

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

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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.

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Scene 1.....7

Scene 2.....35

Scene 3.....57

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Scene 5.....101

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 – s 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>.

CAIN AND ABEL

(2001)

SCENE 1

THE SACRIFICIAL FEAST

Cain
Abel
Abel's lamb
Cain's lamb
Piano

Overturetta (Pastoral Introduction)

Tsippi Fleischer

Atmosphere of ancient transparency

1 ♩ = 60
Recorders

Piano *mp* permutatations *p*

A Song with Soloists (1) - long

7 ♩ = 60

Pno. *p*

11 ♩ = 84
p leggiero e molto cantabile

Cain
Dramatic
Baritone

Abel
Lyric
Baritone

Glock. *p*

Pno. Harp *p*

AT THE END OF DAYS WE SAC-RI - FICE SO THAT THE WORLD WILL NE - VER

AT THE END OF _ DAYS WE SAC-RI-FICE SO THAT THE WORLD WILL NE - VER _

14

Cain

EN _____ D WILL NE - VER EN _____ D

Abel

EN _____ D WILL NE - VER EN _____ D

Pno.

Recs

mp

=

17

♩ = 76

Cain

mp SO THAT EAST A - GAIN WILL GIVE BIRTH TO THE LIGHT

Abel

mp SO THAT EAST A - GAIN WILL GIVE BIRTH TO THE LIGHT

Pno.

Glock.

Harp *p*

mf

p

=

21

Cain

p AND SOUTH WILL A - GAIN CRE - A TE.T.T MOR-NING DEW

Abel

p AND SOUTH WILL A - GAIN CRE - A TE.T.T MOR-NING DEW

Pno.

Glock.

Harp

Recs

mp

p

whisper

whisper

25 *mp*

Cain

AND WEST WILL CON - CEIVE THE COLD AND GIVE BIRTH TO

Abel

AND WEST WILL CON - CEIVE THE COLD AND GIVE BIRTH TO

Pno. Harp

pp

28 (*mp*)

Cain

WA - TER THAT DE - CENDS FROM THE HEA - VENS

Abel

WA - TER THAT DE - CENDS FROM THE HEA - VENS

Pno. *p* Glock. *pp* Recs

The two brothers enjoy nature; the gliss. supports this pastoral atmosphere

p

31

Cain

DOWN TO THE EARTH DOWN TO THE EAR TH AND THE EARTH SWEATS

Abel

DOWN TO THE EARTH DOWN TO THE EAR - TH AND THE EARTH SWEATS

Pno. Recs

34

Cain

slow gliss. *mp*

STEA ——— M OF GRASS — AND HERBS AND TREES —

Abel

slow gliss. *mp*

STEA ——— M OF GRASS — AND HERBS AND TREES —

Pno.

(p) *mp/mf* *p*

37

$\text{♩} = 60$

A. lamb Soprano

mf

AND ——— NORTH

C. lamb Mezzo-soprano

mf

AND ——— NORTH

Ob.

mf Lauta

mp/p Lauta

Pno.

40

A. lamb Soprano

mf

WHAT WILL IT BRING FORTH WHAT — WAS IT CON-CEALED IN ITS WOMB —

C. lamb Mezzo-soprano

mf

WHAT WILL IT BRING FORTH WHAT — WAS IT CON-CEALED IN ITS WOMB —

Pno.

43

Cain *mp*
FOR THE NORTH IS MYS-TER - IOUS

Abel *mp*
FOR THE NORTH IS MYS-TER - IOUS

Alto Flute *mf* *mp*

Pno. *mf* *p*

Harp *p*

rit. sempre

A tempo ♩. = 60

47

Cain *mf*
ITS__ SEC - RETS ARE VEILED AND DARK SOME__ SAY FROM THE

Abel
ITS__ SEC - RETS ARE VEILED AND DARK

Alto Flute *mf*

Pno. *(mp)* *mf* *p*

50

♩. = 50

Cain *f* *ff*
NORTH__ E - VIL WILL COME SOME SAY THE END WILL CONE__ FROM THERE__

Abel

Pno. *mp* *f* *(p)* *mp*

54

mp

Abel

MAY - BE BLES - SING WILL COME FROM THE NORTH IS NORTH — PER - HAPS A

mf

Pno.

Lauta

A. Flute *p*

58

$\text{♩} = 74$

Cain

AND ITS BLES - SING WILL BRING THE DAY - BREAK ONCE

Abel

BEA - RER OF BOUN - TY — AND ITS BLES - SING WILL BRING THE DAY - BREAK ONCE

The prominent cantabile helps for the feeling of birth of morning

Glock.

Harp *p*

Pno.

61

Cain

MORE A - NO - THER LEAF MAY GROW ON BRAN - CHES — NA - KED OF TREE —

Abel

MORE A - NO - THER LEAF MAY GROW ON BRAN - CHES — NA - KED OF TREE

A. lamb

MAY - BE

C. lamb

MAY - BE

Lauta

Glock.

Harp *mp*

Harp *mf*

Pno.

64

A. lamb

NORTH IS MY MO-THER'S WOMB WHO FILLED HER

C. lamb

NORTH IS MY MO-THER'S WOMB WHO FILLED HER

Pno.

Lauta

mp

mp

67

A. lamb

NIP - PLES WITH MILK AT THE END OF DAYS

C. lamb

NIP - PLES WITH MILK AT THE END OF DAYS

Pno.

Ob.

mf

f

mf

f

mp

70

A. lamb

HE WILL PLANT A - NO - THER KID IN ME WHO WILL SUCK AT NORTH'S

C. lamb

HE WILL PLANT A - NO - THER KID IN ME WHO WILL SUCK AT NORTH'S

Pno.

Lauta

Ob.

mf

mp

f

f

slight accent

slight accent

74

A. lamb

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

C. lamb

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

Pno.

Ob.

mf A.Flute

77

mf = 72

Cain

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

Pno.

permutations

A.Flute

Harp *mp*

80

mf = 74

Cain

NORTH__ WILL CAST - RATE YOUR WOMB__

Abel

mp

MAY - BE NORTH WILL DRY UP THE

Lauta
no arpeggio

Pno.

mp

(*mp*)

84

Abel

SEA AND THE RI - VERS AND STOP THE MOR - NING DEW AND

Pno.

87

rit.

slightly marcato

♩ = 60

mp

Abel

TAKE EARTH'S BREATH A - WAY FOR WITH-OUT BREATH THE ROOTS WILL ROT

pessimistic

Pno.

A.Flute

Cl.
Harp
Trb.

mp

90

(mp)

Abel

AND THE FRUIT WILL CRAWL WITH WORM AND WHEN SHE BREATHES

frightened

Pno.

(mp)

92

Abel

mp

HER LAST — BREATH THE EARTH WILL BE FOR-LORN

Pno.

95 ♩ = 76-84

Cain

mf

FOR — NORTH IS MYS - TER - IOUS NORTH IS UN - KNOWN

Harp

Pno. *mp* Cl. Trb.

97

Cain

mp *p* *pp*

IT — BRINGS BIRTH MI - RA - CU - LOUS BRINGS DEATH MYS-TER - IOUS

Pno.

rit. molto

"Hymn Pastorale"

99 **A tempo** ♩ = 76

Cain & Abel
A. lamb & C. Lamb
Xyl.
Pno. **Lauta+Hp**

f AT THE END OF _ DAYS WE SAC-RI - FICE SO THAT THE WORLD WILL NE - VER

f AT THE END OF _ DAYS WE SAC-RI - FICE SO THAT THE WORLD WILL NE - VER

f *mf*

mp - mf

Cain & Abel
A. lamb & C. Lamb
Pno.

102 *f* END WILL NE - VER END

f END WILL NE - VER END

slight inner cresc.

Harp stops

(mp - mf)

Cain & Abel
A. lamb & C. Lamb
Xyl.
Pno.

105 *f* SO THAT EAST A - GAIN WILL GIVE BIRTH TO THE LIGHT

f SO THAT EAST A - GAIN WILL GIVE BIRTH TO THE LIGHT

mf *mf* *mf*

Recs.

mp - mf

109 *f* *rit.* whisper

Cain & Abel

A. lamb & C. Lamb

Pno. *mp* *mf* *mf* Xyl.

AND SOUTH WILL A - GAI N CRE - A - TTTTE MOR - NING DEW

AND SOUTH WILL A - GAI N CRE - A - TTTTE MOR - NING DEW

Lauta

113 *f* *slow gliss*

Cain & Abel

A. lamb & C. Lamb

Pno. *mf* *Recs.* *mf*

AND WEST WILL CON - CEIVE THE COLD AND GIVE BIRTH TO WA - TER

AND WEST WILL CON - CEIVE THE COLD AND GIVE BIRTH TO WA - TER

Lauta

117 *p* *slower gliss*

Cain & Abel

A. lamb & C. Lamb

Pno. *mf* Xyl. *Lauta*

THAT DE - CENDS FROM THE HEA - VENS DOWN TO THE EARTH

THAT DE - CENDS FROM THE HEA - VENS DOWN TO THE EARTH

120

Cain & Abel

DOWN TO THE EAR - TH AND THE EARTH SWEATS

A. lamb & C. Lamb

DOWN TO THE EAR - TH AND THE EARTH SWEATS

Pno.

Lauta

Recs.

Xyl.

mf

p

122

Cain

STEAM OF GRASS AND HERBS AND TREES

A. lamb

STEAM OF GRASS AND HERBS AND TREES

Pno.

Harp+Recs

Lauta

Xyl. *mf*

leggiere

mp

mf

f

p

125

C. lamb

WHAT CAUSES NORTH TO STOP AT THE END WHY

astonished

Pno.

Lauta+Harp

mf

f

127

C. lamb

f

DOES IT CRE - ATE A BE - GIN - NING WHAT TRANS - FORMS A CURSE IN - TO BLES - SING

Pno.

(mf)

129

A. lamb

f *ff*

WHAT IS YOUR SAC - RI - FICE

decisive and innocent, stressed and suspicious

Pno.

mf

Ob.

Lauta+ Harp

B Duet of the Brothers (resembles a song)

131

Interlude

Solo Cl + Harp accomp.

mf *f* *mf*

Pno.

Harp

mp - mf

133

Pno.

f

Ob.

135

Abel *mf* THAT

Cl. *f* *mf* *f* *mp*

Pno.

