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Degree of Doctor of Music

JAMES WHITBOURN

Anne Frank in Musical Portraiture

A portfolio of compositions with a written commentary
submitted to the London College of Music,

April 2015

Abstract

The principal submitted work, *Annelies* (orchestral version, 2004; chamber version, 2009), is a large-scale work for choir, soloist and instruments, structured into fourteen movements. Its form and structure set it apart from other genres written for the same musical forces, such as the oratorio, with which it might be thought to have natural associations. Through analysis of the composition, comparison with genres of art and music and through comparison with two short commemorative works of mine, *Living Voices* (2001) and *The Voices Stilled* (2013), I show how *Annelies* is best considered to be a piece of musical portraiture with programmatic content. *Annelies* is the first large-scale choral setting of *The Diary of Anne Frank*¹ and I shall show in my commentary how its form and concept take forward the literature of contemporary musical portraiture.

¹ Anne Frank, *Het Achterhuis, Dagboekbrieven 12 juni 1941 - 1 augustus 1944*; also known as *Anne Frank, The Diary of a Young Girl*

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PART 1
MUSICAL WORKS

ANNELIES
Orchestral version
(2004)

ANNELIES

Orchestral version

1. Introit - Prelude

Lento e espressivo (♩ = 44)

Flute
mp *mf* *mp*

Oboe
mp *mf* *mp*

Clarinet in B \flat
mp *mf* *mp*

Bassoon
mp

1
Horn
in F
2
p *mf* *p* *mf*

Timpani
pp *p*

Tubular Bells
p

Glockenspiel
p

Soprano

Alto

CHORUS *

Tenor

Bass
pp

* Just audible through the orchestral texture

aa _____ aa
(mouth half open)

Violin I
div. *pp* *p* *pp*

Violin II
div. *p* *pp* *p* *pp* *mp* *mf* *mp* *mf*

Viola
mp *mf* *legato e cantabile*

Violoncello
mp *mf* *legato e cantabile*

Double Bass
p *mp* *mf*

11

Fl. *mp* *mf* *mp* *mf*

Ob. *mp* *mf* *mp* *mf*

Cl. *mp* *mf* *mp* *mf*

Bsn. *mp* *mf* *p* *mf*

1 Horn *p* *mf* *f*

2 Horn *p* *mf* *f*

Tub. B. *p*

Glock. *mp*

S. *p* aa *p* aa

CHORUS B. *mp* aa aa

Vln I (div.) *mp* *mf* *mp*

Vln II *senza vib.* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Vln II div. *senza vib.* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*

Vla. *mf* *f*

Vc. *mf* *f*

Db. *unis.* *div.* *p* *mf* 10 *f*

B Con energia (♩ = 92-100)

16

Fl. *f* *mp* 7

Ob. *f*

Cl. *f*

Bsn. *f* *mp* 7

Hn. 1 2

S. D. *mp* 3

Glock.

S. *ppp*

A.

CHORUS

T.

B.

B Con energia (♩ = 92-100)

(div.)

Vln I *mf* *p*

Vln II *pp* *p* *pp*

Vln II div. *pp* *p* *pp* *p* *pp*

Vla. *f* *mf* *f* *fp* trem.

Vc. unis. *f* *mf* *f* *fp* trem. 3

Db. (div.) *f* *mf* *f* *fp* trem. 3 11 3

18

Fl. *mf* *mf* *f* *f*

Cl. *mf* *f* *f*

Bsn. *mf* *f* *ff* *f*

Hn. 1 2 *mf* *f* *ff* *f*

Tbn. 1 2 *f* *ff* *f*

B. Tbn. *f* *ff* *f*

Susp. Cym. *mf* *f*

S. D. *mf* *f* *f*

S. *mf* aa

A. *mf* aa

CHORUS

T. *mp* *mf* aa

B. *mp* *mf* aa

Vln I unis. trem. *f* *mf* *f* *mf* *f* *ff* *f*

Vln II unis. ord. trem. *f* *mf* *f* *mf* *f* *ff* *f*

Vla. *f* *mf* *f* *mf* *f* *ff* *f*

Vc. *f* *mf* *f* *mf* *f* *ff* *f*

Db. *f* *mf* *f* *mf* *f* *ff* *f* unis.

12

26 **a tempo** *cantabile*

Fl. *mp*

Cl. *p*

Bsn *p*

Horn 1 *p* *mp*

Horn 2 *p*

S. solo
aa aa

Pno *mp cantabile* *p* *mp*
Ped. Ped. Ped. Ped.

a tempo *cantabile*

Vln I *mp* *mf* *mp*

Vln II *p*

Vla *p*

Vc. unis. *p*

30

Fl. *mf* *mp* *mf* *mp*

Ob. *mp* *mf* *p*

Cl. *mf* *f* *p*

Bsn *mp* *mf* *p*

1 Horn *mf* *p*

2 Horn *mp* *mf* *p*

S. solo

Pno *mf* *mp legato cantabile*

Vln I *mf* *f* *mf* *f* *p*

Vln II *mp* *mf* *p*

Vla *mp* *mf* *p*

Vc. *mp* *mf* *p*

div.

D

rit.

Con energia (♩ = 88)

33

Fl. *p*

Ob. *p*

Cl. *p*

Bsn. *p*

Horn 1 *f*

Horn 2 *f*

Tbn. 1 *mf* *f*

Tbn. 2 *mf* *f*

B. Tbn. *mf* *f*

Timp. *f* *ff* *f*

S. D. *f* *ff*

Tub. B. *ff*

D

rit.

Con energia (♩ = 88)

Vln I *f* *ff* *f*

Vln II *f* *ff* *f*

Vla *f* *ff* *f*

Vc. *f* *ff* *f*

Db. *f* *ff* *f*

unis.

17

E

36

rit. **Lento e dolce** (♩ = 56)

Horn 1 *ff* *sfz* *p* *pp*

Horn 2 *ff* *sfz* *p* *pp*

Tbn. 1 *ff* *sfz* *p* *pp*

Tbn. 2 *ff* *sfz* *p* *pp*

B. Tbn. *ff* *sfz* *p* *pp*

Timp. *ff* *tr*

Cym. (clash) *f*

S. D. 3 3 3 3 3 3

Tub. B.

S. solo *p* aa_ aa_

E

rit. **Lento e dolce** (♩ = 56)

Vln I *ff*

Vln II *ff* *p*

Vla *ff* *p*

Vc. *ff* *p*

Db. *ff*

1
Horn

S. solo

S. div.

A.

CONCERTANTE

T.

B. div.

Vln I

Vln II

Vla

Vc.

Db.

F

Tempo primo (♩ = 44)

52

Fl. *pp*

Ob. *p* *mp* *p*

Cl. *pp*

Bsn *pp*

1 Horn *pp* con sord. *pp* con sord.

2 Horn *pp*

Timp. *pp* *ppp*

B. D. *p* *pp*

Susp. Cym. *pp* *p*

Tub. B. *mp*

Glock. *p*

F

Tempo primo (♩ = 44)

Vln I *p* senza vibrato

Vln II *p* *pp* senza vibrato

div. *p*

Vc. *pp* arco senza vibrato

Db. *pp* *p*

56

Fl. *mp* *p* *p*

Ob. *mp* *p* *p*

Cl. *mp* *p* *p*

Bsn.

1 Horn *p* *mf* senza sord.

2 Horn *mf* senza sord.

Timp. *pp* *mp*

Glock.

Vln I (div.) *mp* *pp* *p*

Vln II *p* *pp* *ord. espr.* *p* *mf* *p*

div. *ord. espr.* *pp* *p* *pp* *p* *mf* *p*

Vla. *espr.* *p* *mf* *p*

Vc. *espr.* *p* *mf* *p*

Db. *ord. espr.* *p* *mf* *p*

2. The capture foretold

Lento ma ritmico (♩ = 60)

Fl. *legato*
p

Ob. *legato*
p

Cl. *legato*
p

Timp. *pp*

Tri. *pp*

S. *pp* *p* *pp*
Up a - bove you can hear the breath - ing, —

A. *pp* *p* *pp*
Up a - bove you can hear the breath - ing, —

CHORUS

T. *pp* *p* *pp*
Up a - bove you can hear the breath - ing,

B. *pp* *p* *pp*
Up a - bove you can hear the breath - ing,

Pno. *pp*

Lento ma ritmico (♩ = 60)
trem., sul pont.

Vln I *ppp*
unis.

Vln II *ppp*
unis.

Vc. *pp*
pizz.

Db. *pp*
pizz.

11

legato

Fl.

pp

Ob.

legato

pp

Cl.

legato

pp

Shell
Shake

p

Susp.
Cym.

pp

Tri.

pp

S.

stairs,

A.

stairs,

CHORUS

T.

stairs,

p

A ratt - ling — on the book - case... *pp*

B.

stairs,

p

A ratt - ling — on the book - case... *pp*

Pno

Vln I

pp

Vln II

pp

Vc.

pp

Db.

H**Feroce** (♩ = 144)

15

Fl. *ff* 3 *fltz.*

Ob. *ff* 3 *fltz.*

Cl. *ff* 3 *fltz.*

Hn. 1 *ff* 3 *a2*

Hn. 2 *ff* 3

1 *ff* *gliss.*

Tbn. 1 *ff* *gliss.*

2 *ff* *gliss.*

B. Tbn. *ff* *gliss.*

Timp. *ff*

Shell Shake *mp* *mf*

Susp. Cym. *fff* *p* *fff* *Rim shot*

S. *fff* 3 *fff* 3

A. *fff* 3 *fff* 3

CHORUS T. *fff* 3 *fff* 3

B. *fff* 3 *fff* (Shout - unpitched)

Doors — slammed! Sud-den - ly, a cou - ple of bangs.

Doors — slammed! Sud-den - ly, a cou - ple of bangs.

Doors — slammed! Sud-den - ly, a cou - ple of bangs.

Doors — slammed! *fff* (Shout - unpitched)

Doors — slammed! Bleibst du! An - schlag!

Pno *ff*

H**Feroce** (♩ = 144)

Vln I *ff* 3 *tr* *ff*

Vln II *ff* 3 *tr* *ff* *sul pont.*

Vla *ff* *tr* *ff* *col legno* 6 6 6

Vc. *ff* *tr* *ff*

Db. *ff* *tr* *ff*

26

20

Horn 1 *ff*

Horn 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Timp. *ff*

Susp. Cym. *fff*

S. *ff*
Doors slammed in -

A. *ff*
Doors slammed in -

CHORUS T. *ff*
Doors slammed in -

B. *ff*
Doors slammed in -

Pno

Vln. I div. *ff*

Vln. II div. *ff*

Vla. *ff*

Vc. *ff*
col legno

Db. *ff*
pizz.

sf *sf* *sf* *sf*

1
Horn

2
Horn

1
Tbn.

2
Tbn.

B. Tbn.

Timp.

B. D.

S.

A.

T.

B.

CHORUS

-side the house.

-side the house.

-side the house.

-side the house.

Pno

Vln. I div.

Vln. II div.

Vla.

Vc.

Db.

24 **I**

rall.

1 Tbn. *fff*

2 Tbn. *fff*

B. Tbn. *fff*

B. D. *p* *dim.* *poco* *a poco*

S. hh* hh hh hh hh hh hh hh

A. hh* hh hh hh hh hh hh hh

CHORUS

* A sharp intake of breath. The exhalation should be silent.

T. *mf*
Eight pound -ing hearts, eight pound -ing hearts, eight pound -ing hearts, pound -ing hearts,

B. *mf*
Eight pound -ing hearts, eight pound -ing hearts, eight pound -ing hearts, pound -ing hearts,

Pno

I

rall.

Vln I unis.

Vln II unis.


Vla


Vc.


Db. *f* *dim. poco a poco* *mf* *dim.*

(rall.)

34


B. D. 
p

S. 
 hh hh hh hh hh hh hh

A. 
 hh hh hh hh hh hh hh

CHORUS

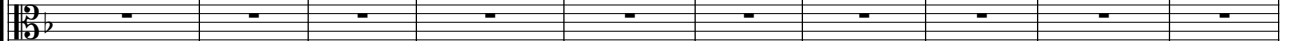
T. 
mp *p*
 eight pound-ing hearts, pound-ing hearts, pound-ing hearts,

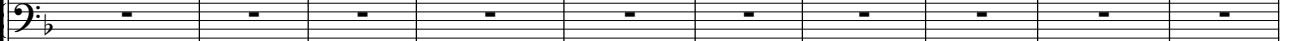
B. 
mp *p*
 eight pound-ing hearts, pound-ing hearts, pound-ing hearts,

(rall.)

Vln I 
pp < *mp* *pp* < *mp* *pp* *pp*

Vln II 
 ord. *pp* < *mp* *pp* < *mp* *pp* *pp*

Vla 

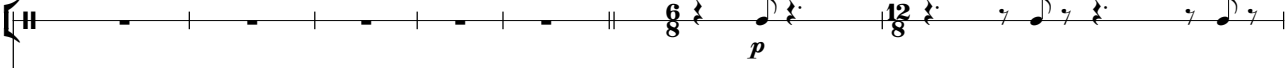
Vc. 

Db. 
p *dim.* *pp*

J

(rall.) - - - - - $\text{♩} = \text{♩}$ Moderato ($\text{♩} = 54$)

44

W. Blk. 

Glock. 

S. 

A. 

CHORUS CONCERTANTE

T. 

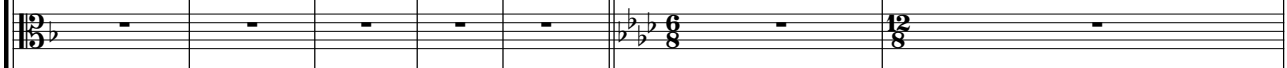
B. 

J

(rall.) - - - - - $\text{♩} = \text{♩}$ Moderato ($\text{♩} = 54$)

Vln I 

Vln II 

Vla 

Vc. 

Db. 

Hn.1 *p*

1 con sord. *p* senza sord. *p*

Tbn. con sord. *p* senza sord. *p*

2 con sord. *p* senza sord. *p*

B. Tbn. con sord. *p* senza sord. *p*

W. Blk. *pp*

Glock. *p*

S. *mp* > *p* *mp* *p*
See it, the per-fect-ly round spot?_

A. *mp* > *p* *mp* *p*
See it, the per-fect-ly round spot?_

CONCERTANTE

T. *mp* *mf*
-round-ed by black clouds... But the clouds are mov-ing

B. *mp* *mf*
-round-ed by black clouds... But the clouds are mov-ing

Vln I *p* *mf* *p*

Vln II *p* *mf* *p*

Vla

Vc. *sempre p*

Db. *sempre p*

K

55

Hn. 1 *p* *mp*

1 Tbn. *mp* *mf*

2 Tbn. *mp* *mf*

B. Tbn. *mp* *mf*

Susp. Cym. *p* *mp*

Glock. *p*

S. *sonoro mp* *mf* *p*

and the ring be-tween dan-ger grows small-er... and the

A. *sonoro mp* *mf* *p*

and the ring be-tween dan-ger... grows small-er... and the

CONCERTANTE

T. *mp* *mf* *p* *f* *ff*

in, and the ring be-tween dan-ger grows small-er... We look at the figh-ting be-low,...

B. *mp* *mf* *p* *f* *ff*

in, and the ring be-tween dan-ger grows small-er... We look at the figh-ting be-low,...

K

Vln I *p*

Vln II *p*

Vla

Vc. arco ord. *f*

Db. *mf* *f* *ff*

61

espress.

mf *f* *mf* *f*

pp *mf* *ff*

mf *ff*

mf *ff*

fp *mp* *f* *mf* *ff*

mf *f* *mf*

S.
A.
T.
B.

CONCERTANTE

peace and beau-ty a - bove,
peace and beau-ty a - bove,
but the dark mass of clouds looms be - fore us, and tries to crush us.
but the dark mass of clouds looms be - fore us, and tries to crush us.

f *espress.* *ff* CHORUS *f*

f *espress.* *ff* *f*

mf p *mf p* *arco ord.* *espress.* *mf* *f* *mf* *ff* *f*

espress. *mf* *f* *mf* *ff* *f*

f *f*

34

accel.

M

73

Fl.

Flute staff with notes and dynamics: ff, f 3

Ob.

Oboe staff with notes and dynamics: ff, f 3

Cl.

Clarinet staff with notes and dynamics: ff, f 3

Bsn.

Bassoon staff with notes and dynamics: ff, f 3

Horn 1
Horn 2

Horn staves with notes and dynamics: ff, f, sfz, ff

Tbn. 1
Tbn. 2

Tuba/Euphonium staves with notes and dynamics: f, ff, f, ff, f 3

S.

Soprano vocal line with lyrics: wide and let us out, ring, ring, op-en wide and let us out, ring, ring, op-en

A.

Alto vocal line with lyrics: wide and let us out, ring, ring, op-en wide and let us out, ring, ring, op-en

CHORUS

T.

Tenor vocal line with lyrics: wide and let us out, ring, ring, op-en wide and let us out, ring, ring, op-en

B.

Bass vocal line with lyrics: wide and let us out, ring, ring, op-en wide and let us out, ring, ring, op-en

M

accel.

Vln I

Violin I staff with notes, gliss., and dynamics: f 3

Vln II

Violin II staff with notes, gliss., and dynamics: f 3

Vla.

Viola staff with notes and dynamics: f 3

Vc.

Violoncello staff with notes, gliss., and dynamics: f 3

Db.

Double Bass staff with notes, gliss., and dynamics: f 3

(accel.)

79

Fl.

Ob.

Cl.

Bsn.

1
Tbn.

2

B. Tbn.

S.

A.

CHORUS

T.

B.

wide, op - en wide, op - en wide and let us out, ring, ring, op - en

wide, op - en wide, op - en wide and let us out, ring, ring, op - en

wide, op - en wide, op - en wide and let us out, ring, ring, op - en

wide, op - en wide, op - en wide and let us out, ring, ring, op - en

(accel.)

(div.)

Vln I

Vln II

Vla

Vc.

Db.

N Più agitato

84

Fl. *ff* *f* ³ *ff* *f* ³ *ff*

Ob. *ff* *f* ³ *ff* *f* ³ *ff*

Cl. *ff* *f* ³ *ff* *f* ³ *ff*

Bsn. *ff* *f* ³ *ff* *f* ³ *ff*

1 Tbn. *ff* *f* ³ *ff* *f* ³ *ff*

2 Tbn. *ff* *f* ³ *ff* *f* ³ *ff*

B. Tbn. *ff*

S. wide, — op — en wide, — op — en wide — and let us out,

A. wide, — op — en wide, — op — en wide — and let us out,

CHORUS

T. wide, — op — en wide, — op — en wide — and let us out,

B. wide, — op ³ — en wide, — op ³ — en wide — and let us out,

N Più agitato

(div.)

Vln I *ff* *f* ³ *ff* *f* ³ *ff*

Vln II *ff* *f* ³ *ff* *f* ³ *ff*

Vla. *ff* *f* ³ *ff* *f* ³ *ff*

Vc. *ff* *f* ³ *ff* *f* ³ *ff*

Db. *ff* *f* ³ *ff* *f* ³ *ff*

38

Maestoso (♩ = 112)

88

Fl. *ff* *sfz* *fff*

Ob. *ff* *sfz* *fff*

Cl. *ff* *sfz* *fff*

Bsn. *ff* *sfz* *fff*

Hn. 1/2 *ff* *fff*

Tbn. 1 *ff* → *f* *ff* → *f* *sfp* *fff*

Tbn. 2 *ff* → *f* *ff* → *f* *sfp* *fff*

B. Tbn. *ff* → *f* *ff* → *f* *sfp* *fff*

Timp. *f* *fff*

Tam-tam *mp* *ff*

Susp. Cym. *f* *ff*

Cym. *fff* l.v.

S. *ff* let us out! *fff*

A. *ff* let us out! *fff*

CHORUS

T. *ff* let us out! Let us out! *fff*

B. *ff* let us out! *fff*

Maestoso (♩ = 112)

unis. trem.

Vln I *ff* trem. *fff*

Vln II *ff* trem. *fff*

Vla *ff* *fff*

Vc. *ff* *fff*

Db. *ff* *fff*

3. The plan to go into hiding

Quasi recitativo (♩ = 50)

S. solo *mp*
 When would we go in- to hid - ing? Where ___ would we hide? In the ci- ty? ___

Pno *p* *colla voce* *pp*

Quasi recitativo (♩ = 50)

Vln I *pp*

Vln II *pp*

Vla *pp*
pizz.

Vc. *pp*
(arco)

Db. *pp*



O Più mosso

8 *cresc.* *mf*
 In the coun- try? ___ In a house? ___ In a shack? These quest- ions keep run- ning through my mind.

Pno *mp*

O Più mosso

Vln I *1 solo mp*

Vln II *1 solo mp*

Vla *1 solo mp*

Vc. *1 solo mp*

Db. *mp*

13 *mf* *p* rit. *mp*

S. solo
These ques - tions keep run - ning through my mind. When would we go? Where would we hide? I

Pno *p*

Vln I (1 solo) rit.

Vln II (1 solo)

Vla (1 solo)

Vc. (1 solo)

18 **P** a tempo *mf* *mp* meno mosso

S. solo
start - ed pack - ing my be - long - ings, — my be - long - ings, — my im - por - tant be - long - ings. The first thing was my

Pno *pp*

P a tempo tutti pizz. arco, trem. (nat.) meno mosso

Vln I *p* *pp* *mf* *p* *pp*

Vln II *p* *pp* *mf* *p* *pp*

Vla *p* *pp* *mf* *p* *pp*

Vc. *p* *pp* *mf* *p* *pp*

Db. *p* *pp* *mf* *p* *pp*

p *mf* *p* *pp*

24

S. solo *p*
 dia - ry, my di - ary. Mem - o - ries mean more to me than

S.

A.

CHORUS

T.

B.

Pno

Vln I *pp* sul pont.

Vln II *pp* sul pont.

Vla *pp* sul pont. div.

Vc. *pp* sul pont.

Db. *pp* sul pont.

Q

31

Adagio (♩ = 60)

Glock.

S. solo

S.

A.

CONCERTANTE

T.

B.

Pno

Q

Adagio (♩ = 60)

Vln I

Vln II

Vla

Vc.

Db.

pp

dress - es. Ik

mf espress.

affetuoso
p *pp* *p* *pp* *p* *pp*

Mem- o - ries.. Mem- o - ries.. Mem- o - ries..

affetuoso
p *pp* *p* *pp* *p* *pp*

Mem- o - ries.. Mem- o - ries.. Mem- o - ries..

affetuoso
p *pp* *p* *pp* *p* *pp*

Mem- o - ries.. Mem- o - ries.. Mem- o - ries..

legato e cantabile
mf

nat. con sord

p legato

nat., con sord

p

unis., con sord., trem, nat.

p

nat.

p

nat. *sonore*

mp

Glock.

S. solo zal, hoop ik, aan jou al - les kun - nen toe - ver -

S. Mem - o - ries... Mem - o - ries... Mem - o - ries... Mem - o - ries...
p *pp* *p* *pp* *p* *pp* *p* *pp*

A. Mem - o - ries... Mem - o - ries... Mem - o - ries... Mem - o - ries...
p *pp* *p* *pp* *p* *pp* *p* *pp*

CONCERTANTE

T. Mem - o - ries... Mem - o - ries... Mem - o - ries... Mem - o - ries...
p *pp* *p* *pp* *p* *pp* *p* *pp*

B. Mem - o - ries... Mem - o - ries... Mem - o - ries... Mem - o - ries...
mp *p* *mp* *p* *mp* *p* *mp* *p*

Pno

Vln I

Vln II

Vla

Vc.

Db.

R

39

Mar.

Musical notation for Maracas (Mar.) in bass clef. It features a melodic line starting in the second measure with a dynamic marking of *mp*. The notes are: G2, F2, E2, D2, C2, B1, A1, G1.

S. solo

Musical notation for Soprano solo (S. solo) in treble clef. It shows a long note in the first measure, followed by rests in the subsequent measures. The lyrics are: - trou - - - wen, _____

S.

Musical notation for Soprano (S.) in treble clef. It features a melodic line with dynamics *p*, *pp*, and *mp*. The lyrics are: Mem - o - ries. _____ zo - als ik het nog aan nie - mand ge-

A.

Musical notation for Alto (A.) in treble clef. It features a melodic line with dynamics *p*, *pp*, and *mp*. The lyrics are: Mem - o - ries. _____ zo - als ik het nog aan nie - mand ge-

CONCERTANTE

T.

Musical notation for Tenor (T.) in treble clef. It features a melodic line with dynamics *p* and *pp*. The lyrics are: Mem - o - ries. _____

B.

Musical notation for Bass (B.) in bass clef. It features a melodic line with dynamics *p* and *pp*. The lyrics are: Mem - o - ries. _____

Pno

Musical notation for Piano (Pno) in grand staff. The right hand has a melodic line with the instruction *sempre legato*. The left hand has a bass line.

R

Vln I

Musical notation for Violin I (Vln I) in treble clef. It features a melodic line with dynamics *p*, *mp*, and *p*. The notes are: G4, A4, B4, C5, B4, A4, G4.

Vln II

Musical notation for Violin II (Vln II) in treble clef. It features a melodic line with dynamics *p*, *mp*, and *p*. The notes are: G4, A4, B4, C5, B4, A4, G4.

Vla

Musical notation for Viola (Vla) in alto clef. It features a melodic line with dynamics *mp* and *p*. The instruction *senza sord.* is present. The notes are: G4, A4, B4, C5, B4, A4, G4.

Vc.

Musical notation for Violoncello (Vc.) in bass clef. It features a melodic line with dynamics *mp* and *p*. The notes are: G2, A2, B2, C3, B2, A2, G2.

Db.

Musical notation for Double Bass (Db.) in bass clef. It features a melodic line with dynamics *p*, *mp*, and *p*. The notes are: G2, A2, B2, C3, B2, A2, G2.

43

Horn 1
Horn 2

Glock.

Mar.

S. solo

S.

A.

CONCERTANTE

T.

B.

Pno

Vln I

Vln II

Vla

Vc.

Db.

mp *mf* *p* *mf*

mp

mf

mf *mf* *mf* *mf*

mp *p* *mp* *p* *mf* *mp* *mf* *mp*

mp *p* *mp* *p* *mf* *mp* *mf* *mp*

mp *p* *mp* *p* *mf* *mp* *mf* *mp*

mp *p* *mp* *p* *mf* *mp* *mf* *mp*

en ik hoop dat je een gro - te

-kund heb,

-kund heb,

46

47 **S** *molto espress. e legato*

D. Rec. *mf*

Horn 1 *mp*

Horn 2 *mf* *mp*

Timp. *p* *tr*

S. solo
steun voor me zult zijn.

S.
A.
CONCERTANTE
T.
B.

Pno *f* *8^{va}*

Vln I *mf* *p* *senza sord.* *mp* *mf*

Vln II *mf* *p* *senza sord. div.* *(p)* *mp* *mf*

Vla *mf* *mp* *p* *mp* *mf*

Vc. *mf* *mp* *p* *mp* *mf*

Db. *mp* *mp* *mf*

T

Alla marcia (♩ = 100)

54

1 Horn

2 Horn

1 Tbn.

2 Tbn.

B. Tbn.

Timp.

S. D.

T

Alla marcia (♩ = 100)

Vln I

Vln II

Vla

Vc.

Db.

48

B. Tbn.

S. D.

S.

A.

CHORUS

T.

B.

Vln I

Vln II

Vla

Vc.

Db.

B. Tbn.



S.



A.



CHORUS

T.



B.



Vln I



Vln II



Vla



Vc.



Db.



64

1
Horn

2

1
Tbn.

2

B. Tbn.

S.
Sun - - day morn - ing. So much has hap - pened,

A.
Sun - - day morn - ing. So much has hap - pened,

CHORUS

T.
Sun - - day morn - ing. So much has hap - pened,

B.
Sun - - day morn - ing. So much has hap - pened,

Vln I

Vln II

Vla

Vc.

Db.

f

gliss.

3

5

70 U

WOODWINDS

- Fl. *f*
- Ob. *f*
- Cl. *f*
- Bsn. *f*

BRASS

- Horn 1 *ff*
- Horn 2 *ff*
- Tbn. 1 *ff*
- Tbn. 2 *ff*
- B. Tbn. *ff*

PERCUSSION

- Timp.

CHORUS

- S. morn - ing.
- A. morn - ing.
- T. morn - ing.
- B. morn - ing.

STRINGS

- Vln I *ff*
- Vln II *ff*
- Vla. *f*
- Vc. *f*
- Db. *f*

Additional markings: U, *ff*, *f*, *5*, *div.*

Fl.

Ob.

Cl.

Bsn

1
Horn

2

1
Tbn.

2

B. Tbn.

f

S.

f

A.

CHORUS

T.

f

B.

f

Vln I

unis.

Vln II

div.

Vla

5

Vc.

5

Db.

It seems like years since Sun - day morn - ing.

It seems like years since Sun - day morn - ing.

It seems like years since Sun - day morn - ing.

It seems like years since Sun - day morn - ing.

Fl.

Ob.

Cl.

Bsn

B. Tbn.

S.

A.

CHORUS

T.

B.

Vln I

Vln II

Vla

Vc.

Db.

It seems like years since Sun - - day morn - ing.

It seems like years since Sun - - day morn - ing.

It seems like years since Sun - - day morn - ing.

It seems like years since Sun - - day morn - ing.

1 Horn *f*

2 Horn *f*

1 Tbn. *f* *gliss.*

2 Tbn. *f* *gliss.*

B. Tbn. *f* *gliss.* *ff*

Timp. *mf*

Susp. Cym. *p*

S.

A.

CHORUS

T.

B.

So much has hap - pened, so much has hap - pened, so

So much has hap - pened, so much has hap - pened, so

So much has hap - pened, so much has hap - pened, so

So much has hap - pened, so much has hap - pened, so

Vln I *trem.* *ff*

Vln II *trem.* *ff*

Vla. 5 6

Vc. 5 6

Db. *ff* *f*

79

V

Bsn. *ff* 3

Horn 1 *ff*

Horn 2 *ff*

Tbn. 1 *f* 3

Tbn. 2 *f* 3

B. Tbn. *f*

Timp. *ff* (tr)

Susp. Cym. *ff* (tr)

S. much_ has hap - pened.

A. much_ has hap - pened.

CHORUS

T. much_ has hap - pened. *ff* 3 It's as if_ the whole world had sud - den - ly_ turned_

B. much has hap - pened. *ff* 3 It's as if_ the whole world had sud - den - ly_ turned_

Vln I *f* 6 *ff* div.

Vln II *f* unis. 6 *ff*

Vla. 6 *ff* 5

Vc. *ff* 5

Db. trem. *ff*

57

Fl.

Ob.

Cl.

Bsn.

1
Horn

2

1
Tbn.

2

B. Tbn.

Cym.

S.

A.

CHORUS

T.

B.

Vln I

Vln II

Vla

Vc.

Db.

ff

f

unis. trem.

div. trem.

5

5

5

5

So much has hap - pened, so much has hap - pened,

So much has hap - pened, so much has hap - pened,

So much has hap - pened, so much has hap - pened,

So much has hap - pened, so much has hap - pened,

Fl. *f* *ff*³

Ob. *f* *ff*³

Cl. *f* *ff*³

Bsn. *f* *ff*³

Horn 1 *fff*

Horn 2 *fff*

Tbn. 1 *fff*

Tbn. 2 *fff*

B. Tbn. *fff*

Timp. *fp* *fff*

S. the world has turned up - - - side down.

A. the world has turned up - - - side down.

T. the world has turned up - - - side down.

B. the world has turned up - - - side down.

Vln I *f* *ff* *fff*

Vln II *f* *ff* *fff*

Vla. *f* *ff* *fff*

Vc. *f* *ff* *fff*

Db. *fff*

4. The last night at home and arrival at the annexe

Andante moderato (♩ = 72)

Pno *mf*

Vln I *p mp mf espress.*

Vln II *p mp p mp p mp*

Vla *p mp p mp p mp*

Vc. *mf espress. div.*

Db. *mp*



9 W *p espr.*
S. solo My

Pno *mf p*

Vln I W

Vln II

Vla *espress. div. f mp p*

Vc. *div. unis. mp espress. p*

Db. *f mp mf unis. p*

61

18 *legato cantabile* X

Ob. *mp* *mf* *mp* *mf*

S. solo
last night in my own bed. In the morn - ing a warm rain fell. The

Vln I *mp* *mf* *p* *pizz.*
div. unis.

Vln II *mp* *mf* *p* *pizz.*
div. unis.

Vla *p* *mf* *p* *mp* *p*
div. unis.

Vc. *p* *mf* *p* *mp* *p*
div. unis.

Db. *p* *mf* *p* *mp* *pp*
divisi 1. col legno
2. pizz.

26 *espress.*

Ob. *mp* *mf*

Hn. 1. *p*

S. solo
four of us wrapped in layers of cloth - ing, the stripped beds, the break - fast things on the

Vln I

Vln II

Vla unis.

Vc. unis.

Db.

31

Ob. *mp* *mf* *mp*

Hn. 1. *mf* *p*

S. solo
tab - le. We closed the door be - hind us.

Vln I *arco*

Vln II *arco* *mp*

Vla *mf* *p* *mp*

Vc. *mf* *p* *mp*

Db. unis. arco nat. *mf* *p* *mp*



38

Ob.

Timp. *pp*

CHORUS

T. *mp*
Walk - ing in the pour - ing rain, walk - ing down the street, each of us with a

B. *mp*
Walk - ing in the pour - ing rain, walk - ing down the street, each of us with a

Vln. I

Vln. II

Vla. *div.* *p* *mp* unis. *div.*

Vc. *mp* *mf* *mp* *mf* *mp* unis.

Db. *p* *div.* *un.* *div.* *mp* unis.

63

44

Ob. *espress.*
mf *mp*

Timp. *tr*

S. *mp*
We

A.

CHORUS

T. *mf*
8 sat - chel filled to the brim.

B. *mf*
sat - chel filled to the brim.

Vln. I

Vln. II *p* *mp*

Vla. *mf* *mp* *p* *mp*

Vc. *unis.* *mf* *mp* *p* *mp*

Db. *p* *mp*

Z

rit. Adagio (♩ = 54)

51

Ob.

Timp.

S. closed the door be - hind us. We ar - rived at Prin - sen -

A. We ar - rived at Prin - sen -

CHORUS

T. We ar - rived at Prin - sen -

B. We ar - rived at Prin - sen -

Z

rit. Adagio (♩ = 54)

Vln I *p* *mp* *mf* *mp* div. unis.

Vln II *p* *mp* *mf* *mp*

Vla *p* *mp* *mf* *mp*

Vc. *p* *mp* *mf* *mp*

Db. *p* *mp* *mf* *mp*

58

Timp. *tr*

S. *p* *pp*
 - gracht, led through the long pas - sage and up the wood - en stair - case to the An - nexa. The

A. *p*
 - gracht, led through the long pas - sage and up the wood - en stair - case.

CHORUS

T. *p*
 - gracht, led through the long pas - sage and up the wood - en stair - case.

B. *p*
 - gracht, led through the long pas - sage and up the wood - en stair - case.

Vln I *div.* *gliss.*

Vln II *div.* *pp* *gliss.*

Vla *pp* *gliss.*

Vc. *div.* *pp* *gliss.*

Db. *pp* *gliss.*



65

S. solo *p*
 A - lone, —

CHORUS *ppp*
 door was shut be - hind us, leav - ing us a - lone.

Pno *p*

Vln I *ppp*

Vln II *ppp*

Vla *ppp*

Vc. *ppp*

Db. *ppp*

A1 ♩ = 76

A1 ♩ = 76

73

S. solo

— a - lone. Then for the first time, I found a mo - ment to tell you a - bout it, to real - ise what had

B1

Tempo giusto

81

S. solo

hap - pened, what had hap - pened to me and what was a - bout to hap - pen.

CONCERTANTE

We're Jews in chains, chained to one spot, with - out an - y rights, a thou - sand ob - li - ga - tions. We're Jews in chains, chained to one spot, with - out an - y

CONCERTANTE

90

We're Jews in chains, chained to one spot, with - out an - y rights, a thou - sand ob - li - ga - tions. We're Jews in chains, chained to one spot, with - out an - y

cantabile
mf
cantabile
mf
cantabile
mf
mf

C1

WITH CHORUS

99 *mf* *mp* *f* *mf*

S. rights, a thou-sand ob - li - ga - tions. We're Jews in chains, chained to one spot, with - out an - y

A. rights, a thou-sand ob - li - ga - tions. We're Jews in chains, chained to one spot, with - out an - y

CONCERTANTE T. rights, a thou-sand ob - li - ga - tions. We're Jews in chains, chained to one spot, with - out an - y

B. rights, a thou-sand ob - li - ga - tions. We're Jews in chains, chained to one spot, with - out an - y

C1

Vln I *f* *espress.* *mf*

Vln II *f* *espress.* *mf*

Vla *mf*

Vc. *mf*

Db. *mf* *espress.*

107 *poco f*

S. rights, a thou-sand ob - li - ga - tions. We're Jews in chains, chained to one spot, with -

A. rights, a thou-sand ob - li - ga - tions. We're Jews in chains, chained to one spot, with -

CHORUS T. rights, a thou-sand ob - li - ga - tions. We're Jews in chains, chained to one spot, with -

B. rights, a thou-sand ob - li - ga - tions. We're Jews in chains, chained to one spot, with -

Vln I *f*

Vln II *f* (*espress.*)

Vla

Vc.

Db.

D1

Maestoso deciso (♩=72)

114

1
Horn

2
Horn

1
Tbn.

2
Tbn.

B. Tbn.

Cym.

S.
-out an - y rights, a thou-sand ob - li - ga-tions. We must be brave and

A.
-out an - y rights, a thou-sand ob - li - ga-tions. We must be brave and

CHORUS

T.
-out an - y rights, a thou-sand ob - li - ga-tions. We must be brave and

B.
-out an - y rights, a thou-sand ob - li - ga-tions. We must be brave and

D1
Maestoso deciso (♩=72)

Vln I

Vln II

Vla

Vc.

Db.

1
Horn

2

1
Tbn.

2

B. Tbn.

Cym.

S.
trust in God, we must be brave and trust in God, we must be brave, _

A.
trust in God, we must be brave and trust in God, we must be brave, _

CHORUS

T.
8 trust in God, we must be brave and trust in God, we must be brave, we

B.
trust in God, we must be brave and trust in God, we must be brave, we

Vln I

Vln II

Vla

Vc.

Db.

E1

1
Horn

2

1
Tbn.

2

B. Tbn.

Tam-tam

Cym.

S.

Sonoro appassionato
ff

we must be brave, we must be brave and trust in God.

A.

Sonoro appassionato
ff

we must be brave, we must be brave and trust in God.

CHORUS

T.

Sonoro appassionato
ff

must be brave, we must be brave and trust in God.

B.

Sonoro appassionato
ff

must be brave, Be brave and trust in God.

port.

port.

E1

Vln I

Vln II

Vla

Vc.

Db.

5. Life in hiding

Lento ma non troppo (♩ = 60)

Tub. B. *mp sempre*

S. solo *p* The days here are ve - ry quiet, _____

Pno *mp sempre*

15 F1

Tub. B.

