

Tsippi Fleischer

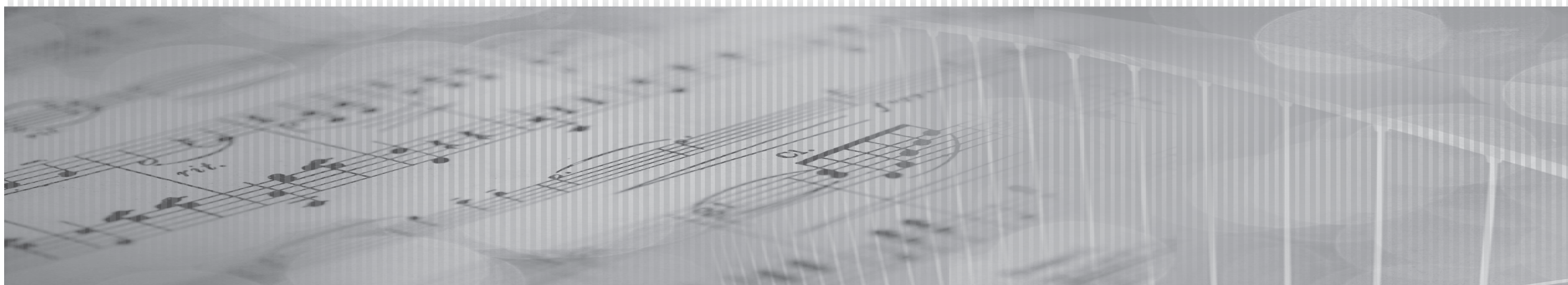
Cain and Abel, Op. 57

Grand chamber opera in five scenes (2001-2)
Libretto: Yossefa Even-Shoshan

ציפי פליישר

קין והבל, אופ' 57

אופרה קאמרית גדולה בחמש תמונות (2001-2)
ליברית: יוספה אבן-שושן



ISRAEL MUSIC INSTITUTE
מכון למוסיקה ישראלית

Tsippi Fleischer

Cain and Abel

Grand-Chamber Opera In Five Scenes

Libretto: Yossefa Even-Shoshan

English translation: Abraham Leader

Equi-rhythmic translation: Huw Rhys James

Language: Hebrew (original)

Where: an ancient land

When: at the dawn of time

Cast:

Cain – dramatic baritone

Abel – lyric baritone

Cain's lamb – mezzo soprano

Abel's lamb – soprano

Instrumentation:

6 Recorders

Flute/Alto Flute

Oboe/English Horn

Clarinet/Bass Clarinet

Trombone

Percussion (1 player):

Glockenspiel, Xylophone, Timpani, Maimba,

Chimes, Tambourine, Congas (normal, lower, lowest),

Tom-Tom, Slapstick, Cymbal, Gong, Djembe

Harp

Harpsichord

Lute

3 Violins

2 Violas

Violoncello

Double Bass

Comments:

1. Cain's name is indicated in the score **Cain**, both as the name of the hero in its translation to English and under the notes (phonetics).
2. There are some OSSIA lines in the vocal line of Abel in case his voice is a relatively high lyric baritone.
3. Each scene begins with bar no. 1.

The Idea

The opera deals with the relationship between the two men, Cain and Abel, but in addition, their lambs – not active participants in the original story – have become female lambs/women, loved by the two brothers, and sacrificed on the altar. The issue of the first murder in human history is expanded in Yossefa Even-Shoshan's libretto. The two brothers' identical sacrifice once again raises for scrutiny the trenchant questions regarding the invalidation or justification of the first murder, and the position of God: the legitimacy of the choices as against His arbitrariness. The presence of the two women who apparently function as two lambs destined for sacrifice, introduces Eros into the story, mixed with a touch of feminism.

This story, presented in the opera in which universally held emotions are accentuated, is particularly pertinent to our times: how would the world have looked today had the first murder not occurred?

Yossefa Even-Shoshan: The Drama

"To my mind, Cain's tragedy symbolizes the origin of murder in our world. In the primeval world, unity in everything prevailed. It was a living, breathing world in which there was no distinction between heaven and earth, between man and beast, between body and soul.

"This virgin world is possessed: Cain has murdered his brother Abel, flesh of his flesh. After the possession, unity is violated and its vestigial remains are dispersed throughout the world, estranged and alienated from one another: the brothers have been turned into strangers, man and beast, no longer understand each other's language, body is separated from soul, and the earth, having changed into the seat of the flesh, is cut off from the heavens which become the dwelling-place of the spirit.

"After the murder, Abel's soul leaves his broken body, rises up to heaven, and unites with the soul of his dead lamb in a full and everlasting apotheosis – a union that had been impossible while they were both still in the bodies of man and beast.

"On the earth, on the other hand, the seeds of an absolute and everlasting separation are sown: although Cain remains whole in body, the actual deed of murder has removed his soul from within him and thus his lamb/soul rejects him and he can no longer understand her/its language.

"Cain, having created murder, remains solitary, alone and a wonderer, and all the beasts of the world rise up to kill him, but his brother who has become connected to the Absolute One who is wholly loving-kindness, pardons him and instructs him to besmear himself with his blood. Abel's blood will protect Cain from the world's wrath and will mark him for the world's abomination as a murderer who shattered the primordial unity."

The Story

At the beginning of the story [scene 1], an idyllic pastoral picture is painted of the two brothers living in close proximity. Together with their two lambs they live symbiotically, even though the lambs already know that they are doomed to be sacrificed. After the ritual of sacrifice to God [Scene 2] – His name is given as "Tsafon" – the brothers discover the living lamb [Cain's lamb] and the dead one [Abel's lamb]; they comfort one another and Abel's lamb calls to him from above – "my soul from heaven gives life to all creation and from my body you shall make a musical instrument." Abel's playing this instrument [Scene 3] provokes Cain to fury; he beats the lamb by his side and sends her to entice his brother to come to him. Abel laments the death of his lamb bitterly [Scene 4]; Cain's jealousy on seeing his brother caressing his lamb increases apace, and in the Murder-Trio he beats his brother Abel until he draws blood, until Abel expires. This is the act of murder. Through his action, Cain discovers what jealousy is [a type of emotion experienced for the first time], what murder is [a man's life is taken with malicious intent, for the first time]. The dualism between the two worlds increases [Scene 5]: Abel's poetic world with his lamb in heaven, and Cain's real world with his lamb on earth. After the murder, his lamb refuses to speak to him; the idyll between man and man, between man and beast, has ceased to exist in the world.

To summarize: Scenes 1 and 2 deal with nature and the sacrifice, Scenes 3 and 4, the development of jealousy, and the murder, Scene 5 – the philosophy of the two worlds.

In the last aria which serves as a Finale or Epilogue in tragic vein, Cain sings of the world possessed by murder and divided into thousands of mutually incomprehensible languages. Thus, Cain will have to wander, a man knowing no rest, until the end of days.

Tsippi Fleischer: Music in the Service of Drama

"In the opera Cain and Abel, oriental, ancient and local musical languages merge easily with that of the avant-garde. Side by side with the modernism, elements of antiquity flavor the tonal texture [harp, lute, harpsichord, recorders, certain Semitic sounds, and vertical columns of perfect intervals]. The approach to orchestration is clearly that of a chamber music/theatrical nature. The vocal timbre of each vocalist is the dramatic cast of his/her soul.

"In the first scene, the airiness of recorders and harp together evokes mysticism. A change of color comes with the entrance of the string mass to signify the scorching sacrificial flames at the beginning of the second scene. In the third scene, Cain's jealousy evolves to the sound of a Chinese scale, chosen for the folkloristic exoticism of his trip to the mountains with his lamb. For the murder which occurs in the fourth scene, the rhythmic-serial construction enveloped in motifs is based on a dodecaphonic row, with the asymmetric madness of the vocal replicas supported by a thunderous block of chords in the strings.

"After the murder, in the fifth scene, two clearly demarcated musical-dramatic worlds are in evidence: the stormy everyday world [harpsichord and low strings accompany Cain who wishes to rise to heaven but is held on earth by the force of gravity], and the serene and poetic celestial world [slow glissandi of violins with shimmering gongs and cymbals] where the focus is on Abel and his lamb. The bass clarinet accompanies Cain's besmearing of himself with the blood of his slain brother Abel; this, here, is "the mark of Cain."

"In the closing aria, the whole group participates in its most extended ensemble, Cain's concluding dramatic-philosophic utterance supported by the harshness of an attacca on every note."

Avi Hanani Director of the Voice of Music (Israeli Radio), writes: May 9, 2002

"For many years I have been following the development of Tsippi Fleischer's creative writing generally, and in particular, her dramatic/theatrical work.

"Tsippi is a very talented composer both self-critical and self-disciplined-qualified rarely to be found in a society of composers. The combination between music for its own sake, streaming in its own world and according to its own laws, and the textual and theatrical aspects which call for the treatment of different worlds of time and space – is uniquely hers and most convincing."

The opera "Cain and Abel" by Tsippi Fleischer (libretto: Yossefa Even-Shoshan) celebrated a world premiere recording in August 2001, the same year its composing was completed. The wake of creation left no doubt in the composer's mind that first and foremost an authoritative recording should be made which will be true to the score down to the last detail. A year later the opera was given its world premiere onstage in Israel under the order and production of the "International Biennale of Contemporary Music," Tel Aviv, and the "Israeli Music Celebration" festival, Jerusalem (October 9, 11, 2002). In April 2005 the opera "Cain & Abel" gained an impressive European premiere in Vienna under the production of the modern opera group "Musik Werkstatt Wien," where the language of choice was English.

Both versions are being published in 2020 on behalf of the Israel Music Institute, under the composer's strict supervision, 20 years after completing the opera's composition. During the premiere productions in Israel and in Europe, the performers used the composer's handwritten scores (full and vocal), according to which the instrumental roles were prepared separately.

The two stage productions, the Israeli (2002) and the Viennese (2005), achieved a huge applause. Each presented a completely different stage approach: in Israel, the director-choreographer Nima Jacoby created a mystical-ritualistic concept, rich in symbols and color; the approach of the Italian director (who was working in Vienna), Paola Viano, was minimalistic, abundant with close-to-earth erotic movement, where the primeval ancientness gets murkier and murkier.

To complete the impression, please see pp. 30-35 in the book "Tsippi Fleischer – Biography" (in Hebrew) edited by Dr. Uri Golomb (Hakibbutz Hameuchad Publishing House, Tel Aviv, 2013). You may watch the full stage productions in Israel and Vienna at the composer's website/YouTube. You may listen to the Hebrew version included in the commercial CD released by Vienna Modern Masters, Cat. Number VMM4005 (2002), in the Discography tab of the composer's website. The entire brochure including the Hebrew libretto with full and current translation to English was scanned:

<http://www.tsippi-fleischer.com/disco2002h.html>.

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Scene 1.....7

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CAIN AND ABEL
(2001)

Tsippi Fleischer

SCENE 1
THE SACRIFICIAL FEAST

Overturetta (Pastoral Introduction)

Score in C (Concert pitch)

8"

8"

faster6"

6"

faster3"

3"

faster2"

2"

4/4

①

②

③

④

⑤

⑥

⑦

⑧

⑨

⑩

⑪

⑫

⑬

⑭

⑮

⑯

⑰

⑱

⑲

⑳

㉑

㉒

㉓

㉔

㉕

Cain

Dr. Bar.

Abel

Lyr. Bar.

A. lamb

Sop.

C. lamb

M-S.

A. Rec.

T. Rec.

B. Rec.

Tbn.

Trem.

mp

mf

pp

Change to Sop.

Change to Alt.

Change to Ten.

* Dynamics: fixed as written or gradually more *f* when faster.
* Each player takes a short breath after each tone.

♩ = 60

②⑥

②⑦

S. Rec.

A. Rec.

T. Rec.

Timp.

mf

mf

mf

A Song with Soloists (1) - long

♩ = 84

8

♩ = 60

Cain Dr. Bar. ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

Abel Lyr. Bar.

Rec's.

Hp.

Perc.

Atmosphere of ancient transparency

AT THE END OF DAYS WE

permutations

Glock. *p*

Trg. טיפות הטל *p* symbolizes the drops of dew

♩ = 76

Cain Dr. Bar. ⑫ ⑬ ⑭ ⑮ ⑯ ⑰ ⑱ ⑳

Abel Lyr. Bar.

Rec's. 3 Players

Hp.

Perc.

SAC - RI - FICE SO THAT THE WORLD WILL NE - VER EN D WILL NE - VER EN D SO THAT EAST A - GAIN WILL GIVE BIRTH TO THE LIGHT

(*p*)

Glock. (*p*)

mp

mf

The musical score is for a piece titled "The Two Brothers" by John Rutter. It is a vocal and instrumental work. The vocal parts are for Cain (Dr. Bar.) and Abel (Lyr. Bar.), both in bass clef. The instrumental parts include A. Iamb Sop., C. Iamb M-S., Rec's., Ob., Laut., Hp., Cemb., Vln. I, Vc., Cb., Perc., and Timp. The score is in 4/4 time and features a variety of musical notations, including dynamics, articulation, and performance instructions. The lyrics are in English and describe a pastoral scene. The score is written for a full orchestra and two vocal soloists.

Instrumentation:

- Vocal: Cain (Dr. Bar.), Abel (Lyr. Bar.)
- Instrumental: A. Iamb Sop., C. Iamb M-S., Rec's., Ob., Laut., Hp., Cemb., Vln. I, Vc., Cb., Perc., Timp.

Key Features:

- Tempo/Style:** The score includes performance instructions such as "slow gliss.", "slower gliss.", "free point of arrival", and "Glock." (Glockenspiel).
- Dynamics:** The score uses a range of dynamics from *pp* (pianissimo) to *mf* (mezzo-forte).
- Articulation:** The score includes various articulation marks, including slurs, accents, and breath marks.
- Lyrics:** The lyrics are in English and describe a pastoral scene. The lyrics are: "WA - TER THAT DE-CENDS FROM THE HEA - VENS DOWN TO THE EARTH DOWN TO THE EAR - TH AND THE EARTH SWEATS STEA - M OF GRASS. AND".

Score Structure:

- The score is written for a full orchestra and two vocal soloists.
- The vocal parts are in bass clef and feature a variety of musical notations, including dynamics, articulation, and performance instructions.
- The instrumental parts include a variety of instruments, each with its own musical notation and performance instructions.
- The score is written in 4/4 time and features a variety of musical notations, including dynamics, articulation, and performance instructions.

$\text{♩} = \text{♩}$
 $\text{♩.} = 60$

36 37 38 39 40 41 42

Cain
Dr. Bar. HERBS AND TREES_

Abel
Lyr. Bar. HERBS AND TREES_

A. Iamb
Sop. *mf* AND_____ NORTH WHAT WILL IT BRING FORTH WHAT__ WAS IT CON - CEALD IN ITS WOMB_____

C. Iamb
M-S. *mf* AND_____ NORTH WHAT WILL IT BRING FORTH WHAT__ WAS IT CON-CEALD IN ITS WOMB_____

Rec's. *p*

Ob. *mf* between portato and obligato *mp/p*

Lauta *mf* *mp/p*

Cemb.