137

♩ = 66

rit. sempre

Cain *mf* WHO IS ONE WHO IS ONE AND NO O-THER

Abel *(mf)* WHICH IS BE-LOVED AND MOST PRE - CIOUS AND DEAR

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

Vla *mp*

Pno. *Harp* *ostinato accompaniment Vla+Harp*

140

Cain WHO HEARS MY VOICE - LESS CRY

Abel WHO EN - LIGH-TENS MY MOON - LESS NIGHTS

Cl. *mp* *(p)* *ppp*

Pno. *Vla* *Harp* *p*

molto rit. **A tempo**
♩ = 64

143

(falcetto)
mp *p*

Cain

VOICE - LESS VOICE - LESS

Abel

WHO RE - VEALED TO ME THE

Pno.

Cl.
mp

Vla
p

Harp
p

146

p

Cain

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

Abel

SEC - RETS OF E - TER - NI - TY E - TER - NI - TY

Pno.

misterioso

Cl.
mp *mf* *p*

(*p*)

149

Cain

Abel

WHO'S HEART _____ BEATS WITH MY _____ HEART BEAT

Pno.

Cl.
p

Vla

Harp

152 *f*

Cain

AND WHOSE BLOOD__ IS MY BLOOD MY__ LAMB

Abel

p

SHE WHO IS ME__ MY__ LAMB

ossia: *p*

SHE WHO IS ME__

Pno.

Cl. *mf*

Vla

Harp



C Duet of the Lambs

155 rit. un pocissimo

Cain

MY BE - LO - VED

ossia:

MY BE - LO - VED

A. lamb

mf

THUS YOU WHO__ TOOK ME TOOK

Glock.

mp

Pno.

p sub.

Harp

Vlc. *mf* *> mp*

162

A. lamb

C. lamb

Pno.

GAVE ME WA - TER TO DRINK

WHO HELD ME IN HIS

165 (*mf*)

A. lamb

BO - SOM ON THE NIGHT OF THE FROST

C. lamb

WHO ARE CLOTHED IN MY WOOL

Pno.

(*mp*)

167

A. lamb

intervals with Oriental flavour in the vocal line

YOU _____

C. lamb

(*mf*)

THAT YOU SHEARED _____ IN THE SUM - MER

SEND _____ ME

Pno.

Recs.

mf

5:4

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

170

A. lamb

TO _____ NORTH _____

C. lamb

Pno.

Recs

non dim.

Cemb. quasi maestoso

Vc. pizz

mf

mf

mf

174

Pno. *mf*

179

Cain *mf* *p*

Abel *mf* *p*

YOU A - LONE MY LAMB YOU A - LONE KNOW MY SEC-RETS

Pno. *mf* *mp* *p*

186

Cain *mp* *mf*

Abel *mp* *mf*

YOU A - LONE SHARE MY NIGHT-MARES YOU A - LONE

Pno. *(p)* *mp*

193

Cain *f*

YOU A - LONE *f* *mp*

Abel *f* *mp*

YOU A - LONE AND TO - GE - THER

Pno. *f* *mp*

Ob. *mp*

Cl. *mp*

Cemb. *mp*

mf *mp*

mordents for the feel of being afraid

199

Abel *(mp)* *p*

WE WILL MISS A HEART - BEAT AT

ossia: *(mp)* *p*

HEART - BEAT AT

Pno. *(mp)* *p*

204

Cain *mf*

FOR NORTH IS SO

Abel *pp* *mf*

NIGH T FOR NORTH IS SO

Pno. *mf* *mp*

Fl. *mp*

Lauta Harp *mp*

mp

210

slight accent

Cain

FAR THAT ON - LY A SAC - RI - FICE THAT BRING IT CLO - SER

Abel

FAR THAT ON - LY A SAC - RI - FICE THAT BRING IT CLO - SER

Pno.

Fl.

216

accel. sempre

Cain

AND GIVE US MORE TIME AND GIVE THE SEA

Abel

AND GIVE US MORE TIME AND GIVE THE SEA

Pno.

(mp) Harp mf Fl. (Flz) Harp

222

A tempo

Cain

LIFE FE ON - LY

Abel

LIFE FE

Pno.

ff Fl. ff Harp mf

228

Cain

SHE WHO IS CLO - SEST CAN BE A TRUE SAC - RI - FICE

Abel

YOU A - LONE MY LAMB

Pno.

Fl. *mp*

Harp *mp*

234

Cain

YOU ARE ME AND I AM YOU

Abel

ARE CLOSE TO ME

Pno.

p

Ritual in the nature of marsh

242

♩ = 96

E. H.

Pno.

f/mf

Lauta+Cemb.

C.B. Pizz.

245

Pno.

(f/mf)

mp

248 $\text{♩} = 120$

Cain *f*
COME CLOSE NOW AND LIE IN HIS BO - SOM TO NORTH AND EMB -
intonative speech
f declarative

Abel *f*
COME CLOSE NOW AND LIE IN HIS BO - SOM TO NORTH AND EMB -
intonative speech,

E. H. + Cl.

Pno. *mp/mf*
Cemb.
C.B. Pizz.

252 *f*

Cain *f*
- RACE HIS HIPS WITH YOUR LIMBS LICK HIS EARS WITH YOUR WET TONGUE AND
f softly

Abel *f*
- RACE HIS HIPS WITH YOUR LIMBS LICK HIS EARS WITH YOUR WET TONGUE AND
f softly

A. lamb *f* gliss
A

C. lamb *f* gliss
A

Pno. *mp/mf*
Cemb.
C.B. Pizz. *mp/mf*

256

Cain *f*
BLEAT AND BLEAT OUT ALL MY SEC - RETS

Abel *f*
BLEAT AND BLEAT OUT ALL MY SEC - RETS

A. lamb *f*
A. *sub. mp*
two parallel non pitched vocal lines

C. lamb *f*
A. *sub. mp*

Pno. *mp/mf*

259

Cain *f*
SING OUT WITH YOUR VOICE O BE - LO - VED LAMB

Abel *f* **MIDDLE**
SING OUT WITH YOUR VOICE O BE - LO - VED LAMB

A. lamb **MIDDLE** *ff*

C. lamb *ff*

Pno. *A.*

263 *f*

Cain

TELL NORTH ALL THE THINGS THAT I FEAR — TELL HIM THAT YOU ARE MY OF-FE - RING

f HIGH LOW 1 LOW 2

Abel

TELL NORTH ALL THE THINGS THAT I FEAR — TELL HIM THAT YOU ARE MY OF-FE - RING

HIGH LOW 1 LOW 2

Pno.

(mp/mf) *mp*

268 *mp/mf*

Cain

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

LOW 3

Abel

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

LOW 3

mp *mf* *terribly frightening*

Pno.

mp/p *p*

Arietta of the two Lambs

272 ♩ = 76

A. lamb

C. lamb

Pno.

Ob.

Harp

C.B.

f

f

mf

I WILL SING MY PRAISE WITH MY VOICE I WILL CRY ____

I WILL SING MY PRAISE WITH MY VOICE I WILL CRY ____

276

A. lamb

C. lamb

Pno.

mf

mf

mf

AND AP - PEAL I WILL PRAY WITH THE HOPE THAT I SHALL FIND FA - VOUR

AND AP - PEAL I WILL PRAY WITH THE HOPE THAT I SHALL FIND FA - VOUR

280

A. lamb

C. lamb

Pno.

Ob.

mf

THAT MY SAC - RI - FICE BE NOT IN VAIN I WILL ASK FOR NORTH

THAT MY SAC - RI - FICE BE NOT IN VAIN I WILL ASK FOR NORTH

284

A. lamb *(f)*
 THAT HE GIVE US MORE TIME AND THOUGH I___ WAS SENT THERE___ I___ WILL___
quite fanfaric, declarative

C. lamb *(f)*
 THAT HE GIVE US MORE TIME AND THOUGH I___ WAS SENT THERE___ I___ WILL___

Pno. *(mf)*

Ob.

287 *(f)*
 ASK___ WILL ASK___ THAT THE END___ NE - - -

A. lamb *(f)* *ff* *f*

C. lamb *(f)* *ff*

Pno. *(mf)* *f*

Fl. Ob.

290 *(f)* *rit.*
 - VE___ R COME___ S

A. lamb

Pno. *(f)*

END OF SCENE 1

ATTACCA INSTRUMENTAL(STRINGS)

SCENE 2

CAIN'S LAMB IS REJECTED

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.

$\text{♩} = \text{ca. } 50$

mp ————— *mf* ————— *fff p sub.*

1 2 3 4 5 6 7 8

Vln I

Vln II

Vln III

Vla I

Vla II

Vcl.

D. Bass

"ugly" quality of sound in two Violas

8va

To the pianist: combine these various formulas freely; please do not omit the "high" tone F (Vla I) and low tone B (D. B.)

E Duet of Brothers

9 $\bullet = 50$
mp

7:4

Cain *mp*

A FLAME A BLUE FLAME LIC - KING THE HORNS OF THE AL - TAR A
speaking in Sprechg.

Pno. *p* Strings

== To the pianist: these arrows indicate the same instructions as written in the bottom of the previous page *pp*

12

Cain *(mp)*

SI - LENT FIRE A FLAME WITH NO FRIC - TION NO LIGHT - NING

B. Clarinet

Pno. *mf*

== *(pp)*

15

Cain *p*

NO THUN - DER A TWIS - TED

sing (a twisted serpent of fire)

Pno. *mp* *mf* *mp* *ppp*

ped. _____
natural decresc. by pedal especially for the R.H.

18

Cain *mp*

SER - PENT MADE _____ OF _____ FIRE _____

slow gliss.