Glock.

S. solo *p* hav - ing to sit still all day and not say a word, _____ *mp sempre*

Pno

28 G1

Tub. B.

Glock.

S. solo *p* you can im - ag - ine how hard that is for me. _____ *ppp*

S. *ppp* On ord - in - ary days, _____

A. *ppp* On ord - in - ary days, _____

CHORUS *ppp* On ord - in - ary days, _____

T. *ppp* On ord - in - ary days, _____

B. *ppp* On ord - in - ary days, _____

Pno

41

Tub. B.

Glock.

S. solo

S.

A.

T.

B.

Pno

p

Not being ab-le to talk is worse.---

— we speak_ in a whis - per.---

— we speak_ in a whis - per.---

— we speak_ in a whis - per.---

— we speak_ in a whis - per.---

(h)

55

Tub. B.

Glock.

S. solo

Pno

H1

let ring-----|

let ring-----|

p

The sil - ence, the sil - ence,

Ped.

68

Tub. B.

Glock.

S. solo

Pno

makes me so ner - vous, but the chi - ming of the clock,--- the Wes - ter - to - ren clock,--- re - as - sures me,

81

Tub. B.

S. solo

re - as - sures me at night.

Pno

95

Con moto

Tub. B.

S. solo

mf

No doubt you want to hear what I think of life in

Pno

I

105

Waltz (♩ = c. 108)

S. solo

hi - ding? The blue sky, the bare chest - nut tree, glist - en - ing glist - ning with dew, the sea - gulls,

Pno

p

Ped.

111

Cl.

S. solo

glint - ing with sil - ver swoop - ing through the air.

Pno

mp

Vla

p

Vc.

p

Db.

p

div.

117

Cl. *3*

Pno *3*

Vla

Vc.

Db.

121

Cl. **J1**

S. solo

Pno *3*

Solo Vln *p*

Vln I *mp*

Vln II *mp*

Vla

Vc.

Db.

As long as this ex-ists, the sun-shine and this cloud-less sky,

126

S. solo *mp* *mf* *f*

Solo Vln *mf*

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc. *mf*

Db. *mf*

how, how can I be sad? As long as this ex-ists, the sun-shine and this cloud-less

K1

132

S. solo
sky, the sun - shine and this cloud - less sky, as long as this ex - ists,

Solo Vln

Vln I

Vln II

Vla

Vc.

Db.



138

S. solo
— the sun - shine and this cloud - less sky, how, how can I be sad?

Solo Vln

Vln I

Vln II

Vla

Vc.

Db.

144

S. solo *mf*
 The blue_ sky, the bare_ chest - nut tree, glist - en - ing glist - ning with dew, the sea_ - gulls,

Pno *mp*

Solo Vln *mp*

Vln I *mp*

Vln II *mp*

Vla *mp*

Vc. *mp*

Db. *mp*

150

S. solo *mf*
 glint - ing with sil - ver swoop - ing through the air.

CHORUS *mf*
 div. { As long as this ex - ists, the sun - shine and this
 As long as this ex - ists, the sun - shine and this

Pno *mp*

Solo Vln *mp*

Vln I *mf*

Vln II *mf*

Vla *mf*

Vc. *mf*

Db. *mf*

L1

155

CHORUS

S. cloud - less sky, the sun - shine and this cloud - less

S. cloud - less sky, the sun - shine and this cloud - less

Solo Vln

Vln I

Vln II

Vla

Vc.

Db.

mf



160

CHORUS

S. sky, as long as this ex - ists, the sun - shine and this cloud - less sky,

S. sky, as long as this ex - ists, the sun - shine and this cloud - less sky,

Pno

Solo Vln

Vln I

Vln II

Vla

Vc.

Db.

mp

Più mosso

165 *mf* *mp*

S. solo
how, _____ how can I be, how can I be, how can I be sad? _____

Pno
3 *3* *p*

Vln I
tutti *p*

Vln II
pp

Vla
pp pizz.

Vc.
pp pizz.

Db.
pp



M1

170

Tub. B.

S. solo

[Spoken]: "Prospectus and Guide to the Secret Annexe. A Unique Facility for the Temporary Accommodation of Jews and Other Dispossessed Persons.

Now our annexe has truly become a secret, a bookcase has been built in front of the entrance. It swings on its hinges and opens like a door.

It is Open All Year Round, Located in Beautiful, Quiet, Wooded Surroundings, In the Heart of Amsterdam. Inside it is Necessary to Speak Softly at all times, Singing is Permissible, only Softly and After Six pm!"

M1

Pno
ppp

Vln I
pp

Vln II

Vla

Vc.

Db.

N1 Liberamente

173

Tub. B.

S. solo

under the breath *pp* (breaks off, but continues in same style) *mf*

doo doo doo doo... doo doo doo doo doo doo doo doo The strang-est things hap-pen... when you're in

Pno

mp

O1

Alla marcia (♩ = 104-108)

extemporise in military / music hall style

180

Drum Kit

S. solo

mp *mf*

hi - ding... Try to pic - ture this... We_ scrub, scrub, scrub our-selves in a tin tub, we_

Pno

mf

O1

Alla marcia (♩ = 104-108)

pizz.

f

188

Drum Kit

S. solo

wash our-selves in a tin tub. Since the cur - tains are drawn, yes, the cur - tains are drawn, we

Pno

Db.

a tempo

(♩ = 100)

(plunger)

wa - wa -

+° +°

P1

meno mosso (♩ = 88)

192

con sord.

con sord.

con sord.

1

Tbn.

2

B. Tbn.

Drum
Kit

S. solo

Pno

Db.

mp

(plunger)

wa - wa -

+° +°

mp

(plunger)

Wa - wa -

+° +°

mp

scrub, scrub, scrub our-selves in the dark, while one looks out of the win-dow and ga-zes at the peo-ple, the end-less-ly a - mus-ing

P1

meno mosso (♩ = 88)

a tempo

(♩ = 100)



Q1

rall.

Grave (♩ = 44)

200

wa - wa

+° +°

wa - wa

+° +°

wa - wa

+° +°

1

Tbn.

2

B. Tbn.

Susp.
Cym.

S. solo

S.

CONCERTANTE

A.

Pno

Db.

mf l.v.

peo - ple. The child - ren run a - round in thin_ shirts_ and wood - en clogs.

mf

They have no

mf

They have no

Q1

rall.

Grave (♩ = 44)

arco

mf

mp

211

R1

B. D. *mp p* *pp*

S. *p*
 coats, no_ socks, no_ caps and no-one to help them. Gnaw - ing on a car - rot to still their hun -

A. *p*
 coats, no_ socks, no_ caps and no-one to help them. Gnaw - ing on a car - rot to still their hun -

CONCERTANTE

T. *p*
 Gnaw - ing on a car - rot to still their hun -

B. *p*
 Gnaw - ing on a car - rot to still their hun -

Db. **R1**



218

Timp. *ppp* *pp*

B. D.

Susp. *pp*

Cym. *ppp* *pp > ppp*

S. *ppp*
 - ger, they walk from their cold hous-es through cold streets.

A. *ppp*
 - ger, they walk_ from their cold hous-es through cold streets.

CONCERTANTE

T. *ppp*
 - ger.

B. *ppp*
 - ger.

Vln I *ppp* *sul pont.* *div.* *ppp* *sul pont.* *unis.*

Vln II *ppp*

S1

227

Grave (♩ = 46 / ♩ = 92)

senza sord.

poco rit.

1 Tbn. *pp* senza sord.

2 Tbn. *pp* senza sord.

B. Tbn. *pp* senza sord.

S. solo *p* *f* *mp* *p*

One day, _____ One day this ter-ri-ble war will be ov - er.

CONCERTANTE

S. *pp* One day, _____ one _____ day, _____

A. *pp* One day, _____ one _____ day, _____

T. *pp* One day, _____ one _____ day, _____

B. *pp* One day, _____ one _____ day, _____

S1

Grave (♩ = 46 / ♩ = 92)

poco rit.

Vln I unis. nat. *pp* *legato* *mp*

Vln II nat. *pp* *legato* *mp*

Vla. _____

Vc. arco *p*

Db. *p*

T1**a tempo**

236

p *mf*

S. and we'll be peo - ple a - gain, peo - ple a - gain, we_ will be

A. and we'll be peo - ple a - gain, peo - ple a - gain, we_ will be

a tempo

pp *mf* *cantabile*

Vln I

pp *p*

Vln II

arco *pp* *p* *div.* *unis.*

Vla

pp *p*

Vc.

pp *p*

Db.

pp *p*



243

mf

S. peo - ple a - gain, peo - ple a - gain,

A. peo - ple a - gain, peo - ple a - gain,

CHORUS

T. *mf* peo - ple, a - gain, we'll be

B. *mf* peo - ple, a - gain, we'll be

Vln I *f* *mf*

Vln II *f* *mf*

Vla *f* *mf* *cantabile*

Vc. *f* *mf*

Db. *f* *mf*

Cl. *mf*

Bsn *mf*

S. *f*

not just Jews. We will be peo - ple a -

A. *f*

not just Jews. We will be peo - ple a -

CHORUS

T. *legato* *f*

peo - - - ple, not just Jews. We will be peo - ple a -

B. *legato* *f*

peo - - - ple, not just Jews. We will be peo - ple a -

Vln I *f* div.

Vln II *f*

Vla *f*

Vc. *f*

Db. *f*

Cl.
 Bsn

1
 2

1
 2

B. Tbn.
 Timp.
 Susp. Cym.

S.
 A.
 CHORUS
 T.
 B.

Vln I
 Vln II
 Vla
 Vc.
 Db.

261

1
Horn *ff*

2
ff

1
Tbn. *ff*

2
ff

B. Tbn. *ff*

Timp. *ff*

Cym. *ff*

Susp. Cym. *ff*

Vln I *ff*

Vln II *ff*

Vla *ff*

Vc. *ff*

Db. *ff*

ten.

div.

unis.

Detailed description: This page of a musical score, numbered 261, features seven staves. The top two staves are for Horns (1 and 2), both in treble clef with a key signature of one flat and a dynamic marking of *ff*. The next three staves are for Trombones (1 and 2) and Baritone Trombone, all in bass clef with a key signature of one flat and a dynamic marking of *ff*. The Timpani staff is in bass clef with a dynamic marking of *ff* and contains a single note with a tremolo. The Cymbal staff is in alto clef with a dynamic marking of *ff*. The Suspended Cymbal staff is in alto clef with a dynamic marking of *ff* and contains a single note with a tremolo. The string section consists of five staves: Violin I and II (treble clef), Viola (alto clef), Violoncello (bass clef), and Double Bass (bass clef), all with a dynamic marking of *ff*. The string parts include various articulations such as accents, tenuto marks, and divisi markings. The Violin I and II parts have 'ten.' markings above them. The Viola part has 'div.' markings above it. The Violoncello part has 'div.' and 'unis.' markings above it. The Double Bass part has 'div.' markings above it.

U1

268

Fl. *f*

Ob. *f*

Cl. *f*

Bsn. *f*

1 Horn *f*

2 Horn *f*

1 Tbn. *f*

2 Tbn. *f*

B. Tbn. *f*

Cym.

S. *ff*
We'll be peo - ple, we'll be peo - ple a -

A. *ff*
We'll be peo - ple, we'll be peo - ple a -

T. *ff*
We'll be peo - ple, we'll be peo - ple a -

B. *ff*
We'll be peo - ple, we'll be peo - ple a -

CHORUS

Vin I *f* unis. *f*

Vin II *f*

Vla. *f*

Vc. *f*

Db. *f* unis. *f*

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn *mf*

Horn 1 *mf*

Horn 2 *mf*

Tbn. 1 *mf*

Tbn. 2 *mf*

B. Tbn. *mf*

Susp. Cym. *mp* *mf*

Cym. *f*

S. - gain, and not just Jews, we'll be peo - ple,

A. - gain, and not just Jews, we'll be peo - ple,

CHORUS

T. 8 - gain, and not just Jews, we'll be peo - ple,

B. - gain, and not just Jews, we'll be peo - ple,

Vln I

Vln II

Vla

Vc.

Db.

V1

rall.

285

Fl.

Ob.

Cl.

Bsn.

1

2

Horn

1

2

Tbn.

B. Tbn.

S.

A.

CHORUS

T.

B.

p

Peo - ple, peo - ple, not just Jews...

p

Peo - ple, peo - ple, not just Jews...

p

Peo - ple, not just Jews...

p

Peo - ple, not just Jews...

V1

rall.

Solo Vln

Vln I

Vln II

Vla

Vc.

Db.

mp

p

pp

pp

mp

p

pp

6. Courage

Lento (♩ = 50) W1

S. *p* If you be-come part of the suf-fer-ing, you'll be en-tire-ly lost. *pp*

A. *p* If you be-come part of the suf-fer-ing, you'll be en-tire-ly lost. *pp*

CHORUS T. *p* If you be-come part of the suf-fer-ing, you'll be en-tire-ly lost. *pp*

B. *p*

Pno *mp*

Lento (♩ = 50) W1

Vln I con sord. *pp*

Vln II *p* con sord. *pp*

Vla div. *p* *pp* unis. *pp*

Vc. *pp*

Db. con sord. *pp*

9

Pno *pp*

Vln I *pp*

Vln II *pp*

Vla *pp*

Vc. con sord. *pp*

Db. *pp*

X1**Moderato** (♩ = 88)

15

mf

S. Der Win - ter ist ver - gan - gen. Ich seh' des Mai - en Schein; Ich seh' die Blüm - lein

A. Der Win - ter ist ver - gan - gen. Ich seh' des Mai - en Schein; Ich seh' die Blüm - lein

T. Der Win - ter ist ver - gan - gen. Ich seh' des Mai - en Schein; Ich seh' die Blüm - lein

B. Der Win - ter ist ver - gan - gen. Ich seh' des Mai - en Schein; Ich seh' die Blüm - lein

CONCERTANTE



24

S. pran - gen; Des ist mein Herz er - freut. Des ist mein Herz er -

A. pran - gen; Des ist mein Herz er - freut. Des ist mein Herz er -

T. pran - gen; Des ist mein Herz er - freut. Des ist mein Herz er -

B. pran - gen; Des ist mein Herz er - freut. Des ist mein Herz er -

CONCERTANTE

Vln I

Vln II

Vla

Vc.

Db.

p

p

p

p

p

p

31

S. - freut. Da singt Frau Nach - ti - ga - le Und manch' Wald - vö - ge - lein.

A. - freut. Da singt Frau Nach - ti - ga - le Und manch' Wald - vö - ge - lein.

T. - freut. Da singt Frau Nach - ti - ga - le Und manch' Wald - vö - ge - lein.

B. - freut. Da singt Frau Nach - ti - ga - le Und manch' Wald - vö - ge - lein.

Vln I

Vln II

Vla. div.

Vc.

Db.

Y1

39 *meno mosso* *mf*

S. solo Beau - - - ty re - mains, ev - en in mis -

S. *p* A - de, mein' Al - ler - lieb - ste! A - de, schön's Blü - me -

A. *p* A - de, mein' Al - ler - lieb - ste! A - de, schön's Blü - me -

T. *p* A - de, mein' Al - ler - lieb - ste! A - de, schön's Blü - me -

B. *p* A - de, mein' Al - ler - lieb - ste! A - de, schön's Blü - me -

46 *mf*

S. solo - for - tune. One who is hap - py will make oth - ers hap - py.

S. - lein! A - de, schön' Ro - sen - blu - - - me; Es muß ge -

A. - lein! A - de, schön' Ro - sen - blu - - - me; Es muß ge -

T. - lein! A - de, schön' Ro - sen - blu - - - me; Es muß ge -

B. - lein! A - de, schön' Ro - sen - blu - - - me; Es muß ge -

94

52 *p* *mp*

S. solo
oth - ers hap - py, one

S.
- schie - den sein! Es muß ge - schie - den sein! Das Herz in

A.
- schie - den sein! Es muß ge - schie - den sein! Das Herz in

CONCERTANTE
T.
- schie - den sein! Es muß ge - schie - den sein! Das Herz in

B.
- schie - den sein! Es muß ge - schie - den sein! Das Herz in

Vln I

Vln II

Vla
p unis. div.

Vc.
p

Db.
p

58

S. solo
— who has cour - age will ne - ver die in mi - se - ry.

S.
mei - nem Lei - be Ge - hört ja all - zeit dein.

A.
mei - nem Lei - be Ge - hört ja all - zeit dein.

CONCERTANTE
T.
mei - nem Lei - be Ge - hört ja all - zeit dein.

B.
mei - nem Lei - be Ge - hört ja all - zeit dein.

Pno
pp

Vln I
ppp

Vln II
ppp

Vla
ppp

65

Pno

Vln I

Vln II

Vla

Vc.

Db.

rit.

rit.

ppp



Z1

Lento (♩ = 52)

70

S.

A.

T.

B.

CONCERTANTE

Der Win - ter ist ver - gan - - gen. Ich seh' des Mai - en

Der Win - ter ist ver - gan - - gen. Ich seh' des Mai - en

Der Win - ter ist ver - gan - - gen. Ich seh' des Mai - en

Der Win - ter ist ver - gan - - gen. Ich seh' des Mai - en

Pno

p cantabile

Z1

Lento (♩ = 52)

Vln I

Vln II

Vla

Vc.

ppp

ppp

ppp

ppp

div.

unis.

76

S. Schein; Ich seh' die Blüm - lein pran - - gen; Des

A. Schein; Ich seh' die Blüm - lein pran - - gen; Des

T. Schein; Ich seh' die Blüm - lein pran - - gen; Des

B. Schein; Ich seh' die Blüm - lein pran - - gen; Des

Pno

Vln I div.

Vln II

Vla

Vc.

81

S. ist mein Herz er - freut. Des ist mein Herz er -

A. ist mein Herz er - freut. Des ist mein Herz er -

T. ist mein Herz er - freut. Des ist mein Herz er -

B. ist mein Herz er - freut. Des ist mein Herz er -

Pno

Vln I unis.

Vln II

Vla

Vc.

Db.

A2

A2

86

rit.

S. - freut. Da singt Frau Nach - ti - gal - le Und. manch' Wald - vö - ge - lein.

A. - freut. Da singt Frau Nach - ti - gal - le Und. manch' Wald - vö - ge - lein.

T. - freut. Da singt Frau Nach - ti - gal - le Und. manch' Wald - vö - ge - lein.

B. - freut. Da singt Frau Nach - ti - gal - le Und. manch' Wald - vö - ge - lein.

Pno

Vln I **div.** **rit.**

Vln II **unis.**

Vla **div.** **unis.**

Vc.

Db.

CONCERTANTE



B2

94 **A tempo**

S. **pp**
you'll be en - tire - ly lost._____

A. **p** **pp**
If you be - come part of the suf - fer - ing,_____ you'll be en - tire - ly lost._____

T. **p** **pp**
If you be - come part of the suf - fer - ing,_____ you'll be en - tire - ly lost._____

B. **p** **pp**
If you be - come part of the suf - fer - ing,_____ you'll be en - tire - ly lost._____

CHORUS

C2

102 *Andante* (♩ = 54)

Ob. *mp* *mp*

Vln I *mf* *espress.*

Vln II *pp* *p* *pp* *p* *pp* *mp*

Vla *pp* *p* *pp* *p* *pp* *mp*

Vc. *pp* *p* *pp* *p* *pp* *mf*



112 *mf*

Pno *mp* 3 3 3 3

Vln I *mp*

Vln II *mf* *mp* *mf* *mp*

Vla *mf* *mp* *mf* *mp*

Vc. *mp* *div.*

Db. *mp*

121 **D2**

Ob. *mp*

Pno *p* *tr* *mp* *p*

Vln I *p* *cantabile* *mp* *p*

Vln II *p* *mp*

Vla *p* *mp*

Vc. *p* *mp*

Db.



128

Ob. *mf*

Vln I *mf* *f*

Vln II *mf*

Vla *mf*

Vc. *mf*

Db.

137

Ob. *mf* *cantabile*

Pno *mf* 3 3 3 3 3 3 3 3

Vln I *mf* *mp* *legato cantabile*

Vln II *p*

Vla *mf mp* *mf* *mp* *mf* *p*

Vc. *p*



145

Ob. **E2**

Pno *mf*

Vln I *mf* **E2**

Vln II *mp* *mf* *mp*

Vla *mp* *mf* *mp*

Vc. *mp* *mf* *mp*

154

Ob. *mp*

Pno *mf*

Vln I *mp* *mf* *p* *mf*

Vln II *mf* *p* *mf*

Vla *mf* *p* *mf*

Vc. *mf* *p* *mf*

div.



162

Ob. *p*

S. *p*

A. *p*

Pno

F2 *A tempo*

Him - mel - hoch jauch-

Him - mel - hoch jauch-

F2 *A tempo cantabile*

Vln I *unis.* *p* *pp* *mp*

Vln II *p* *pp* *p*

Vla *p* *pp* *p*

Vc. *p* *pp* *p*

Db. *p* *pp*

p *pp*

170

S. *- zend, zu To - de be - trübt.*

A. *- zend, zu To - de be - trübt.*

CONCERTANTE

T. *mf*
On top of the world.

B. *mf*
On

Vln I *mf* *mp* *mf*

Vln II *mp* *mf* *mp* *mf*

Vla *mp* *mf* *mp* *mf*

Vc. *div.* *mp unis.* *mf* *mp* *mf*

mp *mf* *mp* *mf*

G2

180

S.

A.

CONCERTANTE

T.

B. *top of the world, or in the depths of des - pair.*

Pno *mp*
Red. Red. Red. Red.

Vln I *mp*

Vln II *p*

Vla *p*

Vc. *p*

Db. *p*

G2

187

CONCERTANTE

S.

A.

T.

B.

Pno

Vln I

Vln II

Vla

Vc.

192

CONCERTANTE

Fl.

S.

A.

T.

B.

Pno

Vln I

Vln II

Vla

Vc.

rall.

pp

ppp

pp

ppp

pp

ppp

pp

ppp

7. The fear of capture and the second break-in

Moderato ma ritmico (♩ = 84)

Fl. *f*

Ob. *f*

Cl. *f*

Bsn

1 Tbn. *sfz* *f* *mf*

2 Tbn. *sfz* *f* *mf*

B. Tbn. *sfz* *f* *mf*

Timp. *p*

B. D. *f* *p*

Mar. *f* *f*

T. *f*

B. *f*

CHORUS
In the *f*
In the

Pno *f* *f*

Moderato ma ritmico (♩ = 84)
senza sord. trem.

Vln I *sfz* *p* *sfz*

Vln II *sfz* *p* *sfz*

Vla

Vc.

Db. *ff* *p* *ff*

H2

8

Fl.

Ob.

Cl.

Bsn

Timp.

B. D.

Mar.

p

f

f

mp

pp

pp

p

CHORUS

T.

B.

Pno

eve-nings, _____ when it's dark, _____ lines of good in-no-cent peo-ple _____

eve nings, _____ when it's dark, _____ lines of good in-no-cent peo-ple _____

mf

mf

H2

Vln I

Vln II

Vla

Vc.

Db.

p

p

p

senza sord.
div.

pp

f

p

17

Cl. *mf* *mp*

Bsn *mf* *mp*

1 Tbn. *mf*

2 Tbn. *mf*

B. Tbn. *mf*

Timp. *f*

B. D. *mp*

S. *pp* *gliss.*

A. *pp* *gliss.*

CHORUS

T. *f*

B. *f*

Pno *f*

Vln I *p* sul pont. (non trem.)

Vln II *p* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.* *gliss.*

Vla

Vc. *mf*

Db.

25

Fl.

Ob.

Cl.

Bsn.

1

Tbn.

2

B. Tbn.

S. D.

Rim shot

Rim shots

fff

fff

S.

A.

CHORUS

T.

bul - ly, _____ who bul ly and beat them. _____ No - one is

f

f

f *sonoro*

B.

bul - ly, _____ who bul ly and beat them. _____ No - one is

f

f *sonoro*

Pno

f

mf

Vln I

Vln II

Vla

Vc.

trem.

(pp)

Db.

ff

p

I2

34

Fl. *ff*

Cl. *f* *mp* *sfz* *ff*

Bsn. *f* *mp* *sfz*

1. Tbn. *ff*

2. Tbn. *ff*

B. Tbn. *ff*

Tam-tam *ff* l.v.

Cym. *ff* l.v.

S. *ff*

A. *ff*

CHORUS

T. *mf pesante* *ff*

B. *mf pesante* *ff*

Vin I *ff* div. nat.

Vin II *ff* nat.

Vla. *ff* div. senza sord., trem.

Vc. *ff* trem.

Db. *ff*

sfz p *sfz p* *ff*

West - - - er -

West - - - er -

West - - - er -

West - - - er -

I2

J2

47

Fl. —
 Ob. —
 Cl. —
 Bsn. —
 1. Tbn. —
 2. Tbn. —
 B. Tbn. —
 Tam-tam —
 B. D. —
 Cym. —
 Mar. —

fff *mf* *pp* *f*

CHORUS

S. —
 A. —
 T. —
 B. —

mf *mf*

Night af - ter night, green and grey — ve - hi - cles cruise the streets
 Night af - ter night, green and grey — ve - hi - cles cruise the streets

J2

Vln I —
 Vln II —
 Vla. —
 Vc. —
 Db. —

trem. *fff* *fff* *fff* *fff* *mf*

K2

56

Fl. *f*

Cl. *f*

Bsn

Horn 1 *ff*

Horn 2 *ff*

Tbn. 1 *mf* *ff*

Tbn. 2 *mf* *ff*

B. Tbn. *mf* *ff*

Timp. *ff*

Tam-tam *ff* l.v.

Cym. *ff* l.v.

S. *ff* West - - er -

A. *ff* West - - er -

CHORUS

T. *ff* and knock on ev - 'ry door... West - - er -

B. *ff* and knock on ev - 'ry door... West - - er -

Vln I *ff* **K2** div.

Vln II *ff* **K2** div. trem.

Vla *ff* trem.

Vc. *ff* trem.

Db. *ff*

63

Fl.

Ob.

Cl.

Bsn.

Horn 1

Horn 2

Tbn. 1

Tbn. 2

B. Tbn.

Tam-tam

Cym.

S.

A.

CHORUS

T.

B.

Vln I

Vln II

Vla.

Vc.

Db.

flz.

ff

l.v.

West - er - bork!

unis.

ff

113

75 *con sord.* **M2**

1
Tbn. *pp* *con sord.*

2
Tbn. *pp* *con sord.*

S. D. *pp*

T. *mf* *f* *ff* *mf*

CHORUS
B. *mf*

Pno *mf* *f* *ff*

Vin I *mp* 3 trem. **M2**

Vin II *mp* 3 trem.

Vla

Vc.

Db. trem.

82 *pp* *ppp* *sotto voce*

S. *pp* *ppp* *sotto voce*

A. *pp* *ppp* *sotto voce*

CHORUS
T. *ppp* *sotto voce*

B. *ppp* *sotto voce*

Vin I *ppp* *div.* *un.* *sul pont.*

Vin II *ppp* *ppp* *sul pont.*

ppp

N2

91

Fl. *ff*

Ob. *ff*

Cl. *ff*

Timp. *ff*

Susp. Cym. *f*

S. D. *ff*

S. some - thing, this stran - ger? Op - en up! Op - en up!

A. some - thing, this stran - ger? Op - en up! Op - en up!

CHORUS

T. some - thing, this stran - ger? Op - en up! Op - en up!

B. some - thing, this stran - ger? Op - en up! Op - en up!

Pno *ff*

N2

Vln I niente *ff* nat.

Vln II niente *ff* nat.

Vla *ff*

Vc.

Db. trem. *ff*

Allegro molto (♩ = 100)

98

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn. *mf*

Horn 1 *mf*

Horn 2 *mf*

B. Tbn. *mf* senza sord.

Timp. *mf* *f*

Mar. *f* *f*

T. *f*

CHORUS

B. *f*

Pno. *mf*

In my im-ag - in - a - tion, the man kept grow - ing, — and grow - ing, —

In my im-ag - in - a - tion, the man kept grow - ing, — and grow - ing, —

Allegro molto (♩ = 100)

Vln I *mf*

Vln II *mf*

Vla. *mf*

Vc. *mf*

Db. *mf* (tr)

mf *(mf)*

Fl. *mf* 3

Ob. *mf* 3

Cl.

Bsn

Horn 1

Horn 2

Tbn. 1 *senza sord.* *f* *ff*

Tbn. 2 *mf* *f* *ff*

B. Tbn. *f* *ff*

Timp. *ff*

Mar. *f* 3

S. *f* 3

A. *f* 3

CHORUS

T. *f* 3

B. *f* 3

Pno *f*

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

Db. *ff* 3 3 3 3

f *ff*

109

Fl.

Ob.

Cl.

Bsn.

1

Horn

2

1

Tbn.

2

B. Tbn.

Timp.

Cym.

Tri.

Mar.

S.

A.

CHORUS

T.

B.

Pno

Vln I

Vln II

Vla

Vc.

Db.

the cruel - lest fas - cist in the

the cruel - lest fas - cist in the

the cruel - lest fas - cist in the

the cruel - lest fas - cist in the

trem.

trem.

trem.

trem.

trem.

trem.

119

Fl. *ff* *fff* *p* *pp*

Ob. *ff* *fff* *p* *pp*

Cl. *ff* *fff* *p* *pp*

Bsn. *pp*

Horn 1

Horn 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp. *tr*

Cym.

Tri. *tr*

Mar. *pp*

S. *pp*

A. world.

T. world.

B. world.

Vln I

Vln II

Vla

Vc.

Db.

8. Kyrie - Sinfonia

Adagio (♩ = c.96)

espress.

Solo Vln *mp* *mf* *mp* *mf* *mp*

Vln I *pp* *p* *mp* *p*

Vln II *pp* *p*

Vla *pp* *p*

Vc. *p*

Db. *p*



02

15 *espress.*

Ob. *p* *mp* *mf*

CONCERTANTE *p sempre*

S. Ky - ri - e e - le - i - son, e - le - i - son, e -

Solo Vln *mp*

Vln I *pp* *p* *mp* *p*

Vln II *pp* *p*

Vla *pp* *p*

Vc. *pp* *p*

Db. *pp* *p*

121

P2 Poco più mosso

29 (✓)

Ob.

Hn.1

CONCERTANTE

S.

-le - i - son.

Vln I

Vln II

Vla

Vc.

Db.

mp *espress.* *mf* *mp*

P2 Poco più mosso

div. *mf* *espress.* *f* *unis.*

div. *mf* *espress. div!* *f* *unis.*

mp *mf* *mp* *mf*

mp *mf*

42 (✓)

Hn.1

S.

A.

CONCERTANTE

T.

B.

Pno

Vln I

Vln II

Vla

Vc.

Db.

mf *mp* *p*

Ky - ri - e e - le - i -

p

Ky - ri - e e - le - i -

p

Ky - ri - e e - le - i -

p

Ky - ri - e e - le - i -

p

mf *mp* *p*

Q2

mf *f* *mf* *p*

mf *f* *mf* *p*

p *p* *p* *p*

p

R2 Più mosso

55

Ob.

Hn.1

Timp.

S.

A.

CONCERTANTE

T.

B.

Pno

Vln I

Vln II

Vla

Vc.

Db.

mf

mf

Hard sticks

mp

mf

-son, e - le - i - son, e - le - i - son.

-son, e - le - i - son, e - le - i - son.

-son, e - le - i - son, e - le - i - son.

-son, e - le - i - son, e - le - i - son.

mf

R2 Più mosso

f

espress.

mf

f

div.

mf

mf

mf

CONCERTANTE

67

Ob. *f*

Hn.1 *f*

S.

A.

T.

B.

Pno

Vln I

Vln II

Vla

Vc.

Db.

mf

div.

unis.

76 S2

Ob. *(v)*

Hn.1 *(v)* *mf*

S. *p*
Help _____ us!

A. *mp*
Help _____ us!

CONCERTANTE

T.

B.

Pno *mp* *cresc.* *8va*

S2

Vln I *mp* *cresc. poco a poco*

Vln II *mp* *cresc. poco a poco* *div.*

Vla *mp* *cresc. poco a poco*

Vc. *mp* *cresc. poco a poco*

Db. *mp* *cresc. poco a poco*

T2

85

Hn.1

1
Tbn.

2

B. Tbn.

S. *mf* Help us! *f* Help us! Help

A. *f* Help us! *f* Help us!

CONCERTANTE

T. 8

B.

CHORUS

Pno

mf *cresc.* *loco* *8va*

T2

Vln I

Vln II

Vla unis. div. unis.

Vc. div. unis. div. unis. div.

Db.

Horn 1
Horn 2

Tbn. 1
Tbn. 2
B. Tbn.

Susp. Cym.

S.
A.
CHORUS

us! Res - cue us from this hell!_

T.
B.

We must be brave, and trust

We must be brave, and trust

Pno

(8) loco

f

Ped. simile

Vln I

div. unis. V

f

Vln II

Vla

div. unis. f

Vc.

f

Db.

f

Horn
1
2

Timp.

Cym.

S.

A.

CHORUS

T.

B.

Pno

Vln I

Vln II

Vla

Vc.

Db.

1
Horn

2

Timp.

Cym.

S.
and trust, and trust in God.

A.
and trust, and trust in God.

CHORUS

T.
8

B.

Pno

Vln I
3 3 3 3 3 3 3 3 3 3 3 3 3 3 3

Vln II

Vla

Vc.

Db.

V2

1 Horn

2 Horn

1 Tbn.

2 Tbn.

B. Tbn.

Timp.

Cym.

S.

A.

CHORUS

T.

B.

Pno

V2

Vln I

Vln II

Vla

Vc.

Db.

1 Horn 2

1 Tbn. 2

B. Tbn.

Timp.

Cym.

Pno

Vln I

Vln II

Vla

Vc.

Db.

1
Horn

2

1
Tbn.

2

B. Tbn.

Timp.

Cym.

Pno

Vln I

Vln II

Vla

Vc.

Db.

Detailed description: This page of a musical score covers measures 129 through 133. The score is arranged in a standard orchestral format with multiple staves. The Horns (1 and 2) play a melodic line in the upper register. The Trombones (1 and 2) and Baritone Trombone (B. Tbn.) provide harmonic support with rhythmic patterns. The Percussion section includes Timpani (Timp.) and Cymbals (Cym.), which are mostly silent in this section. The Piano (Pno) part features a complex texture with chords and moving lines in both hands. The Violin I (Vln I) part is characterized by a continuous triplet pattern. The Violin II (Vln II) and Viola (Vla) parts play a similar melodic line with accents. The Violoncello (Vc.) and Double Bass (Db.) parts provide a steady bass line with occasional rests.

rall.

1
Horn

2

1
Tbn.

2

B. Tbn.

Timp.

Cym.

Pno

Vln I

Vln II

Vla

Vc.

Db.

mf

mp

p

unis.

div.

f

mf

mp

p

f

mf

p

mf

mp

p

mf

mp

p

mf

mp

p

mf

mp

p

mf

mp

p

mf

mp

p

9. The dream

Lento (♩ = 80)

Fl. *mp*

Ob. *mp*

Cl. *mp*

Glock. *p*

S. solo *mp*
Last night, just as I was fal - ling a -

Lento (♩ = 80)

Vln I *ppp* *pp* *div.*

Vln II *ppp* *pp*

Vla *pp* *unis.*

Vc.

Db.

6

Fi. *mp*

Ob. *mp*

Cl. *mp*

Glock. *mp*

S. solo
- sleep, _____ an

S. *pp*
mm

A. *pp*
mm

Pno *p*

Vln I *pp*

Vln II *p* *pp*

Vla *p*

Vc. *p*

Db.

CONCERTANTE

W2

poco rall.

Meno mosso (♩ = 76)

11

Fl. *p* *mp*

Ob. *p* *mp*

Cl. *p* *mp*

Glock.

S. solo
old friend ap - peared be - fore me. I saw her

W2

poco rall.

Meno mosso (♩ = 76)

Vln I *p* trem.

Vln II

Vla



18

Fl. *p*

Ob. *p*

Cl. *p*

S. solo
there, dressed in rags, her face thin and

Vln I *ppp pp* *ppp pp* *ppp* ord.

Vln II *ppp pp* *ppp pp* *ppp* div.

Vla

Vc. *pizz.* *p* *mp* *p* *pp*

Fl. *p* *pp*

Ob. *p* *pp*

Cl. *p* *pp*

Bsn. *p* *pp*

S. solo *p*

worn. _____ She looked at me _____ with such sad - ness. _____

S. *p*

with such sad - ness. _____

A. *p*

with such sad - ness. _____

CONCERTANTE

T.

B.

Vln I

Vln II

Vla

Vc. *p* *pp* *ppp*

X2

32 **Maestoso** (♩ = 92)

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Horn 1 *ff*

Horn 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

Timp. *mf* *ff*

B. D.

Cym.

S. D. *ff*

S. *ff*
Anne, _____ why have you de - sert - ed me? Help me!

A. *ff*
Anne, _____ why have you de - sert - ed me? Help me!

CHORUS

T. *ff*
Anne, _____ why have you de - sert - ed me? Help me!

B. *ff*
Anne, _____ why have you de - sert - ed me? Help me!

Vin I **X2** **Maestoso** (♩ = 92) *un.* trem. *ff* trem.

Vin II *un.* *ff* trem. trem.

Vla. *ff* trem. trem.

Vc. *arco* *ff* trem. trem.

Db. *div.* *ff* *un.*

38 Y2 ♩ = ♩

Fl.

Ob.

Cl.

Bsn.

Horn 1

Horn 2

Tbn. 1

Tbn. 2

B. Tbn.

Timp.

B. D.

Cym.

S.

A.

T.

B.

CHORUS

Vln I

Vln II

Vla.

Vc.

Db.

Help me! Res-cue me from this hell! To me she is the suf-fer-ing of

Help me! Res-cue me from this hell! To me she is the suf-fer-ing of

Help me! Res-cue me from this hell! To me she is the suf-fer-ing of

Help me! Res-cue me from this hell! To me she is the suf-fer-ing of

Help me! Res-cue me from this hell! To me she is the suf-fer-ing of

div.

Y2

Bsn

S.

A.

CHORUS

T.

B.

all my friends, and all the Jews. When I

f

cresc.

cresc.

cresc.

cresc.

cresc.



Bsn

1

Horn

2

1

Tbn.

2

B. Tbn.

S.

A.

CHORUS

T.

