

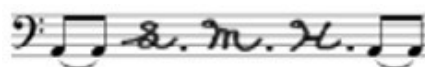
STANLEY M. HOFFMAN

Two Scenes from the Lodz Ghetto

1. At the Clothing Department
2. To Get a Ration

Words by

ABRAHAM KOPLOWICZ



Stanley M. Hoffman

www.stanleymhoffman.com

STANLEY M. HOFFMAN

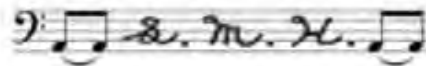
At the Clothing Department

Words by

ABRAHAM KOPLOWICZ



KOPLOWICZ
26 czerwca



Stanley M. Hoffman

www.stanleymhoffman.com

At the Clothing Department (W odzieżowym, literally "In the Clothing Department")

(A Scene from the Lodz Ghetto)

Cast of Characters:

Lady (Soprano)

Old Biddy (Mezzo-Soprano or Alto)

Police Officer (Baritone)

Gentleman (Tenor)

Boy (Boy Soprano)

Doorkeeper (Bass)

The Queue (can be prerecorded crowd noise)

Lady *(coming towards the Old Biddy who is standing in the front)*

What is this line for, my old dear?

Old Biddy

Clothing. I've been standing here since the morning!

Lady

And what can one get here?

Old Biddy

Surely not ermine!

Lady

But what? Please, tell me.

Police Officer *(coming forward)*

Do you want to get one in the head?!

Old Biddy

Just return to the queue!

Lady

Just look, how enraged he is! *(to the Old Biddy)*

I'm not afraid of you at all. *(to the Police Officer)*

Police Officer *(with contempt)*

To the queue!

(he raises his baton threateningly)

Lady *(frightened)*

I'm standing. I'm standing . . .

(she goes to the end of the queue)

Lady *(to the Old Gentleman who is standing in front of her)*

And what are you standing here for, sir?

Gentleman

Me? I need a suit.
I will also take some “drawers,”
stockings, and a dress for my wife,
for her dress is torn. (*looking sad for a moment*)
And I will take leggings for the child . . .

Lady (*surprised*)

And will they give you such a collection?

Gentleman (*enigmatically*)

I have protection here.

Lady (*looking at her watch*)

It’s eight o’clock already and they are not opening.

Gentleman

Eight? They are letting us in at nine.

Lady

And there are already a couple hundred people.

Gentleman

Plenty of socks arrived!

Lady

How are things in the town, sir?
No rations? . . .

Gentleman (*impatiently*)

Idle talk . . .

Lady (*ruminating*)

No rations? . . . No rations? . . .
Apparently, a kilogram per head of pig fat arrived at the council.
And butter! Nobody can measure it!

Gentleman

Who is going to believe such rubbish?

Lady (*annoyed*)

I’ve heard from a washerwoman . . .

Gentleman (*self-assured*)

My good lady, those are just canards!
I do not believe what people are saying!

Boy (*running up to the protagonists*)

Ladies and gentlemen, you’re standing here in vain.
Our department is closed today.
That was the order from the council.

(*The Boy runs away.*)

(*The Queue: shouts and protests; the curtain gradually falls.*)

6 At the Clothing Department (*W odzieżowym*)

Score in C

(*A Scene from the Lodz Ghetto*)

Stanley M. Hoffman (BMI)

Words by Abraham ("Abramek") Koplłowicz
(b. 1930, Lodz, Poland, d. 1944, Auschwitz-Birkenau)

Translation by Sarah Lawson and Małgorzata Koraszewska

Adapted by Stanley M. Hoffman

The musical score is for a scene from the Lodz Ghetto, titled "At the Clothing Department" (W odzieżowym). It is in 4/4 time with a tempo of 92 beats per minute. The score is in C major and features a variety of instruments: Bb Clarinet, Bassoon, Bb Trumpet, Trombone, Snare Drum, Percussion, Lady (vocals), Violin, and Double Bass. The music is characterized by a somber and rhythmic melody, with dynamics ranging from forte (f) to mezzo-forte (mf). The score is divided into four measures, with the first measure starting at a tempo of 92. The instrumentation includes woodwinds, brass, and a string quartet, with a snare drum and percussion providing a steady rhythm. The lyrics are in Polish, and the score is adapted by Stanley M. Hoffman.

Words: from the Polish by Abraham Koplłowicz.
Translation by Sarah Lawson and Małgorzata Koraszewska.
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4

Cl. *mp*

Bsn. *mp*

Tpt. *mp*

Tbn. *mp*

S. D. *mp*

(coming towards the Old Bidy who is standing in the front)

Lady *mf*
What is this line for, my old dear?

Vln. *mp*

Db. *mp*

The musical score is arranged in a vertical stack of staves. From top to bottom, the parts are: Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), Snare Drum (S. D.), Lady (Vocal), Violin (Vln.), and Double Bass (Db.). The first four staves (Cl., Bsn., Tpt., Tbn.) and the Snare Drum staff feature a rhythmic pattern of eighth notes with accents, marked *mp*. The Lady staff begins with a rest, followed by the lyrics 'What is this line for, my old dear?' starting on the second measure, marked *mf*. The Violin and Double Bass staves provide harmonic support with sustained notes and chords, also marked *mp*. A large diagonal watermark 'COPYING IS ILLEGAL ONLY' is overlaid across the center of the page.

7

Cl.

Bsn.

Tpt.

Tbn.

S. D. To Marimba

Old Biddy *mf*

Cloth-ing I've been stand-ing here since the morn-ing!

Vln. arco

Db.

9

Cl. *mf* *mp*

Bsn. *mf*

Tpt. *mf* *mp*

Tbn. *mf* *mp*

Mar. *mf* *mp*

Lady
And what can one get ___ here?

Old Biddy *mf* 3
Sure - ly not er- mine!

Vln. *mf* *mp*

Db. *mf* *mp*

11

Cl. *(mp)*

Bsn. *(mp)*

Tpt. *(mp)*

Tbn. *(mp)*

Mar. *sfp*

Lady *mf*
But — what? Please tell me.

Police Officer *(coming forward)* *f*
Do you want to get one

Vln. *(mp)* *sfp*

Db. *(mp)* *sfp*

14

Cl. *mp* *p*

Bsn. *mp* *p*

Tpt. *mp* *p*

Tbn. *mp*

Mar. *sfp* *mp* *p*

Old Bidy *mp* 3 3
Just re - turn to the queue!

Police Officer in 3 the head?!

Vln. *sfp* *mp* *p*

Db. *sfp* *mp* *p*

16

Cl. *mp*

Bsn. *mp*

Tpt. *mp*

Tbn. *mp*

Mar.

Lady *mp* (to the Old Bidy) *mf*
Just look, how en - raged he is!

Vln. *mp*

Db.

Detailed description: This is a page of a musical score for a band and vocal soloist. The page is numbered 12 at the top left. It contains eight staves. The first seven staves are for instruments: Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), Maracas (Mar.), Violin (Vln.), and Double Bass (Db.). The eighth staff is for the vocal soloist, labeled 'Lady'. The music is in 4/4 time. The first measure of the vocal line is marked with a fermata and the tempo marking *mp*. The lyrics 'Just look, how en - raged he is!' are written below the vocal staff. The instrumental parts for Cl., Bsn., Tpt., and Tbn. feature sixteenth-note patterns, with a '6' indicating a sixteenth-note group. The Maracas part is silent. The Vln. and Db. parts have a similar sixteenth-note pattern. The dynamic markings are *mp* for most instruments and *mf* for the vocal soloist. A large, diagonal watermark 'COPYRIGHT IS ILLEGAL ONLY' is overlaid across the page.

18

Cl. *p* *sfp* *sfp*

Bsn. *sfp* *sfp*

Tpt. *p*

Tbn.

Mar. *mp* half-spoken/half sung (to the Police Officer) *sfp* *sfp*

Lady *mp* *f* (with contempt)

I'm not a - fraid of you at all. — I'm

Police Officer To 3 the queue!

Vln. *sfp* *sfp*

Db. *sfp* *sfp*

6

20 **In tempo**

Cl. *mf mp mf*

Bsn. *mf mp*

Tpt. *mf mp mf*

Tbn. *mf mp mf*

Mar. *mf mp mf*
To S. D. Snare Drum

Lady *f mf*
stand-ing. I'm stand-ing.
(she goes to the end of the queue)

Police Officer

Vln. *mf mp mf*

Db. *mf mp mf*

23

Cl.

Musical staff for Clarinet (Cl.) in treble clef, marked *mp*. The staff contains a melodic line with slurs and accents.

Bsn.

Musical staff for Bassoon (Bsn.) in bass clef, marked *mp*. The staff contains a melodic line with slurs and accents.

Tpt.

