

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

© 2020 by Israel Music Institute (IMI), P.O.B. 51197, 67138 Tel Aviv, Israel
IMI 8595H/V

Printed in Israel December 2020

<http://www.imi.org.il>
imi.org.il@gmail.com

All Rights Reserved including public performance for profit
International Copyright Secured

Unauthorized copying, arranging adopting, recording or digital storage or
transmission is an infringement of copyright. Infringers are liable under the law

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**)

ʿ = 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.

Table of Contents:

Scene 1.....	7
Scene 2.....	35
Scene 3.....	56
Scene 4.....	76
Scene 5.....	95

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>.

CAIN AND ABEL (2001) קין והבל

SCENE 1

THE SACRIFICIAL FEAST

Cain
Abel
Abel's lamb
Cain's lamb
Piano

Overturetta (Pastoral Introduction)

Tsippi Fleischer

Atmosphere of ancient transparency

1 $\text{♩} = 60$
Recorders

Piano *mp* permutatations *p*

A Song with Soloists (1) - long

7 $\text{♩} = 60$

Pno. *p*

And at the end of days

we offer a sacrifice

so that it never ends

11 $\text{♩} = 84$
p leggiero e molto cantabile

Cain
Dramatic
Baritone

Abel
Lyric
Baritone

Glock. *p*

Pno. Harp *p*

'U - VE - KETS HA - YA-MIM NAK - RIV KOR - BAN KE - DEI ŠE - ZE LO YI - GA -

'U - VE - KETS HA - YA-MIM NAK - RIV KOR-BAN KE - DEI ŠE - ZE LO YI - GA -

14

never ends

Cain

Abel

Pno.

MER LO YI - GA - MER

- MER LO YI - GA - MER

Recs

mp

17

$\text{♩} = 76$

so that East will again give birth to the light

Cain

Abel

Pno.

mp *mf*

KE - DEI ŠE - MIZ - RAH ŠUV YO - LID 'ET HA - 'OR

KE - DEI ŠE - MIZ - RAH ŠUV YO - LID 'ET HA - 'OR

Glock. Harp *p*

21

and South will again create the morning dew

Cain

Abel

Pno.

p

whisper

DA - ROM ŠUV YA - TI L TLA - LEI LLLL TLA-LEI BO-KER

DA - ROM ŠUV YA - TI L TLA - LEI LLLL TLA-LEI BO-KER

Glock. Harp *p*

Recs

mp

25 and West will conceive *mp* the cold and give birth to

Cain *mp*

Abel *mp*

Pno. *pp*

Harp

'U - MA - 'A - RAV YE - 'A - BER(R) 'ET HA - KOR VE - YI - TSOR

'U - MA - 'A - RAV YE - 'A - BER(R) 'ET HA - KOR VE - YI - TSOR

28 water that decends from the heavens

Cain *mp* slow gliss. slower gliss.

Abel *mp* slow gliss. slower gliss.

Pno. *p* Glock. *pp* Recs *p*

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

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

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

31 to earth to earth and she sweats steam

Cain *p* *mp* *mf*

Abel *p* *mp* *mf*

Pno. Recs

LA - 'A - DA - MA LA - 'A - DA - MA VE - HI TA - 'A - LE ŠUV 'EI -

LA - 'A - DA - MA LA - 'A - DA - MA VE - HI TA - 'A - LE ŠUV 'EI -

34

slow gliss. *mp* of grass and herbs and trees

Cain

- DI _____ M ŠEL 'E - SEV VE - DE - ŠE VE - 'ETS

Abel

- DI _____ M ŠEL 'E - SEV VE - DE - ŠE VE - 'ETS

Pno.

(*p*) *mp/mf* *p*

37

$\text{♩} = 60$

A. lamb Soprano

C. lamb Mezzo-soprano

Ob.

Pno.

mf *mf* *mp/p*

Lauta

and North?

mf

VE - TSA - FON

VE - TSA - FON

Lauta

40

what will it bring? what is concealed in its womb?

