

Tsippi Fleischer

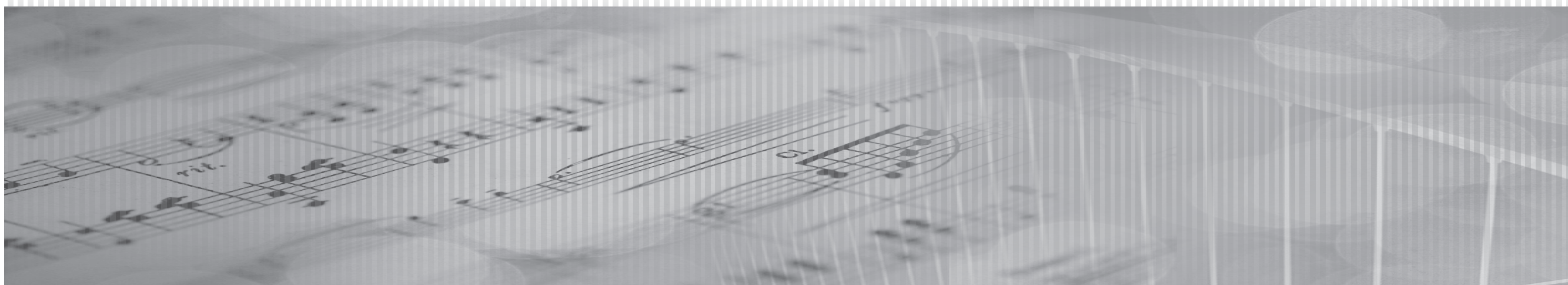
Cain and Abel, Op. 57

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

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. On transcription of the Hebrew pronunciation in the vocal line:

Z = as **Z** in English (**zoo** or **zebra**)

H = a special kind of [ch] pronounced deep in the throat

(as **Muhammad** in Arabic)

CH = as **ch** in German (**Buch**)

◌̥ = for both kinds of glottal stop: the regular one

and the one pronounced deep in the throat

TS = as z in German (**Fritz** and Italian **pizzicato**)

š = as **sh** in English (**shoe**)

The vowels are pronounced as Italian, Spanish and German (e.g. **a** as a in **father**, not as **a** in **paper** or **man**).

2. 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).

3. In relatively long vowels which conclude on a consonant, the consonant appears only at the very end of the metrical value, e.g. **MA-KO_____M** for the Hebrew word meaning place.

4. There are some OSSIA lines in the vocal line of Abel in case his voice is a relatively high lyric baritone.

5. The libretto of Yossefa Even-Shoshan has been given current English translation in the score above the vocal line. The translator is Abraham Leader.

6. 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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CAIN AND ABEL (2001) קין והבל

SCENE 1

ציפי פליישר
Tsippi Fleischer

THE SACRIFICIAL FEAST

Overturetta (Pastoral Introduction)

Score in C (Concert pitch)

8" 8" faster 6" faster 3" 3" faster 2" 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. Iamb
Sop.

C. Iamb
M-S.

A. Rec. Trem. *mp* *mf* Change to Sop.

T. Rec. Trem. *mp* *mf* Change to Alt.

B. Rec. Trem. *mp* *mf* Change to Ten.

Tbn. Trem. *pp*

* Dynamics: fixed as written or gradually more *f* when faster.

* Each player takes a short breath after each tone.

♩ = 60

②⑥ ②⑦

S. Rec. *mf*

A. Rec. *mf*

T. Rec. *mf*

Timp.

A Song with Soloists (1) - long

Tempo: ♩ = 60

Time Signature: 4/4

Lyrics: Atmosphere of ancient transparency

Instrumentation: Cain Dr. Bar., Abel Lyr. Bar., Rec's., Hp., Perc.

Performance Notes: *mp / mf*, *mp*, *p*, *permutations*, *Glock.*, *Trg.*, *p* symbolizes the drops of dew

Lyrics: 'U - VE - KETS HA - YA - MIM NAK -

Tempo: ♩ = 76

Time Signature: 4/4

Lyrics: offer a sacrifice so that it never ends never ends so that East will again give birth to the light

Instrumentation: Cain Dr. Bar., Abel Lyr. Bar., Rec's. 3 Players, Hp., Perc.

Performance Notes: *mp*, *mf*, *mf*, *p*, *Glock.*, *(p)*, *mp*, *p*

Lyrics: - RIV KOR - BAN KE - DEI ŠE - ZE LO YI - GA - MER LO YI - GA - MER KE - DEI ŠE - MIZ - RAḤ ŠUV YO - LID 'ET HA - 'OR

The musical score is for the piece "The Morning Dew" by John Williams. It features two vocal parts: Cain (Dr. Bar.) and Abel (Lyr. Bar.). The lyrics are: "and South will again create the morning dew and West will conceive the cold and give birth to". The score includes instrumental parts for A. lamb Sop., C. lamb M-S., Rec's., Ob., Hp., Cemb., Vln. I, Vc., Cb., Perc., and Timp. The tempo is marked "Andante" and the time signature is 4/4. The score is in G major and consists of 27 measures. The vocal parts are in bass clef, and the instrumental parts are in various clefs (treble and bass). The score includes dynamic markings such as *p*, *mp*, and *pp*, and articulation markings such as "whisper" and "gliss on the last eighth". The percussion part includes a Glockenspiel (Glock.) and a Timpani (Timp.) part. The string parts include Violin I (Vln. I), Viola (Vc.), and Cello (Cb.). The woodwind parts include Flute (Fl.), Oboe (Ob.), and Clarinet (C.). The keyboard parts include Harp (Hp.) and Celeste (Cemb.). The score is written for a full orchestra and two vocalists.

water

that descends from the heavens

to earth

to earth

and she

sweats steam

of grass and

Cain
Dr. Bar.

Abel
Lyr. Bar.

A. lamb
Sop.

C. lamb
M-S.

Rec's.

Ob.

Lauta

Hp.

Cemb.

Vln. I

Vc.

Cb.

Perc.

Timp.

(28) *(mp)* *slow gliss.*

(29) *slower gliss.*

(30) *5/4*

(31) *4/4* *p*

(32) *3/4* *mp*

(33) *5/4* *mf*

(34) *4/4* *slow gliss.* *mp*

(35) *3/4*

MA - YIM ŠE - YER - DU MI - ŠA - MA - YIM

LA - 'A - DA - MA LA - 'A - DA - MA VE - HI

TA - 'A - LE ŠUV 'EI - DI M

ŠEL 'E - SEV VE -

MA - YIM ŠE - YER - DU MI - ŠA - MA - YIM

LA - 'A - DA - MA LA - 'A - DA - MA VE - HI

TA - 'A - LE ŠUV 'EI - DI M

ŠEL 'E - SEV VE -

-

-

-

-

mp *slower gliss.*

free point of arrival

p *mp | mf*

-

pp *ppp*

-

-

-

-

Glock.

(p)

-

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

herbs and trees

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

and North?

what will it bring?

what is concealed in its womb?

Cain
Dr. Bar.

36

68

37

38

39

40

88

41

68

42

- DE - ŠE

VE - 'ETS

Abel
Lyr. Bar.

- DE - ŠE

VE - 'ETS

A. Iamb
Sop.

mf

VE - TSA - FON

MA YA - VO MI - ŠAM

MA TSO - FEN HA - TSA - FON BA - RE - ĦEM_____

C. Iamb
M-S.

mf

VE - TSA - FON

MA YA - VO MI - ŠAM

MA TSO - FEN HA - TSA - FON BA - RE - ĦEM_____

Rec's.

p

Ob.

mf

between portato and obligato

mp/p

Lauta

mf

mp/p

Cemb.

Vln. I

Vc.

Cb.

Perc.

Glock

North is mysterious its secrets are veiled and dark some say

rit. sempre **A tempo** ♩. = 60 12

Cain
Dr. Bar.

Abel
Lyr. Bar.

A. Iamb Sop.

C. Iamb M-S.

A. Fl. Alto Flute

Ob.

Lauta

Hp. permutations

Vln. I

Vc.

Cb.

Timp.

HA - TSA - FON LO YA - DU - 'A SO - DO - TAV KMU - - SIM 'UTS - FU - NIM YES 'OM - RIM ŠE - MI -

mp *mp* *mp* *mf*

mf *mp* *p*

evil will come from the North

some say the end

comes from there

maybe the blessing will come from the North

maybe North is bearer the bounty

(blessing)

50 $\text{♩} = 50$ 51 52 53 54 55 56 57 58 $\frac{4}{4}$

Cain
Dr. Bar.

- ŠAM TI - PA - TAḤ HA - RA - 'A ŠE - MI - ŠAM YA - VO SO_____F

Abel
Lyr. Bar.

VE - 'U - LAI MI - TSA FON TA - GI - 'A BRA - CHA 'U - LAI HU_____ YO - LID 'ET HA - 'OD_____

A. Iamb
Sop.

C. Iamb
M-S.

A.Fl. *Alto Flute*
mp *f* *p*

Ob.

Lauta

Bass Lauta *p*

Hp. *p* *mp*

Vln. I

Vc.

Cb.

Timp.

♩ = 74

14

and maybe its blessing makes day break once more

yet another leaf may grow

on branches naked of tree

and maybe

4/4 *p* (59) (60) (61) (62) 5/4 (63) *mp* *p*

Cain
Dr. Bar.

Abel
Lyr. Bar.

A. Iamb
Sop.

C. Iamb
M-S.

Ob.

Lauta

Hp.

Vln. I

Vc.

Cb.

Perc. Glock. *p*

VE - 'U - LAI BIZ - CHU - TO 'OD BO - KER 'O - LE YITS - MAH 'OD 'A - LE 'AL 'ETS ME - 'UR - TAL 'A - NA - FIM

The prominent cantabile helps for the feeling of birth of morning

mf VE - 'U -

mf VE - 'U -

mp

p

North is my mother's womb

who filled her nipples with milk, at the end of days

he will plant another kid in me who

64

65

66

67

68

69

70

71

Cain

Dr. Bar.

Abel

Lyr. Bar.

A. lamb

Sop.

C. lamb

M-S.

Ob.

Lauta

Hp.

Vln. I

Vc.

Cb.

Timp.

IMI 8595 H

will suck at North's breast through my nipples

$\text{♩} = 72$

and maybe North will cut off your nipples

and

Cain
Dr. Bar.

72

73

74

75

76

77

78

79

mf

VE - 'U - LAI HA - TSA - FON YIG - DA PIT - MO - TA - YICH VE - 'U -

Abel
Lyr. Bar.

A. lamb
Sop.

P

- DE - RECH 'A - TIN YIT - ȚA - BER LE - TSA - FON VE - YI - NAK MI - ȘA - DAV

C. lamb
M-S.

P

- DE - RECH 'A - TIN YIT - ȚA - BER LE - TSA - FON VE - YI - NAK MI - ȘA - DAV

A.Fl.

Alto Flute

mf

Ob.

(mf)

Lauta

(mp)

Hp.

mp

Vln. I

Vc.

Cb.

Perc.

Cain
Dr. Bar.

and without breath, the roots will rot

and the fruit will crawl with worm

and when he breathes his last breath

the earth will be

This musical score is for the opera 'The Flood' by Dmitri Shostakovich. It features a vocal ensemble and a full orchestra. The vocal parts include Cain (Dr. Bar.), Abel (Lyr. Bar.), A. lamb (Sop.), and C. lamb (M-S.). The orchestral parts include Fl., Ob., Cl., Tbn., Hp., Vln. I, Vc., Cb., and Timp. The score is in 4/4 time and includes lyrics in Hebrew and English. The lyrics are: 'UV - 'EIN NE - ŠI - MA HA - ŠO - REŠ YAR-KIV VE - HAP - RI YIT - BO - SES BE - TO - LA - 'AT 'UCH - ŠE - ZO TIN - ŠOM NE - ŠI - MA 'AḤ - RO - NA TI - ŠA - 'ER 'A - DA -

poco rit.**♩ = 76-84****rit. molto****A tempo ♩ = 76-84****"Hymn Pastorale"****festivo, maestoso**

forlorn North is mysterious, North is unknown it brings birth miraculous it brings death mysterious Then at the end of days, we

Cain
Dr. Bar. 94 95 *mf* 5/4 96 6/4 97 *mp* 98 *p* 99 *f* 4/4

HA - TSA - FON HU 'A - LUM LO YA - DU - 'A TSO - FEN BE - HU - BO NES LEI - DA HU TSO - FEN_ SOD MA - VET 'AZ MI - KETS HA - YA - MIM NAK -

Abel
Lyr. Bar. - MA GO - VA-'AT 'AZ MI - KETS HA - YA - MIM NAK -

A. lamb
Sop. 'AZ MI - KETS HA - YA - MIM NAK -

C. lamb
M-S. 'AZ MI - KETS HA - YA - MIM NAK -

Ob.

Cl. *mp* *p* *pp*

Tbn. *mp* *p* *pp*

Lauta

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

Vln. I

Vc.

Cb.

Perc. Xyl. *mf* quite aggressive

offer a sacrifice so that it never ends, never ends so that East will again give birth to the light

Cain
Dr. Bar.