Musical staff for Trumpet (Tpt.) in treble clef, marked *mp*. The staff contains a melodic line with slurs and accents.

Tbn.

Musical staff for Trombone (Tbn.) in bass clef, marked *mp*. The staff contains a melodic line with slurs and accents.

S. D.

Musical staff for Snare Drum (S. D.) marked *mp*. The staff contains a rhythmic pattern with accents and a final flourish.

To Mar.

(to the Old Gentleman who is standing in front of her)

mf

Lady

Musical staff for the Lady, marked *mf*. The staff contains a vocal line with lyrics: "And what are you stand-ing here for, sir?".

And what are you stand-ing here for, sir?

Vln.

Musical staff for Violin (Vln.) in treble clef, marked *mp*. The staff contains a melodic line with slurs and accents.

Db.

Musical staff for Double Bass (Db.) in bass clef, marked *mp*. The staff contains a melodic line with slurs and accents.

25

Cl.

Bsn.

Tpt.

Tbn.

Mar.

Gentleman *mf*

Me? I need a suit. I will al - so take some

Vln.

Db.

27

Cl.

Cl. staff with musical notation in 5/4 time.

Bsn.

Bsn. staff with musical notation in 5/4 time.

Tpt.

Tpt. staff with musical notation in 5/4 time.

Tbn.

Tbn. staff with musical notation in 5/4 time.

Mar.

Mar. staff with musical notation in 5/4 time.

Gentleman

Gentleman vocal line with lyrics: "drawers," stock-ings and a dress for my wife, for her. Includes performance instruction: *strained (embarrassed)*.

Vln.

Vln. staff with musical notation in 5/4 time. Includes performance instruction: *(snap) mf*.

Db.

Db. staff with musical notation in 5/4 time.



poco riten.

29

Cl.

Musical staff for Clarinet (Cl.) in 5/4 time, starting with a treble clef. It contains a whole note chord in the first measure, followed by rests in the second and third measures, and a whole note chord in the fourth measure.

Bsn.

Musical staff for Bassoon (Bsn.) in 5/4 time, starting with a bass clef. It contains a whole note chord in the first measure, followed by rests in the second and third measures, and a whole note chord in the fourth measure.

Tpt.

Musical staff for Trumpet (Tpt.) in 5/4 time, starting with a treble clef. It contains a whole note chord in the first measure, followed by rests in the second and third measures, and a whole note chord in the fourth measure.

Tbn.

Musical staff for Trombone (Tbn.) in 5/4 time, starting with a bass clef. It contains a whole note chord in the first measure, followed by rests in the second and third measures, and a whole note chord in the fourth measure.

Mar.

Marimba

Musical staff for Marimba (Mar.) in 5/4 time, starting with a treble clef. It contains a whole note chord in the first measure, followed by rests in the second and third measures, and a whole note chord in the fourth measure.

Gentleman

dress is torn. And I will take leg-gings for the

(looking sad for a moment) breve

mf

Vocal staff for Gentleman in 5/4 time. The lyrics are "dress is torn. And I will take leg-gings for the". The music includes a whole note chord in the first measure, followed by rests in the second and third measures, and a melodic phrase in the fourth measure. Performance markings include "(looking sad for a moment) breve" and "*mf*".

Vln.

arco

mp wistfully

3

poco riten.

Musical staff for Violin (Vln.) in 5/4 time, starting with a treble clef. It contains a whole note chord in the first measure, followed by rests in the second and third measures, and a melodic phrase in the fourth measure. Performance markings include "arco", "*mp* wistfully", and "3". The tempo marking "poco riten." is also present.

Db.

Musical staff for Double Bass (Db.) in 5/4 time, starting with a bass clef. It contains a whole note chord in the first measure, followed by rests in the second and third measures, and a whole note chord in the fourth measure.

31 a tempo

Cl. *mp*

Bsn. *mp*

Tpt. *mp*

Tbn.

Mar. *mp* To S. D.

Lady *mf* (surprised) 3
And will they give you such a col-lec-tion?

Gentleman 8
child . . .

Vln. *mp* a tempo

Db.

33

Cl. *ten.* //

Bsn. *ten.* //

Tpt. *ten.* //

Tbn. *ten.* //

S. D. *ten.* //

Gentleman *(enigmatically)*
mp *ten.* //

I have pro - tec - tion here.

Vln. *ten.* //

Db. *ten.* //

Come prima (♩ = 92)

35

Cl.

Bsn.

Tpt.

Tbn.

S. D.

Lady

Vln.

Db.

mp

mf

mf

mf

mf

Snare Drum

mf

f

(looking at her watch)

It's eight o'clock al-read-y

mp

mf

mf

37

Cl.

Bsn.

Tpt.

Tbn.

S. D.

Lady

Gentleman

Vln.

Db.

(mf)

(mf)

(mf)

(mf)

(mf)

and they are not o - pen - ing.

f

Eight? They are

(mf)

39

Cl.

Musical staff for Clarinet (Cl.) in treble clef. The staff contains two measures of music. The first measure has a quarter rest followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second measure has a quarter note C5, an eighth note B4, and a quarter note A4. The second measure of the system has a dynamic marking of *f* and contains a half note chord of G4 and B4, followed by a quarter note chord of G4 and B4.

Bsn.

Musical staff for Bassoon (Bsn.) in bass clef. The staff contains two measures of music. The first measure has a quarter rest followed by a quarter note B2, an eighth note A2, and a quarter note G2. The second measure has a quarter note F2, an eighth note E2, and a quarter note D2. The second measure of the system has a dynamic marking of *f* and contains a half note chord of B2 and D2, followed by a quarter note chord of B2 and D2.

Tpt.

Musical staff for Trumpet (Tpt.) in treble clef. The staff contains two measures of music. The first measure has a quarter rest followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second measure has a quarter note C5, an eighth note B4, and a quarter note A4. The second measure of the system has a dynamic marking of *f* and contains a half note chord of G4 and B4, followed by a quarter note chord of G4 and B4.

Tbn.

Musical staff for Trombone (Tbn.) in bass clef. The staff contains two measures of music. The first measure has a quarter rest followed by a quarter note B2, an eighth note A2, and a quarter note G2. The second measure has a quarter note F2, an eighth note E2, and a quarter note D2. The second measure of the system has a dynamic marking of *f* and contains a half note chord of B2 and D2, followed by a quarter note chord of B2 and D2.

S. D.

Musical staff for Snare Drum (S. D.) in percussion clef. The staff contains two measures of music. The first measure has a quarter rest followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second measure has a quarter note C5, an eighth note B4, and a quarter note A4. The second measure of the system has a dynamic marking of *f* and contains a half note chord of G4 and B4, followed by a quarter note chord of G4 and B4.

Lady

Musical staff for Lady in treble clef. The staff contains two measures of music. The first measure has a quarter rest followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second measure has a quarter note C5, an eighth note B4, and a quarter note A4. The second measure of the system has a dynamic marking of *f* and contains a half note chord of G4 and B4, followed by a quarter note chord of G4 and B4. The lyrics "And there are al - read - y a" are written below the staff.

And there are al - read - y a

Gentleman

Musical staff for Gentleman in treble clef. The staff contains two measures of music. The first measure has a quarter rest followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second measure has a quarter note C5, an eighth note B4, and a quarter note A4. The second measure of the system has a dynamic marking of *f* and contains a half note chord of G4 and B4, followed by a quarter note chord of G4 and B4. The lyrics "let - ting us in at nine." are written below the staff.

let - ting us in at nine.

Vln.

Musical staff for Violin (Vln.) in treble clef. The staff contains two measures of music. The first measure has a quarter rest followed by a quarter note G4, an eighth note A4, and a quarter note B4. The second measure has a quarter note C5, an eighth note B4, and a quarter note A4. The second measure of the system has a dynamic marking of *f* and contains a half note chord of G4 and B4, followed by a quarter note chord of G4 and B4.

pizz.

Db.

Musical staff for Double Bass (Db.) in bass clef. The staff contains two measures of music. The first measure has a quarter rest followed by a quarter note B2, an eighth note A2, and a quarter note G2. The second measure has a quarter note F2, an eighth note E2, and a quarter note D2. The second measure of the system has a dynamic marking of *f* and contains a half note chord of B2 and D2, followed by a quarter note chord of B2 and D2.

f

41

Cl.

Bsn.

Tpt.

Tbn.

S. D.

Lady

Gentleman

Vln.

Db.

To Mar. Marimba

cou - ple hun - dred peo - ple.

Plen - ty of socks ar-rived!

arco

43

Cl. *mp*

Bsn. *mp*

Tpt. *mp*

Tbn. *mp*

Mar.

Lady *mf*
How are things in the town, sir? No ra - tions? . . .