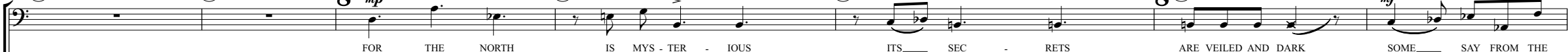
Vln. I

Vc.

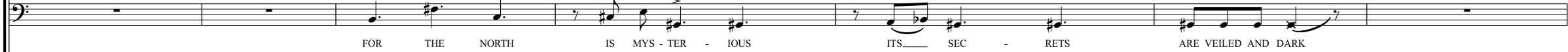
Cb.

Perc. Glock

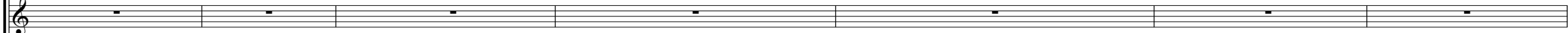
Cain
Dr. Bar.



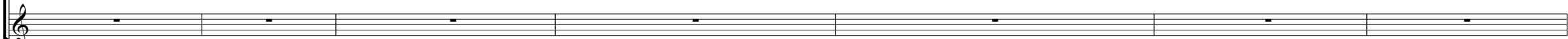
Abel
Lyr. Bar.



A. lamb
Sop.



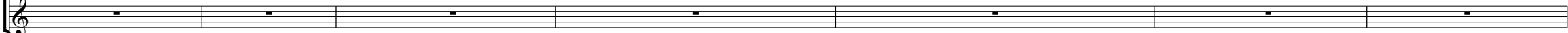
C. lamb
M-S.



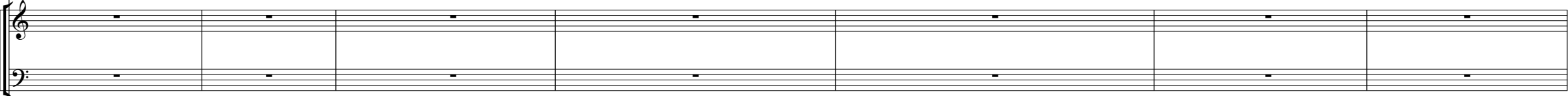
A.Fl.



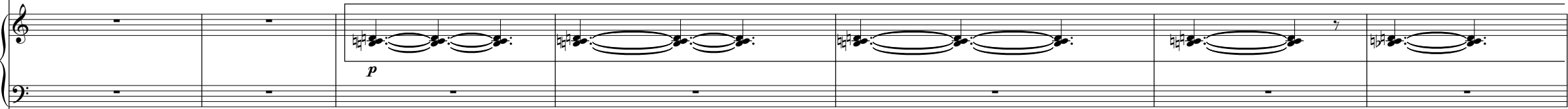
Ob.



Lauta



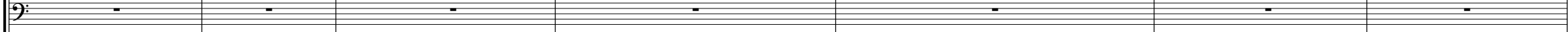
Hp.



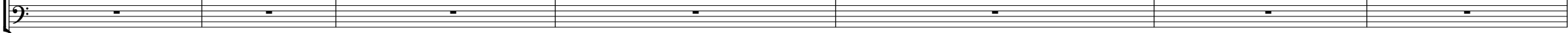
Vln. I



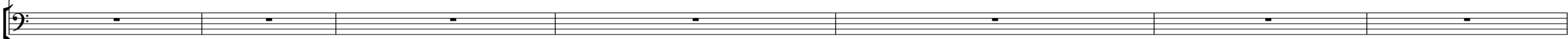
Vc.



Cb.



Timp.



Cain
Dr. Bar.

50

mf

51

9

52

6

53

9

54

6

55

56

57

58

9

4

4

NORTH____ E - VIL WILL COME SOME SAY THE END WILL COME__ FROM THERE____

Abel
Lyr. Bar.

mp

mf

MAY - BE BLES - SING WILL COME FROM THE NORTH IS NORTH_ PER - HAPS A BEA - RER OF BOUN - TY____

A. Iamb
Sop.

C. Iamb
M-S.

A.Fl.

Alto Flute

mp

f

p

Ob.

Lauta

p

mp

p

Bass Lauta

Hp.

p

mp

Vln. I

Vc.

Cb.

Timp.

$\text{♩} = 74$

Cain
Dr. Bar.

Abel
Lyr. Bar.

A. lamb
Sop.

C. lamb
M-S.

Ob.

Lauta

Hp.

Vln. I

Vc.

Cb.

Perc.

Glock.

p *mp* *p* *mp* *p* *mf* *mf*

AND ITS BLES - SING WILL BRING THE DAY - BREAK ONCE MORE A - NO - THER LEAF MAY GROW ON BRAN - CHES. NA - KED OF TREE.

MAY - BE

MAY - BE

p

The prominent cantabile helps for the feeling of birth of morning

59 60 61 62 63 64

4/4 5/4 6/8

IMI 8595 E

72 73 74 75 76 77 78 79

Cain
Dr. Bar.

Abel
Lyr. Bar.

A. lamb
Sop.

C. lamb
M-S.

A.Fl.

Ob.

Lauta

Hp.

Vln. I

Vc.

Cb.

Perc.

mf

mf

mp

mp

MAY - BE NORTH_ WILL CUT OFF YOUR NIP - PLES AND BREASTS MAY - BE

KID IN ME WHO WILL SUCK AT NORTH'S BREAST THROUGH MY NIP - PLES WHO WILL SUCK AT NORTH'S BREAST

KID IN ME WHO WILL SUCK AT NORTH'S BREAST THROUGH MY NIP - PLES WHO WILL SUCK AT NORTH'S BREAST

Alto Flute

mf

mp

mp

Cain
Dr. Bar.

♩. = 60

♩ = 60

88 4/4 89 90 3/4 91 4/4 92 93

Cain
Dr. Bar.

Abel
Lyr. Bar.

A. lamb
Sop.

C. lamb
M-S.

Fl.

Ob.

Cl.

Tbn.

Hp.

Vln. I

Vc.

Cb.

Timp.

mp

FOR WITH-OUT BREATH THE ROOTS WILL ROT AND THE FRUIT WILL CRAWL WITH WORM AND WHEN SHE BREATHES HER LAST BREATH THE EARTH WILL

pessimistic

frightened

mp

mp

bisb.

mp

poco rit.

♩ = 76-84

rit. molto

A tempo ♩ = 76-84

"Hymn Pastorale"

festivo, maestoso

94 95 *mf* 5/4 96 6/4 97 *mp* 98 *p* 99 *f* 4/4

Cain
Dr. Bar. FOR__ NORTH IS MYS-TER-IOUS NORTH IS UN-KNOWN IT__ BRINGS BIRTH MI - RA- CU-LOUS BRINGS DEATH MYS-TER-IOUS AT THE END OF__ DAYS WE

Abel
Lyr. Bar. BE FOR - LORN AT THE END OF__ DAYS WE

A. lamb
Sop. AT THE END OF__ DAYS WE

C. lamb
M-S. AT THE END OF__ DAYS WE

Ob.

Cl. *mp* *p* *pp*

Tbn. *mp* *p* *pp*

Lauta

Hp. *mp* *p* *p* *pp* *mp - mf*

Vln. I

Vc.

Cb.

Perc. Xyl. quite aggressive *mf*

slower activity

more slower activity

Cain
Dr. Bar.

4/4

100

3/4

101

4/4

102

slight inner cresc.

103

104

105

3/4

106

107

4/4

108

SAC - RI - FICE SO THAT THE WORLD WILL NE - VER END WILL NE - VER END SO THAT EAST A - GAIN WILL GIVE BIRTH TO THE LIGHT

Abel
Lyr. Bar.

4/4

100

3/4

101

4/4

102

slight inner cresc.

103

104

105

3/4

106

107

4/4

108

SAC - RI - FICE SO THAT THE WORLD WILL NE - VER END WILL NE - VER END SO THAT EAST A - GAIN WILL GIVE BIRTH TO THE LIGHT

A. lamb
Sop.

4/4

100

3/4

101

4/4

102

slight inner cresc.

103

104

105

3/4

106

107

4/4

108

SAC - RI - FICE SO THAT THE WORLD WILL NE - VER END WILL NE - VER END SO THAT EAST A - GAIN WILL GIVE BIRTH TO THE LIGHT

C. lamb
M-S.

4/4

100

3/4

101

4/4

102

slight inner cresc.

103

104

105

3/4

106

107

4/4

108

SAC - RI - FICE SO THAT THE WORLD WILL NE - VER END WILL NE - VER END SO THAT EAST A - GAIN WILL GIVE BIRTH TO THE LIGHT

Rec's.

gliss between
2nd and 3rd beat

mf

gliss on the
last eighth

Ob.

Lauta

(mp - mf)

Hp.

(mp - mf)

Vln. I

Vc.

Cb.

Perc.

Xyl.

(mf)

mf

IMI 8595 E

Cain
Dr. Bar.

116

slow gliss

117

3/4

118

5/4

slower gliss

119

4/4

120

3/4

121

5/4

122

4/4

mf

123

3/4

leggiere

6/8

WA - TER THAT DE-CENDS FROM THE HEA - VENS DOWN TO THE EARTH DOWN TO THE EAR - TH AND THE EARTH SWEATS STEA M OF GRASS AND

Abel
Lyr. Bar.

slow gliss

slower gliss

mf

leggiere

WA - TER THAT DE-CENDS FROM THE HEA - VENS DOWN TO THE EARTH DOWN TO THE EAR - TH AND THE EARTH SWEATS STEA M OF GRASS AND

A. lamb
Sop.

slow gliss

slower gliss

mf

leggiere

WA - TER THAT DE-CENDS FROM THE HEA - VENS DOWN TO THE EARTH DOWN TO THE EAR - TH AND THE EARTH SWEATS STEA M OF GRASS AND

C. lamb
M-S.

slow gliss

slower gliss

mf

leggiere

WA - TER THAT DE-CENDS FROM THE HEA - VENS DOWN TO THE EARTH DOWN TO THE EAR - TH AND THE EARTH SWEATS STEA M OF GRASS AND

Rec's.

mf

mf

slower gliss

full of air

Trem.

(mf)

the sense of musical continuity

Ob.

Lauta

(p)

Hp.

(p)

p

Vln. I

Vc.

Cb.

Perc.

Xyl.

mf

mp

p

mf

Xyl. (mf)

Trg.

mf

astonished

♩ = 70 - 80

B Duet of the Brothers (resembles a song)

24

129 130 131 132 133 134 135 136

Cain
Dr. Bar.

Abel
Lyr. Bar.

decisive and innocent, stressed and suspicious

A. Iamb
Sop.

C. Iamb
M-S.

Rec's.

Ob.

Cl.

Lauta

Hp.

Vln. I

Vc.

Cb.

Interlude
Solo Cl + Harp (accomp.)

mf attacking

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

mf *mp - mf* *ppp*

mf *ff*

WHAT IS YOUR SAC-RI - FICE _____

THAT

137

Cain
Dr. Bar.

WHO IS ONE WHO IS ONE AND NO O - THER

WHO HEARS MY VOICE - LESS CRY

138

Abel
Lyr. Bar.

WHICH IS BE-LOVED AND MOST PRE-CIOUS AND DEAR

WHO EN - LIGH - TENS MY MOON - LESS NIGHTS

139

A. Iamb
Sop.

140

C. Iamb
M-S.

141

Ob.

142

Cl.

no rit.

143

Lauta

144

Hp.

Ostinato Vla + Harp (accompaniment)

145

Vln. I

146

Vla. I

147

Vc.

148

Cb.

The melodic nature of this duet is featured by quasi Oriental flavour

molto rit. **A tempo** ♩ = 64

(falcetto)

Cain
Dr. Bar.

Abel
Lyr. Bar.

A. lamb
Sop.

C. lamb
M-S.

Fl.

Ob.

Cl.

Lauta

Hp.

Vln. I

Vla. I

Vc.

Cb.

Timp.

VOICE - LESS VOICE - LESS

WHO RE - VEALED TO ME THE SEC-RETS OF E -TER-NI-TY E-TER-NI TY

WHO'S HEART BEATS

WHO TAUGHT ME THE LAN- GUAGE OF CRE- A - TION

misterioso

mp *mf* *p*

p Ostinato Vla + Harp (accompaniment)

C Duet of the Lambs

[illegible]

Cain
Dr. Bar.

Abel
Lyr. Bar.

A. lamb
Sop.

C. lamb
M-S.

Fl.

Ob.

Lautas

Hp.

Vln. I

Vc.

Cb.

Perc.

Glock.

158

6/4

159

4/4

160

3/4

161

4/4

162

2/4

163

5/4

164

6/4

(mf)

(mf)

(mp)

(mp)

ME TO THE SEC - RET PAS - TURE WHO HELD ME IN HIS WHO GAVE ME SWEET WA - TER TO DRINK GAVE ME WA - TER TO DRINK

D Song for Soloists (2) - shorter (+Ritual inserted and
Arietta of the two lambs - concluding)

30

171 172 173 174 175 176 177 178 179 180

Cain
Dr. Bar. *mf* YOU A - LONE

Abel
Lyr. Bar. *mf* YOU A - LONE

A. lamb
Sop. *ff* NORTH___

C. lamb
M-S.

Rec's. *(mf)* non dim.

Fl.

Ob.

Lauta

Cemb. quasi maestoso, energetic valse
"mf"

Vln. I

Vc. *mf*

Cb. *mf*

musical score for measures 195-208. The score includes parts for Cain (Dr. Bar.), Abel (Lyr. Bar.), A. lamb Sop., C. lamb M-S., Fl., Ob., Cl., Lauti, Hp., Cemb., Vc., Cb., and Perc. The lyrics are: "AND TO - - GE - - THER WE WILL MISS A HEART - BEAT AT NIGH - T FOR - - NORTH". The score features various musical notations including dynamics (mp, mf, p, pp), articulation (accents, mordents), and performance instructions (ossia, non arpeg.).

accel. sempre

Cain
Dr. Bar.

209

(mf)



IS SO FAR THAT ON - LY A SAC - RI - FICE_____ THAT BRING_ IT CLO - SER AND_____ GIVE US_____ MORE TIME_____ AND GIVE THE SEA LIFE_____

Abel
Lyr. Bar.

209

(mf)

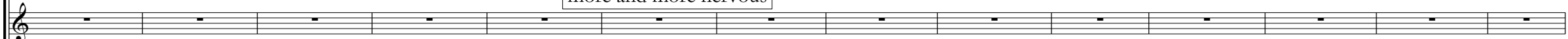


IS SO FAR THAT ON - LY A SAC - RI - FICE_____ THAT BRING_ IT CLO - SER AND_____ GIVE US_____ MORE TIME_____ AND GIVE THE SEA LIFE_____

A. lamb
Sop.

213

more and more nervous



C. lamb
M-S.



Fl.

(mp)



mf *p*

Ob.



