

FREDERIC RZEWSKI:

THE TRIUMPH OF DEATH
(DER TRIUMPH DES TODES)
(LE TRIOMPHE DE LA MORT)
(1987)

MUSIC - THEATRE

FOR ANY NUMBER OF VOICES

AND STRING QUARTET

(WITH ACCESSORIES)

TEXT: PETER WEISS

NOTES:

VOICES:

The text for THE TRIUMPH OF DEATH is taken from Peter Weiss' play, Die Ermittlung (ed. Suhrkamp, 1976), also published in English as The Investigation (Athenaeum, New York) and in French as L'Instruction (Editions du Seuil).

The text is sometimes spoken, sometimes sung. (Various intermediate degrees of rhythmic speech, speech-song, and chanting are also written.) When it is sung, it is always notated in the treble clef; but sounds an octave lower when sung by a male voice.

Any number of voices may be used. These may be singers, actors, or a combination. In general, only one voice is heard at any one time; but two or more voices may double on a part at certain times, for emphasis or dramatic effect.

Only in the Epilog is there a "Chorus", in which all the available voices join in.

A version using four voices (indicated by numbers: 1 + 2 = high and low female, 3 + 4 = high and low male) is suggested; but this may be altered according to the discretion and technical abilities of the performers.

The titles of each section may be announced by a child.

The language used should be that of the country in which the performance is given. (Only in Section IV should more than one language be heard.)

Rhythmic distribution of spoken material should be strictly respected, even when this seems "unnatural".

The use of wireless microphones is recommended.

INSTRUMENTS:

In addition to their customary instruments, the members of the string quartet are asked to employ a number of accessories. A list of these is given, in the order of their appearance:

(III) - "Dingbat": Some spring-operated device; may be the carriage-return lever of the typewriter.

- A trash-can full of junk.

(IV) A stick or pole.

A pedal-operated cassette recorder. (Tape = growling dogs)

Ass' jaw.

A tree-branch or a bunch of sticks that can be broken.

(V) A typewriter, amplified by means of a contact-microphone.

(VI) A chair that can be smashed.

(VII) A drum-machine.

(VIII) A revolving-wheel. (such as a bicycle-wheel).

Cassette-recorder (tape = recorded laughter, like that used in American TV-comedy shows).

(IX) A washboard.

Two stones.

A balloon.

(X) (optional) A door, with knocker.

(XI) (optional) A banjo; or at least one extra instrument, strung with steel strings, to create a banjo-like effect; or electronics, for the same purpose.

(Epilog) Beer-cans. Playing cards. Musical saw. Tape and drum machine.

Sparklers (used by the vocalists)



STAGING

The stage should be simple.

Actors, singers, and musicians should wear formal dress.

Musicians should be in the back of the stage, and if possible on an elevated platform.

The stage may be littered with piles of old newspapers, so that the rustling of paper is heard as people move around.

Some members of the audience may be asked to sit on the stage, in the role of silent spectators.

Duration: ca. 1 hour + 45 minutes.

THE TRIUMPH OF DEATH / DER TRIUMPH DES TODES / LE TRIOMPHE DE LA MORT

Frederic Rzewski (1987)

PROLOGUE

(1)

V.1 $J=42$ con sord.

V.2 $J=42$

Vla. $J=42$

Vc. $J=42$ con sord. +

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) over five staves. The score includes dynamic markings, articulation dots, and performance instructions like "(3x)". The vocal parts are separated by vertical bar lines, and the piano part is indicated by a treble clef and a bass clef. The score ends with a circled "2".

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) over five staves. The score includes dynamic markings, articulation dots, and performance instructions like "(3x)". The vocal parts are separated by vertical bar lines, and the piano part is indicated by a treble clef and a bass clef. The score ends with a circled "2".

A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) on five-line staves. The score consists of two systems of six measures each. Measure 1: Soprano (S) has a fermata over the first note, Alto (A) has a fermata over the second note. Measure 2: Soprano (S) has a fermata over the first note, Alto (A) has a fermata over the second note. Measure 3: Soprano (S) has a fermata over the first note, Alto (A) has a fermata over the second note. Measure 4: Soprano (S) has a fermata over the first note, Alto (A) has a fermata over the second note. Measure 5: Tenor (T) has a fermata over the first note, Bass (B) has a fermata over the second note. Measure 6: Tenor (T) has a fermata over the first note, Bass (B) has a fermata over the second note. Measure 7: Tenor (T) has a fermata over the first note, Bass (B) has a fermata over the second note. Measure 8: Tenor (T) has a fermata over the first note, Bass (B) has a fermata over the second note. Measure 9: Tenor (T) has a fermata over the first note, Bass (B) has a fermata over the second note. Measure 10: Tenor (T) has a fermata over the first note, Bass (B) has a fermata over the second note. Measure 11: Tenor (T) has a fermata over the first note, Bass (B) has a fermata over the second note. Measure 12: Tenor (T) has a fermata over the first note, Bass (B) has a fermata over the second note. Measure 13: Tenor (T) has a fermata over the first note, Bass (B) has a fermata over the second note. Measure 14: Tenor (T) has a fermata over the first note, Bass (B) has a fermata over the second note. Measure 15: Tenor (T) has a fermata over the first note, Bass (B) has a fermata over the second note. Measure 16: Tenor (T) has a fermata over the first note, Bass (B) has a fermata over the second note.



Handwritten musical score for four staves:

- Staff 1: 2/4 time, dynamic pp, 8th note stems up, measures 1-4.
- Staff 2: 2/4 time, dynamic pp, 8th note stems up, measures 1-4.
- Staff 3: 3/4 time, dynamic pp, 8th note stems up, measures 1-4.
- Staff 4: 2/4 time, dynamic f, 8th note stems down, measure 1 only.

120

100

80

via sord.



D *b* *b*

F

B = 720

(3x) (3x) (3x) (3x)

p

WIR FUHREN FÜNF TAGE LANG
NOUS AVONS ROULÉ PENDANT CINQ JOURS

AM ZWEITEN TAG
AU SECONDE DE DEUX JOURS

THE SONG OF THE PLATFORM

I. GESANG VON DER RAMPE / LE CHANT DE LA RAMPE

Free, organic; not exactly together

(6)

$\frac{2}{4}$ (L = 200) INTRO

— (ca. 10")

$\frac{2}{4}$ (L = 200) INTRO

— (ca. 10")

$\frac{2}{4}$ (L = 200) INTRO



$\frac{2}{4}$ (L = 200) INTRO



[A] $\frac{2}{4}$ (1 BAR = ca. 4")

we traveled five days

1. Wir fuhren fünf Tage lang

1. Nous avons roulé pendant cinq jours

On the second day

2. Am zweiten Tag

2. Au bout de deux jours

our provisions were used up

3. war unsere Wegzehrung verbraucht

3. nos provisions de route étaient épuisées

[A] $\frac{2}{4}$ (1 BAR = ca. 4")

2. — 3. —

[A] $\frac{2}{4}$ (1 BAR = ca. 4")

2. — 3. —

[A] $\frac{2}{4}$ (1 BAR = ca. 4")

(sempre)

2. — 3. —

[A] $\frac{2}{4}$ (1 BAR = ca. 4")

(sempre)

2. — 3. —



25 bb. There were 89 of us in the freight car our suitcases and bundles besides we relied ourselves

1. Wir waren 89 Menschen im Waggon
2. Nous étions 89 dans le wagon

5. Dazu unsere Koffer und Bindel
6. avec nos valises et nos baluchons

Unsere Naturdurst verrichteten wir
6. Nous faisions uns soins

(7)

26 bb. 4.

5.

6.

27 bb. 4.

5.

6.

13 bb. 4. (sim.) (improvise on these notes) 5. 6.

13 bb. 4. (sim.) (improvise on these notes) 5. 6.

14 bb. in the straw We had many sick people (cresc.) eight dead and

7. In das Stroh 8. wir hatten viele Kranke 9. und 8 Tote.
7. dans la paille 8. Nous avions beaucoup de malades 9. et 8 morts

15 bb. 7. - 8. - 9. -

16 bb. 7. - 8. - 9. - *fp* = *pp*

17 bb. 7. - 8. - 9. - cresc.

18 bb. 7. - 8. - 9. - cresc.

D *B* *B* *B* At the stations along the way we could look out through the air vents and see the women personnel

10. Auf den Bahnhöfen konnten wir durch die Lüftlöcher sehen wie die Bewachungsmannschaften
Dan les gares nous pouvions voir par les trous de ventilation 12. les équipes de surveillance

(8)

D *B* *B* 10. — 11. — 12. —

D *B* *B* 10. — 11. *p* *f* *c* = 12. —

D *B* *B* 10. *p* *d* *d* *d* *d* *d* *d* (sim.) 11. *o* *o* 12. —

D *B* *B* 10. *p* *d* *d* *d* *d* *d* *d* (sim.) 11. *o* *o* 12. —

D *B* *B* handing food and coffee up to the guards Our children had stopped crying

13. von weiblichem Personal Essen und Kaffee erhalten 15. Unsere Kinder hatten zu jammern aufgehört
13. se faire la soupe et le café 14. par du personnel féminin 15. Nos enfants avaient cessé de crier

D *B* *B* 13. — 14. — 15. —

D *B* *B* 13. — 14. — 15. —

D *B* *B* 13. — 14. — 15. —

D *B* *B* 13. — 14. — 15. —



15. when on the last night we were switched
 off the main track
 cresc.
 16. Als wir in der letzten Nacht vom Bahndamm
 16. lorsque la dernière nuit nous avons bifurqué
 17. Auf ein Nebengleis abogen
 17. sur une voie secondaire
 18. We passed through a flat region
 18. Wir fuhren durch eine flache Gegend
 18. Nous avons roulé sur un terrain plat
 (9)

16. 17. 18.
 cresc. mf (sim.)
 cresc. mf (sim.)

lit up by search lights Then (cresc.)
 die von Scheinwerfern beleuchtet wurde 19. Dann naherten wir uns einem lang gestreckten
 19. éclairé par des projecteurs 19. Puis nous nous sommes approchés d'un bâtiment
 (improvise on these notes) 20.
 (improvise on these notes) 20.
 (improvise on these notes) 20.
 cresc.
 cresc.
 cresc.
 cresc.

Dbb building something like a shed. f there was a tower
 21. schuppenähnlichen Gebäude 22. Da war ein Turm
 semblable à une grange tout en longeur 23. Il y avait là une tour

(semper staccato)
 21. 22. 23.
 24. (semper staccato)
 25. 26. 27.
 28. (semper staccata)
 29. 23. 24.
 25. (semper staccato)

2 and under it an archway
 Before we went in under the arch The loco mo- tive whistled
 cresc.
 und darunter ein gewölbtes Tor
 26. Pfiff die Lokomotive
 et en-dessous un porche voltaé 27. Avant de franchir le porche
 28. La locomotive a donné un coup de sifflet

24. 25. 26.
 27. 28. 29.
 24. 25. 26.
 27. 28. 29.

The train stopped
 The freight-car doors were pulled open
 Prisoners in striped uniforms appeared
 Der Zug hielt
 Die Wagontüren wurden aufgerissen
 Häftlinge in gestreiften Anzügen erschienen
 Le train s'est arrêté
 Les portes des wagons s'ouvrirent violemment
 Des détenus en tenue rayée sont apparus

27.
 28.
 29.

27.
 28.
 29.

27.
 28.
 29.

and shout- ed in at us
 Out Move Fast Fast
 It was five foot down to the ground
 und schrie en zu uns herein
 aus raus schnell schnell
 Es waren anderthalb Meter herab zum Boden
 et nous ont crié dans le wagon
 Allez dehors vite vite
 Il y avait un mètre et demi jusqu'au sol

30.
 31.
 32.

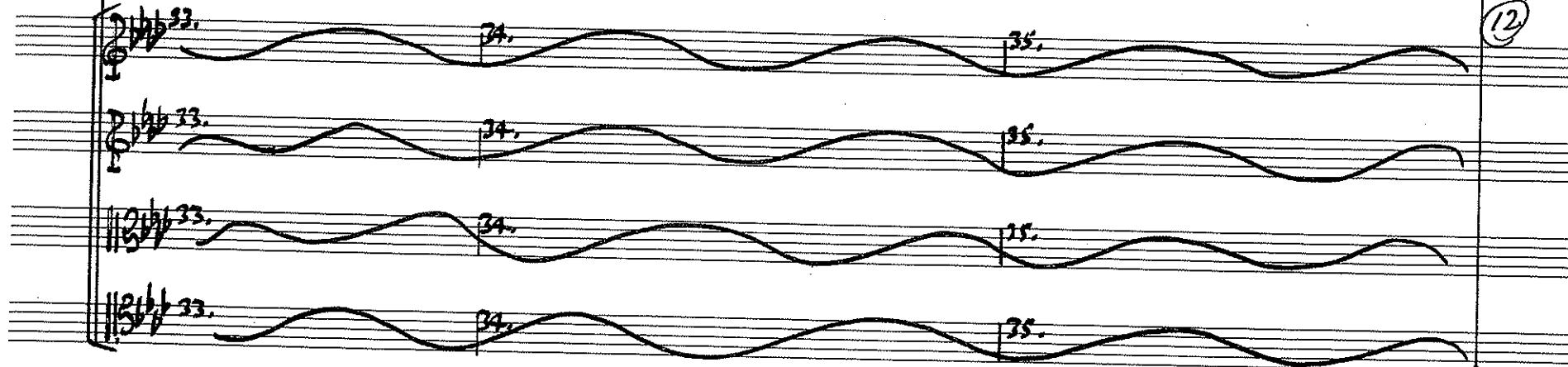
30.
 31.
 32.

30.
 31.
 32.

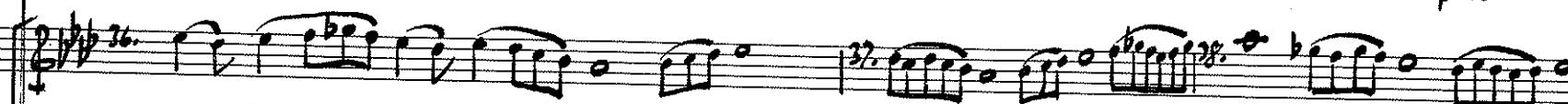
30.
 31.
 32.

There were broken rocks
the old people and the sick fell
onto the sharp stones

33. Da lag Schotter
couvert de mâchefer 34. Die Alten und Kranken fielen
les vieux et les malades tombaient 35. in die scharfsten Steine
sur les pierres coupantes



The dead and the luggage were thrown out of the cars. Then we heard Leave everything where it is.



36b 36c (sempre sim.) → 17. 38

Bb6. (sempre s.m.) → 37 38



D_b_b women and children there | Men on the o-ther side | I lost sight of my fa-mily
 29. Frauen und Kinder rüber | Männer auf die andere Seite | Ich verlor meine Familie aus den Augen
 29. Les femmes et les enfants par ici | 40. les hommes de l'autre côté | Je l'ai perdu de vue ma famille

29. 40. sim. ad. lib. [000000b0+] 41. (13)

D_b_b 29. 40. sim. ad. lib. [000000b000] 41.

D_b_b 29. (sempre sim.) → 40. 41.

D_b_b 29. (sempre sim.) → 40. 41.

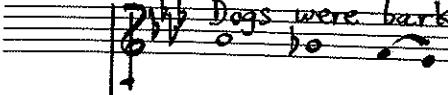
D_b_b All around, people were shouting for their families their relatives They were being beat - en with clubs
 42. Überall schrieen die Menschen nach ihren Angehörigen | Mit Stöcken wurde auf sie eingeschlagen
 42. partout les gens criaient après leurs parents | 43. On les frappait à coups de bâton

42. [00b0000b0+] 43. 44. [00b0000b0+]

42. [00b000b000] 43. 44. [00b000b000]

42. (sempre sim.) → 43. 44.

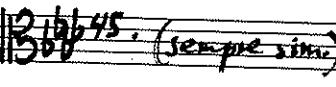
42. (sempre sim.) → 43. 44.

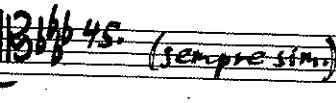
 Dogs were barking From the observation towers searchlights and machine guns

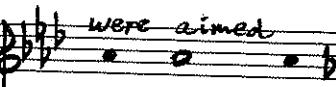
45. Huu - de bellen Von den Wachtürmen waren Scheinwerfer und Maschinengewehre
Des chiens abayaient Des miradors les projecteurs et les mitrailleuses

 45. (sempre sim.) 46. 47. (14)

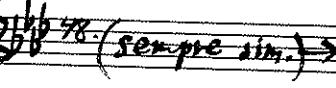
 45. (sempre sim.) 46. 47.

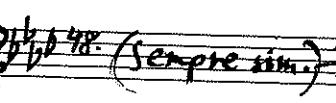
 45. (sempre sim.) 46. 47.

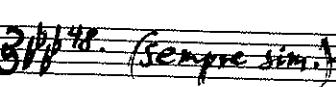
 45. (sempre sim.) 46. 47.

 were aimed at us At the end of the platform was the sky glow-ing red

48. auf uns gerichtet war am Ende der Rampe war der Himmel rot gefärbt
étaient braqués sur nous à l'extrême de la rampe le ciel était rouge

 48. (sempre sim.) 49. [o o o o o] 50.

 48. (sempre sim.) 49. [o o o o o] 50.

 48. (sempre sim.) 49. 50.

 48. (sempre sim.) 49. 50.



11. The air was full of smoke | The smoke had a sweet and singed o-hor
 51. Die Luft war voll von Rauch | Der Rauch roch süßlich und versengt
 51. L'air était plein de fumée | La fumée avait une odeur de sucre et de ronssi

(expel all air from lungs) (15)

12. 51. (sempre s.m.) → | 52.
 51. (sempre s.m.) → | 52.

13. This was the smoke | that was always there from then on (ritard) → (bb)
 53. Dies war der Rauch | 54. der fortan blieb
 53. C'est cette fumée. | 54. qui est toujours restée par la suite 55. (→)

14. 53. (sempre s.m.) | 54. ritard. | 55. ritard. | 56. ritard.

15. 53. (sempre s.m.) | 54. ritard. | 55. ritard. | 56. ritard.

16. 53. (sempre s.m.) | 54. ritard. | 55. ritard. | 56. ritard.

(tempo)

I could still hear my husband call - ing me

(=) Ich hörte meinen Mann noch nach mir rufen
J'ai entendu mon mari m'appeler une dernière fois

(tempo)

1. 2. 3. 4.

We were lined up and were not permitted to change places we were a group

Wir wurden aufgestellt und durften den Platz nicht mehr wechseln wir waren eine Gruppe
On nous a fixe une place et il ne fallait plus en bouger Nous étions un groupe

1. 2. 3. 4. 5.

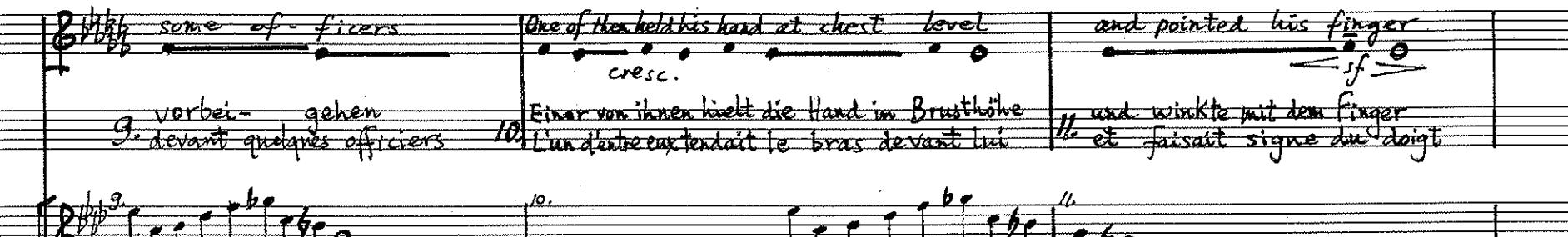
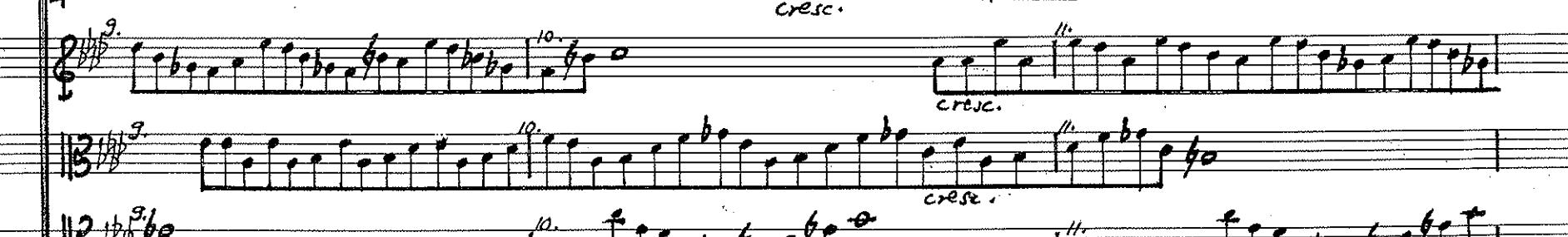
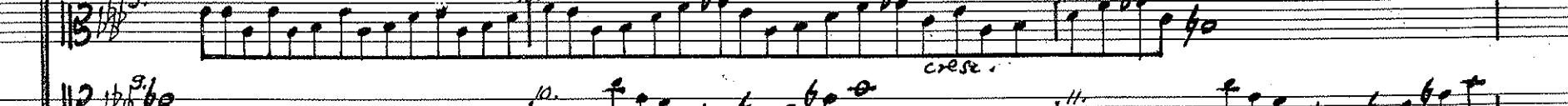
B



of 100 women and children We stood five in a row Then we had
 6. von 100 Frauen und Kindern Wir standen zu fünft in einer Reihe dann mussten wir an ein paar Offizieren
 de 100 femmes et enfants Nous étions en rangs par cinq Puis on nous a fait passer

(17)

6. 7. 8.

 9. some officers One of them held his hand at chest level and pointed his finger
 vorbei- gehen einer von ihnen hält die Hand im Brusthöhe sf
 devant quelques officiers 10. 11.
 9. 10. 11.

 9. 10. 11.

 9. 10. 11.


DDD to the left then to the right The children and the old women went to the left
 + V V mf -
 12. nach links und nach rechts 13. die Kinder und die alten Frauen 14. Kamen nach links
 à gauche et à droite 13. les enfants et les femmes âgées 14. allaient à gauche

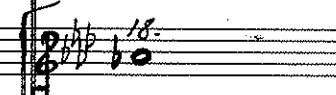
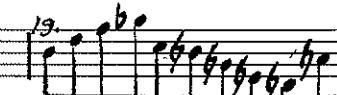
12. b2 13. 14. (18)
 12. b2 13. b2 14.
 12. b2 13. b2 14.
 12. b2 13. b2 14.
 12. b2 13. b2 14.

I went to the right The left group had to cross the tracks to get over to a road.
 P -
 15. Ich kam nach rechts 16. Die linke Gruppe musste über die Schienen zu einem Weg gehen
 15. J'allai à droite 16. Le groupe de gauche dut traverser les voies 17. et prendre un chemin

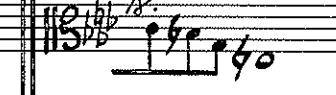
15. 16. 17.
 15. 16. 17.
 15. 16. 17.
 15. 16. 17.

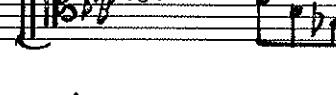
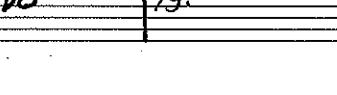
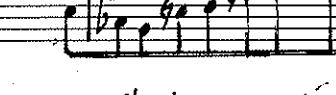


17. For just a second I saw my mother with the children That made me feel a bit easier
 18. Einen Augenblick lang sah ich meine Mutter bei den Kindern Ja war ich beruhigt und dachte
 18. L'espace d'un instant j'ai vu ma mère. Aux côtés des enfants alors je fus plus tranquille et je pensais

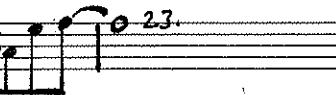
18. 
 19. 
 20. 

18. 
 19. 
 20. 

18. 
 19. 
 20. 

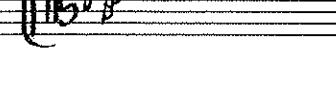
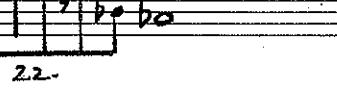
18. 
 19. 
 20. 

and I thought we'll see each other again A woman next to me said they're going to a reha-bi-lita-tion camp
 21. wir werden uns schon wiederfinden Eine Frau neben mir sagte 22. Die Kommen in ein Schonungslager
 21. nous nous reverrons bientôt une femme près de moi a dit 22. Ceux-là auront un régime de faveur

21. 
 22. 
 23. 

21. 
 22. 
 23. 

21. 
 22. 
 23. 

21. 
 22. 
 23. 

She pointed to the trucks
that were parked on the road and to a car of the Red Cross

24. Sie zeigte auf die Lastwagen
25. die auf dem Weg standen

26. und auf ein Auto vom Roten Kreuz.
24. Elle montrait les camions
25. rangés sur le chemin 26. et une voiture de la Croix-Rouge

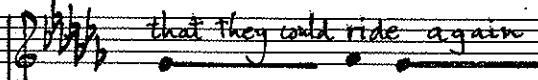
A handwritten musical score for a single melodic line. The score consists of six staves of music. Measure 24 starts with a quarter note followed by eighth-note pairs. Measures 25 and 26 continue with eighth-note pairs. Measure 27 begins with a half note. Measure 28 starts with a quarter note followed by eighth-note pairs. Measure 29 begins with a half note. Measure 30 starts with a quarter note followed by eighth-note pairs.

We could see how they were being loaded into a truck and we were glad

27. Wir sahen
28. wie sie auf die Wagen geladen wurden

29. und wir waren froh
28. comme ils étaient chargés sur les camions 29. et nous étions heureuses

A handwritten musical score for a single melodic line. The score consists of six staves of music. Measure 27 starts with a half note. Measures 28 and 29 continue with eighth-note pairs. Measure 30 begins with a half note. Measure 31 starts with a quarter note followed by eighth-note pairs.

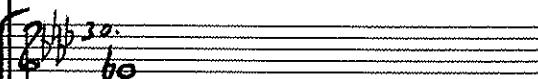
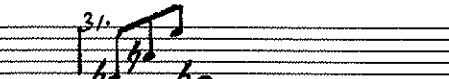
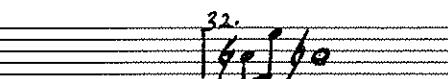
D  that they could ride again
 The rest of us had to go on foot down the muddy

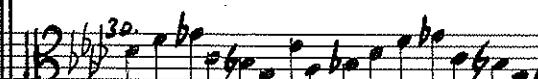
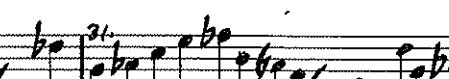
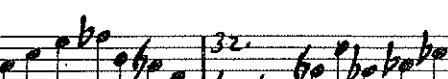
20. dass sie fahren durften
 qu'ils avaient pas à marcher

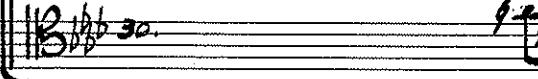
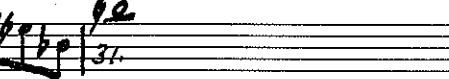
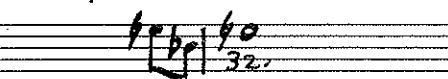
21. Wir andern mussten zu Fuß weiter
 Nous autres, nous avons continué

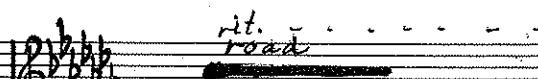
22. auf den aufgeweichten
 à pied sur les chemins

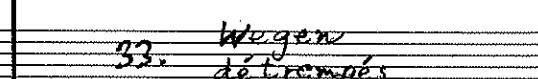
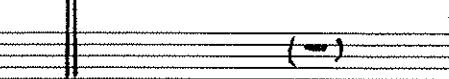
(21)

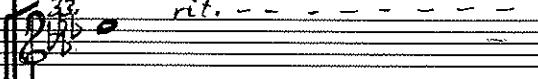
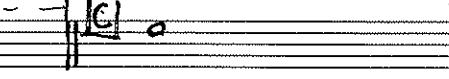
22. 
 31. 
 32. 

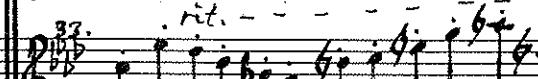
23. 
 30. 
 31. 

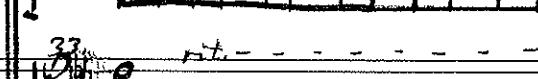
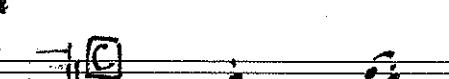
23. 
 30. 
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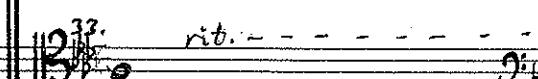
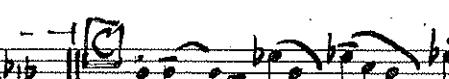
rit. road  I held my sister-in-law's child by the hand

33. wegen  (-) Ich hielt das Kind meiner Schwiegerin an der Hand.
 détrompés  Je tenais l'enfant de ma belle-sœur par la main.

33. rit.  1. ← (anywhere within the measure)
 (N'importe où dans la mesure)

33. rit.  1. ← (anywhere within the measure)
 (N'importe où dans la mesure)

33. rit.  

33. rit.  

She was holding her smallest child in her arms. Then one of the prisoners came up to me

2. Sie selbst trug ihr kleinstes Kind auf dem Arm 3. Da kam einer von den Häftlingen auf mich zu
Elle-même portait son plus jeune enfant sur le bras! Alors un des détenus s'est approché

(22)

and asked if the child was mine when I said it wasn't he said I should give it to its mother

4. Und fragte ob das Kind mir gehören Als ich es verneinte sagte er Ich sollte es der Mutter geben
et m'a demandé si cet enfant était à moi. Quand j'ai dit non il m'a dit de le ren- dre à sa mère



I did and I thought perhaps mothers got special consideration they all went off to the left

7. Ich tat es und dachte die Mutter hat vielleicht Vorteile.
Je l'ai fait en pensant que la mère peut être ayant certains priviléges.