Pno. *sub. f* *(ppp)*

21 Speaking in Sprechg. *(mp)* $\geq 3 \geq$ sing *p* reach higher than before 2 PS PS 1 *ppp* almost whisper $>$

Cain THAT DES-CENDS WITH-OUT WINGS AND SWOOPS PS S DOWN ON THE SAC-RI-FICE
slow gliss, in all strings (low) from where they are, improviz. whisper a-symmetrical

Pno. *(ppp)* gliss *pp* $\triangleright$ *ppp* natural decresc. *ped.*

26 attacca *mf* faster 3 3 3 3 3 3 3 3

Abel Lyr. Bar. THE MES-SEN-GER OF NORTH SEE HOW HIS NOS-TRILS ARE FILLED WITH THE SCENT

B. Cl. *mp*

Pno. Trb. *f sub. p* *pp* *(pp)*

28 *(mf)* 3

Abel Lyr. Bar. OF THE SINGED IF NORTH AP - PEASED

Pno. *(mp)* *pp*

31 *mf* quite slow gliss. 3 3 3

Abel Lyr. Bar. BY THIS GIFT IS THE OF - FE-RING TO HIS LI-KING
with look towards the sky

Pno. Cb. Vc. VI 2. VI 1. + trem same looking towards the sky
(pp) *mp* *p sub.*

34 speaking in Sprechg. (more dramatic) speaking in Sprechg.

p

Cain

THEY ARE STILL HERE IN THEIR EN - TI - RE - TY AND THE STONE IS COLD

Abel

mp

AND THE STONE IS COLD

Abel a little more relaxed

Pno.

(p) *pp*

37

mp

Cain

lower than before AS IF NO - THING HAS TRANS - PIRED

Abel

mp *f*

AS IF NO-THING HAS TRANS - PIRED THE OF-FE-RING WAS NOT RE-

surprised ana a little disappointed

B. Cl.

Pno.

(pp) *mp*

Timp.

40 (*f*) speaking in Sprechg. lowest possible [slight ad lib.]

Abel

- CEIVED NORTH RE - JEC - TED OUR GIFT — SO THE END OF THE WO-RLD IS NIGH

Lyr. Bar.

Pno.

F Ensemble

Abel, Cain's Lamb, Cain

Ensemble of understandings

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

כבשת קין מסבירה: הצפון קיבל את המנחה והעולם
(Earth) ימשיך... (איזושהי שלמות)

קין: מתחיל להבין (איזושהי תוצאה) שקורבנו לא התקבל

הבל: מבין (לאט) שכבשתו מתה, מחפש את קולה

42 *ossia*

Abel
Lyr. Bar.

SOON — THE SKIES — WILL FALL FROM ON HIGH —

Pno.

long threatening gliss. in Timp.

mp

43 $\text{♩} = 76$

Cain

f 3

YOU'RE A-LIVE

Abel approaches his lamb

C. lamb

mf 3

TIME — WILL STILL END - URE

Glock.

mp

Harp.perm's.

Strings

p

permutatations

mp

A. Fl.

mf

see elements for strings at the begining of this scene;
play as much as you can from it

47

Abel
Lyr. Bar.

AND — YOU MY — LAMB — WHERE ARE YOU

mp

seneitively

C. lamb

mf/f 5

AND THE EARTH WILL BREA — THE

Pno.

A. Fl. *mp*

Ob. *mf*

49 *mp* 5

Abel
Lyr. Bar.

YOUR CURLS ARE SOFT _____ YOUR FUR _____ IS STILL WARM _____

Ob. *mp* astonished

Pno. *mp* A. Fl.
Hp pianist: emphasize the A. Fl. line inspite of the permanent permutations

(*mp*)

51 *mf* *mp*

Abel
Lyr. Bar.

BUT YOU _____ WHERE ARE YOU

C. lamb really calls her

AND THE SEA WILL LIVE FOR E - VE _____

Ob. *mf*

Pno. *mf*

53 *mp* 3

Abel
Lyr. Bar.

YOUR EARS ARE E - RECT _____

C. lamb _____ R

Pno. Rec's
free repetitions of tones

In mm 49-61 the two heroes stay strongly at their tendency,
as if they do not actually converse .

55

Abel
Lyr. Bar.

THEY — WAIT FOR MY WHIS - PER BUT — WHERE ARE — YOU

C. lamb

THE

Pno.

56

C. lamb

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

a very strong, energetic sentence

Pno.

58

Abel
Lyr. Bar.

THE _ NOSE IS MOIS _ T THE _ TONGUE IS _ WET _

C. lamb

— D

Glock.

Perm's

Pno.

mp/p

61

Abel
Lyr. Bar.

BUT YOU ____ WHERE ARE YOU

C. lamb

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

Pno.

Ob.

f *f/mf* *mf* A. Fl.

63

Abel
Lyr. Bar.

WHERE ____ IS ____ SHE

C. lamb

____ CE IN ____ THE BO-SOM OF NORTH HIGH A-BOVE

Pno.

f 3 3 *f* *ped.*

66

Cain

AND YOU AND YOU

surprised, mocking, quite cynic more nervous than in m. 66

Pno.

f *ff* *fff* *ff* *ff*

G Aria: Cain's Lamb

69

♩ = 82

C. lamb

wild, physical stormy mood

f

WE WENT UP HALF WAY

Pno.

*f**sub.mp*

72

C. lamb

HALF WAY TO - GE - THER WE WENT UP TO - GE - THER IN THE

Pno.

75

C. lamb

MIDST OF DEEP FOG DEEP FOG BO - DI - LESS

Mar.

Pno.

*mf**mp*

79

C. lamb

WINGS PULLED US PULLED US OUT US

Pno.

Timp

82

C. lamb

OUT _____ OF THE SCALE _____

Pno.

85

C. lamb

AND WE FLEW _____ WEIGHT - - LESS UN - TIL

Pno.

mf *mp* *mp*

mf *f*

89

C. lamb

A GATE O-PENED IN THE SKY O - PENED IN THE SKY _____

Pno.

mp *mf* *f* *ff*

to

Mmb.

93

C. lamb

FA - CES _____ S OF MEN WITH BAT'S _____ WING _____

Pno.

mf *f* *mf* *f*

(*mp*) Mrb.

(*mp*)

97 *ff*

C. lamb

mp

— S OF MEN AND BIRDS OF BIRDS WITH - OUT FA - CES

Pno.

101 *mf*

C. lamb

mf

CRABS WITH THE FEET OF LEO - PARDS

Pno.

104 *f*

C. lamb

f

THOU - SANDS OF CREA - TURE

Pno.

107 *ff*

C. lamb

ff

— S STRANGE AND SO MA - NY O - THERS ALL

Pno.

mf

mf

Timp >

110 *mp* towards vocal 'fanfare'

C. lamb GA - ZING IN SI - LENT EYES S AND A MOUTH - LESS

Pno. *mp* *mf* *ped.*

114 *f*

C. lamb E - CHO IS HEARD AND IT SAYS O LAMB

Pno. *f*

118

C. lamb OF CAIN GO BACK

Pno. *ff* *mp/mf*

"fanfar" is changed a little bit

122 *(f)*

C. lamb FROM WHENCE YOU CAME ON

Pno. *mf*

144 *mf-f*

C. lamb

I WAS SENT _____ BACK _____ TO YOU _____ WAS

Pno.

f natural decresc.

ped. _____

149 *f*

Cain

YOU ARE HERE BUT THE WORL - D'S TIME

C. lamb

SENT _____ BACK TO MY BO - DY

Pno.

mp

ped. _____

153 *ff*

Cain

DOES NOT BEAT IN YOUR PRAISE THE NORTH HAS VO - MI - TED YOU UP FROM ITS BOSOM

Sprechg.

continued by regular speech

Pno.

ped. _____

H Duet in Ariosi: Abel + his Lamb's soul

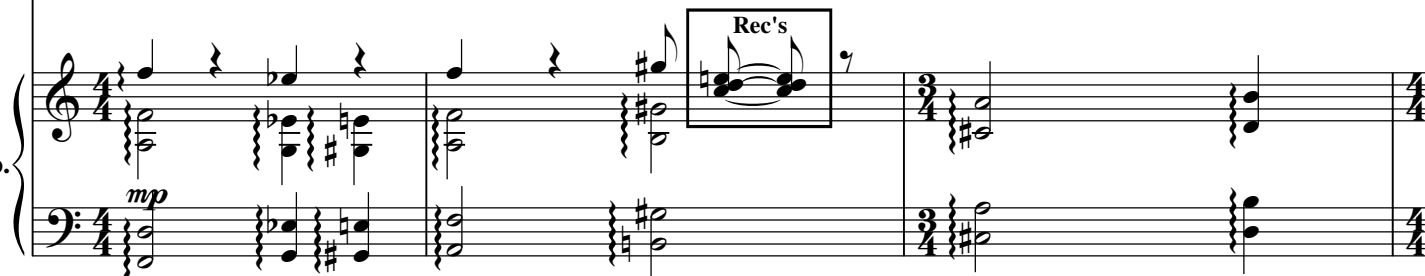
157

♩ = 76

Abel
Lyr. Bar.

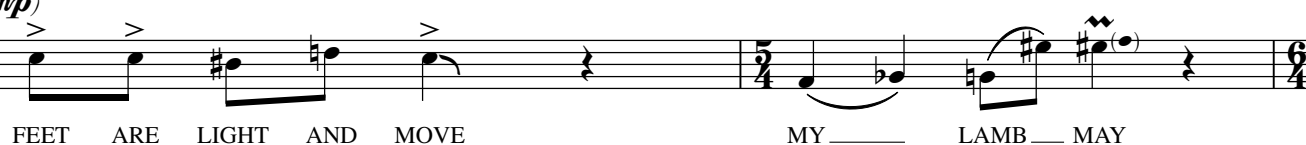
the short glissandi, mordents and slight accent serve for the soft expression of Abel

Pno.

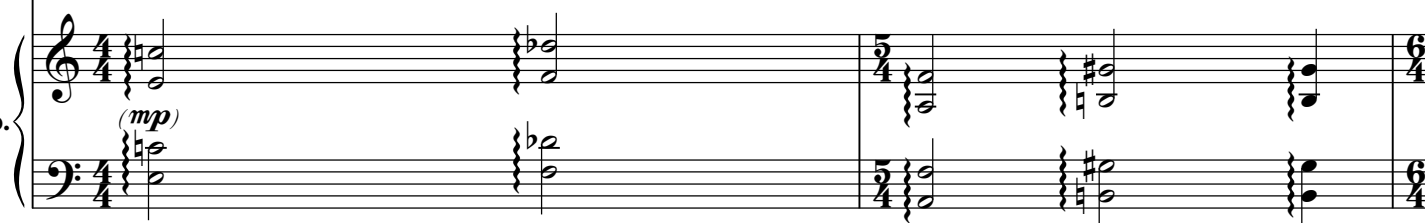


160

(mp)

Abel
Lyr. Bar.

Pno.



162

(mp)

Abel
Lyr. Bar.

Pno.



164

*(mp)*Abel
Lyr. Bar.