A. lamb Soprano

C. lamb Mezzo-soprano

Pno.

mf *mf*

MA YA - VO MI - ŠAM MA TSO - FEN HA - TSA - FON BA - RE - ĦEM _____

MA YA - VO MI - ŠAM MA TSO - FEN HA - TSA - FON BA - RE - ĦEM _____

43

North

is mysterious

Cain *mp* HA - TSA - FON LO YA - DU - 'A

Abel *mp* HA - TSA - FON LO YA - DU - 'A

Pno. *mf* *Alto Flute* *mp* *Harp* *p*

47

its secrets are veiled

rit. sempre
and darkA tempo ♩. = 60
some say

Cain *mf* SO - DO - TAV KMU - SIM 'UTS - FU - NIM YEŠ OM - RIM ŠE - MI -

Abel SO - DO - TAV KMU - SIM 'UTS - FU - NIM

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

♩. = 50

50

evil will come from the North

some say the end

♩. = 72

comes from there

Cain *f* *ff* - ŠAM TI - PA - TAḤ HA - RA - 'A ŠE - MI ŠAM YA VO SO _____ F

Abel

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

54 maybe the blessing will come from the North (blessing) maybe North is bearer the bounty

mp *mf*

Abel

VE - 'U - LAI MI - TSA-FON TA - GI - 'A BRA-CHA 'U - LAI HU _____ YO -

Lauta

Pno. A. Flute *p*

58 and maybe its blessing makes day break once more

p $\text{♩} = 74$

Cain

VE - 'U - LAI BIZ-CHU TO 'OD BO - KER 'O -

Abel

- LID 'ET HA - 'OD _____ VE - 'U - LAI BIZ-CHU - TO 'OD BO - KER 'O -

The prominent cantabile helps for the feeling of birth of morning

Glock.

Pno. *p* **Harp**

61 yet another leaf may grow on branches naked of tree and maybe

mp *p* *mf*

Cain

- LE YITS-MAH 'OD 'A - LE 'AL 'ETS ME-'UR - TAL 'A - NA-FIM

Abel

- LE YITS-MAH 'OD 'A - LE 'AL 'ETS ME-'UR - TAL 'A - NA - FIM

A. lamb

VE - 'U -

C. lamb

VE - 'U -

Glock.