B.

pray for her, I pray for all those in need.

mf

f

ff

mf

f

ff

mf

f

ff

mf

f

ff

ff

ff

ff

141

Z2

Adagio (♩ = 56-60)

55

S. *p* Mer - ci - ful God, com - fort her, re - main with

A. *p* Mer - ci - ful God, com - fort her, re - main with

T. *p* com - fort her,

B. *p* Mer - ci - ful God, re - main with

S. her so she won't be a - lone. Dear God, watch

A. her so she won't be a - lone. Dear God, watch

T. so she won't be a - lone. Dear God, watch

B. her Dear God, watch

Db. unis. *pp*

Ob. *p*

S. *pp* ov - er her and bring her back, back to us.

A. *pp* ov - er her and bring her back, back to us.

T. *pp* ov - er her and bring her back, back to us.

B. *pp* ov - er her and bring her back, back to us.

Db. *ppp*

10. Devastation of the outside world

Lento (♩ = 50)

(Air raid siren)

Cl. *p* *gliss.* *mf*

Timp. *tr.* *ppp*

B. D. (Bombs fall) *ff* l.v. *p* l.v. *pp* l.v.

S. D. *ff* *mp* *p*

T. *mp*

CHORUS
On *mp*

B. On

Lento (♩ = 50)

Vln I *div.* *gliss.* *f* *p* *pp* *trem.* *unis.* (Air raid siren) *p* *gliss.* *mf*

Vln II *div.* *gliss.* *f* *p* *pp* *trem.*

Vla *div.* *gliss.* *f* *p* *pp* *trem.*

Vc. *gliss.* *f* *p* *pp* *trem.*

Db. *f* *p* *pp*

A3 (♩ = ♩)

Cl. *p*

B. D. *pp* l.v. *tr.*

S. D. *ppp*

T. *
Su - n - day, Am - ster - dam was bombed. The planes

B. *
Su - n - day, Am - ster - dam was bombed. The planes

A3 (♩ = ♩)

Vln I *p*

Vc. *colla parte* (plainsong)

Db.

* The small note indicates a liquescent, a sung consonant.

11

B. D. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{2}$ $\frac{5}{4}$ $\frac{2}{2}$

S. D. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{2}$ $\frac{5}{4}$ $\frac{2}{2}$

pp

T.
dived and climbed. The air was a - buzz

CHORUS

B.
dived and climbed. The air was a - buzz

Vc. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{2}$ $\frac{5}{4}$ $\frac{2}{2}$

Db. div. $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{2}$ $\frac{5}{4}$ $\frac{2}{2}$



18

B. D. $\frac{2}{2}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{2}$ $\frac{4}{4}$

pp l.v.

T.
with the drone of en - gines.

CHORUS

B.
with the drone of en - gines.

Vc. $\frac{2}{2}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{2}$ $\frac{4}{4}$

Db. div. $\frac{2}{2}$ $\frac{5}{4}$ $\frac{3}{4}$ $\frac{2}{2}$ $\frac{4}{4}$

gliss. *ppp* *gliss.* *ppp*

ppp

B3**Lento** (♩ = 60)

25

S. *pp*
The streets are in ru - ins, count - less are wound - ed, streets are in

A. *pp*
The streets are in ru - ins, count - less are wound - ed, streets are in

T. *pp*
The streets are in ru - ins, count - less are wound - ed, streets are in

Bar. *mf*
In the smould - er - ing

B. *pp*
The streets are in ru - ins, count - less are wound - ed, streets are in

31

Cl. *mf*

S. *mf*
ru - ins, count - less are wound - ed, streets are in ru - ins, count - less are wound - ed.

A. *mf*
ru - ins, count - less are wound - ed, streets are in ru - ins, count - less are wound - ed.

T. *mf*
ru - ins, count - less are wound - ed, streets are in ru - ins, count - less are wound - ed.

Bar. *mf*
ru - ins, child - ren search for their par - ents, child - ren search for - lorn - ly, for - lorn - ly for their

B. *mf*
ru - ins, count - less are wound - ed, streets are in ru - ins, count - less are wound - ed.

C3 **Tempo rubato**

38

Ob. *mp* *espress.* *mp*

S. solo *mp*
It makes me shi - ver to think of the dull, dis - tant drone of ap - proach - ing de - struc - tion.

Bar. *mp*
par - ents.

D3

44 a tempo (♩ = 60)

Ob. *p*

Bsn *p*

Vln. I a tempo (♩ = 60)

Vln. II unis. *p*

Vla unis. *p*

Vc. *p*

Db.

E3

49 poco più mosso (♩ = 66)

Fl. *mf*

Ob. *mf*

Cl. *mf*

Bsn *mp* \leftarrow *mf*

Timp. *mp*

E3

poco più mosso (♩ = 66)

Vln. I *mf*

Vln. II *mf*

Vla *mf*

Vc. *mf*

Db. unis. *mf*

F3 Poco agitato e accel.
poco a poco → ♩ = 104

54

Fl.

Ob.

Cl.

Bsn

Timp.

S. solo

S.

A.

CHORUS

T.

B.

f *mf* *p*³

mf

mf

mf

mf

F3 Poco agitato e accel.
poco a poco → ♩ = 104

Vln I

Vln II

Vla

Vc.

Db.

f *mf* *p*³

unis. *leggiero*

leggiero

p

60

Fl. *p* *mp* non stacc.

Ob. *p* *mp* non stacc.

Bsn *mp*

S. solo
wan - der from room to room, climb up and down the

S.
wan - der from room to room, climb up and down the

A.

CHORUS

T.
wan - der from room to room, climb up and down the

B.
wan - der from room to room, climb up and down the

Vln I *legato* *p* *mp* *leggiero*

Vln II *legato* *p* *mp* *leggiero*

Vla *mp*

Vc. *mp*

Db. *mp*

G3**Allegro** (♩. = 52)

65

Fl. *mf* *f* *ff*

Ob.

Bsn

S. solo *f*
stairs and feel like a song-bird, whose wings have been ripped off and who keeps hur-ling it-self a-gainst the

S. *f* **CONCERTANTE**
stairs and feel like a song-bird, whose wings have been ripped off and who keeps hur-ling it-self a-gainst the

A. *f* **CONCERTANTE**
and feel like a song-bird, whose wings have been ripped off and who keeps hur-ling it-self a-gainst the

CHORUS

T. *f* **CONCERTANTE**
stairs and feel like a song-bird, whose wings have been ripped off and who keeps hur-ling it-self a-gainst the

B. *f* **CONCERTANTE**
stairs and feel like a song-bird whose wings have been ripped off and who keeps hur-ling it-self a-gainst the

G3**Allegro** (♩. = 52)

Vln I

Vln II

Vla *f*

Vc. *f*

Db.

H3

rall.

(♩ = 104)

69

Timp. *tr* *ppp* *hard sticks* *p*

S. solo *mp* *p*

bars, dark, _____ its dark, _____ its dark cage. _____

S. *p*

bars of its dark, _____

CHORUS *pp*

Let me out, where there's fresh

A. *p* *pp*

bars, _____ its dark, _____ its dark, _____ cage. _____

CHORUS *pp*

Let me out, where there's fresh

T. *p* *pp*

bars, _____ its dark, _____ its dark, _____ cage. _____

CHORUS *pp*

Let me out, where there's fresh

Bar. *pp*

Let me out, where there's fresh

CHORUS *pp*

B. *p* *pp*

bars Its dark, _____ its dark, _____ cage. _____

CHORUS *pp*

Let me out where there's fresh

rall.

H3

(♩ = 104)

Vln I *p*

Vln II *p*

Vla

Vc. *p*

Db. *p*

Timp. *mf p f p f p p p mf p f p*

S. air and laugh - ter,' a voice_ with - in me cries. Let me out, where there's fresh air and laugh -

A. air and laugh ter,' a voice with - in me cries. Let me out, where there's fresh air and laugh -

CHORUS

T. air and laugh ter,' a voice with - in me cries. Let me out, where there's fresh air and laugh -

Bar. air and laugh - ter,' a voice_ with - in me cries._ Let me out, where there's fresh air and laugh -

B. air and laugh - ter, a voice_ with - in me cries._ Let me out where there's fresh air and laugh -

Vln I

Vln II

Vla

Vc. *mf p f p f p p p mf p f p*

Db. *mf p f p f 51 p p mf p f p*

13

82

Fl.

Ob.

Cl.

Bsn.

1

Horn

2

1

Tbn.

2

B. Tbn.

Timp.

S.

A.

CHORUS

T.

Bar.

B.

Vln I

Vln II

Vla.

Vc.

Db.

-ter, a voice with - in me cries... Let me out, where there's fresh air_ and laugh_ ter. Let me out, where there is

-ter, a voice with - in me cries. Let me out, where there's fresh air and laugh - ter. Let me out, where there is

-ter, a voice with - in me cries. Let me out, where there's fresh air and laugh - ter. Let me out, where there is

-ter, a voice with - in me cries... Let me out, where there's fresh air_ and laugh_ ter. Let me out, where there is

-ter, a voice with - in me cries... Let me out, where there's fresh air_ and laugh_ ter. Let me out, where there is

13

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Horn 1 *ff*

Horn 2 *ff*

Tbn. 1 *ff*

Tbn. 2 *ff*

B. Tbn. *ff*

S. fresh air and laugh - ter. Let me out, a voice with - in me cries:

A. fresh air and laugh - ter. Let me out, a voice with - in me cries:

CHORUS

T. fresh air and laugh - ter. Let me out, a voice with - in me cries:

Bar. fresh air and laugh - ter. Let me out, a voice with - in me cries:

B. fresh air and laugh - ter, Let me out, a voice with - in me cries:

Vln. I

Vln. II

Vla.

Vc. *ff*

Db. *ff*

92

1
Horn
f

2
Horn
f

1
Tbn.
f

2
Tbn.
f

B. Tbn.
f

Timp.
f

Cym.
f *ff*

S.
ff Let me out! *fff*

A.
ff Let me out! *fff*

T.
ff Let me out! *fff*

Bar.
ff Let me out! *fff*

B.
ff Let me out! *fff*

Vln I
f

Vln II
f

Vla
f

Vc.
f

Db.
f

11. The passing of time

Lento (♩ = 60)

The score is divided into two systems. The first system includes the vocal soloist and the concertante ensemble. The second system includes the string ensemble.

Vocal Soloist: The soloist enters with a melody in 4/4 time, marked *mp*. The lyrics are: "The years went by. There's a say - ing: — that's how it was for". The tempo is *Lento* (♩ = 60). The key signature has one flat (B-flat).

CONCERTANTE: The vocal quartet (Soprano, Alto, Tenor, Bass) enters with a sustained chord, marked *p*. Their lyrics are: "Time heals all wounds, —".

String Ensemble: The strings enter with a sustained chord, marked *p*. The Vln I part has a *pp* dynamic at the end of the phrase. The Vln II, Vla, Vc, and Db parts also have *pp* dynamics at the end.

The score features complex time signature changes: 4/4, 3/4, 2/4, and 3/4.

9

Ob. *pp*

Cl. *pp* < *mp* *p*

Bsn *pp*

S. solo

pp *mf* *mp*

me, un - til_ one day, I saw my face in the mir - ror. _

CONCERTANTE

S. *p* *pp*

A. *p* *pp*

T. *p* *pp*

B. *p* *pp*

One day, It looked so diff - 'rent. _

One day, It looked so diff - 'rent. _

One day, _

One day, _

Vln I *ppp* *pp*

Vln II *ppp* *pp*

Vla *ppp* *pp*

Vc. *ppp* *pp*

Db. *ppp* *pp*

J3**Largo** (♩ = 52)

16

S. *p* My eyes were clear and deep, my cheeks were ro - sy, my mouth was

A. *p* My eyes were clear and deep, my cheeks were ro - sy, my

T. *p* My eyes were clear and deep, my cheeks were ro - sy, my

B. *p* My eyes were clear and deep, my cheeks were ro - sy, my

Vln I *p espress.*

Vln II *p*

Vla *p*

Vc. *unis. p*

Db. *p*



23

S. solo *p* and yet, —

S. *mf* sof - ter. I looked hap - py,

A. mouth was sof - ter.

T. mouth was sof - ter.

B. mouth was sof - ter.

Vln I *p*

Vln II

Vla

Vc.

Db.

rit.

rit.

K3

Grave (♩ = 50)

29 *mf*

S. solo

in my ex - pres - sion, there was some - thing so sad, some - thing so

Vln I *mp* *sonoro* *mf* *espr.*

Vln II *mp* *sonoro*

Vla *mp* *sonoro*

Vc. 1. solo *sonoro* *mf* *espr.*

Vc. *mp* *sonoro* *mf*

gli altri div. a 2 *mp* *sonoro*

Vc. *mp* *sonoro*

Db. *mp*

34

S. solo

sad.

Vln I

Vln II

Vla

Vc. 1. solo

Vc. div. *V*

Vc. *V*

Db.

L3

39

Fl. *mp* *pp*

Ob. *espr.* *mf* *mp*

Cl. *mp* *pp*

Bsn *mp* *pp*

L3

Vln I *mp* *p*

Vln II *p* *mp*

Vla *p*

Vc. 1. solo *mp*

Vc. div. *p*

Vc. *p*

Db. *p*



Attacca

44

Fl. *p* *pp*

Ob. *mp* *pp*

Cl. *p* *pp*

Bsn *p* *pp*

Vln I *pp*

Vln II *pp*

Vla div. *pp*

Vc. tutti unis. *pp* *p* *pp*

Db. *pp* *p* *pp*

Attacca

12. The hope of liberation and a spring awakening

Tempo marziale (♩ = 104)

The musical score is for a full orchestra and chorus. It is in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo is marked 'Tempo marziale' with a quarter note equal to 104 beats per minute. The score is divided into two systems. The first system includes parts for Flute, Oboe, Clarinet, Bassoon, Horns (1 and 2), Trumpets (1 and 2), Baritone Trumpet, Timpani, Bass Drum, Snare Drum 2, Tuba, Tenor, and Bass. The second system includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The Chorus consists of Tenor and Bass parts. Dynamics range from *ppp* to *mp*. The Chorus has the lyrics: 'This is D - Day, this is D - Day, this is D - Day, this is D - Day,'. The score features various musical notations including rests, notes, slurs, and triplets.

7

Fl.

Ob.

Cl.

Bsn.

1

Horn

2

1

Tbn.

2

B. Tbn.

Timp.

S. D. 1

S. D. 2

Tub. B.

T.

CHORUS

B.

Vln I

Vln II

Vla.

Vc.

Db.

this is D - Day, this is D - - - Day,

this is D - Day, this is D - - - Day,

M3

10

Fl. *f*

Ob. *f*

Cl. *f*

Bsn

1 Horn *ff*

2 Horn *ff*

1 Tbn. *f*

2 Tbn. *f*

B. Tbn.

Timp. *f*

B. D.

Cym.

S. D. 1 *f*

S. D. 2 *f*

S. *ff*

div. *ff* Ah Ah this is the day,

S. *ff* this is D - Day, this is D - Day, this is the day,

A. *ff* this is D - Day, this is D - Day, this is the day,

CHORUS

T. *ff* this is D - Day, this is D - Day, this is the day,

B. *ff* this is D - Day, this is D - Day, this is the day,

M3 this is D - Day, this is D - Day, this is the day,

Vln I *f*

Vln II *f*

Vla *f*

Vc. *f*

Db. *f*

Horn

1 *f*

2 *f*

Tbn.

1 *f*

2 *f*

B. Tbn.

f

Cym.

mp

S. D. I

3

S.

A.

CHORUS

T.

f

This is D - Day, this is the day, This is D - Day, fight-ing will come,

B.

f

This is D - Day, this is the day, This is D - Day, fight-ing will come,

Vln I

Vln II

Vla

Vc.

Db.

Fl.

Ob.

Cl.

Bsn.

1
Horn

2

1
Tbn.

2

B. Tbn.

Timp.

S. D. I

Tub. B.

T.

CHORUS

B.

Vln I

Vln II

Vla.

Vc.

Db.

f

f

f

f

f

tr

tr

mp

f

This is D - Day, this is the day.

This is D - Day, this is the day.

sonoro

f *sonoro*

f

sonoro

f *espr. e sonoro*

f

f *sonoro*

f

N3

23

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Horn 1 *ff*

Horn 2 *ff*

Tbn. 1 *f* *ff*

Tbn. 2 *f* *ff*

B. Tbn. *ff*

Timp. *tr* *ff*

Cym. *f*

S. D. I *mf*

S. *ff* unis. *ff*

A. *ff*

CHORUS

T. *ff*

B. *ff*

Vln I *ff*

Vln II *ff*

Vla. *ff*

Vc. *ff*

Db. *ff*

N3

This is D - Day, fight-ing will come,

This is D - Day, fight-ing will come,

This is D - Day, fight-ing will come,

This is D - Day, fight-ing will come,

Fl. *ff*

Ob. *ff*

Cl. *ff*

Bsn. *ff*

Horn 1

Horn 2

Tbn. 1 *gliss.*

Tbn. 2 *gliss.*

B. Tbn. *gliss.*

S. D. *3*

S. *3*

A. *3*

CHORUS

T. *8*

B. *3*

Vln I *3*

Vln II *3*

Vla *3*

Vc. *trem.*

Db.

but af - ter that the vic - to - ry!

but af - ter that the vic - to - ry!

but af - ter that the vic - to - ry!

but af - ter that the vic - to - ry!

El - ev - en thou - sand planes,

El - ev - en thou - sand planes,

03

Più mosso (♩ = 108-112)

30

Fl.

Ob.

Cl.

Bsn.

Horn 1

Horn 2

Tbn. 1

Tbn. 2

B. Tbn.

Cym.

S.

A.

CHORUS

T.

B.

Vln I

Vln II

Vla.

Vc.

Db.

gliss.

ff appassionato

f

Is this the be - gin - ning of the lib - er - a - tion, the long - a -

four thou - sand boats, —

03

Più mosso (♩ = 108-112)

trem.

sfz *p*

trem.

sfz *p*

trem.

sfz *p*

sfz *p*

trem.

sfz *p* *mp*

36

S. *ff*
- wait - ed lib - er - a - tion? Long - a - wait - ed lib - er - a - tion, lib - er - a -

A. *ff*
- wait - ed lib - er - a - tion? Long - a - wait - ed lib - er - a - tion, lib - er - a -

CHORUS

T. *ff*
- wait - ed lib - er - a - tion? Long - a - wait - ed lib - er - a - tion, lib - er - a -

B. *ff*
- wait - ed lib - er - a - tion? Long - a - wait - ed lib - er - a - tion, lib - er - a -

Db. non trem.
f



P3

Andante (♩ = 84)

46

S. solo *mf*
I walk from one room to an - oth - er, breathe through the crack in the win - dow frame,

S. *p*
- tion?

A. *p*
- tion?

CHORUS

T. *p*
- tion?

B. *p*
- tion?

Pno *p*

Q3

poco rit. (♩ = 80)

52

S. solo Ful - fil my long - ing at last... I think

S. as if to say, Ah

A. as if to say, Ah

T. feel my heart beat - ing Ah

B. feel my heart beat - ing Ah

Pno

ped. ped. ped.

solo Vln

mf legato cantabile

Q3

poco rit. (♩ = 80)

58

S. solo spring_ is in-side_ me, I feel spring a- wake - ning, I feel it in my bo - dy and soul, my en - tire bo - dy and

S. Ah Ah Ah

A. Ah Ah Ah

T. Ah Ah Ah

B. Ah Ah Ah

Pno

ped. ped. ped. simile

solo Vln

p mf p mf

R3

63

(sempre ♩ = 80)

S. solo
soul.

S.

A.

CONCERTANTE

T.

B.

Pno

R3

(sempre ♩ = 80)

sim.

solo Vln

mf animoso

Vln I

Vln II

Vla

Vc.

mf animoso

mf animoso

mf animoso



68

solo Vln

Vln I

Vln II

Vla

Vc.

Db.

div.

f

ff

f

f

f

f

170

71

solo Vln

Vln I

Vln II

Vla

Vc.

Db.



73

solo Vln

Vln I

Vln II

Vla

Vc.

Db.

f

unis.



75

solo Vln

Vln I

Vln II

Vla

Vc.

Db.

84

S. solo
last... I think spring is in-side me, I feel spring a- wake - ning, I feel it in my bo - dy and soul, my en-

S.
Ah Ah Ah

A.
Ah Ah

CONCERTANTE
T.
Ah Ah

B.
Ah Ah

Pno
Ped. Ped. Ped. simile

solo
Vln
p *mf* *p* *mf*



T3

89

S. solo
- tire bo - dy and soul.

S.
mp *pp* *p*
Ful - fil my long - ing, my long - ing, ful - fil my long - ing at last, my

A.
mp *pp* *p*
Ah Ful - fil my long - ing, my long - ing, ful - fil my long - ing at last, my

CONCERTANTE
T.
mp *pp* *p*
Ah Ful - fil my long - ing, my long - ing, ful - fil my long - ing at last, my

B.
mp *pp* *p*
Ah Ful - fil my long - ing, my long - ing, ful - fil my long - ing at last, my

Pno

solo
Vln

U3

97 **rall.** CHORUS **Molto tranquillo** (♩ = 60)

S. long - ing at last.

A. long - ing at last.

CONCERTANTE T. long - ing at last. *pp* Ich dan - ke dir für all das Gu - te und

B. long - ing at last.

U3

rall. **Molto tranquillo** (♩ = 60)

Vln. I

Vln. II

Vla. *pp legato*

Vc. *pp legato* div.

Db. *pp legato*



105 **p**

S. Ich dan - ke dir für all das Gu - te und

CHORUS A.

T. Lie - be und Schö - ne.

B.

Vln. I *p legato* div.

Vln. II *p legato*

Vla. *p*

Vc. *p unis.*

Db. *p*

S. Lie - be und Schö - ne. Ich dan - ke dir für all das Gu - te und

A. *p* Ich dan - ke dir für all das Gu - te und

CHORUS *p* Ich dan - ke dir für all das Gu - te und

T. *p* Ich dan - ke dir für all das Gu - te und

B. *p* Ich dan - ke dir für all das Gu - te und

Vln I unis.

Vln II

Vla

Vc.

Db.



S. Lie - be und Schö - ne.

A. Lie - be und Schö - ne. *mp*

CHORUS *mp* Lie - be und Schö - ne. Ich dan - ke dir für all das Gu - te und

T. *mp* Lie - be und Schö - ne. Ich dan - ke dir für all das Gu - te und

B. *mp* Lie - be und Schö - ne. für all das Gu - te und

Vln I div. *pp*

Vln II *pp*

Vla *pp*

Vc. *pp*

Db. *pp*

V3

131

S. _____

A. _____

CHORUS

T. Lie - be und Schö - ne.

B. Lie - be und Schö - ne.

Vln I unis. *p* *mp* *mf*

Vln II *mp*

Vla *mp*

Vc. *mf* *mp*

Db. *mp*



139

Vln I *mp* *mf*

Vln II *div.* *mp* *mf*

Vla *(mp)* *(mp)*

Vc. *mf* *mp*

Db. *(mp)*



146

Vln I unis. *rall.* *pp*

Vln II *pp*

Vla *pp*

Vc. *pp*

Db. *pp*

13. The capture and the concentration camp

Quasi plainchant (♩ = 112)

CONCERTANTE

T. *mp*
On Aug-ust the fourth, nine-teen for - ty - four, a car pulled up_ at Prin-sen-gracht. Sev-er-al

B. *mp*
On Aug-ust the fourth, nine-teen for - ty - four, a car pulled up_ at Prin-sen-gracht. Sev-er-al

Quasi plainchant (♩ = 112)

Vla con sord. senza vibrato
p *pp* *p* *pp* *p* *pp* *pp*

div. con sord. senza vibrato
p *pp* *p* *pp* *p* *pp*

Vc. con sord. senza vibrato
p *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p*



CONCERTANTE

T. ⁷
fig-ures em - erged, armed, and dressed in civ - il - i - an clothes.____

B.
fig-ures em - erged, armed, and dressed in civ - il - i - an clothes.____ The eight re - si - dents

Vla *p* *pp* *p* *pp* *pp*

div. *p* *pp* *p* *pp* *pp*

Vc. *pp* *p* *pp* *p* *pp* *p*

177

15

CONCERTANTE

T.

B.

Vla div.

Vla

Vc.

of the An-nexe were ta-ken to pri-son, and from there, tran-sport-ed to West-er-

pp *p* *pp* *p* *pp* *p* *pp* *p* *pp*

p *pp* *p* *pp* *p*



W3

Grave (♩ = 72)

bowed

22

Mar.

T.

CONCERTANTE

B.

- bork, and on-wards to the con-cen-tra-tion camps.

p

W3

Grave (♩ = 72)

con sord. senza vibrato

pp

con sord. senza vibrato

pp

ppp

p *pp*

ppp

pp *pp*

pp

con sord. senza vibrato

ppp

Fl. *p*

Ob. *p*

Cl. *p*

Bsn *p*

Mar.

S.

A. *mp* 3

out-side you don't hear a sin-gle bird.

CHORUS

T. *pp* 3

The at-mos-phere is stif-ling, out-side you don't hear a sin-gle bird.

B. *pp* *port.*

The at-mos-phere is stif-ling,

Vln I

Vln II

Vla. *unis.*

Vc.

Db. *pp*

40

1 Tbn.

2 B. Tbn.

S. CHORUS *p*

A death - ly sil - ence hangs in the air.

Vln I *ppp* div.

Vln II *ppp* div. *gliss.*

Vla

Vc.

Db. *pp*

mf

50

1 Tbn.

2 B. Tbn.

S.

A. CHORUS *mf*

T. *mf*

B.

Vla *mp* ord.

Vln I *mp* ord.

Vln II *mp* ord.

Vc. *mp*

X3

Meno mosso

It clings to me as if to

It clings to me

59

1 Tbn.

2 B. Tbn.

S.

A. *mp* *p*

CHORUS drag me in - to the un - der - world,

T. *mp* *p*

8 in - to the un - der - world,

B.

Vla. *mf* *p*

Vla. *mf* *p*

Vc. *mf* *p*



66

1 Tbn.

2 B. Tbn.

B. CHORUS *p*

the deep - est reg - ions of the und - er - world.

Vc. *ppp* ord.

Db. *pp*

181

Y3**Adagio con dolore** (♩ = 76)

75

p

S. There is no speech or lang - uage where their voice is ___ not heard. Their sound is gone

A. There is no speech or lang - uage where their voice is ___ not heard. Their sound is gone

T. There is no speech or lang - uage where their voice is ___ not heard. Their sound is gone

B. There is no speech or lang - uage where their voice is ___ not heard. Their sound is gone

CONCERTANTE

82

S. out through all ___ the earth, and their words to the end of ___ the world. There

A. out through all the earth, and their words to the end of ___ the world. There

T. out through all the earth, and their words to the end of ___ the world. There

B. out through all the earth, and their words to the end of ___ the world. There

CONCERTANTE

89

S. is no speech or lang - uage where their voice is ___ not heard. Their blood have they shed like

A. is no speech or lang - uage where their voice is ___ not heard. Their blood have they shed like

T. is no speech or lang - uage where their voice is ___ not heard. Their blood have they shed like

B. is no speech or lang - uage where their voice is ___ not heard. Their blood have they shed like

CONCERTANTE

182

96

S. wa - ter, _____ and there was none, none who could bu - ry them. _____ There

A. wa - ter, _____ and there was none, none who could bu - ry them. _____ There

T. wa - ter, _____ and there was none, none who could bu - ry them. _____ There

B. wa - ter, _____ and there was none, none who could bu - ry them. _____ There

CONCERTANTE

Z3

103

S. is no speech or lang - uage where their voice is _____ not heard. The young and the

A. is no speech or lang - uage where their voice is _____ not heard. The young and the

T. is no speech or lang - uage where their voice is _____ not heard. The young and the

B. is no speech or lang - uage where their voice is _____ not heard. The young and the

CONCERTANTE

109

S. old lie _____ on the ground; the maids and young men _____ are fal - len. _____ There

A. old lie _____ on the ground; the maids and young men _____ are fal - len. _____ There

T. old lie _____ on the ground; the maids and young men _____ are fal - len. _____ There

B. old lie _____ on the ground; the maids and young men _____ are fal - len. _____ There

CONCERTANTE

Meno mosso
(♩ = 70)
pp

117 Attacca

S. is no speech or lang - uage where their voice, their voice_ is_ not_ heard.

A. is no speech or lang - uage where their voice, their voice is not heard.____

T. is no speech or lang - uage where their voice, their voice is not_ heard.

B. is no speech or lang - uage where their voice, their voice is not_ heard.

CONCERTANTE

Attacca



14. Anne's meditation

Lacrimoso - Grave (♩ = 48)

Pno

Vln I

Vln II

Vla

Vc.

Db.

unis., senza sord.
senza vibrato

pp

unis., senza sord.
senza vibrato

pp

unis., senza sord.
senza vibrato

pp

senza sord.
senza vibrato

pp

gliss.

gliss.

gliss.

gliss.

A4

Lento (♩ = 60)

con sord.

7

Hn. I

S. solo

Pno

mp

p

I see the world, _____ I see the world be - ing

A4

Lento (♩ = 60)

Vln I

Vln II

Vla

Vc.

div.

Vc.

Db.

gliss.

ord.

div.

pp

pp

pp

1. solo

mp espr.
gli altri

pp

pp

senza sord.
senza vibrato

ord.

div.

ord.

ord.

unis.

div.



13

Hn. I

S. solo

Vln I

Vln II

Vla

Vc.

Vc.
gli altri

Db.

mf

slow - ly turned, _____ turned _____ in - to _____ a

mf

mf

1. solo

B4

Hn. I *pp*

S. solo wild - er - ness.

S.

A.

CHORUS

T. *mf* *f* *p*

I hear the'ap-proach - ing thun - der, that one_ day will de - stroy us too.---

B. *mf* *f* *p*

I hear the'ap-proach - ing thun - der, that one_ day will de - stroy us too.---

B4

Vln I

Vln II

Vla. *pp*

Vc. (1. solo) *pp*

Vc. *pp*

tutti div.a 2

gli altri *pp*

Db. *pp* div.

mf

S. solo

And yet, _____ when I look at the sky, I feel ev - 'ry - thing will change _____

CONCERTANTE

pp sempre

S.

And yet, when I look at the sky, I feel ev - 'ry - thing will change _____

CONCERTANTE

pp sempre

A.

yet, when I look at the sky, I feel ev - 'ry - thing will change _____

CHORUS

CONCERTANTE

pp sempre

T.

yet, when I look at the sky, I feel ev - 'ry - thing will change _____

CONCERTANTE

pp sempre

B.

yet, when I look at the sky, I feel ev - 'ry - thing will change _____

Pno

mf

Vln I

ppp ————— *pp*

Vln II

div.
ppp ————— *pp*

Vla

Vc.

div.
a 2

Vc.

Db.

unis.
pp

C4 Poco più mosso

33

S. solo

for the bet - - ter. When - ev - er you feel lone - ly or

S.

for the bet - ter. When - ev - er you feel

A.

for the bet - ter. When ev - er you feel

CONCERTANTE

T.

When - ev - er you feel

B.

When - ev - er you feel

Pno

p

Ped. Ped. Ped.

C4 Poco più mosso

Vln I

Vln II

unis.

Vla

Vc.

1. solo

mf

gli altri

Tutti div.a 2

pp

Db.

S. solo
S.
A.
CONCERTANTE
T.
B.

sad, try go - ing to the loft on a beau - ti - ful day and

sad, try go - ing to the loft on a beau - ti - ful day

sad, try go - ing to the loft on a beau - ti - ful day

sad, try go - ing to the loft on a beau - ti - ful day

sad, try go - ing to the loft on a beau - ti - ful day

Pno

mf espress.

Ped.

Vln I

Vln II

Vla

Vc.

Vc.

Db.

1.solo
f espress.
gli altri div.

D4

44

S. solo

look - ing, look - ing at the sky, look - ing

S.

and look - ing, look - ing at the sky.

A.

and look - ing, look - ing at the sky.

CONCERTANTE

T.

mf espress.
try go - ing to the loft on a beau - ti - ful

B.

D4

Vln I

Vln II

Vla

Vc.

(1. solo)

Vc. gli altri

Db.

49

S. solo *p* **E4**
 at the sky. As long, — as long — as you can

S. *mp*
 and look - ing at the sky.

CONCERTANTE

A.

T. *8*
 day,

B.

Pno

Ped.

E4

Vln I

Vln II *div.*

Vla *leggiero*

Vc. *tutti, unis.*

Db.

Detailed description: This page of a musical score (page 191) features a vocal soloist and a concertante orchestra. The vocal soloist part (S. solo) begins at measure 49 with the lyrics 'at the sky. As long, — as long — as you can'. The soloist's melody is marked with a piano (*p*) dynamic and includes a specific pitch marking 'E4'. The concertante section includes parts for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), Piano (Pno), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Violoncello (Vc.), and Double Bass (Db.). The Soprano part continues with the lyrics 'and look - ing at the sky.' and is marked mezzo-piano (*mp*). The Tenor part begins with the word 'day,'. The Piano part features a pedaling instruction (*Ped.*). The Violin II part includes a 'div.' (divisi) instruction. The Viola part is marked 'leggiero'. The Violoncello part is marked 'tutti, unis.'. The Double Bass part provides a steady bass line. The score is written in a key signature of two flats (B-flat and E-flat) and a common time signature.

55 rit.

S. solo
look _____ fear - less - ly, fear - less - ly at the sky,

Vln I rit.

Vln II

Vla div.

Vc.

Db.

60 **Meno mosso** *pp*

S. solo
you'll know, — you'll know you are pure with - in.

Meno mosso

Vln I *ppp* sempre *ppp*

Vln II *ppp* sempre *ppp*

Vla *ppp* sempre *ppp*

Vc. *ppp* sempre *ppp*

Db. *ppp* sempre *ppp*

p *ppp*

ANNELIES
Chamber version
(2009)

ANNELIES

Chamber version

1. Introit - Prelude

Lento e espressivo (♩ = 44)

(mouth half open) *pp*

Bass

Clarinet in B \flat
actual pitch
in score

Violin

Violoncello

mp

mp

senza vibrato

p < *fp*

espress.

senza vibrato

pp

mf < *f*

Lento e espressivo (♩ = 44)

Piano

pp

p

pp



6 (mouth half open) *pp* **A** *p*

S.

aa aa aa

B.

pp

aa aa

Cl.

mp

espress.

mp < *mf*

mp < *mf*

p < *fp*

mp < *mf*

Vcl.

senza vibrato

espress.

p

mf < *f*

p

Pno.

pp

pp

12

S. *p*

B. *mp* *aa* *aa*

Cl. *mp* *mf*

Vln. *mp* *mf*

Vc. *mf* *p*

Pno. *ped.*



B Con energia (♩ = 92-100) *ppp*

17

S. *mp*

T. *aa*

B. *mp* *aa*

Cl. *mp* *f*

Vln. *mp* *fp* *f* *mp* *f*

Vc. *mp* *fp* *f* *mp* *f*

Pno. Con energia (♩ = 92-100) *mp* *f*

19 *mf*

S. *mf*
aa

A. *mf*
aa

T. *mf*
aa

B. *mf*
aa

Cl. *ff*

Vln. *ff*

Vc. *ff*

Pno. *ff*



rit.

C Lento (♩ = 56) rit.

21

S. solo *p*
off-stage
aa

Cl. *ffp* *pp*

Vln. *ffp* *pp*

Vc. *ffp* *pp*

Pno. rit. Lento (♩ = 56) rit.

26 **a tempo**

S. solo

aa _____ aa _____

Cl.

Vln. *mf*

Vc. *mf*

a tempo

Pno. *mp*



30 **rit.**

Cl. *p*

Vln.

Vc. *p*

rit.

Pno. *p*

D

34 **Con energia** (♩ = 92-100)

Cl.
Vln.
Vc.
Pno.



E **Lento e dolce** (♩ = 56)

37 **Lento e dolce** (♩ = 56)

S. solo
Cl.
Vln.
Vc.
Pno.

43

S. solo

S.

A.

T.

B.

Cl.

Vln.

Vc.

Pno.

aa

p sempre

p *mf* *mp*

p *mf* *mp*

p *mf* *mp*

p *mf* *mp*

p *mf* *mp*

mf

mf *f*

mf *f*

mp (non cresc.)

S.

mp (non cresc.)

A.

div.

mf

T.

mf

B.

mf

Cl.

f

mf

Vln.

mf

Vc.

mf

Pno.

mf

p

mp

p

F

Tempo primo (♩ = 44)

Musical score for measures 53-56. The score is for Clarinet (Cl.), Violin (Vln.), Violoncello (Vc.), and Piano (Pno.). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Tempo primo' with a quarter note equal to 44. The score is divided into two systems. The first system (measures 53-54) shows the Cl. and Vc. parts with dynamics *pp* and *p* respectively. The second system (measures 55-56) shows the Cl., Vln., and Vc. parts with dynamics *p*, *mp*, and *senza vibrato* respectively. The Pno. part is shown in the second system with a long note in the bass clef.



Musical score for measures 57-60. The score is for Clarinet (Cl.), Violin (Vln.), Violoncello (Vc.), and Piano (Pno.). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 3/4. The tempo is marked 'Tempo primo' with a quarter note equal to 44. The score is divided into two systems. The first system (measures 57-58) shows the Cl., Vln., and Vc. parts with dynamics *p*, *fp*, and *mf* respectively. The second system (measures 59-60) shows the Cl., Vln., Vc., and Pno. parts with dynamics *pp*, *pp*, *p*, and *pp* respectively. The Vc. part has the instruction 'espress.' above it. The Pno. part has a long note in the bass clef.

2. The capture foretold

Lento ma ritmico (♩ = 60)

S. *pp* Up a - bove you can hear the breath - ing, — *p* *pp*

A. *pp* Up a - bove you can hear the breath - ing, — *p* *pp*

T. *pp* Up a - bove you can hear the breath - ing, *p* *pp*

B. *pp* Up a - bove you can hear the breath - ing, *p* *pp*

Cl. *ppp*

Vln. *ppp* (non trem.)

Vc. *pizz.* *mp* *pp*

Pno. *pp*

Lento ma ritmico (♩ = 60)

S. *pp* eight pound - ing hearts, *pp* foot - steps on the

A. *pp* eight pound - ing hearts, *pp* foot - steps on the

T. *pp* eight pound - ing hearts, *pp* foot - steps on the

B. *pp* eight pound - ing hearts, *pp* foot - steps on the

Cl. *ppp*

Vln. *ppp*

Vc. *pizz.* *pp*

Pno. *pp*

6

G

11

S. stairs,

A. stairs,

T. stairs, A ratt-ling on the book - case...

B. stairs, A ratt-ling on the book - case...

Cl.

Vln.

Vc.

Pno.

H

15 **Feroce** (♩ = 144) **fff**

G.P.

S. Doors — slammed! Sud - den - ly, a cou - ple of bangs.

A. Doors — slammed! Sud - den - ly, a cou - ple of bangs.

T. Doors — slammed! Sud - den - ly, a cou - ple of bangs.

B. Doors — slammed! (shout - unpitched) Bleibst du! An - schlag!

Vln. arco **ff**

Vc. **ff**

Pno. **ff**

Ped.

20

ff

S. Doors slammed in -

A. *ff* Doors slammed in -

T. *ff* Doors slammed in -

B. *ff* Doors slammed in -

Vln. (tr)

Vc. (tr)

Pno.



22

S. - side the house. **I**

A. - side the house.

T. *mf* - side the house. Eight pound - ing hearts,

B. *f* *mf* - side the house. Eight pound - ing hearts,

Cl.

Vln. (tr) *mf*

Vc. (tr) *mf*

Pno.

26

* A sharp intake of breath. The exhalation should be silent.

rall.