FOR THE RA - VENS YOUR LAMB WILL BLEAT FOR YOU AT NIGHT

Pno.

166

Abel
Lyr. Bar.

BUT I WILL BU - RY MINE ,

Pno.

168

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

rit.

A tempo*mf* Abel's Lamb soul

A. lamb

DO NOT WEEP FOR ME A-BEL

Fl.

Pno.

*mf**f**mp*

171

A. lamb

I AM YOUR OF - FE - RING I HAVE BEEN RE - CEIVED WITH MA - JES - TY

Pno.

mp

173

A. lamb

DO NOT BU - RY MY BO-DY FOR MY VOICE IS WITH-IN ME ITS E-CHO__ EN -

Pno.

176

A. lamb

- DURES FOR - E - VER DO NOT WEEP FOT ME A - BEL I AM YOUR__ OF-FE-RING

Pno.

mp *mp/mf*

179

A. lamb

I HAVE BEEN RE-CEIVED WITH MA - JES TY YOUR BO - SOM BE EMP - TY

Pno.

f

181

A. lamb

BUT THE MU - SIC__ IT WILL WARM THE__ COLD NIGHT__

Pno.

183

A. lamb

RA - THER THAN GI - VING MY BO - DY TO BIRDS

Pno.

mf *mp* *ff/f_{sub}.*

185

A. lamb

BUILD FROM IT SE - VEN VOI - CES

Pno.

186

A. lamb

OF MY HORNS MA - KE THE TRUM - PETS

Pno.

187

A. lamb

AND MAKE FLUTES FROM MY LEGS

Pno.

188

mf *f*

A. lamb

STRECH MY SKIN ON A SKE-LE-TON OF DRUM MAKE HARPS OF MY ENT-RAILS

Pno.

mf

191

A. lamb

AND MAKE FID-DLES OF MY BOW - - - - ELS

Pno.

193 **H2** Abel (Arietta)

Abel

Lyr. Bar.

f

HOW WILL I CUT YOUR BO-DY IN-TO

Trb. - Solo

mf - *f*

quite hysterical

an optional version in case Abel is a relatively high Baritone

Pno.

mf *f*

194

Abel

Lyr. Bar.

mf

SE-VEN PIE-CES YOU WHO FOR ME WERE MY ONE AND ON-LY

Pno.

196 $\text{♩} = 80$

Abel
Lyr. Bar.

mf *f*

IT WOULD SURE-LY BE BET - TER TO PRE - SERVE YOUR — BO - DY

Pno.

mp

198 *rit. un poco* *mp*

Abel
Lyr. Bar.

mp *slow gliss.*

IN A SOFT BED OF EARTH

Pno.

mf

Trb.

mp *p*

200 *rit.* *A tempo* ($\text{♩} = 80$) *mp*

Abel
Lyr. Bar.

mp

YOU WERE MY BE-LO - VED — I WILL KEEP YOUR VOICE —

Pno.

p *mp*

Trb.

203 (*mp*) *rit. un poco*

Abel
Lyr. Bar.

mp

AND WITH EVE-RY BEAT THAT POUNDS IN MY CHEST I WILL RE-MEM-BER THAT YOU WERE

Pno.

(mp)

211 *(mf)*

Abel
Lyr. Bar.

FEET CAN STILL MOVE MY _____ LAMB ³ GIVES LIFE ³ TO ALL ³ CRE -

encouraging himself

Pno. *(mp)*

mp

213 *(mf)*

Abel
Lyr. Bar.

- A - TION AND HER BO - DY SHALL BE SE - VEN SOUN _____ NDS

un poco rit. un poco accel. *mp*

Chimes

Trb. *p*

Pno. *(mp)*

Attacca to Lauta at the beginning of Scene 3

SCENE 3

THE JEALOUSY OF CAIN

I The Long Duet of Cain and his Lamb

1 ♩ = 96

Pno. *mp/mf*

tonal center D

8

Cain *mp* LOOK

ערמוניות ומתיקות

deviously but sweetly

C. lamb *mp* COME LET'S GO TO THE VAL - LEY

Pno. *p*

14

Cain — LOOK AT HIM

C. lamb *mp* LET US LOOK FOR A SPRING — WHOSE

Pno. *mp* *p*

20

Cain *mp-mf*

C. lamb *(mp)*

Pno. *(p)* R.H.

HE CUT___ HER CORPS IN - TO

WA - TER ARE SEC - RET AND SWEET___

25

Cain *(mp-mf)*

Pno. R.H. *mp*

SE - VEN PIE - CES AND NOW___ HE MAKES MU - SIC FROM HER FLESH

Sprechg.

29

C. lamb *(mp-mf)*

Pno.

THERE IS AN OR - CHARD WITH___ FRUITS THAT HAVE

33

Cain *mf* MAS - QUE - RADES AS A MOUR - NER

C. lamb NE - VER BEEN TOUCHED

Pno.

36

Cain PLAYS_ HER E - LE - GIES BUT_ IN TRUTH HE SINGS OF MY FALL_

Pno.

40

Cain *mf* WHY_ SHOULD_ I I_ WANT NO SEC - RET

C. lamb *mf* COME LET'S_ GO

Pno. *p/pp* *p*

46 *(mf)*

Cain

SPRINGS NO OR - CHARDS NO UN-TOUCHED FRUITS FOR ____

Pno. *(p)*

49

Cain

____ MY STO - MACH ____ IS FILLED WITH DE - CAY

Pno. *(p)*

52 *mp*

C. lamb

LET US GO TO THE DE - SERT LET'S CLIMB ____ THE

Pno. *(p)*

57

C. lamb

CLIFF AND LIS-TEN TO THE SI-LENCE AND SPEAK IN EA - GLES' TONGUES

Mistakenly sung 'snakes' (NEHAŠIM) in the recording, instead of NEŠARIM (VMM 4005)

Pno.

60 **poco meno****Lauta solo**

Pno. *mp/mf*

tonal center E

66

mf/mf

Cain

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

Pno. *mp* *p*

70

Cain

LIS-TEN TO THE SI - LENCE IF THE BIRDS AND THE BEASTS_ FILL THE EARTH WITH

Pno. *(p)*

73

*mp***poco rit.****A tempo**

Cain

SOUNDS OF A - BEL'S TRI - UMPH NO THEIR

C. lamb *angrily* *mp*

THESE ARE ON - LY IL - LU - SIONS

Pno. *p*

76 *f* *(f)*

Cain TONGUES ARE SLAN - DE - ROUS AND EV' - RY MOUN - TAIN AND STONE

Pno. *(p)*

79

Cain STARE ME DOWN _____ THEY STARE AT ME BA - RING THE

Pno.

82 *f* **rit. molto**

Cain SEC - RET OF MY FAI - LURE MY _____

C. lamb *mp* cursing himself THIS IS NOT FAI - LURE _____

Pno. *mp* *p*

86 *mf*

Cain SAC - RI - FICE WAS RE - JEC - TED YOU WERE SENT BACK - AM

Pno. *mp - mf*

89

Cain

f *mf* *f* *mf* *f* Sprechg. *ff* gliss.

I NOT — WOR - THY IN THE EYES OF — NOTRH AND WHY —

Pno.

92

C. lamb

mp

nervous
the "fate signal"

HOW COULD ONE WHO — DWELLS HERE ON

Trb.

f marcato *p - mp*

Pno.

96

C. lamb

mf

EARTH KNOW THE HEART — OF NORTH UP ON HIGH

Pno.

mp

100

Cain

mp pesante

TO - GE - THER WE FEARED THE —

Pno.

mp *p*

105 (*mp*)

Cain

END OF DAYS WE CON - CEIVED A SAC - RI - FICE EACH OF US GAVE

Pno.

109

Cain

UP HIS MOST PRE - CIOUS PO - SES - SION AND

Pno.

112 Sprechg. **meno mosso**

Cain

WHY — WHY — HIM AND NOT ME

C. lamb

slower, nervous *mp*

WERE WE TO

Pno.

f marcato *sub. p* *mp*

tries to calm down Cain

115 **rit. sostenuto**

C. lamb

not heavy

KNOW HIS REA - SONS NORTH WOULD NO LON - GER BE NORTH —

Pno.

118 A tempo ♩ = 96

Cain

C. lamb

Pno.

that is the entrance of playing of Abel which annoys Cain

HE

125 ♩ = 92

Cain

Pno.

p-mp

p

SINGS ONCE MORE AS IF WEE - PING FOR HIS BE - LO - VED LAMB

128

Cain

Pno.

(p-mp)

(p)

AS IF TO TELL THE WORLD OF HIS VIC - TO - RY

131

Cain

Pno.

(p-mp)

AC - TING LIKE ONE WHO WILL NOT BE COM - FOR - TED BUT THE

134

(p - mp)

Cain

RI - VERS OF CON - CEIT FLOW ——— THROUGH HIS SOUL

Pno.

(p)

136

(p - mp)

Cain

HE DE - SIRES TO RULE TO STEAL MY BIRTH-RIGHT HE WANTS TO — CRUSH ME SO THAT

Pno.

(p)

138

Cain

HIS WORD IS LAW HE LA - MENTS AND THE SOUND OF HIS LA -

Pno.

mf *(p - mp)*

141

Cain

MENT TELLS THE WHOLE ——— WORLD ——— D THAT NORTH PRE-FERED A-BEL

Pno.

mp *mf* *mp* rit.

decesive speech

144

Tamb.

Pno.

tonal center F

148

C. lamb

mp

DREA-MING A - GAIN YOUR THOUGHTS__ RUN WILD__ THEY CRE - ATE IN YOUR

Pno.

p

153

C. lamb

*mp**mf*

un poco rit.

EARS__ STILL - - BORN VOI - CES

Pno.

(p)

157

A tempo

C. lamb

mp - mf

IF YOU LIS - TEN TO THE SI - LENCE AND SEE YOUR

Pno.

*p - mp**(p - mp)*

161 *(mp-mf)* *mp* *p*

C. lamb

BRO - THER YOU MIGHT EA - SE HIS

Pno.

