

THE MENSCH

An opera
by Lauren Bernofsky
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THE MENSCH

Words and music by

LAUREN BERNOFSKY

ACTS I, II, and part of III

Piano-Vocal Score

DESCRIPTION

THE MENSCH is an in-progress opera by Lauren Bernofsky. Set during the Holocaust, it tells the story of the historical figure Anton Schmid and his heroic work saving hundreds of Jews from the Vilna Ghetto in Lithuania.

Anton Schmid is an electrician working in Vienna. He is drafted into the Wehrmacht and sent to Vilna, Lithuania to work in an office job. On the surface he appears to do his job, but undercover he works to aid the Jews in the ghetto. He is finally discovered by the Nazis and is jailed and shortly thereafter executed.

Projected date of completion of piano-vocal score: January 1, 2025

Projected date of completion of full orchestration: June 1, 2026

Projected overall duration: 2 hours of music

CHARACTERS

Anton Schmid, lyric tenor. Electrician. Owns shop for electro-technical equipment in Vienna.

Stefanie Schmid, lyric mezzo soprano. Anton's wife. Works in Schmid's shop.

Eduard Kanitzer, tenor. Jew who works in Schmid's electrical shop. A trained photographer who develops film on site and sells cameras, film, and accessories.

Bernhard Bernstein, lyric baritone. Jewish electrician who works in Schmid's shop.

Hans Spatzek, baritone. Gentile who works in Schmid's shop. Repairs radios.

Privat First Class Max Huppert, baritone. Behaves as a Nazi but is actually a Jew in disguise.

Pessia Aharonowicz, dramatic coloratura soprano. Escaped from Ponar and returns to ghetto.

Tema Sznajderman, dramatic coloratura soprano. Courier.

Mordechai Tenenbaum, baritone. Resistance organizer and courier.

Abba Kovner, bass. Resistance organizer, age 22 at time of Manifesto

Herman Adler, baritone. Resistance organizer.

Anita Diestler, mezzo soprano. Resistance organizer, Herman Adler's wife, former opera singer.

Lonka Kozibrodzka, soprano. Courier. (Late teens/early 20s) Alias: Barbara-Anna Biernacka

Chaika Grossman, soprano. Courier. (Late teens/early 20s)

Luisa Emaitisate, soubrette. 23-yr-old Polish Jew

Father Andreas Gdowski, bass. Elderly Catholic priest.

Liesl Kanitzer, mezzo soprano. Wife of Eduard Kanitzer.

CHARACTERS, continued

Liesl Kanitzer, mezzo soprano. Wife of Eduard Kanitzer.

Gerhard Kanitzer, boy soprano. Son of Eduard Kanitzer (age maybe 10 – 11)

Annelie Kanitzer, child soprano. Little sister of Gerhard Kanitzer

Viennese Boy 1, boy soprano. 8 or 9

Gertha Schmid, girl soprano. Daughter of Anton Schmid. (age 13)

Jehudit (Judith) Trojak , child soprano. Age 11. Escapes from Ponar and returns to ghetto.

Pessia Aharonowicz, dramatic coloratura soprano. Escapes from Ponar and returns to ghetto.

(Dog – little dog, owned by the Schmid. Could appears in shop and in Vienna apt.)

Viennese Boy 2, boy soprano.

Viennese Boy 3, boy soprano.

Viennese Policeman, baritone. Wears Austrian police uniform and a Nazi “Hakenkreuzbind”

Frau Topper (non-singing role) Owner of clothing shop near Schmid’s store.

CUSTOMER #1, baritone.

CUSTOMER #2, mezzo soprano.

Schlomo Bernowsky, tenor

SATB chorus

Children’s chorus (6 – 10 children)

Perusa1 COPY

THE MENSCH

Lauren Bernofsky

ACT I

SCENE I

[Duration 4:32]

At Schmid's electrical shop in
Brigittenau, a working-class
district of Vienna.

At the Shop - 1

Spirited ♩ = 120

mf

simile

4

7

f

mf

10

13

Recit.

mp

1. At the Shop - 1

14

ANT. ANTON *mf*

ANT. What turned out to be the prob-lem?

BERN. BERNHARD *mf*

BERN. All set at Fräu-lein Hag-en's house. Just a blown

18

BERN. fuse. Ev - 'ry - thing is up and run - ning now. She'd like to get a few re -

21

STEF. STEFANIE *mf*

STEF. What kind?

BERN. place-ment bulbs, though. I can bring those by to - mor-row.

25

STEF. *And how man-y?*

BERNHARD *Three should do it, for some tab-le lamps.*

29

32 simile

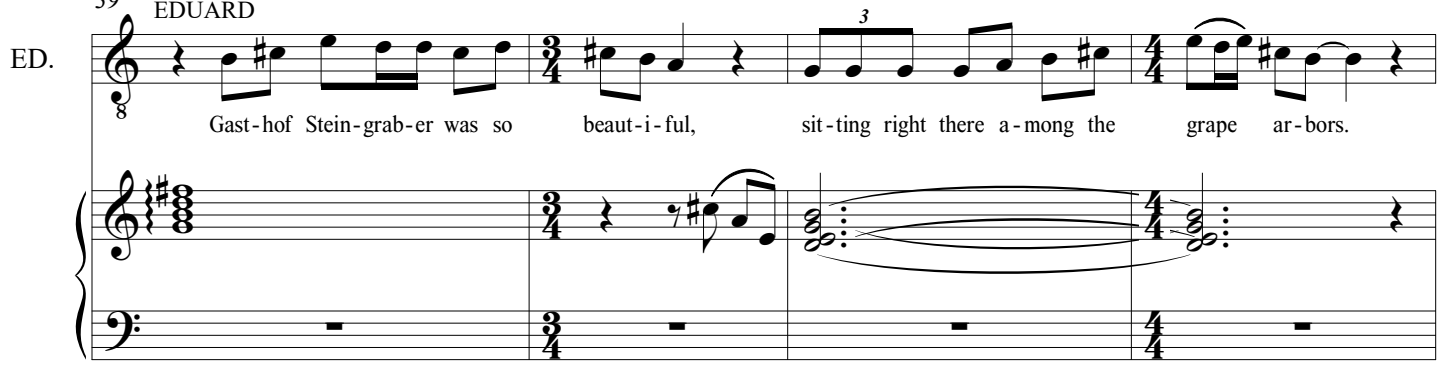
35

36 ANTON *mf* *3* *3*

ANT. *So where are we go-ing this week-end?*

1. At the Shop - 1

39 EDUARD

ED. 

43 STEFANIE

STEF. 

ED. 

48

STEF. 

51

53

STEF. 

mp *mf*

54

Musical notation for measures 54-55. The piece is in B-flat major (two flats) and 3/4 time. Measure 54 features a treble clef with a melodic line of eighth notes and a bass clef with a simple accompaniment. Measure 55 continues the melodic line with a slur over the first two measures and a fermata over the final note.

56

Musical notation for measures 56-57. Measure 56 continues the melodic line with a slur. Measure 57 features a treble clef with a melodic line and a bass clef with a simple accompaniment. Dynamics include *mp* and *poco cresc.*

58

Musical notation for measures 58-60. Measure 58 continues the melodic line with a slur. Measure 59 features a treble clef with a melodic line and a bass clef with a simple accompaniment. Dynamics include *f* and *mf*.

61

Musical notation for measures 61-62. Measure 61 continues the melodic line with a slur. Measure 62 features a treble clef with a melodic line and a bass clef with a simple accompaniment. Dynamics include *mp*.

1. At the Shop - 1

64 STEFANIE 65

STEF.  Gut-en Tag! May I help you?

CUST. 1  I'd like to drop this



69

CUST. 1  film to be dev-el-oped. How soon can it be read-y? —

ANT.  ANTON
When would you need it by?



72

CUST. 1  Well, my aunt is vis-i-ting right now, and I'd like to be ab-le to give her some



1. At the Shop - 1

75

CUST. 1

ANT.

ANTON

phot-os from her vis-it, be-fore she leaves on Tues-day.

We can have that read-y for you on

8

78

STEF.

CUST. 1

ANT.

STEFANIE

mf

Name, please?

That would be great!

Hart-mann.

Mon-day.

8

81

STEF.

Al-right, Herr Hart-mann, your phot-os will be read-y by Mon-day af-ter-noon at one o'-

8

1. At the Shop - 1

STEF. clock! Wied-der - seh - en!

CUST. 1 Thank you! Wie-der - seh - en!

mf

86 *Gerhard runs in, "flying" toy plane. Almost bumps into customer leaving.* EDUARD *f* *mf*

ED. Ger-hard! Be care-ful! You

f sfz

89

ED. can't just run right in - to peop - le like that!

mf

92

95 *rit.* *mp* *Airplane lands.*

98 *a tempo* *mf*

STEF. Ger-hard, would you be a dear and "fly" ov-er to the butch-er's shop to pick up a

a tempo

102

STEF. saus-age for the dog? Here's a Reichs-mark, and you can keep the change.

mf

105 *mf*

GER. O - kay, Frau Schmid!

mp

1. At the Shop - 1

108

Musical score for measures 108-110. The piece is in 4/4 time. Measure 108 features a piano introduction with a treble clef staff containing eighth-note chords and a bass clef staff with a simple bass line. Measure 109 continues with similar accompaniment. Measure 110 introduces a vocal line in the treble clef staff, starting with a half note G4, marked *mf*. A dynamic hairpin indicates a decrease in volume from *mf* to *mp* over the next two measures.

111

Musical score for measures 111-113. Measure 111 shows the vocal line continuing with a half note G4, marked *mf*. Measure 112 features a vocal line with a triplet of eighth notes (A4, B4, C5) marked *mf*. Measure 113 concludes with a vocal line marked *mp*. The piano accompaniment consists of eighth-note chords in the treble clef and a bass line in the bass clef.

114

CUSTOMER 2 *mf*

CUST. 2

Ciao! I'd like to pick up my ra-di-o. Bro-ca-to.

ANTON *mf*

ANT.

Name?

Musical score for the dialogue scene (measures 114-117). The scene is in 5/4 time. Customer 2 (CUST. 2) has a vocal line in the treble clef staff with lyrics: "Ciao! I'd like to pick up my ra-di-o. Bro-ca-to." The piano accompaniment is in the grand staff (treble and bass clefs) with a dynamic marking of *mf*. Anton (ANT.) has a vocal line in the treble clef staff with the lyrics: "Name?". The piano accompaniment continues with a dynamic marking of *mp*.

119 ANTON

ANT. *8*

We re-placed the tubes. It should work bet-ter than be-fore. That will be sev-en Reichs-marks.



122 CUSTOMER 2

CUST. 2

Sev-en? I uh...

ANT. *8*

But we're run-ning a spe-cial of-fer for new__ cust-o-mers:



125

CUST. 2

Uh,

ANT. *8*

the first re-pair is free. Have a love-ly day, Fräü-lein!__



1. At the Shop - 1

CUST. 2

128

130

Thank you so ver - y much! Have a won - der - ful day!

Detailed description: This system contains measures 128, 129, and 130. Measure 128 is in 3/4 time and features a vocal line with a triplet of eighth notes and piano accompaniment. Measure 129 is in 3/4 time and continues the vocal line with another triplet. Measure 130 is in 4/4 time and features a vocal line with a quarter note and piano accompaniment. A circled measure number '130' is placed above the first measure of this system.

131

Detailed description: This system contains measures 131, 132, and 133. Measure 131 is in 4/4 time and features a piano accompaniment with a triplet of eighth notes in the right hand. Measure 132 is in 4/4 time and continues the piano accompaniment. Measure 133 is in 4/4 time and features a piano accompaniment with a triplet of eighth notes in the right hand.

134

meno f

Detailed description: This system contains measures 134, 135, and 136. Measure 134 is in 4/4 time and features a piano accompaniment with a triplet of eighth notes in the right hand. Measure 135 is in 4/4 time and continues the piano accompaniment. Measure 136 is in 4/4 time and features a piano accompaniment with a triplet of eighth notes in the right hand. The dynamic marking *meno f* is placed above the first measure.

137

mp *p*

Detailed description: This system contains measures 137, 138, 139, and 140. Measure 137 is in 4/4 time and features a piano accompaniment with a triplet of eighth notes in the right hand. Measure 138 is in 4/4 time and continues the piano accompaniment. Measure 139 is in 4/4 time and features a piano accompaniment with a triplet of eighth notes in the right hand. Measure 140 is in 4/4 time and features a piano accompaniment with a triplet of eighth notes in the right hand. The dynamic markings *mp* and *p* are placed above the first and second measures of this system, respectively.

attaca

2. It's Not My Cameras

Moderato (♩ = 112)

ANTON

Piano

mf

5

ANT.

mf

It's not my cam-'ras, it's not my lights, it's not the

9

ANT.

film we de-vel-op and print in blacks and whites, it's not the ra-di-os, not the

ANT. 12

8 fus - es and the cir - cuit - ry. What makes my shop so special, what

ANT. 15

8 keeps my bus'ness healthy, serv - ing all our neighbors here, of hum - ble means or wealth - y,

ANT. 18


8 the perfect place to buy a lamp or new an - ten - na,

19

ANT. 21

8 what makes this place my fav - 'rite shop in old Vi - en - na....

25
ANT.  It's my cust - o - mers, my love - ly cust - o - mers, the

29
ANT.  heart and soul of my bus - 'ness. My cust - o - mers, my dearest cust - o - mers. They *mp*

33
ANT.  might come from Cro - a - tia, or Hun - ga - ry, or Po - land, or I - ta - ly, or Yu - go - slav - i - a. They *mp*

37
ANT.  might come from Ro - man - ia, Bul - ga - ria, or Sil - e - sia, or e - ven as far as... Vi - *f*

41
ANT. 8 en - na!

45
ANT. 8 They might be Jewish, or Cath-'lic, or e - ven Russian Orth - o - dox, but

46

48
ANT. 8 when they all come home at night, they flip a switch to have some light, they all need to

cresc.

mp *cresc.*

51
ANT. 8 see, they all need e - lec - tri - ci - ty!

f

3. The Sausage

Moderato (♩ = 128)

The first system of the musical score is in 4/4 time, marked Moderato with a tempo of 128 beats per minute. It features a piano accompaniment with a melody in the right hand and a bass line in the left hand. The melody starts with a half rest followed by eighth notes, then moves to quarter notes. The bass line consists of a half note followed by a whole note. The dynamic is marked *mf*.

