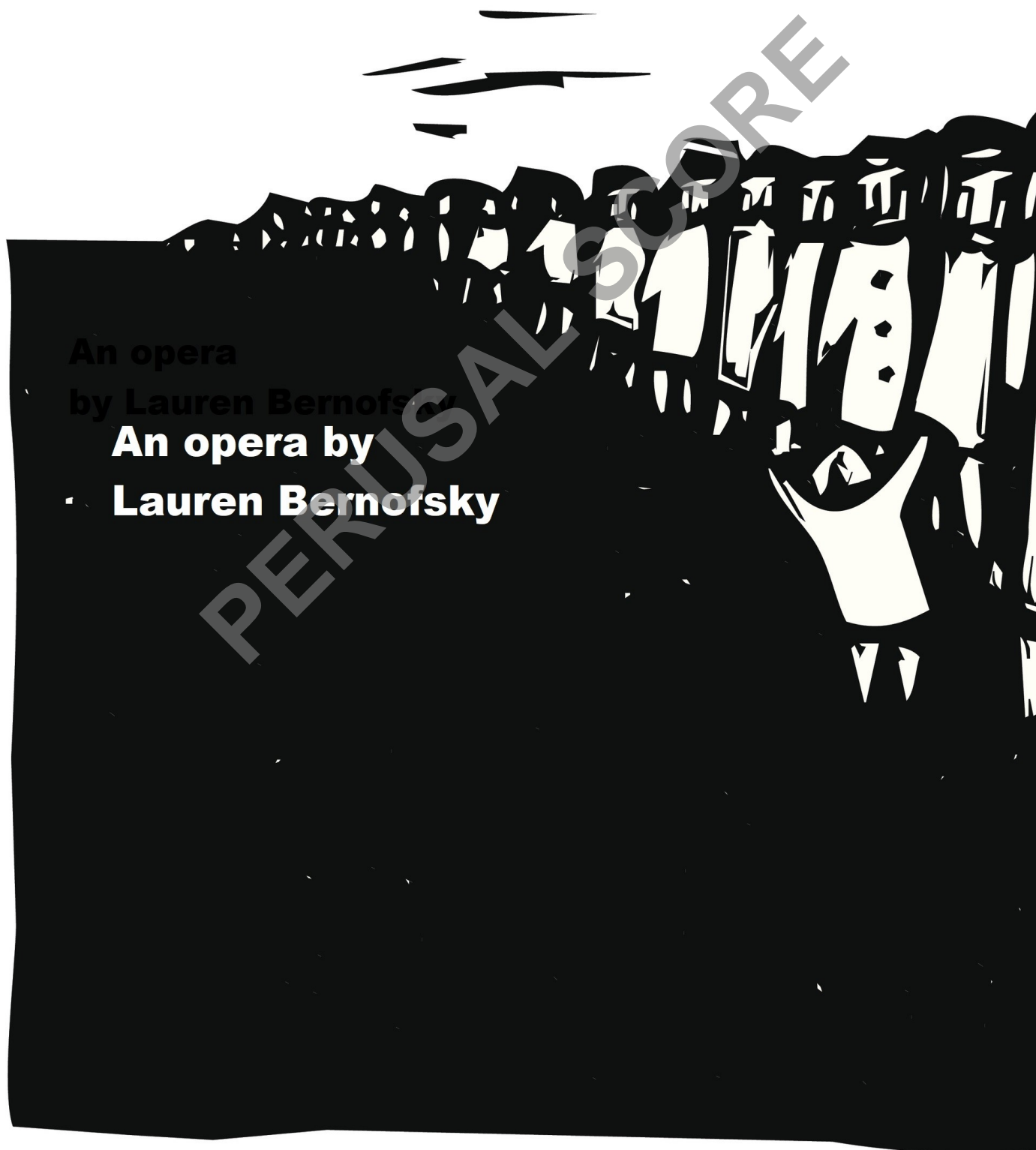


PIANO-VOCAL SCORE

# THE MENSCH

An opera  
by Lauren Bernofsky  
**An opera by**  
**Lauren Bernofsky**



# THE MENSCH

- An opera in three acts -

Words and music by

LAUREN BERNOFSKY

Piano-Vocal Score

**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. The opera teams with danger and fear, but also humor, kindness, and even mystery.

Anton Schmid owns a radio shop in Vienna. He is drafted into the Wehrmacht and sent to Vilna, Lithuania to work in an office that re-unites lost German soldiers with their units. On the surface he appears to do his job, but undercover he works to aid the Jews in the nearby ghetto and support a resistance effort that spanned multiple ghettos across Eastern Europe.

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

Overall duration: 2 1/2 hours of music

## CHARACTERS (in order of appearance)

ANTON SCHMID (Lyric tenor) Electrician, owns a shop selling electrical equipment in Vienna.  
BERNHARD BERNSTEIN\* (Lyric baritone) Jewish electrician who works in ANTON SCHMID's shop.  
STEFANIE SCHMID (Coloratura mezzo soprano) ANTON'S wife, works in SCHMID'S shop.  
EDUARD KANITZER\* (Tenor) Jew working in SCHMID's shop. Trained photographer.  
CUSTOMER 1\* (Baritone)  
CUSTOMER 2\* (Mezzo soprano)  
GERHARD KANITZER\* (Boy soprano) Son of EDUARD (age 10-11)  
FRAU TOPOR\* (non-speaking) Jewish woman who owns clothing shop near ANTON's shop.  
BOY 1\* (Boy soprano) Viennese boy, is being trained as a Nazi youth.  
BOY 2\* (Boy soprano) Viennese boy, is being trained as a Nazi youth. *(Optional)*  
BOY 3\* (Boy soprano) Viennese boy, is being trained as a Nazi youth. *(Optional)*  
VIENNESE POLICEMAN\* (baritone) Wears Austrian police uniform with a swastika arm band.  
GERTHA SCHMID\* (Girl soprano) Daughter of ANTON (age 13).  
HANS SPATZEK\* (Baritone) Gentile who works in ANTON's shop.  
LIESL KANITZER\* (Mezzo soprano) Wife of EDUARD.  
ANNELIE KANITZER\* (Girl soprano) Daughter of EDUARD.  
WOMAN 1\* (Soprano or Mezzo soprano) Jewish woman.  
WOMAN 2\* (Soprano or Mezzo soprano) Jewish woman.  
SOLDIER 1\* (Baritone or tenor)  
SOLDIER 2\* (Tenor)  
CHILD 1\* (Child soprano)  
CHILD 2\* (Child soprano)  
CHILD 3\* (Child soprano)  
PESSIA AHARONOWICZ (Dramatic coloratura soprano) Jew who escaped from Ponary and returns to ghetto.  
ABBA KOVNER (Baritone) Jewish resistance organizer, age 22.  
DR. WEINRIB\* (Tenor) Doctor in the ghetto hospital.  
YEHUDIT TROJAK\* (Girl soprano) Escaped from Ponary and returns to ghetto. Age 11.  
GESTAPO POLICEMAN\* (Baritone)  
MAX HUPPERT (Baritone) Alias for Max Salinger, a Jew disguised as a Wehrmacht private.  
SOLDIER 3\* (Tenor or Baritone) Nazi soldier.  
KARL HANS SCHNEIDER\* (Tenor) Young Nazi soldier.  
LUISA EMAITISAITTE (Soubrette) Young Jewish woman.  
FATHER GDOWSKI\* (Bass) Catholic priest.  
HERMANN ADLER (Baritone) Jewish resistance organizer.  
ANITA DISTLER (Soprano) Jewish wife of HERMAN ADLER and resistance organizer.  
JEWISH MAN 2\* (Baritone)  
NAZI OFFICER (Bass-Baritone)  
LITHUANIAN POLICEMAN\* (Bass-Baritone)  
JEWISH MAN 3\* (Tenor)  
WORKER 1\* (Tenor)  
WORKER 2\* (Baritone)  
WORKER 3\* (Baritone)  
MORDECHAI TENENBAUM\* (Baritone) Jewish courier for the resistance, friend of ANTON.  
FRAU GLASSMAN\* (Mezzo soprano) Jewish woman. Lives in ghetto and works with Jewish youth groups.  
SOLDIER 4\* (Baritone)  
CHAIKA GROSSMAN\* (Soprano) Young Jewish woman courier for the resistance  
LONKA KORDSYBRODSKA\* (Soprano) Young Jewish woman courier for the resistance  
TEMA SCHNEIDERMAN\* (Mezzo soprano) Young Jewish woman courier for the resistance

\*Can be played by chorus member



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# THE MENSCH

- An opera in three acts -

Total duration: 2 1/2 hours.

Music and libretto by  
Lauren Bernofsky

## ACT I

[Duration 4:32]

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

### 1. At the Shop-1

**Spirited** ♩ = 120

*mf*

*simile*

4

7

*f*

*mf*

10

**Recit.**

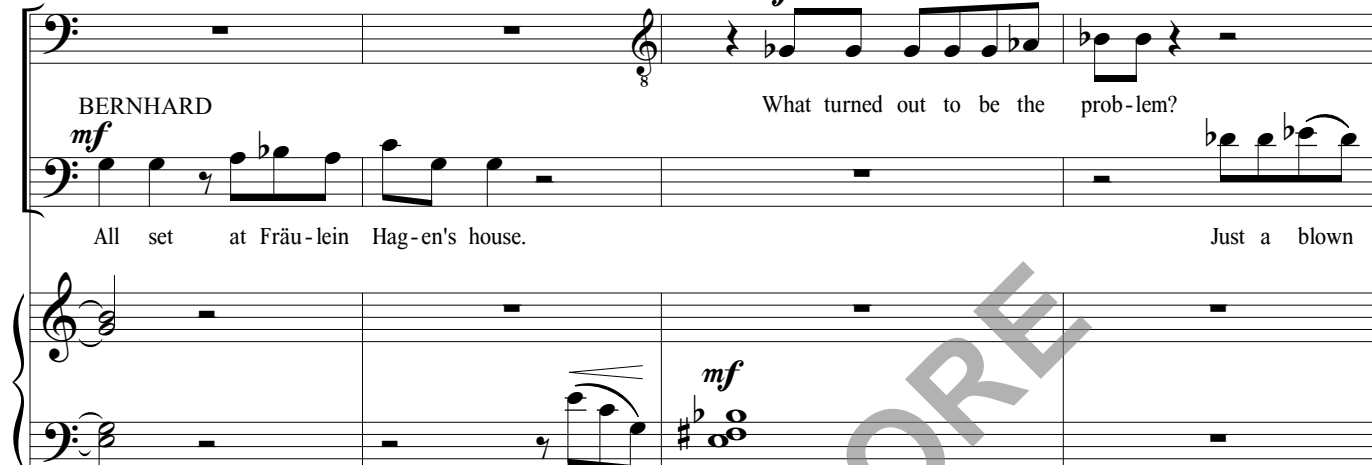
*mp*

14

ANTN. ANTON *mf*

BERNHARD *mf* What turned out to be the prob-lem?

BERN. All set at Frä-u-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* What kind?

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



## 1. At the Shop - 1

25

STEF. And how man-y?

BERN. BERNHARD

Three should do it, for some ta-ble lamps.

29

32 simile

35

ANTN. ANTON *mf* 3 3

So where are we go-ing this week-end?

The musical score is for a piece titled "1. At the Shop - 1". It features three vocal parts: Stef, Bernhard, and Anton, and a piano accompaniment. The score is divided into systems. The first system (measures 25-31) shows Stef singing "And how man-y?" and Bernhard singing "Three should do it, for some ta-ble lamps." The piano accompaniment includes a large watermark "PERUSAI SCORE". The second system (measures 29-31) continues the piano accompaniment. The third system (measures 32-34) features a piano solo marked "simile". The fourth system (measures 35-41) shows Anton singing "So where are we go-ing this week-end?". The piano accompaniment includes a large watermark "PERUSAI SCORE".

# 1. At the Shop - 1

11

39 EDUARD

ED. Gast-hof Stein-grab-er was so beau-ti-ful, sit-ting right there a-mong the grape ar-bors.

43 STEFANIE

STEF. Wein-stub-e Jos-ef-stadt is sup-posed to have a

ED. How a-bout a-noth-er place like that?

48 STEF.

STEF. nice court-yard. I'd like to try that some-time, and I hear that their

51 STEF.

STEF. Grün-er Velt-lin-er is ver-y good.

*mp* *mf*

## 1. At the Shop - 1

PERUSAL SCORE

54

56

*mp* *poco cresc.*

58

*f* *mf*

61

*mp*

This musical score is for the first movement of a piece titled '1. At the Shop - 1'. It is written for piano and features a variety of musical notations including treble and bass staves, key signatures (one flat), and dynamic markings. The score is divided into four systems, each starting with a measure number (54, 56, 58, and 61). The first system (measures 54-55) shows a melodic line in the treble and a supporting bass line. The second system (measures 56-57) includes a melodic line with a slur and a bass line with a slur and a crescendo marking. The third system (measures 58-59) features a melodic line with a slur and a bass line with a forte marking and a crescendo. The fourth system (measures 60-61) shows a melodic line with a slur and a bass line with a mezzo-forte marking. The score is watermarked with 'PERUSAL SCORE'.



64 STEFANIE

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

CUST. 1 *CUSTOMER 1 mf I'd like to drop this*



69

CUST. 1 *film to be de-vel-oped. How soon can it be read-y? —*

ANTN. *ANTON 3 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*



75

CUST. 1

pho - tos from her vis - it, be - fore she leaves on Tues - day.

ANTN.

ANTON

We can have that rea - dy for you on

78

STEF.

STEFANIE

*mf*

Name, please?

CUST. 1

That would be great! Hart - mann.

ANTN.

Mon - day.

81

STEF.

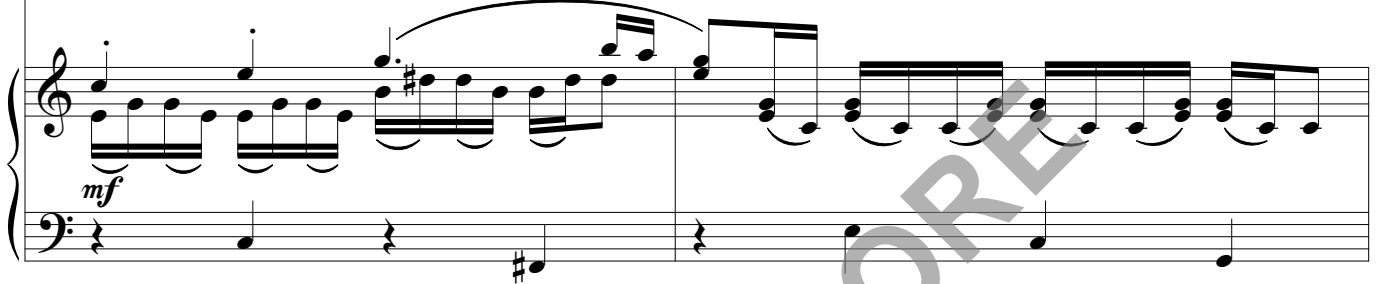
Al - right, Herr Hart - mann, your pho - tos will be read - y by Mon - day af - ter - noon at one o' -

84

STEF.



CUST. 1

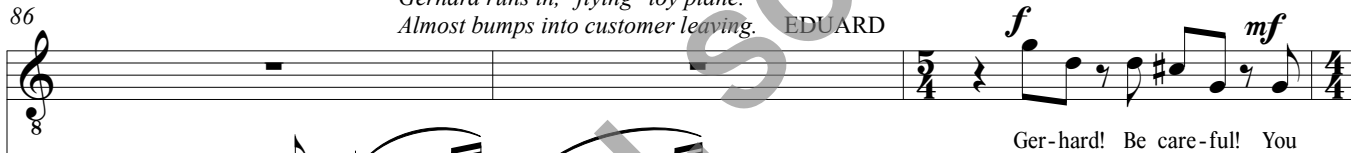


86

ED.

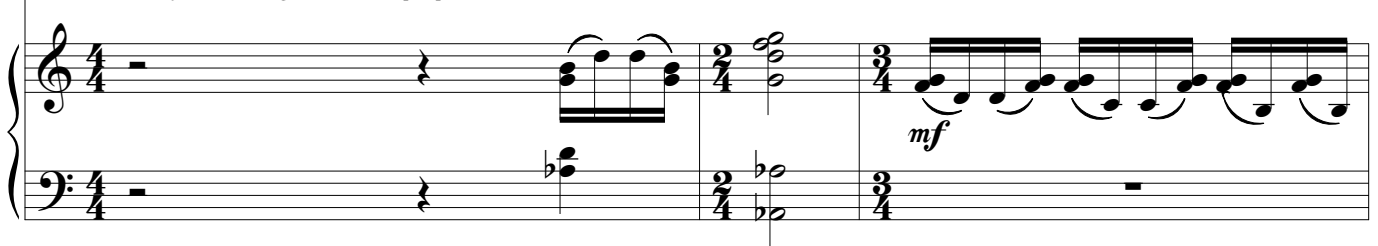
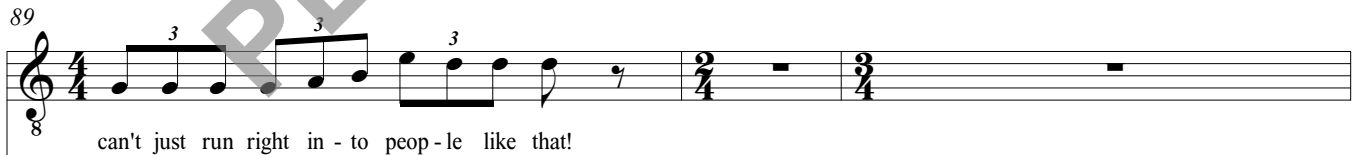
Gerhard runs in, "flying" toy plane.  
Almost bumps into customer leaving.

EDUARD



89

ED.



92



## 1. At the Shop - 1

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

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

102 *a tempo*

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

105 *mf*

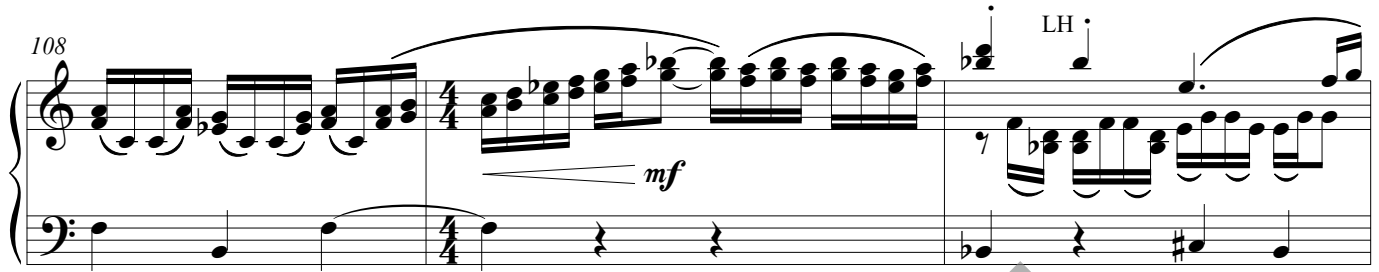
GER. O - kay, Frau Schmid!

*mp*

108

LH :

*mf*



111

*mf*

*mp*



114

CUSTOMER 2 *mf*

CUST. 2

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

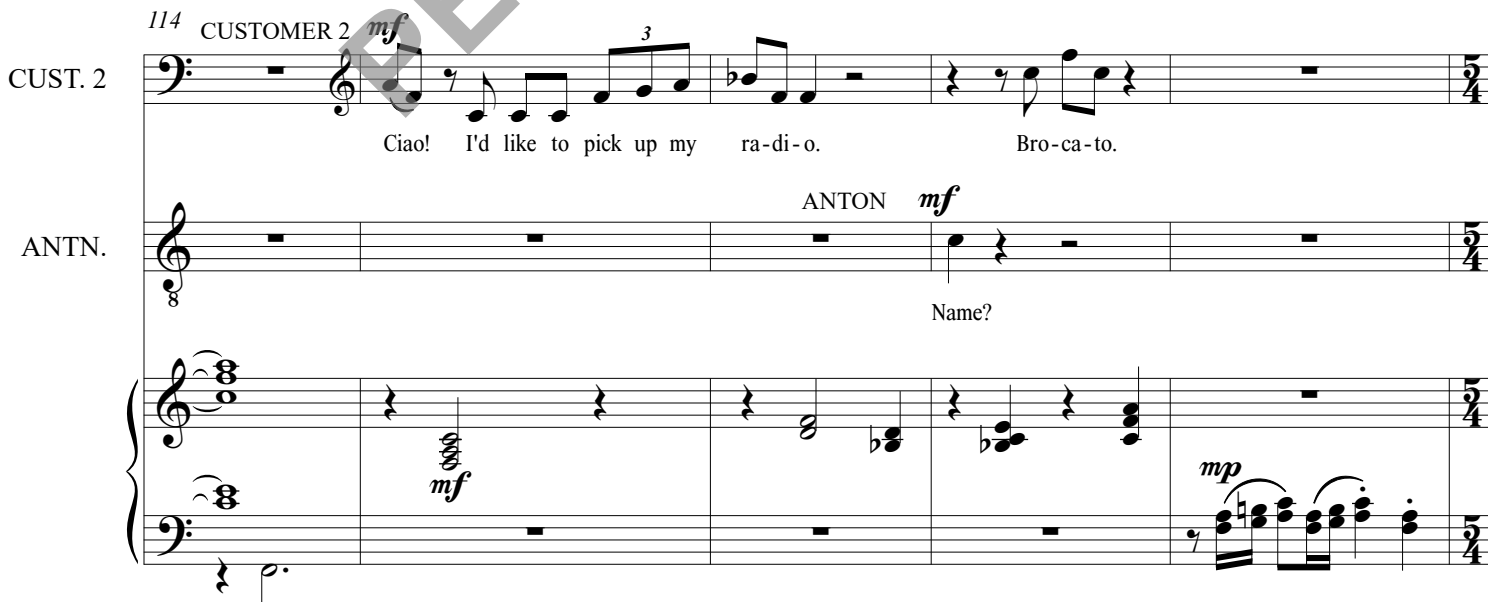
ANTON *mf*

ANTN.

Name?

*mf*

*mp*



## 1. At the Shop - 1

119 ANTON

ANTN.

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

*mf*

122 CUSTOMER 2

CUST. 2

Sev-en? I uh....

ANTN.

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

125

CUST. 2

Uh,

ANTN.

the first re-pair is free. Have a love-ly day, Fräulein!\_\_

CUST. 2

128 130

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

131

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

134 *meno f*

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

137 *mp* *p*

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

*attaca*

## 2. It's Not My Cameras

Moderato (♩ = 112)

ANTON

Moderato (♩ = 112)

Piano

*mf*

5

ANTN.

*mf*

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

9

ANTN.

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



ANTN. 12

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

ANTN. 15

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

ANTN. 18

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

ANTN. 21

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

## 2. It's Not My Cameras

ANTN. 25

8

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

ANTN. 29

8

heart and soul of my bus - 'ness. My cust - o - mers, my dear - est cust - o - mers. They

*mp*

ANTN. 33

8

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*

ANTN. 37

8

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

*f*

ANTN. 41  
8 en - na! \_\_\_\_\_

ANTN. 45  
8 *mf* They might be Jewish, or Cath-'lic, or *mp* e - ven Rus - sian Orth - o - dox, but

ANTN. 48  
8 *mp* when they all come home at night, they *cresc.* flip a switch to have some light, they all need to

ANTN. 51  
8 see, they all need *f* e - lec - tri - ci - ty! \_\_\_\_\_

## 3. The Sausage

Moderato (♩ = 128)



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



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

♩ = 132

STEFANIE

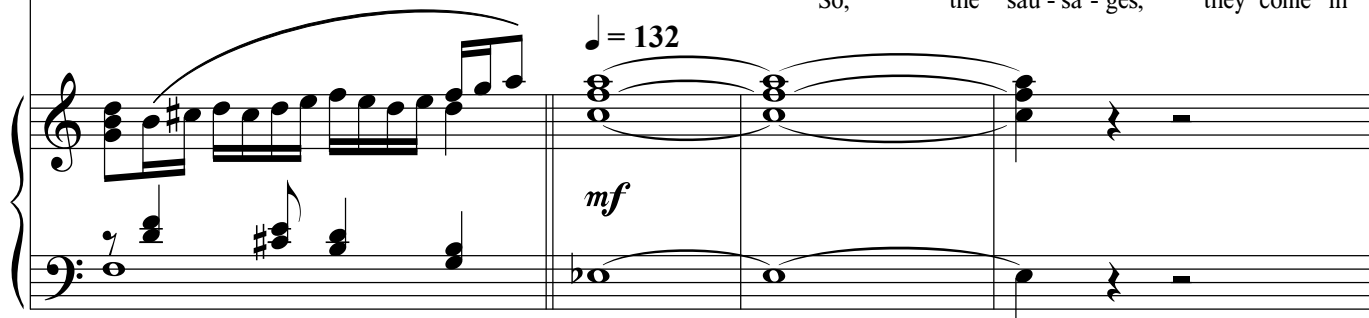
mf

STEF.



♩ = 132

mf



**Poco piu mosso** ♩ = 152

GERHARD

*mf*

GERH.

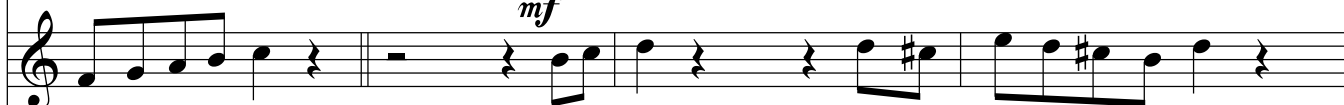
12



I don't know.

I don't

STEF.



smal-ler siz-es now?

Is it so?

Where did all that sau-sage go?

**Poco piu mosso** ♩ = 152*mf*

16

GERH.



know.

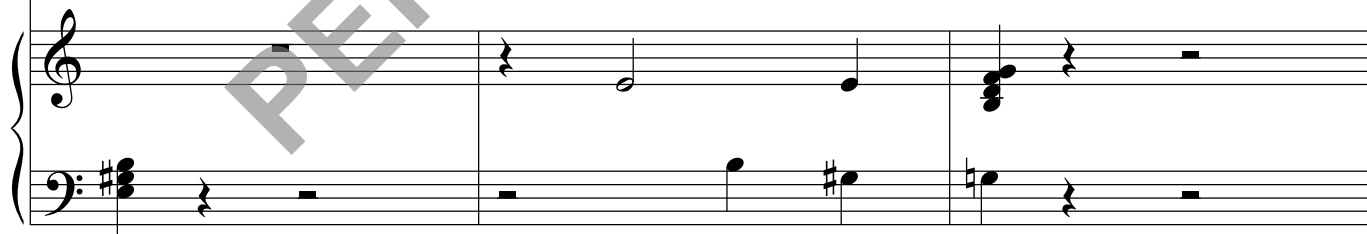
*(Giggling, while running off)*

I don't know, I don't

STEF.



Did it shrink in the pa-per? Was it nib-bled by a crow?



19

**Energetic** ♩ = 176

GERH.



know, I don't know!

**Energetic** ♩ = 176

24

29

33

(shattering glass)

8va -

[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

ANTN.

ANTON

*f*

How dare you?!

*f*

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Agitato' with a tempo of 108. The piano part features a complex, rhythmic melody in the right hand and a more static accompaniment in the left hand. The tempo and mood change at measure 4 to 6/8, where the piano part becomes more active. At measure 7, the tempo returns to 3/4, and the piano part features a more melodic line. The voice part enters at measure 11, marked 'ANTON', with the lyrics 'How dare you?!'. The piano part continues to provide a strong accompaniment for the voice.

## 4. Shattered Glass

ANTN. 14

How dare you break this win - dow?

ANTN. 18

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

ANTN. 22

Look what you've done!

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

ww. mf

ANTN. 25

She is our neigh-bor! She is the own - er of — this shop.


mf



28  
ANTN. *mf*

And is this not the shop where your

*mp* *mf*



31  
ANTN. *f*

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



34  
BOY 1

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

She's not a woman, she's on - ly just a dir - ty Jew - rat, dir - ty Jew - rat,



## 4. Shattered Glass

*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  
dir - ty Jew - rat!  
*(slaps boy's ear)* *Boy looks stunned for a moment, then runs off. //*

ANTN.

V. POL. VIENNESE POLICEMAN *// f*  
police whistle You hit this child!  
*Poco meno mosso (♩ = 116)*

43  
ANTN. *f*  
Of course not! No child of mine would do such a  
V. POL. This is - n't your child!

46  
ANTN. *mf* *cresc.*  
ter-rib-ble thing! Just look at this bro-ken win-dow, and this poor, dear wo-man!

49 **Poco meno mosso** (♩ = 116)

V. POL. *mf* This fine, young lad could-n't be yours — he's a proud Aus - tri-an! *f*

**Poco meno mosso** (♩ = 116)

*mf* *f*

52 **ANTN.** *ff* (Grabs policeman's sword and bends it.)

*mf* An ang - ry Aus-tri-an!

V. POL. *mf* So what does that make you? *ff*

55 **V. POL.** *mf* I I y-you're com-ing to the sta - tion!

*f* *mf*

The musical score is for a scene titled '4. Shattered Glass' on page 31. It features three main parts: V. POL. (Vocal), ANT. (Antagonist), and V. POL. (Vocal). The tempo is 'Poco meno mosso' at 116 beats per minute. The key signature has two flats (B-flat and E-flat). The score includes lyrics and performance markings such as *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). A large 'PREVIEW SCORE' watermark is visible across the center of the page.

V. POL.

57

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

*f*

*f*

simile

60

63

*mf*

66

*mp*

[Duration :58]

## 5. Interlude

(optional)

Solemn  $\text{♩} = 72$ 

Piano *mp*

5

10

15

19

[Duration: 3:00]

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

## 6. Home for Dinner

**Solemn** (♩ = 54)

Piano

*p*

ob.

4

7

*mf*

10

*f*

*p*

The musical score is for a piano piece in 3/4 time, key of B-flat major. It consists of 10 measures. The tempo is marked 'Solemn' with a quarter note equal to 54 beats per minute. The dynamics range from piano (p) to forte (f). The score includes a woodwind part for oboe (ob.) in the first measure. The piano part features a variety of textures, including block chords, arpeggiated figures, and flowing sixteenth-note passages. A large 'PERUSAL SCORE' watermark is visible across the center of the page.

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 com - ing back

20 STEF. soon. G. P.

24 GERTHA *mp*

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

**Agitato** (♩ = 120)

26 STEFANIE *f*

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

**Agitato** (♩ = 120)

**Solemn** (♩ = 54)

28 STEF. *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.*

# 6. Home for Dinner

37

**Agitato** (♩ = 126)

42 STEFANIE *f* *mf*

STEF.

*3* Toni! *3* Are you al-right?

**Agitato** (♩ = 126) *ww.*

*f* *mf*

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

46 ANTON *mf*

ANTN.