8. Sie gingen alle nach links
Sie partirent tous sur la gauche

(23)

7. ← - o - → 8. ← - bo - → 9. ← - o - →

7. ← - bo - → 8. ← - bo - → 9. ← - o - →

10. Ich ging nach rechts
Je suis allée vers la droite

11. (—)

12. Der Offizier der uns einteilt
L'officier qui nous sépare

The officer who di- vi- ded us

10. ← - o - → 11. ← - bo - → 12. ← - o - →

10. ← - o - → 11. ← - o - → 12. ← - bo - →

10. ← - bo - → 11. ← - bo - → 12. ← - bo - →

was ve-ry friend-ly I asked him where were the others go-ing
 13. war sehr freundlich 14. Ich frage ihn wohin denn die andern gingen
 statt très gen-til Je lui ai demandé où donc allaient les autres (24)

13. ← - o - → 14. ← - o - → 15. ← - o - → 16. ← - b o - →
 13. ← - o - → 14. ← - o - → 15. ← - o - → 16. ← - o - →
 13. ← - b o - → 14. (anywhere within the measure) 15. ← - o - → 16. ← - o - →
 13. ← - o - → 14. (importe où dans la mesure) 15. ← - b o - → 16. ← - o - →
 13. and he said They're just going now to take a bath In an hour you'll see them a-gain
 17. und er antwortete 18. Die gehen jetzt nur baden 19. in einer Stunde werdet ihr euch wiedersehen
 et il m'a répondu 18. Ils vont simplement prendre un bain 19. dans une heure vous vous reverrez

17. ← - o - → 18. ← - o - → 19. 20. 21. ← - o - → 22.
 17. ← - o - → 18. ← - o - → 19. 20. 21. ← - o - → 22.
 17. ← - o - → 18. #o o 19. e - b o - → 20. ← - o - → 21. o 22. o
 17. ← - o - → 18. ← - o - → 19. o 20. ← - o - → 21. ← - o - → 22. o



II. SONG OF THE CAMP / GESANG VOM LAGER / LE CHANT DU CAMP

Even as I jumped out of the freight car into that confusion on the platform I knew
 Schon beim Herausspringen aus dem Waggon in das Gewühl der Rampe (j) wußte ich
 dès le débarquement sur la rampe grouillante de monde je savais qu'il s'agissait

25

1 = 60
 2 200 ♯ *sempre* 7 ♭ 7 ♭ 7 (GASP) IN
 OUT 7 7 7 7
 1 = 60 7 7 7 7
 2 3 7 ♭ 7 7 7 7
 1 = 60 7 7 7 7
 2 3 7 7 7 7 7
 1 = 60 7 7 7 7
 2 3 7 7 7 7 7
 (GASP) IN

that what mattered here was	to look out for yourself	to try to work your way up	to make	a good impression
daß es hier darum ging	seinen eigenen Vorteil zu wahren	Sich nach oben zu fügen	und einen günstigen Eindruck	(10) zu wecken
de se tîter d'affaire	tante seule	de se plier	à ce qui venait d'en haut	de faire bonne impression

A handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) on four staves. The key signature is F major (one sharp). The vocal parts are written in common time. The soprano part includes dynamic markings like 'f' and 'ff'. The alto part has a dynamic marking 'pp' and a tempo instruction 'sempre'. The tenor part includes a dynamic marking 'p' and a tempo instruction 'GASP:'. The bass part includes a dynamic marking 'f' and a tempo instruction 'GASP:'. The score consists of four staves, each with a clef, key signature, and time signature.

and to keep away from anything that might drag you down
 und sich fernzuhalten von allem was einen nach unten ziehen konnte (15)
 et d'éviter tout ce qui pouvait vous ravalier plus bas encore.

(26)

When they made us lie down on the tables in the reception room and inspected our rectums and our sexual organs
 Als wir im Aufnahmeraum auf die Tische gelegt wurden und man uns After und Geschlechtsteile
 Quand on nous a allongées sur les tables dans le bâtiment d'accueil et qu'on nous a fouillé l'anus et les organes génitaux



for concealed valuables every last remnant of our usual life (25) vanished
 nach versteckten Wertgegenständen untersuchte vergingen die letzten Reste unseres gewohnten Lebens
 pour y trouver des objets de valeur les derniers restes de notre existence habituelle ont disparu

23

Handwritten musical score for measures 23-25. The score consists of four staves of music with various markings like "IN", "OUT", "WH (whistle note as you play it)", and "STOMP X".

Family home occupation were ideas that were when the number was stamped into (30)
 and possessions wiped out your arm
 Familie Heim Beruf und Besitz das waren Begriffe die mit dem Einstechen der Nummer ausgelöscht wurden
 famille foyer métier biens personnels tout cela était liquide par le numéro matricule

Handwritten musical score for measures 26-30. The score includes markings for "IN", "OUT", "WH (whistle note as you play it)", and "STOMP X".

And already we had started to live and to adjust to this
with a new set of values world.
Und schon begannen wir und uns einzufügen
nach neuen Begriffen zu leben in diese Welt.
et nous commençons déjà à vivre sur de
nouvelles bases.

which for anyone who wanted to survive became a normal world.
die für diejenigen die darin existieren wollten zur normalen Welt wurde
à nous intégrer dans cet univers devient le seul normal pour ceux qui allaient y vivre

(35)

22

The supreme commandment was and to show you were I stuck close to those to eat their rations at the first opportunity
to stay healthy physically strong who were too weak so I could take their food.
Das oberste Gesetz war und körperliche Kraft Ich hielt mich dicht neben Ihre Ration zu essen bei der ersten Gelegenheit
gesund zu bleiben zu zeigen denen die zu schwach waren um mir diese anzueignen
La condition fondamentale de se maintenir Je suivais près des celles pour manger leur ration à la première occasion
était en forme physique qui étaient trop faibles afin de me l'approprier

(40)

When two had to eat
out of the same bowl.
Wenn zwei aus der selben
Schüssel müssen essen.
Quand nous étions deux à manger
dans le même plat.

they stared at each
other's throats
starrten sie einander
auf die Kehle
chacune regardait
l'autre deglutir

to make sure
um darüber zu wachen
pour vérifier

the other wasn't
swallowing
daß die andere nicht
einen Löffel mehr schluckte
si elle n'avait pas
une cuiller de plus

(55) an extra spoonful

30

Our ambitions were fixed on a single goal

Unsere Ambitionen waren auf ein einziges Ziel gerichtet

Nos ambitions étaient fixées sur un seul but

to get

irgend etwas s'approprier

something quelque chose

(60)

2

3

WH-

(cough)

STOMP: X X X X

it was normal that everything
had been stolen from us

Es war das Normale daß
uns alles gestohlen worden war

Il était normal
que tout nous ait été volé

It was normal

Es war das Normale

et il était normal

that we stole too

dab wir wieder stahlen

que nous volions
à notre tour

Dirt sores and diseases

der Schmutz die Wunden
und die Seuchen ringsum

La crasse les plaies
les maladies

(65) were what was normal

waren das Normale

c'était l'ordre normal

(31)

it was normal that all
around us people were dying

Es war normal daß zu allen
Seiten gestorben wurde

Il était normal qu'il y en ait
sans cesse qui mourraient

and it was normal

und normal war

tout aussi normal

to live in the face of
one's own death

das unmittelbare Bevorstehen
des eigenen Todes

que l'imminence
de sa propre mort

Our feelings grew numb

and we looked at corpses

Normal war

Normale était

(70) with complete
indifference

das Absterben unserer
Empfindungen

l'absence d'émotion

(75)

32

and that was normal
und die Gleichgültigkeit
beim Anblick der Leichen
et l'insensibilité
au spectacle des cadavres

and it was normal that
there were some among us
ES war normal daß sich
zwischen uns solche fanden
Il était normal
qu'il y en eût parmi nous

who helped those who
stood over us
die denen die über uns
standen
pour aider les surveillantes à frapper les autres

(COUGH) (STOMP) (COUGH) (STOMP)
(COUGH) (STOMP) (COUGH) (STOMP)
(COUGH) (STOMP) (COUGH) (STOMP)
(COUGH) (STOMP) (COUGH) (STOMP)

The woman who became
the Barrack-leader's maid
Wer zur Dienerin der
Blockältesten wurde
celle qui devient la domestique
de la responsable du bloc

had come up in that
world
gehörte nicht mehr
zu den Niedrigsten
n'était plus tout à fait
au bas de l'échelle

and those who managed
to ingratiate themselves
und noch höher gelangte
die die es vermochte
Plus haut encore
accédait celle

with the Barrack-leader
rose even higher
sich bei den
Blockführern ein
qui savait s'attirer
la faveur des chefs de bloc

JS

3

Only the cunning survived; only those who every day with unrelenting alertness
 überleben konnte nur der Listige
 Seuls survivaient ceux qui avaient de la ressource

(85) 33

Handwritten musical score for measures 85-86. The score consists of four staves of music. Measure 85 starts with a 'WH' (whistle) entry, followed by 'IN' and 'OUT' markings. The music continues with 'WH' entries and 'DO NOT PLAY INSTRUMENT' instructions. Measure 86 begins with '(GASP)' and ends with '(STOMP)'.

the unfit the retarded
 the slow the gentle
 Die Unfähigen
 die Trägen im Geiste
 les incapables les esprits
 tels les doux

the bewildered and
 the impractical
 die Milden die Verstörten die Trauernden und die
 und Unpraktischen die sich selbst bedauerten
 les mal équilibrés ceux qui se lamentaient ou
 les inadaptés qui pleuraient sur eux mêmes

the ones who mourned and
 the ones who pitted themselves
 wurden zertreten
 étaient écrasés

(90)

C

C

Handwritten musical score for measures 90-91. The score consists of four staves of music. Measure 90 starts with '(WHISTLE ONLY)' and '(GASP)'. It includes 'IN' and 'OUT' markings. The music continues with '(WHISTLE ONLY)' and '(STOMP)' markings. Measure 91 begins with '(DO NOT PLAY INSTRUMENT)' and ends with '(INSTRUMENT)'.

The first morning	we lined up for roll call	It was raining	We stood there	(95) for hours
B Am ersten Morgen standen wir beim Appell		Es regnete	Wir standen stundenlang	
Le premier matin	nous étions à l'appel	il pleuvait	wir sommer restés debout	und sahen 34 et nous avons vu pendant des heures

34

Behind the barbed wire wie hinter den Stacheldrähten derrière les barbelés	on the other side of the platform auf der anderen Seite der Rampe de l'autre côté de la rampe	the women were being beaten Frauen auf die Lastwagen pontées les femmes sur les camions	and shoved into trucks geprügelt wurden à coups de bâton	(100) They were naked and they screamed Sie waren nackt und schrien Elles étaient nues et elles criaient.
---	--	--	---	--

A handwritten musical score for three voices. The top two voices are in soprano range, indicated by a soprano clef, and the bottom voice is in basso continuo range, indicated by a bass clef. The score consists of four systems of music. The first system starts with a dynamic of pp . The second system starts with a dynamic of p . The third system starts with a dynamic of f . The fourth system starts with a dynamic of ff . Measures are separated by vertical bar lines. The vocal parts have vertical stems pointing upwards, while the basso continuo part has vertical stems pointing downwards.



et nous men
 zu uns Männern
 hinüber
 vers nous les hommes
 elles espéraient
 du secours

They wanted us
 to help them
 Sie erwarteten
 Hilfe von uns
 mais nous étions là
 à trembler

But we just stood there
 and shivered
 doch wir standen nur
 da und zitterten

and we couldn't
 help them
 und konnten ihnen
 nicht helfen

(105) -

(35)

(9)

- - - - -

105 (stomp) x x x x x

105 (stomp) x x x x x

cresc.

105 (stomp) x x x x x

cresc.

105 (stomp) x x x x x

cresc.

I walked into a barrack
 that was full of
 corpses

Ich kam in eine Baracke
 die war voll von Leichen

Je suis arrivée
 dans une baraque

qui était pleine
 de cadavres

I saw
 something move a little among the dead

Da sah ich
 daß sich etwas rührte zwischen den Toten

J'ai vu quelque chose bouger

It was a young girl

Es war ein junges Mädchen

C'était une jeune fille

p espressivo

8.

110

110

110

110

110

I pulled her out of the barrack into the street	and asked	Who are you	How long have you been here	(115) I don't know she said
Ich habe es herausgezogen auf die Lagerstraße	und gefragt	Wer bist du	Wie lange bist du hier	Ich weiß es nicht sagte sie
Je l'ai tirée dehors dans la rue du camp	Je lui ai demandé	Qui es-tu	Depuis quand es-tu ici	Je ne sais pas dit-elle

A handwritten musical score for a string quartet. The score consists of four staves, each representing a different instrument: Violin I (top), Violin II, Cello, and Double Bass (bottom). The key signature changes from F major (two sharps) to B-flat major (one sharp) at measure 115. Measure 115 begins with a dynamic of mp . The music features complex rhythmic patterns with sixteenth-note figures and sustained notes. Measures 116-117 continue this pattern. At measure 118, the dynamic shifts to f , and the tempo is marked as 115 . Measures 119-120 conclude the section with sustained notes and a final dynamic of f .

Why were you lying in there with the dead. Warum liegst du hier zwischen den Toten Pourquoi es tu là parmi les morts	I asked She said fragte ich Da sagte sie lui demandai - je elle me dit	I can't be with the living any more Bei den Lebenden Kann ich nicht mehr sein Je ne peux plus être avec les vivants	She died that night Am Abend war sie tot le soir même elle était morte
---	---	--	---

We were sent out
to dig graves

Wir mussten Gräben
ausheben

On nous faisait creuser
des fosses

Many of the women
collapsed

Viele Frauen brachen

Souvent les femmes
s'écroulaient

trying to shovel
the mud out

unter den Schaufeln
mit Lehm zusammen

sous le poids des
pelles de glaise

We were up to our
hips in water

Wir standen bis zur
Hüfte im Wasser

Nous étions dans l'eau
jusqu'à la hanche

(125)

The guards stood by
looking on

Die Bewacher
sahen uns zu

Les surveillants
nous regardaient

37

Handwritten musical score for orchestra and choir, page 37, measures 122-125. The score consists of five staves. The first three staves are for strings (Violin 1, Violin 2, Cello), the fourth for Bassoon, and the fifth for Trombone. The vocal parts are: Soprano 1, Soprano 2, Alto, Tenor, and Bass. The vocal parts sing in four languages: English, German, French, and Spanish. The vocal parts sing in four languages: English, German, French, and Spanish. The vocal parts sing in four languages: English, German, French, and Spanish.

They were very young

Es waren ganz
junge Leute

O étaient des hommes
très jeunes

One of the women turned
to the captain

Eine Frau wandte sich
an den Kommandoführer

Une femme s'est tournée
vers le chef de commando

Captain

she cried

Herr Hauptmann

rief sie

capitaine

a-t-elle crié

Handwritten musical score for orchestra and choir, page 37, measures 126-129. The score consists of five staves. The first three staves are for strings (Violin 1, Violin 2, Cello), the fourth for Bassoon, and the fifth for Trombone. The vocal parts are: Soprano 1, Soprano 2, Alto, Tenor, and Bass. The vocal parts sing in four languages: English, German, French, and Spanish. The vocal parts sing in four languages: English, German, French, and Spanish. The vocal parts sing in four languages: English, German, French, and Spanish.

38

(130) I can't work this hard any more I'm pregnant The guards laughed
 ich kann doch nicht so arbeiten ich bin schwanger Da lachten die Leute
 je ne peux plus travailler je suis enceinte les gars ont ri

(130)

and one of them pushed her down with a shovel and kept her under the water until she drowned
 und einer drückte sie mit der Schaufel so lange unter das Wasser bis sie ertrunken war
 et l'un d'eux la maintint avec la pelle la tête sous l'eau jusqu'à ce qu'elle se noie

(135) (STOMP) (STOMP) (STOMP)

JS

I heard	a guard talking through the barbed wire	to a nine-year-old boy	You know a lot for a boy your age
C Ich hörte	wie ein Wachposten sich über den Draht	mit einem neunjährigen Jungen unterhielt	Du weißt ja schon ziemlich viel für dein Alter
J'ai entendu	une sentinelle s'entretenir à travers les barbelés	avec un enfant de neuf ans	Tu es sans doute long pour ton âge

39

Music score for measures 39-40, featuring four staves of musical notation for piano and voice. The top two staves are in common time (C), the third is in 3/4 (G), and the fourth is in 2/4 (F). The vocal parts are in soprano range.

(140) the man said	The boy answered	I know that I know a lot
sagte der Mann	Der Junge erwiderte	Ich weiß daß ich viel weiß
disait l'homme	l'enfant répondit	je sais que j'en sais déjà long

Music score for measures 140-145, featuring four staves of musical notation for piano and voice. The top two staves are in common time (C), the third is in 3/4 (G), and the fourth is in 2/4 (F). The vocal parts are in soprano range.

and I also know
und ich weiß auch
et je sais aussi

I'm not going to learn
dab ich nichts mehr
que je n'en apprendrai

(145) any more
dazulernen werde
jamais plus

70

Musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, while the piano part is in 12/8 time. The vocal parts sing eighth-note chords, and the piano part features eighth-note patterns with dynamic markings like ff, f, and ff.

He was loaded into a truck

Er wurde zusammen mit einer Gruppe

Il fut chargé sur les camions

with a group

von etwa 90 Kindern

avec un groupe

Musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are in common time, while the piano part is in 12/8 time. The vocal parts sing eighth-note chords, and the piano part features eighth-note patterns with dynamic markings like ff, f, and ff. A tremolo instruction is present in the piano part.

of about 90 children
auf die Lastwagen verladen
d'environ 90 enfants

When the children started screaming and struggling

Als die Kinder sich sträubten

(41)

Lorsque ceux-ci se sont débattus

(41)

149

the boy yelled
rief er
il a crié

Get in here. Get in the truck
Steigt nur ran aufs Auto
Montez donc dans le camion

Stop your crying
schreit doch nicht so
ne criez pas comme ça

150

150

150

150

You saw the way ihr habt doch gesehen Vous avez vu partit	our parents and grandparents wie unsere Eltern und Großeltern nos parents	(155) went abgefahren sind et nos grands-parents
---	---	---

Climb in	then you'll get to see them	again	And as they were being driven off	I heard him
Steigt nur rauf	dann werdet ihr sie	wiedersehn	Und als sie fuhren	hörte ich
Montez donc	et vous les	reverrez	Et quand ils ont démarré	je l'ai entendu

Handwritten musical score for four staves, measures 11-12. The score includes dynamic markings like 'f', 'ff', and '160', and various performance instructions like '(e)', '(z)', and '(wH)'. Measure 11 starts with a forte dynamic (f) and ends with a decrescendo dynamic (ff). Measure 12 begins with a dynamic instruction '(e)' and ends with a dynamic instruction '(wH)'.



short back to the guard You won't be forgiven anything (165) 73 73
 wie er dem Wachmann Es wird euch nichts geschenkt werden
 noch zuriel Rien ne vous sera par donné

(WH)

(STOMP) fx

165 (WHISTLE ONLY: UNTIL YOU RUN OUT OF BREATH)

165 (WHISTLE ONLY: UNTIL YOU RUN OUT OF BREATH)

165 (WHISTLE ONLY: UNTIL YOU RUN OUT OF BREATH)

165 (WHISTLE ONLY: UNTIL YOU RUN OUT OF BREATH)

Notes on No. III (Song of the Swing):

Soloist: The text is chanted freely, as in song I. The distribution of syllables to notes is sometimes ambiguous; the soloist may choose what is most comfortable. The text is always divided into 3 rhythmic groups in a bar, but freely, with variable durations.

VIOLIN 1: DINGBAT = Some device, or machine, possibly spring-operated, producing a sound of rapid reciprocal motion (IN-OUT, UP-DOWN, etc. in quick succession), for example an old-fashioned adding machine, or desk stapler. Could sound rusty or squeaky.

CELLO: Executes, before [H], the first of a series of CATASTROPHES, by kicking over a large wastebasket or barrel containing miscellaneous objects selected both for acoustic and visual properties: for example, a mixture of organic + inorganic resonant materials—shells, sticks, bones, stones, cans, bottles, plastic cups—which roll over the floor + perhaps into the audience.

III. SONG OF THE SWING / GESANG VON DER SCHAUKEL / CHANT DU BALANCOIRE

44

8
4

Allegretto ($\text{♩} = 72$)

24

1

con sord

12

10

consond.

94

4

pizz. #8

When they took me down from the swing

Als ich von der Schule genommen
Quand on m'a détaché de la

wurde
balancoire

(N.B.)
A (see instructions)
↓ (GIBBAT)

A

V1

V2

11

12



Boger said Now we've got you in shape for a joyful heavenly ascension
 sagte Boger zu mir jetzt haben wir dich zum fröhlichen Himmel fahrt vorbereitet
 Boger m'a dit Te voilà prêt maintenant à grimper au ciel joyusement

pizz. arco poco rit.

I was taken to a cell in Barrack eleven I expected to be shot at any time
 Ich wurde in eine Zelle / des Blocks Elf / gebracht Dort erwartete ich / ständig / meine Erschießung
 On m'a emmené dans une / cellule / du bloc 11 où j'ai attendu / heure par heure / d'être tué

I don't know how many days I spent in there | The sores on my buttocks were festering

Ich weiß nicht wieviele Tage ich dort verbracht habe. Mein Gesäß war ver-
eitert
Je ne sais plus combien de jours j'ai passés là-bas. J'avais les fesses convertes
d'abcès

Mein Ge säß war ver eitert
J'avais les fesses converties d'abcès

4

My testicles were blue and green and tremendous - -ly swollen b.

Meine Hoden waren grün und blau
les testicules vertes et violettes

Most of the time I was unconscious

Then I was taken with a number of other

(D) Die meiste Zeit lag ich bewußtlos

Dann wurde ich zusammen mit einer größeren Gruppe

La plupart du temps j'étais dans le coma

Puis on m'a conduit avec tout un groupe

(47)

47

Musical score for strings (two staves) in 2/4 time. Measure D starts with a rest followed by a melodic line. Measure E begins with a rhythmic pattern of eighth and sixteenth notes.

prisoners to the washroom

We were told to strip / and our numbers / were written

hinaus geführt in den Waschraum
dans la salle de douches

Wir mußten uns ausziehen / und unsere Nummern / wurden uns
On nous a fait déshabiller / et on nous a marqué / nos numéros

Musical score for strings (two staves) in 2/4 time. Measure E continues with a melodic line. Measure F begins with a rhythmic pattern of eighth and sixteenth notes. Various performance instructions like "pizz", "arco", and "(STOMP)" are included.

on our chests with indelible ink
 mit Blau Stift auf die Brust geschrieben
 au crayon encre sur la poitrine

I knew that this meant the death sentence
 Ich wußte daß dies das Todesurteil war
 Je savais que cela signifiait la mort

(16)

(48)

(LAUGH + STOMP) f x x
 HA HA

while we were standing there naked
 Als wir nackt in einer Reihe standen

fois nous étions alignés sur une file

The chief clerk came in / and asked how many
 Kam der Rapportführer / und fragte / wieviele
 le chef de rapport est arrivé / et a demandé / combien

(SLAP THIGHS)

(SLAP THIGHS)

(SLAP THIGHS)

f (SLAP THIGHS)

49

→ counted / the count showed / there was
nachgezählt / Da zeigte es sich / daß einer
encore une fois / et on s'est aperçue / qu'il y en avait

one	too many
# →	# → =
zu-	viel war
un-	de tro

H I had learned always to be last in line and so somebody kicked me
 Ich hatte gelernt / mich immer / als Letzter anzustellen so erhielt ich einen Tritt
 J'avais appris / à me mettre toujours en dernière position on m'a donc renvoyé avec un coup de pied

(consord.) (50)

and I got my clothes back I was to be taken back to the cell
 und bekam meine Kleider zurück Ich hätte zur Zelle zurück geführt werden
 et on m'a rendu mes habits J'aurais dû être reconduit en cellule

(rit.) pizz. (rit.) arco (rit.) - -

JS

to wait until / the bunker was emptied / again

um dort auf die / nächste Bunkerleerung / zu warten
pour attendre / la prochaine / fourrée

but a prisoner orderly (rit.) - - -

aber ein Häftlings- pfleger
mais un infirmier détenu

(51)

1 2 3 4 5 6 7 8 9 10

took me with him to the infirmary

J nahm mich zum Krankenbau mit
mia emmené à l'infirmerie

Some times it happened / that one of us / did survive

Es kam eben vor / daß einer / überleben sollte
Il arrivait / que tel ou tel / fût destiné

11 12 13 14 15

1) and of those few who did. **K** v I ✓
und zu diesen wenigen gehör-
à survivre et je fus die
52

32

A handwritten musical score for a solo instrument, possibly trumpet or flute. The score consists of four staves of music. The first staff begins with a dynamic of \hat{p} , followed by a grace note and a dynamic of \hat{f} . The second staff starts with a dynamic of \hat{p} , followed by a grace note and a dynamic of \hat{f} . The third staff starts with a dynamic of \hat{p} , followed by a grace note and a dynamic of \hat{f} . The fourth staff starts with a dynamic of \hat{p} , followed by a grace note and a dynamic of \hat{f} .

Handwritten musical score for voice and piano. The vocal line consists of two measures. Measure 10 starts with a piano dynamic (pp) and a vocal dynamic (v). The lyrics are "was -te cewx-", with "was" above the staff and "-te cewx-" below. Measure 11 starts with a piano dynamic (p) and a vocal dynamic (v). The lyrics are "one ich -lä-", with "one" above the staff and "ich -lä-" below.



IV. SONG OF THE POSSIBILITY OF SURVIVAL / GESANG VON DER MÖGLICHKEIT DES ÜBERLEBENS / CHANT DE LA POSSÉDABILITÉ DE SURVIE

(A)

12

4

$d=90$

1. [spoken: f if in language of country of performance; mumbled, p, otherwise; like an interpreter at an international conference]

(A)

212

84

Terr. Zunge

Woher nahmen Sie Ihnen Widerstands willen nachdem Sie sahen daß

1. [spoken: f if in language of country of performance; mumbled, p, otherwise; like an interpreter at an international conference]

(A)

212

84

when you saw
that you were left quite alone
every form of military as-

1. [spoken: f if in language of country of performance; mumbled, p, otherwise; like an interpreter at an international conference]

(A)

212

84

Témoin

Où avez-vous puise votre volonté de résistance

(A)

212

4

53

2.

2.

6

Sie von jeglicher militärischer Hilfe im Stich gelassen wurden

2.

6

sistance denied you how were you able to sustain your will to resist

2.

6

lorsque vous vous êtes rendu compte qu'il n'y avait rien à espérer du côté militaire

2.

6



3. Considering our situation
In Anbetracht der Lage
Etant donnée la situation
(f)

it was resistance enough
war es Widerstand genug
c'était déjà un acte de résistance

3.
1. Etant donnée la situation c'était déjà un acte de résistance
[P, mumbling]

3.
2. In Anbetracht der Lage war es Widerstand genug
[P, mumbling]

3.
3. Considering our situation it was resistance enough
[P, mumbling]

3.
4. just to keep alert and never give up the thought that
wachsam zu bleiben und nie den Gedanken aufzugeben daß
que de garder conscience et de ne jamais abandonner l'idée

4.
5. que de garder conscience et de ne jamais abandonner l'idée

4.
6. wachsam zu bleiben und nie den Gedanken aufzugeben daß

4.
7. just to keep alert and never give up the thought that

4.
8.

54

5. someday there would come a time when we could speak out and tell what we had lived through
eine Zeit Kommen würde in der wir unsere Erfahrungen aussprechen könnten
qu'un jour viendrait où nous pourrions dire ce que nous avions vécu

5.
1 qu'un jour viendrait où nous pourrions dire ce que nous avions vécu

5.
1 eine Zeit Kommen würde in der wir unsere Erfahrungen aussprechen könnten

5.
16 someday there would come a time when we could speak out and tell what we had lived through

5.

6.

6. [f if in language of country of performance; otherwise p, mumbled]

6. Herr Zeuge wie verhielten Sie sich dem Eld gegenüber den Sie als Arzt geschworen hatten

6. [f if in language of country of performance; otherwise p, mumbled]

6. How did you justify what you had to do with the oath you had taken as a doctor

6. [f if in language of country of performance; otherwise p, mumbled]

6. Témoin comment envisagiez-vous le serment que vous aviez prêté comme médecin

6.

7.



55

56

We object to this question which the defense has raised

Nous nous élevons contre cette question par où la défense cherche à

Wir protestieren gegen diese Frage mit der die Verteidigung den Zungen mit den

safely to blur the distinction between witness and accused

mettre sur le même plan le témoin et les accusés

Angeklagten gleichzustellen versucht Die Angeklagten töten aus freiem Willen

57

9.
9.1
The accused killed of their own free choice. The witness was forced to be present at the killings.

9.
9.1
Les accusés tuaient de leur libre chef Le témoin était forcé d'assister à la mort

9.
9.1
Der Zeuge musste notgedrungen der Tötung beiwohnen

10. Je voudrais répondre ceci

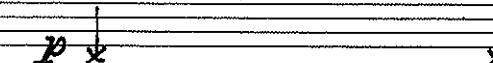
Ich möchte folgendes antworten
I would like to reply to the question

10.
10.1
Je voudrais répondre ceci
[P, mumbling]

10.
10.1
Ich möchte folgendes antworten
[P, mumbling]

10.
10.1
I would like to reply to the question
[P, mumbling]

[Beat on floor with a stick or pole about one meter long.]



11. Those pri- so- wers who by their privileged position in the camp
6 Die jenigen unter den Häftlingen die durch ihre Sonderstellung
4 Ceux d'entre les détenus qui par leur situation privilégiée

58

Handwritten musical score for voice and piano. The score consists of six systems of music. The first system starts with a treble clef, a key signature of one sharp, and a common time. The lyrics are in three languages: English, German, and French. The second system begins with a bass clef, a key signature of one sharp, and common time. The third system starts with a treble clef, a key signature of one sharp, and common time. The fourth system begins with a bass clef, a key signature of one sharp, and common time. The fifth system starts with a treble clef, a key signature of one sharp, and common time. The sixth system begins with a bass clef, a key signature of one sharp, and common time.

11. Those pri- so- wers who by their privileged position in the camp
6 Die jenigen unter den Häftlingen die durch ihre Sonderstellung
4 Ceux d'entre les détenus qui par leur situation privilégiée

12. ma- naged to post- pone their own deaths
einen Aufschub des eigenen Todes er- reicht hatten mort
avant ob- tenu un délai a leur propre

13. had at least to some degree come closer to their masters
waren den Beherrschern des Lagers schon einen Schritt entgegen gegangen
étaient force-mént plus proches des maîtres du camp

(59)

(59)

Handwritten musical score for measures 13 and 14. Measure 13 consists of four staves. The first staff has a treble clef, a key signature of one sharp, and a common time signature. It contains six measures of music with various note heads and stems. The second staff has a bass clef and a common time signature, with three measures of music. The third staff has a bass clef and a common time signature, with three measures of music. The fourth staff has a bass clef and a common time signature, with three measures of music. Measure 14 consists of four staves. The first staff has a treble clef, a key signature of one sharp, and a common time signature, with five measures of music. The second staff has a bass clef and a common time signature, with two measures of music. The third staff has a bass clef and a common time signature, with two measures of music. The fourth staff has a bass clef and a common time signature, with five measures of music.

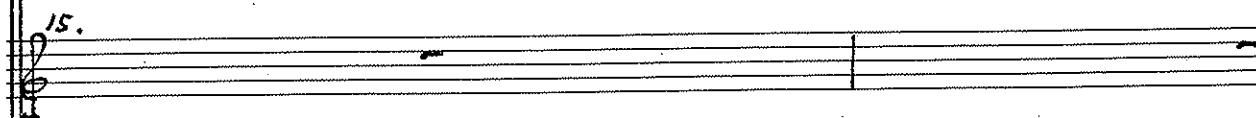
14. In order to main-tain the possi-bility of survival
Um sich die Möglichkeit des Überlebens zu er-hat-ten
Pour garder la possi-bilité de sur-vi-vre.

Handwritten musical score for measure 14. The score is divided into four staves. The first staff has a treble clef, a key signature of one sharp, and a common time signature, with five measures of music. The second staff has a bass clef and a common time signature, with two measures of music. The third staff has a bass clef and a common time signature, with two measures of music. The fourth staff has a bass clef and a common time signature, with five measures of music.



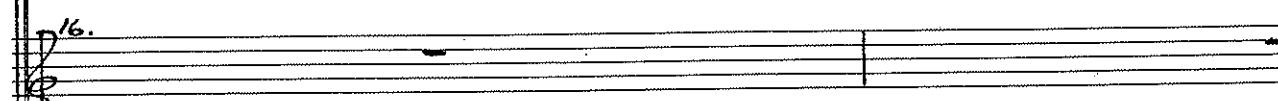
15. they were forced to give the appearance of cooperating
waren sie gezwungen einen Anschein von Zusammenarbeit zu wecken
il fallait force l'apparence d'une collaboration Je l'ai

(60)



16. I saw that very clearly in the infirmary, I soon became bound to the staff doctors

Ich sah es deutlich in meinem Revier Bald war ich den Lagerärzten nicht nur in der
vu nettement dans mon secteur Bientôt je fus lié aux médecins du camp



17. not only because of our professional relationship,
Kollegialität des gemeinsamen Berufs
non seulement par notre activité communautaire

but also through
ver- bun- den
mais bien aus- si par

(61)

(61)

17.

f

p

120

110

90

f#

18. my com- pli- ci- ty in the camp sys- tem
sonst auch in meiner Teil- nahme an den Machem- schaften des Systems
ma par- ti- ci- pa- tion aux agisse- ments du systeme

18.

f

p

120

110

90

f

19. E- very pri- so- ner from the most pri- vileged
Auch wir Häftlinge vom Pro- mi- wen- ten
Nous aussi les dé- tenus du pri- vi- lé- gie

(62)

(62)



19.