(Gerhard comes back in, holding sausage shoddily wrapped in paper.)

The second system continues the piano accompaniment. It begins with a measure rest marked '4'. The melody in the right hand continues with eighth and quarter notes, while the bass line has quarter and half notes. A dynamic marking of *mf* is present. A large watermark 'Perusa 1 COPY' is overlaid on the score.

Gerhard hands sausage to Stefi, who inspects it, suspiciously.

9 ♩ = 132

The third system introduces a vocal line for Stefanie. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The tempo is marked as 132 beats per minute. The dynamic is *mf*. The vocal line for Stefanie begins with a measure rest marked '8', followed by the lyrics: "So, the saus - ag - es, they come in". The piano accompaniment features a melody in the right hand and a bass line in the left hand, with a dynamic marking of *mf*.

3. The Sausage

Poco piu mosso ♩ = 152

GERHARD

mf

12

GERH. I don't know. I don't

STEF. smal-ler siz-es now? Is it so? Where did all that saus-age go?

Poco piu mosso ♩ = 152

mf

16

GERH. know. I don't know, I don't

STEF. Did it shrink in the pap-er? Was it nib-bled by a crow?

(Giggling, while running off)

20**Energetic** ♩ = 176

19

GERH. know, I don't know!

Energetic ♩ = 176

mp

24

mf

29

33

(shattering glass)

gva

[Duration 1:40]

Schmid and his employees run outside to see what happened. A young Hitler Youth boy has thrown a rock through a shop window, and a woman stands next to her shop, crying. Schmid confronts the boy, and some other Hitler Youth friends run off to get a policeman. Gerhard Kannitzer is one of the people who witness the scene.

4. Shattered Glass

first bar optional
Agitato (♩ = 108)

Piano

p *f*

4

7

mp *f* *mf* stopped hns.


11

ANT. *f*

How dare you?!

f *f*

14

ANT. 


How dare you break this win-dow?

18

ANT. 

How dare you shat-ter this glass, shat-ter this glass? You lit-tle brat!

22

ANT. 

Look what you've done!

One of the Nazi Youth boys runs off to the nearby police station.

25

ANT. 

mf

She is our neighbor! She is the own-er of this shop.

28

ANT.

mf

And is this not the shop where your

mp

mf

31

ANT.

f

moth - er buys your cloth - ing? — This ver - y shop? This ver - y cloth - ing? —

f

34

BOY 1

(Boy turns to woman)
(Other kids join in)

She's not a woman, she's on - ly just a dirt - y Jew - rat, dirt - y Jew - rat,

*A policeman arrives, wearing an Austrian policeman's uniform
but with a swastika arm band. He is already brandishing his sword.*

39 **Poco meno mosso** (♩ = 116)

BOY 1
dirt - y Jew - rat!

ANT.
(slaps boy's ear) Boy looks stunned for a moment, then runs off. //

POL.
POLICEMAN //

police whistle You hit this child!
Poco meno mosso (♩ = 116)

43 ANTON **f**
Of course not! No child of mine would do such a

POL.
This is - n't your child!

46 ANTON **mf** *cresc.*
ter-rib-ble thing! Just look at this brok-en win-dow, and this poor, dear wo-man!

The musical score is written for three vocal parts (BOY 1, ANTON, POLICEMAN) and piano accompaniment. It is in 4/4 time and features a key signature of one flat (B-flat major or D minor). The tempo is marked 'Poco meno mosso' with a quarter note equal to 116 beats per minute. The score includes dynamic markings such as **f** (forte), **ff** (fortissimo), and **mf** (mezzo-forte), as well as performance instructions like 'police whistle' and 'cresc.'. The piano part features complex textures with triplets and slurs. A large 'PERUSAL COPY' watermark is overlaid on the score.

4. Shattered Glass

49 **Poco meno mosso** (♩ = 116)

POL. *mf* *f*

This fine, young lad could-n't be yours — he's a proud Vi-en - nese!

Poco meno mosso (♩ = 116)

mf *f*

52 **ANT.** *ff*

(Grabs policeman's sword and bends it.)

ANT. An ang - ry Vi-en-nese!

POL. *mf*

So what does that make you?

mf *ff*

55 **POL.** *mf*

I I y-you're com-ing to the sta - tion!

f *mf*

57

POL.

f

They'll show you what we do with Jew - lovers!

60

simile

63

mf

66

mp

4.5 Interlude

(optional)

Solemn $\text{♩} = 72$

Piano

Musical notation for measures 1-4. The score is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Solemn' with a quarter note equal to 72. The music features a piano accompaniment with chords in the right hand and a simple bass line in the left hand. Measure numbers 1, 2, and 3 are indicated below the notes.

Musical notation for measures 5-8. The piano accompaniment continues with chords and a bass line. Measure numbers 5, 6, 7, and 8 are indicated below the notes.

Musical notation for measures 10-13. The piano accompaniment continues with chords and a bass line. Measure numbers 10, 11, 12, and 13 are indicated below the notes.

Musical notation for measures 15-18. The piano accompaniment continues with chords and a bass line. Measure numbers 15, 16, 17, and 18 are indicated below the notes.

Musical notation for measures 19-22. The piano accompaniment continues with chords and a bass line. Measure numbers 19, 20, 21, and 22 are indicated below the notes.

[Duration: 3:00]

SCENE II

Setting: The Schmid's apartment.
Stefi makes dinner, Gertha helps.

5. Home for Dinner

Solemn (♩ = 54)

Piano

p

ob.

4

7

mf

10

f

p

The musical score consists of four systems of music. The first system (measures 1-3) is marked 'Solemn (♩ = 54)' and 'Piano'. The piano part begins with a piano (*p*) dynamic. The oboe part enters in measure 3. The second system (measures 4-6) continues the piano accompaniment. The third system (measures 7-9) features a mezzo-forte (*mf*) dynamic. The fourth system (measures 10-12) features a forte (*f*) dynamic in the piano part, followed by a piano (*p*) dynamic in the final measure. A large 'PONSAL COPY' watermark is overlaid diagonally across the entire score.

14 GERTHA *mp*

GERT. When is Dad - dy com - ing back, Ma - ma? —

17 STEFANIE *mp*

STEF. I don't know, dar - ling, but soon, I'm sure. I'm sure he's co - ming back

20 STEF. soon. G. P.

G. P.

24 GERTHA *mp*

GERT. Shall I set him a place at the ta - ble, Ma - ma?

Agitato (♩ = 120)

STEF. 26 STEFANIE *f*

What kind of a ques-tion is that? Of course you should set him a place at the

Agitato (♩ = 120)

Solemn (♩ = 54)

STEF. 28 *rit.* *mp*

ta-ble! I'm sor-ry.

hns. *rit.* Solemn (♩ = 54)

33 G. P. *p* vlns.

38 ob. *mp*

*Apt. door opens, and Toni enters.
He's been beaten up by the police.*

5. Home for Dinner

Agitato (♩ = 126)

42 STEFANIE *f* *mf*

STEF. *f* Toni! *mf* Are you al-right?

Agitato (♩ = 126) *f* *mf* ww.

46 ANTON *mf* Schmid winces in pain as Stefi puts her hands on his upper arms.

ANT. I'm.... fine.

STEF.

Poco meno mosso (♩ = 112)

49 STEFANIE *f*

STEF. What did they do to you?

Poco meno mosso (♩ = 112)

51 *mf*

ANT. 8 Oh, you know... They made me wait for a bit

54

ANT. 8 and asked me some ques - tions... but I had a few friends there,

there (it was really a police guard booth/room)

56

ANT. 8 and I was re - leased, no prob - lem.

p

(timp.)

attaca

6. No Problem

Agitato (♩ = 120)

STEF. *f*

STEF. *f*

Piano

STEF.

STEF.

STEF.

"No prob - lem, no prob lem," that's what you al - ways say,

"no prob - lem, no prob lem," that's what you al - ways say!

You, you think you'll

7

STEF.

al - ways get a - way. You, you think you'll

9

STEF.

al - ways be the luck - y one, the luck - y one!

11

STEF.

(mockingly)

"No prob - lem."

8va-

14

STEF.

"No prob - lem, no prob lem," that's what you al - ways say,

This system contains the first system of music for STEF. It begins at measure 14. The vocal line (STEF.) has a treble clef and a key signature of one sharp (F#). The lyrics are: "No prob - lem, no prob lem," that's what you al - ways say, The piano accompaniment consists of a grand staff with treble and bass clefs, also in one sharp. The music features a mix of eighth and quarter notes, with some rests.

16

STEF.

"no prob - lem, no prob lem," that's what you al - ways _____

This system contains the second system of music for STEF. It begins at measure 16. The vocal line continues with the lyrics: "no prob - lem, no prob lem," that's what you al - ways _____ The piano accompaniment continues with similar rhythmic patterns.

18

STEF.

say! _____

This system contains the third system of music for STEF. It begins at measure 18. The vocal line has the lyrics: say! _____ The piano accompaniment features a series of triplets in the bass clef, indicated by a '3' below the notes.

20
STEF.

It's as if you go look-ing for troub - le! Well, these days you don't have to look ver - y

22
STEF.

far.

24
STEF.

Ev - r'y day_ I fear what you'll do, ev - 'ry day_ I wor - ry for you,

26 *mp cresc.*

STEF. *3* wor-ry for you, _____ wor-ry for you, _____

mp cresc. *3* *3* *3* *3*

29 *f*

Ossia *f* wor-ry for you! _____

STEF. *f* wor-ry for you! _____

f *3* *3* *3*

32

Ossia Ah _____

STEF. "No prob - lem, no prob lem," Ah _____

34

Ossia

STEF.

"no prob - lem, no prob lem," Ah

36

Ossia

STEF.

ah ah ah

mp cresc.

39

Ossia

STEF.

cresc.

f

mf

42

Ossia

STEF.

mf

ff

mf

ff

f

ff

45

STEF. G. P. *f*

Next time, it might just be a

49

STEF. prob - lem.

prob - lem.

Perusal Copy

7. When They Shattered the Window

Impassioned ♩ = 84
mp

ANTON

When they shat - tered the win - dow, and the shop own - er stood and

Impassioned ♩ = 84
mp

Piano

3

ANT.

cried, how can I just do noth - ing, stand - ing i - dly by? We can't simp - ly ig - nore it,

6

ANT.

though it's what we're sup - posed to do, turn our backs on our neigh - bors,

cresc.

cresc.

8 STEFANIE *mf*
 STEF. Ton - i, Ton - i, my Ton - i,
 ANT. *mf*
 just be-cause they are Jews!

12 STEF.
 I can-not bear to lose you, and wake up ev-'ry morn-ing with-out you ly-ing

16 STEF.
 next to me! Ton - i,
 ANT.
 Did you see what they did?

7. When They Shattered the Window

19

STEF. Ton - i, my Ton - i,

ANT. 8 They just broke through that win - dow, shat - tered glass ev - 'ry where and

21

STEF. please prom - ise you'll be care - ful, please prom - ise that you'll al - ways,

ANT. 8 shat - tered dreams, of a bet - ter life and a bet - ter world with

24

STEF. you'll al - ways be right next to me! Love _____

ANT. 8 you, my dear, right next to me! Love _____

28

STEF.

ANT.

8

— binds us, hope — binds us, fear — binds us,

33

STEF.

ANT.

8

with all of the un - cer - tain ty a - round us. Love — binds us,

with all of the un - cer - tain - ty a - round us. Love — binds us,

7. When They Shattered the Window

37

STEF. hope binds us, fear binds us,

ANT. hope binds us, fear binds us,

sfz

41

STEF. and we will face it all to - geth - er.

ANT. and we will face it all to - geth - er.

mf

46 *poco rall.*

dim. *p*

[Duration: 1:30]

SCENE III

8. At the Shop - 2

Spirited (♩ = 120)

mp

HANS

HANS *mf*

You're back!

HANS

Thank God.

BERNHARD *mf*

BERN. We were im - ag - in - ing the worst! Are you al -

8. At the Shop - 2

12 ANTON

ANT. Well, the po - lice aren't ex-ac-tly the friend-li-est bunch. They

BERN. right?

16

ANT. threw me in a cell for what I guess was an hour or so.

20

ANT. Came back and took me out to ques-tion me. And gave me some warn - ings, some

23 *f* (mimes punches) *mf*

ANT. ver - y per-sua-sive warn - ings. But I was back home in time for

brass

The musical score is written for voice and piano. It consists of four systems of music. The first system (measures 12-15) features ANTON singing and BERN. singing. The piano accompaniment includes a bass line with a triplet and a treble line with chords. The second system (measures 16-19) continues ANTON's line. The piano accompaniment features a bass line with a triplet and a treble line with chords. The third system (measures 20-22) continues ANTON's line. The piano accompaniment features a bass line with a triplet and a treble line with chords. The fourth system (measures 23-26) continues ANTON's line. The piano accompaniment features a bass line with a triplet and a treble line with chords. Dynamics include *f* (forte) and *mf* (mezzo-forte). Time signatures include 3/4, 4/4, and 2/4. A watermark 'Perusal COPY' is visible across the score.

27 HANS *mf*

HANS: But are you real-ly al-right?

ANT. 8 sup - per. Fine, I'm fine!