STEF.

I'm..... fine.

**Poco meno mosso** (♩ = 112)

49 STEFANIE *f*

STEF.

What did they do to you?

**Poco meno mosso** (♩ = 112)

*f*

ANTN. 51 *mf*

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

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

ANTN. 54

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

ANTN. 56

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

*p*

(timp.)

*attaca*

The musical score is written for a voice and piano. The voice part is marked 'ANTN.' and the piano part is marked 'mf' and 'p'. The score includes lyrics and musical notation for measures 51-56. A large 'PERUSAL SCORE' watermark is visible across the page.

[Duration: 1:38]

## 7. No Problem

Agitato (♩ = 120)

STEFANIE *f*

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

Piano

3

STEF.

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

5

STEF.

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 - 1

14  
STEF.

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

16  
STEF.

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

18  
STEF.

say! \_\_\_\_\_

20  
STEF.

It's as if you go look-ing for trou - ble! 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, \_\_\_\_\_ *3*

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

29 *f*

Ossia \_\_\_\_\_ wor-ry for you! \_\_\_\_\_ *f*

STEF. \_\_\_\_\_ wor-ry for you! \_\_\_\_\_ *f*

*f* *3* *3* *f*

32

Ossia \_\_\_\_\_ Ah \_\_\_\_\_

STEF. "No prob - lem, no prob lem," Ah \_\_\_\_\_

*f* *f*

34

Ossia

STEF.

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

PERUSAL SCORE

36

Ossia

STEF.

ah ah ah

*mp cresc.*

*mp cresc.*

*mp*

PERUSAL SCORE



39

Ossia

STEF.

*cresc.*

*f*

*mf*

42

Ossia

STEF.

*mf*

*ff*

*mf*

*ff*

*f*

*ff*

PERUSAL SCORE

45 STEF. *G. P.* *f*

Next time, it might just be a

49 STEF.

prob - lem.

PERUSAL SCORE

[Duration :50]

## 8. Recit.

ANTON

Recit. *mf*

I know, I know my dar-ling. I know you're right.

Piano

Recit. *mf*

4

STEF.

And I know you have a big heart, my Ton-i, —

9

STEF.

but Ger - tha and I, — we need — you.

The musical score is for a recitative piece. It features two vocal parts, Anton and Stef, and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The score is divided into three systems. The first system is for Anton, starting at measure 8. The second system is for Stef, starting at measure 4. The third system is for Stef, starting at measure 9. The piano accompaniment is written in a grand staff (treble and bass clef). The lyrics are written below the vocal staves. The score includes dynamic markings of *mf* (mezzo-forte) and a 'Recit.' (recitative) instruction. There are also measure numbers 4, 8, and 9 indicated at the start of their respective systems.

14

STEF.

We have a beau-ti - ful fam - i - ly, a per - fect, per - fect fam - i - ly And the

19

STEF.

beau-ti - ful life you have built for us. Don't you want to keep it that way?

23

*mp*

*attaca*

[Duration 1:48]

## 9. When They Shattered the Window

Impassioned ♩ = 84

*mp*

ANTON



Impassioned ♩ = 84

*mp*

Piano



ANTN.

3



ANTN.

6



## 9. When They Shattered the Window

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

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

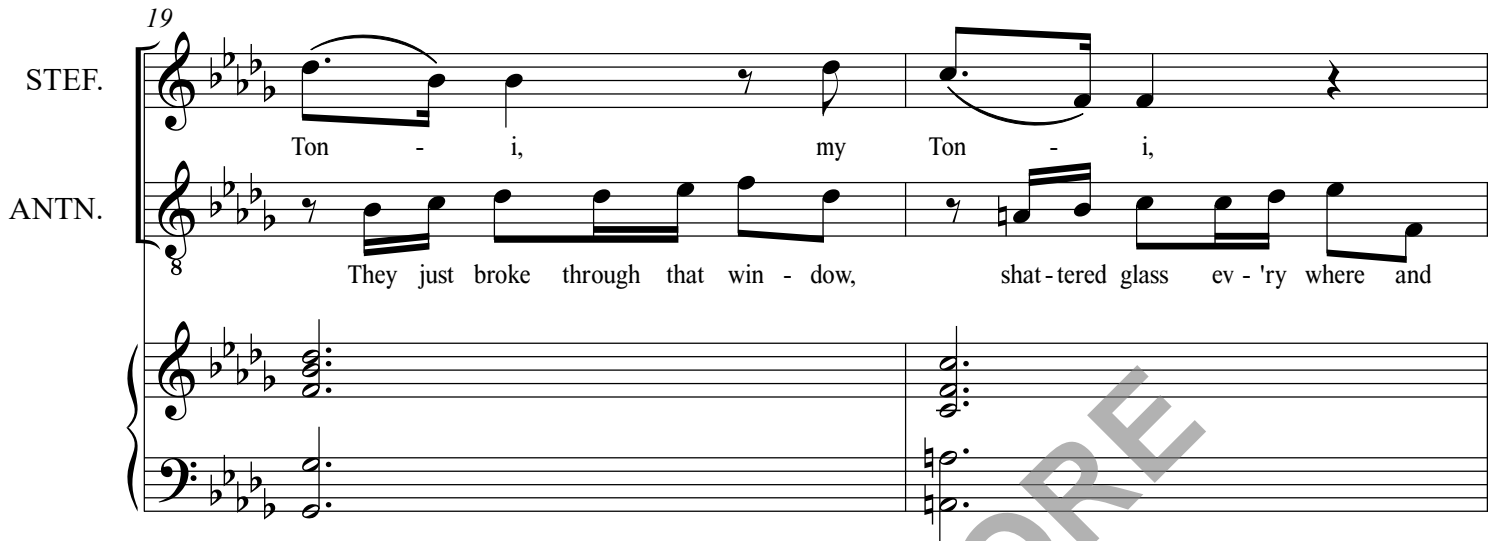
16 STEF.  
STEF. next to me! Ton - i,  
ANTN. Did you see what they did?

The musical score is written for Stefanie and Antenne. It begins at measure 8. Stefanie's vocal line starts with a rest, followed by the lyrics 'Ton - i, Ton - i, my Ton - i,'. Antenne's vocal line has a rest, followed by the lyrics 'just be-cause they are Jews!'. The piano accompaniment features a melody in the right hand and a bass line in the left hand, both marked *mf*. The score continues to measure 12, where Stefanie sings 'I can-not bear to lose you, and wake up ev-'ry morn-ing with-out you ly-ing'. The piano accompaniment continues with a similar melodic pattern. At measure 16, Stefanie sings 'next to me! Ton - i,' and Antenne sings 'Did you see what they did?'. The piano accompaniment concludes with a final chord.

19

STEF. Ton - i, my Ton - i,

ANTN. 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,


ANTN. 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 \_\_\_\_\_

ANTN. 8 you, my dear, right next to me! Love \_\_\_\_\_



## 9. When They Shattered the Window

28

STEF.

ANTN.

8

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

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

33

STEF.

ANTN.

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,



37

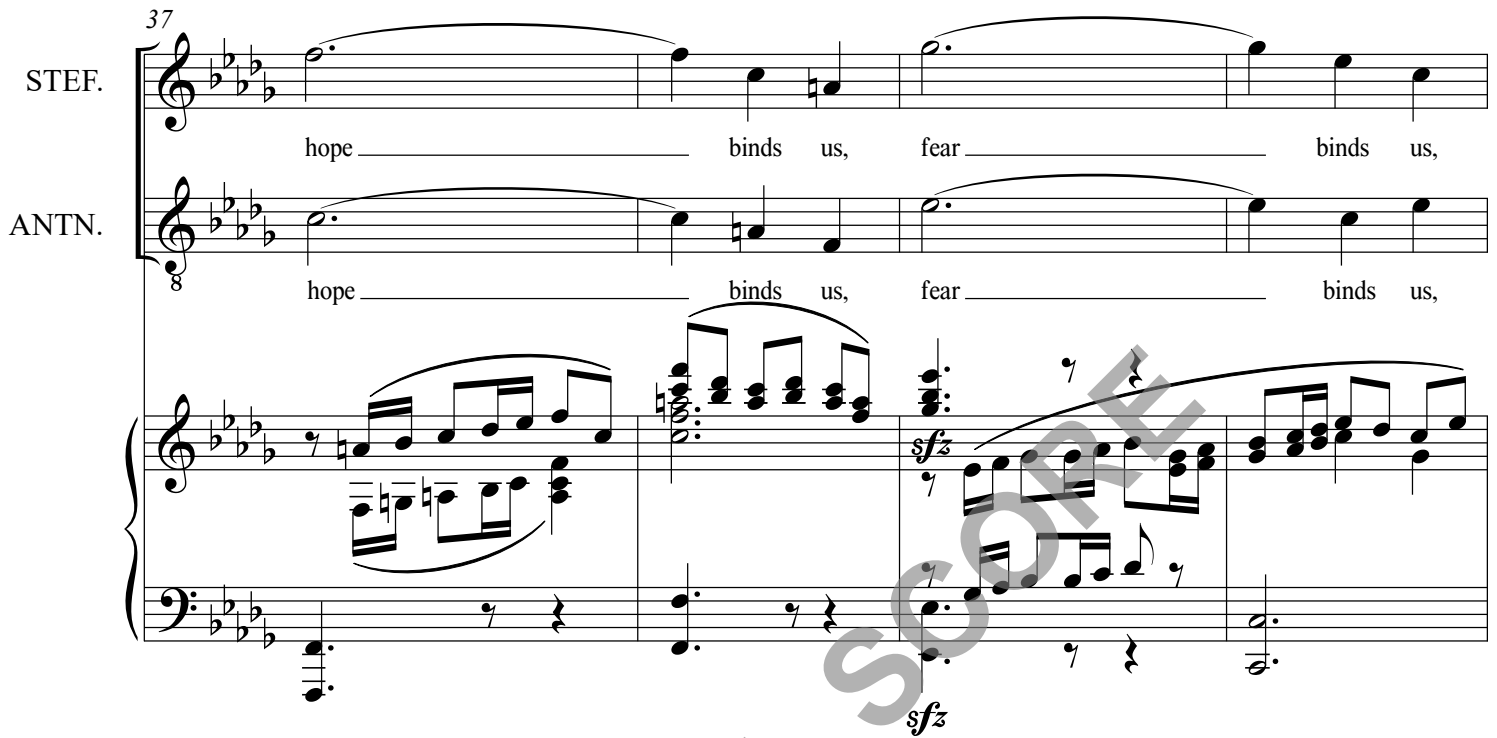
STEF.

ANTN.

hope binds us, fear binds us,

hope binds us, fear binds us,

*sfz*



41

STEF.

ANTN.

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

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

*mf*



46

*poco rall.*

*dim.*

*p*



## 10. At the Shop-2

Spirited (♩ = 120)

mp

4/4

The piano introduction consists of two measures. The right hand plays a continuous eighth-note pattern in the treble clef, while the left hand plays a simple bass line in the bass clef. The tempo is marked as 'Spirited' with a quarter note equal to 120 beats per minute.

3

The piano introduction continues for two more measures. The right hand continues with eighth-note patterns, and the left hand provides a steady bass line. A large 'PERUSAL SCORE' watermark is visible across the page.

6

HANS

*mf*

You're back!

This system contains the first vocal entry for Hans at measure 6. Hans sings 'You're back!' in a medium-forte (*mf*) dynamic. The piano accompaniment continues with a complex pattern of eighth and sixteenth notes in both hands.

9

HANS

Thank God.

BERNHARD

*mf*

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

This system contains the second vocal entry for Hans at measure 9, singing 'Thank God.' and the start of Bernhard's entry at measure 10. Bernhard sings 'We were im - ag - in - ing the worst! Are you al -' in a medium-forte (*mf*) dynamic. The piano accompaniment continues with a complex pattern of eighth and sixteenth notes in both hands.

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

BERN.  
right?

16 ANTON.  
8 threw me in a cell for what I guess was an hour or so.

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

23 ANTON.  
8 *f* (mimes punches) ver - y per-sua-sive warn - ings. *mf* But I was back home in time for

brass

27 HANS *mf*

HANS But are you real-ly al-right?

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

BERN. BERNHARD How fine?

31 ANTN. 8 Fine e-nough!

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

34 ANTN. 8 Real-ly? A gain?

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

*mp* *mf*

37

ED. *mf* ten for a min-yan.

ANTN. *mf* ten for a min-yan.

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

41

ANTN. 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

## 11. Sabbath Prayer

Note: possibly expand  
this into a larger group  
number.

Reverent (♩ = 86)

BERNHARD

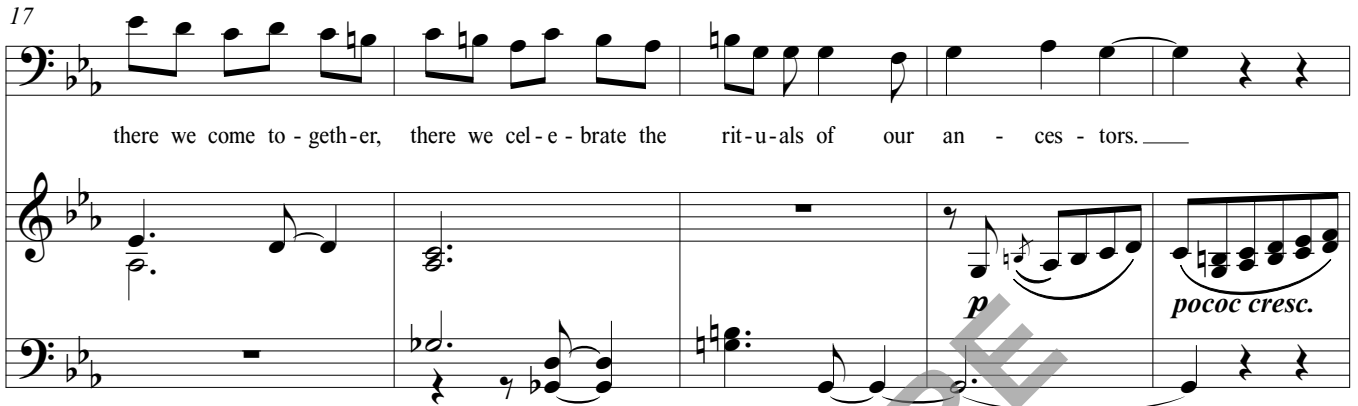
*mf* Sab-bath prayer on

BERN.

6  
Sat-ur-day, ho-ly 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,

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  
EDRD. 

EDUARD *mp*

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

*mp*

27  
BERN. 

BERNHARD *mp*

Sam and El - lie

HANS *mp*

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

*mp*

## 11. Sabbath Prayer

32

EDRD. *cresc.* *EDUARD* *cresc.* *3* *3* *3*  
 Out-doors or in-side, there is

BERN. *cresc.* *3* *3* *3* *3* *3*  
 Ber-mann had to kneel in the street and scrub it for hours. Out-doors or in-side, there is

*cresc.*

36

EDRD. *f* *3* *3* *3* *3* *mf* *3* *3*  
 no-where to hide as they turn up the heat on the Jews! What did we ev-er

BERN. *f* *3* *3* *3* *3*  
 no-where to hide as they turn up the heat on the Jews!

*f* *mf*

40

EDRD. *3* *3* *3* *3* *3*  
 do to them, that they'd treat us this way? It's as if we're not hu-man,



# 11. Sabbath Prayer

61

EDRD. 44 *mf* 8 we're like some form of hid - e - ous pes - ti - lence.

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

EDRD. 47 *mp* 8 They may take a - way our free - doms,

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

EDRD. 51 *cresc.* 8 They may take a - way our peace of mind,

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

## 11. Sabbath Prayer

55 *mf* *cresc.* 3

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

BERN. *mf* *cresc.* 3 3 3

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

*mf* *cresc.*

59 *f*

EDRD. bat. *f*

BERN. bat. *f*

*f* *mf*

65 *f* *mf*

71 **EDUARD** *mf*

EDRD. 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

EDRD. 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

The musical score is for a piece titled '11. Sabbath Prayer' on page 63. It features three vocal parts: EDUARD (soprano), BERNHARD (alto), and HANS (bass), along with piano accompaniment. The key signature has two flats (B-flat major or D-flat minor), and the time signature is 4/4. The score is divided into two systems. The first system starts at measure 71. EDUARD's part begins with a melodic line, followed by BERNHARD's part. The piano accompaniment provides harmonic support. The second system starts at measure 76. EDUARD and BERNHARD have overlapping lyrics. HANS enters in the second system with a single note. The piano accompaniment continues throughout. A large, diagonal watermark reading 'PERUSAL SCORE' is overlaid on the entire page.

80

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

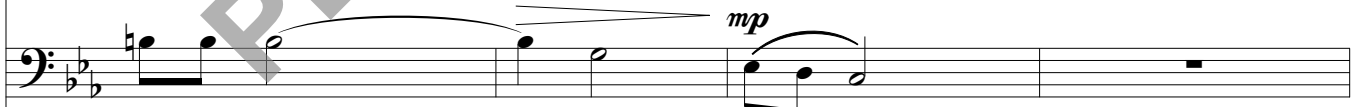
BERN.  Sat-ur-day, speak-ing to our Lord, hop-ing that he'll hear us, hop-ing he'll be near us,

HANS  prayer, Sab - bath prayer.

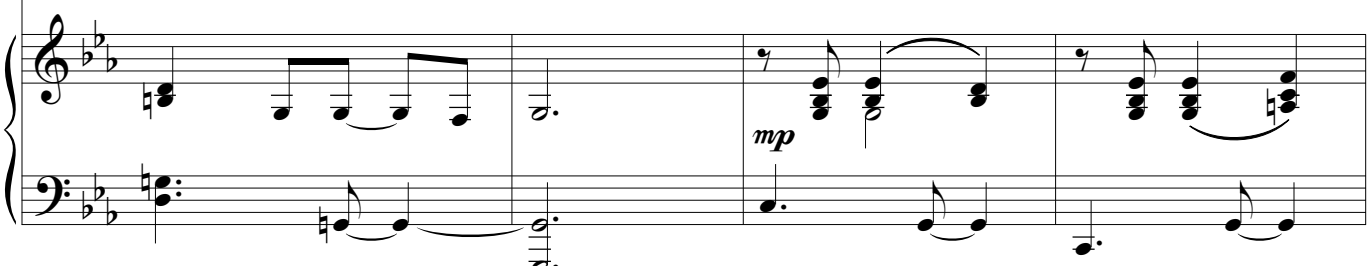


85

EDRD.  show - ing us \_\_\_\_\_ the \_\_\_\_\_ way, \_\_\_\_\_ *mp*

BERN.  show - ing us \_\_\_\_\_ the \_\_\_\_\_ way. \_\_\_\_\_ *mp*

HANS  Show - ing \_\_\_\_\_ them the way, \_\_\_\_\_ the \_\_\_\_\_ *mp*



[illegible]

94

EDRD.

BERN.

HANS

way.

way.

*mf*

*p*

## 12. 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

**mf** **cresc.**

7

LISL.

shat-tered all the mir-rors on the walls, I don't know why, and they ri-fled 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

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

EDRD.

8

11

LISL.

noth - ing in our hands, just the cloth - ing on our back. Well, we

EDRD.

*mf* So where are the kids?

8

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

EDRD. No - one was home?

*f*

17 *ff* *mf*

LISL. home! No - one was home! Then we

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

The musical score is for a piece titled "12. Pillage and Plunder". It features three systems of music. The first system (measures 13-14) has a vocal part for LISL. and a piano accompaniment. The second system (measures 15-16) has vocal parts for LISL. and EDRD. and a piano accompaniment. The third system (measures 17-18) also has vocal parts for LISL. and EDRD. and a piano accompaniment. The score includes lyrics and dynamic markings such as "poco a poco cresc.", "mp", "f", "ff", and "mf".



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.

*f*

## 12. Pillage and Plunder

26

LISL. *mp* *mf*

EDRD. *mp* *mf*

Yes, the kids are safe, the

At least the kids are safe. The

30

LISL. *mp* *poco a poco cresc.*

EDRD. *mp poco a poco cresc.*

kids are safe. But.... all the fam-'ly phot - os,

kids are safe. all the chil-dren's art,

*mf* *mp* *poco a poco cresc.*

**Moderato** (♩ = c. 108)

34 *accel.*

LISL.

EDRD.

both the vi - o - lins, my wed - ding dress, the can - dle - sticks the

and that is just a start: my cam'ras, my lens - es,

Agitato (♩ = 126)

38

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

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

42

LISL. It is all gone! gone, gone, gone! \_\_\_\_\_

EDRD. It is all gone! gone, gone. gone! \_\_\_\_\_

48

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

EDRD. \_\_\_\_\_

brass chorale  
2 hn. on melody

ff

p

mf

timp.

54

LISL.

EDRD.

*f*

*mp*

*attaca*

PERUSAL SCORE

[Duration: 3:00 ]

## 13. When I Was Young

Solemn (♩ = 72)

legato

musical score for the introduction of 'When I Was Young'. It features a piano introduction with a tempo of 72 beats per minute. The music is in 4/4 time and B-flat major. The piano part consists of a series of chords in the right hand and a single note in the left hand. The woodwinds enter with a melody. The lyrics 'When I was young, the world was' are written below the piano part.

EDRD.

musical score for the first vocal entry of 'When I Was Young'. It features a vocal line and a piano accompaniment. The vocal line begins with the word 'EDUARD' and the lyrics 'When I was young, the world was'. The piano accompaniment consists of a series of chords in the right hand and a single note in the left hand. The lyrics 'When I was young, the world was' are written below the vocal line.

EDRD.

musical score for the second vocal entry of 'When I Was Young'. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'mine, or so my father always told me. If you work hard, then you can senza sord.'. The piano accompaniment consists of a series of chords in the right hand and a single note in the left hand. The lyrics 'mine, or so my father always told me. If you work hard, then you can senza sord.' are written below the vocal line.

EDRD.

musical score for the third vocal entry of 'When I Was Young'. It features a vocal line and a piano accompaniment. The vocal line begins with the lyrics 'be an - y thing that you can dream, an - y - thing that you can im - ag - ine!'. The piano accompaniment consists of a series of chords in the right hand and a single note in the left hand. The lyrics 'be an - y thing that you can dream, an - y - thing that you can im - ag - ine!' are written below the vocal line.

## 13. When I Was Young

EDRD. 19 *mf* 8 A great phi - los - o - pher, — an em - in - ent sur - geon,

EDRD. 23 *f* 8 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

EDRD. 26 *mp* 8 riv - er. —

EDRD. 31 *p*

This is - n't how my stor - y

solo vlc.

EDRD. 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.*

EDRD. 38

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

EDRD. 41 *f* *mp*

shame? Have they no guilt? Have they no feel - ings? \_\_\_\_\_

*f* *mp*

## 13. When I Was Young

45

*Anton confers, in hushed tones, with Stefanie.*

solo vlc.



[Duration: :55]

## 14. An Outrage

**Agitato** (♩ = 116)

**ANTON**

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

*f* *mp*

**ANTN.**

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

*mf*

**ANTN.**

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

*mf*

## 14. An Outrage

ANTN. 10

8

but at least I can give you sup - per and a roof o - ver your heads!

EDRD. 13

*mf*

8

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

ANTN.

8

ANTON *mf*

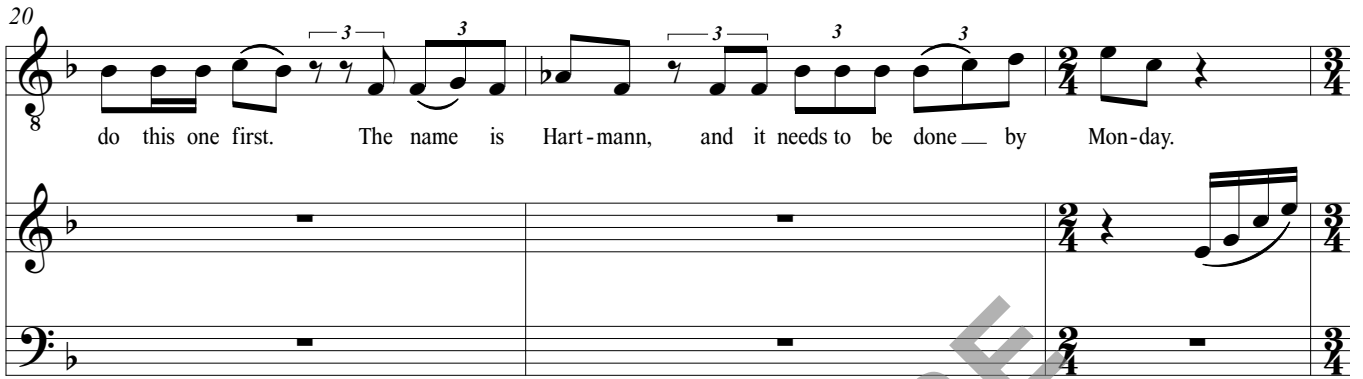
You can thank me by

ANTN. 17

8

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

ANTN. 20



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

EDRD. 23

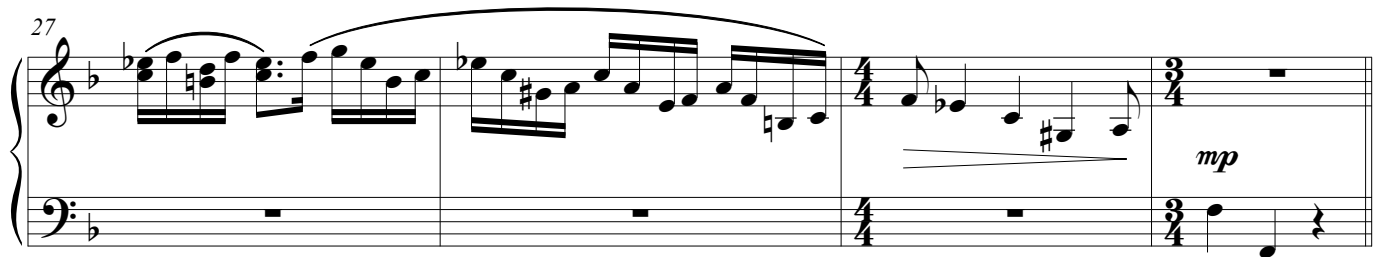
EDUARD

*Smiling and mockingly*



Ja - wohl, mein Herr!

27



*mp*

[Duration:1:08 ]

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.

## 15. After Dinner

*Schmid, Eduard, and Liesl quietly talking/laughing.*

**Spirited** (♩ = 96)

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

ANL. Scis-sors cuts through pa - per!

10 LIESL *poco più mosso* **mf**

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

*a tempo*

13 *mf*

ANTN. *8* I swear he did!

*mp* *mf*

16 *f*

ANL. Mom!

GERH. *f* 3 That was a rock! I saw it! Cheat-er!

*f* laughing, conversation rises

*mp*

21 *mf* (Talking continues)

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

24

*mp*

27

STEF.

*mf*

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

*mf*

31

STEF.

*poco accel.*

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

*f*

*sf* *attaca*

[Duration: 1:30]

## 16. Summons

**Robotic** (♩ = 96) *(Reading the postcard)* *mf* 3 3 3

STEFANIE

With this no - ti - fi - ca - tion

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

STEF.

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

STEF.

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*

The musical score is written for Stefanie and piano. Stefanie's part is in a robotic style with a tempo of 96 beats per minute. The piano accompaniment includes a brass section. The score is divided into three systems, each with a vocal line and a piano line. The lyrics are: 'With this no - ti - fi - ca - tion', 'you are here - by sum - moned to ac - tive mil - i - tar - y dut - y', and 'be - gin - ning with a mil - i - tar - y ex - er - cise on Aug - ust twen - ty - sixth, nine - teen - thirt - y'. Dynamic markings include *mf*, *p*, and *f*.

10  
STEF.  
nine. Re - port im - med - i - ate - ly

13  
STEF.  
to As - sem - bly Point num - ber one hun - dred sev - en - ty - six dot four one one in Vi -

15  
STEF.  
en - na, Dis - trict Sev - en. — Neu - bau - guer - tel thir - ty - four - thir - ty - six.

*p*  
*mf*  
*p*  
*mf*  
*poco cresc.*



18 STEF. *f*

You are re-quired to sub-mit this or-der to ac-tive dut-y, — a-long with your

*f* *mf*

21 STEF.

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

*mp* *mf* *sfz* stopped hns.

24 STEF. *mp*

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

*mp*

28 *mf* *f*

STEF. *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.*

34 *Lights go down.*

END OF ACT I

[Duration:2:42]

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

### 17. In the Ghetto-1

Moderato  $\text{♩} = 100$

Piano

3 Agitato  $\text{♩} = 112$

WMN. 1

Ja - kob!

WMN. 1

10

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

*mf* *f mp*

WMN. 1

12

Ja - kob! Son - ja!

*f* *p* *mf*

WMN. 1

15

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

WMN. 1

17

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

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

WMN. 2

Have you checked in the hos - pi - tal?

23

26 SOLDIER 1 *mf*

SLDR. 1

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

SLDR. 2

SOLDIER 2 *mf*

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.

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.

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.

37

SLDR. 1

watch this:

*p* *cresc.*

42

SLDR. 2

Repeat ad lib. *a tempo* SOLDIER 2

Soldiers walk off, laughing and talking inaudibly.

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

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?

(pizz.)

58 WMN. 1

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



61 CHILD 2 *mf*

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

CHILD 3

CHLD. 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

The musical score is for a scene titled '17. In the Ghetto'. It features three children's voices (CHLD. 1, 2, and 3) and a piano accompaniment. The children's parts are in treble clef, and the piano part is in grand staff (treble and bass clef). The key signature has one flat (B-flat), and the time signature is 4/4. The score begins at measure 69 with the children singing 'I don't like it here!'. The piano accompaniment starts at measure 72 with a mezzo-forte (*mf*) dynamic. A descriptive note indicates that if there is time, soldiers roughly escort a line of several Jewish men off stage, shoving them and prodding them with guns. The score continues with piano accompaniment through measures 74 and 76, ending with a final chord.

[Duration: :51 ]

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

## 18. Chorus-1

**CHORUS**

**Con fuoco** ♩ = 120

**f**

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

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

**Piano**

**f**

**CHOR.**

4

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

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

## 18. Chorus-1

CHOR.

8

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

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

CHOR.

11

pair. They take our sons, they take our fa - thers,

pair. They take our sons, they take our fa - thers,

mf

mf

ww.

mf

CHOR.

15

they ev - en take our grand - fa - thers. No in - di - ca - tion where they're go - ing

they ev - en take our grand - fa - thers. No in - di - ca - tion where they're go - ing

19

CHOR.

or how they are. Bring them back, bring them back, bring them back!

*f*

or how they are. Bring them back, bring them back, bring them back!

*f*

24

CHOR.

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

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

27

CHOR.

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

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

30

CHOR.

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

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

33

CHOR.

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

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

36

CHOR.

