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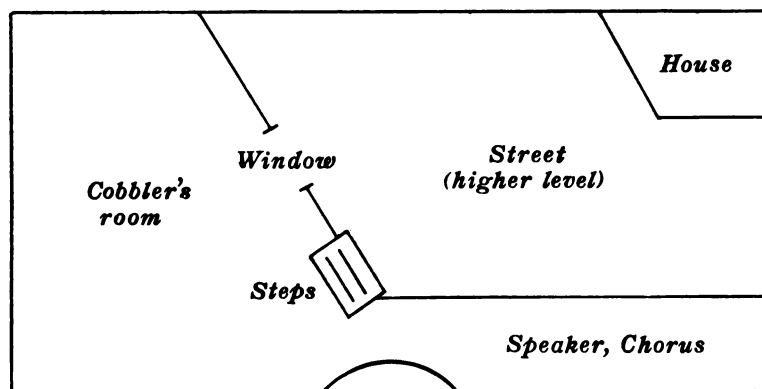
A Note on The Production

This opera should be staged in the manner of a Miracle Play. The action should be suggested rather than “played.”

The Speaker and the Chorus are on the stage and participate in the action, the characters of the play could even take a place in the Chorus if they are not required in the play itself.

The words of the Speaker should not be taken literally as a description of what is happening on the stage at the moment of his speaking. He comments in a general way.

The scene should not aim at a realistic representation of a room and a street. The stage is divided by a wall which separates the room from the street, the street being on a higher level but only just high enough to give the illusion of a basement room. The Cobbler reaches the street just by turning the wall, without a door.



Characters

| | | | | | | | | |
|----------------------------|----|----|----|----|----|----|----|----------------------|
| Martin Avdeitch | .. | .. | .. | .. | .. | .. | .. | <i>Baritone</i> |
| An Old Peasant Pilgrim | .. | .. | .. | .. | .. | .. | .. | <i>Bass</i> |
| Stepanitch, an old Soldier | .. | .. | .. | .. | .. | .. | .. | <i>Bass</i> |
| A Woman with child | .. | .. | .. | .. | .. | .. | .. | <i>Soprano</i> |
| An Old Woman | .. | .. | .. | .. | .. | .. | .. | <i>Contralto</i> |
| A Boy | .. | .. | .. | .. | .. | .. | .. | <i>Speaking part</i> |
| Speaker | .. | .. | .. | .. | .. | .. | .. | <i>Tenor</i> |

A small chorus

Orchestra

2(1) Flauti, 2 Oboi, 3(2) Clarinetti,
2 Fagotti, 2 Corni in fa, 1 Tromba, 1 Trombone,
Batteria, Pianoforte, Archi (6, 6, 4, 3, 2)

WHAT MEN LIVE BY

Poco andante $\text{♩} = 69$ B. MARTINU

Piano

Allegro $\text{♩} = 120$

1

CURTAIN
VORHANG

Scene 1.

A street in the small town. On the left a room in the basement with the window on the street. Martin
Eine Strasse in einem Städtchen. Ein Raum in einem tiefen Erdgeschoss mit einem Fenster auf die Strasse.

Avdeitch is working.

Martin Avdeitsch sitzt an der Arbeit.

Speaker and small chorus sitting on the left.

Der Sprecher und der Chor links.

Poco moderato ♩ = 112

2 **SPEAKER**
SPRECHER
mf

In a cer - tain town there lived an old man, Mar - tin Av - deitch by name.
In ei-nem Städt-chen leb - te einst ein al-ter Mann, Mar-tin Av-deitsch ge - nannt.

Sp.
Spr.

mf

A cob - bler he was.
Ein Schus-ter, ihr seht's.

SOPRANO
p

Mar - tin Av - de - - itch, *a*
 Mar - tin Av - de - - itsch, *ein*

ALTO *p* *mf*

Av - de - - itch, *a*
 Av - de - - itsch, *ein*

mf 3

Sp. Spr. *mf*

In a base-ment room he lived... In a
Sei-ne Werk-statt war sein Heim... *p* *tief im*

S. *p*
 cob - bler. In a base-ment.
 Schu - ster. *Sei-ne Werk-statt.*

A. *p*
 cob - bler. In a base-ment.
 Schu - ster. *Sei-ne Werk-statt.*

TENOR *f* *p*
 A cob - bler. In a base-ment.
 Ein Schu - ster. *Sei-ne Werk-statt.*

BASS *f* *p*
 A cob - bler. In a base-ment.
 Ein Schu - ster. *Sei-ne Werk-statt.*

Sp. Spr.

base-ment room he lived and through one win - dow on - ly the feet of the pass-ers by
dunk-len Erd - ge - schoss und durch das Fen - ster sieht er die Füs - se die da vor-

4 *più f*

Sp. Spr.

could be seen. It is true! But by their
- ü - ber - gehn. Das ist wahr! Doch an den

S. *poco f*
 On - ly the feet, it is true.
Die Füs - se nur, das ist wahr.

A. *poco f*
 On - ly the feet, it is true.
Die Füs - se nur, das ist wahr.

Sp.
Spr.

boots a-lone Mar-tin could re-cog-nise them.
Schuh'n al-lein kann er seh'n wer vor-bei - geht.

S.
A.

By their boots a-lone...
An den Schuh'n al-lein...

By their boots a-lone...
An den Schuh'n al-lein...

p

Sp.
Spr.

There were ve-ry few pairs which had not passed through his hands.
Denn es wa-ren nur we-ni-ge, die er nicht ge-kannt.

mf *f*

5 Allegretto $\text{♩} = 72$

S.
A.
T.
B.

At least once, if not twice, at least once, if not
Ein-mal hier, ein-mal dort, ein-mal hier, ein-mal

At least once, if not twice, at least once,
Ein-mal hier, ein-mal dort, ein-mal dort,

At least once, if not twice, at least once,
Ein-mal hier, ein-mal dort, ein-mal hier,

mf

5 Allegretto $\text{♩} = 72$

At least once, at least once, if not twice,
Ein-mal hier, ein-mal hier, ein-mal dort,

p

S. *f*
twice, some he had re - soled, some he had patched, stitched up,
dort, hat er sie ge - flickt, hat sie ge - sohlt, gros - se,

A.
if not twice, some he had re - soled, some he had stitched up,
ein-mal dort, hat er sie ge - flickt, und ge-sohlt gros - se.