Vln. *mp*

Db. *mp*

45

Cl. *sfp* *mf* *mp*

Bsn. *sfp* *mf* *mp*

Tpt. *sfp* *mf* *mp*

Tbn. *sfp* *mf* *mp*

Mar. *sfp* *sfp* *mf* *mp*

Lady (ruminating) *mf* *f* *mf*
 No ra-tions? ... No ra-tions? ... Ap -

Gentleman *mf* (impatiently)
 I - dle talk ...

Vln. *sfp* *sfp* *mf* *mp*

Db. *sfp* *sfp* *mf* *mp*

47

Cl. *p* *molto*

Bsn. *p* 3 *molto*

Tpt. *p* *molto*

Tbn. *p* *molto*

Mar. *p*

Lady par - ent - ly, a kil - o - gram per head of *molto*

Vln. *p*

Db.

49

Cl. *f* *mf*

Bsn.

Tpt. *f* *mf*

Tbn. *f* *mf*

Mar.

Lady *ff* *mf* < *f*
pig fat ar - rived at the coun - cil. And but - ter!

Vln. *f* *mf*

Db. *mf*

52

Cl. *mp* *mf* *sfp*

Bsn.

Tpt. *mp* *mf*

Tbn.

Mar. *sfp*

Lady *mf* *f*

Gentleman *f*

Vln. *mp* *mf* *sfp*

Db.

No - bod - y can mea - sure it!

Who is go - ing to be -

54

Cl. *p* 6

Bsn.

Tpt. *p* 6

Tbn.

Mar. *fp* (annoyed) *mp* half-spoken/half sung 6

Lady I've heard it from a wash-er wom-an...

Gentleman *3* lieve such rub-bish?

Vln. *fp*

Db. *fp*

56

Cl. *mp*

Bsn.

Tpt. *mp*

Tbn.

Mar.

Gentleman *mf* (self-assured)

8 My good la - dy, those are just ca - nards! I do not be - lieve what

Vln.

Db.

58 *breve* **Subito** ♩ = 120

Cl.

Bsn. *breve*

Tpt. *breve*

Tbn. *breve*

Mar. *breve*

Boy *breve* (running up to the protagonists)

Gentleman *breve*
 8 peo - ple are say - ing!

Vln. *breve* **Subito** ♩ = 120
mf 3 hurriedly, detached 3

Db. *breve*

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60 **Subito** ♩ = 102

Cl. *mf*

Bsn.

Tpt. *mf*

Tbn.

Mar. *mf*

Boy
la - dies and gen - tle - men, you're stand - ing here in

Vln. **Subito** ♩ = 102
pizz. arco *mf*

Db.

Subito ♩ = 92

62

Cl. *ten.* //

Bsn. *ten.* //

Tpt. *ten.* //

Tbn. *ten.* //

Mar. *To S.D.* *ten.* //

Boy *mp pausing, enigmatically* *ten.* //

vain, in vain. Our de - part-ment is closed to - day.

Vln. *Subito ♩ = 92* *ten.* //

Db. *ten.* //



64

Cl. *mp* *molto* *f*

Bsn. *f*

Tpt. *mp* *molto* *f*

Tbn. *f*

S. D. Snare Drum

Boy *molto* *f* (The Boy runs away.)
That was the or - der from the coun - cil

Vln. *f*

Db.

66

Cl. *ff*

Bsn. *ff*

Tpt. *ff*

Tbn. *ff*

S. D. *ff*

Boy

Vln. *ff*

Db. *ff*

(The Boy runs away.)
(The Queue: shouts and protests;
the curtain gradually falls.)

68

Cl. *mf sub.* *ff* *fff*

Bsn. *mf sub.* *ff* *fff*

Tpt. *mf sub.* *ff* *fff*

Tbn. *mf sub.* *ff* *fff*

S. D. *mf sub.* *ff* *fff*

Vln. *mf sub.* *ff* *fff*

Db. *mf sub.* *ff* *fff*

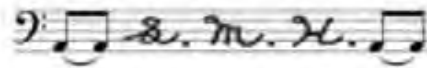
The musical score consists of seven staves for Cl., Bsn., Tpt., Tbn., S. D., Vln., and Db. Each staff begins with a dynamic marking of *mf sub.* and a fermata. The score is divided into three measures. The first measure is in 5/4 time, and the second and third measures are in 2/4 time. The dynamics increase to *ff* in the second measure and *fff* in the third measure. A large watermark 'COPYING IS ILLEGAL' is overlaid diagonally across the page.

STANLEY M. HOFFMAN

To Get a Ration

Words by

ABRAHAM KOPLOWICZ



Stanley M. Hoffman

www.stanleymhoffman.com

Two Scenes from the Lodz Ghetto

Words by Abraham (“Abramek”) Koplwicz
(b. 1930, Lodz, Poland, d. 1944, Auschwitz-Birkenau)
Translation by Sarah Lawson and Małgorzata Koraszewska
Adapted by Stanley M. Hoffman

2. To Get a Ration (Po racj [literally “After right”])

(Scene in Three Parts from the Co-op in the Lodz Ghetto)

Part 1

In the Entrance Hall

Cast of Characters:

Mrs. Hungry (Soprano)

Protection (Alto)

Mr. Hungry (Tenor)

Hunchback (Baritone)

Janitor (Bass)

Moniu[*(Mott)* (non-singing role [extra])

Manager (Baritone)

The Queue (non-singing roles [extras])

—

Hunchback *(with a pathos to the queue)*

A fine mess they are making today!

It's the fifth hour.

They are afraid to open the shop.

But it is our fault!

The only solution is to kick the door hard.

Only shouts will help here!

Protection

But it would have been impolite!

Hunchback *(outraged)*

Impolite? Impolite?!

She is playing pleasantries.

She distributes the cards from behind, and yet here she is preaching morals!

Protection (*with tears in her eyes*)

And that I'm here all alone, he doesn't care?!

(*Hunchback and Protection turn their backs to each other.*)

Protection

Anyway, it is unbecoming to talk to such a lout.

Hunchback

Well, I'm amazed at such deception.

(*to the Janitor*)

And you are stepping on my foot . . .

(*Suddenly the door opens: Mrs. Hungry bursts in, out of breath, with her husband and Moniu[.]*)

Mrs. Hungry

Good evening, everybody.

Oh, I've lost my heart somewhere.

Help the poor thing!

I ran here with my husband, with my child, on the double!

I only had coffee today . . . fashionable . . .

Allow me to introduce myself: sir, I am Hungry!

Hunchback (*amazed*)

Hungry? Hungry?!

(*he whispers to the queue*)

She is going mad!

I, too, am hungry!

Mrs. Hungry (*pleasantly surprised*)

But it is fortunate.

You are my relative.

I am Minola Hungry.

(*to her husband*)

Mot! Come closer!

To be hungry is fashionable today—but this is our surname . . .

Hunchback (*surprised*)

Ah, so that's it . . .

(*to himself*)

So I'm nuts today.

Mrs. Hungry (*to herself*)

What is he babbling about?

(*The Manager appears at the door.*)

The Janitor

Here we have the manager.

The Manager (*impatiently*)

It will be open presently!

Mrs. Hungry (*outraged*)

We are not going to wait any longer; there are sick people at home.

When we all die, then he will open!

(*with pathos*)

Oh, this is disgusting; such rabble.

I will complain to Fuku!

The Manager (*angrily*)

Shut your trap!

(*The Manager goes into the shop and slams the door.*)

Part 2

In the Shop

Cast of characters:

Mrs. Lizewska (Mezzo-Soprano) [from the word *lizak* - to lick.]

Mr. Łazuch (Tenor) [from the word “*łasuch*” - gourmand.]

Manager (Baritone)

Mr. { *arłocki* (Bass) [from the word “*arłok*” - glutton.]

Mr. Wsuwacz (Bass) [from the word *wsuwać* - to eat greedily.]

Mrs. Lizewska

The boss went out? Thank God!

Does it cost him more that I take a drop of honey?

(*she licks her lips*)

How tasty it is!

Mr. Łazuch

Give me this porridge.

It's good with oil.

I barely ate two bowlfuls today.

(*he glances at her*)

How can you not eat at home?

(*The Manager rushes in while the shop assistants discretely wipe their mouths.*)

The Manager

Hello! Hello! Enough of this licking!

Have you eaten your fill?

(*he points to the entrance hall with his thumb*)

I've had enough of this cursing.

Animals! Shenanigans!

(*he lowers his hand*)

The good radishes and carrots from this delivery are to be put aside,
and when somebody from protection comes, he is to get a portion of the good ones.

Mr. arBcki

But Mr. Manager, we didn't lick anything.

(The Manager shows them to the door)

This rabble should have ten grams each removed . . .