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

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

[Duration: 3:26 ]

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

## 19. Pessia's Story

**Agitato** (♩ = 120)

PESSIA

Piano

7 *crazed* **f** *accel.*

Ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_

*accel.*

15 *a tempo*

ah \_\_\_\_\_ ah \_\_\_\_\_ ah \_\_\_\_\_

*a tempo*

PSA. 22 *ah* *G. P.* *tentatively mp* *Pits.*

PSA. 29 *There are pits full of peo-ple. Dead*

PSA. 36 *f* *Presto (♩ = 60)* *bold f* *peo-ple!* *Presto (♩ = 60)* *Gi - ant*

PSA. 42 *pits!* *Full of corp-ses, bleed-ing,*



48

PSA.

bleed - ing corp - ses!

*mf* *f*

54

CHOR.

S *f*  
A What are you say - ing? What did you  
T *f*  
B What are you say - ing? What did you

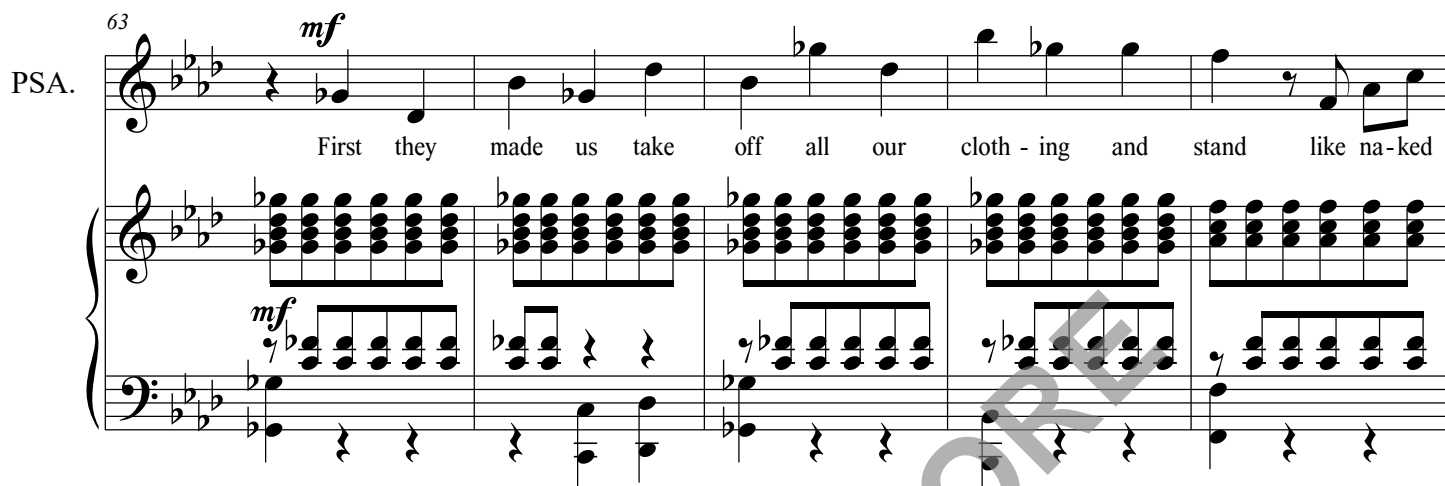
59

CHOR.

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

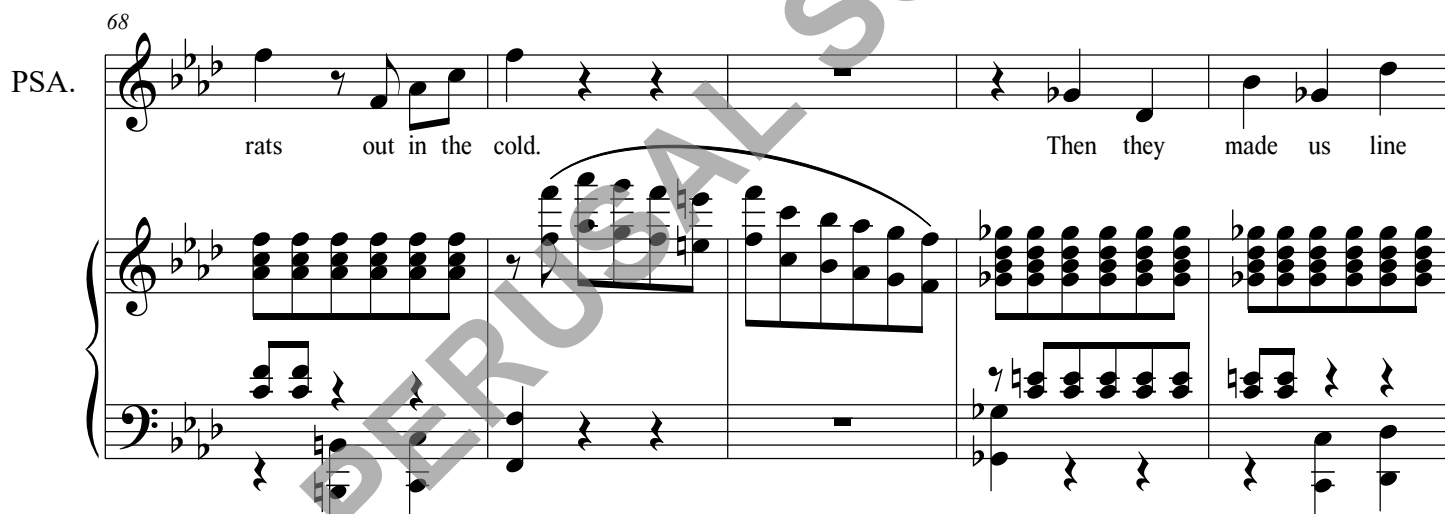
63 *mf*

PSA. First they made us take off all our cloth - ing and stand like na - ked



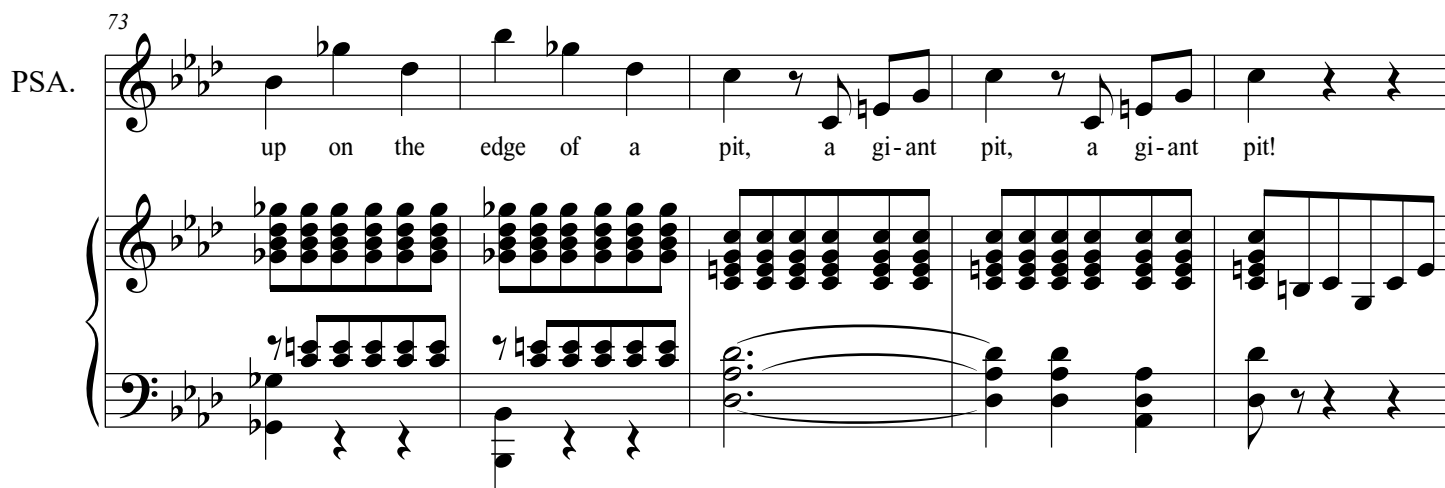
68

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 o - ver all our cries, they said to close our eyes.

83

PSA.

Then came the shoot - ing,

This musical score is for the song 'Then came the shoot-ing,'. It is written for a voice part (PSA.) and a piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The voice part begins with a whole rest for the first two measures, followed by a half note G4, a quarter note F#4, a quarter note E4, and a half note D4. The piano accompaniment features a complex rhythmic pattern in the right hand, including eighth and sixteenth notes, and a steady bass line in the left hand. The lyrics 'Then came the shoot - ing,' are placed below the voice staff.

88

PSA.

more and more shoot - ing, shoot - ing,

93

PSA.

shoot - ing, Ah!



99

104

109

CHOR.

S  
A  
T  
B

*f* I don't be-lieve it, this can-not be! \_\_\_\_\_  
this can-not be, this can-not be! \_\_\_\_\_

113

CHOR.

S  
A

*mf* This poor wo - man is out of her

PERUSAL SCORE

117

CHOR. mind, with all the fear and all the hate that sur - rounds us.

PSA. Ah!

121

CHOR. S  
A Or it could be that it's just a dream, an aw-ful  
T  
B Or it could be that it's just a dream, an aw-ful

PSA. Ah

126

CHOR. dream, the most hor - rif - ic of night - mares. This poor

PSA. ah ah!

dream, the most hor - rif - ic of night - mares. This poor

ah ah!

130

CHOR. wom - an, this poor wom - an, such a shame.

PSA. Ah

wom - an, this poor wom - an, such a shame.

Ah

PSA.

135



CHOR.

141

S

A

What if it's true? What if it's

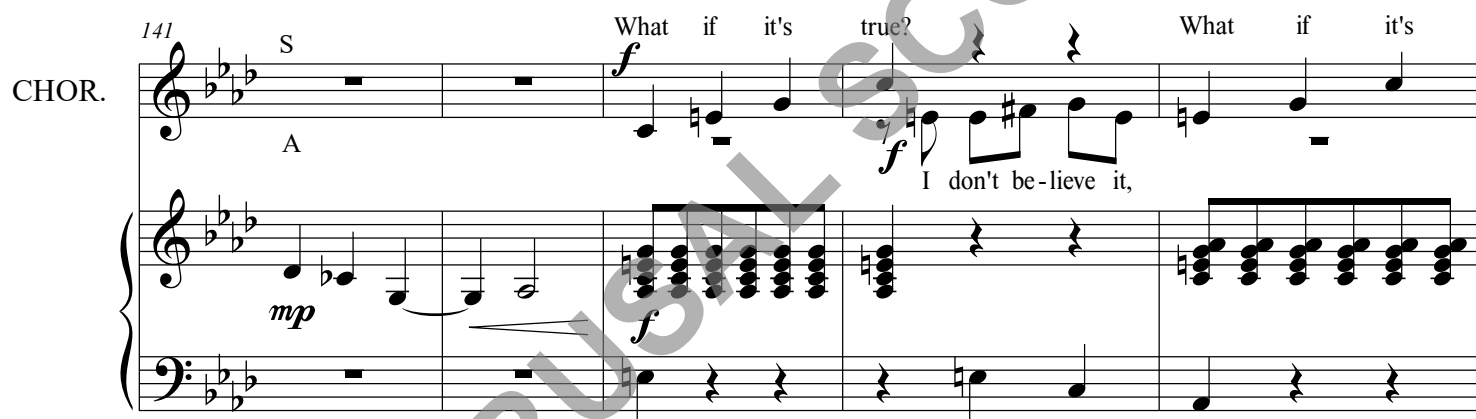
*f*

*f*

I don't be-lieve it,

*mp*

*f*



CHOR.

146

T

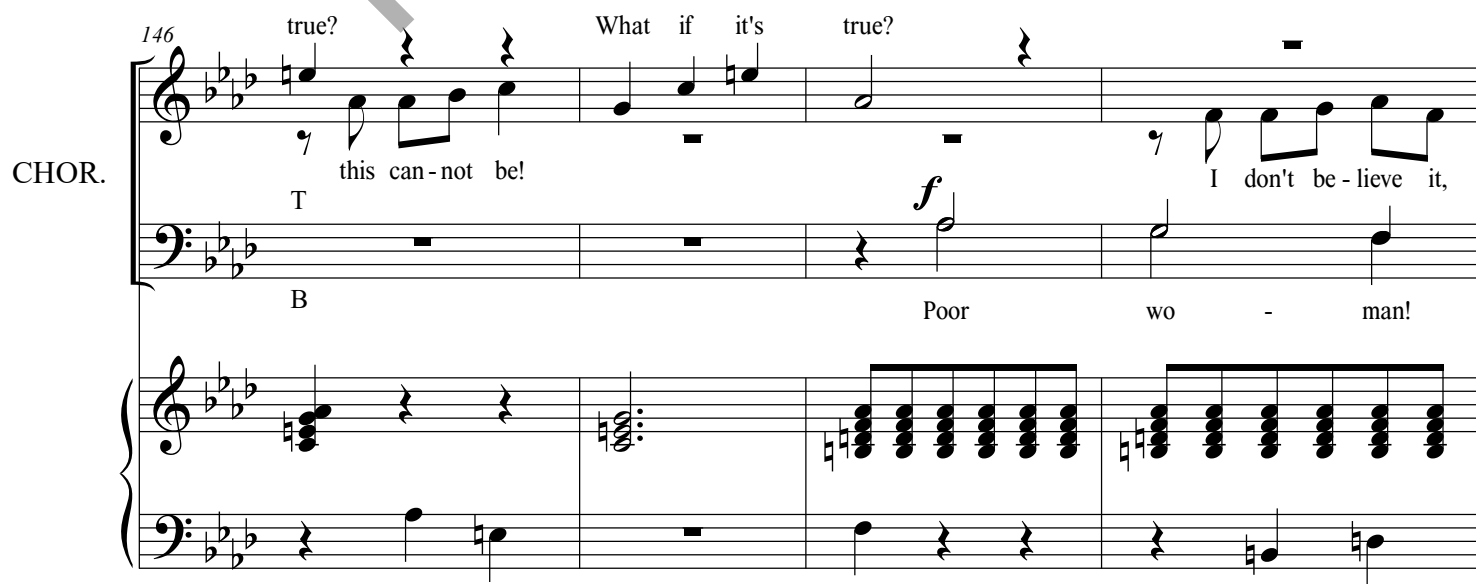
B

What if it's true? What if it's true?

this can-not be! I don't be-lieve it,

*f*

Poor wo - man!



150

CHOR. I don't be-lieve it. This can-not be! What if it's true? I don't be-lieve it,

She is out of her mind, poor wo - man.

PSA. Ah



154

CHOR. What if it's true? this can-not be What if it's true? The Na - zis

Poor wom - an, wom - an. The Na - zis

PSA. ah!





159

CHOR. need — the Jews as their work-ers.

PSA. Ah!

165

CHOR. S A T B Which is the Which is the Which is the Which is the

PSA.

171

CHOR.

night-mare? Which is re - al - i - ty? \_\_\_\_\_

night-mare? Which is re - al - i - ty? \_\_\_\_\_

8 night-mare? Which is re - al - i - ty? \_\_\_\_\_

night-mare? Which is re - al - i - ty? \_\_\_\_\_

177

PERUSAL SCORE

182

mf f

This system contains measures 182 through 185. The music is in a key with three flats (B-flat, E-flat, A-flat) and a common time signature. The melody in the right hand starts with a quarter rest, followed by eighth and quarter notes. The bass line consists of chords. A dynamic marking of *mf* is at the beginning, and *f* appears in the third measure. A hairpin crescendo is shown between measures 183 and 184.

186

ff

This system contains measures 186 through 189. The melody continues with eighth and quarter notes. The bass line has some rests. A dynamic marking of *ff* is in the third measure. The system ends with a double bar line.

[Duration: 1:26]

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

## 20. Letter of Sept. 1

**ANTON**

$\text{♩} = 112$

**Piano**

$\text{♩} = 112$

*mp* *mf* *mp*

**ANTN.**

*Recit. mf*

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

*Recit.*

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

3 3 3

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 <sup>3</sup> 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 noth - ing 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*

[Duration: 5:35]

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.

## 21. Yehudit's Story

**Desolate** (♩ = 60)

*8va*  
muted strings  
senza vib.

Piano *p*

*loco*

7

13 *con moto*

*a piacere*

*cresc.*

5

*mf*

The musical score is for a piano piece in 3/4 time. It begins with a tempo of 60 beats per minute (♩ = 60) and a mood of 'Desolate'. The score is written for piano, with a dynamic of *p* (piano). The first system (measures 1-6) features a melody in the right hand, marked *loco*, and a bass line in the left hand. The second system (measures 7-12) continues the melody and bass line. The third system (measures 13-18) starts with a tempo change to *con moto* and a dynamic of *p*. The melody in the right hand is marked *a piacere* and *cresc.* (crescendo). The bass line is marked *mf* (mezzo-forte). The score includes various musical notations such as slurs, ties, and dynamic markings.



19 *a tempo* *mf*

ABBA

DR. W. *mf* Yes. 3

*a tempo* Ab - ba Kov - ner? Thank you for com - ing.

*mp* *mf*

25 3

DR. W. I'm glad they could track you down. This

*poco* *cl.* *mp*

30 3

DR. W. brave young la - dy made it all the way back from Po - nar - y. And she has a

DR. W. 32

sto - ry I think you should hear. This is Ye-hud - it.

ABBA 36

Hel-lo, Ye-hud - it. My name is Ab - ba.

*mf* 3 *mp* *mf* vlc.

DR. W. 41

Recit. *mf* 3 3 3

Ear - ly one morn - ing, Lith - uan - i - ans sud-den - ly ap - peared and

Recit. *f*

DR. W. 43

or - dered ev - 'ry - bod - y to get dressed and go down to the court-yard, and Yeh-u - dit can tell you

*mp*

45 **DR. W.** Solemn (♩ = 92)

the rest of the stor-y.

51 **YEHDT.** *mf* 3 3

The jan-i-tor — took ev-'ery-one's keys to their a-part-ments and  
con sord. strings

56 **YEHDT.** 3

then they took us from there to jail. We stayed in jail from Mon-day to

62 **YEHDT.**

Tues-day. On Tues-day

The musical score is written for a vocal soloist (DR. W. and YEHDT.) and piano accompaniment. The key signature has one flat (B-flat). The tempo is marked 'Solemn' with a quarter note equal to 92 beats per minute. The score is divided into four systems. The first system (measures 45-50) features Dr. W. singing 'the rest of the stor-y.' with piano accompaniment. The second system (measures 51-55) features Yehudit singing 'The jan-i-tor — took ev-'ery-one's keys to their a-part-ments and' with piano accompaniment. The third system (measures 56-61) features Yehudit singing 'then they took us from there to jail. We stayed in jail from Mon-day to' with piano accompaniment. The fourth system (measures 62-67) features Yehudit singing 'Tues-day. On Tues-day' with piano accompaniment. The piano accompaniment includes various musical notations such as treble and bass clefs, time signatures (2/4, 3/4, 4/4), dynamics (mf, p), and articulation (accents, slurs).

YEHD.T. 68

morn-ing they led us out in-to the jail yard and we were sure that we would be re-leased. But an

YEHD.T. 72

or-der came to leave all our be-long-ings. and get in-to the wait-ing trucks. G. P.

*cresc.* *f*

YEHD.T. 76

Trav-el-ing in the cov-ered trucks, a wom-an saw that we were rid-ing through the

**Agitato**  $\text{♩} = 100$  *mp*

**Agitato**  $\text{♩} = 100$  *mp* (pizz.)

YEHD.T. 79

for - est. Lat-er we heard shoot-ing.

*f*

83  
YEHD.T. *A wail - ing a - rose.*

85  
YEHD.T. *We did-n't un-der-stand what was hap-pen-ing to the men be-cause they were lead a-way on*

87  
YEHD.T. *foot.*

91

The musical score is for a piece titled '21. Yehudit's Story' on page 121. It consists of four systems of music, each with a vocal line (YEHD.T.) and a piano accompaniment. The key signature is one flat (B-flat major or D minor). The time signature is 4/4. The score includes various musical notations such as triplets, dynamic markings (mp, mf, p), and articulation marks. The lyrics are: 'A wail - ing a - rose.', 'We did-n't un-der-stand what was hap-pen-ing to the men be-cause they were lead a-way on', and 'foot.'.

95

*mp*

99

YEHD.T.

*mp*

When we got out of the trucks we were tak-en to a

*f* *p*

103

YEHD.T.

for - est, a-mong hills of sand, and there we wait-ed.

*mf*

109

*mf*

*p*

116 *mf*  
YEHD.T. All day long — we heard shots. Not un - til

124  
YEHD.T. five in the af - ter - noon did they take ten of us.

129  
YEHD.T. From there we walked a-bout five min - utes. They

134 *poco a poco cresc.*

YEHD.T. *3* blind-fold-ed us and stood us in front of a pit. There in the pit lay a

*p poco a poco cresc.*

137 *f* *3*

YEHD.T. lot of dead bod-ies, whole num-bers of them!

141



[Duration 1:40]

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

## 22. At the Ghetto Gate

**Agitato** ♩ = 92

Piano *p*

3

5 *mp*

7 *mf*

G. POL. GESTAPO POLICEMAN

(To Jewish policeman:) I'll take o - ver now.

*mf p*

The musical score is for a piano piece titled '22. At the Ghetto Gate'. It is in 4/4 time with a tempo marking of 'Agitato' and a quarter note equal to 92 beats. The score is written for piano, with a key signature of one sharp (F#). The first system (measures 1-2) features a piano (*p*) dynamic. The second system (measures 3-4) continues the piano texture. The third system (measures 5-6) introduces a mezzo-piano (*mp*) dynamic. The fourth system (measures 7-8) features a mezzo-forte (*mf*) dynamic for the vocal line, labeled 'G. POL. GESTAPO POLICEMAN'. The vocal line includes the lyrics '(To Jewish policeman:) I'll take o - ver now.' The piano accompaniment continues with a mezzo-forte (*mf*) dynamic, and the piece concludes with a piano (*p*) dynamic.

9 //

*mp* *p*

12 *cresc.*

14 *mf* *sempre cresc.*

16 *f* (Points at man, who immediately freezes. Policeman stares menacingly at him.) G. P. (Policeman waves him on.) *mf*

G. POL. You! You may

19

G. POL.

go.

*mf*

Measures 19-20: The score is in 4/4 time. Measure 19 features a piano introduction with a treble clef staff containing a series of eighth notes and a bass clef staff with a whole note. Measure 20 continues the piano introduction with a treble clef staff containing a series of eighth notes and a bass clef staff with a whole note.

21

*p*

Measures 21-22: The score is in 4/4 time. Measure 21 features a piano introduction with a treble clef staff containing a series of eighth notes and a bass clef staff with a whole note. Measure 22 continues the piano introduction with a treble clef staff containing a series of eighth notes and a bass clef staff with a whole note.

23

*poco a poco cresc.*

Measures 23-24: The score is in 4/4 time. Measure 23 features a piano introduction with a treble clef staff containing a series of eighth notes and a bass clef staff with a whole note. Measure 24 continues the piano introduction with a treble clef staff containing a series of eighth notes and a bass clef staff with a whole note.

25

Measures 25-26: The score is in 4/4 time. Measure 25 features a piano introduction with a treble clef staff containing a series of eighth notes and a bass clef staff with a whole note. Measure 26 continues the piano introduction with a treble clef staff containing a series of eighth notes and a bass clef staff with a whole note.

27 *f*

G. POL. You! O - pen your coat. Wid - er.

Policeman roughly rummages through coat and pockets. Policeman holds up piece of bread.

30 *f*

G. POL. Policeman beats up man, man falls to ground. Take this one to

Pointing to man on ground, addressing another policeman:

*pp*

33 *Solemn* (♩ = 92)

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

brass

*ff*

8va -

The musical score is for a scene titled '22. At the Ghetto Gate'. It features a vocal part for 'G. POL.' and a piano accompaniment. The score is divided into three systems. The first system (measures 27-29) shows the G. POL. singing 'You! O - pen your coat. Wid - er.' with a forte (*f*) dynamic. The piano accompaniment includes a timpani part with a roll. The second system (measures 30-32) shows the G. POL. singing 'Policeman beats up man, man falls to ground. Take this one to'. The piano accompaniment is marked *f* and includes a timpani part with a roll. The third system (measures 33-36) shows the G. POL. singing 'Lu - kis - kes Pris - on.' with a 'Solemn' tempo marking (♩ = 92). The piano accompaniment includes a brass part and is marked *ff*. The score ends with an 8va - marking.

[Duration: 1:26]

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

## 23. Chorus-2

**CHORUS**

*Con fuoco* ♩ = 120 *f*

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

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

**Piano**

*Con fuoco* ♩ = 120 *f*

**CHOR.**

4

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

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

CHOR.

8

hor - ror. Ev - 'ry day we live in de -

hor - ror. Ev - 'ry day we live in de -

CHOR.

11

*poco accel.* **Con moto** ♩ = 132  
*mf*

spair. We can - not live on the food that they

spair. We can - not live, food that they

*poco accel.* **Con moto** ♩ = 132  
*mf*

CHOR.

16

give us, bowls of warm wa - ter we have to call "soup." The

give, bowls of warm wa - ter we have to call "soup." The

21

CHOR.

ra - tions they give us are ti - ny and rot - ten and ran - cid and spoiled un -

ra - tions they give us are ti - ny and rot - ten and ran - cid and spoiled un -

*mf*

27

CHOR.

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

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

33

CHOR.

a dog!

a dog!

**Tenpo 1 (♩ = 120)**

*mp*

*mp*

## 23. Chorus-2

CHOR.

37

*f* This is not food! This is not  
*f* This is not food! This is not

CHOR.

41

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

CHOR.

47

po? Hun - ger, ter - ror,  
po? Hun - ger, ter - ror,



51

CHOR.

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

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

55

CHOR.

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

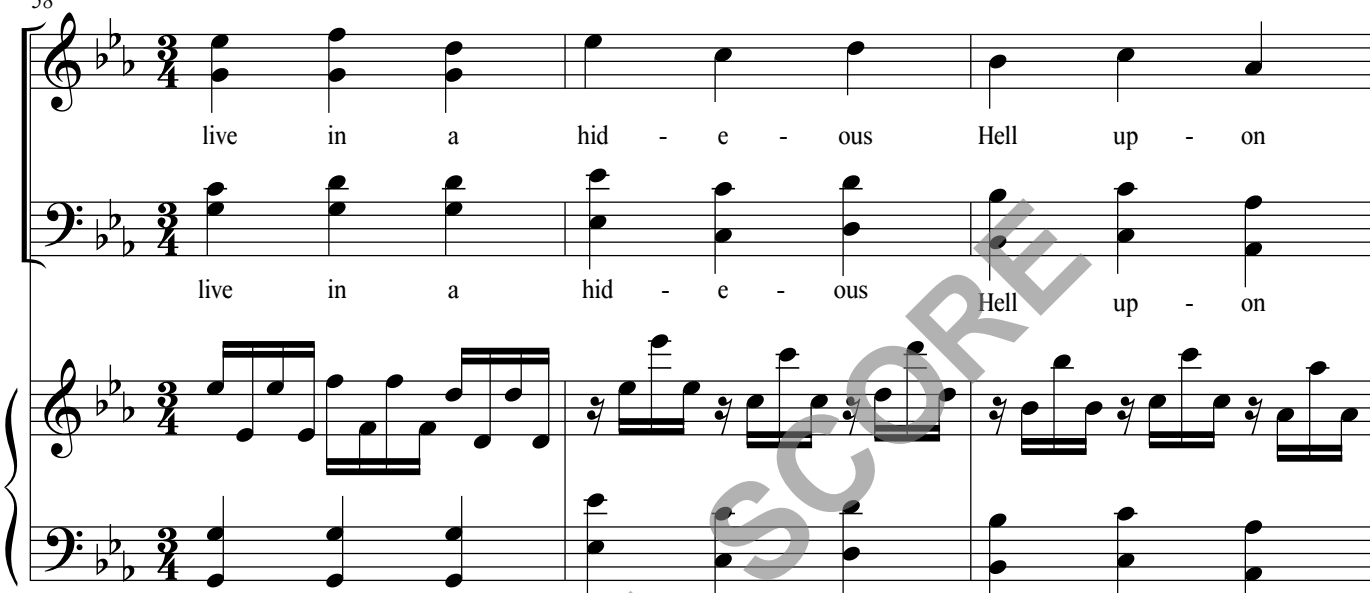
ter - ror, hor - ror. Ev - 'ry day we

58

CHOR.

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

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

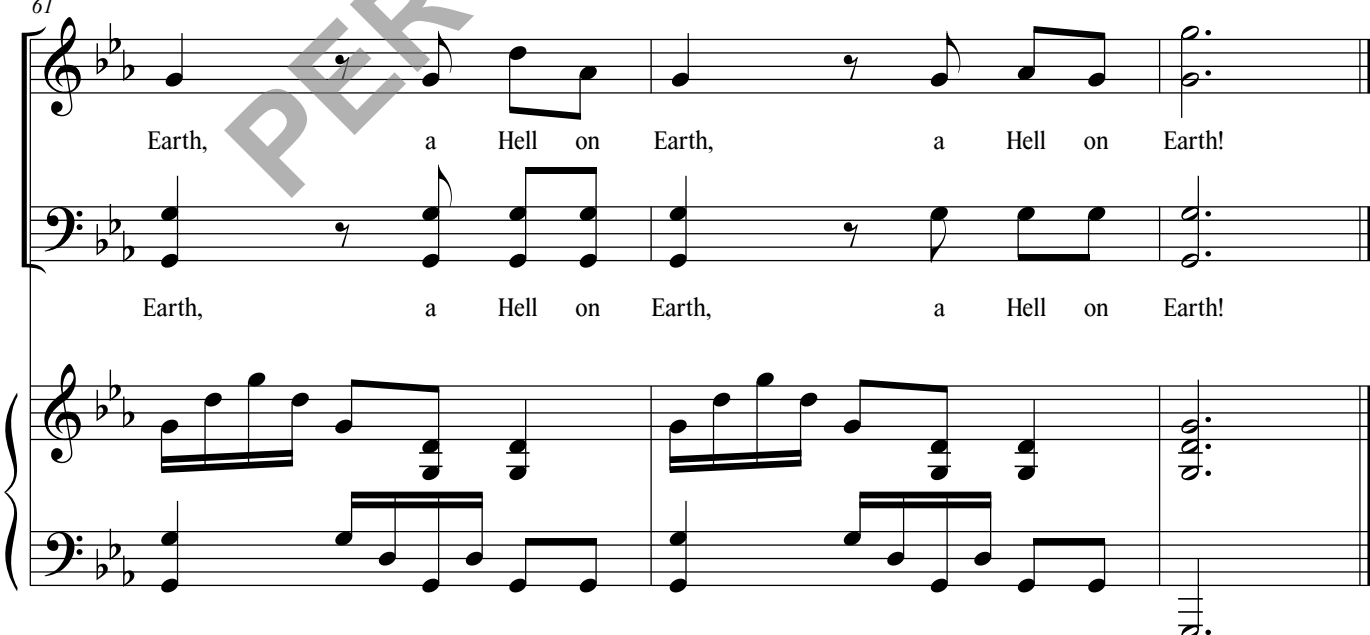


61

CHOR.

