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# HANS GÁL

**WHAT A LIFE!**

MUSIC FROM THE INTERNMENT CAMP REVUE

DOUGLAS, ISLE OF MAN, 1940

**RCM EDITIONS**

## RCM Editions

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### MUSIC, MIGRATION AND MOBILITY

This edition has been prepared during the research project 'Music, Migration and Mobility - The Legacy of Migrant Musicians from Nazi Europe in Britain'.

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Die *Ballade vom Armen Jakob* by Norbert Elias (1897-1990) was included with kind permission from Adrian Jitschin, Elias Foundation

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## Historical notes about 'What a Life!' – by Norbert Meyn

In May 1940, Nazi-Germany launched a surprise attack on Belgium and the Netherlands. Faced with the threat of an invasion and in fear of sabotage, the British Government embarked on a policy of mass internment of German and Austrian Nationals in the United Kingdom. The large majority of the prisoners were Jewish and other refugees who had escaped persecution by the Nazi Regime and were ready to fight against the Nazis together with the British, who had given them a fairly warm welcome so far. Now they fell victim to the general hysteria at the beginning of the war, and to growing hostility towards foreigners fuelled by the press. They had to stay in the camps for many months until the authorities had dealt with each case individually to make sure they were not a danger and could be released. Some internees were deported to Canada or Australia and one transport ship, the *Arandora Star*, was torpedoed and sunk in July 1940.<sup>1</sup>

However, after an initial period in poorly organised temporary camps, most of the internees were brought to the Isle of Man, which had already been used for internment during World War One. They stayed in a number of locations spread out over the island, mostly in terraces of now disused boarding houses which had been cordoned off with barbed wire. The internees soon developed a hierarchy of self-administration to improve conditions and deal with issues including food supply, communication with families outside (which was heavily restricted) or access to medical services. The camps also developed programmes of lectures that came to be called 'universities', as some of the finest minds of Europe were among the internees.

The composer Hans Gál (1890-1987) became a leading member of the arts committee at Central Camp in the capital Douglas. Gál had enjoyed considerable success as a composer in Vienna in the 1920s and had been appointed Director of the Conservatory in Mainz in 1929. After his dismissal by the Nazis in 1933 he returned to Vienna but was forced to emigrate to Britain after the annexation of Austria in 1938. He and his family had found refuge in Edinburgh, but like most of his fellow internees he was arrested on Whit Sunday in May 1940. He was first brought to Huyton near Liverpool and then to the Isle of Man.

After several successful concerts of classical music, the arts committee decided to put on a comic revue to provide much needed light entertainment. It was the brainchild of the Austrian film director Georg Höllering (1897-1980), who had worked with Berthold Brecht on the film 'Kuhle Wampe' in 1932.<sup>2</sup> He asked Gál to compose the music for it and called it 'What a Life!'.

Gál wrote the music from his bed in the camp hospital, where he was suffering from a severe skin allergy. He was awaiting his imminent release due to medical hardship. When it finally came, Gál asked to be allowed to stay an extra day so he could conduct the second performance. The camp commander found this "very sportive" and gave permission. Both sold-out performances took place at

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<sup>1</sup> See Connery Chappell, *Island of Barbed Wire*, Robert Hale, London, 1984, page 28

<sup>2</sup> [https://en.wikipedia.org/wiki/George\\_Hoellering](https://en.wikipedia.org/wiki/George_Hoellering), accessed on December 20, 2020

the Palace Theatre in Douglas, a large venue with a proper stage and orchestra pit. Performers and audiences were given special permission to go to the theatre which was outside the camp boundaries. The first performance on September 2 was followed by a substantially revised and extended second performance on September 26. Höllering, an experienced film producer, had succeeded in involving countless volunteers in a quick succession of varied tableaux and group scenes with stage designs, interspersed with scenes in front of the curtain. There were two compères, one speaking German the other English, and two main singers, a baritone and a tenor. During a grand parade, presumably the 'Einzugsmarsch', the entire hierarchy of the camp including the camp council, the house fathers and the hospital doctors appeared on the stage. The songs are parodies of actual life in the camp, making fun of the seagulls, the barbed wire, the gender separation, the fitness routine, cleaning up, sharing double beds and observing the blackout. Sadly, not all of these songs survive. There are some fragments of songs in the manuscript that could not be reconstructed, including a 'Porridge Elegie'.

For the second performance, Höllering and Gál added three numbers: the 'Ballade vom Deutschen Refugee', the 'Ballade vom armen Jakob' and the 'Quodlibet'. The last of these had been entirely improvised in the first performance as a parody of the many musicians practicing in the camp who made an unbearable noise. For the second performance, Gál decided to compose this in counterpoint, using musical quotations that could be recognised by connoisseurs. The 'Ballade vom Deutschen Refugee' was half spoken, half sung by an actor playing a harp strung with barbed wire while sitting on a crate of porridge, with cardboard cut-out figures appearing behind him. It was interspersed throughout the revue in three instalments with four verses each time. The other new piece, the 'Ballade vom armen Jakob' by Norbert Elias, was performed by a speaker and a chorus from the youth group of the camp, with group scenes and shadow backdrops to illustrate the story.

Unfortunately, the text of the spoken dialogue scenes that were performed between the musical numbers does not survive. What we do have are the songs and instrumental numbers from Gál's manuscripts, and his wonderful diary 'Music behind Barbed Wire', which recounts the whole episode of internment and the creation of the revue in great detail.<sup>3</sup> In performances with *Ensemble Émigré* we interspersed the songs with relevant excerpts from Gál's diary to put them in context. The order of songs was also slightly re-arranged to better incorporate these diary excerpts. The excerpts have been included in this edition, in both English and German, with kind permission from Eva Fox-Gál.

After his release from Internment, Gál composed a 'Suite from What a Life!' for solo piano. It was never published and only ever performed by him and fellow émigré

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<sup>3</sup> Hans Gál, *Musik hinter Stacheldraht*, Edited by Eva Fox- Gál, Peter Lang, Bern, 2003  
Also available in English translation with an extended introduction and short biographies of key figures: Hans Gál, *Music behind Barbed Wire*, translated by Eva Fox- Gál and Anthony Fox, Toccata Press, London, 2014.

pianist Edith Vogel.<sup>4</sup> It is dedicated "*To all my dear friends from Central Camp, Douglas, Isle of Man*". The movements are: I *Prelude* (Poor Jacob), II *Intermezzo* (Jacob's Errand), III *Ballad* (The Barbed Wire Harp) and IV *Jolly March* (The Pageant). It seemed fitting to make the suite available alongside the music from the revue, and we are pleased to be able to include it in this edition.

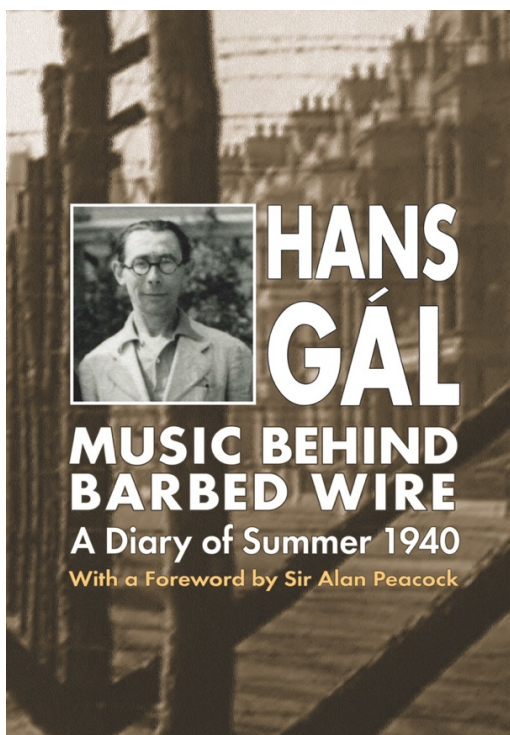
After internment Hans Gál returned to and settled in Edinburgh, where he composed more than half of his entire oeuvre. He became a well-known personality in the musical life of the city as composer, performer, scholar and teacher and remained active until his death in 1987. His music is available from major publishers including Universal Edition, Boosey & Hawkes, Breitkopf & Härtel and Schott. It has enjoyed considerable interest in recent years, with major recordings and opera productions in Britain and Germany making it more accessible and better known to performers and audiences alike.

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<sup>4</sup> Eva Fox-Gál, email and telephone conversation with Norbert Meyn, November 7, 2020. The Suite was recorded by Michael Freyhan, and the recording is included in the English edition of *Music Behind Barbed Wire*, published in 2014 by Toccata Press.



*'Der Song vom Doppelbett', first page of the manuscript (reproduced with kind permission from Eva Fox-Gál)*



*Hans Gál, Music Behind Barbed Wire, translated by Eva Fox-Gál and Anthony Fox, London, Toccata Press, 2014, ISBN: 978-0-907689-75-1*

## Notes about this edition – by Norbert Meyn

‘What a Life!’ is an important piece of cultural heritage that commemorates the migration to Britain of many thousands of Jewish and other refugees from Nazi-Europe. It stands as evidence of the creativity and community spirit of those interned during difficult and uncertain times. Höllering, Gál and their colleagues reached out to the British soldiers that guarded them by including English texts; they aimed for the highest artistic standards; and they succeeded in cheering everyone up in the process. This edition makes the music from this extraordinary revue available to a wider public for the first time.

In 1999, during preparations for the publication of the composer’s internment diary *Musik hinter Stacheldraht* (*Music behind Barbed Wire*), the pianist Michael Freyhan and Simon Fox, the grandson of the composer, went through the manuscripts and painstakingly reconstructed the musical numbers of the revue for the first time since the original performances in 1940. I sang the tenor part in the subsequent recording, produced by Simon, and thus got to know the music. The recording was included in the German publication of the diary, which tells the story of the revue and the internment of German and Austrian refugees as ‘enemy aliens’ in 1940 in a detailed and engaging way.<sup>5</sup> In 2014, this diary (including the recording) was also published in English translation by Toccata Press, with an extended introduction and short biographies of key figures.<sup>6</sup> The diary is by far the most comprehensive source of information about the revue.

Since 2012, the ‘Singing a Song in a Foreign Land’ project at the Royal College of Music has been exploring the legacies of musicians who fled from Nazi-Germany and Austria.<sup>7</sup> We launched the project with a semi-staged performance of the music from the revue, interspersed with excerpts from Gál’s diary that give the context for the individual numbers. These excerpts were also utilised in subsequent performances with my professional group, Ensemble Émigré, in performances in London, Manchester, at the European Council in Strasbourg and on the Isle of Man (2017). They are included in this edition in both German and English and can be used in performance.

Our current AHRC-funded research project ‘Music, Migration and Mobility’ (2019-2022) has enabled us to re-visit the revue and prepare this edition. Simon Fox kindly scanned all the manuscripts, which are still in the possession of the composer’s family. Louis Stanhope and Niklas Melcher created the score in Sibelius, with expert supervision from our editing-consultant Bruno Bower. Michael Freyhan, who already knew the piece so intimately from the reconstruction and recording in 1999, kindly proof-read the score for us and made sure we respected the composer’s style of notation as much as possible.

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<sup>5</sup> Hans Gál, *Musik hinter Stacheldraht*, edited by Eva Fox- Gál, Peter Lang, Bern, Peter Lang, 2003.

<sup>6</sup> Hans Gál, *Music behind Barbed Wire*, translated by Eva Fox- Gál and Anthony Fox, London, Toccata Press, 2014.

<sup>7</sup> The project explored music by composers who had emigrated from Nazi-Europe in Britain. Filmed excerpts from the performance are available on the RCM Youtube Channel. See also: [www.rcm.ac.uk/singingasong](http://www.rcm.ac.uk/singingasong).



In very few places we decided to deviate from the manuscripts in order to increase the clarity and usability of the score (see the list of changes below). We also re-numbered the movements as some of them do not have a number in the manuscript.

## **What a Life! - Changes from Manuscript**

### **I. Einzugsmarsch (MS - No. 1)**

- Bar 46, Viola. 3<sup>rd</sup> quaver D changed to A to follow unison in all parts.
- Bar 58. Repeat has been moved to end of this bar and back to 51 (not 50) so the chord at the start of 58 is clear and not played on the first time.

### **II. Der Song vom Stacheldraht (MS – No. 2)**

- Bar 1, changed piano dynamic to *p* so as to be quieter than the flute.

### **III. Frauensong (MS – No. 3)**

### **IV. Die Ballade vom Deutschen Refugee (MS – No number)**

- Bar 15, Piano. Right hand doesn't change back to treble clef.
- An optional doubling of the melodic line has been added in both the clarinet and violin parts from bar 10 to 18 to be played alongside or in place of the vocal line to add some interest.
- Bar 18, Clarinet. The passing phrase has been removed.

### **V. Entr'acte (MS – No. 4)**

### **VI. Die Ballade vom Armen Jakob (MS – No number)**

- Bars 2-4, accents added in line with bar 1.
- Bars 119, 129 and 151. Repeats removed and written out in full so words can be written above.

### **VII. Aufräumer-Song (MS – No. 6)**

### **VIII. Keep Fit (MS – No number)**

### **IX. Quodlibet (MS – No number)**

- Bar 14, Piccolo. Staccatos added to match bar 13.
- Bar 15, Piccolo. Manuscript quite unclear. We have followed the pencil markings as the newest revision, on the guidance of Michael Freyhan's earlier reconstruction.
- Bar 17, Violin I. Final note changed to G sharp so it is correct in the tune.
- Bar 19, Piccolo. Manuscript has a slur over entire bar, we have added staccatos on each note.

### **X. Besen-Song (MS – No. 7)**

### **XI. Der Song vom Doppelbett (MS – No. 8)**

- Clarinet removed from piano part. Where clarinet line split into two, these extra notes have been included in the piano chords.
- Layout of the repeats has been changed to make it clearer. Instead of *D.S. al fine*, it is now written out with a repeat sign.

### **XII. Serenade – (MS – No. 9)**

- Bar 32, Piano. C natural in left hand changed to C sharp. Makes more sense harmonically, and natural sign in bar 34 also suggests a C sharp previously.
- Bar 43. Changed to 2/4 bar.

### **XIII. Finale (MS – No number)**

- Bar 41, Flute and Viola. Slur removed on beat 4 to match the other parts.

### **Suite from 'What a Life!'**

- In Movement IV, Bar 59, left hand beat 1 B-flat omitted.
- In Movement IV, Bar 67, left hand beat two, we have added a natural sign to the B

## **Auszüge aus dem Tagebuch „Musik hinter Stacheldraht“ von Hans Gál**

*Diese Auszüge wurden von Norbert Meyn für Aufführungen mit Ensemble Émigré ausgewählt und erscheinen hier mit freundlicher Genehmigung von Eva Fox-Gál. Die Reihenfolge der Musikstücke wurde leicht verändert. Unter den jeweiligen Auszügen erscheinen die Seitenzahlen aus der Deutschen Ausgabe des Tagebuchs.*

### **Einzugsmarsch**

Höllering war wieder da, brennend von einer Idee. Er will eine Revue machen, ein richtiges Theaterstück. Heute in vierzehn Tagen muss die Aufführung sein, später ginge es nicht, da die Italiener vom Nachbarcamp dann die Bühne für eine Aufführung brauchen werden, die sie vorbereiten. ... Wo ist das Buch? Buch gibt's noch keines. Das muss er erst schreiben. Aber der Titel ist schon fertig. „What a life!“ Es soll eine Art Photomontage unseres Lebens im Camp werden, eine Folge von kurzen, lebendigen, aus dem Alltag genommenen Szenen. ... Und alle Songs sollen zweisprachig, von zwei verschiedenen Sängern, vorgetragen werden. Hier sind zwei Song Texte, die soll ich mir gleich ansehen. Und einen großen Parademarsch braucht er, zu dem die gesamte Camp-Hierarchie persönlich über die Bühne spazieren soll, mit Emblemen und großem Trara. (111)

Ich warf einen Blick auf die beiden Songs, es sind kurze und recht nett pointierte Epigramme. Die Möven - der Stacheldraht - die Frauen davor – nun, die Musik dazu hatte sich schon eingestellt, ehe ich schon fertig gelesen hatte. Und da ich schon dabei war, habe ich ein Stück für den beabsichtigten großen Triumphzug der Campvertreter skizziert. Höllering soll sich über die fixe Bedienung freuen. (112)

### **Der Song vom Stacheldraht**

Täglich mindestens zweimal kommt Höllering. Er fragt nach meiner Gesundheit, wie ich geschlafen habe, wie ich mich fühle, und dann zieht er aus der Hosentasche ein paar Verse, die ich gerade noch rasch komponieren soll, oder er liest mir eine Szene vor, zu der er da und dort Musik braucht. „Das machen Sie doch gleich, die Leute warten schon darauf.“ Genau wie beim Grocer. ... Die Lebendigkeit der ganzen Idee hat mich ungeheuer gepackt, und die Musik kommt wie von selbst. Höllerings Szenarium ... ist wirklich wie eine Photomontage. Eine improvisierte Folge knapper Szenen, die für mich etwas ungeheuer Reizvolles hat, weil eigentlich nichts darin erfunden ist. Das alles hat sich ereignet. (112)