Abel
Lyr. Bar.

A. lamb
Sop.

C. lamb
M-S.

Rec's.

Ob.

Lauta

Hp.

Vln. I

Vc.

Cb.

Perc.

4/4

100

f

3/4

101

4/4

102

slight inner cresc.

103

104

105

3/4

106

mf

107

4/4

108

- RIV KOR-BAN

KE - DEI ŠE - ZE LO YI - GA - MER

LO YI - GA - MER

KE - DEI ŠE - MIZ- RAḤ ŠUV YO - LID

'ET HA - 'OR

- RIV KOR-BAN

KE - DEI ŠE - ZE LO YI - GA - MER

LO YI - GA - MER

KE - DEI ŠE - MIZ- RAḤ ŠUV YO - LID

'ET HA - 'OR

- RIV KOR-BAN

KE - DEI ŠE - ZE LO YI - GA - MER

LO YI - GA - MER

KE - DEI ŠE - MIZ- RAḤ ŠUV YO - LID

'ET HA - 'OR

- RIV KOR-BAN

KE - DEI ŠE - ZE LO YI - GA - MER

LO YI - GA - MER

KE - DEI ŠE - MIZ- RAḤ ŠUV YO - LID

'ET HA - 'OR

mf

gliss between
2nd and 3rd beat

gliss on the
last eighth

(mp - mf)

(mp - mf)

(mf)

mf

and South will again create the morning dew morning dew and West will concieve the cold and give birth to

109

110

24111

44112

whisper

113

114

34115

Cain

Dr. Bar.

DA - ROM ŠUV YA - TI L TLA - LEI LLLL ... TLA - LEI BO - KER 'U - MA - 'A - RAV YE - 'A - BER (R) 'ET HA - KOR VE - YI - TSOR

Abel

Lyr. Bar.

DA - ROM ŠUV YA - TI L TLA - LEI LLLL ... TLA - LEI BO - KER 'U - MA - 'A - RAV YE - 'A - BER (R) 'ET HA - KOR VE - YI - TSOR

A. lamb

Sop.

DA - ROM ŠUV YA - TI L TLA - LEI LLLL ... TLA - LEI BO - KER 'U - MA - 'A - RAV YE - 'A - BER (R) 'ET HA - KOR VE - YI - TSOR

C. lamb

M-S.

DA - ROM ŠUV YA - TI L TLA - LEI LLLL ... TLA - LEI BO - KER 'U - MA - 'A - RAV YE - 'A - BER (R) 'ET HA - KOR VE - YI - TSOR

Rec's.

mf

gliss after last eighth

Ob.

Lauta

mp

p

Hp.

mp

p

Vln. I

Vc.

Cb.

Xyl.

Perc.

mf

IMI 8595 H

♩ = 70 - 80

B Duet of the Brothers (resembles a song)

24

what is your sacrifice?

129 130 131 132 133 134 135 136

Cain
Dr. Bar.

Abel
Lyr. Bar.

A. Iamb
Sop.

C. Iamb
M-S.

Rec's.

Ob.

Cl.

Lauta

Hp.

Vln. I

Vc.

Cb.

Interlude
Solo Cl + Harp (accomp.)

decisive and innocent, stressed and suspicious

MA TA-VI - 'U KOR - BA_____N

mf attacking *mf* *f* *mf* *f* *mf* *ppp*

mf *ff*

mf *f* *mp*

which is beloved, and dear, and most precious who is one and no other who enlightens my moonless nights who hears my voiceless cry

137 138 139 140 141 142

Cain Dr. Bar. *mf* 'E - ḤAD HU 'E - ḤAD HU VE - 'EIN 'OD KA - MO - HU 'ET MI ŠE - ŠA - MA BICH-YI

Abel Lyr. Bar. *mf* MI ŠE-'A-HUV VE-KA-ROV_VE-YA-KAR 'ET MI ŠE-MEI-'IR LI LEI - LOT_BLI YA-RE - AḤ

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

A. Iamb Sop.

C. Iamb M-S.

Ob.

Cl. *no rit.* *mp*

Lauta

Hp. *mp* *Ostinato Vla + Harp (accompaniment)* *p* *ppp*

Vln. I

Vla. I *mp* *p* *ppp*

Vc.

Cb.

with my heart beats whose blood is my blood who she is me, you my lamb my beloved you who took me

rit. un pocissimo

C Duet of the Lambs

Cain
Dr. Bar.

151

4/4

f

152

153

154

155

156

157

'ET MI - ŠE - DA - MA HU DA - MI 'O - TACH 'A - HU - VA - TI
ossia:
'A - HU - VA - TI

Abel
Lyr. Bar.

mf

PO - 'EM 'IM LI - BI

p

ŠE - HI 'A - NI

ossia:

p

ŠE - HI 'A - NI

KIV - SA - TI

A. lamb
Sop.

mf

'A - TA ŠE-HO-VAL-TA 'O -

C. lamb
M-S.

Fl.

Ob.

Cl.

mf

(mf)

p sub.

Hp.

(p)

mf

> mp

Vln. I

Vla. I

(p)

pp

ppp

Vc.

Cb.

mf

arco continuo

> mp

Perc.

Glock.

mp

on the night of the frost

who are clothed in my wool

that you sheared in the summer

you

send me

to North?

Cain
Dr. Bar.

Abel
Lyr. Bar.

A. lamb
Sop.

C. lamb
M-S.

Rec's.

Fl.

Ob.

Lauta

Hp.

Vln. I

Vc.

Cb.

Timp.

mf

BE - LEIL KFORR

mf

ME - 'U - TAF

BE - TSAM - RI

ŠE - GA - LAL - TA

BA - KA - YITS

f

'A - TA

f

LE - TSA

ŠO - LE - AḤ 'O - TI

intervals with Oriental flavour

2 players

3 players

mf

mf

mp

mp

5:4

165

166

167

168

169

170

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

171 3/4 172 173 174 175 176 177 178 179 only you 180

Cain Dr. Bar. RAK 'AT

Abel Lyr. Bar. RAK 'AT

A. lamb Sop. - FON

C. lamb M-S.

Rec's. (mf) non dim.

Fl.

Ob.

Lauta

Cemb. quasi maestoso, energetic valse "mf"

Vln. I

Vc. mf

Cb. mf

[illegible]

andtogetherwith memissa heartbeatat nightfor North

195196197198199200201202203204205206207208

Cain

Dr. Bar.

Abel

Lyr. Bar.

mordents for the feel of being afraid

VE - - YA - - HAD 'I - TI MAH - SI - RA PE - 'I - MA BA - LAI - LA HA - TSA - FON

ossia:

MA BA - LAI - - LA

A. Iamb

Sop.

C. Iamb

M-S.

Fl.

Flute

mfmp

Ob.

Change to Eng.

Cl.

Lauta

mp

Hp.

non arpeg.

mp

Cemb.

"mp"

Vc.

Cb.

is distant, only sacrifice can bring it closer and give us more time **accel. sempre**
and give the sea life

209

210

211

212

213

214

215

216

217

218

219

220

221

222

Cain
Dr. Bar.

(mf)

HU RA - ҲOK 'UCH - DEI ŠE - YIK - RAV_____ TSA - RICH LE - HAK - RIV KOR - BAN ŠE - - - YAM - SHICH 'ET HAZ - MAN YE - ҲA - YE 'ET HA - YA_____

Abel
Lyr. Bar.

(mf)

HU RA - ҲOK 'UCH - DEI ŠE - YIK - RAV_____ TSA - RICH LE - HAK - RIV KOR - BAN ŠE - - - YAM - SHICH 'ET HAZ - MAN YE - ҲA - YE 'ET HA - YA_____

A. lamb
Sop.

more and more nervous

C. lamb
M-S.

Fl.

(mp)

mf

p

Flz.

Ob.

Lauta

(mp)

Hp.

(mp)

Vln. I

Vc.

Cb.

A tempo

This musical score is for the piece "The Lamb of God" by John Tavener. It is a vocal and orchestral work. The score is written for a large ensemble, including vocal soloists and a full orchestra. The tempo is marked "Allegro". The key signature is one flat (B-flat major or D minor). The score is divided into measures, with measure numbers 223 through 235 indicated at the top. The vocal parts are for Cain (Dr. Bar.), Abel (Lyr. Bar.), A. lamb Sop., and C. lamb M-S. The instrumental parts include Flute (Flz.), Oboe (Ob.), Lautas (Lautas), Harp (Hp.), Violin I (Vln. I), Violoncello (Vc.), and Contrabass (Cb.). The lyrics are in Latin: "only she who is closest can be sincere sacrifice and only you, my lamb, are close to me". The score includes various musical notations such as notes, rests, dynamics (ff, f, mf, mp), and articulation marks.

Allegro

only she who is closest can be sincere sacrifice and only you, my lamb, are close to me

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

Cain
Dr. Bar.

Abel
Lyr. Bar.

A. lamb
Sop.

C. lamb
M-S.

Fl.
(Flz.)

Ob.

Lauta

Hp.

Vln. I

Vc.

Cb.

ff *f* *mf* *mp*

M RA K MI - ŠE - KA - ROV HU KOR - BAN ŠEL 'E - MET

VE - RAK 'AT KIV - SA - TI KRO - VA LI

The Flute is declarative

Ritual in the nature of marsh

for you are me

I am

you

♩ = 96

4
4

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

Cain
Dr. Bar.

Abel
Lyr. Bar.

A. lamb
Sop.

C. lamb
M-S.

Fl.

Eng. Hn.

Lauta

Hp.

Cemb.

Vln. I

Vc.

Cb.

Timp.

'AT 'A - NI 'A - NI 'A - T

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

p

English Horn
f / mf

mf

mp

p

"mf"

"mp"

pizz.
f / mf

mp

and bleat out

64

[as it turns out inspite of bars of 6/4]

The musical score is for 'The Lamb of God' by John Tavener. It features vocal soloists and a large orchestra. The score is written in 6/4 time and includes the following parts:

- Vocal Soloists:** Cain (Dr. Bar.), Abel (Lyr. Bar.), A. lamb Sop., and C. lamb M-S.
- Orchestra:** Fl., Eng. Hn., Cl., Lauts, Hp., Cemb., and Cb.

The score includes the following lyrics:

all my secrets
sing out with your voice, o beloved lamb
tell North all my fears
tell him that you are my offering

The score includes the following musical notation:

- Key Signature:** One flat (B-flat).
- Time Signature:** 6/4.
- Tempo:** Adagio.
- Performance Instructions:** *mp*, *p*, *ff*, *mp/mf*, *OSTINATO*, *"mp - mf"*, *(mp)*.
- Rehearsal Marks:** 258, 259, 260, 261, 262, 263, 264, 265, 266, 267.
- Section Markers:** LOW, MIDDLE, HIGH, LOW 1, LOW 2.
- Section Markers:** A.
- Section Markers:** To Ob.

♩ = 76 - 84

Arietta of the two Lambs

38

you are me beseech him that all not come to an end for me I will sing with my voice and bleat

Cain
Dr. Bar. $\frac{6}{4}$ ⁽²⁶⁸⁾ *mp / mf* $\frac{5}{4}$ ⁽²⁶⁹⁾ $\frac{6}{4}$ ⁽²⁷⁰⁾ $\frac{5}{4}$ ⁽²⁷²⁾ $\frac{4}{4}$ ⁽²⁷⁴⁾ $\frac{4}{4}$ ⁽²⁷⁵⁾

'AT 'A - NI BAK - ŠI ŠE - ZE LO YI - GA - MER BIŠ - MI

Abel
Lyr. Bar. *mp / mf*

'AT 'A - NI BAK - ŠI ŠE - ZE LO YI - GA - MER BIŠ - MI

A. lamb
Sop. *mostly frightening*

C. lamb
M-S. *mostly frightening*

'A - NI 'A - SAL - SEL BE - KO - LI VE - 'EF - 'E

Fl.

Eng. Hn. *f* *mf*

Oboe

Cl. *mp/p*

Lauta *p*

Hp. *mf*

Cemb. *"p"*

Cb. *p* *arco* *mf*

Perc. *f* *mf*

*Timp. will enter in m. 39
in Scene 2

never come

rit.

Cain
Dr. Bar.

Abel
Lyr. Bar.

A. lamb
Sop.

C. lamb
M-S.

F1.

Ob.

C1.

Lauta

Hp.

Vc.

Cb.

To A. Fl.

To B. Cl.

END OF SCENE 1

ATTACCA

INSTRUMENTAL

(STRINGS)

SCENE 2

CAIN'S LAMB IS REJECTED

42

Instrumental Introduction

Introduction + Duet of Brothers

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* *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

The strings create an effect of burning fire sound

3
4

43

$\text{♩} = 50$

flame, a blue flame, licking the horns of the altar, a silent fire, a flame with no friction no lightening no thunder

E *mp* $\frac{3}{4}$ ⁹ $\frac{2}{4}$ ¹⁰ $\frac{3}{4}$ ¹¹ $\frac{7}{4}$ ¹² $\frac{4}{4}$ ¹³ $\frac{6}{4}$ ¹⁴ $\frac{2}{4}$ ¹⁵ $\frac{3}{4}$ ¹⁶ speak in Sprechg.

