

*Frank Proto*

*Can This Be Man?*

*A Music Drama for Violin and Orchestra*



*Liben Music Publishers  
Cincinnati Ohio  
[www.liben.com](http://www.liben.com)*

## Scored For

3 Flutes \*\*\* - all doubling Piccolo

2 Oboes

English Horn in F

2 Clarinets in Bb

Bass Clarinet in Bb

2 Bassoons

4 Horns in F

3 Trumpets in C \*\*\*

2 Trombones

Tuba

Strings (minimum)

12 Violins \*\*\*\*

4 Violas

4 Cellos

4 Double Basses

(ideal)

24 Violins \*\*\*\*

6 Violas

6 Cellos

4 Double Basses

Harp

Solo Violin

Percussion (at least 4 players)

Player 1:

Snare drum  
Cymbals a2  
Xylophone  
Glockenspiel  
Suspended Cymbals  
4 Tom Toms \*\*  
Crash Cymbal

Player 3:

Snare drum  
Vibes  
Field Drum  
Crash Cymbal  
4 Tom Toms \*\*  
Large Tam Tam  
Clave  
Tambourine  
Glockenspiel  
Cym. a2 (\*)  
Bass Drum (\*)  
Suspend Cym. (\*)  
\* = played at 4th station

Player 2:

Snare drum  
Marimba  
Vibes  
Chimes  
Suspended Cymbals  
Cymbals a2  
Maracas  
Bass Drum  
Glockenspiel

Player 4:

Timpani  
Bass drum  
Snare Drum  
4 Tom Toms \*\*  
Suspended Cymbals  
Maracas

Off Stage

Large, Low Bell in C  
Snare Drum  
5 Tom Toms \*\*

\*\*\* Third player plays only back stage

\*\*\*\* All Violinists play maracas in first movement

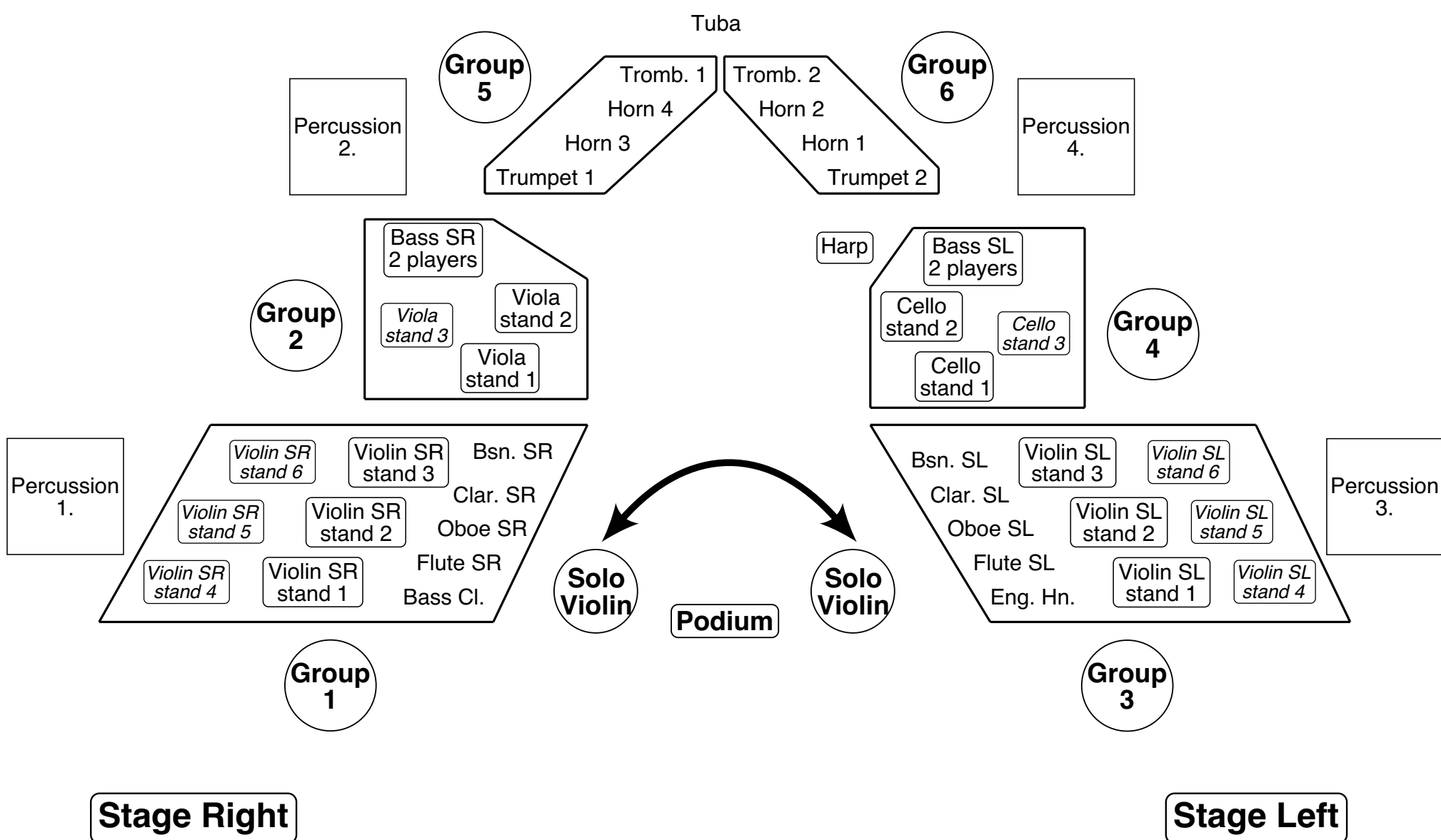
\*\* Tom Toms: Big, Loud Deep sounding drums.  
Other large drums may be substituted

Score is written "as played"

Note: The Spoken text (pages 5 and 28) is provided on a Compact Disc with the orchestra parts

Score Format 2

### Stage Set up



*Can This Be Man?* is dedicated to those that lost their lives in the death camps during the Holocaust.  
It is also dedicated to those who survived to tell the rest of us.

Frank Proto  
Cincinnati  
June 25, 1998

# Can This Be Man?

## A Music Drama for Violin and Orchestra

### 1. Es brennt

Frank Proto

Adagio ♩ = 56

Solo

FL SL

Bsn SL

Hn 1

Hn 2

Tpt. 2

Tbn. 1

Tbn. 2

Prc. 2

Prc. 3

Harp

Vln SL

V.C.

DB SL

Fl.

Ob.

Tpt.

Perc.

OS = Off Stage

OS = Off Stage

Musical score for page 10, measures 1-4. The score includes parts for Solo, Fl. SR, CL SR, Hn 3, Hn 4, Tbn. 1, Tbn. 2, Perc. 2, Vln SR, Vla, DB SR, Fl., Ob., Cl., Tpt, and Perc. The percussion part is detailed with 'Very Distant (Perc. 1) Snare dr.', 'Perc. 4 (off stage) Tom Toms', and various dynamics like *fff*, *sf*, and *ppp*.

**Spoken**

**It burns! brothers, it burns!  
Our poor shtetl pitifully burns!  
Angry wind with rage and curses  
Tears and shatters and disperses.  
Wild flames leap, they twist and turn,  
Everything now burns!**

**And you stand there looking on -  
Hands folded, palms upturned,  
And you stand there looking on - Our shtetl burns!**

**16** (♩ = 60)

Musical score for measures 16-20. The score includes parts for Solo, Flute (FL SL, FL SR), English Horn (Eng Hn), Clarinet (CL SR), Bassoon (Bsn SL), Horns (Hn 1-4), Trumpets (Tpt. 2), Trombones (Tbn. 1, 2), Percussion (Prc. 2), Harp, Violins (Vln SL, SR), Viola (Vla), Violoncello (V.C.), Double Basses (DB SL, SR), and Solo. The music features dynamic markings of ppp and p, and includes performance instructions such as 'Stopped', 'Con sord.', 'Harmon mute', 'Straight mute', and 'Cup mute'. The Solo part is marked 'Spoken'.

Solo

FL SL *ppp*

FL SR *pp*

Ob. SR *pp*

Eng Hn *ppp*

CL SR *ppp*

Bs. Cl *pp*  $\hat{^}$

Bsn SL *ppp* *pp*

Hn 1 con sord. *pp*  $\hat{^}$  *pp*

Hn 3 con sord. *pp*

Hn 4 con sord. *pp*

Tpt. 2 wispa mute *pp*  $\hat{^}$  *pp*

Prc. 2 *ppp* Chime *pp* Vibes motor off *pp* Bass dr. *pp*

Harp *ppp* *p* *pp*

Vln SL *ppp* *ppp*  $\hat{^}$  *pp*

Vln SR *pp* *pp*  $\hat{^}$  *pp*

Vla *ppp* *pp*

V.C. IV *pp*  $\hat{^}$  *pp*

DB SL *pp*

DB SR *pp* *pp*

Fl. *ppp* *p*

Ob. *ppp* *p*

Cl. *ppp* *p*

Perc Large Bell *p* *p*



*non espr.*  
**p**

Solo

Bs. Cl.

Hn 1

Hn 3

Hn 4

Tpt. 2

Prc. 2

Prc. 3

Snare dr.

**ppp**

Harp

**p**

Vln SR

**pp**

*sempre pp*

*gradually ... to ... ponticello*

Vla

**pp**

*sempre pp*

*gradually ... to ... ponticello*

V.C.

**p**

*espr.*

**mf**

**p**

**pp**

DB SL

**p**

*espr.*

**mf**

**p**

**pp**

DB SR

**ppp**

*gradually ... to ... ponticello*

Fl.

OS Ob.