Unser Lager liegt direkt an der See. ... Wir sind in einem Stacheldraht-Viereck wie in einem Zoo eingeschlossen. Innerhalb des Geheges ... liegt ein Block von vierunddreißig kleinen Hotels vom Typ Londoner Mittelstandsboardinghäuser. ... In unserem Haus, Nr. 2, sind zweiundsiebzig Insassen zusammengepfercht wie Sardinen in einer Büchse. In winzigen Räumen steht je ein Bett, und jedes Bett muss zwei Insassen aufnehmen. Mein Zimmer- und Bettgenosse ist Freund Schneider. (43-44)

Seit er mein Bettgenosse geworden ist, bin ich – das ist nur natürlich – mit Schneider noch intimer befreundet als wir es vorher waren. ... Ich hatte ihn in Wien flüchtig gekannt und in Edinburgh öfters in Gesellschaft getroffen. ... Zuweilen gleitet er

etwas hinüber auf meine Bettseite, und dann muss ich seinen spitzen Ellenbogen sanft von meinem Bauch wegschieben, in den er ihn zu bohren sucht. Aber das nimmt keiner weiter übel. (50)

### **Der Song vom Doppelbett**

Morgen geht ein Transport mit geheimnisvoller Bestimmung ab. Wir vermuten mit ziemlicher Sicherheit, dass das Ziel Canada ist. Vor ein paar Tagen war eine sonderbare Liste aufgetaucht. Jeder hatte anzugeben, ob er Jude, Nichtjude, Sozialist, Kommunist oder Nazi Sympathizer sei – eine Frage von nicht überbietbarer Naivität. ... Dann aber kam einfach ein Befehl, dass sich alle unverheirateten zwischen zwanzig und dreißig reisefertig zu machen haben. ... Außer den jungen Leuten ist noch eine bestimmte Gruppe einzeln und namentlich für den Transport bestimmt worden, die, wie es scheint, verdächtige umfasst. (59)

Es war ein bitteres Abschiednehmen. Viele unserer besten, tatkräftigsten Leute sind abgezogen. (61)

Die Art, wie mit unseren Kameraden umgegangen wurde, hat mich zutiefst empört. Sie hatten sich mit ihrem Gepäck am Ausgang zu versammeln, wurden dann hinaus ins Palace Hotel, dem Sitz des Kommandos, geführt und dort einer genauen Untersuchung unterzogen, bei der ihnen alles Geld bis auf den letzten Penny abgenommen wurde. Dann mussten sie die Nacht auf dem Fußboden im großen Saal des Palace zubringen, da man sie nach der hochnotpeinlichen Gepäcksrevision doch nicht noch einmal ins Lager lassen konnte. Dass sie kein Abendbrot bekamen, geschah ohne weitere böse Absicht, man hatte einfach daran vergessen. Morgens beim Abmarsch mussten sie ihr Gepäck selbst zum Hafen tragen, der Kommandant war nicht dazu zu bewegen, ein Lastauto dafür zu bewilligen. ... Es ist gewiss keine böartige Absicht hinter solchen Vorgängen, aber ich finde die rücksichtslose, gefühllose, gedankenlose Nachlässigkeit, mit der ein für zweitausen Menschen verantwortlicher Kommandant dergleichen regelt, ärger als bewusste Bosheit. Diese Leute sind von einem niederschmetternden Selbstbewußtsein, das jede Anwendung ausschließt, man könne etwa Unrecht haben. Ein Prinzip, das in aller Sachlichkeit und Nüchternheit Menschen zu Vieh degradiert, über dessen Gefühle man nicht nachdenkt. Ein solches Prinzip, das, wie es scheint, seit Jahrhunderten Menschen geringeren Rechts, nämlich Nichtbriten gegenüber angewandt worden ist, macht allen Hass begreiflich, der sich dieser in ihren äußeren Formen so freundlichen Nation gegenüber überall entwickelt hat, wo man sie von dieser Stelle kennen lernen musste. (62)

### **Frauen Song**

Dieser Höllering ist unabweisbar, und wenn er so arglistig ist, eine gute Idee zu haben, kriegt er mich immer wieder herum. Humpoletz, unser Bühnenmaler, hat ein famoses Plakat gemalt, das auf unserem Programm als Titelvignette benützt worden ist: Ein grotesk karikiertes Balladensänger sitzt auf einer Porridgekiste an einer Harfe mit Saiten aus Stacheldraht. Diesen Balladensänger will er nun auf die Bühne bringen. Er soll in mehreren Fortsetzungen im Ton einer Moritat von unserem Abenteuer, von unserer Gefangenschaft erzählen. Wunderbar! (127)

## **Ballade vom Deutschen Refugee**

### **Entr'Acte**

Professor Elias, der Soziologe, der, wie sich nun herausstellt, auch eine literarische Seite hat, kam mit einer sehr eigentümlichen, ausgesprochen interessanten Dichtung, halb in Prosa, halb in Versen, die mit Musik und mit einer Art lebender Bilder illustriert vorgetragen werden soll. „Die Ballade vom armen Jakob“. Ich habe mich mit Händen und Füßen gegen die Zumutung eines Melodrams gesträubt, weil ich die Gattung an sich hasse. Aber ich war halb gewonnen, als ich die ersten Seiten des Gedichts sah, ... und ich glaube die Form gefunden zu haben, bei der ich alles vermeide, was mir beim Melodram unerträglich ist. ... Die Ballade vom armen Jakob ist die Geschichte des ewigen Juden von heute. Er ist bei fremden Leuten aufgewachsen, ist immer geprügelt worden wenn seine Pflegeeltern miteinander Krach hatten, und immer und überall wird er das unschuldige Opfer, wenn andere in Zwickigkeiten geraten. So wandert er durch's Leben, von einem Land zum anderen getrieben, ohne Heimat; bis er erkennt, dass die Menschheit seine Heimat ist und seine Feinde ohne Bitterkeit anzusehen gelernt hat, denn sie sind schließlich auch arme Getriebene so wie er. (135)

### **Die Ballade vom armen Jakob**

Dieses rücksichtslose Eingreifen in Leben und Arbeit unschuldiger, niemandem im Wege stehender Menschen! Man hat so lange fremdenfeindliche Stimmungen begünstigt und befördert, bis man dann Maßnahmen treffen musste, um diesen Stimmungen Rechnung zu tragen. Man hat den offiziellen Bericht einer Sitzung im House of Lords gebracht, worin der Bischof von Chichester eine bemerkenswerte Rede über die Internierung von Refugees und die Bedingungen in den Camps gehalten hat. Tapferer und überzeugungsvoller hätte man unseren Standpunkt kaum vertreten können. Aber wie haben die edlen Lords diese Rede aufgenommen! Intern the lot! war die Antwort. (58)

Wenn es bloß nicht so idiotisch wäre, dieses Brachliegen wertvoller Kräfte, diese sinnlose Verschwendung von Zeit, Material und Energie! (79)

### **Besen-Song**

#### **Aufraeume Song**

Höllering ... kam heute wieder in aller Seelenruhe mit einem neuen Szenenbild, für das er noch rasch einen neuen Song braucht. ... Das Bild stellt die tägliche Morgengymnastik auf unserer Promenade dar, dahinter ein Prospekt mit offenen Hausfenstern; in jedem steht ein Mann, der sich rasiert, und einer von ihnen ist der Sänger des Songs. Da es eine hübsche Idee ist, habe ich es leider sofort komponiert. Das kann doch nicht so weitergehen, drei Tage vor der Aufführung! (140)

### **Keep Fit**

Ein Bild der Revue heißt „The Camp Conservatory“ und illustriert die Meinung vieler, dass bei uns im Camp Musik eine MAJOR NUISANCE geworden ist. Auf einem architektonischen Aufbau von Quadern sitzen Musiker – ein Geiger, ein Cellist, ein Klavierspieler, ein Flötist, ein Klarinettist, ein Sänger – und blasen, fiedeln, spielen und singen wild durcheinander, bis ein in der Mitte sitzender friedlicher Zeitungsleser mit allen Zeichen der Verzweiflung den ungemütlichen Schauplatz verläßt. Und so habe ich ein Quodlibet skizziert, bei dem der Bassist zum Cantus Firmus ausersehen ist.

Er singt eine seiner beliebten Repertoirenummern, „Auch ich war ein Jüngling mit lockigem Haar“ aus dem guten alten „Waffenschmied“ von Lorzing, und die Instrumente fallen dazu nacheinander mir allerhand bekannten Motiven ein. Das Cello sichert sich sofort das bekannte Seitenthema aus dem ersten Satz der „Unvollendeten“ von Schubert, die Flöte meckert dazu die Tell-Ouvertüre, die Violine fällt mit dem Anfang der G-Dur Sonate von Brahms ein, die Klarinette mit Siegfrieds Hornruf, und das Klavier begleitet mit dem Motiv des G-Dur-Präludiums von Chopin. Es gibt einen unzüchtigen Moment, wenn Beethovens Fünfte unmittelbar an „Dein ist mein ganzes Herz“ stößt, und als Schlusspointe meckert die Flöte „Du bist verrückt, mein Kind“. (130)

*(Zur Illustration könnte jeder der Instrumentalisten die erwähnte Melodie kurz anspielen)*

### **Quodlibet**

Die Musikalische Hauptwirkung verspreche ich mir vom Finale. Auf die Idee brachte mich ein begabter Junge, der bei uns im Hause wohnt. Er hat eine nette Serie von Aquarellen gemalt, und eines davon stellt einen Soldaten dar, der am Stacheldraht steht und den eben hinter einem Hause hervortretenden Mond anbrüllt „Put that light out!“ Wie alles in unserer Revue, hat sich auch diese Szene tatsächlich ereignet, bloß war es nicht der Mond, sondern sein Widerschein in einem Fenster, der einen Wachposten einmal irreführt hat. Wir hören den Ruf Dutzende Male jeden Abend, er gilt verbotenen Lichtlein, die noch nach Blackout in einem Fenster aufscheinen. Er soll nun als Songrefrains in die Revue kommen, und ich hoffe ihn in dieser Form im Lager so populär zu machen, daß selbst die Wachen nicht umhin können, sich über sich selbst lustig zu machen, wenn sie ihn künftig noch einmal ausstoßen. (114)

Die Szene des Finales ist das Doppelbett, mit den beiden Sängern, dem Deutschen und dem Englischen, darin. Auf den Ruf der Wache „Lights out“ hin kommt der erwähnte Song. Dann wird es dunkel und es folgt eine Art Traumvision: einer der Schläfer steigt aus dem Bett und geht wie ein Schlafwandler auf den Stacheldrahtzaun zu, der nach vorne die Bühne abgrenzt. Der Stacheldraht fällt, der Mann schreitet hinaus, in die Freiheit. Es ist ganz dunkel geworden, der Sänger hat dadurch die Möglichkeit, von rückwärts wieder unbemerkt in sein Bett zu gelangen. Dann steigt dahinter ein schöner, lächelnder Vollmond auf. Da brüllt eine Stimme hinter der Szene: „Put that light out!“ Die beiden Schläfer fahren auf und fallen einander in die Arme mit den Worten „What a life!“ Vorhang. (114)

### **Serenade**

Die Umriss der Isle of Man verschwimmen im Nebel. Das Meer ist unruhig, das Schiff rollt gleichmäßig von einer Seite auf die andere; es gibt bereits Seekranke, kaum eine halbe Stunde nach der Abfahrt. (147)

Dabei bin ich glücklich wie schon lange nicht; mehr noch als über die Befreiung bin ich über diesen letzten Abend glücklich, der das ganze Abenteuer so schön und herzerreißend abgeschlossen hat. (148)

Wir hatten einen glücklichen Abend. Ich war vorher im Zweifel gewesen, wie unser Publikum auf Vorgänge reagieren würde, die äußerlich komisch, aber doch auf den Hintergrund unserer eigenen Tragödie, unserer eigenen Leiden und Enttäuschungen aufgesetzt sind. Da kommen Internierte heraus aus ihrem Käfig, in die Illusion der Freiheit, ins Theater. Der Vorhang geht hoch, man sieht einen Stacheldrahtzaun, UNSEREN Stacheldraht, unseren Käfig. Und wir selbst, Unseresgleichen treten auf, arme, jammervolle Internierte mit ihren Handkofferchen. Schallendes Gelächter! Zwei Refugees erzählen einander von ihren Erlebnissen, wie sie von Berlin nach Wien, von Wien nach Prag, Warschau, Amsterdam, Paris, London geflüchtet sind. „Join the Refugees, and you will see the world!“ Schallendes Gelächter! Welch ein Glück, dass dem Zuschauer bei tragikomischen Dingen vor allem der zweite Bestandteil zu Bewußtsein kommt.“ (123)

Nach der Vorstellung gab es noch eine Nachfeier mit den üblichen Reden und Gegenreden. Wir haben alle nicht gesagt, was wir eigentlich meinten: dass unser Leben hier durch die Gemeinschaft einen neuen, edleren Sinn bekommen hat; dass wir alle etwas Neues, Schönes entdeckt haben, das es über die Familien- und Einzelexistenz hinaus etwas Allgemeines und höheres gibt. Wir haben das Kontokorrent des zivilisierten Lebens, in dem Geben und Nehmen immer gewissenhaft nachgerechnet und ausgeglichen werden, durch ein neues Prinzip ersetzt, bei dem jeder gibt was er kann und nimmt was geboten wird, ohne darüber nachzudenken. Und alle haben die Wärme einer Atmosphäre von Freundschaft und Kameradschaft genossen, wie wir sie nie vorher gekannt haben. (149)

## **FINALE**

*Put that light out!*  
*What a Life!*

## **Excerpts from the diary 'Music behind barbed Wire' by Hans Gál**

*These excerpts were chosen by Norbert Meyn for performances with Ensemble Émigré and are reproduced with kind permission from Eva Fox-Gál. The order of the musical numbers has been re-arranged slightly. The page numbers from the English edition of the diary are given below.*

### **Einzugsmarsch**

Höllering was there again, burning with a new idea. He wants to produce a review, a real piece of theatre. With music. And naturally with my music! The performance will have to be in a fortnight's time, it couldn't be later, because the Italians from the neighbouring camp will need the stage for a performance that they are preparing.

I laughed. I am supposed to make music here in the hospital! The music for what? Where is the script?

There is no script yet. He still has to write it. But the title is already there: "What a life!" It is to be a sort of photo-montage of our life in the camp, a series of short, lively scenes taken from everyday life. And all the songs will be performed bilingually, with two different singers. Here are two of the song texts, I should look at them right away. And he needs a grand parade march, to which the whole camp hierarchy is to walk personally across the stage, with emblems and a great razzmatazz.

I glanced at the two songs, they are really short and neatly incisive epigrams. The seagulls—the barbed wire—the women in front of it—well, the music had already come into my mind before I had finished reading. I can easily do him that favour. And while I was about it, I sketched a piece for the planned great triumphal march of the camp representatives. Höllering should be pleased with the prompt service. (139)

### **Der Song vom Stacheldraht**

Höllering comes at least twice a day. He asks sympathetically about my health, how I have slept, how I feel, and then he pulls a few lines from his pocket that I am supposed just to compose, or he reads out a scene to me for which he needs music here and there. "You'll do that right away, won't you? The people are already waiting for it." Just like at the grocer's. The liveliness of the whole idea has seized me in an extraordinary way, and the music comes as if by itself. Höllering's scenario ... is really like a photo-montage; an improvised series of short scenes, which have an enormous appeal for me, because really there is nothing invented in it. It has all happened and happens daily with us. (140)

Our camp lies directly on the sea-front. We are enclosed in a barbed-wire rectangle like in a zoo. Inside this enclosure lies a block of thirty-four small hotels of the London middle-class boarding-house type. (80)

In our house, No. 2, the second house on the sea-front, seventy-two inmates are crammed together like sardines in a tin. In each of the tiny rooms there is a bed, and every bed has to take two occupants. My room- and bed-mate is friend Schneider. (81)



Since he has become my bed-fellow, I have — this is natural — become a more intimate friend of Schneider's than before. I had known him slightly in Vienna and often met him in company in Edinburgh... Occasionally he slips over to my side of the bed a little, and then I have to push his sharp elbow gently away from my stomach, into which he has been trying to dig it; but neither of us takes this amiss. (86-87)

### **Der Song vom Doppelbett**

Tomorrow a transport will leave with a mysterious purpose. We assume with some certainty that the destination is Canada. A few days ago a strange list was drawn up; everyone had to indicate, alongside his personal details and his family status, whether he was a Jew, not a Jew, a socialist, a communist or a 'Nazi-sympathiser' — a question of unsurpassable naiveté —, and it leaked out that this list had been made in order to provide a basis for the intended transports. But then came simply the order that all unmarried men between twenty and thirty had to be ready to travel, each with forty pounds of luggage. Apart from the young people there is another special group which is specifically destined for the transport, which apparently includes those who are suspect. (94)