P

19.

B

19.

D

20. down to those who were dying was part of that system
bis hin ab zum Sterbenden gehörten dem System an
jusqu' à la go-nisant nous faisions partie du système

20.

F

B

G

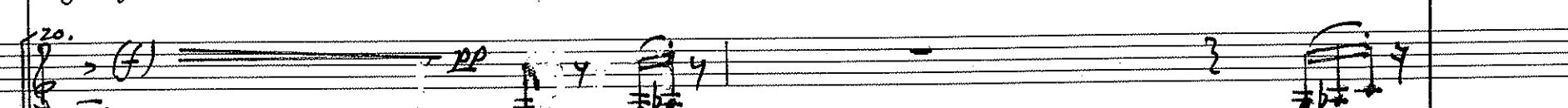
C

E

A

bE

F



20.

D

G

C

E

bA

F



bE

F

21. The difference between us and the camp personnel was less
Der Unterschied zwischen uns und dem Lagerpersonal war geringer
La différence entre nous et le personnel du camp était moins grande

(63)

(63)

Handwritten musical score for section 21. The score consists of four staves. The first two staves have a treble clef and a common time signature. The third staff has a bass clef and the fourth staff has a soprano clef. Measure 1 starts with a rest followed by a sixteenth-note grace note. Measures 2 and 3 show eighth-note patterns with slurs and grace notes. Measure 4 contains a sixteenth-note cluster. Measure 5 shows eighth-note patterns with slurs and grace notes. Measure 6 ends with a sixteenth-note cluster.

22. then what separated us from those who were out-side
als unsere Verschiedenheit von denen die draußen waren
que notre différence avec le monde extérieur

Handwritten musical score for section 22. The score consists of four staves. The first two staves have a treble clef and a common time signature. The third staff has a bass clef and the fourth staff has a soprano clef. Measure 1 starts with a rest followed by a sixteenth-note grace note. Measures 2 and 3 show eighth-note patterns with slurs and grace notes. Measure 4 contains a sixteenth-note cluster. Measure 5 shows eighth-note patterns with slurs and grace notes. Measure 6 ends with a sixteenth-note cluster.

23.
H.
4

23.
H.
4 Herr Zeuge wollen Sie damit sagen daß es ein Verständnis gab

23.
H.
4 Do you mean to say there was an understanding

23.
H.
4 Voulez-vous dire par là qu'il y ait eu connivence

23.
H.
4

24.

24.1
zwischen der Verwaltung und dem Häftling (##)

24.1
between the administration and the prisoner (##)

24.
Entre l'administration et le détenu [TAPE] (start tape machine) (play volume control)
[no sound at first ... *p*pp ...]

24.

1.
[B] 3 When we talk of our experience nowadays
Wenn wir mit Menschen die nicht im Lager gewesen sind
Quand nous par-lons aujourd'hui de ce que nous

(con sord.) (no sord.) (65) (65)

+ mp espressivo

[B] 2.
2.
(senza sord.)
mp espressivo

[B] 3.
3.
D 4 [The tape should be a loop of continuous, violent animal-sounds, like a dog-fight, or lions at the zoo.]

[B] 3.
4.
p

2. with people who never were in a camp
heit - te über unsere Erfahrungen sprechen
avons vécu dans le camp à ceux qui n'y ont pas été

2.
(very loud cough, or grunt, as if you were hit in stomach)
fx *mp*

2.
(tape)

GR.
(Growl, or snarl, like a dog)

GR.
(Growl, or snarl, like a dog)



3. there is always
ergibt sich für
il reste toujours

something
diese Menschen
pour eux

inconceivable
immer etwas
quelque chose

to them about it
Unvorstellbares
d'incompréhensible

(66)

(66)

4. And yet they are
Und doch sind es

the same people
die gleichen Menschen
les mêmes gens

who in the camp
wie sie dort Häftling
qui furent gardiens

were prisoners and guards
und Bewacher waren
ou détenus

Pourtant ce sont

(very loud cough, or grunt, as if you were hit in stomach)

5. Since such a great number of us
 Indem wir in solch großer Anzahl
 Puisque nous é- tions

came in- in das Lager si nombreux dans ce camp

to the camp ka- men und
 dans ce camp

(67) (67)

5.

5.

GR

5.

GR

6. since the number of those who brought us there was also great.
 indem uns andere in großer Anzahl dort hin brachten.
 et puisque d'autres fu- rent si nombreux à nous y enfermer

6.

(cough) p

6.

f(cough) 2

6.

(tape)

=> GR

6.

GR



7. one would think that what happened then would still be un-
 mißt a der Vorgang auch heute noch
 Il faut bien qu'aujourd'hui encore l'événement soit compréhensible (68) (68)

7.
 12 Gb GR (tape)
 7. GR

8. Many of those who were destined to play the part of prisoners
 Viele von denen die dazu bestimmt wurden Häftlinge darzustellen
 Nombre de ceux qui étaient destinés à faire des détenus

9. had grown up with the same ideas the same way of looking at things
 waren aufgewachsen unter denselben Begriffen wie diejenigen
 à vaient gran-di dans les mêmes conceptions (69) 69

(cough)

(tape)

GR

10. as those who found themselves act-ing as guards
 die in die Kolle der Bewacher gerieten
 # a qui allaient prendre le rôle des gardiens
 que ceux

cresc. mf dim. p

(tape)

GR

10. cresc. mf dim. p

(tape)

GR

10.

11 They were all dedicated to the same nation to its prosperity and its rewards
 Sie hatten sich eingesetzt für die gleiche Nation und für den gleichen Aufschwung und Gewinn
 Ils étaient dévoués à la même nation au même essor aux mêmes bénéfices

(cough) f p cresc.

11. GR

12. And if they had not been prisoners they could equally well have been guards
 Und wären sie nicht zum Häftling ernannt worden hätten auch sie einen bewacher abgeben können
 et s'ils n'étaient pas des détenus ils auraient pu être des gardiens

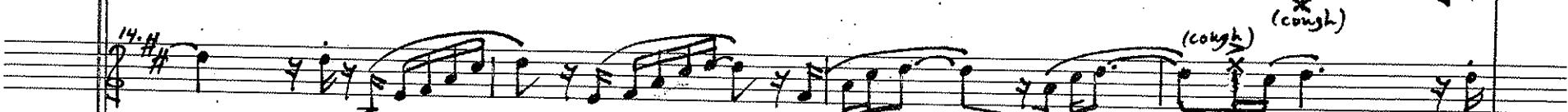
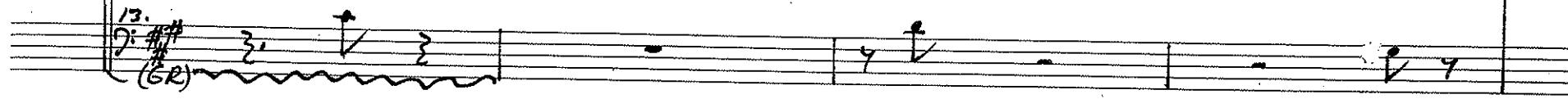
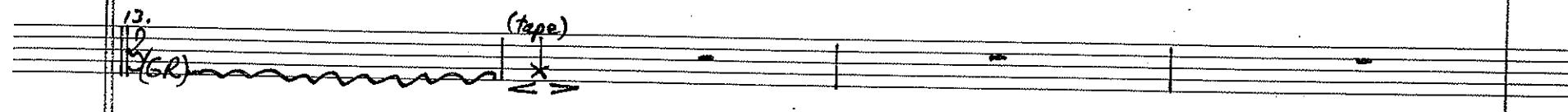
dimin.

12. (tape)

GR

12.

GR



15. is in- com-pre-hen-sible to us
 daß uns diese Lagerwelt un-ver-ständ-lich ist
 au nom de laquelle l'univers du camp nous est. in-com-pre-hen-sible (72) 72

15. # ♫ y. y. y. y. y. y. | y. y. y. y. y. y. | y. y. y. y. y. y. | y. y. y. y. y. y. |

15. # ♫ p sfp p sfp p sfp p sfp | p sfp p sfp p sfp p sfp | p sfp p sfp p sfp p sfp | p sfp p sfp p sfp p sfp |

15. (tape)
 GR

15. ♫ v v v v | v v v v | v v v v | v v v v |

16. We all knew the society that produced a government
 Wir kannten alle die Gesellschaft aus der das Regime hervorgegangen war
 Nous connaissons tous La société d'où est sorti le régime

16. ♫ v v v v | v v v v | v v v v | v v v v |

16. ♫ p p p p | p p p p | p p p p | p p p p |

16. (cough) (cough) (cough)

16. ♫ v v v v | v v v v | v v v v | v v v v |

16. GR (tape) GR

16. ♫ v v v v | v v v v | v v v v | v v v v |

16. GR

17. capable
das solche

qui a pu

of creating
La- ger

produire

such
erzeugen

ces

camps

Karate

o camps

(73)

73

pp subito

pp subito

(tape)

GR

GR

18. The order
Die Ordnung

L'ordre

that prevailed there
die hier galt
qui y régnait

was an order
war uns
notes était

we were familiar with
ver- traut
familiar

(cough)

(cough)

(cough)

(cough)

(tape)

GR

GR



19. and so we were able
deshalt könnten wir uns
nous avons pu

to find our way about
auch noch zurechtfinden
nous y faire

in its ultimate
in ihrer letzten
jusque dans ses dernières

consequence
Konsequenz
conséquences



20. where the oppressor
in der der Ausbeutende
quand l'exploiteur

could expand his authority
in bisher unbekanntem Grad
fut enfin libre

to a degree
seine Herrschaft
d'exercer son pouvoir

never known before
entwickeln durfte
à un degré inotti



21. and the oppressed
 und der Ausgebeutete.
 et que l'exploité

was forced to yield up
 noch sein eigenes
 dut fournir même

the fertilizing dust
 Knochenstaub
 la cendre.

of his bones
 siefern mußte
 de ses os

(75) 75

cresc.
 (cough)

(tape) GR cresc.

GR cresc.

22. $\frac{2}{2}$
 $\frac{4}{4}$

Diese Art von Theorien in denen ein schiefes ideologisches Bild
 ff. dimin. poco a poco

We utterly reject theories of this kind
 ff. dimin. poco a poco ppp

22. $\frac{2}{2}$
 $\frac{4}{4}$

Nous récusons catégoriquement cette sorte de théories qui
 ff. dimin. poco a poco ppp

1/4

2. had no time to com pre- bend was happening to them
 fanden nicht mehr die Zeit sich ihre Lage zu er. klär. ren
 ne trou- vaient plus le temps de réfle- chir aux b. causes v

77

2.
 6.
 2.
 2.
 2.
 3. Baffled and speech- less they walked that final path
 Ver- stört und stumm gingen sie den letzten weg
 Mu- ets et dé- faits ils al- laient leur dernier che min

4. and let them selves be killed because they understood no- thing
und *befind sich* tö- tem weil sie nichts ver- stan- den
et. se lais- saient tuer parce qu'ils n'y compre- naient rien

78

78

4.

5.

5.

5. We call them heroes but their death was point- less
Wir nennen sie Helden doch ihr Tod war sinn- los
5. Nous en faisons des hé-ros mais leur mort fut vain

5.

5.

5.

5.

6. We can see them before us these million ons lit
 Wir sehen sie vor uns diese Milli - on - en im
 Nous les re - voy - ons ces mil - lions d'etres sous la lune

(taem) **f =** **? ?** **sf =** **-** **f =** **? ?** **79** **79**

6.

6.

6.

7. by search-lights in a din of curs and barking dogs
 Schein-werfer-licht unter Schimpf und Hu - de - ge - Klaff
 mière des projecteurs les in-jures et l'a-boie-ment des chiens

7. **sf =** **? ?** **sf =** **-** **sf =** **-**

7.

7.

7.



8. And to-day the world won- ders how they could have let them-selves be de-stroyed that way
 Und die Welt fragt, wie es möglich war, daß sie sich so verhältnissen ließen ✓
 et le monde se demande aujourd'hui comment fut-il pos-sible qu'ils se soient laissé a-néan-tir

pizz.

(80)

(80)

8.

3/4 | Bb |

8.

2/4 | Bb |

9. We who still live with these pictures know that
 wir die noch mit diesen Bildern leben wissen daß
 Nous qui vi-vons en core avec ces i-mages savons que des

9.

2/4 | Bb |

9.

3/4 | Bb |

9.

2/4 | Bb |

10. millions could stand again waiting to be de - stroyed
 Millionen wieder so warten können angesichts ihrer Zer- störung
 millions de gens pourraient subir encore une fois sans réagir leur anéantissement

10. 10.
 10. 10.
 10.
 10.

11. and that the new destruction will be
 und daß diese Zer- störung an Effektivi- tät
 et que cet anéantissement dépassera de loin

11. 11.
 11.
 11.

12 far more efficient than the old one
die alten Einrichtungen vom das Viel-fache über-trifft
bor en effi- ~~cacité~~ bøles ~~vieilles~~ bømé- ~~thodes~~

22

A handwritten musical score for string bass, page 12, measures 20-21. The score consists of two staves of music. The first staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The second staff begins with a bass clef, a key signature of one sharp (F#), and a common time signature. The music features eighth-note patterns and rests.

A handwritten musical score page showing measures 12 and 13. The score is for a single instrument, likely a guitar, indicated by a 'G' and 'B' symbol at the top left. Measure 12 starts with a bass clef, a 'C' time signature, and a 'D' key signature. It contains a single note on the 5th string. Measure 13 begins with a treble clef, a 'G' time signature, and a 'D' key signature. It consists of three measures of rests. The page number '12.' is at the top left, and '13.' is at the top right.

82

A musical score page showing measures 13 and 14 for an orchestra. The key signature is B-flat major (two flats). Measure 13 starts with a forte dynamic. Measure 14 begins with a half note followed by a fermata. The music continues with eighth-note patterns and sixteenth-note figures. Measure 14 ends with a forte dynamic.

A musical score for piano, showing two staves. The top staff uses a treble clef, a B-flat key signature, and a common time signature. It contains measures 12 and 13, which begin with a sixteenth-note pattern followed by eighth-note pairs. The bottom staff uses a bass clef, a B-flat key signature, and a common time signature. It contains measures 12 and 13, featuring eighth-note patterns and rests.

A blank musical staff consisting of five horizontal lines and four spaces. The first space from the bottom is filled with black dots, indicating a note or rest position.

^{13.}
D 12 | | | | | |
F 4 | | | | | |
Herr Zunge waren sie schon vor Ihrer Einführung

Was the witness politically active

13.
12
11
10
9
8
7
6
5
4
3
2
1
Témoin avec-vous en déjà

13.
0:12
4(6)月.

9' 1
 10 in das Lager politisch tätig gewesen
 10 even before being sent to the camp
 10 des activités politiques avant votre déportation
 10.

1. Yes
 1. Ja
 1. Oui
 It was our strength
 Es war unsere starke force
 Et c'était notre force



1. (Break a twig or two off of main branch)

1. (pp) **TREE BRANCH**

1. **TREE BRANCH**

1. (pp) (Break a twig or two off of main branch)

1. pizz.



2. that we knew why we were there
daß wir wußten warum wir hier waren
que de savoient pourquoi nous étions là

(84)

(84)

2.
2.
2.
2.

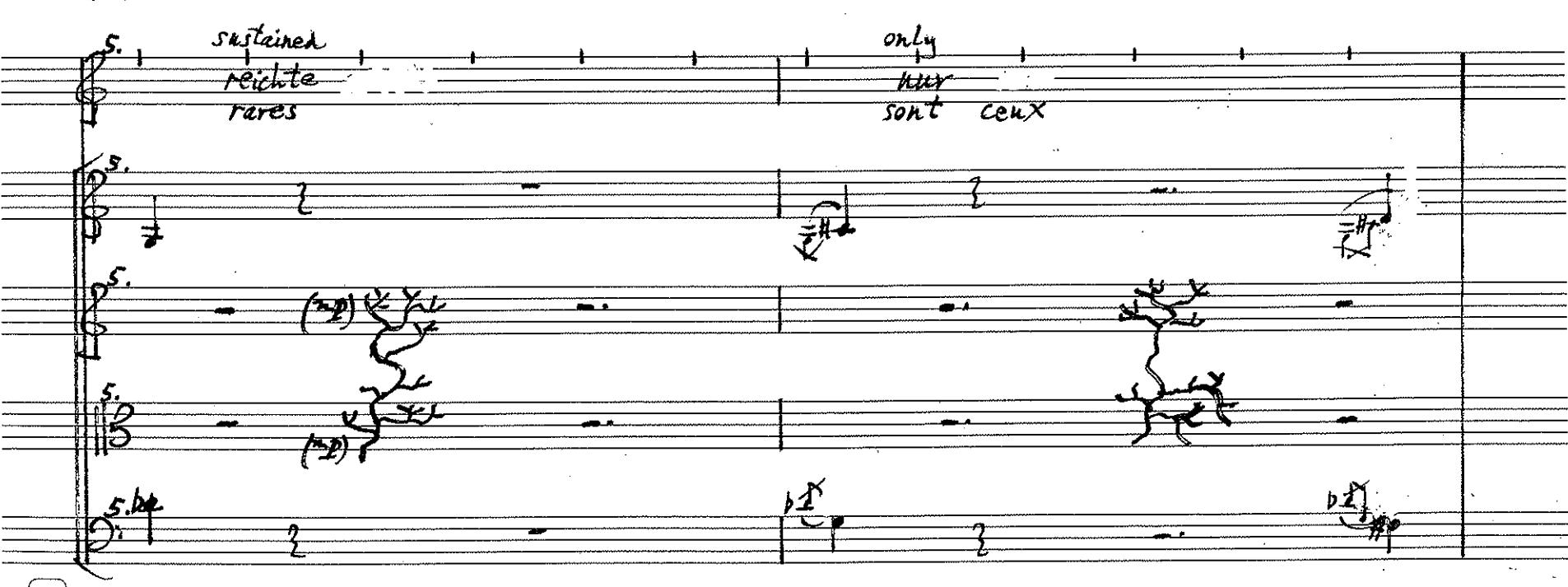
2. It helped us to pre-serve our identity,
Das half uns unsere Identität zu bewahren
Cela nous aidait à préserver notre identité

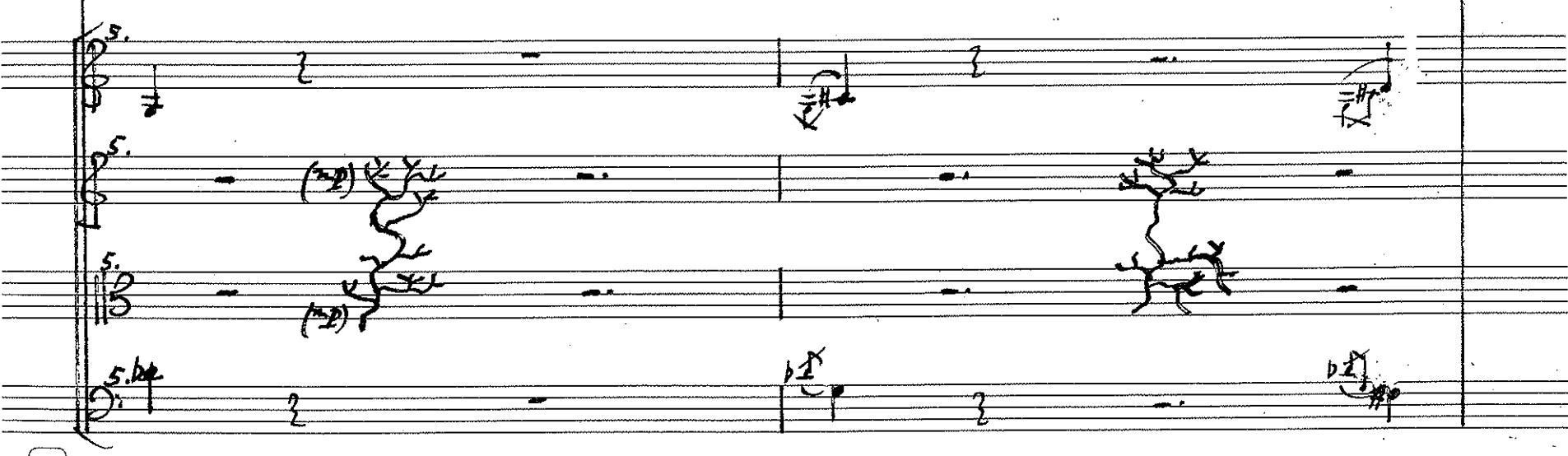
4. But even that strength,
 Doch auch diese Starke
 Mais celle force même

(85) 85

4.


5.1 sustained reichte rares only hier sont ceux

5.


5.


5.bf



5. a handful
 bei den
 qui l'ont

to the moment
 wenigsten
 gardée

of
 bis
 jusqu'

their death
 zum Tod
 à la mort

(86) PG

6.
 (mf)

6.
 (mf)

6.
 (f)

7. They could be broken top
 Auch diese Konnten zerbrochen werden
 Les plus forts même pouvaient être brises

(gradually crack main branch..... break)

(cresc.)

(gradually crack main branch..... break)

(1) She was arrested because she wrote a letter to a prisoner
Sie war verhaftet worden weil sie einem Häftling einen Brief geschrieben hatte
Elle fut arrêtée pour avoir écrit une lettre à un détenu

(88)

Handwritten musical score for piano. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 1-4 are shown. Measure 1: Treble starts with a dynamic 'bd.', followed by three rests. Bass starts with a dynamic 'bd.'. Measure 2: Treble starts with a dynamic 'bd.', followed by three rests. Bass starts with a dynamic 'bd.'. Measure 3: Treble starts with a dynamic 'bd.', followed by three rests. Bass starts with a dynamic 'bd.'. Measure 4: Treble starts with a dynamic 'bd.', followed by three rests. Bass starts with a dynamic 'bd.'. Measure 5: Treble starts with a dynamic 'p.' followed by a rest. Bass starts with a dynamic 'p.' followed by a rest. Measure 6: Treble starts with a dynamic 'p.' followed by a rest. Bass starts with a dynamic 'p.' followed by a rest.

(Type:)

[Th]

91

(return carriage)

When she tried to smuggle it in to the prisoner the letter was found
Beim Versuch dem Häftling den Brief zuzuschmuggeln war dieser gefunden worden
Cette lettre fut découverte alors qu'on essayait de la lui faire passer

Handwritten musical score for piano. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Measures 5-10 are shown. Measure 5: Treble starts with a dynamic 'p.vn' followed by a rest. Bass starts with a dynamic 'bd.' followed by a rest. Measure 6: Treble starts with a dynamic 'bd.' followed by a rest. Bass starts with a dynamic 'bd.' followed by a rest. Measure 7: Treble starts with a dynamic 'p.' followed by a rest. Bass starts with a dynamic 'p.' followed by a rest. Measure 8: Treble starts with a dynamic 'p.' followed by a rest. Bass starts with a dynamic 'p.' followed by a rest. Measure 9: Treble starts with a dynamic 'p.' followed by a rest. Bass starts with a dynamic 'p.' followed by a rest. Measure 10: Treble starts with a dynamic 'p.' followed by a rest. Bass starts with a dynamic 'p.' followed by a rest.

Lili Tofler was interrogated They wanted the prisoner's name Boger was in charge of the interrogation
 (1) Lili Tofler wurde vernommen Sie sollte den Namen des Häftlings ^{nennen} Boger leitete die Verhöre
 Lili Tofler fut interrogée On voulait qu'elle donne le nom ^{nécessaire} du détenu Boger dirigeait les interrogatoires

(I) (III) (II) (I)

(Type:) ⌘ ↵ (return carriage; idem after every phrase typed)

At his order she was taken to the prison bunker (sung:) There
 (1) Auf seinen Befehl wurde sie in den Bunkerblock gebracht Dort
 Sur son ordre elle fut conduite au bloc ouze Là

(I) (III) (II) (I) (II) (I)

(via sord.) (via sord.)

(via sord.)

(B) she was stood up na- ked a- gainst the wall o- ver and
 (I) muste sie sich viele Mal vers le mur. nact zur Wand stel- len und es (90)
 on la fit se tour-ner une vers le mur. nact sieurs fois de sui- te g^e et

(B) (Grazioso.) ♭

(Type:) [The ♭]

(B) ♭ (Grazioso)

(B) (Grazioso) ♭

(B) (Grazioso) ♭

(I) very they made be- lieve they were go- ing to shoot her All the
 wur- de fut fait als pour solle sie er-schossen wer den Man
 tout- de fait cu- ter von don-

(Type:) [The ♭]

♭

♭

(2) *fan-dich in der Bunker ar-rest when als Lili Tof-fer was brought in men mit
 deng le bunker quond on y en-fer-mat Lili Tof-feler et* (93)
(Type:) The quick

(2) *two: an-ther prison-ers who smug-gled the let-ter Once
 deux au-tres déte-nus pen-dant mon sé-jour là-bas*



(2) du ring that
dieser Tage durfte ich time I was al- lowed to use the washroom, once I
einmal den Wash- room be- nutzen, durfte ich
durften, douches, une

94

(2) was al- lowed den to use the washroom But
ein mal Wusch- räum be nutzen doch
fois j'ai le droit d'utili- ser la salle de douches Mais

(2) on auf dem Weg dort hin way I sah saw how Lili Tof- ler was von
 auf soun-dain en che-min j'ai vu pas-ter Lili Taf-ler que

D (95)

D The quick br

D staccato sempre e leggerissimo

D

ta-ken by Ba-
 Bo- ger in den March- ger Raum in- to führt the wash- room Ich
 Bo- ger con-duc-tor sait vers la salle de douche Jaienter

D

The quick bro

D

D



(2) heard hör- te zwei shots Schüsse and saw sah the girl das Mädchen tot
 du deux dé- to- na- tions et j'ai vu la jeune fille

96

(2) dead auf dem Boden on the floor The other prisoners were killed
 morde sur le sol Die beiden anderen Häftlinge wurden
 Les deux autres détenus furent li-

^a
The quick
brown fox

(2) Bo-später ger la-ger ter out- in- the court-yard
 von von! in- Haf- li- qui- diert
 guides en- suite par Boger dans la cour

97

(trem.)

p > ppp

(type:) speak! Accused Boger Angeklagter Boger ist Ihnen dieser Fall with this case
 The quick brown speak! Accused Boger Angeklagter Boger ist Ihnen dieser Fall with this case
 Accusé Boger Accusé Boger are you familiar bekannt de ceci
 are you familiar bekannt de ceci

(trem.)

p > ppp

(trem.)

p > ppp

JS
2

VOICE 4
(MALE)

That Lili Tofler was executed is true As a typist in the Political Division she had access to confidential files
Die Erschießung der Lili Tofler stimmt mit der Wahrheit überein Sie war als Schreiberin der politischen Abteilung Geheimnisträgerin
L'exécution de Lili Tofler est conforme à la vérité Elle était en tant que secrétaire à la Section Politique détenteur
de secrets

(98)

The quick brown f

(4) and was forbidden all contact with other prisoners I had nothing to do with her being killed
und durfte keinerlei Kontakt mit anderen Häftlingen aufnehmen Ich habe mit ihrer Erschießung nichts zu tun gehabt
et ne devait prendre de contact avec aucun autre détenu Je n'ai rien eu à voir avec son exécution

I was as shaken to hear of her death as the Bunker-Jakob whose face was coverc with tears
 Ich war über ihren Tod damals ebenso erschüttert wie der Bunker-Jakob dem die Tränen über die Backen liefen
 Je fus à ce moment là aussi ému de sa mort que le responsable du bunker à qui les larmes coulaient des yeux

(99)

Can you tell us what was in the letter
 Können Sie uns sagen was in dem Brief stand (?)
 Pouvez-vous nous dire ce qu'il y avait dans cette lettre?

Does the witness know what was in the letter
 Frau Zengin wissen Sie was in dem Brief stand (?)
 Témoin savez-vous ce qu'il y avait dans cette lettre?

VOICE 1 (Alternate any high tone and any low tone)
 In the letter Lili Tofler asked if they would ever be able
 Lili Tofler fragte in dem Brief ob es ihnen möglich sein könnte
 demandait dans cette lettre s'il leur serait encore possible

F (100)

The quick brown fox

F sempr simile

F sempr simile

F espressivo, con eleganza

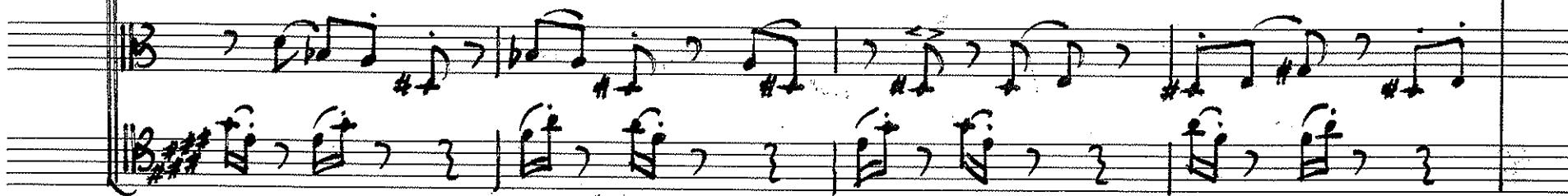
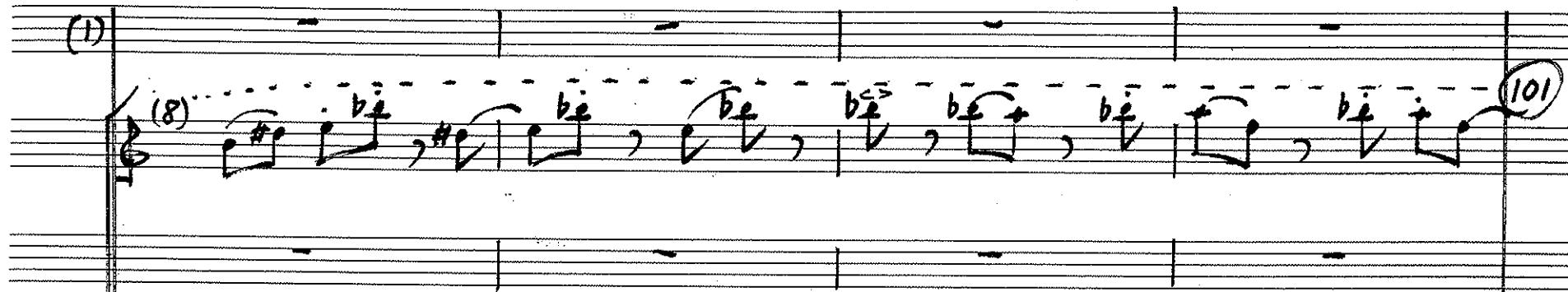
(1) to go on living after the things they had seen and experienced there
 jamais weiter zuleben nach den Dingen die sie hier gesehen hatten und von denen sie willstern
 de vivre un jour après ce qu'ils avaient vu et ce qu'ils savaient

F Bé - - - - -

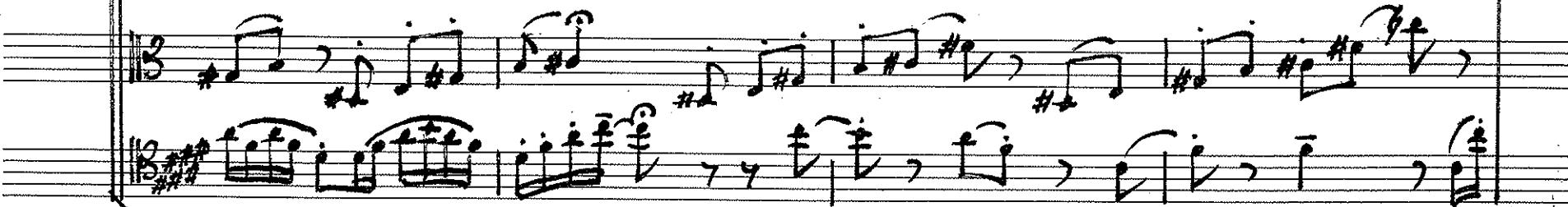
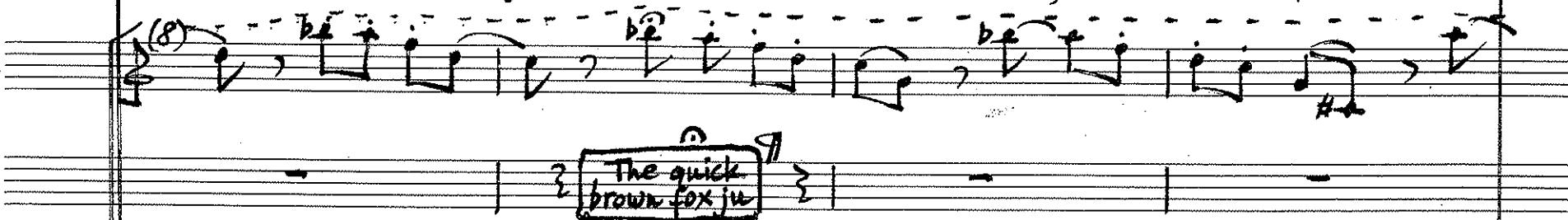
The quick brown fox

B Bé - - - - -

B Bé - - - - -



I remember too that she went on to ask her friend if he had gotten her previous letter
 (1) Ich erinnere mich auch daß sie in ihrem Brief zunächst den Freund fragte ob er die vorige Nachricht erhalten habe.
 Je me souviens aussi qu'elle demandait à son ami s'il avait reçu sa lettre précédente.