Cain
Dr. Bar.

'EŠ ZA - RA 'EŠ KHU - LA BE- KAR NOT HA- MIZ- BE - AH 'EŠ ŠKE - TA BLI HI - KUCH BLI BA - RAKK BLI RA - 'AM

very effective

Fl.

Ob.

Cl. 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*

(a twisted serpent of fire) serpents of fire twisted that descends without wings

44

p (17) sing *mp* (18) *mp* (20) *mp* (21) speaking in Sprechg. (22)

Cain Dr. Bar. NA - - - HAŠ 'E - - - Š ME - - - SUL - - - SAL ŠE - YA - RAD BLI KNA - FA - YIM

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

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

45

♩ = 60

[illegible]

if North **is appeased by his gift** **is the offering to his liking?** **they are still here**

Cain
Dr. Bar.

Abel
Lyr. Bar.

Fl.

Ob.

B. Cl.

Tbn.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

HEBREW LYRICS:
'IM TSA - FON YIT - RA - TSE LA MIN - HA HA - 'IM HA - KOR - BAN LE - RA - TSO N

ENGLISH TRANSLATIONS:
with a look towards the sky same looking towards the sky

PERFORMANCE INSTRUCTIONS:
quite slow gliss.
speaking in Sprechg. (more dramatic)
p
mp
pp
+ trem.
sub.

MEASURE NUMBERS: 29, 30, 31, 32, 33, 34

פוגטו מיתרים - ממשיך השיכוב אבל
באלמנט חדש לטובת הדרמה

in their entirety

speaking in Sprechg.

(p)

5

35

4/4

36

and the stone is cold

lower than before

mp

3

37

3/4

38

has transpired

4/4

39

the offering was not received

Cain

Dr. Bar.

Abel

Lyr. Bar.

A. lamb

Sop.

C. lamb

M-S.

Fl.

Ob.

B. Cl.

Vla. I

Vla. II

Vc.

Cb.

Perc.

MU - TA - LOT BIŠ - LE - MUT

VE - HA - 'E - VEN KA - RA

KE - 'I - LU

KLUM

VE - HA - 'E - VEN KA - RA

KE - 'I - LU

KLUM

HA - KOR - BAN LO____ NIL - KAĦ HA -

Abel a little more relaxed

surprised and a little disappointed

arco

p

pp

slow gliss.

arco

p

pp

slow gliss.

arco

p

pp

slow gliss.

arco

p

pp

slow gliss.

B. Cl.

mp

Timpani

mp

Time will still endure you are still here and you, my lamb where are you? and the earth will breathe

Cain
Dr. Bar.

Abel
Lyr. Bar.

C. lamb
M-S.

Fl.

Ob.

Cl.

Hp.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Glock.

Perc.

(45)

(46)

(47)

(48)

3

4

6

4

3

4

f

mp

mf

f

mf

mp

mf

f

mf

pp

pp

pp

pp

pp

pp

pp

mf

mf

'AT

'OD

KAN

VE - 'AT

KIV - SA - TI

'EI - FO

'AT

HAZ -

MAN

'OD

YAM - ŠICH

VE - HA - 'A - RETS

TIN - ŠO

M

Abel approaches his lamb

seneitively

Alto Flute

Trg.

your curls are soft

your fur is still warm

but you - where are you?

and the sea will live forever

3/4 (49)

4/4 (50)

5/4 (51)

(52)

6/4 (53)

4/4

Cain

Dr. Bar.

Abel

Lyr. Bar.

C. lamb

M-S.

A. Fl.

Ob.

Cl.

Hp.

Vln. I

Vln. II

Vla. I

Vc.

Cb.

TAL - TA-LA- YICH RA - KIM
astonished
HA - PAR - VA
'OD HA - MA
VE - 'AT
really calls her
'EI - FO 'AT

f
VE - HA - YAM_ YIH - YE_ 'AD_ 'EI_ N
SO_ F

mp p

mf mp

(p)

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 .

The ears are erect they wait for my whisper, but you - where are you? and the pulse of its waves will bring blood to the heart of the world

Cain
Dr. Bar.

Abel
Lyr. Bar.

C. lamb
M-S.

Rec.'s
3 soprano Recorders

Ob.

Cl.

Hp.

Cemb.

Vln. I

Vln. II

Vla. I

Vla. II

Vc.

Cb.

HA - 'OZ - NA - YIM ZKU - FOT - ME - HA - KOT LIL - HI - ŠA VE - 'AT 'EI - FO 'AT

VE - DO - FEK HA - GA - LIM YAZ - RIM DAM 'O - LA M

a very strong, energetic sentence

free repetitions of tones - each instrument with its tone

The nose is moist

the tongue is wet

but you, where are you

She is the world's sacrifice

Where is

Cain

Dr. Bar.

54

(59)

Abel

Lyr. Bar.

44

(60)

61

64

(62)

44

(63)

44

mp

HA - 'AF

LA_____H

HA - LA - ŠON

RE - TU - VA_____

VE - 'AT_____

'EI - FO

'AT

f

HEI -

CHAN_____

C. Iamb

M-S.

f

HI KOR - BA - NO

ŠEL 'O - LA_____M

8

3 soprano Recorders

mp

mf

A. Fl.

Alto Flute

Ob.

f / mf

mf

Cl.

Hp.

permutations

Vln. I

Vln. II

Vc.

Cb.

Glock.

Perc.

mp/p

prepare for Marimba and Timpani

G Aria - Cain's Lamb

she? in the bossom of North high above! and you? and you?

Cain

Dr. Bar.

4/4

64

5/4

65

66

f

2/4

67

6/4

68

ff

6/8

69

fff

70

VE - 'AT

surprised, mocking, quite cynic

VE - 'AT

more nervous than in m. 66

Abel

Lyr. Bar.

HI

C. lamb

M-S.

3

3

BE - ḤEI KO ŠEL TSA - FON LE - MA' - LA

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

$\text{♩} = 82$

we went up together half way half way in the midst of deep fog, deep fog

71 72 73 74 75 76 77

Cain
Dr. Bar.

Abel
Lyr. Bar.

C. Iamb
M-S.

f

YA - HAD 'A - LI - NU 'AD 'EM - TSA HA - DE - RECH 'AD 'EM - TSA HA - DE - RECH BA - 'A - RA - FEL_____ 'A - RA - FEL_____ ME - FU - TAL

wild, physical stormy mood

A. Fl.

Ob.

Cl.

Vln. I
sub. mp

Vln. II
sub. mp

Vln. III
sub. mp

Vla. I
sub. mp

Vla. II
sub. mp

Vc.
sub. mp

Cb.
sub. mp

Mar.

mf / f

mf / f
Marimba

f

bodiless wings

pulled us out

of the scale

and we flew

78 79 80 81 82 83 84 85

Cain
Dr. Bar.

Abel
Lyr. Bar.

C. Iamb
M-S.

GA - PA - YIM BLI GUF HO - TSI - 'U 'O - TA - NU MI - TOCH HA - MIŠ - KAL VE - NA - SAK

A. Fl.

Ob.

Cl.

Vln. I
mp

Vln. II
mp

Vln. III
mp

Vla. I
mp

Vla. II
mp

Vc.
mp

Cb.
mp

Mar.

Timp.

non trem.

f / mf

mf

[illegible]

faces of men with wings of bats, of bats, birds without

93949596979899

Cain
Dr. Bar.

Abel
Lyr. Bar.

C. Iamb
M-S.
mf *f* *mf* *f* *ff* *mp*
PAR - TSU - FI _____ M ŠEL 'A - DAM 'IM KAN - FEI 'A - TA - LE _____ F 'A - TA - LE _____ F 'O - FOT BLI PA -

A. Fl.

Ob.

Cl.

Vln. I
(*mp*)

Vln. II
(*mp*)

Vln. III
(*mp*)

Vla. I
(*mp*)

Vla. II
(*mp*)

Vc.
(*mp*)

Cb.
(*mp*)

Mar.
mf / mp

Timp.
mp

faces, without faces, crabs with the feet of leopards thousands of creatures, strange

100 101 102 103 104 105 106 107

Cain
Dr. Bar.

Abel
Lyr. Bar.

C. Iamb
M-S.

- NIM BLI PA - NIM SAR - TA - NIM 'IM RA - G - LEI NA - MER 'E - LEF BRI - YO T ZA - ROT

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

mf / *mp*

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.

others, others all gazing in silent eyes and a mouthless echo is heard and it says

108

109

110

111

112

113

114

Cain

Dr. Bar.

Abel

Lyr. Bar.

C. Iamb

M-S.

ff

f

mf

towards vocal 'fanfare'

'A - HEI - ROT 'A - HEI - ROT KU - LAN MA - BI - TOT BE - 'EI - NA - YIM ŠOT - KOT_____ 'U - VAT KOL BLI PE YATS - 'A VE - 'AM - RA_____

A. Fl.

Ob.

Cl.

Vln. I

mf

Vln. II

mf

Vln. III

mf

Vla. I

mf

Vla. II

mf

Vc.

mf

mp

Cb.

mf

mp

Mar.

f

mf

mp

prepare for Chimes

Timp.

short, with hard stick

f

אקורד זוהר

a shining chord sustaining

o, lamb of Cain

go back

from where you came

115116117118119120121122123124

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.

Mar.

Chimes

f

KIV SAT KA YIN TAĤ ZOR LE - 'AD - MAT HA - GZE - RA

f *ff* *ff* *f*

"fanfar" is changed a little bit

f "fanfar" as Brass

mf *mp* *mp* *mp* *mp* *mp*

for only the lamb of Abel shall enter the gate only she has been chosen to enter the world time

125 126 127 128 129 130 131 132 133

Cain
Dr. Bar.

Abel
Lyr. Bar.

C. lamb
M.-S.

RAK KIV - SA - T HE - - VEL - MUZ - ME - NET LA - VO BA - ŠA - 'AR KI TSA - FON BA - ĦAR BA LE - KA - YEM 'ET DO - FEK HAZ -

Fl.

Ob.

Cl.

Tbn.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Chimes.

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

- MA

mp

mp

mp

mp

mp

mp

mp

mp



[illegible]

♩ = 76-86

H Duet in Ariosi: 64

4/4 Abel + his Lamb's soul

back to the body you are here (again) but the world's time does not beat in your merit. World-time has vomited you

149 150 151 152 153 154 155 156 157

Cain
Dr. Bar. *f* 'AT— KAN *ff* 'A - VAL ZMAN HA - 'O - LAM LO PO - 'EM BIZ-CHU-TECH HAZ - MAN HE - KI 'ET GU - FECH *Sprech.*

Abel
Lyr. Bar.

C. lamb
M-S. - ZAR - TI ḤA - ZAR - TI LA - GUF

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*

טרוצות גדולות להקאה ולגועל

rejoice in her, Cain

her body is warm

her feet are light and move

my lamb may give endurance to Time

but her body be

Cain

Dr. Bar.

Abel

Lyr. Bar.

C. Iamb

M-S.

S. Rec.

Fl.

Lauta

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Glock.

158

3/4

159

4/4

160

5/4

161

6/4

162

4/4

163

3/4

mp

SMAḤ BA CA - IN HA - GUF SHE - LA ḤAM RAG - LE - HA ZA - ZOT KIV - SA - TI 'U - LAI TE - KA - YEM 'ET HAZ - MAN 'ACH GU - FA YI - HI - YE

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

3 soprano Recorders

mf

Trem.

(mf)

an alto reorder is joining

mp - mf

(mp)

prepare for Chimes

(mp)

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

A tempo

do not weep for me

and I will bury mine.

♩ = 82

IMI 8595 H

Abel I am your offering and I have been received with do not bury my body for my voice is within me and it's echo endures forever

grandeur and great pomp

171 172 173 174 175 176

Cain Dr. Bar.

Abel Lyr. Bar.

A. lamb Sop.

HE - VEL 'A - NI KOR - BAN - CHA VE - KIB - LU - NI BE - HOD VE - HA - DAR 'AL TIK - BOR 'ET GU - FI KI KO - LI BE - TO - CHI VE - HA - HE_____D LA - NE - TSAH NIŠ - 'AR

C. lamb M-S.

Fl.

mp mf mp

Ob.

Hp.

(mp)

Vln. I

(p - mp)

Vln. II

(p - mp)

Vla. I

(p - mp)

Vla. II

(p - mp)

Vc.

(p - mp)

Cb.

Chim.

Chimes

mp

do not weep for me, Abel

I am your offering

and I have been received
with grandeur and great pomp

your bosom be empty

but the sound of music

177

178

179

7/4 180

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

mp - mf

mp

(p - mp)

(p - mp)

(p - mp)

(p - mp)

(p - mp)

(p - mp)

p

IMI 8595 H

make my horns into two trumpets

from my legs

make flutes

stretch my skin

94186

Cain
Dr. Bar.

Abel
Lyr. Bar.