It was a bitter farewell. Many of our best, most active people have left... The manner in which our comrades were treated has deeply outraged me. They had to assemble at the exit with their luggage and were then led out into the Palace Hotel, the seat of the authorities, and were there subjected to a thorough inspection in which, for example, all money, right down to the last penny, was taken off them. Then they had to spend the night on the floor in the large hall of the hotel, as they couldn't be let back into the camp again after such a painstaking examination of their luggage. That they received no dinner happened not because of any evil intent, it had simply been forgotten. In the morning they had to carry their luggage to the harbour themselves, the commandant could not be persuaded to approve a lorry for this. There is, as mentioned, certainly no evil intention behind such events; but I find the inconsiderate, insensitive, thoughtless negligence with which such things are regulated by a commandant who is responsible for two thousand men worse than deliberate malice. These people are full of mind-blowing complacency which excludes any feeling that they could be wrong. A principle that, in all objectivity and sobriety, degrades people to cattle, whose feelings one doesn't consider.— Such a principle that has seemingly been applied for centuries to people with fewer rights, namely non-Britons, makes comprehensible all the hatred that has developed towards this outwardly friendly nation everywhere where one has had to get to know them from this side. (96-97)

### **Frauen Song**

This Höllering won't take no for an answer, and when he is so crafty as to have a good idea, he always wins me round... Humpoletz, our set-designer, has painted a brilliant poster, which has been used on our programme as a cover picture: a grotesquely caricatured ballad singer sits on a crate of porridge, playing a harp with strings made of barbed wire... He now wants to put this ballad singer on stage. He is to tell the story of our adventures and our imprisonment in several instalments in the manner of a street ballad. Wonderful! (152)

## **Ballade vom Deutschen Refugee**

### **Entr 'Acte**

Professor Elias, the sociologist, who, it now appears, also has a literary side to him, came with a very unusual and extremely interesting work, half in prose, which is to be performed with music and illustrated with some kind of living pictures, 'The Ballad of Poor Jacob'. ... I fought tooth and nail against any demand for a melodrama, as I basically hate the genre. I was half won over when I saw the first pages of the poem, ... and I believe I have found the form which avoids everything that I find intolerable about melodrama. ... The Ballad of Poor Jacob is the story of the Eternal Jew of today. He has grown up among strangers, has always been beaten when his foster parents have fallen out with each other, and he is always and everywhere the innocent victim when others are involved in conflict. He wanders through life, driven from one country to another, homeless, until he recognises that his home is humanity and has learnt to see his enemies without bitterness, as they too are after all poor, hounded people like himself. (158)

### **Die Ballade vom armen Jakob**

Such inconsiderate interference in the life and work of innocent people who are in no-one's way! Xenophobic attitudes have been encouraged and promoted for so long that it has become necessary to take measures which pander to these attitudes. They have brought the official report of a sitting in the House of Lords which took place on the 12th June, and in which the Bishop of Chichester made a remarkable speech about the internment of refugees and the conditions in the camps. It seems to be the first time that a man in public life has dared to intervene on our behalf. Our case could hardly have been put in a braver and more committed manner... But how did the noble lords receive this speech? "Collar the lot" was the answer. (94)  
If only it wasn't so idiotic, letting these valuable forces lie fallow, this senseless waste of time, resources and energy! (111)

### **Besen-Song**

#### **Aufräume Song**

Höllering came again today as calm as you please with a new tableau, for which he quickly needs a song. The tableau depicts the daily morning exercises on our promenade, behind it is a view with open windows; at each one there stands a man, shaving, and one of them is the singer of the song. As that is a nice idea, I'm afraid I immediately composed it. It can't go on like this, three days before the performance! (162)

### **Keep Fit**

One tableau in the revue is called 'The Camp Conservatory', and illustrates the opinion of many that music has become a major nuisance for us in the camp.

Musicians — a violinist, a cellist, a pianist, a flautist, a clarinettist, a singer — sit on an architectural construction made of blocks and blow, fiddle, play and sing wildly and indiscriminately, until a peaceful newspaper-reader, sitting in their midst, leaves the uncomfortable scene with every sign of desperation. I have sketched a *Quodlibet*, in which the bass is designated to provide the *cantus firmus*. He sings a very popular repertoire number, “Auch ich war ein Jüngling mit lockigem Haar” from the good old ‘Waffenschmied’ by Lortzing, and the instruments join in one by one with various well-known themes. The cello immediately gets hold of the popular second subject from the first movement of Schubert’s ‘Unfinished’, the piccolo bleats the ‘Tell’ overture to it, the violin enters with the beginning of the G major sonata by Brahms, the clarinet with Siegfried’s horn call, and the piano accompanies with the theme of the G major prelude by Chopin. There is a licentious moment when Beethoven’s Fifth comes right up against ‘Dein ist mein ganzes Herz’, and as a pointed conclusion the piccolo bleats ‘Du bist verrückt, mein Kind’. (You are mad, my child). (154-55)

### **Quodlibet**

I anticipate that the main musical effect will come from the finale. ... The idea came from a gifted young man who lives in our house. He had painted a nice series of water-colours, and one of them depicts a soldier standing by the barbed wire and shouting at the moon as it comes out from behind a house “Put that light out!” Like everything in our revue, this scene actually happened, though it wasn’t the moon but its reflection in a window that had misled a sentry. We hear the call “Put that light out!” a dozen times every evening, yelled, howled, bawled, barked. It is aimed at belated little lights that are still shining in a window, against the rules, after the blackout. ... It is now to appear in the revue in the form of the refrain to a song, and I hope to make it so popular in the camp in this form that the sentries will not be able to avoid making fun of themselves when they utter it in future. The scene of the finale is the double bed, with the two singers, German and English, in it. The above-mentioned song comes at the sentry’s call of “Lights out!”. Then it gets dark and there follows a kind of dream vision: one of the sleepers gets out of the bed and walks like a sleep-walker up to the barbed wire which borders the stage at the front. The barbed wire falls, the man strides out, to freedom. It has become completely dark, so that the singer is able to get back to his bed again from behind unnoticed. Then a beautiful, smiling full moon rises at the back. A voice roars off-stage: “Put that light out!”. The moon disappears, the two sleepers jump up and embrace with the words “What a life!” Curtain. (141)

### **Serenade**

The outline of the Isle of Man is blurred in the haze. The sea is rough, the ship is rolling evenly from one side to the other; some people are already sea-sick, half an hour after leaving. ... But I am happier than I have been for a long time; I am even more happy about this last evening, which rounded off the whole adventure so beautifully and so gladdened my heart, than about being freed. (168-69)

We had a happy evening. I knew the moment I climbed into the orchestra pit and saw the theatre buzzing full with an excited, curious crowd of spectators. ... I was in doubt beforehand as to how our public would react to

episodes which are outwardly funny but nevertheless set against the background of our own tragedy, our own suffering and disappointments. Internees come out of their cage, into the illusion of freedom, into the theatre. The curtain rises, one sees a barbed-wire fence, *our* barbed wire, our cage. And *we ourselves*, people like us, enter, poor wretched internees with their little suitcases. Resounding laughter! Two refugees tell each other about their experiences, how they fled from Berlin to Vienna, Vienna to Prague, Warsaw, Amsterdam, Paris and London. "Join the refugees, and you will see the world!" Resounding laughter! How fortunate that with tragi-comic things it is above all the latter component that the spectators are conscious of. (148-49)

After the performance there was a celebration with the usual speeches and replies. None of us said what we were really thinking: that through the community our life here had acquired a new, nobler meaning; that all of us, family men as well as single men, have discovered something new and beautiful; that there is something more general and higher that transcends family and individual existence. We have replaced the book-keeping of civilised life, where giving and taking are always scrupulously calculated and balanced, by a new principle, according to which each one gives what he can and takes what is offered, without thinking about it. And all of us have felt enriched by it, have enjoyed the warmth, the atmosphere of friendship and comradeship such as we have never known before. (172)

## **FINALE**

*Put that light out!*  
*What a Life!*

# What a Life!

## I. Einzugsmarsch

Hans Gál

### Marziale

Flute *ff*

Clarinet in B $\flat$  *ff*

Violin I *ff*

Violin II *ff*

Viola *ff*

Violoncello *ff* *ffz*

Piano *ff* *ff* *p* *sf*

Detailed description: This system contains the first six staves of the score. The Flute and Clarinet in B-flat parts begin with a forte (ff) dynamic. The Violin I and II parts also start with ff. The Viola and Cello parts have a dynamic of ff, with the Cello part moving to ffz in the second measure. The Piano part starts with ff, then moves to ff, then p, and finally sf in the sixth measure.

Fl. *sf*

Cl. *sf*

Vln. I *sf*

Vln. II *sf*

Vla. *sf*

Vc. *sf*

Pno. *sf*

Detailed description: This system contains the next six staves, starting at measure 7. The Flute and Clarinet parts continue with a sf dynamic. The Violin I and II parts also continue with sf. The Viola and Cello parts continue with sf. The Piano part continues with sf.

14

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Pno.

*p*

*p*

*p*

*p*

*p*

*p*

*p*

20

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Pno.

*p*

*p*

*pp*

*pp*

*pp*

*pp*

*pp*

*pp*

26

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Musical score for measures 26-31. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *f* and *ff*. The piano part features complex chordal textures and arpeggiated figures.

32

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Pno.

Musical score for measures 32-37. The score includes parts for Flute (Fl.), Clarinet (Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Piano (Pno.). The key signature is one sharp (F#) and the time signature is 4/4. Dynamics include *ff* and *ffz*. The piano part features complex chordal textures and arpeggiated figures.

39

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Pno.

*ffz*

*sf*

**Fine**

45

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Pno.

1.

2.

*p*

*ffz*

*ffz*

*ffz*

*ffz*

*p*

*ffz*



50 **Trio**

Fl. *p*

Cl. *p*

Vln. I *p dolce espr.*

Vln. II *p dolce espr.*

Vla. *p dolce espr.*

Vc. *p dolce espr.*

Pno. *pp*

Fl. *p*

Cl. *p*

Vln. I *f* *p*

Vln. II *f* *p*

Vla. *f* *p*

Vc. *f*

Pno.



70

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Pno.

*f*

*f espr.*

*f*

*f*

*f*

*pp*

*f*

74

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Pno.

1.

2.

*p*

*p*

*p*

*f sub.*

*p*

*f sub.*

*p*

*f sub.*

*p*

*f sub.*

*p*

*f sub.*

*p*

*f sub.*

D.C. al Fine

76

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Pno.

*f*

*f*

The musical score consists of seven staves. The top two staves are for Flute (Fl.) and Clarinet (Cl.), both marked with a forte (*f*) dynamic. The next three staves are for Violin I (Vln. I), Violin II (Vln. II), and Viola (Vla.). The bottom two staves are for Violoncello (Vc.) and Piano (Pno.). The score is in 6/8 time and G major. The piano part features a complex harmonic texture with many accidentals and ties. The piece concludes with a double bar line and the instruction 'D.C. al Fine'.

## II. Der Song vom Stacheldraht

German words: Rich. Hutter

English words: Hans Gál

**Sehr gemütlich**

Flute

*p dolce*

*espr.*

Voice

Die...  
The...

Piano

*p*

*p*

6

Fl.

V.

Mö-wen se-hen den Sta-chel-draht den... man in Doug-las er-rich-tet hat und... weil kein Draht hier...  
sea-gulls are in a cu-rious mood, may-be they are get-ting... too much food. One thing they all ve-ry

Pno.

11

Fl.

*p*

*espr.*

V.

frü-her war, ist... ih-nen der Zweck des... Draht-es nicht klar.  
much de-plore is the ug-ly bar-bed wire that... grows up the shore.

Pno.

16

Fl.

V.

Pno.

Sie de-bat-tie-ren mit viel Ge-schrei was wohl der Sinn des  
So in the sea-gulls' par-ly-a-ment there was a great de -

*p*

21

Fl.

V.

Pno.

Drah-tes sei und kom-men zu kei-nem Re-sul-tat.  
bate on that end, and ma-ny of them did then en-quire:

*pp*

3

25

Fl.

V.

Pno.

Wa-rum lebt der Mensch hin-ter Sta-chel-draht? Ja!  
Why are hu-man beings be-hind a wire? Ja!

*f* *ff*

8va

5

29

Fl.

V.

Pno.

*p dolce*

Wa - rum lebt der Mensch hin - ter Sta - chel - draht?  
 Why are hu - man beings be - hind a wire?

*f*

32

Fl.

V.

Pno.

*espr.*

**rall.**

**rall.**

# III. Frauensong

Gemütlich schlendernd

Violin

mf > p f

Voice

Piano

mf > p cresc. mf

Vln.

p pizz.

V.

Pno.

pp

**Fine**

Vln.

V.

Pno.

Die Frau - en ge - hen aus sen vor - bei, die Män - ner in - nen he - rum. Es könn - te auch sein dass es



14

Vln. 

V.   
 um - ge - kehrt sei, dann wär es ge - nau so dumm, ja dann

Pno. 

17

Vln.   
**D.C. al Fine**

V.   
 wär es ge - nau so dumm. Ge - nau so dumm.

Pno.   
**Trommelwirbel!**  
**Drum roll!**  
**D.C. al Fine**

English Translation  
 By Norbert Meyn

*The women go round the outside,  
 The men round the inside.  
 It could be the other way round,  
 But then it would be equally stupid.*

# IV. Die Ballade vom Deutschen Refugee

## Die Große Moritat

### Performance Note:

The composer's diary mentions that the Ballad singer mostly spoke the text alongside the music and only occasionally intoned the melody. He came on stage three times during the evening and performed four verses each time. The verses are given on a separate page, and performers are free to make a selection. At the end of the manuscript, the very first verse is written out again, followed by a different refrain, 'Lieber, guter, braver Deutscher refugee...'. This enacts the moment when the internees are arrested and could be added as a postlude, or at a different point in the performance.

**Quasi Andante**

Clarinet

Violin

Voice

Piano (Harp)

Cl.

Vln.

V.

Pno.

Clarinet and violin to double vocal line ad lib. ad lib.

*f* ad lib. Sul G

*f*

1. Am Pfingst

11

Cl.

Vln.

V.

Pno.

sonn - tag im strah len-den Mor - gen - schein,nach des Füh - stücks be-schei - de-nemSchmaus, fan - den  
 2. Rat - haus, da traf ich noch an - de - re dann,Die so freund lich ge - holt - wor den warn, Und dort  
 3. glau - ben,dass un - se - re Gast - freun - de wohl Uns nur zu ein - er Pflingst fahrt ve-reint. Des-halb  
 4. Ab - scheid vo un - se - ren Lie - ben war kühl, Mit dem war- ten-den Frem - den da - bai Und das

rit. . . . . poco rit. ad lib.

15

Cl.

Vln.

V.

Pno.

sichzwei sehr freund-lich-e Her-renbei uns ein, mit dem Au - to be-reit\_ vor demHaus.  
 sag - te uns ein viel\_ hö - he-rer\_ Mann,Dass wir bald üb - er Land soll-ten fahrn.  
 pack ten wir un - se-re Kof\_ fer nicht voll. Und wir ha-ben auchgar\_ nicht ge weint.  
 Gan-ze schien uns nurein Sonn- tags\_ Spiel Nach dem grau-en\_ All-tags-Ein - er - lei.

rit. . . . .

**Refrain**

**a tempo**

19

Cl.

Vln.

V.

Pno.

Lie - ber, gut - er, bra - ver deut-scher Re - fu - gee, Lei - der müs - sen wir Dein Woch - en -  
 Optional: Hör - et die Bal-lad' vom deut-schen Re - fu - gee, Wer sie nicht er-lebt hat, der be -  
 Final: Das war die Bal-lad' vom deut-schen Re - fu - gee, Wer sie nicht er-lebt hat, der be -

**poco rit.** Final time take coda  $\phi$  **a tempo**

**repeat ad lib.**  
ad lib.

22

Cl.

Vln.

V.

Pno.

en - de stö - ren, klei - ner Re - fu - gee.  
greift sie nie, nein, der be - greift sie nie.  
greift sie nie, nein, der be - greift sie nie.

2. Und im  
3. Und wir  
4. Denn der

**CODA**  $\phi$

28

Cl.

Vln.

V.

Pno.