She also wrote about some encouraging news, she had heard.
 Sie schrieb auch von ermutigenden Meldungen, die sie gehört habe.
 Il y était question aussi de nouvelles rassurantes qu'elle avait entendu.

(1) (8) 102

How did you come to know this?
 Von Zengin
 Woher haben Sie diese Kenntnisse?
 Témoin d'où avez-vous ces renseignements?

Li- li Taf- ler was a friend of mine
 Ich war mit Lili Taf- ler befreundet
 J'étais l'amie de Lili Taf- ler

G (1)

G

G 9

G 13

G 13

(speaks, but in a kind of "sing-song" voice:)
 We lived in the same barrack
 Wir wohnten im gleichen Block
 Nous vivions dans le même bloc

She talked to me about the letter
 Sie hatte mir von diesem Brief erzählt
 Elle m'avait parlé de cette lettre

(1) 103 91

The quick brown fox jump

(Sing:) La- ter I saw the let- ter I worked in the Camp Registry Office Lili Tofler's death
 Später sah ich den Brief Ich arbeitete im Standesamt des Lagers Die lief die Todesbescheinigung
 Je l'ai vu par la sui- te Je travaillais au bureau de l'Etat Civil J'ai vu l'acte de décès

[H] The quick brown fox jumps over the lazy dog

A handwritten musical score page showing system 3. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The music consists of six measures. Measure 1 starts with a bass clef, a tempo marking of 'P.M.', and a dynamic of 'ff'. Measures 2 through 6 are in treble clef. Measure 2 has a fermata over the first note. Measure 3 has a fermata over the first note. Measure 4 has a fermata over the first note. Measure 5 has a fermata over the first note. Measure 6 ends with a fermata over the last note.

(peak:) Lili was supposed to pick him out
(1) und Lili sollte ihren Freund denauenzieren
Et Lili devait le denoncer

I remember exactly even now how she stood in front of him, looked
Tsch' erinnere mich noch genau, wie sie vor ihm stand, ihm
Je la revoit encore parfaitement debout devant lui (sing.) le

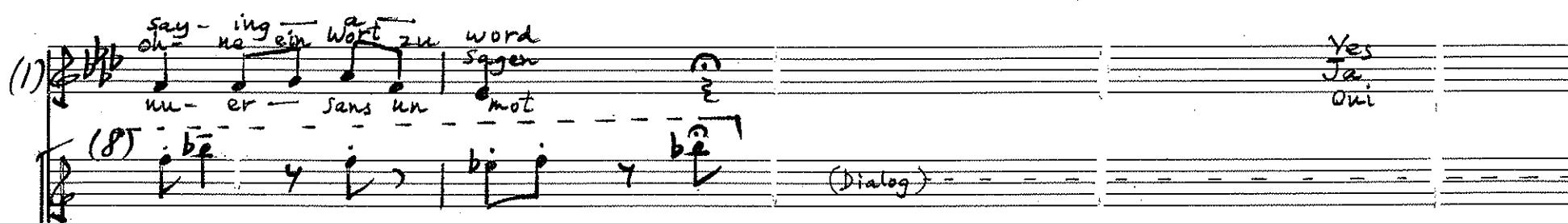
The quick brown fox jumps over

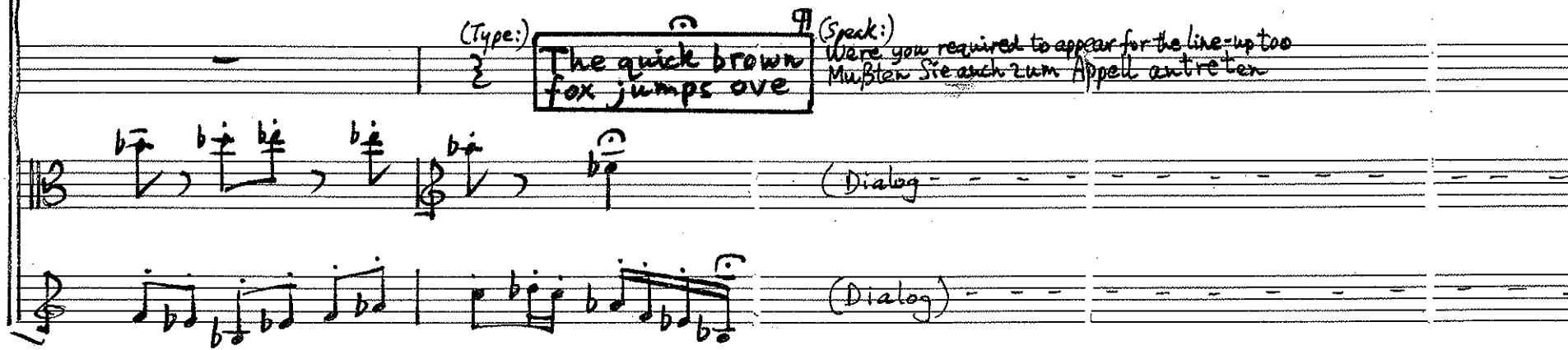
Musical score for orchestra, page 10, system 3. The score shows a melodic line in the upper staff and harmonic information in the lower staff. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). The measure starts with a B-flat eighth note followed by a G eighth note. The harmonic progression includes a G major chord, a D major chord, a C major chord, and a G major chord.

A musical score for piano, featuring two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is B-flat major (two flats). The time signature is common time (indicated by 'C'). Measures 11 and 12 are shown, separated by a vertical bar line. Measure 11 begins with a half note in B-flat followed by eighth-note pairs. Measure 12 begins with a quarter note in B-flat followed by sixteenth-note pairs.



(1) 

(1) 

(Type:) 

The quick brown fox jumps over  (Speak:) Were you required to appear for the line-up too
Mußten Sie auch zum Appell antreten

(1) (D) $\text{F} \text{ Bb}$
It was the street, and the $\text{fri-} \text{ pen}$ space in
Es war die Straße! e Platz vor den
C'était la rue et la place ou- ver- te de -

(Dialog) Gm

107

Where was the assembly ground?
Wo war der Appellplatz?
Où était la place d'appel?

Handwritten musical score for two voices, Dialog 1 and Dialog 2, on five-line staves. The score consists of two systems of music. Each system begins with a treble clef, a key signature of one sharp (F#), and a common time signature. The first system ends with a double bar line and a repeat sign. The second system continues with a treble clef, a key signature of one sharp (F#), and a common time signature. The vocal parts are written in a rhythmic style using vertical stems and horizontal dashes to indicate pitch and duration.

Musical score for 'front of the Kit-chen barracks in the old camp'. The score consists of a single staff with ten measures. Measure 1: 'front' (bassoon), 'of' (clarinet), 'the' (oboe), 'Kit-' (bassoon), 'chen' (clarinet), 'barracks' (oboe). Measure 2: 'in' (bassoon), 'the' (clarinet), 'old' (oboe). Measure 3: 'camp' (bassoon). Measures 4-10: Repeated notes for bassoon, clarinet, oboe, and bassoon.

A handwritten musical score for string bass. The key signature is B-flat major (two flats). Measure 11 starts with a forte dynamic (F) and a bass clef. It consists of a eighth note followed by a sixteenth note, a eighth note, a sixteenth note, and a eighth note. Measure 12 starts with a eighth note, followed by a sixteenth note, a eighth note, a sixteenth note, and a eighth note.

Would you describe
the assembly ground
Wie sah der Platz aus?
Quel aspect avait
cette place

A handwritten musical score for two voices. The top staff is in common time and G major, featuring a soprano vocal line with various slurs and grace notes. The bottom staff is also in common time and G major, featuring an alto vocal line with sustained notes and grace notes. The score is numbered 13 at the end of the page.



Meno mosso, liberamente

To the right of the gallows

Rechts neben dem

Galgens

stand das

was a small guard-house

Its

des Rapport-führers

das

P b o A droite près de la potence

b o Galgen stand das il y a vait

wachthäuschen une baraque que

(108)

Meno mosso,

liberamente

Meno mosso, liberamente

The quick brown fox jumps over

b p. Meno mosso,

p. liberamente

gi b p. Meno mosso,

p. liberamente

walls were of wood paint-ed to look like stone (accel. cresc.) on
war aus Holz ge-zimmert und mit Steinfügen bei malt Auf
charpentée en bois et peinte en fausses pierres Sur le

accel. + cresc.

accel. + cresc.

The quick brown fox jumps

6# p. accel. + cresc.

3.

6# p. accel. + cresc.

3.

(1) Top of the steep roof there was (rit.edim.) a weathervane it
 dem spitzen Dach war eine Wetter- fah-ne.
 Fait du toit il y a vait une girouette. (rit.edim.)

109

over t

looked like aus a toy house Es It
 Es sah aus wie aus einem Bau-kas-ten Es sah
 Elle avait l'air sor-tie d'un jeu de construc-tion Elle a-

The quick brown fox jumps over the lazy dog.

JS

(1) looked
aus aus
(excr) wie like
vait l'air sor- tie

a einem toy house
d'un jeu de konstruc- ten

(f)

110

cresc.

113

cresc.

(1) (spoken, più mosso)
intime The prisoners
with the Die Häftlinge
music) Les détenus

stood
standen
se tenaient

in the street
auf der Straße
dans la rue

pianissimo percussivo, militante

The quick brown fox jumps over the fence

pianissimo
(col legno)

f
percussivo, militante

pianissimo
(col legno)

f
percussivo, militante

and in be-tween the barracks
und auf allen Wegen zwischen den Blocks
et dans toutes les voies d'accès entre les blocs Lili
Lili
on



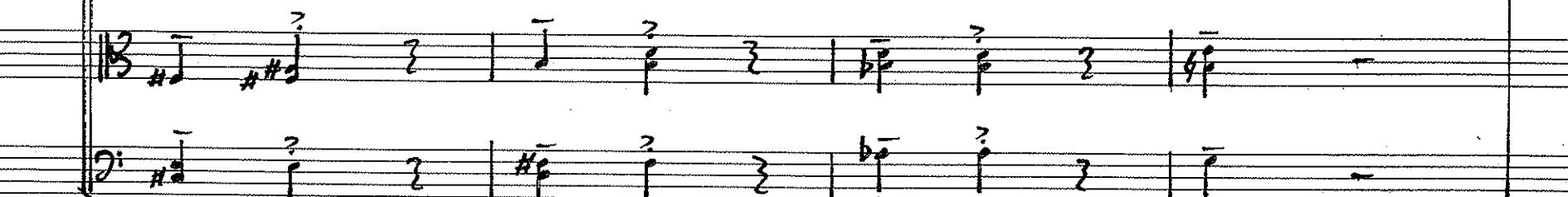
The quick brown fox



(1) Tofler was led a-long in front of them It was
Töfler wurde an ihnen entlang geführt Ich
fit défi-ler Lili Tofler devant eux Ce



jumps over the L



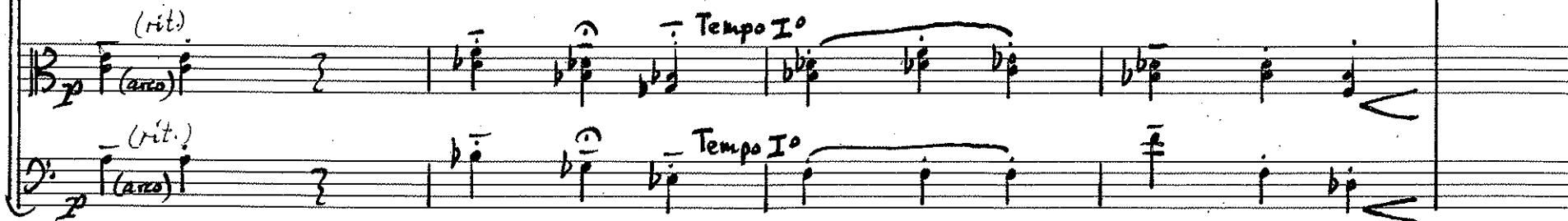
(1) (rit.) on that same day
 las an diesem Tag auch was
 jour - là j'ai lu aussi ce que - tait

Tempo I° that I saw what was painted
 auf dem Dach der Küche stand
 e- crit sur le

112



(rit.)
 ? The quick brown fox jumps over the lazy dog ?



(1) Kitchen roof
 Da waar tott mit großen Lettern
 des cui-sines une in-scrip-tion en grosses

It was painted in large letters
 geschrieben
 une inscription en grosses lettres

THERE



(1) IS ONE WAY TO FREE-DOM ITS
 (K) GIBT EINEN WEIS ZUR FREIHEIT SEINE PRO-
 BE- IS- SAN- CE ZE- LE (13)



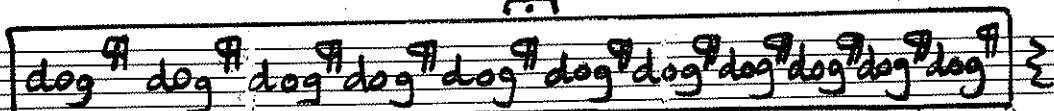
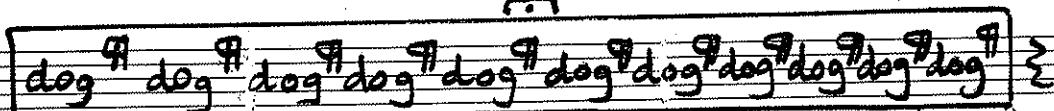
(K) The quick brown fox jumps over the lazy dog - - -



(1) MILE STONES ARE O-BE-DI- ENCE
 MEIL STEIN ARE GE-HOR-SAM b-FLEISS
 # PRE # HON-NE TE- b-ET A-
 - - -

The quick brown fox



(1) 
 DIL-SAU-^b_p BER-^b_p GENCE KEIT CLEAN-^b_p LI-^b_p NESS HON-^b_p WAHR ES-^b_p TY TRUTH-^b_p HAF-^b_p FUL-^b_p TIG-^b_p NESS KEIT
 MOUR DE LA PA- TRIE TELLES SONT LES É- TAPES DU CHE-
 jumps over the lazy dog 
 (Type the word 11 times, returning carriage each time)
 AND UND LIE LOVE BE
 MIN VERS LA LI-BER-TÉ OF YOUR
 ZUM VERS LA
 dog 

10

GESANG VOM UNTERSCHARFÜHRER STARK / THE SONG OF S.S. CORPORAL STARK / LE CHANT DU SERGENT STARK

116

Laughter: Can be done in many different ways, but generally a kind of "operatic" laughter, something between laughing and singing. Sometimes sing the notes that you play. Not too loud; rather a kind of accompaniment to, or disturbance of the instrumental sound.

Briskly ($J=130$)
VOICE 2
A

Briskly ($J=130$)
B

Briskly ($J=130$)
C

Briskly ($J=130$)
D

Briskly ($J=130$)
E

(2)

117

We knew exactly
Wir kannten genau
Nous savions exactement

how Stark would behave
Starks Verhalten
comment se comportait Stark

when he came back from a killing
wenn er von einer Tötung kam
au retour d'une exécution

(2)

HM (Laugh/Sing)

np

118

JS

2

Everything in the room
had to be in order
and absolutely clean

(2) Da mußte alles
säuber und ordentlich
in der Stube sein

Tout devait en ordre
et impeccable
dans la pièce

(118)

and we had to chase the flies out
with handkerchiefs
There was trouble

(2) und mit Handtüchern hattet wir die fliegen
zu verjagen
Wehe

et nous chassions les mouches
à coups de serviettes
Malheur à nous

if he spotted a fly
 (2) wenn er jetzt eine Fliege entdeckte
 s'il tombait sur une mouche

Then he would go
 dann war außer sich
 il entrait

into a rage
 vor Zorn
 dans une colère folle

(119)

Even before he took off
 (2) (B) Noch ehe er seine feldmütze
 Avant même d'ôter

his cap he would wash
 abnahm wascher sich
 sa casquette il se lavait

his hands in a basin
 die Hände in einer Schüssel
 les mains dans une cuvette

(2) his flunkey always die der Kafffaktor schon placee d'avance | had ready for him on a stool auf den Hocker gleich neben sur un tabouret | next to the door der Eingangstür gestellt hatte juste à la porte d'entrée (120)

(8va) ---

When he had washed
Wenn er sich die Hände
Une fois qu'il avait fini | his hands
gewaschen hatte
il désignait | he pointed
zeigte er
l'eau sale

(8va) ---

HM

(2) at the dirty water and the flunkie had to run out for more
 auf das schmutzige Wasser und der Kalfaktor musste laufen und frisches Wasser holen
 et les gars de service devaient courir chercher de l'eau propre

(8va) - - -

(121)

(2) Then he handed us his jacket to be cleaned
 Dann gab er uns seine Jacke zum Saubern
 Puis il nous donnait à nettoyer sa veste

(8va)

JS

2

(2) and washed his hands
und wusch sich nochmals
et se lavait encore une fois -

and face
Gesicht
le visage

again
und Hände
et les mains

(2)

122

VOICE 3 I see Stark always

C Mein ganzes Leben lang sehe ich Stark
De toute ma vie je ne oublierai Stark

all the time
immer stark
toujours stark

I can hear him call
Ich höre wie er ruft
je l'entends crier

10

(3) Move get in move you pigs
Los rein ihr Schweinehunde
Allez rentrez là-dedans salopardes

And then we had to go into the chamber
und da mussten wir hinein in die Kammer
et nous sommes rentrés dans la salle

(spoken:) In welche Kammer

(spoken:) What chamber

HE HE HE HE HE HE

(spoken:) Quelle salle.

(3) The chamber
In die Leichenkammer
La salle des morts

in the old crematorium
der alten Krematoriums
de l'ancien crématoire

Several hundred men
Da lagen mehrere 100 Männer
Il y avait plusieurs centaines de corps

HE

(3) women and children lay there like packages There were prisoners of war in there too
 Frauen und Kinder wie Pakete Auch Kriegsgefangene waren darunter
 hommes femmes enfants comme des paquets Il y avait aussi des prisonniers de guerre

(124)

(3) Move Get their clothes off Stark yelled I was 18 years old
 Los Leichen ausziehn rief Stark Ich war 18 Jahre alt
 Allez déblayer-moi ça guenait Stark J'avais 18 ans

and I had never seen a corpse before
 (3) und hatte noch keine Toten gesehn
 je n'avais jamais vu de morts

I just stood there
 Ich blieb stehen
 J'étais planté là sans bouger

Then Stark started beating me
 da schlug Stark auf mich ein
 Alors Stark m'a tapé dessus

(125)

(3) [D] Yes
 ja
 Oui

(D) Were there wounds on the dead
 Hatten die Toten Wunden
 Les corps avaient-ils des blessures

Were they bullet wounds
 Waren es Schußwunden
 Des blessures par balle

(D) *sul pont., spiccato*
 HI

(D) *espressivo*

JS
2

(3) No
Nein
Non

They had been
Die Menschen waren
On les avait

gassed
vergast worden
passés au gaz

(126)

Music score for three voices (Soprano, Alto, Bass) in common time, key signature of B major (two sharps). The vocal parts are written on three staves. The first two staves have a soprano clef, and the third staff has an alto clef. The vocal parts are mostly silent, with occasional notes and rests. The vocal parts are mostly silent, with occasional notes and rests. The vocal parts are mostly silent, with occasional notes and rests.

HA HA HA HA

They were heaped up stiff
Sie lagen steif
Ils étaient entassés

on top of each other
übereinander
rigides

Sometimes their clothes ripped
Manchmal zerrissen die Kleider
Souvent les habits se déchiraient

Music score for three voices (Soprano, Alto, Bass) in common time, key signature of B major (two sharps). The vocal parts are written on three staves. The first two staves have a soprano clef, and the third staff has an alto clef. The vocal parts are mostly silent, with occasional notes and rests. The vocal parts are mostly silent, with occasional notes and rests. The vocal parts are mostly silent, with occasional notes and rests.

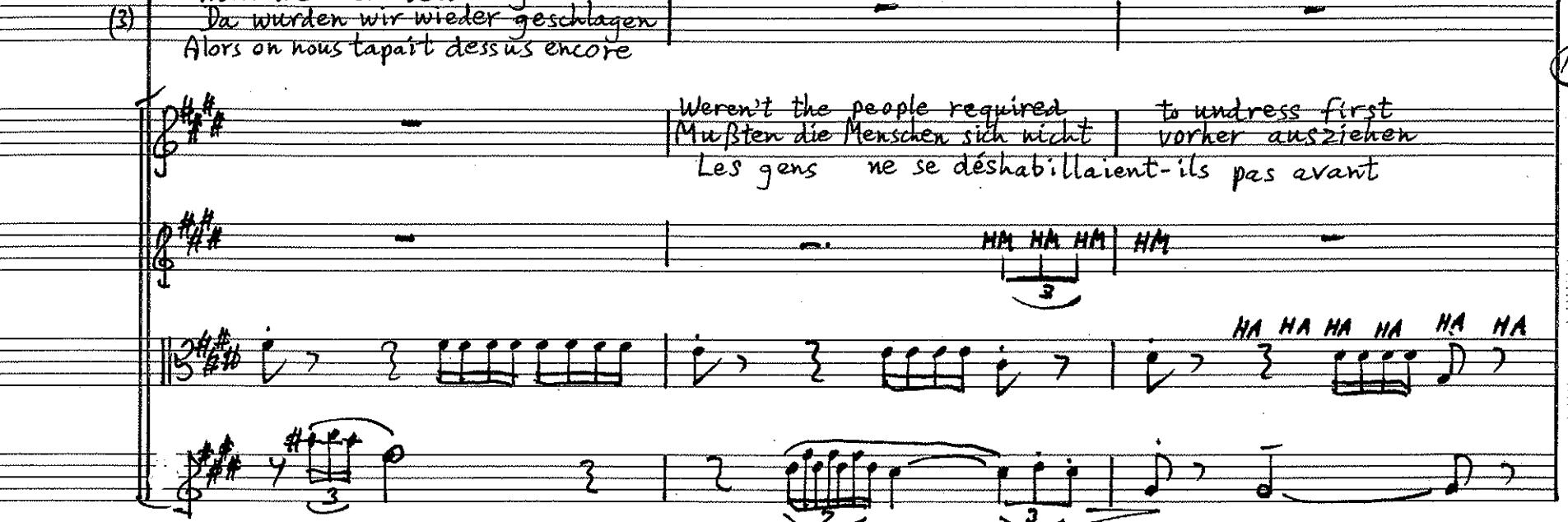
(3) Then we were beaten again
Da wurden wir wieder geschlagen
Alors on nous tapait dessus encore

127

Weren't the people required to undress first
Mußten die Menschen sich nicht vorher ausziehen
Les gens ne se déshabillaient-ils pas avant

HM HM HM | HM

HA HA HA HA HA HA



(3) That was later
Das war später
Plus tard

in the new crematoriums
in den neuen Krematorien
dan les nouveaux crématoires

where there were
da gab es
il y eut



JS
2

(3)

rooms for that
Auskleideräume
des vestiaires

(128)

was Stark present
War Stark dort
Stark était-il là

there too
auch dabei
lui aussi

13

mf

HA HA

HI HI HI HI

HO HO HO HO HO HO

(3) E

Stark was always
Immer wieder
Stark était

present
war Stark dabei
toujours là

I can hear him
Ich höre ihn
Je l'entends

(norm.)

mf

af

(3) shouting
rufen
guenler

Move
Los
allez

Get those rags
Klamotten einsammeln
ramassez-moi ces frusques

129

Once a small man
Einmal hatte sich ein Kleiner Mann
Une fois un petit homme

hid himself
unter einem Kleiderhaufen
s'était dissimulé

under a pile of clothes
versteckt
sous un tas de vêtements



(3) Stark found him Come here he shouted and pushed him up against the wall
 Stark entdeckte ihn Komm her rief er und stellte ihn an die Wand
 Stark le découvrit Arrive lui cria-t-il il le colla au mur

(130)

(3) He shot him first in one leg and then in the other Finally
 Er schoß ihm erst in das eine Bein und dann in das andere zum Schluß
 Il lui tira dans une jambe puis dans l'autre Pour finir

(3) he slid down
mußte er sich
l'autre dut

on a bench
auf eine Bank setzen
s'asseoir sur un banc

and Stark shot him dead
und Stark schoß ihn tot
et Stark l'acheva

(131)

(3) He always liked
Er schoß
Il tirait

to shoot the legs
am liebsten
de préférence

first
erst in die Beine
d'abord dans les jambes

(F)

(3) Once I heard
Ich hörte
J'entends encore

a woman
wie
une femme

Scream
eine Frau schrie
crier

132

(3) Captain Herr Kommandant Monsieur le Commandant I didn't ich habe doch Je Wai do anything nichts getan rien fait

(3)

He yelled
Da rief er
Et lui criait

Get up against the wall
Los an die Wand
Allez au mur

Sarah
Sarah
Sarah

2 6p. ? | bP. cresc. ? | p. HE HE HE HE ?

2 #B: ? | bbB: cresc. ? | #A: HO HO HO HO ?

113 p. ? | bP. cresc. HA HA HA HA ? | p. ?

G: #D > D #F > #D > | #F > E #G > #E > | #E > C #G > #G >

HI HI HI HI

(3)

The woman
Die Frau
La femme

begged him
flehte
le suppliait

not to kill her
um ihr Leben
toujours

B mf 2 P 2 | p P > D > D > | #D > D 6D > ?

B mf 2 J 2 | P #D > D G > G > | J > D bD > ?

B mf 2 P 2 | #P > D F > D > | J > D J > ?

G H > J > 6P 2 | P F > J J > D > | J J > ?

NM



(3) Then he started
da begann er
et il s'est mis

shooting
zu schießen
à tirer

134

Handwritten musical score for a multi-instrument ensemble. The score includes five staves:

- Staff 1:** Treble clef, key signature of one sharp (F#). Measures show various note heads (circles, triangles, diamonds) and rests. Vocal parts include "HE HE HE" and "HA HA HA HA".
- Staff 2:** Treble clef, key signature of one sharp (F#). Measures show various note heads and rests. Vocal part includes "HA HA HA HA".
- Staff 3:** Treble clef, key signature of one sharp (F#). Measures show various note heads and rests. Vocal part includes "HI HI HI HI".
- Staff 4:** Bass clef, key signature of one sharp (F#). Measures show various note heads and rests. Vocal part includes "HO HO HO".
- Staff 5:** Bass clef, key signature of one sharp (F#). Measures show various note heads and rests.

Below the staves, there are three additional measures for a bassoon (Bassoon G clef), marked "grazioso". The first measure has a dynamic of p , the second has $b\text{e}$, and the third has f .

When
Herr Zenger
Témoin

did you see
Wann sahen Sie
Quand avez-vous vu

the accused. Stark
den Angeklagten Stark
pour la première fois

(3)

for the first time
zum ersten Mal
l'accusé Stark à l'œuvre

at these killings
bei diesen Tötungen
dans ces liquidations

(3)

In the fall
Im Herbst
A l'automne

of 1941
1941
1941

HA HA HA HA HA HA HA HA

Were these
Waren dies
Etais-ces premières



(3)

Yes
Ja
oui

136

the first killings by gas
die ersten Tötungen durch Gas
liquidations par le gaz

(3)

Would you describe the old crematorium
Wie sah das alte Krematorium aus
Comment se présentait l'ancien crématoire

(3)

137

(3) (H) It was built of concrete
Es war ein Betonbau
C'était un bâtiment de béton

(H) It had a thick
mit einem dicken
avec une grosse

(H) square chimney
viereckiger Schornstein
cheminée carrée

pizz.

2 2 2 2 2 2 2 2

JS 2

(3) The walls
Die Wände
Les murs

Were covered by
waren durch schräge
étaient masqués par

sloping embankments
Erdanschüttungen verdeckt
des remblais de terre inclinés

138

(3) The chamber
Der Leichenraum
La salle d'extermination

was about 20 yards
war etwa 20 Meter
avait 20 mètres

long
lang
de long environ

(3) and 5 yards wide und 5 Meter breit et 5 mètres de large

You had to pass through a small anteroom first
Er war durch eine kleine Vorkammer zu erreichen
On y accédait par un petit vestibule

(139)

Musical notation: Treble clef, 2/4 time, key signature of two sharps. Dynamics include ff , f , p , and pp . Articulation marks like dots and dashes are used throughout.

(3) On the other side of the chamber Vom Leichenraum De la grande salle

a door led führte eine Tür une porte menait

to the first oven zum ersten Verbrennungsöfen au premier four crématoire

Musical notation: Treble clef, 2/4 time, key signature of two sharps. Dynamics include ff , f , p , and pp . Articulation marks like dots and dashes are used throughout. A tempo marking 'arco' is present in the vocal line.



I

(CATASTROPHE # 2) | (20° - 30°)

1

CATASTROPHE #2: V.T gets up, holding instrument + bow in one hand, tries to destroy his/her chair, first knocking it over, pounding it on the floor kicking or throwing it around the stage. If he succeeds, he kicks the pieces into the audience, exits, brings out another chair, otherwise, picks up chair, sits down, continues the music. (20"-30")

四

(CATASTROPHE #2) --- (20"-30")

I

(CATASTROPHE #2) — (20" - 30")

三

(CATASTROPHE #2) — (20° - 30°)

141

5

con sord.

(J) pp \equiv (trem.) $\# \text{o}$ $\# \text{lo}$ $\# \text{8}$ $\# \text{8}$ $\# \text{o}$

con sord.

(J) pp \equiv (trem.) $\# \text{o}$ (snickering, giggling) HHHHHHHHHHHHHHHH $\# \text{o}$ $\# \text{lo}$ $\# \text{8}$

con sord.

(J) B (snickering, giggling) HEHEHEHEHEHEHE $\# \text{o}$
 ppp $\# \text{g}$ (trem.)

con sord.

(J) B (snickering, giggling) HAHAHAHAHAHAHAHA $\# \text{g}$ (trem.)