T.
if not twice, some he had re - soled, some he had stitched up,
ein-mal dort, hat er sie ge - flickt, sie al - le, al - le,

B.
if not twice, some he had re - soled, some stitched up,
ein-mal dort, hat er sie ge - flickt, sie al - le,

poco f

S.
stitched up, stitched up, stitched up, stitched up, stitched up,
klei - ne, der - be, gro - be, fei - ne, je - der

A.
stitched up, stitched up, stitched up, stitched up, stitched up,
klei - ne, der - be, gro - be, fei - ne, je - der

T.
stitched up, stitched up, stitched up, stitched up, stitched up,
gros - se, klei - ne, der - be, gro - be, fei - ne,

B.
stitched up, stitched up, stitched up, stitched up, stitched up,
gros - se, klei - ne, der - be, gro - be, fei - ne,

6

S. or pro - vi - ded with new toe caps yes!
Schuh war ihm wie ein gu - ter Freund, ja!

A. or pro - vi ded with new toe caps yes!
Schuh war ihm wie ein gu - ter Freund, ja!

T. pro - vi - ded with new caps yes!
je - der war ihm ein Freund, ja!

B. pro - vi - ded with new caps yes!
je - der war ihm ein Freund, ja!

S. At least once, if not twice, at least once, if not
Ein - mal hier, ein - mal dort, ein - mal hier, ein - mal

A. At least once, if not twice, at least once,
Ein - mal hier, ein - mal dort, ein - mal hier,

T. At least once, if not twice, at least once,
Ein - mal hier, ein - mal dort, ein - mal hier,

B. At least once, if not twice, at least once,
Ein - mal hier, ein - mal dort, ein - mal hier,

S. twice, some he had re-soled, some he had patched, stitched up,
 dort, hat er sie ge-flickt, hat sie ge-sohlt, gros-se,

A. if not twice, some he had re-soled, some he had stitched up,
 ein-mal dort, hat er sie ge-sohlt, hat sie ge-flickt, gros-se,

T. if not twice, some he had re-soled, some he had stitched up,
 ein-mal dort, hat er sie ge-sohlt, er kennt sie al-le,

B. if not twice, some he had re-soled, some stitched up,
 ein-mal dort, hat er sie ge-sohlt, sie al-le,

S. stitched up, stitched up, stitched up, stitched up, stitched up,
 klei-ne, der-be, gro-be, fei-ne, je-der

A. stitched up, stitched up, stitched up, stitched up, stitched up,
 klei-ne, der-be, gro-be, fei-ne, je-der

T. stitched up, stitched up, stitched up, stitched up, stitched up,
 gros-se, klei-ne, der-be, gro-be, fei-ne,

B. stitched up, stitched up, stitched up, stitched up, stitched up,
 gros-se, klei-ne, der-be, gro-be, fei-ne,

S. or pro - vi - ded with new toe caps, yes!
 Schuh war ihm wie ein gu - - ter Freund, ja!

A. or pro - vi - ded with new toe caps, yes!
 Schuh war ihm wie ein gu - - ter Freund, ja!

T. pro - vi - - ded with new caps, yes!
 je - der war ihm ein Freund, ja!

B. pro - vi - - ded with new caps, yes!
 je - der war ihm ein Freund, ja!

Meno

7 SPEAKER SPRECHER

Yes, eye-ry one knew Av-de-itch!
 Ja, je-der kann-te Av-de-itsch!

S. He had al - ways been a good man.
 Er war stets ein gu - ter Mann.

A. He had al - ways been a good man.
 Er war stets ein gu - ter Mann.

T. He had al - ways been a good man.
 Er war stets ein gu - ter Mann.

B. He had al - ways been a good man.
 Er war stets ein gu - ter Mann.

Sp. Spr. *f*

He had al - ways been an up - right man, yes !
 Er war im - mer ein auf - rech - ter Mann, ja !

S. *p* Yes !
Ja !

A. *p* Yes !
Ja !

T. *p* Yes !
Ja !

B. *p* Yes !
Ja !

Scene II.

An old peasant pilgrim enters.
 Ein alter pilgernder Bauer tritt ein.

Moderato $\text{♩} = 96 (100)$ SPEAKER SPRECHER

(Spoken) His wife and his child had died. One day a friend,
 (Gesprochen) Seine Frau und sein Kind waren gestorben. Eines Tages kam

an old peasant came to see him and to him Avdeitch talked and opened his heart.
 ein Freund zu ihm, ein alter Bauer, und Avdeitch sprach zu ihm und öffnete ihm sein Herz.

8 MARTIN MARTIN

mf

I no long-er wish — to live, Ho - ly man I on-ly wish — to
 Die-se Welt ist mir zur Last, from-mer Mann, will mir der Herr — noch

M.
M.

die and that — is all I ask of God. —
 gnä - dig sein, — dann schickt er mir den Tod.

OLD PEASANT ALTER BAUER

mf

You should not speak like that Mar-tin — you should not. If
 Du sollst nicht al - so spre-chen, Mar-tin, du sollst nicht. Wenn

S. You should not, you should not.
 Du sollst nicht, du sollst nicht.

A. You should not, you should not.
 Du sollst nicht, du sollst nicht.

T. You should not, you should not.
 Du sollst nicht, du sollst nicht.

B. You should not, you should not.
 Du sollst nicht, du sollst nicht.

10

O.P.
A.B.

mf

Read a gos-pel, you will learn there, you will...
Das E-van-gel-ium wird dich leh - ren, gib acht...

It is all shown you there, it is,
dort ist al - les ge - nau ge - sagt.

ALTO Solo

S.

p

You will, you will.
Gib acht, gib acht.

Yes
Ja

A.

p

You will, you will.
Gib acht, gib acht.