Verses

5. Auf der Fahrt zu dem nächsten Bestimmungziel  
Wurde uns allmächtig erst klar,  
Dass wohl keiner von uns, die erduldet so viel,  
Schon am Ziel seines Leidenswegs war.
6. Nach den grossen Männern des Dritten Reichs,  
Die uns raubten die Heimat, die Ruh',  
Kamen nun unsre Freunde diesseits des Teichs  
Mit dem Trost 'I am sorry for you!'  
*Refrain: Höret die...*
7. Grosse Männer, die gab es wohl immer schon,  
Seit King Pharao Übles getan:  
Kaiser Nero und Kaiser Napoleon,  
König Attila, Herr Dschingiskhan.
8. Aber Männer von so einem Hochformat  
Und von solch einer Heldennatur,  
Dieses auserlesene Triumvirat,  
Das gibt es in Deutschland nur.  
*Refrain: Höret die...*
9. Ganz allmännlich setzte vom Mainland her  
Unser Volk seine Wanderung fort,  
Hin nach Liverpool, an das atlantische Meer,  
Bis wir fanden uns in diesem Port.
10. Hier nun gab es, auf engem Raum gebaut,  
Ein Geviert von Hotels feiner Art,  
In die keiner von uns sich je hätte getraut,  
Weder table d'hôte noch à la carte.  
*Refrain: Höret die...*
11. Ganz allmännlich setzte vom Mainland her  
Unser Volk seine Wanderung fort,  
Hin nach Liverpool, an das atlantische Meer,  
Bis wir fanden uns in diesem Port.
12. Hier nun gab es, auf engem Raum gebaut,  
Ein Geviert von Hotels feiner Art,  
In die keiner von uns sich je hätte getraut,  
Weder table d'hôte noch à la carte.  
*Refrain: Höret die...*
13. In den leeren Gasthöfen fanden wir  
Die Früchte der Isle of Man,  
Darunter das lederne Stockfisch-Tier,  
Dessen Duft nimmer wollte verwehn.
14. Ohne jegliche Vorbereitung kam  
Je ein Gentleman-Koch ins Haus,  
Der ergreift dort den Kochlöffel ohne Scham  
Und machte das Beste daraus.  
*Refrain: Höret die...*
15. Jede Küche im ganzen Lager kann,  
Nun kochen die Speisen, als ob -,  
Was hinaufschickt freilich der gute Mann,  
Findet selten ein einiges Lob.
16. Doch die Küche, sie tröstet sich damit -  
Essen müssen's die Kerle ja doch.  
Und verzweifeln wird sie wohl niemals nit;  
Das Beste bleibt immer Koch.  
*Refrain: Höret die...*
17. Wenn wir manchmal in diesen Wochen auch  
Das Geschehen der grossen Welt  
Übersehen über den eigenen Bauch,  
So war damit kein Urteil gefällt.
18. Was gekränkt uns und unseren Stolz verhöhnt,  
Wird gewiss bald vergessen sein,  
Wenn der Sieg nur am Ende die Sache krönt,  
Die wir haben mit England gemein.  
*Refrain: Höret die...*
19. Hatte einst das gemeinsame Vaterland  
Uns zu Paaren hinausgejagt,  
So hat wieder vereint uns hier ein Band,  
Das vielleicht nicht jedem behagt.
20. Doch das Gastland hat uns geladen zart  
Auf der Insel zum rendezvous,  
Und trotz unserer sehr verschiedenen Art  
Gibt es Freunde auf Du und Du.  
*Refrain: Höret die...*
21. Alle Manxer, sie sehen uns dieses Mal  
Mit gemischten Gefühlen getrennt:  
Auf Port Erin fiel nur die Damenwahl,  
Sieben Plätze sind uns gegönnt.
22. Frau'n und Mädchen gibt es dreitausend bloss,  
Männer aber doch dreimal so viel;  
Liesse man die verschiedenen Lager los,  
Ja, das gibt eine tolle Quadrill!'  
*Refrain: Höret die...*
23. Und in jeder der vielen Lager hat  
Sich entwickelt nach kurzer Frist  
Ganz von selber so eine Art von Staat,  
Dessen Kleinbürger man nun ist.
24. Wenn wir leben auch in den Tag hinein,  
Wissen wir ganz verlässlich doch dies,  
Dass beendet wird dieses Scheindasein  
Eines Tages ja durch Release  
*Refrain: Höret die...*
25. Nicht als Kriegsgefangene angesehen,  
Nur gefangen für diesen Kreig,  
Mit gebundenen Händen, wir erflehn  
Unsrer Wärter baldigen Sieg.
26. Da sich Enflands alte Grösse bewährt  
In dem Kampf um die Freiheit der Welt,  
Ist bald unsere Schicksalsfrage geklärt,  
Und die Schranke des Stacheldrahts fällt.  
*Refrain: Das war die...*

English Translation

1. On Whitsunday the sun shone as bright as could be,  
After breakfast's quite modest treat,  
When two friendly gentlemen visited me,  
With a car waiting on the street.  
*Refrain: Dear, good, honest German Refugee,  
Sorry but we must disturb your weekend, little refugee.*
2. And then in the Town Hall I met others, too,  
Who had kindly been brought there that day,  
And there we were met by a higher man, who  
Told us we'd soon be going away.  
*Refrain: This is the ballad of the German refugee,  
If you haven't been one you never will see, no, you'll never see.*
3. And our hosts they had probably wanted, we thought,  
Just to give us an outing at Whit.  
So we didn't pack cases as full as we ought  
And we didn't cry one little bit.
4. For the parting from all of our loved ones was cool,  
With the strangers all there in the way,  
And it seemed like a Sunday day-trip with the school  
After week-days of ordinary grey.  
*Refrain: This is the ballad...*
5. As we travelled along to our next journey's end  
To us all it began to be clear  
That none of us sufferers yet could pretend  
That our misery's end was now near.
6. There was the Third Reich with all its great men,  
They who stole from us homes and peace, too.  
But our friends on this side of the pond came just then  
And explained: 'I am sorry for you!'  
*Refrain: This is the ballad...*
7. Though great men there have certainly been not a few,  
Since King Pharaoh and his evil plan:  
There was emperor Nero, Napoleon, too,  
King Attila and Lord Genghis Khan,
8. But the men who on such a grand scale are so great  
And with such a heroic mind,  
This so highly selected triumvirate,  
In Germany only you'll find.  
*Refrain: This is the ballad...*
9. From the mainland our people continued to flee  
And now reached the Atlantic coast,  
They first came here to Liverpool, next to the sea  
Until this port became then our host.
10. So here now packed tightly alongside the shore,  
Was a fine hotel quarter, quite smart,  
One that none of us would have dared enter before,  
Neither table d'hôte nor à la carte.  
*Refrain: This is the ballad...*
11. In the empty hotels we could now have a dish  
Of the fruits of the Isle of Man  
Not excluding the leathery dried-up cod fish  
Whose aroma we never could ban.
12. And without any preparation there came  
Then a gentleman-cook to each place,  
And he took up the cook's spoon without any shame  
And did what he could with good grace.  
*Refrain: This is the ballad...*
13. So now every kitchen throughout the camp can  
Cook its meals – and each in its own ways,  
Although what is sent up to us by the good man  
Rarely meets with unanimous praise.
14. But the kitchen is always completely consoled  
By the fact that we all have to eat.  
And despair will now probably never take hold;  
As the cook gets the best of the meat.  
*Refrain: This is the ballad...*
15. If in all of these weeks we have not often heard  
Of the wide outside world's great events,  
Though beyond our own navels we've not often stirred  
It was not through our won real intents.
16. What has hurt us and what to our pride has been done  
We will soon quite forget, it is true,  
When the victory comes and the crown is won  
That we'll share then with England, too.  
*Refrain: This is the ballad...*
17. And although once by our common fatherland  
We were one by one thrown right out,  
We are now reunited here by a band  
That not all of us like much, no doubt.
18. But we've all been invited by our gentle host  
To this island rendez-vous here,  
And despite all the ways that we differ the most  
We've made friends here to whom we are dear.  
*Refrain: This is the ballad...*
19. Kept apart, and our feelings are mixed:  
While Port Erin was chosen as ladies' ground  
Seven places for us have been fixed.
20. Though of women and girls there are three thousand here.  
There are three times as many men  
If the different camps were let loose, then I fear  
There would be a few goings-on then!  
*Refrain: This is the ballad...*
21. All the Manxers can see us this time around  
Kept apart, and our feelings are mixed:  
While Port Erin was chosen as ladies' ground  
Seven places for us have been fixed.
22. Though of women and girls there are three thousand here.  
There are three times as many men  
If the different camps were let loose, then I fear  
There would be a few goings-on then!  
*Refrain: This is the ballad...*
23. And in each of the camps, inside the gate,  
After quite a short time came to be  
As if all by itself a kind of state  
Of which we are the bourgeoisie.
24. As from day to day now our lives we must spend  
There is one thought that gives us some peace,  
That this pseudo-existence will finally end  
When one day we all get our release.  
*Refrain: This is the ballad...*
25. It is not now as pris'ners of war, no indeed,  
But as prisoners just for this war,  
With our hands tightly bound for our guards we must plead  
That the victory soon they may score.
26. Since the ancient greatness of England is shown  
In the fight for the freedom of all,  
Then our own fate it will clearly soon be known  
And at last then the barbed wire will fall.  
*Refrain: This was the ballad of the German refugee,  
If you haven't been one you will never see.*

# V. Entr'acte

Molto moderato e grazioso

rall a tempo

molto rit. a tempo

Flute

Clarinet in A

Violin I

Violin II

Viola

Violoncello

Piano

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Pno.

12 **rit.**

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc. *p* *cresc.*

Pno. *pp* *p* **rit.**

---

18 **a tempo** **rall.** **a tempo**

Fl. *f* *p* *espr.*

Cl. *f* *mf* *p*

Vln. I *arco* *mf* **rall.** *mf* *pp*

Vln. II *arco* *p* *mf* *pp*

Vla. *p* *pp*

Vc. *p*

Pno. **a tempo**



**molto rit. a tempo**

24

Fl. *pp*

Cl. *pp*

Vln. I *p*

Vln. II *mf* *pp*

Vla. *p*

Vc. *mf* *p*

Pno.

27

**Lento**

Fl. *pp*

Cl. *p*

Vln. I *pizz.* *pp* *arco* *dolcissimo espr.* *ppp*

Vln. II *pizz.* *pp* *arco* *ppp*

Vla. *pp* *ppp*

Vc. *pp* *ppp*

Pno.

# VI. Die Ballade vom armen Jakob

## Performance Note:

It may take some time for the speaker and pianist to perfect the timing in this piece. An asterisk marks the approximate points where the music is meant to start, but the performers are quite free to determine the pace of the spoken texts. In his diary, the composer mentions that the technique for this is quite different from a conventional melodrama. It is a matter of a natural synchronisation and finishing together at specific points, but this will depend on the performers and cannot be prescribed in the score. The piece has been successfully performed without a chorus, so this is a possibility. On the other hand, the text could also be shared out between several speakers.

## I.

*Bild:* Zwei Chöre in Kampfstellung  
**Allegro vigoroso**

Hans Gál  
 Text: Norbert Elias

Piano

*Chorführer* (treten zwischen die Kämpfenden und sagen):  
 Warum könnt ihr euch denn nicht vertragen?

Pno.

Warum wollt ihr denn euch selber schlagen?

Statt euch miteinander zu verkrachen...

Pno.

sucht euch lieber einen Schwachen und verdrescht ihn und verhaut ihn und verprügelt ihn...

Pno.

gemeinsam mit Juchheiserassa und Juchhe! *Chor:* mit Juchheiserassa und Juchhe!

11

Pno.

*Sprecher:*

Hört! Hört! Die wahre Geschichte von dem armen Jakob!

Der war schon als Kind etwas schwächlich  
Seine Stirn war blaß, seine Augen auffallend groß  
und er hatte die eigentümliche Gewöhnheit  
den Finger an die Nase zu legen und nachdenklich ins Blaue zu sehn.  
Das war natürlich etwas aufreizend.  
Es kam wohl daher daß er bei Fremden aufwuchs.  
Und jedesmal wenn seine Pflegemutter  
und sein Pflegevater sich zankten  
wenn der Mann sagte: Verdammte Kröte!  
und die Frau: Dieb, Zuhälter und so weiter  
wie das in jeder Ehe gelegentlich einmal vorkommt  
wenn das Geschirr flog und es gerade so aussah  
als wollten sie sich gegenseitig verprügeln  
die Frau mit dem Besen und der Mann mit der Faust  
oder was ihm gerade in die Hand kam

dann

\*sahen sie sich  
plötzlich ganz vertraulich an  
gaben sich die Hand: So!

13

Pno.

und ohne ein weiteres Wort zu sagen  
schlugen sie alle beide im Verein  
auf den armen kleinen Jakob ein

19 *Chor:* schlugen alle beide im Verein auf den armen kleinen Jakob ein...

Pno.

bis ihnen die Puste ausging  
 und bis da schließlich auch nicht mehr viel zu schlagen war  
 22 und am Ende machte ihnen die ganze Geschichte keinen Spaß mehr ... da...

Pno.

schickten sie den Jakob ohne Geld...

25 **rit.** .....

Pno.

27 in die weite, weite Welt Chor: in die weite, weite Welt.

Pno.

8<sup>vb</sup>...

## II.

Sprecher:

Auf diese Weise kam er nach München.  
 Da waren alle sehr freundlich zu ihm  
 und halfen ihm und plegten ihn und sagten: Armer, kleiner Jakob!  
 Und er begann auch bereits ganz hübsch Geld zu verdienen  
 Mit Reklamezeichen und kurzen Artikeln und so  
 denn er hatte eine recht  
 kluge und geschickte Feder.  
 Dann war da auch ein kleines Mädchen  
 Else  
 mit Grübchen in den Backen  
 und auch sonst noch diesem und jenem was gut  
 und freundlich anzusehen war. Die hatte er gern.  
 Und er fing auch schon an sich ganz wohl zu fühlen in dieser  
 Welt und zu träumen wie man eben so träumt:  
 Heirat, Kinder, eine kleine Wohnung draußen im Grünen ...  
 Aber es waren damals stürmische Zeiten in München.  
 Es gab da graue Soldaten, die marschierten drohend durch die Straßen.  
 Und braune mit prallen Hosen und niedrigen Stirnen  
 die rempelten alle Leute an und schlugen die Schaufenster ein  
 und hielten große Reden mit Gerauche und Messerstecherein.  
 Und eines Abends als der kleine Jakob  
 irgendwo in einem Lokal mit seinem Mädchen beim Bier saß  
 da kamen ein paar von den Braunen herein  
 richtige Bullen mit stiernackten und groben Gesichtern  
 und fingen an Skandal zu machen, und die Grauen  
 die da an den Tischen saßen, standen auf  
 und sagten sie sollten ruhig sein.  
 Da beschimpften sie sich gegenseitig und nannten sich Spitzel,  
 Mörder, Judenknechte und Gott weiß was.  
 Und es sah schon so aus, als ob sie übereinander herfallen wollten  
 und als ob es Mord und Todschatz geben würde

da

\*sahen sich die Grauen und die Braunen  
 plötzlich ganz vertraulich an  
 gaben sich die Hand: So!

Pno.

29

Pno.

35

\*Und dann schlugen alle im Verein  
 auf den armen kleinen Jakob ein  
 bis sie die Puste verloren...

und das Licht ausging.

Da kroch der kleine Jakob auf allen Vieren ins Freie

und versteckte sich irgendwo und heilte seine Wunden...

38

Pno.

so gut es ging.

Und dann zog er wieder ohne Geld...

41 **rit.**

Pno.

ein Stück weiter in die weite Welt Chor: in die weite Welt.

43

Pno.

8<sup>va</sup>...

## III.

Sprecher:

So kam er schließlich an die holländische Grenze.

Da stand ein großer Mann in Uniform

und fragte wo er hin wollte.

Und der kleine Jakob sagte: Wo anders hin.

Der Mann aber sah ihn von oben bis unten an

fragte ihn nach Papieren und Geld

und als der kleine Jakob gar nichts vorzeigen konnte

da sagte er: Hier kannst du nicht herein.

Und als der kleine Jakob bettelte und sagte:

Wenn ich wieder zurückmuß, da schlagen sie mich tot

da sagte er: Armer kleiner Jakob

so leid es mir tut, hier kannst du nun mal nicht herein!

Das ist gegen die Regulationen. Und deinesgleichen

Wollen wir hier überhaupt nicht, so leid es mir tut.

Aber wenn du willst

könn wir dich über die Grenze nach Belgien schaffen

vielleicht behalten die dich.

Da sagte der kleine Jakob: Ja.

\*Chor: und so wurde er also heimlich...

45 **Andante**

Pno. *pp*

49

Pno. *pp*

52

Pno. *ppp*

bei Nacht über die Grenze nach Belgien gebracht.

*Sprecher:*

Da stand er nun in einem großen dunklen Walde und fürchtete sich ein bißchen.  
 Denn er wußte ja gar nicht wohin er gehen sollte  
 und es regnete und Hunger hatte er auch.  
 Aber als er ein paar Schritte gegangen war  
 da stand schon wieder ein Mann in Uniform  
 klein, mit schwarzem Schnurrbart, der schrie: Halt, wer da?  
 Und als er den kleinen Jakob erkannte, da sagte er:  
 Du bist heute schon der dreiundzwanzigste!  
 Wenn ich nur diesen Holländer mal erwischen könnte  
 der euch herüberschmuggelt.  
 Aber als er sah daß der kleine Jakob hungrig war  
 da gab er ihm ein Stück Brot  
 und als er sah daß ihm kalt war  
 da gab er ihm seinen Mantel  
 denn er hatte im Grunde ein mitleidiges Herz.  
 Und dann warf er ihn in das Gefängnis zu den anderen zweiundzwanzig.  
 Da lag nun der kleine Jakob  
 und fühlte sich ganz wohl  
 denn es war wenigstens nicht so naß  
 und zu essen bekam er auch.  
 Aber er konnte da nicht lange bleiben

\*Chor: Und dann wurde er in der folgenden Nacht...

55

Pno.

wieder nach Belgien zurückgebracht.

59

Pno.

62

Pno.



Sprecher:

So flog er wie ein Spielball immer hin und her  
 und der kleine Jakob fürchtete sich ein bißchen und dachte:  
 Wenn ich es nur aushalte! Wenn ich es nur aushalte!  
 Aber eines Nachts  
 kam der Belgier grade dazu  
 wie der Holländer ihn in den dunklen Wald brachte.  
 Da zankten sich die beiden  
 und schrien aufeinander ein.  
 Und der Holländer sagte: Du hast angefangen!  
 Und der Belgier sagte: Du hast angefangen!  
 Und sie schrien und schimpften und tobten so laut  
 daß der Mond sich hinter den Wolken versteckte.  
 Aber als es gerade so aussah, als ob es Mord und Totschlag geben würde  
 Und als der kleine Jakob schon zu fürchten begann  
 sie würden sich etwas zu leide tun

da

\*sahen sich die beiden  
 plötzlich ganz vertraulich an  
 gaben sich die Hand: So!