HAW (snickering, giggling) HA HA HA HA HA HA

HIIHIIHII HIIHII HIIHII

HEHEHEHE HEHEHEHE HEHEHEHE

HOHOHOHO HOHOHO



VOICE 4

Your Honor
Herr Vorsitzender
Monsieur le Président

143

(K)

-

(K)

HA

(K)

pp

(sempre)

(K)

pp

(sempre)

(K)

pp

(#) HA HA HA

(4)

I would like
ich möchte das einmal
Il faut

to explain that
erklären
que je vous explique

pp

HA HA HA HA

HO HO HO HO

HE HE HE HE

pp

HA HA HA

HI HI HI

pp

HA

HO HO HO



(4) Every third word we heard.
Jedes dritte Wort
De ce qu'on nous apprenait à l'école

even back in grammar school
in unserer Schulzeit
un mot sur trois visait

was about how they
handelte doch von denen
ceux qui étaient

144

Soprano: HA HA HA HA
Alto: HO HO HO HO
Bass: HE HE HE HE
Piano: eighth-note patterns, sustained notes.

(4) were to blame for everything
die an allem schuld waren
coupables de tout

and how they
und die ausgemerzt
et qu'il fallait

ought to be weeded out
werden mußten
exterminer

Soprano: HA HA HA HA
Alto: HE HE HE HE
Bass: HO HO HO HO
Piano: eighth-note patterns, sustained notes.

(4) It was hammered into us | that this would only be for the good | of our people
Es wurde uns eingehämmert | daß dies nur zum besten | des eigenen Volkes sei
On nous ressassait | que c'était pour le bien | de notre peuple

145

(4) In leadership school | we were taught above all | to accept everything without question
In den Führerschulen | lernten wir vor allem | alles stillschweigend entgegenzuheben
Dans les écoles de chefs | nous apprenions d'abord | à tout approuver en silence

(4) If anybody did raise a question
Wenn einer noch etwas fragte
Si quelqu'un posait une question

they were told
dawn wurde gesagt
on lui répondait

What is being done
Was getan wird
Ce qui est fait

L *HA*

L *sempre f*

L *sempre f*

L *like a chorale*
p sempre f

L *sempre f*

L *is done according to the law*
geschieht nach dem Gesetz
se fait selon la loi

L *It's no use saying*
Da hilft es nichts
Et si les lois ne sont plus les mêmes

L *the laws are different now*
dab hente die Gesetze anders sind
qu'est-ce que ça change

L *HE*

L *H*

L *No*

L *HM*

146

We were told
 Man sage uns
 On nous disait

You've got
 Ihr habt
 Vous devez

to study
 zu lernen
 apprendre

(4)

147

You've got to have an education
 Ihr habt
 Vous avez besoin

It's more important
 die Schaltung nötiger
 de dressage

than food
 als Brot
 plus que de pain

(4)

HE HE

HO HO

HM HM

(4) Your Honor
Herr Vorsitzender
Monsieur le Président

We weren't supposed to think
Uns wurde das Denken,
On nous a déshabitué

for ourselves
abgenommen
de penser

148

(4) There were others around
Das taten ja andere
D'autres le faisaient

to do our thinking for us
für uns
pour nous

(all voices together)

cresc.

cresc.

cresc.

cresc.

VII. THE SONG OF THE BLACK WALL

149

GESANG VON DER SCHWARZEN WAND

LE CHANT DU MUR NOIR

Many different degrees of "col legno" may be used, from no hair at all to only a slight use of the wood. The sound of wood predominates in this movement, however, and should appear occasionally even when the indication "arco" is given.

The cellist operates a drum machine, starting at [D]. In the two short cadenzas before [E] and [G], he should try to do as many different things as possible within the allotted time.

Stiffly; paralyzed
J=155

(VOICE 1) (g) In the fall of 1943 I saw
[A] Im Herbst 1943 sah ich
 A l'automne 1943 J'ai vu

v. 1 (A) J=155 Stiffly; paralyzed

v. 2 (A) J=155 Stiffly; paralyzed

vla. (A) J=155 Stiffly; paralyzed

vc. (A) J=155 Stiffly; paralyzed

col legno tratto

battuto

pp p d. d. p p

JS 2

(1) early
ganz früh
très tôt one morning
morgens
le matin in the courtyard
im Hof
dans la cour of Barrack Eleven
von Block Elf
du bloc onze

(150)

120

9: (tratto)
p

a little
ein kleines
une petite girl
Mädchen
fille

120

col legno battuto
p

(tr.)
p

(1) (151)

She wore a red dress Her hair was braided
 Es hatte ein rotes Kleid an und trug einen Zopf
 Elle avait une robe rouge et portait une natte

(tr.) (batt.) > > > > >

She stood alone
 Es stand alleine
 Elle était toute sente

col legno battuto

(tr.) (batt.) >

and held
und hielt
et se tenait

her hands
die Hände
en position

at her sides
an der Seite
de garde-à-vous

(1)

152

Musical score for three staves (Treble, Bass, Alto) in common time, key signature of one flat. The score consists of four measures. Measure 1: Treble staff has a rest. Bass staff has a bass clef, a key signature of one flat, and a measure start symbol. Alto staff has a bass clef and a measure start symbol. Measure 2: Treble staff has a bass clef and a measure start symbol. Bass staff has a bass clef, a key signature of one flat, and a measure start symbol. Alto staff has a bass clef and a measure start symbol. Measures 3-4: All staves have a bass clef and a measure start symbol. Measures 3-4 show eighth-note patterns with slurs and grace marks.

(1)

like a soldier
wie ein Soldat
comme un soldat

Once
Einmal
une fois

she bent over
blickte es sich
elle s'est baissée

collegio battuto

Musical score for three staves (Treble, Bass, Alto) in common time, key signature of one flat. The score consists of four measures. Measure 1: Treble staff has a rest. Bass staff has a bass clef and a measure start symbol. Alto staff has a bass clef and a measure start symbol. Measure 2: Treble staff has a bass clef and a measure start symbol. Bass staff has a bass clef and a measure start symbol. Alto staff has a bass clef and a measure start symbol. Measures 3-4: All staves have a bass clef and a measure start symbol. Measures 3-4 show eighth-note patterns with slurs and grace marks. Measure 4 ends with dynamic markings (pp, f, p).

and brushed
and wischt
pour essuyer

the dust
den Staub
la poussière

off her shoes
von den Schuhen
de ses souliers

Then
Dank
Puis

11

153

again she stood
Stand es wieder

stand es wieder
elle a repris sa position

still
still
fixe

(1)

CREJO

10

SECRET

三

(rhythmically)

(1) Then I saw Bo- ger come in to the court yard 3
B Da sah ich Bo- ger in den Hof Kom- men 2 2
A lors j'ai vu Bo- ger ar- ri ver dans la cour

(154)

B 6

B 4

B 10

(sempre battuto)

B 9

(1) He Kept his gun hid den be ter hind his back Rück em ver
Er hiebt das Ge weckt him sehn sein son Rück em ver
Il ca chait son fu sil der rière son dos 3

B 8

B 6

B 10

O 9

(1) -steckt

155

He took
Er nahm
It a pris

the child
das Kind
l'enfant

by the hand
an der Hand
par la main

(D)

?; (tratto)

batt.



(1) She went along with him like a good girl
Es ging ganz brav mit
elle l'a suivi gentiment

and let him stand her
und ließ sich
et s'est laissé

156

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts are mostly silent or have rests. The piano part consists of eighth-note chords.

(1) face to the wall against the Black Wall
mit dem Gesicht gegen die schwarze Wand stellen
tourner le visage vers le Mur noir

Handwritten musical score for three voices (Soprano, Alto, Bass) and piano. The vocal parts play eighth-note chords. The piano part has eighth-note chords with a bass line.

The child | looked around | once more
 Das Kind | sah sich | noch einmal um
 L'enfant | se retourna | encore une fois

157

tratto sul port.

tratto sul port.

tratto sul port.

(tratto)

$9: \frac{1}{2} \text{G: } (\text{G:})$

Boger turned. | her face | back to the wall
 Boger drehte ihm | den Kopf wieder | gegen die Wand
 Boger lui remit | la tête | en position



(1) lifted
hob
puis il leva

his gun
das Gewehr
son fusil

(158)

(1) and shot
und erschoss
et abattit

the child
das Kind
l'enfant

VOICE 2: Accused Boger
Angeklagter Boger
Accusé Boger

during the course
Es ist
Des déclarations multiples

C C C C C C

159

(2) You killed people In your opinion has all this testimony simply been invented
 Menschen getötet haben Sind Sie der Meinung daß alle diese Aussagen erfunden sind
 tué des hommes A votre avis toutes ces déclarations sont-elles imaginaires



VOICE 4

(charted on $\frac{8}{16}$)

I was
Ich war
J'étais

frequently
des öfteren
souvent

present
bei Erscheinungen
présent

160

Handwritten musical score for Voice 4 in 2/2 time, featuring four staves of music with lyrics in English, German, and French.

Top Staff: (4) 160

Bottom Staff: (4)

Lyrics:

- at executions
zu Tode
lors
- Most likely
Es ist
des exécutions
- the witnesses
anzunehmen
Il faut croire
- are confusing me
dab die Zeugen
que les témoins

The score consists of four staves of music, each with a key signature of one sharp (F#) and a time signature of 2/2. The vocal line is divided into measures by vertical bar lines. The lyrics are placed above the staff, aligned with the vocal line. The score is written in a clear, cursive hand, with some musical notation including eighth and sixteenth notes, rests, and dynamic markings like a piano symbol.

with somebody
 (4) mich mit anderen
 me confondent else
 verwechseln
 avec d'autres (charted) They've got
 (F) Der Boger
 • (Le Boger s'est fait prendre n'est-ce pas
 Boger wurde geschnappt

(161)

(a little like Bob Dylan) So what do they do
 (4) das ist ja klar
 Il est clair It's natural they dump
 daß sich der ganze Haß que toute la haine

(sempre più con l'arco)
 (sempre più con l'arco)
 (sempre più con l'arco)

(sempre più con l'arco)

(1) all their hate auf mich se décharge sur moi

on me austadt

VOICE 2 (chanted) Wie benahmen sich Comment rit.

did the prisoners die Häftlinge se comportaient

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

rit.

rit.

rit.

rit.

(162)

(2) who were to be executed die getötet les détenus qui allaient

behave werden sollen être exécutés

Adagio

(sung)

VOICE 3 Some of them Ein ge Quel- ques- uns accel.

Adagio

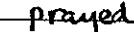
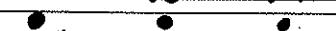
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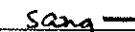
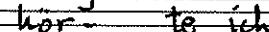
Adagio

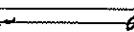
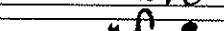
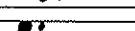
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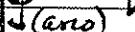
Adagio

accal.

(3)       

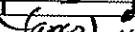
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an-   chan- 

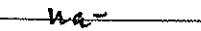
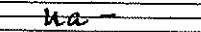
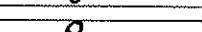
(163)    

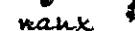
(col legno battuto)   

(col legno battuto)   

START DRUM MACHINE (Waltz time)    

x x x x x x x x

(3)         

-taient des chants - der naux 

x x x x x x x x

(3) li- gious Songs
 ös- e Lied- er sing- en
 re- li- gioux * * * v

164

164

(3) On Nur
 une ein- seute fois once
 mal quand une when a
 als ein e

165

wo- man start- ed to scream
 Frau zu schrei- en be- gain.
 femme s'est mise à cri- er

I heard the or- der
 war- de be- foh- en.
 quelqu'un #a 6. coman- dé

Get
 Knallt
 a-
 that
 erst
 bat-
 cra-
 mal
 te.
 terz
 zy
 die
 Ver-
 d'abord
 one
 first
 rück-
 cet-
 te
 of

(166)

VOICE 2 Wie schafften Sie die Gefallenen fort
VOICE 3 *soon*
wie
Dès qu'ils

167

STOP D.M.

VOICE 3 as they had fall- en down in to the
 sie in den sand ge fall en war en der
 é taient tom bés dans le sab le ré

START D.M.

(3) sand in front of the wall —

vor der Wand — ge- streut war

pan- au. de- vant le mur — **b-**

(168)

183

we picked them up by the hands — and feet — and

pack-ten wir sie an den Händen und Beinen und

on les pre- naît par les mains et les jambes on al-

185

x x x x

187

x x x x

189

x x x x

(3) Laid — the first one — face up on the stretch - er the
 leg - ten den erst - en rücklings auf die Bah - re und den
 longe - ait ie pre - mier sur le dos sur la # ci - vière ie

(169)

(3) se - cond one face down and re - versed so
 ander - en umge - kehrt dar - ü - ber so
 se - cond pardes - sus en sens in - verse le

(3) that das
vi- er sa- mit ge en; with dem
his Ge- trie les face
sicht v

170

(3) be- tween the Legs of the one un- der- neath
zwi- schen den Bein- en des un- ter- en lag — Dann
jam — bes de ce- lui dien des- sous Puison com-

poco a poco cresc.

poco a poco cresc.

x x x x x x x x

(3) Then we ran to the drain ago ditch — and
 rann — ten wir zur Ab- fluß- rin- ne und
 rait vers la ri- go- le d'é- cou- le- ment et on fai -

(171)

tipped — the bo- dies out
 Kipp- ten die Tot- en aus
 sait bas- in- ler les morts

(5'')

(5*)

(5'')

(5'')

5'' D.M.
IMPRO
THEN STOP

JS

2

VOICE 2

What happened then
Was geschah dann
Et qu'arrivaient alors

(Ht) 2

173

mf

mf

mf

mf

mf

f(rit.)

f(rit.)

2(rit.) f

f(rit.)

VOICE 3

While we ran with the stretch-er
Während wir mit der Bah-re-zur
Pendant qu'on courait avec la ci-vière vers le

p

(col legno)

(col legno)

(col legno)

x x x x x x x x

x x x x x x x x

x x x x x x x x

START D.M.

(3) Ab-la-de liu-de to-stel dé-char-ge- the ran-nen-tion ditch ment (poco a poco cresc) the lief Ja-

(174)

Bun-ker Ja-kob was al-re-a-dy run-ning the
Ja-kob schon mit den bei-den näch-ster zuer
Kob ar-ri-vait dé-jà-vec les deux sui-vants au

poco a poco cresc. e più con l'arco

poco a poco cresc. e più con l'arco

poco a poco cresc. e più con l'arco

poco a poco cresc.

(3) next Wand two out and to the wall and the two o- ther
 mur et les die an- der- en (f) f Tré ger
 (p) f (arco)

2 3 2 3 b b f (arco) f (arco) f (arco)

b b b b b b

x x - x x - x x - x x -

bear- ers ran with their stretch-er close be-
 her- en mit ih- er- Bah- re bin- ter-
 rai- ent à leur tour # a vec leur ci-

f f f f f f

#

x x 3 x x 3 x x 3 x x 3



175

ff hind.
 ber
 vière

(3)

L. (10'')
 176

f p. (10'') pp
 dim.
 (10'') pp

ff (10'') pp
 dim.
 (10'') pp

ff (10'') pp
 dim.
 (10'') pp

D. (ff) x x | p x x | d x x | o x
 ff x x dim. pp
 10'' D.M. IMPRO THEN STOP

(3) G We
 G Wir
 G Now

G pizz. pp

G B pizz. pp

G col legno battuto pp

(3) laid leg- ten the dead down in lay- ers on
die Tot- en in mehr- ex- en Schick- ten on
al- lon- gions les mors en con ches

(77)

pizz.
pp

top of each an- ther with their heads
in- ber- ein- der und zwar so das die
su- per- po- sées de telle sorte que les

b ♫



Handwritten musical score for Voice 2, page 2, measures 26-29. The score consists of four staves of music. The first staff (treble clef) starts with a measure of two eighth notes followed by a repeat sign. The second staff (alto clef) starts with a measure of one eighth note followed by a repeat sign. The third staff (bass clef) starts with a measure of one eighth note followed by a repeat sign. The fourth staff (bass clef) starts with a measure of one eighth note followed by a repeat sign.



(3) times the bul- let on- ly went in
 kam vor ri- vait que le coup dé- vi- der Schuß
 ar- ri- vait que le coup dé- vi- der Schuß

(H) 
 (181)

pizz.
 pizz.
 arco
 pizz.
 (3) through an ear or through the chin and
 mur ins ohr der ins Kinn ging
 vers l'o- reille ou le men- ton (cresc.) et

cresc.

cresc.

cresc.

cresc.

JS

(3) they were still
and sie leb- a- live
its vi- ten en- noch
vaient core (dim.) Lo v

182

when wenn sie they were car- ried
quand weg- ge- les em- tra- en par-

(3) off
wur- den v | - Then
tait tait

Dann mus- ten we had
A- lors on wir to die
nous fai-

put Babu- the re stretch-er down
sait dé- po- ser la ci- vié- re

cresc.

cresc.

cresc.

cresc.

cresc.

x cresc.

(3) 6

and
and
et

the
Ver-
ble -

184

7 f dim.

dim.

13 p dim.

x f x dim. x x

in- jured would be shot a- gain
wun- de- te be- kam un au- noch
se re- ce- vait un au- tre

p

p p

mp

x x x x x x x x

(3) al- ways took a- no- ther look at the ba- dies
 sat sat die Ab- • ge- laden-en im- mer
 ex- a- mi- nait ton- jours ceux qu'on

186

(3) we ——— had dumped and if
 noch (jein-) mal an und v wenn
 dé charge- ait et si

(3)

one
ein.
who
em.
was
der
still
noch
l'un
deux
qui
vi-
vait

liv-
leb-
te
en-
core

cresc.

(3) saw
 sah
 v
 wie der the man
 l'homme ex- An- ge- try
 e- cu- schossen-e
 té v

(190)

(J) 

(J) 

(3) and in both temples
und in den Schläfen
et dans les deux tem-
ples

(92)

(spokes:) But the man was still alive
Aber der Mann lebte immer noch
Mais l'homme vivait encore

Ich
Je ne sais pas

(3) don't
weiß nicht wie-
com bien de
coups il a
more noch
pu re- ce-
he be- got
Kam zu-
voir à com-

193

The vocal line starts with a piano dynamic (pp), followed by a melodic line with eighth-note patterns. The piano accompaniment provides harmonic support with sustained notes and chords.

(3) first
erst ein- en.
men- ier par un
Schwüß in den
dans la gorge
in the throat
Hals
da et
The il a
blood kam schwärzes
that came a cow-

The vocal line continues with a piano dynamic (p), followed by a melodic line with eighth-note patterns. The piano accompaniment provides harmonic support with sustained notes and chords.

(3) out — was black Schla- ge said — That one has many lives as a cat
 Blut — hin aus Schla- ge sag- te (spoken:) Der hat ein Leben wie eine Katze
 lé du sang noir Schla- ge a dit Ua la vie aussi dure qu'un chat

(194)

The musical score consists of four staves of handwritten notation. The first staff starts with a treble clef, a key signature of two sharps, and a common time signature. It contains lyrics in French and German. The second staff begins with a bass clef and a key signature of three sharps. The third staff starts with a treble clef and a key signature of three sharps. The fourth staff starts with a bass clef and a key signature of one sharp. Various dynamics such as *p*, *pp*, and *f* are indicated throughout the score.

K VOICE 2 Accused Angeklagter Accusé Schläge Schläge Schläge

K + *ppp* col legno tratto

K

K

K col legno

K *pp* #d.

The musical score consists of four staves of handwritten notation. The first staff is labeled 'VOICE 2' and includes lyrics in English, German, and French. The second staff is labeled 'K' and includes a dynamic marking of *ppp* followed by 'col legno tratto'. The third staff is labeled 'K'. The fourth staff is labeled 'K' and includes a dynamic marking of *pp* followed by a sharp symbol and a 'd.'

(2) have you anything
Was haben Sie
Qu'avez-vous à dire

195

12

13

9: #d.

(2) to say to this
dazu zu sagen
sur ce point

12

13

9: (battuto)



(196)

to me
ein Rätsel
pour moi

(4)

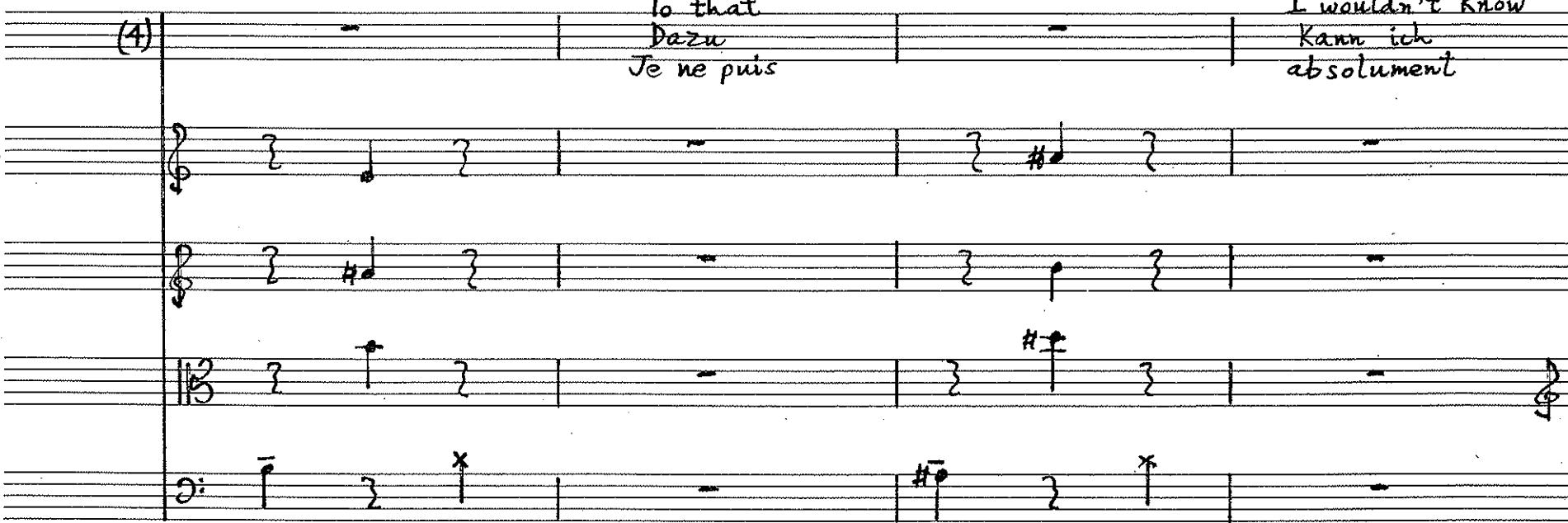
67



To that
Dazu
Je ne puis

I wouldn't know
Kann ich
absolutment

4



(4)

what

überhaupt
nicht

to see

nichts sagen
en dire

198

Handwritten musical score for four voices (Soprano, Alto, Tenor, Bass) on five-line staves. The score consists of two systems of music.

System 1:

- Soprano:** The first staff uses a soprano C-clef. It contains measures with various note heads (solid, hollow, cross) and rests. Articulation marks 'x' appear above the second and fourth measure groups.
- Alto:** The second staff uses an alto C-clef. It contains measures with solid and hollow note heads and rests.
- Tenor:** The third staff uses a tenor C-clef. It contains measures with solid and hollow note heads and rests.
- Bass:** The fourth staff uses a bass F-clef. It contains measures with solid and hollow note heads and rests.

System 2:

- Soprano:** The fifth staff uses a soprano C-clef. It contains measures with solid and hollow note heads and rests. Articulation marks 'x' appear above the first and third measure groups. The text '(tratto)' appears above the fourth measure group.
- Alto:** The sixth staff uses an alto C-clef. It contains measures with solid and hollow note heads and rests. Articulation marks 'x' appear above the first and third measure groups. The text '(tratto)' appears above the fourth measure group.
- Tenor:** The seventh staff uses a tenor C-clef. It contains measures with solid and hollow note heads and rests. Articulation marks 'x' appear above the first and third measure groups. The text '(tratto)' appears above the fourth measure group.
- Bass:** The eighth staff uses a bass F-clef. It contains measures with solid and hollow note heads and rests. Articulation marks 'x' appear above the first and third measure groups. The text '(tratto)' appears above the fourth measure group. The instruction '(10" ~ 15")' is written above the fifth measure group. The instruction 'accel. → ∞' is written below the eighth measure group.

VIII GESANG VOM PHENOL / THE SONG OF PHENOL / LE CHANT DU PHÉNOL

(19)

Viola: operates a tape-machine with a foot-pedal. The TAPE contains laughter, whistling, and applause similar to that heard on American TV - comedy shows.

Cello: operates a WHEEL, which can be either pedal-driven or electric, but with which one can anyhow produce a variety of sounds: e.g. a bicycle mechanism, grinding wheel, electric fan or blender, record-turntable, roulette wheel: anything that rotates and can make sound. The wheel can be played at any time ad lib., in addition to the notated indications.

INTRODUCTION (spoken)

I charge Medical Orderly Klehr with the singlehanded killing of thousands of prisoners
 Den Sanitätsdienstgrad Klehr beschuldige ich der tausendfachen eigenmächtigen Tötung
 J'accuse l'infirmier-chef Klehr d'avoir tué des milliers de fois de sa propre main

[Voice 1]

(Vc.)

(Start wheel)

by injecting phenol into the heart
 durch Phenolinjektionen ins Herz
 par injection de phénol dans le cœur

[Voice 1]

VOICE 4: That is slander Only in a very few cases
 Das ist Verleumdung Nur in einigen Fällen
 C'est de la calomnie En quelques occasions seulement

[Voice 4]

(wheel)

Only in a very few cases
 Nur in einigen Fällen
 En quelques occasions seulement

(Vc.)
 (wheel)

was I compelled to supervise injections end then only with the greatest reluctance
 hatte ich Abspritzungen zu überwachen und dies auch nur mit größtem Widerwillen
 j'ai eu à surveiller des injections mortelles et ceci avec la plus grande répugnance

[Voice 4]

[TAPE]

(Vcl.)

(Vc.)
 (wheel)

(let wheel run down)



Mechanically $\text{J}=180$ ($\text{d.}=60$)

(200)

VOICE
2

A

V.1 $\text{D} \text{ con sord.}$

(Voice 2) which room were the injec- tions given
wel- chem Raum wurden die In- jek- tionen ge- ge- ben
quel- le pièce fai- sait-on — les pi- bo- rés

V.1

VOICE 1

In Room
Dans la pièce numéro

B

V.1

(1) One That was the doc- tor's office at the end of the cor- ri- dor
Eins V das war das Arzt- zimmer Es lag am En- de das mit- tel- gangs Wo
un c'é- tait le bu- reau du méde- cin au bout du cou- loir cen- tral

V.1

VOICE I

(C) Where did the pri-son-ers wait They had to line up in the corri-dor The cri-ti-cally
 (2) wert-be | b o b o . b o b o | b o v Sie hatten sich im Korridor aufzustellen Die Schwer-Kranken
 où at- tentaient les dé-te-nus Ils s'alignaient dans le corri-dor Les ma-la-des



(1) ill lay on the floor They went in to the room two by two
 (3) tag-en auf den Bo-den zu seit rück-ten sie ins Arzt-Zim-mer vor Der
 graves gi-saient sur le sol Ils pе-hé-traient par deux dans la pięce



(D) Doc-tor En-tress as-signed Klehr a third of the pa-tients That was
 (1) Arzt Dok-tor En-tress über-gab Klehr ein Drittel der Pa-tien-ten Dies war
 doc-teur En-tress lais-sait à Klehr un tiers des pa-tients Ce la ne



(1) n't e-nough for him When doc-tor En-tress had left for the day
 Klehr nicht ge-hug Wenn der Arzt ge-gang-en war
 suf-fi-sait pas à Klehr Quand le doc-teur é-tait par-ti



WHEEL

[Vc]



Klehr stayed to make additional selections

nahm Klehr noch nachträgliche Aussonderungen vor

⇒ Klehr procéda à des sélections supplémentaires

(1)

(via sord.)

✓ VOICE 2

E You — saw this
Ha - ben Sie das —
bō En a - vez - vous é-

202

TAPE:

E d.=60

E d.=60

E d.=60

WHEEL

your — self VOICE 1 Yes I — saw it Klehr.
selbst ge- seh- en Ja das habe ich selbst ge- seh- en Klehr lieb- te
bō té- moin Oui bō jen ai é- té té- moin Klehr ai-
té

2)

your — self VOICE 1 Yes I — saw it Klehr.
selbst ge- seh- en Ja das habe ich selbst ge- seh- en Klehr lieb- te
bō té- moin Oui bō jen ai é- té té- moin Klehr ai-

(1) vic-tims to round off the num-ber
 den Krank-en- räum-en zu- sam-men
 rie de quoi l'ar-ron-dir

He looked over the
 Il sah sich die Fie- ber
 re-gar-dait les

204

(1) fe-ver charts then made his se- lec-tions ac-cord-ing-ly.
 kuit-ven an und nahm dar nach sein-e Aus-wahl var
 cour-bes de fiè-vre et fai-sait son choix en con-sé-quence

What were the round numbers that Klehr loved
 Welches waren die runden Zahlen die Klehr liebte v.
 Quels étaient les chiffres rondes qu'il aimait

(Voice 2) G D B A E C

G D B A E C

G D B A E C

G D B A E C

G D B A E C

G D B A E C

G D B A E C

(Voice 1) From twenty and three to thirty from thirty and six to
 Von zwanzig auf dreißig von sechs auf dreißig auf
 De vingt-trois à trente à trente-six à qua-

(trem.)