166 *fff* shouts

C. lamb

SUF - FE - RING

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

where (pitch) and when she wants

Pno.

p *ff* *pp*

tonal center G

171 *f*

Cain

YOU CALL ME A DREA-MER HE HAS SE-DUCED YOU TOO WITH HIS LY-ING SONGS

Pno.

mf

174 *f* *mp sub.*

Cain

TRAI - TOR LEAVE ME YOU ARE THE MIR - ROR OF MY FAI - LURE

Pno.

mp

177 *f* speech *mp sub.* *p*

Cain I RE-JECT YOU GO - - - I NEED YOU NO LON-GER

Pno. *mf* *p* *pp*

181 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

Pno. *f* *ff*

tonal center A

185 the angriness fills Cain's body and the instruments express this

Pno. *mf* *ff* *ff*

191 *f/ff*

Cain STOP STOP STOP HE _____ MUST STOP PLAY-ING EV-RY

Tamb.

Pno. *f*

196 *f/ff*

Cain

PULL _____ LL OF THE STRING

Pno. *f*

200 *f/ff*

Cain

CUTS IN - TO MY FLESH SCENES OF MY FALL

ציור בחרט בחול

Pno. *f*

203 *f/ff*

Cain

STOP STOP STOP HE _____ MUST STOP

Pno.

207 *ff*

Cain

PLAY-ING MY _____ EAR HAS BEEN TORN AND _____ EV - RY _____ BEAT

Pno. *ff*

210

Cain *sings*

GRINDS MY HO - NOR IN - TO THE DUST STOP

(lauta stops)

Pno.

213

Cain *fff* $\text{♩} = 92$

STOP _____ STO _____ P

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

Pno. *p*

220

C. lamb *mp*

WHAT _____ HAVE YOU DONE TO ME CA-IN

Pno.

223

C. lamb *(mp)*

THE _ HAND THAT _ CA-RESSED ME _ HELD MY BO - DY TO ITS BREAST

7:6

Pno. *(p)*

226 *(mp)*

C. lamb WHAT HAVE YOU DONE TO ME CA - IN

Pno. *p*

228 very sensual

C. lamb THE _____ HAND THAT I L - L - L - L - L - L - L - L - LICKED

Pno.

230 un poco rit. A tempo ♩ = 92

C. lamb THAT ____ TOOK ME OUT OF MY MO-THER'S WOMB HAS BE - COME THE ____ HAND OF A

Pno. *(mp)*

עם הד של זיכרון
astonished, angrily, with echo of memory

232 ♩ = 76 *mp*

Cain

C. lamb *mf* WHAT HAP-PENED WHAT HAVE

BRU - TAL MAN Slapstick

Pno. *f* *p*

236 (HAYADAYIM = hands)

gliss. *mf* *mp*

Cain MY HANDS _____ DONE A

Pno. *mf* *p* (slow gliss.) Strings

241

Cain STRANGE CREA - TURE EN - TERED ME

C. lamb *mp* *mf* IT WAS JEA - LOU - SY WHO _

Cain's lamb explains decisively, then becomes nervous

Pno. *mp*

244

Cain ONE _ MO - MENT

C. lamb *f* with surprise _ CUT ME A - WAY FROM YOUR HEART

Pno. *f* *f/ff* *f*

3 3

I1 Arietta - Cain's Lamb

246

♩ = 104

f with full voice

C. lamb

BUT SHE STILL CROU - CHES BY THE THRESH - HOLD OF YOUR HEART

Pno.

251

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

C. lamb

IT WAS JEA - LOU - SY

THE HA - TED

ONE

THE

Pno.

256

♩ = 168

mf

like animal who jumps

C. lamb

BO - DI - LESS LO - VER WHO WAITS IN AM-BUSH BY THE DOOR

Pno.

257

♩ = 120

senza rit.

C. lamb

SHE HAS THE POW'R-OF SH'OL

DO NOT BE SE - DUCED YOUR FAI-LURE IS I - MA - GINED

Pno.

259 *mp*

C. lamb

TRY TO BE KIND WITH A BRO - THER'S PAIN YOU

Pno. *mp*

260 *(mp)* *sub. mf*

C. lamb

MUST UN - DER - STAND THIS IS A TEST AND SWAL - LOW YOUR SHAME

Pno. *(mp)* *sub. mf*

261 *f sub.* 3

C. lamb

AL - REA - DY JEA - LOU - SY HAS MADE YOUR FACE UG - LY CON -

Pno. *mf*

262 *f)* *slight rit.* *slow gliss*

C. lamb

- TROL IT OR IT WILL CON - QUER YOU AND GIVE BIRTH TO A MONS - TER

Pno. *mf/f*

I2 Arietta - Cain

264

$\text{♩} = 76$
Intro.

Section a

mp

Cain

LET US BE RE - CON - CILED MY LAMB THE AF -

Glock

Pno.

mp/p

permutations: using all the six tones permutations (left hand measures 264-274)

268

Cain

(mp)

- FRONT STILL BURNS

BUT I SHALL O - VER - COME THE BEAST OF

Pno.

271

Cain

JEA-LOU - SY

FOR - GIVE

ME MY LAMB

MY BRO-THER'S

Pno.

274

Cain

SUF - FE - RING

SAD-DENS ME TOO —

LET US BE RE - CON -

Pno.

Recorders

276

Cain

- CILED MY LAMB THE AF - FRONT STILL BURNS BUT I SHALL O - VER -

Pno.

279

Cain

- COME THE BEAST OF JEA - LOU - SY I LIF - TED UP MY HAND _____ I WAS

Pno.

mf *sub. f* *f*

5

282

Cain

SLAN - DE - ROUS LET US BE RE - CON - CILED MY LAMB

Pno.

un poco rit. *ff* *mp/mf*

A.Flute

mp

286

Cain

LET US FOR - GIVE AND FOR - GET THIS BIT - TER DAY OF HAS _____ TE

Pno.

mp/mf *slow gliss.*

(*mp*)

290 Slower ♩ = 60 290a 290b

Glock

Pno.

291 Section b ♩ = 69

mf *p* *mp*

Cain

THE SUN NOW SETS _____ TELL MY BRO-THER TO COME

A.Flute

Pno.

mp/mf *mp* (*mp*)

294 poco rit.

Cain

WE WILL PLAY AT CAT - CHING THE EVE-NING SHA - DOWS

Pno.

295 A tempo

mf

Cain

TELL MY BRO-THER THAT SO - LI - TA - RY MOURN - NING _ BLAC-KENS THE SOUL

Pno.

297 **meno mosso** **ad lib.**

Cain *(mp)* 3 3 3 3 FU R

WARM HIS SKIN WITH YOUR LUS - CIOUS SOFT

Pno. *mp-p*

quite oriental nature of vocal line

299 ♩ = 82 **meno mosso**

Cain *(mf)* 3 3 3 3

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

Pno. *(mp-p)*

301 *(mf)*

Cain

AND TELL HIM THAT YOU ARE ME AND I AM

magical, relaxed atmosphere, quasi romantic in nature, full of mystery, as if totally idyllic; dreamy (until the end)

Pno. *(mp-p)* *(mp-p)*

304 *pp*

Cain

HE AND YOU ARE HI non vibrato S

Pno. *pp*

SCENE 4

THE MURDER

J Aria - Lament of Abel on his Lamb

Introduction

1 $\text{♩} = 96$ *cantabile*

Trb.

mp *mf*

Pno.

8 *mf-mp* *cantabile*

Abel
Lyr. Bar.

THE DY - ING SUN GIVES BIRTH TO DARK - NESS A RED

f *mp*

Pno.

14 *mf-mp*

Abel
Lyr. Bar.

LINE IN THE WEST GIVES BIRTH TO BLACK-NESS WHEN THE BIRD TUCKS IN ITS

Pno.

19 (*mf-mp*)

Abel
Lyr. Bar.

WING IT A - WA - KENS THE BIRD OF PREY THE SLEEP OF THE CRE - A - TION GIVES

strong painful timbre of voice

Pno.

24 (*mf-mp*)

Abel
Lyr. Bar.

BIRTH TO WAKE - FUL - NESS THE DEATH OF NIGHT GIVES BIRTH TO

Pno.

29 *f* *mf* *f* *ff*

Abel
Lyr. Bar.

DA Y MY LAMB'S DEATH GAVE BIRTH TO NO - THIN G

Pno.

36 *mp* *ff* *mf* *mp*

Abel
Lyr. Bar.

IT IS GOOD FOR YOU THERE IN THE BO - SOM OF

Pno.

41 *(mp)* *f sub.* *mf* *mp sub.*

Abel
Lyr. Bar.

NORTH WHO TOOK YOU FROM YOUR BO-DY IT IS GOOD FOR YOU THERE BUT MY

Pno.

46 *(mp)* *mf* *f* *ff*

Abel
Lyr. Bar.

SKIN WAL - LOWS IN THE NA-KED - NESS OF YOUR AB - SCENCE

Pno.

K Duet of Cain's Lamb and Abel

51 Tempo continued (♩ = 96)

C. lamb

mp-mf

YOUR BRO - THER ASKS YOU TO COME TO THE

Calmness, "molto dolcissimo"

Pno.

mp-mf sub. *mp*

56 *(mp-mf)*

C. lamb

FIELD TO__ PLAY AT__ CAT - CHING THE EVE - NING SHA - DOWS

Pno.

(mp)

60

*mp-mf*Abel
Lyr. Bar.

I SEE IN THE SHA - DOWS THE DEPTHS OF MY LON - GING HOW

Pno.

65

*(mp-mf)*Abel
Lyr. Bar.

CAN I PLAY WHEN MY SHA - DOW HAS LOS T ITS BO - DY

Pno.

p *pp*

70

mp-mf

C. lamb

HE FEARS THAT MOUR - NING WILL DAR - KEN YOUR HEART

Lauta

Pno.

mp

74

*f*Abel
Lyr. Bar.BUT IF LONE-LI - NESS IS LAW THEN ON - LY THE MEM - 'RY OF A
crying painfully

Pno.

*mf**mp*

80 *(mf)* me strength to breathe

Abel
Lyr. Bar.

CURL OF MY LAMB'S SKIN THE E - CHO OF TONGUE LIC - KING EAR GIVES ME

Pno.

(mp)

86

Abel
Lyr. Bar.

STRENGTH TO BREATHE A TONGUE LI LI LI LIC - KING A WET

Pno.

(mp)

Ossia

* in case of different timbres of lyr. Bar.

91

Abel
Lyr. Bar.

EAR A WA - KEN S THE BEA T

Pno.

f *ff*

ped.

Suffocate, shouting with desire

Quasi Arietta of Cain's lamb

96 *fff* $\text{♩} = 76$

Abel
Lyr. Bar.