Cl.

go to stage

go to stage

Piu mosso  $\bullet = 70$

**C** Piu mosso - moving forward

Solo:  $f$  *espr.*  
 Fl. SR:  $f$   $p$   
 Ob. SR:  $f$   $p$   
 CL SR:  $f$   $p$   
 Bs. Cl:  $f$   $p$   
 Bsn SL:  $f$   $p$   
 Bsn SR:  $f$   $p$   
 Hn 1:  $mf$  *senza sord.* *cresc.*  
 Hn 2:  $f$  *senza sord.* *cresc.*  
 Hn 4:  $f$   
 Tpt. 1:  $mf$  *senza sord.* *cresc.*  
 Tpt. 2:  $mf$  *senza sord.* *cresc.*  
 Tbn. 1:  $mf$  *cresc.*  
 Tuba:  $f$  *cresc.*  
 Perc. 1: *Cym a 2* *long scratch*  $f$   
 Perc. 2: *Susp. cym.* *with triangle btr.*  $f$   
 Perc. 3: *Susp. cym.* *mallets*  $pp$   $p$   
 Perc. 4: *Timpani*  $p$  *cresc.*  
 Vln SR  
 Vla  
 V.C.  
 DB SL:  $f$  *cresc.*  
 DB SR:  $f$  *cresc.*





Musical score for measures 58-61. The score includes parts for Solo, Fl. SR, Ob. SL, Ob. SR, Eng Hn, CL SR, Bs. Cl, Bsn SL, Bsn SR, Perc. 3, Perc. 4, Vln SL, Vln SR, Vla, V.C., DB SL, and DB SR. The key signature is D major. The time signature changes from 3/4 to 4/4 at measure 59 and back to 3/4 at measure 61. Dynamics include *f*, *mf*, *pp*, and *ff*. Performance markings include *poco cresc.*, *pizz.*, and *III*. The Solo part features a complex rhythmic pattern with triplets and sixteenth notes. The woodwinds and strings provide harmonic support with various textures and articulations.



E

The musical score is arranged in ten systems, each representing a different instrument or section:

- Solo:** Features a complex melodic line with a tremolo effect in the first measure. A dynamic marking of  $10$  is present above the first measure. A Roman numeral  $IV$  is written below the staff. The piece concludes with a key signature change to E major, indicated by a circled  $E$  above the staff.
- Ob. SR:** Remains silent until the 3/4 measure, where it plays a single note with a fortissimo ( $ff$ ) dynamic.
- CL SR:** Similar to the Oboe, playing a single note at  $ff$  in the 3/4 measure.
- Bs. Cl:** Remains silent until the 4/4 measure, then plays a single note at  $mf$ .
- Tpt. 1:** Remains silent until the 3/4 measure, where it plays a single note with a fortissimo ( $ff$ ) dynamic. An instruction "Straight Mute" is written above the staff.
- Perc. 2:** Remains silent until the 3/4 measure, where it plays a single note at  $f$  dynamic. An instruction "Tambourine (jingles only no head sound)" is written above the staff.
- Perc. 4:** Remains silent until the 3/4 measure, where it plays a single note at  $mf$  dynamic.
- Harp:** Remains silent until the 3/4 measure, where it plays a single note at  $ff$  dynamic.
- Vln SR:** Remains silent until the 3/4 measure, where it plays a single note at  $ff$  dynamic, marked with  $pizz.$
- Vla:** Remains silent until the 3/4 measure, where it plays a single note at  $ff$  dynamic, marked with  $pizz.$
- V.C.:** Features a continuous bass line. Dynamics range from  $f$  in the 3/4 measure to  $mf$  in the 4/4 measure.
- DB SL:** Features a continuous bass line. Dynamics range from  $f$  in the 3/4 measure to  $mf$  in the 4/4 measure.
- DB SR:** Features a continuous bass line. Dynamics range from  $f$  in the 3/4 measure to  $mf$  in the 4/4 measure, marked with  $pizz.$ . An instruction "arco" is written above the staff in the 4/4 measure.

Score for Soloist, Woodwinds, Brass, Percussion, Harp, and Strings.

**Woodwinds:** Ob. SL, Ob. SR, Eng Hn, CL SL, CL SR, Bs. Cl, Bsn SL, Bsn SR.

**Brass:** Hn 1, Hn 2, Tpt. 1, Tpt. 2, Tbn. 1, Tbn. 2, Tuba.

**Percussion:** Pr. 2 (Snare dr.), Pr. 3 (Cym. a2), Pr. 4 (Bass Drum).

**Other:** Harp, Vln SL, Vln SR, Vla, V.C., DB SL, DB SR.

Dynamics include *mf*, *mp*, *f*, *senza sord.*, and *pizz.*. A **trill** is indicated above a note in the Soloist part.

**Solo**  
*tutti: Crescendo*

FL SL  
 FL SR  
 Ob SL  
 Ob SR  
 Eng Hn  
 CL SL  
 CL SR  
 Bs. Cl  
 Bsn SL  
 Bsn SR  
 Hn 1  
 Hn 2  
 Tpt. 1  
 Tpt. 2  
 Tbn. 1  
 Tbn. 2  
 Tuba  
 Perc. 2  
 Perc. 3  
 Perc. 4  
 Harp  
 Vln SL  
 Vln SR  
 Vla  
 V.C.  
 DB SL  
 DB SR

The musical score for page 83 is divided into two main sections. The first section, starting at measure 83, features a Solo part in the upper right and a full orchestral ensemble. The Solo part begins with a melodic line in 3/4 time, marked *p*, which then transitions into a more rhythmic and technically demanding passage in 7/4 time, marked *accel.* and *f*. The orchestral ensemble consists of:
 

- Flutes (FL SL, FL SR):** SL part starts in 3/4, then 7/4, then 3/4, and finally 5/4. SR part starts in 3/4, then 7/4, then 3/4, and finally 5/4. Dynamics range from *p* to *f*.
- Oboes (Ob SL, Ob SR):** SL part starts in 3/4, then 7/4, then 3/4, and finally 5/4. SR part starts in 3/4, then 7/4, then 3/4, and finally 5/4. Dynamics range from *p* to *sfz*.
- Clarinets (CL SL, CL SR):** SL part starts in 3/4, then 7/4, then 3/4, and finally 5/4. SR part starts in 3/4, then 7/4, then 3/4, and finally 5/4. Dynamics range from *p* to *f*.
- Bassoons (Bsn SL, Bsn SR):** SL part starts in 3/4, then 7/4, then 3/4, and finally 5/4. SR part starts in 3/4, then 7/4, then 3/4, and finally 5/4. Dynamics range from *p* to *sfz*.
- Horn 3 (Hn 3):** Starts in 3/4, then 7/4, then 3/4, and finally 5/4. Dynamics range from *f* to *sfz*.
- Trumpet 1 (Tpt. 1):** Starts in 3/4, then 7/4, then 3/4, and finally 5/4. Dynamics range from *f* to *sfz*.
- Harp:** Starts in 3/4, then 7/4, then 3/4, and finally 5/4. Dynamics range from *ff* to *mf*.
- Violins (Vln SL, Vln SR):** SL part starts in 3/4, then 7/4, then 3/4, and finally 5/4. SR part starts in 3/4, then 7/4, then 3/4, and finally 5/4. Dynamics range from *p* to *f*.
- Viola (Vla):** Starts in 3/4, then 7/4, then 3/4, and finally 5/4. Dynamics range from *p* to *f*.
- Violoncello (V.C.):** Starts in 3/4, then 7/4, then 3/4, and finally 5/4. Dynamics range from *p* to *f*.
- Double Basses (DB SL, DB SR):** SL part starts in 3/4, then 7/4, then 3/4, and finally 5/4. SR part starts in 3/4, then 7/4, then 3/4, and finally 5/4. Dynamics range from *p* to *f*.

 The score includes various musical notations such as slurs, accents, and dynamic markings. The time signatures change from 3/4 to 7/4, then back to 3/4, and finally to 5/4. The overall mood is one of increasing intensity and technical challenge, as indicated by the *accel.* marking and the progression of dynamics.

*rit.*

**G** Freely

*accel.* *rit.*

Solo *fp* *IV III* *fp*

Ob SL

Eng Hn *rit.* *mf* *freely* *f espr.* *f*

CL SL *pp*

Bsn SL *pp*

Prc. 4 *Bass Drum* *p*

Harp *mf*

Vln SL *rit.* *p* *pp*

Vln SR *p* *pp*

Vla *rit.* *pp* *p* *pp*

V.C. *pp* *p* *pp*

DB SL *p* *p* *pp*

DB SR *III* *p* *p* *pp*



Solo

Ob. SL

Ob. SR

Eng. Hn

CL. SL

CL. SR

Bs. Cl

Bsn SL

Hn 1

Hn 2

Hn 3

Hn 4

Tpt. 1

Tpt. 2

Tbn. 1

Prc. 2

Vln SL

Vln SR

Vla

V.C.

DB SL

DB SR

*ff*

*Piu mosso*

*ff*

*f*

*p*

*pp*

*f*

*p*

stopped

stopped

stopped

stopped

straight mute

straight mute

straight mute

Susp. cym.  
mallets

H

III  
Solo *fff*

Ob SL *fp*

Ob. SR *fp*

Eng Hn *fp*

CL SL *fp*

CL SR *fp*

Bs. Cl *fp*

Bsn SL *fp*

Bsn SR *fp*

Tpt. 1 *sfz*

Harp *f*

Vln SL *pizz.* *sfz* *ponticello* *arco* *fff*

Vln SR *pizz.* *sfz* *arco* *sfz* *fff*

Vla *pizz.* *sfz* *ponticello* *arco* *fff*

V.C. *pizz.* *sfz* *ponticello* *arco* *fff*

DB SL *ppp* *sfz* *ponticello* *arco* *fff* *naturale* *III* *p*

DB SR *pizz.* *sfz* *arco* *fff* *naturale* *III* *p*

freely

Solo *ppp*

Eng Hn *3*

Hn 3 *Con Sord.* *ppp* *mf* *ppp*

Hn 4 *Stopped* *ppp* *mf* *ppp*

Tpt. 1 *(straight mute)* *ppp* *mf* *ppp* *straight mute*

Tbn. 1 *ppp* *mf* *ppp* *cup mute* *mf*

Tbn. 2 *ppp*

DB SL

DB SR *ppp*

IV

Solo

Eng Hn

Bsn SL

Hn 1

Hn 2

Tpt. 2

Tbn. 1

Tbn. 2

DB SL

DB SR

con sord.