BERN. BERNHARD How fine?

mp

31 ANT. 8 Fine e - nough!

BERN. Fine e - nough to sit in at the Sab-bath ser - vice at Le - o

mf

34 ANT. 8 Real-ly? A gain?

BERN. Neu - mann's house on Sat - ur - day?

mp *mf*

37

ED. EDUARD *mf*

ANT. ANTON *mf*

BERN. Well, this time, Moish-e Mel-nick can't come, and you know we need

ten for a min-yan.
ten for a min-yan.

41

ANT. Al-right, al-right, I'll come. But there'd bet-ter be some mat-zoh ball soup in it for me.

45 BERNHARD

BERN. I think that could be ar - ranged.

mp *mf* *rit.*

attaca

[Duration: 3:03]

9. Sabbath Prayer

Note: possibly expand this into a larger group number.

Reverent (♩ = 86)

BERNHARD

Sab-bath prayer on

BERN.

6

Sat-ur-day, hol-y day for Jews. There we sit, and there we find our in-ner

BERN.

11

peace. Sab-bath prayer on Sat-ur-day, a ser-vice of the heart,

9. Sabbath Prayer

17

BERN.

there we come to - geth - er, there we cel - e - brate the rit - u - als of our an - ces - tors. ____

p *poco cresc.*

22

EDUARD *mp*

Last week, the Gold - schmidts dis - ap - peared, without a word.

mp

27

BERN. *mp* BERNHARD

Sam and El - lie

HANS *mp*

And Ot - to Fried - berg's leg was smashed by a Naz - i po - lice - man...

32 EDUARD *cresc.*
ED. Out-doors or in-side, there is
BERN. Ber-mann had to kneel in the street and scrub it for hours. Out-doors or in-side, there is
cresc.
cresc.

36 ED. no-where to hide as they turn up the heat on the Jews! What did we ev-er
BERN. no-where to hide as they turn up the heat on the Jews!
f *mf*
f *mf*

40 ED. do to them, that they'd treat us this way? It's as if we're not hu-man,
BERN.

9. Sabbath Prayer

44

ED. *8* we're like some form of hid - e - ous pest - i - lence.

BERN. BERNHARD *mf* They just kick us a - round, throw us down to the ground.

47

ED. *8* They may take a - way our free - doms,

BERN. Ev - 'ry day there is some - thing new,

51

ED. *8* They may take a - way our peace of mind,

BERN. and there's noth - ing that we can do.

cresc.

cresc.

mp

mf

cresc.

55 *mf* *cresc.* 3 3 3

ED. they may take a - way — more and more, but they can't take a - way our Shab -

BERN. They may take a - way — more and more, but they can't take a - way our Shab -

mf *cresc.*

59 *f* bat. bat.

ED. bat.

BERN. bat.

f *mf*

65 *f* *mf*

9. Sabbath Prayer

71

EDUARD *mf*

ED. Sab-bath prayer Sat-ur - day, hol-y day, hol - y day for Jews.

BERNHARD *mf*

BERN. Sab-bath prayer on Sat-ur-day, hol-y day for Jews. There we sit, and

76

ED. There we find our in-ner peace. Sab - bath prayer

BERN. there we find our in - ner peace. Sab - bath prayer on

HANS *mf*

HANS Sab - bath

80

ED.  Sat-ur - day, to our, speak - ing to our Lord, hop-ing that he'll hear us, hop-ing he'll be near us,

BERN.  Sat-ur-day, speak-ing to our Lord, hop-ing that he'll hear us, hop-ing he'll be near us,

HANS  prayer, Sab - bath prayer.



85

ED.  show - ing us _____ the _____ way, _____ *mp*

BERN.  show - ing us _____ the way. _____ *mp*

HANS  Show - ing _____ them the way, _____ the _____ *mp*



89

ED.  the way, the way.

BERN.  The way, the way, the

HANS  way, the way, the



94

ED.  way.

BERN.  way.

HANS  way.



[Duration: 1:34]

10. Pillage and Plunder

Liesl bursts into
Schmid's shop.

Agitato (♩ = 124)

LIESL. *ff* *f*

Ed - u - ard, Ed - u - ard! They came in - to the house, they bat - tered down the

LISL. *ff* *f*

door! Ed - u - ard, Ed - u - ard! They came in - to the house, with their guns and their swords, and they

LISL. *mf* *cresc.*

ter - ri - fied the kids with their boots on the floors, and they bel - lowed and they shout - ed til our son be - gan to cry and they

10. Pillage and Plunder

7

LISL.

shat-tered all the mir-rors on the walls, I don't know why, and they rif-led through the draw-ers as they looked me in the eye, oh,

9

LISL.

f E - du - ard! E - du - ard! *mf* So we ran down the stairs and we did - n't look back, with

EDUARD

ED.

f Oh, Lie - sl, my dar - ling!

mf

11

LISL.

mp no - thing in our hands, just the cloth - ing on our back. Well, we

ED.

mf So where are the kids?

13 *poco a poco cresc.*

LISL.

ran all the way to my old friend Cor-a, and I pound-ed and I yelled but no-one came to the door, and then I

mp poco a poco cresc.

15 *f*

LISL.

tried all the oth - ers on the whole a - part-ment floor! No one was

ED.

No - one was home?

f

17 *ff* *mf*

LISL.

home! No - one was home! Then we

ED.

How is that pos - si - ble no - one was home?

19

LISL.

took off for my sis-ter's, though she's quite far a-way, and I prayed that she'd be home in the mid-dle of the day, and

mf

21

LISL.

when we fin-ly made it all the way — to her door, thank God she was there and we col-lapsed on the

f

23

LISL.

floor.

26

LISL. *mp* *mf*
Yes, the kids are safe, the

ED. *mp* *mf*
At least the kids are safe. The

30

LISL. *mp* *poco a poco cresc.*
kids are safe. But.... all the fam-'ly phot - os,

ED. *mp poco a poco cresc.*
kids are safe. all the child-ren's art,

Moderato (♩ = c. 108)
accel.

34

LISL. *accel.*
both the vi - o - lins, my wed - ding dress, the can - dle - sticks the

ED. *accel.*
and that is just a start: my cam'ras, my lens - es,

10. Pillage and Plunder

Agitato (♩ = 126)

38

LISL. *ff* chest we bought in Graz, It is all gone!

ED. *ff* and the ma - hog - a - ny cre - den - za. It is all gone!

42

LISL. *f* It is all gone! *ff* gone, gone, gone!

ED. *f* It is all gone! *ff* gone, gone, gone!

48

LISL. And I'm not ev - en a Jew!

ED.

brass chorale
2 hn. on melody

ff *p* *mf*

timp.

54

LISL.

ED.

f

mp

attaca

The musical score for measure 54 consists of three staves. The top two staves are for vocal parts: LISL. (Lisistrata) and ED. (Edipo). Both vocal staves contain five measures of rests, indicated by a horizontal line with a small vertical tick at the beginning of each measure. The piano accompaniment is shown in a grand staff (treble and bass clefs). The first two measures of the piano part are marked with a forte (*f*) dynamic. The piano part features a melodic line in the treble clef and a bass line in the bass clef. The third measure of the piano part is marked with a mezzo-piano (*mp*) dynamic. The piano part concludes with an *attaca* instruction.

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[Duration: 3:00]

11. When I Was Young

Solemn (♩ = 72)

legato

musical score for the beginning of the piece, featuring piano accompaniment and an oboe part. The piano part includes the instruction "muted vlms." and "mp". The oboe part is marked "ob.".

ED. 6

EDUARD *p*

When I was young, the world was

musical score for the first vocal line (EDUARD) and piano accompaniment. The vocal line begins with the lyrics "When I was young, the world was". The piano accompaniment includes the instruction "p".

ED. 11

mine, or so my fath - er al - ways told me. If you work hard, then you can
senza sord.

poco a poco cresc.

musical score for the second vocal line (EDUARD) and piano accompaniment. The vocal line continues with the lyrics "mine, or so my father always told me. If you work hard, then you can senza sord.". The piano accompaniment includes the instruction "poco a poco cresc.".

ED. 15

be an - y thing that you can dream, an - y - thing that you — can im - ag - ine!

mf

musical score for the third vocal line (EDUARD) and piano accompaniment. The vocal line concludes with the lyrics "be any thing that you can dream, any - thing that you — can imagine!". The piano accompaniment includes the instruction "mf".

ED. 19 *mf*

A great phil - os - oph - er, — an em - in - ent sur - geon,

ED. 23 *f*

or a fam - ous pho - tog - ra - pher, — with a beau - ti - ful fam - il - y, in our tid - y lit - tle house be - side a

ED. 26 *mp*

ri - ver. —

11. When I Was Young

ED. 31 *p*

This is - n't how my stor - y

solo vlc.

ED. 34 *mf* *p* *cresc.*

goes. The book was slammed shut by the Naz - is. In just a sing - le day they took my

mf *p cresc.*

ED. 38

dream a - way, robbed me of my house and home and ev - 'ry - thing I own, have they no

ED. 41 *f* *mp*

shame? Have they no guilt? Have they no feel - ings? _____

mp

Anton confers, in hushed tones, with Stefanie.

45

solo vlc.

48

mf cl. *mp* vla.

52

attacca

[Duration: :55]

12. An Outrage

Agitato (♩ = 116)

ANTON

f An out - rage! *mf* I'm so sor - ry, Ed - u - ard.

ANT.

Recit. *mf* But you and your fam - i - ly can come stay with us in our a -

ANT.

part - ment. There's plen - ty of room for the four of you. I can't give you your things back,

ANT. ¹⁰
 8 but at least I can give you sup - per and a roof ov - er your heads!

ED. ¹³ *mf*
 An-ton! This is so ver-y kind of you. I don't know how to thank you!

ANT. ANTON *mf*
 You can thank me by

ANT. ¹⁷
 8 get - ting back to work. These rolls need to be de - vel - oped, and

12. An Outrage

ANT. ²⁰

do this one first. The name is Hart-mann, and it needs to be done by Mon-day.

ED. ²³ *Smiling and mockingly*

EDUARD

Ja - wohl, mein Herr!

ANT.

²⁷

[Duration: 1:08]

SCENE IV

In Schmid's apartment. Seated at the dinner table are Schmid, Eduard, and Liesl. Gertha, Gerhard, and his sister Annelie are seated nearby playing "Schere, Stein, Papier" ("Scissors, Paper, Rock"). Stefi enters carrying the day's mail.

13. After Dinner

Schmid, Eduard, and Liesl quietly talking/laughing.

Spirited (♩ = 96)

First system of piano accompaniment. The music is in 3/4 time with a key signature of three sharps (F#, C#, G#). The right hand features a rhythmic pattern of eighth notes with chords, while the left hand has a more melodic line with some rests. The dynamic marking is *mf*.

Second system of piano accompaniment. The right hand continues with the eighth-note rhythmic pattern. The left hand has a melodic line with some rests. The dynamic marking is *mf*.

7 ANNELIE *poco più mosso* *f* *a tempo*

ANL. Scis - sors cuts through pap - er!

Third system of music. It features a vocal line for Annelie (ANL.) and piano accompaniment. The vocal line starts in 4/4 time with a key signature of three sharps, then changes to 3/4 time. The piano accompaniment follows the vocal line. The dynamic marking is *p* for the piano part.

10 LIESL *poco più mosso* *mf*

LISL. He did - n't real - ly say that, did he? _

Fourth system of music. It features a vocal line for Liesl (LISL.) and piano accompaniment. The vocal line starts in 4/4 time with a key signature of two flats (Bb, Eb), then changes to 3/4 time. The piano accompaniment follows the vocal line. The dynamic marking is *mp* for the piano part.

a tempo

13 *mf*

ANT. I swear he did!

mp *mf*

16 *f*

ANL. Mom!

GER. That was a rock! I saw it! Cheat-er!

f *f* *mp*

laughing, conversation rises

21 *mf* (Talking continues)

*Stefanie enters, looking
through the day's mail.*

24

mp

STEF. 27 *mf*

A bill for the heat-ing oil, and a let-ter from Tan-te Sus-an-ne,

mf

STEF. 31 *poco accel.* *f*

and a sum-mons ad-dressed to Feld-web-el Schmid!

poco accel. *f*

pizz. *sf* *attaca*

14. Summons

Robotic (♩ = 96) (Reading the postcard) *mf*

STEFI

With this no - ti - fi - ca - tion

(brass) *mf* *p* *mf* *p*

STEF.

4

you are here - by sum - moned to ac - tive mil - i - tar - y dut - y

mf

STEF.

7

be - gin - ning with a mil - i - tar - y ex - er - cise on Aug - ust twen - ty - sixth, nine - teen - thirt - y

f *mf* *p*

10

STEF.

nine. Re - port im - med - i - ate - ly

p *mf* *p*

13

STEF.

to As - sem - bly Point num - ber one hun - dred sev - en - ty - six dot four one one in Vi -

mf

15

STEF.

en - na, Dis - trict Sev - en. — Neu - bau - guer - tel thir - ty - four - thir - ty - six.

poco cresc.

18 STEF. *f*

You are re-quired to sub-mit this or-der to act-ive dut-y, ___ a-long with your

f *mf*

21 STEF.

ser-vice rec-ord book, to the As - sem - bly Point.

mp *mf* *sfz* (b) stopped hns.

24 STEF. *mp*

If you fail to fol-low this or-der with-out a

mp

28 *mf* *f*

STEF. *mf* *f*

prop - er jus - ti - fi - ca - tion, ex - pect to be pun - ished un - der mil - i - tar - y

31 *Everyone looks stunned.*

STEF. *law.*

p *mf* *p*

34 *Lights go down.*

f *mf*
(string pizz.)

Setting: Street scene. Dilapidated buildings. Crowded, dirty, many Jews (adults and children) sitting on sidewalks or milling about, most in ragged clothing. Some people sitting/standing silently with vacant stares. A woman is frantically searching for her husband.