65

Pno.

71

\*Und dann schlugen beide im Verein  
 auf den armen kleinen Jakob ein...

Pno.

73

bis ihnen die Puste ausging  
 und bis da schließlich auch nicht mehr viel zu schlagen war.

Pno.

75 Dann wurde der kleine Jakob von dem Belgier...

Pno.

an die französische Grenze gebracht.  
Und so zog er wieder ohne Geld...

77 **rit.**

Pno.

79 ein Stück weiter in die weite Welt Chor: in die weite Welt.

Pno.

**ffz**

8<sup>va</sup>...

## IV.

Sprecher:

So kam er schließlich nach der großen Stadt Paris.  
Da ging er in den Straßen umher und staunte  
über die vielen fröhlichen Menschen  
die vor den Cafés bei den Koksöfen saßen  
und fühlte sich sehr allein  
denn er konnte gar nicht froh sein  
und er fror und hungerte.  
Nur in den Asylen wo er schlief  
da fand er viele die waren wie er  
blaß mit schäbigen Kleidern und unrasiert.  
Sie spielten Karten und erzählten sich  
wie es ihnen ergangen war  
bis der Wärter das Licht auslöschte.

Aber dann wurde es Frühling. Im Luxemburg-Garten  
kamen die gelben Narzissen ans Licht.  
Die Luft duftete nach Sonne, jungen Blättern und Aperitifs  
und eines Mittags als er auf einer Bank  
mit einem jungen Mädchen zusammensaß, da sprach er sie an.  
Sie plauderten vom Wetter und sahen daß sie sich gern hatten.  
Sie blieben beieinander bis zum Abend  
und tanzten zusammen in einem kleinen rauchigen Lokal  
und sagten Du zueinander.

Da begann er sich wohl zu fühlen in den schmalen Hotelzimmern  
unter den Dächern von Paris  
und lernte viele Menschen kennen, die waren sehr freundlich zu ihm  
und halfen ihm und machten ihm Komplimente  
und große Firmen gaben ihm Aufträge  
für Plakate und Modeentwürfe  
und er fing bereits an sich einen Namen zu machen.

Da holte ihn die Polizei  
weil er keine Arbeitserlaubnis hatte  
und sperrte ihn ins Gefängnis.  
Und als kurz darauf der große Krieg ausbrach  
zwischen Deutschland und Frankreich und England  
wurde er mit vielen seinesgleichen in ein Lager geschafft.  
Da hungerte er sehr, denn es gab gewöhnlich  
nur Kartoffelsuppe, Kaffee und Brot.  
Sie machten sich Spielkarten  
aus alten Kartons  
und kneteten sich Schachfiguren  
aus altem Brot  
und wenn es regnete  
dann rann der Schmutz in ihre Hütten.  
Die grauen Ratten kamen aus ihren Löchern  
und fraßen was sie konnten.

Und dann eines Tages  
hörte man das Trommelfeuer  
der großen Kanonen in der Ferne.  
Die Offiziere wurden böse und aufgeregt  
und drohten mit Revolvern, wenn einer zu nahe ans Gitter kam.  
Dann ratterten ganz in der Nähe Maschinengewehre  
Flugzeuge kreisten niedrig über dem Lager.  
Zweihundert Schritte von seinem Eingang erschien  
auf Motorrädern eine Handvoll Deutscher  
und forderte  
daß man ihnen die Insassen übergab...

Da weigerten sich die Franzosen.  
Sie sammelten sich um ihre Maschinengewehre  
und einige rückten gegen die Deutschen vor.  
Aber als es gerade so aussah  
als wollten die Franzosen sich zur Wehr setzen  
und als würde es ein blutiges Gefecht geben  
da traten auf beiden Seiten die Offiziere hervor  
winkten beruhigend ihren Soldaten, gingen  
ernst in gemessenem Schritt auf einander zu grüßten  
schlugen die Hacken

und dann

\*sahen sie sich  
plötzlich ganz vertraulich an  
gaben sich die Hand: So!

81

Pno.

87

Pno.

*p* *cresc.* *f*

90

Pno.

und bis da schließlich auch nicht mehr viel zu schlagen war.  
Französische Wachen versteckten am Abend  
den Jakob und einige andre im Ufergebüsch...

sie brachten sich nachts mit ihnen zusammen in Sicherheit.  
Und dann zog der Jakob ohne Geld...

93 **rit.**

Pno.



wieder ein Stück weiter in die Welt Chor: weiter in die Welt.

Pno.

95

**ffz**

8<sup>vb</sup>...

## V. Finale

*Sprecher:*

Ja, Liebe Leute, dieses ist  
die wahre Geschichte von dem armen Jakob.

Er wanderte von Land  
über die weite Erde hin

\*ruhte hier ein wenig, rastete dort eine Weile...

### Moderato, quasi Andante

97

Pno. *pp*

102

Pno. *cresc. poco a poco*

aber er konnte nirgends lange bleiben.

107

Pno. *mf più cresc.*

Denn immer wenn die Unruhe unter den Völkern wuchs  
wenn sie dich lauter und lauter bedrohten mit Tod und Zerstörung  
gefangen im Dickicht ihres gegenseitigen Hasses...

112

Pno. *f*

wie Fische im Netz  
dann war er unter den ersten den sie schlugen.  
Und er mußte weiter wandern...

vorbei an den anderen die noch ruhig vor ihren Häusern saßen  
und er sagte ihnen, sich bereit zu halten für das Ungewitter das im Kommen war.  
Aber die Menschen hörten ihn nicht. Denn er war ja machtlos...

116

Pno.

*cresc.* *f*

und ein Geschlagener.  
Furchen zogen über sein Gesicht und Narben über seinen Leib  
und sein Haar wurde grau.

120

Pno.

*p*

Aber die Augen blieben klar  
und stark auf ihre Weise  
denn er hatte Vieles gesehen:  
die Menschen von innen, Schläger und Geschlagene  
124 ohne ihre Verhüllungen.

Pno.

*p*

Und es gab nur noch wenig vor dem ihm schauderte.  
Da redete er nicht mehr viel. Die kleinen Falten  
zogen sich fester um seinen Mund.  
Nur manchmal...

129

Pno.

*p*

wenn er für Monate gefangen saß mit anderen Geschlagenen  
oder an Deck eines Schiffes  
auf der Reise...

134

Pno.

*cresc.*

nach einem unbekanntem Land  
 oder auch  
 in einer der kleinen Tavernen am Rande der südlichen Städte  
 137 wo man die warmen Nächte hindurch...

Pno.

billigen Wein trank und Geschichten erzählte und Lieder sang  
 da begann er manchmal zu erzählen:  
 140 von den Erschlagenen und von denen die sich gerettet hatten...

Pno.

von den Liebesleuten, die auseinandergerissen wurden und sich nie mehr fanden  
 und von denen die verschickt wurden  
 143 ohne zu wissen wohin.

Pno.

Er erzählte von Feinden und wie sie zu bekämpfen, denn so ist unsere Erde...

146 **a tempo**

Pno.

aber ohne Bitterkeit  
 und daß auch sie Getriebene sind wie wir alle  
 und im Grunde ohne Schuld.

Er erzählte von den Menschen und wie er Gefallen an ihnen fand auch ohne ihre Masken...

149

**rit.**

Pno.



kunstfertig wie sie waren und verspielt und arbeitsam  
 faul und verträumt und grausam, große Kinder  
 wenn man sie spielen ließ  
 und wilde Tiere wenn die Furcht sie packte  
 und die Wut über sie kam..

154

Pno.

und am nächsten noch den andren Menschen auf die er wartete  
 wenn sie ganz machtlos waren  
 oder teilten die Macht.

159

Pno.

*f* *p* **rit.**

So erzählte er bis zum Morgengrauen.  
 Und sang ihnen Lieder und trank den Wein  
 und wenn sie unruhig wurden und in Unmut...

162 **a tempo**

Pno.

*p*

zu raufen begannen: über Äpfel oder ein Fäßchen Wein  
 dann redete er ihnen zu sich zu vertragen...

166 **rit.**

Pno.

*p*

und sich die Hände zu geben: So!  
 und er sprach zu ihnen und sagte:

169

Pno.

*p*

Warum können wir uns nicht vertragen?  
Wir haben nichts als uns.  
Warum sollen wir uns selber schlagen  
und wehtun?...

171

Pno. *pp*

Diese Erde hat genug des Guten  
Früchte, Wein und Korn  
warum solln die Schwächeren im Zorn  
der Stärkeren verbluten?

177

Pno. *cresc. poco a poco*

Raufen wir uns um ein Faß voll Wein  
bricht das Faß in Trümmer, hat am Ende keiner was  
schenket friedlich ein  
jeder kriegt ein Glas.

183

Pno. *mf più cresc.*

Da sangen sie alle und tranken  
und der alte Jakob freute sich der Menschen so wie sie waren  
bald gut, bald schlecht, wie es die Zeitläufe brachten.

188

Pno. *f*

Aber am Morgen machte er sich wieder auf seinen Weg  
und wenn sie ihn nicht totgeschlagen haben...

192

Pno.

*cresc.* *f*

wandert er noch immer ohne Geld  
ein Stück weiter in die weite Welt.

195

Pno.

*p*

# VII. Aufräume-Song

**Molto moto, agitato**

Vc. *f molto cantabile* *ff* *rubato*

Pno. *mf* *f*

8 **rall.** **lento** **a tempo**

Vc. *pp* *p*

V. **rall.**

Pno. *p* *pp* *f*

Je - de Haus-frau pflegt zu sa - gen: Gott muss  
Doch seit ich im Camp ge - we - sen, füh - re

13

Vc.

V. *f*

Pno. *f*

ich mich schreck-lich pla-gen! Kann den gan-zen Tag nicht ruhn, hab bis in die Nacht zu tun! Daß\_  
sel-ber ich den Be-sen; mir kann kei-ne im - po - nier'n, mit dem biß chen Wirt-schaft führen! Was\_

16

Vc.

V.

Pno.

— ich's kaum noch aus - halt, der ver-fluch - te Haus - halt! Ar - beit' mich noch lahm und krumm, die  
 — ich jetzt nicht aus - halt: das Ge - tu mit Haus - halt! Denn nun weiß ich ganz ge - nau, es

19 **Lento**

Vc.

V.

Pno.

Wirt-schaft bringt mich um! Es geht auch oh - ne Frau!  
 geht auch oh - ne Frau. Es geht auch oh - ne Frau!

*ff*

*p* *sf*

English Translation  
 By Norbert Meyn

*Every housewife keeps saying:  
 God, I have to work terribly hard!  
 The whole day I cannot rest,  
 I have to work into the night!  
 That I can hardly bear it,  
 The cursed household!  
 Work makes me lame and bent,  
 The household is killing me!*

*But since I have been in the camp,  
 I can use a broom myself,  
 No woman can impress me  
 With this bit of household work!  
 What I now cannot stand,  
 Is the fuss about the household!  
 Because now I know for sure,  
 I can survive without a woman!*

# VIII. Keep Fit

**Allegro commodo**

V.

Pno.

7

V.

Pno.


14

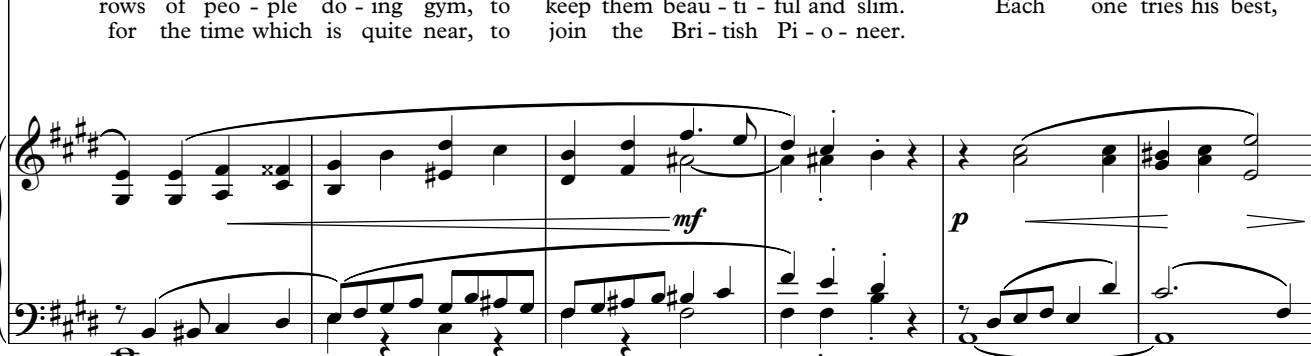
V.

Pno.

Eve - ry mor - ning in the street, you can hear the pit - ter pat of feet, there are  
Try - ing hard to keep in shape for times to come out - side the gate, al - so


19

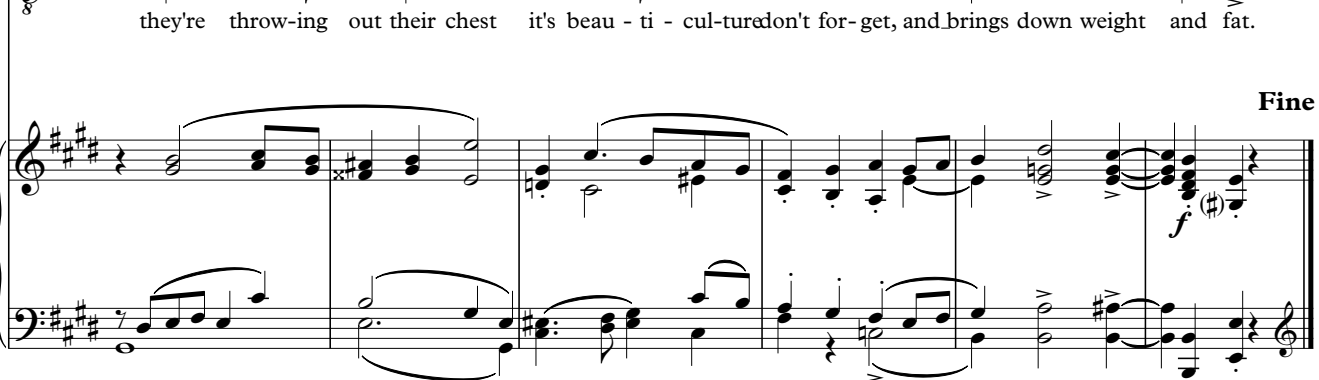
V.  rows of peo - ple do - ing gym, to keep them beau - ti - ful and slim. Each one tries his best,  
for the time which is quite near, to join the Bri - tish Pi - o - neer.

Pno.  *mf* *p*



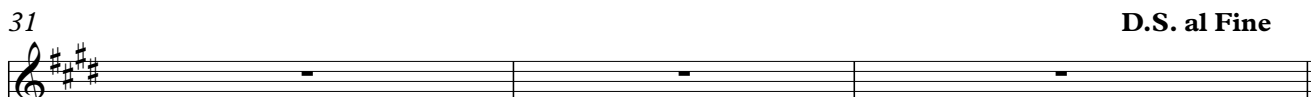
25

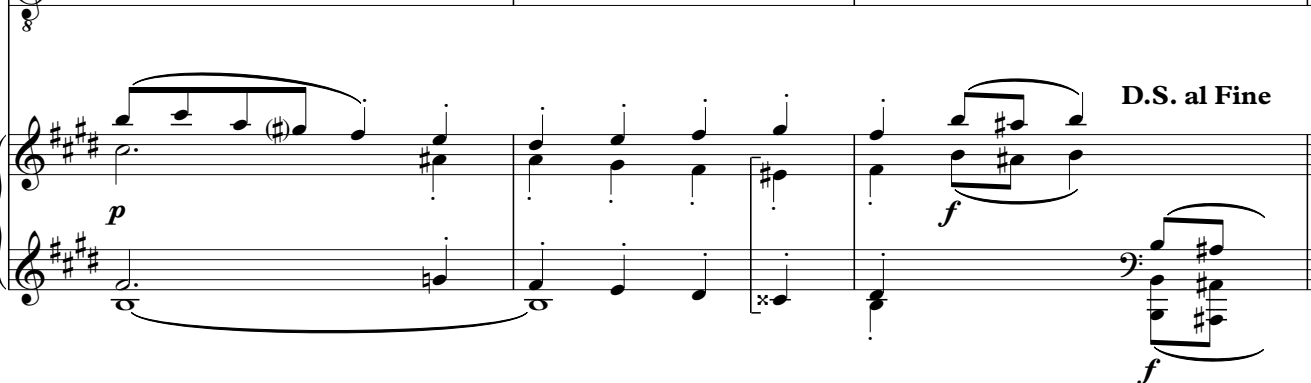
V.  they're throw - ing out their chest it's beau - ti - cul - turedon't for - get, and brings down weight and fat. **Fine**

Pno.  **Fine** *f*



31

V.  **D.S. al Fine**

Pno.  *p* *f* **D.S. al Fine** *f*

## IX. Quodlibet

Andante

Piccolo

Piccolo

Clarinet in A *pp*

Voice

Auch ich war ein Jüng - ling mit loc - ki - gem

Violin I *f*

Violoncello *mf*

Piano *p*



Picc.