Lauta

(mp)



Hp.

(mp)



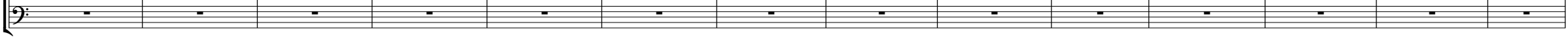
Vln. I



Vc.



Cb.



A tempo

34

223 224 225 226 227 228 229 230 231 232 233 234 235

Cain
Dr. Bar. *ff* ON - - LY SHE WHO IS CLO - SEST CAN BE A TRUE SAC - RI - FICE

Abel
Lyr. Bar. *ff* YOU A - LONE MY LAMB ARE CLOSE TO ME *mp*

A. lamb
Sop.

C. lamb
M-S.

Fl. (Flz.) The Flute is declarative *ff f mf mp*

Ob.

Lauta

Hp. *ff mf mp*

Vln. I

Vc.

Cb.

Ritual in the nature of marsh

$\text{♩} = 96$

4/4

236 237 238 239 240 241 242 243 244 245 246 247

Cain
Dr. Bar.

YOU ARE ME_____ AND I AM YOU_____

Abel
Lyr. Bar.

A. lamb
Sop.

C. lamb
M-S.

Fl.

p

Eng. Hn.

Ritual
assertive + 'marsh funeral' + a quasi medieval dance; 'happily' led to slaughter

f / mf

Lauta

mf

Hp.

p

Cemb.

"mf"

"mp"

Vln. I

Vc.

Cb.

pizz.

f / mf

mp

Timp.

John Cage: The Sheep Song

Tempo: ♩ = 60, ♩ = 120

Measures: 248, 249, 250, 251, 252, 253, 254, 255 (6/4), 256 (4/4), 257, 36

Vocal Parts:

- Cain Dr. Bar.** Lyrics: COME CLOSE NOW AND LIE IN HIS BO - SOM TO NORTH AND EMB - RACE HIS HIPS WITH YOUR LIMBS LICK HIS EARS WITH YOUR WET TONGUE AND BLEAT AND BLEAT. Performance notes: *f*, declarative, softly, HIGH.
- Abel Lyr. Bar.** Lyrics: COME CLOSE NOW AND LIE IN HIS BO - SOM TO NORTH AND EMB - RACE HIS HIPS WITH YOUR LIMBS LICK HIS EARS WITH YOUR WET TONGUE AND BLEAT AND BLEAT. Performance notes: *f*, declarative, softly, HIGH.
- A. lamb Sop.** Performance notes: *f*, gliss, A, *f*, gliss, A, *f*, sub. *mp*.
- C. lamb M-S.** Performance notes: *f*, gliss, A, *f*, gliss, A, *f*, two parallel non pitched vocal lines, sub. *mp*.

Instrumental Parts:

- Fl.** (Flute)
- Eng. Hn.** (English Horn) *mp/mf*
- Cl.** (Clarinet) *mp/mf*
- Lauta** *mp/mf*
- Hp.** (Harp) *OSTINATO* Lauta, Cembalo, Cbs. [as it turns out inspite of bars of 6/4]
- Cemb.** (Cembalo) *"mp/mf"*
- Cb.** (Cello) *pizz.* (*mp*)

♩ = 76 - 84

Arietta of the two Lambs

38

6/4 ⁽²⁶⁸⁾ *mp / mf*

Cain
Dr. Bar.

YOU ARE ME BE - SEACH HIM THAT ALL SHALL NOT COME TO AN END_____

5/4 ⁽²⁶⁹⁾

6/4 ⁽²⁷¹⁾

5/4 ⁽²⁷²⁾

273

4/4 ⁽²⁷⁴⁾

275

mp / mf

Abel
Lyr. Bar.

YOU ARE ME BE - SEACH HIM THAT ALL SHALL NOT COME TO AN END_____

mostly frightening

A. lamb
Sop.

f *tr* *tr*

I WILL SING MY PRAISE WITH MY VOICE I WILL CRY_____

C. lamb
M-S.

f *tr* *tr*

I WILL SING MY PRAISE WITH MY VOICE I WILL CRY_____

Fl.

Eng. Hn.

Oboe

f *mf*

Cl.

mp lp

Lauta

p

Hp.

mf

Cemb.

"p"

Cb.

p *arco* *mf*

Perc.

f *mf*

♩=♩ (but slower)⁴⁰

128

284

285

286

287

288

34

289

Cain

Dr. Bar.

Abel

Lyr. Bar.

A. lamb

Sop.

C. lamb

M-S.

Fl.

Ob.

Cl.

Lauta

Hp.

Vc.

Cb.

THAT HE GIVE US MORE TIME AND THOUGH I WAS SENT THERE I WILL ASK WILL ASK THAT THE END NE

quite fanfaric, declarative

portato

portato

portato

(mf)

(mf)

(mf)

(mf) mp?

rit.

END OF SCENE 1

ATTACCA
INSTRUMENTAL
(STRINGS)

SCENE 2 CAIN'S LAMB IS REJECTED

42

Instrumental Introduction

We have here sporadic aleatoric elements, with slight changes in ad lib. nature and tempi.

Entrances will be held by choice of players and by conductor except for first entrance together (free fugati).

No obligato type of nature of sound.

The order of units for each instrument is kept strickly.

Conductor functioning for general dynamics!

He might point the quasi measures and entrances of units if he likes to do so.

♩ = ca.50

mp *mf* *ff* *p sub.*

① ② ③ ④ ⑤ ⑥ ⑦ ⑧

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

etc.

shorter

"ugly" quality of sound in two Violas

8th

3/4

The strings create an effect of burning fire sound

43 E Duet of Brothers

$\text{♩} = 50$
mp

Cain
Dr. Bar.

3/4 (9) 2/4 (10) 3/4 (11) 7:4 (12) 4/4 (13) 3 6/4 (14) 3 2/4 (15) 3/4 (16) speak in Sprechg.

A FLAME A BLUE FLAME LIC-KING THE HORNS OF THE AL-TAR A SI - LENT FIRE A FLAME WITH NO FRIC - TION NO LIGHT - NING__ NO THUN - DER A

very effective

Bass Clarinet obligato 'inserted' into low strings

mf assertive, as if describing לשונות אש *mp* *mf*

Lauta

Hp.

Vln. I *p* *pp*

Vln. II *p* *pp*

Vln. III *p* *pp*

Vla. I *p* *pp*

Vla. II *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

Cain
Dr. Bar.

17

sing

p

5:4

18

mp

7:4

19

4/*4*

20

3/*4*

(mp)

21

speaking in
Sprechg.

3

22

TWIS - - TED SER - - - PENT MADE_____ OF_____ FIRE_____ THAT DES - CENDS WITH - OUT WINGS

Fl.

Ob.

B. Cl.

mp

ppp

sub. f

slow gliss.

Lauta

Hp.

Vln. I

ppp

Vln. II

ppp

Vln. III

ppp

Vla. I

ppp

Vla. II

ppp

Vc.

ppp

Cb.

ppp

slow gliss, in these instruments
from where they are, no matter
from where to where

IMI 8595 E

Cain
Dr. Bar.

Abel
Lyr. Bar.

Fl.

Ob.

B. Cl.

Tbn.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

IF _____ NORTH AP - PEASED _____ BY THIS GIFT _____ IS THE OF - FE - RING TO HIS LI - KING

with a look towards the sky same looking towards the sky

THEY ARE STILL HERE

speaking in Sprechg. (more dramatic)

quite slow gliss.

pp *mf* *mp* *p* *sub.* *trem.*

♩ = 76

F Ensemble - Abel, Cain's Lamb, Cain ⁴⁸

40 41 42 43 Ensemble of understandings 44

Cain
Dr. Bar.

Abel
Lyr. Bar.

Fl.

Ob.

B. Cl.

Hp.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Perc.

Timp.

(mp)

f

speaking in Sprechg.
lowest possible

[slight ad lib.]

ossia

- CEIVED NORTH RE - JEC - TED OUR GIFT___ SO THE END OF THE WO - RLD IS NIGH SOON___ THE SKIES___ WILL FALL FROM ON HIGH___

(mp)

change to Cl.

permutations

see elements at the beginning of this scene

p

p

p

p

p

p

mp - mf

mp - mf

mp

long threatening gliss, build with percussionist!

mf

Glock.

Explanation:
Cain's lamb explains: North received the offering and Earth will continue...
(a kind of wholeness)
Cain: begins to understand (some kind of result) that his offering
has not been accepted
Abel: (slowly) realizes that his lamb is dead, seeks her voice

45 *f* 3 46 3/4 47 6/4 48 3/4

Cain
Dr. Bar. YOU'RE A - LIVE

Abel
Lyr. Bar. Abel approaches his lamb

C. lamb
M-S. TIME__ WILL STILL END - URE__

AND__ YOU MY__ LAMB__ WHERE ARE YOU

seneitively

mf / f 5

AND THE EARTH_ WILL BREA_____THE

Alto Flute

Fl. *mf* *mp*

Ob. *mf*

Cl.

Hp. (*mp*) *p*

Vln. I *pp* *ppp*

Vln. II *pp* *ppp*

Vln. III *pp* *ppp*

Vla. I *pp* *ppp*

Vla. II *pp* *ppp*

Vc. *pp* *ppp*

Cb. *pp* *ppp*

Glock.

Perc. (*mf*) *mf* Trg.

Cain
Dr. Bar.

Abel
Lyr. Bar.

C. lamb
M-S.

A. Fl.

Ob.

Cl.

Hp.

Vln. I

Vln. II

Vla. I

Vc.

Cb.

YOUR CURLS ARE SOFT
astonished

YOUR FUR IS STILL WARM
BUT YOU
really calls her

WHERE ARE YOU

AND THE SEA WILL LIVE FOR E - VE R

To the performers and stage director:
in mm 49-61 the two heroes stay strongly at their
tendency, as if they do not actually converse .

Cain
Dr. Bar.

4/4

54

5/4

55

3/4

56

4/4

57

3/4

58

5/4

Abel
Lyr. Bar.

mp

3

YOUR EARS ARE E - RECT____

THEY_ WAIT FOR MY WHIS-PER

BUT WHERE ARE YOU

f

THE PULSE OF ITS WAVES BRINGS DLOOD TO THE HEART OF THE WORL_____D

C. Iamb
M-S.

mp

3

YOUR EARS ARE E - RECT____

THEY_ WAIT FOR MY WHIS-PER

BUT WHERE ARE YOU

f

THE PULSE OF ITS WAVES BRINGS DLOOD TO THE HEART OF THE WORL_____D

Rec.'s

3 soprano Recorders

mf

Ob.

mp

p

Cl.

Hp.

Cemb.

Vln. I

free repetitions of tones - each instrument with its tone

mp / p

mf

Vln. II

mp / p

mf

Vla. I

mp / p

mf

Vla. II

mp / p

mf

Vc.

mp / p

mf

Cb.

a very strong, energetic sentence

Cain

Dr. Bar.

54

59

Abel

Lyr. Bar.

44

60

THE_ NOSE IS MOIS_ T THE_ TONGUE IS_ WET_ BUT_ YOU_ WHERE ARE YOU WHERE_ IS_

C. lamb

M-S.

61

Rec.'s

8

3 soprano Recorders

mf

SHE IS THE WORLD'S SAC - RI - FI CE

A. Fl.

Alto Flute

Ob.

f / mf

Cl.

Hp.

permutations

mp

Vln. I

Vln. II

Vc.

Cb.

Glock.

Perc.

mp/p

prepare for Marimba and Timpani

♩. = 82

G Aria - Cain's Lamb

4/4 (64) 5/4 (65) (66) *f* 2/4 (67) 6/4 (68) *ff* *fff* 6/8 (69) (70)

Cain Dr. Bar. AND YOU AND YOU surprised, mocking, quite cynic more nervous than in m. 66

Abel Lyr. Bar. SHE

C. lamb M-S. IN THE BO-SOM OF NORTH HIGH A-BOVE

A. Fl. *f* *ff* Change to Fl.

Ob. *f* *ff*

Cl.

Vln. I *f* *ff*

Vln. II *f* *ff*

Vln. III *f* *ff*

Vla. I *f* *ff*

Vla. II *f* *ff*

Vc. *f* *ff*

Cb. *f* *ff*

Perc. *f* Marimba

♩. = 82

Cain
Dr. Bar.

Abel
Lyr. Bar.

C. Iamb
M-S.

A. Fl.

Ob.

Cl.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Mar.

71

72

73

74

75

76

77

f

WE WENT UP HALF WAY HALF WAY TO - GE - THER WE WENT UP TO - GE - THER IN____ THE MIDST__ OF DEEP____ FOG____ DEEP____ FOG

wild, physical stormy mood

sub. mp

sub. mp

sub. mp

sub. mp

sub. mp

sub. mp

mf / f

mf / f

Marimba

f

Cain
Dr. Bar.

Abel
Lyr. Bar.

C. Iamb
M-S.

A. Fl.

Ob.

Cl.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Mar.

Timp.

78

79

80

81

82

83

84

85

BO - DI - LESS WINGS PULLED US PULLED US_____ OUT US OUT_____ OF THE SCALE_____ AND___ WE FLEW_____

mp

mp

mp

mp

mp

mp

mp

mf

mf

f / mf

non trem

93

94

95

96

97

98

99

Cain

Dr. Bar.

Abel

Lyr. Bar.

C. Iamb

M-S.

A. Fl.

Ob.

Cl.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Mar.

Timp.

mf

f

mf

f

ff

mp

FA

CES.

S

OF

MEN

WITH

BAT'S

WING.

S

OF

MEN

AND

BIRDS

OF

(mp)

(mp)

(mp)

(mp)

(mp)

(mp)

mf / mp

mp

IMI 8595 E

100 101 102 103 104 105 106 107

Cain
Dr. Bar.

Abel
Lyr. Bar.

C. Iamb
M-S.

BIRDS WITH - OUT FA - CES CRABS... WITH THE FEET OF LEO - - PARDS THOU - SANDS OF CREA - TURE S STRANGE

A. Fl.

Ob.

Cl.

Vln. I
(mp)

Vln. II
(mp)

Vln. III
(mp)

Vla. I
(mp)

Vla. II
(mp)

Vc.

Cb.

Mar.

hard stick+trem.
f

concerning orchestration: from m. 105

concerning orchestration: from m. 105
the same ensemble is used, but accomplishing a different texture: the singer's melody is duplicated
up-heights by the violin, downwards by the Cbs; the Mar. functions by the 4th harmonies.

IMI 8595 E

Cain
Dr. Bar.

Abel
Lyr. Bar.

C. lamb
M-S.

Fl.

Ob.

Cl.

Tbn.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Chimes.

134

135

ff
f

TIME

mp

mp

mp

mp

mp

mp

mp

mp



♩. = 104

Total silence on applause of audience

f *ff*

136 137 138 139 140 141 142 143 144 145 146 147 148

Cain
Dr. Bar.

Abel
Lyr. Bar.

C. Iamb
M-S.

Fl.

Ob.

Cl.

Tbn.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Chimes.