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

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



[Duration: 2:56 ]

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

## 24. Letter of Sept. 14, 1941

**Dolce**  $\text{♩} = 90$   
ob.

Piano *mf*

4

7

STEF. *mf*  $\text{mf}_3$  3 3

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

10

STEF. 3 3

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

GERT. *mf*

Dear Pa - pa!

13

STEF.

Was a ver - y long drive.

GERT.

What does he say?

3

16

STEF.

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

PERUSAL SCORE

18


STEF.

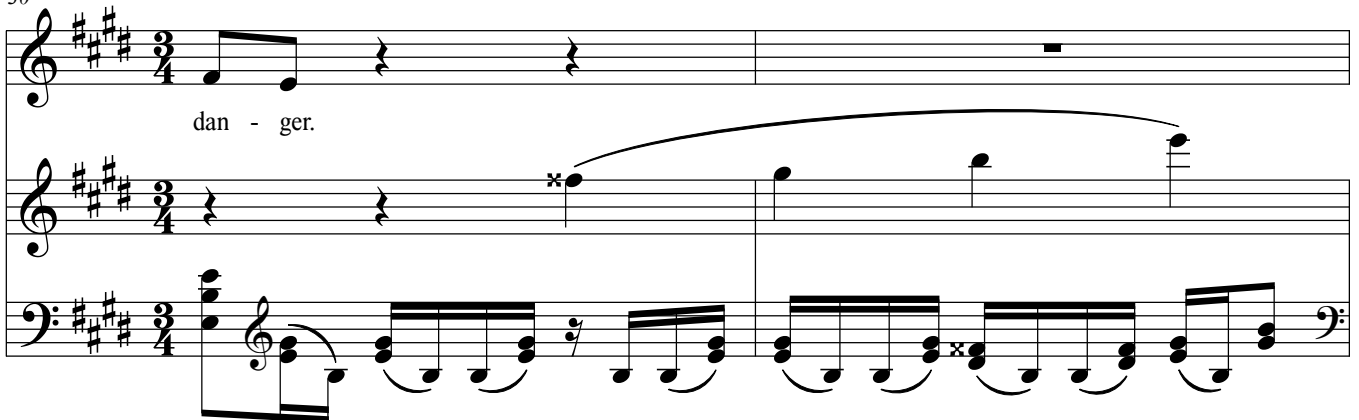
bar - racks of the ar - til - ler - y. Old but beau - ti - f'ly sit - u - a - ted

2/4

21  
STEF. 

24  
STEF. 

27  
STEF. 

30  
STEF. 

32 STEF. Man-y troops here, all on top of each oth - er? —

35 STEF. al - so eight-y per-cent Jews, — who make up

38 STEF. most of the peo - ple here.

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

42  
STEF.

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

45  
STEF.

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

47  
STEF.

There are two mil - i - tar - y sta - ges, so that you can think of

49  
STEF.

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

52

STEF.

Just now one of my fel - low

54

STEF.

sol - diers told me that Rus - sia would be

*poco cresc.*

56

STEF.

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

*poco cresc.*

58

STEF.

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

*mf*



61  
STEF. *mp* 3 3 3  
You must have been think-ing of me when you went to

64  
STEF. 3 3 3 3  
bed at night, be-cause I think of you all

67  
STEF. *mf* 3 3 3  
ev-'ry day, How is Ger-tha do ing? Write me right a-way if things are not

70  
STEF. 3 3 3 3  
go-ing the way you want them to. You know what we a - greed on.

73

STEF.

76

STEF.

mp

Dear Stef - i,

mp

79

STEF.

3

3

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

82

STEF.

Your An - ton.

p

[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 in a waiting area.

## 25. Schmid's Office-1

**Mechanical** (♩ = 112)  
Typewriter key-strokes *mf*

MAX

**Mechanical** (♩ = 112)  
*mf* (pizz.)

Piano

5 Typewriter bell

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

10

MAX

The musical score is written for a single system with two staves. The top staff is for Max Huppert, and the bottom staff is for the piano. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The tempo is marked as 'Mechanical' with a quarter note equal to 112 beats per minute. The dynamic is marked as 'mf' (mezzo-forte). The piano part includes a 'pizz.' (pizzicato) instruction. The score is divided into three systems, with measures 5 and 10 marked. The first system shows Max typing and the piano playing. The second system shows Max looking at a piece of paper and the piano continuing. The third system shows Max typing and the piano playing.

15

MAX

Door opens. Disheveled soldier enters, walking unsteadily.

19

SLDR. 3

*mf*

Heil, Hit - was

24

MAX

*mf*

Heil Hit - ler! Your bus - 'ness?

SLDR. 3

I was told to come here.

28

MAX

SLDR. 3

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

Wait there.

I got lost.

33

ANTN.

*Soldier takes a seat with the others.*

Next!

Name?

39

ANTN.

KARL

*mf*

Date of birth?

Schnei-der,, Karl Hans Schnei-der.

March twen - ty sec - ond,

The musical score is written for a stage production. It features four main parts: MAX (bass), SLDR. 3 (bass), ANTENNA (ANTN., soprano), and KARL (soprano). The score includes vocal lines and piano accompaniment. The key signature is three sharps (F#, C#, G#). The time signature changes from 3/4 to 4/4. The lyrics are in English and German. A large 'PERUSAL SCORE' watermark is visible across the page.

43

ANTN. 

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

KARL 

nine-teen twen - ty - two. Third Com-pan - y,



47

ANTN. 

Where were you when you got

KARL 


Pan-zer Bat-tal - lion eight - y - two.



51

ANTN. 

sep - a - rat - ed

KARL 

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



54

ANTN. *3*  
Rea-son for leav-ing?

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

*3*

58

ANTN. *3*  
An-y-one with you?

KARL  
When I woke up, my un-it... was gone.

*3*

62

ANTN. G. P.

KARL G. P.  
No, I was a-lone. All a-lone.

G. P. ob.

68

ANTN.

KARL

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

This musical score is for a scene from 'The Village'. It features three parts: Antennae (ANTN.), Karl, and piano accompaniment. The key signature has one flat (B-flat), and the time signature changes from 4/4 to 3/4 at the end of the first system. The lyrics are: "Did you ask an-y-one in the vil-lage what di-rec-tion your un-it". The piano part includes chords and melodic lines in both hands.

71

ANTN. *trav - eled?*

KARL *Uh, no. No one spoke Ger - man, so I*

74

ANTN. And how do you know that no - one spoke Ger - man,

KARL did - n't ask.



77

ANTN. 8 if you did - n't ask?

KARL 8 *mp* I, um, just ...

PERUSAL SCORE

[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.

## 26. I'm So Far from Home

**Plaintive**  $\text{♩} = 44$  *mf*

KARL

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

**Plaintive**  $\text{♩} = 44$  *mf*

Piano

6

KARL

fa - ther and my mo - ther. And I miss my sis - ter, lit - tle sis - ter, with her

10

KARL

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

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, sur-

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 *f*

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

KARL 33 *mf*

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

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

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

69  
KARL

8 ah. Do you have an - y here? I

**Piu mosso** ♩ = 108

75  
ANTN.

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

KARL

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

**Recit.** *mf*

**Recit.**

79  
ANTN. *mp*

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



83  
ANTN.

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



87  
ANTN. *mf*

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



91  
ANTN.

8 join Bat-tal-ion fif - ty - two. You will be sent spe - cif - ic in - for - ma - tion



95

ANTN.

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

100

ANTN.

I wish you luck, sol-dier.

KARL

Thank you, Feld-we - bel.

MAX

*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.

## 27. Outside the Window

**Moderato** ♩ = 100

Piano

ww  
hn.  
*mf*

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.*

[Duration: 3:12 ]

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.

## 28. Meeting Luisa

**Calm** (♩ = 90)

Piano *pp*

ob. *p*

bsn.

Anton walks along, slightly tipsy, humming.

**Moderato** ♩ = 112

*mf*

ANTN.

7

8

Hmm hmm hmm

**Moderato** ♩ = 112

*pp*

12

ANTN.

8

hmm hmm

hmm hmm hmm

hmm

hmm hmm hmm

hmm hmm

hmm hmm hmm

hmm

*n*

lower str con sord. *p*

The musical score is for a scene titled '28. Meeting Luisa'. It begins with a piano introduction in 4/4 time, marked 'Calm' with a tempo of 90 beats per minute. The piano part features a series of chords and single notes, with dynamics ranging from pianissimo (pp) to piano (p). The woodwinds (oboe and bassoon) also play. The scene then transitions to a 'Moderato' tempo of 112 beats per minute. Anton enters, walking and humming, with his part marked 'mf'. The piano accompaniment continues with a series of chords and single notes, with dynamics ranging from pianissimo (pp) to piano (p). The score includes a large 'PERUSAL SCORE' watermark.

*Luisa steps out  
of the shadows  
and surprises  
Anton.*

15

LUISA

ANTN.

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

*f* Don't shoot!

18

LUISA

ANTN.

8

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

*mf* Help you?

22

LUISA

3 3

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

26

LUISA

Cur-few was two hours a - go. I —

ANTN.

*mf*

You can't be here right now.

26

LUISA

Cur-few was two hours a - go. I —

ANTN.

*mf*

You can't be here right now.

29

LUISA

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

29

LUISA

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

32

LUISA

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

32

LUISA

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

34

LUISA

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

ANTN.

8

You can't go to a ho-

37

ANTN.

8

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

39

ANTN.

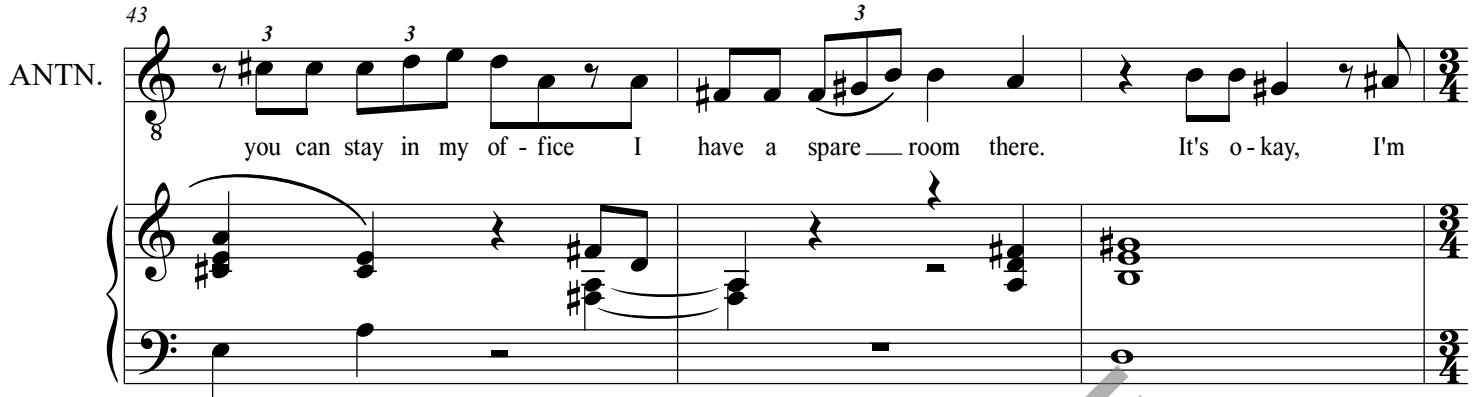
8

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

PERUSAL SCORE

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  
LUISA

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



52  
LUISA

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

ANTN. 8

Don't tell AN - Y - ONE.



56

LUISA

ANTN.

Just one night. What's your name?

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

*mf*

60

LUISA

ANTN.

mai-ti-sait-e.

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

64

ANTN.

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



ANTN. 67

8 *3* see here right now *3* are just loc - al ex - ces - ses. \_\_\_\_ But, for me, *3*

ANTN. 70

8 Jews are just peo - ple \_\_\_\_ like an - y - bod - y else.

74

ANTN. 76 *mf*

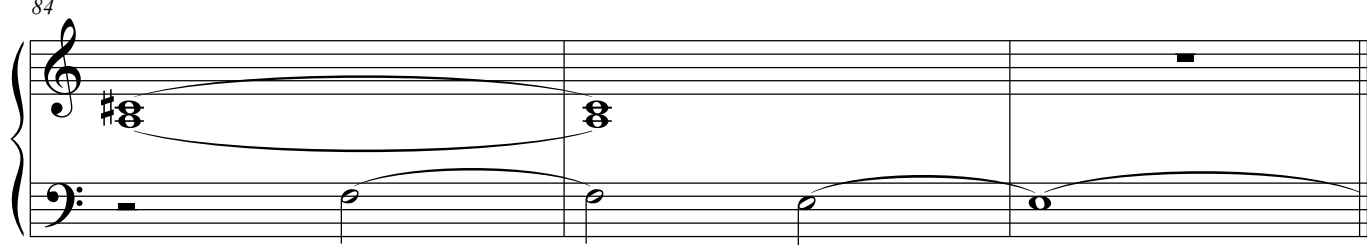
8 It's good that you found a hid - ing place. They have been act - ing like

78  
ANTN.   
8 rag - ing lun-a-tics the last few days. You



81  
ANTN.   
8 prob - a - bly have-n't had a thing to eat to-day.



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.

## 29. There's Something About Her Eyes

**ANTON**

Sentimentally ♩=108 *mf* There's

**Piano**

Sentimentally ♩=108 *mp*

**ANTN.**

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

**ANTN.**

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

ANTN. 14

voice, and some-thing a-bout the way she speaks, some-thing I sim-ply

ANTN. 18

can't ig-nore. It's un-mis-tak-a-bly like my

*f* *mf*

ANTN. 23

Ger-tha, my sweet lit-tle girl. Just an hon-est and in-no-cent child.

ANTN. 28

Yes, un-mis-tak-a-bly like my Ger-tha, my

32  
ANTN. 8

beau-ti-ful an-gel, my heart, my love, my joy!

*f*

37  
ANTN. 8

Poco piu mosso (♩ = 126) *mp*

And if this were my

Poco piu mosso (♩ = 126) *f* *mp*

42  
ANTN. 8

Gerth-a, hid-ing here in the sha-dows, a-fraid,

*mf*

49  
ANTN. *f*  
8 a - lone, with no-where to go, no-where to hide,

56  
ANTN. *p*  
8 no one to help her \_\_\_\_\_ but me. \_\_\_\_\_

64  
ANTN. *Glances back at Luisa. mf*  
8 If they find her out-side of the ghet - to \_\_\_\_\_

71  
ANTN. G. P.  
8 \_\_\_\_\_ they will shoot her on the spot. G. P.  
*f* *p*

78 *p*  
ANTN. 8 Where are her par - ents?

86 *mf*  
ANTN. 8 Where are her fam - i - ly? ———

94  
ANTN. 8 There's

102 *ad lib.* *a tempo mp*  
ANTN. 8 somel-thing a - bout her eyes, ——— her ——— eyes. *a tempo mp*

*ad lib.* *a tempo mp*

108

ANTN.

*pp*

117

ANTN.

bsn.

124

ANTN.

*mp*

Take my arm.

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

*mp*

ob.

131

*mp*



[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.*

### 30. Schmid's Apt.-1 (Luisa)

**Piano**

**Solemn** ♩ = 80

*mp*

**6**

*mf*

**11**

**ANTN.**

*mf*

Sug - ar?

Milk?

**LUISA**

*mf*

No, thank you.

*mp*

*mf*

The musical score is written for piano and voice. It begins with a piano introduction in 3/4 time, marked 'Solemn' with a tempo of 80 beats per minute. The piano part features a melody in the right hand and a harmonic accompaniment in the left hand, with dynamics ranging from mezzo-piano (mp) to mezzo-forte (mf). The score then transitions to a vocal section starting at measure 11. The Antenne (ANTN.) part has two lines of music, with lyrics 'Sug - ar?' and 'Milk?'. The Luisa part has one line of music with the lyric 'No, thank you.' The piano accompaniment continues throughout the vocal section, with dynamics marked as mp and mf.

16

LUISA

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

19

LUISA

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

22

LUISA

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

*mp*

26

LUISA

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

*mf*

LUISA

30

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

*f*

PERUSAI SCORE

34

PERUSAI SCORE

39

PERUSAI SCORE

[Duration: 3:35]

*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.*

## 31. Can You Imagine?

**Forlorn** ♩ = 56

*(pizz.)*

Piano *mp*

3 *mp*

LUISA

Can you im - ag - ine, \_\_\_\_\_ eight-teen of us in a room. I sleep on a

6

LUISA

hard, cold floor on on-ly a blan - ket. \_\_\_\_\_ Can you im - ag - ine, \_\_\_\_\_

*(arco)* *(pizz.)*

9

LUISA

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

mf

11

LUISA

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

mf

13

LUISA

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

f

mp

16

(pizz.)

p

f

19

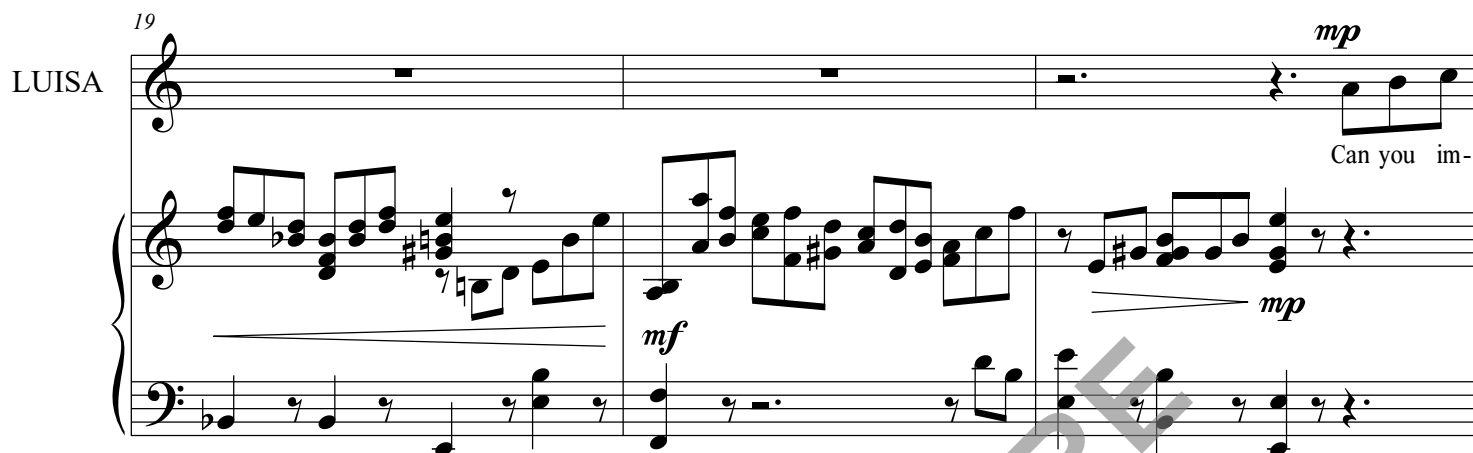
LUISA

*mp*

Can you im-

*mf*

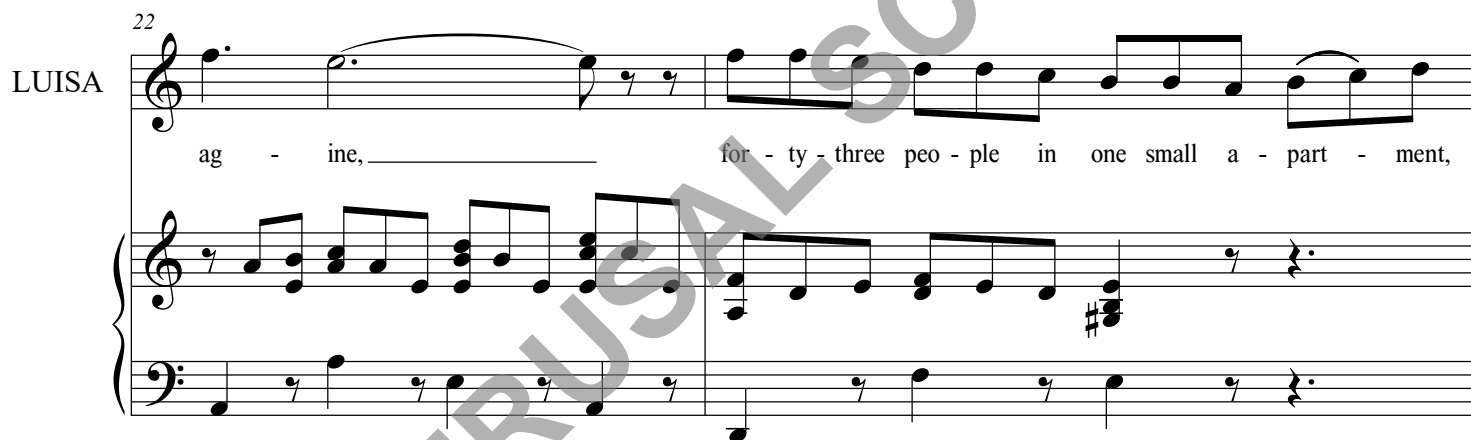
*mp*



22

LUISA

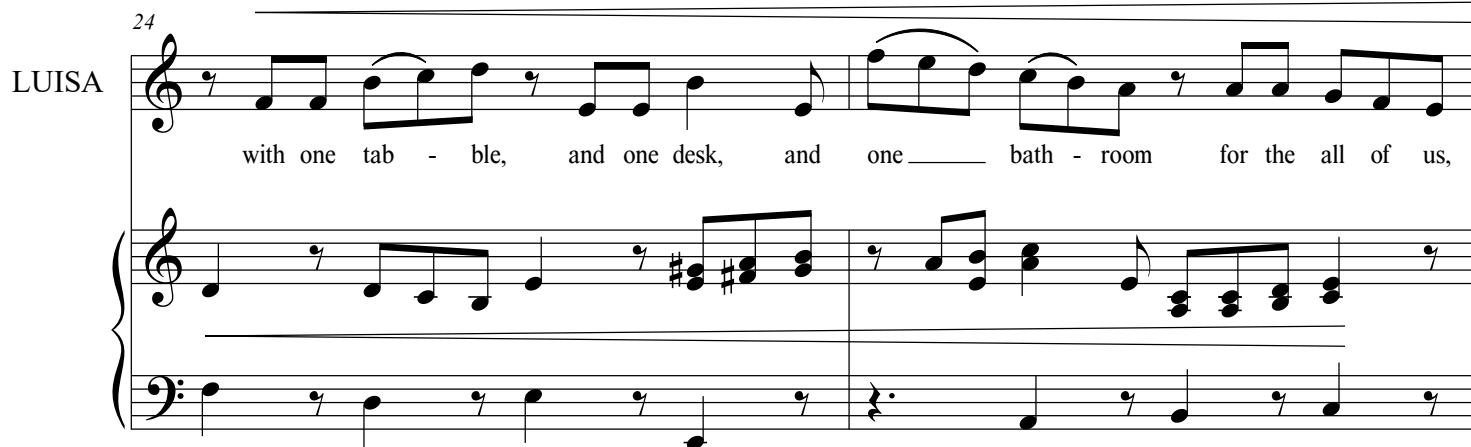
ag - ine, \_\_\_\_\_ for - ty - three peo - ple in one small a - part - ment,



24

LUISA

with one tab - ble, and one desk, and one \_\_\_\_\_ bath - room for the all of us,



LUISA 26 *f*

just one toi - let, one lous - y toi - let and of course \_\_\_\_\_

(arco)

LUISA 29 *mf* *mp*

it does - n't work.

(pizz.)

*mf* *mp*

LUISA 32 *mf*

If we go

LUISA 34

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*

LUISA 36

des - per - ate peo - ple and blub - ber - ing ba - bies and moan - ing and stink - ing and

LUISA 38 *f*

rot!

LUISA 40 *f*

Can you im -

LUISA 43

ag - ine? Can you im - ag - ine? Can you im - ag - ine? Can you im -



46

LUISA

ag - - - ine, im - ag - ine, im - ag - ine,

48

LUISA

im - ag - - ine? Can you im -

*mf*

51

LUISA

ag - ine?

*p*

[Duration: 3:46 ]

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

## 32. Where are Your Parents?

ANTON

Recit. *f*

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

Piano

ANTN.

3

peo - ple! —

LUISA

*mf* 3

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

*mp* *mf*

ANTN.

6 *mf* 3

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

The musical score is for a scene from a play. It features three parts: Anton (ANTON), Luisa (LUISA), and Piano accompaniment. The time signature is 3/4. The key signature has one sharp (F#). The score is divided into three systems. The first system shows Anton singing a recitative piece with a forte (f) dynamic. The piano accompaniment consists of chords and single notes. The second system shows Luisa singing with a mezzo-forte (mf) dynamic, and the piano accompaniment continues with chords and single notes. The third system shows Anton singing with a mezzo-forte (mf) dynamic, and the piano accompaniment continues with chords and single notes. The lyrics are in English and describe a conversation about the treatment of Jews during the Holocaust.

ANTN. 9 *f* **Agitato** (♩ = 100)

I am no Naz - i.

ANTN. 12 *mf* *f*

I just have to wear this ug - ly u - ni - form, this ug - ly, ug - ly

ANTN. 14 *mf* *f*

u - ni - form.

ANTN. 17 *mp* *mf*

Where are you par - ents?

20  
ANTN. *8* Where is your fam - i - ly?

22 *mf* My fa - ther and bro - ther were tak - en a - way a few —

24 LUISA weeks a - go.

26 LUISA They are both — strong and health - y. — so they

28

LUISA

must have been tak - en to a work camp.

*mp*

31

37

LUISA

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

*p*

42

LUISA

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

LUISA

47 *mf* *f*

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

ANTN.

49 *mf*

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

LUISA

52 *mf*

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

LUISA

55

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

The musical score is for a scene titled "32. Where are Your Parents?". It features two characters: Luisa and Antn. The score is written for voice and piano. Luisa's first entry is at measure 47, with lyrics "I don't know where she is. I don't know where an - y one is!". Her piano accompaniment features triplets and a dynamic shift from *mf* to *f*. Antn. enters at measure 49 with lyrics "I'm a-fraid I don't know, eith - er. I'm so sor-ry.". His piano accompaniment is marked *mf*. Luisa returns at measure 52 with lyrics "Well, thank you for your in - cred - i - ble kind - ness, let - ting me". The piano accompaniment here has long sustained chords. Luisa's final entry is at measure 55 with lyrics "stay here last night. Now that yes - ter-day's raid is o - ver, I'm". The piano accompaniment includes triplets and sustained chords. The score is marked with a large "PERUSAL SCORE" watermark.

58

ANTN. *f* No you're not! *mf* I re-

LUISA 3 safe to go back to the ghet - to.

*f* *mf* (pizz.)

61

ANTN. 8 ceived word this morn - ing that the Ak - tion is to go on for two or three more

65

ANTN. 8 days. *mf* You're not safe there.

*f* *mf*

ANTN. 68

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

ANTN. 71

8 *mf* Ex-cel-lent.

LUISA

Yes, sir, quite well. And I al-so do ste - nog-ra-phy.

ANTN. 75

8 What lan-guag-es can you speak?

LUISA

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



78

ANTN.

LUISA

and of course Ger-man, sir.

Ver - y good. I can

81

ANTN.

LUISA

use a sec-re-tar-y.

I have a plan.

But...

84

ANTN.

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

*mf*

ANTN. 87

8 Of - fi - cers and Civ - il Em - ploy - ees of the Ar - my, and I'll ap - ply to the em - ploy - ment of - fice

ANTN. 90

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

LUISA

*mf* But I'm a Jew!

ANTN. 93

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

The musical score is written for three parts: Antenor (ANTN.), Luisa, and piano accompaniment. The key signature has one sharp (F#), and the time signature is 8/8. The first system (measures 87-90) features Antenor's vocal line with lyrics 'Of - fi - cers and Civ - il Em - ploy - ees of the Ar - my, and I'll ap - ply to the em - ploy - ment of - fice'. The piano accompaniment consists of chords in the right hand and single notes in the left hand. The second system (measures 90-93) features Antenor's vocal line with lyrics 'for your work pa - pers. — I know of a Car - mel - ite monk who' and Luisa's vocal line with lyrics 'But I'm a Jew!'. The piano accompaniment continues with chords and single notes. The third system (measures 93-96) features Antenor's vocal line with lyrics 'may be ab - le to help us. I have heard that he has shel - tered some Jews.' and the piano accompaniment with chords and single notes. The score includes various musical notations such as triplets, slurs, and dynamic markings like *mf*.

96  
ANTN. 8

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

100  
ANTN. 8

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

103  
ANTN. 8

you.

107 ob.

*p*

[Duration: 2:35 ]

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.)

## 33. Meeting Father Gdowski

Calm ♩ = 86

Piano

*mp*

5

FTHR G.

*mf*

Please, come in.

*mp*

10

FTHR G.

Have you come in an of-fi-cial ca-pac-i-ty, my son?

*mf*

13 *mf*

ANTN. 8 No, Fa - ther. This young wom - an has lost her bap - tis - mal cer - tif - i - cate.

16 *Piu mosso* ♩ = 108 *mp*

ANTN. 8 (smiling benignly) She was de - port - ed by the

FTHR G. *mf* I see.

*Piu mosso* ♩ = 108 *mp*

21 *mf*

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

ANTN. 25

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

3

ANTN. 29

8 pa - pers.

*mp* *arco* *mf*

Un poco animato *mf*

I  
Un poco animato

ANTN. 33

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

3

ANTN. G. P.

38 3

8 let-ter-head.

*(Musical notation for Antiphonal and Organ parts, measures 38-43)*

FTHR G. G. P.

44 *mp* Calm ♩ = 86

Please wait here.

Calm ♩ = 86

*mp*

*(Musical notation for Father Gdowski and Organ parts, measures 44-47)*

48 accel.

*(Musical notation for Organ part, measures 48-51)*

52

*(Musical notation for Organ part, measures 52-55)*

[Duration: 1:40]

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

### 34. He's Calling the Gestapo

**Agitato** ♩ = 144

**LUISA**

*f*

He's call-ing the Ge - sta - po! I knew it! I nev-er should have come here.

**Agitato** ♩ = 144

**Piano**

*f*

5

**LUISA**

He's call-ing the Ge - sta - po! Oh, dear God, what have I done?

10

**ANTN.**

**ANTON** *mp*

Just stay calm. He is a man — of

*mp*



15  
ANTN. *mf* *mp*  
8 God, just stay calm. He'd nev-er hurt one of God's chil-dren. \_\_\_\_\_

21  
LUISA *f*  
LUISA I can't stay calm, I can't stay calm!

25  
LUISA *f*  
LUISA He's call-ing the Ge-sta-po! Why did I think that this would be a  
*mf*  
ANTN. 8 Just stay calm. Just stay,

29

LUISA

good i - de - a? He's call - ing the Ge - sta - po!

