

for David Hoose

# AND THE TRAINS KEPT COMING. . .

## Slavery Documents no. 3

Commissioned by the Cantata Singers  
David Hoose, Music Director  
Boston, Massachusetts, 2007

Lior Navok (b.1971)  
Authentic documents were compiled  
and arranged by the composer

♩ = 144 forceful

Fls I, II

Ob.

Cls in B $\flat$ , I, II

D. Bu

Hns in F I, II

Tpts in C I, II

Trbs I, II

Trb. III

Timp. I

Perc. II

III

Harp

Piano

Narr. I-II

Boy M-Sop.

Tenor solo

Bass Baritone solo

Soprano

Alto

Tenor

Bass

The score is for a 4/4 piece in G major. It features a complex orchestration including woodwinds, brass, strings, and a large percussion section. The percussion section includes a hollow iron pipe, a thick cardboard box, large tam-tams, and a medium suspended cymbal. The piano part features a prominent triplet pattern in the right hand. The vocal parts include a narrator and a soloist. The score is marked with a tempo of 144 beats per minute and a dynamic of 'forceful'.

♩ = 144 forceful

Vln I

Vln II

Vla

Vcl.

D. B.

The string section score includes parts for Violin I, Violin II, Viola, Violoncello, and Double Bass. The strings enter with a dynamic of *ff* and play a rhythmic pattern of eighth notes. The woodwinds and brass sections are marked with *fff* dynamics. The percussion section includes a hollow iron pipe, a thick cardboard box, large tam-tams, and a medium suspended cymbal. The piano part features a prominent triplet pattern in the right hand. The vocal parts include a narrator and a soloist. The score is marked with a tempo of 144 beats per minute and a dynamic of 'forceful'.

⑥

Fls I, II *fff* *f*

Ob. *fff* *f*

Cls I, II *fff* *f* Cl. II change to B. Cl.

D. Bn *fff* *fff* *n.*

Hns I, II *ff* *mf* *ff* *p.* *p.*

Tpts I, II *ff* *mf* *f* *n.*

Trbs I, II *f* *n.*

Trb. III *f* *n.*

I *p* *f*

Perc. II *mf* *ff*

III *mf* *ff*

Harp *ff*

Pno *ff* *ff*

Vln I *ff* *mf < ff* *ff* *col legno battute* *n.*

Vln II *ff* *mf < ff* *ff* *col legno battute* *n.*

Vla *ff* *mf < ff* *ff* *col legno battute* *n.*

Vcl. *ff*

D. B. *ff*

(8<sup>vb</sup>)

11 1 col voce repeat as needed

Hns I, II

Perc. I (pedal gliss.)

Perc. II

Harp (damp A#)

Pno (change to Celesta)

Narr. I *f pesante*  
Come to me, you, the contented citizens of the world, you who live in a country where only happiness, joy and pleasure may dwell.  
col voce repeat as needed

Vla

Vcl.

D. B.

18"

16

B. Cl. *poco rit.* continue on cue: "so that the hooves" *a tempo* *change to Cl. 2*

D. Bn *change to Bn*

Hns I, II *con sord.*

Perc. II *independent tempo (ignore rit. / accel.)*

Perc. III *Large Tam-tam (soft beater)*

Harp (P. D. L. T.) *(no trill)*

Narr. I *lunga*  
Come to me, you whose country is surrounded by modern Chinese Walls, so that the hooves of the cruel demon may not reach you.