S. *hh** *hh* *hh* *hh* *hh* *hh* *hh* *hh* *hh*

A. *hh** *hh* *hh* *hh* *hh* *hh* *hh* *hh* *hh*

T. *mp*
eight pound - ing hearts, eight pound - ing hearts, pound - ing hearts, eight pound - ing

B. *mp*
eight pound - ing hearts, eight pound - ing hearts, pound - ing hearts, eight pound - ing

Cl. *mp*

Vc. *p*



35

S. *hh* *hh* *hh* *hh* *hh* *hh* *hh*

A. *hh* *hh* *hh* *hh* *hh* *hh* *hh*

T. *p*
hearts, pound - ing hearts, pound - ing hearts,

B. *p*
hearts, pound - ing hearts, pound - ing hearts,

Cl.

Vln. *p*

Vc.

Moderato (♩. = 54)

46

J

tranquillo
p *mp* *p*

S. We are in blue sky, —

A. We are in blue sky, —

sonoro
mf

T. Sur - round - ed by black clouds. —

sonoro
mf

B. Sur - round - ed by black clouds. —

f *p* *pp* *col legno*

Vln.

pp

Vc.



K

52 *mp* *p* *mp* *p* *mp*

S. See it, the per - fect - ly round spot? — and the ring be - tween

A. See it, the per - fect - ly round spot? — and the ring be - tween

mp *mf* *mp*

T. But the clouds are mov - ing in, — and the ring be - tween

mp *mf* *mp*

B. But the clouds are mov - ing in, — and the ring be - tween

col legno

Vln.

col legno

Vc.

57

S. *mf* *p* *p*
 dan - ger_ grows small - er. and the peace and beau-ty a -

A. *mf* *p* *p*
 dan - ger_ grows small - er. and the peace and beau-ty a -

T. *mf* *p* *f* *ff*
 dan - ger_ grows small - er. We look at the figh-ting be - low, _

B. *mf* *p* *f* *ff*
 dan - ger_ grows small - er. We look at the figh-ting be - low, _

Cl. *f* ord. *p*

Vln. *f* *p*

Vc. ord. *f* *p* *f*

p *f*



62

S. *f*
 - bove, O

A. *f*
 - bove, O

T. *f espress.* *ff* *f*
 but the dark mass of clouds looms be - fore us, and tries_ to crush us. O

B. *f espress.* *ff* *f*
 but the dark mass of clouds looms be - fore us, and tries_ to crush us. O

Cl. *f* *p*

Vln. *f* *p*

Vc. *fp* *f*

Maestoso (♩ = 112)

86

S. wide__ and let us out, let us out! _____

A. wide and let us out, let us out! _____

T. wide__ and let us out, let us out! let us out! _____

B. wide__ and let us out, let us out! _____



3. The plan to go into hiding

Quasi recitativo (♩ = 50)

S. solo

When would we go in-to hid-ing? Where__ would we hide? In the ci-ty?__

Vln.

Vc.

Pno.

O Più mosso

8 *cresc.* *mf*

S. solo
— In the coun-try? — In a house? — In a shack? These quest-ions keep run-ning through my mind.

Cl.
mp

Vln.
mp

Vc.
arco
mp

Pno.
mp

Più mosso

13 *mf* *p* *rit.* *mp*

S. solo
These ques-tions keep run-ning through my mind. When would we go? Where would we hide? I

Cl.

Vln.

Vc.

Pno.
p

18 **P** a tempo *mf* *mp* meno mosso

S. solo
start-ed pack-ing my be-long-ings, — my be-long-ings, — my im-por-tant be-long-ings. The first thing was my dia-ry,

Cl.
pp *mf* *p* *pp*

Vln.
pizz. *p* arco *pp* *mf* *p* *pp*

Vc.
pizz. *p* arco *pp* *mf* *p* *pp*

Pno.
pp

25 *p*

S. solo
my di - ary. Mem - or - ies mean more to me than dress - es.

Cl.
ppp

Vln.
pp
senza vibrato

Vc.
pp
senza vibrato

Pno.

Q

32 **Adagio** (♩ = 60) *mf espress.*

S. solo
Ik zal, hoop

S.
affetuoso
p *pp* *p* *pp* *p* *pp* *p* *pp*
Mem-o- ries, mem-o- ries, mem-o- ries, mem-o- ries,

A.
affetuoso
p *pp* *p* *pp* *p* *pp* *p* *pp*
Mem-o- ries, mem-o- ries, mem-o- ries, mem-o- ries,

T.
affetuoso
p *pp* *p* *pp* *p* *pp* *p* *pp*
Mem-o- ries, mem-o- ries, mem-o- ries, mem-o- ries,

B.
mp *p*
mem-o- ries,

Cl.
pp

Vln.
ord.
mf

Vc.
ord.
p

36

S. solo

ik, aan jou al - les kun - nen toe - ver - trou - wen, ___

S.

mem-o- ries, ___ mem-o- ries, ___ mem-o- ries, ___ mem-o- ries, ___ Zo - als

A.

mem-o- ries, ___ mem-o- ries, ___ mem-o- ries, ___ mem-o- ries, ___ Zo - als

T.

mem-o- ries, ___ mem-o- ries, ___ mem-o- ries, ___ mem-o- ries, ___

B.

mem-o- ries, ___ mem-o- ries, ___ mem-o- ries, ___ mem-o- ries, ___

Cl.

sempre legato
mf

Vln.

p

Vc.

p



41

S. solo

en ik hoop dat je een gro - te

S.

ik het nog aan nie - mand ge - kund heb,

A.

ik het nog aan nie - mand ge - kund heb,

Cl.

Vln.

p

Vc.

p

S

47

S. solo

steun voor me zult zijn.

Cl.

Vln.

Vc.

Pno.

pp *mf*

pp *mp*

mf *pp* *p* *mf* *f*

8^{va}



T Alla marcia (♩ = 100)

55

Vc.

Pno.

ffp *fff*

f

5

senza ped.



58

Vln.

Vc.

Pno.

ff

ff

5

61 *f*

S. It seems like years since Sun - day morn - ing, it seems like years since

A. It seems like years since Sun - day morn - ing, it seems like years since

T. It seems like years since Sun - day morn - ing, it seems like years since

B. It seems like years since Sun - day morn - ing, it seems like years since

Vln.

Vc.

Pno.

64 *ff*

S. Sun - day morn - ing. So much has hap - pened, so much has hap - pened,

A. Sun - day morn - ing. So much has hap - pened, so much has hap - pened,

T. Sun - day morn - ing. So much has hap - pened, so much has hap - pened,

B. Sun - day morn - ing. So much has hap - pened, so much has hap - pened,

Vln.

Vc.

Pno.

U

67

S. since Sun - - - day morn - ing.

A. since Sun - - - day morn - ing.

T. since Sun - - - day morn - ing.

B. since Sun - - - day morn - ing.

Vln. *f* *ff*

Vc. *ff*

Pno. *f* *ff*



71

S. *f* It seems like years since

A. *f* It seems like years since

T. *f* It seems like years since

B. *f* It seems like years since

Vln.

Vc.

Pno. *f*

73

S. Sun - day morn - ing. It seems like years since

A. Sun - day morn - ing. It seems like years since

T. Sun - day morn - ing. It seems like years since

B. Sun - - day morn - ing. It seems like years since

Vln.

Vc.

Pno.



75

S. Sun - - day morn - ing. So much has hap - pened,

A. Sun - - day morn - ing. So much has hap - pened,

T. Sun - - day morn - ing. So much has hap - pened,

B. Sun - - day morn - ing. So much has hap - pened,

Vln.

Vc.

Pno.

77

S. so much has hap - pened, so much has

A. so much has hap - pened, so much has

T. so much has hap - pened, so much has

B. so much has hap - pened, so much has

Vln. *f*

Vc. *f*

Pno. *f*

80

S. hap - pened.

A. hap - pened.

T. hap - pened. *ff* It's as if the whole world had sud - den - ly turned up - side down.

B. hap - pened. *ff* It's as if the whole world had sud - den - ly turned up - side down.

Vln. *ff*

Vc. *fp* *ff*

Pno. *ff*

V

85 *ff*

S. It's as if the whole world had sud - den - ly turned up - side down.

A. It's as if the whole world had sud - den - ly turned up - side down.

Vln.

Vc.

Pno.



89

S. So much has hap - pened, so much has hap - pened,

A. So much has hap - pened, so much has hap - pened,

T. So much has hap - pened, so much has hap - pened,

B. So much has hap - pened, so much has hap - pened,

Vln.

Vc.

Pno.

91

S. the world has turned up - - - side down.

A. the world has turned up - - - side down.

T. the world has turned up - - - side down.

B. the world has turned up - - - side down.

Vln. *f* *ff* *fff*

Vc. *f* *ff* *fff*

Pno. *f* *ff* *fff*



4. The last night at home and arrival at the annexe

Andante moderato (♩ = 72)

Cl. *p*

Vln. *p* *mf*

Vc. *p* *mf*

Pno. *p*

9 W *p espr.*

S. solo

Cl.

Vln.

Vc.

Pno.

18

S. solo

Cl.

Vln.

Vc.

last night in my own bed. _____ In the morn - ing _____ a warm rain

25 X

S. solo

Cl.

Vln.

Vc.

fell. The four of us wrapped in layers of cloth - ing, _____ the stripped_ beds, the break-fast things on the

44 *mf*

T. sat - chel filled to the brim.

B. sat - chel filled to the brim.

Cl. *mf* *mp*

Vln. *mp*

Vc.

Pno. (8).....



50 *mp* rit.

S. We closed the door be - hind us.

Cl. *p*

Vln.

Vc. *mf* *p*

Pno. *p* rit.

Z

56 Adagio (♩ = 54)

S. *mf*
We ar-rived at Prin-sen-gracht, led through the long pas-sage and up the wood-en

A. *mf*
We ar-rived at Prin-sen-gracht, led through the long pas-sage and up the wood-en

T. *mf*
We ar-rived at Prin-sen-gracht, led through the long pas-sage and up the wood-en

B. *mf*
We ar-rived at Prin-sen-gracht, led through the long pas-sage and up the wood-en

Cl. *mp*

Vc. *mf* *p*

Adagio (♩ = 54)

Pno. *pp*



62

S. *p* *pp*
stair-case to the An-nexe. The door was shut be-hind us, leav-ing us

A. *p*
stair-case.

T. *p*
stair-case.

B. *p*
stair-case.

Cl. *p* *pp*

Vln. *p* *pp*

Vc. *p* *pp*

A1

68 $\text{♩} = 76$
p

S. solo
 A - lone, a - lone. Then for the first time, I

S.
ppp
 a - lone.

Pno.
p
 $\text{♩} = 76$

76

S. solo
 found a mo - ment to tell you a - bout it, to real - ise what had hap - pened, what had hap - pened to me and

B1

84 **Tempo giusto**

S. solo
 what was a - bout to hap - pen.

S.
pp
 We're Jews in chains, chained to one spot, with - out an - y rights, a

A.
pp
 We're Jews in chains, chained to one spot, with - out an - y rights, a

T.
pp
 We're Jews in chains, chained to one spot, with - out an - y rights, a

B.
pp
 We're Jews in chains, chained to one spot, with - out an - y rights, a

92

S. *mp* *mf* *mp* *mf* *mp*
 thou-sand ob - li - ga - tions. We're Jews in chains, chained to one spot, with - out an - y

A. *mp* *mf* *mp* *mf* *mp*
 thou-sand ob - li - ga - tions. We're Jews in chains, chained to one spot, with - out an - y

T. *mp* *mf* *mp* *mf* *mp*
 thou-sand ob - li - ga - tions. We're Jews in chains, chained to one spot, with - out an - y

B. *mp* *mf* *mp* *mf* *mp*
 thou-sand ob - li - ga - tions. We're Jews in chains, chained to one spot, with - out an - y

Vln. *cantabile*
mf



C1

99 *mf* *mp* *f* *mf*
 S. rights, a thou-sand ob - li - ga - tions. We're Jews in chains, chained to one spot, with -

mf *mp* *f* *mf*
 A. rights, a thou-sand ob - li - ga - tions. We're Jews in chains, chained to one spot, with -

mf *mp* *f* *mf*
 T. rights, a thou-sand ob - li - ga - tions. We're Jews in chains, chained to one spot, with -

mf *mp* *f* *mf*
 B. rights, a thou-sand ob - li - ga - tions. We're Jews in chains, chained to one spot, with -

Vln. *f* *espress.* *mf*
cantabile

Vc. *mf*

106 *poco f*

S. -out an - y rights, a thou-sand ob - li - ga - tions. We're Jews in chains, chained to one spot, with -

A. -out an - y rights, a thou-sand ob - li - ga - tions. We're Jews in chains, chained to one spot, with -

T. -out an - y rights, a thou-sand ob - li - ga - tions. We're Jews in chains, chained to one spot, with -

B. -out an - y rights, a thou-sand ob - li - ga - tions. We're Jews in chains, chained to one spot, with -

Vln. *f*

Vc. *f*



D1 **Maestoso deciso** (♩ = 72)

114 *f*

S. -out an - y rights, a thou-sand ob - li - ga - tions. We must be brave and

A. -out an - y rights, a thou-sand ob - li - ga - tions. We must be brave and

T. -out an - y rights, a thou-sand ob - li - ga - tions. We must be brave and

B. -out an - y rights, a thou-sand ob - li - ga - tions. We must be brave and

Cl. *f* *ff*

Vln. *f*

Vc. *f*

S. trust in God, we must be brave and trust in God, we must be brave, —

A. trust in God, we must be brave and trust in God, we must be brave, —

T. trust in God, we must be brave and trust in God, we must be brave, — we

B. trust in God, we must be brave and trust in God, we must be brave, — we

Cl. *ff*

Vln. *ff*

Vc. *ff*

E1

sonoro appassionato

S. we must be brave, — we must be brave — and trust in God.

A. we must be brave, — we must be brave — and trust in God.

T. must be brave, — we must be brave — and trust in God.

B. must be brave, — Be brave — and trust — in God.

Cl. *f*

Vln. *f*

Vc. *f*

5. Life in hiding

Lento ma non troppo (♩ = 60)

S. solo *p*
 The days here are ve - ry quiet,

Pno. *p sempre*

S. solo *p* G.P.
 hav - ing to sit still all day and not say a word,

Pno. *8va* G.P.

S. solo **F1** *p* 3
 you can im - ag - ine how hard that is for

Pno.

S. solo **G1**
 me.

S. *ppp*
 On ord - in - 'ry days, we speak in a whis - per.

A. *ppp*
 On ord - in - 'ry days, we speak in a whis - per.

T. *ppp*
 On ord - in - 'ry days, we speak in a whis - per.

B. *ppp*
 On ord - in - 'ry days, we speak in a whis - per.

Pno. (b)

47 *p*

S. solo
Not being ab - le to talk is worse. _____

S.
A.
T.
B.

Pno.

59 **H1** *p* G.P.

S. solo
The sil - ence, the sil - ence, makes me so ner - vous, but the

Pno.

Ped.

72

S. solo
chim - ing of the clock, _____ the Wes - ter - to - ren clock, _____ re - as - sures me, _____ re - as - sures me _____ at

Pno.

84

S. solo
night. _____

Pno.

Ped.

I1

Con moto

Waltz (♩ = c. 108)

100

S. solo *mf*

(8) No doubt you want to hear what I think of life in hid- ing? The blue_ sky, the

Pno. *p*

Red.



107

S. solo

bare_ chest- nut tree, glist - en - ing, glist-'ning with dew, the sea - - gulls, glint- ing with sil - ver

Pno.

simile



112

S. solo

swoop - ing through the air.

Cl. *mf*

Vln. *mp*

Pno.

117 *mf*
 S. solo As
 Cl. *mp*
 Vln. *mp*
 Pno.

122 **J1** *mp* *mf*
 S. solo long as this ex-ists, the sun-shine and this cloud-less sky, how, how can I be
 Cl.
 Vln.
 Pno. *mp*

128 *f*
 S. solo sad? As long as this ex-ists, the sun-shine and this cloud-less sky, the
 Cl. *mf*
 Vln. *mp* *mf*
 Pno. *mf*

K1

133

S. solo

sun - shine and this cloud - less sky, as long as this ex - ists,

Cl.

Vln.

3 3 3

Pno.

Ped. Ped.



138

S. solo

the sun-shine and this cloud - less sky, how, how can I be sad?

Cl.

Vln.

3

Pno.

simile Ped.

144

mf

S. solo

The blue__ sky, the bare__ chest-nut tree, glist - en - ing glist'ning with dew, the

Cl.

p

Vln.

mf

pizz.

Vc.

mf

pizz.

Pno.

149

L1

S. solo

sea - gulls, glint - ing with sil - ver swoop - ing through__ the air.

S.

div. { As long as this ex - ists, —
As long as this ex - ists, —

Cl.

mf

Vln.

mf

arco

Vc.

mf

arco

154

S. *s.* — the sun-shine and this cloud - less sky, the sun - shine — and this

S. *s.* — the sun-shine and this cloud - less sky, the sun - shine — and this

Cl.

Vln.

Vc.



159

S. *s.* cloud - less — sky, as long as this ex - ists, — the sun-shine and this cloud - less

S. *s.* cloud - less — sky, as long as this ex - ists, — the sun-shine and this cloud - less

Cl.

Vln.

Vc.

, Più mosso

164

S. solo *mf* how, how can I be, how can I be, how can I be sad? *mp*

S. sky,

S. sky,

Cl. *mp* *p*

Vln. pizz. *mf*

Vc.

M1

170

S. solo

[Spoken]: "Prospectus and Guide to the Secret Annexe. A Unique Facility for the Temporary Accommodation of Jews and Other Dispossessed Persons. Now our annexe has truly become a secret, a bookcase has been built in front of the entrance. It swings on its hinges and opens like a door. It is Open All Year Round, Located in Beautiful, Quiet, Wooded Surroundings, In the Heart of Amsterdam. Inside it is Necessary to Speak Softly at all times, Singing is Permissible, only Softly and After Six pm!"

Vln.

Pno. *ppp*

N1 Liberamente

173

S. solo *pp* under the breath (breaks off, but continues in same style) *mf*

doo doo doo doo doo doo doo doo doo doo doo doo The strang-est things

Pno. *mp*

O1**Alla marcia** (♩ = 104-108)

178 *mp* *mf*

S. solo
hap - pen when you're in hid - ing. Try to pic - ture this. We scrub, scrub, scrub our - selves in a

Pno.

mf

Ped.

187

S. solo
tin tub, we wash our - selves in a tin tub. Since the cur - tains are drawn, yes, the cur - tains are drawn, we

Pno.

P1**Meno mosso** (♩ = 88)

192 *mp*

S. solo
scrub, scrub, scrub our - selves in the dark, while one looks out of the win - dow and ga - zes at the

Pno.

p

Ped.

Q1

197 *mf* **a tempo** (♩ = 100) *mp* **rall.**

S. solo
peo - ple, the end - less - ly a - mus - ing peo - ple. The child - ren run a - round in thin shirts and

Cl.

Vln.

Vc.

Pno.

mf **a tempo** (♩ = 100) *p* **rall.**

207

Grave (♩ = 44)

S. solo

wood - en clogs.

S.

They have no coats, no socks, no caps and no-one to help them.

A.

They have no coats, no socks, no caps and no-one to help them.

Cl.

Vln.

Vc.



R1

215

S.

Gnaw - ing on a car - rot to still their hun - ger, they walk from their cold hous - es through cold

A.

Gnaw - ing on a car - rot to still their hun - ger, they walk from their cold hous - es through cold

T.

Gnaw - ing on a car - rot to still their hun - ger.

B.

Gnaw - ing on a car - rot to still their hun - ger.

Vln.

Vc.

S1

222

Grave (♩ = 46 / ♪ = 92)

S. solo *p* One day, _____ One day this ter-ri-ble

S. *pp* streets. One day, _____

A. *pp* streets. One day, _____

T. *pp* One day, _____

B. *pp* One day, _____

Vln. *gliss.*

Vc. *pizz.*



a tempo

T1

232

S. solo *f* *mp* *poco rit.* *p* war will be ov - er.

S. *p* *mf* one _____ day, _____ and we'll be peo - ple a - gain, peo - ple a -

A. *p* *mf* one _____ day, _____ and we'll be peo - ple a - gain, peo - ple a -

T. one _____ day, _____

B. one _____ day, _____

Cl. *p* *mp* *p* *mf*

Vln. *p* *mf*

Vc. *arco* *p* *mf*

240

S. - gain, we will be peo - ple a - gain,

A. - gain, we will be peo - ple a - gain,

T. peo - ple, a -

B. peo - ple, a -

Cl.

Vln.

Vc.

Pno. *mp*

Leg. *simile*

246

S. *mf* peo - ple a - gain, not just

A. *mf* peo - ple a - gain, not just

T. - gain, we'll be peo - - - - ple, *legato* not just

B. - gain, we'll be peo - - - - ple, *legato*

Cl. *3*

Vln.

Vc.

Pno.

252

S. Jews. We will be peo - ple a -

A. Jews. We will be peo - ple a -

T. not just Jews. We will be peo - ple a -

B. not just Jews. We will be peo - ple a -

Cl.

Vln.

Vc.

Pno.

f

256

S. -gain, we will be

A. -gain, we will be

T. -gain, we will be

B. -gain, we will be

Cl.

Vln.

Vc.

Pno.

f

259

S. *ff*
peo - - ple a - gain.

A. *ff*
peo - - ple a - gain.

T. *ff*
peo - - ple a - gain.

B. *ff*
peo - - ple a - gain.

Cl. *ff*

Vln. *ff*

Vc. *ff*

Pno. *ff*



262

Vln. *ff*

Vc. *ff*

Pno. *ff*



265

Vln. *ff*

Vc. *ff*

Pno. *ff*

U1

268

ff

S. We'll be peo - ple,

A. We'll be peo - ple,

T. We'll be peo - ple,

B. We'll be peo - ple,

Vln.

Vc.

Pno.



271

S. we'll be peo - ple a - gain, and

A. we'll be peo - ple a - gain, and

T. we'll be peo - ple a - gain, and

B. we'll be peo - ple a - gain, and

Vln.

Vc.

274

S. not just Jews, we'll be peo - ple, we'll be

A. not just Jews, we'll be peo - ple, we'll be

T. not just Jews, we'll be peo - ple, we'll be

B. not just Jews, we'll be peo - ple, we'll be

Vln.

Vc.



279

S. peo - ple a - gain, and not just Jews.

A. peo - ple a - gain.

T. peo - ple a - gain.

B. peo - ple a - gain.

Cl.

Vln.

Vc.

Pno.

mp

p

mf

p

p

3

Ped.

285 **V1**

S. *p*
Peo - ple, peo - ple, not just Jews.

A. *p*
Peo - ple, peo - ple, not just Jews.

T. *p*
Peo - ple, not just Jews.

B. *p*
Peo - ple, not just Jews.

Cl. *mp* *pp*

Vln. *mp* *pp*

Vc. *p* *pp*

6. Courage

Lento (♩ = 50)

S. *p* *pp*
If you be - come part of the suf - fer - ing, you'll be en - tire - ly

A. *p* *pp*
If you be - come part of the suf - fer - ing, you'll be en - tire - ly

T. *p* *pp*
If you be - come part of the suf - fer - ing, you'll be en - tire - ly

Cl. *pp*

Vln. *pp*

Vc. *pp* pizz. *mp*

W1

7

S. lost.

A. lost.

T. lost.

Cl.

Vln.

Vc.

Pno. *p* *pp*

**X1**

Moderato (♩ = 88)

15

S. *mf*
Der Win - ter ist ver - gan - gen. Ich seh' des Mai - en Schein; Ich seh' die

A. *mf*
Der Win - ter ist ver - gan - gen. Ich seh' des Mai - en Schein; Ich seh' die

T. *mf*
Der Win - ter ist ver - gan - gen. Ich seh' des Mai - en Schein; Ich seh' die

B. *mf*
Der Win - ter ist ver - gan - gen. Ich seh' des Mai - en Schein; Ich seh' die

23

S. Blüm - lein pran - gen; Des ist mein Herz er - freut. Des ist mein Herz er -

A. Blüm - lein pran - gen; Des ist mein Herz er - freut. Des ist mein Herz er -

T. Blüm - lein pran - gen; Des ist mein Herz er - freut. Des ist mein Herz er -

B. Blüm - lein pran - gen; Des ist mein Herz er - freut. Des ist mein Herz er -

31

S. - freut. Da singt Frau Nach - ti - ga - le Und manch' Wald - vö - ge - lein.

A. - freut. Da singt Frau Nach - ti - ga - le Und manch' Wald - vö - ge - lein.

T. - freut. Da singt Frau Nach - ti - ga - le Und manch' Wald - vö - ge - lein.

B. - freut. Da singt Frau Nach - ti - ga - le Und manch' Wald - vö - ge - lein.

Y1

39 G.P. *Meno mosso* *mf*

S. solo Beau - - - ty re - mains, ev - en in mis -

S. *p* A - de, mein' Al - ler - lieb - ste! A - de, schön's Blü - me -

A. *p* A - de, mein' Al - ler - lieb - ste! A - de, schön's Blü - me -

T. *p* A - de, mein' Al - ler - lieb - ste! A - de, schön's Blü - me -

B. *p* A - de, mein' Al - ler - lieb - ste! A - de, schön's Blü - me -

46 *mf*

S. solo - for - tune. _____ One who is hap - py _____ will make oth - ers hap - py, _____

S. - lein! A - de, schön' Ro - sen - blu - - me; Es muß ge -

A. - lein! A - de, schön' Ro - sen - blu - - me; Es muß ge -

T. - lein! A - de, schön' Ro - sen - blu - - me; Es muß ge -

B. - lein! A - de, schön' Ro - sen - blu - - me; Es muß ge -



52 *p* *mp*

S. solo oth - ers _____ hap - py, _____ one _____

S. - schie - den sein! Es muß ge - schie - den sein! Das Herz in

A. - schie - den sein! Es muß ge - schie - den sein! Das Herz in

T. - schie - den sein! Es muß ge - schie - den sein! Das Herz in

B. - schie - den sein! Es muß ge - schie - den sein! Das Herz in

58

S. solo

— who has cour - - age — will ne - ver die — in mi - se - ry. —

S.

mei - nem Lei - - be Ge - hört ja all - zeit dein. —

A.

mei - nem Lei - - be Ge - hört ja all - zeit dein. —

T.

mei - nem Lei - - be Ge - hört ja all - zeit dein. —

B.

mei - nem Lei - - be Ge - hört ja all - zeit dein. —



64

S. solo

—

S.

—

A.

—

T.

—

B.

—

Cl.

pp

Vln.

pp

arco

Vc.

pp

rit.

Z1

70 **Lento** (♩ = 52)

ppp

S. Der Win - ter ist ver - gan - - gen. Ich seh' des Mai - en

A. Der Win - ter ist ver - gan - - gen. Ich seh' des Mai - en

T. Der Win - ter ist ver - gan - - gen. Ich seh' des Mai - en

B. Der Win - ter ist ver - gan - - gen. Ich seh' des Mai - en

Lento (♩ = 52)

Pno. *p cantabile*



76

S. Schein; Ich seh' die Blüm - lein pran - - gen; Des ist mein

A. Schein; Ich seh' die Blüm - lein pran - - gen; Des ist mein

T. Schein; Ich seh' die Blüm - lein pran - - gen; Des ist mein

B. Schein; Ich seh' die Blüm - lein pran - - gen; Des ist mein

Cl. *p*

Pno.

A2

82

S. Herz er - freut. Des ist mein Herz er - freut.

A. Herz er - freut. Des ist mein Herz er - freut.

T. Herz er - freut. Des ist mein Herz er - freut.

B. Herz er - freut. Des ist mein Herz er - freut.

Cl. *(Musical notation with triplets)*



rit.

87

S. Da singt Frau Nach - ti - gal - - le Und manch' Wald - vö - ge - lein.

A. Da singt Frau Nach - ti - gal - - le Und manch' Wald - vö - ge - lein.

T. Da singt Frau Nach - ti - gal - - le Und manch' Wald - vö - ge - lein.

B. Da singt Frau Nach - ti - gal - - le Und manch' Wald - vö - ge - lein.

Cl. *(Musical notation)*

7. Fear of capture and the second break-in

Moderato ma ritmico (♩ = 84)

T. *f*
In the

B. *f*
In the

Cl. *ff*

Vln. *ff* *fp* *f* *fp*

Vc. *ff* *fp* *f* *fp*
arco

Pno. *sfz* *f* *sfz*



8

H2

T. *mf*
eve - nings, _____ when it's dark, lines of

B. *mf*
eve - nings, _____ when it's dark, lines of

Cl.

Vln. *f* *fp* *f* *fp*

Vc. *f* *fp* *f* *fp*

Pno. *f* *f*
8^{vb}

15

pp

gliss.

ah

pp

ah

T. good in - no - cent peo - ple and cry - ing child - ren walk on and on,

B. good in - no - cent peo - ple and cry - ing child - ren walk on and on,

Cl.

Vln.

Vc.

Pno.

f

f

f

(8).....



23

f

f

T. ord - ered by men who bul - ly, who bul - ly and beat them..

B. ord - ered by men who bul - ly, who bul - ly and beat them..

Cl.

Vln.

Vc.

Pno.

f

f

f

8^{va}.....

8^{va}.....

8^{va}.....

45 **ff** **J2**

S. West - er - bork! _____

A. West - er - bork! _____

T. West - er - bork! _____ *mf* Night af - ter night, green and grey _____

B. West - er - bork! _____ *mf* Night af - ter night, green and grey _____

Cl. *fp*

Vln. pizz.

Vc. *mf*

Pno.

ped.



53 **G.P.**

T. ve - hi - cles cruise the streets and knock on ev - 'ry door. _____

B. ve - hi - cles cruise the streets and knock on ev - 'ry door. _____

Cl.

Vln.

Vc.

Pno. **G.P.**

K2

61

ff

S. West - er - bork! West - er -

A. *ff* West - er - bork! West - er -

T. *ff* West - er - bork! West - er -

B. *ff* West - er - bork! West - er -

Cl. *ff*

Vln. *ff*

Vc. *ff* arco

Pno. *ff*

Red.



67

L2 *Meno mosso* (♩ = 80)

S. - bork! G.P. G.P. *pp* shh!

A. - bork! *pp* shh!

T. - bork! *p* I heard a

B. - bork! *p* I heard a

Cl. *p*

Vln. *pp*

Vc. *pp*

Meno mosso (♩ = 80)

Pno. G.P. G.P. *pp*

74

T. sound from the book - case, —

B. sound from the book - case, —

Cl. *mp*

Vln. *mp* *pp* 3 3

Vc. *mp* *pp* 3 3

Pno. *pp* *mf* *f*



M2

80

S. *pp* *ppp*
We turned white with fear. Had he heard some - thing, this

A. *pp* *ppp*
We turned white with fear. Had he heard some - thing.. this

T. *mf* *ppp*
ham - mer - ing_ on the door. Had he heard some - thing.. this

B. *mf* *ppp*
ham - mer - ing_ on the door. Had he heard some - thing.. this

Vln. *ppp* 8va

Vc.

Pno. *ff*

N2

88 **G.P.** *sotto voce* **G.P.** **ff**

S. stran-ger? Had he heard some-thing, this stran-ger? Op-en up!

A. stran-ger? Had he heard some-thing, this stran-ger? Op-en up!

T. stran-ger? Had he heard some-thing, this stran-ger? Op-en up!

B. stran-ger? Had he heard some-thing, this stran-ger? Op-en up!

Vln. *senza vibrato* *ord.* **ff**

Vc. **pp** **ppp** **ff**

Pno. **G.P.** **G.P.** **ff**

96 **Allegro molto** (♩ = 100)

S. Op-en up!

A. Op-en up!

T. Op-en up! **f** In my im-ag - in - a - tion, the

B. Op-en up! **f** In my im-ag - in - a - tion, the

Cl. **mf**

Vln. *tr.* **cresc.**

Vc. **mf** **cresc.**

Pno. **Allegro molto** (♩ = 100) **mf**

102

S. *f* un - til he be - came a

A. *f* un - til he be - came a

T. man kept grow - ing, and grow - ing, and grow - ing,

B. man kept grow - ing, and grow - ing, and grow - ing,

Cl. *f*

Vln. *ff*

Vc. *ff*

Pno. *f*

107

S. *fff* gi - ant, the cruel - lest fas - cist in the

A. *fff* gi - ant, the cruel - lest fas - cist in the

T. the cruel - lest fas - cist in the

B. the cruel - lest fas - cist in the

Cl. *tr*

Vln. *tr*

Vc. *tr*

Pno. *tr*

115 $\text{♩} = \text{♩}$ **attacca**

S. world.

A. world.

T. world.

B. world.

Cl. *p* *sfz* *pp*

Vln. *p* *sfz* *pp*

Vc. *pp* pizz. *pp*

Pno. **attacca**

8. Kyrie - Sinfonia

Adagio ($\text{♩} = \text{c. } 96$)

Solo Vln. *espress.* *mp* *mf*

Pno. *pp*

13 **O2** *p* *sempre*

S. Ky - ri - e e - le - i - son, e - le -

Vln. *mp* arco

Vc. *p* *mf*

Pno.

P2

Poco più mosso

26

S. *- i - son, e - le - i - son.*

Vln. *mf*

Vc. *mp* *mf*

Pno. **Poco più mosso**



Q2

p

39

S. *Ky - ri*

A. *Ky - ri -*

T. *Ky - ri -*

B. *Ky - ri -*

Vln. *mp* *mf* *mp* *mp*

Vc. *mp*

Pno. *mf* *mp*

51

S. e e - le - i - son, e - le - i - son, e - le - i -

A. - e e - le - i - son, e - le - i - son, e - le - i -

T. - e e - le - i - son, e - le - i - son, e - le - i -

B. - e e - le - i - son, e - le - i - son, e - le - i -

Pno.



R2

Più mosso

63

S. - son. _____

A. - son. _____

T. - son. _____

B. - son. _____

Vln. *f*

Vc. *f*

Pno. *Più mosso* *mf*

S2

73

S. *p*
Help us!

Vln. *mp*

Vc. *mp*

Pno. *mp*



T2

83

S. *mf* Help us! *f* Help us!

A. *mp* Help us! *f* Help us! *f* Help

Vln. *cresc.* *mf* *cresc.*

Vc. *cresc.* *mf* *cresc.*

Pno. *cresc.* *mf* *cresc.*

8va *loco* *8va*

92

S. Help us! Res - cue us from this hell!...

A. us!

T. We must be brave, and

B. We must be brave, and

Vln. *f* 3 3 3 3 3 3

Vc. *f*

Pno. *f* *loco*

Ped. *simile*

101

S. *ff* U2 We must be

A. *ff* We must be

T. trust and trust in God.

B. trust and trust in God.

Vln. 3 3 3

Vc.

Pno.

107

S. brave, and trust, and trust in

A. brave, and trust, and trust in

Vln.

Vc.

Pno.



113

S. *mf sonoro* God. trust in God. *f*

A. *mf sonoro* God. trust in God. *f*

T. *mf sonoro* Trust in God, trust in God. *f*

B. *mf sonoro* Trust in God, trust in God. *f*

Vln. *mf*

Vc. *sfz* *ff*

Pno.

V2

120

Vln. *ff*

Vc.

Pno. *ff*



126

Vln.

Vc.

Pno.



132

Vln.

Vc.

Pno.

136

Vln. *f* *mf* *p*

Vc. *f* *mf* *p* pizz.

Pno. *mf* *mf* *p* *pp*

rall.



9. The dream

Lento (♩ = 80)

S. solo *mp*

Vln. *pp*

Vc. *pp* pizz. arco

Pno. *pp*

Lento (♩ = 80)

Ped.

Last night, just as I was fall - ing a -

6 *p*

S. solo
- sleep, _____ an

S. *pp*
mm

A. *pp*
mm

Vln. *p* *pp*

Vc. *p* *pp*

Pno. *p*

W2

poco rall. **Meno mosso** (♩ = 76)

11 *p*

S. solo
old friend ap - peared be - fore _____ me. I saw her there, _____

Vln.

Vc.

Pno.

19

S. solo
_____ dressed in rags, her face thin and

Vln. *pizz.* *arco* *pizz.*

Vc. *pizz.*

26

S. solo *p*
worn. She looked at me with such sad - ness.

S. *p*
with such sad - ness.

A. *p*
with such sad - ness.

Vln. *p*
arco

Vc. *p*

Maestoso (♩ = 92)

32 **X2** *ff*

S. *ff*
Anne, why have you de - sert - ed me? Help me! Help

A. *ff*
Anne, why have you de - sert - ed me? Help me! Help

T. *ff*
Anne, why have you de - sert - ed me? Help me! Help

B. *ff*
Anne, why have you de - sert - ed me? Help me! Help

Vc. *ff*

39 **Y2** *f* ♩ = ♩

S. *f*
me! Res - cue me from this hell! To me she is the suf - fer - ing of all my

A. *f*
me! Res - cue me from this hell! To me she is the suf - fer - ing of all my

T. *f*
me! Res - cue me from this hell! To me she is the suf - fer - ing of all my

B. *f*
me! Res - cue me from this hell! To me she is the suf - fer - ing of all my

Vc. *f*

45 *cresc.*

S. friends, and all the Jews. When I pray for her, I pray for

A. friends, and all the Jews. When I pray for her, I pray for

T. friends, and all the Jews. When I pray for her, I pray for

B. friends, and all the Jews. When I pray for her, I pray for

52 **Z2** Adagio (♩ = 56-60)

S. all those in need. Mer - ci - ful God, com - fort

A. all those in need. Mer - ci - ful God, com - fort

T. all those in need. com - fort

B. all those in need. Mer - ci - ful God,

58

S. her, re - main with her so she won't be a - lone. Dear God, watch

A. her, re - main with her so she won't be a - lone. Dear God, watch

T. her, so she won't be a - lone. Dear God, watch

B. re - main with her Dear God, watch

Cl.

Vc. *p*

65

S. *pp*
ov - er her and bring her back, back to us.

A. *pp*
ov - er her and bring her back, back to us.

T. *pp*
ov - er her and bring her back, back to us.

B. *pp*
ov - er her and bring her back, back to us.

Cl. *p*

Vc.

10. Devastation of the outside world

Lento
(♩ = 50)

6†

A3

T. *mp* * (♩ = ♩)
On Su - n - day, Am - ster - dam was bombed. The planes dived and climbed.

B. *mp* *
On Su - n - day, Am - ster - dam was bombed. The planes dived and climbed.

Cl. *p*

Vc. *ppp*

14

T. *mp*
The air was a - buzz with the drone of en - - -

B. *mp*
The air was a - buzz with the drone of en - - -

Cl.

Vc.

* The small note indicates a liquescent, a sung consonant.

† For use with materials purchased before March 2013 use bar number 276 until b. 21

B3

Lento (♩ = 60)

21 25† *pp*

S. The streets are in ru - ins, count - less are wound - ed, streets are in ru - ins,

A. *pp*
The streets are in ru - ins, count - less are wound - ed, streets are in ru - ins,

T. *pp*
- gines. The streets are in ru - ins, count - less are wound - ed, streets are in ru - ins,

Bar. *mf*
In the smould-er - ing ru - ins,

B. *pp*
- gines. The streets are in ru - ins, count - less are wound - ed, streets are in ru - ins,

Cl. *mf*

Vc. *mf*

32

S. count - less are wound - ed, streets are in ru - ins, count - less are wound - ed.

A. count - less are wound - ed, streets are in ru - ins, count - less are wound - ed.

T. count - less are wound - ed, streets are in ru - ins, count - less are wound - ed.

Bar. child - ren search for their par - ents, child - ren search for - lorn - ly, for - lorn - ly for their

B. count - less are wound - ed, streets are in ru - ins, count - less are wound - ed.

Cl.