OF MY HEART

fff

C. lamb

mf

HE SAID YOU'RE A BRO - THER A

Pno.

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

100 *(mf)*

C. lamb

COU-PLE YOUR BLOOD IS AS ONE YOUR FLESH IS HIS FLESH YOUR MOUR-NING HIS MOUR-NING

Pno.

(mp)

102 *f*

C. lamb

HE TOLD ME TO SAY THAT I AM HIM AND HE IS ME

Pno.

mp

105 *f*

C. lamb

SHE IS MY SIS - TER HER HAIR IS MY HAIR AND WHEN NUR - SING TA TA TONGUE HER

Pno.

108 *f*

C. lamb

TONGUE TOUCHED MY TONGUE YOU ARE HE

Pno. *(mp - mf)*

111 *f*

C. lamb

HE IS YOU HE IS ME AND I AM YOU

Pno. *(mp - mf)*

114 *mf*

C. lamb

YOUR YOURS

Pno. *pp*

116 ♩ = 90

L

Terzett of Murder

Cain *f*

I CURSE YOU YOU HOLD HER IN YOUR

Trb.

Pno. *f/mf* *pp*

≡ All cue-entrances (Trb., Cl., Fl.,) are signed in the piano part!

119

Cain *f*

ARMS DO YOU DIG A - NO - THER PIT OF SHAME

Abel *f*

Lyr. Bar. PLEASE _____ BE _____

Cl. *f sub. p* *pp*

Pno. *pp* *simile*

123

Cain

HOW _ DARE YOU SI - LENCE

Abel

Lyr. Bar. CALM YOU'RE MIS - TA - KEN

Trb.

Cl. *f sub. p*

Trb.

Pno. *f/mf* *pp*

126

(f)

Cain

TRAI-TOR

f

C. lamb

YOU OR - DERED ME TO COME _____ HERE

Fl.

mp-mf

Pno.

sub. p

Cl. *>*

(pp)

131

Cain

f

Abel

Lyr. Bar.

LET ME TRY _____ TO EX - PLAIN

ONCE A - GAIN YOU O - PEN - LY HU -

Trb.

> pp

Pno.

mf

mp

(pp)

136

Cain

ff

- MI - LI - ATE ME

f

Abel

Lyr. Bar.

I _____ THOUGHT _____ THAT YOU SENT

Cl.

mf

mp

Pno.

(pp)

141

Abel
Lyr. Bar.

HER TO MAKE _____ PEACE WITH _____ ME

C. lamb

IT WAS YOU WHO

Pno.

Fl.

f

mp-mf

mp

(pp)

145

Cain

I DID NOT SEND YOU TO WHORE _____ IN HIS

C. lamb

SENT ME HERE

Pno.

Trb.

mf *f*

mf (*mp* ?)

mp

(pp)

148

Cain

BO - SOM LY - ING BITCH MY EYES DID NOT DE - CEIVE ME WHEN I

Abel
Lyr. Bar.

Pno.

(pp)

151

Cain

SAW HOW YOUR EARS PRICKED UP AT HIS SAD MOUR-NING

Pno.

(pp)

154

Cain

A - WAY WITH YOU EX - ILED ONE

C. lamb

A - BEL _____ THIS IS A _____ TRAP _____

Fl.

Pno.

mf-f mp

(pp)

159

Cain

GO _____ I WANT

Abel

Lyr. Bar.

NO _____ IT'S JUST JEA - LOU-SY

Pno.

Trb.

(pp)

164

Cain *f*
YOU NO MORE

C. lamb *f*
YOU ARE FULL OF HATE - RED

Pno. *f* *mf* *mp*
Trb. *f* *mf* *mp* Fl. *f* Trb. *f* *mf*

(pp)

168

Cain *f*
DON'T COME BACK YOU — BITCH

C. lamb *f*
A - BEL PRO -

Pno. *mp* *f*

(pp)

172

Abel *f*
Lyr. Bar. HE WILL FOR - GIVE

C. lamb *f*
-TECT YOUR - SELF — A - BEL FLEE

Pno. *mf* *f*
Cl. *mf* Fl. *f*

(pp)

176

Cain

Abel
Lyr. Bar.

NO _____ HE'S MY BRO-THER

STRAN-GER
Sprechg.

Cl.
f

Trb.
mf

Pno.

|| (*pp*)

181

Cain

YOU'RE NO BRO-THER AN E - NE - MY AN UN-KNOWN STRAN - GER

Pno.

|| (*pp*)

184

Cain

YOU STOLE MY BIRTH-RIGHT MY OF-FE-RING MY HO-NOR AND MY LAMB

Trb.
f

Pno.

|| (*pp*)

188

Cain

AND SPACE AND _____ TIME _____

Pno.

(*pp*)

192

Cain *(ff)*

AND YOUR EX - IS - TENCE SHOWS MY SHAME EV - RY BREATH YOU TAKE

Pno. *f senza dim. mp*

(pp)

195

Cain *(ff)*

MAKES MY HEART MISS A BEAT THERE'S NOT

Pno. *mf* *(mf)* *f senza dim. mf*

Trb.

(pp)

198

Cain *(ff)*

ROOM FOR US BOTH THIS IS MY _____ EARTH GO

Pno. *f* *mf*

Trb. *senza dim.*

(pp)

201

Cain *(ff)*

REIGN UP ON _____ A THRONE _____ IN HEA - VEN _____ AND THE

Pno.

(pp)

204 *ff*

Cain

EARTH WILL BE MY KING - DOM MY KING - DO M

Ossia

He begins to beat him, Abel fights for his life

Pno.

mf-mp

(pp)

209 Slap stick

three asymmetrical beats in slap stick

Trb.

Pno.

mf

f senza dim.

(pp)

212 *f* *5:4* *ff* *mp*

Cain

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

aggressive

sighing

Abel

Lyr. Bar.

YOU'RE

Trb.

Pno.

mf

f > mp

(pp)

215

mf *f* *ff*

Cain

keeps sighing *(mp)* בגניחה

YOUR — SUF - FE - RING IT HEALS MY WOUND

Abel

Lyr. Bar.

HUNTING ME
lower speech +
longer gliss

Trb.

mp

Pno.

End of "cue entrances"
for Cain, Abel, Abel's lamb

(pp)

218

free suffering shout, screams IT TEARS THE SKIN, IT BURNS THE FLESH

Abel

Lyr. Bar.

Pno.

(pp)

222

ff speech

Cain

NOT E - NOUGH — THE FLESH IS STILL UN - BLE - MISHED

Pno.

f *ped.* *ped.*

226

mf

Cain

SO I WILL BREAK IT O - PEN SO THAT YOU CAN

Pno.

*mp**p**f*

229

ff

Cain

LEAVE THIS BO - DY

Pno.

*(p)**ff**p*

232

*mp*Abel
Lyr. Bar.

THIS FLESH IS YOUR FLESH

Pno.

235

*mf*Abel
Lyr. Bar.

WE

WERE

Pno.

mp

238 *f* *ff* $\text{♩} = 80$

Abel
Lyr. Bar.

BORN OF THE SAME WOMB

Pno.

p / mp

243 *f* $\text{♩} = 69$ *ff* *f*

Cain

CURSED BE THE SOURCE OF YOUR EX - SIS - TENCE FROM WHENCE YOU CAME

Pno.

p / mp

245 *ff sub.* *ff* 7:8

Cain

HOW DOES A MAN DE - PART THIS WORLD IS IT THROUGH HIS PLACE OF BIRTH

Pno.

p-pp

247

Cain

Abel

Lyr. Bar.

Pno.

Beats there

'AH screams

248

Cain: Might it be from diaphragm?
beats him there

Abel: "AH" screams

Cain: Do his eyes extinguish the light?

Abel: "AH" screams

Cain: Will ears that are cut off bring the silence of death?

Abel: "AH" screams

Cain: Amputate the legs?

Abel: "AH" screams

Cain: Tear off the hands?

Abel: "AH" screams

Cain: Slash the Face? who knows how the soul leaves the body?

Speaking in total acappella

249

Abel

Lyr. Bar.

Pno.

mp *pp* *mp* *p* *pp*

3:2

BLOOD FLOWS ON THE EARTH

252

Cain

Pno.

p *< mp* *f* *p* *f* *p* *f* *Sprechg.*

THE SCAR - LET IN - TO - XI - CATES MY THIRST IS NOT QUENCHED

Lyricism of cruelty in its climax

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

256

Cain

UN - TIL IT HAS LEFT YOU ALL THIS SCAR-LET THIS RE

Pno.

(p)

pp sub.

259

groaning and writhing

Cain

_____ D

צעקת נאקה
וחרחור כאחד

mf-f

mp

Abel

Lyr. Bar.

AH WHAT WILL MO - THER SAY SHE WILL

Pno.

p sub.

p

261

Cain

ff

quasi rubato

10:8

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

outbursts

Abel

Lyr. Bar.

WEEP

Pno.

262

Cain

Abel
Lyr. Bar.

mp

HOW _____ WILL YOU LOOK IN - TO FA - THER'S EYES _____

Pno.

f HE BE -

264

Cain

ff

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

Pno.

non trem.

f

265

Abel
Lyr. Bar.

f $\text{♩} = 80$

O HEA - VEN _____ BRO - THER KILLS BRO - THER _____

Pno.

trem.

ped.

267

Cain

p - mp

STRAN - GER KILLS STRAN - GER

Abel
Lyr. Bar.

strifing all through these two bars free speech

Pno.

ppp *pppp*

whispers *ppp*

vanish

END Cain beats Abel who no longer reacts (silence)

MY BROTHER, A STRANGER

SCENE 5

ABEL'S SOUL ASCENDES TO HEAVEN

M Introduction
 Senza Metrum

1 **SPACE** 5" 2 **EARTH** 5" 3 **SPACE** 3" 4 **EARTH** 3"

Abel Lyr. Bar.

Pno.

mp *pp* non-symmetrical permutations (energetic) resembles bar 1 resembles bar 2 but more energetic: faster shorter values cut , cue for Abel

M1 Aria - Abel
 parlando

(Senza metrum, only quarters' counting)
 Only violins accompany the singer.

5 $\text{♩} = 60$ *mp*

Abel Lyr. Bar.