ACT II

15. In the Ghetto

Moderato ♩ = 100

Piano

3 Agitato ♩ = 112

p *f*

6 WMN. 1

f

Ja - kob!

mf

8

10

WMN. 1

Ja - kob! Ja - kob! Ja - kob, Ja - kob,

mf *f mp*

12

WMN. 1

Ja - kob! Son - ja!

f *p* *mf*

15

WMN. 1

Son - ja, have you seen my Ja - kob?

17

WMN. 1

I can't find him an - y - where!

19 WOMAN 2 *f*

WMN. 2

Sor - ry, Blan - ca, I have - n't.

f *mf*

21

WMN. 1

WMN. 2

Good i - de - a. I'll go look there now!

Have you checked in the hos - pi - tal?

3

23

26 SOLDIER 1 *mf*

SLDR. 1

Got an-y-more cig-a-rettes?

SOLDIER 2 *mf*

SLDR. 2

Sor-ry, I just have one left, and I'm

30

SLDR. 1

"Spe-cial oc-ca-sion." Are you

SLDR. 2

sav-ing it for a spe-cial oc-ca-sion.

micmicking
(in a silly voice)

34

SLDR. 1

say-ing I'm not spe-cial? I'd say I'm pret - ty spe - cial! O - kay,

SLDR. 2

Prove it.

15. In the Ghetto

Soldier 1 takes his bayonet and whisks the hat off the head of a seated elderly Jewish man. Man, with great difficulty, gets up to retrieve hat.

Option 1: Soldier shoots hat.

Option 2: Soldier shoots man.

SLDR. 1

37

watch this:

p *cresc.*

SLDR. 2

42

Repeat ad lib. *a tempo* SOLDIER 2

Soldiers walk off, laughing and talking inaudibly.

8

That's the best that you can do?

Repeat ad lib. *a tempo*

ff *f*

46

f

48

p

51 CHILD 1 *mf*

CHLD 1

Ma - ma, I miss my Pa - pa! When is

Detailed description: This system contains measures 51 through 54. The vocal line for CHILD 1 starts with a whole rest in measure 51, followed by a half note G4 in measure 52, a quarter note A4 in measure 53, and a quarter note B4 in measure 54. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, with a key signature of one sharp (F#) and a common time signature.

55 WOMAN 1 *mf*

WMN. 1

Pa - pa had to go a - way to do work. I'm

CHLD 1

Pa - pa com - ing back?

Detailed description: This system contains measures 55 through 57. The vocal line for WOMAN 1 begins in measure 55 with a half note G4, followed by quarter notes A4, B4, and C5 in measure 56, and a quarter note B4 in measure 57. The vocal line for CHILD 1 has a half note G4 in measure 55 and a whole rest in measure 56. The piano accompaniment includes a 'pizz.' (pizzicato) marking in measure 56.

58

WMN. 1

sure he'll be com - ing back soon. Come here, give Ma - ma a hug.

Detailed description: This system contains measures 58 through 60. The vocal line for WOMAN 1 features triplet markings over the first two measures (58 and 59) and a triplet in measure 60. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

61 CHILD 2 *mf*

CHLD 2 Ma - ma, I'm so hun - gry!

CHLD 3 CHILD 3 Ma - ma, why can't I go play with

65

CHLD 1 Ma - ma! Ma - ma! Ma - ma,

CHLD 2 Ma - ma! Ma - ma! Ma - ma,

CHLD 3 Cas - i - mir? Ma - ma! Ma - ma! Ma - ma,

69

CHLD 1

I don't like it here!

CHLD 2

I don't like it here!

CHLD 3

I don't like it here!

mf

(If there's time, some soldiers roughly escort a line of several Jewish men off stage, shoving them and prodding them w guns.)

72

74

76

[Duration: :51]

Setting: Street scene in the ghetto. Streets are crowded with Jews in ragged clothing sitting, standing, crouching, etc.

ACT II

16. Chorus-1

Con fuoco ♩ = 120

f

Sop. Alto
Hun - ger, ter - ror, hor - ror.

Tenor Bass
Hun - ger, ter - ror, hor - ror.

Con fuoco ♩ = 120

f

Piano

4

S, A
Ev - 'ry day's a - noth - er day of hun - ger, ter - ror,

T, B
Ev - 'ry day's a - noth - er day of hun - ger, ter - ror,

8

S, A
hor - ror. Ev - 'ry day we live in des -

T, B
hor - ror. Ev - 'ry day we live in des -

11

S, A
pair. They take our sons, they take our fath - ers,

T, B
pair. They take our sons, they take our fath - ers,

mf

mf

mf

15

S, A
they ev - en take our grand-fath - ers. No in - di - ca - tion where they're go - ing

T, B
they ev - en take our grand-fath - ers. No in - di - ca - tion where they're go - ing

19

S, A *f*
 or how they are. Bring them back, bring them back, bring them back!

T, B *f*
 or how they are. Bring them back, bring them back, bring them back!

24

S, A *f*
 Hun - ger, ter - ror, hor - ror.

T, B *f*
 Hun - ger, ter - ror, hor - ror.

27

S, A
 Ev - 'ry day's an - oth - er day of hun - ger,

T, B
 Ev - 'ry day's an - oth - er day of hun - ger,

30

S, A

T, B

ter - ror, hor - ror. Ev - 'ry day we

ter - ror, hor - ror. Ev - 'ry day we

33

S, A

T, B

live in a hid - e - ous Hell up - on

live in a hid - e - ous Hell up - on

36

S, A

T, B

Earth, a Hell on Earth, a Hell on Earth!

Earth, a Hell on Earth, a Hell on Earth!

Setting: Street scene in the ghetto. Pessia
Aharonowicz runs onto stage and reports that she
has seen the mass killings at Ponary.

Maybe add some
interlude music for
the street scene

17. Pessia's Story

Agitato (♩ = 120)

PESSIA

Piano

PSA

Ad lib. *crazed*

7 *f*

Ah _____ ah _____ ah _____ ah _____ ah _____ ah _____

PSA

15

ah _____ ah _____ ah _____

PSA 22

ah

G. P. *tentatively mp* Piits.

PSA 29

There are pits full of peo-ple. Dead

PSA 36

f **Presto** (♩ = 60) *f* **Presto** (♩ = 60) *bold f* Gi - ant

peo - ple!

PSA 42

pits! Full of corp-ses, bleed-ing,

48

PSA

bleed - ing corp - ses!

mf *f*

54

S, A

T, B

What are you say - ing? What did you

What are you say - ing? What did you

59

S, A

T, B

see? What did you see? What did you see?

see? What did you see? What did you see?

63 *mf*

PSA

First they made us take off all our cloth - ing and stand like nak - ed

68

PSA

rats out in the cold. Then they made us line

73

PSA

up on the edge of a pit, a gi - ant pit, a gi - ant pit!

78

PSA

And ov-er all our cries, they said to close our eyes.

83

PSA

Then came the shoot - ing,

88

PSA

more and more shoot - ing, shoot - ing,

93

PSA

shoot - ing, Ah!

99

mf

104

109

S, A *f*
I don't be-lieve it, this can-not be! _____

T, B *f*
this can-not be, this can-not be! _____

f

113

S, A *mf*
This poor wo - man is out of her mind, with all the

mf

118

S, A

T, B

Or it

Or it

123

S, A

T, B

could be that it's just a dream, an awl-ful dream, the most hor - rif - ic of

could be that it's just a dream, an aw-ful dream, the most hor - rif - ic of

128

S, A
night - mares. This poor wo - man, this poor wo - man,

T, B
night - mares. This poor wo - man, this poor wo - man,

133

S, A
Such a shame.

T, B
Such a shame.

138

S, A
What if it's true? What if it's
f I don't be-lieve it,

mp *f*

143

S, A true? What if it's true? - - - - -

T, B this can-not be T, B I don't be-lieve it, I don't be-lieve it.

Poor wo - man! She is

148

S, A What if it's true? What if it's

T, B This can-not be! I don't be-lieve it,

out of her mind, poor wo - man. Poor

PSA Ah! _____

152

S, A true? What if it's true?

T, B this can-not be The Naz - is need — the

PSA wo - man, wo - man. The Naz - is need — the

Ah! —

157

S, A — — — — —

T, B Jews as their work-ers. — — — — —

PSA — — — — — Ah! — — — — —

mf

163

f

S
A
T
B

Which is the night-mare? Which is re -

Which is the night-mare? Which is re -

Which is the night-mare? Which is re -

Which is the night-mare? Which is re -

169

S
A
T
B

al - i ty?

al - i - ty?

a - li - ty?

a - li - ty?

175

Musical notation for measures 175-177. The piece is in a key with two flats (B-flat and E-flat) and a 3/4 time signature. Measure 175 features a treble clef with a series of eighth notes and a bass clef with a whole rest. Measures 176 and 177 continue the melody in the treble clef while the bass clef provides harmonic support with chords and a long note.

178

Musical notation for measures 178-181. Measure 178 starts with a *mf* dynamic. The melody in the treble clef moves through several notes, with a crescendo hairpin leading to a *f* dynamic in measure 180. The bass clef accompaniment consists of chords and single notes.

182

Musical notation for measures 182-185. Measure 182 begins with a *ff* dynamic. The treble clef features a complex melodic line with many beamed notes, while the bass clef has a simpler accompaniment. The piece concludes with a double bar line in measure 185.

Setting: We see Schmid in a non-descript small room writing a letter to Stefi.

18. Letter of Sept. 1

$\text{♩} = 112$

ANTON

Piano

mp *mf* *mp*

6

ANTN

Recit. *mf*

Dear Stef - i, — not much hap-pen-ing here

Recit.

10

ANTN

ex-cept ver-y bad weath-er, rain and cold. Im - med-i-ate-ly put on my sweat-er

13
ANTN

8 and the coat, too. Have ver - y bad

15
ANTN

8 sleep-ing ar-range-ments too, be-cause the room can-not be heat-ed, since there's no

17
ANTN

8 wood stove. 'Hope that we can leave a-gain soon.

21
ANTN

8 I think we're head-ed to Lat-vi-a, where it's like-ly ev-en cold-er but

24
ANTN

8 that will be bet-ter than this wet weath-er. —

28
ANTN

8 Thanks for the breadcrumbs. Leb - ler cooked chick - en for us right a-way, and to -

31
ANTN

8 day, it's Vi - en - nese schnit - zel. Ger - tha would love that would - n't she?

34
ANTN

8 She real-ly does-n't like that, does she? At an-y rate, I am not

37
ANTN

8 lack - ing for food, since there's no - thing else here ____

39
ANTN

8 in this beau-ti-ful land-scape. An-y-thing go-ing on ____ on your end?

42
ANTN

8 Greet-ings to all. I end with man - y kis - ses. Your An-ton. *mp*

Setting: In the ghetto hospital, 11-year-old Yehudit Trojak lies in a hospital bed. Her shoulder and upper arm are bandaged. The doctor welcomes Abba Kovner into the room and leads him over to Yehudit.

19. Yehudit's Story

Desolate (♩ = 60)

8va

muted strings
senza vib.

Piano

vln. 1, divisi *p* loco vln. 2

7

13 cl. *con moto* *a piacere* *cresc.* *mf* 5

19 *mp* *mf* *poco* *sub. p* *a tempo*

The musical score is written for piano and clarinet. It begins with a tempo of 60 beats per minute and a mood of 'Desolate'. The piano part features muted strings and two violins. The clarinet part enters at measure 13 with a 'con moto' tempo and 'a piacere' phrasing. The score includes various dynamics such as piano (p), mezzo-forte (mf), and piano (sub. p), as well as performance instructions like 'cresc.' and 'poco'.

26

34 *con moto*

DOC.

Recit. ³

Ear-ly one morn-ing, Lith-
Recit.

con moto

7 solo vlc.

41

DOC.

uan-i-ans sud-den-ly ap-peared and or-dered ev-'ry-bod-y to get dressed and go down to the

mp

43

DOC.

court-yard, and Yeh-u-dit can tell you the rest of the stor-y.

mf

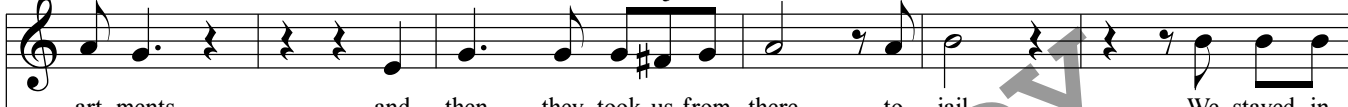
47 Solemn (♩ = 92)

YEHD.T. 

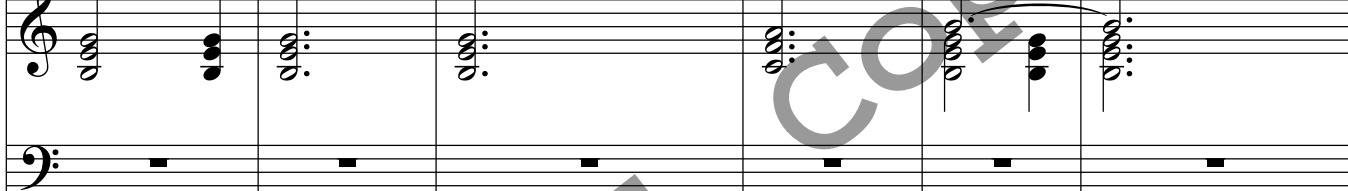
The jan-i-tor took ev-'ery-one's keys to their ap-
con sord. strings



53

YEHD.T. 