Pno. **Harp** *mp* *mf*

64  North is my mother's womb who filled her nipples

mp

A. lamb - LAI HA - TSA - FON HU RE - ĤEM 'I - MI ŠE - MI - LE PIT - MA -

C. lamb - LAI HA - TSA - FON HU RE - ĤEM 'I - MI ŠE - MI - LE PIT - MA -

Pno. *Lauta* *mp*



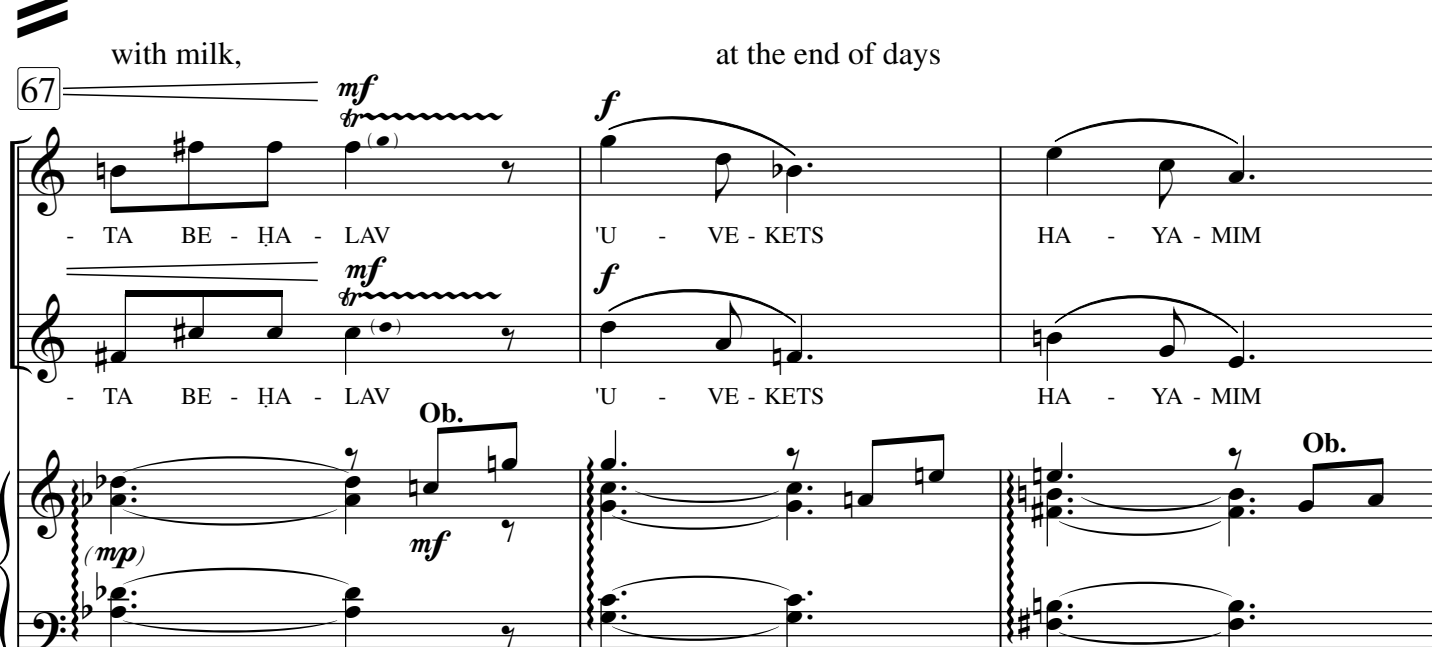
67 with milk, at the end of days

mf *f*

A. lamb - TA BE - ĤA - LAV 'U - VE - KETS HA - YA - MIM

C. lamb - TA BE - ĤA - LAV 'U - VE - KETS HA - YA - MIM

Pno. *Ob.* *mf* *Ob.*



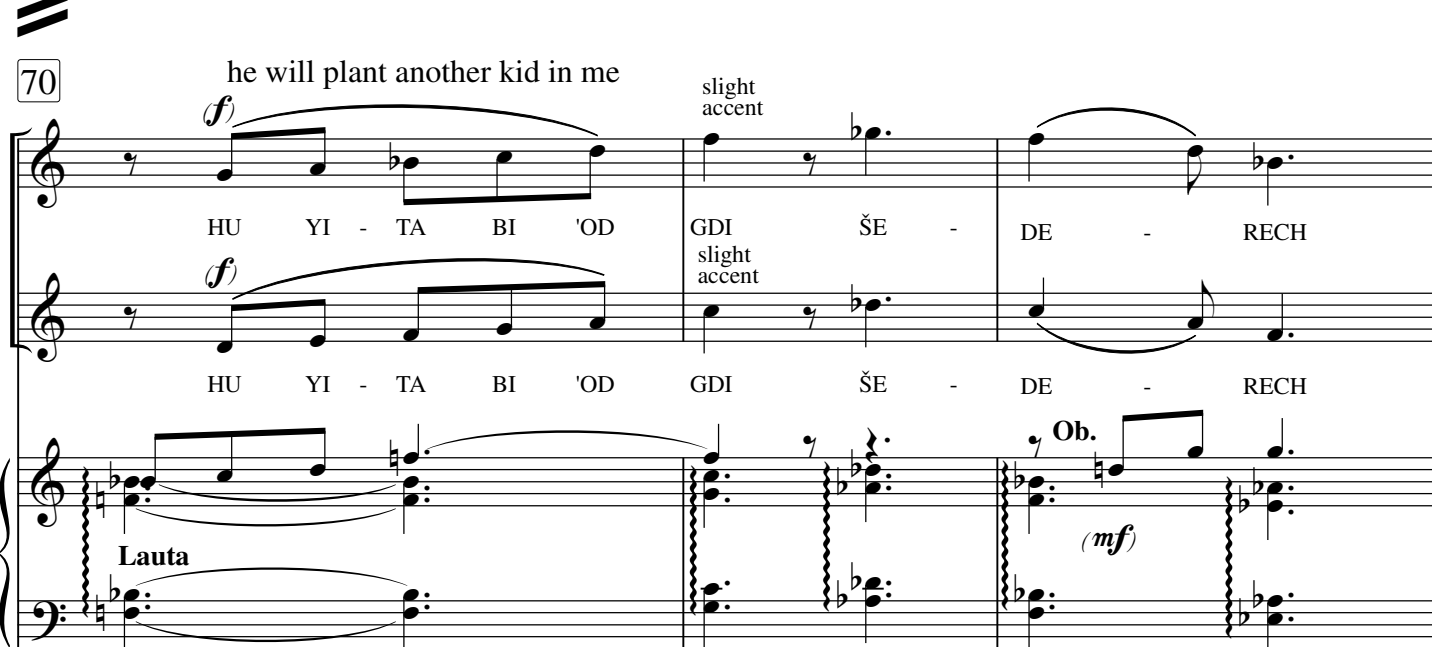
70 he will plant another kid in me slight accent

f

A. lamb HU YI - TA BI 'OD GDI ŠE - DE - RECH

C. lamb HU YI - TA BI 'OD GDI ŠE - DE - RECH

Pno. *Lauta* *Ob.* *(mf)*



73 who will suck at North's breast through my nipples

A. lamb

C. lamb

Ob.