Cl.

V.

Haar, an Mut wie an Hoff - nun - gen

Vln. I *sf*

Vc. *sf*

Pno.



8

Picc.

Cl.

V.

Vln. I

Vc.

Pno.

reich, am Am - boß seit je - her ein

*mf espr.*

*f* *f* *p* *f*

12

Picc.

Cl.

V.

Vln. I

Vc.

Pno.

Mei - ster für - wahr, am Flei - ße kam kei - ner mir

16

Picc.

Cl.

V.

Vln. I

Vc.

Pno.

*fp* 3 3 3 *p*

*tr*

gleich. Ich liebte den Frohsinn, den

20

Picc.

Cl.

V.

Vln. I

Vc.

Pno.

*p* *p*

Tanz, den Gesang, ich küßte manch Dirnlein mit

*ff*

24

Picc.

Cl.

V.

Vln. I

Vc.

Pno.

ro - si - ger Wang, ihr Herz hat mir man - che ge -

*f espr.*

*f espr.*

*ff*

*ff*

3 3

28

Picc.

Cl.

V.

Vln. I

Vc.

Pno.

weiht, köst - - - li - che

**etc. ad lib.**

**rit.**

To Fl.

32

Picc.

Cl.

V.

Vln. I

Vc.

Pno.

Zeit, das war ei - ne köst - li - che, köst - li - che

*ff*

Detailed description of the musical score: The score is for page 68, measures 32-35. It features six instrumental parts and a vocal line. The key signature is one sharp (F#) and the time signature is 4/4. The Piccolo part (Picc.) starts with a sixteenth-note pattern. The Clarinet (Cl.) part has a melodic line with slurs. The Violoncello (V.) part provides a harmonic accompaniment. The Violin I (Vln. I) part has a melodic line with a forte (ff) dynamic marking. The Viola (Vc.) part has a simple harmonic accompaniment. The Piano (Pno.) part has a complex accompaniment with slurs and ties. The vocal line is in German and has lyrics: "Zeit, das war ei - ne köst - li - che, köst - li - che". The score ends with "etc. ad lib." and "To Fl.".

# X. Besen-Song

## Allegretto

Mit Humor

V.

Pno.

V.

Pno.

V.

Pno.

18 *dolce legato*

V.  Es muss ei-ner sein, der sich da regt, es muss ei-ner sein, der ihn be-wegt,

Pno.  *pp*



23 *f rit.* **lento**

V.  Es ist der Mensch nicht der Be-sen, der fegt.

Pno.  *colla parte* *f*

English Translation  
By Norbert Meyn

*The broom makes the room clean,  
But he does not do this by himself alone.  
He has no sense of culture of living,  
Is wooden and silent and indifferent only.*

*There must be someone who moves,  
There must be someone who propels it.  
It is man, not the broom, who cleans.*

# XI. Der Song vom Doppelbett

## A Lebhaft

Clarinet in Bb

Clarinet

Voice

Piano

5

Cl.

V.

Pno.

9

Cl.

V.

Pno.

*Sehr Zeit lassen!*  
(quasi Andante)

Das Dop-pel-bett hat ein Tisch-ler ge-macht, der\_ hat sich da-bei was ganz an - dres ge-dacht. Denn  
The most de-light-ful\_ gift of\_ all is a wife, not too tall, and a bed, not too small. But

**lento**

13

V. *8*

daß zwei Män-ner hier drin-nen lie-gen, I'm sor-ry, da-von hat kei - ner Ver gnü  
 put two men in a bed to - ge-ther, I'm sor-ry, it is for nei - ther a plea

Pno.

*pp* *espr.*

17

**a tempo**

Cl. *f*

V. *8*

gen. sure.

Pno. *ff*

21

Cl. *f*

V. *8*

Pno. *sf*



# XII. Serenade

## Con moto, alla Barcarola

Vln. *pizz. arco* *p*

V.

Pno. *p*

Vln. 11 *p dolce*

V.

Pno. *pp*

Je - den A - bend wenn es dun - kelt, und das Meer schon nächt - lich  
 uns - rem stil - len Cam - pe Le - ser sit - zen bei - der

Vln. 21 *pizz.*

V.

Pno. *pp*

fun - kelt kla - gen laut im Mon - den - strahl tol - le Ka - ter ih - re Qual.  
 Lam - pe, da er - tönt mit sü - ßem Klang se - re - na - dig ein Ge - sang.

30 *arco*  
*p dolcissimo* *sf*

Vln.

V.

Pno.

37 *pp* 1. 2.

Vln.

V. Wenn in Put that

Pno. *sf* *p* *ppp* 1. 2. *mf*

44 **Moderato**

Vln.

V. *p*  
 light out! Put that light out! Hur-ry up, hur-ry up, put it right out! In the win-dow on the right I still

Pno.

49

Vln.

V.

Pno.

see a lit-tle light! What a nui-sance, what a nui-sance ev' ry night! What a nui-sance, what a nui-sance ev' ry

*f*

53

Vln.

V.

Pno.

night! Put that

*f* *f* *mf*

57

Vln.

V.

Pno.

night!

*f* *sf* *p* *f*

*f* *sf* *p* *sf*

# XIII. Finale

**Flute Trio**

Flute

Clarinet

Violin I

Violin II

Viola

Violoncello

Piano

*p dolce espr.*

*p dolce espr.*

*p dolce espr.*

*p dolce espr.*

4

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Pno.

*p*

*mf*

*p*

*mf*

1.

Musical score for measures 7-9. The score is in B-flat major (two flats) and 4/4 time. The instruments are Flute (Fl.), Clarinet (Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

Measures 7-9: Flute and Clarinet play a melodic line starting with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5. Violin I and II play a similar line starting with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5. Viola plays a similar line starting with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5. Violoncello plays a similar line starting with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5. Piano accompaniment consists of chords in the right hand and eighth notes in the left hand.

Measures 10-12: Flute and Clarinet play a melodic line starting with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5. Violin I and II play a similar line starting with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5. Viola plays a similar line starting with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5. Violoncello plays a similar line starting with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5. Piano accompaniment consists of chords in the right hand and eighth notes in the left hand.



Musical score for measures 10-12. The score is in B-flat major (two flats) and 4/4 time. The instruments are Flute (Fl.), Clarinet (Cl.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Violoncello (Vc.), and Piano (Pno.).

Measures 10-12: Flute and Clarinet play a melodic line starting with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5. Violin I and II play a similar line starting with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5. Viola plays a similar line starting with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5. Violoncello plays a similar line starting with a half note G4, followed by quarter notes A4, Bb4, C5, D5, E5, F5, G5. Piano accompaniment consists of chords in the right hand and eighth notes in the left hand.

13

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Pno.

*p*

*pp*



18

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Pno.

*p*

*pp*

22

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Pno.

*f* *espress.* *p*

26

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Pno.

*p*

**Andantino**

31

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Pno.



36

rall.

Fl.

Cl.

Vln. I

Vln. II

Vla.

Vc.

Pno.



Spoken: "Put that light out!"  
"What a life!"

**Vivace** 41

Fl.  
*ff*

Cl.  
*ff*

Vln. I  
*ff*

Vln. II  
*ff*

Vla.  
*ff*

Vc.  
*ff*

Pno.



## Appendix A

# VI. Die Ballade vom armen Jakob

## The Ballad of Poor Jacob

### (English Translation)

## Performance Note:

It may take some time for the speaker and pianist to perfect the timing in this piece. An asterisk marks the approximate points where the music is meant to start, but the performers are quite free to determine the pace of the spoken texts. In his diary, the composer mentions that the technique for this is quite different from a conventional melodrama. It is a matter of a natural synchronisation and finishing together at specific points, but this will depend on the performers and cannot be prescribed in the score. The piece has been successfully performed without a chorus, so this is a possibility. On the other hand, the text could also be shared out between several speakers.

## I.

Hans Gál

Scene: Two choruses in a confrontational posture.

Text: Norbert Elias

**Allegro vigoroso**

Translation: Anthony Fox

Piano

Chorus leaders (step between the combatants and say):  
Why can't you be like a sister or brother?

Pno.

Why do you both try to thrash one another?

Instead of fighting why not seek...

6 You'll just hurt yourselves that way!

Pno.

someone who is poor and weak and then thrash him and beat him and then punch him both together...

Pno.

with hoorah and with hooray! *Chorus:* with hoorah and with hooray!

11

Pno.

*Speaker:*

Listen, listen! To the true story of poor Jacob!

Even as a child he was a weakling.  
 His brow was pale, his eyes strangely large  
 and he had the unusual habit  
 of putting his finger on his nose and gazing pensively into the distance.  
 That was of course rather provocative.  
 That may have been because he was brought up by strangers  
 and whenever his foster-mother  
 and his foster-father were arguing  
 when the husband said 'Damned cheek!'  
 and the wife: 'Thief, pimp' and so on  
 which happens from time to time in every marriage  
 when the crockery was flying and it looked  
 as if they were going to thrash each other  
     the wife with the broom and the man with his fist  
 or whatever he could lay his hands on,

then

\*suddenly they looked at each other in a friendly sort of way,  
 shook hands: like this!  
 they both knew what they should do:  
 they beat poor Jacob black and blue.

13

Pno.

*Chorus:* they both knew what they should do  
 they beat poor Jacob black and blue.

19

Pno.

*Speaker:* until they ran out of breath  
 until there was nothing much more to beat  
 and the whole business was not much fun any more... then..

22

Pno.

They sent him off without delay...

**rit.**

25

Pno.

penniless upon his way. *Chorus:* penniless upon his way.

27

Pno.

## II.

*Speaker:*

In this way he came to Munich.

There everyone was very kind to him

and helped him and looked after him and said: Poor little Jacob!

And he began to earn lots of money with advertising drawings

and short articles and suchlike for he had a really

clever and skillful pen.

And then there was a little girl

Elsie

with dimples in her cheeks

and all sort of things that were good

and nice to look at. He liked her.

And he really began to feel rather happy in this world

and to dream the sort of things that people dream:

marriage, children, a little house in the country...

But those were stormy times in Munich.

There were grey soldiers marching threateningly through the streets.

And brown ones with bulging trousers and low brows

who jostled everyone and smashed shop windows

and made big speeches with violence and stabbings.

And one night when little Jacob

was sitting somewhere drinking beer with his girl in a pub

a couple of brown ones came in

real oxen with necks like bulls and coarse faces

and began to make a scene, and the grey ones

sitting there at the tables stood up

and told them to shut up.

Then they swore at each other and called one another informers,

murderers, Jew's lackeys and God knows what.

And it looked as if they were going to attack one another

and there would be murder and killing and

then

\*the greys and the browns suddenly looked

at one another in a friendly sort of way

shook hands: like this!

29

Pno.

\*they all knew what they should do:

they beat poor Jacob black and blue.

until they ran out of breath

35

Pno.

and the light went out.  
Then little Jacob crept outside on all fours  
and hid somewhere and healed his wounds...

38

Pno.

as well as he could.  
Again he went, without delay...

41

Pno.

penniless a little further on his way. *Chorus: further on his way.*

43

Pno.

*ffz*

## III.

*Speaker:*

So at last he came to the Dutch border.  
 There stood a big man in uniform  
 who asked where he was going.  
 And little Jacob said: Somewhere else.  
 But the man looked him up and down  
 asked him for his papers and money  
 and when little Jacob couldn't show anything at all  
 he said: You can't come in here.  
 And when little Jacob begged and said:  
 If I have to go back they'll beat me to death  
 then he said: Poor little Jacob  
 I'm sorry, but you can't come in!  
 It's against the regulations. And we don't want  
 people like you at all, I'm sorry.  
 But if you like  
 we can put you over the border into Belgium  
 perhaps they'll have you.  
 Then little Jacob said: Yes.

*\*Chorus:* And so to Belgium he was brought at night...

45 **Andante**

Pno. *pp*

49 over the border and out of sight.

Pno. *pp*

52

Pno. *ppp*



*Speaker:*

There he now stood in a big dark wood  
and was a little afraid.  
For he didn't know where to go  
and it was raining and he was hungry too.  
But when he had gone a few steps  
there stood a man in uniform again  
small, with a black moustache, who shouted:  
Halt, who goes there?  
And when he recognised little Jacob he said  
You're already the twenty-third today!  
If only I could catch this Dutchman  
Who's smuggling you over.  
But when he saw that little Jacob was hungry  
he gave him a piece of bread  
and when he saw that he was cold  
he gave him his coat  
for he really had a sympathetic heart  
And then he threw him into prison  
along with the other twenty-two.  
There lay little Jacob now  
and felt quite happy  
for at least it wasn't so wet  
and he got something to eat too.  
But he couldn't stay there long.

*\*Chorus:* And back into Holland he was brought that night...

55

Pno.

59

over the border and out of sight.

Pno.

62

Pno.

*Speaker:*

So he flew back and forth like a ball  
and little Jacob was a little afraid and thought:  
If I can just hold out! If I can just hold out!  
But one night  
the Belgian came along  
just when the Dutchman was taking him into the dark wood  
The two of them quarrelled  
and shouted at each other.  
And the Dutchman said: You started it!  
And the Belgian said: You started it!  
And they shouted and cursed and quarrelled so loudly  
that the moon hid behind the clouds.  
But when it looked as if there would be murder and killing  
and when little Jacob began to fear  
that they would hurt each other

then

\*they suddenly looked at each other in a friendly sort of way  
shook hands: like this!

65

Pno.

\*they both knew what they should do:  
they beat poor Jacob black and blue...

71

Pno.

until they ran out of breath  
until there was nothing much more to beat...

73

Pno.

75 Then little Jacob was taken by the Belgian...

Pno.

to the French border.  
77 Again he went, without delay...

Pno.

79 penniless further on his way. *Chorus: further on his way.*

Pno.

*ffz*  
8<sup>vb</sup>

## IV.

*Speaker:*

So at last he came to the great city of Paris.  
He walked around in the streets amazed  
at all the happy people  
sitting outside the cafés by the coke stoves  
and felt very alone  
for he couldn't be happy at all  
and he was frozen and hungry.  
But in the hostels where he slept  
he found many people like him  
pale with shabby clothes and unshaven.  
They played cards and told one another  
what had happened to them  
until the warden put out the light.

But then it was spring. In the Luxembourg Gardens  
the yellow daffodils came out.  
The air had the scent of sunshine, new leaves and aperitifs  
and one day when he was sitting on a bench  
with a young girl, he spoke to her.  
They chatted about the weather and saw that they liked each other.  
They stayed together till the evening  
and danced together in a smoky little café and were on first name terms.

Then he began to feel happy in the narrow hotel rooms  
under the roofs of Paris  
and got to know a lot of people who were very kind to him  
and helped him and complimented him  
and big companies signed him on  
for posters and fashion designs  
and he started to make a name for himself.

The police arrested him  
because he didn't have a work permit  
and shut him up in prison.  
And when soon afterwards the great war broke out  
between Germany and England and France  
he was put into a camp with many others.

He was very hungry there, as there was usually  
only potato soup, coffee and bread.  
They made packs of cards out of old cartons  
and kneaded chess pieces from old bread  
and when it rained  
the dirt ran down into their huts.  
The grey rats came out of their holes  
and ate everything they could find.

And then one day  
 they heard the drumming noise  
 of large guns in the distance.  
 The officers became angry and nervous  
 and threatened anyone with revolvers  
 who came too near the fence.  
 And the machine guns chattered nearby  
 planes circled low over the camp  
 two hundred paces before the entrance  
 there appeared a handful of Germans on motor cycles  
 and demanded  
 that the inmates should be handed over to them...

The French refused.  
 They gathered round their machine guns  
 and some advanced on the Germans.  
 But when it looked as if  
 the French were going to defend themselves  
 and there would be a bloody conflict  
 the officers on both sides stepped forwards  
 waved soothingly to their soldiers, moved  
 towards one another at a moderate pace  
 greeted one another  
 clicked their heels

and then

\*looked at one another in a friendly sort of way  
 shook hands: like this!

81

Pno.

\*they both knew what they should do:  
 they beat the people black and blue  
 until they ran out of breath  
 until there was nothing much more to beat....

87

Pno.

In the evening French guards hid  
Jacob and some others in the undergrowth...

90

Pno.

at night they got to safety with them.  
Again went Jacob, without delay...

93 *rit.*

Pno.

penniless further on his way. *Chorus:* further on his way.

95

Pno.

*ffz*

8<sup>vb</sup>

95  
V.  
Finale

*Speaker:*

Yes, dear people, this is  
the true story of poor Jacob.

He wandered from country to country  
over the wide earth

\*rested a little here, stopped for a while there...

97 **Moderato, quasi Andante**

Pno. *pp*

but he could stay nowhere for long.

For always when disorder grew among peoples...

102

Pno. *cresc. poco a poco*

when they threatened louder and louder with death and destruction  
trapped in the thicket of their mutual hatred...

107

Pno. *mf più cresc.*

like a fish in a net

then he was one of the first they struck.

And he had to move on...

112

Pno. *f*

past the others who were still sitting peacefully in front of their houses  
and he told them to be ready for the approaching storm.

But the people didn't listen to him. For he was powerless...

116

Pno.

*cresc.* **f**

and a beaten man.