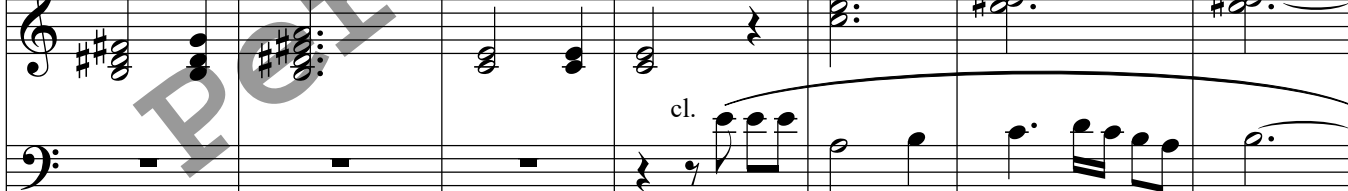
art-ments and then they took us from there to jail. We stayed in



59

YEHD.T. 

jail from Mon-day to Tues-day.



66

YEHD.T. 

On Tues-day morn-ing they led us out in-to the jail yard and we were



69

YEHD.T. *cresc.*

sure that we would be rel-eased. But an or-der came to leave all our be-longings and get

73

YEHD.T. *f* *mp* *Agitato* ♩ = 100

in-to the wait-ing trucks. Trav-el-ing in the cov-ered trucks, a

G. P. *f* *mp* *pizz.*

77

YEHD.T.

wom-an saw that we were rid-ing through the for-est.

80

YEHD.T.

Lat-er we heard shoot-ing. A wail-ing a-rose.

83 YEHDT. *mf*

We did - n't un - der - stand what was hap - pen - ing to the

mf

85 YEHDT.

men be - cause they were lead a - way on foot.

p

88

mp

mf

92

mp

96

YEHD.T.

96 97 98 99

100

YEHD.T.

When we got out of the trucks we were tak-en to a for-est, a-mong hills of sand, and

100 101 102 103

104

YEHD.T.

there we wait-ed.

104 105 106 107

111

YEHD.T.

All day long

111 112 113 114

119

YEHD.T. — we heard shots. Not un - til five in the af - ter - noon did they take

125

YEHD.T. ten of us. From there we walked a - bout five

131

YEHD.T. min - utes. They blind - fold - ed us and stood us in front of a pit.

p poco a poco cresc.

135

YEHD.T.

There in the pit lay a lot of dead bod - ies, whole _

138

YEHD.T.

num - bers of them!

add timp. roll starting beat 3

low brass

Setting: At the ghetto gate. Jewish men (and some women) are returning from work. A Jewish policeman is stationed at gate.

20. Ghetto Gate Scene

Agitato ♩ = 92

Piano *p*

3

5 *mp*

G. POL. 7 *mf*

(To Jewish policeman:) I'll take over now.

mf p

9 //

mp *p*

12

cresc.

14

mf sempre cresc.

16

G. POL. *f* (Points at man, who immediately freezes. Policeman stares menacingly at him.) You!

G. P. *mf* (Policeman waves him on.) You may

f *mf*

19

G. POL.

Musical score for measures 19-20. The piece is in 4/4 time. Measure 19 features a piano introduction with a treble clef staff containing a melodic line starting on G4 and a bass clef staff with a whole note chord. Measure 20 continues the piano introduction with a treble clef staff containing a melodic line and a bass clef staff with a whole note chord. The dynamic marking *mf* is present in measure 20. The word "go." is written above the first staff in measure 19.

21

Musical score for measures 21-22. The piece is in 4/4 time. Measure 21 features a piano introduction with a treble clef staff containing a melodic line and a bass clef staff with a whole note chord. The dynamic marking *p* is present in measure 21. Measure 22 continues the piano introduction with a treble clef staff containing a melodic line and a bass clef staff with a whole note chord.

23

Musical score for measures 23-24. The piece is in 4/4 time. Measure 23 features a piano introduction with a treble clef staff containing a melodic line and a bass clef staff with a whole note chord. The dynamic marking *poco a poco cresc.* is present in measure 23. Measure 24 continues the piano introduction with a treble clef staff containing a melodic line and a bass clef staff with a whole note chord.

25

Musical score for measures 25-26. The piece is in 4/4 time. Measure 25 features a piano introduction with a treble clef staff containing a melodic line and a bass clef staff with a whole note chord. Measure 26 continues the piano introduction with a treble clef staff containing a melodic line and a bass clef staff with a whole note chord.

Policeman roughly rummages through coat and pockets.

27 *f*

G. POL. You! Op - en your coat. Wid - er.

ff timp.

Policeman beats up man, man falls to ground.

Pointing to man on ground, addressing another policeman:

30 *f*

G. POL. Take this one to

pp timp.

33

Solemn (♩ = 92)

G. POL. Lu - kis - kes Pris - on. Solemn (♩ = 92)

brass *ff* 8va

Setting: At the ghetto gate. Jewish men (and some women) are returning from work. A Jewish policeman is stationed at gate.

20. Ghetto Gate Scene

Agitato ♩ = 92

Piano

3

5

G. POL.

7

mf

(To Jewish policeman:) I'll take over now.

mf p

9 //

12

14

16

G. POL. *f* (Points at man, who immediately freezes. Policeman stares menacingly at him.)

G. P. (Policeman waves him on.) *mf*

You! You may

19

G. POL.

Musical score for measures 19-20. The piece is in 4/4 time. Measure 19 features a piano introduction with a treble clef staff containing a melodic line starting on G4 and a bass clef staff with a whole note chord. Measure 20 continues the piano introduction with a treble clef staff featuring a complex rhythmic pattern and a bass clef staff with a melodic line. Dynamics include *mf* and *go.*

21

Musical score for measures 21-22. The piece is in 4/4 time. Measure 21 features a piano introduction with a treble clef staff containing a melodic line starting on G4 and a bass clef staff with a whole note chord. Measure 22 continues the piano introduction with a treble clef staff featuring a complex rhythmic pattern and a bass clef staff with a melodic line. Dynamics include *p*.

23

Musical score for measures 23-24. The piece is in 4/4 time. Measure 23 features a piano introduction with a treble clef staff containing a melodic line starting on G4 and a bass clef staff with a whole note chord. Measure 24 continues the piano introduction with a treble clef staff featuring a complex rhythmic pattern and a bass clef staff with a melodic line. Dynamics include *poco a poco cresc.*

25

Musical score for measures 25-26. The piece is in 4/4 time. Measure 25 features a piano introduction with a treble clef staff containing a melodic line starting on G4 and a bass clef staff with a whole note chord. Measure 26 continues the piano introduction with a treble clef staff featuring a complex rhythmic pattern and a bass clef staff with a melodic line. Dynamics include *poco a poco cresc.*

Policeman roughly rummages through coat and pockets.

Policeman holds up piece of bread.

27 *f*

G. POL. You! Op - en your coat. Wid - er.

ff timp.

Policeman beats up man, man falls to ground.

Pointing to man on ground, addressing another policeman:

30 *f*

G. POL. Take this one to

pp timp.

33

Solemn (♩ = 92)

G. POL. Lu - kis - kes Pris - on. Solemn (♩ = 92)

brass *ff* 8va -

Setting: Street scene in the ghetto. Streets are crowded with Jews in ragged clothing sitting, standing, crouching, etc.

21. Chorus-2

Con fuoco ♩ = 120

f

Sop. Alto
Hun - ger, ter - ror, hor - ror.

Tenor Bass
Hun - ger, ter - ror, hor - ror.

Con fuoco ♩ = 120

f

Piano

4

S, A
Ev - 'ry day's a - noth - er day of hun - ger, ter - ror,

T, B
Ev - 'ry day's a - noth - er day of hun - ger, ter - ror,

8

S, A
hor - ror. Ev - 'ry day we live in des -

T, B
hor - ror. Ev - 'ry day we live in des -

11 *poco accel.* *mf con moto* ♩ = 132

S, A
pair. We can - not live on the food that they

T, B
pair. We can - not live, food that they

poco accel. *mf con moto* ♩ = 132

16

S, A
give us, bowls of warm wat - er we have to call "soup." The

T, B
give, bowls of warm wat - er we have to call "soup." The

21

S, A ra - tions they give us are tin - y and not - ten and ran - sid and spoiled un -

T, B ra - tions they give us are tin - y and rot - ten, and ran - sid and spoiled un -

mf

27

S, A sav - or - y goop! It's food that's not fit for

T, B sav - or - y goop! It's food that's not fit for

33

S, A a dog!

T, B a dog!

Tempo 1 (♩ = 120)

mp

21. Chorus-2

37

S, A

T, B

f

This is not food! This is not

f

This is not food! This is not

41

S, A

T, B

food! Do we choose death by star - va - tion or death by Ges - ta -

food! Do we choose death by star - va - tion or deaht by Ges - ta -

47

S, A

T, B

po? Hun - ger, ter - ror,

po? Hun - ger, ter - ror,

mf

f

51

S, A

hor - ror. Ev - 'ry day's an - oth - er day of hun - ger,

T, B

hor - ror. Ev - 'ry day's an - oth - er day of hun - ger,

55

S, A

ter - ror, hor - ror. Ev - 'ry day we

T, B

ter - ror, hor - ror. Ev - 'ry day we

58

S, A

T, B

live in a hid - e - ous Hell up - on

live in a hid - e - ous Hell up - on

61

S, A

T, B

Earth, a Hell on Earth, a Hell on Earth!

Earth, a Hell on Earth, a Hell on Earth!

[Duration: 2:56]

Setting: The Schmid's
apartment in Vienna. Stefi
opens the mail and reads
Anton's letter to Gertha.

22. Letter of Sept. 14, 1941

Piano

Dolce $\text{♩} = 90$
ob.

mf

STEFI

mf $\text{♩} = 90$

It's a let - ter from Pa - pa!

STEFI

He just made it safe - ly to Vil - na.

GER.

mf

Dear Pa - pa!

13

STEFI

GER.

Was a ver - y long drive.

What does he say?

16

STEFI

Took the car and found ac - com - mo - da - tions in the

18

STEFI

bar - racks of the ar - til - ler - y. Old but beau - ti - f'ly sit - u - a - ted

21

STEFI

on the Vil - nia Riv - er

24

STEFI

I think we will stay here

27

STEFI

for a long - er per - i - od of time. At an - y rate, we are out of im - med - i - ate

30

STEFI

dan - ger.

32 STEFI

Man-y troops here, all on top of each oth-oth - er/

35 STEFI

al - so eight-y per-cent Jews, who make up

38 STEFI

most of the poe - ple here.

40 STEFI

Went on a boat trip with my peo - ple. —

42

STEFI

Three hours and twenty-two Pfen-nigs per per-son.

45

STEFI

We are go-ing to the thea-ter to-night.

47

STEFI

There are two mil-i-tar-y stag-es, so that you can think of

49

STEFI

oth-er things, not the dai-ly rou-tine.

52 STEFI

Just now one of my fel - low

54 STEFI

sol - diers told me that Rus - sia would be

poco cresc.

56 STEFI

fin - ished soon - I hope he's right, so that we could all be

poco cresc.

58 STEFI

home soon, which would be the best out - come for us all.

mf

61 STEFI *mp* 3 3 3

You must have been think-ing of me when you went to

64 STEFI 3 3

bed at night, be-cause I think of you all

67 STEFI *mf* 3 3 3

ev-'ry day. How is Ger-tha do ing? Write me right a-way if things are not

70 STEFI 3 3 3 3

go-ing the way you want them to. You know what we a - greed on.

73

STEFI



76

STEFI

mp

Dear Stef - i,

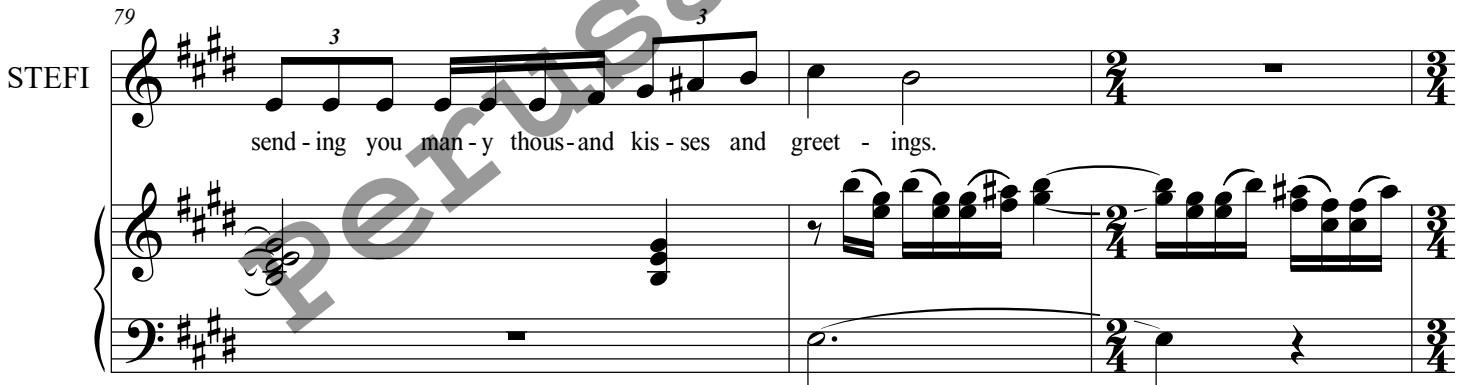


79

STEFI

3 3

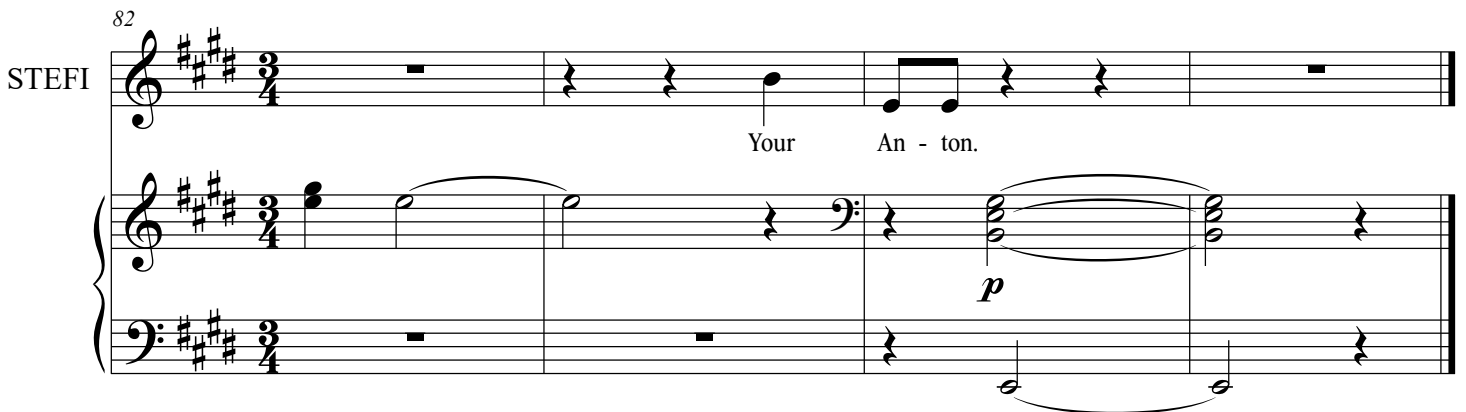
send - ing you man - y thous - and kis - ses and greet - ings.