ANTN.

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

34

ANTN.

den - ti - ty pap - ers from him, then you're

38

LUISA

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

ANTN.

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

The musical score is written for two vocalists, Luisa and Antn., and a piano accompaniment. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into three systems. The first system (measures 29-33) features Luisa singing 'good i - de - a? He's call - ing the Ge - sta - po!' and Antn. singing 'just stay calm, stay calm, stay calm. If you can get i -'. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with dynamic markings of *mp*, *f*, and *mf*. The second system (measures 34-37) features Antn. singing 'den - ti - ty pap - ers from him, then you're'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *mf*. The third system (measures 38-42) features Luisa singing 'I'm saved! I'm saved, — saved, I'm — saved! I'm' and Antn. singing 'saved! You're saved! Then you're saved! You're saved, —'. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, with a dynamic marking of *f*. A large 'PERUSAL SCORE' watermark is visible across the score.

44 *mp con moto*

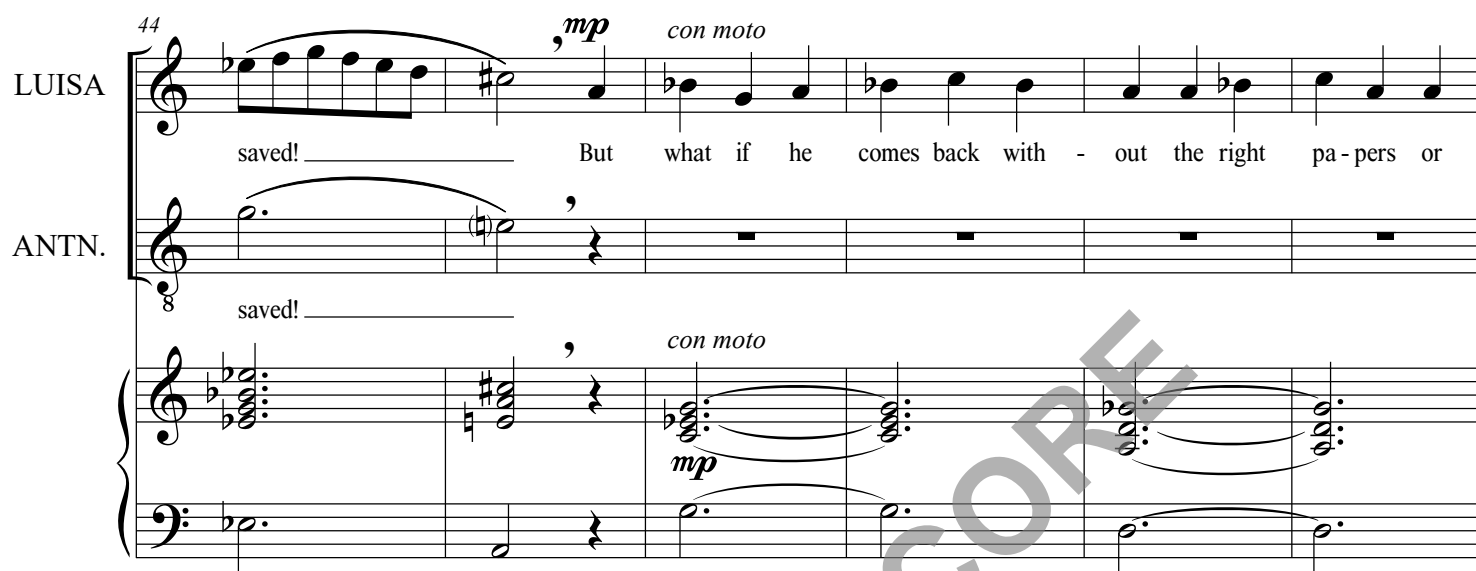
LUISA

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

ANTN.

8 saved! \_\_\_\_\_

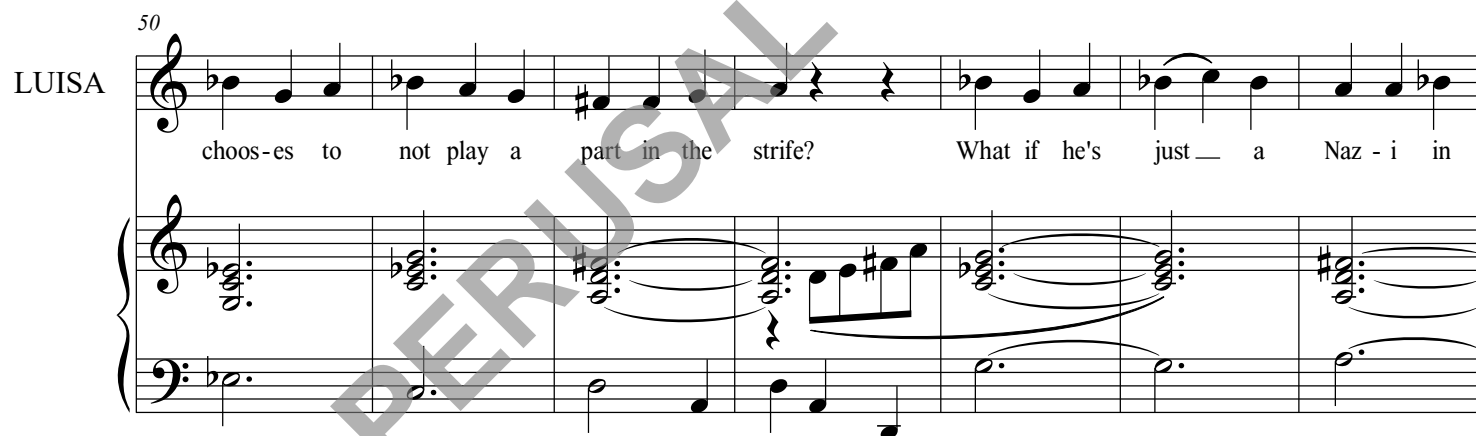
*mp con moto*



50

LUISA

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



57

LUISA

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



63

LUISA

life?! \_\_\_\_\_

*p* *f*

67

LUISA

*p cresc.*

He's call-ing the Ge - sta-po, call-ing the Ge - sta-po, call-ing the Ge - sta-po, call-ing the Ge -

*p*

71

LUISA

*f*

sta - po, call-ing the Ge - sta - po!

*f*

75

LUISA

Call-ing the Ge - sta - po!

*mp*

79

*f*

*attaca*

The musical score is written for a voice and piano. The vocal part is for a character named Luisa. The music is in a key with two flats (B-flat and E-flat) and a 2/4 time signature. The score begins at measure 75 with the vocal line and continues to measure 79. The piano accompaniment provides a rhythmic foundation with eighth and sixteenth notes. The piece concludes with the instruction 'attaca'.

[Duration: 3:50 ]

*Father Gdowsky returns, holding an old typewriter that's so heavy, he can barely carry it. He then hands Luisa some Ostra Brama letterhead.*

## 35. Between Me and God

Calm ♩ = 96

Piano

*mp*5  
FTHR G.*mp*

3

Here is Os - tra Bra - ma let - ter-head.

9  
FTHR G.

Write what you think is good.

I will

13  
FTHR G.

sign it and add the Os - tra Bra - ma seal.

17

Calm  $\text{♩} = 112$ 

FTHR G.

Musical score for measures 17-20. The vocal line (FTHR G.) is in bass clef with a key signature of one flat. The piano accompaniment is in treble and bass clefs. Measures 17-19 are mostly rests for the vocal line. Measure 20 begins with a new musical phrase in the piano accompaniment, marked *mf*.

21

FTHR G.

Musical score for measures 21-24. The vocal line (FTHR G.) has lyrics: "I am an old man. Years and years I've". The piano accompaniment continues with chords and moving lines. A large "PERUSAL SCORE" watermark is visible across the page.

25

FTHR G.

Musical score for measures 25-27. The vocal line (FTHR G.) has lyrics: "walked on Earth - ly soil, a serv - ant of". The piano accompaniment continues with chords and moving lines.

28

FTHR G.

Musical score for measures 28-31. The vocal line (FTHR G.) has lyrics: "God, a serv-ant of all my pa-rish-ion - ers.". The piano accompaniment continues with chords and moving lines, marked *mf* and *mp*.

32 *mp*

FTHR G.

Now that my days are \_\_\_\_\_ num - bered, \_\_\_\_\_ I fear \_\_\_\_\_ no

36 *mf*

FTHR G.

man, I fear \_\_\_\_\_ no force, or in - sti - tu - tion,

39

FTHR G.

no gov - ern - ment, no dic - ta - tor, no e - dict, no



42

FTHR G.

*f* *mp*

or - der, no Earth - ly law. It is be - tween me and

46

FTHR G.

God, and I can just - i - fy this lie to him.

49

FTHR G.

It is be - tween me and God. I am

52

FTHR G.

*mf* *mp*

used to dis - cus - sing such sins with him.

56

FTHR G.

It is be - tween

60

FTHR G.

me and God.

63

FTHR G.

67

[Duration: 1:03 ]

## 36. Luisa Thanks Father Gdowski

*Luisa goes to kiss Father  
Gdowski's hand.*

Moderato ♩ = 92

*mp*

LUISA

Thank you so — much, Fa - ther. —

Piano

*p*

Moderato ♩ = 92

*(Father Gdowski  
pulls away his hand.)*

FATHER GDOWSKI

5

*mp*

FTHR G.

You don't need to thank me. I thank you, that you, a — Jew-ish girl, have

*mp*

*(Luisa and Anton look at  
each other in surprise, since  
Father Gdowski has figured  
out what's really going on.)*

9

*mf*

FTHR G.

come to me, trust-ed me, e-ven though I'm a Chris-tian.

*mf*

(Luisa and Anton leave the monastery.)

Calm ♩ = 92

14

*mp*

(Looking at statue of Our Lady  
of Ostra Brama and crossing himself)

19

ANTN.

ANTON *mp*

Hail Mar-y, full of grace.

*p*

[Duration: 4:00]

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.

## ACT III

## 37. Schmid's Office-2

**Mechanical** (♩ = 104)

MAX *mf* Heil Hit - ler!

**Mechanical** (♩ = 104)

Piano *mf* (pizz.)

5

MAX *mf* What is your bus - 'ness?

HRMN. *mf* We have come to see Feld - web - el Schmid a - bout a

8

MAX *mf* The Feld - we - bel does - n't see ci - vil - ians.

HRMN. *mf* pri - vate mat - ter.

ANTN. 10 *f* 3 *mf*

8 Sure! Why not? Pri-vate is still bet-ter than of-fi-cial bus'-ness.

*f* *mf*

ANTN. 12 *mf* 3

8 So do come in! Please. Fa-ther G-dow-ski sent us.

*mf* 3

*Gestures for them to sit down on chairs facing his desk.*

ANTN. 16 *f* 3

8 What's this a-bout?

*f* 3 3

He said you once saved a Jew-ish girl.

19

ANTN. *8* You want to black - mail me?

HRMN. *mf* No, Feld - web - el,

*mf*

21

HRMN. we can't do that. We're Jews, af - ter all.

23

HRMN. I don't think you'd e - ven get a mild \_\_\_\_\_ rep - ri - mand if you shot us now.

25  
ANTN.

Don't talk such non-sense! Tell me in-stead what I can do for you.

28  
HRMN.

**Poco meno mosso** (♩ = 96)  
*mp*

We are look-ing for a way to send Jews to \_\_\_ Bial - y - stok.

**Poco meno mosso** (♩ = 96)  
*mp*

30  
HRMN.

*mf*

We hear there's a need for Jew - ish work - ers there, in



32

ANTN. *mf* 3

HRMN. 3

And why are you ask-ing

tex - tile, shoe, and fur fac - tor - ies.

35

ANTN. 8 me?

HRMN. 3 3 3

We thought you might, might have some i - de - as.

38

ANTN. 8 3 3 3

I know Bial - y - stok. My u - nit was sta - tioned there \_\_\_\_\_ last sum - mer.

ANTN. 41

8

You heard they were look - ing for work - ers? Is the news from there re - li - a - ble?

HRMN. 43

Yes, and it is fair - ly safe right now for Jews - just i - so - lat - ed in - ci - dents.

HRMN. 47

There are mon - a - ster - ies that might take in fu - gi - tives, too. And

HRMN. 49

farm - ers who might need farm - hands. And of course there's al - ways the sur - round - ing

51

ANTN. 8

HRMN.

for - est.

In

mp

55

ANTN. 8

Bial - y - stok they need Jews, and here they mur - der - them...

ff

mf

59

ANTN. 8

Al-right. I have ac - cess to a truck that I use to trans - port peo - ple. — And I

mf

ANTN. 62

al - so have a large sup - ply of or - ders and work per - mits for my own use.

ANTN. 65

use. I have a com -rade in

ANTN. 67

Bial - y - stok, who al - so came from Vi - en - na. He can

ANTN. 69

cer - ti - fy that Jew - ish work - ers are need - ed there. Now, we will need mon - ey.

ANTN. 71

8 *3* Get - ing a truck is child's play, but *5* get - ting mon - ey for gas and so forth is - n't as

ANTN. 73

8 eas - y. And the peo - ple will have to come here first, so

ob.

ANTN. 76

8 I will need to feed them.

HRMN. *mf* *3* No prob - lem at all. The

HRMN. 78

chan - ces that we can save peo - ple are slim, but there's

80

HRMN.

mon - ey in the ghet - to I can rus - tle up for such things.

82

ANTN.

HRMN.

How are you going to get peo - ple here?

We'll take care of that. We have

84

HRMN.

street - safe pa - pers for our - selves and our friends in what - ev - er a - mounts nec - es - sar - y.

86

ANTN.

I see. I will need some time to

88  
ANTN.   
think a - bout how we can make this plan work. It's not so eas - y to




91  
ANTN.   
make these trans - fers look le - git - i - mate, so I'll have to check in - to a few things.

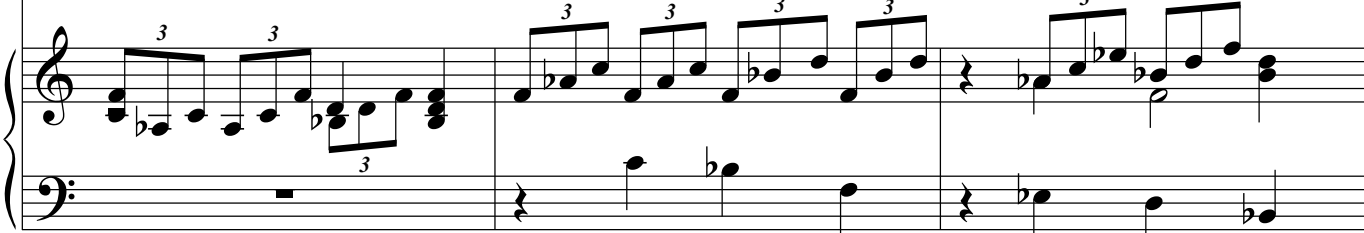


94  
ANTN.   
Where are you two liv - ing?

ANITA   
Her - mann of - ten stays nights in the



96  
ANITA   
mon - a - ster - y, but wom - en are - n't al - lowed there. So I've been



99  
ANITA

stay - ing in the ghet - to.

103  
ANTN.

Comeback in an hour or so. And bring all your things. You can both stay

107  
ANTN.

here.

111

*p*



[Duration: 1:50]

Setting: The kitchen in Schmid's  
Wehrmacht apartment in Vilna.

## 38. Schmid's Apartment-2

**ANTON** *Moderato* ♩ = 116 *Recit. mf*  
Who would like some eggs? —

**Piano** *Moderato* ♩ = 116 *Recit.*  
*mf* *mp*

**ANITA** *mf* *3*  
Yes, that would be....

**LUISA** *mf*  
Yes, please!

**ANITA** *poco meno mosso mp* *3* *a tempo mf*  
This is all so un-re-al. — I mean, yes, thank you ver-y much!

*poco meno mosso mp* *a tempo mf*

11

ANTN. *mf* 3 3 3

HRMN. *mf* 3 3

You are wel-come to stay as

I would love some. And thank you for let-ting us sleep here! 3

14

ANTN. 3 8 long as you like!

ANITA *mf* 3 3

But is it safe for you to have Jews stay-ing here with you?

17

ANTN. *f* 3 *mf* 3

8 It's fine! See, no-bo-dy else is here, just us.

HRMN. *mf*

What a - bout that

The musical score is for a scene titled '38. Schmid's Apartment-2'. It features three vocal parts: ANTN. (Antonia), ANITA, and HRMN. (Herrmann), along with piano accompaniment. The score is divided into three systems. The first system (measures 11-13) shows ANTN. singing 'You are wel-come to stay as' and HRMN. singing 'I would love some. And thank you for let-ting us sleep here!'. The piano accompaniment provides harmonic support. The second system (measures 14-16) shows ANTN. singing 'long as you like!' and ANITA singing 'But is it safe for you to have Jews stay-ing here with you?'. The piano accompaniment continues. The third system (measures 17-19) shows ANTN. singing 'It's fine! See, no-bo-dy else is here, just us.' and HRMN. singing 'What a - bout that'. The piano accompaniment concludes the scene. Dynamics include *mf* (mezzo-forte) and *f* (forte). Triplets are marked with a '3' over the notes.

21

ANTN. 8

HRMN.

Don't wor-ry a - bout —

Na - zi you have guard-ing the front door?

24

ANTN. 8

HRMN.

him. He's harm-less. Then I guess he

You could have fooled me!

27

ANTN. 8

LUISA

did.

*mf*

*mp*

So where are you two from?

HRMN. 30 *mf*

Ev - 'ry-where and no - where. I was born in Nuern-berg, but I've been on the

HRMN. 33 *mp*

run since nine-teen thir-ty - three. Ger-man-y, Czech-o-slo-vak-i-a, Po-land, U-

HRMN. 38 *f* *mf* *mp*

kraine... I was hop-ing to get to Pal-es-tine. But we

42

ANITA

HRMN.

*mf*

I was born in Vi - en - na, but

all know what hap - pened. next.

*mf*

45

ANITA

LUISA

I have been trav-el-ing a-round. What a-bout you?

I'm from Vil - na, but

48

LUISA

I can live out-side the ghet - to. A Cath-'lic priest gave me fake i-den-ti - ty pa-pers.

51

ANITA

You must be the wom - an we heard a - bout! You must mean Fa - ther G - dow - ski, right?

54

LUISA

Yes, that's right! Feld-web - el Schmid brought me to him.

57

ANITA

Im - ag - ine that: a Na - zi of - fi - cer help - ing - a Jew!

60

attaca

[Duration: 2:44 ]

Setting: Schmid's kitchen.

## 39. Trio: What Kind of Nazi?

**Piano**

**Agitato** ♩ = 68

*sub. p*

**LUISA**

*mf*

What kind of Na - zi saves you from the raids, hid - ing in the night, cow - er - ing in fright?

*mf*

**LUISA**

7

What kind of Na - zi gives you his arm, to walk you to safe - ty?

10 *mf*

ANITA

What kind of Na - zi of - fers you a room in the ver - y flat of his of - fi - cial of - fice,

12

ANITA

what kind of Na - zi op - ens up his home, and wel - comes you in?

15 *mf*

LUISA

Sur - roun - ded by so much bru - tal - i - ty, —



17

ANITA

HRMN.

*mf*

*mf*

What kind of Na - zi

It's like the sweet taste of \_\_\_nor - mal-i - ty. \_\_\_

20

ANITA

HRMN.

cooks you scram-bled eggs, in his tin - y kitch - en?

serves it with a smile

What kind of Na - zi

22

HRMN.

makes you a cup \_\_\_\_\_ of cof - fee? \_\_\_\_\_

25



28

ANITA

Does he have some sin - is - ter plan in mind here? —

strings

ww.

30

ANITA

Are we simp - ly lures to bring more Jews — in - to his lair?

2

LUISA

Are we simp - ly lures to bring more Jews in - to his lair?

2



32 *mf*

ANITA Is it just a trick? Is it just a trap?

LUISA *mf* Is it just a trick? Is it just a trap?

HRMN. *mf* Is is just a trick? Is it just a trap?

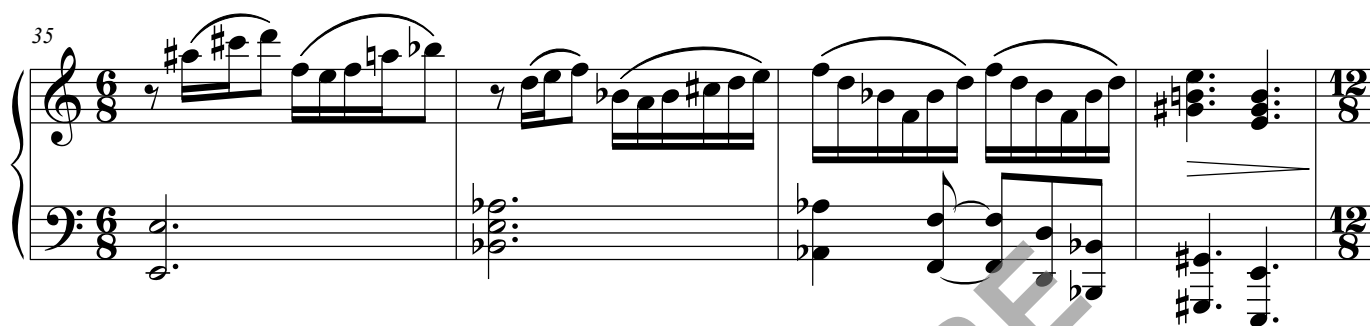
33 *f*

ANITA Is it just a trick? Is it just a trap? Is it just an-oth-er way for us to die?

LUISA *f* Is it just a trick? Is it just a trap? Is it just an-oth-er way for us to die?

HRMN. *f* Is is just a trick? Is it just a trap? Is it just an-oth-er way for us to die?

35

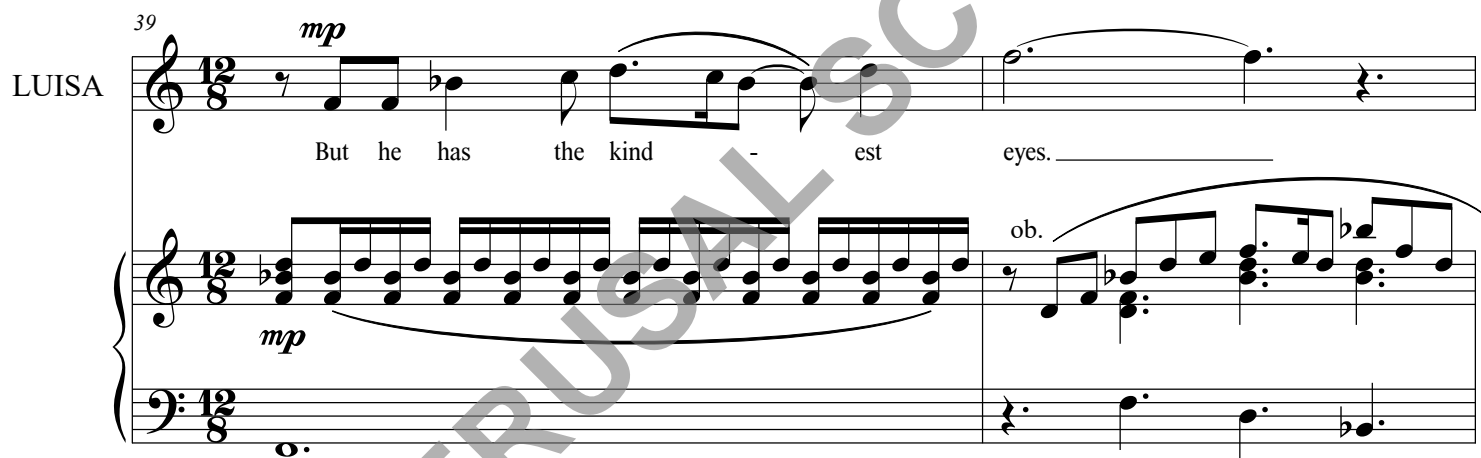


39 *mp*

LUISA

But he has the kind - est eyes. \_\_\_\_\_

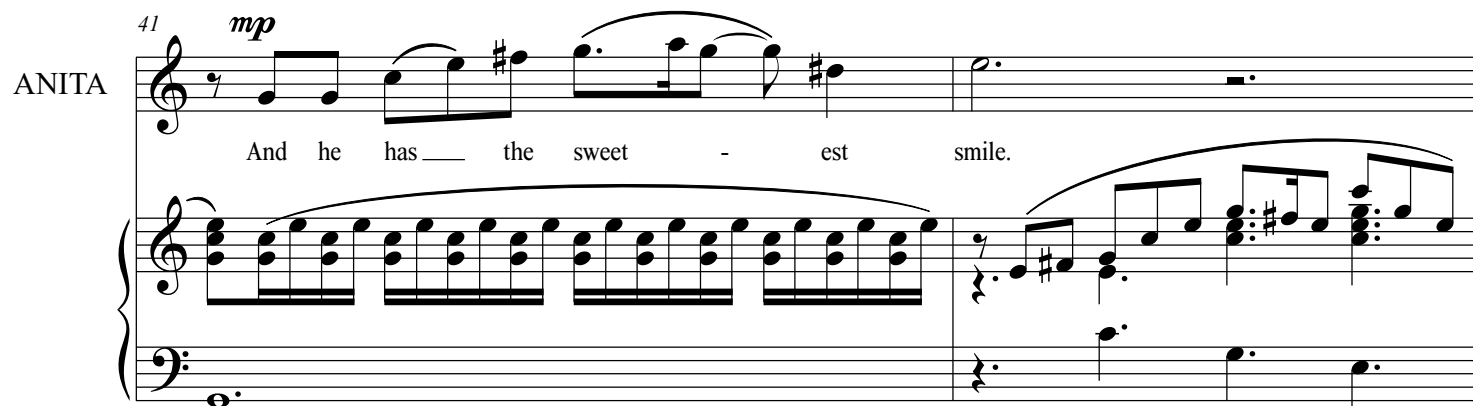
*mp* ob.



41 *mp*

ANITA

And he has \_\_\_\_ the sweet - est smile.



43 *mf*

ANITA What if it's a ploy? What if it's a plot?

LUISA *mf* What if it's a ploy? What if it's a plot?

HRMN. *mf* What if it's a ploy? What if it's a plot?



44

ANITA What if it's a ploy, what if it's a plot, think - ing we've found safe - ty, when we have

LUISA What if it's a ploy, what if it's a plot, think - ing we've found safe - ty, when we have

HRMN. What if it's a ploy, what if it's a plot, think - ing we've found safe - ty, when we have



46 *f* *not?*

ANITA

LUISA *f* *not?*

HRMN. *f* *not?*

*f*

*ova*

49 *sub. p*

PERUSALSCORE

52 *mf*

ANITA

What kind of Na - zi saves you from the raids, hid - ing in the night, cow - er - ing in fright?

LUISA

What kind of Na - zi saves you from the raids, hid - ing in the night, cow - er - ing in fright?

HRMN.

What kind of Na - zi saves you from the raids, hid - ing in the night, cow - er - ing in fright?

*mf*

54

LUISA

What kind of Na - zi gives you his arm, to walk you to safe - ty?

*mf*

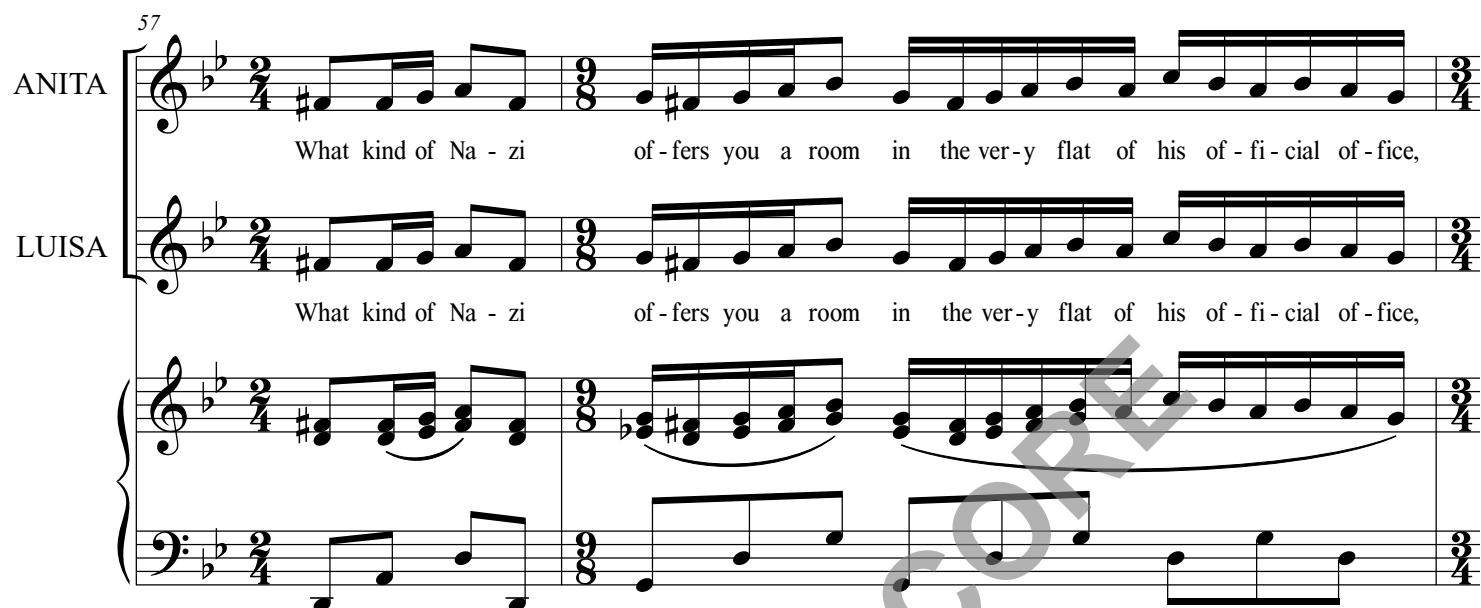
57

ANITA

What kind of Na - zi of - fers you a room in the ver - y flat of his of - fi - cial of - fice,

LUISA

What kind of Na - zi of - fers you a room in the ver - y flat of his of - fi - cial of - fice,



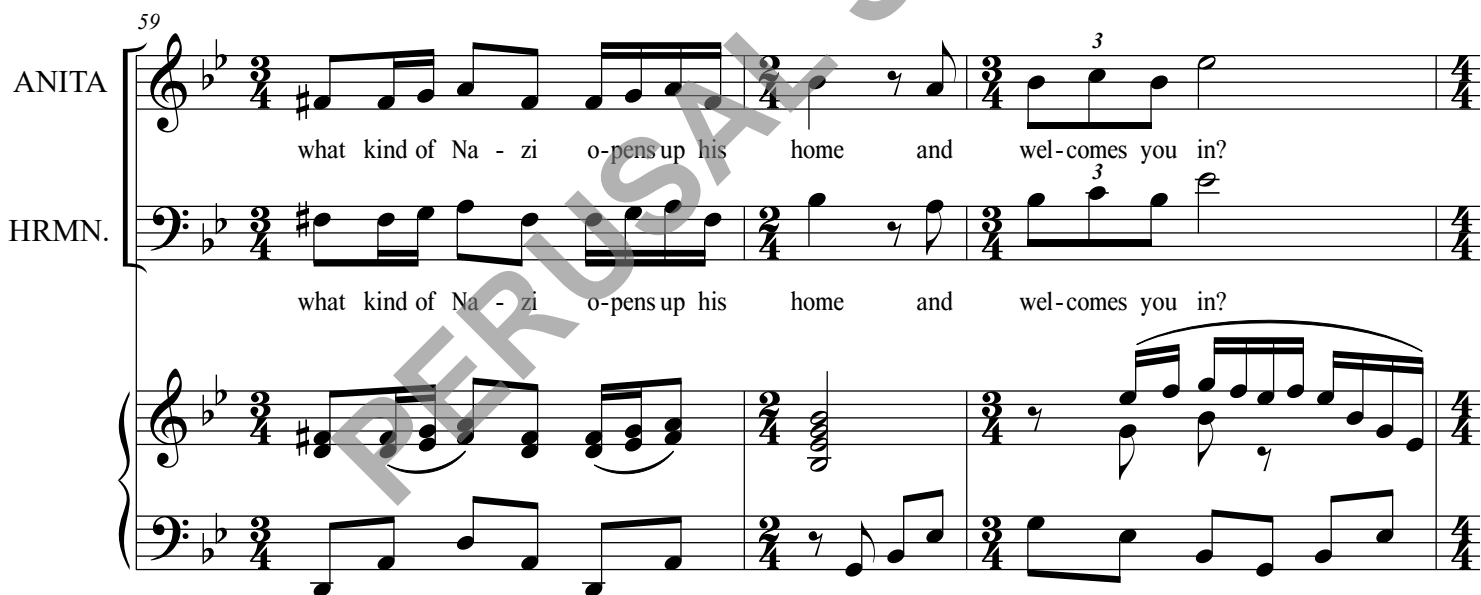
59

ANITA

what kind of Na - zi o - pens up his home and wel - comes you in?