The Manager *(with sarcasm)*

So they would grumble!

Mr. Wsuwacz

Let them grumble; let them bark!

That's why we work in the shop.

They are thieving somewhere as well.

We will lick some more!

Part 3

In the Entrance Hall

Cast of characters:

The same as for Part 1

Mrs. Hungry *(outraged—to the queue)*

Did you hear this talk?

(she points at the door to the shop)

From this lout?!

To insult ladies so much; I really do not know!

(she looks around)

My husband, where are you hiding?

Oh, my misfortune,

You allowed insults to your wife!

(A tremulous voice from the corner [Mr. Hungry mutters something unintelligible])

I'm . . . afraid . . . of him!

(red with anger, she points to the corner)

But he knows how to stuff himself in spite of the fact that he has hidden himself.

(to the Hunchback)

I'm taking Moniek, to guard him, you understand.

Yesterday, I baked a cake out of coffee . . .

(with disgust)

Oh, you despicable creep! *(at Mr. Hungry)*

He ate it at night without fear. *(to the others)*

In the morning—not a trace.

Two words: heartless husband!

Protection *(incredulously)*

To such a degree?

(The Manager appears in the doorway calling the names of people who may enter.)

The Manager

Loser, Dope, Hungry . . .

Mrs. Hungry (*frantically gathering her pots*)

I'm here, I'm coming, I'm running!

(She goes into the shop with her husband and Moniek.)

Protection (*to the Hunchback*)

What a perky little woman.

Cool, wise, nice.

I'm also very curious . . . what cake did she bake?

Hunchback

You are looking that far?

It is not worth it, because to bake such a cake is no feat.

So I will tell you: add this mixture to a pound of coffee; pepper and caraway.

Add two glasses of water, a few tablets of saccharin,
and when the bitterness of coffee disappears, add fruit peel,
and then into the oven it goes.

(Suddenly, the door to the shop slams open; Mrs. Hungry, Moniek, and Mr. Hungry enter, the latter with traces of marmalade around his mouth.)

Mrs. Hungry (*wringing her hands*)

People, oh, great heavens!

God, have mercy on us, find me a way to cope.

(she points towards her husband)

My husband ate all the marmalade in small amounts!

(The curtain falls.)

The End

To Get a Ration (*Po racje*)

Score in C (*Scene in Three Parts from the Lodz Ghetto*)

Words by Abraham ("Abramek") Koplwicz
(b. 1930, Lodz, Poland, d. 1944, Auschwitz-Birkenau)

Stanley M. Hoffman (BMI)

Translation by Sarah Lawson and Małgorzata Koraszewska

Adapted by Stanley M. Hoffman

Part 1: In the Entrance Hall

♩. = 66

Clarinet in B \flat

Bassoon

Trumpet in B \flat

Trombone

Vibraphone (motor off)

Percussion

Violin

Contrabass

Words: from the Polish by Abraham Koplwicz.

Translation by Sarah Lawson and Małgorzata Koraszewska.

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4

Cl.

Bsn.

Tpt.

Tbn.

Vib.

Hunch.

Vln.

Cb.

mf

mf

f (with a pathos to the queue)

A fine mess _ they are mak - ing to - day!

8

Cl. *mf* *p*

Bsn. *mf* (*mf*)

Tpt. *p*

Tbn. *mf* (*mf*)

Vib. *mf*

Hunch. *f*

Vln. *mf*

Cb. *mf*

Vibraphone

It's the fifth _____ hour. _ They are a-fraid to o-pen the

11

Cl. *mf*

Bsn. *(mf)*

Tpt. *mf*

Tbn.

Vib. *mf* to S. D.

Hunch. *shop.* But it is our fault! The

Vln. *pizz.*

Cb. *(mf)*

14

Cl. *mf* *f* (*f*)

Bsn. *f* (*f*)

Tpt. *f* (*f*)

Tbn. *f* (*f*)

S. D. Snare Drum *ff* To Vib.

Hunch. *ff* (*ff* (kick the door)) *ff*

on - ly so - lu - tion is to kick the door hard! On - ly

Vln.

Cb.

Detailed description: This is a page of a musical score for rehearsal mark 14. It features seven staves: Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), Snare Drum (S. D.), Horn (Hunch.), Violin (Vln.), and Cello (Cb.). The music is in 9/8 time and B-flat major. The Clarinet part starts with a mezzo-forte (*mf*) dynamic and increases to forte (*f*) and fortissimo (*ff*). The Bassoon, Trumpet, and Trombone parts also feature forte and fortissimo dynamics. The Snare Drum part has a fortissimo (*ff*) dynamic and includes a 'To Vib.' (To Vibrate) instruction. The Horn part has lyrics: 'on - ly so - lu - tion is to kick the door hard! On - ly'. The Violin and Cello parts are currently blank.

16

Cl.

Bsn.

Tpt.

Tbn.

Vib.

Hunch.

Vln.

Cb.

ff *f*

ff

f *p*

f *p*

fff

arco

ff

ff

shouts will help here.

20

Cl.

Bsn.

Tpt.

Tbn.

Vib.

Man.

Vln.

Cb.

mf

mf

mf

f

Vibraphone

mf

But it would have been im-po-lite!

24 ♩ = 92

Cl.

Bsn.

Tpt.

Tbn.

Vib.

Hunch.

Vln.

Cb.

sf

f (outraged)

Im - po - lite?

Im - po - lite?!

sf

sf

26

Cl. *mp* *p* *p* 6

Bsn. *mp* *p* *p* 6

Tpt. *mp* *p*

Tbn. *mp* *p* *p* 6

Vib.

Hunch. *mp* 3 3 6
She is play-ing pleas-ant-ries. She dis-tri-butes the cards from be-

Vln. *mp* *p*

Cb. *mp* *p*

Detailed description: This is a page of a musical score for a concert band or orchestra. It features eight staves for different instruments: Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Horn (Hunch.), Violin (Vln.), and Cello (Cb.). The score is divided into three measures. The first measure is in 5/4 time, the second in 4/4, and the third in 3/4. Dynamic markings include *mp* (mezzo-piano) and *p* (piano). The Horn part includes lyrics: "She is play-ing pleas-ant-ries. She dis-tri-butes the cards from be-". There are also performance markings such as slurs and a "6" indicating a sixteenth-note pattern.

28

Cl. *mp* *p* 6

Bsn. *mp* *p* 6

Tpt. *mp*

Tbn. *mp* *p* 6

Vib. *mp*

Hunch. *mf* *mp* half spoken/half sung 6
hind, _____ and yet here she is preach-ing mor-als!

Vln. *mp*

Cb. *mp*

Detailed description: This is a page of a musical score for rehearsal mark 28. It features eight staves: Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Horn (Hunch.), Violin (Vln.), and Cello (Cb.). The music is in 3/4 time, which changes to 4/4 time at the second measure of each staff. The Clarinet, Bassoon, Trumpet, and Cello parts are marked *mp* (mezzo-piano) and feature eighth-note patterns. The Bassoon and Trombone parts also feature eighth-note patterns, with the Trombone part including a sixteenth-note triplet marked with a '6'. The Horn part is marked *mf* (mezzo-forte) and includes lyrics: "hind, _____ and yet here she is preach-ing mor-als!". The Horn part is marked *mp* half spoken/half sung and includes a sixteenth-note triplet marked with a '6'. The Violin and Cello parts are marked *mp* and feature eighth-note patterns. A large, diagonal watermark reading "COPYRIGHT IS ILLEGALLY ONLY" is overlaid on the score.

30 ♩. = 66

Cl. *p* *mf* *mp* *f*

Bsn. *sfp* *sfp* *mf* *mp*

Tpt. *sfp* *sfp* *mf* *mp* *f*

Tbn. *sfp* *sfp* *mf* *mp*

Vib. *mf* *mp* To S. D.

Pro. *mp* *f* *mf* (Hunchback and Protection turn their backs to each other.)
And that I'm here all a-lone, he ___ does-n't care?!

Vln. *mf* *mp*

Cb. *sfp* *sfp* *mf* *mp*

33

Cl.

Bsn.

Tpt.

Tbn.

S. D.

Pro.

Vln.

Cb.

p

p

mf

An - y - way,

pizz.

mp

37

Cl. *mp* *mf*

Bsn. *mf*

Tpt.

Tbn.

S. D. Snare Drum *mf* To Vib.

Pro. *mf* *f*

Hunch. *f* Well,

Vln. *mp* *mf* arco

Cb.

40

Cl.

Bsn.

Tpt.

Tbn.

Vib.

Hunch.

Vln.

Cb.

The musical score for rehearsal mark 40 consists of nine staves. The woodwind section includes Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), and Trombone (Tbn.). The string section includes Violin (Vln.) and Cello (Cb.). A soloist part, labeled 'Hunch.', is also present. The soloist's lyrics are: "I'm a - mazed at such de - cep - tion. And". The score includes dynamic markings such as *mf* and *f*, and a performance instruction "(to the Janitor)".

