 - 76

(tr)

59

yah

3
4

2
4

6
4

62 ♩ = ca 138

♩ = ca 138

p

f

64 recitative, slower tempo than piano

Soon af-ter our re-turn to the ci-ty, It was the night we planned to leave.

piano repeats this bar in tempo under voice until bar 248
dim.

67 ♩ = 69

He had our pa-pers rea-dy. All the bribes had been paid. He told me to

♩ = 69

mp

tr.

69

meet him just af - ter mid - night in a war - house

9
4

70

— where he had a truck, mid-l'en. I went and found him there.

9
4

72

poco rit.

Az-har al-ways kept his pro-mi-ses.

f

poco rit.

9
4

A tempo

74 *mp* $\text{Bass} \frac{9}{4}$ dim. $\text{6} \frac{4}{4}$

He was wait-ing for me, but his o-pen eyes held no light.

A tempo

$\text{G} \frac{9}{4}$ *mp* $\text{6} \frac{4}{4}$ *cresc.*

life _ had al-re-a-dy de-se - ted him.

76 *f* *poco rit.*

life _ had al-re-a-dy de-se - ted him.

decresc.

f *poco rit.*

His face was so bru-tal-ly beat-en.

A tempo

78 *mp* $\text{3} \frac{4}{4}$

His face was so bru-tal-ly beat-en. In

A tempo

mp $\text{ff} \text{3} \frac{4}{4}$

In

80

cresc.

f

mp

blood they scrawled the word for which he was killed:
a

82

man who loves a - no - ther man.

85

poco rit.

mp

poco rit.

mf

87 Andante $\text{♩} = \text{ca } 63$

Andante $\text{♩} = \text{ca } 63$

mp

ff

90

Some-times I hate him.

He on - ly died once.

cresc.

I die ev' - ry day i - ma - gi - ning the way they broke the bones of his face, the

cresc.

96 *f*

ff mp

mo-ment he real-ized he would not be saved. How cold he must have felt,

p

99

lying on the ce-ment as his blood pooled, and his

colla voce pp

102

heart, fi - nal - ly, stilled.

pp