C3

38 *mp* **Tempo rubato**

S. solo
It makes me shi - ver to think of the dull, dis - tant drone of ap - proach - ing de -

Bar.
par - ents.

Cl.

**D3**

42 **a tempo** (♩ = 60)

S. solo
- struc - tion.

Vc.
pp *p* 3 3 3 3 3 3

Pno.
p

**E3**

50 **Poco più mosso** (♩ = 66)

Cl.
mf 3 3 3 3

Vln.
mf 3 3 *f* 3

Vc.
3 3 3 *mp* *mf*

Pno.
mf

Ped.

F3

Poco agitato e accel. poco a poco → ♩ = 104

57

S. solo *mf* I wan - der from room to

S. *mf* I wan - der from room to

T. *mf* I wan - der from room to

B. *mf* I wan - der from room to

Cl. I wan - der from room to

Vln. *mf*

Vc. *mf*

Pno. *f* *mf*

Poco agitato e accel. poco a poco → ♩ = 104

G3

Allegro (♩. = 52)

62

S. solo *f* room, climb up and down the stairs and feel like a song-bird whose

S. *f* room, climb up and down the stairs and feel like a song-bird whose

A. *f* and feel like a song-bird whose

T. *f* room, climb up and down the stairs and feel like a song-bird whose

B. *f* room, climb up and down the stairs and feel like a song-bird whose

Vln. *f*

Vc. *f*

Pno. *f* Allegro (♩. = 52)

67

mp *rall.* *p*

S. solo wings have been ripped off and who keeps hurl - ing it - self a - gainst the bars, dark, _____ its dark, _____

S. wings have been ripped off and who keeps hurl - ing it - self a - gainst the bars of its dark,

A. wings have been ripped off and who keeps hurl - ing it - self a - gainst the bars, _____ its dark, _____ its

T. wings have been ripped off and who keeps hur - ing it - self a - gainst the bars, its dark, _____ its

B. wings have been ripped off and who keeps hurl - ing it - self a gainst the bars its dark, _____ its



H3

(♩ = 104)

71

S. solo _____ its dark cage. _____

S. _____ 'Let me out, where there's fresh air and laugh - ter,' a

A. dark, _____ cage. _____ 'Let me out, where there's fresh air and laugh - ter,' a

T. dark, _____ cage. _____ 'Let me out, where there's fresh air and laugh - ter,' a

Bar. _____ 'Let me out, where there's fresh air and laugh - ter,' a

B. dark, _____ cage. _____ 'Let me out where there's fresh air and laugh - ter, a

Vln. _____

Vc. _____

77

S. voice with - in me cries. Let me out, where there's fresh air and laugh -

A. voice with - in me cries. Let me out, where there's fresh air and laugh -

T. voice with - in me cries. Let me out, where there's fresh air and laugh -

Bar. voice with - in me cries. Let me out, where there's fresh air and laugh -

B. voice with - in me cries. Let me out where there's fresh air and laugh -

Vln.

Vc.

I3

82

ff

S. -ter, a voice with - in me cries. Let me out, where there's fresh air and laugh - ter.

ff

A. -ter, a voice with - in me cries. Let me out, where there's fresh air and laugh - ter.

ff

T. -ter, a voice with - in me cries. Let me out, where there's fresh air and laugh - ter.

ff

Bar. -ter, a voice with - in me cries. Let me out, where there's fresh air and laugh - ter.

ff

B. -ter, a voice with - in me cries. Let me out, where there's fresh air and laugh - ter.

Vln.

Vc.

87

S. Let me out, where there is fresh air and laugh - ter. Let me out, a voice with -

A. Let me out, where there is fresh air and laugh - ter. Let me out, a voice with -

T. Let me out, where there is fresh air and laugh - ter. Let me out, a voice with -

Bar. Let me out, where there is fresh air and laugh - ter. Let me out, a voice with -

B. Let me out, where there is fresh air and laugh - ter, Let me out, a voice with -



91

S. - in me cries: Let me out! *ff* *fff*

A. - in me cries: Let me out! *ff* *fff*

T. - in me cries: Let me out! *ff* *fff*

Bar. - in me cries: Let me out! *ff* *fff*

B. - in me cries: Let me out! *ff* *fff*

11. Passing of time

Lento (♩ = 60)

mp

S. solo The years went by. There's a say - ing: — *mp* that's how it was for

p

S. 'Time heals all wounds,' —

p

A. 'Time heals all wounds,' —

p

T. 'Time — heals — all — wounds,' —

p

B. 'Time heals all wounds,' —

senza vibrato

Vln. *p*

senza vibrato

Vc. *p*



9

S. solo *pp* me, un - til — one day, — *mf* I saw my face in the mir - ror. — *mp*

p

S. One day, — *pp* It looked so diff - 'rent...

p

A. One day, — *pp* It looked so diff - 'rent...

p

T. One day, — *pp*

p

B. One day, — *pp*

Vln.

Vc.

J3**Largo** (♩ = 52)

15

p

S. — My eyes were clear and deep, my cheeks were ro - sy, my

A. — My eyes were clear and deep, my cheeks were ro - sy,

T. — My eyes were clear and deep, my cheeks were ro - sy,

B. — My eyes were clear and deep, my cheeks were ro - sy,

Vln. *ord. espress.* *mf* *ord.*

Vc. *p*



22

S. solo *p* *rit.* and yet, —

S. *mf* mouth was sof - ter. I looked hap - py,

A. my mouth was sof - ter.

T. my mouth was sof - ter.

B. my mouth was sof - ter.

Vln. *p*

Vc. *p*

K3 Grave (♩ = 50)

29 *mf*

S. solo
in my ex - pres - sion, there was some - thing so sad, _____

Cl. *p*

Vln. *mf*

Vc. *mp* *mf* *espress.*

Pno. *mp*

Grave (♩ = 50)

33

S. solo
some - thing so sad, _____

Cl. *mp* *mf*

Vln. *espress.* 3

Vc.

Pno. *mf*

6

M3

ff

ah _____ ah _____

div. {

ff

this is D-Day, this is D - Day,

ff

this is D-Day, this is D - Day,

mf *f* *ff*

this is D-Day, this is D-Day, this is D - Day, this is D-Day, this is D - Day,

mf *f* *ff*

this is D-Day, this is D-Day, this is D - Day, this is D-Day, this is D - Day,

Cl.

mf *sfz* *ff*³

Vln.

mf *sfz* *ff*³

Vc.

mf *sfz* *ff*³

Pno.

mf *ff*

M3

12

S. this is the day,

A. this is the day,

T. this is the day, *f* This is D - Day, this is the day,

B. this is the day, *f* This is D - Day, this is the day,

Cl. *f*

Vln. *f*

Vc. *f*

Pno. *mf*

senza ped.



16

T. This is D - Day, fight - ing will come,

B. This is D - Day, fight - ing will come,

Cl.

Vln.

Vc.

Pno.

18

T. *This is D - Day,*

B. *This is D - Day,*

Cl.

Vln.

Vc.

Pno.



20

T. *this is the day.*

B. *this is the day.*

Cl.

Vln.

Vc.

Pno.

22

Cl.

Vln.

Vc.

Pno.



N3

25

unis. *ff*

S.

A.

T.

B.

Cl.

Vln.

Vc.

Pno.

This is D - Day, fight - ing will come, but af - ter that the

This is D - Day, fight - ing will come, but af - ter that the

This is D - Day, fight - ing will come, but af - ter that the

This is D - Day, fight - ing will come, but af - ter that the

S. vic - - to - ry!

A. vic - - to - ry!

T. vic - - to - ry! E - lev - en thou - sand planes,

B. vic - - to - ry! E - lev - en thou - sand planes,

Cl. [Musical notation with triplet]

Vln. [Musical notation with triplets]

Vc. [Musical notation with triplets]

Pno. [Musical notation with quintuplets]

Detailed description: This page of a musical score, numbered 28, features a vocal quartet and instrumental accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) all sing the lyrics "vic - - to - ry!" in the first measure, followed by "E - lev - en thou - sand planes," in the second measure. The instrumental parts include Clarinet (Cl.), Violin (Vln.), Viola (Vc.), and Piano (Pno.). The Clarinet part has a triplet in the second measure. The Violin and Viola parts feature four groups of triplets in the second measure. The Piano part features four groups of quintuplets in the second measure. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4.

03

Più mosso (♩ = 108-112)

ff *appassionato*

S. Is this the be - gin - ning_ of the lib - er -

A. Is this the be - gin - ning_ of the lib - er -

T. four thou - sand boats, Is this the be - gin - ning_ of the lib - er -

B. four thou - sand boats, Is this the be - gin - ning_ of the lib - er -

Cl. *ff* *appassionato*

Vln. *ff* *appassionato*

Vc. *ff* *appassionato*

Pno. *ff* *appassionato*

Ped.

34

S. - a - tion, the long - a - wait - ed lib - er - a - tion? Long - a - wait - ed lib - er -

A. - a - tion, the long - a - wait - ed lib - er - a - tion? Long - a - wait - ed lib - er -

T. - a - tion, the long - a - wait - ed lib - er - a - tion? Long - a - wait - ed lib - er -

B. - a - tion, the long - a - wait - ed lib - er - a - tion? Long - a - wait - ed lib - er -

Pno.

P3 Andante (♩ = 84)

43

S. solo *mf* I walk from one room to an - oth - er,

S. *p* - a - tion, lib - er - a - tion?

A. *p* - a - tion, lib - er - a - tion?

T. *p* - a - tion, lib - er - a - tion?

B. *p* - a - tion, lib - er - a - tion?

Pno. *p*

50 *poco rit.*

S. solo breathe through the crack in the win - dow frame, *mp*

S. *mp* as if to

A. *mp* as if to

T. *mp* feel my heart beat - ing

B. *mp* feel my heart beat - ing

Cl. *p*

Vln. *p*

Vc. *pizz.* *arco* *p*

Pno. *mp* *p* *poco rit.*

Q3

55

(♩ = 80)

S. solo *mf* 'Ful - fil my long - ing at last...' I think spring_ is in - side_ me, I feel spring a - wake - ning, I

S. *p* say, ah ah ah

A. *p* say, ah ah

T. *p* ah ah

B. *p* ah ah

Cl. *p* ah ah

Vln. *mf* legato cantabile *p* *mf* *p*

Pno. *mp* *p* *mf* *p*

Red.

T3

60

S. solo feel it in my bo - dy and soul, my en - tire bo - dy and soul.

S. *mp* ah Ful - fil my

A. *mp* ah Ful - fil my

T. *mp* ah Ful - fil my

B. *mp* ah Ful - fil my

Vln. *mf*

Pno. *mf*

T3

—Λ simile

65 *pp* *p* **rall.**

S. long - ing, my long - ing, ful - fil — my long - ing at last, my long - ing at last.

A. long - ing, my long - ing, ful - fil — my long - ing at last, my long - ing at last.

T. long - ing, my long - ing, ful - fil — my long - ing at last, my long - ing at last.

B. long - ing, my long - ing, ful - fil my long - ing at last, my long - ing at last.

U3

Molto tranquillo (♩ = 60)

72 *pp*

T. Ich dan - ke dir für all das Gu - te und Lie - be und Schö -

Cl. *pp*

Pno. *pp* una corda

Ed.

81 *p*

S. Ich dan - ke dir für all das Gu - te und Lie - be und

T. - ne.

Cl.

Vln. *pp*

Vc. *pp*

Pno. *pp*

89

S. Schö - ne. Ich dan - ke dir für all das Gu - te und Lie - be und

A. *p* Ich dan - ke dir für all das Gu - te und Lie - be und

T. *p* Ich dan - ke dir für all das Gu - te und Lie - be und

B. *p* Ich dan - ke dir für all das Gu - te und Lie - be und

Cl.

Vln.

Vc.

Pno.



97

S. Schö - ne.

A. Schö - ne.

T. *mp* Schö - ne. Ich dan - ke dir für all das Gu - te und Lie - be und

B. *mp* Schö - ne. für all das Gu - te und Lie - be und

Cl. *p*

V3

106

T. Schö - ne.

B. Schö - ne.

Cl.

Vln. *p* pizz.

Vc. *p*

Pno. *pp*



114

Vln.

Vc. arco *mf*

Pno. *mp*



119

Vln. *mp* *p* rall.


Vc. *mp* *p*

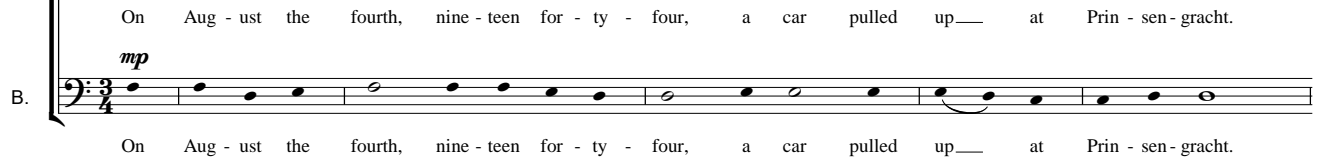
Pno. *p*

13. The capture and the concentration camp

Quasi plainchant (♩ = 112)


mp

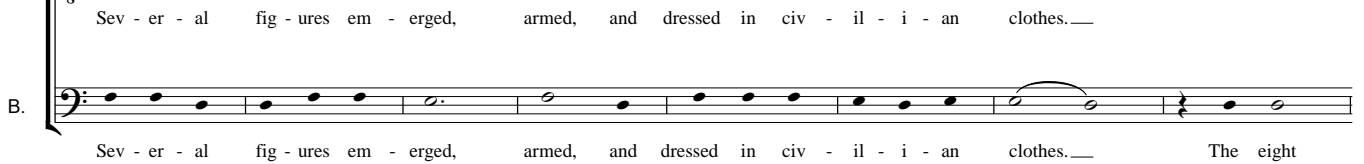
T. 

B. *mp* 



6

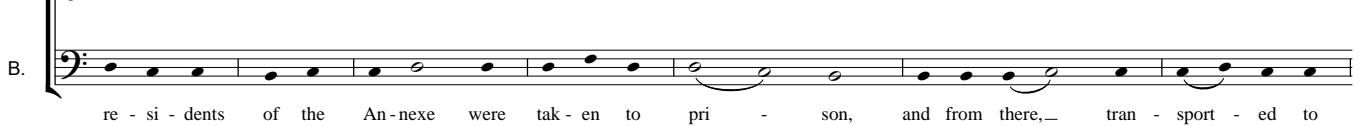
T. 

B. 



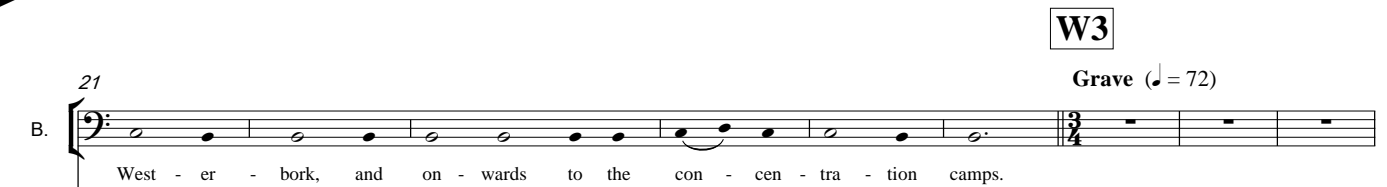
14


T. 


B. 

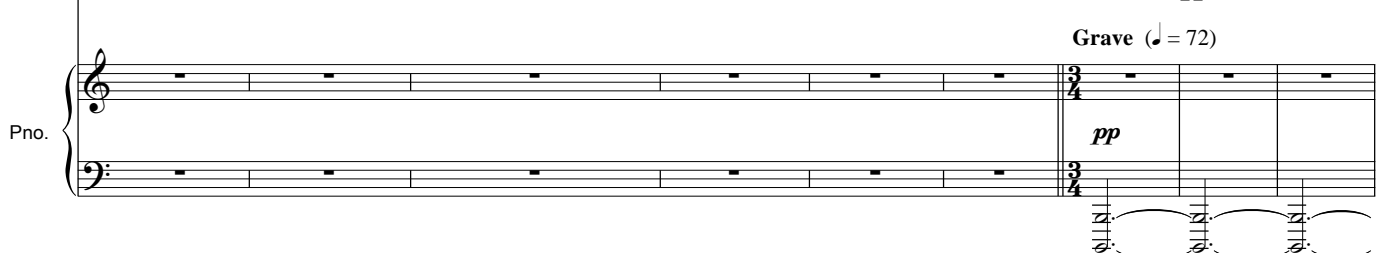


21

B. 

Vln. 

Vc. 

Pno. 

W3
Grave (♩ = 72)
pp

30

A. *mp* out - side you don't hear a sin - gle

T. *pp* The at - mos - phere is stiffl - ing, *mp* out - side you don't hear a sin - gle

B. *pp* The at - mos - phere is stiffl - ing, *ppol*

Cl. *p* *senza vibrato nat.*

Vln. *pp* *p* *senza vibrato*

Vc. *p*

Pno.



38

S. *p* A death - ly sil - ence hangs in the air. G.P.

A. bird.

T. bird.

Cl. *pp* *ppp* *p*

Vln. *pp* *ppp* *p*

Vc. *pp* *ppp* *p*

X3

Meno mosso

mf

49

A. It clings to me as if to
T. It clings to me
Cl.
Vln.
Vc.

Detailed description: This block contains the musical score for measures 49 through 58. It features five staves: Soprano (A.), Tenor (T.), Clarinet (Cl.), Violin (Vln.), and Violoncello (Vc.). The Soprano and Tenor parts have lyrics. The instrumental parts include a Clarinet line with various notes and rests, a Violin line with a melodic line, and a Violoncello line with a bass line. The score includes dynamic markings like *mf* and *pp*, and a section marked **X3** at the top. The tempo is indicated as *Meno mosso*. The key signature has one sharp (F#) and the time signature is 4/4.



59

mp

p

A. drag me in - to the un - der-world,
T. in - to the un - der-world,
Cl.
Vln.
Vc.

Detailed description: This block contains the musical score for measures 59 through 68. It features five staves: Soprano (A.), Tenor (T.), Clarinet (Cl.), Violin (Vln.), and Violoncello (Vc.). The Soprano and Tenor parts have lyrics. The instrumental parts include a Clarinet line with various notes and rests, a Violin line with a melodic line, and a Violoncello line with a bass line. The score includes dynamic markings like *mp*, *p*, and *pp*. The tempo is indicated as *Meno mosso*. The key signature has one sharp (F#) and the time signature is 4/4.

Y3

Adagio con dolore (♩ = 76)

68

S. *p* There is no speech or lan-guage

A. *p* There is no speech or lan-guage

T. *p* There is no speech or lan-guage

B. *p* the deep-est reg-ions of the und - er - world. *p* There is no speech or lan-guage

Cl. *gliss.* niente

Vln. niente

Vc. niente



77

S. where their voice is ___ not heard. Their sound is gone out through all ___ the earth, and their

A. where their voice is ___ not heard. Their sound is gone out through all the earth, and their

T. where their voice is ___ not heard. Their sound is gone out through all the earth, and their

B. where their voice is ___ not heard. Their sound is gone out through all the earth, and their



85

S. words to the end of ___ the world. There is no speech or lan-guage where their voice is ___ not

A. words to the end of ___ the world. There is no speech or lan-guage where their voice is ___ not

T. words to the end of ___ the world. There is no speech or lan-guage where their voice is ___ not

B. words to the end of ___ the world. There is no speech or lan-guage where their voice is ___ not

93

S. heard. Their blood have they shed like wa - ter, _____ and there was none, none who_ could

A. heard. Their blood have they shed like wa - ter, _____ and there was none, none who_ could

T. heard. Their blood have they shed like wa - ter, _____ and there was none, none who_ could

B. heard. Their blood have they shed like wa - ter, _____ and there was none, none who_ could

Z3

101

S. bu - ry them._____ There is no speech or lan - guage where their voice is_ not heard. The young and the

A. bu - ry them._____ There is no speech or lan - guage where their voice is_ not heard. The young and the

T. bu - ry them._____ There is no speech or lan - guage where their voice is_ not heard. The young and the

B. bu - ry them._____ There is no speech or lan - guage where their voice is_ not heard. The young and the

Meno mosso

(♩ = 70)

109

S. old lie_ on the ground; the maids and young men_ are fal - len._____ There *pp*

A. old lie_ on the ground; the maids and young men_ are fal - len._____ There *pp*

T. old lie_ on the ground; the maids and young men_ are fal - len._____ There *pp*

B. old lie_ on the ground; the maids and young men_ are fal - len._____ There *pp*

117 attacca

S. is no speech or lan - guage where their voice, their voice_ is ___ not ___ heard.

A. is no speech or lan - guage where their voice, their voice is not heard. _____

T. is no speech or lan - guage where their voice, their voice is not heard.

B. is no speech or lan - guage where their voice, their voice is not heard.



14. Anne's meditation

Lacrimoso - Grave (♩ = 48)

Vln. *pp* (senza vibrato) *gliss.*

Vc. *pp* (senza vibrato) *gliss.*

Pno. *p*

A4

7 *mp* **Lento** (♩ = 60)

S. solo
I see the world, — I see the world be - ing slow - ly

Cl.
p

Vln.
gliss.
p
ord. (vibrato)

Vc.
gliss.
p
ord. (vibrato)
mf

Pno.
8^{vb}



B4

14 *mf*

S. solo
turned, turned — in - to — a wild - er - ness.

T.
mf
I hear the 'ap - proach - ing

B.
mf
I hear the 'ap - proach - ing

Cl.
mf

Vln.

Vc.

Pno.

(8)

20

S. solo *mf* And yet, _____

S. *pp sempre* And

T. *f* thun - der, that one__ day will de - stroy us too. _____ *p*

B. *f* thun - der, that one__ day will de - stroy us too. _____ *p*



28

S. solo _____ when I look at the sky, I feel ev - 'ry-thing will change _____

S. *pp sempre* yet, when I look at the sky, I feel ev - 'ry-thing will change _____

A. *pp sempre* yet, when I look at the sky, I feel ev - 'ry-thing will change _____

T. *pp sempre* yet, when I look at the sky, I feel ev - 'ry-thing will change _____

B. *pp sempre* yet, when I look at the sky, I feel ev - 'ry-thing will change _____

Pno. *mf*

C4

Poco più mosso

33

S. solo

for the bet - ter. When - ev - er you feel lone - ly or sad, try

S.

for the bet - ter. When - ev - er you feel sad, try

A.

for the bet - ter. When ev - er you feel sad, try

T.

When - ev - er you feel sad, try

B.

When - ev - er you feel sad, try

Cl.

pp *p*

Vln.

pp *p*

Vc.

pp *mf* *p*

Poco più mosso

Pno.

p

40

S. solo
go - ing to the loft on a beau - ti - ful day and look - ing,

S.
go - ing to the loft on a beau - ti - ful day and look - ing, -

A.
go - ing to the loft on a beau - ti - ful day and look - ing, -

T.
go - ing to the loft on a beau - ti - ful day

B.
go - ing to the loft on a beau - ti - ful day

Vc.
mf

Pno.
mf espress. *mp*

45

S. solo
look - ing at the sky, look - ing at the sky.

S.
- look - ing at the sky. and look - ing at the *mp*

A.
- look - ing at the sky.

T.
mf espress. try go - ing to the loft on a beau - ti - ful day, *3*

Cl.
p

Vc.

Pno.
simile

E4

51 *p*

S. solo
As long, — as long — as you can look — fear - less - ly, fear - less - ly

S.
sky.

Cl.
p

Vln.
p

Vc.
p
dolce e legato

Pno.
p
Ped.



rit. **Meno mosso**

58 *pp*

S. solo
at the sky, you'll know, — you'll know you are pure with - in.

Cl.
pp

Vln.
pp
mp *pp*

Vc.
pp

niente

niente

THE VOICES STILLED (AGNUS DEI)
(2013)

THE VOICES STILLED

(Agnus Dei)

♩ = c. 80

Flute

Timpani (optional)

SOPRANO ALTO

TENOR BASS

Violin I

Violin II

Viola

Violoncello

Double Bass



7 solo

Adagio (♩ = c. 64)

Vln. I

Vln. II

Vla.

Vc.

14

played from a distance

Flt. *mp*

Vln. I (solo) (g.a.) senza vib. *pp*

Vln. II senza vib. *pp* ord. *p* *pp*

Vla. senza vib. *pp* ord. *p* *pp*

Vc. *p* *pp*

22

Tempo I°

Adagio

Flt.

S. A. *mp* Ag - - nus

T. B. *mp* Ag - nus, Ag - nus

Vln. I tutti unis. ord. *p* *mp* *mf*

Vln. II *fp* *mf*

Vla. *f* pizz. arco *p* *cresc.*

Vc. *f* pizz. arco *mp* *cresc.*

Db. *mp* *cresc.*

28

S. A. *mf* De - i, qui tol - lis pec - ca - ta mun - di, *f* do - na

T. B. *mf* *f*

Vln. I *f* *mf*

Vln. II *f* *mf*

Vla. *mf*

Vc. *mf espress.* *f* pizz.

Db. *mf* *f*

34

Timp. *tr*

S. A. *mp* e - is, *f* do - na e - is re - qui - em. *ff* Ag - nus

T. B. *mp* *f* *ff*

Vln. I *espress.* *f* *ff*

Vln. II *espress.* *f* *ff*

Vla. *p* div. *p*

Vc. *p* div. *p*

Db. arco *p*

Timp. *tr*

S. A. *f* *p* tranquillo *pp*

T. B. *f* *p* tranquillo

Vln. I *pp* *p*

Vln. II *pp*

Vla. *pp*

Vc. *pp*

Db. *pp*

De - i, qui tol - lis pec - ca - ta mun - - -



Timp. *(tr)*

S. A. - di, do - na e - is re - qui - em,

T. B.

Vln. I *legato* *mf*

Vln. II *pizz.* *mp*

Vla. *mp* *unis. pizz.*

Vc. *mp* *unis. pizz.*

Db.

51

Flt. *mf* *mp*

S. A. do - na e - is re - qui -

T. B. *mp*

Vln. I *pp* senza vib.

Vln. II arco *p* *pp* senza vib.

Vla. arco *pp* senza vib.

Vc. *p*



58

S. A. - em, do - na e - is re - qui - em.

T. B.

Vln. I solo gli altri ord. *f*

Vln. II ord. *mf*

Vla. ord. *mf*

Vc. arco *mf*

mf

Timp. *tr*
pp
 S. A. *mf* Ag - nus De - i, *p* Ag - nus De - i, *mf* qui
 T. B. *mf* *p* *mf*
 (solo)
 Vln. I (g.a.)
 Vln. II
 Vla. *f* *mp* *mf*
 Vc.
 Db. *p*

S. A. tol - lis pec - ca - ta mun - di,
 T. B.
 tutti unis.
 Vln. I *mf* *f*
molto espress.
 Vln. II *mf* *f*
molto espress. *mf*
 Vla. *mf* *f* *mf*
molto espress.
 Vc. *mf* *f* *mf*
molto espress.
 Db.

73

S. A. *mf* *mp*
do - na e - is re - qui - em

T. B. *mf* *mp*

Vln. I solo *mf*
g.a.

Vln. II *p*

Vla. *p*

Vc. *p*



78

Timp.

S. A. *p* *pp* *ppp*
sem - pi -

T. B. *p* *pp*
sem - pi - ter - - nam.

Vln. I tutti unis. pizz. *p* *mf* *pp*
arco

Vln. II *p* *pp*
arco div.

Vla. *p* *pp*
arco

Vc. *p* *pp*
pizz. arco

Db. *mp* *p* *pp*
pizz. arco

LIVING VOICES
(2001)

LIVING VOICES

The voices live which are the voices lost:
 we hear them and we answer, or we try,
 but words are nervous when we need them most
 and shatter, stop, or dully slide away,

so everything they mean to summon up
 is always just too far, just out of reach,
 unless our memories give time the slip
 and learn the lesson that heart-wisdoms teach

of how in grief we find a way to keep
 the dead beside us as our time goes on -
 invisible and silent, but the deep
 foundation of ourselves, our corner-stone. (Andrew Motion)

Performance note:

An open vowel sound should be used for the wordless parts of this piece. The vowel "u" (as in "under", not "oo") has been notated but can be thought of as "aa" if preferred. Staggered breathing should be used throughout so that the sound remains unbroken.

Adagio (♩ = c. 60)
sempre espress. e legato

Soprano Saxophone in B \flat (actual pitch)
p *sub.p* *mp*

Soprano
p
 u _____ The voic - es live, the voic - es live.

Alto
p
 u _____ The voic - es live, the voic - es live.

Tenor
p
 u _____ *sempre sim.* → *stagger breathing, sustain sound throughout*

Bass
p
 u _____ *sempre sim.* → *stagger breathing, sustain sound throughout*

9

stagger breathing, sustain sound throughout

u sempre sim.->

stagger breathing, sustain sound throughout

u sempre sim.->

18

p

*

27

mp

p

* The poem is to be read thoughtfully over the music from this point.
313

35

Musical score for measures 35-43. The score consists of five staves: a vocal line and four piano accompaniment staves. The vocal line features a melodic line with a long slur over measures 35-43. The piano accompaniment includes chords and single notes in the right and left hands.

44

Musical score for measures 44-50. The score consists of five staves: a vocal line and four piano accompaniment staves. The vocal line features a melodic line with a long slur over measures 44-50. The piano accompaniment includes chords and single notes in the right and left hands.

51

Musical score for measures 51-58. The score consists of five staves: a vocal line and four piano accompaniment staves. The vocal line features a melodic line with a long slur over measures 51-58. The piano accompaniment includes chords and single notes in the right and left hands. The dynamic marking *pp* is present in all staves.

PART 2
COMMENTARY

Introduction

Within this submission, I present one extended musical work, arranged into fourteen movements, together with two short works that relate to it. The extended work, *Annelies*, is submitted in two instrumentations, one for symphony orchestra and one for a chamber ensemble that accompanies the same vocal writing (albeit with some small additions to the symphonic version).

With a performance time of approximately seventy-five to eighty minutes, and with a structural basis extending over its fourteen movements, the work is intended to be performed as a complete concert. Begun in 2002, and with a third version planned for 2016, *Annelies* has been the focus of a large part of my compositional work for more than ten years. The two versions within this submission were first performed in 2005 (orchestral) and 2009 (chamber) respectively.

Within the fourteen movements which comprise *Annelies*, there are many references and parallels which have never been made explicit but which lend extra depth to the work. Many of these are explained in the movement-by-movement commentary beginning at Chapter 6 in which, for example, I show how a parallel can be drawn between the first movement of *Annelies* and Marc Chagall's lithograph of Anne Frank made in 1958. Later, to give a second example, I show how I have woven into the score references to Mozart, whose music stirred Anne Frank to such an extent that she needed to sit apart from the other

residents of the annexe in order to keep the secret of her inner self hidden.¹

That secret self was the ‘finer’ side of her character of which Anne Frank speaks in her last diary entry – a side quite different from the person known to those around her. When her father, Otto Frank, eventually read the diary, he revealed that there was a whole side to his daughter that he did not know.² The libretto of *Annelies* focuses on these perceptive and penetrating observations of the human condition. Perhaps the two-sided nature of Anne Frank is what makes her so universally appealing: that part of her writing is that which could have been written by any other fourteen-year-old, and yet the normality of what she writes mingles effortlessly with extraordinarily profound observations.

Alongside *Annelies* within this portfolio are two short works, both commemorative pieces: *Living Voices* (2001) and *The Voices Stilled* (2013). Both connect with the principal work of this submission and are discussed within the commentary chapter dealing with the relevant point of comparison with *Annelies*. *Living Voices* was composed to commemorate the atrocities in the USA on 11 September 2001 (commonly known as ‘9/11’). The work was commissioned by the BBC³

¹ 11 April 1944

² In a television interview preserved at the Anne Frank House, Otto Frank says ‘It was quite a different Anne I had known as my daughter. She never really showed this kind of inner feeling.’ *The Legacy of Anne Frank* [television programme] from the series *The Eternal Light* by the Jewish Theological Seminary of America & NBC (Broadcast 24 December 1967). Anne Frank House Collections: A-OfFrank-IV-002

For a fuller transcription of this extract, see footnote 67 on page 374

³ British Broadcasting Corporation

in conjunction with a spoken poem commissioned from the Poet Laureate of the time, Andrew Motion. It is the only piece of my own music which is explicitly quoted within *Annelies*. I made the connection because of the striking resemblance between the descriptions of Washington and New York after 9/11 and Anne Frank's description of the bombings of Amsterdam:

The streets are in ruins, countless are wounded. In the
smouldering ruins, children search forlornly for their parents.⁴

The Voiced Stilled is a commemorative work for the lost voices of the First and Second World Wars made in the words of the 'Agnus Dei' from the *Requiem Mass*. The work is scored for choir, string orchestra and flute, and was written in 2013. Like Movement 8 of *Annelies* it makes use of a Christian liturgical text in order to portray a non-liturgical message, but for reasons – as I shall show – which differ between the two compositions.

⁴ 19 July 1943

Chapter 1. *The Diary of Anne Frank to Annelies*

Annelies Marie Frank (1929-1945) is a well-known historical figure whose story has been told in many factual volumes and in many genres of art. Detailed facts about her life are available elsewhere, so these need be summarised only briefly here. Anne Frank (as she is usually known) was a German writer, born in Frankfurt am Main in 1929. She was born into a culturally Jewish family who, in an attempt to escape the Nazi persecution of Jews after Hitler became Chancellor of Germany,⁵ moved to The Netherlands in 1934 (other members of the family moved in 1933).⁶ She spent most of the rest of her life in The Netherlands and learnt to speak Dutch fluently. Ultimately, The Netherlands did not provide the safe haven against anti-Semitism that the family hoped for, since it was occupied by Germany in 1940. Persecution of Jews there continued and in 1942 the Franks went into hiding where they remained until 1944 when their hiding place was betrayed by an unknown informant. All the residents in hiding were arrested. Anne Frank was sent to the concentration camp at Auschwitz and subsequently to that at Bergen-Belsen where she died in 1945.

Between 1942 and 1944, Anne Frank wrote a dated journal of her thoughts and activities, commonly referred to as her diary. Some parts of the diary have been lost, but substantial portions remain, principally

⁵ Adolf Hitler was named Chancellor of Germany on 30 January 1933.

⁶ *Anne Frank House: A Museum with a Story* (Anne Frank House, 1999) 22

because she wrote more than one version of it.⁷ The diary begins before the family went into hiding and it ends before they were arrested.

Annelies is concerned with the years during which the diary was written, and in this commentary I shall show how its fourteen movements, when taken together, form a musical portrait of Anne Frank from 1942 to 1944. I shall show how the work extends existing practices of musical portraiture and how it is set apart from other musical tributes to Anne Frank, of which there are many. In particular, I shall show how it became an intimate family portrait and how it differs from more detached commemorative works which I have also written, as discussed in Chapters 13 and 15.

The compositional history of *Annelies* has itself been a contributory factor to the outcome and nature of the work. I shall therefore preface any discussion on the eventual construct of portraiture that *Annelies* became with a short summary of its genesis:

The initial approach for a work based on the story of Anne Frank came from Melanie Challenger⁸ in 2002, although its exact nature was not defined at that stage. The libretto and the music were shaped simultaneously between 2002 and 2004 when the work was completed in its original form. *Annelies* was first scored for soprano solo, two choirs and symphony orchestra. In that orchestration it was given its première by the American conductor Leonard Slatkin in London's

⁷ *ibid.* 228

⁸ Poet and writer, born 1976. From 2015 to 2017 she is Visiting Fellow, Department of Philosophy, Durham University.

Cadogan Hall on 5 April 2005. Louise Kateck⁹ was the soprano soloist with the Choir of Clare College Cambridge and the Royal Philharmonic Orchestra.

Between 2006 and 2007, I prepared a new instrumentation – initially for soprano solo, choir and piano trio¹⁰ but later adding (in 2008) a fourth instrument, the clarinet. The final scoring in the chamber version was given its first performance by the British violinist Daniel Hope within the Festival Classique in The Hague. Daniel Hope was joined by other instrumentalists,¹¹ the soprano Arianna Zukerman and the Residentie Kamerkoor under Jos Vermunt. This performance took place on what would have been Anne Frank's eightieth birthday, 12 June 2009.¹² In this version it has become one of the most-performed, large-scale contemporary choral works in the USA and in some parts of Europe,¹³ and received a Grammy nomination (56th Grammy Awards, Best Choral Performance) for Naxos's 2013 release.¹⁴ In 2014, I was approached to make a third version of *Annelies*, using the original Dutch text. That version, scheduled to receive its first performance in 2016, does not form part of the submission.

Permission to work with the text of the original diary has rarely been granted. Most films, plays and documentaries that tell the story of Anne

⁹ Née Kateck. She married in 2009 and became Louise Rayfield.

¹⁰ This was the version in which the US première was given in Bristol Chapel, Westminster Choir College, Princeton on 28 April 2007. The soprano soloist was Lynn Eustis and the Westminster Williamson Voices were conducted by James Jordan and James Whitbourn.

¹¹ Ralph van Raat (piano), Joris van den Berg (cello) and Arno Piters (clarinet).

¹² The same performers also gave the concert the following day, broadcast live on The Netherlands' Radio 4.

¹³ Publisher information from MusicSales: Chester Music Ltd.

¹⁴ James Whitbourn, *Annelies* (Naxos 8.573070). Arianna Zukerman (soprano), The Lincoln Trio (Desirée Ruhstrat, violin; David Cunliffe, cello; Marta Aznavoorian, piano), Bharat Chandra, clarinet, Westminster Williamson Voices conducted by James Jordan.

Frank make no use of it at all. Likewise, it had never been used as the basis of a large choral work. Use of the diary text in *Annelies* necessarily called for the involvement of surviving family, in particular Anne Frank's cousin, Buddy Elias¹⁵. The long process which resulted in the granting of permission for its use affected the conceptual outcome as an intimate family portrait rather than what could have become a 'Holocaust work' or an historical oratorio. It was not easy initially to find an accurate descriptive label for it. Much thought and discussion was put to its title or possible subtitle. Early ideas under consideration were 'Annelies, the Anne Frank Oratorio' or 'Annelies: Canticles of Anne Frank'. In the end, the piece was simply called *Annelies*, Anne Frank's full first name.

¹⁵ Bernhard Elias (known as Buddy Elias) born Frankfurt am Main 2 June 1925, died 16 March 2015. He attended a play-through of five movements from *Annelies* in Studio 7, New Broadcasting House, Manchester on 12 January 2004 with the BBC Philharmonic, Sasha Johnson Manning (soprano) and a professional choir conducted by the composer.