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43

Cl. *mf* *p* *mf*

Bsn. *mf* *p* *mf*

Tpt. *p* *mf*

Tbn. *mf* *p* *mf*

Vib.

Mrs. H. *f*
Good eve - ning,

Hunch. *mf*
you are step-ping on my foot . . .

Vln. *mf*

Cb. *mf*

(Suddenly the door opens: Mrs. Hungry bursts in, out of breath, with her husband and Moniúš.)

46

Cl.

Bsn.

Tpt.

Tbn.

Vibraphone

Vib.

Mrs. H.

Vln.

Cb.

mf

mf

To S. D.

ev - ery bod - y. Oh, I've lost my heart* some-where. Help the poor

pizz.

mf

* Her child

accel. poco a poco

49

Cl. *f* *ff* *f* *ff* *f*

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

Tpt. *f* *ff* *f* *ff* *f*

Tbn. *f* *ff* *ff*

S. D. Snare Drum *ff*

Mrs. H. *ff* *fff* *ff* *fff* *ff*
 thing! I ran here, with my hus - band, with my

Vln. *f* *ff* *f* *ff* *f*
arco
(sounding one octave higher) *(sim.)*

Cb. *ff* *ff*

52 $\text{♩} = 92$

Cl. *ff* $\text{ff} > f$ *ff*

Bsn. *ff* $\text{ff} > f$ *ff*

Tpt. *ff* $\text{ff} > f$ *ff*

Tbn. *ff* *ff*

S. D. *ff*

Mrs. H. *fff* $\text{fff} > \text{ff}$ *fff* (pacing back and forth)

child, _ on the dou-ble!

Vln. *ff* $\text{ff} > f$ *ff*

Cb. *ff* $\text{ff} > \text{pizz.}$ *ff*

55

Cl. *mf* 3 3

Bsn.

Tpt.

Tbn.


S. D. *mf* To Mar.


Mrs. H. *f* 3 3 I on-ly had cof-fee to-day... fa-shion-a-ble... al -

Vln. *mf* arco

Cb. *mf* pizz.

57


Cl. 

Bsn. 

Tpt. 

Tbn. 

Mar. 

Mrs. H. 
low me to in - tro - duce my - self: sir, I am Hun - gry!

Vln. 

Cb. 
arco

59

Cl.

Bsn.

Tpt.

Tbn.

Mar.

Hunch.

Vln.

Cb.

sfp *sfp* *mp* *mf > mp*

f (amazed) *mp* *mf*

Hun - gry? Hun - gry?! She is go - ing mad!

mp *p*

sfp *sfp* *mp* *p*

61

Cl. *mp*

Bsn. *mp*

Tpt. *mp*

Tbn. *mp*

Mar.

Mrs. H. *mf*
(pleasantly surprised)
But it is un - for - tu - nate.

Hunch. *mp*
I, too, am hun - gry!

Vln. *p* *mp*

Cb.

63 *poco riten.* *a tempo*

Cl.

Bsn.

Tpt.

Tbn.

Mar.

Mrs. H.

Vln.

Cb.

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

You are my rel - a - tive. I am — Min - o - la Hun - gry.

65 *breve* **in tempo**

Cl.

Bsn.

Tpt.

Tbn.

Mar. *mp*

Mrs. H. *mf* (to her husband) *breve* *mf*

Vln. *mp* *breve* *mp wistfully*

Cb.

Mo - ti! Come clo - - - ser!

67

Cl.

Bsn.

Tpt.

Tbn.

Mar.

Mrs. H.

Vln.

Cb.

mp

mp

mp

mf

mp

To S. D.

To be ___ hun - gry is ___ fa - shion - a - ble ___ to - day—

69

Cl. *ten.* // *p*

Bsn. *ten.* // *mp*

Tpt. *ten.* // *p*

Tbn. *ten.* // *mp*

S. D. *ten.* //

Mrs. H. *mp* *ten.* //
But this is our sur-name.

Vln. *ten.* // *mp*

Cb. *ten.* //

72

Cl. *f* *p sub.*

Bsn. *f* *p sub.*

Tpt. *f* *p sub.*

Tbn. *f* *p sub.*

Snare Drum *f* *p* To Mar.

Hunch. (surprised) *ff* (to himself) *mp*
 Ah, so that's - it... So, I'm nuts to - day.

Vln. *f* *p sub.*

Cb. *f* *p*

pizz.

74 $\text{♩} = 66$

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

Bsn. *sfp* *sfp* *mf* *p*

Tpt. *sfp* *sfp* *mf*

Tbn. *mf* *p*

Mar. Marimba

Mrs. H. (to herself) *mp* *f* *mp sub.*
3 sub. 3
What is he bab-bling a-bout?

Jan. *mp*
Here... we

Vln. *sfp* *sfp*

Cb. *arco* *mf* *mp*

77

Cl.

Bsn.

Tpt.

Tbn.

Mar.

Man.

Jan.

Vln.

Cb.

f

(The Manager appears at the door.) *ff* (impatiently)

It will be o - pen pres - ent - ly!

have the man - ag - er.

80

Cl.

Bsn.

Tpt.

Tbn.

Mar.

Mrs. H.

Vln.

Cb.

f

mf

sfz

f

mf

f

mf

f (outraged)

To
S. D.

We are not go-ing to wait an - y

mf

mf

83

Cl. *mf*

Bsn. *mf*

Tpt. *mf*

Tbn. *mf*

S. D. Snare Drum *ff*

Mrs. H. long - er there are sick peo - ple at home!

Vln. *mf* *pizz.* *mf*

Cb. *mf*

86

Cl. *mf* *f* *f*

Bsn. *f* *f*

Tpt. *mf* *f* *f*

Tbn. *mf* *f* *f*

S. D. *ff*

Mrs. H. *ff* *ff*

Vln. *f* arco

Cb.

When we all die, then he will o - pen! Oh,

88

Cl. *ff*

Bsn. *ff*

Tpt. *ff*

Tbn. *ff*

S. D.

Mrs. H. *fff* (with pathos)
this ___ is dis - gust - ing; such ___ rab - ble.

Vln. *ff*

Cb.

91 ♩ = 92

Cl. *ff*

Bsn. *ff*

Tpt. *ff*

Tbn. *ff*

S. D. *ff* To Mar.

Mrs. H. *fff*

I will com-plain to Fu-ku!

Man. *fff* (angrily) Shut your trap! _

(The Manager goes into the shop, slamming the door shut on the next downbeat.)

Vln. *ff*

Cb. *ff*

pizz.

Segue

♩. = 66

Cl. *fff p mp pp p ppp lunga*

Bsn. *fff p mp pp p lunga*

Tpt. *mp pp p ppp lunga + sord.*

Tbn. *p lunga + sord.*

Mar. *mp pp p ppp*
8^{va}1
To Vib. lunga

Vln. *fff p mp p ppp mf*
arco

Cb. *fff p mp lunga*

This musical score page, numbered 78, contains the percussion section for measures 93-96. The instruments are Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), Marimba (Mar.), Violin (Vln.), and Cymbal (Cb.). The music is in 4/4 time with a tempo of 66. Dynamics range from fortissimo (fff) to pianissimo (ppp). The score includes articulation such as slurs and accents, and performance instructions like 'lunga' (long) and 'sord.' (sordina). A large diagonal watermark reading 'COPYING IS ILLEGAL ONLY' is overlaid on the page.

96 Part 2: In the Shop

Cl. *mf*

Bsn. *mp*

Tpt. *mf* sord.

Tbn. *mp* sord.

Vib. *mf* *mp*

Vln. *mp* *mf*

Cb. *mf* *mp*

The musical score is for measures 96-99 of 'Part 2: In the Shop'. It features seven staves: Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Violin (Vln.), and Cello (Cb.). The key signature has one sharp (F#) and the time signature is 6/8. Dynamics include *mf* (mezzo-forte) and *mp* (mezzo-piano). Articulations include 'sord.' (sordina) for the trumpet and trombone. The score includes various rhythmic patterns, rests, and slurs.