ME
[M]

AND YOU

angry, plotting, in comparison to m. 66

mf - f

I WAS SENT BACK TO YOU WAS

(mp) *f* *mf sub* *fp*

(mp) *f* *mf sub* *fp*

(mp) *f* *mf sub* *fp*

(mp) *f* *mf sub* *fp*

(mp) *f* *mf sub* *fp*

(mp) *f* *mf sub* *fp*

(mp) *f* *mf sub* *fp*

To Glock.

♩ = 76-86

H Duet in Ariosi: 64

Abel + his Lamb's soul

149 150 151 152 153 154 155 156 157

Cain
Dr. Bar. *f* *ff* *Sprech.*

Abel
Lyr. Bar. continued by regular speech

C. lamb
M-S. SENT _____ BACK TO MY BO - DY

Fl.

Ob.

Lauta
mp - mf

Vln. I
mp

Vln. II
mp

Vln. III
mp

Vla. I
mp

Vla. II
mp

Vc.
mp

Cb.
mp

Glock.
mp

טַרְצוֹת גְּדוּלוֹת לַהֲקָאָה וּלְגוֹעַל

Cain

Dr. Bar.

158

3

4

159

4

4

160

5

4

161

6

4

162

4

4

163

3

4

Abel

Lyr. Bar.

mp

CAIN RE - JOICE__ HER BO - DY IS WARM HER FEET ARE LIGHT AND MOVE MY__ LAMB__ MAY GIVE EN - DU - RANCE TO TIME BUT HER BO - DY BE FOOD

C. lamb

M-S.

S. Rec.

3 soprano Recorders

mf

an alto reorder is joining

Trem.

(mf)

Fl.

Lauta

mp - mf

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

(mp)

Cb.

Glock.

(mp)

prepare for Chimes

the short glissandi, mordents and slight accent serve for the soft expression of Abel

H1 Aria: The Voice of Abel's Lamb's Soul

66

rit.

A tempo

The Ravens

rit. A tempo

3/4 **5/4** **4/4** **6/4**

164 **165** **166** **167** **168** **169** **170**

♩ = 82

Cain
Dr. Bar.

Abel
Lyr. Bar.

FOR THE RA-VENS YOUR_ LAMB WILL BLEAT FOR YOU AT NIGHT BUT I WILL BU-RY_ MINE_____

A. lamb
Sop.

C. lamb
M-S.

Fl.

Lauta

Hp.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Chim.

Chimes

mp **mf** **f** **mp** **p** **p - mp**

DO NOT WEEP FOR ME

177 178 179 180 181

Cain
Dr. Bar.

Abel
Lyr. Bar.

A. lamb
Sop.

C. lamb
M-S.

Fl.

Hp.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Chim.

mp *mf* *f* *ff* *mp - mf* *p*

DO NOT WEEP FOR ME A - BEL I AM YOUR OF - FE - RING I HAVE BEEN RE-CEIVED WITH MA - JES - TY YOUR BO - SOM BE EMP - TY BUT THE MU - - - SIC

Act II, Scene I

Cain
Dr. Bar.

Abel
Lyr. Bar.

A. lamb Sop.
C. lamb M-S.

Fl.

Hp.

Vln. I
(mf)

Vln. II
(mf)

Vln. III
(mf)

Vla. I
(mf)

Vla. II
(mf)

Vc.
(mf)

Cb.

Chim.
(mf)

OF MY HORNS MA - KE THE TRUM - - - PETS AND MAKE FLUTES FROM_ MY LEG_____S STRECH_____ MY SKIN

9/4 (186) **187** **5/4** (188)

H2 Abel (Arietta)

♩ = 80

72

7/4 (193) 4/4 (194) 195 5/4 (196)

Cain
Dr. Bar.

Abel
Lyr. Bar.

A. lamb
Sop.

C. lamb
M-S.

Tbn.

Lauta

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Chim.

f

mf

mp sub.

mf-f

mp

mf-f

mp

(mf/f)

HOW WILL I CUT YOUR BO - DY IN - TO SE - VEN__ PIE - CES__ YOU WHO FOR ME WERE MY ONE AND ON - LY IT WOULD SURE - LY BE BET - TER

quite hysterical

an optional version in case Abel is a relatively high Baritone

Prepare to Tambourin

rit. un poco

rit.

A tempo (♩ = 80)

Cain
Dr. Bar.

197

198

199

4
4

200

201

Abel
Lyr. Bar.

mf

f

mp

TO PRE - SERVE YOUR__ BO - DY IN A SOFT BED OF EARTH *slow gliss.* YOU WERE MY BE - LO - VED__

A. lamb
Sop.

Tbn.

mf

p

Lauta

(mp)

mp

non arpeggio

Vln. I

Vln. II

Vln. III

Vla. I

mp

p

Vla. II

mp

p

Vc.

(mp)

mp

p

Continuo style

Cb.

mp

p

Chim.

Cain
Dr. Bar.

Abel
Lyr. Bar.

A. Iamb Sop.

Tbn.

Lauta

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Chim.

Lyrics:
I WILL KEEP YOUR VOICE____ AND WITH EVE - RY BEAT THAT POUNDS IN MY CHEST I WILL RE - MEM - BER THAT YOU WERE MY SACRIFICE continued by regular speech YOU MY BRO - THER RE - JOICE____

Tempo/Markings:
(mp)

Rehearsal Marks:
(202) (203) (204) (205) (206) (207)

Time Signature:
5/4

Other Markings:
ossia

un poco un poco
rit. accel.

213 214

Cain
Dr. Bar.

Abel
Lyr. Bar.

A. lamb
Sop.

Tbn.

Lauta
(mp)

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Chim.

To Tamb.

mp /p

mp /p

p

p

p

p

p

p

p /pp

pp /ppp

Attacca to Lauta at the beginning of Scene 3

↑
This instrument represents the dead body of Abel's Lamb

SCENE 3
THE JEALOUSY OF CAIN

I The Long Duet of Cain and his Lamb (Jealousy of Cain)

♩ = 96

3/4 ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬

Cain
Dr. Bar.

C. lamb
M-S.

Tbn.

Lauta

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Perc.

Tambourine

tonal center D

ערמומיות ומתיקות

deviously but sweetly

LOOK_

COME LET'S GO TO THE VAL - LEY

mp

mp

mp

p

p / pp

p / pp

p

mp

(p)

The Lauta is very important in this scene, musically resembles and accompanying keyboard instrument.
Probably it will need a pick-up and should sit close to the singers

Cain
Dr. Bar.

14 15 16 17 18 19 20 21 22 23

— LOOK AT HIM HE CUT HER

C. Iamb
M-S.

mp

LET US LOOK FOR A SPRING WHOSE WA - TER ARE SEC - RET AND SWEET

Tbn.

Lauta

(p) mp p

Vln. I

(p/pp)

Vln. II

(p/pp)

Vln. III

Vla. I

Vla. II

Vc.

Cb.

(mp)

Perc.

(p)

Cain
Dr. Bar.

24

mp - mf

25

26

27

28

29

30

31

32

33

34

35

mf

7

CORPS IN - TO SE - VEN PIE - CES AND NOW_ HE MAKES MU - SIC FROM HER FLESH MAS - QUE - RADES AS A MOUR - NER

Sprechg.

C. lamb
M-S.

mp - mf

THERE IS AN OR - CHARD WITH_ FRUITS THAT HAVE NE - VER BEEN TOUCHED

Tbn.

Lauta

(p)

mp

p

Cemb.

p

Vln. I

(p/pp)

Vln. II

(p/pp)

Vln. III

Vla. I

Vla. II

Vc.

Cb.

(mp)

Perc.

Cain
Dr. Bar.

36

(mf)

37

38

39

7:3

40

41

42

43

mf

44

45

mf sub.

46

47

PLAYS HER E - LE - GIES BUT_____ IN TRUTH HE SINGS OF MY FALL_____ WHY_____ SHOULD_____ I I_____ WANT NO SEC-RET SPRINGS NO OR-CHARDS NO

C. lamb
M-S.

mf

COME LET'S_____ GO

Lauta

p

Cemb.

(p)

Vln. I

p / pp

Vln. II

p / pp

Vln. III

Vla. I

Vla. II

Vc.

Cb.

mp

Perc.

IMI 8595 E

Cain
Dr. Bar.

UN-TOUCHED FRUITS FOR MY STO - MACH IS FILLED WITH DE - CAY

C. Iamb
M-S.

LET US GO TO THE DE - SERT LET'S CLIMB THE CLIFF AND LIS-TEN TO THE SI-LENCE AND SPEAK IN EA - GLES' TONGUES
Mistakenly sung 'snakes' (NEḤAŠIM) in the recording, instead of NEŠARIM (VMM 4005)

Lauta

Cemb.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Perc.

Cain
Dr. Bar.

60

61

62

63

64

65

66

67

68

69

70

mf / mp

CAN I GO TO THE FOUN-TAINS EV - RY STONE TELLS THE SEC-RET OF MY RE - JEC-TION CAN I LIS - TEN TO THE SI-LENCE

C. Iamb
M-S.

Lauta solo

mp / mf

p

pp

tonal center E

Cemb.

mp

p

Vln. I

p / pp

Vln. II

p / pp

Vln. III

Vla. I

mp

Vla. II

mp

Vc.

Cb.

mp

Perc.

Tamb.

mp

poco rit. A tempo

Cain
Dr. Bar.

71

72

73

74

75

76

77

IF THE BIRDS AND THE BEASTS_ FILL THE EARTH WITH SOUNDS OF A - BEL'S TRI - UMPH

NO THEIR TONGUES ARE SLAN - DE - ROUS AND EV' - RY

C. lamb
M-S.

angrily

THESE ARE ON - LY IL - LU - SIONS

Lauta

p

Cemb.

(p)

Vln. I

p/pp

Vln. II

p/pp

Vln. III

Vla. I

Vla. II

Vc.

Cb.

(mp)

Perc.

Congas

mf

* Concerning Libretto:
LESHONOT = tongues
resembling in his mind flames bursting out

Congas (with sticks?)
or Congas with Tom Tom
(to be decided for each production)

rit. molto

Cain
Dr. Bar.

78 79 80 81 82 83 84 85 86 87

MOUN - TAIN AND STONE STARE ME DOWN _____ THEY STARE AT ME BA-RING THE SEC - RET OF MY FAI - LURE MY__ SAC - RI - FICE WAS RE - JEC - TED YOU WERE SENT

C. lamb
M-S.

cursing himself

THIS IS NOT FAI - LURE__

Lauta

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Perc.

Congas

Cain
Dr. Bar.

3/4

88

mf

89

f

90

mf

91

f

92

ff

93

7/4

94

95

96

97

BACK AM I NOT_ WOR-THY IN THE EYES OF_ NOTRH AND WHY_

C. Iamb
M-S.

mp

93

94

95

96

97

HOW COULD ONE WHO_ DWELLS HERE ON EARTH KNOW THE HEART_ OF

Tbn.

the "fate signal"

7:8

f marcato

nervous

Lauta

mp - mf

Cemb.

mp

Vln. I

mp - mf

Vln. II

mp - mf

Vla. I

f

Vla. II

f

Vc.

Cb.

(mp)

Perc.

mp

IM1 8595 E

A tempo

36

98 99 100 101 102 103 104 105 106 107 108

Cain Dr. Bar. *mp* TO GE - THER WE FEARED_ THE_ END OF DAYS WE CON - CEIVED A SAC - RI - FICE EACH OF US GAVE

C. lamb M-S. *mf* NORTH UP ON HIGH

Lauta *mp* *p*

Cemb. *p*

Vln. I *mp* *p*

Vln. II *mp* *p*

Vla. I *mp / mf*

Vla. II *mp / mf*

Vc. *p*

Cb. *mp* *p*

Perc. Tambourine *p* T.T. *p*

This musical score is for the opera 'The North' by John Adams. It features a vocal part for Cain and a large orchestral ensemble. The score is written in 4/4 time and includes a variety of musical notations, including dynamics, articulation, and performance instructions.

Vocal Parts:

- Cain:** The vocal line is in bass clef. It includes lyrics such as "UP HIS MOST PRE - CIOUS PO - SES - SION AND WHY_ WHY_ HIM AND NOT ME". The score includes performance instructions like "Sprechg." and "slower, nervous".
- Dr. Bar.:** The vocal line is in bass clef. It includes lyrics such as "WERE WE TO KNOW HIS REA - SONS NORTH WOULD NO LON - GER BE NORTH".

Orchestral Instruments:

- C. Iamb M-S.:** Clarinet in B-flat, mellophone.
- Tbn.:** Trombone.
- Lauta:** Flute.
- Cemb.:** Celeste.
- Vln. I, Vln. II:** Violins.
- Vla. I, Vla. II:** Violas.
- Vc.:** Violoncello.
- Cb.:** Contrabass.
- Perc.:** Percussion.

Key Musical Elements:

- Tempo/Style:** The score includes markings such as "f marcato" and "sub. p".
- Dynamics:** Various dynamic markings are used throughout the score, including *mp*, *mf*, *f*, and *p*.
- Articulation:** The score includes markings such as "Sprechg." and "slower, nervous".

A tempo (♩ = 96)

♩ = 92

88

118 119 120 121 122 123 124 125 126 127 128 129 130

Cain
Dr. Bar.

C. lamb
M-S.

Ob.

Cl.

Lauta

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

Perc.

Tamb.

mp

mp / mf

p

p - mp

pp

p

HE SINGS ONCE MORE AS IF WEE - PING FOR HIS BE - LO - VED_ LAMB AS IF TO TELL_ THE WORLD OF HIS VIC - TO - RY

that is the entrance of playing of Abel
which annoys Cain

131

(p-mp)

132

133

134

135

54

136

137

138

Cain
Dr. Bar.

AC - TING LIKE ONE WHO WILL NOT BE COM-FOR-TED BUT THE RI- VERS OF CON-CEIT FLOW_ THROUGH HIS SOUL HE DE-SIRES TO RULE TO STEAL MY BIRTH-RIGHT HE WANTS TO_ CRUSH ME SO THAT HIS WORD IS LAW

C. lamb
M-S.

Ob.

Cl.

Lauta

(p)

Vln. I

(pp)

Vln. II

(pp)

Vla. I

mp

Vla. II

mp

Vc.

(p)

p / mp

Cb.

Perc.

Tamb.

f

IMI 8595 E

Cain
Dr. Bar.

139

p-mp

mf

44

140

141

54

142

64

143

34

144

145

146

HE LA - MENTS AND THE SOUND OF HIS LA - MENT TELLS THE WHOLE__ WORLD____ D THAT NORTH PRE - FERED__ A - BEL

C. Iamb
M-S.

Lauta

p

mp

tonal center F

Cemb.

mp

Vln. I

Vln. II

Vln. III

p

Vla. I

p

Vla. II

p

Vc.

mp

Cb.

Perc.

Tamb.

p

rit.

Tempo I

decesive speech

147 148 149 150 151 152 153 154 155 156 157 158

Cain
Dr. Bar.