Yes
Ja

T.

p

You will, you will.
Gib acht, gib acht.

Yes
Ja

B.

p

You will, you will.
Gib acht, gib acht.

Yes
Ja

10

pp

tr

p

A. Solo

Poco andante $\text{♩} = 84$ *mf*

These words sank deep in - to Av-deitch's soul,
Die Wor - te san - ken tief in seln - Herz,

S.

It is! it is!
so ist's! so ist's!

A.

It is! it is!
so ist's! so ist's!

T.

It is! it is!
so ist's! so ist's!

B.

It is! it is!
so ist's! so ist's!

Poco andante $\text{♩} = 84$

p

A. Solo

he set him-self to read, — his heart grew e-ver ligh-ter and ligh-ter. This he
 er un-ter-nahm zu le-ben — und sein Ge-müt ward leich-ter und leich-ter. Und er

A. Solo

read: a-bout the rich Pha-ri-see who in-vi-ted Je - sus in his house, and Christ said un-to Si-mon:
 las vom rei-chen Mann den Pha-ri-sä-er der ein-lud Je - sum in sein Haus. Der Herr a - ber sprach zu Simon:

11 Allegro ♩ = 160

S. I. (Solo) Seest thou this wo - - -
 Siehst du dies Weib?

S. II. Seest thou this
 Siehst du dies

A. Seest
 Siehst

T. Seest thou this
 Siehst du dies

B.

11 Allegro ♩ = 160

mf

sim.

S. I. - man? I en - tered in - to thine house and thou ga - vest
 Du hast mir in dei - nem Haus kein Was - ser ge -

S. II. wo - man? I en - tered in - to thine house and thou gavest Me
 weib? Du hast mir in dei - nem Haus kein Was - ser ge

A. - thou this wo - man? I en - tered in - to thine house, thou
 du dies Weib? Zu wa - schen mei - nen fuss gabst

T. wo - man? I entered in - to thine house, thou
 Weib? Du gabst mir kein Was - ser

B. Seest thou this wo - - - man? Thou gavest Me
 Siehst du dies Weib? und du gabst

S. I. Me no wa - ter for My feet. O
 - reicht zu wa schen mei - nen fuss. O

S. II. no wa - - ter. O
 - reicht. O O

A. gavest Me no wa - - ter. O
 du mir kein Was - - ser. O

T. gavest Me no wa - - ter. O
 in dei - nem Hau - - se. O

B. no wa - - ter. O
 mir kein Was - - ser. O

12

S. I. *f* She hath washed My feet with —
Doch sie hat's mit Trä - nen ge -

S. II. *f* She hath washed My
Doch sie hat's mit

A. She —
Doch —

T. She hath washed — My
Doch sie hat's — mit —

B.

12

f *mf*

S. I. tears. Ah —
- tan. Ah —

S. II. feet. — Ah —
Trä - nen ge - tan. Ah —

A. — hath washed My feet. — Ah —
— sie hat's ge - tan. — Ah —

T. feet. — Ah —
Trä - nen ge - tan. Ah —

B. She hath washed My feet — Ah —
Doch sie hat's mit Trä - - nen ge - tan. Ah —

ALTO Solo

Ah

S. I.

S. II.

A.

T.

B.

13 Andante

A. Solo

Thou gavest Me no wa-ter!
Du gabst mir kein Wasser!

MARTIN *p*

Thou gavest Me no wa-ter...
Du gabst mir kein Wasser...

mf

mf

p

(During the reading the evening darkens the room.
(Während Martin liest, wird es dunkel. Martin

Allegro ♩ = 116

MARTIN MARTIN
poco f

Who was the guest who had come to see him, this Pha-ri-see?
Wer war der Gast? wer kam zum Pharisäer? wer war es wohl?

Martin lights a lamp.)
zündet die Lampe an.)

M.
M.

Who was it? Why, e - ven the Lord Him - self.
Wer war es? Ah, war's nicht der Herr höchst-selbst?

14

M.
M.

P

If then He should come to vi - sit me, would I re - ceive Him a - ny bet - ter? I am e - ven as the Pha - ri -
Ge - fiel es Ihm und Er käm zu mir, wie wür - de ich Ihn wohl emp - fan - gen? Bin ich nicht wie je - ner Pha - ri -

M.
M.

see. I drink a tea and think of hav - ing plen - ty to eat and drink and to be warm!
sä - er? Ich schlür - fe Thee und lass' mir's wohl - gehn, es - se und schla - fe gut und halt' mich warm!

lunga

16 MARTIN MARTIN

(spoken)
(gesprochen)

Who is there?
Wer ist hier?

VOICE (Alto solo)
STIMME (Alt Solo)

pacof
Mar - tin! Look thou in - to the street to - mor - row,
Mar - tin! Mor - gen sieh auf die Stras - se hin - aus,

Martin rouses himself; he gets up from the chair and
Martin rüttelt sich auf. Er reibt sich die Augen, als
rubs his eyes. He does not know whether he was
hätte er geträumt. Er löscht das Licht und geht zu
dreaming. He turns out the lamp and goes to bed.
Bett.

A. Solo

for I am com - ing to vi - sit thee -
denn morgen, morgen komm' ich zu dir -

ECHO *mf*

to vi - sit thee -!
komm' ich zu dir - !

Scene III

The morning, next day, a sun-rise.
Am nächsten Morgen, Sonnenaufgang.

17 Poco allegro $\text{♩} = 80$

The first system of music consists of two staves. The upper staff is in treble clef and contains a series of chords and melodic fragments, with a key signature of two flats. The lower staff is in bass clef and features a complex, rhythmic accompaniment with many sixteenth notes. A dynamic marking of *sim.* (sustained) is placed above the lower staff.

18

The second system begins with a boxed measure number '18'. It contains two staves. The upper staff has a series of chords, and the lower staff has a melodic line with some rests. A dynamic marking of *f* (forte) is present in the lower staff.

19

The third system begins with a boxed measure number '19'. It contains two staves with complex chordal textures and melodic lines. A dynamic marking of *f* is visible in the lower staff.