100

Cl. *mf*

Bsn. *f*

Tpt. *mf* *mp*

Tbn. *f*

Vib. *mf*

Mrs. Liz. *mf*

Vln. *f*

Cb. *mf* *mp*

The

Detailed description of the musical score: The score is for page 80, measures 100-103. It features eight staves. The Clarinet (Cl.) part starts with a half note G4 (sharp) and a quarter rest, followed by a quarter note G4 and a quarter rest, and ends with a quarter note G4 and a quarter rest. The Bassoon (Bsn.) part has a whole rest in measures 100 and 101, then a half note G3 (sharp) and a quarter rest in measure 102, and a whole rest in measure 103. The Trumpet (Tpt.) part starts with a half note G4 (sharp) and a quarter rest, followed by a quarter note G4 and a quarter rest, and ends with a quarter note G4 and a quarter rest. The Trombone (Tbn.) part has a whole rest in measures 100 and 101, then a half note G3 (sharp) and a quarter rest in measure 102, and a whole rest in measure 103. The Vibraphone (Vib.) part starts with a quarter rest, followed by a quarter note G4 (sharp) and a quarter rest, and ends with a quarter note G4 and a quarter rest. The Mrs. Liz. part has a whole rest in measures 100 and 101, then a half note G4 (sharp) and a quarter rest in measure 102, and a whole rest in measure 103. The Violin (Vln.) part starts with a half note G4 (sharp) and a quarter rest, followed by a quarter note G4 and a quarter rest, and ends with a quarter note G4 and a quarter rest. The Cello (Cb.) part starts with a quarter rest, followed by a quarter note G3 (sharp) and a quarter rest, and ends with a quarter note G3 (sharp) and a quarter rest. Dynamics are indicated as *mf* for Cl., Tpt., Vib., and Cb.; *f* for Bsn. and Tbn.; and *mp* for Tpt. and Cb. in the final measure. A large watermark 'COPYING IS ILLEGALLY ONLY' is overlaid on the page.

104

Cl.

Bsn.

Tpt.

Tbn.

Vib.

Mrs. Liz.

Vln.

Cb.

mp

mp

mp

boss went out? Thank God! Does it cost him more that I take a drop of

108

Cl.

Bsn.

Tpt.

Tbn.

Vib.

Mrs. Liz.

Mr. Laz.

Vln.

Cb.

mf

mf

mf

f

f

(she licks her lips)

hon-ey? How tast-y it is!

Give me this por-ridge.

112

Cl. *mp*

Bsn. *mp*

Tpt. *mp*

Tbn. *mp*


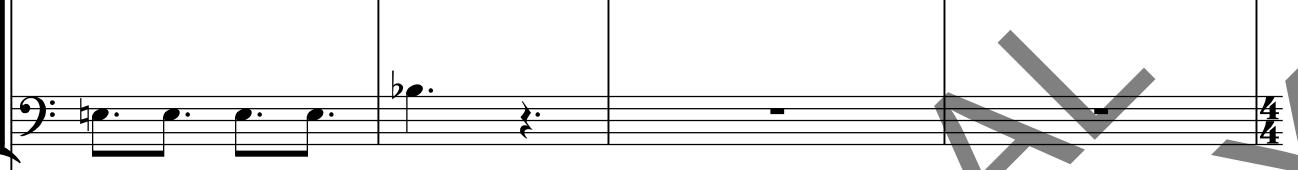
Vib.



Mr. Laz. *mf*
It's good with oil. I bare - ly ate two

Vln.

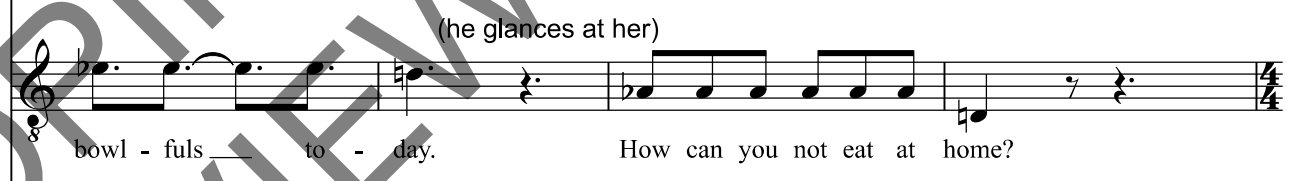
Cb.

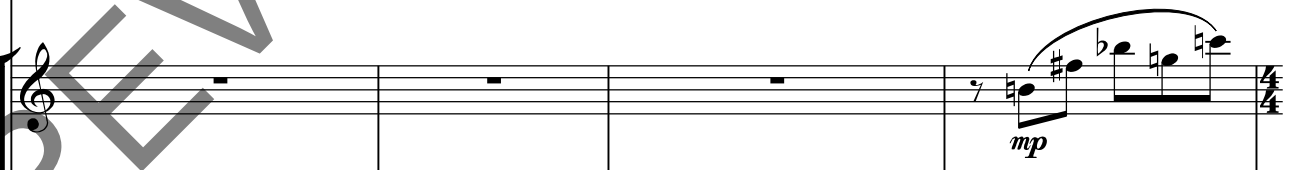
115

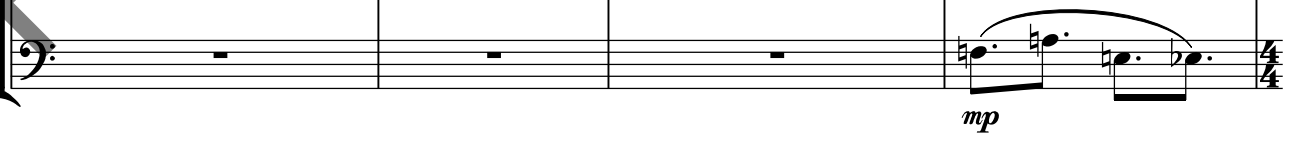
Cl.  

Tpt.  

Vib. 

Mr. Laz. 
bowl - fuls — to - day. (he glances at her) How can you not eat at home?

Vln. 

Cb. 

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119 ♩ = 92 *sub.*

Cl. *mp* *p*

Bsn. *mp* *p*

Tpt. *mp* *p*

Tbn. *mp* *p*

Vib. *sfp* *sfp*

Man. *f* *mp*
Hel - lo! Hel - lo! E - nough of this lick-ing!

Vln. *sfp* *sfp* *mp* *p*

Cb. *sfp* *sfp* *mp* *p*

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122

Cl. *p* *mp*

Bsn. *p* *mp*

Tpt. *mp*

Tbn. *p* *mp*

Vib. *mp*

Man. *mf*
 Have — you — eat — — en your fill? ———
 (he points to the entrance hall with his thumb)

Vln. *mp*

Cb. *mp*

6

124

Cl.

Bsn.

Tpt.

Tbn.

Vib.

Man.

Vln.

Cb.

p

p

mp

sfp

sfp

mp

sfp

sfp

half spoken/half sung

I've had e-nough of this curs-ing!

126 *lunga* ♩ = 66

Cl. *mf* *mp* *p* *lunga*

Bsn. *mf* *mp* *lunga*

Tpt. *mf* *mp* *p* *lunga*

Tbn. *mf* *mp* *p* *lunga*

Vib. *p* *lunga*

Man. *f* *mf* *lunga mp* (he lowers his hand)

An-i-mals! She-nan-i-gans! The good — rad-ish-es and car-rots from

Vln. *mf* *mp* *p* *lunga*

Cb. *mf* *mp* *lunga*

129

Cl.

Bsn. *p*

Tpt.

Tbn. *mp*

Vib. *mp*

Man. *mp < mf*

Vln. *mp* *mf*

Cb. *mp*

— this de-liv-er-y are to be — put a-side, and when some-bod-y from pro-

132

Cl. *mf*

Bsn. *f* *mf*

Tpt. *mf*

Tbn. *mf* *f* *p* *mf*

Vib.

Mr. Zar. *f*

Man. *f* *ff* *mp*

Vln. *f* *p*

Cb.

But Mis - ter

tec - tion comes, he is to get a por - tion of the good ones.

135

Cl. *mp*

Bsn. *mf* *mp*

Tpt.

Tbn. *mf*

Vib. *mf*

Mr. Zar. *mf* *mp*
Man - ag - er, we did - n't lick an - y - thing.
The Manager shows them to the door)

Vln.

Cb. *mf* *mp*

138

Cl.

Bsn.

Tpt.

Tbn.

Vib.

Mr. Zar.

Vln.

Cb.

mf

f

mf

mf

This rab - ble should have — ten grams each re -

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141

Cl. *mf*

Bsn. *mp*

Tpt. *mf*

Tbn. *mp*

Vib.

Mr. Zar. moved . . .

Mr. Wsu. *mf* Let them grum - ble;

Man. *half shouted/half sung ff (with sarcasm)* So they — would grum - ble!

Vln.

Cb.

144

Cl.

Bsn.

Tpt.

Tbn.

Vib.

Mr. Wsu.

let them bark! That's why we all work in the

Vln.

Cb.

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147

Cl. *mp* *mf*

Bsn. *mf*

Tpt.

Tbn. *mf*

Vib.

Mr. Wsu. *f* *f*

shop. They are thiev - ing some-where as well. We will lick some more!

Vln.