C. Iamb
M-S.

Lauta

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Perc.

mp

p

mf

p - mp

mp

DREA - MING A - GAIN YOUR THOUGHTS_ RUN WILD_ THEY CRE - ATE IN YOUR EARS_ STILL - - BORN VOI - CES IF YOU LIS - TEN TO THE

159 160 161 162 163 164 165 166 167 168 169

Cain
Dr. Bar.

C. lamb
M-S.

Lauta

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Perc.

Slapstick

Tamb.

Slapstick

beats her once on the
second beat
(unified with S.S.)

tonal center G

(mp-mf)

mp

p

p

pp

(p - mp)

(p - mp)

(p - mp)

(mp)

p

ff

2/4 3/4

SILENCE AND SEE YOUR BROTHER YOU MIGHT EASE HIS SUFFERING

170 **3/4** Cain Dr. Bar. **171** **5/4** **f** YOU CALL ME A DREA-MER **172** **4/4** HE HAS SE - DUCED YOU TOO **173** **5/4** WITH HIS LY - ING SONGS **174** **4/4** **f** TRAI - TOR **175** LEAVE ME **176** **5/4** **mp** *sub.* YOU ARE THE MIR - ROR OF MY FAI - LURE

C. Iamb M.S. *fff* shouts where (pitch) and when she wants

Lauti *(pp)* *mf* *mp*

Cemb. *mf*

Vln. I *mp*

Vln. II *mp*

Vla. I *mp*

Vla. II *mp*

Vc. *mp*

Cb. *mp*

Perc. take notes to the Marimba stand!

4/4

177

f.

speech

178

mp *sub.*

179

p

180

3/4

181

182

183

184

185

186

Cain

Dr. Bar.

I

RE - JECT

YOU

GO

I

NEED

YOU

NO

LON - GER

the sound of Abel's lament becomes louder and

louder in Cain's ears - he is seized by madness -

the lamb hides in a corner and looks at Cain with fear

C. lamb

M-S.

Cl.

mf / *f*

p

f

ff

mf

Lauta

mf / *f*

p

pp

f

ff

tonal center A

Vln. I

Vln. II

Vln. III

mf

p

pp

Vla. I

mf

p

pp

f

ff

f

Vla. II

mf

p

pp

f

ff

f

Vc.

mf

p

pp

f

ff

f

Cb.

pp

Perc.

Xylo.

mf / *f*

Tamb.

⊛

Mar.

f

ff

mf

⊛ played by the Harp player

Cain
Dr. Bar.

199

f/ff

200

201

202

34

203

204

205

206

207

44

Cain
Dr. Bar.

STRING CUTS IN - TO MY FLESH SCENES____ OF_____ MY_____ FALL STOP STOP STOP HE_____ MUST STOP PLAY-ING

C. Iamb
M-S.

Cl.

f

Lauta

f

f

ff

Cemb.
(with
pick-up)

f

ff

very prominent

Vln. I

f

f

Vln. II

f

f

Vln. III

f

f

Vla. I

f

f

Vla. II

f

f

Vc.

f

f

Cb.

f

f

Perc.

Tamb.

Mar.

Cain
Dr. Bar.

4/4 (208) *ff*

209

5/4 (210)

3/4 (211)

212

213

214

215

216

fff

MY___ EAR HAS BEEN TORN AND___ EV - RY___ BEAT GRINDS MY HO - NOR IN - TO THE DUST STOP STOP STO_____P

Cl.

f

Lauta

ff

The Lauta resembling the animal's body disappearance here

Cemb.

ff

Vln. I

Vla. I

Vla. II

Vc.

Cb.

Mar.

ff

v

$\text{♩} = 92$

217 218 219 220 $\frac{4}{4}$ 221 $\frac{3}{4}$ 222 223 224 $\frac{4}{4}$ 225 $\frac{3}{4}$ 226

Cain
Dr. Bar.

Cain comes back to his senses, looks
at his lamb and then at his hands

C. lamb
M-S.

mp

WHAT _____ HAVE YOU DONE TO ME CA - IN THE__ HAND THAT_ CA-RESSED ME__ HELD MY BO - DY TO ITS BREAST WHAT HAVE YOU

7:6

Hp.

p

Vln. I

p

Vln. II

p

Vla. I

p

Vc.

Cb.

p

Perc.

227 4/4 228 3/4 229 5/4 230 4/4 231 232 3/4

Cain Dr. Bar.

C. Iamb M-S.

very sensual

DONE TO ME CA - IN THE__ HAND THAT I L - L - L - L - L - L - L - L - LICKED THAT__ TOOK ME OUT OF MY MO-THER'S WOMB HAS BE - COME THE__ HAND OF A BRU - TAL MAN

עם הד של זיכרון

astonished, angrily, with echo of memory

mp

free point of arrival of gliss.

(mp)

free point of arrival of gliss.

mf

non arpegg.

mf

Vln. I

Vln. II

Vla. I

Vc.

Cb.

Perc.

Mar.

Slapstick

Mrb.

f

Cain
Dr. Bar.

3
4

233

234

mp

4
4

235

236

237

gliss.

mf

238

239

5
4

240

mp

A

WHAT

HAP -PENED

WHAT

HAVE

MY

HANDS_____

DONE

C. Iamb
M-S.

Rec's.

Hp.

Vln. I

p

mf

p

Vln. II

p

mf

p

Vla. I

p

mf

p

slow gliss.

Vla. II

p

mf

p

slow gliss.

Vc.

p

mf

p

slow gliss.

Cb.

p

mf

p

Perc.

I1 Arietta - Cain's Lamb

102

$\text{♩} = 104$

3/4 (246) **4/4** (247) (248) (249) (250) (251) (252) (253) (254)

Cain
Dr. Bar.

C. lamb
M-S.

Alto Flute
A.Fl. under Ob!

A. Fl.

Ob.

Cl.

Hp.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

f with full voice *mf* *mp* *p*

BUT SHE STILL CROU - CHES BY THE THRESH - HOLD OF YOUR HEART IT WAS JEA - LOU - SY THE HA - TED ONE

f *mf* *p*

f *mf* *p*

f *mf* *p*

f *mf* *p*

f *mf* *p*

f *mf* *p*

mf *p*

THE BO-DI-LESS LOVER WHO WAITS IN AM-BUSH BY THE DOOR SHE HAS THE POW'R OF SH'OL DO NOT BE SE-DUCED YOUR FAI-LURE IS I-MA-GINED

Slapstick

S.S.+T.T.

***f* short vibrato**

6/4 (259)

5/4 (260)

4/4 (261)

Cain
Dr. Bar.

C. Iamb
M-S.

A. Fl.

Ob.

Cl.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Perc.

TRY TO BE KIND WITH A BRO - THER'S PAIN YOU MUST UN - DER - STAND THIS IS A TEST AND SWAL - LOW YOUR SHAME AL - REA - DY JEA - LOU - SY HAS MADE YOUR FACE UG - LY CON -

slight rit. $\text{♩} = 76 \text{ or faster}$

I2 Arietta - Cain

Section a

262 263 264 Intro. 265 266 267 268

Cain Dr. Bar. LET US BE RE - CON - CIED MY LAMB THE AF - FRONT STILL BURNS

C. Iamb M-S. -TROL IT OR IT WILL CON - QUER_ YOU AND GIVE BIRTH TO A MONS-TER

A. Fl. *mf/f*

Ob. *mf/f*

Cl. *mf/f*

Hp. *p* permutations

Vln. I *mf/f*

Vln. II *mf/f*

Vln. III *mf/f*

Vla. I *mf/f*

Vla. II *mf/f*

Vc. *mf/f*

Cb. *mf/f*

Glock. effect of nervousness by the C.Bass eighths *mp/p*

Cain
Dr. Bar.

269

(mp)

270

34

271

44

272

34

273

44

274

BUT I SHALL O - VER - COME THE BEAST OF JEA - LOU - SY FOR - GIVE ME MY LAMB MY BRO - THER'S SUF - FE - RING SAD-DENS ME TOO__

C. lamb
M-S.

Hp.

(p)

Vln. I

Vln. II

Vla. I

Vc.

Cb.

Glock.

(mp /p)

Cain
Dr. Bar.

275

mp

276

3

4

277

4

4

278

279

280

mf

sub. f

3

4

281

f

4

4

282

ff

2

4

LET US BE RE - CON - CILED MY LAMB THE AF - FRONT STILL BURNS BUT I SHALL O - VER - COME THE BEAST OF JEA - LOU - SY I LIF - TED UP MY HAND I WAS SLAN - DE - ROUS

C. Iamb
M-S.

Rec's.

the low tone is played
by Alto Recorder

mp

by the entrance of Recorders
the Harp stays only on the upper stave

Hp.

(p)

Vln. I

Vln. II

Vla. I

Vc.

Cb.

Glock.

(mp / p)

un poco rit.

Section b

♩ = 69

108

♩ = 60
slower

This musical score is for the piece "The Sun Now Sets" by John Rutter. It is arranged for vocal soloists and a full orchestra. The score is written in 2/4 time and features a key signature of one flat (B-flat major or D minor).

The vocal parts include:

- Cain Dr. Bar.** (Cain, Doctor of Bar): This part begins with a 2/4 time signature and a key signature of one flat. It includes a 284 measure rest and a 285 measure rest. The tempo is marked *mp* / *mf*. The lyrics are: "LET US BE RE - CON - CILED MY LAMB LET US FOR-GIVE AND FOR - GET THIS BIT - TER DAY OF HAS. TE THE SUN NOW SETS".
- A. Fl.** (Alto Flute): This part begins with a 284 measure rest and a 285 measure rest. The tempo is marked *mp*. The lyrics are: "LET US BE RE - CON - CILED MY LAMB LET US FOR-GIVE AND FOR - GET THIS BIT - TER DAY OF HAS. TE THE SUN NOW SETS".
- Lauta** (Lute): This part begins with a 284 measure rest and a 285 measure rest. The tempo is marked *mp*. The lyrics are: "LET US BE RE - CON - CILED MY LAMB LET US FOR-GIVE AND FOR - GET THIS BIT - TER DAY OF HAS. TE THE SUN NOW SETS".

The instrumental parts include:

- Vln. I** (Violin I): This part begins with a 284 measure rest and a 285 measure rest. The tempo is marked *mp*. The lyrics are: "LET US BE RE - CON - CILED MY LAMB LET US FOR-GIVE AND FOR - GET THIS BIT - TER DAY OF HAS. TE THE SUN NOW SETS".
- Vln. II** (Violin II): This part begins with a 284 measure rest and a 285 measure rest. The tempo is marked *mp*. The lyrics are: "LET US BE RE - CON - CILED MY LAMB LET US FOR-GIVE AND FOR - GET THIS BIT - TER DAY OF HAS. TE THE SUN NOW SETS".
- Vla. I** (Viola I): This part begins with a 284 measure rest and a 285 measure rest. The tempo is marked *mp*. The lyrics are: "LET US BE RE - CON - CILED MY LAMB LET US FOR-GIVE AND FOR - GET THIS BIT - TER DAY OF HAS. TE THE SUN NOW SETS".
- Vla. II** (Viola II): This part begins with a 284 measure rest and a 285 measure rest. The tempo is marked *mp*. The lyrics are: "LET US BE RE - CON - CILED MY LAMB LET US FOR-GIVE AND FOR - GET THIS BIT - TER DAY OF HAS. TE THE SUN NOW SETS".
- Vc.** (Violoncello): This part begins with a 284 measure rest and a 285 measure rest. The tempo is marked *mp*. The lyrics are: "LET US BE RE - CON - CILED MY LAMB LET US FOR-GIVE AND FOR - GET THIS BIT - TER DAY OF HAS. TE THE SUN NOW SETS".
- Cb.** (Cello): This part begins with a 284 measure rest and a 285 measure rest. The tempo is marked *mp*. The lyrics are: "LET US BE RE - CON - CILED MY LAMB LET US FOR-GIVE AND FOR - GET THIS BIT - TER DAY OF HAS. TE THE SUN NOW SETS".
- Glock.** (Glockenspiel): This part begins with a 284 measure rest and a 285 measure rest. The tempo is marked *mp*. The lyrics are: "LET US BE RE - CON - CILED MY LAMB LET US FOR-GIVE AND FOR - GET THIS BIT - TER DAY OF HAS. TE THE SUN NOW SETS".

The score includes various musical notations such as rests, notes, and dynamics. The lyrics are written below the vocal parts. The tempo is marked *mp* / *mf*. The score is written in 2/4 time and features a key signature of one flat (B-flat major or D minor).

Cain
Dr. Bar.

— TELL MY BRO-THER TO COME__ WE WILL PLAY AT CAT-CHING THE EVE-NING SHA-DOWS TELL MY BRO-THER THAT SO - LI - TA - RY MOURN - NING_ BLAC-KENS THE SOUL

C. Iamb
M-S.

A. Fl.

mp

Chang to Fl.

Lauta

(mp)

Hp.

Vln. I

Vln. II

Vla. I

Vc.

(mp)

Cb.

mp

Glock.

meno mosso

ad lib.

♩ = 82

meno mosso

warm his skin

with your luscious soft fur

MAKE HASTE MY LAMB THE SHA DOWS ARE LONG CALL MY BRO THER

Cain Dr. Bar. (297) 3 3 3 3 6/4 (298) 4/4 (299) 3 3 5/4 (300) 3 6/4

WARM HIS SKIN WITH YOUR LUSCIOUS SOFT FU R

quite oriental nature of vocal line

C. Iamb M-S.

Lauta

Vln. I mp-p (mp-p) mp-p

Vln. II mp-p (mp-p) mp-p

Vln. III mp-p (mp-p) mp-p

Vla. I mp-p

Vla. II mp-p

Vc. mp-p (mp-p) mp-p

Cb. mp-p (mp-p) mp-p

Glock. p-mp

magical, relaxed atmosphere, quasi romantic in nature, full of mystery, as if totally idyllic; dreamy

SCENE 4
THE MURDER

112

J Aria - Lament of Abel on his Lamb

$\text{♩} = 96$

Introduction

3/4 ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

Cain
Dr. Bar.

Abel
Lyr. Bar.

C. lamb
M-S.

Tbn.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Perc.

cantabile
mf - mp

cantabile
mp *mf* *f* *mp*

THE ____

The image displays a page from a musical score for the film 'The Bird of Prey'. The score is for the vocal part of the character Abel Lyr Bar and the full orchestra. The vocal part is written in bass clef with lyrics in English. The orchestral parts include Flute, Oboe, Clarinet, Violin I, Violin II, Violin III, Viola I, Viola II, Violoncello, and Contrabass. The score is in 2/4 time and features a key signature of one sharp (F#). The vocal part is marked 'very lyrical' and the orchestral parts are marked 'strong painful timbre of voice'. The score is numbered 10 through 21, indicating measures 10 through 21 of the piece.

Abel Lyr Bar
 DY - ING_ SUN_ GIVES_ BIRTH TO_ DARK - NESS A RED LINE_ IN THE WEST GIVES BIRTH TO BLACK- NESS. WHEN THE BIRD TUCKS IN ITS WING IT A - WA - KENS THE BIRD OF PREY THE

very lyrical

strong painful timbre of voice

Flute
 Fl.
mp

Oboe
 Ob.
mp

Clarinet
 Cl.
mp

Violin I
 Vln. I
mp

Violin II
 Vln. II
mp

Violin III
 Vln. III
mp

Viola I
 Vla. I
mp

Viola II
 Vla. II
mp

Violoncello
 Vc.
mp

Contrabass
 Cb.
mp

Abel
Lyr. Bar.

