

# Byt' světem vládla

Words attributed to Rafael Schächter

Melody attributed to Gideon Klein

Transcribed by Nick Strimble

Arranged by Ohad Stolarz

**Allegro Moderato** ♩ = c. 96-100

Unison *f*



Byt' svě - tem vlá - dla sí - la pěs - ti bez - pra - ví lež a klam My

*Note: can be sung on "la la la" or "lai lai lai"*

5



zu - sta - ne - me vě - rni jen cti a prav - dy zá - sa - dām My

9



zra - ze - ni sa - mi nez - rad - i - me tud' vsrd - ci pev - ně nám tkví

13 *ff*



přij - de den, přij - de den, do - bu - dem pra - dí - ví - těz - ství svě - ta vý - voy jde

18



dal I - žez re ak - ce hrá - ze kdo na lži sta - ví vstříc už le - ti ská - ze bud

23



zdráv náš den, bud zdráv náš den a prav - da, prav - da vi - tě - zí!

28 *f* **Allegro Moderato** ♩ = c. 96-100 *mp*

S/A



T/B



P1619

\* A Czech/Slovak pronunciation guide is available as a free download at [www.PavanePublishing.com/freedownloads](http://www.PavanePublishing.com/freedownloads).

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S/A *mf* *f*

vě - rni jen cti a prav - dy zá - sa - dám My zra - ze - ni sa - mi nez - rad - i - me tud' vsrd - ci

T/B *f*

39

S/A *f* *p* *f*

pev - ně nám tkví přij - de den, přij - de den, do - bu - dem pře - v - a - ví - těž - ství svě - ta

T/B *f* *p* *f*

45

S/A *mp* *poco rit.* *a tempo* *f* *p* *mf*

ý - bo - h - e - dal I - přež re - ak - ce hrá - ze kdo na lži sta - ví vsťich už le - ti ská - ze bud

T/B *mp* *f* *p*

51

**Maestoso** *rit.* *f*

zdráv náš den, bud zdráv náš den a prav - da, prav - da vi - tě - zil!

T/B *mf* *f*

## Program Notes

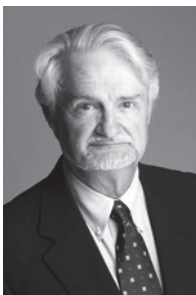
“Byt’ Světem Vladla” was composed for one of the girls’ barracks in the Theresienstadt (Terezín) Concentration Camp during the Holocaust (c. 1942). It was always sung in unison, unaccompanied. Its intent was two-fold: first, when the girls were being moved about in a group outside the barrack it was sung on “lai, lai, lai” to keep the girls together and to identify them as belonging to a certain barrack; second, the text consisted of virulently anti-Nazi lyrics that could be sung in the barrack to keep Hope alive when the girls were alone. Further, it helped the children maintain a connection to their cultural roots because the final phrase of text, “Pravda vitezi” (Truth will prevail!) were the last words of the Czech Reformation hero Jan Huss when he was burned at the stake in 1415. The song was never written down, so the exact authorship of text and tune cannot be verified. Dasha Lewin, the survivor who first dictated the song to me in 1989, remembered it being taught to the girls by Raphael Schaechter and Gideon Klein; her opinion was that these two men most likely wrote it together.

The translation is: Even though a power dominates in the world,/Fists raised without rights, in a world of lies,/We will remain loyal and maintain honor/Because the truth will prevail./We are wounded but we will not betray/The faith which remains in our hearts./A day will come! A day will come!/The truth will prevail!/The world’s development continues/In spite of reactionary criticism;/He who lies builds his own destruction./But we salute the day when the truth will prevail!/The truth will prevail! (Translation by Monika Miller and Nick Strimple; song transcription and translation © 1991 by Nick Strimple)

## Editorial Note and Performance Suggestions

In 2014, during the Gaza War, I presented a paper on Theresienstadt at a conference in Israel. My presentation included discussion and singing of “Byt’ Světem Vladla.” Two hours later Ohad Stolerz, a music student attending the conference, approached me with an SATB harmonization of the melody that he had quickly written after my presentation. I thought it wonderful! The current edition, therefore, presents the unison song in the transcription approved by Dasha Lewin, with my suggested phrasing and dynamics, followed by Ohad Stolerz’s SATB harmonization with his suggested phrasing and dynamics. The low bass “G” in measure 16 is my suggestion. The song may be performed as published here, or either version may be performed separately. It may be performed with or without text (“lai, lai, lai”), or in combination, the text being added for the harmonized section.

– Nick Strimple



**Nick Strimple** is a member of the faculty at the USC Thornton School of Music. He has composed in virtually all genres, receiving commissions from numerous organizations and performers including the Vienna International Organ Festival, the J. Paul Getty Museum and the London Youth Choir. In addition to his extensive catalog of compositions and recordings, he is also a scholar of music related to the Holocaust and author of two critically acclaimed books, *Choral Music in the Twentieth Century* and *Choral Music in the Nineteenth Century*. Please go to [www.nickstrimple.com](http://www.nickstrimple.com) for more information.

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