Stopped

straight mute

*ppp*

*mf*

This page contains the musical score for measures 119 through 124. The score is for a full orchestra and a soloist. The soloist part is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The orchestral parts are arranged in a standard order from top to bottom: Flute (Left and Right), Oboe (Left and Right), English Horn, Clarinet (Left and Right), Bassoon (Left and Right), Horn (Four parts), Trumpet (Two parts), Trombone (Two parts), Tuba, Percussion (Snare and Timpani), Violin (Left and Right), Viola, Double Bass (Left and Right), and Soloist. The score includes various dynamics such as *f*, *p*, *ff*, *sfz*, and *ppp*. It also features performance instructions like *naturale*, *senza sord*, and *open*. The key signature is one sharp (F#) and the time signature is 4/4. The score is divided into measures 119, 120, 121, 122, 123, and 124. The Soloist part starts with a 3-measure rest in measure 119, followed by a melodic line. The orchestral parts enter in measure 120 with various rhythmic patterns and dynamics. The score concludes in measure 124 with a final chord and a fermata.

Solo

Fl. SR

Ob. SR

Eng Hn

CL SR

Bs. Cl

Bsn SL

Bsn SR

Hn 2

Hn 4

Tbn.1

Prc. 1

Vln SL

Vln SR

Vla

V.C.

DB SL

DB SR

Xylophone

*ponticello*

*p* *ff* *f* *mf*

*p* *ff* *f* *mf*

*f* *mp* *mp*

*f* *mp*

*naturalé* *p* *ff* *p* *f* *mf*

*naturalé* *p* *ff* // // //

*p* *ff*

*pizz.* *ff* *pizz.* *mp*

Solo  
 Ob SL  
 Eng Hn  
 CL SL  
 CL SR  
 Bsn SL  
 Bsn SR  
 Hn 3  
 Hn 4  
 Tpt. 1  
 Tbn.1  
 Tbn.2  
 Harp  
 Vln SR  
 Vla  
 V.C.  
 DB SL  
 DB SR

Musical score for page 22, rehearsal mark 129. The score includes parts for Solo, Ob SL, Eng Hn, CL SL, CL SR, Bsn SL, Bsn SR, Hn 3, Hn 4, Tpt. 1, Tbn. 1, Tbn. 2, Harp, Vln SR, Vla, V.C., DB SL, and DB SR. The music is in 3/4 time and features various dynamics such as *f*, *sfz*, and *sfp*, along with articulations like accents and triplets. The Solo part begins with a complex rhythmic pattern. The woodwinds and brass parts have specific markings like "straight mute" for the trombones. The strings play a rhythmic accompaniment with accents and pizzicato markings.

This page contains the musical score for measures 134-137 of a piece, page 23 of the score. The instruments and their parts are as follows:

- Solo:** Flute 1 (FL SL) with a melodic line.
- FL SL:** Flute 1 staff.
- Fl. SR:** Flute 2 part.
- Ob SL:** Oboe 1 part, starting with a forte (*f*) dynamic.
- Ob. SR:** Oboe 2 part.
- Eng Hn:** English Horn part.
- CL SL:** Clarinet in A part.
- CL SR:** Clarinet in Bb part.
- Bs. Cl:** Bass Clarinet part.
- Bsn SL:** Bassoon 1 part.
- Bsn SR:** Bassoon 2 part, including triplets.
- Hn 1-4:** Horn sections 1 through 4.
- Tpt. 1 & 2:** Trumpet 1 and 2 parts, including "(straight mute)" and "senza sord" markings.
- Tbn. 1 & 2:** Trombone 1 and 2 parts, including "(straight mute)" and "senza sord" markings.
- Pr. 1:** Percussion 1 (S.D. - Snare Drum) with *mf* dynamic.
- Pr. 2:** Percussion 2 (Xylophone).
- Pr. 3:** Percussion 3 (Maraca and Bass drum) with *sfz* and *ff* dynamics.
- Pr. 4:** Percussion 4.
- Harp:** Harp part.
- Vln SL & SR:** Violins Left and Right, including "ponticello" and "naturalé" markings.
- Vla:** Viola part.
- V.C.:** Violoncello part.
- DB SL & SR:** Double Bass Left and Right, including "pizz." and "arco" markings.

**Solo**

**Ob. SL** *ff* *5* *3*

**Ob. SR** *ff*

**Eng. Hn** *ff* *6* *5*

**CL. SL** *ff*

**CL. SR** *ff*

**Bs. Cl.**

**Bsn. SL** *ff*

**Bsn. SR** *ff*

**Hn. 1**

**Hn. 2**

**Hn. 3**

**Hn. 4**

**Tpt. 1**

**Tpt. 2**

**Tbn. 1**

**Tbn. 2**

**Tuba**

**Pr. 1** *sfp* *f* *Susp. Cym.*

**Pr. 2** *f* *stick*

**Pr. 3**

**Pr. 4**

**Vln. SL** *ff*

**Vln. SR** *ff*

**Vla.** *ff* *arco*

**V.C.**

**DB. SL** *arco* *3*

**DB. SR** *arco* *3*

**K**



FL SL

Fl. SR

Ob. SL

Ob. SR

Eng. Hn

CL SL

CL SR

Bs. Cl

Bsn SL

Bsn SR

Hn 1

Hn 2

Hn 3

Hn 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Prc. 1

Prc. 2

Prc. 3

Prc. 4

Vln SL

Vln SR

Vla

V.C.

DB SL

DB SR

This page of a musical score, numbered 26 and 147, contains the following parts and staves:

- Woodwinds:** Flute (FL SL, FL SR), Oboe (Ob SL, Ob SR), English Horn (Eng Hn), Clarinet (CL SL, CL SR), Bassoon (Bsn SL, Bsn SR), Horn (Hn 1, Hn 2, Hn 3, Hn 4).
- Brass:** Trumpet (Tpt. 1, Tpt. 2), Trombone (Tbn. 1, Tbn. 2), Tuba.
- Percussion:** Percussion 1 (Prc. 1), Percussion 2 (Prc. 2), Percussion 3 (Prc. 3), Percussion 4 (Prc. 4).
- Strings:** Violin (Vln SL, Vln SR), Viola (Vla), Violoncello (V.C.), Double Bass (DB SL, DB SR).

The score is written in 4/4 time, with a 5/4 time signature change in the second measure. It includes various musical notations such as dynamics (e.g., *ff*, *p*, *sfp*), articulation (accents, slurs), and performance instructions like *Glock.* and *5* (fingerings).

**Solo**

**FL SL** *ff* *sfz*

**Fl. SR** *ff* *sfz*

**Ob SL** *ff* *f* *sfz*

**Ob. SR** *ff* *sfz*

**Eng Hn** *f* *sfz*

**CL SL** *f* *sfz*

**CL SR** *ff* *sfz*

**Bs. Cl** *sfz*

**Bsn SL** *f* *sfz*

**Bsn SR** *sfz*

**Hn 1** *fp* *con sord.* *p*

**Hn 2** *fp* *con sord.* *p*

**Hn 3** *fp* *con sord.* *p*

**Hn 4** *fp* *con sord.* *p*

**Tpt. 1** *fp* *straight mute* *p*

**Tpt. 2** *fp* *straight mute* *p*

**Prc. 1** *Xylophone* *sfz*

**Prc. 2** *Vibes glass mallets* *sfz*

**Vln SL** *ff* *f* *pizz.* *sfz*

**Vln SR** *ff* *sfz*

**Vla** *pizz.* *sfz*

**V.C.** *f* *sfz*

**DB SL** *f* *pizz.* *sfz*

**DB SR** *sfz*

It burns! brothers, it burns!  
 Our poor shtetl pitifully burns!  
 Tongues of flames with force and power  
 Have our villages devoured  
 And the Wild wind howls and churns,  
 Our shtetl burns!

*Spoken*

And you stand there looking on . . .

155 *10* *IV* *L* (♩ = 60)

The musical score for measures 155-160 is written in 4/4 time. It features a soloist part at the top, followed by woodwinds (Flute, Oboe, Clarinet, Bassoon), brass (Horns, Trumpets, Trombones), Percussion 2, Harp, Violins (SL and SR), Viola, and Double Bass. The tempo is marked 'L' (♩ = 60). The score includes various dynamics such as *ppp* and *p*, and performance instructions like 'Stopped', 'Con sord.', 'Harmon mute', 'Cup mute', and 'Straight mute'. The Soloist part begins with a ten-measure rest, followed by a melodic line with fingerings III and IV indicated. The woodwinds and brass parts play sustained notes with dynamic markings. The Harp and Violin SR parts have specific performance markings.

*molto espr.*

Solo *f*

FL SL *ppp* *p* *ppp*

CL SL *ppp* *p* *ppp*

Bs. Cl *solo* *mf espr.* *ppp* *p* *ppp*

Bsn SL *ppp* *p*

Hn 1 *con sord.* *p*

Hn 2 *con sord.* *p*

Hn 3 *con sord.* *p*

Hn 4 *con sord.* *p*

Tpt. 1 *Harmon mute* *p*

Tpt. 2 *Harmon mute* *p*

Tbn.2

Harp *p*

Vln SL *p* *ppp*

V.C. *ppp* *p*

DB SL *ppp*

Solo *IV* *accel.*

Bs. Cl *3* *4* *accel.*

Bsn SL *ppp*

Hn 1 *ppp* *p* *ppp*

Hn 2 *ppp* *p*

Tpt. 2 *ppp* *p* *ppp*

Tbn.2 *ppp*

V.C. *ppp*

DB SL *p*

Fl. *♩ = 70* *Piccolo* *fff* *5* *3*

OS Tpt. *♩ = 70* *fff* *6*

Perc

Musical score for page 173, measures 173-176. The score includes parts for Solo, Bass Clarinet (Bs. Cl.), Horns 2, 3, and 4 (Hn. 2, Hn. 3, Hn. 4), Trombones 1 and 2 (Tbn. 1, Tbn. 2), Double Bass (DB SL), and Percussion (Perc). The percussion part includes Distant Snare dr., Tom Toms, and Snare. The Solo part features a melodic line with triplets and sixteenth-note runs. The Bass Clarinet part has a complex rhythmic pattern with slurs and accents. The Horns and Trombones provide harmonic support with sustained notes and dynamics ranging from ppp to ff. The percussion part includes a snare drum pattern with a 'Distant' marking and tom tom accents.