The fourth system consists of two staves with intricate chordal and melodic patterns. The upper staff has many beamed notes and the lower staff has a steady accompaniment.

The fifth system consists of two staves with complex chordal and melodic patterns, continuing the piece's texture.

The wall clock strikes six. Martin winds it up.
Die Uhr an der Wand schlägt sechs. Martin zieht sie auf.

SPEAKER SPRECHER

(mf)
 (spoken) *(gesprochen)* In the morning Avdeitch rose before daylight, sat by the window. He kept looking
Am Morgen erhob sich Avdeitsch zeitig vor der Dämmerung und setzte sich ans Fenster. Er

Sp. Spr. out, looking and working, more looking than working. All this time his thoughts
sah immerzu hinaus und arbeitete, aber in Wahrheit arbeitete er wenig und sah meist hinaus. Er konnte

Sp. Spr. were centered upon last night.
nur an den vergangenen Abend denken.

**CHORUS (whispered)
 CHOR (geflüstert)**

pp
 To-mor-row I am com-ing to vi-sit thee!
..denn mor-gen, mor-gen komm' ich zu dir!

SPEAKER SPRECHER

(p)
 (spoken) *(gesprochen)*
 He was looking for a pair of unfamiliar boots, so he would bend down to glance upwards to
Wenn er ein Paar fremder Schuhe sah, dann beugte er sich vor, um auch das Gesicht ihres

CHORUS CHOR.

SPEAKER SPRECHER

see their owner's face as well.
Trägers zu erspähen.

pp
 I am com-ing!
..denn ich kom-me!

(spoken)
(gesprochen)
 The doorkeeper passed
Der Hauswart kam

in new felt boots . . . then, a water-carrier, then . . . an old soldier, Stepanitch by
in neuen Filzstiefeln vorüber, dann ein Wasser-träger, dann . . . ein ausgedienter Soldat, Stepanitsch.

name. . . . Martin knew him by his boots, very shabby old felt ones.
Martin erkannte ihn an seinen Stiefeln, alten, abgetragenen Filzstiefeln.

(Martin resumes his work)
(Martin nimmt seine Arbeit wieder auf)

20 Allegro $\text{♩} = 120$

Piano introduction musical notation, first system. Treble and bass clefs. Dynamics include *f*. Includes a fermata at the end of the system.

Piano introduction musical notation, second system. Treble and bass clefs. Dynamics include *f*.

MARTIN
MARTIN

mf

I must be fall-ing in to my do-tage
Mir scheint ich wer-de gar wohl noch nür-risch!

Vocal and piano accompaniment for the first vocal line. Includes a triplet in the vocal line and piano accompaniment. Dynamics include *mf*.

M.
M.

just because Ste-pa-nitch be - gins cleaning a-way the snow, I at once jump to the con-
Da scharrt Ste-pa-nitsch den Schnee vor mei-ner Tü - re fort, und ich Narr bil - de mir schon

Vocal and piano accompaniment for the second vocal line. Includes a triplet in the vocal line and piano accompaniment. Dynamics include *mf*.

21

M.
M.

-clu-sion that Christ is a-bout to vis-it me! I am grow-ing
 ein, dass der Herr sel-ber vor der Tü-re steht! Bin ich nicht ein

M.
M.

fool-ish, old grey-beard that I am!
 Kinds-kopf, ich al-ter Grau-bart ich!

M.
M.

Well he is an old man now and bro-ken.
 Ah, er ist ein al-ter Mann und bet-tel-arm.

M.
M.

Would he like some tea? I won-der... Stepanitch, hey, Stepanitch! Come in and
 Wie wär' ein Schluck Tee? Ich frag ihn... Stepanitsch! He! Stepanitsch! Komm' herein
 warm yourself, you must be frozen!
 wärme dich! Du musst halb erfroren sein!

22 Allegretto $\text{♩} = 80$ (Stepanitch enters)
(Stepanitsch tritt ein)

The first system of music for piece 22, measures 1-4. It features a treble and bass staff. The treble staff contains a series of chords, primarily triads and dyads, with some eighth-note patterns. The bass staff has a simple accompaniment of eighth notes, often with a 'y' marking indicating a grace note or a specific articulation.

The second system of music for piece 22, measures 5-8. The treble staff continues with chordal textures, including some sixteenth-note runs. The bass staff maintains the eighth-note accompaniment, with some notes beamed together.

The third system of music for piece 22, measures 9-12. The treble staff shows more complex chordal structures. The bass staff continues with the eighth-note accompaniment, which becomes more rhythmic in some measures.

The fourth system of music for piece 22, measures 13-16. The treble staff features a mix of chords and melodic fragments. The bass staff continues with the eighth-note accompaniment, showing some syncopation.

The fifth system of music for piece 22, measures 17-20. The treble staff has a more active melodic line. The bass staff continues with the eighth-note accompaniment. A box labeled '23' is placed above the first measure of this system.

The sixth system of music for piece 22, measures 21-24. The treble staff continues with a melodic line. The bass staff continues with the eighth-note accompaniment. The piece concludes with a final chord in the treble staff.

Piano accompaniment for the first system, featuring a treble and bass staff with various chords and melodic lines.

Piano accompaniment for the second system, continuing the musical piece with similar instrumentation.

24 Moderato

MARTIN
MARTIN

Musical notation for the first vocal line, including a triplet and a dynamic marking of *mf*.

Am I ex-pect-ing an-y-one?
Ob ich Be-such er-war-te?

STEPANITCH
STEPANITSCH

Musical notation for the second vocal line, including a triplet and a dynamic marking of *p*.

Are you ex-pect-ing an-y-one?
Er-war-test du Be-such bei dir?

CHORUS

SOPRANO

ALTO

TENOR

Musical notation for the chorus parts, showing sustained notes and a dynamic marking of *p*.

24 Moderato

Piano accompaniment for the final system, concluding the piece with sustained notes and a dynamic marking of *p*.