SLEEP OF THE CRE - A - TION GIVES BIRTH TO WAKE-FUL NESS THE DEATH OF NIGHT GIVES BIRTH TO DA MY LAMB'S DEATH GAVE BIRTH TO NO - THIN

C. lamb
M-S.

Fl. *(mp)* *f* *mf*

Ob. *(mp)* *f* *mf*

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

Vln. I *(mp)* *f* *mf*

Vln. II *(mp)* *f* *mf*

Vln. III *(mp)* *f* *mf*

Vla. I *(mp)* *f* *mf*

Vla. II *(mp)* *f* *mf*

Vc. *(mp)* *f* *mf*

Cb. *(mp)* *f* *mf*

2/4 3/4

K Duet of Cain's Lamb and Abel

116

Abel
Lyr. Bar.

51 52 53 54 55 56 57 58 59 60 61 *mp - mf*

I SEE IN THE

C. lamb
M-S.

mp - mf

YOUR BRO - THER ASKS YOU TO COME TO THE FIELD TO PLAY AT CAT - CHING THE EVE - NING SHA - DOWS

calmness, "molto dolcissimo"

Fl.

mp

Ob.

mp

Cl.

mp

Lauta

mp - mf

Vln. I

mp - mf

mp

Vln. II

mp - mf

mp

Vln. III

mp

Vla. I

mp

Vla. II

mp

Vc.

mp

Cb.

mp - mf

mp

Abel
Lyr. Bar.

SHA - DOWS THE DEPTHS OF MY LON - GING HOW CAN I PLAY WHEN MY SHA - DOW HAS LOS T ITS BO - DY

C. lamb
M-S.

HE FEARS THAT MOUR - NING WILL

Fl.
(mp)
p p

Ob.
(mp)
p p

Cl.
(mp)
p p

Lauti
mp
senza arpeggio

Vln. I
(mp)
p p mp

Vln. II
(mp)
p p mp

Vln. III
(mp)
p p

Vla. I
(mp)
p p

Vla. II
(mp)
p p

Vc.
(mp)
p p

Cb.
(mp)
p p mp

Abel
Lyr. Bar.

73 74 *f* 75 76 77 78 79 *mf* 80 81 82 83

בכאב זועק crying painfully

BUT IF LONE - LI - NESS IS LAW THEN ON - LY THE MEM - 'RY OF A CURL OF MY LAMB'S SKIN THE E - CHO OF

C. lamb
M-S.

DAR - KEN YOUR HEART

Fl.

mf

Ob.

mf

Cl.

mf

Lauta

(mp)

Vln. I

(mp) *mf*

Vln. II

(mp) *mf*

Vln. III

mf

Vla. I

mf

Vla. II

mf enharmonic change

Vc.

mf

Cb.

mf

From the composer: This duet turns into "Arioso" from m. 74 on until its conclusion (the beginning of the Murder). The language of Sound and Harmony was constructed due to known materials: Abel with his Lament in the previous section, assisted by strings and winds; Abel's lamb assisted by the Lauta

96 97 98 99 100 101 102

Abel
Lyr. Bar.

OF MY HEART

C. lamb
M-S.

HE SAID YOU'RE A BRO - THER A COU - PLE YOUR BLOOD IS AS ONE YOUR FLESH IS HIS FLESH YOUR MOUR-NING HIS MOUR-NING HE TOLD ME TO SAY THAT

Fl.

Ob.

Cl.

Lauta

senza arpeggio

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

mf *obligato - marcato* *mp* *mp - mf* *f*

Vla I, Vla II, Vc add some color to Lauta - but should not cover it

The musical score is for 'The Little Shepherd' by Abel. It is in 4/4 time and consists of 107 measures. The score includes the following parts:

- Abel Lyr. Bar.**: The vocal line for Abel, with lyrics: 'I AM HIM AND HE IS ME SHE IS MY SIS - TER HER HAIR IS MY HAIR AND WHEN NUR - SING TA TA TONGUE HER'.
- C. lamb M-S.**: The vocal line for the lamb, with lyrics: 'I AM HIM AND HE IS ME SHE IS MY SIS - TER HER HAIR IS MY HAIR AND WHEN NUR - SING TA TA TONGUE HER'.
- Rec's.**: Soprano Recorders, playing a melody in the key of D major.
- Fl.**: Flute, playing a melody in the key of D major.
- Ob.**: Oboe, playing a melody in the key of D major.
- Cl.**: Clarinet, playing a melody in the key of D major.
- Lauta**: Lute, playing a melody in the key of D major.
- Vln. I, Vln. II, Vln. III**: Violins, playing a melody in the key of D major.
- Vla. I, Vla. II**: Violas, playing a melody in the key of D major.
- Vc.**: Violoncello, playing a melody in the key of D major.
- Cb.**: Contrabass, playing a melody in the key of D major.

The score is written in 4/4 time and features a variety of musical notation, including notes, rests, and dynamic markings. The key signature is one sharp (F#), indicating the key of D major. The tempo is marked 'Andante'.

[illegible]

$\text{♩} = 90 \text{ (♩} = 180\text{)}$
L Terzett of Murder

5/4 (115) 2/4 (116) f (117) 5/8 (118) (119) 6/8 (120) (121) 7/8 (122) (123) 8/8 (124) (125) 4/8

Cain Dr. Bar. I CURSE YOU YOU HOLD HER IN YOUR ARMS DO YOU DIG A-NO-THER PIT OF SHAME HOW_ DARE YOU SI-LENCE

Abel Lyr. Bar. PLEASE_____ BE_____ CALM YOU'RE MIS - TA - KEN

C. lamb M-S. YOURS._____

A. Rec. pp

Ob. (mp-mf) p

Cl. f sub p pp f sub p

Tbn. f / mf mf

Lauta mp p

Vln. I p > pp pp

Vln. II p > pp pp

Vln. III p > pp pp

Vla. I p > pp pp

Vla. II p > pp pp

Vc. p > pp pp

Cb. mp > p pp

Congas mf

For Alt Recorder and strings: the same pattern is kept until m. 221: the same pitches repeated in **pp** (except for turning into **ppp** in m. 218) in united rhythmical series of eighth notes. There are very clear thematic cues forthcoming entrances of singers (Trb for Cain, Cl for Abel, Fl for Cain's Lamb).

Cain
Dr. Bar.

Abel
Lyr. Bar.

C. Iamb
M-S.

A. Rec.

Fl.

Cl.

Tbn.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Congas

126

127

128

129

130

131

132

133

134

135

TRAI-TOR

LET ME TRY TO EXPLAIN

YOU ORDERED ME TO COME HERE

ONCE A-GAIN YOU OPEN-LY HU

f

mp-mf

f sub. p > pp

mf

mp

pp

pp

pp

pp

pp

mf

Concerning the English translation above:
since the Terzett of Murder starts, all replicas of the three heroes start with capital letters.

Cain
Dr. Bar.

48

146

147

58

148

149

68

150

151

78

152

153

88

154

155

48

NOT SEND YOU TO WHORE_ IN HIS BO-SOM LY- ING BITCH MY EYES DID NOT DE-CEIVE ME WHEN I SAW HOW YOUR EARS PRICKED UP AT HIS SAD MOUR NING A - WAY WITH YOU EX- ILED ONE

Abel
Lyr. Bar.

C. Iamb
M-S.

f

A - BEL_____

A. Rec.

Fl.

mf

mp

Ob.

Cl.

Tbn.

mp

Vln. I

pp

Vln. II

pp

Vln. III

pp

Vla. I

pp

Vla. II

pp

Vc.

pp

Cb.

pp

Congas

mf

Cain
Dr. Bar.

48

166

167

57

168

169

68

170

171

78

172

173

88

174

175

48

DON'T COME BACK
YOU_ BITCH

Abel
Lyr. Bar.

f

HE

WILL

FOR - GIVE

C. Iamb
M-S.

f

HATE - RED

A - BEL

PRO - TECT

YOUR - SELF

A - BEL

FLEE

A. Rec.

Fl.

f

mp

p

f

Ob.

Cl.

mf

mp

p

Tbn.

f

mf

mp

Vln. I

pp

Vln. II

pp

Vln. III

pp

Vla. I

pp

Vla. II

pp

Vc.

pp

Cb.

pp

Congas

mf

Cain
Dr. Bar.

4/8

176

177

5/8

178

179

6/8

180

7/8

182

183

8/8

184

185

4/8

Abel
Lyr. Bar.

f

ff

STRAN-GER
Sprechg.

YOU'RE NO

BRO-THER

AN

E - NE-MY

AN UN-KNOWN STRAN- GER

YOU

STOLE MY BIRTH-RIGHT

MY OF-FE-RING

MY

C. Iamb
M-S.

A. Rec.

Fl.

Ob.

Cl.

B. Cl. on Scene 5

f

mp

Tbn.

mf

f

f-ff

f

f

Vln. I

(pp)

Vln. II

(pp)

Vln. III

(pp)

Vla. I

(pp)

Vla. II

(pp)

Vc.

(pp)

Cb.

(pp)

Congas

(mf)

This musical score is for the film 'The Last Supper' by John Williams. It features a vocal soloist, Cain Dr. Bar., and a large orchestra. The score is in 4/8 time and is in the key of D major. The vocal soloist's part is written in bass clef and includes lyrics. The orchestra includes strings (Vln. I, Vln. II, Vln. III, Vla. I, Vla. II, Vc., Cb.), woodwinds (Fl., Ob., Cl.), brass (Tbn.), and percussion (Congas). The score includes various musical notations such as dynamics (pp, f, ff, mp, mf), articulation (accents, slurs), and performance instructions (senza dim.). The score is divided into measures, with measure numbers 186 through 195 indicated above the vocal line.

Vocal Soloist: Cain Dr. Bar.

Lyrics:

HO-NOR AND MY LAMB AND SPACE AND TIME AND YOUR EX - IS-TENCE SHOWS MY SHAME EV-RY BREATH YOU TAKE MAKES MY HEART MISS A BEAT

Orchestra:

- Vln. I
- Vln. II
- Vln. III
- Vla. I
- Vla. II
- Vc.
- Cb.
- Fl.
- Ob.
- Cl.
- Tbn.
- Congas

Cain
Dr. Bar.

4

196

197

198

199

200

201

202

203

204

205

4

ff

THERE'S NOT ROOM FOR US BOTH THIS IS MY_ EARTH GO REIGN UP ON_ A THRONE IN HEA-VEN_ AND THE EARTH WILL_ BE MY KING - DOM

linked to the next word in Hebrew

Abel
Lyr. Bar.

C. lamb
M-S.

A. Rec.

Fl.

Ob.

Cl.

Tbn.

(mf)

f

mf

senza dim.

f

mf

senza dim.

Vln. I

(pp)

Vln. II

(pp)

Vln. III

(pp)

Vla. I

(pp)

Vla. II

(pp)

Vc.

(pp)

Cb.

(pp)

Congas

(mf)

rhythmic exception

lower Congas

prepare Slapstick

Three asymmetrical beats in slap stick (see below)

Cain
Dr. Bar.

Abel
Lyr. Bar.

C. Iamb
M-S.

A. Rec.

Fl.

Ob.

Cl.

Tbn.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Perc.

Low
Congas

206 MY KING DO M

207 Ossia

208

209

210

211

212 GO RISE UP TO HEA- VEN GO LEAVE YOUR BO- DY YOUR

213

214

215

He begins to beat him, Abel fights for his life

aggressive

YOU'RE HUNTING ME lower speech + longer gliss

sighing keeps sighing

mf / mp mf f senza dim. mf f mp mp

Slap Stick

f

(mf)

4/8 5/8 6/8 7/8 8/8 4/8

ff

mp

mf

This musical score is for the piece "The Crucifixion" by John Tavener. It is a vocal and orchestral work. The score includes parts for two vocal soloists, Cain and Abel, a choir (C. lamb M-S.), a recording (A. Rec.), and an orchestra. The orchestration includes Oboe (Ob.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Viola I (Vla. I), Viola II (Vla. II), Violoncello (Vc.), Contrabass (Cb.), and Low Congas. The score is written in 4/8 time and features a variety of musical notations, including dynamics (pp, ppp, f, ff), articulation (accents, slurs), and performance instructions (speech, screams). The lyrics are in English and describe the crucifixion of Jesus Christ.

Vocal Soloists:

- Cain Dr. Bar.** (Soprano): Sings the main vocal line, including the lyrics "SUF - FE - RING IT HEALS MY WOUND" and "NOT E - NOUGH... THE FLESH IS STILL UN - BLE - MISHED...".
- Abel Lyr. Bar.** (Bass): Provides a counterpoint to Cain's line, including the lyrics "free suffering shout, screams" and "IT TEARS THE SKIN, IT BURNS THE FLESH".

Choir:

- C. lamb M-S.** (Choir): Provides a harmonic background for the vocal soloists.

Recording:

- A. Rec.** (Recording): Provides a rhythmic accompaniment for the vocal soloists.

Orchestra:

- Ob.** (Oboe): Provides a melodic line, including the lyrics "free suffering shout, screams".
- Tbn.** (Trombone): Provides a rhythmic accompaniment for the vocal soloists.
- Vln. I, Vln. II, Vln. III** (Violins): Provide a harmonic background for the vocal soloists.
- Vla. I, Vla. II** (Violas): Provide a harmonic background for the vocal soloists.
- Vc.** (Violoncello): Provides a harmonic background for the vocal soloists.
- Cb.** (Contrabass): Provides a harmonic background for the vocal soloists.
- Low Congas** (Low Congas): Provide a rhythmic accompaniment for the vocal soloists.

★ End of "cue entrances":
Tbn for Cain, Cl for Abel, Fl for Cain's Lamb.

Cain
 Dr. Bar.

Abel
 Lyr. Bar.

C. Iamb
 M-S.

A. Rec.

Ob.

Cl.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Low
 Congas

SO I WILL BREAK IT O - PEN SO THAT YOU CAN LEAVE THIS BO - DY

THIS FLESH IS YOUR FLESH

mf *ff* *mp* *mf* *ff* *p* *ff* *p* *mf*

226 227 228 229 230 231 232 233 234 235

4/8 5/8 6/8 7/8 8/8 4/8

In m. 235 the "chord" is transposed

[illegible]

246

ff 7:8

Cain
Dr. Bar.

IS IT THROUGH HIS PLACE OF BIRTH Beats there beats him there

Abel
Lyr. Bar.

Abel: "AH"
screams

Cain: DO HIS EYES EXTINGUISH THE LIGHT?

C. lamb
M-S.

Abel: "AH"
screams

Cain: WILL EARS THAT ARE CUT OFF BRING THE
SILENCE OF DEATH?

Vln. I

p-pp

Abel: "AH"
screams

Vln. II

p-pp

Cain: SHALL I AMPUTATE THE LEGS?