//

Musical score for page 177, measures 177-180. The score includes parts for Solo, Bass Clarinet (Bs. Cl.), Horns 3 and 4 (Hn. 3, Hn. 4), Trumpet 1 (Tpt. 1), Percussion 2 (Prc. 2) with Maracas, Percussion 4 (Prc. 4) with Bass Drum, Double Bass SL (DB SL), Double Bass SR (DB SR), and Percussion (Perc). The Solo part is marked 'Feroce' and features a complex melodic line with triplets and sixteenth-note runs. The Bass Clarinet part has a rhythmic pattern with accents. The Horns and Trumpet parts provide harmonic support. The percussion parts include Maracas and Bass Drum patterns. The Solo part includes a tempo marking of quarter note = 90.

Solo

Bs. Cl

Tpt. 1

Prc. 2

Prc. 4

DB SL

DB SR

Fl.

Tpt

OS

Solo

FL SL

Ob SL

Ob. SR

Eng Hn

CL SL

CL SR

Bs. Cl

Bsn SL

Perc. 1

Perc. 2

Perc. 4

Vln SL

Vla

V.C.

DB SL

DB SR

Fl.

Tpt

OS

Snare

*sfz*

*ff*

*ppp*

*p*

*mf*

*fp*

*pp*

*mp*



Solo

FL SL

Ob SL

Ob. SR

Eng Hn

CL SL

CL SR

Bs. Cl

Bsn SL

Bsn SR

Hn 3

Hn 4

Prc. 1

Prc. 2

Prc. 4

Vln SL

Vln SR

Vla

DB SL

DB SR

Senza sord.

ppp

p

ff

mf

fp

Stand 3 (& 6)


Maracas

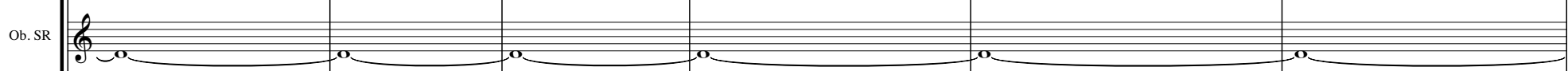
add Stand 2 (& 5)

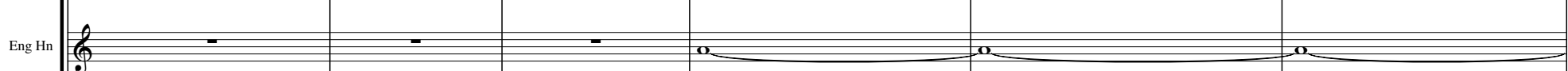
improvise same type patterns Listen to solo violin. Do not overpower the violin until just before letter P.

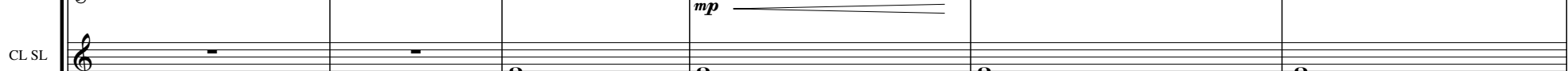
Solo 

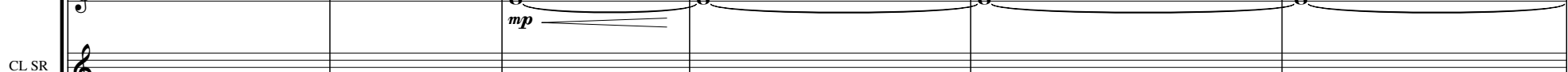
**ALL PARTS:** *Crescendo poco a poco*

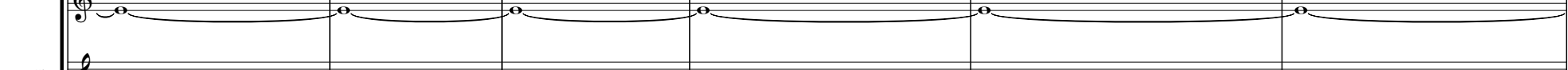
Ob SL 


Ob. SR 

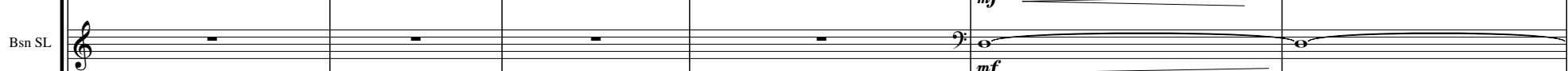
Eng Hn 

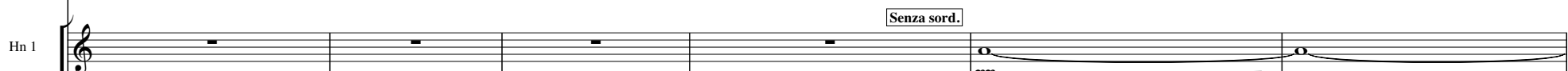
CL SL 


CL SR 

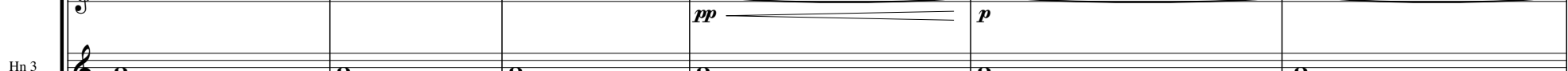
Bs. Cl 

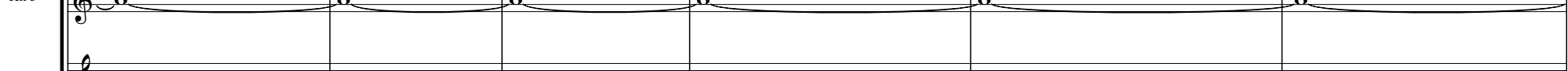
Bsn SL 

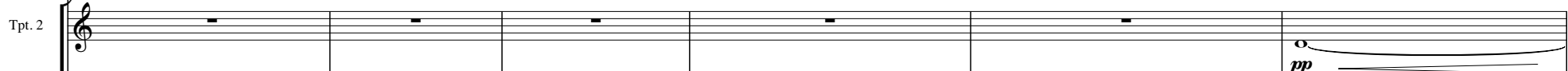
Bsn SR 

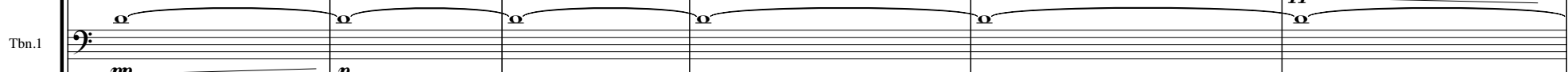
Hn 1 


Hn 2 


Hn 3 

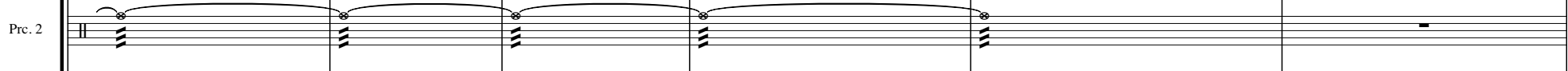
Hn 4 


Tpt. 2 

Tbn.1 

Tbn.2 

Prc. 1 

Prc. 2 

Prc. 4 

Vln SL 

Vln SR 

Vla 

V.C. 

DB SL 

DB SR 

Solo

Ob SL

Ob. SR

Eng Hn

CL SL

CL SR

Bs. Cl

Bsn SL

Bsn SR

Hn 1

Hn 2

Hn 3

Hn 4

Tpt. 2

Tbn.1

Tbn.2

Prc. 1

Bass Drum

Prc. 2

Prc. 4

add Stand 1 (& 4)

Vln SL

Stand up with hands above head

Vln SR

Stand up with hands above head

Vla

V.C.

DB SL

DB SR

**fff** Solo violin is inaudible - visual aspect is important

Score for Solo Violin and Orchestra, measures 203-210. The score includes parts for Solo Violin, Oboe (SL, SR), English Horn, Clarinet (SL, SR), Bassoon (SL, SR), Horn (1-4), Trumpet (1-2), Trombone (1-2), Tuba, Percussion (1-4), Violin (SL, SR), Viola, Violoncello, Double Bass (SL, SR), and Timpani.

**Violin Part:** Solo violin part starting at measure 203 with a **fff** dynamic. A note in measure 203 is marked with a circled 'p'. The part features a melodic line with various dynamics including **fff**, **ppp**, **sfz**, and **f**. A **ppp** dynamic is also indicated for the Solo Violin in measure 208.

**Orchestra Parts:** Most woodwinds and brass parts play sustained notes with a **fff** dynamic, transitioning to **ppp** in measure 208. Percussion parts include Field Drum, Timpani, Suspended Cymbal, and Maraca. The Percussion 4 part has dynamics **fff**, **mf**, **cresc.**, **fff**, and **f**. Percussion 1, 2, and 3 have dynamics **fff** and **sfz**. Percussion 4 has dynamics **fff**, **f**, and **ppp**.

**Violin Section:** Violin SL and SR parts play sustained notes with a **fff** dynamic, transitioning to **ppp** in measure 208. The Viola part has dynamics **fff** and **ppp**. The Violoncello and Double Bass parts have dynamics **fff** and **ppp**.

**Performance Instructions:** "Slowly Lower Hands" is written above the Violin SL and SR parts in measure 208. "stands 2 & 3" and "stand 3" are written above the Violin SL and SR parts in measure 209. "Sit Down" is written above the Violin SL and SR parts in measure 210.

# 2. Rechtsstaat

Adagio ♩ = 56 - 66 - poco rubato

Eng Hn Solo: *p espr.* *f* *ff* *mf*

CL SL

Prc. 2 Vibes soft mallets *ppp* *pp* *tr*

Vln SL *con sord.* *ppp* *pp*

V.C. *pp*

10

Eng Hn *mf* *f*

CL SL *pp*

Bsn SL *pp*

Prc. 2

Harp Solo: *mf poco accel.* *p*

Vln SL *senza sord.*

Vln SR *con sord* *p* *pp* *p* *pp*

Vla *con sord* *p* *pp* *p* *pp*

V.C.