Moderato ♩=100

M.
M.

Well To tell you the truth, yes! That is to say, I
Ei, die Wahr-heit zu sa-gen, ja! Das heisst, ich tu' es

S.
A.
CHORUS
T.

Moderato ♩=100

M.
M.

am and I am not. Well, I was read - ing how our lit - tle
wohl und tu's auch nicht. Nun, Wie der Herr auf Er - den ging und

M.
M.

Fath - er walked on earth and suf - fered.
litt, das las ich ge - stern a - bends.

M.
M.

mf

Have you heard of Him? Or have you not?
Si - cher hast du auch da - von ge - hört.

25

MARTIN
MARTIN

Well, I was
Nun, wie ich

STEPANITCH
STEPANITSCH
poco f

Yes, yes, I have heard of Him!
Ja, ja, ja, ich hab's ge - hört!

M.
M.

read - ing and I thought and thought and fell a - sleep. Then
las und im - mer las, und las, da schief ich ein. Dann...

M.
M.

I heard someone call my name. Martin, watch you for me tomorrow, I am
mir schien, dass mich je - mand rief.... Martin, morgen gib acht, denn Ich

M.
M.

coming to visit you!
komme zu dir!

And
Und

M.
M.

so, fool-ish thought I know to be, I am ex-pect-ing Him an-y
so, si-cher ist es dumm von mir, er-wart' ich Ihn bei mir je-de

M.
M.

mo-ment.
Stun-de.

mf

26

M.
M.

f

I of - ten called _____ to my mind how, when our
 Als noch der Herr _____ un - ter uns auf Er - den

M.
M.

mf

Fath - er walked on earth there was nev - er a
 weil - te, al - so stehts, da war kein _____

27

M.
M.

man, how - e - ver hum - ble, who He des - pised.
 Mann, der Ihm zu nied - rig, den Er ver - schmäht.

f

MARTIN
MARTIN

f

It was al - ways with the com - mon peo - ple
Er liebt die Ein - falt, das gläu - bi - ge Ge -

mf

M. M. that He talk - ed, it was from a - mong them, a - mong such
- müt, Er spricht zu dem ein - fa - chen Volk. Sie wa - ren

M. M. men as you and I, from a - mong the sin - ners, and work - ing
so wie du und ich, bei den klei - nen Sündern, beim ar - men

M. M. folk, that He chose His dis - ci - ples.
Volk such - te Er sei - ne Schü - ler.

f

28

MARTIN
MARTIN

He
Er

f

M.
M.

said: Blessed are the lowly, the peacemakers, the merciful and the charitable!
sprach: Gesegnet sind die Demütigen, die Friedfertigen, die Barmherzigen, die Wohltätigen!

MARTIN (spoken) Why don't you
MARTIN (gesprochen) Warum trinkst du

29 Moderato ♩ = 100

M. drink your tea?
M. deinen Thee nicht?

STEPANITCH
STEPANITSCH

I thank you Mar-tin Av-deitch, I
Ich dank' dir Mar-tin Av-dei-itsch, ich

S.
S.

thank you! You have ta-ken me in and
dank' dir! Du nahmst mich in dein Haus, hast

S.
S.

(Stepanitch departs)
(Stepanitsch ab)

ted both soul _____ and bo-dy.
Leib und See - - - - - le ge-labt.

p

Scene IV

30

(Martin resumes his work. Two soldiers pass the window and the others
(Martin beginnt wieder zu arbeiten. Zwei Soldaten und ein paar andere Leute

Allegro con brio $\text{♩} = 126$

f. *(f)*

in civilian, next the householder in polished goloshes, next the woman, poorly
kommen vorüber, dann ein Grundbesitzer in gewichsten Galoschen, hierauf eine

dressed with a child in her arms.)
ärmlich gekleidete Frau mit einem Kind auf dem Arm.)

p

31

MARTIN (to the woman)
 MARTIN (zu der Frau)

My dear, I say, my dear
 Komm' her! Komm' her, komm', gu — te

M.
 M.

32

— Why need you stay there in the cold? Come, in —
 Frau! Was stehst du da draus — sen im Frost? Komm' her —

M.
M.

- to my room, come in with you. Sit down and eat, dear!
- ein zu mir, komm'nur her - ein. Sitz' hier beim Feu - er!

(Woman comes in.)
(Die Frau kommt herein.)

M.
M.

I will take your ba - by!
Lass das Kind mich hal - tan!

(The woman crosses herself and sits down to eat, while Martin takes
(Die Frau bekreuzigt sich und setzt sich nieder um zu essen, während

33 the baby.)
Martin das Kind in die Arme nimmt.)

34 (Martin puts the baby on the bed and goes to the cupboard, comes back with the old jacket.)
 (Martin legt das Kind auf 'as Bett, geht zum Wandschrank und kommt mit einem alten Rock zurück.)

(The Woman looks at the jacket and then at the old man,
 (Die Frau blickt auf den Rock und den alten Mann und bricht

35 **Allegro** ♩=120

and bursts into tears. Martin turns away pretending to do something.)
in Tränen aus. Martin wendet sich ab und tut als hätte er irgendeine Arbeit.)

Piano accompaniment for the first system, measures 34-35. The music is in a minor key with a complex harmonic structure, featuring many accidentals and dynamic markings like *ff*.

Piano accompaniment for the second system, measures 36-37. Measure 36 is marked with a box containing the number 36. The music continues with complex chords and dynamics.

WOMAN
FRAU

Vocal line and piano accompaniment for the first vocal entry, measures 38-40. The vocal line includes the lyrics: "I thank you in Christ's name, I" and "Ich dank' dir im Namen des Herrn, ich". The piano accompaniment is marked with a dynamic of *f*.

37

W.
Fr.

Vocal line and piano accompaniment for the second vocal entry, measures 41-43. The vocal line includes the lyrics: "thank you! Sure-ly it was He" and "dank' dir! Si-cher war es Christ". The piano accompaniment features dynamics of *ff* and *f*.