MY FEET LIE ON THE EARTH NEXT TO MY EYES ONE HAND HERE ONE HAND THERE

Start together with Abel

Pno. *pp* ped.

mf *f* *ff*

Abel Lyr. Bar.

NEXT TO A SKIN-LESS EAR AND HERE IS MY SEED MY HEART

Pno. ped.

Abel
Lyr. Bar.

f SE-VERED FROM THE AR-TE-RY *p* WAL-LO-WING IN THE DIRT *rit.*

Pno.

pp

ped.

5a Abel
Lyr. Bar.

mp MY BLOOD POURS FROM MY HAND *p* MY FOOT MY EAR MY SEEDS AND HEART

dramatic and astonishing

Pno.

pp

ped.

Abel
Lyr. Bar.

mp AND I AM IN MY BLOOD WHICH IS MIX-ING WITH THE EARTH

simile

Pno.

pp

ped.

5a Abel
Lyr. Bar.

DRY-ING ME OUT OF IT *mf* WHERE IS A-BEL *f* CA-I-N *ff* *pp*

with surprise ossia

Pno.

3/4

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

6 ♩ = 60

Cain *mf* MY IS CAL-LING *mf* WHO ARE YOU *f*

Abel *mp* CA - I - N -

Lyr. Bar.

chord in Cembalo for monodic line in Vlms for earth space wondering by a quasi "whispering singing"

Pno. *mp* *p* Vlms gliss *mp* Cemb.

9

Abel *mp* WHERE IS A - BEL CA - I - N -

Lyr. Bar.

wondering by a quasi "whispering singing"

Pno. *p* Vlms gliss

ped. ped. ped.

12 ♩ = 84 (Piu mosso) ♩ = 60

Cain *f* I AM NOT MY_ BRO - THER'S KEE - PER WHO ARE YOU

Pno. *mp* Cemb. (low strings, not energetic)

14 **Più mosso**

Cain *f* DID THEY NOT PRE-PARE YOU A —
quite cynically

Abel's soul *p* THE BREATH OF A - BEL'S MOUTH

Lyr. Bar.

Pno. *p* lowest possible cluster *mf* Cemb.

ped. *pp*

16 **A tempo**

Cain THRONES IN HEA - VEN *mp*

Abel THE WAY THERE IS MYS - TE - RI - OUS

Lyr. Bar.

Pno. *p* Vlns gliss

ped.

20 **Più mosso**

Cain *f* WHERE ARE — YOU —

Abel's soul *mp - p* BET-WEEN HEA - VEN AND EARTH — WITH-OUT BO - DY OR

Lyr. Bar.

Pno. *mf* *p* (Vlns very slow gliss.)

Ad lib. *mf-mp* **A tempo**

25

Cain

Abel

Lyr. Bar.

SPACE

WHAT HAVE I DONE

a little less nervous

YOU HAVE SPILLED YOUR

Pno.

mp *f*

29

Abel

Lyr. Bar.

BLOOD

YOU HAVE EX - PELLED YOUR SOUL

total acappella

Pno.

33

Abel

Lyr. Bar.

YOU HAVE PRO-FANED THE EARTH

YOU HAVE GI - VEN BIRTH TO DEATH

Pno.

36

Abel

Lyr. Bar.

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

① YOU HAVE TAKEN
② WORLD OUT OF THE
③ WORD

Pno.

mf

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

39 *f* $\textcircled{3}$ *ff* **EARTH** 16"

Abel
Lyr. Bar.

Pno.

(All instruments shocking/shaking: in permanent tremolo)

ff < *fff* > *mf* < *fff* > *mp* < *fff*

N1 Parlando con'd

Più mosso ♩ = 84 senza metrum, quarters continuing - units resembling bars

41 *f*

Cain

WHAT IS THIS THE EARTH TREM - BELS

con'd in background - no pitch-cues from it for singers

Pno.

mp > *p*

A tempo

Più mosso

A tempo

Cain

Abel's soul *mf* COME LET US FLEE
no falcetto *mf-mp*

Abel
Lyr. Bar.

THE WRATH OF NORTH A - WA - KENS NO RE - FUGE

quasi "whispering singing"

Pno.

mp > *p* *pp* (sub.)

(mf-mp) cue for Cain *p*

Abel
Lyr. Bar.

CAN BE SHARED BY A BRO-THER WHO IS A STRAN-GER AND A BRO - THER WITH NO LIMBS

no cues for singers

Pno.

(pp)

41a Più mosso ♩ = 76 Ad lib. accel.

Cain

IF WE RUN WE MAY ____ YET A - VOID ____ THE END

Pno.

(pp) ♩ = 76

Abel
Lyr. Bar.

HOW CAN I RUN WITH - OUT LEGS

Pno.

(pp)

Cain

COME CLOSE TO ME I WILL BE YOUR BO - DY AND ____ YOU

Pno.

(pp)

accel. un poco

A tempo

f *ff* *p*

Cain

YOU WILL BE MY SOUL — MY BRO-THER —

Pno.

pp

O Duet: Abel's soul and his lamb's soul(duet of two souls)

42

SPACE

A. lamb

Abel's Lamb Soul *mp*

COME TO ME A-BEL — A - BEL — THE GATES ARE O - PEN —

Pno.

p

p ped. ped. ped. ped.

The usual voice of Abel's lamb is used but with a new motive to symbolize her soul

46

Abel

Lyr. Bar.

Abel's Soul *mp/p* לחישה מזמרת CHANCE 3

MY — LAMB OR PER - HAPS A DREAM —

quasi "whispering singing"

Pno.

ppp ped. *pp* ped.

mp/p

low cluster (for Gong) + pedal

49

Abel's lamb soul

A. lamb

mp 3 3 3

YOUR LAMB WAITS AT THE END — OF NORTH — TAKE — LEAVE OF THE

Pno.

pp

ped. ped. ped.

51 (twisted)

A. lamb *Abel's lamb soul mp*

EARTH RISE UP TO THE HEA-VENS A TWIS - TED SER - PENT

Pno. *(pp)* *ped.* *ped.*

cue for Abel's lamb soul

mp-p low cluster (for Gong)

54 *slight accel.*

A. lamb *mf* *f/mf* *mp*

OF FI - RE WILL GIVE LIGHT TO THE CHAM-BER S

[FA] [YE] - [R]

Pno. *(pp)* *ped.* *ped.*

8va-

p low cluster (for Gong)

57 *p* לחישה מזמרת

Abel Lyr. Bar. AND THE VA - POUR OF THE FIRE IT TEAR S ME IT TEAR S

quasi "whispering singing"

Pno. *(pp)* *ped.* *pp* *ppp*

59

Abel
Lyr. Bar.

ME A - PART FROM THE DRY-NESS OF MY BLOOD TO ON HIGH

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

(8^{va}) 15^{ma}

Pno. *(pp)*

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

61 8'' 62 *mf/f* *portato, non accel.*

Cain

AND A MA - NY ARM - ED MON - STE R

non-symmetrical permutations (energetic)

EARTH *f < ff > f*

mf *mf sub.*

heavy feeling

to the pianist: alternate between the two elements

the tone B serves as a cue for Cain

62 con'd *mf/f* con'd *accel.* *molto accel.* *rit.* *slight rit.* *rit. molto* *no dim.*

Cain

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

like "Turbina"

Pno. *(mf)*

62 con'd *f* 1"-2" 63

Cain *f* DOWN TAKE ME BRO - THER

Abel's soul *mp* I CAN-NOT THIS IS A WORLD WITH-OUT BO-DIES

Lyr. Bar.

Pno. (*mf*) *pp sub.* (Vlms gliss as slow as possible) *mp*

p low cluster, L.H. (for Gong or Cymbal)

64 *mf* *accel. sempre* 3"

Cain ASK THAT THEY STRIP ME OF MY BO - DY

Pno. (*mp*) cue for Abel

pp sub.

65

Abel's Soul ossia

Abel *mp* MAKES YOUR BO - DY HEA - VY

THE WEIGHT ____ OF YOUR SIN MAKES YOUR BO - DY HEA - VY

Pno. (Vlms very slow gliss.) (*mp*)

pp (con'd) *pppp* vanishes by itself

65 *con'd* *mf* *rit. sempre* *pesantissimo*

Cain *mf* ON - LY WAND' - RING CAN MAKE _ YOUR LOAD _ LIGH - TER

Cain *mf* ON - LY WAND' - RING CAN MAKE _ YOUR LOAD _ LIGH - TER

Pno. *mp*

65 *rit. con'd* *(f)* 5"

Cain FOR HOW LONG

Abel *p non vibrato* UN - TIL THE END OF DAYS

Lyr. Bar. > > > > > >

Pno. *p* cue for Abel's Lamb

1 2 3 4 5 6 7 8 9 *mf*

66 *♩ = 66* Abel's soul *mp* *pp* 6"(>10")

Abel Lyr. Bar. I AM BE - ING CALLED ON HIGH _ as if his own echo

C. lamb *mf* COME TO ME A - BEL _ as if her own echo (for Vlms gliss.)

Pno. 1. Tacet *p* *pp* *ff* *f* *EARTH* cue for Cain

1. *mp* *p* *ppp*
2. *mp* *p* *pppp*

non-symmetrical permutations

66a $\text{♩} = 60$

p can be a Sprechgesang
a little higher than F#

Cain

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

low pitches with dark timbre of voice, frightened

Pno. *sub. p*

pp *ppp*

SPACE Ad lib. (but quick) quasi staccato

66a $\text{♩} = 60$

Cain

Abel's soul
quasi staccato

mf *pp*

AND WING-LESS BO - DIES ARE PUL - LING ME

non dim.

Abel

BO - DI-LESS WINGS ARE PUL-LING ME

as if vanishing into the sky

frightened, a singing not quickly

Pno. *mp*

ped.

Cemb. not exact limit of pitch

mp various positions,
non-symmetrical short
values

66b $\text{♩} = 96$ Presto

Cain

THOU - SANDS OF EYES PREY ON ME

exact counting for this break

horrified and hysterical

Pno. *sub. f*

more action

less action

66b con'd
(*ff*) $\text{♩} = 72$

Cain

HELP YOUR BRO - THER A - BEL

strong speech on this level, must overcome the instruments.

Pno.

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

67 $\text{♩} = 68$

A. lamb

Abel's lamb soul *mf* 3 *p*

COME TO ME A-BE_____ L I

(Str's tremolo)

Pno.

70

Abel Lyr. Bar.