A. lamb
Sop.

HA - FOCH 'ET KAR - NAI LIŠ - TEY. HA - TSOTS - ROT MI - ŠO - KAI 'A - SE HA - LI - LI. M ME-TAH 'ET 'O - RI

C. lamb
M-S.

Fl.

portato - legato
f

Hp.

mf

Vln. I

(mf)

Vln. II

(mf)

Vln. III

(mf)

Vla. I

(mf)

Vla. II

(mf)

Vc.

(mf)

Cb.

Chim.

(mf)

on a skeleton of a drum and make harps of my entrails and fiddles of my bowels

189

190

191

192

Cain
Dr. Bar.

Abel
Lyr. Bar.

A. Iamb
Sop.

C. Iamb
M-S.

Fl.

Hp.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Chim.

'AL ŠE - LED ŠEL TO - F MI - MEI - 'AI BNE NE - VA - LIM 'U - MIB - NEI HA - ME - 'A - YIM TI - TSOR KI - NO - RO - - - - T

(kinorot = fiddles)

mf

f

mf/f

H₂ Abel (Arietta)

How will I cut your body

into seven pieces?

you, who for me were the one and only

♩ = 80

would it not be better

72

[illegible]

to preserve your body in a soft bed of earth?

rit. un poco

rit.

A tempo (♩ = 80)
you were my beloved

197

198

199

200

201

Cain

Dr. Bar.

Abel

Lyr. Bar.

A. lamb

Sop.

Tbn.

Lauta

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Chim.

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

LIŠ - MOR GVI - YA - TECH BE - MI - TAT 'A - DA - MA RA - KA *slow gliss.* 'AT HA - YIT 'A - HU - VA

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

non arpeggio Continuo style

IMI 8595 H

with the joy of life your lamb still breathes rejoice in her, Cain her body is warm her feet are light and can move my lamb gives life to all creation

Cain
Dr. Bar.

208

44

209

34

210

211

54

212

Abel
Lyr. Bar.

3

3

3

mf

BE - SIM - ҲАТ HA - ҲА - YIM KIV - SAT - CHA OD NO - SHE - MET SMAҲ BA CA - IN HA - GUF ШЕ - LA ҲАМ RAG - LE - HA ZA - ZOT KIV - SA - TI ME - KA - YE - MET 'ET KOL HAB - RI -

3

3

3

mf

BE - SIM - ҲАТ HA - ҲА - YIM KIV - SAT - CHA OD NO - SHE - MET SMAҲ BA CA - IN HA - GUF ШЕ - LA ҲАМ RAG - LE - HA ZA - ZOT KIV - SA - TI ME - KA - YE - MET 'ET KOL HAB - RI -

A. lamb
Sop.

lyrical

encouraging himself

Rec.'s

trem

Alto recorders are added

mp

Tbn.

mp

Lauta

(mp)

mp

Vln. I

mp

Vln. II

mp

Vln. III

(mp)

mp

Vla. I

(mp)

mp

Vla. II

(mp)

mp

Vc.

(mp)

mp

Cb.

mp

Chim.

but her body shall be seven sounds

un poco rit. un poco 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.

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

come, let us go to the valley

ערמומיות ומתיקות

deviously but sweetly

HA -

BO NE - - LECH 'EL HA - 'E - MEK

tonal center D

mp *mf* *p* *p / pp* *p / pp* *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

look at him to look for a spring whose waters are secret and sweet he cut her corps

Cain
Dr. Bar.

C. Iamb
M-S.

Tbn.

Lauta

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Perc.

14

15

16

17

18

19

20

21

22

23

mp - mf

- BI - TI BO

BI - TER GVI - YA -

mp

LE - - - HA - - - PES MA - 'A - YAN ŠE - MEI - MAV SO - DI - YIM 'U - ME - TU - KIM

(p)

mp

p

(p/pp)

(p/pp)

(mp)

(p)

79

into seven pieces

and now he makes music from her flesh

and there is an orchard there

with fresh fruits that have never been touched

masquerade as a mourner

Cain
Dr. Bar.

24

mp - mf

25

26

27

28

29

30

31

32

33

34

35

mf

- TA

LE - ŠIV - 'A

HA - LA - KIM

VE-'ACH- SHAV HU ME - NA- GEN BIV - SA - RA

MIT- HA- PES LE - 'A - VEL

Sprechg.

C. Iamb
M.S.

mp - mf

YES ŠAM BUS - TAN

'IM PEI - ROT

BI - KU - RIM

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.

plays her elegies

but he really sings of my fall

come, let us go.

there is nowhere to go

I want no secret springs,

80

36 (mf) 37 38 39 7:3 40 41 42 mf 43 44 f 45 mf sub. 46 47

Cain
Dr. Bar.

ME - NA - GEN LA KI - NOT 'ACH BE - 'E- TSEM HU ŠAR LE - 'I - DI EIN____ LE - 'AN 'EIN LI ȚE- FETS BE - MEI - MEI MA - 'A - YAN MUS - TA - RIM PEI -

C. Iamb
M-S.

BO NE - LECH

Lauta

p

Cemb.

(p)

Vln. I

p / pp

Vln. II

p / pp

Vln. III

Vla. I

Vla. II

Vc.

Cb.

mp

Perc.

Cain
Dr. Bar.

(48) *(mf)* - ROT BI KU - RIM KI BIT - NI MLE - 'A RA- KAV (49) (50) (51) *f* (52) (53) (54) (55) (56) (57) (58) (59)

C. Iamb
M-S.

mp BO NE - LECH LA - MID - BAR NA - 'A - LE LA - MA - TSOK NAK - ŠIV LAD - MA - MA 'IM NE - ŠA - RIM NE - DA - BER
Mistakenly sung 'snakes' (NEḤAŠIM) in the recording, instead of NEŠARIM (VMM 4005)

Lauta

(p)

Cemb.

(p)

Vln. I

p / pp

Vln. II

p / pp

Vln. III

Vla. I

Vla. II

Vc.

Cb.

(mp)

Perc.

60 61 62 63 64 65 66 *mf / mp* 67 68 69 70

Cain
Dr. Bar.

C. lamb
M-S.

Lauta solo
mp / mf
tonal center E
p
pp

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

'EICH 'E - LECH BE - HA - RIM 'IM KOL 'E VEN LO HE - SET SO - DOT SEL DHI - YA 'EICH 'AK - ŠIV LAD - MA - MA

poco rit.

A tempo

if animals and birds fill the earth with songs of Abel's triumph?

these be only illusions

no,

real ^{*}tongues are slanderous

Cain
Dr. Bar.

71 72 73 74 75 76 77

mp *mf*

'IM HA - YOT VE - 'O- FOT ME - MAL-'OT 'A - DA - MA BE - ŠI - REI NI - TSA - ĦON LE - HE - VEL

LO * LE - ŠO - NOT MA - MAŠ MO - TSI - 'OT DI - BA -

C. Iamb
M-S.

mp

'E - LE RAK HA - ZA - YOT

Lauta

p

Cemb.

(p)

Vln. I

p/pp

Vln. II

p/pp

Vln. III

Vla. I

Vla. II

Vc.

Cb.

(mp)

* 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)

Congas

mf

rit. molto

and every mountain and every stone

stare me down

baring the secret of my failure

this is no failure

my offering was rejected

you were thrown 84

Cain
Dr. Bar.

C. Iamb
M-S.

Lauts

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Perc.

Congas

Lyrics:
- TI VE- CHOL HAR VE- CHOL 'E - VEN____ LOT - ŠIM EI- NEI HEM VE- RO - TSIM LE- KA- LEF 'ET SO - DOT KIŠ - LO - NI MAT - NA - TI NID - ĦA - TA 'AT HUŠ - LACHT____ LA -

Annotations:
cursing himself
ZE LO KI - ŠA - LON____

Measure Numbers: 78, 79, 80, 81, 82, 83, 84, 85, 86, 87

Time Signature: 4/4

Tempo/Style: Cantata

to earth I am not worthy in the eyes of North and why? **più mosso** how could one who dwells on earth know the heart of North

Cain Dr. Bar. *mf* *f* *mf* *f* *ff* *gliss.* *Sprechg.* *mp*

88 89 90 91 92 93 94 95 96 97

- 'A - RETS 'A - NI LO RA - 'UY BE - 'EI- NAV ŠEL TSA - FON VE - LA MA 'ECH YA - CHOL YO - ŠEV 'A - RETS LA - DA - 'AT LI - BO ŠEL TSA -

the "fate signal" *f marcato* nervous

Lauta *mp - mf*

Cemb. *mp*

Vln. I *mp - mf* *p - mp*

Vln. II *mp - mf* *p - mp*

Vla. I

Vla. II

Vc.

Cb. *mp*

Perc.

A tempo

who dwells on high?

Together

we feared the end of days

we discovered a sacrifice

each of us

86

This musical score is for the song "Hallelujah" by Shalom. It is written in 2/4 time and features a vocal melody with Hebrew lyrics. The instrumentation includes a vocal part (Cain Dr. Bar.), a piano (C. lamb M-S.), a tambourine (Tambourine), and a variety of string and woodwind instruments (Vln. I, Vln. II, Vla. I, Vla. II, Vc., Cb., Perc.). The score is divided into measures, with measure numbers 98 through 108 indicated above the vocal line. The tempo is marked as "moderato".

Lyrics:

BE - YA - HAD PA - HAD - NU ET KETS HA - YA- MIM HIM - TSE - NU KOR BAN KOL 'E - HAD VI -

Instrumentation:

- Vocal: Cain Dr. Bar.
- Piano: C. lamb M-S.
- Tambourine: Tambourine
- Violins: Vln. I, Vln. II
- Violas: Vla. I, Vla. II
- Violoncello: Vc.
- Contra Bass: Cb.
- Drum: Perc.

Measure Numbers: 98, 99, 100, 101, 102, 103, 104, 105, 106, 107, 108

Tempo: moderato

Time Signature: 2/4

Dynamic Markings: *mp*, *mf*, *p*

Performance Notes: The score includes various performance markings such as *mp* (mezzo-piano), *mf* (mezzo-forte), and *p* (piano). The vocal line is marked with "pesante" in measure 103. The tambourine part is marked with "T.T." in measure 103.

87

87

gave up that which was most precious to us both

why?

slower, nervous

why him and not me?

meno mosso

were we to know his reasons,

North would no longer be North

rit., sostenuto

Cain
Dr. Bar.

109 110 111 112 113 114 115 116 117

(mp) *mf* *mf* *mf* *mf* *mf* *mp* *mp*

- TER 'AL HA - YA - KAR LO BE - YO - TER AZ LA - MA? LA - MA BO VE - LO BI 'IM NE - DA__ SO - DO - TAV 'AZ TSA - FON__ LO YIH - YE 'OD TSA - FON.

C. lamb
M-S.

mp

tries to calm down Cain

Tbn.

f marcato *sub. p*

Lauta

(p)

Cemb.

Vln. I

(p) *mp*

Vln. II

(p) *mp*

Vla. I

mp / mf

Vla. II

mp / mf

Vc.

(p) *mp*

Cb.

(p) *mp*

Perc.

T.T. *(p)*

♩ = 92

again he sings

acts as one weeping for his beloved lamb

so as to praise his victory so the whole
world might know

88

that is the entrance of playing of Abel
which annoys Cain

IMI 8595 H

he laments

and the sound of his lament lets all know

that North preferred Abel

Tempo I

Cain
Dr. Bar.

139

p-mp

mf

44

140

141

54

142

mp

mf

64

143

34

144

145

146

HU ME - KO - NEN 'U - VE - KOL KI - NA - TO ME - FAR - SEM BA - RA - - BIM ŠE - TSA - - FON HE - 'E - DIF 'ET HE - VEL

C. lamb
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

hallucinations again,

your imagination run wild

it creates in your ears

stillborn voices,

un poco rit. A tempo

if you will listen to the silence

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

Cain
Dr. Bar.

C. Iamb
M-S.

mp

ŠUV HA - ZA - YOT DIM - YON MIT - PA - RE - 'A BO - RE BE - 'OZ - NE - CHA

mf

KO - LOT ŠE - BICH - LAL LO NOL - DU

mp-mf

'IM TAK - ŠIV LAD - MA -

Lautas

(mp)

p

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Perc.

p - mp

p - mp

p - mp

mp

and see your brother

you might ease his suffering

92

IMI 8595 H

93

you call me a dreamer?

has he seduced you too

with his lying songs?

traitor

go away

you are the mirror of my failure

170

3/4

Cain

Dr. Bar.

171

5/4

f

C. lamb

M-S.

172

4/4

Lauta

173

5/4

Cemb.

174

4/4

Vln. I

175

4/4

Vln. II

176

5/4

Vla. I

177

5/4

Vla. II

178

5/4

Vc.

179

5/4

Cb.

180

4/4

Perc.

'AT KO - RET LI HO - ZE

HU PI - TA GAM 'O - TACH

BE - SIL - SUL ME - ZU - YAF

BOG - DA - NIT

TIS - TAL - KI

'AT MAR - 'AT KIŠ - LO - NI

fff shouts

where (pitch) and when she wants

pp

mf

mp

mp

mp

mp

mp

mp

take notes to the Marimba stand!

you are rejected go I have no need of you any longer

94

4/4 177 *f.* 178 *mp sub.* 179 *p* 180 3/4 181 182 183 184 185 186

Cain
Dr. Bar.