82

STEFI

Your An - ton.



[Duration: 2:15]

Setting: Schmid's Wehrmacht office in Vilna. Schmid is seated at a desk. Max Huppert sits at another desk, typing. A number of German soldiers, bedraggled, sit on chairs a in a waiting area.

23. Schmid's Office-1

Mechanical (♩ = 112)
 Typewriter
 key-strokes

MAX

Mechanical (♩ = 112)
 pizz. or ww
 pizz.

Piano

5 Typewriter bell

Max looks at a piece of paper on his desk, finding information he'll then type

MAX

10

MAX

15

MAX

Musical score for MAX starting at measure 15. The vocal line consists of rests followed by a series of 'x' marks. The piano accompaniment features a rhythmic pattern of eighth notes and chords.

19

SLDR 1

Door opens. Disheveled soldier enters, walking unsteadily.

Heil, Hit-was

Musical score for SLD R 1 starting at measure 19. The vocal line includes the lyrics "Heil, Hit-was". The piano accompaniment has a steady eighth-note rhythm.

24

MAX

Heil Hit-ler! Your bus - 'ness?

SLDR 1

I was told to come here.

Musical score for MAX and SLD R 1 starting at measure 24. The vocal line includes the lyrics "Heil Hit-ler! Your bus - 'ness?" and "I was told to come here.". The piano accompaniment has a steady eighth-note rhythm.

28

MAX *Max points to line of soliders seated on chairs.*

SLDR 1 Wait there.

I got lost.

33 *Soldier takes a seat with the others.*

ANTN Next! Name?

39

ANTN Date of birth?

KARL Schneider, Karl Hans Schneid-er. Aug-ust third, nine-teen twen - ty-two.

44

ANTN

8

3

Com-pan-y, bat-tal-ion?

KARL

8

3

3

Third Com-pan-y, Pan-zer Bat-tal-lion eight-y

48

ANTN

8

Where were you when you got sep-a-rat-ed

KARL

8

two.

3

52

ANTN

8

3

Rea-son for leav-ing?

KARL

8

Some-where near Jan - isch-ken, I think. I was

55
KARL

hid - ing, and I was so tired, I fell a - sleep. When I woke

59
ANTN

60
KARL

An - y - one with you? G. P.

up, my un - it... — was gone. G. P.

63
KARL

No, I was a - lone. All a - lone. ob.

68

ANTN

8

3

3

3

Did you ask an - y - one in the vil - lage what di - rec - tion your un - it

71

ANTN

8

trav - eled?

KARL

8

3

3

Uh, no. No one spoke Ger - man, so I did - n't ask.

75

ANTN

8

3

3

3

And how do you know that no - one spoke Ger - man, if you did - n't

78

ANTN

8

ask?

KARL

8

I, um, just ...

[Duration: 4:02]

Setting: Schmid's Wehrmacht office in Vilna. Schmid is seated at a desk. Max Huppert sits at another desk, typing. A number of German soldiers, bedraggled, sit on chairs in a waiting area.

24. I'm so far from home

KARL HANS

Plaintive $\text{♩} = 44$ *mf*

I'm so far from home. — I'm so far from my

Piano

Plaintive $\text{♩} = 44$ *mf*

KARL

6 fath - er and my moth - er. And I miss my sis - ter, lit - tle sis - ter, with her

KARL

10 sil - ly old dolls and her dim - wit - ted friends and her ter - ri - ble songs that go on — with - out

The musical score is written in 6/8 time with a key signature of two flats (B-flat and E-flat). It features three systems of music. The first system is for Karl Hans, with a vocal line and piano accompaniment. The second system is for Karl, starting at measure 6, with a vocal line and piano accompaniment. The third system is also for Karl, starting at measure 10, with a vocal line and piano accompaniment. The piano accompaniment consists of chords and moving lines in both hands. The vocal lines are marked 'Plaintive' and 'mf'.

14
KARL

8
end. I'm so far from home. How I miss my own
solo vln.
mf

19
KARL

8
bed, in my own bed-room. Now my nights are on hard for-est floors or in barns with no doors, su-

23
KARL

8
round - ed with moan - ing and wheez - ing and groan - ing and snores. _____

27
KARL

8
I spend my nights fight - ing sad - ness. I spend my days push - ing

KARL

30

through my ex - haus - tion. My ev-'ry day is a day filled with mis - er - y! _____

f

KARL

33

_____ But with Per-vi-tin, I can han-dle it all, with Per-vi-tin, all my

mf

KARL

38

pains seem so small, with Per-vi-tin, I can soar a-bove it all. _____

KARL

43

I can march for days, I can take on an - y - thing, I can stay up for

48

KARL

8 hours and hours with - out sleep - ing, and no hung - er for food, _____ It's like

f

52

KARL

8 mag - ic, a mag - i - cal pill, mag - ic, a

mp

mp

55

KARL

8 mag - i - cal spell. _____ With

mf

60

KARL

8 Per - vi - tin, I can han - dle it all, with Per - vi - tin, all my pains seem so small, with

mf

64

KARL

Per - vi - tin, I can soar a - bove it all. Ah ah ah

69

KARL

ah. Do you have an - y here? I

Piu mosso ♩ = 108

Piu mosso ♩ = 108

75

ANTN

I'm a - fraid I don't have an - y here.

KARL

have - n't had an - y for a week!

Recit. mf

Recit.

79

ANTN

mp

You can ask at the bar-racks. I know it's hard.

83

ANTN

You may stay for nine days at the mil-i-tar-y bar-racks in Vilna,

87

ANTN

mf

so you can get a lit-tle rest. Then you will be brought to Kov-no, where you will

91

ANTN

join Bat-tal-ion fift-y two. You will be sent spe-ci-fic in-for-ma-tion

95

ANTN

a-bout the date and time you are to re-port back here for the transport.

100

ANTN

KARL

MAX

I wish you luck, sol-dier.

Thank you, Feld-we - bel.

Johannes leaves. *mf* (To Karl)

Heil Hit - ler.

[Duration: :38]

Schmid looks outside his office window onto a staging area where Jews are being assembled before being moved on. The Jews are being cruelly mistreated by Nazi guards. Schmid is horrified at what he sees.

25. Outside the Window

Moderato ♩ = 100

Piano

5 **Meno mosso** ♩ = 68 *poco a poco accel.*

cello/db pizz and bsn

simile

9 **Agitato** ♩ = 152 vlns.

p poco a poco cresc.

13

(mf) sempre cresc.

17

f

21

ff

Lights immediately off.

Perusal

[Duration: 3:12]

26. Meeting Luisa

Oct. 1941. Residential street in Vilna, nighttime. Anton is on his way back from the officers' club with a few drinks in him. Luisa Emaitiseite, a young Lithuanian Jew, was outside the ghetto past curfew, to avoid the raid that day. She is now locked out. She hides in the shadows of the entrance of a derelict house.

Calm (♩ = 90)

Piano *pp* ob. *p* bsn.

Anton walks along, slightly tipsy, humming.

Moderato ♩ = 112

mf

7

ANTN

8

Hmm hmm hmm

Moderato ♩ = 112

pp

12

ANTN

8 hmm hmm hmm hmm hmm hmm hmm hmm hmm hmm

n lower str con sord. *p*

Luisa steps out of the shadows and surprises Anton.

15

LSA

ANTN

8 hmm hmm hmm hmm hmm hmm hmm hmm hmm hmm hmm hmm hmm

f Don't shoot!

18

LSA

ANTN

8

mp Please, please! *mf* Could you help me? *mf* Yes!

Help you?

22

LSA

3 3

I'm, I'm locked out of the ghet - to.

26

LSA

Cur-few was two hours a-go. I —

ANTN

You can't be here right now.

29

LSA

know. I'm sor-ry. Can you may-be rent me a ho-tel room for the night?

32

LSA

The ver-y cheap-est would be fine. Look, I have som mon-ey here. and then I would

34

LSA

ANTN

8

go right back to the ghet-to to - mor-row, I prom-ise.

You can't go to a hot-

Detailed description: This system contains measures 34, 35, and 36. The LSA part (top staff) begins at measure 34 with a treble clef, a key signature of one flat, and a 3/4 time signature. It features two triplet eighth notes in measures 34 and 35, followed by a quarter note and a quarter rest in measure 36. The ANT part (middle staff) has a treble clef and a 3/4 time signature. It is mostly silent, with a triplet eighth note appearing in measure 36. The piano accompaniment (bottom staves) consists of chords and single notes in both hands, with a 3/4 time signature.

37

ANTN

8

el - that is too dan-ger-ous. The Ger-mans have their hands in ___ ev - 'ry - thing

Detailed description: This system contains measures 37 and 38. The ANT part (top staff) has a treble clef and a 3/4 time signature. It features a triplet eighth note in measure 37 and a quarter note in measure 38. The piano accompaniment (bottom staves) continues with chords and single notes in both hands, with a 3/4 time signature.

39

ANTN

8

They're sure to find you out. Look, just for this one night,

Detailed description: This system contains measures 39, 40, 41, and 42. The ANT part (top staff) has a treble clef and a 3/4 time signature. It features a quarter note in measure 39, a quarter rest in measure 40, and a quarter note in measure 41. The piano accompaniment (bottom staves) continues with chords and single notes in both hands, with a 3/4 time signature.

43
ANTN

8

you can stay in my of - fice I have a spare room there. It's o - kay, I'm

46
ANTN

8

mar - ried, and I have a daugh - ter.

49
LSA

8

Stay in your of - fice? I don't know how to thank you for this!

52
LSA

8

Thank you. Thank you for your kind - ness, sir!

ANTN

8

Don't tell AN - Y - ONE.

fp

56

LSA

ANTN

8

Lu - i - sa. Lu - i - sa E-

Just one night. What's your name?

mf

60

LSA

ANTN

8

mai-ti-sait-e.

An-ton-Schmid. Don't wor-ry — I know it's bad right now,

64

ANTN

8

but to - mor - row the world will look dif - f'rent a - gain. What you

ANTN

67

8 *mf* see here right now are just local excesses. — But, for me,

ANTN

70

8 Jews are just people — like anybody else.

mp

74

ANTN

76

8 *mf* It's good that you found a hiding place. They have been acting like

78

ANTN

rag - ing lun-a-tics the last few days. You

81

ANTN

prob - ab - ly have - n't had a thing to eat to - day.

Anton takes out a wrapped up roll from his pocket and hands it to Luisa. She eagerly accepts it and sits down to eat.

84

[Duration: 3:47]

Schmid has just met Luisa, late at night on a street outside the ghetto and he muses about his daughter Gertha.

27. There's Something About Her Eyes

ANTON

Sentimentally ♩=108 *mf*

There's

Piano

Sentimentally ♩=108 *mp*

ANT.

5

some-thing a-bout her eyes, there's some-thing a-bout the way she stands there,

mf

ANT.

9

al-most as if I've seen it be - fore. Some-thing a-bout her

27. There's Something About Her Eyes

14
ANT. 8

voice, and some-thing a-bout the way she speaks, some-thing I simp - ly

18
ANT. 8

can't ig - nore. It's like

22
ANT. 8

look - ing in - to the eyes — of my Ger - tha, my sweet lit - tle girl. Just an

26
ANT. 8

hon - est and in - no - cent child. Yes, just like

ANT. 30

look-ing in-to the eyes_ of my Ger- tha, my beau-ti- ful an- gel, my heart,

ANT. 34

my love, my joy!

ANT. 39

Poco piu mosso (♩ = 126)

And if this were my Gerth - a, hid - ing

Poco piu mosso (♩ = 126)

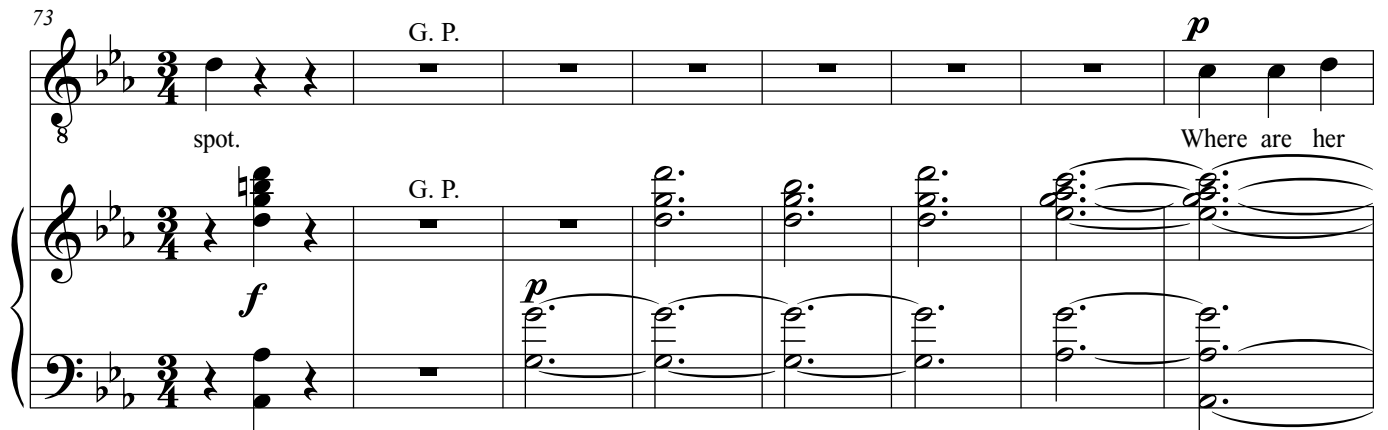
ANT. 45

here in the sha - dows, a - fraid, a - lone, with

52
ANT. 

59
ANT. 

67
ANT. 

73
ANT. 

81
ANT. *mf*
par - ents? Where are her

89
ANT. *mf*
fam - i - ly? _____

97
ANT. *mp*
There's somel-thing a - bout her

103
ANT. *ad lib.* *mp*
eyes, _____ her _____ eyes. _____

110

ANT.