DB SL *pp* III

DB SR *con sord* *p* *pp* *p* *pp*

Solo

Fl. SR *p*

Eng Hn

CL SR *pp*

Hn 3 *Con sord.* *p*

Hn 4 *Con sord.* *p*

Tpt. 1 *straight mute* *p*

Tbn.1 *straight mute* *p*

Prc. 2 *Vibes* *p* <sup>3</sup>

Prc. 3 *Suspended Cymbal* *mallets* *p* *mf*

Prc. 4 *Glock.* *pp* <sup>3</sup>

Harp *p* *poco accel.* *ff* <sup>3</sup> <sup>6</sup> <sup>6</sup>

Vln SR *senza sord*

Vla *senza sord*

V.C. *II* *p* *f* *I* *pp*

DB SL *II* *pp* *f*

DB SR *senza sord*

Solo

Fl. SR

Ob. SR

Eng. Hn

CL SR

Bs. Cl

Bsn SR

Hn 1

Hn 2

Hn 3

Hn 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Harp

Vln SR

Vla

V.C.

DB SR

Con sord.

straight mute

*mf*

*pp*

*f*

*ff*

*3*

*agitato*

This page contains the musical score for measures 34 and 35. The soloist part (Solo) is in treble clef and features complex rhythmic patterns, including sixteenth-note runs and triplets. The orchestral parts are arranged in a standard score format with multiple staves for each instrument. The score includes dynamics such as *pp*, *fp*, *sfz*, and *f*. A section marked 'Clavé' begins in measure 35 for the Percussion 3 part. The key signature changes to one flat (B-flat) in measure 35. The time signature is 4/8.



Solo

FL SL

Fl. SR

Ob. SL

Ob. SR

Eng Hn

CL SL

CL SR

Bs. Cl

Bsn SL

Bsn SR

Hn 1

Hn 2

Hn 3

Hn 4

Tpt. 1

Tpt. 2

Tbn.1

Tbn.2

Tuba

Prc. 1

Prc. 2

Prc. 3

Prc. 4

Vln SL

Vln SR

Vla

DB SL

DB SR

senza sord

mf

f

sfz

ff

6

arco

pizz.

Tambourine \*

\* No Head

Susp. cym.

Xylophone

**B** Andante

Solo *mp*

Eng Hn *ff* *mp* *p*

Hn 1 *con sord* *p* *ff*

Hn 2 *con sord* *p* *ff*

Hn 3 *con sord* *p* *ff*

Hn 4 *con sord* *p* *ff*

Tpt. 1 *straight mute* *p* *ff*

Tpt. 2 *straight mute* *p* *ff*

Tbn.1 *straight mute* *p* *ff*

Tbn.2 *straight mute* *p* *ff*

Harp *ff*

Vln SL *mp*

Vln SR *p*

Vla *p*

V.C. *p*

DB SL *p*

DB SR *arco* *p*

51

Musical score for multiple instruments. The score includes parts for Solo, Eng Hn, Hn 1, Tpt. 2, Perc. 3, Perc. 4, Vln SL, Vln SR, Vla, V.C., DB SL, and DB SR. The Solo part is in 3/8 time. The Eng Hn part is in 3/8 time. The Hn 1 part is in 3/8 time. The Tpt. 2 part is in 3/8 time. The Perc. 3 and 4 parts are in 3/8 time. The Vln SL, Vln SR, Vla, and V.C. parts are in 3/8 time. The DB SL and DB SR parts are in 3/8 time. The score includes various dynamics such as ppp, pp, ff, sfz, and mp. It also includes performance instructions like "gliss.", "Tambourine \*", "\* No Head", "Susp. cym.", "senza sord", and "(str. mute)".

Musical score for measures 44-60. Instruments include Solo, Bs. Cl., Hn 1-4, Tpt. 1-2, Tbn. 1-2, Perc. 1-4, Harp, Vla., V.C., DB SL, and DB SR. The score features various dynamics such as *pp*, *f*, *ff*, *fff*, *ppp*, *sfz*, and *fp*. Performance instructions include *senza sord.*, *Susp. cym.*, and *ala "Dolphy"*. The Solo part includes triplets and a sextuplet.

Musical score for measures 66-72. Instruments include Solo, Bs. Cl., Perc. 2, Harp, and Vla. The score features dynamics such as *pp*, *fp*, and *sfz*. Performance instructions include *sempre p* and *ala "Dolphy"*. The Solo part includes a sextuplet.

Solo

FL SL

Fl. SR

Ob. SL

Ob. SR

Eng. Hn

CL SL

CL SR

Bs. Cl

Bsn SL

Bsn SR

Hn 1

Hn 2

Hn 3

Tpt. 1

Tpt. 2

Pr. 1

Pr. 2

Pr. 3

Pr. 4

Harp

Vln SL

Vln SR

Vla

V.C.

DB SL

DB SR

*fff*

*shake*

*sfz*

*senza sord.*

*pp*

*ff*

*Xylophone*

*Clavé*

*Maraca*

*sempre p*

Solo

Bs. Cl

Prc. 2

Vla



Solo

Bs. Cl

Prc. 2

Harp

Vla

This page of a musical score, numbered 79, features a variety of instruments and parts. The top staff is a Solo part in treble clef, 4/4 time, with a key signature of one sharp (F#). It begins with a melodic line and includes a section with a 'shake' marking over sixteenth notes. Below this is the Bassoon (Bs. Cl.) part, also in treble clef, featuring triplets and sixteenth-note patterns, with dynamics ranging from *ff* to *sfz*. The Horns (Hn 1-4) and Trumpets (Tpt. 1-2) parts are in treble clef, playing a rhythmic pattern of eighth notes with triplets, starting at *mf* and reaching *ff*. The Trombones (Tbn. 1-2) and Tuba part are in bass clef, mirroring the Horn and Trumpet parts. The Percussion section includes Snare Drums (Pr. 1, 2) and Timpani (Pr. 4), with dynamic markings like *sfz* and *ff*. The Harp part is in grand staff with a sustained chord. The Violin (Vla.) part is in alto clef, playing a sustained chord. The Violoncello (V.C.), Double Bass (DB SL), and Double Bass (DB SR) parts are in bass clef, playing a sustained bass line.

Solo

Bs. Cl

Tuba

Prc. 2

Prc. 4

Harp

Vla

V.C.

DB SL

DB SR

Solo

FL SL

Ob SL

Eng Hn

CL SL

Bs. Cl

Bsn SL

Tuba

Prc. 2

Harp

Vln SL

Vln SR

Vla

V.C.

DB SL

DB SR















9

FL SL

FL SR

Ob SL

Ob SR

Eng Hn

CL SL

CL SR

Bs. Cl

Tpt. 1

Tpt. 2

Pr. 1

Pr. 2

Pr. 3

Pr. 4

Vln SL

Vln SR

Vla

V.C.

Crash

Susp. cym.

mp

ff

Crash

Susp.

mp

ff

17

Snare Drum

Pr. 1

Pr. 2

Pr. 3

Pr. 4

Field Drum

ff

ff

f

fff

Solo *ff*

Pr. 1 *pp* *f* *pp* *pp* *f* *f* *pp* *cresc.*

Pr. 2 *pp* *f* *pp* *f* *f*

Pr. 3 *pp* *f* *pp* *f* *p* *pp*

Pr. 4 *pp* *f* *pp* *f* *f* *p*

Vln SL *ponticello* *sfz* *p*

Vln SR *ponticello* *sfz* *p*

Vla *ponticello* *sfz* *p*

V.C. *ponticello* *sfz* *p*

Solo *f* *f* *f* *fp* *f* *mf*

Pr. 1 *f* *f* *f* *fp* *f* *mf*

Pr. 2 *f*

Pr. 3 *f* *fp* *f* *pp*

Pr. 4 *f* *pp* *f* *pp*

Vln SL *(sempre ponticello)* *f* *sfz* *p* *f*

Vln SR *(sempre ponticello)* *f* *sfz* *p* *f*

Vla *(sempre ponticello)* *f* *sfz* *p* *f*

V.C. *(sempre ponticello)* *f* *sfz* *p* *f*













FL SL

Flute *S<sup>mo</sup>* *ff* *sfz*

Fl. SR

*mf* *3* *ff* *sfp* *sfz*

Ob. SL

*mf* *3* *ff* *sfp* *sfz*

Ob. SR

*mf* *3* *ff* *sfp* *sfz*

Eng. Hn

*mf* *3* *ff* *sfp* *sfz*

CL. SL

*mf* *3* *ff* *sfp* *sfz*

CL. SR

*mf* *3* *ff* *sfp* *sfz*

Bs. Cl.

*mf* *3* *ff* *sfp* *sfz*

Bsn. SL

*mf* *3* *ff* *sfp* *sfz*

Bsn. SR

*mf* *3* *ff* *sfp* *sfz*

Hn. 1

Stopped *p*

Hn. 2

Stopped *p*

Hn. 3

Stopped *p*

Hn. 4

Stopped *p*

Tpt. 1

Straight mute *mf* *3*

Tpt. 2

Straight mute *mf* *3*

Tbn. 1

Straight mute *p*

Tbn. 2

Straight mute *p*

Prc. 1

*mf* *3* *ff*

Prc. 2

*mp* Back of stick on frame of Glock *p*

Prc. 3

*mp* Back of stick on frame of Glock *f* *3* *fff*

Prc. 4

*p* *f* *mf*

Harp

*mf* *f* *ad lib glissando* *fff*

Vln. SL

*p* *ff* *sfz*

Vln. SR

*p* *mf* *3* *ff* *sfp* *sfz*

Vla.

*mf* *3* *ff* *sfp* *sfz*

V.C.

*mf* *3* *ff* *sfp* *sfz*

DB. SL

*p* *ff* *sfz*

DB. SR

*p* *ff* *sfp* *sfz*

85

E

Solo

FL SL

FL SR

Ob SL

Ob SR

Eng Hn

CL SL

CL SR

Bs. Cl

Bsn SL

Bsn SR

Hn 1

Hn 3

Tpt. 1

Tpt. 2

Prc. 4

Harp

Vln SL

Vln SR

Vla

V.C.