'AT DHU - YA LE - CHI 'EIN LI BACH TSO - RECH

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

Tamb.

Perc.

Xylo.

mf / f

Mar.

f *ff* *mf*

⊛ played by the Harp player

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

95

enough enough enough, he must stop playing every pull of the string

187 188 189 190 191 192 193 194 195 196 197 198

Cain
Dr. Bar.

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

DAI DAI DAI ŠE - YAF - SIK LE - NA - GEN ME - ŠI - CHO T HA - MEI -

C. Iamb
M-S.

Cl.

Lauta

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Perc.

Tamb.

Mar.

cuts my flesh

scenes of my fall

enough

enough

enough,

he must stop playing!

96

199 200 201 202 203 204 205 206 207

Cain Dr. Bar. *f/ff*
- TAR SOR - TOT BE - 'O - RI TSI - YU - REI MA - PA - LA DAI DAI DAI ŠE - YAF - SIK LE - NA GEN

C. lamb M-S.

Cl. *f*

Lauts *f* *ff*

Cemb. (with pick-up) *f* *ff* very prominent

Vln. I *f* *f* *8va*

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. *f*

my eardrum has been torn

and every beat

grinds my honor into gravel

enough

enough

enough

fff

Cain
Dr. Bar.

Cl.

Lauta

Cemb.

Vln. I

Vla. I

Vla. II

Vc.

Cb.

Mar.

208 *ff*

209

210

211

212

213

214

215

216

fff

'OR HA - TOF KVAR NIK - RA VE - CHOL HA - VA - TA ME - RA - SE - KET KVO - DI LE - HA - TSATS DAI DA

The Lauta resembling the animal's body disappearance here

f

ff

ff

fff

♩ = 92

what have you done to me, Cain?

the hand that caressed me,

that held my body to his breast,

what 98

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

MA ——— 'A - SI - TA - LI CA - IN HA - YAD ŠE - LIT - FA LI ŠE - 'IM - TSA 'ET GU - FI LE - ĦA - ZA MA 'A -

7:6

Hp.

p

Vln. I

p

Vln. II

p

Vla. I

p

Vc.

Cb.

p

Perc.

and that took me out of my mother's womb

has become the hand of a brutal man

astonished, angrily,
with echo of memory

IMI 8595 H

what happened?

what have the hands done?

(HAYADAYIM = hands)

100

Cain Dr. Bar. **3/4** (233) **234** *mp* **4/4** (235) **236** **237** *gliss.* *mf* **238** **239** **5/4** (240) *mp*

MA KA - RA MA 'A - SU HA - - - YA - DA - YIM NICH -

C. lamb 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.

IMI 8595 H

I1 Arietta - Cain's Lamb

but she still crouches by the threshold

it was jealousy

the hated one

102

Tempo: Allegretto (♩ = 104)

Key Signature: B-flat major / D minor (one flat)

Measures: 246, 247, 248, 249, 250, 251, 252, 253, 254

Parts: Cain (Dr. Bar.), C. Iamb M.S., Alto Flute, A. Fl., Ob., Cl., Hp., Vln. I, Vln. II, Vln. III, Vla. I, Vla. II, Vc., Cb.

Lyrics:

'A - VAL HI 'A - DA - YIN RO - VE - TSET 'AL SAF ZOT HAI - TA HA - KIN - 'A HAS - NU - 'A

$\text{♪} = 168$ ($\text{♪} = 85$)

(256)

10
4 (**20**
8)

the bodiless lover

who waits in ambush by the door

$\text{♪} = \text{♪}$

(257)

7
4

her power is the power of She'ol

$\text{♪} = 70$

(258)

4
4

do not be seduced

senza rit.

6
4

your failure is imagined

Cain
Dr. Bar.

C. Iamb
M-S.

A. Fl.

Ob.

Cl.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Perc.

Slapstick

S.S.+T.T.

f short vibrato

like animal who jumps

'A - HU - VA BLI BA - SAR ŠE - 'O - RE - VET BA - PE - TAḤ KO - ḤA KO - AḤ Š'OL AL TIT - PA - TE KIŠ-LON-CHA ME - DU - ME

try to be kind with a brother's injured heart

try to understand that this must be a test

and swallow your shame

already jealousy has made your face ugly

104

6/4 (259) 5/4 (260) 4/4 (261)

Cain
Dr. Bar.

C. Iamb
M-S.

mp

NA - SE LE - HEI - TIV 'IM LEV 'AH PA - TSU - 'A NA - SE LE - HA - VIN ŠE - YEŠ KAN MIV - HAN BLA 'EL - BON - CHA HA - KIN - 'A KI - 'A - RA 'ET PA - NE - CHA

A. Fl.

mp

mp / mf sub.

mf

Ob.

mp

mp / mf sub.

mf

Cl.

mp

mp / mf sub.

mf

Vln. I

mp

mp / mf sub.

mf

Vln. II

mp

mp / mf sub.

mf

Vln. III

mp

mp / mf sub.

mf

Vla. I

mp

mp / mf sub.

mf

Vla. II

mp

mp / mf sub.

mf

Vc.

mp

mp / mf sub.

mf

Cb.

Perc.

slight rit. ♩ = 76 or faster

I2 Arietta - Cain

Section a

if you cannot control it, it will conquer you and give birth to monster

Let us reconcile, my lamb

the affront still burns

262 263 264 Intro. 265 266 mp 267 268

Cain Dr. Bar. NIT - PA - YES KIV - SA - TI HA - 'EL - BON 'OD TSO- REV

C. lamb M-S. 'IM LO TIŠ- LOT BA HI TIM - ŠOL VE - TO - LID BE- CHA MIF-LE - TSET slow gliss

A. Fl. mf/f

Ob. mf/f

Cl. mf/f

Hp. permutations p

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

but I will overcome the beast of jealousy

forgive me, my lamb

your tenderness makes me strong

and my brother's suffering saddens me too

Cain
Dr. Bar.

(mp) 269

270

3

3 271

4 272

3 273

4 274

'ET - GA - BER 'AL HA - YAT HA - KIN - 'A ME - HI - LA KIV - SA - TI 'ED - NA - TECH ME - HA - ZE - KET SE - VEL 'A - HI MA - 'A - TSIV GAM 'O - TI

C. lamb
M-S.

Hp.

(p)

Vln. I

Vln. II

Vla. I

Vc.

Cb.

Glock.

(mp /p)

107

Let us reconcile, my lamb,

the affront still burns

but I will overcome the beast of jealousy

you opened my eyes:

I lifted up my hand

I was slanderous

un poco rit.

Cain
Dr. Bar.

275

mp

276

3

4

277

4

4

278

279

3

280

mf

sub. f

5

3

4

281

f

4

4

282

ff

2

4

NIT - PA - YES KIV - SA - TI_____ HA - 'EL - BON 'OD TSO - REV 'ET - GA - BER 'AL ҲА - YAT HA-KIN-'A 'AT PA - KAҲТ 'ET 'EI - NAL_ HE - RAM - TI YA - DAL_____ HO - TSE - TI DI - BA

C. lamb
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

(p)

Hp.

(p)

Vln. I

Vln. II

Vla. I

Vc.

Cb.

Glock.

(mp /p)

IMI 8595 H

poco rit.

A tempo

call my brother to come

to play at catching the shadows of evening

tell my brother

that solitary mourning blackens the soul

Cain
Dr. Bar.

C. lamb
M-S.

A. Fl.

Lauta

Hp.

Vln. I

Vln. II

Vla. I

Vc.

Cb.

Glock.

4/4 ⁽²⁹³⁾ *p*

mp ³

7/4 ⁽²⁹⁴⁾

4/4 ⁽²⁹⁵⁾

⁽²⁹⁶⁾ *mf*

— KIR - 'I LE - 'A - ĦI — LE - MIS - ĦAK ŠEL TFI - SAT TSLA - LIM ŠEL 'E - REV HAS - BI - RI KI 'AV - LUT — BIV - DI - DUT — MAŠ - ĦI - RA 'ET HA - LEV

mp

(mp)

(mp)

mp

Chang to Fl.

meno mosso

ad lib.

♩ = 82

meno mosso

110

warm his skin

with your luscious soft fur

make haste, o my lamb.

the shadows are lengthening,

call my brother

The musical score is for "The Song of the Lute" by John Rutter. It features a vocal soloist (Cain Dr. Bar.) and a full orchestra. The score is in 6/4 time and is divided into four measures. The vocal line is written in a single staff, with lyrics in Hebrew and English. The instrumental parts include strings (Vln. I, Vln. II, Vln. III, Vla. I, Vla. II, Vc., Cb.), woodwinds (C. lamb M-S.), and percussion (Glock.). The score includes dynamic markings such as *mp-p* and *p-mp*. The first measure contains the vocal entry, and the subsequent measures show the instrumental accompaniment and vocal continuation. The score is written in a single system, with the vocal line at the top and the instrumental parts below. The lyrics are written below the vocal line.

Cain Dr. Bar.
 297 3 3 3 3 6 4 298 4 4 299 5 4 300 3 6 4
 HA - ME-MI 'ET___ 'O - RO BE - ŠIF - 'AT PAR - VA-TECH HA - RA - KA
 MA - HA-RI KIV - SA-TI HATS - LA- LIM MIT - 'AR- CHIM KIR - 'I LE - 'A - HI___
 quite oriental nature of vocal line

C. lamb M-S.

Lauts

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

Glock.
p-mp

Score for the following instruments and vocal parts:

- Cain Dr. Bar. (6/4, 7/4, 4/4, 5/4, 4/4 time signatures, measures 301-307)
- C. lamb M-S.
- Lauta
- Hp.
- Vln. I, Vln. II, Vln. III
- Vla. I, Vla. II
- Vc.
- Cb.
- Glock.

Lyrics for Cain Dr. Bar.:

VE - 'IM - RI ŠE - 'AT 'A - NI 'A - NI HU VE - 'AT GAM ŠE - LO non vibrato

Performance instructions:

- magical, relaxed atmosphere, quasi romantic in nature, full of mystery, as if totally idyllic; dreamy
- pp (pianissimo)
- non vibrato

SCENE 4
THE MURDER

112

J Aria - Lament of Abel on his Lamb

♩ = 96

Introduction

Bar. ① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨

Abel Lyr. Bar.

C. lamb M-S.

Tbn. *cantabile* *mp* *mf* *f* *mp*

Vln. I *mp*

Vln. II *mp*

Vln. III *mp*

Vla. I *mp*

Vla. II *mp*

Vc. *mp*

Cb. *mp*

Perc.

The dying *cantabile* *mf-mp*

GVI - 'A -

of the sun will give birth to the darkness, a red line in the distance give birth to the blackness when the bird of day tucks in its wing, it awakens the bird of prey of the night

Abel
Lyr. Bar.

10

11

12

13

14

15

16

17

18

19

20

21

- TAŠEL HA - ŠE - MEŠ TO - LID 'ET HA - 'O - FEL KAV 'A - DOM____BA-MER- ĦAK YO - LID ŠHOR_____HIT - KAP - LUT KNAF TSI - POR ŠEL YOM ME - 'I - RA 'OF DO - RES ŠEL LAI - LA

C. Iamb
M-S.

very lyrical

strong painful timbre of voice

Flute

Fl.

mp

Ob.

mp

Cl.

mp

Vln. I

mp

Vln. II

mp

Vln. III

mp

Vla. I

mp

Vla. II

mp

Vc.

mp

Cb.

mp

the sleep of the world's creations gives birth to wakefulness

the death of the night

gives birth to day

and the death of my lamb gave birth to the nothingness

Abel Lyr. Bar.

22 23 24 25 26 27 28 29 30 31 32 33 34

ŠNAT BRI - YOT_ HA - 'O - LAM TO - LID YE-KI - TSA_____ MO - TO SEL HA - LAI - LA YO - LID 'ET HA - YO_____M 'U - MOT KIV - SA-TI HO - LID 'A - YI_____

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

it is good for you there, my lamb, in the bosom of North, who had taken you out of yourself? It is good for you there at the end of the day while my skin in the ashes wallows in the nakedness of your absence

This musical score is for the song "The Song of Songs" by Shalom Shulamis, arranged by Shalom Shulamis. It is a full orchestral work with vocal parts. The score is written for a vocal soloist (Abel Lyr. Bar.), a choir (C. Iamb M-S.), and a full orchestra (Fl., Ob., Cl., Vln. I, Vln. II, Vln. III, Vla. I, Vla. II, Vc., Cb.). The music is in 4/4 time and features a variety of dynamics and articulations. The vocal parts are in Hebrew, and the lyrics are provided in the original text. The score is divided into measures, with measure numbers 35 through 50 indicated at the top. The vocal parts are written in bass clef, and the instrumental parts are written in treble and bass clefs. The score includes a variety of musical notation, including notes, rests, and dynamic markings. The vocal parts are written in a style that is both melodic and rhythmic, and the instrumental parts provide a rich harmonic and textural background. The score is a high-quality musical arrangement that is suitable for professional performance.

Abel Lyr. Bar.