Chapter 2. Concepts of musical portraiture

Many composers have memorialised Anne Frank in music, perhaps most famously Shostakovich in his Symphony No.13. Judah M. Cohen's musicography, in his study of Anne Frank literature, *Anne Frank Unbound*,¹⁶ lists no fewer than one hundred and forty musical works – including *Annelies* – based on the subject of Anne Frank. One composer, the jazz clarinettist Tony Scott, even created a work entitled *Portrait of Anne Frank*. However, that short piece, as Cohen notes, 'offers an abstract portrayal of its subject that lacks any specific connection to words, images or explanations beyond the title.'¹⁷ Since permission to connect with her own written words has been restricted, only the name and story of Anne Frank have been readily available while her extraordinary writings have not. The significance of the permission to make a large-scale, concert-length choral work – granted to Melanie Challenger as librettist and to me as composer – must be viewed in this context. The trust of the subject's closest living relative brought opportunities and responsibilities. It also changed the kind of portrait that would emerge.

It may be asked to what extent it makes sense to imagine that a portrait can be made in music. The prolific musical portrait writer Virgil Thomson, in his study of his own musical works, relates his conversation with the Spanish artist Pablo Picasso on the subject:

¹⁶ Judah M. Cohen in *Anne Frank Unbound*, ed. Barbara Kirshenblatt-Gimblett and Jeffrey Shandler (Indiana, 2012) 377-396

¹⁷ *ibid.* 270

The idea of musical portraits was new to him; how did I do them? I answered that I drew them just as he would; I took paper, looked at my sitter, then let my pencil move – not doodling, of course, but writing down as fast as possible what came to me. “Ah yes,” he said, “I understand. If you are in the same room while I am working, whatever I do is automatically your portrait.”¹⁸

Thomson’s method of working is described in more detail by one of his subjects, Anne-Marie Soullière:

I sat for Virgil Thomson on 14 November 1981, the morning following the Carnegie Hall performance of *Four Saints in Three Acts*, the eighty-fifth birthday main event. We began around 11.30, both of us having been out until one the previous evening. Virgil told me he had been up since before eight – I didn’t have the same energy level.

The portrait took about an hour. We sat at the dining room table, Virgil with his back to the lovely painting of the Italian rice field, me facing him and this Grosser still-life. Virgil told me to be quiet. I could read or even sleep, but I was not to talk to him while he was writing. He took a large pad of score paper, a small 3 x 5 inch plain pad for testing musical ideas, and three or four very short sharp pencils with erasers. After a few minutes, Virgil began to write. He wrote fairly constantly and seemed to change his mind about the notes very seldom. About two-thirds of the

¹⁸ Virgil Thomson, *Virgil Thomson* (London, 1967) 310

way through the piece, he got up to turn on the stove so that our lunch of Irish stew would be ready when the piece was finished. Throughout the composition process I was reading the new *Virgil Thomson Reader* and I was very quiet. When Virgil finished writing, he took the portrait and laid it on his desk, saying “Now we put it in the refrigerator for a day.” He did not want to show it to me, although I did take a peek while he was back in the kitchen with the luncheon.¹⁹

Thomson’s portraits of Anne-Marie Soullière and of Picasso²⁰ could both be described in the same way in which Cohen describes Tony Scott’s *Portrait of Anne Frank* – an abstract instrumental work which lacks specific connections beyond the title. Thomson wrote many such portraits, all instrumental and all subjectively evocative but without specific connection.

Virgil Thomson’s is a prolific contribution to the genre of musical portraiture, but the genre itself began centuries earlier. In particular, François Couperin (1668-1733), in the preface to his 1713 collection of *Pièces de clavecin*, makes specific reference to his intention to create portraits in a number of pieces within his collection of keyboard works, writing: ‘The pieces which bear them are a kind of portrait which, under my fingers, have on occasion been found fair enough likenesses.’²¹

¹⁹ Anthony Tommasini, *Virgil Thomson’s Musical Portraits* (New York, 1986) 20

²⁰ Virgil Thomson, ‘Bugles and Birds’, Movement No.1 from *Eight Portraits* (Schirmer, 1940)

²¹ Quoted in translation. Mark Kroll, ‘French Masters’ in *Eighteenth-century Keyboard Music* ed. Robert Lewis Marshall (New York, 2003) 138

Most composers, from Couperin to Thomson, have created short-form works to serve as their portraits. Nor is this observation confined to solo instrumental or chamber works; the same is true of those with a larger scoring. Copland's much-performed *Lincoln Portrait*²² for orchestra and narrator has a total length of about fourteen minutes, of which the first eight are purely orchestral. The remainder of the work is a spoken narration of descriptive characteristics of Abraham Lincoln, together with excerpts from his speeches, all with orchestral underscore. As with *Annelies*, the composer was born after the subject's death. In 2012, the British composer Jonathan Dove was commissioned by the BBC to make an orchestral portrait of a figure suggested by its Radio 3 audience for the network's 'Portraits Day' and responded with a portrait of some ten minutes' duration.²³ Aung San Suu Kyi, the Nobel Prize winner and Burmese opposition politician, was chosen as the subject of the portrait.²⁴ In his own notes on the work, Dove describes the ten

²² Aaron Copland, *Lincoln Portrait* (Boosey & Hawkes, 1942)

²³ Jonathan Dove: *A Portrait of Aung San Suu Kyi* for Orchestra (Peters Edition, 2012) [First performance, 5 December 2012, BBC Concert Orchestra, Barry Wordsworth (conductor), Cadogan Hall, London.]

²⁴ [Online] Jonathan Dove: notes on *A Portrait of Aung San Suu Kyi* accessed at www.jonathandove.com/works/orchestra/a-portrait-of-aung-san-suu-kyi. [29 January 2015]

The notes describe the process of his composition's genesis:

'At the beginning of this year (2012), I was approached by a BBC producer, Janet Tuppen, with a very unusual idea for a commission: to write a musical portrait of a significant twenty-first century figure – someone I would choose from among suggestions sent in by listeners.

I immediately liked this idea, for several reasons. As an opera-composer, I am often trying to suggest a character in music, but I haven't often had the chance to portray a single character in a piece of concert-music. I am always on the lookout for suitable subjects, and I liked the idea of sharing this task with the radio audience. The process was bound to give me ideas that otherwise would not have occurred to me. I also thought it was unusual, and interesting, for the audience to be involved in thinking about a piece of music before it had even been written.

The portrait was to be an orchestral work of about ten minutes. This is a generous canvas (and palette): I would be able to write several short movements, to suggest the different facets of a subject's character, or write a single sustained span of music. Since I would be able to choose from all the suggestions, I did not need to worry that I might be constrained to celebrate someone I didn't find congenial.

Radio 3 devoted 7 May [2012] to Portraits Day, a celebration of musical portraiture, and invited listeners to suggest a suitable subject for a 21st century musical portrait – someone who

minute running time as a 'generous canvas' and he reveals the thought process that began to emerge:

Quite early in the day, someone suggested Aung San Suu Kyi. I started to wonder what a musical portrait of this extraordinary woman might sound like. I thought of her powers of endurance, her unique combination of gentleness and strength; her years of house-arrest; her steadfast vision of achieving democracy through non-violent means. It occurred to me that I would need to find a strong, visionary yet peaceful music for her, which could remain constant in the face of violent opposition and pain. Throughout Portraits Day, my mind kept returning to this idea, and gradually a musical shape began to emerge.²⁵

Unlike Virgil Thomson's method of portraiture, Dove's did not involve a personal sitting, although he does describe how he met her briefly:

There was also a personal reason why I was drawn to Aung San Suu Kyi. I had very nearly met her over thirty years ago. Her aunt had come to my rescue in Delhi airport in 1981, and at the end of my trip to India, she gave me some books to take back to Suu Aris (as she then was) in Oxford. However, on the day I visited

had been alive in this century. Hundreds of suggestions came pouring in, by telephone, email, text and Twitter. I made several visits to Broadcasting House during the day to catch up with the nominations. There were figures from right across public life – artists, writers, musicians, politicians, television personalities, sportsmen, scientists. As I looked at each name, I tried to imagine what that person might sound like as a piece of music. Sometimes it was easy to associate the subject with sounds – James Dyson, for instance; but if I were to portray Tim Berners-Lee, what would the Internet sound like? I thought it would be fun to attempt an image of Gilbert and George, and challenging to try to capture Peter Tatchell. Not all the suggestions were admirable figures: Robert Mugabe and the captain of the Costa Concordia were on the list.'

²⁵ *ibid.*

her, Suu was indisposed, so her husband Michael gave me lunch and I went away without meeting her. This was seven years before Suu flew to her mother's hospital bedside in Rangoon (her mother had suffered a stroke), and began her active political life. I followed her progress in the news with some amazement, and wished all the more that I had been able to meet her.

By great good fortune, a few weeks after I had chosen her as my portrait subject, Aung San Suu Kyi paid a visit to Broadcasting House, and the BBC made it possible for me to meet her for a few moments. I won't attempt to describe her extraordinary presence, but I hope that something of that encounter influenced this piece. She told me that, during her years under house arrest, what she most wanted to be was a composer, so that her message could be understood all over the world, whatever the language.²⁶

Dove's own description of the resultant portrait sets out its essential structure and character:

The final shape of the piece is quite close to what I first started to imagine on 'Portraits Day'. A serenely aspiring theme slowly rises upwards, four times in all. The strings play it alone the first time; they play it again, but this time it is challenged by military brass outbursts. It does not waver or change its course. Solo woodwinds take up the theme, with pulsing in the strings and

²⁶ *ibid.*

percussion marking the passage of time, of years of solitude. Finally, with the world celebrating her release, the brass instruments play her theme, still calmly and purposefully reaching upwards.²⁷

Dove's portrait, composed eight years after *Annelies*, follows a line of musical portraits for orchestra,²⁸ perhaps the best known of which is Elgar's 'Enigma Variations'²⁹, a set of fourteen short portraits of his social and professional circle, ending with a self portrait. Elgar's are essentially beautiful snapshots of his friends, none running at more than a few minutes in length, and with more than one timed in seconds rather than minutes. Their powerfulness and inventiveness have placed them among the best-loved works in British orchestral literature. But all these examples, from Couperin to Elgar and Dove, are short-form rather than long-form portraits.

It was whilst walking through the National Portrait Gallery in London that I chanced upon a visual model for a long-form musical portrait. The visual model is a portrait of the late sixteenth-century diplomat Sir Henry

²⁷ *ibid.*

²⁸ Twentieth century examples of orchestral portraits include:

1. Béla Bartok, *Two Portraits*, *op. 5* (Boosey & Hawkes, 1911)

[Chronology information from *The Cambridge Companion to Bartok*, ed. Amanda Bayley (Cambridge, 2001) xii].

2. Benjamin Britten, *Two Portraits for String Orchestra* (Chester Music, 1930). These pieces were described by the composer as Sketch No. 1 and Sketch No. 2; a third was left unfinished. David Layton (b 1914) was at Gresham's School, Holt, with Britten, as was Peter Floud (1911-1960) who was the subject of the unfinished third sketch (drafted 10-11 September) [diary]. No. 2 is a self-portrait of the composer, featuring his own string instrument, the viola. [Information from the publisher's catalogue].

²⁹ Edward Elgar, *Variations on an original theme 'Enigma'*, *op. 36* (Novello, 1899)

Unton³⁰ (see page 419). I was instantly struck by the gallery's caption by the side of the painting. It reads:

This highly unusual 'narrative portrait' depicting scenes of Unton's life was commissioned as a posthumous commemoration of his life by his widow, Dorothy Wroughton, and is recorded in her will of 1634. At the heart of the composition is the portrait of Unton, flanked by figures of Fame and Death. The other scenes [of his life and death] begin anticlockwise. (It then lists the ten scenes³¹.)

The caption leapt out at me because I recognised a descriptive label which would apply equally to my musical work. The term 'narrative portrait' perfectly describes *Annelies* – itself a posthumous commemoration commissioned with the help of the subject's nearest living relative, portrayed in scenes from her life.

In the case of Anne Frank, the depiction of her face barely requires additional visual portraiture. Images of her as a young girl have taken on some of the qualities of a piece of iconography – in that they have become formalised, detached and revered. So symbolic have the visual

³⁰ circa 1558 -1596. His National Portrait Gallery catalogue number is NPG 710

³¹ 1. As an infant in the arms of his mother, Anne Seymour, formerly Countess of Warwick, at the Unton house of Ascott-under-Wychwood. 2. Studying at Oriel College, Oxford, where he took his degree in 1573. 3. Travelling beyond the Alps to Venice and Padua (1570s). 4. Serving with Leicester in the Netherlands (1585-6), with Nijmegen in the distance. 5. On his embassy to Henry IV at Coucy La Fère in northwest France, in an unsuccessful attempt to avert a peace treaty between France and Spain (1595-6). 6. On his deathbed, with a physician sent by Henry IV. 7. His body brought back to England across the Channel in a black ship. 8. His hearse on its way back to his home at Wadley House, Faringdon, near Oxford. 9. (centre right) Unton's life at Wadley House, with scenes showing him sitting in his study (top), talking with learned divines (bottom left), making music (above left), and presiding over a banquet, while a masque of Mercury and Diana is performed, accompanied by musicians. From the house his funeral procession leads, past a group of the poor and lame lamenting his death, to: 10. (left) Faringdon Church with this funeral (8 July 1596) in progress, and, in the foreground, his monument with Unton's recumbent effigy and the kneeling figure of his widow.

images of Anne Frank become that it is increasingly hard to read the features of a real person within them.

The visual model provided by the anonymous portrait painter of Sir Henry Unton offers a long-form possibility to composers because of its narrative and holistic structure. Each scene is separate but each is intended to be seen in the context of all the others. The viewer's eye scans all the imagery and forms a complete portrait in his or her imagination. The narrative element of the portrait is painted in ten scenes (excluding the painting of his face), all shown within the same canvas and within the same frame – intended therefore to be seen both separately and together. The effect is very different from that which would have been achieved had it been a series of ten paintings all framed separately, even if hung in sequence. This is a single work in ten 'movements'.

Transferred to a musical context, the frame in question is that of continuous time: the listener hears an entire work within a specified time frame and forms an image of the subject in his or her imagination. *Annelies* is presented in fourteen scenes, all of which, when taken as a whole, portray the person and character of Anne Frank as she was between 1942 and 1944. Crucially, her own written words form part of that portrayal, and the musical representation of them – and the musical detail beyond the word setting – forms the remainder of the portrait. It is a particular genre of portraiture which, like all musical performances, is locked by time, requiring living people to make it into a temporary reality. It is fitting for a piece of commemorative family portraiture that,

through the sounds of singing and speech, it should be built principally in the fragile medium of human breath.

Chapter 3. The role of visual imagination in *Annelies*

Annelies, as is already established, is a work of narrative portraiture. As such, it implicitly contains a strong visual element. Each of the scenes that comprise the narrative portrait can be said to have its own visual component. But unlike the instance of film music³², in which the visual imagery is explicit and permanent, the images here are implicit and fleeting. As the composer, I may well have a visual image in my mind when I write a certain passage of music. I may even choose to articulate what that image is. It is extremely unlikely, however, that the listener will re-form the image in his or her mind in exactly the way I had it in mine. The creation of music in response to visual imagery, therefore, does not imply the ability to convey an identical visual image through music. The existence of the visual image in my mind is nonetheless a part of its compositional history. In a subject matter such as that portrayed – based on recent history – it is likely that individual audience members will also have visual images as their own reference sources, taken from their own knowledge of history. In this way, each person builds up his or her own portrait from the information conveyed by the music and supplemented by personal knowledge and experience. Each listener at every performance will build a different portrait.

³² Modern-day use of the term ‘film music’ demands clarification since it is sometimes used in a descriptive way, as an imagined genre of musical composition. Film music is music which is written to be synchronous – or used in synchronicity – with a motion picture. Film music can be written in any style and can be taken from any era in musical history so long as it complies with this definition. Music which is neither written to be synchronous nor has been used in synchronicity with a motion picture cannot be described as film music since the genre has no character other than the fact of its synchronicity with moving images.

In a private letter dated 6 April (2005) to this writer from the composer John Rutter, who was present at the first performance on 5 April 2005, he comments: ‘Your music had just the right styles and voices for the tricky but powerful subject matter. It seems to me it would find its fullest expression with some sort of visual counterpoint, and no doubt you’re already planning the DVD version.’ His view has been shared on many occasions by performance ensembles, a number of whom have offered back-projected stills as an accompaniment to the performance of *Annelies*. This type of specific visual counterpoint may be helpful to some audience members, although a literal set of visual imagery can become a point of limitation compared with imagined imagery. The latter tends to be more poetic and will always be more individual. My own preference within a concert hall environment is to avoid a time-bound set of visual images and to allow audience members to form their own. However, attendance at a concert performance (without imagery) which immediately follows attendance at a suitably related exhibition has proved to be an excellent way of guiding and refreshing appropriate visual images. Such was the device used at a performance in Blackburn Cathedral on 5 May 2008, which was held in conjunction with a travelling Anne Frank exhibition. Similar events have been mounted by the US Holocaust Memorial Museum³³ and other organisations. A performance in the Westerkerk, Amsterdam,³⁴ for example, allowed

³³ 9 June 2013, Harris Theater, Chicago. Arianna Zukerman (soprano), The Lincoln Trio, Bharat Chandra (clarinet), Chicago Children’s Choir conducted by Josephine Lee.

³⁴ 4 May 2014, Westerkerk, Amsterdam. Nikki Treurniet (soprano), Emma Breedveld (violin), Frank Rutgers (cello), Wim Voogd (piano), Thea Rosmulder (clarinet), Koorfenix conducted by Benjamin Bakker.

audience members to hear the work immediately following a visit to the Anne Frank House.

The discussion represents more than a question of taste or preference: it is fundamental to the question of the degree to which music is a suitable medium for portraiture. If music becomes a mere soundtrack to time-bound imagery, its power as a medium of portraiture is lessened, since the listener may be being fed images that conflict with his or her own, or which are less powerful or imaginative than the images that could be formed in his or her own mind.

Listening to music always brings in personal experiences. Sonic and spatial connections which relate to other events or feelings transfer over to the present moment of listening. This is particularly so in programme music³⁵, however, and of portraiture in particular. Music does not encode a specific image which is to be decoded in performance. It is not a set of sonic pixels. Music allows the essence of a human being to be seen, rather than a literal representation. We can illustrate the point by referring back to the portrait of Sir Henry Unton: it would be entirely possible to create a similar narrative portrait on canvas which would represent *Annelies* in visual art. It might contain a well-known upper body image of Anne Frank in place of the upper body image of Sir Henry Unton (coincidentally, the posture might be almost exact, since Sir Henry Unton is seen here writing at a desk just as Anne Frank is depicted writing her journal at a desk); around that upper body image

³⁵ The descriptive label of 'programme music' identifies a genre in which there is an identifiable narrative, usually made clear through external accompanying notes which are designed to make a narrative explicit. Within the label of programme music there may be a visual element to the narrative. The visual element can also be independent of the narrative.

might be depictions of the fourteen movements that comprise *Annelies*, each with its movement's descriptive heading as a reference.

Such a work of art may well be beautiful and powerful. Its effect would be quite different, however, from the effect of *Annelies* upon an audience, not only because of the specific nature of the imagery which would be presented but also because of the solitary nature of appreciation and because of the lack of time limitation. If hung in a gallery, the framed artwork would typically be seen by only one (or perhaps a few) people at any particular time. Conversely, *Annelies* can be heard by a thousand people or more, simultaneously experiencing the same conditions of time and space (and performance limitations). The gallery art could be seen at any time whereas the musical performance is bound in time and ceases to exist outside that time-frame, except in the memories of those who heard it.

Portraiture is understood by most to be a visual art, and therefore it is important to understand the visual capabilities of music in the pursuit of musical portraiture. The examples referred to earlier, for instance those contained within the 'Enigma Variations', serve as a suitable illustration: Elgar's portraits are extremely vivid and portray the spirit of the subject in a manner that allows a contemporary listener to learn something about the person and of the composer's relationship with that person. The ability to portray the image of a person other than by visual means is not in doubt, and when considering portraiture it is important to remember the etymology of the word 'portrait'. Its derivation from the Old French word *portraire* (portray) opens up possibilities far beyond

the narrow confines of hung visual art with which the word 'portrait' has come to be associated. Verbal portraits – descriptions of people – are commonplace and, if spoken, are sonic in their representation. Such a verbal description requires a formulation of image referencing pre-existing imagery. To hear that someone has blue eyes and short blond hair is meaningful only if one has already encountered others with blue eyes or short blond hair. If one has, one can start to build a visual image based on the verbal references given. But each person, given the same information, will build a different image of the person, based on his or her own experiences and set of references. For some, meeting the person will come as a surprise whereas others may have formed images in their minds close to the reality of the individual.

Verbal portraiture of this kind is much more akin to the encoding and decoding of specific information which I have already said that music cannot achieve. Music, rather, has an exceptional ability to portray essence; and it is the essence of Anne Frank that is sought in *Annelies*. The essence of a person may change more slowly than that person's outward physical appearance, and in this sense music can offer a more accurate, though less specific, medium in which to portray a human being. Recognition, when the subject was known to the listener, is one of the important tests of portraiture; vivacity of representation takes the place of recognition when the subject was not personally known.

Annelies is full of visual imagery, but it is not film music or music that has to be part of an audio-visual presentation. It stands on its own as musical portraiture.

Chapter 4. The musical language of *Annelies*

The musical language of commemorative works is particular; when portraiture is involved, it is particular again. My own background in the BBC has been highly informative to my compositional work, though not always in the way that might be supposed. One of the greatest influences in the formation of style for commemorative work comes from the period of years I spent working on memorial services and events for BBC personnel, some of whom died while working for the corporation and some of whom had retired after distinguished careers. It taught me the importance of sequencing and of adopting an appropriate musical language. Further, it was striking to find that the families of even the most strident and innovative people usually favoured text and music whose language would be readily understood by all those present. That was not to say that they were always 'easy' choices but simply that the language itself should not be a barrier to broad understanding. I also found that a variety of styles was often sought and that purity of expression was rarely considered. A piece's connection with the subject was always a more powerful factor than consistency of expression. These sixty- to seventy-five-minute sequences were themselves a type of portrait – a portrait by event. Those which were put together with the greatest openness and honesty were powerfully evocative and I sometimes came away feeling that I now knew a person I had never met.

The experience of working with families was itself informative and I found myself in a parallel situation when working on *Annelies*. Part way

through the creation of the work, I came into contact with Buddy Elias, Anne Frank's cousin, who became a friend and supporter of the work. Later, I also met friends of Anne Frank. At no point did Buddy Elias seek to influence my style of composition but his presence within the process influenced me and helped me to shape the work into a piece within which the family and friends of Anne Frank would recognise the girl they knew. Through those people, it became a personal family portrait rather than a depiction of an historical figure.

The musical styles within *Annelies* have a diary-like quality to them, changing in style and mood. Purity of style is rejected in favour of contrasting episodes which together make up the musical portrait. The majority of the work is tonal – with some exceptions in the later part of the sequence – and there is a progression throughout the work from the naive and girlish melodies of the early movements to the more weighted sound-worlds later. Within the sequence there are references to the musical hall songs heard on the BBC, to the classical sources that so stirred Anne Frank when listening on the radio, to the sounds of the Westerkerk bells, to other parts of the soundscape of the outside world and to the banality of war. There is a Jewish hue that hangs over the contours of much of the writing. My intention is to elaborate on all the influences and ideas within my movement-by-movement commentary beginning at Chapter 6.

In a wider sense, the harmonic and rhythmic colours of *Annelies* are governed also by the palette assembled through my own background up until the point of starting work on *Annelies*, and indeed it was on the

basis of my known work that the commission was offered. Three factors come to mind in considering the formation of my musical language in general.

The first is my own background as a singer. By the time I reached university age, I had become a choral scholar (Academical Clerk) in the choir of Magdalen College, Oxford, one of the three choral foundations in the University of Oxford. The repertoire was challenging and diverse, and every member of the choir had some mastery of vocal technique and high musical competency. This, of course, was a formative time. But I prefer to go further back to look for the roots of my approach to choral music, because I grew up not as a cathedral or college chorister but as a member of an ordinary parish church choir.³⁶

By working first amongst the less schooled, I grew up to appreciate, for example, the power that is available to vocalists when musical language draws principally on the combination of the first few notes of the harmonic series. I came to recognise from practical experience that simultaneous vocal lines that incorporate a series of perfect intervals have a particularly powerful effect for singers and those who listen to them. More generally, I have found that the most effective choral sounds are produced when singers can absorb music into the whole of their bodies. Above all, therefore, I make it my business to ensure that I myself can sing and experience every vocal line in any work I write. Based on my own experience as a singer, I frequently make alterations which, while making little difference to a harmonic scheme, improve an

³⁶ Choir of St James's Church, Tunbridge Wells.

individual line by giving it more direction or interest, or by connecting better with the body. I pay great attention to what it feels like to sing any given line. I attend to my music not only with my ears and intellect but with the internal gauge – less definable but every bit as important – that tells me whether the music will have the effect I intend or not. The process is not only to add to the enjoyment of singers in performance but to ensure that the sounds – and other forms of communication they produce – speak better to the audience.

The presence of perfect intervals between voices still leaves considerable scope for variety, however, not only through the formation of major and minor chords but also through the addition of dissonances and colouration. The chord at bar 33 of Movement 9 can be used as an example of this. Here we find a chord built of three perfect fourths. The lower notes of each perfect fourth when taken together form a minor chord, the upper notes likewise. Together, however, they form a dissonant chord with a double dissonance of F and A-flat sounding either side of a simultaneous G in a C minor chord. The spacing of the notes, with the three perfect intervals stacked upon one another, is an essential part of the character of the sound of the chord.

The high incidence of perfect intervals in the general language gives extra power to passages in which these intervals are abandoned. Movements 6, 7 and 8 of *Annelies*, for example, form a sequence in which the coincidence of perfect intervals is the dominant sonority in the outer movements but largely avoided in the middle one. The opening choral chords of Movement 7 contain perfect intervals (bars 7 and 8),

but after that there is only one perfect interval (bar 24) in the choral writing until bar 41. In such a context, the absence of perfect intervals makes a startling effect, its restoration equally so.

My understanding of melodic line and of rhythm brings in a second influential factor. At the age of fifteen, I responded to a small advertisement in a national newspaper for a weekend of tuition in Gregorian chant run by Dr Mary Berry, then Fellow and Director of Studies at Newnham College, Cambridge. It came under the auspices of the Schola Gregoriana of Cambridge, with whom I subsequently sang for several years. My study of plainchant has been a seminal influence on my melodic language and of my approach to word setting and its rhythmical impetus.³⁷ In setting a non-metrical text, knowledge of chant taught me to seek the inherent rhythm within a word pattern, a possibility offered as the basis of the formalised musical rhythm. That is not to say I always feel compelled to take that offer, but I always want to know it is there.

My treatment of text is always influenced by the extent to which it is necessary for the text to be audible in performance. In the case of *Annelies* the audibility of the words is an essential part of the portraiture and therefore I have predominantly adopted the inherent rhythmic patterns of the words and have worked largely in a homophonic style.

The third factor in the formation of my musical language comes from a second aspect of my experience of working within the BBC, namely the interaction with audiences who are taken from a broad reach. My work

³⁷ I set out my journey in greater detail in: James Whitbourn with Isabella Burns, *Laudate* (Chicago, 2014) 8-16

at the BBC enabled me better to understand the general audience, not only as they reacted to my compositions but also as they reacted to those of others. From feedback in significant numbers, I could see what had communicated widely and what had not. This may be a different audience from the mainstream concert-goers, of course, but the dissemination of music in the twenty-first century does not rely exclusively upon concert performances. My intention was (as it often is) to write in a style that could be broadly understood.

Following so soon on the heels of my education at the University of Oxford in the 1980s, the weight of response from BBC broadcasts came as a surprise and revelation. At Oxford (and, I suspect, most other universities in the 1980s), it was simply not expected that a composer would write in a harmonic or melodic style unless there was a deliberate attempt at pastiche (that is to say, writing in the style of a particular given composer). Tuition in composition focussed on compositional technique rather than matters of expression, a circumstance for which I am very grateful. I received excellent tuition in the techniques of composition and that continues to be useful in every piece of work I create. When composition was studied on a more individual level, however, the emphasis was on the ability to create new languages. Most that I heard did not move me and therefore I considered this to be an academic rather than a creative exercise.

Looking back, there is some irony within this approach. Similar questions have raged in all art forms – including architecture – as to the extent to which it is legitimate to draw upon the languages of the past in

order to express matters of the present. The irony is that Oxford is a city and a university whose modern buildings routinely draw on the languages of the past, and very evidently so. It is so widespread that it is probably barely noticed by many. One thinks of the work of architects such as G. F. Bodley, for example, or T. G. Jackson. Some of Oxford's best-known landmarks are now so widely accepted that their date and circumstances of construction are barely remembered. Jackson's 'Bridge of Sighs', part of Hertford College, over New College Lane, for example, is one of the most photographed landmarks of the city.

Although completed in 1914, it is not what most people would cite as an example of twentieth century architecture. Like Jackson's, Bodley's work equally draws on the beauty of historical design. One thinks of his St Swithun's buildings at Magdalen College or his masterly monastic church of St John the Evangelist, now part of St Stephen's House, constructed in the last few years of the nineteenth century. The tradition continues throughout the twentieth century and into the twentieth-first. The Grove buildings at Magdalen College, designed by Porphyrios Associates and completed in 1999 for example, make explicit reference to their medieval context, and the new clock tower at Harris Manchester College, designed by Yiangou Architects (see Appendix page 421), specifically draws on classical models. The motivation in both cases is to create beauty. Neither building was created as an academic exercise or as an expression of the past. Both express the present but using common, invocative architectural languages.

Those familiar with Bodley's work quickly tune into his individual voice, and to them, buildings which might to others unthinkingly be supposed

much more ancient than they are, are obviously of their time. The point is that Bodley shows in architecture that it is possible to have a distinctive voice while working within a familiar language. I believe the same is true of musical composition and that I write with a distinctive style and turn of phrase even when doing so in a musical language (or languages) that are rooted in common musical heritage.

Spoken language is about word recognition, that is to say the association of sound with meaning. Music is the same. By including harmonies, rhythms and progressions which have existing associations I can organise my own expression in a way which can be understood by those who share those associations (even if they do not always recognise them). For example, the G minor chord at bar 22 (chamber version) of Movement 10 is very similar (in its vocal spacing) to the chord which begins modern editions of Allegri's *Miserere mei, Deus*³⁸. The association is fleeting. The chord progression that follows is quite different, but the presence of that chord alone may be enough to suggest such an association. Not every listener will be aware of every association. But in the course of the work as a whole, a language is formed which is intended to flow directly from the words themselves.

What initially surprised me at the BBC was the weight of response to my work. Beginning in the 1980s and throughout the 1990s (and beyond) I worked as a music director for *The Daily Service*, a short programme on Radio 4 broadcast live each weekday morning. A small professional chorus and accompanying instruments (usually the organ

³⁸ Gregorio Allegri *Miserere mei, Deus* ed. George Guest (Chester Music, 2000). Scholarship indicates that Allegri's original version may have begun with a differently-spaced chord.

but often other instruments two) were provided. It was my task to select suitable music for the fifteen-minute act of worship and then to prepare and conduct the choir for the live broadcast. Very often I would find myself searching for a short piece in a particular style on a specific theme and, despite my searching, found that nothing had been written. In such circumstances, I often composed a piece for the purpose myself. One commentator, Etienne Rolland-Piègue³⁹, has described my work as that of a modern-day Kapellmeister, with the broadcasting corporation taking the role of the traditional patron. In the days when the general public would typically contact the BBC by letter or phone (as opposed to email and, later, social media as is now the case), I would often return to the production office after the broadcast had come off air and would overhear telephone calls from listeners asking for details of my compositions and requesting recordings. Sometimes the number of requests became overwhelming – numbering into hundreds – and it was through this experience that I discovered beyond doubt that I was able to communicate to a wide public in music which bore my own voice crafted from the languages of common understanding.

I am not evangelical about the need to use common language and do not attempt to persuade others to do so. I respect those who prefer to attempt to create new languages and am sometimes excited by their results. A reworking of common language does seem the natural next step, however, for the development of choral music, and there is great

³⁹ Etienne Rolland-Piègue, a diplomat by profession, is First Counsellor at the French Embassy in Seoul at the time of this submission. His comments were originally made within an Amazon review and were quoted, with permission from the author, in the notes by Bernard Robertson to the CD release *Luminosity* (Naxos, 2010)

interest, for me, in the creation and discovery of nuance and inflection which create the individual voice. The new languages of the twentieth century will be absorbed into the available palette, it seems to me, and used when they are wanted, just as I have done in *Annelies*, alongside the colours created in earlier times.

Nuance and inflection are what create the individual voice. My own musical instincts may respond strongly to individual moments created by other composers: I can think of those from composers as diverse as Morricone, Rachmaninov and Bach, for example; but I do not try to create their voices in my writing. I do, however, try to re-create the feelings and emotions I first experienced – or continue to experience – when hearing their music and treat the response of that internal gauge as the principal reference for the ability of my own music to speak and communicate. As Hilary Finch, writing in *The Times* after the first performance of *Annelies* noted⁴⁰:

Whitbourn's skill at tuning his ear to Bach and Broadway, and to Lutheran and Jewish cantorial traditional which link them, lifts the score above being merely a magpie pastiche. Melodies of a distinctly Jewish hue colour the entire work.

They can be sung in Kateck's sweet, childlike soprano, with oboe or cello obbligato also conjuring spectres of Bach's Passion writing; or they can reverberate into a great choral sunburst, complete with cymbal. And when it comes to the birdsong, and the tingling of spring longing in the young *Annelies*, the solo

⁴⁰ *The Times* (7 April 2005) T2, 22

violin magically fuses avian song and a sweet, high fiddling on the roof.

The sound of church bells, the drone of aircraft (double-bass glissandi), and finally the stifling silence of the camps (bowed marimba) add discreet detail to a score whose respectful understatement is its greatest strength.

I may yet decide to explore the creation of new languages in my work or I may continue to look to common language as the basis for my compositions. In either case, my main desire is to create beauty, and to communicate through beauty and language.

The members of an audience, as well as the performers, are essential to my compositional thought process, and there is a stage of composition at which my role seems to be looking into the future. Before I write a piece, I try always to envisage the moment just before its performance begins. I try to imagine the performers, having come onto stage, looking at their audience, and I try to think what I want those performers to communicate to the audience before them. As I consider how that communication will happen my music starts to take its shape.

Chapter 5. The role of soloist and choirs in *Annelies*

The role of the soloist in *Annelies* is complex. The solo soprano line within the score is designated with the word 'soprano' rather than 'Anne'. There is intentional ambiguity in the degree to which characterisation is pre-supposed. Widely differing approaches have been tested in performance. At the world première in 2005, the soprano soloist, Louise Kateck, a singer small in build and then barely having emerged from her teenage years, was dressed in 1940s clothes, looked like a teenage girl, sat at a wooden desk throughout the performance and sang from memory, thus creating an experience which might be described as 'semi-staged'. Conversely, the work was more recently performed at Yale University's Institute of Sacred Music without a dedicated soloist, but with the conductor having allocated passages from the soprano role to various members of the choir.⁴¹ Whilst the Yale example deviates from my original intention (that the role be sung by a single performer) it nonetheless shows the degree to which the soloist and choir interact, and shows how the solo singer is sometimes part of a larger vocal ensemble.

My decisions to allocate text either to the solo singer or to the choir are not of the dramatic kind that would make the work properly an oratorio. Nor are they arbitrary. The division of text between the solo singer and choir becomes part of the maturing of the vocal forces in the course of the piece.

⁴¹ Yale Camerata Chamber Chorus conducted by Marguerite L. Brooks and Michael Weinberg, 9 November 2014. The solo role was sung by Mary Copeley, Hayley McCullough, Sarah Paquet, Angharad Rebolz, Sarah Reed, Abigail Smith and Stephanie Tubiolo.

Toward the beginning of the work, there is a degree of characterisation within the solo part and an expectation of a youthful, light-sounding voice requiring the singing at that point to be uncomplicated and unhindered by excessive vibrato. Significantly, I have marked in the score that the soloist shall not be on stage when the performance begins. Her first – wordless – line is delivered from a distance. The effect is of a disembodied voice, and becomes such that the soloist's entrance is devoid of the usual concert gestures and conventions (in that the performance has already started by the time the soloist appears on stage). The first vocal lines carrying text, in Movement 3, are in the style of a simple recitative, a compositional technique that is strongly suggestive of characterisation. Movements 4 and 5 are similarly weighted towards characterisation, with the solo voice taking those parts of the text which most clearly relate to the individual – as opposed to the communal – experience of the residents of the annexe. The choir predominantly sings sections of text which point to the pluralism of Anne Frank's situation, and the experiences shared by the other residents of the annexe, a principle already established in Movement 2. The text of the fully-choral Movement 2 is plural throughout. The first line to be written in the singular person comes in Movement 3 ('these questions kept running through my mind'). Toward the end of Movement 5, however, the convention changes: a section which begins in a seemingly light-hearted mood ends with a transformation.

The section in question ('we wash ourselves in a tin tub') has puzzled some listeners. This is an instance in which the compositional motivation comes in the form of a piece of visual imagery, although that image is never exactly defined. In my mind the image is of Anne Frank downstairs listening quietly to the radio, waiting for news bulletins. While listening to the radio she hears the wartime songs *It's a long way to Tipperary* and *We'll meet again*.⁴² With those tunes still in her head, she turns off the radio and returns to the rooms behind the bookcase and as she records her actions in her diary, she is still humming the songs she has just heard. As she reaches the words 'the children run around in thin shirts' she suddenly becomes aware that her observation has no amusing element to it. The tempo changes and the text is taken over by the choir for the remainder of the movement. From this moment onwards, the element of characterisation changes for good, and the naive, wispy style of previous movements is replaced with an oncoming *gravitas*. Other than a two-line *obligato* in Movement 6, the soloist does not sing again until Movement 9. Before the end of Movement 5, Anne Frank's childhood is effectively over.

When the soloist's voice returns in Movement 9, it is transformed. The jaunty recitative is replaced with formality and maturity which, by Movement 11, has become cantorial. The effect is to age the subject beyond her years. By Movement 11 the voice can sound mature – in her case, premature. The distinction between the soloist's voice and the

⁴² The reasons for the use of these songs are discussed in Chapter 10.

choral voice has become blurred, with the choral voice taking over the text in Movement 9 and continuing right through Movement 10.

The removal of characterisation within the solo part does not imply any less intensity within the developing portrait, however. The choral voice is equally able to convey words and equally able to assemble fragments of portraiture.

With the return of the solo voice in Movement 11 comes the most explicit depiction of cantorial music, though with the cantorial line in the soprano part. You might imagine for one moment the effect of the solo part in Movement 11 sung by a tenor voice one octave lower, perhaps with light ornamentation and *portamento*. With these relatively small changes the movement can feel placed firmly within the Jewish cantorial tradition. The final vocal section of Movement 11 becomes the completion of her maturity and could be sung with full voice. After this, the soloist sings only four bars without the choir until the final movement. The portrait is essentially completed in the choral realm.

Within the orchestral version, the choral writing has a division into chorus and concertante choir, which gives further variety to the vocal texture, offering a single voice, a small chamber choir or a larger symphonic chorus as vocal options. It also allows for some extra delicacy in certain parts of the choral writing (the concertante choir could equally be thought of as a semi-chorus). The smaller choir is allocated sections which benefit from clarity or precision, though these are not necessarily the most difficult sections. In other words, the

division is motivated by musical interest rather than by ease of rehearsal.

