

My Red Boots

for SATB Chorus (divisi) unaccompanied

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(1927–2018)

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(b. 1959)

The musical score consists of five staves. The top four staves represent the vocal parts: Soprano, Alto, Tenor, and Bass, each in treble clef and common time. The bottom staff represents the Keyboard (for rehearsal only), in bass clef and common time. The tempo is marked as $\text{♩} = 60$. The vocal parts sing a simple melody with eighth and sixteenth notes, while the keyboard part provides harmonic support with sustained notes and chords. The lyrics are: "My red boots and ru - by ear - rings were snatched a - way; My boots and ear - rings were snatched a - way; My boots and ear - rings were snatched a - way; My boots and ear - rings were snatched a - way;"

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4

mp

they were so dear to me. My
mp

they were so dear to me. My
mp

they were so dear to me. My
mp

they were so dear, so dear to me. My

8

f

youth and fam - i - ly. too, were snatched a - way;

f

youth and fam - i - ly. too, were snatched a - way;

f

youth and fam - i - ly. too, were snatched a - way;

f

youth and fam - i - ly. too, were snatched a - way;

4

11

in the same way I'll nev-er for-
in the same way I'll nev-er for-
in the same way I'll nev-er for-
in the same, the same way I'll nev-er for-

This section consists of four staves of music. The top three staves are for the voice, and the bottom staff is for the piano. The vocal parts are mostly eighth notes, with some sixteenth-note patterns. The piano part features simple harmonic chords. Measure 11 starts with a piano dynamic *mp*. Measures 12-13 continue the vocal line with the lyrics "in the same way". Measure 14 concludes the section with the lyrics "in the same, the same way". Measure 15 begins with a piano dynamic *riten.* followed by *a tempo*.

*riten.**a tempo*

15 *mp* *mf* 3
get that day. I'm told now to put it out of my
get that day. I'm told to put it out of my
get that day. I'm told to put it out of my
get that day. I'm told to put it out of my
riten. *a tempo*

This section continues from measure 15. It features the lyrics "get that day. I'm told now to put it out of my" repeated three times. The piano part includes dynamics *mp* and *mf*, and a measure ending with a fermata over three measures. The section concludes with *riten.* followed by *a tempo*.

18

riten.

a tempo

5

mf

mind. I find that task ver - y hard. I can

mf

mind. I find that task ver - y hard, ver - y hard.

mf

mind. I find that task ver - y, hard, ver - y hard.

mf

mind. I find that task ver - y hard. riten.

a tempo

8

8

8

8

21

accel. poco a poco

still hear the dogs howl-ing, the Ge-sta - po round-ing us up for -
mf stagger breathing

I hear the dogs howl-ing, Ge - sta - po round - ing us

I can still hear the dogs howl-ing, the Ge-sta - po

I can still hear the dogs howl-ing,

f

accel. poco a poco

3

6

25 (accel.)

ap - el,* those dread - ful words, those dread - ful words, those
up for ap - el,* those
round-ing us up for ap - el,* those dread - ful words, those
the Ge - sta - po round-ing us up for ap - el,* those

28 (accel.)

ff $\text{d} = 72$

dread-ful words,

“Mach schnell,

mach

schnell!

ff***fff****rit.**a tempo* $\text{d} = 60$

dread-ful words,

“Mach schnell,

mach

schnell!

ff***fff***

dread-ful words,

“Mach schnell,

mach

schnell!

ff***fff***

dread-ful words,

“Mach schnell,

mach

schnell!

(accel.)

 $\text{d} = 72$ *rit.**a tempo* $\text{d} = 60$

* Romanian for “call” (roll call).

† If *divisi* in three parts is not possible, then the two Cs are optional.

33

mp

How can I not re - mem - ber...

mp

How can I not re - mem - ber...

mf

... when my loved ones per - ished for no

mf

... when my loved ones per - ished for no



36

f

O! Ba - bies were tak - en from their

f

O! Ba - bies were tak - en from their

f

rea - son? Ba - bies were tak - en from their

f

rea - son? Ba - bies were tak - en from their



8 39

Musical score for piano and voice. The vocal part consists of four staves of music. The lyrics are: "moth - - er's arms! Heav - en and moth - - er's arms! Heav - en and moth - - er's arms! Heav - en and moth - - er's arms! Heav - en and". The piano accompaniment consists of two staves of music. Measure 39 starts with a forte dynamic (ff). Measures 40 and 41 continue with the same melody and piano parts.

42

Musical score for piano and voice. The vocal part consists of four staves of music. The lyrics are: "earth should have shak - en and been heard a - earth should have shak - en and been heard a - earth should have shak - en and been heard a -". The piano accompaniment consists of two staves of music. Measure 42 starts with a triple forte dynamic (fff). Measures 43 and 44 continue with the same melody and piano parts.

45

far! Yet the world stood still. Not a
far! Yet the world stood still. Not a
far! Yet the world stood still. Not a
far! Yet the world stood still. Not a

48

word was spok - en to help us.
word to help us.
word to help us.
word to help us.

10

*accel. poco a poco*50 *f*

I can't for - get the help - less - ness that we en-dured, the
mf stagger breathing

I can't for - get the help - less - ness that

*accel. poco a poco*53 (*accel.*)

help - less - ness that we en - dured, that we en - dured, that

we en - dured, that we en - - - dured,

we en-dured, the help - less - ness that we en - dured, that

help - less - ness that we en-dured. the help - less-ness that

(*accel.*)

3

56 11
ff *rit.* *p*
 we en - dured. O! Lis - ten! May - be you will hear them,
f *ff* *p*
 — O! Lis - ten! May - be you will hear them,
ff *p*
 we en - dured, O! Lis - ten! May - be you will hear them,
ff *p*
 we en - dured, O! Lis - ten! May - be you will hear them,
ff *p*
72 rit. *60*
mp
 too. If we do this, we can keep e - vil from hap-pen-ing a -
mp
 too. If we do this, we can keep e - vil from hap-pen-ing a -
mp
 too. If we do this, we can keep e - vil from hap-pen-ing a -
mp
 too. If we do this, we can keep e - vil from hap-pen-ing a -
mp
 you will hear them, we can keep e - vil from hap-pen-ing a -
3 *3*

† If *divisi* in three parts is not possible, then the two As are optional.

61 *mf* > 3 > 3 > f > 3 > 3 >

gain, and a - gain, and a - gain, a - gain, and a - gain, and a - gain, a -

mf > 3 > 3 > f > 3 > 3 >

gain, and a - gain, and a - gain, a - gain, and a - gain, and a - gain, a -

mf > 3 > 3 > f > 3 > 3 >

gain, and a - gain, and a - gain, a - gain, and a - gain, and a - gain, a -

mf > 3 > 3 > f > 3 > 3 >

gain, and a - gain, and a - gain, a - gain, and a - gain, and a - gain, a -

63 *ff* > 3 > rit. > 3 >

gain, and a - gain and a - gain!

ff > 3 > 3 >

gain, and a - gain and a - gain!

ff > 3 > 3 >

gain, and a - gain and a - gain!

ff > 3 > 3 >

gain, and a - gain and a - gain!

rit. > 3 > 3 >