Vcl. *misterioso* *poco rit.* *a tempo*

D. B. *misterioso* *poco rit.* *a tempo*

a tempo stringendo ..... (♩ = 160) rit. .... ♩ = 144

24

Cl. I  
Cl. II  
Hns I, II  
Perc.  
III  
Harp  
Cel.  
Narr. I

senza sord.  
n.  
pp  
mp  
mf  
p  
pppp  
p  
mp  
p  
mf  
change to Piano  
\*

Arise, my friends, leave the warm and tranquil palaces in which you have found shelter, gather your courage and accompany me in my wanderings

a tempo stringendo ..... (♩ = 160) rit. .... ♩ = 144

Vln I  
Vln II  
Vla  
Vcl.  
D. B.

div. à 3 con sord.  
ord. sul pont.  
mf  
n.  
senza sord.  
div. à 3 ord. con sord.  
sul pont.  
p  
mf  
n.  
senza sord.  
div. sul tasto con sord.  
ord.  
sul pont.  
pp  
mf  
n.  
senza sord.  
p (non cresc.)  
p (non cresc.)

allargando ..... ♩ = 84 rit. ....

28

Perc.  
III  
Narr. I  
Vcl.  
D. B.

end on cue. (♩ = 144)  
ppppp  
mp  
ppp  
p  
n.  
throughout the continent of Europe, where Satan has proclaimed his rule.  
allargando ..... ♩ = 84 rit. ....  
f  
p sub.  
mf  
p  
f molto  
f  
p sub.  
mf  
p  
f molto

2  
32

Senza misura

8" 6" 5" 4" 3"

♩ = 144 (individual tempo)

Perc. II  
iron pipe  
thick cardboard box

Pno  
*p*  
*mp*  
*sed. (sempre)*

A.  
2 soli *mf* recite \*  
A. 2 10. Februar, Zug-Nr. PJ 129 [eins zwei neun] verlässt Bialystok  
*p* sotto voce (staggered breathing)  
he

T.  
T. 2 7. Februar, Zug-Nr. PJ 117 [eins eins sieben] verlässt Bialystok um 9 Uhr mit zweitausend Reisenden. Ankunft in Treblinka am nächsten Tag um 12:10 Uhr. (13")  
*pp* sotto voce (staggered breathing) where  
*p* sotto voce (staggered breathing) we  
T. 1 9. Februar, Zug-Nr. LP 128 [eins zwei acht] verlässt Treblinka um 9:28 Uhr. Ankunft in Bialystok am nächsten Tag um 1:30 Uhr.  
recite \* *mf*

B.  
B. 2 5. Februar, Zug-Nr. PJ 107 [eins null sieben] verlässt Bialystok um 9 Uhr mit zweitausend Reisenden. Ankunft in Auschwitz am nächsten Tag um 7:57 Uhr. Anzahl der Rückreisenden: Keine. (14")  
*pp* sotto voce (staggered breathing) To  
*p* sotto voce (staggered breathing) are

Senza misura

♩ = 72 (for Vln I, II, Vla)

Vln I  
unis. *f*  
*p sub.*

Vln II  
unis. *f*  
*p sub.*

Vla  
unis. *f*  
*p sub.*

Vcl.  
*pp*

D. B.  
*pp*

\* On the given pitch, each soloist is to recite text fast, automatic and cold.

♩ = 144 a tempo

37

[sync. with Perc. II]

Fls I, II

Ob.

Cls I, II

Hns I, II

Tpts I, II (con sord.)

Trbs I, II

Trb. III

Perc. II

Perc. III

Pno

metal bowl or deep plate with a thick steel beater

dip bowl into water

pp, ff, mf, mp, p, p sub., (port.)

S. 1 11. Februar, Zug-Nr. PJ 131 [eins drei eins], zweitausend Reisende nach Treblinka. (6")

S. 2 11. Februar, Zug-Nr. P. 131 [eins drei eins], zweitausend Reisende nach Treblinka. (6")

A. 1 10. Februar, Zug-Nr. LP 130 [eins drei null] verlässt Treblinka um 9 Uhr in Richtung Bialystok. Anzahl der Reisenden: Keine. (8")

A. um 9 Uhr mit zweitausend Reisenden in Richtung Treblinka. (8")

T. 13. Februar, Zug-Nr. PJ 136 [eins drei sechs] verlässt Bialystok um 9 Uhr mit zweitausend Reisenden in Richtung Treblinka. (8")