HRMN.

what kind of Na - zi o - pens up his home and wel - comes you in?



62

LUISA

*mf* This in - ex - pli - ca - ble hos - pi - tal - i - ty, —





64

ANITA

HRMN.

*mf*

What kind of Na - zi

It's like an al-ter-nate re - al - i - ty!

67

ANITA

LUISA

HRMN.

cooks you scram-bled eggs, in his tin-y kitch-en?

Gives you bread and cheese?

serves it with a smile

What kind of Na - zi

The musical score is for a three-part vocal ensemble (Trio) and piano accompaniment. It is divided into two systems, starting at measures 64 and 67. The key signature is B-flat major (two flats). The time signature changes from 3/4 to 2/4 at measure 64 and remains 2/4 for the rest of the page. The vocal parts are for Anita (soprano), Luisa (soprano), and a Harmonized Male Voice (HRMN., bass). The piano accompaniment is for a grand piano. The score includes lyrics in English. A large, diagonal watermark reading 'PERUSAL SCORE' is overlaid across the center of the page. The first system (measures 64-67) features Anita singing 'What kind of Na - zi' and the HRMN. part singing 'It's like an al-ter-nate re - al - i - ty!'. The piano accompaniment has a melodic line in the right hand and a harmonic line in the left hand. The second system (measures 67-70) features Anita singing 'cooks you scram-bled eggs, in his tin-y kitch-en?' and Luisa singing 'Gives you bread and cheese?'. The HRMN. part sings 'serves it with a smile' and 'What kind of Na - zi'. The piano accompaniment continues with a similar melodic and harmonic structure.

69

ANITA

LUISA

HRMN.

Makes you \_\_\_\_\_ some cof-fee, hot \_\_\_\_\_ cof - fee? \_\_\_\_\_

and a hot cup of cof-fee, hot cof - fee? \_\_\_\_\_

Makes you a cup \_\_\_\_\_ of cof-fee, hot cof - fee? \_\_\_\_\_

72

ANITA

LUISA

HRMN.

*f* What kind of Naz-i, what kind of Na-zi, what kind of Na - zi \_\_\_\_\_

*f* What kind of Naz-i, what kind of Naz-i, what kind of Na - zi \_\_\_\_\_

*f* What kind of Na - zi, what kind of Na - zi, what kind of Na - zi \_\_\_\_\_

75

ANITA

is this Feld-web-el Schmid?

LUISA

is this Feld-web-el Schmid?

HRMN.

is this Feld-web-el Schmid?

*ff*

[Duration: :50 ]

Setting: Street scene in the ghetto. We hear children singing offstage -- they come onto stage singing and snaking in a grapevine that then becomes a circle. Their singing is interrupted by some soldiers ominously approaching.

## 40. Hob Ikh a Por Oksn

Yiddish folksong  
arr. L. Bernofsky

**Moderato** ♩ = 100

CHILDREN's CHORUS

**Moderato** ♩ = 100

Piano

4

CH. CHOR.

**Allegro** ♩ = 136 *Sing breathlessly when necessary*  
*mf*

Hob ikh a por ok - sn, ok - sn,  
Translation: 'Have a pair of ox - en, ox - en

**Allegro** ♩ = 136

10

CH. CHOR.

vos zey bro-kn lok - shn, lok - shn. Ay a vun-der ib-er vun - dr vi di ok-sn brok-n lok - shn,  
that\_\_ chop nood - les, nood - les. Ah, won-der of\_\_ won - ders, how the ox-en chop\_\_ nood - les,

17

CH.  
CHOR.

dos iz mir a vun - der, dos iz mir a vun - der! Hob ikh a por bern, — bern, —  
that is such a won - der, that is such a won - der! 'Have a pair of bears, bears, —

*mf*

24

CH.  
CHOR.

vos zey shtib - er kern, — kern. — Ay a vun - der ib - er vun - der vi di bern shtib - er kern  
that — clean the house, house. Ah, won - der of — won - ders, how the bears clean the house

31

CH.  
CHOR.

und di ok - sn brok - n lok - shn. Doz iz mir a vun - der, doz iz mir a vund - der! Hob ikh a por  
and the ox - en cut — nood - les. That is such a won - der, that is such a won - der! 'Have a pair of

38

CH.  
CHOR.

tsig - n, goats, tsig - n goats, vos zey kind - er that rock the vig - n, child - ren, vig - n, child - ren.

stopped (or brassy) hn.

43

CH.  
CHOR.

*accel.*

Ay a vun - der ib - er vun - der vi di tsig - n kin - der vig - n  
Ah, won - der of won - ders, how the goats rock the child - ren

*accel.*

47

CH.  
CHOR.

und di bern shtib - er kern und di ok - sn brok - n lok - shn.  
and the bears clean the house and the ox - en chop nood - les.

bsn.

51 *(scream)*

CH.  
CHOR.

Doz iz mir a aaaaaah!  
That is such a aaaaaah!

*f*

53 **alternate:**

CH.  
CHOR.

Doz iz mir a vun - der, doz iz mir a vund - der!  
That is such a won - der, that is such a won - der!

**alternate:**

*f*

[Duration: 3:00]

Setting: Street scene in the ghetto. The children's singing game is interrupted by some soldiers entering.

## 41. Recit - Chorus-3

Some German soldiers walk up.

**Ominous** ♩ = 120

(screams, not all together)

CHILDREN'S  
CHORUS

Doz iz mir a  
that is such a

aaaaaah!

**Ominous** ♩ = 120

Piano

*mf*

4

*A soldier grabs the doll, rips its head off,  
and gives both pieces back to the girl.*

7

SLDR. 1

Oops!

Looks like dol - ly has a



SLDR. 1

10

boo-boo to-day.

*mf*

13

SLDR. 2

15

*f*

Let's see your work per-mit.

Throws work permit on ground and walks off. Man scrambles to pick up the permit.

Al-right.

J. MAN 2

*mf*

Here it is, sir.

*f*

*p*

*mf*

**Agitato** (♩ = 150)

20

25

30

35

S

A

T

B

*f*

Work per - mits!

*f*

*mf*

*f*

41

Musical score for measures 41-46. The system includes a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). The vocal line features the lyrics "We need work per - mits." repeated twice. The piano accompaniment consists of a rhythmic melody in the right hand and a bass line in the left hand.

47

Musical score for measures 47-52. The system includes a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). The vocal line features the lyrics "We need work per - mits to sur - vive!" repeated twice. The piano accompaniment consists of a rhythmic melody in the right hand and a bass line in the left hand.

53

Musical score for measures 53-58. The system includes a vocal line (treble and bass clefs) and a piano accompaniment (grand staff). The vocal line features the lyrics "Work per - mits!" repeated twice. The piano accompaniment consists of a rhythmic melody in the right hand and a bass line in the left hand.

59

We all need work per - mits. We need work per -

We all need work per - mits. We need work per -

65

- mits to hope to stay a - live.

- mits to hope to stay a - live.

70

*mf* With the spec - tre of death hang - ing

*mf* With the spec - tre of death hang - ing

75

o - ver us, and the ter - ror of know - ing that you can be

o - ver us, and the ter - ror of know - ing that you can be

*p*

80

grabbed off the street or a cor - ner, al - ley - way, stair - way, a - part - ment, or

grabbed off the street or a cor - ner, al - ley - way, stair - way, a - part - ment or

*p*

86 *f* hall! *mp* We work like *mp* We work like

91 Break-ing our backs, shred-ding our hands, work-ing our  
slaves for the Na - zis. *mp* shred-ding our hands, work-ing our

The musical score is written for three parts: Soprano, Bass, and Piano. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is divided into two systems. The first system starts at measure 86. The Soprano and Bass parts have long rests for the first four measures, then enter with the lyrics 'hall!' and 'We work like' respectively. The Piano part plays a continuous accompaniment of eighth notes, with dynamics ranging from *f* to *mp*. The second system starts at measure 91. The Soprano and Bass parts have long rests for the first four measures, then enter with the lyrics 'Break-ing our backs, slaves for the Na - zis.' and 'shred-ding our hands, work-ing our' respectively. The Piano part continues with the same accompaniment, featuring triplets and a *mp* dynamic. A large 'PERUSAL SCORE' watermark is visible across the page.

94 fin-gers to the bone.

fin-gers to the bone.

We have no choice in what we

We have no choice in what we



98 cru-el cor - rec - tions, when there's

do.

suf - fer in - spec - tions, when there's

We must fol - low di - rec - tions, when there's

do.

when there's



102

noth-ing at all that we did that was wrong! We

noth-ing at all that we did that was wrong! We

106

did noth-ing wrong! Noth-ing wrong, Noth-ing wrong! —

did noth-ing wrong! Noth-ing wrong, Noth-ing wrong, —



112

PERUSAL SCORE

118

*mf* Work per - mits, *mf* work per - mits,

work per - mits,

*mf*

124

*mp*

work per - mits,

*mp*

work per - mits,

*mp*

129

*ff*

work per - mits, pas - ses for a va - ca - tion \_\_\_\_ from

*ff*

work per - mits, pas - ses for a va - a - tion \_\_\_\_ from

*ff*

135

The musical score consists of three staves. The top staff is a soprano line in treble clef, the middle staff is a bass line in bass clef, and the bottom staff is a piano accompaniment in grand staff (treble and bass clefs). All staves are in the key of B-flat major (two flats). The tempo and meter are not explicitly indicated. The lyrics 'death.' are written under the first two staves, with a long horizontal line indicating a melisma that spans across the first two measures of each staff. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the bass line, with chords in the treble line. A large, diagonal watermark reading 'PERUSAL SCORE' is overlaid across the entire page.

[Duration: 4:15 ]

Setting: The spare room in Schmid's  
Wehrmacht apartment in Vilna.

## 42. A Wedding in the Ghetto

*Anita chips away at ice in a water jug.*

Moderato ♩ = 108

(pizz.)

Piano

*mf*

ANITA

5

*mf*

Her-mann! It's real - ly time.

ANITA

10

*mf*

Time for me to not have to smell you — an - y - more!

HRMN.

Time for what?

The musical score is written for piano and voice. The piano part is in 4/4 time, with a tempo of Moderato (♩ = 108). The key signature is one flat (B-flat). The piano part features a recurring rhythmic motif of eighth and sixteenth notes, often with a pizzicato (pizz.) marking. The voice part is for Anita, with lyrics in English. The score is divided into three systems. The first system shows the piano introduction and Anita's first line of music. The second system shows Anita's second line of music, with a piano accompaniment. The third system shows Anita's third line of music, with a piano accompaniment. The piano part includes various musical notations such as treble and bass clefs, time signatures, key signatures, and dynamic markings (mf, mf).

HRMN. 13

Aargh! This wa-ter is freez-ing! What are you try-ing to do? Kill me?

*f* *mf*

ANITA 16

I don't have to do that! That plan seems to al-read-y be well in the works!

*mf* *mp* *mf*

HRMN. 19

Ah, the sweet-est words from my

*mf* *mp*

23

ANITA

HRMN.

*f*

Ah, — and what a mag -

blush - ing bride!

3

3

PERUSAL SCORE

26

ANITA

ni - fi-cent wed-ding it was!

*poco rit.*

*poco rit.*

3

PERUSAL SCORE

31

**Larghetto** (♩ = 80)

*mp*

PERUSAL SCORE

35 *mf*

ANITA I did - n't have a dress, no

HRMN. Or veil — for your hair,

*mf*

38

ANITA flow - ers, but, no doubt, some bro - ken glass some - where.

HRMN. no wine glass, but, no doubt, some bro - ken glass some - where. We

41

ANITA No spif - fy coat and hat. There were - n't e - ven wed - ding guests, though I

HRMN. did - n't have a rab - bi. There were - n't e - ven wed - ding guests.

44

ANITA

think I saw a rat.

HRMN.

A wed-ding in the ghet - to, in the

*mp*

*mf* *mp*

47

ANITA

mid-dle of the night, to es-cape the eyes of the Na - zis — who'd de - prive us of this right.

HRMN.

A

*mp*

*LH* *RH*

50

ANITA

wed-ding in the ghet-to, not so much to see. Just some pa-per-work at the Ju-den-rat, — to



53 ANITA *mf*

doc-u-ment our love, — our love — that we hope will guar-an-tee our

*poco a poco cresc.*

57 ANITA *poco a poco cresc.*

safe-ty from the raids and those most grue-some of pa-rades of Jews, young and old,

HRMN. *mf*

tall and

*poco a poco cresc.*

60 ANITA *poco a poco cresc.*

weak and hun-gry, as they march a-long to the har-row-ing song of

HRMN.

short, weak and hun-gry, as they march a-long to the har-row-ing song of

*poco a poco cresc.*

## 42. A Wedding in the Ghetto

63 *ff* **Maestoso** (♩ = 64)

ANITA in-sults and threats as they march to their deaths at Pon - ar-y!

HRMN. in-sults and threats as they march to their deaths at Pon - ar-y!

68 *mp*

ANITA The on - ly prom-ise we make to each oth-er is to

HRMN. The on - ly prom-ise we make to each oth-er is to

73

ANITA do what it takes so we'll both see an-oth-er day, an-oth-er night, an-oth-er

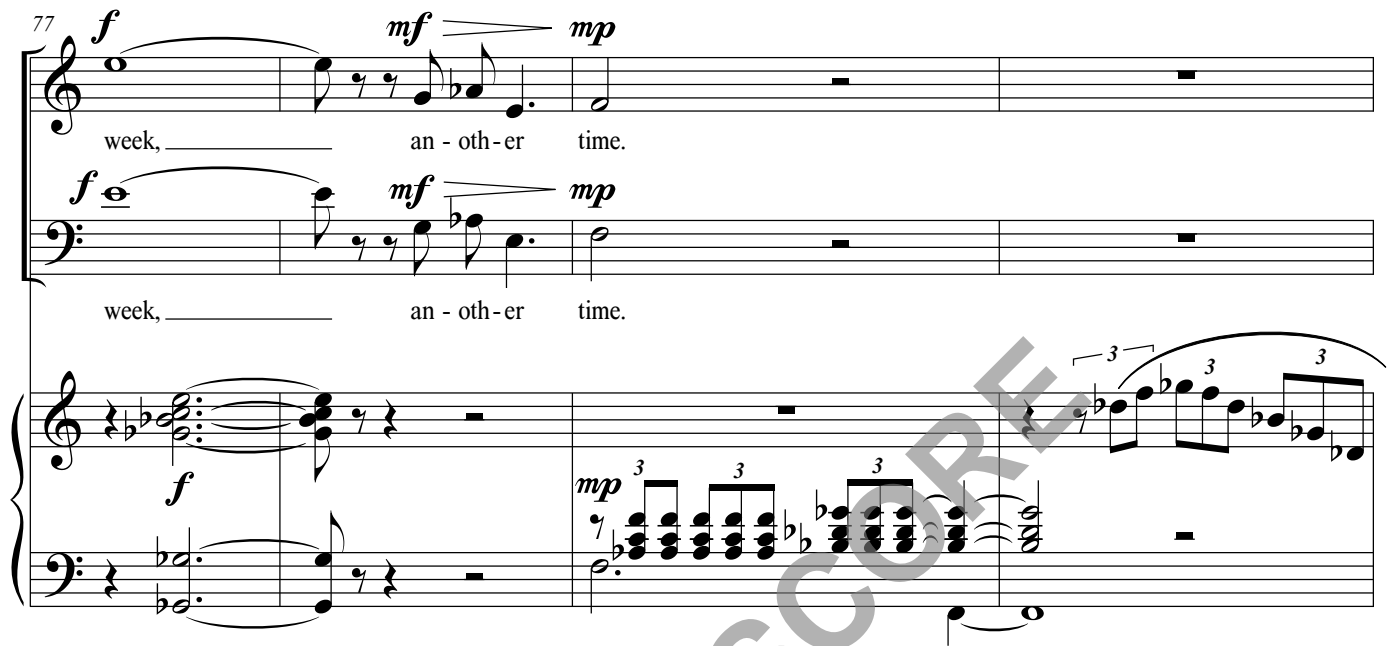
HRMN. do what it takes so we'll both see an-oth-er day, an-oth-er night, an-oth-er

77 *f* *mf* *mp*

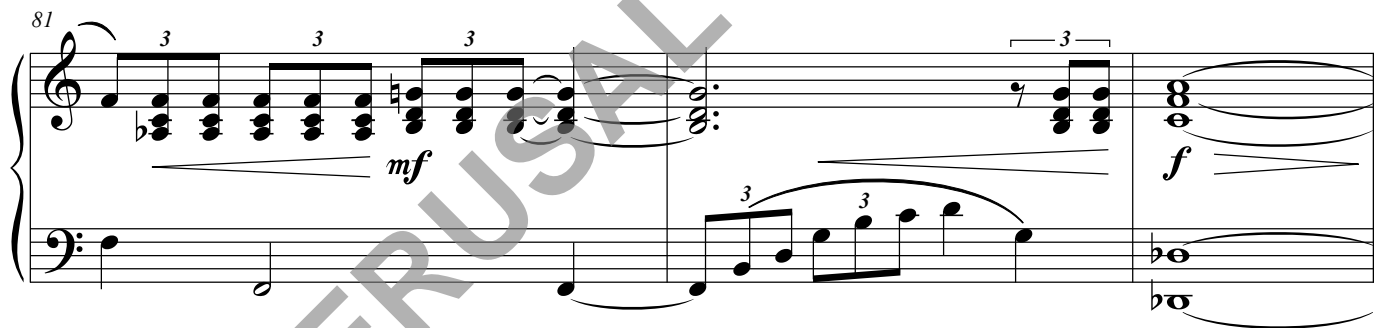
ANITA week, an - oth - er time.

HRMN. *f* *mf* *mp*

week, an - oth - er time.



81 *mf* *f*



**Moderato** ♩ = 108

84 *mf*

ANITA One day, we will have a prop - er wed - ding in Is - ra - el, and we will in -

HRMN. *mf* One day, we will have a prop - er wed - ding in Is - ra - el, and we will in -

**Moderato** ♩ = 108



89

ANITA

vite An - ton Schmid as our hon - ored

HRMN.

vite An - ton Schmid as our hon - ored

**Poco piu mosso (♩ = 128)**

93

ANITA

*f* guest!

HRMN.

*f* guest!

**Poco piu mosso (♩ = 128)**

[Duration: 1:47]

Setting: Officer's club (a bar) above  
Schmid's office. Many Nazi officers seated  
at tables, drinking/talking/laughing.

## 43. Officers' Club

Ein Heller und Ein Batzen

**Piano**  $\text{mf}$   $\text{f}$   $\text{mf}$

$\text{♩} = 112$

5

10

15

T. **CHOR.** **B.**

8 Heid - i, heid - o, heid-a. Heid - i, heid - o, heid-a. Heid - i, heid-o, heid-

Some officers, staggering entrances, singing raucously/inexactly.  
(Other officers might be talking/laughing.)

Some officers, staggering entrances, singing raucously/inexactly.  
(Other officers might be talking/laughing.)

Heid - i, heid - o, heid-a. Heid - i, heid - o, heid-a. Heid - i, heid - o, heid-

20

NZ. OFCR. *f* Noth-ing like a good ol'

T. *p*  
CHOR. a, ha ha ha ha ha ha ha Heid - i, heid - o, heid - a.

B. *p*  
a, ha ha ha ha ha ha ha Heid - i, heid - o, heid - a.

*p*

23

ANTN. *f* It's good stuff, al-right!

NZ. OFCR. *f* Schult-heis, eh? A taste of the Vat-er - land!

T. *f*  
CHOR. Heid - i, heid - o, heid - a. Heid - i, heid-o, heid-

B. *f*  
Heid - i, heid - o, heid - a. Heid - i, heid-o, heid-

26

ANTN. 8 So, what's the lat - est with the raids? I loved that last — trick they played,

T. 8 a.

CHOR. B. a.

29

ANTN. 8 get-ing them to line up to go to an-oth - er ghet - to with a la - bor short-age. Of course, it's

32

ANTN. 8 not hard to trick de-gen - er - ates!

NZ. OFCR. 8 Yeah, that was pret - ty a - mus - ing to watch.

The musical score is written for a group of voices and piano. The Antagonist (ANTN.) part is in treble clef, while the Tenor (T.), Chorus (CHOR.), and Bass (B.) parts are in bass clef. The piano accompaniment is in grand staff. The lyrics are written below the vocal lines. The score is divided into three systems, with measures 26-28, 29-31, and 32-34. The first system shows the Antagonist singing a line, followed by the Tenor, Chorus, and Bass. The second system shows the Antagonist singing a line, followed by the piano accompaniment. The third system shows the Antagonist singing a line, followed by the Non-Union Officer (NZ. OFCR.) and the piano accompaniment. A large 'PRELUSAL SCORE' watermark is visible across the page.

35

ANTN.

8

Not bad! I

NZ. OFCR.

8

We eas - i - ly picked up two thou - sand of them that way.

38

ANTN.

8

look for - ward to see-ing what they do next. An - y up-com-ing "fes - tiv-i-ties" planned?

NZ. OFCR.

8

Ja -

41

NZ. OFCR.

8

wohl! In two weeks we will be pay-ing a lit - tle vis - it to the first ghet-to. We'll



44

ANTN. *They laugh and clink beer steins together.*

Sau-sage, an-y-bod-y?

NZ. OFCR. 8 pick up some more swine to bring to the slaugh-ter!

48

*f*

The musical score is written for three parts: Antennae (ANTN.), New Zealand Officer (NZ. OFCR.), and piano accompaniment. The key signature has one sharp (F#), and the time signature is 3/4. The score is divided into two systems. The first system covers measures 44 to 47. In measure 44, the ANTN. part has a whole rest, while the NZ. OFCR. part has a quarter note G4. In measure 45, the ANTN. part has a whole rest, and the NZ. OFCR. part has a quarter note A4. In measure 46, the ANTN. part has a whole rest, and the NZ. OFCR. part has a quarter note B4. In measure 47, the ANTN. part has a triplet of eighth notes (G4, A4, B4), and the NZ. OFCR. part has a quarter rest. The piano accompaniment consists of a melody in the right hand and a bass line in the left hand. The second system covers measures 48 to 51. In measure 48, the ANTN. part has a quarter note G4, and the NZ. OFCR. part has a quarter note A4. In measure 49, the ANTN. part has a quarter note A4, and the NZ. OFCR. part has a quarter note B4. In measure 50, the ANTN. part has a quarter note B4, and the NZ. OFCR. part has a quarter rest. In measure 51, the ANTN. part has a triplet of eighth notes (G4, A4, B4), and the NZ. OFCR. part has a quarter rest. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. A large diagonal watermark 'PERUSAL SCORE' is overlaid across the score.

[Duration: 3:42]

Setting: Street scene outside ghetto  
gate. Several police standing about.  
A Jewish man walks by.

## 44. Outside the Ghetto Gate

**Agitato** ♩ = 112

Piano

*mf*

4

LIT. POL.

7

*mf*

You there! Let's see your

LIT. POL.

11

work per-mit.

Jew hands work permit to  
Lithuanian policeman, who  
examines it and then rips it up.

15

J. MAN 3

LIT. POL.

But it

This does - n't look le - git - i - mate.

*f* *mf*

19

J. MAN 3

was!

It was is - sued to me by the Jud - en - rat!

*mf*

22

LIT. POL.

You don't have a work per - mit, so you must come with us.

*mf* *p* *timp.*

25

*f*

28

*mf*

WRKR. 1

32

*mf*

We were all shoved in-to the court-yard, and they (cl.)

WRKR. 1

37

*f*

*mp*

made us stay there o-ver-night in the freez-ing cold. No food, no wa-ter,

**WRKR.** 1

no place to pee in pri-vate.

**ANTN.**

What did they say they were go-ing to do with you?

*mp* *mf*

CORE

WRKR. 2

They did - n't tell us an - y - thing. They just barked or - ders a - bout where we had to

WRKR. 2

46

3 3 *f* 3 3 3 *mf*

go. And that we had to hand o - ver all our be - long - ings to them. At

49 *rit.*

WRKR. 2

least we got to keep our coats and our shoes.

*mf*

*rit.*

53 *Cantabile* ♩ = 72 *mp*

WRKR. 3

*Cantabile* ♩ = 72

When you ap-peared at the pris-on, I thought I was

*mp* (pizz.)

58 *mf*

WRKR. 3

hav-ing the most glo-ri-ous dream, a hal-lu-ci-na-tion, a fig-ment of —

*mf*

62

WRKR. 1

*mp*

8

When you ap-peared at the

WRKR. 3

— my im - ag - i - na - tion.

ww.

*mp* *mp* *mf* *mp*

66

WRKR. 1

8

pris - on, and I heard you tell the pris - on guard we're your val-ua-ble work - ers,

*mf*

*mf*

70

WRKR. 1

8

in - dis - pen - sa - ble work - ers, ex-perts in your fac - to - ry.

74 *mf*

WRKR. 1 It was a mir - a - cle, noth - ing short of a

WRKR. 2 It was a mir - a - cle, noth - ing short of a

WRKR. 3 It was a mir - a - cle, noth - ing short of a

*f* *mf*

**Poco piu mosso (♩ = 84)**

78 *f*

WRKR. 1 mir - a - cle! A mir - a - cle! \_\_\_\_

WRKR. 2 mir - a - cle! A mir - a - cle! \_\_\_\_

WRKR. 3 mir - a - cle! A mir - a - cle! \_\_\_\_

*f* *mf*

**Poco piu mosso (♩ = 84)**



ANTN. 84 *mp* *mf*

It was noth-ing. — It was real - ly noth-ing. — I was just

ANTN. 89 *mp* *mf*

help-ing my fel-low hu-mans.

Reaches into coat pocket and takes out some wrapped food, which he hands to the men.

ANTN. 94 *mp*

Oh, I al-most for -

ANTN. 99 *mf*

got. Here.

(cl.)

*poco cresc.* *p*

8va - 1

Setting: In Anton's kitchen. Food and drink are laid out on table. Anita and Herman are seated with Anton, and they are quietly conversing.

## 45. Schmid's Apartment-3

**Somber** (♩ = 96)  
ww

Piano *mf*

7

*mp* *mf*

14

MORD.

Knocks, slowly,  
on apt. door.

Anton  
answers  
door.

*f* *mp*

*Frau Glassman and  
Mordechai Tenenbaum enter.*

22

FRAU G. *mf* Gut - en Ab - end, An - ton.

MORD. *mf* Ugh, — that wind!

*mf*

26

FRAU G. Hel - lo, so

ANTN. *mf* 3 6 8 Gut - en Ab - end, Frau Glas - man. This is Her - mann and A - ni - ta Ad - ler.

30

ANITA *mf* Like - wise!

FRAU G. ver - y - nice to meet you.

HERMN. *mf* (Looking around) *f* *mf* Hel - lo. Great! We're all —

HERMN. 33

here now. So how are things go - ing with the

FRAU G. 35 *mf*

Well, it's pret - ty frus - trat - ing,

HERMN.

youth groups in \_\_\_ the ghet - to?

FRAU G. 38

with all the dis - ap - pear - an - ces of friends and rel - a - tives.

FRAU G. 40

No more tel - e - phones, no more mail ser - vice, and they're al - ways hung - ry, of course.

FRAU G. 42

It's im - pos - si - ble to keep up their mor - ale. Those poor \_\_\_\_\_ things! I try to be

FRAU G. 46

cheer - ful, but what hope can I real - ly of - fer? \_\_\_\_\_

MORD. 50 *mf*

Same thing with the Hech - a - lutz kids. The

52

MORD.

coun - sel - ors have been sug - gest - ing that they use the li - brar - y more, so they can at

54

ANTN.

HERMN.

MORD.

(interrupting)  
*un poco agitato*  
*mf*

What they real-ly need is an ac-tu-al es-cape!

*f*

// *a tempo*

// *mf*

// Yes, it's the

least es-cape through books, but

*un poco agitato*

*mf*

*f*

*mf*

// *a tempo*

58

ANTN.

HERMN.

on - ly safe op - tion, real - ly.

We need to trans- port them to Be - lo - rus - sia, as

ANTN. 63 *mf*  
8 man - y peo-ple as pos - si - ble. It's much saf - er for the Jews there. An - ton,

MORD.  
you are one of the few Ger-mans who I'm not Ger - man, I'm an Aus - tri - an.

ANTN. 66  
8 An - y - way,

MORD.  
Yes, of course. Sor - ry, I for-got for the mo - ment.

ANTN. 73

8 I have met young-sters like these when I was in the land of Is-ra-el.

ANTN. 76

8 I was in Hai-fa, Tel A-viv, and in the kib-but-zim. I know that the Jews I have

ANTN. 81

8 helped be-lieve that I'm a fool, but I real-ly want to help you.

MORD.