G D B A E C

G D B A E C

G D B A E C

G D B A E C

G D B A E C

JS 2

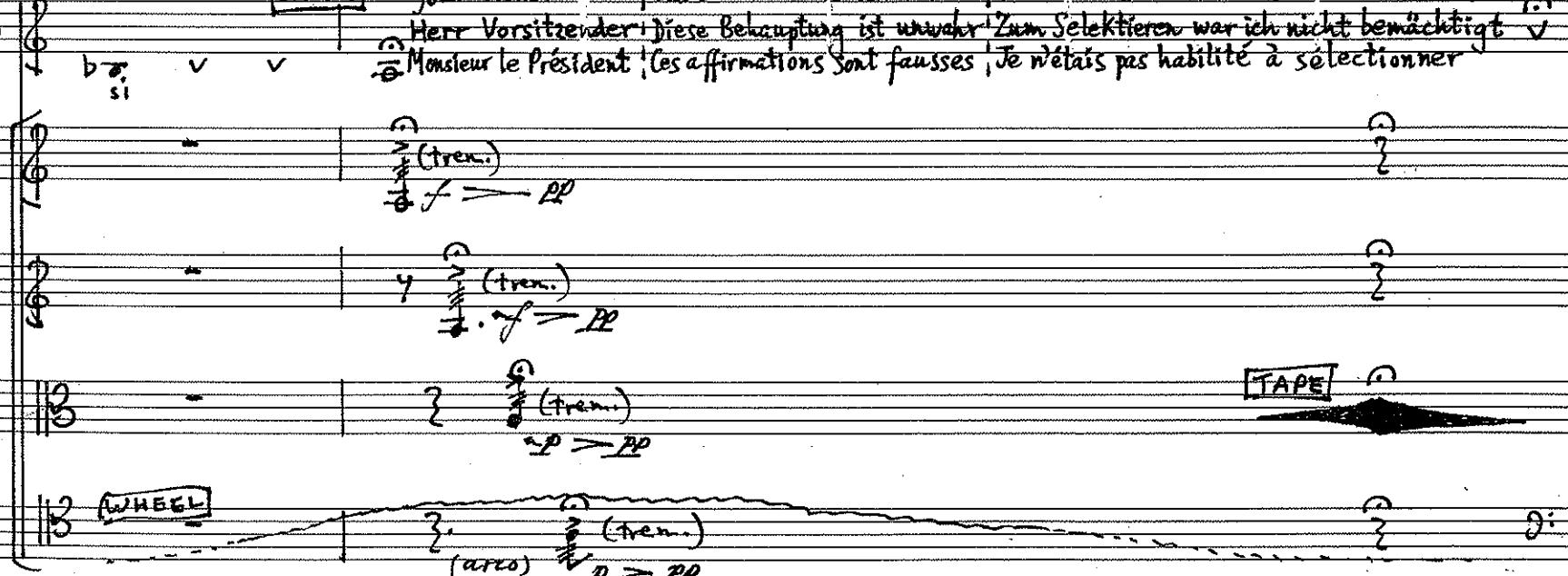
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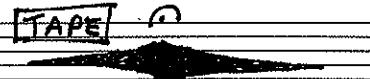
(1) 

(1) You come a- long
 Du . . . kommst mit
 vec moi . v Toi viens a- vec moi . v Toi viens a- vec moi et b^o et toi v aus- 207

P 

VOICE 4 Your Honor ; this statement is untrue ; I was not authorized to make selections
 Herr Vorsitzender ! Diese Behauptung ist unwahr ! Zum Selektieren war ich nicht befähigt .
 Monsieur le Président ! Ces affirmations sont fausses , Je n'étais pas habilité à sélectionner

(1) b^o v v si 

TAPE 

WHEEL 

JS 2

(Like someone telling a story, with some hesitation)

VOICE I
[I] On Christmas
Weihnachten
A Noël

19 - 42
19 - 42
19 - 42

Klehr
Kam Klehr
Klehr
walked into
zu uns
est entré
the ward
in den Krankenwagen
dans notre salle

208

Handwritten musical score for Voice I, parts II, III, and IV. The score consists of four staves. Part I starts with a vocal line, followed by parts II, III, and IV. The vocal line continues through parts II, III, and IV. The score includes lyrics in English, German, and French, with corresponding musical notation. Measure numbers 19- and 42- are indicated above the staves.

and said Today I am camp doctor Today I
und sagte Ich bin heute am Lagerarzt Ich neume heute
en disant C'est moi le médecin au camp du jourd'hui Aujourd'hui

Handwritten musical score for Voice I, parts II, III, and IV, continuing from the previous page. The score consists of four staves. Part I starts with a vocal line, followed by parts II, III, and IV. The vocal line continues through parts II, III, and IV. The score includes lyrics in English, German, and French, with corresponding musical notation. Measure numbers 19- and 42- are indicated above the staves.

shall take care of the advanced patients
 die Arzt- vorsteller entgegen
 C'est moi qui me charge des consultants

J with the stem
 Mit der Spitze
 Il pointe le bout

(1) 

of his pipe
 seiner Pfeife
 de sa pipe

he pointed out
 dentate er
 sur

40 of them
 auf 40 von ihnen
 d'entre eux

(1) 

(1) and designated them for injection
und bestimte sie für die Injektion
et les envoia à la piqûre

(210)

(K) After Christmas a requisition for special
Nach Weihnachten wurde für den Sanitäts-
Après Noël il y eut pour l'infirmier

rations
 (1) dienstgrad
 chef was put in Klehr
 Klehr for Medical
 eine Zusatz ration
 une Orderly
 ration Klehr
 angeordnet
 supplémentaire (21)

I saw the requisition
 Ich sah dieses Schreiben
 J'ai vu passer cette note
 It said Da stand
 Elle portait écrit

JS 2

Requested
 Für die am 24.
 Pour service spécial

for Special Treatment
 12. 19 - 42 carried out
 exécuté le 24/ 12/ ausgeführte 42

(L) 212

24 12 19 42 a half-pint brandy
 Sonder- demande behandlung werden angefordert ein fünftel Liter Schnaps
 demandé d'allocation d' allocation seront demandés un cinquième de litre de schnaps

5 cigarettes and 3½ ounces sausages
 5 Zigaretten und 100 Gramm Wurst
 de 5 cigarettes et de 100 grammes de saucisson

Musical score for voice and piano. The vocal line consists of several short phrases, each ending with a fermata. The piano accompaniment features a bass line with sustained notes and a treble line with eighth-note patterns. Various dynamic markings such as *f*, *p*, *ff*, and *pp* are used. Performance instructions include *(TAPE)* and *(WHEEL)*. The score is divided into measures by vertical bar lines.

(voice 4) That's ridiculous ! I had home leave every Christmas ! My wife can testify to that
 Das ist ja lächerlich ! Weihnachten fuhr ich jedesmal auf Heimaturlaub ! Das kann meine Frau bezeugen !
 Cela est ridicule ! Tous les Noëls je partais chez moi en congé ! Ma femme peut en témoigner

Continuation of the musical score. The vocal line is silent. The piano accompaniment features sustained notes in the treble and bass staves. A sustained piano line with a wavy line underneath it is present in the bass staff. The score is divided into measures by vertical bar lines.



(Chanted on any convenient pitch: like some traditional prayer)

in selections and Killings by phenol injection
 und Tötung durch Phenol teilgenommen haben
 selection ui liquidation par le phénol Je
 (2) (As before, but on a different pitch)
[N] All Ich hatte nur verlaths

arco $b\ddot{e}$ rit. - - - - - [N]
 2 p pp
 arco $b\ddot{e}$ rit. - - - - - [N]
 2 p pp
 arco $b\ddot{e}$ rit. - - - - - [N]
 2 p pp
 arco rit. - - - - - [N]
 2 p pp
215

to do was supervise standard operating procedures
 gegebene An ordnungen zu überwachen -
 seulement à l'exécution des directives

(1) $\frac{8}{3} \frac{2}{1}$
 2 p pp $b\ddot{e}$
 nf np nf
 nf np $b\ddot{e}$ f $pizz.$ ff
 nf np $b\ddot{e}$ f $pizz.$ fb $b\ddot{e}$
 nf np $b\ddot{e}$ f $pizz.$ f $TAPE$
 nf np $b\ddot{e}$ f $pizz.$ f 112



VOICE 2

Did you always find these procedures
 fanden Sie diese An- ordnungen in jedem Falle
 Trou- vies- vons ces direc- tives

216

in danger
 gefährdeten
 en danger

VOICE 1 (whispered) How were the injections given
 Wie wurden die Injektionen gegeben
 (like a Father Confessor) Comment se faisaient les piqûres

arco (I) (II) (III)
 ppp

(WHEEL)

VOICE 4
 Special duty prisoner Peter Wark from the Ambulance Barrack
 (whispered) Der Funktions- häftling Peter Wark vom Ambulanz block
 (Le détenu) de service Peter Wark du bloc ambulance

(bowing on body of instrument: soft brushing sound) (blow air) (brush)
 (arco) pp (blow air) (air)
 (bowing on body of instrument: soft brushing sound) (brush)
 (blow air) (bowing on body of instrument: soft brushing sound) (air) (brush)
 (blow air) (bowing on body of instrument: soft brushing sound) (air) (brush)

pp x [N.B.-Depending on the nature of the sound,
 the WHEEL could be introduced -
 ad lib several times during this section] (bowing on body of instrument: soft brushing sound)



JS 2

(4)

and another called Felix administered the in-
 und einer der Felix hieß verabreichten die In-
 et un autre qui s'appelait Félix administraient les pi-

(220)

(4)

jections R At first they were
 jektionen Während der ersten
 qùres Les premiers temps

injected into a vein in the arm
(4) Zeit wurden sie in die Arm- Vene ge- geben
on les fair - sait à la veine du bras

(221)

But due to the undernourished condition of the prisoners these veins were hard to
(4) Die Venen der Häftlinge waren aber auf Grund der Auszehrung schwer zu
Mais les veines étaient difficiles à trouver à cause de la maigreur



JS

(4) find treffen des. détenus - = Deshalb wurde das Phenol später par la suite a'injecter le phénol

(S) For that reason phenol was later on injected direkt

Aussi choisit-on das Phenol später par la suite a'injecter le phénol

(222)

directly into the heart
ins Herz injiziert
directement dans le cœur

The hypo wasn't even
Die Spritze war noch nicht ganz
La seringue n'était pas encore

(4)

(223)

empty the man was already dead
 geleert da war der Mann schon tot
 vide que l'homme était déjà mort

VOICE 2

Did you ever refuse to be present at these sessions
 Haben Sie sich nie geweigert bei diesen Behandlungen dabei zu sein
 (whispered) N'avez-vous jamais refusé d'être présent à ces opérations



VOICE 4
 I would have
 (whispered) Dann
 J'auros been put up
 wäre ich
 etc against
 an die Wand
 colle

224

the wall
 gestellt worden
 an nur

(4)

TAPE

WHEELS



(4) was told — was
 sag-te mir nur
 re-nom-an da
 bō v

pizz. f arco d. f > p

pizz. arco bō n-p f > p

13 d.

V I had
 darf ich
 que j'a-
 # my mein-e
 # vais à

226

V arco
 p #f +

du — ty
 perfid zu er. to do
 fair re non hat-te
 faire de - voir

f #f f #f f #f
 pizz. pp f > p

pizz. p
 arco
 f d. = p

13 pizz.
 TAPE

pizz. pizz. pizz.
 p #d.

VOICE 2

• • • • • Could-n't you have ar- ranged for a trans-fer To some o- ther
 Konntet Sie sich nicht zu-ein-em an-dehn Dienst ver- setz-en
 Ne pou-viez-vous pas vous faire trans-fer rer dans un au-tre ser-

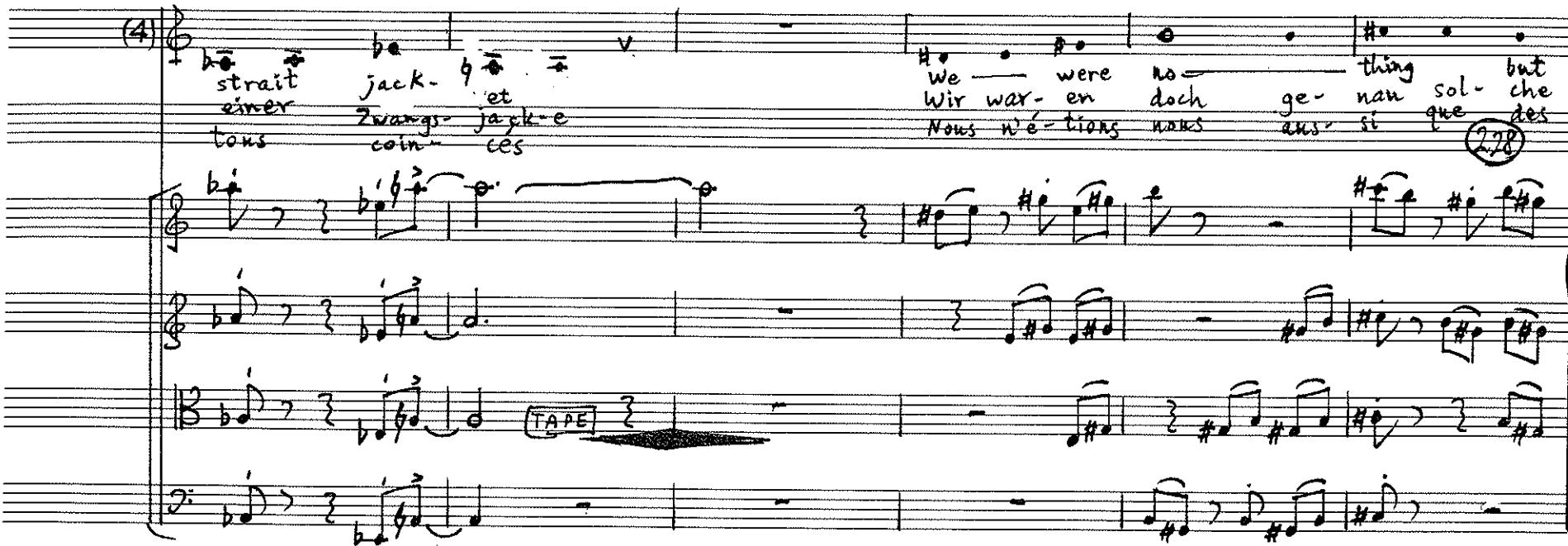
(227)

VOICE 4 [W]

b^o
post
las- sen
vi- ce

Mi- ster Presi- dent
Herr Pre- si- dent
Mon-sieur le Président

We → were b^o b^o in T
 Wir war- en all- e in a
 Nous → e- tions →

(4) 

strait
einer
tons

jack-
et
Zwang-
jack-e
coin-
ces

we — were no —
Wir war- en doch ge- nan sol- but
Nous n'e- tions nous ans- si que des

(278)

(4) 

num bers
Num mern
numé ros

just like the
wie die —
comme — les

pri- son- ers
Häft- ling- e
dé- te- nus

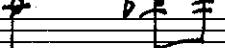
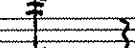
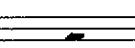
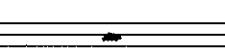
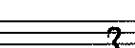
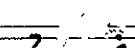
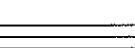
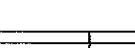
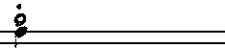
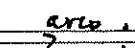
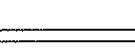
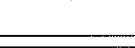
(spoken:) With us / a man

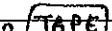
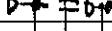
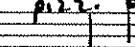
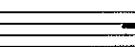
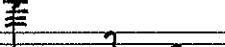
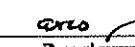
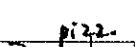
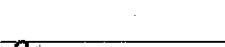
TAPÉ

(4)    

began to count — for something
 ber gann — der Mensch erst
 l'homme ça com-men-cait chez nous

when — he had a de-gree
 beim A-Ka-de-mi-ker
 au di-plô-mé-de fa-cul-té 229

pizz.    
 p.    
 arco    
 pizz.    
 arco    

(4)    
 we should have just dared — to try to question
 Wir hätten es mal wa-gen-sol-lan et-was in
 Il aurait fallu voir que nous re-met-tions quoi que ce
 pizz.    
 p.    
 cresc.    
 cresc.    

(4)
a ny- thing
Fra-ge zu stat:len
soit en ques-
tion
230

VOICE 2

were you ne-ver com-pelled

wur-den Sie nie ge-zwun-gen
N'a-vez-vous ja mais é-té ob-li-gé

to

(23)

de

(non vibr.)

(non vibr.)

(non vibr.)

give an in-jec-tion your-self

(2) selbst ein-e Sprit-ze zu geb-en faire val-sé-mé-me-

VOICE 4

Once when I start-ed to Ein-mal als ich mich be-Un jour où je me

(2)

(2)

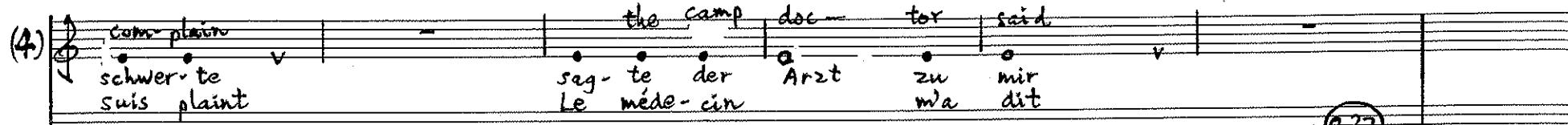
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(2)

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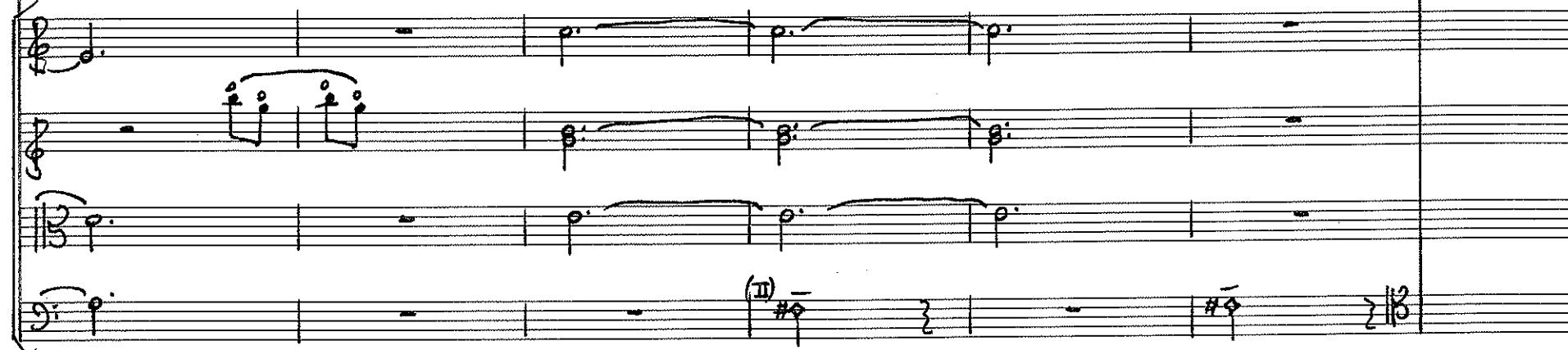
(2)



(4) 

the camp doc-tor said
 sag-te der Arzt zu mir
 Le méde-cin
 m'a dit

(237)



in the future you'll do
 in Zu-kunft wer-den Sie das
 A l'a-ve-nir vous le fer-rez

(4) 

it
 selbst vous-

(4) cas- es | yes | I was com- pelled to
 bo v ja bo
 Fäll- en ja ge- zwung- en- er- mägs- en
 cas oui con- traint et for- cé

234

234

VOICE 2
 How of- ten | did you | give | in- jec- tions | **VOICE 4** Gene- rat- ly
 Wie oft muß- ten Sie Sprit- zen geb- en
 Com- biende fois, avez-vous procé- dé à ces pi- qui- res.

pizz. f arco
 BB arco (non vibr.)
 BB BD
 B (2)
 BB (2) pizz.
 D (2) arco

(4) twice a week to a bout
 zweimal in der Woche und zwar an et-wa deux fois par se-mai-he et sur daw-ze

(235)

(4) *twelve to fifteen men* (spoken:)

zwölf bis fünfzehn Männer

quatorze hommes chaque fois

But I was only there for 2 or 3 months

Ich war aber nur 2 bis 3 Monate dabei

mais ceci pendant 2 à 3 mois seulement

via sord.

via sord.

via sord.

via sord.

via sord.

WHEEL



(CC) VOICE 2 (charted on 2 pitches, high and low)

That would come to at least two hundred
 das wären mindestens zwei Hundert
 Cela fait au moins deux cent

(236)

VOICE 4

Killed
 Getötete
 victims

Zweihundert - fünfzig bis dreihundert
 Two hundred - fifty to three hundred
 Cela a peu se montre

(4)

Können es
it gewesen could have sein
à deux cent cinquante ou trois cent

I don't re- Ich weiß nicht mehr ex-
mem-ber ex-
- nicht mehr plus
- aze

un poco meno mosso

p *pizz.* rit. - - - *pizz.*

un poco meno mosso

p rit. - - - *pizz.*

un poco meno mosso

p rit. - - - *pizz.*

un poco meno mosso

p rit. - - - *pizz.*

(4)

act-
so ge by man
ju- ste

Es It was Be- or- ders
Cé-talent les fehl or-dres



(4)

There was - n't w - ny - thing
 Ich Konn - te nichts

I could do
 da - ge - gen
 pour vais

a. bont - it
 tun
 rien

2.38

pizz. b. arco

B 2 b. d. d. d. d.

pizz. arco

B 2 b. d. d. d.

pizz. arco

D. b. d. d. d. d.

VOICE 3 **EE**

Me.
 Der dical
 L'Infirm Sanitäts - Orderly
 ier - dienstgrad
 chef Klehr
 Klehr Klehr

EE

EE

TAPE

EE pizz.

EE pizz.

(3)

par-

war

tici-
an der

pris

pated
Tötung

part

in the
van

a la ii-

Killing
minded -of
ters

tion

(239)

Handwritten musical score for voice and piano. The vocal part consists of two staves of music with lyrics written above the notes. The piano part is represented by a single staff below the vocal staves. The score is divided into measures by vertical bar lines. The vocal lyrics include "par-war", "tici-an der", "pated Tötung", "in the van", "Killing minded - of ters". The piano accompaniment features a bass line with various notes and rests.

at
sechzehn
d'anleast
tausend
moinssixteen
Häftling -
seizethousand
en be-
milleprison-
tail -
déte-erg
igt
nus

Continuation of the handwritten musical score for voice and piano. The vocal part consists of two staves of music with lyrics written above the notes. The piano accompaniment features a bass line with various notes and rests, including dynamic markings such as *pizz.*, *ff*, and *arco*.



FF

That's
Da biegen

Alors là c'est

sich pre- poster-
ja die dicksten Eichen- aus
une invrai - semblance é- norme.I'm supposed
Sechzehn - to have in
tausend soll ich
J'en aurais liquide (240)

FF (arco) f pizz. arco rit. mf > p pizz. arco bp

FF (arco) f pizz. arco rit. mf > p pizz. arco bp

FF (arco) f pizz. arco rit. mf > p pizz. arco bp

abgespritzt a- way sixteen thousand when there were only
seize haben wo doch das ganze Lager nur
mille alors que l'effec- tif tor tal du

pizz. nf f

nf bd. inf f (non vibr.)

arco nf pp bd. bd.

pizz. nf f bd. pp

(4) sixteen thousand in the whole camp
 sechzehn - tausend Mann zählt kommt
 camp 6 - tait de size nolle kommt

(spoken) that wouldn't have left anybody but the band
 Da wäre ja nur noch der Musikzug übriggeblieben
 Il ne serait plus resté que l'orchestre

(241)

(II) ♩: (III) ♩: (I) ♩:
 pp pp pp

(non vibr.)



[GG]

(cadenza: tape + wheel) (ca. 1')

VOICE 2

Why did you use human flesh for your research
 Herr Zemg! Warum benutzten Sie Menschenfleisch
 für Ihre Untersuchungen
 (spoken) Témoin! Pourquoi utilisez-vous de la chair humaine
 pour vos expériences

[GG]

(cadenza: tape + wheel) (ca. 1')

[GG]

(cadenza: tape + wheel) (ca. 1')

[GG] TAPE

Improvised CADENZA

for tape + wheel, at least 1' long; at first mostly tape;
 then mostly wheel, turning at higher + higher speeds.

WHEEL

(accel. molto) (play wheel using different materials)



Voice 1

Voice 1 Because the guards ate the beef and horse meat received for use in our bacteriological research.

Weil die Wachmannschaften das Kind- und Pferdefleisch

das wir für bakteriologische Versuche geliefert bekamen aufgaben

Parce que le personnel du camp dévorait la viande et de cheval

qu'on nous envoyait pour les expériences bactériologiques

ALL VOICES

HAHAHA HAHA HA

(mechanical laughter)

(342)

(Laugh) НА НАНА НАНАНА

(laugh:) HA HAHHA HAHAHAA

[TAPE] (laugh) HA HAHA HAHAH

(laugh:) HA HA HAHA

N. (let wheel run down)

WHEEL

~~3.7M~~

WII GOICE 3

(Tempo)

(Slow) **D**o **I** re-
mem-ber a man
Ich er-
in-ner mich
Je me sou-
venir
bo **who** **a**n
ein
d'un
bo **was** **tall**
ein
d'un
bo **and** **pow-**
der
der war
grap
grand
bo **er-ful-**
er
er
de forte
bo **ly**
ge-
stark
car-

111

• pin

D/H/H

1

A musical staff consisting of five horizontal lines. A single vertical stem with a small oval at the top is positioned on the second line from the bottom.

2

20

१८८०

(3) 

*built
baut
rure*

*He got up to his feet in the wash-room with the in-
Er rich-te-te sich im Wasch- rium auf mit
Il se redres-sa dans les douches a*

(243)

*jec-tion in his heart
der In-jek-tion im Herz-en
vez l'in-jec-tion dans le coeur*

*I re-mem-ber it clear-ly
Ich er-in-ner-e mich
Je me sou-viens de la scène il-y*

rit. - - - - accel. -- [II]

vib. - - - - accel. -- [II] pizz.

rit. - - - - accel. -- [III]

rit. - - - - accel. -- [III]



(3)

There was a bench
wie — ei war
a-vait un bane

Hold — ing on to the bench
Der Mann stützte sich auf die Bank
l'homme prit ap- pri sur le banc

he und
et se

(244)

Soprano: G clef, common time, G major.

Alto: C clef, common time, G major.

Bass: F clef, common time, G major.

Piano: Treble clef, common time, G major.

(3)

pulled him self up Then Klehr — came in
zog sich hoch Da kam Klehr herein
his - self de - bout A - lors Klehr — lui don-

and gave him a se- cond in-
und gab ihm die zweit - e
ne u - ne se -conde in - jec -

(6)

Soprano: G clef, common time, G major.

Alto: C clef, common time, G major.

Bass: F clef, common time, G major.

Piano: Treble clef, common time, G major.

(3)

*bo- dies If one of them was still a- live
schich-tet-en an Wenn ein- er noch leb- te he
morts en- tas- sés Quand l'un — vi- vait en- core il lui*

rit. - - - - -

246

(3) KK

shot him in the back of the neck or sometimes he would just
 them den Ga-nick bei an-der-en Konnte er
 don-wait be coup de grace dans la huppe Il lui ar-ri-vait de

KK

bp z p f z d | bp z p f z d |

KK

z p . ? | z b | z | z | z | z | z | z | z | z | ? | z | ? | z |

KK

p p b d z | d | z | b d | z | p | z | p | z | p | z | p | z |

KK

z p z | z p z | z p z | z p z | z p z | z p z | z p z |

(3)

rit. - - - - . | o . | o . | o .

*say- gen wird - - - - won't make it to the
sa- der aus si Ge lui - - - - schon bis zum Kre- ma-
d're ans si - - - - la se ra - - - - mort d'i -*

rit. - - - - . | p | f | b | cresc.

rit. - - - - . | f | p | b | cresc.

rit. - - - - . | p | b | cresc.

rit. - - - - . | p | b | cresc.

rit. - - - - . | p | b | cresc.

cre ma - to - ri - um | rit. - - - - . | ? | ?

to ri - um aus - han - chen

ci le cré - ma - to - re

f | b | cresc. | rit. - - - - . | ? | ?

rit. - - - - . | f | b | cresc. | ? | ?

rit. - - - - . | f | b | cresc. | via sord.

rit. - - - - . | f | b | cresc. | [TAPE] |

rit. - - - - . | f | b | cresc. | [WHEEL] | (very short)



[LL] VOICE 2

Did it e-ver hap-pen that liv-ing prison-ers were tak-en out with the
 Kam es vor daß noch Leb-en-de mit den Tot-en fort-ge-schafft
 Ar-ri-vait il que des vi-vants soient em-por-tés avec les

(arco) *p* *f* *b>p* *f* *b>p* *mf*

(248)

(I) *p* *j* *b>p* *2* *f* *b>p* *2* - *j* *j* *2* *b>p*
 (II) *p* *j* *b>p* *2* *f* *b>p* *2* - *j* *j* *2* *b>p*
 (III) *p* *j* *b>p* *2* *f* *b>p* *2* - *j* *j* *2* *b>p*

(2) rit. [VOICE 3] [VOICE 2] [VOICE 3]
 dead. Some-times yes! And they were burned a-live Yes Or killed with a
 wur-den! Dar kam vor! Und sie wur-den leb-en-dig ver-brannt Ja onder vor den
 morts Cela ar-ri-vait Et ils é-taien brû-lés vi-vants Oui on 'ache-vés à

rit. - - - *p* *f* *b>p* *2* - - -
 rit. - - - *p* *b>p* *f* *2* - - -
 rit. - - - *p* *b>p* *f* *2* - - -
 rit. - - - *p* *b>p* *f* *2* - - -

(3) 

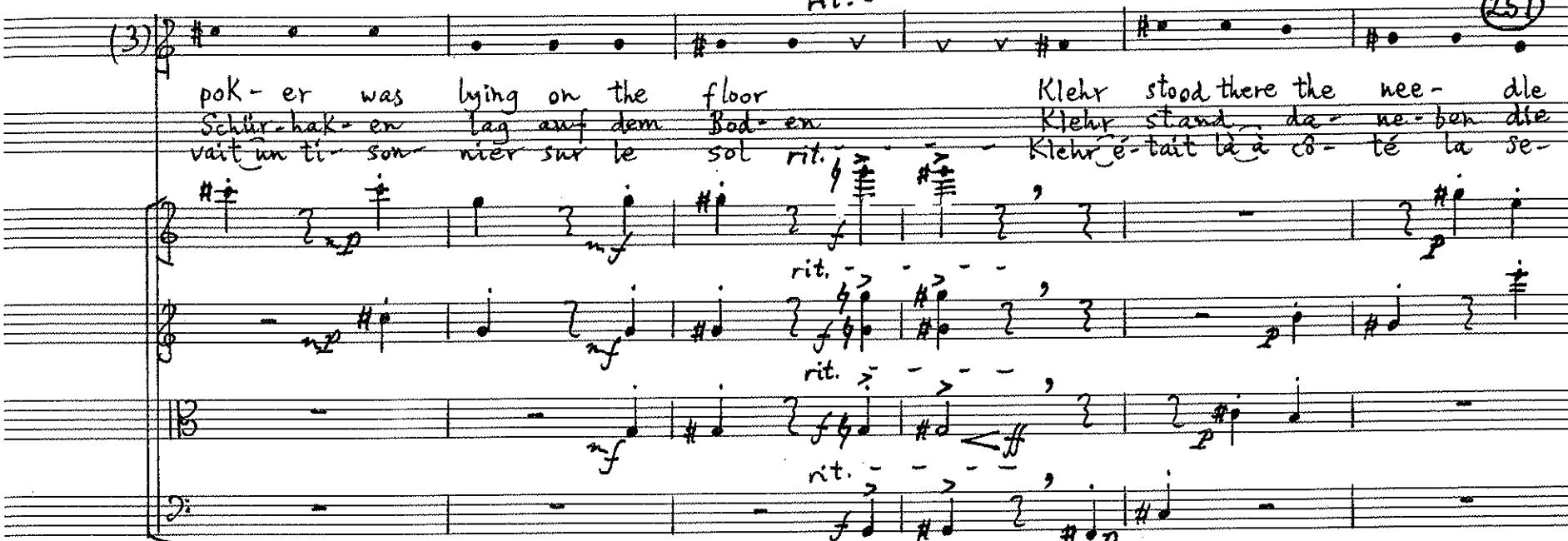
(3) 6

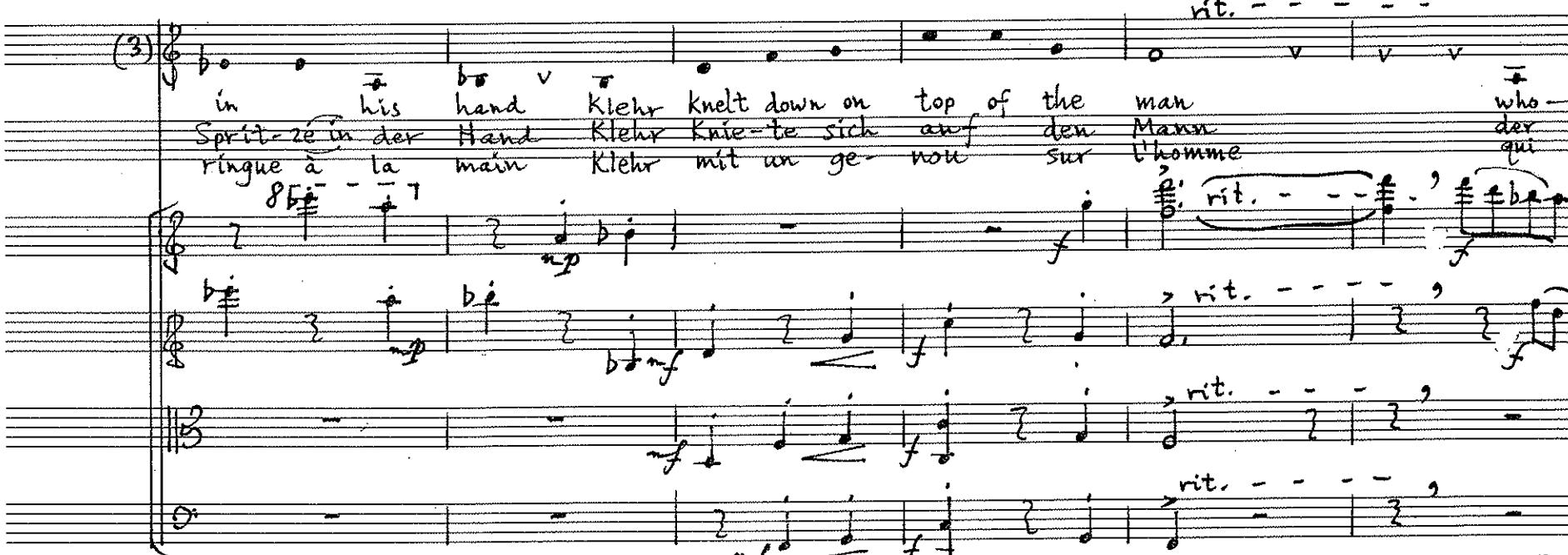
sit - ting on top of a bare-chest-ed man who was smeared all o-ver with
 halb-nackt-en mit Blut be-schmiert-en Mann seß-en die beiden funk-tions-häft-
 e-talent as sis sur un homme ma- en le de sang le torse (250)

(3) 6

rit. - - - NN head had been split o- pen A
 blood The man's Der Kopf des Mann = es war aufge-schlag-en ein
 ling-e nu La 'tè-te de l'homme é-tait ou-verte. Il y a -

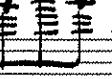
(251)

(3) 

(3) 

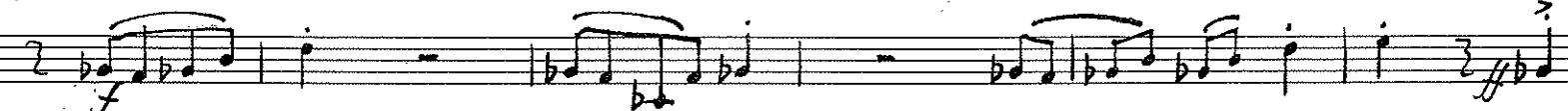


(3) [00] was still thrash - ing vi - o - lent - ly a - round with his
 im - mer noch ge - walt - sam mit den Bein - en um sich
 se dé - bat - tait en - co - re vi - o - lem - ment a - vec les

[00]   

[00] 

[00] 

[00] 

(3) [00] legs and jabbed the
 stieß und stach ihm die
 jambes et lui en











253

need - le *in* *br*

Spritze hin - ein

fon - ga la se - ringue

(clap hands) x x

pizz. (clap hands) x x

pp (clap hands) x x

TAPES

pizz. (clap hands) x x

(a continuous whine
for a long time . . . dies away)

WHEEL

END

This is a handwritten musical score for a string quartet. The score consists of four staves, each representing a different instrument: Violin 1 (top), Violin 2, Cello, and Double Bass (bottom). The music is in common time. The score includes lyrics in French and German, with some words underlined. Various performance instructions are written above the staff, such as 'need - le' with 'in br' underneath, 'Spritze' with 'hin - ein', 'fon - ga' with 'la se - ringue', '(clap hands)' with 'x' marks, 'pizz.', 'pp', 'TAPES', and 'WHEEL'. There are also dynamic markings like 'pizz.' and 'ff'. The score ends with the word 'END' and a small square icon containing a musical note.