C. Iamb M-S.

Fl.

Ob.

Cl.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

_____N TOV LACH ŠAM KIV-SA - TI BE - ĤEI - KO ŠEL TSA-FON ŠE - HO-TSI 'O-TACH MI - GU - FECH TOV LACH ŠAM BE - SO - FO ŠEL HA-YOM KŠE - 'O - RI MIT - PA - LEŠ BE - 'EI - ROM ĤES - RO - NECH

K

to play at catching the evening shadows

116

IMI 8595 H

the shadows and the depths of my longing how can I play

when my shadow has lost it's body?

he says that mourning blackens

Abel
Lyr. Bar.

-TSEL LIM - TSU - LOT HA - KI - SUF 'EICH 'U - CHAL LE - SA - ðEK 'IM TSI - LI _____ 'I - BED GUF

C. lamb
M-S.

HU 'O - MER SE - 'AV - LUT _____ MAŠ - HI -

Fl.
(mp) *p* *pp*

Ob.
(mp) *p* *pp*

Cl.
(mp) *p* *pp*

Lauta

senza arpeggio
mp

Vln. I
(mp) *p* *pp* *mp*

Vln. II
(mp) *p* *pp* *mp*

Vln. III
(mp) *p* *pp*

Vla. I
(mp) *p* *pp*

Vla. II
(mp) *p* *pp*

Vc.
(mp) *p* *pp*

Cb.
(mp) *p* *pp* *mp*

the heart But if loneliness is law then only the memory of a curl of skin gives

Abel Lyr. Bar. 73 74 75 76 77 78 79 80 81 82 83

'A - - VAL 'IM HA - BDI - DUT HI GZE - RA RAK ZICH - RON HA - MA - GA ŠEL TAL - TAL 'AL 'OR ME -

C. Iamb M-S. crying painfully

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 "Ariosi" 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 Lautas

The musical score is for 'The Song of Songs' by Yehoram Gaon. It features a vocal part for Abel Lyr. Bar. and a full orchestra. The score is in 4/4 time and is in the key of D major. The vocal part is in Hebrew and English. The orchestra includes Flute, Oboe, Clarinet, Lauta, Violin I, Violin II, Violin III, Viola I, Viola II, Violoncello, and Contrabass. The score is divided into measures 84 to 95. The vocal part starts with a forte (f) dynamic and ends with a fortissimo (ff) dynamic. The orchestra starts with a mezzo-piano (mp) dynamic. The score includes a section for the vocal part in case of different timbres of the lyrics, marked with an asterisk (*). The score also includes a section for the vocal part in case of different timbres of the lyrics, marked with an asterisk (*). The score includes a section for the vocal part in case of different timbres of the lyrics, marked with an asterisk (*). The score includes a section for the vocal part in case of different timbres of the lyrics, marked with an asterisk (*).

He told me you are a you are as your blood
 brother a couple is as one

44

IMI 8595 H

IMI 8595 H

(tongue) touhched tongue

you are

he

he is you

he is me

and I am also you

yours

122

Abel
Lyr. Bar.

C. Iamb
M-S.

Rec's.

Fl.

Ob.

Cl.

Tbn.

Lauts

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

108 109 110 111 112 113 114 54

2/4

SON NAG - 'A BE - LA - SON(N) LE LE LE LE 'A - TA HU HU 'A - TA HU 'A - NI VA - 'A - NI GAM 'A - TA SEL - CHA

a longer gliss.

mf

(mp - mf)

(mp - mf)

(mp)

(mp)

(mp)

(mp - mf)

(mp - mf)

p

p

p

p

p

p

p

p

קדנצה פלגאלית רוגעת

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

Cursed ones! caressing one another digging me yet another pit of shame? be calm how dare you? this is a mistake be silenced,

Cain
Dr. Bar. 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

'A - RU-RIM MIT-PAL-ŠIM ZE BA - ZO VE-ḤOF - RIM LI 'OD BOR ŠEL BU - ŠA 'EICH HE - 'AZ-TA ŠTOK BO -

Abel
Lyr. Bar. HE - RA - GA ZOT TA - 'UT

C. lamb
M-S. ŠEL - CHA

A. Rec. *pp*

Ob. (*mp-mf*) $\rightarrow$ *p*

Cl. *f sub p* $\rightarrow$ *pp* *f sub p*

Tbn. *f / mf* *f / mf* *mf*

Lauta *mp* $\rightarrow$ *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* $\rightarrow$ *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 *pppp* 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).

traitor

you are the one

who asked

I can try to explain

Once again you have humiliated me

124

Cain

Dr. Bar.

4/8

126

127

5/8

128

129

6/8

130

131

7/8

132

133

4/4

134

135

4/8

- GED

ŠUV HIŠ - PAL - TA 'O - TI LE - 'EI -

Abel

Lyr. Bar.

f

'A - - NA - - SE - - LE - HAS - BIR

C. Iamb

M-S.

f

ZE 'A - TA ŠE - BI KAŠ - TA

A. Rec.

pp

Fl.

mp-mf

Cl.

f sub. p *pp*

Tbn.

mf *mp*

Vln. I

pp

Vln. II

pp

Vln. III

pp

Vla. I

pp

Vla. II

pp

Vc.

pp

Cb.

pp

Congas

mf

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

IMI 8595 H

send you to whore in his bosom treacherous bitch!

my eyes did not deceive me when I saw how your
ears pricked up

at the sound of his mourning

away with you, exiled one

Abel

126

Cain Dr. Bar. *4/8* (146) (147) *5/8* (148) (149) *6/8* (150) (151) *7/8* (152) (153) *8/8* (154) *ff* (155) *4/8*

- LAH-TI 'O - TACH___ LIZ-NOT BE - HEI-KO NE - VE - LA 'EI - NAI LO BAG-DU KŠE - RA - 'I - TI 'OZ-NECH MIZ-DA - KE-RET LE - KOL KI - NA - TO TIS-TAL - KI ME - GO - RE - ŠET

Abel Lyr. Bar.

C. lamb M-S. *f* HE - VEL_____

A. Rec. *pp*

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*

there is a trap here

it is only jealousy

Go, I divorce you forever

He is enveloed in hate

IMI 8595 H

(hate) Never come back you beast Abel, protect yourself He will forgive Abel, Flee! 128

4/8 (166) (167) 5/8 (168) (169) 6/8 (170) (171) 7/8 (172) (173) 8/8 (174) (175) 4/8

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.

Congas

LO LAH - ZOR BE - HE - MA

HU YIS - LAH

- SIN - 'A HE - VEL ŠMOR 'AL HA - NE - FEŠ HE - VEL BRAH

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

senza dim.

IMI 8595 H

and honor, and lamb and space and time your very existence is a sign of my unworthiness and every breath you take, causes my heart to miss a beat 130

(f-ff)

4/8

186

187

188

f

189

190

191

ff

192

193

194

195

4/8

Cain
Dr. Bar.

VE-CHA-VOD VE - CHIV-SA 'U - MA-KOM 'U - - ZMAN KI-YUM-CHA HU SI-MAN 'AF-SU - TI KOL NE - ŠI - MA ŠEL-CHA MAḤ - SI - RA PE - 'I - MA BE - TO - CHI

Abel
Lyr. Bar.

C. lamb
M-S.

A. Rec.

(pp)

Fl.

Ob.

Cl.

Tbn.

f

f *senza dim.* *mp* *mf*

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

196

197

5/8

198

199

6/8

200

201

7/8

202

203

8/8

204

205

4/8

'EIN MA - KOM KAN LIŠ- NEI- NU 'A - DA- MA HI ŠE - LI 'A - TA TE - KA - BEL_ KI - SE BA - ŠA - MA-YIM VE - HA - 'A - RETS_ TE - HE_____ MIŠ - KAN
linked to the next word in Hebrew

Abel
Lyr. Bar.

C. Iamb
M-S.

A. Rec.

(pp)

Fl.

Ob.

Cl.

Tbn.

senza dim.

senza dim.

(mf)

f

mf

f

mf

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

133

heals my wound

It tears the skin, it burns the flesh

Not enough the flesh is still whole

Cain
Dr. Bar.

216
4/8

f

217
5/8

218

219

220
6/8

221

222
7/8

ff

223 speech

224
8/8

225 speech

4/8

- CHA ME - RA - PE 'ET PTSA-'AY

LO MAS - PIK HA - BA - SAR 'OD ŠA - LEM

Abel
Lyr. Bar.

f

free suffering shout,
screams

זה שורט את העור, זה צורב בבשר
ZE SORET 'ET HA'OR, ZE TSOREV BABASAR

again free suffering shout

C. Iamb
M-S.

A. Rec.
(pp)
ppp
f

Ob.

Tbn.
(mp)
★

Vln. I
(pp)
ppp
f

Vln. II
(pp)
ppp
f

Vln. III
(pp)
ppp
f

Vla. I
(pp)
ppp
f

Vla. II
(pp)
ppp
f

Vc.
(pp)
ppp
f

Cb.
(pp)
ppp
f

Low
Congas
(mf)

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

I will break it open so that you can leave this body The flesh is your flesh

Cain
Dr. Bar. *mf* *ff*

Abel
Lyr. Bar. *mp* *mf*

C. Iamb
M-S.

A. Rec. *mp* *p* *ff* *p* *mf*

Ob. *ff* *p* *mf*

Cl.

Vln. I *mp* *p* *ff* *p* *mf*

Vln. II *mp* *p* *ff* *p* *mf*

Vln. III *mp* *p* *ff* *p* *mf*

Vla. I *mp* *p* *ff* *p* *mf*

Vla. II *mp* *p* *ff* *p* *mf*

Vc. *mp* *p* *ff* *p* *mf*

Cb. *mp* *p* *ff* *p* *mf*

Low
Congas *ff* *f* *mf*

'A - NI 'EV - KA BO PTA HIM ŠE - YA - GI - RU 'OT - CHA MI - TO- CHO

HA - BA - SAR HU BSAR - CHA

In m. 235 the "chord" is transposed

♩ = ♩ ♩ = 80

♩ = 69

we were born of the same womb

cursed be the source

that you came from

how does a man
depart from the world?

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.

Congas

4/8 (236) (237) 5/8 (238) (239) 6/8 (240) 8/8 (241) (242)

f ff

HEN YA - - TSA - NU ME - RE - ĦEM 'E - ĦAD

'A - RU - RA HAN - VI - 'A ŠE - MI - ME - NA NICH - NAS - TA 'EICH YO-TSE 'A-DAM ME - 'O-LAM

to Eng. Hn. (in Scene 5)

mp mf p / mp

ff sub.

is it from the birthing place?

IMI 8595 H

Blood flows on the earth

136

249 **250** **251**

4/4 **2/4** **4/4**

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

CH _____ DAM NI - GAR 'AL HA - 'A - RE _____ TS

p *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp* *p* *ppp*

137

$\text{♩} = 76$

The scarlet intoxicates

my thirst be not quenched

until has left you

all this scarlet

this red!

(screams)

252

4/4

Cain
Dr. Bar.

$p < mp$

f

p

f

p

f

Sprechg.

p

f

253

254

255

256

257

258

259

HA - 'A - DO M ME - ŠA - KE R

TSIM-O - NI LO YIG-VA

'AD YE - TSE MIM-CHA

KOL HA - 'A - DO M

HA - 'A - DO - - M

Lyricism of cruelty in its climax

Abel
Lyr. Bar.

for C# in Cain's singing
very slight vibrato

$mf-f$

A

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.

O heavens, brother kills brother! stranger kills stranger! (dying) my brother, a stranger End (silence)

Cain
Dr. Bar. $\frac{5}{4}$ (265) (266) (267) *p - mp* (268) $\frac{4}{4}$ (269) (270) (271) whisper *ppp*
ZAR HO - REG ZAR SOF[F] vanish
Cain beats Abel
who no longer reacts

Abel
Lyr. Bar. *f* ŠA - MA - YIM 'AH HO - REG 'AH *mp* 'ACH - - ZA - - R
strifing all through on the second beat
this bar R pronounced [gh]

C. Iamb
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*

SCENE 5
ABEL'S SOUL ASCENDS TO HEAVEN

M Introduction Senza Metrum

IMI 8595 H

M1 Aria - Abel
parlando

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

rit.

♩ = 60

(SPACE)

My feet lie on the earth next to my eyes one hand here, one hand there next to a skinless ear and here is my seed my heart severed from its artery wallowing in the dirt

The musical score is for the film "The Godfather Part II" and is titled "The Seed" by John Williams. It is a vocal score with instrumental accompaniment. The vocal parts are for Cain, Abel, and a Lyric Bar. The instrumental parts are for C. lamb M-S., Cemb., Vln. I, Vln. II, Vln. III, Vla. I, Vla. II, Vc., and Cb. The score is in 2/4 time and the key signature is one sharp (F#). The tempo is marked "Allegretto". The score begins with a rehearsal mark 5. The vocal parts enter with the lyrics "RAG - LAI MU-TA-LOT 'AL HA-'A-RETS". The instrumental parts enter with a glissando. The score continues with various musical notations including dynamics, articulation, and phrasing. The vocal parts end with a fermata. The instrumental parts continue with a glissando. The score ends with a rehearsal mark 6.