Furrows cut across his face and scars across his body  
and his hair became grey.

But his eyes stayed clear...

120

Pno.

**p**

and in their own way strong

for he had seen much:

people from within, the beaters and the beaten

124 without their disguises...

Pno.

**p**

And there was little left that made him shudder.

He no longer talked much. The little creases  
became firmer around his mouth.

But sometimes...

129

Pno.

**p**

when he was imprisoned for months with others who were beaten

or on the deck of a ship

sailing to an unknown land...

134

Pno.

*cresc.*



in one of the little taverns on the edge of the southern cities  
where through the warm nights...

137

Pno.

one drank cheap wine and told stories and sang songs  
and then he sometimes began to tell:  
of those beaten down and those who had escaped...

140

Pno.

of lovers who were torn apart and lost each other for ever  
and those who were sent away  
not knowing where to...

143

Pno.

He told of enemies and how to fight them, for such is our earth  
but without bitterness...

146

Pno.

and they, too, are hounded like all of us  
and basically guiltless.

He told of people and how he had taken pleasure in them  
even without their masks...

149

Pno.

skilful as they were and playful and industrious  
 lazy and dreamy and cruel, big children  
 when one let them play  
 and wild animals when fear gripped them...

154

Pno.

and rage came over them  
 and most of all the other people he was waiting for  
 when they were quite powerless  
 or shared power...

159

Pno.

So he spoke until dawn.  
 And he sang them songs and drank the wine  
 and when they became restless and in ill-humour...

162

Pno.

began to squabble: about apples or a cask of wine  
 then he told them to get along with each other

166

Pno.

and to shake hands: like this!  
 and he spoke to them and said:

169

Pno.

Why can't we be like a sister or brother?  
 We only have us.  
 Why do we both try to thrash one another?  
 and are both hurt?

171

Pno. *pp*

On this earth enough goodness grows  
 Fruit and wine and grain  
 why should the weaker suffer pain  
 from the stronger's angry blows?

177

Pno. *cresc. poco a poco*

If we fight over a barrel of wine  
 when the barrel breaks, there's wine for none  
 if we pour out the wine in peace  
 there's enough for everyone.

182

Pno. *mf più cresc.*

Then they all sang and drank  
 and old Jacob enjoyed people as they were  
 sometimes good, sometimes bad, according to the times.

187

Pno. *f*

But in the morning he set off again  
if they haven't beaten him to death.

191

Pno.

*cresc.* *f*

*Speaker and Chorus:*  
and still he goes, without delay,  
penniles a little further on his way.

194

Pno.

*p*

# Suite for Pianoforte

Hans Gál

taken from the music to the Internment Camp Revue  
What a Life!

*"To all my dear friends from Central Camp, Douglas, Isle of Man!"*

# I

## Prelude

("Poor Jacob")

Hans Gál

**Allegro impetuoso e pesante**

Piano

*f*

4

*mf*

7

*f*

*mf espr.*

10

*p*

*cresc.*

*f f*

13

*ff*

*p*

*espr.*

*p*

*p*

8vb

18

*p*

*p*

*p*

*p*

*molto espr.*

23

*p*

*pp*

*p*

*cresc.*

28

*p*

*mf*

*mf*

*p*

*poco rall.*

**a tempo**

34

*pp*

*p espr.*

*8va*

39

*espr.*

43

*mf*

*p espr.*

47

**accel.**

**rit.**

*f*



## Tempo I

50 *cresc.*

*mf*

This system contains measures 50, 51, and 52. The music is in 4/4 time. Measure 50 has a whole rest in the treble clef and a bass clef line starting with a half note G2. Measures 51 and 52 feature a piano introduction with chords in both hands, marked *mf*. A dashed line above the staff indicates a *cresc.* (crescendo) starting at measure 51.

53

*ff pesante*

This system contains measures 53, 54, and 55. The piano introduction continues with chords in both hands, marked *ff pesante*. The treble clef line has a whole rest in measure 53. A dashed line above the staff indicates the *cresc.* continues.

56

This system contains measures 56 and 57. The piano introduction continues with chords in both hands. The treble clef line has a whole rest in measure 56.

58

*ff*

This system contains measures 58, 59, and 60. The piano introduction continues with chords in both hands, marked *ff*. The treble clef line has a whole rest in measure 58.

61

*mf* *mf* *f* *8va*

64 (8)

*mf* *espr.* *p* *cresc.*

67

*f* *f* *mf* *cresc.*

69

*ff* *8va* *pesante* *ffz* *8vb*

## II

## Intermezzo

("Jacob's Errand")

**Moderato, misurato**

*p* *mp* *poco marc.*

6 *espr.* *p cresc. poco espr.*

11 *mf*

16 *dim.* *p* **poco rall.**

20 **Sostenuto** *f dolce espr.* **più rall.** *p* **Lento** *pp*

The musical score is written for piano in 3/4 time, featuring a key signature of three flats (B-flat, E-flat, A-flat). It is divided into five systems of staves. The first system (measures 1-5) is marked 'Moderato, misurato' and includes dynamics *p*, *mp*, and *poco marc.*. The second system (measures 6-10) includes *espr.* and *p cresc. poco espr.*. The third system (measures 11-15) includes *mf*. The fourth system (measures 16-19) includes *dim.*, *p*, and **poco rall.**. The fifth system (measures 20-26) includes **Sostenuto**, *f dolce espr.*, **più rall.**, *p*, **Lento**, and *pp*. The score concludes with a double bar line at measure 26.

## III

## Ballad

("The Barbed Wire Harp")

Andante sostenuto

L.H.

R.H.

8<sup>va</sup>-1

R.H.

L.H.

*f*

L.H.

R.H.

8<sup>va</sup>-1

R.H.

L.H.

4

3

3

*sf*

7

*f**mf*

10

*f* molto cantabile

15

*f*

L.H.

20

24

rit. . . . . a tempo, poco scherzando

*mf*

28 *poco rall.*

*f*

32 *a tempo sf dim. p*

*f (sopra)* *sf*

35 *pp* *8va*

39 *p*

43

47

*poco rit.*

51

*a tempo*

*p scherzando*

*marcato*

*mf cresc.*

55

*sf*

*mf dim.*

58 *pp* *mp espr.* *p*

62 *pp* *sva*

66 (8) *rit.* *ppp* *ff subito* **Maestoso e grandioso**

70 *più rall.* *ff* **Largo** *ff*



73 **Tempo I**

*ff* *mf*

77 **Poco allarg.**

*f* *più cresc.* *ff*

80

*gliss.* *mf* *f* R.H. L.H. 8va

83

R.H. L.H. 8va R.H. (L.H.) *ffz* *ff* *ff*

# IV

## Jolly March

("The Pageant")

**Allegro giocoso**

The first system of the musical score for 'Jolly March' is written for piano. It begins with a treble clef and a key signature of one sharp (F#). The tempo is marked 'Allegro giocoso'. The music features a lively melody in the right hand and a rhythmic accompaniment in the left hand. A first ending bracket spans the first two measures, with a 'grazioso' marking. A second ending bracket spans the last two measures, marked 'f martellato'. The system concludes with a double bar line and the labels 'R.H.' and 'L.H.'.

The second system of the musical score continues the piece. It starts with a measure number '4' at the beginning. The right hand plays a series of eighth-note chords, while the left hand provides a steady accompaniment of eighth notes. The system ends with a double bar line.

The third system of the musical score begins with a measure number '7'. It features a triplet of eighth notes in the right hand, marked with a '3' below it. The left hand continues with its accompaniment. The system concludes with a double bar line.

The fourth system of the musical score starts with a measure number '11'. The right hand has a first ending bracket over the first measure, marked 'f'. The left hand has a first ending bracket over the first measure, marked 'ff'. The system concludes with a double bar line and the labels 'R.H.' and 'L.H.'.

14

Musical score for measures 14-17. The piece is in G major. Measure 14 features a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 15 has a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 16 has a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 17 has a triplet of eighth notes in the right hand and a quarter note in the left hand. Dynamics include *sf* and *p*.

18

Musical score for measures 18-21. The piece is in G major. Measure 18 features a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 19 has a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 20 has a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 21 has a triplet of eighth notes in the right hand and a quarter note in the left hand. Dynamics include *pp*.

22

Musical score for measures 22-25. The piece is in G major. Measure 22 features a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 23 has a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 24 has a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 25 has a triplet of eighth notes in the right hand and a quarter note in the left hand. Dynamics include *pp cresc.*

26

Musical score for measures 26-29. The piece is in G major. Measure 26 features a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 27 has a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 28 has a triplet of eighth notes in the right hand and a quarter note in the left hand. Measure 29 has a triplet of eighth notes in the right hand and a quarter note in the left hand. Dynamics include *più cresc.* and *f*.

30 **In the repeat to Coda**

*f*

33

*sf*

*sf*

R.H.

*ffz*

37

*f*

3

3

41

3

*sf*

R.H.

R.H.

L.H.

*f*

*sf*

45

3

3

48  $\text{♩} = \text{♩}$  *espr.*

*ff* *mf dolce* *p*

51

*p*

55 *8va* *f espr.* *p dolce* *pp*

*8va* *f espr.* *p dolce* *pp*

59 *p*

*p*

63

66

69

rall. Tempo I

71

D.S. al  $\text{C}$   
e poi la Coda

## CODA

8va

Musical score for the Coda section, measures 75-77. The right hand is marked *8va* and the music is in a high register. The left hand plays a rhythmic accompaniment. Dynamics include *ff*.

Musical score for measures 78-81. The right hand features triplet patterns and a melodic line. The left hand has a steady accompaniment. Dynamics include *mf*.

Musical score for measures 82-84. The right hand has a triplet pattern and a melodic line. The left hand has a steady accompaniment. Dynamics include *ff*. Labels *R.H.* and *L.H.* are present.

Musical score for measures 85-88. The right hand has a melodic line with accents. The left hand has a steady accompaniment with triplet patterns. Dynamics include *mp*.

89

pp

3

3

3

Musical score for measures 89-91. The piece is in G major (one sharp). The right hand plays chords and moving lines, with dynamics *pp* and accents. The left hand features a rhythmic pattern of eighth notes and triplets of eighth notes.

92

*p*

*pp*

3

3

3

Musical score for measures 92-95. The right hand continues with chords and moving lines, with dynamics *p* and *pp*. The left hand maintains the rhythmic pattern with triplets.

96

*pp*

Musical score for measures 96-97. The right hand has a long rest, while the left hand plays a melodic line. Dynamics include *pp*.

98

8<sup>va</sup>

*f*

*ff*

*ffz*

Musical score for measures 98-99. The right hand has an *8<sup>va</sup>* marking. Dynamics include *f*, *ff*, and *ffz*. The piece concludes with a double bar line.





# What a Life!

## Instrumental Parts

Flute (Piccolo)

Clarinet (B $\flat$ , A)

Violin I

Violin II

Viola

Cello

1  
Flute  
Piccolo

# What a Life!

## I. Einzugsmarsch

Flute

Hans Gál

**Marziale**

*ff*

6

12 *p*

17 *p* *p*

25 *pp* *f*

31 *ff*

37

43

**Fine**

47 *p* *ffz*

2  
Flute

50 **Trio**

Musical staff 50-54. Measure 50 is a whole rest. Measure 51 has a first ending bracket labeled '2'. Measure 52 starts with a fermata. Measure 53 has a dynamic marking *p*. Measure 54 has a fermata.

Musical staff 55-58. Measure 55 has a first ending bracket labeled '1.'. Measure 56 has a dynamic marking *p*. Measure 57 has a fermata. Measure 58 has a fermata.

Musical staff 59-69. Measure 59 has a second ending bracket labeled '2.'. Measure 60 has a dynamic marking *f*. Measure 61 has a fermata. Measure 62 has a dynamic marking *p*. Measure 63 has a fermata. Measure 64 has a fermata. Measure 65 has a fermata. Measure 66 has a fermata. Measure 67 has a fermata. Measure 68 has a fermata. Measure 69 has a fermata.

Musical staff 70-74. Measure 70 has a dynamic marking *f*. Measure 71 has a dynamic marking *f*. Measure 72 has a dynamic marking *f*. Measure 73 has a dynamic marking *f*. Measure 74 has a first ending bracket labeled '1.' and a dynamic marking *p*.

**D.C. al Fine**

Musical staff 75-79. Measure 75 has a second ending bracket labeled '2.'. Measure 76 has a dynamic marking *f*. Measure 77 has a dynamic marking *f*. Measure 78 has a dynamic marking *f*. Measure 79 has a dynamic marking *f*.

## II. Der Song vom Stacheldraht

*Sehr gemütlich*

*p dolce* *espr.*

6 7 *p* *espr.*

18 10 *p dolce*

32 *rall.* *espr.*

## III. Frauensong

TACET

## IV. Die Ballade vom Deutschen Refugee

TACET

## V. Entr'acte

Molto moderato e grazioso

rall. a tempo

molto rit.

5 a tempo

pp rall. a tempo

pp molto rit.

20

f p -espr.

25 a tempo

pp pp Lento 2

## VI. Die Ballade vom armen Jakob

TACET

## VII. Aufräume-Song

TACET

## VIII. Keep Fit

TACET

# IX. Quodlibet

Piccolo  
Andante

trill  
8va  
pp

3

p f espr.

rit. etc. ad lib. trill

## X. Besen-Song

TACET

## XI. Der Song Vom Doppelbett

TACET

## XII. Serenade

TACET



# XIII. Finale

Flute

**Trio**

1. 2. *p* *mf*

7 2. *p*

13 7 *p* *f*

23 1. 2. *p* *p*

27 **Andantino** 3 9

**Vivace**

40 *ff*



1  
Clarinet in B $\flat$   
Clarinet in A

# What a Life!

## I. Einzugsmarsch

Hans Gál

Clarinet in B $\flat$

Marziale

*ff*

7

12 *p*

17

24 *pp* *f*

30 *ff*

34

2  
Clarinet in B $\flat$

38

Musical staff 38: Treble clef, key signature of two sharps (F# and C#). The staff contains a sequence of eighth and quarter notes with slurs and accents.

44

Musical staff 44: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes with slurs and accents, ending with a first ending bracket.

49

Fine

Trio

Musical staff 49: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes with slurs and accents, followed by a 4/4 time signature change and a second ending bracket.

55

Musical staff 55: Treble clef, key signature of one flat (B $\flat$ ). The staff contains a sequence of eighth and quarter notes with slurs and accents, ending with a first ending bracket.

59

Musical staff 59: Treble clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes with slurs and accents, ending with a first ending bracket.

64

Musical staff 64: Treble clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes with slurs and accents, ending with a first ending bracket.

70

Musical staff 70: Treble clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes with slurs and accents, ending with a first ending bracket.

73

Musical staff 73: Treble clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes with slurs and accents, ending with a first ending bracket.

76

D.C. al Fine

Musical staff 76: Treble clef, key signature of two sharps. The staff contains a sequence of eighth and quarter notes with slurs and accents, ending with a first ending bracket.

## II. Der Song Vom Stacheldraht

TACET

## III. Frauensong

TACET

# IV. Ballade vom Deutschen Refugeee Die Große Moritat

**Quasi Andante**

*f*

9 *ad lib.*

*f*

15 *rit.*

*rit.*

**Final time**

18 *poco rit.* **Refrain** *a tempo* **4** *poco rit.* **To Coda**  $\phi$  *a tempo* **2** **2** *repeat ad lib.*

28 **CODA**  $\phi$

**3**

## V. Entr'acte

Clarinet in A

**Molto moderato e grazioso**  
**rall. a tempo** **molto rit.**

5 **a tempo** 9

19 **rall. a tempo**

24 **molto rit. a tempo**

27 **Lento** 2

VI. Die Ballade vom armen Jakob  
TACET

VII. Aufräume-Song  
TACET

VIII. Keep Fit  
TACET

## IX. Quodlibet

Clarinet in A

**Andante**

8

*mf espr.*

15

*fp* 3 3 3 *tr* *> p*

22

*p* *f espr.*

28

33

*rit.* *etc. ad lib.*

## X. Besen-Song

TACET



# XI. Der Song vom Doppelbett

Clarinet in B $\flat$

**Lebhaft**

*f*

5

*sf*

9 6

*lento*

17 *a tempo*

*f*

21

*sf*

# XII. Serenade

TACET

# XIII. Finale

**Trio**

2

1.

*p* *mf*

7

10

2.

*f*

13

19

*p* *f* *espress.*

24

1.

2.

*p* *p*

27

**3** **9**

**Andantino**

41

**Vivace**

*ff*

1  
Violin I

# What a Life!

## I. Einzugsmarsch

Hans Gál

Marziale

*ff*

6

12 *p*

17 *pp*

23 *pp*

29 *f sf ff*

35

41

*Fine*

46 *p ffz*

2  
Violin I

50 **Trio**

*p dolce espr.*

54

*f* *p*

59

*f*

62

*p*

67

*f*

72

*p* *f sub.*

**D.C. al Fine**

76

*f*

## II. Der Song vom Stacheldraht

# TACET

## III. Frauensong

Gemütlich schlendernd

Musical notation for the first staff of 'III. Frauensong'. The key signature has three flats (B-flat, E-flat, A-flat) and the time signature is 6/8. The staff contains several measures of music with dynamic markings: *mf* (mezzo-forte) with an accent, *p* (piano), and *f* (forte). There are also slurs and phrasing marks.