T. 13. Februar, Zug-Nr. LP 137 [eins drei sieben], Anzahl der Reisenden: Keine. (5")

B. 1 12. Februar, Zug-Nr. PJ 133 [eins drei drei], zweitausend Reisende. Ankunft in Treblinka: 12:10 Uhr. (7")

B. 2 11. Februar, Zug-Nr. LP 132 [eins drei zwei] verlässt Treblinka um 9:28 Uhr in Richtung Bialystok. Anzahl der Reisenden: Keine. (10")

2 soli mf

recite \* mf

recite \* mp (staggered breathing) sotto voce

recite \* to where?

ding

ff

ff

ff

♩ = 144 a tempo

Vln I

Vln II

Vla

Vcl.

D. B.

pp, ff, gliss. as high as possible

3 rit. ----- ♩ = 130 meno mosso

Ob. *mf* *f* change to E. Hn

Cl. I, II *fp* *f* Cl. II change to B. Cl.

Bn *fp* *mf*

Hns I, II 1. *mp* *mf* 2. *mp*

Tpts I, II 1. con sord. *mp* 2. senza sord. *mf*

Trbs I, II *sfz* *n.* *sfz* *p* *mp*

Trb. III *sfz* *n.* *sfz* *p* *mp*

Perc. II *ppp*

S. *tutte* *mf* un - known des - ti - nat - ion

A. *tutte* *mf* un - known des - ti - nat - ion

T. *tutti* *mf* un - known des - ti - nat - ion

B. 1. solo *mf* *agitato, nervoso* *f* *tutti* *mf*  
 To where are we hea - ding? un - known des - ti - nat - ion

rit. ----- ♩ = 130 meno mosso

Vla *sfz* *mf* *sfz* *p* *mf*

Vcl. *sfz* *mf* *sfz* *p* *mf*

D. B. *sfz* *mf* *sfz* *p* *mf*

Fls I, II *mp < mf* *mf < f* Fl. II change to Picc.

E. Hn *p* *n.*

B. Cl. *p* *n.*

Bn *p* *n.*

Hns I, II *mf espressivo*

Tpts I, II 1. (con sord.) *mf*

Trbs I, II *sfz* *p* *p* *mf* *n.*

Trb. III *sfz* *p* *p* *mf* *n.*

Bass Drum on the shell with a switch (rute)

II *mf*

Perc. *Xylophone soft mallets* *mp < f*

III *mp < f*

Harp *mp* *f*

S. *mf* eigh - - - ty peo - ple

A. *mf* eigh - - - ty peo - ple

T. *one solo f* we are locked in a ca-ttle car *tutti mf* eigh - - - ty peo - ple

B. *mf* eigh - - - ty peo - ple *Baritones only*

Vln I *p* *mf*

Vln II *p* *mf*

Vla

Vcl.

D. B.

59

Picc. *mf*

Fl. I *mf*

E. Hn *mf* *espressivo* *f*

Cl. I *pp* *mf* *p* *mp*

B. Cl. *pp* *mf* *p* *mp*

Bn *ppp* *mp* *pp*

Hns I, II *f* *sfz* *n.* (open) *pp* *mf* *n.*

Tpts I, II *pp* *mf* *n.*

Trbs I, II *mp* *f* *n.*

Trb. III *mp* *f* *n.*

Perc. II *sfz*

Perc. III *mf*

Pno *f* *p*

S. *trapped* *sola \** *mp* *f* *sola f* Bo - dies

A. *trapped* *sola \** *mp* *f* *f*

T. *trapped* *mp* *f* *f*

B. *trapped* *mp* *f* *f*

Vln I *f* *p* *f*

Vln II *f* *mp* *f*

Vla *sfz* *mp* *f*

Vcl. *sfz* *mp* *f*

D. B. *sfz* *mp* *f*

\* a strained / stressed quality. If too high, assign part to a MS with a dark sound.