Cain
Dr. Bar.

Abel
Lyr. Bar.

C. lamb
M-S.

Cemb.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

my seed

mp

mf

f

ff

f

p

tr

RAG - LAI MU-TA-LOT 'AL HA-'A-RETS LE-TSAD 'EI-NAI YAD KAN VE-'OD 'A-ḤAT ŠAM LE-YAD 'O-ZEN BLI 'OR VE-HI-NE ZRA-'AI LI - BI ME-NU-TAK MIN HA - 'O - REK MIT - BO - SES BE - 'A - FAR

Start together with Abel
the slowliest possible gliss.

the slowliest possible gliss.

the slowliest possible gliss.

pp

pp

pp

SPACE

and drying me out of it

where is Abel, Cain?

5a

Cain
Dr. Bar.

mf *f* *ff* *pp*

'UM - YA - BEŠ - 'O - TI - MI - TO - CHO

'EI - FO HE - VEL

CA - - - I - N

with surprise

ossia

CA - - - I - N

C. lamb
M-S.

Cemb.

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

Vln. I

(pp)

Vln. II

(pp)

Vln. III

(pp)

Vla. I

Vla. II

Vc.

Cb.

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

♩ = 84 (**Più mosso**)

♩ = 60

144

♩ = 60 who is calling?

Cain

who are you?

where is abel, Cain?

I'm not my brother's keeper

who are you?

Cain
Dr. Bar.

Abel
Lyr. Bar.

C. Iamb
M-S.

Cemb.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

MI KA - RA

MI 'A - TA

'A - NO-CHI LO ŠO - MER 'ET 'A - ĦI

MI 'A - TA

CA - I _____ N _____

'EI - FO HE - VEL CA - I _____ N _____

wondering by a quasi "whispering singing"

wondering by a quasi "whispering singing"

chord in Cembalo for **earth** (+ low strings in mm. 12-13)

monodic line in Vlms for **space** (C + Cymbal and Gong in m. 14 only)

non-symmetrical permutations,
not energetic, not quick.

the breath of Abel's mouth

Più mosso

did they not prepare you

a throne in heaven?

A tempo

the way there is mysterious

Più mosso

then where are you?

Cain
Dr. Bar.

5/4

14

3/4

15

4/4

16

17

18

19

3/4

20

5/4

LO HE - CHI - NU LE - CHA

KI - SE

BA - ŠA - MA - YIM

'AZ__ 'EI - FO 'A - TA

Abel's soul

p

quite cynically

mp

HE - VEL PIV ŠEL HE - VEL

HA - DE - RECH LE - ŠAM 'A - LU - MA

C. Iamb
M-S.

Cemb.

mf

mf

Vln. I

p

Vln. II

p

Vln. III

p

Vla. I

Vla. II

Vc.

Cb.

Cymb.

Gong

p

the whole bar

between heaven and earth,

without body or space

Ad lib.

what have I done?

A tempo

you have spilled your blood

you have expelled your soul

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

MA

'A

-

SI

-

TI

a little less nervous

mf

Abel

Lyr. Bar.

BEIN

ŠA -

MA -

YIM

VA

-

'A -

RETS

BLI

GUF

'U -

MA

-

KOM

ŠA -

FACH -

TA

DAM

-

CHA

HO

-

TSE -

TA

NIŠ -

MAT

-

CHA

C. Iamb

M-S.

Cemb.

mp

Vln. I

p

mp

f

Vln. II

p

Vln. III

p

Vla. I

Vla. II

Vc.

Cb.

you have profaned the earth

you have given birth to death

you have murdered the
human image

you have taken the world out of the world

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

EARTH

all instruments in permanent tremolo

16"

33 3/4 34 6/4 35 5/4 36 37 38 39 40

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.

mf f mf fff mp ffff

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.

A tempo

148

no refuge

IMI 8595 H

by a brother who is a stranger

and a brother with no limbs

Più mosso

Ad lib.

accel.

♩ = 76

if we run we may yet avoid the end

41 con'd

Abel
Lyr. Bar.

Mar.

(*pp*)

cue for Cain

 f

'IM NA - RUTS 'OD NU - CHAL LE - HAK - DIM 'ET HA - KETS

(no cues for singers)

♩ = 76

how can I run without legs?

come close to me

I will be your body and you

accel. un poco

A tempo

150

will be my soul

my brother

This musical score is for 'The Cantata for Anna' by Benjamin Britten. It is a large-scale work for voice and orchestra. The vocal parts include Cain, Abel, and the Chorus (C. Iamb M-S.). The orchestra includes a variety of instruments: woodwinds (Flute, English Horn, Bassoon, Trombone), brass (Trumpets, Horns, Tuba), strings (Violins I, Violins II, Violins III, Viola I, Viola II, Violoncello, Double Bass), and percussion (Xylophone, Maracas). The score is written in G major and 4/4 time. The tempo is marked 'moderato'. The score is divided into two systems. The first system covers measures 1 to 10, and the second system covers measures 11 to 20. The vocal parts have lyrics in English and Hebrew. The orchestra parts are written for each instrument, with some instruments having multiple staves. The score is a full orchestration of the vocal and instrumental parts.

Instrumentation:

- Vocal: Cain, Abel, Chorus (C. Iamb M-S.)
- Woodwinds: Flute, English Horn, Bassoon, Trombone
- Brass: Trumpets, Horns, Tuba
- Strings: Violins I, Violins II, Violins III, Viola I, Viola II, Violoncello, Double Bass
- Percussion: Xylophone, Maracas

Lyrics:

Cain: NI - TSA - MED 'E - HE - YE LE - CHA GUF VE - 'A - TA TI - HI - YE LI NIŠ - MA - TI 'A - HI

Abel: 'EICH 'A- RUTS VE - 'EIN LI RAG - LA - YIM

Chorus: 'EICH 'A- RUTS VE - 'EIN LI RAG - LA - YIM

151

Duet: Abel's soul and his lamb's soul

(duet of two souls)

come to me, Abel

Abel

the gates are open

my lamb

or perhaps

4/4

42

43

3/4

44

5/4

45

4/4

46

47

Cain

Dr. Bar.

Abel

Lyr. Bar.

A. lamb

Sop.

Cemb.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Gong

Abel's Soul

mp/p

לחישת מזמרת

KIV - SA - TI

VE - 'U -

quasi "whispering singing"

Abel's Lamb Soul

mp

BO 'E - LAI HE - VEL_____

HE - VEL_____

HA - 'SA - 'AR PA - TU - AH_____

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

SPACE

4th beat

3rd beat

3rd beat

p

p

p

p-pp

p-pp

p-pp

Gong *tr*

mp-p

From the composer: [O] section anticipates thematically [Q] section (page 23)

a hallucination?

your lamb waits at the end of North

take leave of the earth

rise up to heaven

48

49

50

51

52

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

- LAI HA - ZA - YA

Abel's lamb soul
mp 3

KIV - SAT - CHA ME - ĦA - KA BE - SO - FO ŠEL TSA - FON_____

HI - PA - RED MIN HA - 'A - RETS 'A - LE BA - RA - KI - 'A

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

pp

pp

pp

mp-p

slight accel.

a twisted serpent of fire

(twisted)

will give light to the chambers

and the vapor of the twisted fire

The musical score is for a piece titled "The Shepherd" by David Zeitlin. It is a vocal and instrumental work. The vocal parts are for Cain (Dr. Bar.), Abel (Lyr. Bar.), and a lamb (A. lamb Sop. and C. lamb M-S.). The instrumental parts include Cembalo, Violins I, II, and III, Viola I and II, Violoncello, Contrabass, and Gong.

The score is written in a key signature of one flat (B-flat) and a 4/4 time signature. The tempo is marked "Vlms.: in this very slow glissando each one in his own rhythm reaches the C in m. 56".

The vocal parts are in Hebrew. The lyrics for Abel's part are: "לחִישָׁה מִזְמֶרֶת 'ED ŠEL EŠ ME - SUL - SAL KO -". The lyrics for the lamb's part are: "NA - ḤAŠ 'EŠ ME - SUL - SA L YA - 'IR ḤA - DA - RI M".

The instrumental parts are mostly silent, with the Violins I, II, and III parts showing a glissando effect. The Gong part is marked "ppp" and "p".

tears me tears me tears me apart from the dryness of my blood to on high

Cain
Dr. Bar.

Abel
Lyr. Bar.

- RE - A _____ O - - - TI _____ KO - RE - A O - TI _____ MI - YO - VEŠ DA - MI _____ LE - MA - LA _____

C. lamb
M-S.

Cemb.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Gong

attacca
Cembalo +
low Strings

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

Parlando 8"

and a many-armed monster
mf!f

portato, non accel.

Cain
Dr. Bar.

Abel
Lyr. Bar.

C. lamb
M-S.

Cemb.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

61

62

'U - MIF - LE - TSET__

TE - HO__M ME - RU - BA__T 'EI - VA - RI__M

heavy feeling

EARTH

Intensive non-symmetrical jumps,
unifying in nature with strings

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.

mf / *f*
(62) con'd

from the depths

pulls me by the weight of my body down

(down)
LEMATA

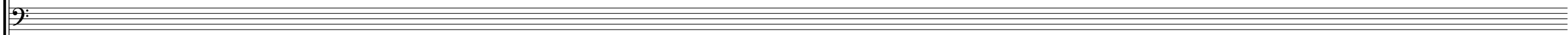
Cain Dr. Bar.



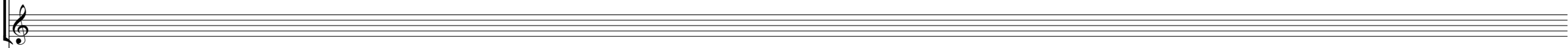
MO - - ŠE - - CHET - - 'O - - TI - - 'IM - - KO - - VED - - GU - - FI - - LE - - MA - -

like "Turbina"

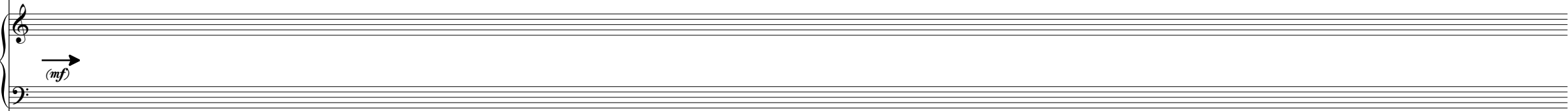
Abel Lyr. Bar.



C. Iamb M-S.



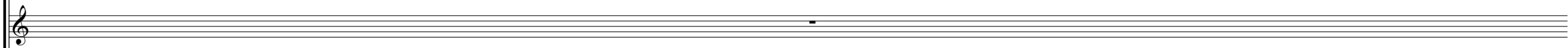
Cemb.



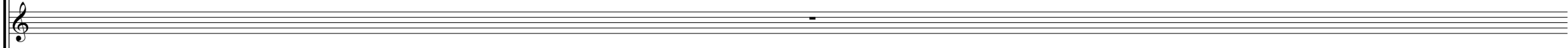
Vln. I



Vln. II



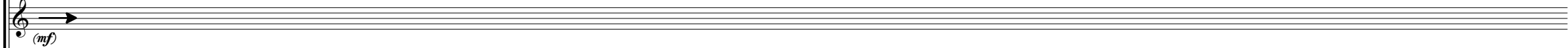
Vln. III



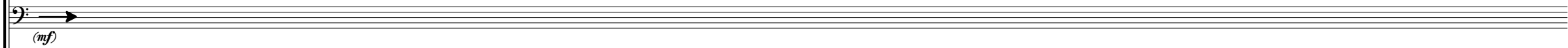
Vla. I



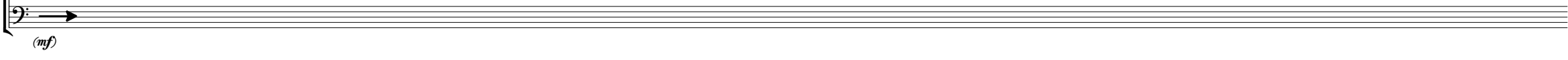
Vla. II



Vc.



Cb.



IMI 8595 H

the weight of your sin makes your body heavy

only wandering

can make your load lighter

Cain
Dr. Bar.

65

Abel's soul

mp

MACH - BID 'AL GUF - CHA

MACH - BID 'AL GUF - CHA

Abel
Lyr. Bar.

mf

RAK NE - DU - DIM

RAK NE - DU - DIM

ossia

mf

YA - KE - LU 'AL KO - AH HA - KO - VED

YA - KE - LU 'AL KO - AH HA - KO - VED

pesantissimo

C. Iamb
M-S.

Cemb.

Vln. I

(mp)

Vln. II

(mp)

Vln. III

(mp)

Vla. I

Vla. II

Vc.

Cb.

Gong
or Cymbal

(tr)

vanishes by itself

pppp

rit.

♩ = 66

for how long?

until the end of days

come to me, Abel

I am being called from on high

Cain
Dr. Bar.