The final movement stands apart from the linear, chronological nature of those that precede it. Although the text is taken from late diary entries, there is renewed innocence – paradoxically seen through knowing eyes. It is the kind of transformation that can occur in elderly people, some of whom start to appreciate simplicity again as death approaches. They approach it, however, not as a child but as an adult. Their knowledge has taught that many of the things learned did not need to be known, so it is simplicity borne not of naivety but of superior knowledge.

The solo part has been sung by sopranos of differing ages. Different singers have moulded their performances with great success to demonstrate that the part does not need to conform to a narrow range of vocal qualities or a singular visual impact.

Chapter 6. Movement 1: Introit – Prelude

The opening notes of *Annelies* give an immediate reference to the nature of the work as an intimate family portrait. It is one which may go unnoticed but which was a deliberate compositional decision. Early in the morning of 6 February 2003, I visited the Anne Frank House in Amsterdam. The visit was pre-arranged and I was permitted entry to the house some time before members of the general public. Sitting in the empty rooms, I could hear the silence and imagine the time these rooms were occupied by eight defiant but fearful people. I sat on the floor and waited. After just half an hour of silence and stillness I already sensed tension. I tried to imagine how the family might have felt after weeks and months of waiting and fearing. After a while, visitors started to come through. The rooms temporarily lost their mystery for me and became a museum again. I joined the museum route at this point and found myself watching a short film. In the film, Anne's childhood friend Hannah Goslar, of whom she writes several times, talks of the first time she saw Anne at Kindergarten soon after their first meeting elsewhere. Behind Hannah, in camera shot, is a little set of musical bells, which became part of her narrative:

Look, my mother had to bring me to kindergarten and I didn't know (anyone) - only Anne, not one of the children and I didn't know the language. And I remember really to this day we came in the door and exactly opposite the door I saw the back of Anne and she was ringing these little bells (she points to the bells as

she speaks). And she turned around and she saw me and I saw her and we ran each into the arms of another and I think my mother went away - I didn't look at her anymore! And this was the first day and since then we were together really till the end. (She plays the bells Anne had been playing). It was a very nice childhood 'til the Germans came into Holland - 'til 1940.⁴³

The sound of these little bells made an impact on me. They represented the innocence of those two young girls enjoying their 'nice childhood', and I determined that I would use them as part of the composition. Later, I decided they should come right at the beginning of the work. The reference is more clearly heard in the orchestral scoring, in which the opening string chords are doubled on the glockenspiel, which rings out in remembrance of the little bells. I use the reference also at the beginning of Movement 9, that which describes the dream Anne had about her friend Hannah. Such detail forms part of the intimacy of the portrait, something that the knowing will hear and recognise.

Having represented the beginning of the story, this movement next represents its end, in a series of wordless phrases which set out the work's purpose a commemoration. Eventually, a wordless phrase from the soprano soloist is heard off-stage. The decision to place the soloist off stage for her opening music was another part of the desire to

⁴³ *Anne Frank Remembered* rush tapes (Jon Blair Film Company, 1994). Anne Frank House Collections: AV-1392.38
[Alternative online reference] Available at <https://www.youtube.com/watch?v=pHliFKiMgFg>
[28 January 2015]

establish the work's commemorative purpose and to bring to mind the soul of this young girl. I chose a floating sound to do so, by keeping its sound source hidden and the location imprecise.

The floating image finds its visual parallel in the portrait made by the Russian Jewish artist Marc Chagall, who made a lithograph in 1958 for a special edition of the French translation of the diary published in 1959 (see page 420).⁴⁴ The image of Anne Frank is one which floats, in that her feet are not grounded, and although not herself given wings in the portrait, she finds herself able to fly alongside the birds. It is an apposite piece of imagery given the numerous references to birds in the diary, some of which are included in the libretto of *Annelies*. Chagall (born Moishe Shagal) uses his portrait perhaps to show Anne Frank freed, and I wished to do so too, though in no sense wishing to imply a happy ending to a story that does not have one.

The remaining references within the Introit-Prelude are internal, either introducing or anticipating thematic material heard later in the work. The music at bar 17 briefly references the choral writing that begins at bar 70 of Movement 2 and, although not a literal version is sufficiently close in its parallel movement to be picked up as an aural reference. In the orchestral scoring its military and menacing nature is articulated by the percussion and accentuation. These brief bursts of energetic music juxtaposed with the slow and reflective interludes indicate the patchwork nature of the portrait which will be unveiled and are suggestive of what Anne Frank describes as the 'black clouds' which

⁴⁴ *Journal de Anne Frank*. A Limited edition of 495 copies with a frontispiece lithograph by Marc Chagall. Printed on vélin d'arches. Translated into French by Tylia Caren and Suzanne Lombard. Paris: Tournon, (Alliance Israélite Universelle. Paris, 1959)

surround the 'blue sky'. Her early childhood, as Hannah Goslar has made clear, was a happy one; but the black clouds were always looming and ready to break the innocence and destroy it.

A final part of the patchwork of this movement is in the tender theme that is introduced at bar 24, first by the solo voice and then by the strings (or solo violin, in the chamber scoring). The theme is heard again in Movement 6 of the orchestral version, where it is extended.

Chapter 7. Movement 2: The capture foretold

Up above you can hear the breathing,
eight pounding hearts, footsteps on the stairs,
a rattling on the bookcase.

(11 April 1944)

Suddenly, a couple of bangs.
Doors slammed inside the house.

(25 March 1943)

We are in blue sky,
surrounded by black clouds.
See it, the perfectly round spot?
but the clouds are moving in,
and the ring between danger grows smaller.
We look at the fighting below,
and the peace and beauty above,
but the dark mass of clouds looms before us,
and tries to crush us.
O ring, ring, open wide and let us out!

(8 November 1943)

Movement 2 establishes the fear that permeates Anne Frank's life between 1942 and 1944. Break-ins to the warehouse were terrifying experiences because of the likelihood of discovery and the known consequences of that eventuality. Whereas in a visual narrative portrait the overarching nature of this element could be represented through an adjustment to size or by position on the canvas, in the linear narrative portraiture of music its representation has to be made through its position in the timeline. The decision to bring forward this section out of chronological sequence reflects a technique often used in filmic art, in which a key point of the story is introduced at the beginning of a work and then returns to an earlier chronological point which builds up to the event already seen. These early break-ins, when the Frank family were

not discovered, were more dramatic than the moment of eventual discovery, which came without warning. But the visualisation of discovery, as embodied in the early break-ins, hung over the life of the residents of the annexe and appears to have played a significant role in the psychological state of Anne Frank throughout the period in question.

The recognition of the importance of fear is critical since everything heard in the work can be better understood in this context. Fear is considered here in the micro context of a single life, but it is perhaps one of the biggest contributory factors in the wider context of the Holocaust itself, fear being a motivator of hatred and human conflict. As such, this movement provides a backcloth for the entire narrative. The words 'we are in blue sky surrounded by black clouds' clearly places hope in the context of the reality of looming destruction. Anne Frank is sometimes praised for her optimism in adversity, yet this portrait wishes to make clear that any such optimism is sometimes overstated and that she was constantly aware and fearful of the likely – or at least possible – outcome of her family's situation.

Within this movement, there are compositional devices and influences that contribute to its effect. In bar 3 and elsewhere, I indicate a temporary microtonal divergence within the unison writing between the sopranos and altos, with the sopranos rising a semitone from the reciting note of middle C while the altos rise only a quarter of a tone. This effect, when well performed, creates a momentary reference away from equal temperament western music. The chanted nature of the passage between bars 1 and 11 gives the monotone recitation to the

tenors, who remain in unison with the sopranos and altos except for one note in each phrase in which the divergences take the choral forces to three distinct pitches, creating the illusion of an inflection in the monotonous delivery rather than of a melody. This simple device is used to indicate the instability which might occur within a state of increased fear.

The passage between bars 26 and 44 demands a sound rarely notated in choral music, namely the rhythmic inhalation of breath, effectively placing the singers into reverse for this passage. While singers are typically called upon to employ the rhythmic exhalation of breath and to use that as the basis for their sound, the vocal forces here are instead asked to explore its precursor. A sharp inhalation of breath is typically experienced at moments of shock and intense fear, the opposite of the slow exhalation which is aligned to relief and calm. Since the compositional requirement is rarely made of choral singers, the technique demands practice so that the distinctive aural characteristics of inhalation can be clearly heard.

While the first half of the movement explores the extremes of dynamics, the second half builds into a frenzy of sound. The passage from bars 67 to 87, like the opening, is also based on a monotonous chant, this time allocated to the alto line. Around the monotone, a group of parallel homophonic lines raises the intensity to a heightened sense of fear, in this case the fear of being unable to get out. The passage reflects a sound-world I have experienced to date only in Russia where I have heard antiphonal choral singing (within a liturgical context) so

insistent – almost competitive – that the choirs start to overlap. The effect is one of breathlessness and suggests willingness to sacrifice discipline for the sake of expressing passion. I wished to replicate this effect so as to establish the depth of fear and the importance of it to the work as a whole.

Chapter 8. Movement 3: The plan to go into hiding

When would we go into hiding?
Where would we hide?
In the city? In the country? In a house? In a shack?
(8 July 1942)

These questions kept running through my mind.
I started packing my important belongings.
The first thing was my diary.
Memories mean more to me than dresses.
(8 July 1942)

Ik zal, hoop ik, aan jou alles kunnen toevertrouwen, zoals ik het
nog aan niemand gekund heb, en ik hoop dat je een grote steun
voor me zult zijn.
(12 June 1942)

It seems like years since Sunday morning.
So much has happened,
it's as if the whole world had
suddenly turned upside down.
(8 July 1942)

Movement 3 sees the beginning of a chronological sequence lasting until the end of Movement 5, even though these movements contain occasional observations taken from the latter part of the diary. The opening words of the movement were written in July 1942, soon after Anne Frank's thirteenth birthday. The early part of the diary differs distinctly in style from the latter part which is characterised by the unusually mature and penetrating understanding of the human condition. The early part, conversely, shows the tail end of a happy childhood, and the musical styles embodied within these three movements directly reflect the chronology and the consequent development of the subject of the portrait.

The opening section, until bar 31, is written as *recitativo accompagnato*. This is one instance when the soprano soloist can most readily be identified with the individual character of the subject even though, as has been stated, the soprano role does not equate to a title character role as it might in a true oratorio. The following section, up until bar 50, includes the sole entry retained in the Dutch language, 'Ik zal, hoop ik, aan jou alles kunnen toevertrouwen, zoals ik het nog aan niemand gekund heb, en ik hoop dat je een grote steun voor me zult zijn.'⁴⁵ These words, written on her thirteenth birthday, appear as a frontispiece to the diary and express the hope that the diary will be a source of comfort and support.

The final *Alla marcia*, beginning at bar 56, makes a musical reference to parts of the diary not used within the libretto. On 11 April 1944, Anne Frank writes:

There was a beautiful Mozart concert on the radio from six until a quarter past seven. I enjoyed it all very much, but especially the "Kleine Nachtmusik." I can hardly listen in the room because I'm always so inwardly stirred when I hear lovely music.

We do not know on which channel Anne Frank heard the broadcast or what made up the remainder of the programme. Examination of the listings programmes of the BBC⁴⁶ reveal that it was not played on the Home Service or on the Forces Service on 11 April 1944, nor was it played on the preceding days and then recorded for later broadcasts to

⁴⁵ 'I hope I will be able to confide everything to you, as I have never been able to confide in anyone, and I hope you will be a great source of comfort and support.'

⁴⁶ *Radio Times*, 11 April 1944

the Empire. In any case it is more likely that she heard the broadcast on a German radio station, since Anne Frank reveals elsewhere that the family allowed themselves to listen to German radio only for concerts of classical music.⁴⁷

One month later, on 11 May 1944 she reports a conversational joke in which she speaks of 'Die Entführung der Mutter', a possible reference to Mozart's opera *Die Entführung aus dem Serail*.

These entries, especially the first, acquire importance in the context of musical portraiture. Her description of the 'inner stirrings' is more than a passing factual reference of a piece of music once heard, and her reluctance to allow others to witness her reactions is also telling. These indicate a strong and personal reaction to music of the classical period – particularly that of Mozart – and as such can form part of a piece of narrative portraiture. There are two references within *Annelies*, one specifically to Mozart, though obscured, the other easy to hear but of a more general classical nature.⁴⁸

The Movement 3 *Alla marcia* contains the specific reference to Mozart. Although specific, it is neither a clear aural reference, nor intended as such. It is, however, available to those who know of it. The chordal progression established in bars 57 and 58 – and then repeated in subsequent bars – is one of Mozart's most famous and revered progressions consisting of minor triad in root position, the same triad in first inversion, a half-diminished seventh on the supertonic and finally the dominant seventh. This is the precise chord sequence used by

⁴⁷ 17 November 1942

⁴⁸ This occurs in Movement 12.

Mozart at the beginning of the 'Lacrimosa' from his *Requiem* K.626. Its particular point of interest is the inclusion of the half-diminished seventh chord, which goes on to play a significant part in *Annelies*. In his article 'The strategic half-diminished chord and the emblematic Tristan chord: a survey from Beethoven to Berg',⁴⁹ Mark DeVoto demonstrates that the chord has taken a strategic role in the work of a wide range of compositional styles from the classical period to the present day, naming Beethoven, Wagner, Dvorak, Debussy, Holst and Berg among others who have made use of the chord as a strategic compositional instrument. My particular interest in the chord, especially in the context of *Annelies*, is the character it takes on when the diminished fifth sits at the top of the chord, colouring the sound with a distinctively eastern and Jewish hue. In *Annelies*, the chord is the important resting place for the half-way point of the melody in Movement 8⁵⁰ and is heavily used in the setting within Movement 13 of 'There is no speech or language'.⁵¹ It appears also in Movement 6. The tonality of the Locrian mode implied by the use of the half-diminished seventh also occurs elsewhere in the work. In Movement 3, the chord appears on the word 'Sunday'⁵² and then in subsequent repetitions. By spacing the chord differently, its effect is very different from that found in 'Lacrimosa'. The chord sequence continues to be used for the set of words 'It's as if the whole world has suddenly turned upside down'⁵³, even though the melodic

⁴⁹ *International Journal of Musicology* (Volume 4, 1995) 139

⁵⁰ Movement 8, bars 7-8

⁵¹ Starting at Movement 13, bar 77

⁵² Movement 4, bar 62

⁵³ Movement 3, bar 81

material is entirely different. The march, therefore, takes on the nature of a ground bass.

The march is a musical form that is closely associated with the military and also with a foreboding of death (for example, *March to the Scaffold*⁵⁴). The changes since the previous Sunday of which Anne Frank speaks, and of her world's being turned upside down, is a world turned upside down for the worse. The over-running of The Netherlands by the military of the Third Reich is the beginning of a gradual procession to death.

Anne Frank's reference to the world's being turned upside down comes from an entry of early chronology. Toward the end of the diary, however, she explains what she means by this phrase:⁵⁵

The world's been turned upside down. The most decent people are being sent to concentration camps, prisons and lonely cells, while the lowest of the low rule over young and old, rich and poor. One gets caught for black marketeering, another for hiding Jews or other unfortunate souls. Unless you're a Nazi, you don't know what's going to happen to you from one day to the next.

⁵⁴ Berlioz, *Symphony Fantastique*, fourth movement

⁵⁵ 25 May 1944

Chapter 9. Movement 4: The last night at home and arrival at the annexe

My last night in my own bed.
A warm rain fell.
The four of us wrapped in layers of clothing,
the stripped beds, the breakfast things on the table.
We closed the door behind us.

(8 July 1942)

Walking in the pouring rain,
walking down the street,
each of us with a satchel filled to the brim.

(9 July 1942)

We arrived at Prinsengracht,
led through the long passage
and up the wooden staircase
to the Annexe.
The door was shut behind us,
leaving us alone.

Alone.
Then for the first time,
I found a moment to tell you about it,
to realise what had happened to me
and what was about to happen.

(10 July 1942)

We're Jews in chains,
chained to one spot,
without any rights,
a thousand obligations.
We must be brave
and trust in God.

(11 April 1944)

The movement starts with simple innocence and uncomplicated, youthful music. At bar 39, the narrative transfers from the solo voice to the tenors and basses of the choir, then to the sopranos and finally to the full choir. This passage gives an example of the extent to which the soloist and the choral voices are equal partners in the characterisation of the subject. This particular point of departure from the traditional

structure of the oratorio is one of the reasons why I have always been reluctant to pin that descriptive form to this work.

The choral writing at bar 59, setting the text ‘led through the long passage and up the wooden staircase’ momentarily introduces a harmonic basis of whole-tone writing that will characterise a later movement⁵⁶ when the bookcase which divides the wooden staircase from the outside world is rattled, engulfing the family in fear. The sopranos and altos here have a whole tone passage while the tenors sound the diminished fifth descending from F-natural to B, the scalic passage which forms the basis of the half-diminished seventh chord referred to in the previous movement and which will reappear later in this movement.

The piano chords at bar 69 make an anticipatory signal of the bells in Movement 5 which will represent the bells of the Westerkerk, the large seventeenth-century church situated in close proximity to the Anne Frank House. It is the burial place of the Dutch painter (principally a portrait painter) Rembrandt⁵⁷. The first performance of *Annelies* to be given in the Westerkerk took place on 4 May 2014⁵⁸.

The section beginning with the upbeat to bar 86 is a sigh of anguish and it leads into a revised statement of the ‘Lacrimosa’ chord sequence (beginning bar 118) with a further prominent use of the half-diminished seventh (bar 119, first beat). The final five bars – eventually unaccompanied in both scorings – inject the ‘Russian orthodox’ sonority once again to finish with the boldest of statements.

⁵⁶ Movement 7

⁵⁷ born 15 July 1606; died 4 October 1669.

⁵⁸ Koorfenix conducted by Benjamin Bakker (see footnote, page 334).

Chapter 10. Movement 5: Life in hiding

The days here are very quiet,
(1 October 1942)

having to sit still all day
and not say a word,
you can imagine how
hard that is for me.
On ordinary days, we speak in a whisper.
Not being able to talk is worse.

(29 September 1942)

The silence makes me so nervous,
but the chiming of the Westertoren clock
reassures me at night.

(11 July 1942)

You no doubt want to hear
what I think of life in hiding?

(11 July 1942)

The blue sky, the bare chestnut tree,
glistening with dew,
the seagulls, glinting with silver
swooping through the air.
As long as this exists,
this sunshine and this cloudless sky,
how can I be sad?

(23 February 1944)

Prospectus and Guide to the Secret Annexe.
A Unique Facility for the Temporary Accommodation of Jews and
Other Dispossessed Persons.

Now our Annexe has truly become a secret,
a bookcase has been built in front of the entrance.
It swings on its hinges
and opens like a door.

It is Open All Year Round,
Located in Beautiful, Quiet, Wooded Surroundings,
In the Heart of Amsterdam.
Inside it is Necessary to Speak Softly at all times,
Singing is Permissible, only Softly and After Six pm!

(17 November 1942)

The strangest things happen when you're in hiding.
Try to picture this.
We scrub ourselves in a tin tub,
since the curtains are drawn,

we scrub ourselves in the dark,
while one looks out the window
and gazes at the endlessly amusing people.

(29 September 1942)

The children run around in thin shirts
and wooden clogs.
They have no coats, no socks,
no caps and no one to help them.
Gnawing on a carrot to still their hunger,
they walk from their cold houses through cold streets.

(13 January 1943)

One day this terrible war will be over,
and we'll be people again,
and not just Jews.

(11 April 1944)

The movement begins with a moment of solitude, and with the sounding of the Westertoren bells. I listened to the chimes of the bells, but the music I have written is a new melody. The Westerkerk, however, does have a carillon of bells which can be played manually, so it would be perfectly possible for the melody at the beginning of Movement 5 to be played on the carillon. The orchestral scoring naturally allows the closer representation of the bells, with their distinctively sweet overtones reminiscent of bells heard in other parts of Europe, such as Switzerland and Belgium. The bells were an important part of the regulation of life in the annexe and a source of comfort to Anne Frank, as she writes on 11 July 1942:

Father, Mother and Margot still can't get used to the chiming of the Westertoren clock, which tells us the time every quarter of an hour. Not me, I liked it from the start; it sounds so reassuring, especially at night.

Sadly for our subject, the bells stopped chiming in March of the following year:⁵⁹

Incidents like these are always accompanied by other disasters, and this was no exception. Number one: the Westertoren bells stopped chiming, and I'd always found them so comforting.

Finally, the permanence of the cessation of the bells' chiming was recorded five months later.⁶⁰

We've all been a little confused this past week because our dearly beloved Westertoren bells have been carted off to be melted down for the war, so we have no idea of the exact time, either night or day. I still have hopes that they'll come up with a substitute, made of tin or copper or some such thing, to remind the neighbourhood of the clock.

The Westertoren bells often mixed only with silence in the house. As we have already seen, even from my brief time of solitude in the house experienced in February 2003, I was able to sense the stillness of this environment and could start to imagine the fear it might have engendered in the extreme circumstances in which the residents found themselves. The circumstances of captivity and fear, however, would only have heightened appreciation of freedom and beauty which could only be glimpsed. It is perhaps not surprising, therefore, that the images of a bird in flight and in song are among those that permeate the diary.

⁵⁹ 25 March 1943

⁶⁰ 19 August 1943

There are several references within the libretto of *Annelies*,⁶¹ but it is worth noting that they all come from the later period of the diary. Their frequency makes the imagery of Chagall discussed in the commentary to Movement 1 all the more poignant. In April 1944, Anne Frank writes:

When the birds outside are trilling their songs, when the trees are in bud, when the sun beckons and the sky is so blue – oh, that’s when I wish for so much!⁶²

The following June, she makes the connection of this heightened appreciation specifically with her own circumstances of captivity:

Is it because I haven’t been outdoors for so long that I’ve become so smitten with nature? I remember a time when a magnificent blue sky, chirping birds, moonlight and budding blossoms wouldn’t have captivated me. Things have changed since I came here.⁶³

The ‘blue sky’ waltz,⁶⁴ therefore, represents a significant part of her character within the period of portraiture – of an intense happiness in the presence of beauty, and the heightened appreciation of any scraps of beauty that are available amidst much that is far from beautiful.

Although the libretto of *Annelies* does not specifically include the love story between Anne Frank and her fellow resident Peter, the ‘blue sky’

⁶¹ Movement 5, Movement 10 and Movement 13

⁶² 14 April 1944

⁶³ 13 June 1944

⁶⁴ Starting at bar 105

waltz can be seen to encompass her exposure to romantic love, especially in view of her comment made in April 1944:

What could be nicer than sitting before an open window, enjoying nature, listening to the birds sing, feeling the sun on your cheeks and holding a darling boy in your arms?⁶⁵

In the final entry of her diary,⁶⁶ Anne Frank speaks wistfully of the two sides of her character:

My lighter, more superficial side will always steal a march on the deeper side and therefore always win. You can't imagine how often I've tried to push away this Anne, which is only half of what is known as Anne – to beat her down, hide her. But it doesn't work, and I know why. I'm afraid that people who know me as I usually am will discover I have another side, a better and finer side. I'm afraid they'll mock me, think I'm ridiculous and sentimental and not take me seriously. I'm used to not being taken seriously, but only the 'light-hearted' Anne is used to it and can put up with it; the 'deeper' Anne is too weak. If I force the good Anne into the spotlight for even fifteen minutes, she shuts up like a clam the moment she's called upon to speak, and lets Anne number one do the talking. Before I realise it, she's disappeared. So the nice Anne is never seen in company. She's never made a single appearance, though she almost always takes the stage when I'm alone.

⁶⁵ 19 April 1944

⁶⁶ 4 August 1944

As we established in the Introduction to this commentary, most of *Annelies* focuses on her 'finer' side and paints a portrait of the inner Anne, so clearly met through the diary. But Movement 5 focuses on life in hiding, and those with her in hiding were unaware of this finer side. We have found that even her father, with whom she was closest at that time, did not recognise the person whose words and observations he read in the diary.⁶⁷ This movement, therefore, contains some unexpected material for anyone who might think of *Annelies* as a sober memorial, and is crucial for the context of the work as a narrative portrait. In other words, it is necessary to convey her lighter side somewhat as she might have been known to the other residents of the annexe. The first part of this movement, until the final section with an interpolated text from 1944,⁶⁸ uses texts mostly from 1942 which allow some of her lighter side to come through.

The first of these is the only occasion in the work that calls for spoken word from the soloist.⁶⁹ It is a passage that should be delivered in a playful manner. The words⁷⁰ were evidently written originally not by Anne Frank but by one or more of the van Pels family (she describes it

⁶⁷ In a television interview preserved at the Anne Frank House, Anne Frank's father, Otto, says 'I knew that Anne wrote a diary. She spoke about a diary. She left her diary with me at night in a briefcase next to my bed. I had promised her never to look in. I never did. When I returned and after I had the news that my children would not come back, Miep gave me the diary which had been saved by, I should say, a miracle. It took me a very long time to read it, and I must say I was very much surprised about deep thoughts Anne had - seriousness - especially her self-criticism. It was quite a different Anne I had known as my daughter. She never really showed this kind of inner feeling. She talked about many things, she criticised many things, but what really her feelings were I only could see from the diary.'

The Legacy of Anne Frank [television programme] from the series *The Eternal Light* by the Jewish Theological Seminary of America & NBC (Broadcast 24 December 1967). Anne Frank House Collections: A-OfFrank-IV -002

⁶⁸ Starting at bar 227, 'One day this terrible war will be over.'

⁶⁹ Bar 171

⁷⁰ 17 November 1942

as 'a van Daan⁷¹ production'), but the fact that she transcribed the document from its original type-written form for inclusion into her diary indicates that she thought it amusing. It is my imagination that suggests she may have taken the typewritten text and read it aloud for the amusement of others, and although there is no evidence of her so doing, it is perfectly possible and would be in line with the side of her character that was well known.

The playfulness of this moment sets up that short section which has taken some listeners by surprise but which is readily explained. In the earlier chapter dealing with visual imagination in *Annelies*, we have already considered in that context the series of references within the diary text which give importance to the impact of the radio on life in the annexe. Anne Frank mentions the presence of a radio within the inventory of the second floor annexe as early as 9 July 1942.⁷² Two days later she makes an important reference to the way in which the families would gather round the radio set, further reiterating the communal nature of listening.

Last night the four of us went down to the private office and listened to England on the radio. I was so scared someone might hear it that I literally begged Father to take me back upstairs. Mother understood my anxiety and went with me. Whatever we do, we're very afraid the neighbours might hear or see us.⁷³

⁷¹ *ibid.* She did not use real names for the non-Frank family residents of the annexe.

⁷² 'Elegant mahogany furniture, a linoleum floor covered with throw rugs, a radio, a fancy lamp, everything first class. Next door is a spacious kitchen with a hot-water heater and two gas burners, and beside that a bathroom. That's the second floor.' 9 July 1942

⁷³ 11 July 1942

It becomes clear from a number of references that the radio is a major source of wartime information and that their radio access includes the BBC. An entry on 9 October 1942 is the first to state as much.

If it's that bad in Holland, what must it be like in those faraway and uncivilised places where the Germans are sending them?

We assume that most of them are being murdered. The English radio says they're being gassed. Perhaps that's the quickest way to die.

Other entries make similar references to political progress ascertained via the radio.⁷⁴ Elsewhere, Anne Frank describes exactly how the chairs are laid out as they listen to the radio:

⁷⁴ 'P.S. The radio has just announced that Algiers has fallen. Morocco, Casablanca and Oran have been in English hands for several days. We're now waiting for Tunis.' 9 November 1942
'Turkey's entered the war. Great excitement. Anxiously awaiting radio reports.' 18 March 1943

'Finally we came to the conclusion that the burglars had taken to their heels when they heard footsteps in an otherwise quiet building. The problem now was that the chairs in the private office were neatly grouped around the radio, which was tuned to England. If the burglars had forced the door and the air-raid wardens were to notice it and call the police, there could be very serious repercussions.' 25 March 1943

'Great news of the invasion! The Allies have taken Bayeux, a village on the coast of France, and are now fighting for Caen. They're clearly intending to cut off the peninsula where Cherbourg is located. Every evening the war correspondents report on the difficulties, the courage and the fighting spirit of the army. To get their stories, they pull off the most amazing feats. A few of the wounded who are already back in England also spoke on the radio. Despite the miserable weather, the planes are flying diligently back and forth. We heard over the BBC that Churchill wanted to land along with the troops on D Day, but Eisenhower and the other generals managed to talk him out of it. Just imagine, so much courage for such an old man he must be at least seventy!' 29 June 1944

'Clustered around the radio, they all listen raptly to the BBC. This is the only time the members of the Annexe family don't interrupt each other, since even Mr. van Daan can't argue with the speaker.' 5 August 1943

'A certain Mr. Beaverbrook often talks on the English radio about what he considers to be the far too lenient bombardment of Germany.' 4 March 1943

'Although I'm extremely diligent when it comes to my schoolwork and can pretty much follow the BBC Home Service on the radio.' 28 January 1944

'So the radio is switched on every morning at eight (if not earlier) and is listened to every hour until nine, ten or even eleven at night.' 27 March 1944

'The people who come from outside bring us a lot of news that later proves to be untrue; however, up to now our radio has never lied.' 27 March 1944

Dussel sits to the left of the radio, Mr. van D. in front of it and Peter to the side. Mother is next to Mr. van D., with Mrs. van D. behind them. Margot and I are sitting in the last row and Pim at the table.⁷⁵

Nor is the radio purely a means of receiving news. As already discussed with reference to Movement 3, Anne Frank and the residents listened to classical music on the radio. In addition to the specific mention of a Mozart concert cited earlier, there is evidence that listening to classical music was a regular occurrence.⁷⁶

As is well documented, radio broadcasts were used as an important means of keeping spirits high. Music Hall songs were an important part of the programming mix for the BBC and since the annexe residents often listened to the BBC, it is highly likely that Anne Frank would have heard some wartime songs broadcast on the radio. As discussed in Chapter 5, I have consequently projected a possible dramatic sequence onto the soloist in this movement. Anne Frank herself confesses to the morale boosting qualities of such songs when she writes in June 1943:

All over the country people are trying to get hold of an old radio that they can hand over instead of their 'morale booster'. It's true: as the reports from outside grow worse and worse, the radio,

'I had to go downstairs alone at eight this evening to use the bathroom. There was no one down there, since they were all listening to the radio.' 26 May 1944

⁷⁵ 27 March 1944

⁷⁶ 'Private radio with a direct line to London, New York, Tel Aviv and many other stations. Available to all residents after 6 p.m. No listening to forbidden broadcasts, with certain exceptions, i.e., German stations may only be tuned in to listen to classical music. It is absolutely forbidden to listen to German news bulletins (regardless of where they are transmitted from) and to pass them on to others.' 17 November 1942

'Sunday evening everyone, except Pim and me, was clustered around the radio, listening to the "Immortal Music of the German Masters."' 14 February 1944

with its wondrous voice, helps us not to lose heart and to keep telling ourselves, 'Cheer up, keep your spirits high, things are bound to get better!'⁷⁷

This is the context into which I decided to make brief reference to two well-known wartime songs in my score of *Annelies*. The first, *It's a Long Way to Tipperary*, was originally a song of the First World War, although, as BBC archives show, it was revived and re-used in the Second World War and re-established itself in popular culture. The BBC's recording of a VE day celebration made on 8 May 1945 at the Prospect of Whitby pub in Wapping, East London, for example,⁷⁸ includes a rendition sung by patrons of the pub.⁷⁹ In *Annelies*, the soloist hums the tune⁸⁰ and then adapts it to fit the words which follow, in a jocular style. The second song reference – to *We'll Meet Again*, made famous by Vera Lynn – follows on and is most clearly recognised at bar 197. As we found in Chapter 5, the intention is to imagine that Anne Frank had just heard these songs on the radio, and that, with them still in her head, she starts a song of her own which brings these tunes to mind.

At bar 201, the music continues briefly at an uninterrupted tempo. The words change, however, to a subject that has no comic content. The instrumentation changes with the change of text, but because the tempo does not, there is (intentionally) an uncomfortable moment of

⁷⁷ 15 June 1943

⁷⁸ BBC Archive Library number 10238

⁷⁹ [Online] *London Sound Survey*. Available at www.soundsurvey.org.uk/index.php/survey/radio_recordings/1940s/1704 [28 January 2015]

⁸⁰ Bar 173

mismatch between performance style and the content of the text. After two more bars, the tempo changes, as realisation hits in that the description now being unfolded has only tragic content. The transformation in musical style is soon complete and quickly discards the Music Hall influence in favour of the whole tone writing which has established itself by bar 219.

The next entry with soloist and choir comes on the words 'one day'⁸¹, one of two such occasions in *Annelies*,⁸² both receiving the same musical treatment, insofar as the words are first sung by the soloist and then repeated by the choir.

The final section of Movement 5 - the longest movement in *Annelies* - has a noticeably Jewish content to the shaping of melody, intended as an affirmation of Anne Frank's cultural heritage.

⁸¹ Bar 227

⁸² The other occasion occurs in Movement 11, bar 10

Chapter 11. Movement 6: Courage

If you become part of the suffering,
you'd be entirely lost.

(7 March 1944)

Der Winter ist vergangen.
Ich seh' des Maien Schein;
Ich seh' die Blümlein prangen;
Des ist mein Herz erfreut.
Da singt Frau Nachtigalle
Und manch' Waldvögelein.

(German trad.)

Beauty remains,
even in misfortune.
One who is happy will make others happy,
one who has courage will never die in misery.

(7 March 1944)

Ade, mein' Allerliebste!
Ade, schön's Blümelein!
Ade, schön' Rosenblume;
Es muß geschieden sein!
Das Herz in meinem Leibe
Gehört ja allzeit dein.

(German trad.)

[orchestral version only:]
If you become part of the suffering,
you'd be entirely lost.

(7 March 1944)

Himmelhoch jauchzend, zu Tode betrübt.
On top of the world, or in the depths of despair.

(24 December 1943)

Movement 6 is one of three movements in *Annelies* with substantial differences of musical content between the two versions. The orchestral scoring came first, so the differences represent omissions rather than additions. While omissions are made in the creation of the chamber version, no cut has been made to the orchestral version.

The element common to both versions is the setting of the German poem, *Der Winter ist vergangen*. This explanation of the inclusion of a German poem appears in the libretto:

Anne Frank was born in the German city of Frankfurt to German parents, and lived in Germany until her family emigrated to The Netherlands when she was four years old. Her mother was always more comfortable with the German language than with Dutch. Although Anne learned Dutch, and wrote the diary in her adopted language, she was familiar with German poems and prayers, especially those given to her by her mother. This was originally a Dutch song that became popular in Germany during the seventeenth century. Its translation reads:

‘The winter is over, I see the light of May; I see blossoms everywhere; and my heart is pleased. There sings the Nightingale and the small forest birds. Goodbye, my beloved! Goodbye, beautiful blossoms! Goodbye, beautiful rose flower; I must leave you. My love for you will burn in my heart forever.’⁸³

Anne Frank makes it clear, when she writes in October 1942, that German literature remained part of her education and that her mother kept books of German prayers:⁸⁴

Father wants me to start reading books by Hebbel and other well-known German writers. I can read German fairly well by

⁸³ Translation by Melanie Challenger.

⁸⁴ 29 October 1942

now, except that I usually mumble the words instead of reading them silently to myself. But that'll pass. Father has taken the plays of Goethe and Schiller down from the big bookcase and is planning to read to me every evening. We've started off with Don Carlos. Encouraged by Father's good example, Mother pressed her prayer book into my hands. I read a few prayers in German, just to be polite. They certainly sound beautiful, but they mean very little to me. Why is she making me act so religious and devout?

Despite this comment, she seemed to continue with her prayers and, according to an entry in 1944, would sometimes end them in German:⁸⁵

I lie in bed at night, after ending my prayers with the words 'Ich danke dir für all das Gute und Liebe und Schöne' [Thank you, God, for all that is good and dear and beautiful] and I'm filled with joy.

The first performance of *Annelies* given in her home town of Frankfurt took place on 29 April 2012.⁸⁶ It was always important both to the librettist and to me that *Annelies* would not be seen as an anti-German piece. Also, it was important to recognise the national and cultural heritage of the Frank family, not only in the selection and inclusion of a German poem but in the musical setting of that poem.

⁸⁵ 7 March 1944

⁸⁶ The performance took place at Frauenfriedenskirche, Zeppelinallee 101, 60487, Frankfurt, given by Kristen Ruesges (soprano), ensemble Colalaila Classic, The German-American Community Choir conducted by Linda Horowitz.

Insofar as the music follows a chorale-like shape, it may be said to follow in the tradition of the German Protestant chorale writers, although no particular chorale is used as a model. The setting makes prominent use of the half-diminished seventh, which appears in the third bar of each verse and elsewhere in the 'Tristan' inversion (it is at the pitch of the second sounding of the chord in the *Einleitung* to Wagner's *Tristan und Isolde*, bar 6).

The poem, which speaks of the blossom and the birds so loved of Anne Frank, and of the poignancy of parting, may be thought of as one which could have been read by the parents⁸⁷ of Anne Frank to their daughter (although there is no evidence of their having used this particular poem). The solo voice which appears as an obligato line over verse 2 can be thought of as a response to the reading or as a separate thought.

Perfect though the poem is, it is in fact a replacement and not that for which the music was originally composed. The German poem originally selected for inclusion in the libretto was *Es ist ein Ros entsprungen*. Its context within the Christmas literature did not initially seem out of place, since the Frank family and all the residents of the annexe marked Christmas while in hiding⁸⁸ and was therefore a legitimate part of the portrait. Its inclusion, however, caused concern on the part of one of my

⁸⁷ Probably her father, if her entry on 2 April 1943 is to be taken as a generalisation. 'Oh my, another item has been added to my list of sins. Last night I was lying in bed, waiting for Father to tuck me in and say my prayers with me, when Mother came into the room, sat on my bed and asked very gently, "Anne, Daddy isn't ready. How about if I listen to your prayers tonight?" "No, Mommy," I replied.'" It may be, however, that her mother sometimes read prayers or poems with her.

⁸⁸ 'For the first time in my life, I received a Christmas present. Mr. Kleiman, Mr. Kugler and the girls had prepared a wonderful surprise for us. Miiep made a delicious Christmas cake with "Peace 1944" written on top, and Bep provided a batch of cookies that was up to prewar standards.' 27 December 1943

correspondents who initially looked at the score prior to publication.⁸⁹

While considering her objection, Melanie Challenger found this alternative poem whose metre is identical and subject matter even more apposite. The replacement was made, therefore, without any alteration to the music.

The section which follows is unique to the orchestral version. Although I decided not to include this section in the chamber version for reasons of concision, the work is somewhat incomplete without it since it contains the only recurrence of the musical theme introduced by the soprano soloist at the beginning of the work. It also would have made extra sense of *Es ist ein Ros entsprungen*, had it been used in the final version, since the entry of the final piece of text of this section comes from Christmas Eve 1943. The text, *Himmelhoch jauchzend, zu Tode betrübt* is quoted by Anne Frank but is written by Goethe.⁹⁰ Its meaning – heavenly joy or deathly sorrow – is loosely translated as ‘on top of the world or in the depths of despair’ and is set in that translation in *Annelies*. The use of a further reference to German literature in Anne Frank’s diary gives additional weight to the centrality of her family’s national heritage. The harmonic consonance of this section serves to heighten the contrast with the movement that is to come.