W. Fr.

him — self — who sent me to your
 — — us sellst, — — der mich zu dir ge —

The first system of music consists of a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a treble clef and a key signature of one flat. The lyrics are: "him — self — who sent me to your / — — us sellst, — — der mich zu dir ge —". The piano accompaniment features a steady bass line and chords in the right hand.

W. Fr.

win — dow, you saw me in my bit — —
 — sen — det. So sahst du denn mein bitt — —

The second system continues the musical piece. The vocal line has the lyrics: "win — dow, you saw me in my bit — — / — sen — det. So sahst du denn mein bitt — —". The piano accompaniment continues with similar harmonic support.

W. Fr.

— ter plight — — and had com — pas — —
 — res Leid — — und dein Er — bar — —

The third system shows the vocal line with lyrics: "— ter plight — — and had com — pas — — / — res Leid — — und dein Er — bar — —". The piano accompaniment includes a dynamic marking of *f* (forte) in the right hand.

W. Fr.

— — — — — sion u — pon me,
 — — — — — men — — kommt von Ihm,

The fourth system concludes the page with the vocal line lyrics: "— — — — — sion u — pon me, / — — — — — men — — kommt von Ihm,". The piano accompaniment features a dynamic marking of *f* (forte) in the right hand.

38

W. Fr. poor wretch. Sure
von Ihm! Wahr

The first system features a vocal line with lyrics 'poor wretch. Sure' and 'von Ihm! Wahr'. The piano accompaniment includes dynamic markings 'mf' and 'p'.

W. Fr. -ly it was He
-lich, Er war's selbst,

The second system features a vocal line with lyrics '-ly it was He' and '-lich, Er war's selbst,'. The piano accompaniment continues with chords and bass lines.

W. Fr. who sent me to you.
der mich her - ge - fñhrt

The third system features a vocal line with lyrics 'who sent me to you.' and 'der mich her - ge - fñhrt'. The piano accompaniment includes dynamic markings 'p' and 'p'.

(Woman takes her child and jacket.)
(Die Frau nimmt das Kind und den Rock.)

MARTIN
MARTIN

Moderato $\text{♩} = 100$

He did in-deed place me there, my poor wo-man, it was
Auf Seln Ge-heiss bin ich hier, ar-me See-le, und ich

The fourth system features a vocal line with lyrics 'He did in-deed place me there, my poor wo-man, it was' and 'Auf Seln Ge-heiss bin ich hier, ar-me See-le, und ich'. The piano accompaniment includes dynamic markings 'p' and 'mf'.

(Both sit down at the
(Die Beiden setzen sich

M.
M.

for a spe-cial pur-pose that I was look-ing out.
hat - te ei - nen be - sond - ren Grund hin - aus - zu - schau - en.

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower two staves. The vocal line begins with a triplet of eighth notes, followed by a dotted quarter note and a half note. The piano accompaniment consists of chords and moving lines in both hands, with a dynamic marking of *f* (forte) appearing in the right hand.

table, Martin continues to tell her his story with gestures)
an den Tisch und Martin erzählt der Frau mit Gebärden seine Geschichte)

The second system is primarily piano accompaniment, consisting of two staves. It features complex chordal textures and rhythmic patterns, including some tremolos in the right hand. The key signature changes to one flat (B-flat major or D minor).

The third system continues the piano accompaniment. A measure number '39' is enclosed in a box above the right-hand staff. The music features intricate chordal structures and rhythmic movement.

The fourth system of the piano accompaniment shows a continuation of the complex harmonic and rhythmic patterns established in the previous systems.

The fifth system concludes the piano accompaniment on this page, maintaining the dense and expressive musical language.

WOMAN
FRAU

MARTIN
MARTIN

That may ve - ry well
Das kann sehr wohl ge-

...to - mor - row I'm com - ing to vis - it you.....
.....denn mor - gen, ja, mor - gen komm' ich zu dir.....

p *p*

W.
Fr.

be! That may ve - ry well be!
schehn, das kann sehr wohl ge - schehn!

p *mf*

(She crosses herself and he likewise, then he leads her to the door and resumes his work)
(Beide bekreuzigen sich, er führt die Frau zur Türe und setzt sich wieder an die Arbeit.)

40 SPEAKER
SPRECHER

Mar - tin re - sumed his work, yet, kept look - ing through the
Mar - tin setzt sich wie - der hin, und schaut im - mer auf die

p *p*

Sp. Sp.

win - dow, look - ing for Christ, as it were. Peo - ple of his came past,
 Stras - se, ob er den Herrn nicht er - spät. Doch wer vor - ü - ber kommt,

Sp. Sp.

peo - ple whom he did - n't know, yet, nev - er an - y - one ve - ry
 auch sol - che, die er nicht kennt, ach, sie schei - nen ge - wöhn - li - che

41 Allegretto $\text{♩} = 72$

Sp. Sp.

par - ti - cu - lar.
 Leu - te zu sein.

SOPRANO

at least once, if not twice, at least
 ein - mal hier, ein - mal dort, ein - mal

ALTO

at least once, if not twice,
 ein - mal hier, ein - mal dort,

TENOR

at least once, if not twice,
 ein - mal hier, ein - mal dort,

BASS

at least once, at least
 ein - mal hier, ein - mal

CHORUS

S.
once, if not twice, some he had re - soled, some he had
hier, ein-mal dort, hat er sie ge - flicht, hat sie ge -

A.
at least once, if not twice, some he had re - soled, some
ein-mal hier, ein-mal dort, hat er sie ge - flicht, und

T.
at least once, if not twice, some he had re - soled,
ein-mal hier, ein-mal dort, hat er sie ge - flicht,

B.
once, if not twice, if not twice, some he had re - soled,
dort, ein-mal hier, ein-mal dort, hat er sie ge - flicht,

sim.