(65) con'd
'AD MA - TAI

5"

5/4 (66)

6" (→10")

Abel
Lyr. Bar.

p non vibrato

'AD KETS HA - YA - MI_____M

Abel's soul

mp 3 3 *pp*

KOR-'IM LI LE-MA-LA
as if his own echo

C. lamb
M-S.

Abel's Lamb Soul

mf 3 *p*

BO 'E - LAI HE - VEL____
as if her own echo

Cemb.

cue for Abel's Lamb

decresc. on last quarter

Vln. I

(*mp*) *p*

1. Tacet

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

EARTH

Vln. II

(*mp*) *p*

1. Tacet

p *pp*

Vln. III

(*mp*) *p*

1. Tacet

p *pp*

Vla. I

non-symmetrical permutations
(energetic)

ff *f*

Vla. II

ff *f*

Vc.

ff *f*

Cb.

ff *f*

Vanishes by dim. incl. repetition

Gong

mf *mp* *p* *ppp*
pppp

$\text{♩} = 96$ **presto**

$\text{♩} = 72$

Cain
Dr. Bar.

are pulling me
quite slow
gliss.
non dim.

4"

66aa

66b

ff

1 2 3 4 5 6 7 1 2 3 4 5 6 7 1 2 3

'O - TI 'E - LEF 'EI - NA - YIM TOR - FOT

exact counting for this break

horrified and hysterical

help your brother, Abel

ff

'A - ZOR LE - 'A - HI - CHA HE - VEL

strong speech on this level, must overcome the instruments.

Abel
Lyr. Bar.

C. Iamb
M-S.

Cemb.

more action *ff* *f sub.* less action

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)

162

Introduction (Instrumental) come to me, Abel I wait I come, I come I agreed to be your offering

Cain Dr. Bar. $\frac{4}{4}$ (67) (68) $\frac{5}{4}$ (69) $\frac{4}{4}$ (70) $\frac{6}{4}$ (71) $\frac{4}{4}$ (72) $\frac{5}{4}$ (73)

Abel Lyr. Bar.

Abel's soul *f* 'A - NI BA 'A - NI BA *ff*

A. lamb Sop. *mf* 3 BO 'E - LAI HE - VE_____L *p* *mf* 3 'A - NI ME - HA - KA *mf* HIS - KAM - TI LI - HI - YOT KOR - BAN - CHA

Ob. obligato *p*

Cemb.

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

Vln. II *p*

Vln. III *p*

Vla. I *p*

Vla. II *p*

Vc. *p*

Cb.

Gong

4/4 (74) (75) (76) (77) (78) (79) (80) **6/4**

Cain
Dr. Bar.

Abel
Lyr. Bar.

A. lamb Sop.
Abel's lamb soul
KOR - BAN - CHA KI YA - DA - TI ŠE - KACH 'E - PA - TER MI - GU - FI VE - TIK - RAV VE - TIK - RAV NIŠ - MA - TI LE - ŠEL - CHA
f start the gliss. immediately *mf* a slow trill

Fl.
mp *mf* *mp* *pp*

Ob.
(p) *pp*

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

Vln. I
(p) *mp*

Vln. II
(p) *mp*

Vln. III
(p) *mp*

Vla. I
(p) *mp*

Vla. II
(p) *mp*

Vc.
(p) *p* *mp*

Cb.
non trem. leggiero
mp *mf* *p* *mp*

164

come to me come to me I come I come without my body within you soon we will be as one

IMI 8595 H

165

(as one)

Cain is left alone

I fall into the bottomless pit

and no one can save me

IMI 8595 H

$\text{♩} = 60 \longleftrightarrow 70$

$\text{♩} = 60$

S Duet: Soul of Abel + Cain quasi bars - freely counted without metrum, but exact eighths and quarters
Parlando

18 $\frac{4}{4}$ (96) you are not alone the earth is wet with our warm blood cover yourself with my blood and mark the body $\frac{4}{4}$ (97)

Cain
Dr. Bar.

Abel's soul
Lyr. Bar.

C. lamb
M-S.

B. Cl.

Cemb.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Mar.

SPACE

mp *(mp)* *p*

p

p

'A - TA LO LE - VAD HA - 'A - RETS LA - HA MI - DA - MEI - NU HA - HAM HIT - KA - SE BE - DA - MI VE - SA - MEN 'ET HA - GUF

Cain begins to cover himself with Abel's blood

prepare Mar (L.H.) + Xyl, Gong (R.H.)

Cain
Dr. Bar.

Abel
Lyr. Bar.

C. Iamb
M-S.

B. Cl.

Cemb.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Xyl.

Mar.

all the creatures of the world

rise up against me

demanding revenge

I murdered a brother and became a soulless body

97a

3/4

97b

98

99

1

2

3

4

5

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8

9

10

11

12

13

14

15

16

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996

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998

999

1000

massive concentrated timbre of singing

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

EARTH (low strings)

non-symmetrical permutations
(short values)

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

KOL BRI - YOT HA - 'O - LAM KA - MOT 'A - LAI LIT-BO -'A NA- KAM RA-TSAH-TI LI 'AH VE-HA-FACH-TI LE-GUF ME - HU-SAR NE - SA - MA

♩ = 84 or slower

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
מתחבד

do not touch his body for I am within him

I have sinned and my iniquity is great

Cain
Dr. Bar.

4/4

100

8"

14/4

100a

7/4

101

mp

101a

3"

Abel
Lyr. Bar.

Abel's soul

f

mf

mp

'AL TIG - 'U BE - GU - FO KI 'A - NI BE - TO - CHO

C. Iamb
M-S.

B. Cl.

Cemb.

Vln. I

Vln. II

Vln. III

Vla. I

simile

(p)

pp

Vla. II

simile

(p)

pp

Vc.

simile

(p)

pp

Cb.

simile

(p)

pp

Gong

mf/f

tr

vanishes by itself

tr

mp

vanishes by itself

Xyl.

cue for Abel

cue for Cain

Djambe

p

HA - TA - TI GA - DOL HA - 'A - VON

ossia

HA - TA - TI GA - DOL HA - 'A - VON

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

101b

give me life, forgiveness!

Abel has forgiveness (for Cain)!

the blood is the soul

and my brother's soul covers my body

Do not touch me!

170

74

f

long gliss.

longer gliss.
than before

218

102

mf

44

103

44

103a

54

103b

f sub.

204

Cain

Dr. Bar.

TNU LIḤ- YOT ME - ḤI - LA

HA - DAM HU HA - NE - FEŠ

NE - FEŠ 'A - ḤI ME- CHA - SA 'ET GU - FI 'AL TIG-'U BI

Abel

Lyr. Bar.

Abel's soul *mf*

YEŠ— ME - ḤI LA LE - CA - IN—

C. Iamb

M-S.

B. Cl.

Cemb.

Vln. I

cue for Abel

mp

[enters on con'd]

(mp)

Vln. II

mp

(mp)

Vln. III

mp

(mp)

Vla. I

simile

(ppp)

simile

קין 'בתוך' הבל

(ppp)

Vla. II

(ppp)

simile

(ppp)

Vc.

(ppp)

simile

(ppp)

Cb.

(ppp)

simile

(ppp)

Mar.

Congas

IMI 8595 H

173

do not leave me, Abel

106

107

108

109

do not leave...

Abel?

quite slow gliss.

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

Cain
Dr. Bar.

Abel's soul
Vocalize (singing)
f

Abel
Lyr. Bar.

C. lamb
M-S.

Cl.

Cemb.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

'AL TE - LECH MI - ME - NI HE - VEL

'AL TA - 'A - ZOV HE - VEL

(p) simile

(p)

pp

pp

(p)

pp

(p)

pp

(p)

pp

(mp) simile

(mp)

pp

(mp) simile

(mp)

pp

(mp) simile

(mp)

pp

(mp) simile

(mp)

pp

♩ = 84

T Duet: Cain's lamb and Cain

♩ = 84

Più mosso

A tempo

♩ = 84

174

my lamb,
you have returned

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.

the tremolo of the recorders
reflects quite a gloomy world

trem. simile

p

trem. simile

p (*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

KIV - SA - TI ŠUV 'AT

to me

Più mosso

a...

A tempo

my lamb,

come,

Più mosso

lie in my bosom

a...

IMI 8595 H

A tempo
we will wait

Più mosso
a...

A tempo
what did you say?

Più mosso
a...

170

130 131 132 133 134 135 136 137

Cain
Dr. Bar.

C. Iamb
M-S.

Hp.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Mar.

Congas

mf - mp

NE - HA - - KE KE LAZ - RI - HA

MA 'A - MART

f

A

mf

A

accomp.: Harp Chaconne + permutations R.H. only.
More functional (harmony) and less mechanical than in measure 110 on

p

mf

"modulation"

$\text{♩} = 84/88$

you are distant (מורגש צער) what is your language?

$\text{♩} = 80$

come close to me the blood is strange but Cain is no stranger

senza rit.

Cain
Dr. Bar.

138

139

140

141

142

143

144

145

$mp - mf$

$1. mp$
 $2. p$

'AT RE - HO - KA MA - HI SFA - TECH GŠI 'E - LAI HA - DAM KTSAT MU - ZAR 'A - VAL CA - IN LO ZAR

sorrow is felt in
Cain's voice

Cain feels tragic
and pathetic

attacca

C. lamb
M-S.

3

3

3

A A A

Cl.

Clarinet in B $\flat$

Hp.

mp
 $1. p$
 $2. pp$

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

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

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

attacca to Aria-Requiem

U

"First Part"

♪ = 208

♪ = 208

178

Score Details:

- Tempo:** $\text{♩} = 84$
- Key Signature:** One flat (B-flat major / D minor)
- Time Signature:** 5/4
- Instrumentation:**
 - Vocal Soloist: Cain Dr. Bar.
 - Flute (Fl.)
 - Oboe (Ob.)
 - Clarinet (Cl.)
 - Lautas (Lautas)
 - Harp (Hp.)
 - Cembalo (Cemb.)
 - Violin I (Vln. I)
 - Violin II (Vln. II)
 - Violin III (Vln. III)
 - Viola I (Vla. I)
 - Viola II (Vla. II)
 - Cello (Vc.)
 - Double Bass (Cb.)
 - Percussion: Glockenspiel (Glock.), Chime
 - Xylophone (Xyl.)
- Lyrics:**

silence again, really? the abyss recedes, the earth becomes stable under my feet the

ŠUV DMA- MA MA HAT - HOM MIT - RA - ĦE - KET 'A - DA - MA MIT - YA - TSE - VET MI - TA - ĦAT RAG - LAI HA - -
- Performance Notes:**
 - mp-mf* (mezzo-piano to mezzo-forte)
 - mp* (mezzo-piano)
 - mf* (mezzo-forte)
 - p* (piano)
 - pp* (pianissimo)
 - f* (forte)
 - sub.* (subito)
 - leggiere* (light)
 - natural speech, quite low timbre
 - R.H. (Right Hand)

storm has been silenced,

and the waves of the sea flow once again, flow once again, flow once again

in the arteries of a world virgin no more

that

155 *mf* 156 157 *non accel. leggiero* 158 159 *(mf)* 160 *f*

Cain
Dr. Bar.

- SU - FA ŠA - CHE - CHA GA - LAV ŠEL HA - YAM ŠUV ZOR - MIM ŠUV ZOR - MIM ŠUV ZOR - MIM

BE - 'O - REK 'O - LAM LO BA - TUL ŠE - BA -

Fl.

Ob.

Cl.

Lauta

Hp.

Cemb.

(*mp*)

Vln. I

mp *p* *leggero* *mp* (*mp*) *mf* *f* *mp*

Vln. II

mp *p* *leggero* *mp* (*mp*) *mf* *f* *mp*

Vln. III

mp *p* *leggero* *mp* (*mp*) *mf* *f* *mp*

Vla. I

mp *p* *leggero* *mp* (*mp*) *f* *mp*

Vla. II

mp *p* *leggero* *mp* (*mp*) *f* *mp*

Vc.

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

Perc.

Chime

mp

waves of the sea גלי הים

was violated by murder

and separated

the tongues of all world's creatures

into a thousand languages

foreign to each other

"Second Part"

180

Tempo stays

"בית ב"

44

IMI 8595 H

and Cain

alone

orphaned

will wander

a refugee

166

167

168

169

170

171

172

173

174

mp

1. natural decresc.

Falcetto

"inner voice" of Cain

6:4

Cain

Dr. Bar.

Abel

Lyr. Bar.

B. Cl.

Hp.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Perc.

4/4

3/4

4/4

VE - CA - IN

BO - DED

VE - YA - TO_____M

YIN - DO_____D

VE - YA - NU - A_____

[illegible]

of a world that once was

IMI 8595 H

decre. for everybody

p

[accel. if needed]

of a brother

and a lamb

all that remains is the sign of Cain

189 **6/4** *f* **190** **8/4** *mf* **191** **4/4** **192** **193** **194** **195** **196** **197** *p*

Cain Dr. Bar. 'U - ME - 'AH VE - KIV - SA NO - TAR RAK 'O T CA - - - I - - - N senza morendo

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

Eng. Hn. *mf* *p* *mp*

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*