DB SL

DB SR

*ppp*

*mp<sup>3</sup>*

*p<sup>3</sup>*

*pp*

*fp*

*mf*

*f<sup>3</sup>*

*mf<sup>3</sup>*

*ff*

*mp*

*p*

*ppp*

*pizz.*

*sfz*

*arco*

*fp*

(stopped)

(stopped)





Solo *f* *poco rit.*.....

FL SL *mf* *3*

Ob SL *mf* *3*

Eng Hn

Prc. 2 *p*  
Vibes  
Red. \*

Vln SL *mf* *3*

Vln SR

Vla

V.C.

DB SL

DB SR

F *Meno mosso (poco rubato)*

*Pesanté accel.*.....

Solo

FL SL

Fl. SR *ff*

Ob SL *ff*

Ob. SR *ff*

Eng Hn

CL SL *ff*

CL SR *ff*

Bsn SR *p*

Prc. 1 *Xylophone*  
*ff*

Harp *mf*

Vln SL *mf*

Vln SR *mf*

Vla *mf* *ponticello* *fpp*

V.C. *mf* *ponticello* *fpp*

DB SL *fpp* *ponticello*

DB SR *fpp* *ponticello*

Solo

FL SL *p* *3* *f* *ff* *3* **Piccolo**

FL SR

Ob SL *p* *f* *ff* *3*

Ob SR *p* *ff* *sfp*

Eng Hn *f* *ff* *3*

CL SL *f* *ff* *3*

CL SR *p* *ff* *sfp*

Bs. Cl *p* *ff* *sfp*

Bsn SL *p* *3* *f* *ff* *3*

Bsn SR *p* *3* *ff* *sfp*

Hn 1 *pp* *ff* *pp* *ff*

Hn 2 *pp* *ff* *pp* *ff*

Hn 3 *pp* *ff* *pp* *ff*

Hn 4 *pp* *ff* *pp* *ff*

Tpt. 1 *pp* *ff* *pp* *ff*

Tpt. 2 *pp* *ff* *pp* *ff*

Tbn.1 *pp* *ff* *pp* *ff*

Tbn.2 *pp* *ff* *pp* *ff*

Prc. 1 *mf* *ff* *3*

Prc. 2 *f* *ff* *3*

Prc. 3 *f* *ff* *3*

Prc. 4 *mf* *ff*

Harp *f* *ad lib glissando* *fff*

Vln SL *p* *3* *f* *ff* *3*

Vln SR *pp* *naturale* *p* *ff* *sfp*

Vla *p* *ff* *sfp*

V.C. *naturale* *p* *3* *f* *ff* *3*

DB SL

DB SR

G

Solo

FL SL

Fl. SR

Ob SL

Ob. SR

CL SL

CL SR

Bs. Cl

Bsn SL

Bsn SR

Hn 1

Hn 2

Hn 3

Hn 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Harp

Vln SL

Vln SR

Vla

DB SR

ff

fp

f

p

pizz.

mf

Flute

Solo

Bs. Cl

Bsn SR

Bass Dr.

Pr. 2

Vln SL

Vln SR

Vla

DB SR

f

p

mf

f

1 solo:

1 solo:

p

pizz.

Solo *sfp* *f* *ff* *sfz* *p*

Fl. SR *f* *3* *f* *pp* *3*

Ob. SR *f* *3* *f*

Eng Hn *espr.* *sfp* *f* *p*

CL SR *f* *3* *f* *pp*

Prc. 2 *Susp. Cym. sticks* *pp*

Harp *f* *ff* *3*

Vln SL *tutti pizz.* *f* *arco* *fp* *pp*

Vln SR *tutti pizz.* *mf* *arco* *fp* *pp*

Vla *fp* *pp*

V.C. *pizz.* *f* *arco* *fp* *pp*

DB SL *pizz.* *f*

Solo *tr. b* *espr.* *tr. b*

Fl. SR *tr. b* *3* *3* *sfz* *pp* *3* *sfz* *16*

Ob. SR *pp* *3* *tr. b* *sfz* *pp* *3*

Eng Hn *f* *3* *3* *pp* *3*

CL SR *tr. b* *3* *3* *sfz* *pp* *3*

Bs. Cl *f* *pp* *3* *tr. b* *3*

Bsn SR *f* *pp* *3* *tr. b* *3*

Prc. 2

Vln SL */*

Vln SR */*

Vla */*

V.C. */*

Solo

*Improvise fast, low scale-like figures. Make key and air noise more predominant than pitches. Occasionally play 1 or 2 notes forte then immediately return to pianissimo.*

Fl. SR

Ob. SR

Eng Hn

CL SR

Bs. Cl

Bsn SR

Prc. 2

Vln SL

Vln SR

Vla

V.C.

Solo

Fl. SR

Ob. SR

Eng Hn

CL SR

Bs. Cl

Bsn SR

Prc. 2

Vln SL

Vln SR

Vla

V.C.

This page contains the musical score for rehearsal mark 166. The score is arranged in a standard orchestral format with the following parts:

- Solo:** Soloist part, starting with a melodic line and a fermata.
- Woodwinds:** Flute (FL SL, FL SR), Oboe (Ob SL, Ob SR), Clarinet (CL SL, CL SR), Bassoon (Bs. Cl), Bassoon (Bsn SL, Bsn SR), Horn (Hn 1-4), Trumpet (Tpt. 1, Tpt. 2), Trombone (Tbn. 1, Tbn. 2), and Tuba.
- Percussion:** Xylophone, Snare drum, and Timpani.
- Strings:** Violin (Vln SL, Vln SR), Viola (Vla), Violoncello (V.C.), and Double Bass (DB SL, DB SR).

Key performance instructions include *ff* (fortissimo), *f* (forte), *fp* (fortissimo piano), *non divisi*, and *pizz.* (pizzicato). The score features various musical notations such as slurs, accents, and dynamic markings throughout.

Solo

FL SL

Fl. SR

Ob SL

Ob. SR

Eng Hn

CL SL

CL SR

Bs. Cl

Bsn SL

Bsn SR

Prc. 1

Prc. 2

Prc. 3

Prc. 4

Harp

Vln SL

Vln SR

Vla

V.C.

DB SL

DB SR

Snare

Bass Dr.

Susp. Cym. stick

*mp*

*p*

*f*

*arco*

*pizz.*

*10*

Freely

Cadenza

Solo

*p*

*f*

Solo

*p*

*mf*

*f*

*ff*

*10*

*p*

Solo

Harp

Vln SL

Vln SR

Vla

V.C.

Solo

FL SL

Fl. SR

Ob. SL

Ob. SR

Eng. Hn

CL SL

CL SR

Bs. Cl

Tpt. 1

Tpt. 2

Prc. 1

Prc. 2

Prc. 3

Prc. 4

Vln SL

Vln SR

Vla

V.C.

**Piccolo**

**Str. mute**

**Crash cym.**

**Bass Drum**

**Large Tam Tam**  
long scrape on rim with brass glock mallets

**Susp. cym.**

**Crash**

**Susp.**



204

FL SL  
 Fl. SR  
 Ob SL  
 Ob. SR  
 Eng Hn  
 CL SL  
 CL SR  
 Bs. Cl  
 Tpt. 1  
 Tpt. 2  
 Prc. 1  
 Prc. 2  
 Prc. 3  
 Prc. 4  
 Vln SL  
 Vln SR  
 Vla  
 V.C.

210

M

Solo  
 Prc. 1  
 Prc. 2  
 Prc. 3  
 Prc. 4  
 Vln SL  
 Vln SR  
 Vla  
 V.C.

Solo

Pr. 1 *f* *f* *f* *fp* *f* *mf*

Pr. 2 *f*

Pr. 3 *f* *fp* *f* *pp*

Pr. 4 *f* *pp* *f* *pp*

Vln SL *(sempre ponticello)* *f* *sfz* *p* *f*

Vln SR *(sempre ponticello)* *f* *sfz* *p* *f*

Vla *(sempre ponticello)* *f* *sfz* *p* *f*

V.C. *(sempre ponticello)* *f* *sfz* *p* *f*

Solo

Pr. 1 *f* *p* *f* *pp* *ff* *p* *f*

Pr. 2 *pp* *f* *f* *f* *p*

Pr. 3 *f* *pp* *f* *pp* *mf* *p* *f*

Pr. 4 *pp* *f* *pp* *f* *p* *f*

Vln SL *(sempre ponticello)* *fp* *f* *fp* *fp*

Vln SR *(sempre ponticello)* *fp* *f* *fp* *fp*

Vla *(sempre ponticello)* *fp* *f* *fp* *fp*

V.C. *(sempre ponticello)* *fp* *f* *fp* *fp*

Solo

Ob. SL

Ob. SR

Eng. Hn

CL. SL

CL. SR

Bs. Cl

Bsn. SL

Bsn. SR

Hn. 1

Hn. 2

Hn. 3

Hn. 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

Pr. 1

Pr. 2

Pr. 3

Pr. 4

Vln. SL

Vln. SR

Vla

V.C.

DB. SL

DB. SR

The score consists of 17 staves. The Solo part is in treble clef with triplet markings. The woodwind section (Ob., Eng. Hn., CL., Bs. Cl., Bsn.) plays sfz dynamics. The brass section (Hn., Tpt., Tbn., Tuba) plays dynamics ranging from sfz to ff. The percussion section (Pr.) includes Bass Dr., Field Dr., and Timpani. The string section (Vln., Vla., V.C., DB) plays fp dynamics with naturalé markings.

The image shows a page of a musical score, page 76 of 246. It contains 11 systems of staves, each representing a different instrument or section of the orchestra. The staves are arranged vertically from top to bottom: Solo, Piccolo, Flute, Oboe (SL, SR), English Horn, Clarinet (SL, SR), Bassoon (SL, SR), Horn (1, 2, 3, 4), Trumpet (1, 2), Trombone (1, 2), Tuba, Percussion 1, Percussion 2, Percussion 3, Percussion 4, Violin (SL, SR), Viola, Violoncello, and Double Bass (SL, SR). The score includes musical notation such as notes, rests, and dynamic markings (ff, f, sfz, mp, mf, p). Specific performance techniques are indicated, such as 'ponte' for the strings and 'Tambourine Hands' for percussion. The key signature features three sharps (F#, C#, G#), and the time signature is 3/4. A circled '8' is located at the top right of the page. Measure numbers 246 through 254 are visible across the staves.