You are a true Mesnch! And the



87

ANTN. *mp* 3

MORD. 3

Ach, this is noth - ing. Af - ter

Jews will al - ways be in - debt-ed to you, An - ton!

90

ANTN. 8

all, we are hu - man beings, and it's not clear who is help - ing whom.

92 *poco a poco cresc.*

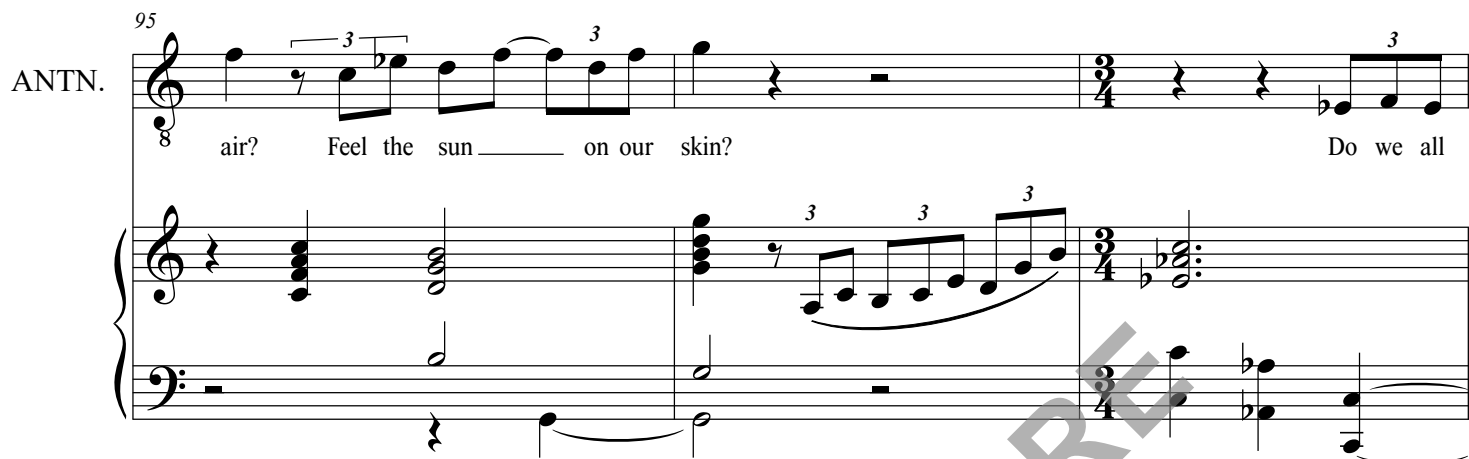
ANTN. 8 3 3

Are we not from the same flesh and blood? Do we not breathe the same \_\_\_\_

*poco a poco cresc.* 3 3

95  
ANTN. 8

air? Feel the sun \_\_\_\_\_ on our skin? Do we all



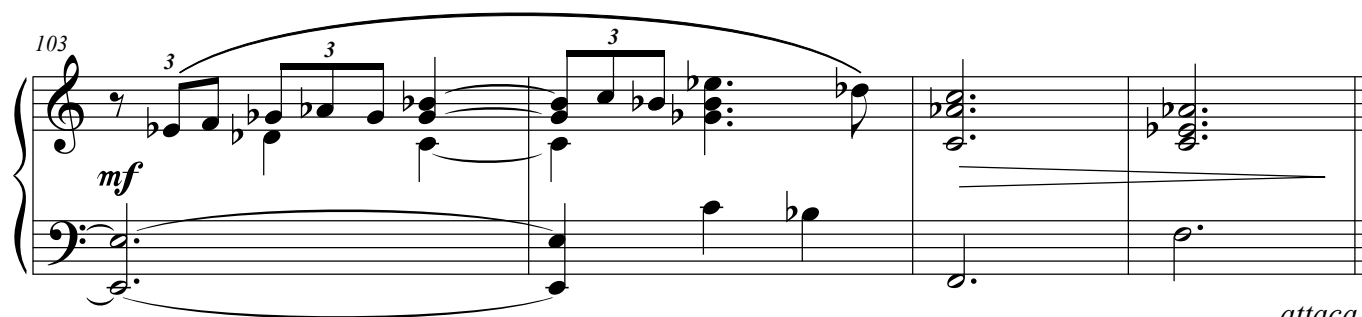
98  
ANTN. 8

not need to sleep, need to drink, need to eat, need to love? \_\_\_\_\_



103

*mf*



*attaca*

[Duration: 3:13 ]

Setting: In Anton's kitchen. Anton sings  
to Hermann and Anita Adler, Mrs.  
Glasman, and Mordechai Tenenbom.

## 46. When I Walk on the Sidewalks of Vilna

**Doloroso** ♩ = 60

ANTON

**Doloroso** ♩ = 60

*mp*

ANTN.

*mf*

When I

*mf* *mp*

ANTN.

walk on the side-walks of Vil-na, all the Jews, they must walk on the street, with a

*mf*

The musical score is for a song titled '46. When I Walk on the Sidewalks of Vilna'. It is in 9/8 time and features a piano accompaniment and a vocal line for Anton. The tempo is marked 'Doloroso' with a quarter note equal to 60 beats. The key signature has four flats (B-flat, E-flat, A-flat, D-flat). The score is divided into three systems. The first system shows the piano introduction with a mezzo-piano (*mp*) dynamic. The second system shows the vocal entry for Anton, marked mezzo-forte (*mf*), with the lyrics 'When I'. The third system continues the vocal line with the lyrics 'walk on the side-walks of Vil-na, all the Jews, they must walk on the street, with a'. The piano accompaniment provides harmonic support throughout, with dynamics ranging from mezzo-piano to mezzo-forte.

12  
ANTN. 8

star on their front and a star on their back, oh why should it mean there is



15  
ANTN. 8

some-thing they lack in their val-ue as hu-man beings? — When I

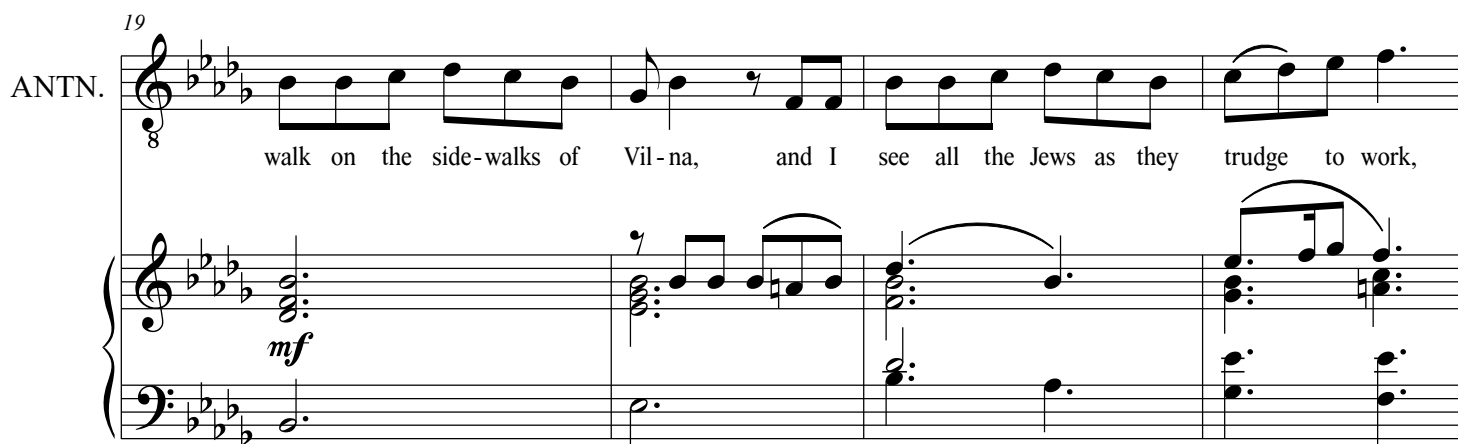
*f* *mf*



19  
ANTN. 8

walk on the side-walks of Vil-na, and I see all the Jews as they trudge to work,

*mf*



23  
ANTN. *p poco a poco cresc.*

8 rail - thin, tat - tered clothes, fear - ing the Na - zis where - ev - er they turn,

*p poco a poco cresc.*

27  
ANTN. *p poco a poco cresc.*

8 shiv - er - ing a - gainst the wind and the rain, so they can slave for their bos - ses, they

30  
ANTN. *sempre cresc. f*

8 toil and they strain, to bring home a pit - tance to hope to feed their fam - i - lies \_\_\_\_

*sempre cresc. f*

34 *mp*

ANTN. 8

back in the ghet-to, \_\_\_\_\_ in the ghet-to. \_\_\_\_\_

*mp* solo vlc.

38 *mf*

ANTN. 8

Why can't they live just like ev - 'ry - one

*mf*

42

ANTN. 8

else, with e-nough food to eat and a love-ly, warm house? With-out fear of being mur-dered or

45  
ANTN. 8

snatched off the street, where their beau - ti - ful chil - dren can hap - pi - ly meet, to

48  
ANTN. 8

play their games and sing their songs, with no Na - zi thugs who will just come a - long and spray

*p cresc.*

52  
ANTN. 8

ha - tred and bul - lets, and fear. \_\_\_\_\_ Spray - ing ha - tred and bul - lets, bul - lets \_\_\_ and

*f*

57 *ad lib.* *a tempo mp*

ANTN. *ha - - - - - tred, and fear. \_\_\_\_\_*

*a tempo mp*

61 *mf*

ANTN. *When I walk on the side-walks of Vil-na, all the*

CHOR. S *p* Ah \_\_\_\_\_

A *p* Ah \_\_\_\_\_

T *p* Ah \_\_\_\_\_

B *p* Ah \_\_\_\_\_

*mf*

The image shows a musical score for a song. It features two main vocal parts: 'ANTN.' (Antony) and 'CHOR.' (Chorus). The 'ANTN.' part starts at measure 57 with a melodic line in 8/8 time, marked 'ad lib.' and 'a tempo mp'. The lyrics are 'ha - - - - - tred, and fear. \_\_\_\_\_'. The 'CHOR.' part starts at measure 61 with a melodic line in 8/8 time, marked 'mf'. The lyrics are 'When I walk on the side-walks of Vil-na, all the'. Below the 'CHOR.' part, there are four staves labeled S, A, T, and B, each with a melodic line and the lyrics 'Ah \_\_\_\_\_'. The piano accompaniment is shown at the bottom, with a melodic line in 8/8 time and a bass line. The piano part is marked 'mf' and has a melodic line in 8/8 time. The score is written in a key signature of one flat (B-flat) and a time signature of 8/8. The tempo is marked 'a tempo' and the dynamics are 'mp' (mezzo-piano) and 'mf' (mezzo-forte). The score is marked 'PERUSAL SCORE' diagonally across the page.



65

ANTN.

8

Jews, they must walk in the street, with a star on their front and a star on their back, oh

CHOR.

ah

ah

ah

ah

69

ANTN.

8

why should it mean there is some-thing they lack in their val-ue as hu - man beings? \_\_\_\_

CHOR.

ah

ah

ah

ah

*f*

*mf*

*mf*

*f*

73 *mf*

ANTN. 8 Hu - man \_\_\_\_\_ beings, hu - man \_\_\_\_\_ beings, hu - man,

*p* Ah \_\_\_\_\_ ah

CHOR. *p* Ah \_\_\_\_\_ ah

*mf*

79 *mp*

ANTN. 8 hu - man beings.

*mf* *mp*

84

[Duration: 1:03]

Setting: Schmid's Wehrmacht office (the collection point for lost soldiers)

## 47. Schmid's Office-3

**Mechanical** (♩ = 112)

**MAX**

**Piano**

*mf*

Heil Hit-ler!

**Mechanical** (♩ = 112)

*mf* (pizz.)

**ANTN.**

8 Knock it off! It's just me here.

**MAX**

Oh, right.

**ANTN.**

9 **Recit.**

8 **Recit.** Good ol' Max Hup-pert. He might have fought for the Na-zis. but I made sure he did some

The musical score is written for three parts: MAX (bass), ANTENNA (soprano), and Piano. The tempo is marked 'Mechanical' with a quarter note equal to 112 beats. The key signature has one sharp (F#). The time signature changes from 3/4 to 4/4. The score includes lyrics in English. A large 'PERUSAL SCORE' watermark is visible across the page.

12

ANTN. 

8 good, in the world af-ter his death.

MAX 

Ver-y true. Thanks for the i-den-ti-ty pa-pers,

16

MAX 

Max! They sure come in quite hand-y. And thank you for hav-ing such a great first

19

ANTN. 

Yes, I was pret - ty proud of get - ting a

MAX 

name!







ANTN. 22

pay - book from some - one with — the same first name as you, Max!

ANTN. 25

By the way, I'm off to Bial-y-stok with an-oth-er twen-ty-five Jews to-night.

*mp*

ANTN. 29

So I might come in a lit-tle late to-mor-row morning.

MAX 33

*mf* Lights down.

(Entering office from street) *mf* Heil Hit-ler.

SLDR 1

Heil Hit-ler.

[Duration: 5:37]

Setting: Schmid's apt. Mordechai Tenenbaum, Anton, and the Adlers are present. Mordechai explains how he travels in disguise.

## 48. Cold-Blooded

**Moderato** ♩ = 116

Piano

*mf*

MORD. *mf*

ANITA *mf*

HRMN. *mf*

Did you hear the news from Ab - ba?

We did.

It's

bad.

Real - ly bad.

*mp*

*mp*

12 **MORD.** *Recit.* *a tempo* *mf* 3 3 3

We need to get word — to War-saw im -

15 **MORD.** 3 me-di-ate-ly. I can take the first train out to-mor-row morn-ing.

18 **ANTN.** *mf* 3 3 3 3 3 8 You, trav-el by train? Sor-ry, but that ac-cent of yours is so

20 **ANTN.** 3 8 thick, I could use it to hold to- geth-er my — bricks! And I

The musical score is for a piece titled "48. Cold-Blooded" on page 299. It features two vocal parts, MORD. and ANT., and piano accompaniment. The score is divided into four systems, each with a measure number (12, 15, 18, 20) and a vocal part label. The MORD. part is in bass clef, and the ANT. part is in treble clef. The piano accompaniment is in grand staff (treble and bass clefs). The score includes lyrics and musical notation with various dynamics (mf) and tempo markings (a tempo). There are also triplets and other musical notations. A large diagonal watermark "PERUSAL SCORE" is visible across the page.

ANTN. 22

8 would-n't say that hair of yours is help - ing you, ei - ther!

3

MORD. 24

*mf* Well at least I don't look like the Fuehr - er, like SOME - bod - y I know!

3

26

*poco rit.*

MORD. 29

*a tempo mp* Well, may - be Mor - de - chai can't get through the check - points, but there's no stop - ping Ju -

*a tempo mp* *mf*



31 *f* **Quasi cadenza**

MORD. *sef* *Ta-mar-off* Optional: Spoken, and gestures to cut off music Mordechai reaches into his bag and pulls out a passport.

ANTN. *Who?* **Quasi cadenza**


(finger cymbal) *8va-* *Fing. cym.* *8va-picc.*

35 *(8va)-*


40 *(Hands passport to Anton)*

MORD. *Check this out.* *(8va)-* *ob.*

44 **Recit.**

MORD. 

I ma-jored in Or - i - en - tal Stud-ies at Un - i - ver - si - ty.

**Recit.** 


47

MORD. 

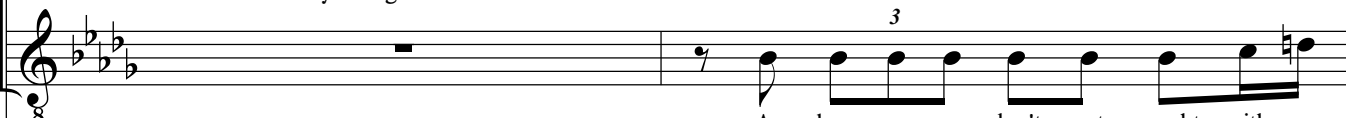
And I can speak e-nough Ar-a-bic to fake my way through an - y - thing. Well,



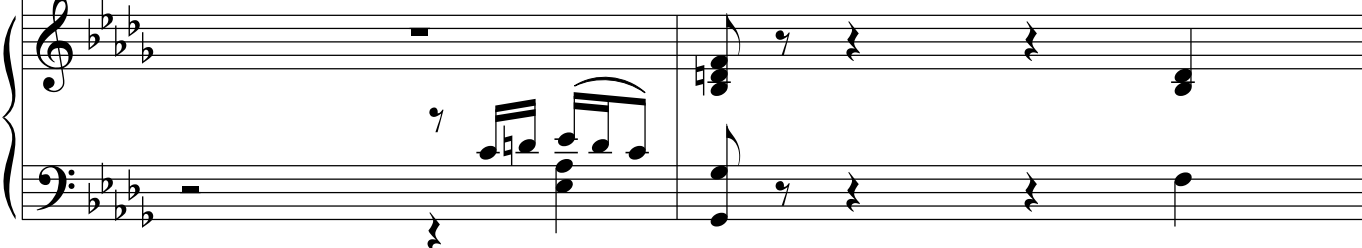
50

MORD. 

al - most an - y - thing.

ANTN. 

As long as you don't get caught with your



52

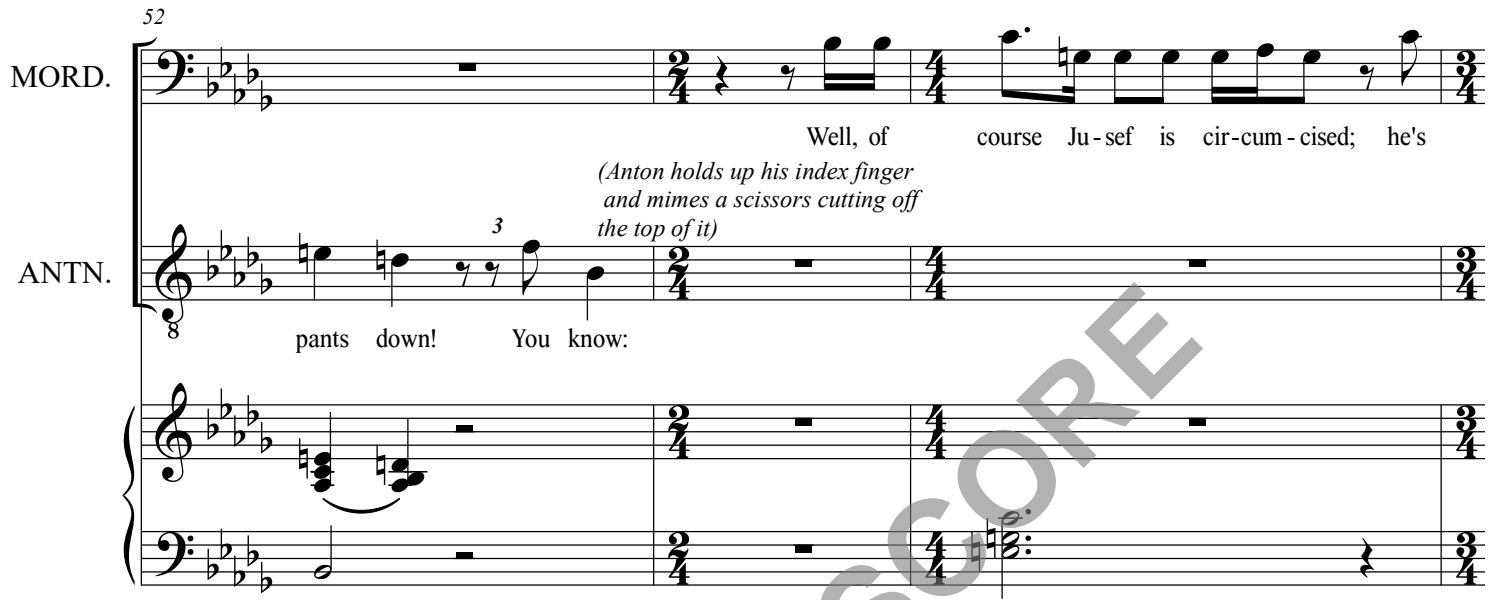
MORD.

Well, of course Ju-sef is cir-cum-cised; he's

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

ANTN.

pants down! You know:



55

MORD.

Mus-lim!

accel.

solo vlc.  
ad lib.

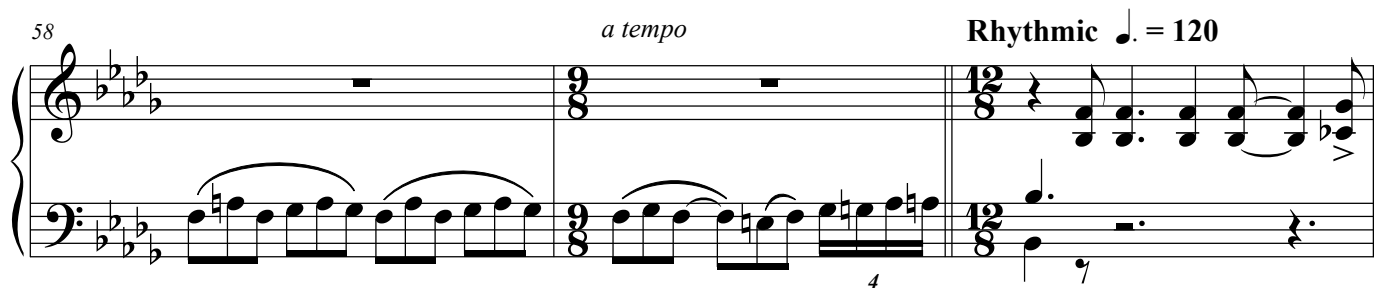
accel.



58

a tempo

Rhythmic ♩ = 120



61

MORD.

*mf*

Ta -

64

MORD.

mar - off the Ta - tar gets smar - ter and smart - ter. He'll out - wit you at ev - 'ry \_\_\_\_ turn!

67

MORD.

He's dash - ing and charm - ing, com - plete - ly dis - arm - ing. Oh, you'll

70

MORD.

(Taps imaginary bell in air)

nev - er see a fin - er Mus - lim Ta - tar, — oh, yeah.

73

MORD.

His swarth - y com - plex - ion is sim - ply per - fec - tion, his

76

MORD.

love - ly black hair is just right. He's quick and he's sly, in — the

79

MORD.

blink of an eye first he's there, then he's not, dis - ap-peared,

This system contains measures 79 and 80. The vocal line (bass clef) has lyrics: "blink of an eye first he's there, then he's not, dis - ap-peared,". The piano accompaniment consists of a right hand with chords and a left hand with a steady eighth-note bass line.

81

MORD.

or was he ev - er e - ven there? ————— Ta-mar-off the Ta - tar. ———

This system contains measures 81, 82, and 83. The vocal line (bass clef) has lyrics: "or was he ev - er e - ven there? ————— Ta-mar-off the Ta - tar. ———". The piano accompaniment features a right hand with chords and a left hand with a steady eighth-note bass line.

84

MORD.

Be-cause I'm cold

This system contains measures 84, 85, and 86. The vocal line (bass clef) has lyrics: "Be-cause I'm cold". The piano accompaniment features a right hand with chords and a left hand with a steady eighth-note bass line.

87

MORD.

blood - ed, cold blood - ed.

This system contains measures 87, 88, and 89. The vocal line (bass clef) has lyrics: "blood - ed, cold blood - ed.". The piano accompaniment features a right hand with chords and a left hand with a steady eighth-note bass line.

90

MORD.

Musical score for measures 90-91. The vocal line (bass clef) has a whole note 'Cold' in measure 90 and a half note 'blood - ed,' in measure 91. The piano accompaniment (treble and bass clefs) features a melodic line in the right hand and a harmonic line in the left hand, both in a key of three flats.

92

MORD.

Musical score for measures 92-93. The vocal line (bass clef) has a half note 'When I face the Ge-sta-po' in measure 92 and a half note 'I don't e-ven blink as I look them right in the eye. —' in measure 93. The piano accompaniment (treble and bass clefs) features a melodic line in the right hand and a harmonic line in the left hand, both in a key of three flats.

94

MORD.

Musical score for measures 94-95. The vocal line (bass clef) has a whole note 'Cold' in measure 94, a half note 'blood - ed,' in measure 95, and a whole note 'cold' in measure 96. The piano accompaniment (treble and bass clefs) features a melodic line in the right hand and a harmonic line in the left hand, both in a key of three flats.

97

MORD.

Musical score for measures 97-98. The vocal line (bass clef) has a half note 'blood - ed.' in measure 97 and a half note 'C - c - c - c - c - cold' in measure 98. The piano accompaniment (treble and bass clefs) features a melodic line in the right hand and a harmonic line in the left hand, both in a key of three flats.

99

MORD.

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

101

MORD.

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

103

MORD.

right in front of his eyes.



105

MORD.

He speaks

*mf*

*mf*

This system contains measures 105, 106, and 107. The vocal line (bass clef) has rests in measures 105 and 106, followed by a half note G2 in measure 107. The piano accompaniment (treble and bass clefs) features a melodic line in the right hand and a more active bass line. A dynamic marking of *mf* appears at the start of measure 107.

108

MORD.

per-fect ar-a-bic, if — you buy in-to his schtick, just be care-ful not to lis-ten too close-

This system contains measures 108, 109, and 110. The vocal line continues the melody from measure 107. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

111

MORD.

- ly. He tra - vels far and wide — with — his

This system contains measures 111, 112, and 113. The vocal line has a rest in measure 111, then continues. The piano accompaniment features a more active bass line in measure 111, which then settles into a steady accompaniment.

113

MORD.

suit - case by his side, and you'd nev - er sus - pect, should your

This system contains measures 113, 114, and 115. The vocal line continues the melody. The piano accompaniment features a more active bass line in measure 113, which then settles into a steady accompaniment.

115 *cresc.*

MORD. paths in - ter - sect, that — you're deal - ing with an im - i - ta - tion,

*cresc.*

#8:

117 *sub. mp*

MORD. mas - quer - ad - ing, in - fil - trat - ing Ta - tar. —

*mp*

120

MORD. Be - cause I'm cold

123

MORD. blood - ed, cold blood - ed,

126

MORD.

cold blood - ed.

This system contains measures 126 and 127. The vocal line (bass clef) starts with a whole note 'cold' and a half note 'blood - ed.' The piano accompaniment (treble and bass clefs) features a melodic line in the right hand and a harmonic line in the left hand, both in a minor key.

128

MORD.

When I face the Ge-sta-po I don't e-ven blink as I look them right in the eye. —

This system contains measures 128 and 129. The vocal line (bass clef) continues the melody from the previous system. The piano accompaniment (treble and bass clefs) provides a steady harmonic support.

130

MORD.

I just have to stay cool when the heat is turned

This system contains measures 130 and 131. The vocal line (bass clef) continues the melody. The piano accompaniment (treble and bass clefs) features a melodic line in the right hand and a harmonic line in the left hand.

132

MORD.

up and the Na - zis are care - ful - ly look - ing through

This system contains measures 132 and 133. The vocal line (bass clef) begins with a whole note 'up' in measure 132, followed by a half note rest, and then a melodic phrase starting in measure 133 with the lyrics 'and the Na - zis are care - ful - ly look - ing through'. The piano accompaniment (treble and bass clefs) features a complex texture with many beamed sixteenth and thirty-second notes, creating a sense of urgency and movement.

134

MORD.

all of my doc - u - ments. Just be cool.

This system contains measures 134 and 135. The vocal line continues the phrase 'all of my doc - u - ments.' in measure 134 and 'Just be cool.' in measure 135. The piano accompaniment maintains its intricate, rhythmic pattern, with the right hand featuring many beamed notes and the left hand providing a steady harmonic foundation.

136

MORD.

Ta -

*sub. mp* *f*

This system contains measures 136 and 137. The vocal line has a whole note rest in measure 136 and a half note 'Ta -' in measure 137, marked with a forte (*f*) dynamic. The piano accompaniment continues with its complex texture, marked with a mezzo-piano (*sub. mp*) dynamic in measure 136 and a forte (*f*) dynamic in measure 137.

138

MORD.

mar - off, \_\_\_\_\_ Ta -

140

MORD.

mar - off, \_\_\_\_\_ Ta -

142

MORD.

mar - off, \_\_\_\_\_ he'll

144

MORD.

nev - er let on, nev - er let on, nev - er let

146

MORD.

on his true i - den - ti - ty

148

MORD.

[Duration: 5:27]

Setting: In Anton's kitchen. Chaika,  
Lonka, and Tema enter from the spare  
bedroom, where they had been resting.

## 49. Schmid's Apartment-4

Moderato ♩ = 116

Piano

*mf*

CHKA

LNKA

TEMA

ANTN.

(Doesn't have to be  
exactly coordinated.)

Dan - ke - schoen!

Dan - ke!

Dan - ke dir zeyr vil!

Kae - se - brot?

The musical score is for a scene in Schmid's Apartment. It begins with a piano introduction in 4/4 time, marked Moderato (♩ = 116). The piano part features a melody in the right hand and a bass line in the left hand, both in a key with two flats. The vocal parts enter in 4/4 time. Chaika (CHKA) sings 'Dan - ke - schoen!' with a melisma. Lonka (LNKA) sings 'Dan - ke!' with a melisma. Tema (TEMA) sings 'Dan - ke dir zeyr vil!' with a melisma. Anton (ANTN.) sings 'Kae - se - brot?' with a melisma. The piano accompaniment continues throughout, providing a harmonic and rhythmic foundation for the vocal lines. The score includes dynamic markings such as *mf* and *f*, and tempo markings like Moderato.

Abba knocks  
slowly on door  
to apartment.

7

ABBA

*f*

*mp*

12

ANTN.

8

ABBA

*mf*

Anton opens door.

*mf*

Gu-ten A-bend, Ab-ba. —

Gu-ten A-bend!

*mf*

17

ABBA

*mf*

*mp*

You did a good job on your



21

ABBA

hair, — Lon-ka! As blonde as the best Po-lish la - dy!

*mf*

24

LNKA

Thank you, Ab - ba.

TEMA

They picked up the

*mf* *sadly*

*p*

27

TEMA

Roth-stein fam-i - ly yes-ter-day. And the Alt-mans, and the Pup-kos.

*mf*

TEMA

30 *mp* *mf*

Poor lit-tle An-na Pup-ko. She did-n't e-ven get to live to see her first

TEMA

33 *mp* 3

birth-day. So man-y chil-dren they pick up.

bsn.

Cantabile ♩ = 120 *mf*

Ah Ah Ah Ah

Cantabile ♩ = 120 *mf* clnt.

46

CH.  
CHOR.

Ah

Ah

Ah

muted strings

solo vlc.

53

CH.  
CHOR.

Ah

Ah

Ah

ABBA

*mf*

We

59

CH. CHOR.

ABBA

have to get the word out to the oth-er ghettos.

64

CH.  
CHOR.

ABBA

They need to know that the Na-zis plan to ex-ter-mi-nate all of us!

To the couriers:

68

ABBA

*mf*

I have some new as - sign-ments for you.

71

ABBA

Do you still have your fake i - den-ti-ty pa-pers?