Abel's soul *f* *ff*

I___ COME I___ COME

A. lamb *mf* 3 *mf*

WAIT_____ I AG - REED_ TO BE_ YOUR

Pno.

Ob. *mp*

73 Abel's lamb soul
(*mf*)

A. lamb

OF - FE - RING YOUR OF - FE - RING FOR I KNOW THAT THIS — IS THE

Pno.

(*p*) *pp*

75

A. lamb

WAY TO BE FREE OF MY BO - DY SO MY SOUL — CAN COME

Pno.

Cl. *mp* *f* start the gliss. immediately *mf*

Cb.

Fl. *mp* *mf*

79

A. lamb

CLOSE — TO YOUR — SOU — L COME — TO ME COME — TO ME

Pno.

p *mp* *f* ad lib. A tempo Abel's lamb soul

a slow trill

3 3

ped.

82 Abel's soul

Abel
Lyr. Bar.

I COME I COME BO-DI-LESS UN-TO YOU

A. lamb

Abel's lamb soul *mf/f*

SOO N

Strings+ Harp

Pno. *mp*

85

Abel
Lyr. Bar.

mf WE WILL BE AS ONE

A. lamb

mf WE WILL BE AS ONE

Cain is left alone *rit. sempre*

Pno. *mp*

R Arietta - Cain

87 ♩ = 76

Cain

f I FALL IN

Pno. *f* *sub.mf*

90

Cain *(f)*

- TO THE BOT-TOM-LESS PI_____T AND NO ONE CAN SAVE ME CRO-CO-DILE JAWS__ ARE

Pno. *mp/p*

93

Cain *Sprechg.* *6:4*

REA - DY TO CON - SUME ME AND_____ NO ONE CAN SAVE ME

Pno.

94

Cain *f* *very small gliss.* *3* *small gliss. attacca*

WHERE IS MY LAMB WHERE IS A - BEL WHO WILL SAVE CAIN

first outburst, a hysterical feeling second outburst, a hysterical feeling

Pno.

S Duet: Soul of Abel + Cain Parlando

96

Abel *Abel's soul* *mp*

Lyr. Bar. YOU ARE NOT A - LONE THE EARTH IS WET__ WITH OUR__ WARM

Pno. *p* *Vln I* *Vln II*

1 2 3 4 5 6 7 8 9

Abel
Lyr. Bar.

(mp) *p*

BLOOD CO - VER YOUR - SELF WITH MY BLOOD AND MARK THE BO - DY

Pno.

(p)



97 ♩ = 60 Cain begins to cover himself with Abel's blood

97

97a

97b

Cain

Pno.

B. Cl.

p *p* *pp*



98

Cain

f 1 2 3 4 *mf* 5 6 7 5 8 9

ALL CREA-TURES OF THE WORLD RISE UP A - GAINST ME DE - MAN - DING RE - VENGE

massive concentrated timbre of singing

non-symmetrical permutations (short values)

(Vlns)

p

(pp)

Xyl. *f*

♩ = 84 or slower

99 *f* 5 *ff* **100** 8"

Cain

I MUR-DERED A BRO-THER AND BE-CAME A SOUL-LESS BO-DY

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

Pno. *(p)* *ped.* *pp* Xyl. cue for Abel

100a

Abel's soul *f* *mf* *mp*

Abel Lyr. Bar. DO NOT TOUCH HIS BO-DY FOR I AM WITH-IN HIM

Pno. *(pp)* Xyl. cue for Cain *(mf/f)* *mp* *ped.*

101 *mp* **101a** 3" **101b** *f* long gliss. longer gliss. than before

Cain I HAVE SINNED MY I-NI-QUI-TY IS GREAT GIVE ME LIFE FOR-GIV-NESS

ossia I HAVE SINNED MY I-NI-QUI-TY IS GREAT

Cain, the murderer, suffers, speaks to himself with big inner sorrow

Pno. permutations (strings) *(pp)* *ppp*

102

Cain

Abel's soul *mf*

THE BLOOD IS THE SOUL

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

Vlns

Pno. *mp* (*mp*)

(*ppp*)

103a (*mf*) 103b *f* *sub.*

Cain

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

Pno. *mp*

(*ppp*)

104 *f* *ff*

Abel

A - NY ONE WHO TOU - CHES MY BRO - THER MUR - DERS MY BLOOD ONCE A - GAIN

Pno. *ppp*

permutations

104 con'd Abel represents the new voice of God and introduces the conclusion of the world

sub. *f/ff*

105 6" (10"?)

Abel
Lyr. Bar.

AND VEN - GEANCE WILL BE SE - VEN - FOLD

R.H.:
change frequently and freely between these two chords (elements) in various positions and registers by non-symmetrical short values

Pno.

(*ppp*)

Cemb. Vlms

f > *mf* > *mp*

ff sub. > *mf* > *mp*

L.H.: same element, much faster the sounds of the world get lower

105a $\text{♩} = 82/76$ *mp* Signal - a sign to Cain to paint himself with blood

105b

105c Cain keeps painting himself with Abel's blood

Pno.

B.Cl.

mf/f

mp

105d $\text{♩} = 60$ 2" *ff* slow gliss. *molto rit.* slower gliss. Sprechg. 106

Cain

A - BEL A - BEL

Abel's soul

Vocalize (singing) around the tone C around the tone E

A - - -

Pno.

sub. *p*

(*mp*)

Cemb. permut.'s Vlms

resembles b. 105

107 *f*

Cain

DO NOT LEAVE ME A - BEL

Vocalize (singing) *f*

DO NOT LEAVE ME A - BEL

as if with echo,
calling from distances - an attend
which will not be responded

Abel quite slow gliss.

Pno.

pp

T Duet: Cain's lamb and Cain

110 ♩ = 84

Pno.

permutations

Hrp.

p

p $\triangleleft$ *mp* $\triangleright$ *p*

Recs

Ob.

mf ³ ₃

permutations

p

114

C. lamb

Piu mosso ♩ = 84

f

A non vibrato

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

Recs

Pno.

(p)

118

C. lamb

Pno.

A tempo ♩ = 84

121

mf

Cain

YOU ___ HAVE RE - TURNED MY LAMB TO COM - FORT A BRO-THER IN DIST -

Pno.

124

Più mosso

mp

A tempo

mf

Cain

- RESS

MY ___

LAMB _____

COME ___

C. lamb

mf

A

Pno.

pp sub.

127 **Più mosso**

Cain

MY LAMB _____ COME AND LIE IN MY BO - SOM

C. lamb

f Cain's lamb bleats

A _____

Pno.

Recs. stop

130 **A tempo**

Cain

mf-mp

WE ___ WILL ___ WAIT _____ FOR THE SUN - RISE

C. lamb

(accomp.: Harp Chaconne + permutations R.H. only)
More functional (harmony) and less mechanical.

Pno.

p

134 **Più mosso** **A tempo** **Più mosso**

Cain

mp-mf

WHAT DID YOU SAY

C. lamb

f

A _____

mf

A _____

Pno.

"modulation"

138 $\text{♩} = 84$
mp-mf

Cain

YOU ARE SO DIS - TANT WHAT IS YOUR LANG - UAGE COME

sorrow is felt in Cain's voice
 (מורגש צער)

C. lamb

(Harp only, thinner texture, ostinato, arpeggio instead of permutations.
 A homophonic quasi slow-march accomp.)

Pno.

mp

142 $\text{♩} = 80$
 1. *mp* 2. *p* Cain's lamb is leaving gradually, repeating with her steps this unit of 3 tones, **senza rit.**
 while Cain tries to communicate with her by his words

Cain

CLOSE TO ME THE BLOOD IS STRANGE BUT CAIN IS NO STRAN-GER COME

Cain feels tragic and pathetic

C. lamb

A A

Pno.

2nd time
 attacca

1. *p*
 2. *pp*

146

Pno.

mf *p*
 ped. gradual natural decresc.

150

mp - mf *3* (REALLY?) *mp*

Cain

SI - LENCE A - GAIN THE

Glock. *leggiero* *Glock.+Trgl.*

Pno. *p*

natural speech, quite low timbre

"First Part"

♩ = 208

152

♩ = 104

(mp) *mf*

Cain

A - BYSS RE - CEDES THE EARTH BE - COMES STA - BLE UN - DER MY

Pno.

154

p *mf*

Cain

FEET THE STORM M HAS BEEN SI - LENCED THE

Pno. *p* *leggiero p*

156

non accel. *leggiero*

Cain

WAVES OF THE SEA FLOW ONCE A - GAIN A - GAIN A - GAIN

Pno. *mp*

158

Cain *(mf)* *f*

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

Pno. *mf* *mp/mf* *f* *mp*

161

Cain

VI - O-LA-TED BY MUR-DER THE TONGUES OF THE WORLD'S CREA-TURES HAVE BEEN _ DI-

Pno. *mf*

"Second Part"

164

into a thousand languages foreign to each other **Tempo stays**

Cain *f*

- VI - DED IN - TO THOU-SANDS OF FO - REIGN LAN-GUA - GES

Pno. *mf* *pp sub.* **Strings**

166

"inner voice" of Cain *mp*

alone orphaned will wander

Cain

Falsetto AND CA - IN A - LONE AND OR - PHANED WILL

Pno.

171 *(mp)*

Cain

WAN - DER LIKE A REF - U - GEE.

Pno. *(pp)*

174

Cain

natural decresc. *p* *mp* 2 senza decresc.

6:4 THE REF - U - GEE. A

Pno. *p*

177

Cain

mf *p sub.*

REF - U - GEE. breath IN A FO - REIGN LAND AS THE

Pno. *mf*

180

Cain

p

EYE OF NORTH FOL-LOWS HIM FOR E - VER

ossia

these are two options for Cain;
the lower is preferable

Pno.

mf *mp* *p* *mf*

ped. Trb. +D. B.

Slower Transition to bar 186

185

Cain

mf

AND IN ME - MO - RY OF A WORLD THAT ONCE WAS

Cain is exhausted and
understands his fate

(slight accents)

Pno.

f *mf*

$\text{♩} = 104$ "Third Part"

189

Cain

f

OF A BRO - THER AND A LAMB ALL THAT RE -

breath strongly

mf

Pno.

mf

192

Cain

p [accel. if needed] *(p)*

- MAINS IS THE SIGN OF CAIN N

senza morendo

Pno.

p R.H.