CHORUS

S.
patched, stitched up! stitched up! stitched up!
- sohlt, gros - se, klei - ne, der - be,

A.
— he had — stitched up! stitched up! stitched up!
— ge - sohlt, — gros - se, klei - ne, der - be,

T.
some he had stitched up! stitched up! stitched up!
ge-sohlt auch, gros - se, klei - ne, der - be,

B.
some stitched up! stitched up! stitched up!
ja, gros - se, klei - ne, der - be,

CHORUS

S. stitched up! gro - be, stitched up! fei - ne, stitched up! fei - ne.

A. stitched up! gro - be, stitched up! fei - ne, stitched up! fei - ne.

T. stitched up! gro - be, stitched up! fei - ne, stitched up! fei - ne.

B. stitched up! gro - be, stitched up! fei - ne, stitched up! fei - ne.

mf

SPEAKER
SPRECHER

People came past yet never an-y-ohe ve-ry par-ti-cu-lar. Then, Sud-den - ly.
All die Leu-te, die da vor-ü-ber-geh n waren ganz all-täg-lich. Dann - ganz plötz - lich -

P

SCENE V

(Opposite his window there stops an old peddler woman with a basket of apples
(Martins Fenster gegenüber bleibt eine alte Frau mit einem Korb voll Äpfeln stehen.)

Moderato ♩=116

42

a boy is playing a harmonica he sees the apples
Ein Junge spielt Harmonika er sieht die Äpfel

and snatches one, and tries to slip away but the
erhascht einem und will davonlaufen. doch die

Allegro ♩=112

woman catches him by his sleeve.)
Frau fasst ihn am Ärmel.)

43

(Martin throws his work down upon the floor and runs into the street.)
(Martin wirft seine Arbeit auf den Boden und läuft auf die Strasse hinaus.)

OLD WOMAN
ALTE FRAU

4.4

MARTIN
MARTIN

Oh,
O

Let him go, let him go! In the name of Christ!
Lass ihn los, lass ihn los! Denk' an un- sern Herrn!

O.W.
A.F.

no, no, no, to the po-lice, I will take him, this young ras - cal!
nein, o nein, auf die Wa-che, o du Räu - ber, du sollst büs - sen!

BOY - (spoken)
JUNGE - (gesprochen)

Let me go, Granny, let me go! Granny, Granny!
Lass mich los, Grossmutter, lass mich los! Grossmutter, Grossmutter.

4.5

MARTIN
MARTIN

BOY (spoken)
JUNGE (gesprochen)

Let me go, Granny,
Lass mich los, Grossmutter

Let him go, let him go, Gran ny!
Lass ihn los, lass ihn los, lie be Frau!

OLD WOMAN
ALTE FRAU

No, no!
Nein, nein!

to the police!
auf die Wa-che!

To the po-lice!
Auf die Wa-che!

Boy
Junge

Let me go.
Lass mich los!

Let me go, Granny!
Lass mich los!

MARTIN
MARTIN

Let him go.
Lass ihn los!

46

(to the boy)
(zu dem Jungen)

M.
M.

He will ne-ver do it a-gain!
Er wirt's si-cher nie wiedertun!

You must ask for par-don!
Bit-te um Ver-zei-hung!

M.
M.

There, there!
Da, da,

I will give you one!
nimm den Ap-fel hier!

M.
M.

Here, you are! I will
So, nun geh! Ich be-

The first system of music consists of a vocal line and piano accompaniment. The vocal line is written in a soprano clef with a key signature of one sharp (F#) and a common time signature. The lyrics are: "Here, you are! I will So, nun geh! Ich be-". The piano accompaniment features a complex, rhythmic pattern in the right hand, primarily consisting of eighth and sixteenth notes, while the left hand provides a steady bass line with occasional chords.

M.
M.

pay for it, my good wo man
-zahl' da - für, gu - te Mut ter

The second system of music continues the vocal line and piano accompaniment. The lyrics are: "pay for it, my good wo man -zahl' da - für, gu - te Mut ter". The musical notation remains consistent with the first system, showing the vocal melody and the intricate piano accompaniment.

47

M.
M.

The third system of music shows the piano accompaniment for the third system. It begins with a dynamic marking of *mf* (mezzo-forte). The right hand continues with its characteristic rhythmic pattern, and the left hand provides harmonic support with chords and bass notes.

The fourth system of music shows the piano accompaniment for the fourth system. The right hand continues with its rhythmic pattern, and the left hand provides harmonic support with chords and bass notes.

OLD WOMAN
ALTE FRAU

You spoil _____ the young ras - cal! You spoil him!
 Du willst ihn ver - der - ben, ver - der - ben!

MARTIN
 MARTIN

My good
 Gut - te

48

M.
 M.

dame! This is a God's way. He has com - manded us
 Frau! so will's der Herr selbst, so lau - tet sein Ge - bot:

M.
 M.

to par - don! Or He will not
 ver - zeih - et! Denn Er wird auch

M.
 M.

par _____ don us!
 uns _____ ver _____ zeihn!

49 Moderato poco Andante

OLD WOMAN *mf*
ALTE FRAU

Yes, that may be so! That may be so! That is
Ja, das mag wohl sein! Das mag wohl sein! Und oft

gva
poco f *mf*

Moderato $\text{♩} = 60$

O.W. *P*
A.F.

what I say myself at times, it is for us to teach them better. I had se-ven of
sag' ich sel-ber mir es vor: es ist an uns, die an - dern zu bes-sern. Einst hatt' ich ih - rer

O.W.
A.F.

them once at home but have on-ly one daughter now. Yet I work
sie - ben da - heim, doch nun hab' ich ei - ne Toch - ter bloss. Ich schaf - fe

O.W.
A.F.

hard, for my heart goes out to my grandchildren. The bonny little things that they are.
schwer, dem mein Herz - hängt an mei-nen En -keln. Wie sind die gu-ten Kin - der doch lieb!

50

O.W.
A.F.

No children could run to meet me as they do, A-nutsch-ka, for instance will go to no one
Komm'ich nach-hau-se, so hän-gen sie an mir, A-nutsch-ka, die die klein-ste ist, die will nur

O.W.
A.F.

else. My Grandmother, my dear Grandmother, darling Grandmother! She cries.
mich. O, Grossmutter, O, Gross-mut-ter-chen, lieb-ste Grossmutter! ruft sie. gva...