74

ABBA

Here are cop-ies of my speech from New Year's Eve. Make sure you can read ev-'ry-thing

77

ABBA

clear-ly because you will read it a - loud at each ghet-to.

*rit.*

attaca

[Duration: 5:27]

Setting: In Anton's kitchen. Chaika,  
Lonka, and Tema enter from the spare  
bedroom (they had been resting there.)

## 50. The Manifesto

**Marcato** ♩ = 88

Piano

*mf*

TEMA

(reading) *mf*

They shall not take us like sheep to the slaugh-ter!

*mp*

*mf*

TEMA

*mf*

Jew-ish youth, do not be de-

*p*

The musical score is for a piece titled '50. The Manifesto'. It is in 4/4 time with a tempo of 88 beats per minute, marked 'Marcato'. The score is for Piano and TEMA. The Piano part begins with a melody in the right hand and a bass line in the left hand, both marked 'mf'. The TEMA part enters at measure 4 with a vocal line marked '(reading) mf'. The lyrics are: 'They shall not take us like sheep to the slaugh-ter!'. The Piano accompaniment continues with a steady bass line and chords in the right hand. The TEMA part has a second entry at measure 8, with the lyrics 'Jew-ish youth, do not be de-'. The Piano accompaniment features a complex, rhythmic pattern in the right hand and a simpler bass line in the left hand. The score includes various musical notations such as slurs, accents, and dynamic markings.

TEMA

11

*f*

ceived. Of the eight - y - thou - sand Jews in the Je - ru - sa - lem of Lith - ua - nia

TEMA

14

*mp*

on - ly twen - ty thou - sand have sur - vived.

*f* *mp*

CHKA.

18

(reading) *mf*

*poco accel.*

In front of our ver - y eyes, they tore from us our par - ents, our broth - ers, our

*poco accel.*

21 *f* *a tempo* *p* 3 3 3 3

CHKA. sis-ters. Where are the hun-dreds of men who were tak-en a-way for work by the Lith-

*a tempo*

24 3 3

CHKA. ua-ni-an kid-nap-pers?

LNKA. (reading) *mp* 3 3 3 3

Where are the na-ked wom-en and chil-dren who were

27 3 3 3 3

LNKA. tak-en from us on the ter-ri-ble night of the prov-o-ca-tion?

The musical score is written for three parts: CHKA (Soprano), LNKA (Alto), and Piano. The key signature has one flat (B-flat). The tempo is marked 'a tempo'. Dynamics include forte (f), piano (p), and mezzo-piano (mp). The score features several triplet markings (3) and a reading section for LNKA. The lyrics are in Lithuanian and English. The piano accompaniment consists of chords and single notes in both hands.



29 *mf* 3 3 3

CHKA. Where are the Jews who were tak - en a - way on Yom Kip - pur?

LNKA. *mf* 3 Where are the broth - ers

31

LNKA. from the sec - ond ghet - to?

TEMA *mf* 3 3 3 Ev' - ry - one tak - en a - way to the sec - ond

*f* 3 3 *mf*

34

LNKA. *mf* 3 3 3

TEMA *f* 3

ABBA *mf* 3 3 3

All the roads of the Ge - sta - po lead to Po -

ghet - to — nev - er came back.

All the roads of the Ge - sta - po lead to Po -

37

LNKA. *f* 3 3 3

ABBA *f* 3 3 3

na - ry, and Po - na - ry means death!

na - ry, and Po - na - ry means death!

42 *mf*

TEMA

Hit - ler plans to an - ni - hi - late all the Jews of Eur - ope

45

TEMA

The Jews of Lith - ua - nia are fat - ed to be the first in line.

48 *f*

CHKA.

Let us not go like sheep to the slaughter!

LNKA.

Let us not go like sheep to the slaughter!

TEMA

Let us not go like sheep to the slaughter! It's true, we are weak and de-fense-less, but the

re-sponse to the en-e-my is re - sis-tance! Let us not go like s

re-sponse to the en-e-my is re - sis-tance! Let us not go like s

CHKA.

54 *f*

Broth-ers! It is bet-ter to die as free fight - ers, than to live at the mer - cy of our mur-der-ers.

*mp*

*molto*

57

CHKA. *f* Let us not go like sheep to the slaugh-ter! Re - sist to the last \_\_\_\_\_ breath!

LNKA. *f* Let us not go like sheep to the slaugh-ter! Re - sist to the last \_\_\_\_\_ breath!

TEMA *f* Let us not go like sheep to the slaugh-ter! Re - sist to the last \_\_\_\_\_ breath!

ABBA *f* Re - sist to the last \_\_\_\_\_ breath!

60

ABBA *f* Tell them all! Tell

(brass) *f* *mp*

64

ANTN. *mf* 3 How do you do it?

ABBA ev - er - y Jew you can find!

67

ANTN. 3 3 How do you man - age to get through all of the po - lice in - spec - tions, the

69

ANTN. *f* 3 doc - u - ment checks, the bor - der con - trols?

*ff*

The musical score is written for three parts: ANT. (Antony), ABBA (Abba), and piano accompaniment. The key signature is B-flat major (two flats). The time signature is 4/4. The score is divided into measures 64, 67, and 69. In measure 64, ANT. sings 'How do you do it?' with a triplet of eighth notes, and ABBA sings 'ev - er - y Jew you can find!' with a triplet of eighth notes. The piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. In measure 67, ANT. sings 'How do you man - age to get through all of the po - lice in - spec - tions, the' with a triplet of eighth notes, and the piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. In measure 69, ANT. sings 'doc - u - ment checks, the bor - der con - trols?' with a triplet of eighth notes, and the piano accompaniment features a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand. Dynamics include *mf* (mezzo-forte), *f* (forte), and *ff* (fortissimo). A large 'PERUSAL SCORE' watermark is visible across the page.

[Duration: 1:40 ]

Setting: In Anton's kitchen.

## 51. Chutzpah

**Spirited ♩ = 152**

CHAICA *f* Chutz-pah! We use

LONKA *f* Chutz-pah! We use

TEMA *f* Chutz-pah! We use

**Spirited ♩ = 152**

Piano *p* *f*

5

CHKA. Chutz-pah!

LNKA. *mf* Chutz-pah! We use Chutz-pah in the morn - ing when we

TEMA Chutz-pah!

*mf*

8

LNKA.

step on - to a train, and we hand our tick - et to the man who's shout - ing the re - frain,

11

CHKA.

LNKA.

TEMA

Tick - ets! Chutz - pah!

Tick - ets! Tick - ets! Chutz - pah!

Tick - ets! Chutz - pah! When we

15

TEMA

smile and bat our eyes and ask for help with our lug - gage from that big, strong Na - zi man who



18

TEMA

*mp*

oth-er-wise would rum-mage through our pa-pers and our wea-pons and all the se-crets hid-den in our

*mp*

21

CHKA.

*f* *mf*

Chutz-pah! We're like an-y oth-er trav-'ler,

LNKA.

*f*

Chutz - pah!

TEMA

*f* *f*

suit - cas - es. Chutz-pah!

*f* *mf*

25

CHKA.

pay no mind to us. Just let us be on our way, with-out a

3

3

29

CHKA.

fuss

LNKA.

*mf*

We're up-stand-ing Po-ish wom-en, prop-er as can

34

LNKA.

be, of fin-est Ar-y-an stock, nat-ur'l - ly.

*f* *mf*

38

TEMA

*mf*

We use Chutz-pah in the af-ter-noon, shop-ping in the mar-ket, buy-ing

Detailed description: The musical score is for a piece titled '51. Chutzpah'. It features three vocal parts: CHKA, LNKA, and TEMA, along with piano accompaniment. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The score is divided into three systems. The first system (measures 29-33) shows CHKA with a single note 'fuss' and LNKA with a melodic line starting on a half note. The piano accompaniment consists of chords and a moving bass line. The second system (measures 34-37) features LNKA with lyrics 'be, of fin-est Ar-y-an stock, nat-ur'l - ly.' and includes a triplet of eighth notes. Dynamics range from mezzo-forte (mf) to forte (f). The third system (measures 38-41) features TEMA with lyrics 'We use Chutz-pah in the af-ter-noon, shop-ping in the mar-ket, buy-ing' and continues the piano accompaniment. A large, semi-transparent 'FULL SCORE' watermark is oriented diagonally from the bottom-left to the top-right across the entire page.

41

TEMA

on-ions and po-ta-toes, car-rots, cab-bag-es and flour, to smug-gle past the ghet-to guards to

44

CHKA.

LNKA.

TEMA

Bring them

and all the hun-gry Jews.

feed the ba-bies, feed the chil-dren, and all the hun-gry Jews.

47

CHKA. hope, Lift their spir - its, *mp*

LNKA. en - cour - age - ment and news. to *mp*

TEMA bring them sus - ten - ance give them strength to

50

CHKA. *mf* the loss - es of our dear - est ones,

LNKA. face an - oth - er day that's filled with hor - ror and de - spair, the loss - es of our dear - est ones,

TEMA face an - oth - er day that's filled wiht hor - ror and de - spair, the loss - es of our dear - est ones,

*mp*

53

CHKA. *f* hope - less - ness and fear, *mf* hope - less - ness and fear.

LNKA. *f* hope - less - ness and fear, *mf* hope - less - ness and fear.

TEMA *f* hope - less - ness and fear, *mf* hope - less - ness and fear.

57

CHKA. *p*

LNKA. *p*

TEMA *p*

[Duration: 4:50 ]

Setting: The basement under Schmid's apartment. Anita and Hermann are cowering in a dark corner.

## 52. The Adlers in the Basement

(Sounds of battering ram from a distance as the Nazis try to break into Schmid's apartment.)

Somber ♩ = 60

Piano *pp*

ANITA *Recit. p*

Oh, Her-mann. *p*

HRMN. *mp*

*Recit. p*

I know, dar-ling, I know. Your heart's beating so fast!

ANITA *mp*

I can't help it! It's just a mat-ter of time be-fore they find us here.

17 *mf*

ANITA

Should-n't we get out?

HRMN.

*mp* 3 3 3

The build-ing is prob-a-bly sur-round-ed. I think we have to

*mf* *mp*

21

HRMN.

stay. Thank God Hup - pert warned us!

*bsn.*

(more battering ram sounds)

26 *mp* 3 3

ANITA

It's a good night for An-ton\_\_\_ to be gone.

*mp*

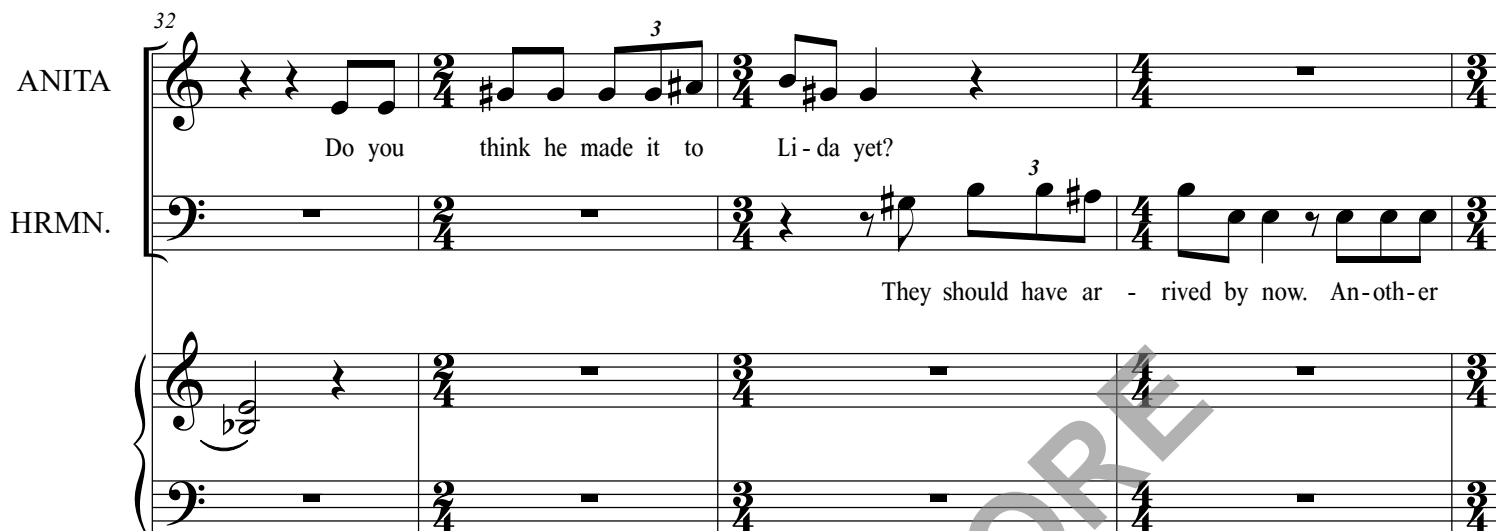
32

ANITA

Do you think he made it to Li-da yet?

HRMN.

They should have ar - rived by now. An-oth-er



36

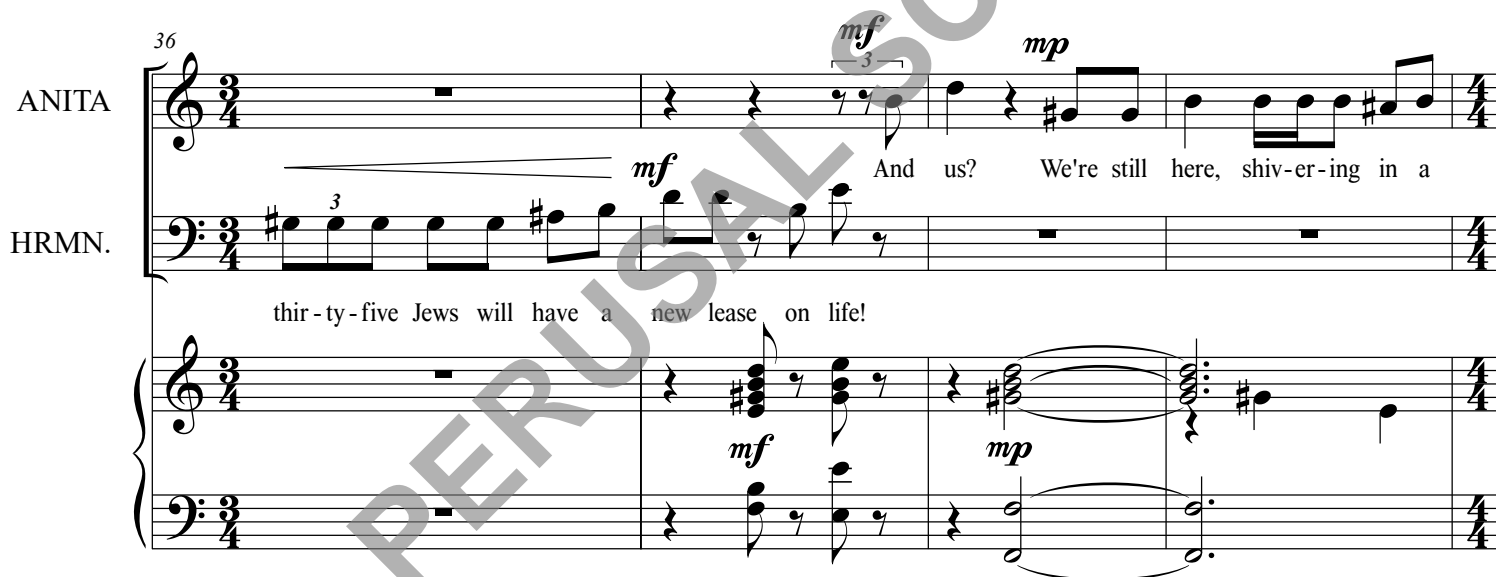
ANITA

And us? We're still here, shiv-er-ing in a

HRMN.

thir-ty-five Jews will have a new lease on life!

*mf* *mp*



40

ANITA

cold, dark, — base-ment.

HRMN.

Yes, but we are a - live to be shiv-er-ing in that cold, dark

*mp*





43

ANITA

HRMN.

I hope that An - ton is o - kay. —

base - ment.

fl.

*mp*

ww.

*mp*

46

ANITA

If they're search - ing his a - part - ment here, they must be look - ing for him oth - er plac - es,

49

ANITA

*accel.* **Agitato** ♩ = 108

too. *accel.* **Agitato** ♩ = 108

*mf*

53

*f*

58

Desolate (♩ = 66)

*p*

64

ANITA

*p*

Dear — An - ton, dear.

70

ANITA

sweet — An - ton — you are like

75 ANITA *mf*

fam-i - ly to us. — My broth-er, — my cous-in, — my fa - ther.

*mf*

80 HRMN. *mp*

Dear An - ton, it's not just that you feed us ev - 'ry day

*mp*

84 HRMN. *poco accel.*

and give us shel-ter, and give us safe-ty, — but e-ven more, you gave us a

*poco accel.*

**Poco piu mosso** ♩ = 7689 *f*

HRMN.

home!

**Poco piu mosso** ♩ = 76

Musical score for measures 89-94. The vocal line (HRMN.) has a whole rest. The piano accompaniment (piano) features a melody in the right hand and a bass line in the left hand. Dynamics include forte (f) and mezzo-forte (mf).

95

HRMN.

*mp*

This feel-ing of dread that I have, it

Musical score for measures 95-98. The vocal line (HRMN.) has a whole rest. The piano accompaniment (piano) features a melody in the right hand and a bass line in the left hand. Dynamics include mezzo-piano (mp) and piano (p).

99

ANITA

*p*

My

HRMN.

sits in the pit of my stom-ach like a large cold — stone.

Musical score for measures 99-104. The vocal line (ANITA) has a whole rest. The vocal line (HRMN.) has a whole rest. The piano accompaniment (piano) features a melody in the right hand and a bass line in the left hand. Dynamics include piano (p).

104

ANITA

heart breaks to im - ag - ine what could be hap - pen - ing to him right now.

timp. *pp* *mp* *p*

107

ANITA

*poco* *mp*

112

ANITA

*mf*

I still have the bag of

*p*

118

ANITA

pas - sage slips he gave me. He said I should al - ways take them a - long, just in

clnt.

*mf*

121

ANITA

case. It's as if he is still reach - ing out to help us,

124

ANITA

e - ven when he's not here.

*mf*

HRMN.

Oh, An - ton, please be o - kay.

127

HRMN.

*mp*

You have to be \_\_\_\_\_

PERUSAL SCORE

132

HRMN.

o - kay.

*mp*

hn. #2.

PERUSAL SCORE

136

*p*

PERUSAL SCORE

Setting: Schmid sits, alone, in  
a prison cell, writing a letter.

## 53. The Last Letter

**ANTON**

*Plaintive* ♩ = 76 *mp*

My dear Stef - i,

**Piano**

*Plaintive* ♩ = 76 *mp*

**ANTN.**

*mf* *con moto*

my — dear — Stef - i!

*ad lib.*

**ANTN.**

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

I was so —



15  
ANTN. 8  
thank-ful to get your two \_\_\_\_ let - ters yes-ter-day.

18  
ANTN. 8  
*ad lib.*  
*mf* I was so hap-py that you, my dear ones, are healthy, and ev'ry-thing's al-right on \_\_\_\_

22  
ANTN. 8  
your \_\_\_\_ end.

26  
ANTN. 8  
*mp* I can tell \_\_\_\_ you ev-'ry-thing \_\_\_\_ a - bout \_\_\_\_ what's \_\_\_\_ to

ANTN. 30 *f* be my fate. //

ANTN. 35 *p* I have been sentenced to death by the war court in

ANTN. 39 Vil - na. It's some - thing I thought would nev - er

ANTN. 42 *cresc.* hap - pen, but then I saw my fel - low sol - diers who got the same ver - dict as

ANTN. 46 *f* *mp*

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

ANTN. 50 *cresc.*

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

ANTN. 53 *f*

you and Ger - tha you and Ger - tha,

ANTN. 57 *mp*

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

ANTN. 61 *poco accel.* *a tempo*

late. Now I can - not save an - y - thing

ANTN. 65 *mf cresc.* *f*

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

ANTN. 70 *mp*

It is war and the

ANTN. 74 *cresc.* *f*

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

The musical score is written for voice and piano. The vocal part is in treble clef with a key signature of two flats (B-flat and E-flat). The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature. The score is divided into four systems, each starting with a measure number (61, 65, 70, 74) and a vocal line label 'ANTN.'. Performance markings include 'poco accel.' (poco accelerando), 'a tempo' (return to tempo), 'cresc.' (crescendo), 'mf' (mezzo-forte), 'f' (forte), and 'mp' (mezzo-piano). The lyrics are written below the vocal line. The piano part features various textures, including chords, arpeggios, and melodic lines. There are also triplets and slurs in both parts. A large diagonal watermark 'PERUSIA CORE' is visible across the middle of the page.

78  
ANTN.

*mf* *mp*

83  
ANTN. *mp*

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

87  
ANTN.

There's noth - ing that you can do a - bout it, but pe - ti - tion for

90  
ANTN. *cresc.*

mer - cy, mer - cy, mer

*cresc.*

94 *f*

ANTN. 8 cy.



97 *mf*

ANTN. 8

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



100

ANTN. 8

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



103 *f*

ANTN. 8 far.

But, my dears, have cour-age!

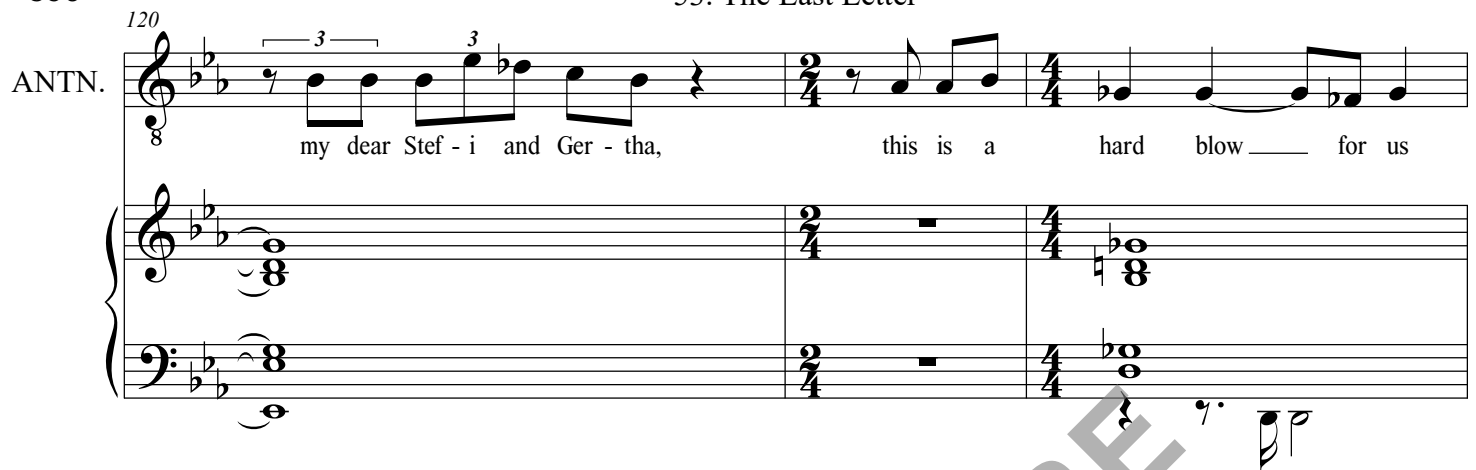


106  
ANTN.

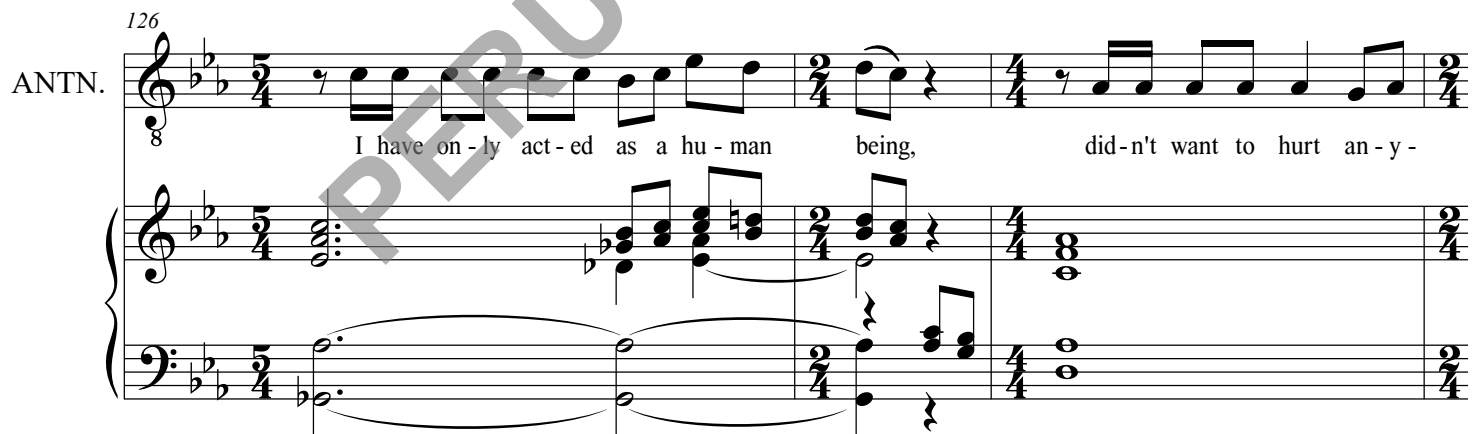
109  
ANTN.

112  
ANTN.

116  
ANTN.

120  
ANTN.   
8 my dear Stef - i and Ger - tha, this is a hard blow \_\_\_\_ for us

123  
ANTN.   
8 but please, \_\_\_\_ for - give me.

126  
ANTN.   
8 I have on - ly act - ed as a hu - man being, did - n't want to hurt an - y -

129  
ANTN.   
8 one. All I have done is save other peo - ple from the fate that



134 *mp* *mf*

ANTN. 8 now is mine. When

*mp* *mf*

139

ANTN. 8 you, my — dear ones, hold this let-ter, I am no long-er on this Earth.

*f*

143 *mf* *mp cresc.*

ANTN. 8 I won't be a - ble to write you an - y - more,

*mf* *mp cresc.*

147 *f*

ANTN. 8 an - y - more an - y - more, an - y - more,

*f*

151

ANTN. 8

an - y - more. \_\_\_\_\_

G. P. *p* But we will,

156

ANTN. 8

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

160

ANTN. 8

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

164

ANTN. 8

Lord, the Lord, the, the Lord. \_\_\_\_\_

169 *mf*

ANTN. 8 I — wish you and Ger - tha — a good long

173

ANTN. 8 life and much happiness — in the world.

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

ANTN. 8 Now, my — dear — ones, fare-well —

181

ANTN. 8 and stay strong and health-y. Ev - 'ry - thing will be al -

184 *mp*

ANTN. 8 right. I am safe with the Lord, you can trust in that.

188

ANTN. 8 Man-y, man-y last hugs and kis-ses. Your Ton-i, who will nev-er for-

192 *Tempo primo* *mf*

ANTN. 8 get you. G. P. Please tell ev-'ry-one I'm just dead.

G. P. *Tempo primo* *p*

198

ANTN.

*f* *mp*

204

ANTN.

*p*

[Duration: :30 ]

Note: The Death Tolls are optional, to be added  
between other movements at the Director's discretion.

Setting: Image of Einsatzkommando  
report may be projected onto screen.

## Death Toll - 1

Einsatzkommando report  
from Sept. 17, 1941

Solemn (♩ = 92)

*mf*

MAN

Three hun - dred and thir - ty - se - ven men.

Solemn (♩ = 92)

*mf* *pp*

Piano

WMN.

5

*mf*

Six hun - dred and eigh - ty - se - ven wom - en.

*mf* *pp*

CHILD

9

*mf*

Two hun - dred and for - ty - se - ven chil - dren.

*mf* *pp* *n*

[Duration: :30 ]

## Death Toll - 2

Einsatzkommando report  
from October 4, 1941

Solemn (♩ = 92)

*mf*

MAN

Solemn (♩ = 92)

*mf*

*pp*

Four hun-dred and thir - ty - two men.

5

WMN.

*mf*

*mf*

*pp*

One thou-sand one hun-dred and fif - teen wom - en.

9

CHILD

*mf*

*mf*

*pp*

*n*

Four hun-dred and thir - ty - six chil - dren.

[Duration: :30 ]

## Death Toll - 3

Einsatzkommando report  
from October 21, 1941

Solemn (♩ = 92)

*mf*

MAN

Se - ven hun-dred and eigh - teen men.

Solemn (♩ = 92)

*mf* *pp*

WMN.

5

*mf*

One thou-sand and thir - ty - six wom - en.

*mf* *pp*

CHILD

9

*mf*

Five hun-dred and eigh - ty - six chil - dren.

*mf* *pp* *n*



[Duration: 30 ]

## Death Toll - 4

Einsatzkommando report  
from October 25, 1941

WOMAN

Solemn (♩ = 92) *mf*

One thou-sand se-ven hun-dred and six-ty-six wom-en.

Piano

Solemn (♩ = 92) *mf* *pp*

5

CHILD

*mf*

Eight hun - dred and twelve chil - dren.

*mf* *pp* *n*

## Death Toll - 5

Einsatzkommando report  
from October 27, 1941

**Solemn** (♩ = 92) *mf*

MAN

Nine hun-dred and for - ty - six men.

**Solemn** (♩ = 92) *mf* *pp*

Piano

5

WMN.

One hun - dred and eigh - ty - four wom - en.

*mf* *pp*

9

CHILD

Se - ven - ty - three chil - dren.

*mf* *pp* *n*

[Duration: :30 ]

# Death Toll - 6

Einsatzkommando report  
from October 30, 1941

**Solemn** (♩ = 92)

**MAN**

*mf*

Three hun - dred and eigh - ty - two men.

**Piano**

*mf* *pp*

**WMN.**

5

*mf*

Se - ven hun - dred and eigh - ty - nine wom - en.

*mf* *pp*

**CHILD**

9

*mf*

Three hun - dred and six - ty - two chil - dren.

*mf* *pp* *n*

## Death Toll - 7

Einsatzkommando report  
from November 6, 1941

**Solemn** (♩ = 92) *mf*

MAN Three hun - dred and for - ty - men.

**Solemn** (♩ = 92) *mf* *pp*

Piano

5 *mf*

WMN. Se - ven hun - dred and for - ty - nine wom - en.

*mf* *pp*

9 *mf*

CHILD Two hun - dred and fif - ty - two chil - dren.

*mf* *pp* *n*

[Duration: :30 ]

## Death Toll - 8

Einsatzkommando report  
from November 19, 1941

Solemn (♩ = 92)

*mf*

MAN

Se - ven - ty - six men.

*mf* *pp*

5

WMN.

*mf*

Se - ven - ty - se - ven wom - en.

*mf* *pp*

9

CHILD

*mf*

Eigh - teen chil - dren.

*mf* *pp* *n*