Abel: "AH"
screams

Vln. III

p-pp

Cain: TEAR OFF HIS HANDS?

Abel: "AH"
screams

Vla. I

p-pp

Cain: SLASH THE FACE. WHO KNOWS HOW THE
SOUL

Vla. II

p-pp

LEAVES THE BODY?

Vc.

p-pp

SPEAKING IN TOTAL ACAPPELLA

Cb.

p-pp

Perc.

Slapstick

f

No Perc. till end of scene

Congas

pp

ppp (Congas changed once more)

252

4/4

Cain
Dr. Bar.

p < *mp* *f* *p* *f*

THE__ SCAR - LET IN - TO - XI - CATES MY__ THIRST IS NOT QUENCHED UN - TIL IT HAS LEFT YOU ALL THIS SCAR - LET__ THIS__ RE____D

Lyricism of cruelty in its climax

253

254

255

Sprechg.

256

257

258

259

Abel
Lyr. Bar.

for C# in Cain's singing
very slight vibrato

mf-f

AH

groaning and
writhing

C. lamb
M-S.

Vln. I

f *p sub.* *pp sub.* *p* *pp* *p sub.*

Vln. II

f *p sub.* *pp sub.* *p* *pp* *p sub.*

Vln. III

f *p sub.* *pp sub.* *p* *pp* *p sub.*

Vla. I

f *p sub.* *pp sub.* *p* *pp* *p sub.*

Vla. II

f *p sub.* *pp sub.* *p* *pp* *p sub.*

Vc.

f *p sub.* *pp sub.* *p* *pp* *p sub.*

Cb.

p *pp* *p sub.*

8^{va}

צעקת נאקה
וחרחור כאחד

Cain
Dr. Bar.

Abel
Lyr. Bar.

C. lamb
M-S.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Lyrics:

SHE BE - TRAYED ME WHEN SHE BROUGHT YOU IN - TO THE WORLD
outbursts

WHAT WILL MO - THER SAY SHE WILL WEEP

HOW__ WILL YOU LOOK IN - TO FA - THER'S EYES__

HE BE - TRAYED ME WHEN HE CAR - RIED YOU IN HIS ARMS

Measure Numbers: 260, 261, 262, 263, 264

Performance Markings: *mp*, *ff*, *f*, *quasi rubato*, *10:8*, *non trem.*

54

265

266

267

p - mp

44

268

269

270

271

whispers

ppp

Cain

Dr. Bar.

STRAN - GER KILLS

STRAN - GER

END

vanish

f

O

HEA - VEN

BRO-THER KILLS BRO - THER

free speech

MY BROTHER, A STRANGER

(silence)

C. lamb

M-S.

Vln. I

trem.

pp

ppp

pppp

Vln. II

pp

ppp

pppp

Vln. III

pp

ppp

pppp

Vla. I

pp

ppp

pppp

Vla. II

pp

ppp

pppp

Vc.

pp

ppp

pppp

Cb.

pp

ppp

pppp

M Introduction

Senza Metrum

(SPACE)

(EARTH)

(SPACE

(EARTH)

cut

IMI 8595 E

M1

60 (SPACE) (S
O

♩ = 60

SPACE

Only violins accompany the singer.

rit.

⑤

(SPACE)

Start together with Abel
the slowliest possible gliss.

pp

the slowliest possible gliss.

pp

the slowliest possible gliss.

pp

dramatic and astonishing

5a

Cain
Dr. Bar.

Abel
Lyr. Bar.

C. Iamb
M-S.

Cemb.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

DRY - - ING ME OUT OF IT WHERE IS A - BEL CA - - I N

with surprise

ossia

CA - - - I N

Strings: start to listen to each other carefully for united pitch

pp

pp

pp

mf

f

ff

pp

N Duet: Cain + Abel (incl. his soul)
Parlando

♩ = 84 (Più mosso)

♩ = 60

144

♩ = 60

Cain
Dr. Bar.

WHO IS CAL-LING

WHO ARE YOU

I AM NOT MY__ BRO - THER'S KEE - PER

WHO ARE YOU

Abel
Lyr. Bar.

Abel's soul

CA - I _____ N _____

WHERE IS A - BEL CA - I _____ N _____

wondering by a quasi "whispering singing"

wondering by a quasi "whispering singing"

C. Iamb
M-S.

chord in Cembalo for
monodic line in Vlns for

earth (+ low strings in mm. 12-13)

space (C + Cymbal and Gong in m. 14 only)

Cemb.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

non-symmetrical permutations,
not energetic, not quick.

Cain
Dr. Bar.

5/4

14

3/4

15

4/4

16

17

18

19

3/4

20

5/4

f

f

Abel's soul

p

mp

Abel
Lyr. Bar.

THE BREATH OF

A - BEL'S MOUTH

DID THEY NOT PRE-PARE YOU A

THRONE

IN HEA-VEN

WHERE ARE_ YOU_

THE WAY THERE IS

MYS - TE - RI - OUS

C. Iamb
M-S.

Cemb.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Cymb.

Gong

Perc.

p

the whole bar

Ad lib.

A tempo

146

5/4 (21) 4/4 (22) (23) (24) 3/4 (25) 5/4 (26) *mf - mp* (27) 6/4 (28) (29) 4/4 (30) 3/4 (31) 6/4 (32)

Cain
Dr. Bar.

Abel's soul
mp - p

Abel
Lyr. Bar.

BET - WEEN HEA - VEN AND EARTH. WITH - OUT BO - DY OR SPACE

WHAT HAVE I DONE
a little less nervous

YOU HAVE SPILLED YOUR BLOOD YOU HAVE EX - PELLED YOUR SOUL

C. lamb
M-S.

Cemb.

Vln. I
p

Vln. II
p

Vln. III
p

Vla. I

Vla. II

Vc.

Cb.

listen to each other.
slow gliss.

mp *f*

Cain

Dr. Bar.

Abel

Lyr. Bar.

Rec.'s

Fl.

Eng. Hn.

B. Cl.

Tbn.

Lauta

Hp.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Xyl.

Mar.

33

34

35

36

37

38

39

40

3/4

6/4

5/4

4/4

mf

f

ff

mf

fff

mp

ffff

1

2

3

YOU HAVE PRO-FANED THE EARTH

YOU HAVE GI - VEN BIRTH TO DEATH

YOU HAVE MUR-DERED THE HU - MAN I - MAGE

1 YOU HAVE TAKEN THE

2 WORLD OUT OF THE

3 WORLD

EARTH

16"

on stage: the earth begins to tremble,
heaven and earth begin to separate

all instruments in permanent tremolo

cue for Cain

double staccato in Trb.

Xyl.

Mar.

For the conductor: the Mar. tone in m. 40
will be played by one of the Rec.'s players.

Più mosso A tempo

148

IMI 8595 E

A tempo

Più mosso
Ad lib. accel.
♩ = 76

41 con'd

Cain
Dr. Bar.

(mf - mp)

Abel
Lyr. Bar.

C. Iamb
M-S.

Rec.'s

Fl.

Eng. Hn.

B. Cl.

Tbn.

Lauta

Hp.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Xyl.

Mar.

cue for Cain

IF WE RUN WE MAY__ YET A - VOID__ THE END

41a

f

p

(no cues for singers)

3:2

✓

♩ = 76

accel. un poco

A tempo

150

41a con'd

Cain
Dr. Bar.

f COME CLOSE TO ME I WILL BE YOUR BO - DY AND___ YOU YOU WILL BE MY SOUL___ MY__ BRO-THER_____

f

Abel
Lyr. Bar.

HOW CAN I RUN WITH-OUT LEGS

C. lamb
M-S.

(pp)

Rec.'s

Fl.

Eng. Hn.

B. Cl.

Tbn.

Lauta

Hp.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Xyl.

Mar.

151

From the composer: **0** section anticipates thematically **Q** section (page 23)

Cain
Dr. Bar.

Abel
Lyr. Bar.

A. lamb
Sop.

C. lamb
M-S.

Cemb.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Gong

48

49

50

51

52

CHANCE

3

Abel's lamb soul

mp

3

YOUR LAMB WAITS AT THE END OF NORTH TAKE LEAVE OF THE EARTH RISE UP TO THE HEA - VENS

cue for Abel's lamb

free choices

VI. I

cue for Abel's lamb soul

4th beat

4th beat

4th beat

4th beat

3rd beat

3rd beat

3rd beat

3rd beat

tr

mp-p

slight accel.

The musical score is for a scene from the opera 'The Chamber' by John Adams. It features several vocal parts and a large instrumental ensemble.

Vocal Parts:

- Cain Dr. Bar.** (Bass clef, no lyrics)
- Abel Lyr. Bar.** (Bass clef, no lyrics)
- A. lamb Sop.** (Soprano clef, lyrics: "A TWIS - TED SER - PENT_ OF FI - - - - RE WILL GIVE LIGHT TO THE CHAM-BER - - - - S")
- C. lamb M-S.** (Mezzo-soprano clef, no lyrics)

Instrumental Parts:

- Cemb.** (Cembalo, grand staff)
- Vln. I, II, III** (Violins, treble clef)
- Vla. I, II** (Violas, treble clef)
- Vc.** (Violoncello, bass clef)
- Cb.** (Contrabasso, bass clef)
- Gong** (Gong, treble clef)

Lyrics and Performance Notes:

- Abel's lamb soul** (written above the A. lamb Sop. part)
- quasi "whispering singing"** (written in a box next to the A. lamb Sop. part)
- AND THE VA - POUR OF THE FIRE IT** (written below the A. lamb Sop. part)
- להישה מזקרת** (Hebrew lyrics, written above the A. lamb Sop. part)
- Vlns.: in this very slow glissando each one in his own rhythm reaches the C in m. 56** (written above the Vln. I part)

Dynamic Markings:

- mp** (mezzo-piano)
- mf** (mezzo-forte)
- f/mf** (forte/mezzo-forte)
- mp** (mezzo-piano)
- pp** (pianissimo)
- ppp** (pianississimo)
- p** (piano)

Other Markings:

- (tr)** (trill)
- gliss** (glissando)
- tr** (trill)

58 59 60 $\frac{6}{4}$

Cain
Dr. Bar.

Abel
Lyr. Bar.

C. lamb
M-S.

Cemb.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Gong

(p) TEAR _____ S ME _____ IT TEAR _____ S ME _____ A - PART FROM THE DRY - NESS OF MY BLOOD TO ON HIGH _____

(p) *mp* *mf* *pp*

(pp) *(pp)* *(pp)*

(tr) *(tr)* *(tr)*

f5^{ma} *f5^{ma}* *f5^{ma}*

pp *ppp*

attacca
Cembalo +
low Strings

155 **P** Terzett: Cain + Abel's soul + his Lamb's soul
senza metrum, free units / bars

Parlando 8"

portato, non accel.

61 62 *mf!f*

Cain
Dr. Bar.

Abel
Lyr. Bar.

C. lamb
M-S.

Cemb.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

EARTH

Intensive non-symmetrical jumps
unifying in nature with strings

heavy feeling

non-symmetrical
permutations (energetic)

f *ff* *f* *mf sub.*

f *ff* *f* *mf sub.*

f *ff* *f* *mf sub.*

f *ff* *f* *mf sub.*

accel.

molto accel.

rit.

slight rit.

rit. molto
no dim.

(down)
LEMATA

Cain
Dr. Bar.

Abel
Lyr. Bar.

C. Iamb
M-S.

Cemb.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

mf / *f*
(62) con'd

FROM THE DEPTHS PULLS ME BY THE WEIGHT OF MY BO - - DY DO - WN

like "Turbina"

(mf)

(mf)

(mf)

(mf)

(mf)

IMI 8595 E

65

Cain
Dr. Bar.

Abel's soul
mp

Abel
Lyr. Bar.

C. Iamb
M-S.

Cemb.

Vln. I
(mp)

Vln. II
(mp)

Vln. III
(mp)

Vla. I

Vla. II

Vc.

Cb.

Gong
or Cymbal

ossia

mf

pesantissimo

MAKES YOUR BO - DY HEA - VY ON - LY WAND - 'RING CAN MAKE YOUR LOAD LIGH - TER

THE WEIGHT OF YOUR SIN MAKES YOUR BO - DY HEA - VY ON - LY WAND - 'RING CAN MAKE YOUR LOAD LIGH - TER

(tr) vanishes by itself

pppp

rit.

♩ = 66

Cain
Dr. Bar.

Abel
Lyr. Bar.

C. lamb
M-S.

Cemb.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Gong

(65) *f* con'd

FOR HOW LONG

p non vibrato

UN - TIL THE END OF DAYS

5"

5/4 (66)

Abel's soul

mp

pp

I AM BE-ING CALLED ON HIGH_

as if his own echo

Abel's Lamb Soul

mf

p

COME TO ME A-BEL_

as if her own echo

decresc. on last quarter

cue for Abel's Lamb

1. Tacet

three different types of gliss: each violinist will choose how to move upwards

(EARTH)

non-symmetrical permutations (energetic)

ff *f*

ff *f*

ff *f*

ff *f*

Vanishes by dim. incl. repet.

mf *mp* *p* *ppp* *pppp*

♩ = 60

Ad lib. (but quick)
quasi staccato

♩ = 60

160

36
4 *p* can be a Sprechgesang,
a little higher than F#

2"

66a

66aa *mf*

Cain
Dr. Bar.

DO NOT LEAVE ME IN THE BOWELS OF THE A - BYS___S

low pitches with dark timbre of voice, frightened

Abel
Lyr. Bar.

Abel's soul
mp

BO - DI - LESS WINGS ARE___ PUL - LING ME___

quasi staccato

as if vanishing into the sky

pp frightened, singing not quickly

C. Iamb
M-S.

SPACE

EARTH

various positions, registers,
non-symm., short values *mp*

Cemb.

mp

(mp)

Vln. I

mp

(mp)

Vln. II

mp

(mp)

Vln. III

mp

three free lines of gliss.
"מספר גופים בלי כנפיים"

Vla. I

p sub.

pp *ppp*

Vla. II

p sub.

pp *ppp*

Vc.

p sub.

pp *ppp*

Cb.

p sub.

pp *ppp*

Gong

cue for Abel

♩ = 96 **presto**

♩ = 72

Cain
Dr. Bar.

66aa

quite
slow
gliss.

4"

66b

1

2

3

4

5

6

7

1

2

3

4

5

6

7

1

2

3

ff

ff

ME
THOU - SANDS OF EYES PREY ON ME
HELP YOUR BRO - THER A - BEL

non dim.

exact counting for this break

strong speech on this level, must overcome the instruments.

Abel
Lyr. Bar.

horrified and hysterical

C. Iamb
M-S.

Cemb.

more action

ff

less action

f sub.

Vln. I

(mp)

Vln. II

(mp)

Vln. III

(mp)

Vla. I

EARTH

only

Vla. II

Vc.

Cb.

Gong

♩ = 68

Q Duet of Uniting: Abel's soul + Abel's Lamb's soul (feel of togetherness)

Introduction
(Instrumental)

Cain
Dr. Bar.

Abel
Lyr. Bar.