253

Solo *sfp* *ff* *sfz* *sfz* *sfz*

Pr. 1 *f* *p* *f* *sfz* *f* *p*

Pr. 2 Snare *pp* *f*

Pr. 3 Snare *pp* *f*

Pr. 4 Snare *pp* *f*

260

Solo *sfz* *sfz* *sfz* *sfz* *sfz*

Pr. 1 *f* *p* *fp* *f* *fp* *f* *fp* *f* *p*

Pr. 3 Tambourine *mf*

266

Solo *f* *p* *f* *pp* *f* *f* *pp* *f*

Pr. 1 *f* *p* *f* *pp* *f* *f* *pp* *f* *mf*

Pr. 2 *pp* *f* *pp* *p* *f* *pp* *f*

Pr. 3 *f*

Pr. 4 *pp* *f* *pp* *f*

274

Solo *f* *pp* *f* *P* *f*

Pr. 1 *mf* *f* *pp* *f* *p*

Harp *sfz*

Vln SL *pizzicato* *sfp* *pizzicato*

Vln SR *sfp* *pizzicato*

Vla *sfp* *pizzicato*

V.C. *sfp* *pizzicato*

Musical score for page 78, measures 281-285. The score includes parts for Solo, Fl. SR, Ob. SL, Ob. SR, Eng. Hn, CL SL, CL SR, Tbn. 1, Tbn. 2, Perc. 1, Perc. 3, Perc. 4, Vln SL, Vln SR, Vla, and V.C. The music features complex rhythmic patterns, including triplets and sixteenth notes, and dynamic markings such as *sfz*, *f*, *p*, *ff*, and *mf*. Percussion parts include Glockenspiel and Chime.

Solo

Fl. SR

Ob. SL

Ob. SR

Eng. Hn

CL. SL

CL. SR

Hn. 4

Tbn. 2

Prc. 1

Prc. 2

Prc. 3

Prc. 4

Vln. SL

Vln. SR

Vla.

V.C.

DB. SL

DB. SR

*p* *f* *sfz* *p*

*fp* *f* *p* *mf* *p < f* *f*

*f* *3*

*sfz*

*(sempre ponticello)*  
*fp*  
*(sempre ponticello)*  
*fp*  
*(sempre ponticello)*  
*fp*  
*(sempre ponticello)*  
*fp*  
*ponticello*  
*fp*  
*ponticello*  
*fp*

Glock.

*Q*

Musical score for orchestra and soloist, measures 80-85. The score includes parts for Solo, Flute (FL SL), Flute (Fl. SR), Oboe (Ob SL), Oboe (Ob SR), English Horn (Eng Hn), Clarinet (CL SL), Clarinet (CL SR), Horn 2 (Hn 2), Horn 4 (Hn 4), Trombone 2 (Tbn.2), Percussion 1 (Prc. 1), Percussion 2 (Prc. 2), Percussion 4 (Prc. 4), Violin (Vln SL), Violin (Vln SR), Viola (Vla), Violoncello (V.C.), Double Bass (DB SL), and Double Bass (DB SR). The Solo part features a melodic line with triplets and slurs. The woodwinds play a rhythmic pattern of eighth notes. The strings play a steady accompaniment of quarter notes. Dynamic markings include *p*, *sfz*, *ff*, and *Glock.*. Performance instructions include *Picc.* for piccolo and *Glock.* for glockenspiel.



Solo

Fl. SR

Ob. SL

Ob. SR

Eng. Hn

CL. SL

CL. SR

Hn. 1

Hn. 2

Hn. 3

Tpt. 1

Tpt. 2

Tbn. 1

Prc. 1

Prc. 3

Prc. 4

Vln. SL

Vln. SR

Vla.

V.C.

DB. SL

DB. SR

*sfz*

*3*

*sfz*

*3*

*8va*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*mf*

*p*

*mf*

*sfz*

*sfz*

*sfz*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*cresc.*

*Str. Mute*

*f*

*3*

*ff*

*Str. Mute*

*f*

*3*

*ff*

*sfp*

*sfp*

Solo

FL SL

FL SR

Ob SL

Ob SR

Eng Hn

CL SL

CL SR

Bs. Cl

Bsn SL

Bsn SR

Hn 1

Hn 2

Hn 4

Tbn.1

Tbn.2

Prc. 1

Prc. 2

Prc. 3

Prc. 4

Vln SL

Vln SR

Vla

V.C.

DB SL

DB SR

Piccolo

*8va*

*3*

*5*

*ff* *3*

*ff* *3*

*p* *3* *ff* *sfz*

*ff* *3*

*p* *3* *ff* *sfz*

*p* *3* *ff* *sfz*

*sfz*

*sfz*

*mf* *3* *f*

*mf* *3* *f* *mf* *f*

*mf* *f*

*sfz*

*naturale* *ff* *3*

*naturale* *p* *3* *ff* *sfz*

*naturale* *p* *3* *ff* *sfz*

*naturale* *sfz*

Solo

FL SL

FL SR

Ob SL

Ob SR

Eng Hn

CL SL

CL SR

Bs. Cl

Bsn SL

Bsn SR

Hn 1

Hn 2

Hn 3

Hn 4

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Prc. 1

Prc. 2

Prc. 3

Prc. 4

Vln SL

Vln SR

Vla

V.C.

*ff*

*ffz*

*cresc.*

*ffz<sup>p</sup>*

*Senza sord.*

*ff<sup>3</sup>*

*fp*

*do not dampen*

*IV pp*

Adagio - freely

Tempo I

Solo

*p dolce* *pp* *sempre pp*

FL SL

Fl. SR

CL SL

CL SR

(Piccolo)

*ppp*

Hn 1

Hn 2

Hn 3

Hn 4

Bell up

*fff*

*fff*

*fff*

*fff*

*fff*

Tpt. 1

Tpt. 2

Tbn. 1

Tbn. 2

Tuba

*ff*

*ff*

*fff*

*fff*

*fff*

Prc. 1

Prc. 2

Prc. 3

Prc. 4

Snare dr.

Tom Toms

Tam Tam

Susp. Cym.

Bass Dr.

Timp.

*fffzmf*

*fff*

*fff*

*mf*

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

*fff*

Vln SL

Vln SR

Vla

V.C.

DB SL

DB SR

*ppp*

*ppp*

*ppp*

*ppp*

*fff*

*fff*

*fff*

# 4. Can This Be Man Treblinka

**Adagio**

*Freely* *lamentoso - molto rubato*

*p* *3* *accel. .... rit. ....*

Hn 1 *Con sord.* *(echo)* *pp* *ppp* *(senza sord.)*

Hn 3 *p* *ppp*

DB SL *IV pp*

DB SR *IV pp*

8

**In tempo** ♩ = 60

*dolce* *p*

*dolce* *p*

*mp*

*dolce* *p*

*dolce* *p*

*dolce* *p*

*dolce* *p*

*pizz.* *mp*

*arco* *dolce* *p*

*dolce* *p*

**A** Mournful - melancholy

*poco vibr.*

Musical score for measures 13-19. The score includes parts for Solo, CL SL, Harp, Vln SL, Vln SR, Vla, V.C., DB SL, and DB SR. The Solo part begins with a *p* dynamic and includes a *poco vibr.* instruction. The CL SL part starts with a *p* dynamic. The Vln SL and Vln SR parts include the instruction *p* Change bows freely at different times. The Vla, V.C., DB SL, and DB SR parts also feature *p* dynamics. The score transitions through several time signatures: 5/4, 4/4, 6/4, 4/4, and 3/4. Performance instructions include *pp*, *Con sord.*, and *pizz.*

Musical score for measures 20-26. The score includes parts for Solo, Vln SL, Vln SR, Vla, V.C., DB SL, and DB SR. The Solo part begins with a *p* dynamic. The Vln SL, Vln SR, and DB SL parts include the instruction *p* Change bows freely at different times. The Vla, V.C., and DB SR parts also feature *p* dynamics. The score transitions through several time signatures: 3/4, 4/4, 2/4, 4/4, 3/4, 4/4, and 3/4. Performance instructions include *arco*.

**B** Poco piu mosso

Solo *mf*

Fl. SR *mp*

Ob. SR *mf*

CL SR *mp*

Bsn SR *p*

Harp *mp* *p*

Vln SL *p*

Vln SR *p*

Vla *p*

V.C. *p*

DB SL *pizz.* *p*

DB SR *p*

Meno mosso **C**

Molto Adagio

Solo *rit.* *pp*

Fl. SR

Ob. SR

CL SR

Bsn SR

Harp *mp* *rit.* *pp*

Vln SL *pp* *pp*

Vln SR *pp* *pp* *pp*

Vla *pp* *pp*

V.C. *mp* *pp* *pp*

DB SL

DB SR *pp*

This page of the musical score, page 44, continues the orchestration in 6/4 time. It features the following parts and instructions:

- Solo:** Begins with a *pp* dynamic marking and a melodic line.
- Flutes (FL. SL, FL. SR):** Play melodic lines starting at the beginning of the page with *pp* dynamics. A dynamic shift to *ppp* occurs at the start of the system.
- Oboes (Ob. SL, Ob. SR):** Remain silent until the second system, where they play sustained notes.
- Clarinets (CL. SL, CL. SR):** Play sustained notes, transitioning to *ppp* dynamics.
- Bassoons (Bsn. SL, Bsn. SR):** Play sustained notes, transitioning to *ppp* dynamics.
- Horns (Hn 1-4):** Remain silent until the end of the system, where they play *ppp* notes.
- Trumpets (Tpt. 1, Tpt. 2):** Use *Cup mute* and play *ppp* notes starting in the second system.
- Trombones (Tbn. 1, Tbn. 2):** Remain silent until the end of the system, where they play *ppp* notes.
- Tuba:** Remains silent until the end of the system, where it plays *ppp*.
- Percussion (Prc. 3, Prc. 4):** Prc. 3 includes *Bass Drum* and Prc. 4 includes *Timpani*. Both play *pp* notes at the end of the system.
- Harp:** Remains silent until the end of the system, where it plays *ppp*.
- Violins (Vln. SL, Vln. SR):** Play melodic lines, transitioning to *pp* dynamics in the second system.
- Viola (Vla.):** Play sustained notes, transitioning to *pp* dynamics.
- Violoncello (V.C.):** Play sustained notes, transitioning to *pp* dynamics.
- Double Basses (DB. SL, DB. SR):** Play sustained notes, transitioning to *pizz.* and *p* dynamics, then *ppp* at the end.