Pno.

mf

mf A.Flute

'A - TIN YIT-ĤA - BER LE-TSA-FON VE - YI-NAK MI - ŠA DAV

'A - TIN YIT-ĤA - BER LE-TSA-FON VE - YI-NAK MI - ŠA - DAV

77 and maybe North will cut off your nipples and

Cain

Pno.

mf

permutations

A.Flute

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

80 maybe North will castrate your womb and maybe North will dry up the waters

Cain

Abel

Pno.

mf

mp

mp

mp

- LAI YE - 'A - KER 'ET RACH - MECH

VE - 'U - LAI HA-TSA-FON YE - YA -

Lauta
no arpeggio

(*mp*)

and stop the springs of the dew

and take

Abel

- BEŠ 'ET HA - MA - YIM YACH - RIT 'ET HA - TA _____ L VE - HA -

Pno.



earth's breath away

rit.

slightly marcato

♩. = 60

♩. = 60

and without breath, the roots will rot

Abel

- 'A - RETS TAF - SIK LIN - ŠOM 'UV - 'EIN NE - ŠI - MA HA - ŠO - REŠ YAR - KIV

Pno.

A.Flute

Cl.
Harp
Trb.

pessimistic

mp



and the fruit will crawl with worm

(mp)

and when he breathes

Abel

VE - HAP - RI YIT - BO - SES BE - TO - LA - 'AT 'UCH - ŠE - ZO TIN - ŠOM

Pno.

frightened

(mp)

92 his last breath the earth will be forlorn

mp

Abel

NE - ŠI - MA 'AḤ - RO - NA TI - ŠA - 'ER 'A - DA - MA GO - VA - 'AT

Pno.

95 North is mysterious, North is unknown

mf

Cain

HA - TSA - FON HU 'A - LUM LO YA - DU - 'A

Harp

Pno. *mp* Cl. Trb.

97 it brings birth miraculous it brings death mysterious

mp *p* *pp*

Cain

TSO - FEN BE - ḤU - BO NES LEI-DA HU TSO - FEN SOD MA - VET

Pno.

17

"Hymn Pastorale"**A tempo** ♩ = 76

99

Then at the end of days, we offer a sacrifice so that it never ends,

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

f *f* *f* *mf*

'AZ MI - KETS HA - YA-MIM NAK - RIV KOR - BAN KE - DEI ŠE - ZE LO YI - GA -

'AZ MI - KETS HA - YA-MIM NAK - RIV KOR - BAN KE - DEI ŠE - ZE LO YI - GA -

mp - mf

102

slight inner cresc.

never ends

slight inner cresc.

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

f *f*

- MER LO YI - GA - MER

- MER LO YI - GA - MER

Harp stops

(mp - mf)

105

so that East will again give birth

to the light

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

f *f* *mf* *mf*

KE - DEI ŠE - MIZ - RAH ŠUL YO - LID 'ET HA - 'OR

KE - DEI ŠE - MIZ - RAH ŠUL YO - LID 'ET HA - 'OR

Recs. *(mf)*

mp - mf

109 and South will again create the morning dew

f *rit.* morning dew whisper

Cain & Abel
DA - ROM ŠUV YA - TI — L TLA - LEI LLLL ... TLA-LEI BO - KER

A. lamb & C. Lamb
DA - ROM ŠUV YA - TI — L TLA - LEI LLLL ... TLA-LEI BO - KER

Pno. *mp*
Lauta *mf* Recs. *mf* Xyl. *mf*

113 and West will concieve the cold and give birth to water

f *slow gliss*

Cain & Abel
'U - MA - 'A - RAV YE - 'A - BER (R) 'ET HA - KOR VE - YI-TSOR MA - YIM

A. lamb & C. Lamb
'U - MA - 'A - RAV YE - 'A - BER (R) 'ET HA - KOR VE - YI-TSOR MA - YIM

Pno. *p*
Lauta *mf* Recs. *mf*

117 that decends from the heavens to earth

slower gliss

Cain & Abel
ŠE - YER - DU MI - SHA - MA - YIM LA - 'A - DA - MA

A. lamb & C. Lamb
ŠE - YER - DU MI - SHA - MA - YIM LA - 'A - DA - MA

Pno. *mf*
Lauta *mf* Xyl. *mf*

120

to earth and she

sweats steam

Cain & Abel

A. lamb & C. Lamb

Pno.

Lauta

Recs.

