

4 15 $\text{♩} = 90$ 16 $\text{♩} = 100$ 17

Nar. member on-ly the gran di-ose mo ment when they all started to sing, as
sempre molto staccato

Va. div. *sempre molto staccato* *f*

Vcl. *sempre molto staccato* *a 3* *SOLI* *col f legno battuto* *salt.*

Cbs. *sempre molto staccato* *f* *salt.*

18 **a tempo** ($\text{♩} = 52$) **meno mosso**

Hn. 1 *pp*

Hrp. *pp*

Nar. if pre-ar-ranged, the old pray-er they had neg-lect-ed for so man-y

1 Vi. I *con sord., salt.* *pp*

2 Va. Soli *con sord., salt.* *pp*

20 21

Hn. 1

Hrp.

Nar. years— the for got ten creed!

1 Vi. I

2 Va. Soli

22

23

Fl. 1, 2 *f* *colla parte*

Cl. 1, 2 *f* *colla parte*

Hn. *fp* *colla parte*

Nar. *p*

3 Vi. I *con sord.* *colla parte*

1. 2. Va. *con sord.* *f* *colla parte*

1. 2. Vcl. *f* *colla parte*

con sord. *pizz.* *fp* *colla parte*

pizz. *p* *colla parte*

spiccato *colla parte*

pp

But I have no re-col-lection how I got un-derground to live in the sewers of Warsaw

24

25

poco rit. a tempo (♩ : 80)

Fl. 1

Ob. 1, 2 *p*

Cl. 2 *SOLO 2* *p*

Bsn. 1, 2

Trp. 1 *f*

Nar. so long a time. The day be-gan as u - sual. Re-

1. 2. 3. Vi. I *con sord.* *TUTTI arco* *pp*

Va. *col legno tratto* *div.* *p*

Vcl. *TUTTI* *SOLI*

Cbs. *TUTTI* *SOLI pizz.* *p*

Ob. 1,2 *ff* *a2 ff*

Cl. 1,2 *ff* *ff*

Bsn. 1,2 *f* *sfp*

Hn. 1 *fp* *SOLO 1* *f* *3*

Nar. happened to them; how could you sleep?

a2 arco

Vi. I, II *ff* *fpp* *mf* *SOLO 1* *3*

Va. *f* *sfp* *mf* *SOLI*

Vcl. *p* *3* *3* *3* *mf* *SOLI*

Cbs.

Più mosso

Hns. *a4*

Trp. 1 *f* *3* *3* *3* *colla parte*

Mil. Dr. *ff* *sf*

Nar. **TUTTI** They shouted a - gain: "Get out! The sergeant will be

Vi. I *col legno battuto non div.*

Vi. I, II *f* *simile*

Vi. II *pizz. non div.* **TUTTI** *col legno battuto non div.* *simile* *colla parte*

Va. *f* *simile*

Vcl. **TUTTI** *non div.* *pizz.* *simile* *colla parte*

Cbs. *ff* *3* *3* *3* *arco* *ff* *3*

Fl. 1, 2
Ob. 1, 2
Cl. 1, 2
Bsn. 1
Hn. 3, 4
Trp. 1, 2, 3
Trmb. 1, 2, 3
Ta.
Nar.
Vi. I, II
Va.
Vcl.
Cbs.

ff *a2* *3*
ff *a2* *3*
ff *a2* *3*
ff *a2* *3*
con sord.
SOLI 1, 2 con sord. f
con sord. f
ff con sord.
fu-rious!"
TUTTI arco 3
arco ff 3
SOLO col legno battuto f

They came out; some ver-y slow, the old ones, the

Ob. 1
Bsn. 1
Trp. 1, 2, 3
Trmb. 1, 2, 3
Tamt.
Mil. Dr.
Bs. Dr.
Nar.
1 Vcl.

mf *pp* *mf*
ppp *ppp*
mf *3* *3*

sick men, some with nervous a-gil-it-y. They fear the sergeant. They hurry as much as they can. In vain!

Xyl. *ppp* *p*

2 Cymb. Tamt.

Mil. Dr. Bs. Dr.

Nar.

Much too much noise, much too much commotion and not fast enough!

Pic.

Hn. 1

Xyl. *ff*

Cymb.

Mil. Dr. Bs. Dr.

Nar.

The Feldwebel shouts: "Achtung! Still gestanden! Na wird's mal, oder soll ich mit dem Gewehrkolben nachhelfen?"
(imitating the manner of speaking and the shrill breaking voice of the sergeant)

Fl. 1,2 *f* *ff*

Bsn. 1,2 *colla parte* *colla parte*

Hrp. *ff* *ff*

Nar. Na jut; wenn ihr's durchaus haben wollt!"

Va. 1,2,3 *colla parte* SOLI *pont.* *pp* *ff* *colla parte*

Ob. 1,2
Cl. 1,2
Bsn. 1
Hns. 1/3 SOLO 3 (senza sord.)
2/4 SOLO 2 SOLO 4 f (senza sord.)
Trp. 1 con sord. f
Nar. fall-ing down. We all on the ground who could not stand up
Vi. I ff
Va.
Vcl. sf

Fl. 1,2
Ob. 1,2
Cl. 1,2
Hns. 1/3
2/4
Trmb. 123 con sord. Fltg.
Cymb. (Drum stick) fp
Tamt. Tmt. p
Nar. were then bea-ten o-ver the head.
Vi. I ff
Vi. II ff
Va. sf

52

rit.

a tempo

Fl. 1,2
1. SOLO
p

Ob. 1,2
p

Cl. 1,2
p

Trmb. 1 2 3

Hrp.
p
non arpegg.
long

Tamt.
ppp

Nar.
I must have been unconscious. The next thing I knew was a

Va. 1
sf *fpp*

2 Vcl.
sf *fpp*

2
sf *fpp*

55

56

rit.

colla parte

Ob. 1,2
a 2
p

Cl. 1,2

Hn. 3,4
senza sord.
p

Nar.
soldier say-ing, "They are all dead!" Where-up-on the sergeant ordered to do away with us.