## Program Notes

In 1997, while both members of the Cincinnati Symphony Orchestra, Alexander Kerr and I began talking about collaborating on a new violin concerto. We explored various stylistic possibilities always looking for something different or unusual that would incorporate the orchestra in a meaningful way but still allow the soloist to shine. At first I wanted to do an abstract work, since three of my most recent pieces – *Ghost In Machine – an American Music Drama for Vocalist, Narrator and Orchestra*, *Afro-American Fragments after Langston Hughes* and *Four Scenes after Picasso for Double Bass and Orchestra* – were program-based works. During our discussions we contacted David Stahl, Music Director of the Charleston Symphony Orchestra, to see if he would be interested in conducting the premiere. He was receptive to the idea and suggested that we might consider some sort of Holocaust Memorial theme. The idea of a Holocaust piece was intriguing and I decided to learn more about one of humanity's most horrendous episodes

I wasn't sure how I wanted to begin work on the piece but eventually I resolved that I wouldn't write a note of music before I did some research into my subject matter. I decided to visit the recently opened Holocaust Memorial Museum in Washington D.C. Anyone who has made even a short, day-long walk through the exhibits will know the feelings of despair and devastation that quickly take hold as you proceed. Besides the main – extremely graphic – exhibit, the Museum has an abundant library and research center. It was here that I discovered that the Holocaust is, if anything, well documented. Ironically, much of the documentation was provided by the Nazis themselves. There is so much material to draw from – including photographs, sound recordings and film as well as thousands of printed volumes (from short personal memoirs to full-length encyclopedias) – that one can spend a life-time scrutinizing the subject and still not come to know many of the answers to some of humankind's most disturbing questions

Sitting in the library I felt overwhelmed. I didn't know where to start. For a day I just browsed the shelves and computer files. On the second day I selected some material to read. The first book that caught my eye was a small volume by Ingo Müller, *Hitler's Justice: The Courts of the Third Reich*, which describes, how Third Reich lawyers conceived Nazi Law: "They maintain that the Nazi State is a legal state but the conception of law and justice under which it lives is National Socialist both in form and content. This is another way of saying that the law is simply the expression of the Fuehrer's will; and thus, with masterly hypocrisy, the Third Reich is defined as *Adolf Hitler's Legal State*." Müller goes on to describe how the law was artfully applied to various groups and individuals, quoting German professors, lawyers, judges and political figures: "A professional lawyer can only be a man who has pondered over Adolf Hitler's book, *Mein Kampf*." (Prof. Carl Schmidt, Councillor of State, addressing lawyers in Berlin, October 7, 1935); "Previously one spoke of justice and injustice, but now a judge before reaching a decision must ask himself: What would the Fuehrer say to this?" (Dr. Frank, Frankfurter Zeitung, October 29, 1935).

I read a short volume by Andre Deutsch, *Pogrom 10 November 1938*, which describes how a young Polish Jew, Herschel Grünspan, shot a minor German official in Paris on November 7, 1938, because a few days earlier his parents had been deported to Zbonszyn on the German-Polish border. It was the excuse the Germans were looking for to organize a vicious pogrom a few days later, making Jewish life impossible from that day onward. Synagogues in the Reich were burnt down or demolished while Jewish-owned businesses were attacked and over 30,000 Jewish men were arrested and sent to the concentration camps of Dachau, Buchenwald or Sachsenhausen. These events are what have become to be known as *Kristallnacht* ("Night of the Broken Glass"). I didn't realize it at the time but before I left the museum that day, I had both the subject matter and titles of the two inner movements of the Concerto – *Rechtsstaat* (Legal State) and *10 November, 1938*.

I did extensive reading over the next few months. In fact, the more I read the more I wanted to learn. I discovered Erik Levi's *Music in the Third Reich*, an especially interesting book for someone like myself, whose life revolves around the arts. It reports on how the state sought to control musical life through the *Ministry of Propaganda*. Levi deals with Anti-Semitism in the nation's orchestras and opera companies, the pressures put on composers to adhere to the reactionary musical attitudes of the day and the Nazi purge of modernist repertoire. Some of the anecdotes, in another context, might be considered humorous, given the lengths officials such as Joseph Goebbels, Alfred Rosenberg and Karl Blessinger went to purge the arts of all "Jewishness." Felix Mendelssohn was a particular problem for the Nazis. Because of his Jewish birth they were determined to eradicate his works from the repertoire, but this was no easy task since Mendelssohn's music was enormously popular. A massive project to find an acceptable Aryan alternative to the incidental music to *Midsummer Night's Dream* resulted in "as many as 44 different scores being used between 1933 and 1944 for German productions of Shakespeare's play." Critics and musicologists of the day, despite being under the same pressures as other writers to adhere to the party line, usually panned the new scores. But because of the official policy of the Third Reich, the critics had to take care not to heap any praise upon or countenance any further performances of Mendelssohn's music.

Of all the books that I read on the subject of the Holocaust, the one that made the strongest impression on me was Primo Levi's *If this is a Man*. In fact, the title of the Concerto – *Can This Be Man?* – was inspired by it. Levi's classic book is necessary reading for all of us. It is the account of his year spent at the Buna labor camp at Monowitz near Auschwitz. Written more as a personal memoir than a history, *If this is a Man* documents the Nazi attempts to strip every ounce of dignity and humanity from its captives. Levi, an Italian Jew, wrote his book shortly after the end of the War but it wasn't until 1958 he found a publisher willing to do a large printing and promote the book widely. Encouraged by its belated success, he wrote a sequel, *The Truce*, the story of his long journey home after his camp was liberated. Levi was deported along with 650 of his countrymen in December of 1943. Twenty-two months later three returned home.

*Can This Be Man?* is scored for an orchestra of 3 flutes (all doubling piccolo), 2 oboes, English horn, 2 clarinets, bass clarinet, 2 bassoons, 4 horns, 3 trumpets, 2 trombones, tuba, percussion, harp and strings in addition to the solo violin. The stage setup is unconventional. The orchestra is divided into two large groups, left and right, with each group divided into three smaller ensembles. Four percussionists flank the orchestra both front and rear. The soloist moves from the right to the left of the conductor depending on how he is interacting with the orchestra.

The work is divided into four movements. The first, *Es Brennt* (It Burns), is inspired by the Yiddish folk poet Mordekhai Gebirtig's *Dos Shtetl Brennt* (The Little Town's Afire), written one year before the outbreak of World War II. Composed in 1938 as a reaction to a series of vicious attacks against Polish Jews that culminated in a pogrom in the town of Przytyk in central Poland, it anticipates the tragic events that were to follow. *Shtetl*, a diminutive of *shtet*, the Yiddish word for "small town" meant more than that to Polish Jews. It signified a particular way of life that focused on family and synagogue. Gebirtig seemed to forecast the demise of the Shtetl and his fears were soon to be realized with the coming Nazi occupation.

Echoes of the tune *Es brennt* are heard throughout the movement, at times quietly in the far distance (off stage) and at other times screaming with various instrumental combinations. Two stanzas of the poem are also heard, accompanied by a single note moving eerily within the orchestra. The movement's unsettling ambiance, maintained by a continuous moving in and out of tempo, is offset for a short time with the initial appearance of the English horn, but the disturbing atmosphere returns with the entrance of the bass clarinet, culminating with a both visually and aurally powerful ending.

The second movement *Rechtsstatt* (Legal State) brings the soloist's two instrumental antagonists into a more prominent roll. The English horn and bass clarinet can both be seen as adversaries. The bass clarinet's role seems to be obvious. But what of the English horn? A true friend, or a devious enemy? Perhaps a clue might be found when both re-appear in the third movement *9/10 November, 1938*.

The bloody pogrom *Kristallnacht* ("Crystal Night" or "Night of the Broken Glass") was conducted throughout Germany and Austria on November 9 and 10, 1938. The third movement which begins with an echo of the beginning of the first movement is, with the exception of a relatively subdued center section, constantly aggressive with a particularly brutal ending.

The final movement, *Can This Be Man?: Treblinka*, is a setting of a tune, the origin of which is unknown. The simple beauty of the song belies the horror of its namesake. Known to some as the "hell of hells," Treblinka, located about 40 miles from Warsaw, was converted from a prison to a death camp in early 1942. The camp operated between May 1942 and August 1943, slaughtering as many as ten thousand Jews a day.

*There, outside the town,  
They gather Jews from near and far,  
With blows and curses they are massed  
In crowded cattle cars.  
And there one hears a scream of pain  
As a child cries to its mother,  
"I'm afraid here on this wagon train,  
I want to stay with you together."*

*"Go faster! Hurry! Faster!"  
At us the Jewish police yell.  
"You'll be cared for and well fed,  
To each a whole loaf of bread."  
And so have we all been deceived  
That we'd all have some bread to eat...  
And none of us really believed  
In Treblinka death we'd meet.*

*Come back, come back, my dearest mamenyu,  
Come back, oh please come back to me.  
Come back, come back, my dearest mamenyu.  
Why can't it be the way it used to be?*

*Treblinka there—  
Graveyard of Jews from everywhere.  
Whoever is sent remains there  
Forever, ever there.  
All who come there—  
Youngsters, elders, fathers, mothers,  
All my dearest sisters, brothers—  
And there they meet their death.*

*Can This Be Man?* is dedicated to those who lost their lives in the death camps during the Holocaust. It is also dedicated to those who survived to tell the rest of us.

The first performance of *Can This Be Man?* took place on December 5, 1998 in Charleston South Carolina. The Charleston Symphony Orchestra was conducted by David Stahl and the soloist was Alexander Kerr.