Musical notation for the second staff of 'III. Frauensong', starting at measure 5. It continues the melodic line with a *p* (piano) dynamic marking and includes various rhythmic patterns and phrasing.

Musical notation for the third staff of 'III. Frauensong', starting at measure 8. It includes the instruction *pizz.* (pizzicato), a *p* (piano) dynamic marking, a double bar line, the word **Fine**, a repeat sign, the number **11**, and the instruction **D.C. al Fine** (Da Capo al Fine).

# IV. Ballade vom Deutschen Refugee Die Große Moritat

Quasi Andante 9 ad lib.  
Sul G

13 *f* rit. . .

18 *poco rit.* *a tempo*  
*mf* Final time

23 *poco rit.* To Coda  $\oplus$  *a tempo*

28 *repeat ad lib.* CODA  $\oplus$  2

## V. Entr'acte

Molto moderato e grazioso

molto rit.

rall. a tempo



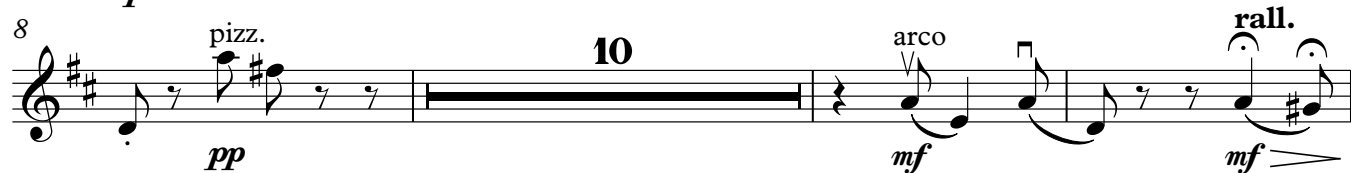
*mf* *pp*

5 a tempo



*p*

8 pizz. 10 arco rall.



*pp* *mf* *mf*

21 a tempo molto rit.



*pp* *mf*

25 a tempo



*p*

27 pizz. arco Lento



*pp* *dolcissimo espr.* *ppp*

## VI. Die Ballade vom armen Jakob

TACET

## VII. Aufräume-Song

TACET

## VIII. Keep Fit

TACET

# IX. Quodlibet

Andante

Musical notation for measures 1-9. Measure 1 contains a whole rest. Measure 2 has a fermata over a half note. Measure 3 has a fermata over a half note. Measure 4 has a fermata over a half note. Measure 5 has a fermata over a half note. Measure 6 has a fermata over a half note. Measure 7 has a fermata over a half note. Measure 8 has a fermata over a half note. Measure 9 has a fermata over a half note. Dynamics: *f*, *sf*, *sf*, *sf*, *sf*.

Musical notation for measures 10-13. Measure 10 has a fermata over a half note. Measure 11 has a fermata over a half note. Measure 12 has a fermata over a half note. Measure 13 has a fermata over a half note. Dynamics: *p*.

Musical notation for measures 14-17. Measure 14 has a fermata over a half note. Measure 15 has a fermata over a half note. Measure 16 has a fermata over a half note. Measure 17 has a fermata over a half note. Dynamics: *p*.

Musical notation for measures 18-22. Measure 18 has a fermata over a half note. Measure 19 has a fermata over a half note. Measure 20 has a fermata over a half note. Measure 21 has a fermata over a half note. Measure 22 has a fermata over a half note. Dynamics: *p*.

Musical notation for measures 23-27. Measure 23 has a fermata over a half note. Measure 24 has a fermata over a half note. Measure 25 has a fermata over a half note. Measure 26 has a fermata over a half note. Measure 27 has a fermata over a half note. Dynamics: *ff*.

Musical notation for measures 28-32. Measure 28 has a fermata over a half note. Measure 29 has a fermata over a half note. Measure 30 has a fermata over a half note. Measure 31 has a fermata over a half note. Measure 32 has a fermata over a half note. Dynamics: *rit. lento*.

Musical notation for measures 33-36. Measure 33 has a fermata over a half note. Measure 34 has a fermata over a half note. Measure 35 has a fermata over a half note. Measure 36 has a fermata over a half note. Dynamics: *rit.*, *ff*, *etc. ad lib.*



## X. Besen-Song

TACET

## XI. Der Song vom Doppelbett

TACET

# XII. Serenade

Con moto, alla Barcarola

Musical notation for measures 1-9. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes dynamic markings *p* and performance instructions *pizz. arco* and *pizz.*. A hairpin crescendo is shown under the first six measures.

Musical notation for measures 10-19. Measure 10 starts with *arco*. Measure 11 has a first ending bracket with a *2* below it. Measure 12 has a hairpin crescendo and *p dolce*. Measure 13 has a hairpin decrescendo.

Musical notation for measures 20-27. Measure 20 has a hairpin decrescendo and *pizz.*. Measure 21 has a hairpin crescendo. Measure 22 has a hairpin decrescendo.

Musical notation for measures 28-36. Measure 28 has *arco* and *p dolcissimo*. Measure 29 has a hairpin crescendo. Measure 30 has a hairpin decrescendo. Measure 31 has a hairpin crescendo. Measure 32 has a hairpin decrescendo. Measure 33 has a hairpin crescendo. Measure 34 has a hairpin decrescendo. Measure 35 has a hairpin crescendo. Measure 36 has a hairpin decrescendo and *sf*.

Musical notation for measures 37-43. Measure 37 has a hairpin decrescendo and *pp*. Measure 38 has a hairpin crescendo. Measure 39 has a hairpin decrescendo. Measure 40 has a hairpin crescendo. Measure 41 has a hairpin decrescendo. Measure 42 has a hairpin crescendo. Measure 43 has a hairpin decrescendo and a double bar line.

Musical notation for measures 44-57. Measure 44 is marked **Moderato** and has a 9-measure first ending bracket with a *4* below it. Measure 45 has a hairpin decrescendo. Measure 46 has a hairpin crescendo. Measure 47 has a hairpin decrescendo. Measure 48 has a hairpin crescendo. Measure 49 has a hairpin decrescendo. Measure 50 has a hairpin crescendo. Measure 51 has a hairpin decrescendo. Measure 52 has a hairpin crescendo. Measure 53 has a hairpin decrescendo. Measure 54 has a hairpin crescendo. Measure 55 has a hairpin decrescendo. Measure 56 has a hairpin crescendo. Measure 57 has a hairpin decrescendo and *f*.

Musical notation for measures 58-64. Measure 58 has a hairpin decrescendo and *sf*. Measure 59 has a hairpin crescendo. Measure 60 has a hairpin decrescendo and *p*. Measure 61 has a hairpin crescendo. Measure 62 has a hairpin decrescendo. Measure 63 has a hairpin crescendo. Measure 64 has a hairpin decrescendo and *f*.

# XIII. Finale

## Trio

Musical notation for measures 1-5. The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is 4/4. The music features a melodic line with slurs and accents. The dynamic marking is *p dolce espr.*

Musical notation for measures 6-10. Measure 6 is the start of a first ending (1.) with a dynamic marking of *f*. Measure 7 transitions to a dynamic marking of *p*. Measure 10 is the start of a second ending (2.).

Musical notation for measures 11-15. The music continues with slurs and accents, maintaining the melodic character of the Trio.

Musical notation for measures 16-20. The melodic line continues with various rhythmic values and slurs.

Musical notation for measures 21-23. The music features a dynamic marking of *f* at the end of the section.

Musical notation for measures 24-27. Measure 24 is the start of a first ending (1.) with a dynamic marking of *p*. Measure 25 is the start of a second ending (2.) with a dynamic marking of *p*. Measure 27 is the start of a third ending (3.), which is a whole rest.

10  
Violin I

30 **Andantino**

*pp*

35

*pp*

38 **rall.**

*ppp*

**Vivace** 41

*ff*

1  
Violin II

# What a Life!

## I. Einzugsmarsch

Hans Gál

Marziale

ff

6

11

17

p

p

23

pp

29

f

ff

34

40

Fine

45

1.

2.

ffz

2  
Violin II

50 **Trio**

*p dolce espr.*

55

*f p*

59

*f*

62

*p f*

67

*f*

72

*p f p f sub.*

76

**D.C. al Fine**

## II. Der Song vom Stacheldraht

TACET

## III. Frauensong

TACET

## IV. Die Ballade vom Deutschen Refugee

TACET

## V. Entr'acte

Molto moderato e grazioso

rall. a tempo

mf > pp

5 a tempo

pizz. 9

18 arco

rall. a tempo

p mf > pp

24 molto rit. a tempo

Lento

pizz. arco

mf > pp ppp

## VI. Die Ballade vom armen Jakob

TACET

## VII. Aufräume-Song

TACET

## VIII. Keep Fit

TACET



IX. Quodlibet

TACET

X. Besen-Song

TACET

XI. Der Song vom Doppelbett

TACET

XII. Serenade

TACET

# XIII. Finale

## Trio

*p dolce espr.*

*f*

*p*

*f* *p*

*f*

*p f p*

7  
Violin II

30 **Andantino**

*pp*

35 **rall.**

*pp* *ppp* *ppp*

40 **Vivace**

*ff*

8  
Violin II

1  
Viola

# What a Life!

## I. Einzugsmarsch

Marziale

Hans Gál

ff

6

12

17

p

23

pp f

30

ff ffz f

36

42

Fine

46

1. 2.

ffz

2  
Viola

50 **Trio**

Musical notation for measures 50-54. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a rest, followed by a melodic line starting on G4. The dynamic marking is *p dolce espr.* with hairpins indicating a crescendo and decrescendo.

Musical notation for measures 55-58. The first ending bracket covers measures 55-58. The dynamic markings are *f* and *p*.

Musical notation for measures 59-63. The second ending bracket covers measures 59-63. The dynamic markings are *f* and *p*.

Musical notation for measures 64-68. The music continues with a melodic line, featuring hairpins for dynamics.

Musical notation for measures 69-72. The music continues with a melodic line, featuring a dynamic marking of *f*.

Musical notation for measures 73-75. The first ending bracket covers measures 73-75. The dynamic markings are *p* and *f sub.* The key signature changes to one sharp (F#) and the time signature changes to 6/8.

**D.C. al Fine**

Musical notation for measures 76-79. The music continues in 6/8 time with a melodic line.

## II. Der Song vom Stacheldraht

TACET

## III. Frauensong

TACET

## IV. Die Ballade vom Deutschen Refugee

TACET

# V. Entr'acte

Molto moderato e grazioso

rall. a tempo molto rit.

5 a tempo 9

18 rall. a tempo molto rit.

25 a tempo Lento

*pp* *pp* *pp* *ppp*



## VI. Die Ballade vom armen Jakob

TACET

## VII. Aufräume-Song

TACET

## VIII. Keep Fit

TACET

## IX. Quodlibet

TACET

## X. Besen-Song

TACET

## XI. Der Song vom Doppelbett

TACET

## XII. Serenade

TACET

# XIII. Finale

## Trio

Musical notation for measures 1-4. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The music begins with a quarter rest, followed by a quarter note G4, and then a series of eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. The first ending bracket covers measures 2-4. The dynamic marking is *p dolce espr.*

Musical notation for measures 5-8. The music continues with eighth notes: D4, C4, B3, A3, G3, F3, E3, D3. Measure 6 has a first ending bracket. The dynamic marking is *f*.

Musical notation for measures 9-12. Measure 9 starts with a quarter rest, followed by a quarter note G4, and then eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Measure 10 has a first ending bracket. The dynamic marking is *p* for the first part and *f* for the second part.

Musical notation for measures 13-17. Measure 13 starts with a quarter rest, followed by a quarter note G4, and then eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Measure 14 has a first ending bracket. The dynamic marking is *p* for the first part and *p* for the second part.

Musical notation for measures 18-22. The music continues with eighth notes: D4, C4, B3, A3, G3, F3, E3, D3. Measure 22 has a first ending bracket. The dynamic marking is *p*.

Musical notation for measures 23-26. Measure 23 starts with a quarter rest, followed by a quarter note G4, and then eighth notes: A4, B4, C5, B4, A4, G4, F4, E4, D4, C4. Measure 24 has a first ending bracket. The dynamic marking is *f* for the first part and *p* for the second part.

8  
Viola

27

**Andantino**

**3**

*pp*

34

*pp*

38

**Vivace**

*ppp* *ppp* *ff*

41

1  
Violoncello

# What a Life!

## I. Einzugsmarsch

Hans Gál

Marziale

6 *ff* *ffz*

11 *ffz*

17 *p*

23 *pp*

29 *f* *ff*

35 *ffz*

41 *ffz*

46 1. 2. *ffz* **Fine**

2  
Violoncello

50 **Trio**

Musical staff 50-53. Bass clef, 4/4 time signature. Key signature: two flats. Measure 50 starts with a fermata. Dynamics: *p dolce espr.* with hairpins.

Musical staff 54-58. First ending bracket over measures 54-58. Dynamics: *f* with hairpins.

Musical staff 59-64. Second ending bracket over measures 59-64. Dynamics: *f* and *pp* with hairpins.

Musical staff 65-69. Bass clef, 4/4 time signature. Key signature: two flats. Dynamics: *f* with hairpins.

Musical staff 70-74. First ending bracket over measures 70-74. Dynamics: *pp*, *f*, and *p* with hairpins.

Musical staff 75-78. Second ending bracket over measures 75-78. Key signature change to one flat. Dynamics: *p* and *f sub.* with hairpins. **D.C. al Fine** at the end.

## II. Der Song vom Stacheldraht

TACET

## III. Frauensong

TACET

## IV. Die Ballade vom Deutschen Refugee

TACET

## V. Entr'acte

Molto moderato e grazioso

molto rit.

rall. a tempo p mf

5 a tempo p solo mf espr.

11 p rit. a tempo rall.

16 cresc. molto rit.

21 a tempo p mf p a tempo

26 Lento pp ppp

## VI. Die Ballade vom armen Jakob

TACET



## VII. Aufräume-Song

Molto moto, agitato

*f* molto cantabile *ff*

5

rubato rall.

10 *pp* *lento* *a tempo* 7 *lento*

Detailed description: This is a musical score for a cello part. It consists of three staves of music. The first staff begins with the tempo marking 'Molto moto, agitato' and features a melodic line with slurs and dynamic markings 'f molto cantabile' and 'ff'. The second staff starts at measure 5, includes the marking 'rubato', and ends with 'rall.'. The third staff starts at measure 10, includes the marking 'pp', and shows a sequence of dynamics: 'lento', 'a tempo', a fermata over a measure with a '7' above it, and another 'lento'. The piece concludes with a double bar line.

## VIII. Keep Fit

TACET

# IX. Quodlibet

Andante

Musical notation for measures 1-6. The piece is in 3/4 time with a key signature of two sharps (F# and C#). Measure 1 contains a whole rest. Measures 2-6 feature a melodic line starting on G2, moving through A2, B2, C3, D3, E3, F#3, G3, A3, B3, C4, D4, E4, F#4, G4, A4, B4, C5, and ending on G4. The dynamics are marked *mf*.

Musical notation for measures 7-11. The melody continues from measure 6. Measure 7 starts on G4. Measures 8-11 feature a more active melodic line with eighth and sixteenth notes. The dynamics are marked *f*.

Musical notation for measures 12-17. Measure 12 begins with a *rit.* (ritardando) marking and a fermata over a whole note G4. A '2' is written above the staff. Measures 13-17 feature a melodic line with eighth notes and a final flourish. The dynamics are marked *ff*.

Musical notation for measures 18-27. Measures 18-19 feature a triplet of eighth notes starting on G4. Measures 20-21 feature a triplet of eighth notes starting on A4. Measures 22-23 feature a triplet of eighth notes starting on B4. Measures 24-27 feature a melodic line with eighth notes and a final flourish. The dynamics are marked *ff*.

Musical notation for measures 28-32. Measure 28 begins with a fermata over a whole note G4. Measures 29-32 feature a melodic line with eighth notes. The dynamics are marked *rit.* and *etc. ad lib.*

## X. Besen-Song

TACET

## XI. Der Song vom Doppelbett

TACET

## XII. Serenade

TACET

# XIII. Finale

## Trio

Musical notation for measures 1-4. The key signature is two flats (B-flat and E-flat). The time signature is 3/8. The notation features eighth notes and quarter notes with slurs. A dynamic marking of *p dolce espr.* is placed below the first measure.

Musical notation for measures 5-8. Measure 5 is marked with a '5'. Measures 6-8 include first and second endings. The notation continues with eighth and quarter notes.

Musical notation for measures 9-11. Measure 9 is marked with a '9'. Measures 10-11 include first and second endings. The notation features eighth notes and quarter notes.

Musical notation for measures 12-17. Measure 12 is marked with a '12'. The notation includes a repeat sign and slurs. A dynamic marking of *pp* is placed below measure 12.

Musical notation for measures 18-22. Measure 18 is marked with a '18'. The notation includes slurs and a dynamic marking of *pp* at the end of the section.

Musical notation for measures 23-26. Measure 23 is marked with a '23'. The notation includes first and second endings. Dynamic markings of *f* and *p* are placed below the measures.

9  
Violoncello

27

**3**

*pp*

34

**rall.**

*pp* *ppp*

39

**Vivace**

*ppp* *ff*

42

*ppp*