⁸⁹ Judith Clurman, the American conductor, expressed the view that its presence would not be understood in the way it was intended.

⁹⁰ It appears in *Egmont*, completed in 1788.

Chapter 12. Movement 7: Fear of capture and the second break-in

In the evenings,
when it's dark,
lines of good innocent people
and crying children
walk on and on,
ordered by men who bully
and beat them.
No one is spared,
all are marched to their death.

(19 November 1942)

Westerbork! Westerbork!⁹¹

Night after night,
green and grey vehicles
cruise the streets
and knock on every door.

(19 November 1942)

Westerbork! Westerbork!

Sshh. I heard a sound from the bookcase,
hammering on the door.
We turned white with fear.
Had he heard something, this stranger?
Open up! Open up!
In my imagination,
the man kept growing and growing,
until he become a giant,
the cruellest fascist in the world.

(20 October 1942)

If Movement 2 establishes that fear permeates the entirety of the work that is to follow, then Movement 7 gives that understanding a continued presence at around the work's half way mark. Fear is omnipresent in

⁹¹ The Dutch Jews were required to build and pay for a refugee camp when Justice Minister Goseling allowed 8,000 refugees into the Netherlands in 1938. This refugee camp, which was built at Westerbork, later became the transit camp where Jews were held before being taken to Auschwitz and Sobibor.

the life of Anne Frank and that of all of the residents. The limitations of confinement to a few square metres and the knowledge that continued existence would be dependent upon the ability to go undetected are burdens that few can comprehend.

The orchestral scoring allows for the more literal interpretation of the text and for the introduction of some sinister colours. Subtlety is neither required nor appropriate for the soldiers ordered by the Third Reich to brutalize Jews and other groups of society, so the side drum rim shots at bars 26 and 28 and other orchestral effects are deliberately explicit. The predominantly whole-tone writing, and the sharp harmonic angles that arise from it, are indicative of the jagged nature of the behaviour being described. We know from interviews with Miep Gies⁹² that Anne Frank knew much about the implications of the actions she witnessed⁹³ and that the brutality she saw would be followed by even more severe consequences.

This specific connection is made by the insertion of the word 'Westerbork' into the libretto. A camp near the town of Westerbork had been set up in October 1939 by the Dutch government to hold Jewish refugees who had entered The Netherlands illegally. Later, though, the camp became a transit camp run by the Nazis for Dutch Jews before they were transported to one of the concentration camps. Records

⁹² Miep Gies was one of the helpers who protected the residents of the annexe.

⁹³ In a film interview, Miep Gies states 'Anne was always a very curious child. When I was upstairs and went away, she always wait (sic) till the last one to speak with me. And then she had me. And she asked (sic) everything that happened outside. And I told her the truth, the terrible truth.'

Anne Frank Remembered rush tapes (Jon Blair Film Company, 1994). Anne Frank House Collections: AV-1392.38 / *Anne Frank Remembered* (Sony Pictures Classics, 1995) 35:57-36:30

show that the Frank family was present on the last transport out of Westerbork on 3 September 1944, destined for Auschwitz.⁹⁴ Although not the most horrific camp itself, entry to Westerbork usually meant impending transfer to a death camp, and thus it became a place of horror. The Westerbork music⁹⁵ is to be sung at the top of the voice and its brutality contrasts noticeably with the music of the surrounding movements. A few bars later, at bar 95, the music for 'open up' mirrors the music for 'Westerbork', since discovery of the hiding place was likely to be a death sentence to its occupants. In that context, fear of strange noises was almost unbearable and it would not be surprising if even distant noises became exaggerated – in the minds of the residents – into noises of extreme disturbance. In this section, therefore, the contrast between dynamics is maintained at the extremities.

Anne Frank refers to her own imagination in the final section of this movement in which the man she envisages keeps growing and growing until he becomes a giant and 'the cruellest fascist in the world'. Here, through a heavy orchestration, the vocal parts will have the greatest impact if they can be performed effectively to form an elongated scream.

⁹⁴ Willy Lindwer, *The Last Seven Months of Anne Frank* (London, 1999) plate opposite 147

⁹⁵ Bars 42-47 and 62-68

Chapter 13. Movement 8: Kyrie – Sinfonia and *The Voices Stilled*

Kyrie eleison.

(Greek liturgical)

Help us. Rescue us from this hell.

(27 November 1943)

We must be brave and trust in God.

(11 April 1944)

As a whole, *Annelies* is not a 'Holocaust piece' as such, although of course the Holocaust hangs over the whole work. The first section of Movement 8, however, steps back momentarily from the creation of the intimate portrait. After the intensity of the previous movement, which has built to a frenzy of fear on the part of this young girl, there is a moment of commemoration on the part of many. The textual element here is said on behalf of those who allowed this crime against humanity to happen and is therefore penitential in nature. The Holocaust was not the creation of Jewish people – quite the reverse – so the words to represent this penitential reflection are taken not from the Jewish tradition but from elsewhere. The text does not comprise the full liturgical text of the Kyrie as used in the Christian Mass, but only the two words 'Kyrie eleison'. The musical element here (the Sinfonia), though, has a Jewish hue about it. This way, it becomes a moment of remembrance for all people. My intention is to counter the tendency I have often noted – that non-Jewish people are apt to consider the Holocaust to be part of Jewish history, when it should properly be considered to be part of everyone's history.

In my first sketches, the melody for the opening section of this movement was originally written in A major, but I discovered that the minor key provided many more compositional opportunities. In particular, it brought a prominent use of the half-diminished seventh chord⁹⁶ which we have already seen to be an important element in the work's harmonic language.

There is a noticeable contrast between the fluidity of the instrumental writing and the contained, 'four-square' writing of the vocal parts which could well have been notated separately in bars of four beats. The instrumental writing, whose aural associations are with Jewish culture, has freedom, fluidity and passion, whereas the vocal writing – which is specifically set apart from the Jewish culture – does not.

Bar 63, however, sees the introduction of a new idea, since the melody continues but then begins to accompany new words and a new musical motif. The words are now those of Anne Frank. The moment of remembrance has been short-lived and the anguish of the young voice of Anne Frank has returned, as the pieces of the musical portrait continue to be fitted together.

Movement 8 was first performed on 27 January 2005 in Westminster Hall during a national event to commemorate the sixtieth anniversary of the liberation of Auschwitz. During the movement, the seventy-eight-year-old H. M. Queen Elizabeth II lit candles in remembrance of the dead millions, and Holocaust survivors followed suit. The Queen was born three years before Anne Frank, and Anne Frank possessed a

⁹⁶ At bar 7

photograph of Princess Elizabeth (as she then was) which she displayed on the wall of her room in the annexe. She had acquired the photograph from Hannah Goslar who swapped it for a picture of the Prince Gustaf of Sweden (see Chapter 19).

Although not written with this consequence in mind, the point serves to illustrate the potential of portraiture in music, that even the significance of those who hear a work add to its performance history – and to its effectiveness as a portrait as a whole. For those in the hall that day, the significance of the Queen was found not only in her role as Head of State but also in her presence as one who, as the young Princess Elizabeth, Anne Frank had known and admired.

The Voices Stilled and Movement 8 (Kyrie) of Annelies

The Voices Stilled was composed in 2013. Like *Annelies* and *Living Voices* it is a commemorative work. Like *Annelies* Movement 8, it uses a liturgical text as the basis for a commemoration of an event which is neither liturgical nor specifically religious. Both works employ musical references in order to connect with the essential subject matter. Movement 8 uses a non-specific but clearly audible Jewish hue to much of the harmonic and melodic material. *The Voices Stilled* uses the specific music reference of ‘The Last Post’, though it is not so clearly audible. The reference is first introduced in bar 38 in the vocal lines, though in a lightly ornamented way. In its most explicit form, it is found between bars 65 and 69 in the viola part in which the opening phrases of ‘The Last Post’ are sounded, unaltered. The reference is not

immediately audible, however, because of the simultaneous sounding of the choral voices singing 'Agnus Dei, qui tollis peccata mundi'.

Despite these similarities, this short piece is included in the submitted portfolio principally in order to emphasise the differences from, rather than the similarities to, the main work. They show how the 'Kyrie' within *Annelies* has an entirely different purpose from this setting of the Requiem form of the 'Agnus Dei'.⁹⁷

It should be noted that the text for the 'Kyrie' is not a complete liturgical text. This element contains only two words: 'Kyrie eleison' (Lord, have mercy). The complete liturgical text of the Kyrie is:

Kyrie eleison,
Kyrie eleison,
Kyrie eleison,
Christe eleison,
Christe eleison,
Christe eleison,
Kyrie eleison,
Kyrie eleison,
Kyrie eleison.

It can be seen that there is no reference to the middle section – Christe eleison – at all. Its fragmentary nature would make the movement unusable in any formal liturgical setting. Nor is it intended to be used in that way. Further, rather than continue with the remainder of the liturgical text, Movement 8 reverts to the words of Anne Frank for its

⁹⁷ This sets the special form of words which appears only in the Requiem Mass.

second section. Thus the use of the two words 'Kyrie eleison' may be said to be illustrative rather than literal. They are words chosen to represent the community of non-Jewish citizens who are involved in the fate of the Franks and others like them.

The call for mercy is not specific: it could embrace those 'righteous gentiles' who risked their own lives to help those of Jewish citizens, calling here for mercy on the whole gentile community. It could represent the families of those who perpetrated the crimes or even of those who perpetrated crimes themselves. In short, it is not intended to represent one specific community of people but is intended to embrace those outside the Jewish community itself. The compositional consequence of this intention is to place the instrumental line in the foreground and to place the vocal line initially in the role of an accompaniment. The effect is to achieve a sense of distance.

In visual terms – and with particular reference to the Unton portrait – this element may be thought to be part of the background texture rather than one of the named scenes. It is a way of recognising the wash of human misconduct and weakness that covers the entirety of our subject's life during the period of portrayal.

In contrast, *The Voices Stilled* is a setting of a complete liturgical text and could legitimately be used within a liturgical context.

Agnus Dei, qui tollis peccata mundi, dona eis requiem.

Agnus Dei, qui tollis peccata mundi, dona eis requiem.

Agnus Dei, qui tollis peccata mundi, dona eis requiem
sempiternam.

Here, the setting may be said to be literal rather than illustrative. The words themselves are the principal subject while their association with the fallen of war is portrayed only by discreet musical references and by a verbal statement of context. Compositionally, although the work begins with an extended instrumental section, the sung text is nevertheless placed in the foreground while the instrumental writing is supportive.

The Voices Stilled contains no element of individual portraiture. Its association with soldiers of war is detached from individuals and is deliberately intended to embrace all those killed at war. *The Voices Stilled* may fairly be thought of in the same way as a war memorial. The tomb of the unknown warrior, which is placed in Westminster Abbey, is a suitable example of the anonymity that might be associated with such a memorial. This anonymous style does not encompass any strong element of individual human portraiture, but rather portrays a landscape or generalisation of human remembrance.

Because of its Christian associations, the words 'Kyrie eleison' may not be suitable for all commemorations of those who died in the Holocaust, even within the parameters intended. In the case of Anne Frank, however, the reference seems entirely suitable, since the Frank family lived comfortably with Christians and, as established in Chapter 11, celebrated Christmas even while in the annexe. Although not specifically identified as such, the distant strains of the 'Kyrie eleison' could even be those heard from within the Westerkerk, whose bells

brought Anne Frank such comfort, only metres away from the place of hiding.

Chapter 14. Movement 9: The dream

Last night, just as I was falling asleep,
an old friend appeared before me.
I saw her there,
dressed in rags,
her face thin and worn.
She looked at me with such sadness.
Anne, why have you deserted me?
Help me, help me, rescue me from this hell!

(27 November 1943)

To me, she is the suffering of all my friends,
and all the Jews.
When I pray for her,
I pray for all those in need.

(6 January 1944)

Merciful God,
comfort her,
remain with her so she won't be alone.

(27 November 1943)

Dear God,
watch over her and bring her back to us.

(29 December 1943)

Anne Frank's relationship with her friend Hannah Goslar is the subject of the whole of Movement 9. Extracts taken from three separate days all relate to Anne's sorrow at the loss of her friend. History relates that the two girls did meet again – in Bergen-Belsen. Hannah recalls their final meeting when she succeeded in getting some scraps of food to Anne:

After these three or four meetings at the barbed-wire fence in Bergen-Belsen, I didn't see her again, because the people in Anne's camp were transferred to another section in Bergen-

Belsen. That happened around the end of February. That was the last time I saw Anne alive and spoke to her.⁹⁸

The movement begins with the same aural imagery that opened the beginning of the work – the little bells that Hannah Goslar recalled when she first saw Anne in Kindergarten (see Chapter 6).

Under the notes for Movement 14, there is a fuller account of Hannah Goslar's involvement in the beginnings of *Annelies*. Her involvement, as with that of Buddy Elias, contributes to the classification of the work as an intimate family portrait. For it to be such, it is necessary for the subject to be recognisable from the work by those who knew her. Such recognition is not necessary for the integrity or validity of the work, but it is for its classification.

In the chamber version, the instrumentation in Movement 9 is very sparse. From bar 32 until the end of the movement, it is mostly written with no more than a single instrumental voice. The section from bar 58 has the characteristic of antiquity in the vocal writing, suggesting a formalisation of this personal prayer.

⁹⁸ Willy Lindwer, *The Last Seven Months of Anne Frank* (MacMillan, London, 1999) 29

Chapter 15. Movement 10: Devastation of the outside world and

Living Voices

On Sunday, Amsterdam was bombed.
(19 July 1943)

The planes dived and climbed.
The air was abuzz with the drone of engines.
(26 July 1943)

The streets are in ruins, countless are wounded.
In the smouldering ruins, children search forlornly
for their parents.
(19 July 1943)

It makes me shiver
to think of the dull, distant drone
of approaching destruction.
(19 July 1943)

I wander from room to room,
climb up and down the stairs
and feel like a songbird,
whose wings have been ripped off
and who keeps hurling itself
against the bars of its dark cage.
(29 October 1943)

'Let me out, where there's fresh air and laughter,'
a voice within me cries.
(29 October 1943)

The opening of Movement 10 brings a further example of divergence between the chamber and the orchestral versions of *Annelies*. The orchestral version begins with a literal audio representation of the bombing of Amsterdam which is about to be described. When scoring the chamber version, I decided that the effect would be so weakened by the lack of access to the range of sounds available within the orchestra that the result would merely be a transcription. While such a transcription would have served the practical purpose of keeping the

bar numbers identical between the two versions, I was not persuaded that this would be an appropriate justification for its inclusion. In the chamber version, therefore, I chose to omit these bars altogether in order to retain its integrity. Its omission changes the character of the vocal writing that follows, but it is a difference rather than a weakening.

The introduction of plainchant into Movement 10 is a choice made because of the directness of the textual projection. The plainchant is composed, not sourced, and it holds no reference to any liturgical or religious resource. The choice of plainchant is made solely for its musical possibilities and not for any symbolic purpose. The musical possibilities of plainchant are considerable, especially in the ability of unison monophony to heighten the sense of words without obscuring their aural perception. This particular passage of text⁹⁹ has a matter-of-fact quality about it which does not require ornamental harmonies. Bars 22 to 24 from the orchestral version are also omitted from the chamber version for the reasons given above in relation to the opening bars.

The section between bars 25 and 38 represents the only instance within *Annelies* of a quotation of music written by me for another purpose. The history of this piece is noted in the second part of this chapter. I included it because the textual resonances of the two works seemed so apt. At bar 42, a new section brings back the 'blue sky' waltz from Movement 5, previously a song filled with the happiness of love now at a much slower tempo and with a darker instrumentation. There is a balance between the two texts, the first of which describes the

⁹⁹ Until bar 21

seagulls swooping through the air while that from Movement 10 imagines the subject herself as a bird, not flying as Chagall had imagined her but as a songbird with its wings clipped, hurling itself against the bars of a dark cage.

The final section,¹⁰⁰ taken from the same diary entry, mirrors the final section of Movement 2.¹⁰¹ Again, there is a balance between the two texts the first of which is based on the group sentiment 'let *us* out' while the second has personalised the sentiment to 'let *me* out'.

Living Voices

The liberation of Auschwitz happened eighteen years before my birth. While it was recent history, it was nonetheless remote. The attacks on the US by al-Quaeda on 9 September 2001, however, happened thirty-eight years after my birth. Like many people, I remember exactly what I was doing when the attacks occurred. By that time in my life I knew many people living in Washington and New York and many directly affected by the events of that day. The personal connection of a composer to an event in history is a critical factor in deciding how to – or whether to – attempt to make a work of art from an event of human tragedy.

There is a strong ethical dimension to any decision to take such a tragedy involving human suffering as the basis for a musical composition. In the case of *Living Voices* – as with *Annelies* – the decision to write the piece came in response to a specific invitation to

¹⁰⁰ Starting at bar 73

¹⁰¹ Starting at bar 67

do so. This would be the normal *modus operandi* for me: to respond to a specific invitation brings about a different thought process from that required of a self-motivated decision to embark upon such a memorial work.

Living Voices was commissioned by the BBC and was specifically written to be synchronous with video imagery. It was broadcast in the build-up to the coverage of the National Service of Remembrance¹⁰² for those killed or bereaved as a result of the attacks on America on 11 September 2001. Unlike *Annelies*, which may in part be considered an example of 'programme music', *Living Voices* has no programmatic element since the story was being told through visual imagery and, in part, speech. However, the work has had a subsequent life disconnected from its visual imagery and was performed in New York on the occasion of the first anniversary of the 9/11 attacks, the first occasion on which it was performed to a live audience.¹⁰³

Its original purpose dictates its pacing and the decision to employ a repetitive pattern as a compositional device. In this short work, the music is intended not to portray images or specific people but to support those images and motivate their pace. The element of portrayal is embedded in the necessity to anticipate the sombre aspect of the day and time of transmission.

Music written for pictorial synchronicity can be written either in response to a video edit (in which case the video edit motivates the

¹⁰² 'A Service for the United Kingdom Families of those who lost their lives in the United States of America on Tuesday 11 September 2001', held in Westminster Abbey, 29 November 2001 at noon.

¹⁰³ St Michael's Episcopal Church, New York. Choir of Clare College, Cambridge, conducted by Timothy Brown, 11 September 2002.

timing of the music) or as a free-standing work intended to motivate the pace of pictorial cuts. *Living Voices* falls into the latter category. The early section of the work is intended to motivate such pictorial imagery, while the latter part of the work is intended to support a spoken poem, commissioned for the occasion (also by the BBC) from Andrew Motion, Poet Laureate at the time. The poem reads:

The voices live which are the voices lost:
we hear them and we answer, or we try,
but words are nervous when we need them most
and shatter, stop, or dully slide away,

so everything they mean to summon up
is always just too far, just out of reach,
unless our memories give time the slip
and learn the lesson that heart-wisdoms teach

of how in grief we find a way to keep
the dead beside us as our time goes on –
invisible and silent, but the deep
foundation of ourselves, our corner-stone.

The structure of the work is marked by simplicity, mindful of its multimedia purpose. The choir accompanies a solo soprano saxophone line which starts as a barely-disguised sounding of the American National Anthem, 'The Star-Spangled Banner'. The solo saxophone was chosen partly because of its plaintive quality and partly because of its association with the United States of America.

The four chords which become the harmonic *ostinato* are quoted in *Annelies* without transposition and can be found at bar 25 of Movement 10. Their use in a different context is a layering device: a method of superimposing a second layer of meaning available to any listeners who know both works. Recognition of *Living Voices* is not an essential pre-

requisite for the appreciation of that section of *Annelies* but it cross-references two tragic events through association of a choral sequence with an alternative text.

Chapter 16. Movement 11: Passing of time

The years went by.
There's a saying: 'Time heals all wounds',
that's how it was for me.

(7 January 1944)

Until one day,
I saw my face in the mirror.
It looked so different.
My eyes were clear and deep,
my cheeks were rosy,
my mouth was softer.
I looked happy,
and yet, in my expression, there was something
so sad.

(7 January 1944)

With the passing of time comes a more chromatic musical language and one initially more reminiscent of eastern and Jewish intervals. The shift has been gradual, but put side by side, the difference in musical language of Movement 4, with its sweetness and innocence, and Movement 11 is marked. At bar 10 there is an echo of an early motif with its centre shifted.¹⁰⁴ The shift reflects the place in the libretto of the respective extracts rather than their chronological position in the diary.

This short movement readily shows the way in which the soloist and choir are integrated voices in projecting the narrative. It has been noted to me,¹⁰⁵ in reference to this integration, that there is a parallel between *Annelies* and the great Jewish cantorial tradition of singing exemplified

¹⁰⁴ Movement 5, bar 227

¹⁰⁵ Daniel Schwartz, in a private email correspondence (4 February 2014) noted: 'There is such a "cantorial" interplay going on between the soprano and the choir in this work. Imagining a tenor in place of the soprano, and different (Hebrew) texts, it's so reminiscent of the classic "cantor and choir" at synagogue. To me, it sounds like the sounds of synagogue that I grew up with. I'm not sure why I never noticed it explicitly until now, but maybe it's a reason I've always been so drawn to the work.'

by Jan Peece¹⁰⁶ or Richard Tucker¹⁰⁷. This style was part of the available palette for me at this time since I had been listening to a number of old cantorial recordings as part of my immersive preparation. Were the solo line to be sung by a tenor voice – and with only minor ornamentation – it would not be hard to hear the parallel. In broader terms, the parallel can be taken to represent part of our subject’s development with the passing of time, as Anne Frank becomes more acutely aware of her cultural heritage and its significance. The choral passage starting at bar 16 demonstrates the way in which a choir can represent words in a way a soloist cannot. This slow and static passage would not work well sung by a solo voice whereas its slow, homophonic delivery suits the sound of the multiple voices that comprise a choir.

The section beginning at bar 27 needs to be delivered with maturity and with vocal power. At this point, Anne Frank is no longer a little girl but has grown into a young woman in anguish at her circumstance.

The final instrumental section beginning at bar 40 needs a word of explanation: the music was originally written to set words included in an early draft of *Annelies* but not included in the final libretto. The words were adapted from the country folk song which had been a hit in 1943, *No letter today*. The full lyrics were to have been: ‘No letter today, I’ve waited since dawn. I’ve waited each day, dear, since I’ve been gone!’ As the shape of the libretto progressed, this insertion was no longer considered suitable and was dropped from later drafts. Nonetheless, I

¹⁰⁶ American tenor (1904-1984)

¹⁰⁷ American tenor (1913-1975)

liked the poignancy of the music I had already written, so I decided to retain it as an instrumental passage.

Chapter 17. Movement 12: The hope of liberation and a spring

awakening

This is D-Day,
this is the day.
Fighting will come,
but after this the victory!
Eleven thousand planes,
four thousand boats,
is this the beginning
of the long-awaited liberation?

(6 June 1944)

I walk from one room to another,
breathe through the crack in the window frame,
feel my heart beating as if to say,
'Fulfil my longing at last...'
I think spring is inside me,
I feel spring awakening,
I feel it in my entire body and soul.

(12 February 1944)

Ich danke dir für all das Gute und Liebe und Schöne.¹⁰⁸

(7 March 1944)

The importance of the wireless (radio), and of the BBC in particular, has already been covered in my commentary to Movement 5.

International reports gave the residents every reason to be optimistic that the war would soon be over and that they would soon be free to come out of hiding. On 6 June 1944, the BBC announcer John Snagge read the following:

This is the BBC Home Service - and here is a special bulletin read by John Snagge. D-Day has come. Early this morning the Allies began the assault on the north-western face of Hitler's European fortress. The first official news came just after half-past

¹⁰⁸ This phrase appears in German in the diary. It translates: 'Thank you, God, for all that is good and dear and beautiful'.

nine, when Supreme Headquarters of the Allied Expeditionary Force issued Communiqué Number One. This said: 'Under the command of General Eisenhower, Allied naval forces, supported by strong air forces, began landing Allied armies this morning on the northern coast of France.'¹⁰⁹

It is hard to imagine the impact such news would have had on the eight residents in hiding. John Snagge's tone was confident and the allies were determined. Optimism would have been an entirely justifiable reaction. Anne Frank's entry for 6 June 1944 reflects that sense of excitement. There are only eleven diary entries after 6 June 1944 and more than half of these¹¹⁰ mention updates on the progress of the war. Nor are the family's expectations unrealistic: Anne Frank speaks of seeing liberation by the end of the year.¹¹¹ Much of her tone is upbeat, and by 21 July 1944 she writes:

I'm finally getting optimistic. Now, at last, things are going well! They really are! Great news! An assassination attempt has been made on Hitler's life, and for once not by Jewish Communists or English capitalists, but by a German general who's not only a Count, but young as well. The Fuhrer owes his life to 'Divine Providence': he escaped, unfortunately, with only a few minor burns and scratches.

¹⁰⁹ [Online] BBC archives available at http://www.bbc.co.uk/schoolradio/subjects/history/ww2clips/news/d_day [29 January 2015]

¹¹⁰ Entries on 16 June, 6 July, 8 July, 15 July and 1 August do not have progress reports.

¹¹¹ 9 June 1944

Thus the tone of life in the annexe changes. There is realism about the timescale but a sense of expectation that things will work out well. History tells us otherwise, and in this context the breadth of exuberance is reminiscent of Violetta's final aria in *La traviata*¹¹². Yet it cannot have been this way in the annexe. The exuberance was real and the expectation was that it would be justified. The consequence to the musical style of Movement 12, especially in the orchestral version, is that it is exuberant.

The beginning of the movement has a roughness to it – even a military banality. By bar 14, the music has become a marching song. The music here mirrors the music of Movement 3's 'It seems like years since Sunday morning'. The harmonic sequence is similar, but now with the strategic half-diminished seventh removed, and the sequence transformed so far from the 'Lacrimosa' that it is now unrecognisable.

The transparency of the instrumental textures in the chamber version enabled me to insert one extra detail in bar 10 in this version only, namely the sounding of the first four notes of Beethoven's Symphony No.5 whose rhythm spells 'V' in Morse Code and which was used as a motif on the BBC for wartime bulletins. The French also adopted the motif and wrote a song to fit its rhythm.¹¹³ BBC history¹¹⁴ relates the genesis of the Beethoven motif:

A Belgian programme organiser called Victor de Lavelaye saw the letter V as a unifying symbol for both the French and Flemish

¹¹² Verdi's opera

¹¹³ Van Moppes, Maurice, *La Chanson des V* (Paris, 1945)

¹¹⁴ [Online] Retrieved at www.bbc.co.uk/worldservice/history/story/2007/02/070122_html_40s.shtml [29 January 2015]

speakers in his German-occupied homeland. V stood for Victoire (victory) in French and Vrijheid (freedom) in Flemish. In a BBC broadcast on 14 January 1941, he encouraged his compatriots to show their defiance to the Germans by painting Vs wherever they could. The campaign spread to other BBC European services that broadcast to occupied areas and got its own 'sound' as well. The letter V in Morse code is three dots and a dash – da-da-da DAHH – the opening notes of Beethoven's Fifth Symphony. These were played on the timpani to provide the station identification for all the services to Europe.

At bar 31, the musical style changes from the banality of a marching song to a passage of fluid and ecstatic writing, the burst of energy released by a belief that all the hardship and long months in hiding were about to pay off and turn into celebration.

The change of mood permits a final song from the solo voice, introduced with words of excitement '(I) feel my heart beating, as if to say "fulfil my longing at last".'¹¹⁵ It is a last moment of restored innocence and sweetness, fuelled by the hope of liberation and the expectation of restoration to normal life.

There is a final discrepancy in Movement 12 between the orchestral and the chamber versions. The orchestral version contains a piece of instrumental music that is not included in the chamber version, again for reasons of concision. Unless the full extent of the depth of hope is

¹¹⁵ Bar 52

understood, this music may seem out of place: it is energetic, rhythmic and celebratory. The reasonable optimism felt within the annexe makes its residents' outcome all the more painful, but an expression of the feeling of hope is an intended contribution to the portrait.

The final section of Movement 12 is a short German prayer of Anne Frank,¹¹⁶ set as a simple hymn in a classical style. This is the section intended to invoke the subject's love of classical music as discussed earlier in my commentary to Movement 3. The music here makes no direct reference to any existing piece of classical music but its overall stylistic reference is readily perceptible.

¹¹⁶ 7 March 1944

Chapter 18. Movement 13: The capture and the concentration

camp

On August the 4th 1944,
a car pulled up at Prinsengracht.
Several figures emerged,
armed, and dressed in civilian clothes.
The eight residents of the Annexe
were taken to prison,
and from there, transported to Westerbork,
and onwards to the concentration camps.
(information from contemporary reports)

The atmosphere is stifling,
outside you don't hear a single bird.
A deathly silence hangs in the air.
It clings to me as if it were going to drag me
into the deepest regions of the underworld.
(29 October 1943)¹¹⁷

There is no speech or language
where their voice is not heard.
Their sound is gone out
through all the earth,
and their words to the end of the world.
(Psalm xix, verses 3-4)

Their blood have they shed like water,
and there was none who could bury them.
(Psalm lxxix, verse 3)

The young and the old lie on the ground;
the maids and young men are fallen.
(Lamentations ii, verse 21)

For a piece of portraiture focused on Anne Frank between 1942 and 1944, her years in hiding, it was not clear-cut as to whether or not reference should be made to the capture and concentration camps. It was a point that the librettist and I discussed at length. The final diary entry comes on 1 August 1944, and the family's capture on 4 August

¹¹⁷ Some aspects of life in hiding were similar to life in the concentration camps. Anne did not continue her diary after she left the Annexe, but this extract, written about the Annexe, echoes the atmosphere described by others of the Nazi concentration camps.

1944. To some extent, therefore, the capture and concentration camps have no part in the diary. In another way, however, they are integral to it, since the fear of capture and the consequences of discovery inform much of what is written throughout the diary. I believe the strength of the latter point outweighs the former and that some reference to the eventual fate of the subject is necessary. It was clear, however, that this need only be implicit, and the solution found was to use a text which speaks of desolation and death, which can be used to represent the unwritten chapters of her diary. The harrowing details of Anne Frank's time in captivity and of her death are not part of the portraiture of *Annelies*.

The music of the capture is a simple, gradually-sinking monophony. According to the post-war account of Otto Frank, the only resident of the annexe to survive the Holocaust, the arrest and capture of the residents was orderly and without violence.

It was about half past ten. I was upstairs in the van Pels's part of the house, in Peter's room, doing schoolwork with him.¹¹⁸

Suddenly someone came running up the stairs. Then the door flew open and a man stood before us holding his pistol aimed at my chest. Downstairs all the others were already assembled. My wife and the children and the van Pels family were standing there with raised hands. Then Fritz Pfeffer came in, followed by another stranger.¹¹⁹ [The policemen ordered us to hand over our valuables.] Then he looked around and reached for Anne's

¹¹⁸ Ernst Schnabel, *The Footsteps of Anne Frank* (Pan Books, 1959) 101. Translation of *Spur eines Kindes*, (Frankfurt/Main, 1958)

¹¹⁹ *ibid.* 103

briefcase. He shook everything out, dumping the contents on the floor, so that Anne's papers and notebooks and loose sheets lay scattered all over the floorboards.¹²⁰

It seems that the residents were caught off-guard and that the arrest was upon them without their having realised its imminence. The gradually-sinking monophony reflects the understated nature of the event but reflects also its inevitable descent into a deathly place. The chant is written in the Locrian mode, with B as its tonic – the mode and the key implied by the half-diminished seventh on B, used strategically throughout the work. After the chant, a final sounding of the low B confirms the fate. In the orchestral version, a bowed marimba gives an additional colour.

The choral writing in the following section is slow and austere – tending towards lifelessness. At bar 49, a three-part chordal passage played by three trombones in the orchestral version and by the three melody instruments in the chamber version marks the transformation of a theme previously used for commemoration and reflection. Now the main theme of Movement 8 has become aurally unrecognisable, but the theme is played by the second trombone – starting on B. Compositional sketches for this passage show that my original intention was to combine the theme with a retrograde or inversion. The repeated note between bars 51 and 52, however, caused a weakness in this device,

¹²⁰ *ibid.* 105

and I decided instead to opt for a non-triadic harmonisation of the melody. In the chamber version, the melody is harder to identify since – for reasons of range – it is split between the cello (first three notes) and clarinet.

In both versions of the work, the final section of Movement 13 is scored for unaccompanied choir. Throughout this passage the half-diminished seventh on B becomes a chord of great importance, bars 81-85, for example, consisting solely of this chord in different inversions.

Chaper 19. Movement 14: Anne's meditation

I see the world being slowly
turned into wilderness.
I hear the approaching thunder,
that one day will destroy us too.
And yet, when I look at the sky,
I feel that everything
will change for the better.

(15 July 1944)

Whenever you feel lonely or sad,
try going to the loft
on a beautiful day and looking
at the sky.
As long as you can look
fearlessly at the sky,
you'll know you're pure within.

(23 February 1944)

The final movement of *Annelies* acts as an epilogue to the narrative. Along with Movement 8 and part of Movement 13, it was first performed at the event that took place before the full world première (see Chapter 13). The use of this movement at that event is an indicator of its ability to stand alone, and – rather like Movement 8 – it stands apart from the narrative flow. While Movement 8 affords a period of reflection from the perspective of those associated with the perpetrators of the crime of the Holocaust, Movement 14 affords a period of reflection on the spirit of Anne Frank. It could be said to return to Chagall's image and mirror the opening movement in the purity of Anne Frank's humanity. It is sometimes said of Anne Frank that she represents the indestructibility of the human spirit. I do not believe that to be true, and that is not what Movement 14 represents. My own belief is that the human spirit can be broken if it is battered hard enough. Anne Frank's spirit may well have

been broken, and the accounts of Hannah Goslar, who saw her in Bergen-Belsen¹²¹ suggest that it probably was. Hannah Goslar, the last person we know of to have seen Anne Frank alive, introduced Movement 14 at the first performance at the National Memorial Event with these words:

I was that girl, Hannah Goslar. Anne Frank dreamed about my death and wrote about it in her diary, but it was she who died while I survived. Her diary has ensured that she was not forgotten and through it, Anne Frank came to stand for all the millions of innocent Jewish children killed by the Nazis. But before she became an international symbol of the Holocaust, she was my childhood friend. Our families lived next door in Amsterdam after we fled from Germany. Anne and I would call to each other from window to window; we would go for walks, pushing my baby sister in a pram and chatter about what we wanted to be when we were older. I wanted to sell chocolates in a shop or teach history. Anne of course wanted to be a writer. My mother used to say about Anne 'God knows everything, but Anne knows everything better.' We would talk about the royal cards that we both collected – the Princess Elizabeth as she was then. And, [addressing H.M. Queen Elizabeth II, who was present] Your Majesty, I must confess that I traded your picture for one of Prince Gustaf of Sweden [the Queen acknowledges this information with a smile]. Anne received a red chequered book

¹²¹ Willy Lindwer, *The Last Seven Months of Anne Frank* (MacMillan, London, 1999) 28-29

as a present on her thirteenth birthday. She told me that she was writing a diary, but she would never let anyone read it, quickly pointing out it was none of our business. A few days after her birthday, I went with a friend to see Anne. We knocked and waited and were eventually told that Anne had escaped with her family to Switzerland. I thought she was lucky. Over the next years, my family's life was destroyed. Taken to Westerbork and then to Bergen-Belsen, I lost my parents and my grandparents in the camps, and only my sister and I survived hunger and disease. During this terrible time, I occasionally thought of Anne in Switzerland, drinking hot chocolate and madly in love with a handsome boy. But Anne was not in Switzerland. As most of you know, on 4 August, 1944, the attic hiding place was discovered by the SS. Its residents were arrested and taken to Bergen-Belsen concentration camp.¹²²

Movement 14 is an essential part of the portrait. The beauty of the words contained within this movement is heightened by the fact of her eventual fate, and that of so many like her.

¹²² This was the eventual destination of Anne and her elder sister Margot, although they went first to Westerbork and then to Auschwitz. Edith Frank never went to Bergen-Belsen since she was killed in Auschwitz. Otto Frank survived Auschwitz but did not go to Bergen-Belsen.

Appendix: Illustrations



Portrait of Sir Henry Unton, National Portrait Gallery NPG 710



Marc Chagall: Portrait of Anne Frank



Revised Notes:

1. To be used in conjunction with other associated drawings.
2. To be used in conjunction with other associated drawings.
3. To be used in conjunction with other associated drawings.
4. To be used in conjunction with other associated drawings.
5. To be used in conjunction with other associated drawings.
6. To be used in conjunction with other associated drawings.
7. To be used in conjunction with other associated drawings.
8. To be used in conjunction with other associated drawings.
9. To be used in conjunction with other associated drawings.
10. To be used in conjunction with other associated drawings.

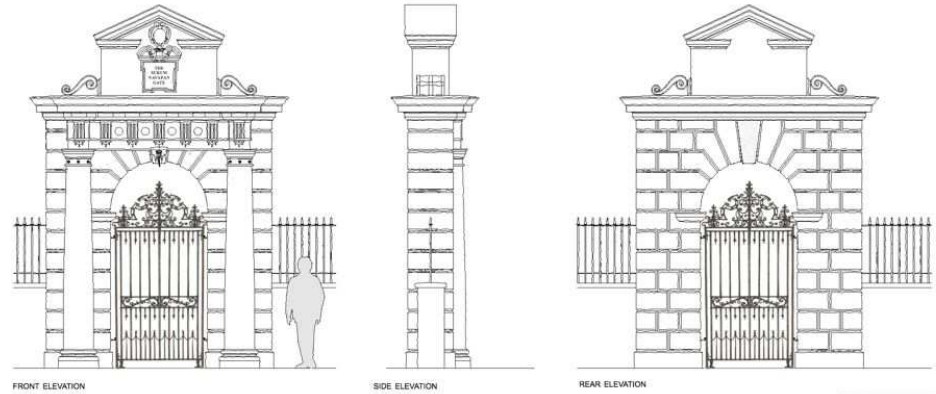
Scale: 1:50

YANGOU
LANDSCAPE ARCHITECTURE LLP

Project Name: Harris Manchester College, Oxford
 Client: Harris Manchester College, Oxford
 Date: 10/10/2023
 Drawing No: 10/10/2023-01
 Drawing Title: Section Drawing

Revised Notes:

1. To be used in conjunction with other associated drawings.
2. To be used in conjunction with other associated drawings.
3. To be used in conjunction with other associated drawings.
4. To be used in conjunction with other associated drawings.
5. To be used in conjunction with other associated drawings.



Scale: 1:50

YANGOU
LANDSCAPE ARCHITECTURE LLP

Project Name: Harris Manchester College, Oxford
 Client: Harris Manchester College, Oxford
 Date: 10/10/2023
 Drawing No: 10/10/2023-01
 Drawing Title: Elevation Drawing

Designs for clock tower and gate, Harris Manchester College, Oxford