A. lamb
Sop.

Ob.

Cemb.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Gong

Abel's soul

Abel's lamb soul

COME TO ME A-BE-L I WAIT I AG-REED TO BE YOUR OF-FE-RING YOUR

I COME I COME

obligato

a very slow gliss. only Vln I, until m. 86 (incl.); resembles mm. 42-60, but with no vibrato

mf *p* *mf* *mf* *f* *ff* *p*

[illegible]

164

IMI 8595 E

Cain is left alone

rit. sempre ♩ = 76

R Arietta - Cain

and no one can save me

7/4 (86) 3/4 (87) 4/4 (88) (89) f 3 (90) 3 (91) 6/4

Cain Dr. Bar. Abel's soul (mf) I FALL IN - TO THE BOT - TOM - LESS PI T AND NO ONE CAN SAVE

Abel Lyr. Bar. ONE

A. lamb Sop. (mf) ONE

C. lamb M-S.

Fl. mp EARTH

Ob. mp Change to B. Cl.

B. Cl. mp

Tbn. f sub-mp / p

Hp.

Vln. I p (15) ppp

Vln. II (pp) f sub. mplp

Vla. I (mp) f sub. mplp

Vc. (mp) f sub. mplp

Cb. (mp) f exaggerate the staccato sub. mplp

Xyl. f sub. mplp

attacca

Cain
Dr. Bar.

64

92

f

74

93

6:4

94

54

95

ME CRO - CO - DILE JAWS__ ARE REA-DY TO CON-SUME ME AND__ NO ONE CAN SAVE ME WHERE IS MY LAMB WHERE IS A - BEL WHO WILL SAVE CAIN

first outburst -
a hysterical feeling

second outburst -
a hysterical feeling

very small gliss. 3 small gliss.

Abel
Lyr. Bar.

A. lamb
Sop.

Tbn.

(mp /p)

Vln. I

(mp /p)

Vln. II

(mp /p)

Vln. III

(mp /p)

Vla. I

(mp /p)

Vla. II

(mp /p)

Vc.

(mp /p)

Cb.

(mp /p)

Xyl.

(mp /p)

Cain
Dr. Bar.

97a

3/4

97b

9/4

98

7/4

99

4/4

ALL CREA - TURES OF THE WORLD RISE UP A - GAINST ME DE - MAN - DING RE - VENGE I ____ MUR - DERED A BRO - THER AND BE - CAME A SOUL - LESS BO - DY ____

massive concentrated timbre of singing

a terrible feeling of self blaming fills Cain:
he realizes that he has become a criminal

Abel
Lyr. Bar.

C. Iamb
M-S.

B. Cl.

p

pp

tr

Cemb.

Vln. I

Vln. II

Vln. III

Vla. I

non-symmetrical permutations
(short values)

p

Vla. II

p

Vc.

p

Cb.

p

Xyl.

mp

f

Mar.

f

[the tone B helps Cain]
quite short tones; assymetrical,
contrapunctal movement between both instruments

The two worlds (images) start to meet: Cain is more lyrical (longer values); Abel self righteous with no Sprechg., Cain with Sprechg. - and they appear together

מתחבר

IMI 8595 E

Cain
Dr. Bar.

101b

7

4

#

long gliss.

longer gliss.
than before

21

8

102

GIVE ME LIFE FOR - GIV - NESS

Abel
Lyr. Bar.

Abel's soul

mf

A - BEL HAS FOR - GIV - NESS FOR CA - IN

C. Iamb
M-S.

B. Cl.

Cemb.

Vln. I

SPACE

[enters on con'd

EARTH

cue for Abel

mp

(mp)

Vln. II

mp

(mp)

Vln. III

mp

(mp)

Vla. I

simile

(ppp)

Vla. II

simile

(ppp)

Vc.

(ppp)

Cb.

simile

(ppp)

Mar.

Congas

THE BLOOD IS THE SOUL AND MY BRO - THER'S SOUL CO - VERS MY BO - DY DO NOT TOUCH ME

mf

4

4

#

103

4

4

#

103a

5

4

#

103b

3

f sub.

20

4

IMI 8595 E

20/4 (104)

Cain
Dr. Bar.

Abel
Lyr. Bar.

C. lamb
M-S.

B. Cl.

Cemb.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Mar.

Congas

A - NY ONE WHO TOU - CHES MY BRO - THER MUR - DERS MY BLOOD ONCE A - GAIN AND VEN - GEANCE WILL BE SE - VEN - FOLD

עוצמת העולם עולה לרגע ויורדת
the power of the world increases momentarily and decreases
[Always same pitches in the activity]

this chord in various positions and registers,
non-symmetrical short values

individual quick glissandi ascending
and decending for each Vln.

same element but much faster

6" (10"?)

$\text{♩} = 82 / 76$
Signal -
a sign to Cain to paint himself with blood

4/4

rit.
Cain keeps painting
himself with Abel's blood

6"

$\text{♩} = 60$

2"

molto rit. 172
slower gliss.
Sprechg.

105a 105b 105c 105d

Cain
Dr. Bar.

A - BEL A - BEL

Abel
Lyr. Bar.

C. lamb
M-S.

B. Cl.

same timbre as in m. 97

mf / *f* *mp* *mp*

Change to Cl.

Cemb.

f → *mf* → *mp* *p sub.*

simile → → →

f → *mf* → *mp* *p sub.*

Vln. I *f* → *mf* → *mp* *p sub.*

Vln. II *f* → *mf* → *mp* *p sub.*

Vln. III *f* → *mf* → *mp* *p sub.*

Vla. I simile → *f* → *mf* → *mp* →

Vla. II simile → *f* → *mf* → *mp* →

Vc. simile → *f* → *mf* → *mp* →

Cb. simile → *f* → *mf* → *mp* →

Mar.

m. 105c
Strings: each instrument does the same element but in slower tempo: rit. is reflected by this slowing of activity

m. 105d
Strings: the tempo of activity becomes slow and stable, reflecting the molto rit.

This musical score is for a section of "Abel's soul" by John Adams. It features several vocal parts and a large instrumental ensemble. The vocal parts include Cain (Drum Major), Abel (Lyricist), and Abel's soul (Vocalize (singing)). The instrumental parts include C. Iamb M-S., Cl., Cemb., Vln. I, Vln. II, Vln. III, Vla. I, Vla. II, Vc., and Cb. The score is written in 4/4 time and includes dynamic markings such as *f*, *pp*, *mp*, and *p*. The lyrics for Cain and Abel are "DO NOT LEAVE ME A - BEL" and "A - - - - -". The score includes a rehearsal mark 106 and a section marked "quite slow gliss." with a glissando symbol.

Cain
Dr. Bar.
106
f
DO NOT LEAVE ME A - BEL
107
DO NOT LEAVE ME
108
A - BEL
109
DO NOT LEAVE ME
A - BEL
quite slow gliss.

Abel
Lyr. Bar.
f
A - - - - -
A - - - - -
Abel's soul
Vocalize (singing)
Abel's soul
Vocalize (singing)
as if with echo,
calling from distances -
an attend which will not
be responded

C. Iamb
M-S.

Cl.

Cemb.
(p)
simile
pp
(pp)

Vln. I
(p)
pp
(pp)

Vln. II
(p)
pp
(pp)

Vln. III
(p)
pp
(pp)

Vla. I
simile
(mp)
pp
(pp)

Vla. II
simile
(mp)
pp
(pp)

Vc.
simile
(mp)
pp
(pp)

Cb.
simile
(mp)
pp
(pp)

♩ = 84

T Duet: Cain's lamb and Cain

♩ = 84

Più mosso

A tempo

♩ = 84

174

110 111 112 113 114 115 116 117 118 119 120 121

Cain
Dr. Bar.

C. lamb
M-S.

Rec.'s

S. Rec.

Ob.

Hp.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

YOU HAVE RE

the tremolo of the recorders
reflects quite a gloomy world

trem. simile

p

trem. simile

p

mf 3 3 (*mf*)

permutations

p *p* < *mp* > *p* *p*

f

A non vibrato

pureness, beauty and tragedy are
hidden in this vocalize of Cain's lamb

mf

(*p*)

Più mosso

A tempo

Più mosso

Cain
Dr. Bar.

Abel
Lyr. Bar.

C. lamb
M-S.

Rec.'s

S. Rec.

Hp.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Mar.

Congas

122 123 124 125 126 127 128 129

- TURNED MY LAMB TO COM - FORT A BRO-THER IN DIST - RESS MY LAMB COME MY LAMB COME AND LIE IN MY BO - SOM

A.

Rec.'s stop

senza decres. senza dim.

(p)

(p)

(pp)

pp sub.

f

mf

mf

The musical score for measures 130-137 is presented below. It includes vocal parts for Cain Dr. Bar. and C. Iamb M-S., piano accompaniment (Hp.), and a full orchestral ensemble (Vln. I, Vln. II, Vln. III, Vla. I, Vla. II, Vc., Cb., Mar., Congas). The score includes tempo markings (A tempo, Più mosso) and dynamic markings (mf, mp, f, p).

Measures 130-137:

- Tempo:** A tempo (Measures 130-131, 135-136), Più mosso (Measures 132-134, 137).
- Dynamic Markings:** mf - mp (Measure 130), f (Measure 134), mf (Measure 135), p (Measure 136), mf (Measure 137).
- Vocal Parts:**
 - Cain Dr. Bar.:** WE___ WILL___ WAIT___ FOR THE SUN - RISE WHAT_ DID YOU SAY
 - C. Iamb M-S.:** A_____ A_____ A_____
- Piano Accompaniment (Hp.):**
 - accomp.: Harp Chaconne + permutations R.H. only.
 - More functional (harmony) and less mechanical than in measure 110 on
 - "modulation"

$\text{♩} = 84/88$

$\text{♩} = 80$

senza rit.

but Cain is no stranger

attacca

Cain Dr. Bar. *mp - mf* 138 139 140 141 142 *1. mp 2. p* 143 144 145

YOU ARE SO DIS - TANT WHAT IS YOUR LANG - UAGE COME CLOSE TO ME THE BLOOD IS STRANGE BUT CAIN IS NO STRAN - GER COME

sorrow is felt in Cain's voice

Cain feels tragic and pathetic

C. lamb M-S. A A A

Cain's lamb is leaving gradually, repeating with her steps this unit of 3 tones, while Cain tries to communicate with her by his words

Cl. Clarinet in B $\flat$

Hp. *mp* *1. p 2. pp*

Vln. I Vln. II Vln. III Vla. I Vla. II Vc. Cb.

attacca to Aria-Requiem

U

"First Part"

178

IMI 8595 E

10 ¹⁵⁵ *mf*

Cain
Dr. Bar.

— M HAS BEEN SI - LENCED THE WAVES_ OF THE SEA FLOW ONCE A - GAIN A - GAIN A - GAIN

156

157 *non accel.*
leggiero

158

159 ¹⁶⁰ *f*

THROUGH A NO LON - GER VIR - GIN WORLD THAT WAS

Fl.

Ob.

Cl.

Lauta

Hp.

Cemb.

(*mp*)

waves of the sea גלי הים

Vln. I

mp *p* *leggiero* *mp* (*mp*) *mf* *f* *mp*

Vln. II

mp *p* *leggiero* *mp* (*mp*) *mf* *f* *mp*

Vln. III

mp *p* *leggiero* *mp* (*mp*) *mf* *f* *mp*

Vla. I

mp *p* *leggiero* *mp* (*mp*) *f* *mp*

Vla. II

mp *p* *leggiero* *mp* (*mp*) *f* *mp*

Vc.

mp *mp* (*mp*) *f* *mp*

Perc.

Chime

mp

Tempo stays

△

△△

IMI 8595 E

Cain
Dr. Bar.

4/4

166

mp

167

168

169

170

171

172

173

174

4/4

Falcetto AND CA - IN A - LONE AND OR - PHANED_ WILL WAN - DER LIKE A REF - U - GEE_

"inner voice" of Cain

1. 3/4 natural decresc. 6:4

Abel
Lyr. Bar.

B. Cl.

Hp.

Vln. I

(pp)

Vln. II

(pp)

Vln. III

(pp)

Vla. I

(pp)

Vla. II

(pp)

Vc.

(pp)

Cb.

(pp)

Perc.

Cain
Dr. Bar.

4/4

(175)

p

mp

(176)

senza decresc.

3/4

(177)

2/4

(178)

mf

4/4

(179)

p sub.

(180)

(181)

p

THE REF - U - GEE A REF - U - GEE breath strongly IN A FO - REIGN LAND AS THE EYE OF NORTH FOL - LOWS HIM FOR

Abel
Lyr. Bar.

ossia

FOL - LOWS HIM FOR

From the composer: the low tone F is much better than C

A. Fl.

Alto Flute

mf/imp

p

pp

Eng. Hn.

B. Cl.

B.Cl.

mf/imp

p

pp

Tbn.

mf/imp

p

pp

Hp.

mf/imp

p

pp

Vln. I

pp

mf/imp

p

pp

Vln. II

pp

mf/imp

p

pp

Vln. III

pp

mf/imp

p

pp

Vla. I

pp

mf/imp

p

pp

Vla. II

pp

mf/imp

p

pp

Vc.

pp

mf/imp

p

pp

Cb.

pp

mf/imp

p

pp

Perc.

Chime

mf

mp

p

Slower

Transition to

 $\text{♩} = 104$

"Third Part"

182 183 184 185 186 *mf* 187 188 **6**
Cain
Dr. Bar. E - VER R AND IN ME - MO - RY OF A WORLD THAT ONCE WAS
these are two options for Cain;
the lower is preferable
Cain is exhausted and
understands his fate (slight accents)

A. Fl. *pp* *mf*
Eng. Hn.
B. Cl. *pp*
Tbn. *pp* *mf*
Hp. *pp* *mf*
Cemb. *mf*
Vln. I *pp* *mf* *f* *mf*
Vln. II *pp* *mf* *f* *mf*
Vln. III *pp* *mf* *f* *mf*
Vla. I *pp* *mf* *f* *mf*
Vla. II *pp* *mf* *f* *mf*
Vc. *pp* *mf*
Cb. *pp* *mf*
Perc. *mf* Chime

decre. for everybody

p

[accel. if needed]

189 **6/4** *f* **8/4** 190 breath strongly *mf* **4/4** 191 192 193 194 195 196 197 Singers and orchestra conclude together (*p*)

OF A BRO - THER AND A LAMB ALL THAT RE - MAINS IS THE SIGN OF CAIN N senza morendo (*p*)

A. Fl. (*mf*) *p* (*p*)

Eng. Hn. *mf*

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

Tbn. (*mf*) *p*

Hp. (*mf*) *p* (*p*)

Cemb. (*mf*) *p*

Vln. I (*mf*) *p* (*p*)

Vln. II (*mf*) *p* (*p*)

Vln. III (*mf*) *p* (*p*)

Vla. I (*mf*) *p* (*p*)

Vla. II (*mf*) *p* (*p*)

Vc. (*mf*) *p* (*p*)

Cb. (*mf*) *p* (*p*)

Perc. Chime *mf*

Timp. *mp* *p* *pp*