(She is raising the sack to her shoulder)
(Sie hebt den Sack auf die Schulter)

O.W.
A.F.

Well, every one knows what boys are! May God be with you. will be on my way home.
Nun, jeder weiss, wie Bu-ben sind! gva... Gott sei mit euch! home.

Boy :- No, let me carry it
it Grandmother, it
will be on my way
home.
Junge:- Nein, lass mich
ihn tragen Grossmutter,
ich bringe ihn heim.

(She gives up the sack to the boy and they go away. The boy playing the harmonica until the sound disappears)
(Sie gibt ihm den Sack und beide gehen ab. Der Junge spielt seine Harmonika.)

51 Poco Andante $\text{♩} = 69$

Allegro $\text{♩} = 180$

f

p

(Martin starts to work once
(Martin beginnt wieder zu

more.....He cleans his lamp and hangs it up..... Gradually the
arbeiten..... er putzt die lampe und hängt sie auf..... Langsam sinkt

evening comes.)
der Abend.)

52

f

mf

p

Speaker :- He finished one boot completely and turned it over to look at it. It was all good work. Then he took a Bible and opened it. The instant he did so his vision of last-night came back to his memory and he heard a movement behind him as of someone moving toward him. He saw in the shadow of the dark corner what appeared to be the figures of people standing there, but could not distinguish them clearly.

Sprecher :- Er machte einen Schuh fertig, drehte ihn um und prüfte ihn, und war mit der Arbeit zufrieden. Dann nahm er die Bibel und öffnete sie. Da kehrte auch mit einmal die Vision des vergangenen Abends zurück und er hörte eine Bewegung hinter sich, als näherte sich ihm jemand. Im Schatten einer dunklen Ecke glaubte er Gestalten zu sehen, aber er konnte sie nicht deutlich erkennen.

Andante moderato ♩ = 80

54

p

Ped. sempre.

Alto Solo (Behind the stage)
(Hinter der Szene)

55

Mar-tin! Dost thou not know _____ me? Echo
 Mar-tin! Er - kennst du mich _____ nicht? Soprano Solo

Mar - tin
 Mar - tin

p

Ped.

MARTIN
MARTIN

Who art Thou?
Wer bist du?

Who art Thou?
Wer bist du?

mf

f

12

(Stepanitch steps from the dark corner, then a woman with her child,
(Stepanitsch tritt aus der dunklen Ecke hervor, ihm folgt die Frau mit
WOMAN WITH CHILD

FRAU MIT KIND It is I
Sieh mich an OLD WOMAN, f
ALTE FRAU It is
STEPA NITICH Sieh mich
STEPANITSCH

E - ven I, Lo, it is I
gva Ich bin selbst, sieh mich an

12

then an old woman with a boy. They smile and disappear.)
dem Kind und die Alte Frau mit dem Jungen. (Sie lächeln Martin zu und verschwinden)

SPEAKER - SPRECHER

Joy filled the soul of Martin Av-deitch!
Ju - bel füllt das Herz unsres Martin Av-deitsch!

W. Fr.

O.W. A.F.

CHORUS

I an

56

A. Joy! Joy!
Ju - bel! Ju - bel!

T. Joy! Joy!
Ju - bel! Ju - bel!

B.

Vivo J. 144

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The music is in 2/4 time. The first measure has a forte (*f*) dynamic marking. The second measure has a *sim.* (sostenuto) marking. There are two triplet markings (indicated by a '3' above a bracket) in the second and third measures of the system.

The second system of musical notation consists of two staves. It continues the piece with similar rhythmic patterns and triplet markings in the upper staff.

The third system of musical notation starts with a boxed measure number '57'. It features a more complex melodic line in the upper staff with various ornaments and a more active bass line.

The fourth system of musical notation consists of two staves, continuing the piece with intricate rhythmic patterns and dynamic markings.

The fifth system of musical notation consists of two staves, showing further development of the piece's melodic and harmonic themes.

The sixth system of musical notation starts with a boxed measure number '58'. It features a prominent melodic line in the upper staff and a supporting bass line.

sim.

f

59

f

etc.

CHORUS

S. Joy!

A. Joy!

T. Joy!

B. Joy!

Ju be!

Ju be!

Ju be!

Ju be!

(Once more Martin is reading the Bible)
 (Martin liest in der Bibel)

MARTIN

I was un - hung - ered and ye gave me meat, I was thirsty and

MARTIN

Ich bin hung - rig ge - we - sen und ihr habt mich ge - spei - set, ich bin dur - stig ge - we - sen und

CHORUS

mf

M.
ye gave me to drink I was a stran-ger and ye took _____ me in.

M.
ihr habt mich ge-trän-ket, Ich bin ein Gast ge-we-sen und ihr habt mich be-her-ber-get.

61

mf

S.
A.
In as much as ye have done it un-to one of the least of these my brethren, ye have done it un-to Me.
T.
Was ihr ge-tan habt an ei-nem von die-sen Ge-ring-sten mei-ner Brü-der, habt ihr ge-tan an mir.

B.
un-to Me.
ge-tan an mir.

CHORUS

(Martin closes the Bible and steps up on the board of the stage.)
(Martin schliesst die Bibel und tritt an die Rampe.)

Moderato

MARTIN
MARTIN

f cantab.

Then I un-der-stood that my vi-sion had come true that my
Da ver-stand ich wohl, dass mein Wunsch mir ward er-füllt und der

M.
M.

Sa- viour had in ve- ry truth vi- si- ted me that day and that I had re- ceived Him _____
 Herr an die- sem sel- ben Tag zu mir ge- kom- men war. Ich hab' emp- fan- gen den Herrn, _____

S.

CHORUS

A.

T.

B.

He had re- ceived
 emp- fan- gen den

Piano accompaniment for the first system.

M.
M.

_____ and that I had wel _____ comed Him. _____
 _____ in die- sem Raum war _____ er mein Gast. _____

Him.
 Herrn.

CHORUS

That he had wel _____ comed Him. _____
 Ja, hier war Er _____ sein Gast.

Piano accompaniment for the second system.