Va.
TUTTI
p

Vcl.
TUTTI
p
colla parte

Cbs.
P *molto espr.*
mf

Pic. 1,2
Hn. 1,3
Trp. 1,2
Nar
Va.
Vcl.
Cbs.

ff
a 2 con sord.
senza sord. ff
ff
ff
arco
SOLO 1 sul pont. pp
SOLO 2 sul pont. pp
SOLO 1, sul pont. pp
SOLO 2 sul pont. pp

One, two, three, four, "Achtung." The ser-geant shout-ed a-gain:
(pizz.) arco

Fl. 1,2
Ob. 1,2
Cl. 1,2
Trp. 2
Nar.
Vi.
Va.
Vcl.
Cbs.

ff
ff
ff
senza sord. Fltg.
Fltg.
colla parte
colla parte non div.
colla parte pont.
ppp sub. pont.
ppp sub. pont.
ppp sub. pont.
ppp sub. pont.
ppp sub. pont.

"Ra-scher! Nochmals von vorn an-fangen! In einer Minute will ich wissen wieviele ich zur Gaskammer abliefern! Abzählen!"

SOLI
TUTTI
TUTTI

Fl. 1,2

Ob. 1,2

Cl. 1,2

Bsn. 1,2

Hn. 1 3 2 4

Trp. 1,2,3

Trmb. 1

Trmb. 2,3

Tuba

Harp

Tamb. Cast.

Tamt. Bs. Dr.

Cymb. Mil. Dr.

Nar.

Vi. I II

Va.

Vcl.

Cbs.

and all of a sudden, in the middle of it, they began singing the Shema

arco

fff

senza sord.

p cresc.

senza sord.

p

senza sord.

p

pp molto cresc.

suspended

poco rit. a tempo

The musical score is arranged in systems. The top system includes Flutes (Fl. 1,2), Oboes (Ob. 1, 2), Clarinets (Cl. 1,2), and Bassoons (Bsn. 1,2). The middle system includes Horns (Hn. 1, 2, 3, 4), Trumpets (Trp. 1), and Trombones (Trmb. 1). The bottom system includes Violins (Vi. I, II), Viola (Va.), Violoncello (Vcl.), and Double Bass (Cbs.). A vocal soloist (Men) is positioned between the Trombones and the strings.

The score features various musical notations, including triplets, dynamics (f, p, p dolce), and performance instructions like 'poco rit.' and 'a tempo'. The vocal line includes Hebrew lyrics: *ho oo-ve-hol m'ō de - ho Ve-ho-yoo hadd'e - voreem ho-el-leh a-sheer o-nō-hee m'e-tsav-*

92

93

Fl. 1,2: *a 2*, *mf cresc.*

Ob. 1: *mf*, *mf cresc.*

Ob. 2: *mf*, *mf cresc.*

Cl. 1,2: *mf*, *mf cresc.*

Bsn. 1,2: *f*

Hn. 1, 2, 3, 4: *sfp*

Trmb. 1: *sfp*

Men: *ve - ho hayyom al 1°-vo-ve ho ho Veshin-nan - tom 1°-vo - ne*

Vi. I: *mf*, *pizz. 3*, *arco 3*, *f*

Vi. II: *mf*, *pizz. 3*, *f*

Va.: *pizz. 3*, *arco*, *pizz. 3*, *f*

Vcl.: *f*

Cbs.: *f*

94

95

Fl. 1, 2 *f* *6*
 Ob. 1, 2 *f* *a2* *6*
 Cl. 1, 2 *f* *6*
 Bsn. 1, 2 *3*
 Hn. 1, 2 *a2*
 Hn. 3, 4 *a2*
 Trp. 1, 2 *3*
 Trmb. 1 *3*
 Cymb.
 Men
 ho v-dibbarto bom b^eshivt^e - ho b^e-ve-te - ho ooveleh-t^e - ho bad-de
 Vi. I *arco* *6* *salt.*
 Vi. II *arco* *6* *salt.*
 Va. *arco* *6* *salt.*
 Vcl. *3*
 Cbs. *3*

Fl. 1,2
 Ob. 1,2
 Cl. 1,2
 Bsn. 1,2
 Hn. 1, 2, 3, 4
 Trp. 1,2,3
 Trmb. 1, 2, 3
 Tuba
 Timp.
 Trgl.
 Cymb.
 Bs. Dr.
 Men

SOLO 1
 SOLO 2

reh ooveshoh-be-ho oovekoome ho.

Detailed description of the musical score: The score is for measures 96-99. It features a woodwind section (Flutes, Oboes, Clarinets, Bassoons), a brass section (Horns, Trumpets, Trombones, Tuba), a percussion section (Timpani, Triangle, Cymbals, Bass Drum), and a vocal soloist (Men). The woodwinds and brass play complex rhythmic patterns with triplets and slurs. The vocal soloist has a melodic line with lyrics. The percussion includes a triangle, cymbals, and bass drum. The strings (Violins I and II, Viola, Violoncello, Contrabass) provide harmonic support with rhythmic patterns.