119

ANT.

125

ANT.

Take my arm

Luisa takes Anton's arm.
They walk off together.

mp
ob.

132

ANT.

Lights down.

[Duration: 1:35]

*In Schmid's apt. in Vilna. Morning.
Luisa sits at table holding a cup of
coffee. Schmid is busy in kitchen. He
pours himself a cup of coffee and sits
down at table.*

28. Breakfast at Schmid's

Solemn ♩ = 80

Piano *mp*

mf

ANT. *mf* Sug - ar? Milk?

LSA *mf* No, thank you.

mp *mf*

16

LSA

Yes, please! I have-n't had milk _____ in a ver-y long time!

19

LSA

And see-ing this ap - ple, this fresh _____ and beaut-i - ful ap - ple,

22

LSA

it's just like be-ing in an-oth - er world.

mp

26

LSA

But back in the ghet - to, we nev-er see fruit, bare-ly see

mf

LSA

30

an-y-thing that's not in a can, or ter-rib-ly old, or cov-ered with mold!

f

34

39

*In Schmid's apt. in Vilna. Morning.
Luisa sits at table holding a cup of
coffee. Schmid is busy in kitchen. He
pours himself a cup of coffee and sits
down at table.*

29. Can You Imagine?

Forlorn ♩ = 56

Piano

(pizz.)
mp

The piano introduction is in G major and 12/8 time. It consists of two measures. The first measure features a treble clef with a melody of eighth notes: G4, A4, B4, C5, B4, A4, G4. The bass clef has a simple accompaniment of quarter notes: G3, B2, D3, G2. The second measure continues the melody in the treble: G4, A4, B4, C5, B4, A4, G4, and the bass clef accompaniment: G3, B2, D3, G2. The dynamic is marked *mp* and the style is *(pizz.)*.

LSA

3 *mp*

Can you i - ma - gine, eight-teen of us in a room. I sleep on a

This system contains the first line of the song. The vocal line (LSA) begins at measure 3 with a rest, followed by the lyrics "Can you i - ma - gine, eight-teen of us in a room. I sleep on a". The piano accompaniment continues from the previous system, with the right hand playing chords and the left hand playing a steady eighth-note bass line. The dynamic is marked *mp*.

LSA

6 hard, cold floor on on-ly a blan - ket. Can you i - ma - gine,

(arco) *(pizz.)*

This system contains the second line of the song. The vocal line (LSA) begins at measure 6 with the lyrics "hard, cold floor on on-ly a blan - ket. Can you i - ma - gine,". The piano accompaniment features a change in texture: the right hand plays chords *(arco)* and the left hand plays a steady eighth-note bass line *(pizz.)*. The dynamic is marked *mp*.

9

LSA

fight - ing for piec - es of food. Ev - er - y drop, ev - er - y crumb is the most

11

LSA

pre - cious com - mod - i - ty, here in our world — of con - stant hun - ger,

mf

mf

13

LSA

con - stant hun - ger, con - - stant hun - ger.

f

f

mp

16

(pizz.)

p

19

LSA

mp

Can you i-

mf *mp*

22

LSA

ma - gine, _____ for - ty - three peo - ple in one small a - part - ment,

24

LSA

with one tab - le, and one desk, and one _____ bath - room for the all of us,

26 *f*

LSA

just one toi - let, one lous - y toi - let and of course _____

(arco)

29 *mf* *mp*

LSA

_____ it does - n't work.

(pizz.)

mf *mp*

32 *mf*

LSA

_____ If we go

34 *mf*

LSA

out - side, we may get shot, but may - be that's bet - ter than be - ing sur-round - ed by so man - y

(arco)

mf

36

LSA

des - per - ate peop - le and blub - ber - ing bab - ies and moan - ing and stink - ing and

38

LSA

rot!

40

LSA

Can you im -

43

LSA

a - gine? Can you im - a - gine? Can you im - a - gine? Can you im -

46

LSA

a - - - gine, im - a - gine, im - a - gine,

48

LSA

im - a - - - gine? *f* Can you im - *mf*

51

LSA

a - - - gine? *p*

*Still in Anton's kitchen, Anton and Luisa
continue their conversation over breakfast.*

30. Where are Your Parents?

Recit.

ANTON

It's an ab - so - lute dis - grace, the way the Naz - is treat your

Recit.

Piano

ANT.

peop - le! _____

LSA

But, Feld - we - bel, aren't you a Naz - i, your - self?

ANT.

No! I am not a Naz - i. _____ I was on - ly draft - ed to work for them.

9
ANT. **Agitato (♩ = 100)**
I am no Naz - i.

12
ANT. **Agitato (♩ = 100)**
I just have to wear this ug - ly un - i - form, this ug - ly, ug - ly

14
ANT.
un-i-form.

17
ANT.
Where are you par-ents?

ANT.

20

Where is your fam - i - ly?

LSA

22

My fath - er and broth - er were tak - en a - way a few

LSA

24

weeks a - go.

LSA

26

They are both strong and health - y. so they

LSA

28

must have been tak - en to a work camp.

31

LSA

37

My moth - er was picked up in a raid last week _____

p

LSA

42

be - cause she did - n't have _____ the yel - low work per - mit.

30. Where are Your Parents?

47

LSA

I don't know where she is. I don't know where an-y one is!

49

ANT.

I'm a-fraid I don't know, eith - er. I'm so sor-ry.

off-beat pizz

52

LSA

mf

Well, thank you for your in - cred - i - ble kind - ness, let - ting me

55

LSA

stay here last night. Now that yes - ter-day's raid is o - ver, I'm

58 *f*

ANT. No you're not! I re-

LSA safe to go back to the ghet - to.

pizz.

61

ANT. ceived word tis morn - ing that the Ak-tion is to go on for two or three more

65

ANT. days. You're not safe there.

68

ANT. You'll have to stay here a few days more. Can you type?

71

ANT. 


LSA 


Yes, sir, quite well. And I al-so do sten - o-graph-y.

Ex-cel-lent.




75

ANT. 

LSA 

What lang-uag-es can you speak?

Lith-u - a - ni - an, Pol - ish, Rus - sian,



78

ANT. 

LSA 

Ver - y good. I can

and of course Ger-man, sir.



81

ANT. use a sec-re-tar-y. I have a plan.

LSA

But...

84

ANT. I will put in a re-quest to hire you at the Ac-com-mo-da-tions Of-fice for

87

ANT. Of-fi-cers and Civ-il Em-ploy-ees of the Arm-y, and I'll ap-ply to the em-ploy-ment of-fice

90

ANT. 8 for your work pa - pers. — I know of a Car-mel-ite monk who

LSA But I'm a Jew!

93

ANT. 8 may be ab-le to help us. I have heard that he has sheltered some Jews.

solo

96

ANT. 8 And he may be a - ble — to help you, too.

ANT. ¹⁰⁰

8 We will go vis - it him to - day, and see if he can do an - y - thing for us I mean,

Detailed description: This system contains the first three measures of the antiphonal voice and piano accompaniment. The voice part (ANT.) is in 4/4 time and features a melodic line with a triplet of eighth notes in measures 100 and 101, and a quarter note in measure 102. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The key signature has one sharp (F#).

ANT. ¹⁰³

8 you.

Detailed description: This system contains the next three measures. The voice part (ANT.) has a single quarter note in measure 103 followed by rests in measures 104 and 105. The piano accompaniment continues with chords and single notes, ending with a fermata in the final measure. The key signature has one sharp (F#).

Vln. ¹⁰⁷

ob.

Detailed description: This system contains the final four measures of the section. The violin part (Vln.) has a melodic line with a fermata in measure 107. The piano accompaniment features chords in the right hand and single notes in the left hand, with a fermata in the final measure. The key signature has one sharp (F#).

Anton and Luisa visit Father Gdowsky's chambers at the Monastery of St. Theresa of the Barefoot Carmelites. They approach Gdowski, who is sitting behind a desk (Luisa walks in timidly behind Anton.)

31. Meeting Father Gdowski

Calm ♩ = 86

Piano *mp*

The piano introduction is in 4/4 time with a tempo of 86 beats per minute. It features a calm mood. The right hand plays a series of chords in the treble clef, while the left hand plays a steady bass line in the bass clef. The music is marked *mp* (mezzo-piano).

5

FTHR G, *mf*

Please, come in.

mp

This system contains the first line of the vocal part and the piano accompaniment. The vocal line is in the bass clef and begins with a rest for five measures, then enters with the lyrics "Please, come in." The piano accompaniment continues from the previous system, with the right hand playing chords and the left hand playing a bass line. The piano part is marked *mp*.

10

FTHR G,

Have you come in an of - fi - cial ca - pa - ci - ty, — my son?

mf

This system contains the second line of the vocal part and the piano accompaniment. The vocal line is in the bass clef and begins with a rest for five measures, then enters with the lyrics "Have you come in an of - fi - cial ca - pa - ci - ty, — my son?". The piano accompaniment continues, featuring triplets in the right hand and a steady bass line in the left hand. The piano part is marked *mf*.

13 *mf*

ANT. 8 No, Fath-er. This young wo-man has lost her bap-ti-sm cer-ti-fi-cate.

16 *Piu mosso* ♩ = 108 *mp*

ANT. 8 (*smiling benignly*) *mf* She was de-port-ed by the

FTHR G, I see.

Piu mosso ♩ = 108 *mp*

21 *mf*

ANT. 8 Rus-sians, and they took all of her i-den-ti-ty pa-pers.

25
ANT. 8

She man-aged to run a - way, but now, she does - n't have an - y

29
ANT. 8

pa - pers.

Un poco animato
mf

mp *arco* *mf*

Un poco animato

33
ANT. 8

won-der if you could cre - ate a new bap-tis-mal cer - ti - fi-cate for her on — Church

ANT. G. P.

38 3

8 let-ter-head. G. P.

3 3 3 3

FTHR G, Calm ♩ = 86

44 *mp* Calm ♩ = 86

Please wait here. Calm ♩ = 86

mp

48 *accel.*

52

Anton and Luisa wait nervously
for Father Gdowsky's return.

32. He's Calling Gestapo

Agitato ♩ = 144

LUI SA

f

He's cal-ling the Ges - tap - o! I knew it! I nev-er should have come here.

Piano

Agitato ♩ = 144

f

5

LSA

He's ca-ling the Ges - tap - o! Oh, dear God, what have I done?

5

ANTON *mp*

ANT.

8

Just stay calm. He is a man — of

10

mp

ANT. 15 *mf* *mp*

8 God, just stay calm. He'd nev-er hurt one of God's child - ren.

LSA LUISA 21 *f*

21 I can't stay calm, I can't stay calm!

fsfz *mf*

LSA 25 *f*

He's cal-ling the Ges - tap - o! Why did I think that this would be a

ANT. 8 *mf*

Just stay calm. Just stay,

25 *f*

29

LSA

good i - de - a? He's cal-ling the Ges - tap - o!

ANT.

8 just stay calm, stay calm, stay calm. If you can get i-

29

34

ANT.

8 den - tit - y pap - ers from him, then you're

34

38

LSA

I'm saved! I'm saved, — saned, I'm — saved! I'm

ANT.

8 saved! You're saved! Then you're saved! You're saved, —

38

44 *mp* *con moto*

LSA saved! _____ But what if he comes back with - out the right pa-pers or

ANT. saved! _____

44 *con moto*
mp

50

LSA choos-es to not play a part in the strife? What if he's just — a Naz - i in

50

57

LSA cler - i - cal gar-ments and I should just run for my life, run for my life, run for my

57

LSA

63

life?! _____

p *f*

LSA

67 *p cresc.*

He's cal-ling the Ge - stap - o, cal-ling the Ges - stap - o, cal-ling the Ges - tap - o, cal-ling the Ge -

p

LSA

71 *f*

stap - o cal-ling the Ges - tap - o!

f

LSA

75

Cal-ling the Ges - tap - o!

mp

79

f

82

Calm ♩ = 86

Father Gdowski returns holding a typewriter.

mp

[Duratio: 5:10]

Setting: Schmid's apt. Mordechai Tenenbaum
explains how he travels in disguise

Cold-Blooded

MORDECHAI

Recit. *mf*

We need to get word to War-saw im - me-di-ate-ly.

Piano

mf

MORD.

4

I can take the first train out to - mor-row morn - ing.

ANT.

6

8 You, trav - el by train? Sor - ry, but that ac - cent of yours is so

ANT. ⁸ thick, I could use it to hold to - geth - er my — bricks! And I

ANT. ¹⁰ would-n't say that hair of yours is help - ing you, eith - er!

MORD. ¹² Well at least I don't look like the Fuehr - er, like SOME - bod - y I know!

¹⁴

16 *poco rit.* *a tempo*

MORD.