Cb. *mf*

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151 Segue

Musical score for '151 Segue' featuring the following instruments and parts:

- Cl. (Clarinet):** Treble clef. Starts with a *mf* dynamic. The melody consists of eighth and quarter notes, including a sharp sign (#) and a flat sign (b).
- Bsn. (Bassoon):** Bass clef. Starts with a *mp* dynamic. The part features dotted quarter notes and eighth notes.
- Tpt. (Trumpet):** Treble clef. Starts with a *mp* dynamic. The part features dotted quarter notes and eighth notes.
- Tbn. (Tuba):** Bass clef. Starts with a *mp* dynamic. The part features dotted quarter notes and eighth notes.
- Vib. (Vibraphone):** Treble clef. The part is mostly silent, with a few rests.
- Mr. Wsu. (Mr. Woodstock):** Bass clef. The part is mostly silent, with a few rests.
- Vln. (Violin):** Treble clef. The part is mostly silent, with a few rests.
- Cb. (Cello):** Bass clef. The part is mostly silent, with a few rests.

The score is marked with a large diagonal watermark: "COPYING IS ILLEGALLY ONLY".

154

Cl.

Bsn.

Tpt.

Tbn.

Vib.

Vln.

Cb.

via sord.

p

The image shows a page of a musical score for measures 154, 155, and 156. The score is arranged in a system with seven staves. The instruments are: Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), Vibraphone (Vib.), Violin (Vln.), and Cello (Cb.). The key signature has one flat (B-flat). The time signature is 4/4. In measure 154, the Clarinet and Bassoon play eighth notes, while the Trumpet and Trombone play quarter notes. In measure 155, the Clarinet and Bassoon play quarter notes, and the Trumpet and Trombone play quarter notes. In measure 156, the Clarinet and Bassoon play quarter notes, and the Trumpet and Trombone play quarter notes. The Trombone part in measure 156 includes the instruction 'via sord.' and a dynamic marking '*p*'. The Vibraphone, Violin, and Cello parts are silent throughout the three measures. A large diagonal watermark 'COPYING IS ILLEGAL REVIEW COPY ONLY' is overlaid on the score.

in tempo
(♩. = 66)

157

Cl. *pp* *ppp evaporating* *f*

Bsn.

Tpt. *pp* *ppp* via sord.

Tbn.

Vib. *pp* *ppp*

Vln. *pp* *ppp evaporating* *8va*

Cb.

159 Part 3: In the Entrance Hall

Cl.

Bsn.

Tpt.

senza sord.

Tbn.

Vib.

Vln.

Cb.

163

Cl.

Bsn.

Tpt.

Tbn.

Vib. (Vibraphone)

Mrs. H.

Vln.

Cb.

mf

mf

f (outraged—to the queue) (she points at the door to the shop)

Did you hear this talk? From this lout?! _ To in -

167

Cl.

Bsn.

Tpt.

Tbn.

Vib.

Mrs. H.

Vln.

Cb.

p

mf

(mf)

sult la - dies so much; I real - ly do not know!

169

Cl. *mf*

Bsn. *mf*

Tpt. *mf* (*mf*)

Tbn. *mf* senza sord.

Vib. *mf* to S. D.

Mrs. H. (she looks around)
My husband, where are you hid-ing? Oh, my mis-for-tune, you al-lowed

Vln. *mf* pizz. arco

Cb. *mf*

173

Cl. *f* *f* *ff* *f*

Bsn. *ff*

Tpt. *f* *ff > f*

Tbn.

S. D. Snare Drum *ff* To Vib. motor on

Mrs. H. *ff* *ff* *fff*
in - sults to your wife! I'm ... a - fraid ... of him!

Vln. *f* *ff*

Cb.

175

Cl.

Bsn.

Tpt.

Tbn.

Vib.

Mrs. H.

Vln.

Cb.

ff (red with anger, she points to the corner)

But he knows how to stuff him-self in spite of the fact that he has

p

f

p

179

Cl.

Bsn.

Tpt.

Tbn.

Vib.

Mrs. H.

Vln.

Cb.

mf

mf

mf

mf

f (to the Hunchback)

hid-den him-self. I'm tak-ing Mo-ni-ek, to guard him, you un-der-stand. —

mf

pizz.

arco

183

Cl. *p*

Bsn. *p*

Tpt. *p*

Tbn. *p*

Vib. *p*

Mrs. H. *mp* *mf* *mp*
Yes-ter-day, I baked a cake _ out of cof - fee ...

Vln. *p*

Cb. *p*

186

Cl. *p* *6* *mp*

Bsn. *mp*

Tpt. *p* *6* *mp*

Tbn. *mp*

Vib. motor off *mp*

Mrs. H. (to Mr. Hungry) *mf*
Oh, — you dis-gust — ing creep! —

Vln. *6* *mp*

Cb. *mp*

188

Cl. *p* *p*

Bsn. *sfp* *sfp*

Tpt. *p* *sfp* *sfp*

Tbn. *sfp* *sfp*

Vib.

Mrs. H. *mp* half spoken/
half sung *mp*

He ate it at night with-out fear — In — the morn - ing — not a

Vln. *p*

Cb. *sfp* *sfp*

a tempo

♩. = 66

190

Cl. *mf* *mp* *f*

Bsn. *mf* *mp* *f*

Tpt. *mf* *mp*

Tbn. *mf* *mp*

Vib. *mf* *mp* To S. D.

Mrs. H. *f*
trace. Two words: heart-less hus-band!

Man. *f*
To such a de -

Vln. *mf* *mp*

Cb. *mf* *mp*

192

Cl.

Bsn.

Tpt.

Tbn.

S. D.

Man.

Vln.

Cb.

p

p

(The Manager appears in the doorway calling the names of people who may enter.)

gree?

195

Cl.

Bsn.

Tpt.

Tbn.

S. D. Snare Drum

Man.

Vln.

Cb.

f

(f)

f

(f)

f

(f)

ff

(ff)

(ff)

Los - er, Dope, Hun - gry ...

To Vib.

198

Cl.

Bsn.

Tpt.

Tbn.

Vib.

Mrs. H.

Vln.

Cb.

sfp

sfp

mf

f

ff

sfp

sfp

mf

f

sfp

f

mf

f

mp

f

ff

f

mp

mf

f

sfp

sfp

(frantically gathering her pots)

I'm ___ here, I'm com-ing, I'm run-ning!

201 (She goes into the shop with her husband and Moniek.)

Cl.

Bsn.

Tpt.

Tbn.

Vib.

Mrs. H.

(She goes into the shop with her husband and Moniek.)

Vln.

Cb.

209

Cl.

Bsn.

Tpt.

Tbn.

Vib.

Pro.

Vln.

Cb.

mp

p

mf

mp

mp

p

(to the Hunchback)

What a perk-y lit-tle wo-man. Cool, wise, nice. I'm

213

Cl.

Bsn.

Tpt.

Tbn.

Vib.

Vibraphone

Pro.

al - so ver - y cur - i - ous . . . what cake did she bake?

Vln.

Cb.

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216

Cl. *p* *mf sub.*

Bsn. *mf* *mf*

Tpt. *p* *mf*

Tbn. *mf* *mf*

Vib. *mf sub.*

Hunch. *mp* *f*
 You are look-ing that far? It ___ is not worth it, ___

Vln. *mf*

Cb. *mf* *mf*

219

Cl. *p* *p* *p*

Bsn. *p* *p* *p*

Tpt. *p* *p* *p*

Tbn. *p* *p*

Vib. *p* To S. D. Snare Drum *p* To Vib. motor on

Hunch. *mp* *mp* *mp*
 be - cause to bake such a cake _____ is no feat. So

Vln. *pizz.* *p sub.* *p* *arco* *p* *arco*

Cb. *pizz.* *p* *p*

222

Cl.

Bsn.

Tpt.

Tbn.

Vib.

Hunch.

Vln.

Cb.

mp

mf

I will tell you: add this mix - ture to a pound of cof-fee; pep-per

226

Cl.

Bsn.

Tpt.

Tbn.

Vib.

Hunch.

Vln.

Cb.

Musical staves for Clarinet (Cl.) and Bassoon (Bsn.). The Clarinet staff is in treble clef and the Bassoon staff is in bass clef. Both are in a key signature of one sharp (F#). The Clarinet part begins with a quarter note G4, followed by a quarter note A4, and a half note B4. The Bassoon part begins with a quarter note G2, followed by a quarter note A2, and a half note B2.

Musical staves for Trumpet (Tpt.) and Trombone (Tbn.). The Trumpet staff is in treble clef and the Trombone staff is in bass clef. Both are in a key signature of one sharp (F#). The Trombone part begins with a quarter note G2, followed by a quarter note A2, and a half note B2. The Trombone part then continues with a quarter note C3, followed by a quarter note D3, and a half note E3.