四

TX. GESANG VOM BUNKERBLOCK / THE SONG OF THE BUNKER BLOCK / LE CHANT DU BUNKER

VOICE 1 ♩ = 108

I had to re-report in Barracks E-leven
the next three days because I was sick.
A few hours this morning I de-vais

At 9 o'clock at night
in Block-Elf zu mei den
me pre-seanter an bloe onze

to -
2 w -
a -

254

$$A = \log$$

WASHBOARD J = 108

A $I = 108$

A $\downarrow = 108$

ge-ther with thir — ty - eight
sat-men mit acht - und - dreissig
vec — frach - te - hund

thir-ty-eight other prisoners

The Der Le

(1) (B)

Bar-rack-el-der re-port-ed
Block-führer mel-de-te
re-spon-sable du bloc an-non-ge

the count-to the Bar-rack-leader
dem Block-führer den Zahl-en stand
l'ef-fec-tif au chef du bloc de ser-vice

Then
Dawn
Puis

(B)

(B) WASHBOARD

pp

(B)

9: (B)

255

(1) (B)

he took us down to the base-ment
führ-te er uns in den Kei-fer
il nous conduit-sit à la ca-re

and-locked us-in Cell-twen-ty
wo er uns in Zel-le zwanzig ein-schloß
où il nous en-ferma dans la cel-lule 20

By
Um
A

JS
3

(1) C

ten o' clock the air was stiff—ling
10 Uhr war die Luft—schon stick—ig
10 heures l'air é-tait é-touf — fant

we stood crowd-ed a-gainst each-o- ther
Wir stand-en eng acha-munder—ge-drängt.
Nous étions en tas-sés l'un contre l'autre

We
Wir
Nous ne

(256)

(1) C

C

B

C pizz.

D pizz.

(1) F

could'n't sit down and we couldnt lie down
konnten weder sitzen noch— lie— gen
pow— viots m' notes— asse— dir

we— couldn't lie ——— down
Wir— konnten nicht lie ——— gen
nous ——— nous al ——— ton — ger

Bien-tôt

(arco)

B

D

(1) D

It was soon so — hot we started taking off - our - clothes
 Bald war de es so hei^ß daß wir an-fingen uns aus-zu-ziehn
 la tem-pé-ra-tu-re fut telle que nous nous sommes mis à nous des-ha-bil-ter

(257) A-
Ge-
Vers

(D) (like a country fiddle)

(1) D

round — mid — night we — couldn't stand — any more
 — gen Mit — ter-nacht Konn-te men nicht mehr stehen
 mi — nuit on ne pou-vait plus on ne pou-vait plus rester de bout

Some-
Ein-
Cer-

JS
3

(E) 
 collapsed — the o - thers
 ig-en sack-ten zu sam-men
 tains se sont af-fais-sés

hung on — to each o - ther
 die ander- en häng-en an-ein-an-der
 ou bien on s'ac-cro-chait les uns aux autres

(258) The
Die
Les

(E) 
 —

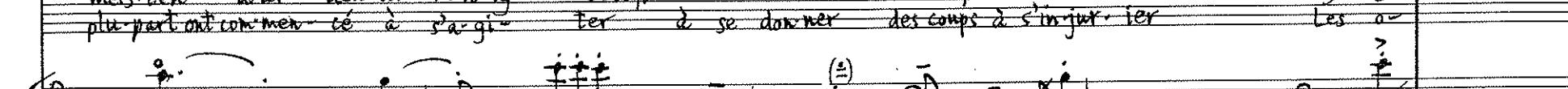
(E) 
 —

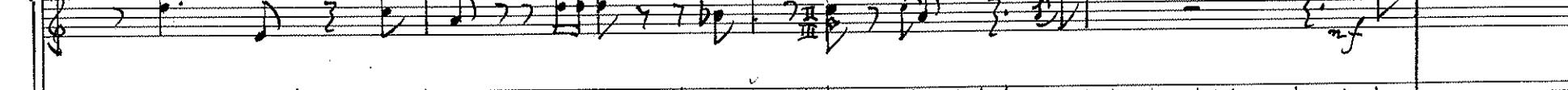
(E) 
 arco
 np

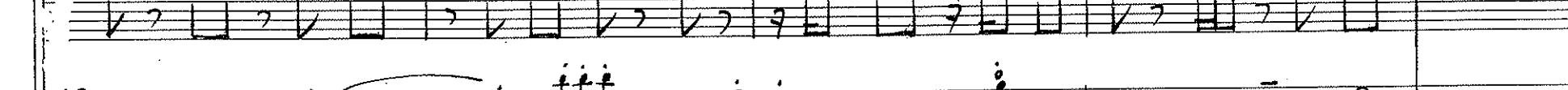
(E) 
 arco
 np

(1) 
 pri-soners were tense and — rest-less
 mei-sten wu-ren un-ruh-ig
 plus part ont com-men-cé à s'a-gi-
 and shoved and swore — at each o - ther
 stieß-en ein-an-der und ver-fluch-ten sich
 ter à se donner des coups à s'injur-ier

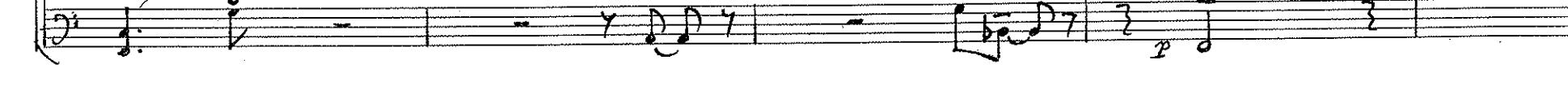
The
Die Ge-
Les o-

(2) 
 —

(3) 
 —

(4) 
 —

(5) 
 —

(6) 
 —

(1)

smell from the men who were suf-fo-cat-ing
ruch-e der erstick-en-den Menschen
deurs des homm-e bord de l'é-touffe-ment

mixed with the stink from the bucket —
ver-mischten sich mit dem Ge-stank aus dem Kübel
se mêl-aient à la pu-an-teur du barquet

The
Die
Les

(259)

(1)

weak got trampled the strong-er fought to get up to where a lit-tle air came in
Schwach en wurden zer-tret-en Die Starken kämpfen um ein biss-chen Luft
fa-i-bles fu-rant pi-é-ti-nés Les forts se bat-taient pour un peu d'air

We
Wir
Oh



(1) (6)

shout-ed and pound-ed on the door
schrei-en und schlag-en an die Tür
cri-aît on ta-pait sur la porte

We bat-tered and ham-mered at it
Wir stam-men ten uns — da ge-gen
on starc-bou-tait pour l'en-fon-cer

(260)

(2) (6)

(1) (6) (cresc.)

but — it did n't give
doch — sie gab nicht nach
mais elle ne cé-dait pas

but — it did n't give
doch — sie gab nicht nach
mais elle ne cé-dait pas

p cresc.

(1) (6) (cresc.)

(1)

(1) **I** (pp)

two o' clock in the morning
zwei Uhr nachts
deux heures du matin

Most of the pri-soh-ers (262)
had ten die meis-ten
da ba plu-part das be
a-vai-ent

(2) **I**

ppp #d.

then.
tem.

pizz.
pp

(1) lost con-scious-ness
wußt-sein ver-lor-en
per-du la con-scienc-e

had lost con-scious-ness
das Be-wußt-sein ver-lor-en
ar-vai-ent per-du la con-scienc-e

At Am Le ma

trem.
arco, suspont.,

f > pppp

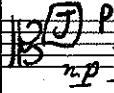
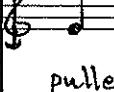
f > pppp

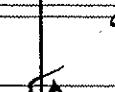
(1)  5 o'clock in the morning
Morning 5 Uhr
tin à 5 heures

the door was open
Zog man hier aus
on nous a tiré de là

(263) We were
und et

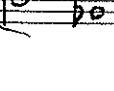
(mf)

 pizz.
 pizz.


(1)  pulled out in to the cor-ri-dor
leg te te uns auf den Kor-ri-dor
al lon gés dans le couloir

We were all naked
Alte waren wir nackt
Nous étions tous nus

(2) 



of the
Von den
Sur-

JS 3

(1) **K**

(2) **F**

thir-ty nine who went in
neun-und-dreß-ig waren
tre-ter-enf dix-neuf

nine-teen were still a-live
noch neun-zehn am Leben
é-taient en-core en-vie

264 Six
von
Six

(1) **K**

p

(1) **K**

p

(1) **K**

p

(1) **K**

p

(1) **F**

were taken to the in-firm-a-ry where four more died
dies-en kam-en sechs in den Kranken-bau wo weit-er-e vier-starb-en
fur-vent transpor-tés à l'in-fir-me rie dont quatre sont morts a-près

(1) **F**

(1) **F**

(1) **F**

(1) **F**

Voice 2 I be-lon-geD to the — corpse- de — tail that had — to clean-out the hun-ger cells
 Ich ge-hör-te dem Leb-chen-Kom-men-do an das die Hung-er-Zei-chen zu räu-men hat-te (265)
 J'ap. par-te-nais au com-man-do des ca-davres ce· lui qui dé-blay-ait les cel-lules de la faim

2 STONES marcato marcato

(2) cresc.
 Fre-quen-tly the dead- in there had- bites in — their but-tocks and in their thighs —
 Oft waren Tot'e da-bei die am Ge-säß und an den Schen-keln an- ge- bis-sen war-en
 Il y a-vait sou-vent des morts a — vec des mor-sures aux fes-ses et — aux cui-s — ses

cresc. f
 cresc.
 cresc.

JS 3

(2)

(2) **N** (P) (267)

I asked the Bunker-Ja-Kob who was in charge of clean \leftarrow ing the
 Ich frag-te den Bunker-Jakob der ü-ber-all die Auf-sicht führ-te
 J'ai de-man-dé à Ja—Kob le re-spon-sable de la sur-véil-lance

N (sempre P)

N (sempre P)

B (sempre P)

D (sempre P)

(2). **Voice 1**

bun-ker How can you stand it He said—
 Wie kannst du das er-trag-en Da sagte er Ge—
 du bunker com-ment peux tu

poco a poco cresc.

poco a poco cresc.

poco a poco cresc.

JS 3

VOICE 4
 (4) 60 Praised be what makes a man hard
 lobt sei was hart macht
 Gloire à ce qui fait de nous des hommes durs

(268)

f sempre
 f sempre
 f sempre
 f sempre

E-everything's fine with me
 Mir geht es gut
 Moi je vais très bien

E-everything's fine with me
 Mir geht es gut Ich
 Moi je vais très bien Je

(4) I eat the ra-tions of those — peo- ple in there Their
 es-se die Ra-tion-en von den — en da drin-nen Ihr
 man-ge les ra-tions de ceux-là là-de-dans Leur

(4) death does - n't move me Their death does - n't move me
 Tod röhrt mich nicht Ihr Tod röhrt mich nicht
 mort ne me touche pas Leur mort ne me touche pas



(A) ⑨

All this moves me a- bout as much as that
 Dies al- les führt mich so we- nig wie es den
 Tout al- les co- la ne me tou- che pas plus que la

⑩

⑪

⑫

⑬

stone in the wall
 Stein röhrt in der Mau- er
 pier- re de ce mur

cresc.

ff

(Drop stones on floor)

x

cresc.

cresc.

cresc.

ff

cresc.

cresc.

cresc.

[R] VOICE 3

On the third of September nine·teen·hun·dred
Am dritten Sep·tember neun-zehn-hun-dert
Le 3 sep·tembre mille-neuf-cent-

forty-one the first ex·po·ri·ments
ein-und-vierzig wurden in Bunker-block
qua·rantet un on ppo·ce·da

in (2)
die erst-
aux pre-

[R] BALLOON (Inflate a balloon, blowing where indicated. At the end of **V**, release it, letting it fly) **(blow in)** **(271)**

[R] **[R]** **[R]**

(3) **mass-killings** **us-ing (4) the gas —** **Cyk·lon B** **were car·ried out** **in the Bunker**
ew Ver-suc·he **Van Maß-en-töt-un-ge** **durch das Gas** **Zyk·lon B** **Ver·ge-nom-men**
miers es·sus **d'ex-e-cu-tions** **en masse** **par le gaz** **Zyk·lon B**

(blow)

clrec.

clrec.

exrec.

clrec.

exrec.

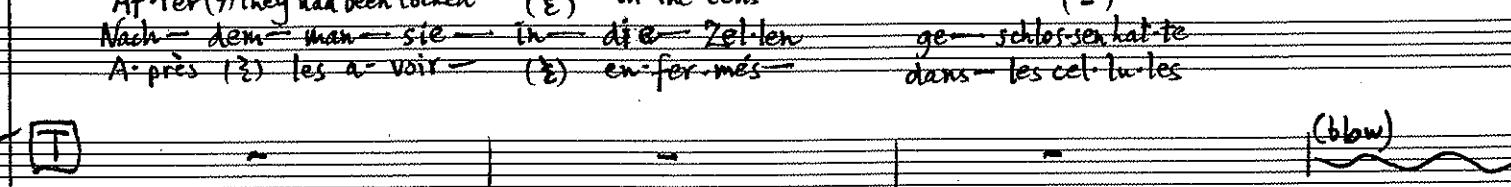
(3) Staff — me — di-cal or — der — lies and guards
Sani-täts dient grad-e und Wach-ma-nen schaft-en bringt a-bout eight hundred fifty pri-son-ers of war — 272
 Des — in-fir-miers et des gar-diens con-dam-sirent füherten et wa-acht-hun-dert-fünfzig Kriegs-ge-fangene
 en-vi-ron huit cent cin-quar-te pri-son-niers de guerre

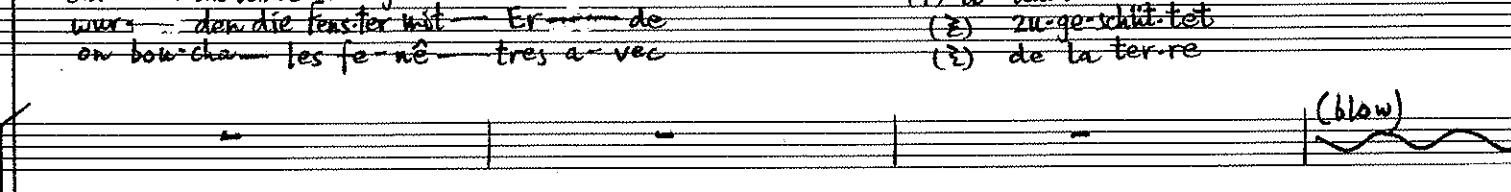
— — — — —

(3) and — two hundred twenty pri-son-er pa-tients to Bar - rack E - le-ven
so-wie zwei-hun-dert-zwan-zig krank-e Häft-linge in den Block Elf
ain-si que deux cent vingt dé-te-nus ma-tades au bloc onze

(blow)

cresc. (blow) cresc. cresc. cresc.

(3) [I] 

(3) 

(3) **V**

Then (y y) the gas (y y) was fur-ned in (y -) through the air-holes
 Dann (y) wur-de das Gas durch die Lüft-ungs-föcher ein-ge-worfen
 Puis (y y) on en-voy-a(y y) le gaz-(y) par - les trous d'aer-a-tion

The next-day it was
 Am nächst-en tag (z)
 Le lendemain (z)

(274)

VI

13 **V**

9 **V**

(3)

as-cer-tained(y y) that some - of the pri-son-ers(y y) were still a-live -
 (z) wur-de fest ge-stellt(y y) daß ein-i-ge noch am Leben waren
 (y) on s'a-per-gut - (z y) que quel-ques-uns - vi-vai-ent en-co-re

(blow)

cresc.

13 **b.p.**

cresc.

b.p.

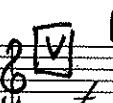
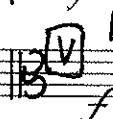
9 **cresc.**

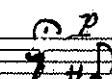
b.p.

(3)  As - a re.sult
 In - fol.ge-de.ssen schüt-te.te man (2.) an.o.ther por.tion
 On - en.voy-a a.lors - (2.) ein.e weiter.e
 (2.) une au.tre -

of. 275

 (blow)

 f sempre
 f sempre
 f sempre

(3)  ex- Klon. B' was poured cresc. ff dim. 
 per-tion Zy- klon B' in
 do-se de Zy- klon ein B
 Am Le

(release) 

cresc. ff dim. = 2 ?
 cresc. ff dim. = 2 ?
 cresc. ff dim. = 2 ?



JS
3

(3) **[W/P]**

On — the 5th — of Sep-tem-ber
 fünf-ten September ver-de ich —
 5 sep-tember je fus en-voyé

I was or-dered to re-port to Barrack E - le - ven
 mit zwan-zig Häft-lingen der Straf - kom-pa-nie
 au bloc — on-ze a·vec vingt dé-te-nus — de

(276) tor
 la

pizz.

[W] **#** **H#**

[W] WASHBOARD
 (hit with metal beater)

[W] **pizz.** **#** **H#**

[W] pizz.

(3) **[W]**

ge-ther with twen-ty pri-son-ers from the pen-al com-pa-ny.
 so-wie ei-ner Rei-he von Pfle-ge-ern in den Block Elf be-fol-ken
 com-pa-nie dis-ci-pli-naire et un cer-tain nom-bre d'in-fir-miers

[G] **#** **H#**

[G] **#** **H#**

[G]

(3)    

We — were — told
Es wurde uns ge— sagt
On nous dit que — nous

that we were be- ing sent —
daß wir — zu einer
que nous al- lions a- voir — à ex-






(3) 


on — a spe- cial work as- sign — ment
son — der en Ar- beit an- zu- tret- en hät- ten
é- cu- ter une tâ- che par- ti- cu- liè- re








(3)

X

and the pen- al - ty —
and bei Tod es - Stra - fe
et que nous ne de - viions

for re - veal - ing
nie - mand - em von
sous — peine de mort

(278)

X

arco, marcato

X

arco, marcato

X

(pizz.)

(3)

what — we — saw —
was — wir durt sah en
par - ler à per - son - ne

there — was — death — (-)
be - richt — en — diirf - ten (-)
de ce que nous ver - rions — On nous pro-

X

poco a poco cresc.

- — { — . — { — . — { —

X

poco a poco cresc.

X

poco a poco cresc.

(279)

(3) 2 We were also promised ex-tra ra-tions when the work was done (3) we- were is-sued ({} {}) gas-
 Eine (4) ver-größ-er-te Ra-tion- wurde uns — nach der Ar-beit ver-sprochen (3) 3) Wir er-
 mit — une ration sup-plé-men-taire a-près le tra-vail On nous — don-na — des masques à
 fribu-to p

(2) 2 2 3 3 | 3 3 3 | 3 3 - | 3 3 -

(2) 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2

(2) 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2

(2) 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2

(3) 2 2 2 2 | 2 2 2 2 | 2 2 2 2 | 2 2 2 2

— masks and had to get the cor-pes out — of the cells
 hiebt — en Gas- mask. en (2) und hat — ten die Leichen aus den Zel·len ~
 gaz et il a fait lu ex — traire les ca-davres des cel·lu-lies (2) quand

(trem.)

cresc.

cresc.

pizz. pp



JS
3

(3) AA

When — we o-pened the doors —
 Als — wir die Tür — en off-ne ten
 nous a-vons ou-vert — les por-tes

the — tight pack of peo-ple 280 the-
 sank — en uns die —
 les pa-quets d'hommes raides — et ag-

(WASHBOARD)

AA (as in the beginning)

pizz.

pp

tight - pack of peo-ple fell out —
 prall - an-ein-an-de-r-ge - pack - ten
 glu-tinés les uns aux - au - tres

fell — out a - gainst us (?)
 Mensch - en ent - ge-gen Sie
 ont bascu-lé vers nous Morris

pp

Bassoon part:

Bassoon part:

Bassoon part:

(3) (BB)

E- ven dead — they were still — stand — ing (7) Their faces were blue (281) Ma —
 stand-en woh(7) als Tot-e Die Ge- sicht-er war-en blä-wlich ver-färbt Ma- che
 its ten-aient en-core de-bout — Les vi-sages a-vai-tent une teinte bleu-âtre Beau —

Gauj (country fiddling again)

(BB)

(BB)

(BB)

(BB)

(3)

— my of them had bunches of — hair in — their — hands It
 hiel-ten Büsche-l von Haar-en in — ihr-en Hän-den Es
 coup ser-vaient dans leurs mains — des touf-fes de-che-voux Il

JS 3

(3)

took us—the whole day
dau-erte den ganzen Tag
nous a fait la toute la jour-née

to — pry them a-part
bis — wir — die Leinchen **(282)** to —
pour dé-col-ler les ca-day-res les

pry them a-part and stack them and stack them in the court-yard
an der ge-löst wa-der dranfren ix Hof auf-ge-schich-tet hat tem
uns des au-tres et pour les en tas-ser de-hors dans la cour

That
Am
Le



(3) (DD)

(283) I

evening the commanding of - fi - cer
A = bend - Kommandant
soir le commandant - est ve - nu

and — his staff came (283) I
und sein Stab Ich
a - vec son é - tat - ma - jor - Je

ano

heard the commanding of - fi - cer say
hörte den Kommandanten sag-en
l'al en - ten - du - dire -

(rit.)

(rit.)

(rit.)

(rit.)

JS 3

(3)

EE

Now re - lieved -
 Jetzt bin ich doch be - ruh - igt
 En - fin nous voi - là sou - la - gés -

284

EE



EE



EE



EE



(3)

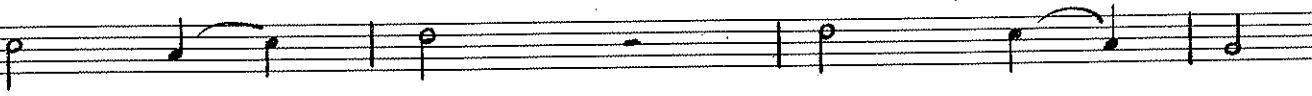
D

Now that we have
 Jetzt hab - en wir
 en - fin

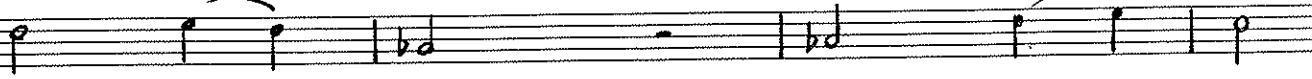
we have this gas
 haben en wir das Gas
 nous a - vons le gaz

and
fi -

D



D



(3)  2

We'll —— be spared (—) all these blood — baths
 all-e die-e Blut- bäd- er bleib-en uns er- spart
 nis tous ces mas- sacres (3) fi- nis tous ces mas- sacres (3)

 2

 2

 2

 2

And- the- vic-tims too (3) And- the- vic-tims too (3)
 Und- auch die Op- fer Und- auch die Op- fer
 et ain-si — les vic- ti — mes elles — mèmes pour- ront

 2

 2

 2

 2

(285)

JS 3

(3) (G)

will — be — spared
Kön — neu — bis
é — tre é — par — gnées

un — til — the
zum letz — ten Mo —
jusqu au —

ve — ry
ment ge —
der —

(286)

(G)

(G)

(G)

(G)

(G)

(G)

(3) (F)

d. { | d. | .

last
schont
nier

mo — ment
wer — den
mo — ment

(F)

(F)

(F)

X. THE SONG OF CYKLON B

(287)

GESANG VOM ZYKLON B

LE CHANT DU ZYKLON B

VOICES: Chant the text, freely, but more or less together with the corresponding notes in 'cello or viola.

Cello: At the end of each section, knock chair against floor, as though someone were pounding violently at the door; at the end, as if somebody were breaking a door down and bursting in. (A real door may be used.)

(A) 6 - VOICE 1

How many wieviele 2. cans Blikken 2. 2 were waren 2.

Combien de boîtes contenait

(Delicate, but agitated)
con sord.

1.=86 con sord.

1.=86 con sord.

1.=86 con sord.

p 122.

in einer Kiste }.
une

a crate
enthalten }.
caisse

(288)

The musical score consists of two systems of five staves each, representing four voices (Soprano, Alto, Tenor, Bass). The lyrics are as follows:

in einer Kiste }.
une

a crate
enthalten }.
caisse

Dynamic markings include **f**, **ff**, **p**, **sforz.**, and **mf**.

Musical markings include slurs, grace notes, and fermatas.

C B
voice 2
 Each
 Jede
 Chaque

crate
 Kiste
 caisse

held
 enthielt
 contenait (289)

2 B
 2 B
 B B
 2: (ff) KNOCK 1x B

one
 Blüchsen
 boîtes

ff. *pprard*
 à 500
 d'une

cresc.
 Gramm.
 livre

(290)

mf,

f,

mf,

-

C C - -

C C - -

C C - -

KNOCK (ff) C - -

VOICE 1

dia - yon | 2. Sie | 2. Y bd
Sch - en Sie the
Avez - vous vu Preis
des

(291)

115

Di

price An indications

tag gaben de prix

115

KNÖCK (f)

10 **VOICE 2**

Der
Le

price
Preis
prix

was
per
an (29)

11

fifty
Kilo
cents
war
étais

a pound
Mark
5 Mark

12

13

14

- | ' | - | E | - | VOICE I | - | How many
 Wie.viel.e
 Com.bien- 293

pounds —
 Büch-sen
 fat-leit-tib

were-re-quired
 wur-den für
 de-boîtes paix

for-a single
 ein-e Ver-gas-ung
 u-ne ex-ter-mi-

8 } ♪ 7 | - | - | VOICE 2 | F | ?:

gas.sing
 be.nöt.igt
 na.tion —

294

a. ? . . | . | . | . | #. ? :

two
 zwei
 denx

thousand
 tausend
 mille

people
 Menschen
 hommes

in one
 in einer
 dans une

chamber
Kammer
chambre

About
etwa
environ

(295)

KNOCK (ff)
six
pounds
Büchsen
boîtes

VOICE 1 At
 Das
 Le 50
 Kilo
 Kilo (290)

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

2 2 2 2 2 2

f f f f f f

$\text{KNOCK } (ff)$ $\text{KNOCK } (ff)$ $\text{KNOCK } (ff)$

$\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$ $\frac{2}{4}$ $\frac{3}{4}$

cents per pound
 2u 5 Mark
 à 5 Mark

P subito
 P subito
 P subito
 P subito

$\text{KNOCK } (ff)$

4

eight
acht
acht vierzig
quarante

dol. lars
Mark-
mark

(297)

At
Das

2 VOICES 1+2

At
Das
Le

fifty
Kilo
Kib

cents
zu
à

KNOCK (A)

2

K per 5 pound
Mark Mark

(298)

KNOCK (ff) K - f. KNOCK (ff)

8

eight dollars
vierzig Mark
quarante Mark

(via sord.)

(via sord.)

(via sord.)

KNOCK ad lib; drag chair around; (ca. 10"-15")
stomp on floor. (fff) (via sord.)

XI. THE SONG OF THE FIRE OVENS

GESANG VON DEN FEUEROFFEN

(299)

LE CHANT DES FOURS CRÉMATOIRES

In this section the instruments should be mostly plucked, using some kind of pick or plectrum, like a banjo. (Normal bowing may also be used, ad lib, and a real banjo may also be introduced; or an extra set of instruments, strung with steel string, may be used. Electronics may be employed to create a metallic sound.)

Although everything is written in the treble clef, notes may be freely transposed to any octave, and the voicing of chords in the "X", "Y", + "INTRO" sections may be arranged to suit the player's strumming technique.

In the "A" sections, play (or tacet ad lib) any of the 9 lines of "A" material on page 314; or improvise freely on these lines; or make up your own lines; or play in unison with the voice.*

In the "B" sections, use in the same way the "B" material on page 315.

At any time the musicians may shout, laugh, stomp their feet, or otherwise affect gaiety. This carnivalesque behavior should not be naturalistic, but precise and formal, as in the stylized gestures of certain types (e.g. Polish, or Andean) of traditional folk music; and should never interfere with the text.

VOICES: Chant the text freely and expressively, using a folk-type voice (no vibrato!), perhaps slightly out of tune. Use the written pitches as a model, varying or ornamenting ad lib. to suit the language and character.

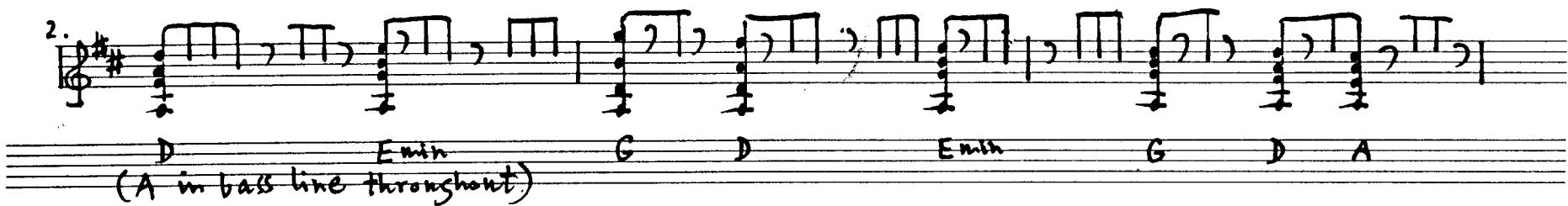
***(INSTRUMENTS:** At the first appearance of the "A" material (6.), let the instruments enter canonically, one by one, playing lines 1-4 of "A", Violin 2 entering at ⑥, Viola at ⑦, Cello at ⑧, Violin 1 at ⑨. After that the choice of material is free.)

d=76 **[INTRO]** *Con brio*

1. 