Well, may - be Mor - de - chai can't get through the

poco rit. *a tempo*

18 *mf* *f*

MORD.

check - points, but there's no stop - ping Ju - sef Ta - mar - off

Optional:
Spoken, and gestures
to cut off music

ANT.

Who?

finger cymbal

21 **Quasi cadenza**

Fing. cym. *8va* *picc.*

(Hands
passport
to Anton)

26

MORD.

Musical score for measures 26-29. The vocal line (bass clef) has rests for measures 26-28 and begins in measure 29 with the lyrics "Check this out." The piano accompaniment (treble and bass clefs) features a melodic line in the right hand with an *8va* marking and a steady bass line in the left hand.

30

MORD.

Musical score for measures 30-33. The vocal line (bass clef) has rests for measures 30-31 and begins in measure 32 with the lyrics "I ma-jored in Or-i-en-tal Stud-ies at Un-i-". The piano accompaniment (treble and bass clefs) features a melodic line in the right hand with an *ob.* marking and a steady bass line in the left hand. The word "Recit." is written above the vocal line in measure 32.

34

MORD.

Musical score for measures 34-37. The vocal line (bass clef) has rests for measures 34-35 and begins in measure 36 with the lyrics "ver-si-ty. And I can speak e-nough Ar-a-bic to fake my way through". The piano accompaniment (treble and bass clefs) features a melodic line in the right hand and a steady bass line in the left hand.

37

MORD.

an - y - thing. Well, al - most an - y - thing.

39

MORD.

ANT.

As long as you don't get caught with your pants down! You know:

Well, of
(Anton holds up his index finger and mimes a scissors cutting off the top of it)

42

MORD.

course Ju - sef is cir - cum - cised; he's Mus - lim!

solo vlc.
ad lib.

45 *accel.* *a tempo*

4

48 **Rhythmic** ♩ = 120

51 *mf*

MORD.

Fing. cym. Ta - mar - off the Ta - tar gets smar - ter and smart - ter. He'll out-

54

MORD.

wit you at ev - 'ry — turn! He's dash - ing and charm - ing, com -

(Taps imaginary bell in air)

57

MORD.

plete-ly dis-arm - ing. Oh, you'll nev - er see a fin - er Mus - lim Ta - tar, — oh, yeah.

60

MORD.

His swarth - y com-plex - ion is

63

MORD.

sim - ply per - fec - tion, his love - ly black hair is just right. He's

66

MORD.

quick and he's sly, in — the blink of an eye first he's there,

68

MORD.

then he's not, dis-ap-peared, or was he ev - er ev - en there? _____

This system contains three staves. The top staff is the vocal line in bass clef, with lyrics: "then he's not, dis-ap-peared, or was he ev - er ev - en there? _____". The middle and bottom staves are piano accompaniment in treble and bass clefs respectively, featuring chords and melodic lines.

71

MORD.

Ta-mar-off the Tat - ar. _____ Be-cause I'm

This system contains three staves. The top staff is the vocal line in bass clef, with lyrics: "Ta-mar-off the Tat - ar. _____ Be-cause I'm". The middle and bottom staves are piano accompaniment in treble and bass clefs respectively.

74

MORD.

cold blood - ed, cold

This system contains three staves. The top staff is the vocal line in bass clef, with lyrics: "cold blood - ed, cold". The middle and bottom staves are piano accompaniment in treble and bass clefs respectively.

77

MORD.

blood - ded. Cold

This system contains three staves. The top staff is the vocal line in bass clef, with lyrics: "blood - ded. Cold". The middle and bottom staves are piano accompaniment in treble and bass clefs respectively.

79

MORD.

blood - ed, When I face the Ge-stap - o I don't ev - en

This system contains measures 79 and 80. It features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The lyrics are: "blood - ed, When I face the Ge-stap - o I don't ev - en".

81

MORD.

blink as I look them right in the eye. — Cold

This system contains measures 81 and 82. It features a vocal line in the bass clef and a piano accompaniment in the grand staff. The lyrics are: "blink as I look them right in the eye. — Cold".

83

MORD.

blood - ed, cold

This system contains measures 83 and 84. It features a vocal line in the bass clef and a piano accompaniment in the grand staff. The lyrics are: "blood - ed, cold".

85

MORD.

blood - ded. C - c - c - c - c - cold

This system contains measures 85 and 86. It features a vocal line in the bass clef and a piano accompaniment in the grand staff. The lyrics are: "blood - ded. C - c - c - c - c - cold".

87

MORD.

blood - ed. Show me a cru - el, des - pic - a - ble,

This system contains measures 87 and 88. It features a vocal line in the bass clef and a piano accompaniment in the grand staff (treble and bass clefs). The key signature has three flats (B-flat, E-flat, A-flat). The vocal line begins with a half note 'blood - ed.' followed by a quarter rest, then a quarter note 'Show' and a quarter note 'me'. The piano accompaniment consists of chords and moving lines in both hands.

89

MORD.

e - vil, con - tempt - i - ble Na - zi, and watch me hide

This system contains measures 89 and 90. The vocal line continues with 'e - vil, con - tempt - i - ble Na - zi,' followed by a quarter rest, then 'and watch me hide' with a long note. A dynamic marking of *f* (forte) is placed above the vocal line. The piano accompaniment continues with chords and moving lines.

91

MORD.

right in front of his eyes.

This system contains measures 91 and 92. The vocal line begins with a quarter rest, then 'right in front of his eyes.' with a long note. A dynamic marking of *mp* (mezzo-piano) is placed above the vocal line. The piano accompaniment continues with chords and moving lines.

93

MORD.

Musical score for measures 93-95. The vocal line (bass clef) has a rest in measure 93 and 94, then begins in measure 95 with the lyrics "He speaks". The piano accompaniment (treble and bass clefs) features a melodic line in the right hand and a bass line in the left hand. A dynamic marking of *mf* is present at the end of measure 95.

96

MORD.

Musical score for measures 96-97. The vocal line (bass clef) has the lyrics "per - fect ar - a - bic, if ___ you buy in - to his schtick, just ___ be". The piano accompaniment (treble and bass clefs) consists of block chords. A dynamic marking of *mf* is present at the end of measure 97.

98

MORD.

Musical score for measures 98-99. The vocal line (bass clef) has the lyrics "care - ful not to lis - ten too close - ly. He". The piano accompaniment (treble and bass clefs) features a melodic line in the right hand and a bass line in the left hand.

100

MORD.

Musical score for measures 100-101. The vocal line (bass clef) has the lyrics "trav - els far and wide ___ with ___ his suit - case by his side, and you'd". The piano accompaniment (treble and bass clefs) consists of block chords.

102

MORD.

nev - er sus - pect, should your paths in - ter - sect, that — you're

104

MORD.

cresc.

deal - ing with an im - i - ta - tion, mas - quer - ad - ing, in - fil - trat - ing

cresc.

106

MORD.

sub. mp

Tat - ar. —

mp

109

MORD.

Be - cause I'm cold blood - ed,

112

MORD.

cold blood - ded, cold

Musical score for measures 112-114. The vocal line (bass clef) has lyrics: "cold blood - ded, cold". The piano accompaniment consists of a right hand (treble clef) and a left hand (bass clef). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some chords in the piano accompaniment.

115

MORD.

blood - ed. When I face the Ge-stap - o I don't ev - en

Musical score for measures 115-116. The vocal line (bass clef) has lyrics: "blood - ed. When I face the Ge-stap - o I don't ev - en". The piano accompaniment consists of a right hand (treble clef) and a left hand (bass clef). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some chords in the piano accompaniment.

117

MORD.

blink as I look them right in the eye. — I just have to stay

Musical score for measures 117-118. The vocal line (bass clef) has lyrics: "blink as I look them right in the eye. — I just have to stay". The piano accompaniment consists of a right hand (treble clef) and a left hand (bass clef). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some chords in the piano accompaniment.

119

MORD.

cool when the heat is turned up

Musical score for measures 119-120. The vocal line (bass clef) has lyrics: "cool when the heat is turned up". The piano accompaniment consists of a right hand (treble clef) and a left hand (bass clef). The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music features a mix of eighth and quarter notes, with some chords in the piano accompaniment.

121

MORD.

and the Naz - is are care - ful - ly look - ing through all of my doc - u - ments. Just be

123

MORD.

cool.

sub. mp

125

MORD.

Ta - mar - off,

f

127

MORD.

Ta - mar - off,

129

MORD.

Ta - mar - off,

131

MORD.

he'll ne - ver let on, ne - ver let on, nev - er let

134

MORD.

on his true i - den - ti - ty

mf

mf *f* *mf*

136

MORD.

The Last Letter

ANTON

Plaintive $\text{♩} = 76$ *mp*

My dear Stef - i,

Piano

Plaintive $\text{♩} = 76$ *mp*

5 *mf* *con moto*

my _ dear _ Stef - i!

ad lib.

10 *poco rit.* *a tempo* *mp*

poco rit. *a tempo*

I was so _

The Last Letter

15

thank-ful to get your two ___ let - ters yes-ter-day.

18

ad lib.
mf

I was so hap-py that you, my dear ones, are healthy, and ev'ry-thing's al-right on ___

22

your ___ end.

26

mp

I can tell ___ you ev-'ry-thing ___ a - bout ___ what's ___ to

30 *f* //

8 be my — fate. //

35 *p*

8 I have been sentenced to — death — by the war — court in

39

8 Vil — na. It's some - thing I thought would nev - er

42 *cresc.*

8 hap - pen, but then I saw my fel - low soldiers who got - the same ver - dict as

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46 *f* // *mp*

me... I did-n't want to give up on life, I did-n't

50 *cresc.*

want you to think that I did-n't want to come back to you and Ger-tha,

53 *f*

you and Ger - tha you and Ger - tha,

57 *mp*

Ger - tha, so, I wait-ed 'til it was too

61 *poco accel.* *a tempo*

late. *poco accel.* *a tempo* Now I can-not save an-y-thing

65 *mf cresc.* *f*

an-y-more, an-y-more, an-y-more. *mf cresc.* *f* *mf*

70 *mp*

It is war and the *mp*

74 *cresc.* *f*

court doesn't waste an-y time, it is war, it is war, it is war. *cresc.* *f*

78

mf *mp*

83 *mp*

One day you will hear the stor-y how the courts rendered their ver-dicts.

87

There's no-thing that you can do a-bout it, but pe-ti-tion for

90 *cresc.*

mer cy, mer cy, mer

cresc.

94 *f*

cy.

97 *mf*

The courts have re-ceived my pe - ti-tion for mer-cy, and they will de-cide a-bout it by

100

noon to-day. But I think they'll re-ject it, since they have re-jec-ted all of them so

103 *f*

far. But, my dears, have cour-age!

106

I am re - signed to it - it's what fate want-ed for me.

109

mf

It's been de - cid - ed high a - bove.

mf

112

by our be - lov - ved Lord,

mp

116

mf

I know,

mf

120

my dear Stef - i and Ger - tha, this is a hard blow ___ for us

Musical score for measures 120-122. The vocal line starts with a treble clef, a key signature of two flats (B-flat and E-flat), and a common time signature. It features a triplet of eighth notes in the first measure, followed by a quarter rest, and then continues with eighth and quarter notes. The piano accompaniment consists of a left hand with a low bass line and a right hand with chords. The time signature changes to 2/4 for the second measure and 4/4 for the third measure.

123

but please, ___ for - give me.

Musical score for measures 123-125. The vocal line begins with a whole rest, followed by a quarter note, and then a phrase of eighth and quarter notes. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The time signature changes to 5/4 for the final measure.

126

I have on - ly act - ed as a hum - an be - ing, did - n't want to hurt an - y -

Musical score for measures 126-130. The vocal line starts with a quarter rest, followed by eighth and quarter notes. The piano accompaniment includes a bass line with a long note in the first measure and a rhythmic pattern of eighth notes in the right hand. The time signature changes from 2/4 to 4/4 and back to 2/4.

129

one. All I have done is save other peo - ple from the fate that

Musical score for measures 129-133. The vocal line begins with a quarter rest, followed by a triplet of eighth notes and then a phrase of quarter and eighth notes. The piano accompaniment features a bass line with a long note and a rhythmic pattern of eighth notes in the right hand. The time signature changes from 2/4 to 4/4 and back to 2/4.

134 *mp* *mf*

now is mine. When

139

you, my dear ones, hold this let-ter, I am no long-er on this Earth.

143 *mf* *mp cresc.*

I won't be a—ble to write you an - y - more,

147 *f*

an - y - more an - y - more, an - y - more

151

an - y - more. But we will,

G. P. *p*

156

we will see each - oth - er in a bet - ter world. Yes, we will,

160

we will see each - oth - er in a bet - ter world with the

164

Lord, the Lord, the, the Lord.

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169 *mf*

I — wish you and Ger - tha — a good long

173

life and much happiness — in the world.

177 *poco rit.* *poco meno mosso* *p*

Now, my — dear — ones, fare-well —

181

and stay strong and health-y. Ev - 'ry - thing will be al-

184 *mp*

right. I am safe with the Lord, you can trust in that.

188

Man-y, man-y last hugs and kis-ses. Your Ton-i, who will nev-er for-

192 *Tempo primo* *mf*

get you. Please tell ev-'ry-one I'm just dead.

G. P. *Tempo primo* *p*

198

Musical score for measures 198-203. The score is in 3/4 time with a key signature of two flats. The right hand has a melodic line with some rests, while the left hand provides harmonic support with chords and moving lines. Dynamics include forte (*f*) and mezzo-piano (*mp*).

204

Musical score for measures 204-209. The score continues in 3/4 time with two flats. The right hand features a long melodic phrase with a slur. The left hand has a long chordal phrase with a slur. A dynamic marking of piano (*p*) is present. A footnote at the bottom right explains a chord variation.

*Chord may be played as a major chord (with an E natural), depending on staging .