Musical staff for Vibraphone (Vib.). The staff is in treble clef and is in a key signature of one sharp (F#). The staff is currently empty.

Musical staff for Horns (Hunch.). The staff is in bass clef and is in a key signature of one sharp (F#). The staff contains the lyrics: "and — car - a - way. Add two glass-es of wa - ter, a". The music begins with a quarter note G2, followed by a quarter note A2, and a half note B2. The music then continues with a quarter note C3, followed by a quarter note D3, and a half note E3. The music ends with a quarter note F#3.

Musical staves for Violin (Vln.) and Cello (Cb.). The Violin staff is in treble clef and the Cello staff is in bass clef. Both are in a key signature of one sharp (F#). Both staves are currently empty.

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229

Cl. Musical staff for Clarinet (Cl.) in treble clef. It starts with a whole rest in the first measure, followed by a quarter rest, then a quarter note G4 with a sharp sign and a dynamic marking of *mp*. The staff continues with a whole rest in the second measure, a quarter rest, and a quarter note F4 with a flat sign. The time signature changes from 4/4 to 5/4 in the third measure and back to 6/4 in the fourth measure.

Bsn. Musical staff for Bassoon (Bsn.) in bass clef. It starts with a whole rest in the first measure, followed by a quarter note G2 with a sharp sign and a dynamic marking of *mp*. The staff continues with a whole rest in the second measure. The time signature changes from 4/4 to 5/4 in the third measure and back to 6/4 in the fourth measure.

Tpt. Musical staff for Trumpet (Tpt.) in treble clef. It starts with a whole rest in the first measure, followed by a quarter note G4 with a flat sign and a dynamic marking of *mp*. The staff continues with a quarter rest, then a quarter note A4, and a half note B4. The time signature changes from 4/4 to 5/4 in the third measure and back to 6/4 in the fourth measure.

Tbn. Musical staff for Trombone (Tbn.) in bass clef. It starts with a quarter note G2 with a sharp sign and a dynamic marking of *mp*. The staff continues with a quarter rest, then a quarter note A2 with a sharp sign. The time signature changes from 4/4 to 5/4 in the third measure and back to 6/4 in the fourth measure.

Vib. Musical staff for Vibraphone (Vib.) in treble clef. It starts with a whole rest in the first measure. The text "Vibraphone (motor on)" is written above the staff. In the second measure, there is a quarter note G4 with a flat sign and a dynamic marking of *mp*, followed by a quarter note F4 with a flat sign. The staff continues with a quarter rest, then a quarter note G4 with a flat sign. The time signature changes from 4/4 to 5/4 in the third measure and back to 6/4 in the fourth measure.

Hunch. Musical staff for Hunch in bass clef. It contains a continuous melodic line. The lyrics "few tab-lets of sac-char-in, and when the bit-ter-ness of cof- dis-ap-pears, add" are written below the staff. The time signature changes from 4/4 to 5/4 in the third measure and back to 6/4 in the fourth measure.

Vln. Musical staff for Violin (Vln.) in treble clef. It starts with a whole rest in the first measure. The text "pizz." is written above the staff. In the third measure, there is a quarter note G4 with a flat sign. The time signature changes from 4/4 to 5/4 in the third measure and back to 6/4 in the fourth measure.

Cb. Musical staff for Cello (Cb.) in bass clef. It starts with a whole rest in the first measure. The text "pizz." is written above the staff. In the third measure, there is a quarter note G2 with a sharp sign. The time signature changes from 4/4 to 5/4 in the third measure and back to 6/4 in the fourth measure.



232

6

Cl. *mp* *mf*

Bsn. *mp* *mf* 6

Tpt. *mp*

Tbn. *mp*

Vib. *mp* To S. D.

Hunch. fruit_ peel, and then in - to the ov - en it goes. _

Vln. *mp* arco

Cb. *mp* arco



(Suddenly, the door to the shop slams open; Mrs. Hungry, Moniuś, and Mr. Hungry enter, the latter with traces of marmalade around his mouth.)

234

Cl.

Bsn.

Tpt.

Tbn.

S. D.

Vln.

Cb.

mp

p

f

6

6

Detailed description of the musical score: The score is for page 122, measures 234-236. It features seven staves: Clarinet (Cl.), Bassoon (Bsn.), Trumpet (Tpt.), Trombone (Tbn.), Snare Drum (S. D.), Violin (Vln.), and Cello (Cb.). The key signature has one flat (Bb). The time signature changes from 3/4 to 4/4 at measure 235. The Clarinet part has a sixteenth-note melody in measure 236, marked *p*, with a six-measure slur. The Bassoon and Trombone parts have a rhythmic pattern of eighth notes with accents, marked *mp* in 3/4 and *p* in 4/4. The Snare Drum has a single *f* note in measure 234. The Violin and Cello parts are mostly silent, with some notes in measure 235. A large watermark 'COPYING IS ILLEGAL REVIEW COPY ONLY' is overlaid diagonally across the page.

237

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

Bsn. *sfp* *sfp* *mf*

Tpt. *sfp* *sfp* *mf* *f*

Tbn. *sfp* *sfp* *mf* *f*

S. D. *f*

Mrs. H. *f* (wringing her hands) *ff*
Peo-ple, oh, great heav-ens!

Vln. *mf* *f*

Cb. *sfp* *sfp* *mf* *f*

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239

Cl.

Bsn.

Tpt.

Tbn.

S. D.

Mrs. H.

Vln.

Cb.

mf

f

God, have mer-cy on us, find _ me, find me a way _ to _ cope. _

243

Cl. *mp*

Bsn.

Tpt.

Tbn.

S. D.

(she points towards her husband)

Mrs. H. *mf*
My hus - band ate all the mar - ma - lade in small a -

Vln.

Cb.

246

Cl.

Musical staff for Clarinet (Cl.) in 4/4 time, key of D major. The staff contains two measures of music. The first measure starts with a mezzo-piano (*mp*) dynamic and features a quarter note D4, followed by eighth notes E4, F#4, G4, and A4. The second measure starts with a mezzo-forte (*mf*) dynamic and features a quarter note B4, followed by eighth notes C5, B4, A4, and G4. A crescendo hairpin is shown under the second measure.

Bsn.

Musical staff for Bassoon (Bsn.) in 4/4 time, key of D major. The staff contains two measures of music. The first measure is a whole rest. The second measure starts with a mezzo-forte (*mf*) dynamic and features a quarter note D3, followed by eighth notes C3, B2, and A2. A crescendo hairpin is shown under the second measure.

Tpt.

Musical staff for Trumpet (Tpt.) in 4/4 time, key of D major. The staff contains two measures of music. The first measure starts with a mezzo-piano (*mp*) dynamic and features a quarter note D4, followed by eighth notes E4, F#4, G4, and A4. The second measure starts with a mezzo-forte (*mf*) dynamic and features a quarter note B4, followed by eighth notes C5, B4, A4, and G4. A crescendo hairpin is shown under the second measure.

Tbn.

Musical staff for Trombone (Tbn.) in 4/4 time, key of D major. The staff contains two measures of music. The first measure is a whole rest. The second measure starts with a mezzo-forte (*mf*) dynamic and features a quarter note D3, followed by eighth notes C3, B2, and A2. A crescendo hairpin is shown under the second measure.

S. D.

Musical staff for Snare Drum (S. D.) in 4/4 time. The staff contains two measures of music, both of which are whole rests.

Mrs. H.

Musical staff for Mrs. H. in 4/4 time, key of D major. The staff contains two measures of music. The first measure starts with a mezzo-piano (*mp*) dynamic and features a quarter note D4, followed by eighth notes E4, F#4, G4, and A4. The second measure is a whole rest.

mounts!

Vln.

Musical staff for Violin (Vln.) in 4/4 time, key of D major. The staff contains two measures of music. The first measure is a whole rest. The second measure starts with a mezzo-forte (*mf*) dynamic and features a half note D4, followed by eighth notes E4, F#4, G4, and A4. A crescendo hairpin is shown under the second measure.

Cb.

Musical staff for Cello (Cb.) in 4/4 time, key of D major. The staff contains two measures of music, both of which are whole rests.

(The curtain falls.) ----- (senza rit.)

248

Cl. *f* *p* *ff fff*

Bsn. *f* *p* *ff fff*

Tpt. *f* *p* *ff fff*

Tbn. *f* *p* *ff fff*

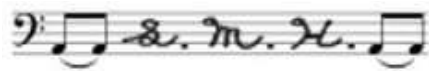
S. D. *f* *p* *ff fff*

Vln. *f* *p* *ff fff*

Cb. *f* *p* *ff fff* (The End)

pizz.

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Stanley M. Hoffman

www.stanleymhoffman.com