(Ab in bass line throughout)

(300)

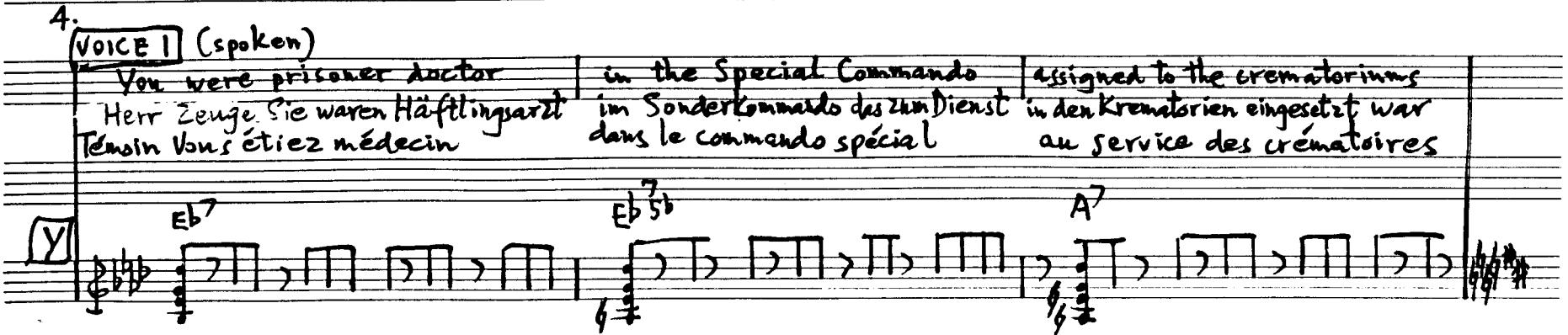
2. 

(A in bass line throughout)

3. 

4. **(VOICE 1) (spoken)**

You were prisoner doctor in the Special Commando assigned to the crematoria
 Herr Zeuge. Sie waren Häftlingsarzt im Sonderkommando des Zivildienstes in den Krematorien eingesetzt war
 Témoin Vous étiez médecin dans le commando spécial au service des crématoires

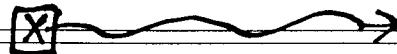
(Y) 

VOICE 2

A

Der

5. How did the delivery
(charted) freely of prisoners to the gas chambers proceed
 Wie ging die Entlieferung
 in die Gaskammern vor sich
 Comment se déroulait le transfert dans les chambres à gaz lesif.



(301)

(Players may write in here their own versions of their parts, if they prefer not to improvise.)

(♩ = 76)

6. Whistle from the locomotive was the signal that a new shipment had arrived That
 Lokomotiv-pfeiff war das Signal, daß ein Transport eingetrof Das be-
 flet de la locomotive signalisait l'arrivée d'un nouveau convoi

A

7. meant that in an hour The ovens had to be fully oper- ation- al The
 deutete daß in einer Stunde die Öfen voll ge- brannts sein müs- ten Das
 une heure a. près les fours étaient être prêts à fonction- ner à plein On

A

8. fans were switched on that brought the fire in the ovens to the right tempera- ture
 Feuer in den Öfen wurde auf den erforder- lichen Hitze- Grad ge- bracht
 branchit les ventilateurs et les fours montaient à la tempéra- ture sou- lue

A

9.

VOICE 1

Could you see the groups coming off the arrival plat form from the

Könnst du die Gruppen von der Rampe Kam la rampe De la fe

Avez-vous pu voir les groupes venir de la rampe De la fe

VOICE 2

wieder Gruppen von der Rampe

les groupes venir de la rampe

A.

(302)

10.

window in my workroom I could see half of the platform and the road to the crematorium The

Fenster konnte ich die Rampe und den Weg zum Krematorium ü ber blicken Die

retre de mon bu reau Je voyais le haut de la rampe et le chemin du crématoire Les

A

11.

people arrived five at breast The sick came behind in the trucks The area was closed off There were

Menschen kamen in Fünfer-reihen an die Kranken fuhren hinterher Das Gelände war abge schlossen Die Be-

gens arrivaient par cinq Les malades sui vaient dans des camions L'en ceinte é tait fer mée Les gar-

A

12.

+ warnings posted at the gate The guards had to stop there and the Special Commands took over

gleitmann-Schilder aufgestellt zu rück und die Sonderkommandos über nahm die Führ ung

dien n'allaien pas plus loin Le commando spé cial prenait tout en main

A

13.

Only doctors and orderlies
Nur Arz- to wed
Seuls les médecins

and members of the Political Division
Mitglieder der Politischen Abteilung
et la Section Politique

were allowed in
kam en her ein
pou - vaient en-trer

A

(303)

VOICE 1 (charted) (accelerando)

Which of the accused
Wen von den Angeklagten
Qui des accusés
(accelerando)

Did you see
sahen Sie
avez-vous vu

there
dort
là

B

(=80)

VOICE 2

I saw Stark there and Hofmann
Stark sah ich dort und Hofmann
Jai vu là Stark et Hofmann

al - so Kaduk
auch si que Kaduk

and Bar retz - ki
und Bar retz - ki
et Bar retz - ki

VOICE 3

Wir

B (=80)

VOICE 3

Wer all attention to the fact
machen darf auf aufmerksam
Nos mandants contestent

that our clients deny my participating
daß unsere Mandanten die Teilnahme
toute participa - tion

in these events
in diesen Vorgängen bestreiten
à ces opéra - tions

VOICE 1

Will the
Té-

B

17.

VOICE 1

witness continue his ac count
Setzen Sie Ihren Be richt fort
-moin continu - e2

VOICE 2

The people went through the gate
Die Menschen gingen langsam und müde durch das Tor
Les gens pas-saient cette porte lentement et fati - qués

B

(304)

18.

Children hung on to their mothers
Kinder hingen an den Müttern Ältere
fants s'accro - chaient aux mères Les hommes âgés por- taient des bé-bés

Old men carried babies or pushed baby carriages
Männer trugen Säuglinge oder schoben Kinderwagen
ou pou-saient des voitures d'enfant

A

19.

path was covered with cinders and on each side of the path there were pipes with water faucets
Weg war mit Schotter be-streut Rechts und links waren ein paar Wasser-hähne
droite et à gauche du de min il y a-vait quelques robinets

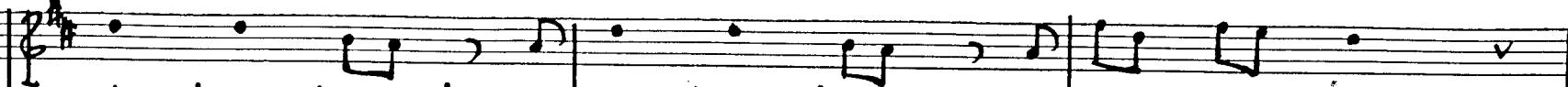
B

20.

people crowded ar round them the Com-mando let them drink but hurried them on There was
Menschen drängten sich darum Das Kom-mando liess sie trinken aber trieb sie zur Eile an Sie hatten
gens se précipi-taient le com-mando les laissait boire en les faisant se pres-ser Il y a-

B

21.

60. 

sixty yards to go
fünfzig Meter zu gehen
vait cinquante mètres

before they got to the stairs
bis Sie zur Treppe kamen
à faire jusqu'à l'escalier

that led to the ante-room
die in die Auskleideräume führte
qui descendait vers les vestiaires

B

(VOICE 1) (charted) (accel.)

305

22.

What could be seen
Was war
Que voyait-on
(accel.)

of the crematorium
vom Krematoriumbau
du crématoire

installations
zu sehen
lui-même

X

(VOICE 2) ($d=84$)

23.

On ly the incineration building
Nur das Verbrennungsgebäude mit dem vierseckigen
Souslement le bâtiment avec les fours et la cheminée carrière
($d=84$)

with its square chimney
Schornsteinstein

A

24.

Under ground it was connected
Unterirdisch schloss sich daran
Sous terre il y avait rattachées

by a corridor that
die Ver-gasungs-kammer les chambres à gaz

A

25.

led to the gas chambers | and branched off | to the ante-room | **VOICE 1**
 und in der | Lügens-rich-tung der Aus- Kleide- Raum | Ber-
 et sur toute | la Lon- queur les ve- stiaires

A

306

26. **VOICE 1** Was there a view | of the cre- ma- to ri- um It
 stand freie Sicht | auf das Knie ma- to ri- um war star-
 y avait-il une vue | sur le cré- ma- toire Es war von
 I se

A

27.

round-ed by trees | a hundred yards a-way | from the fence a-round the area | Be-
 Bäum-en um geben und lag 100 Meter vonder Uazäunung ent-fernt Gegen-
 trouvait à cent mètres de la clôture du camp entou-ré d'arbres En

A

28.

yond that fence were the obser-vation towers | In back were open fields
 über waren die Wachtürme Da hinter breiteten sich offene felder aus
 face il y a-vait les mi- ra- dors derri-ère c'é-taient les champs

A

29. **(accel.)**

VOICE 1 (chanted)
How large was
Wie groß war
Quelles étaient les dimensions
(accel.)

Y

the anteroom
der Auskleideraum
du vestiaire

VOICE 2
About 50 yards long
Etwa 40 Meter lang
40 mètres environ

30. **(= 88)**

VOICE 1
How many people
Wie viele Menschen
Combien de personnes
(d = 88)

B

were taken down
wurden auf einmal
descendaient là

at a time from
hinabge führt
à la fois

VOICE 2 (307)

31. **one to two thousand people**
Tausend bis zweitausend Menschen
Mille à deux mille

VOICE 1
Did they know what lay before them
wußten die Menschen was ihnen bevor stand
Sa-vaisent-elles ce qui les atten-dait

B

32. **There were signs that said**
Da stand auf Tafeln
Il y avait des pancartes

BATH AND DISINFECTION ROOM
BA-DE UND DESINFIZIERUNGSRaUM
BAINS ET LOCAUX DE DÉSINFEC-TION

B

33.

That sounded reassuring and calmed a lot of people who were still mis-trustful
 Das Klang beruhigend und beschwichtigte viele die noch mißtrauisch waren
 Cela é-tait rassur-ant et tran-quilli-sait tous ceux qui se mé-fiaient

B

(308)

34.

people went down happily and the mothers joked with their children
 Menschen gingen froh und Mütter schersten mit ihren Kindern
 gens descendaient souriant et les mères plaisantaient avec leurs enfants

B

(accel.)

35.

[VOICE 1] (charted)
 Was there never any panic
 Brach nie Panik aus
 N'avait-il jamais de panique
 (accel.)

with so many people
 zwischen den vielen Menschen
 dans ce local étroit
 in such a small place
 im engen Raum
 avec toute cette foule

X

(=92)

36.

[VOICE 2]
 Everything went smoothly The command to undress was given and while the people were still
 Es ging alles schnell Man gab den Befehl zum Ausziehen und während die Menschen sich noch
 Tout se passait très vite On donnait l'ordre de se dés-habiller Le com-

A

37.

D
P
B
F

looking a-round be-wildered the
rat-las um sahen Com-mando be-gan to help them
mando aid-aît les gens à ente- ver beim Abnahm-en der Kleider
with their clothes

A

(309)

38.

D
P
B
F

In the glaring light of that room the people took off their clothes
In dem grellen Licht Kleid-eten sich die Mensch-e an aus
Dans la lu-mière vi-o-lente les gens se déshabil-lairent

A

39.

D
P
B
F

Men and women old and young Chil-dren
Männer und Frauen Alte und Jungs Kind-er
hommes et femmes jeunes et vieux et les en-fants

A

40.

D
P
B
F

VOICE 1 (charted) (accel.)

Did this great number of people never once attack their guards
Warfen sich diese vielen Menschen niemals auf ihre Bewacher
Est-ce que tous ces gens ne se jetaient jamais sur leurs gardiens
(accel.)

Y

(=96)

VOICE 2

Only once did I hear some-body shout They're going to kill us But
 Nur einmal hörte ich wie einer rief Sie wollen uns um-bringen Da
 Une seule fois j'en ai enten-du un crier Ils veulent nous tu-er Mais un

(d=96) B

(310)

somebody said That's impossible That can't happen Keep calm And when
 (spokken) - - - - -
 42. Sogte ein anderer Das ist unwdenkbar Niemals kann so etwas geschehen Verhaltet euch ruhig Und
 autre a dit c'est impossible Une chose comme ça est impensable gardez votre calme Et

B

children started crying their parents comforted them and joked and played with them
 wenn Kinder weinten wurden sie von ihren Eltern getröstet und man schäckerte und spielte mit ihnen
 quand les enfants pleuraient Les parents les consolaient et on jouait avec eux

B

(chanted) (accel.)

As they carried them into the next room Was force ever used
 während sie in den angrenzenden Raum getragen wurden Mußte nie Gewalt angewendet werden
 en les emmenant dans le local d'à côté N'y avait-il jamais besoin d'employer la force
 (accel.) X

(= 100)

VOICE 2

The Special Commando shouted
Die Leute vom Sonderkommando
Les gens du commando

45. riefen crièrent (d = 100)

Move step it up the water's getting cold There were
schnell schnell das Wasser wird Kalt und es
vite vite l'eau refroi-dit Ily a-

A

(311)

also threats and beatings or one of the guards would fire a shot
wurde gedroht und geschlagen oder einer der Wach-leute gab einen Schuß ab
vait aussi des coups ou bien un des gardiens ti — vrait en l'air

A

VOICE 1 (charted) (accel.)

Certainly with 1000 or more people crowded into such a small space there must have been some disturbance
Wenn 1000 und mehr Menschen in einem solchen Raum zusammengepfercht mußte es doch zum Aufriß kommen
Quand 1000 hommes et plus doivent s'entasser dans un tel espace il doit bien y avoir un sursaut de révolte

47. (accel.)
Y

(= 104)

VOICE 2

It was late then The last ones were pushed in and the door screwed shut
Da war es zu spät Die letzten wurden hineingepfropft und die Tür wurde zu ge-schraubt
Il é-tait trop tard On poussait les derniers de force et la porte é-tait vis-sée

48. (d = 104)
B

	49. [VOICE 1]	Can the witness explain Herr Zeuge Haben Sie eine Erklärung dafür Témoin Pouvez-vous nous expliquer le fait (accel.)	why the people permitted warum die Menschen dies alles que tous ces gens aient subi tout cela	all this to happen to them mit sich geschehen ließen sans réagir
X				

	50.	Faced with that room Angesichts dieses Raumes En voyant ce local (d=108)	they must have known mußten sie doch wissen ils devaient se rendre compte	they were facing death daß ihr Ende bevorstand que c'était leur mort
Y				

	51. [VOICE 2]	No one had ever Es kam kein einziger Nur	come out heraus n'est revenu	to tell about it um darüber berichten zu können pour le dire
X				

[52.53.54.55.]: Play **[INTRO]** (1.+2.) twice, accelerating to d = 120

(At this point the second violinist and violist put down their instruments, get up, open cans of beer, produce a pack of playing cards. One of them shuffles and deals. They begin a game which continues into the Epilogue, which starts immediately.)

ORDER OF MATERIAL FOR PART XI:

- | | | | | | | |
|-------|-------|-------|-------|-------|-------|-------------|
| 1. ? | INTRO | 14. Y | 25. A | 35. X | 44. X | 52. ? |
| 2. ? | | 15. B | 26. A | 36. A | 45. A | 53. } INTRO |
| 3. X | | | | | | |
| 4. Y | | 12. B | 27. A | 37. A | 46. A | 54. ? |
| 5. X | | 17. B | 28. A | 38. A | 47. Y | 55. } INTRO |
| 6. A | | 18. B | 29. Y | 39. A | 48. B | |
| 7. A | | 19. B | 30. B | 40. Y | 49. X | |
| 8. A | | 20. B | 31. B | 41. B | 50. Y | |
| 9. A | | 21. B | 32. B | 42. B | 51. X | |
| 10. A | | 22. X | 33. B | 43. B | | |
| 11. A | | 23. A | | | | |
| 12. A | | 24. A | 34. B | | | |
| 13. A | | | | | | |

APPENDIX: "A" MATERIAL

(314)

d=76~100

1. 

2. 

3. 

4. 

5. 

6. 

7. 

8. 

9. 

APPENDIX: "B" MATERIAL

315

$d=80 \sim 104$

The image shows a handwritten musical score titled "APPENDIX: 'B' MATERIAL". It consists of eight staves of music, numbered 1 through 8. The tempo is indicated as $d=80 \sim 104$. The key signature is $\text{F}^{\#}$ (one sharp). The music is written in common time. Each staff contains a different melodic line, primarily composed of eighth and sixteenth notes. The notation is somewhat abstract, using vertical stems and horizontal strokes to represent pitch and rhythm.

EPILOGUE

(316)

The second violinist and violist continue their card game, oblivious to VOICE 1's call to order. They may engage in low-voiced conversation. One of them may flip through the pages of a magazine or comic-book. They are passing time until the moment comes when they have to play again. It is as though they were in the orchestra-pit, unseen by the audience. At [C], "tap" =

All the notes in Violin I + Cello, with the exception of the lowest notes of Violin I, are to be played as harmonics. Fingerings are at the discretion of the players.

[VOICE 1] (spoken, anywhere within the measure, expressionlessly)

[A] The court calls for order
Wir rufen zur Ordnung
Je vous demande du calme

Accused Mulkा
Angeklagter Mulkा
Accusé Mulká

[A] J=60 \equiv

\equiv

$\frac{3}{4}$ pp sempre

-

[A]

(CARD GAME) \rightsquigarrow

[A]

(CARD GAME) \rightsquigarrow

[A] J=60

pp sempre

o

o

-

will you now tell us | what you knew
 Wollen Sie uns jetzt nicht sagen was Sie im Zusammenhang
 Ne voulez-vous pas nous dire maintenant ce que vous avez su

♫ = ♫ = • (317)

(CARD GAME) →

(CARD GAME) →

♫ . - | ♫ -

about the Extermination Program | and what orders you issued
 mit den Vernichtungsaktionen gewußt und
 et ordonné dans le cadre

♫ ♫ - | ♫ -

(CARD GAME) →

(CARD GAME) →

♫ . - | ♫ -

in this connection
angeordnet haben
des actions d'extermination

VOICE 2

I issued no orders connected with that
Ich habe nichts diesbezügliches angeordnet.
Je n'ai rien ordonné de semblable

318

VOICE 1

You knew nothing
Haben Sie nichts
N'avez-vous rien su

about the Extermination Program
von den Vernichtungsaktionen erfahren
des actions d'extermination

Only toward the end of my time in the service

VOICE 2 Erst gegen Ende meiner Dienstzeit
Vers la fin de mon temps de service seulement

I can say now
Ich kann heute sagen
Je peux dire aujourd'hui

#0

#2

(319)



(CARD GAME) →

(CARD GAME) →



#0

that I was filled with revulsion
daß ich von Abschew erfüllt war
que j'éprouvai alors une profonde répulsion

B (♩ = 60) (chanted)

164 v

VOICE 1

If this was the case
Wenn Sie von Abschew erfüllt waren
Si vous éprouviez une profonde répulsion



B ≈

(CARD GAME) →

B

(CARD GAME) →

B



B

Why did you not refuse
 warum weigerten Sie sich dann nicht
 pourquoi ne vous êtes-vous pas refusé

to par- tici- pate
 daran teil- zunehmen
 à la participation

(320)

(CARD GAME) ↗

(CARD GAME) ↗

- - - - -

VOICE 2

I was an officer
 Ich war Offizier
 J'étais officier

and knew the military penal code.
 und kannte das Militärstrafgesetz
 et je connaissais le code pénal militaire

b2

(CARD GAME) ↗

(CARD GAME) ↗

60 - - - - -

VOICE 3 | You were not an officer | **VOICE 2** | I certainly was
 Sie waren kein Offizier | Doch ich war Offizier
 Vous n'étois pas un officier | Si j'étais officier

(321)

(CARD GAME) ↗

(CARD GAME) ↗

bassoon

VOICE 3

You were not an officer |
 Sie waren kein Offizier |
 Vous n'étois pas un officier |

You belonged to a uniformed
 Sie haben einen uniformierten
 Vous avez fait partie d'un commando

(CARD GAME) ↗

(CARD GAME) ↗

bassoon

9 v

Mur- der | Comman- do |
Mord- kommando ange- hört |
lassas- singen uni- forme |

VOICE 2 You are attacking my honor
Hier wird meine Ehre angegriffen
Mon honneur est ici attaqué

(322)

(CARD GAME) →

(CARD GAME) →

6 #o

v #o #o v #o v | v

VOICE 3 Ac- cused | Mulka | We are dealing with murder
Ago- Kläger | Mulka | Es handelt sich um Mord
Acc- sé | Mulka | Il s'a- git de meurtre

(CARD GAME: Put cards away, pick up instrument; hold it against body, deadening strings)

(CARD GAME: Put cards away, pick up instrument; hold it against body, deadening strings)

#o #o

(♩=80) C

We were convinced that our orders

8 ALL
4 Voices

Wir waren davon überzeugt daß es bei diesen Befehlen

Nous étions convaincus que ces ordres

(spoken in unison, rhythmically)

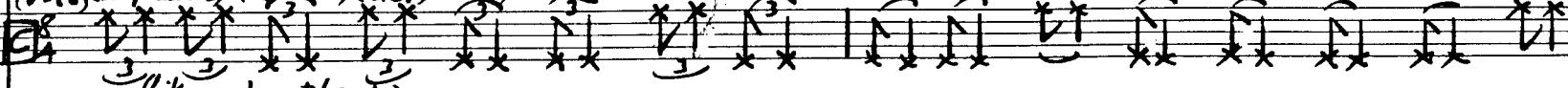
C (♩=80) ≡

P 8
G 4

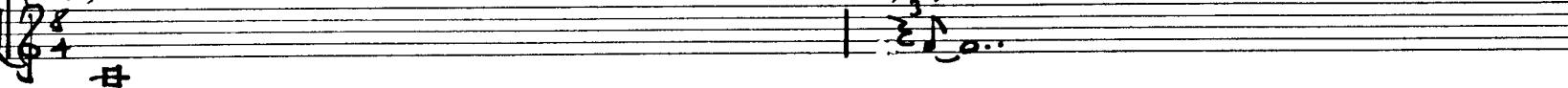
(♩=80) (clap hands) (top instr.) (clap) (top)



(♩=80) (clap hands) (top instr.) (clap) (top)



(♩=80) (like a heartbeat)



C P G

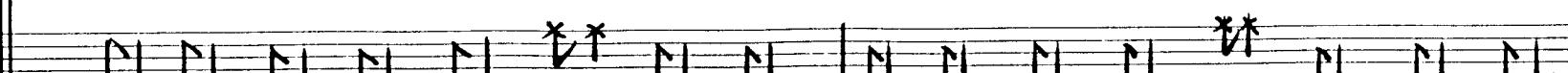
were all part of achieving some secret military objective

um die Erreichung eines versteckten Kriegsziels ging

visaient un but de guerre caché Monsieur le Président

P ≡

G



P ≡ o..

G

≡ bo..

323

Mister President I almost broke down
 Herr Präsident ich bin darunter fast seelisch zerbrochen
 Tout cela m'a brisé l'nerveusement

The whole business made me so sick
 Ich wurde so krank davon daß ich
 J'en ai été si malade que

b2.

2 | 2 | 2 | *bp*

had to be hospitalized
 ins Lazarette eingerieft werden mußte
 j'ai dû être transféré à l'hôpital

But I want to make it clear
 Aber das muß ich hier betonen
 Mais ce que je veux affirmer ici

p

2 *bp* 2 *p.* 2 *#o*

([>]) that I only looked on from the outside and that I
 daß ich alles nur von außen sah und daß ich (325)
 c'est que j'ai vu tout cela de l'extérieur et que je

Kept my own hands out of it Your Honor I was ([>]) against
 meine Finger aus der Sache lielt Hohes Gericht Ich war gegen
 ne ~~je suis jamais allé~~ jamais allé de cette histoire Haute Cour J'ai été contre

the	whole	thing	I	⁽²⁾ myself	was
diese	ganze	Auge-legen-heit	Ich	wurde	selbst
toute	cette	affaire	Je	fus	⁽²⁾ moi-même

(326)

persecuted by the system

ein Verfolgter des Systems

un persécuté du système

VOICE

What happened to you

Was geschah Ihnen denn

Que vous est-il donc arrivé

cresc.

cresc.

D In this section the cellist plays a musical saw. The other players play all their notes as harmonics.

Each bar consists of one long note of free duration, ca. 5 - 10 seconds, followed by a pause.

Each player plays in his/her own time, not co-ordinating with the others, but at the same time trying not to be too far (e.g. more than 2 or 3 bars) behind or ahead of them.

SINGERS: All sing the same material, not together, but each in his/her own time, similarly.

The singers gradually leave the stage and wander through the theater, exiting through the back. Phrases, words, and fragments of words echo each other across space.

(327)

The singers carry "sparklers" which they ignite after bar 7. They may light 5 or 6 of these in succession as they move toward the back of the theater.

In bars 36. + 37, the musicians join in the singing. They pack up their instruments and leave, turning on the laugh track and the drum machine as they go. The power is later switched off after everyone has left the stage.

D 1.

ALL
VOICES

(not together, each in his or her own time; m2. (Sing each bar twice)

each bar more or less the length of a breath; ||: I wes arrested
spaces between each note, even when words are divided) (f) Ich wurde verhaftet

je fus

arrêté

Musical score for orchestra and saw. The score consists of five staves:

- V1**: Staff 1, 8th note, measure 1.
- V2**: Staff 2, 8th note, measure 1.
- V3**: Staff 3, 8th note, measure 1.
- SAW**: Staff 4, sustained note, measure 1.
- SAW**: Staff 5, sustained note, measure 1.

Measure 2 begins with a fermata over the sustained notes from measure 1.

7. because I had expressed
weil ich mich
pour avoir tenu

84. defeat - ist opinions
defaitist - isch
des propos de - faitistes

(328)

83. -

83. o

83. o

83. o

83. o

83. o

85. I was in pri - son for 3 months
Drei Monate saß ich im Haft
Je suis resté 3 mois en prison

After my release
~~bac~~ Nach meiner Freilassung
une fois li- béré

85. o

85. o

85. o

85. o

85. o

85. o

97.: I was caught in an enemy attack * 98. As an old sol - dier

Kam ich in die
j'ai vu les raids

Terrorangriffe des feindes
deterreux sur nos villes

* Vierte
Jai sauvé
la vie

Konnte ich damals noch retten
de bien des gens à ce moment-là

(*LIGHT SPARKLER)

(329)

A handwritten musical score for two voices. The vocal parts are written on five-line staves. Measure 97 starts with a whole rest followed by a dotted half note. Measure 98 starts with a whole rest followed by a dotted half note. The lyrics are written below the staves.

99.: I was a — ble to save many lives 100. by help — ing with the evacua — tions
als ich als alter Soldat # bei den Räumungsar — beiten mit — half
moi vieux soldat en aidant à déblayer les décombres

A handwritten musical score for two voices. The vocal parts are written on five-line staves. Measure 99 starts with a whole rest followed by a dotted half note. Measure 100 starts with a whole rest followed by a dotted half note. The lyrics are written below the staves.

111: My own son was killed
Mein eigener Sohn kam um
Mon propre fils est mort

112: Mr. President at this trial
Herr Präsident man soll in diesem Prozess
Monsieur le Président il ne faut pas

(330)

A handwritten musical score for two voices. The top line starts with a bass clef, followed by a treble clef, then another bass clef, and finally a treble clef. The bottom line starts with a bass clef, followed by a treble clef, then another bass clef, and finally a treble clef. Measure 111 consists of four measures of music, each ending with a fermata. Measure 112 consists of three measures of music, each ending with a fermata.

113: the millions who all so lost their lives
auch nicht die Millionen verloren
own bientôt plus dans ce procès

114: for their own country
die für uns er Land
les millions d'hommes qui ont donné

A handwritten musical score for two voices. The top line starts with a bass clef, followed by a treble clef, then another bass clef, and finally a treble clef. The bottom line starts with a bass clef, followed by a treble clef, then another bass clef, and finally a treble clef. Measure 113 consists of four measures of music, each ending with a fermata. Measure 114 consists of three measures of music, each ending with a fermata.

8'15: ||: should not be forgotten

#o
ihr Leben ließen
leur vie pour notre pays

8'16: and what hap- pened af- ter the war ?

#o
und man soll nicht ver- gessen
Il ne faut pas ou- blier

(33)

8'15.

e

8'15.

#o

8'16.

#o

8'15.

#o

8'16.

#o

8'15.

#o

8'16.

#o

8'17.

||: shouldn't be forgotten either

#o
was nach dem Krieg geschah
ce qui s'est passé après la guerre

8'18. and all the things

#o
und was im- mer noch
et aujour- d'hui encore

8'17.

#o

8'18.

#o

8'17.

#o

8'18.

#o

8'17.

o

8'18.

o

8'17.

o

8'18.

o

19. ||: that are still being done against us 20. All of us
gegen uns vorgenommen wird Wir alle
toutes les entreprises qui se tramont contre nous Nous tous

(332)

19. 20.

19. 20.

19. 20.

19. 20.

21. ||: I want to make that very clear 22. did no- thing but our duty
Das möch- te ich nochmals betonen haben nichts als unsere Schuld- igkeit getan
je l'affirme en core une fois n'a- vous fait que no- tre devoir

21. 22.

21. 22.

21. 22.

21. 22.

¶ 23. || even when that du - ty was hard ¶ 24. and even when it grieved us to do it

selbst wenn es uns oft schwer fiel und wenn wir daran verzwei - feln wollten
même s'il nous a semblé pénible et s'il nous a menés au bord du désespoir

(333)

A handwritten musical score for four voices (SATB) and piano. The vocal parts are in soprano, alto, tenor, and bass. The piano part is on the right. Measure 23 starts with a forte dynamic. Measure 24 begins with a piano dynamic. The vocal parts sing in homophony.

¶ 25. || to - day ¶ 26. when our nation has worked its way up ?
Heu - au - te jourd'hui da uns - ere Na - tion
au - te que no - tre na - tion

A handwritten musical score for four voices (SATB) and piano. The vocal parts are in soprano, alto, tenor, and bass. The piano part is on the right. Measure 25 starts with a piano dynamic. Measure 26 begins with a forte dynamic. The vocal parts sing in homophony.

17. ||: af- ter a deva-stating war 18. to a lead- ing posi- tion ?
sich wie- der zu einen führ- enden Stel- lung
a a re- trou- ve ue po- si- tron

18.
17. be 18. = (334)
18.
17. = 18.
17. = 18.
17. = 18.

19. ||: in the world 20. #• we ought to concern ourselves
empor- ge- arbeitet hat sollten wir uns
do- mi- nante nous a- vous

18. 19. 20.
18. 19. 20.
18. 19. 20. #
18. 19. 20. #

D 31. ||: #o — #o — | 32. #o — #o — #o — #o — |
with o- ther things than blame and re- proaches
mit an- deren Dingen befassen als mit Vor- wür- fen
an- tre chose à faire que de re- muer des accu- sations

31. = 32. #o (335)
31. #o 32. 2
31. 2 32. #o
31. #o 32. #o
31. 2 32. #o
31. #o 32. #o

D 33. ||: #o — #o — | 34. #o — #o — #o — #o — |
that should be thought of as long since atoned #o for
die längst als verjährt ange- sehen werden müßten
qui devraient être convaincues depuis puis long- temps

33. 2 34. #o
33. #o 34. #o
33. #o 34. #o
33. #o 34. 0

35. as long since atoned for 36. atoned for
 #o #o
 als ver- jährt
 par la pre- scription
 35. #o 36. #o
 35. #o 36. o
 35. o 36. #o
 35. #o 36. o

37. atoned for
 verjährt (Repeat 36.+37. at least 6x)
 convertes

37. (join in singing) 37.
 o

37. (join in singing) 37.
 #o

37. (join in singing) 37.
 o

37. (join in singing) 37.

Montiano
 August 7, 1988

DRUM MACHINE →
 TAPE (LAUGH TRACK)