Xyl.

mf

p

LA - 'A - DA - MA VE HI TA - 'A - LE ŠUV 'EI -

LA - 'A - DA - MA VE - HI TA - 'A - LE ŠUV 'EI -

122

of grass and

and herbs and trees

Cain

A. lamb

Pno.

Harp+Recs

Xyl.

Lauta

mf

leggiere

mp

mf

f

p

- DI M ŠEL 'E - SEV VE DE - ŠE VE - 'ETS

- DI M ŠEL 'E - SEV VE - DE - ŠE VE - 'ETS

125

what causes North to stop the end

C. lamb

Pno.

Lauta+Harp

f

mf

MA GO-REM LE - TSA-FON LA - 'A - TSOR 'ET HA - SOF MA GO -

astonished

127 what causes it to create beginning what transforms curse to blessing

C. lamb *f*

- REM LO LI - TSOR HAT - HA - LA — MA HO - FECH KLA - LA LIV - RA - CHA —

Pno. *(mf)*

129 what is your sacrifice?

A. lamb *f* *ff*

MA TA - VI - 'U KOR - BA — N

decisive and innocent, stressed and suspicious

Ob.

Lauta+ Harp

Pno. *mf*

B Duet of the Brothers (resembles a song)

131 Interlude

Solo Cl + Harp accomp.

Pno. *mf* *f* *mf*

Harp *mp - mf*

133

Ob. *f*

Pno.

Piano Score Sc. 1
Piano Score

21

135

Abel *mf* 'ET

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

Pno.

137

$\text{♩} = 66$

rit. sempre

which is beloved, and dear, and most precious

who is one and no other

Cain *mf* 'E - ĤAD HU 'E - ĤAD HU VE-'EIN 'OD KA - MO - HU

Abel *(mf)* MI ŠE-'A - HUV VE-KA-ROV _ VE-YA-KAR

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

Vla *mp*

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

140

who enlightens my moonless nights

who hears my voiceless cry

Cain 'ET MI ŠE-ŠA-MA BICH-YI

Abel 'ET MI ŠE-MEI - 'TR LI LEI-LOT_ BLI YA-RE-AĤ

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

Pno. *Vla* *Harp* *p*

molto rit. **A tempo** $\text{♩} = 64$

voiceless (falsetto) voiceless

who revealed to me the secrets of eternity

143

Cain

LE-LO KOL LE-LO KOL

Abel

Pno.

Cl.

Vla

Harp

who taught me the language of creation

146

Cain

Abel

- DOT HA - NE-TSAH HA - NE-TSAH

Pno.

Cl.

misterioso

mp *mf* *p*

(p)

who's heart beats with my heart beats

149

Cain

Abel

'ET MI ŠE-LI-BA PO - 'EM PO - 'EM 'IM LI - BI

Pno.

Cl.

Vla

Harp

Piano Score Sc. 1

23

152

whose blood

is my blood

who she is me,

you

my lamb

Cain

'ET MI - ŠE - DA - MA

HU DA - MI

'0 - TACH

Abel

ŠE - HI 'A-NI_____

ossia: $\mathbf{p}$

KIV - SA - TI

ŠE - HI 'A - NI_____

Pno.

Cl.

$$mf$$

Harp



C

Duet of the Lambs

155

rit. un pocissimo

my beloved

you who took me

(me)

Cain

'A - HU - VA - TI

'A - HU - VA - TI

A. lamb

$$mf$$

'A - TA

ŠE - HO - VAL - TA

0 -

Glock.

mp

Pno.

p *sub.*

Harp

Vlc.
$$mf$$
 $\geq mp$

158 *(mf)* to the secret posture

A. lamb

-- TI LE - KAR DE - ŠE SO - DI

Pno. *(mp)*

(mp)

160 *mf* who gave me sweet springwater to drink

C. lamb

ŠE - HIŠ - KE - TA LI MEI MA - 'A - YAN

Pno.

162 *mf* who held me in your bosom

A. lamb

ŠE-'A-SAF - TA 'O - TI LE-HEIK -

C. lamb

ME - TU - KIM MI-YA-DE - CHA

Pno. *(mp)*

(mp)

165

(mf) on the night of the frost

who are clothed in my wool

A. lamb

C. lamb

Pno.

- CHA _____ BE - LEIL KFORR

mf
ME - 'U - TAF__ BE-TSAM-RI__*(mp)*

167

that you sheared in the summer

f you send me

A. lamb

C. lamb

Pno.

intervals with Oriental
flavour in the vocal line*(mf)*
ŠE-GA-LAL-TA _____ BA - KA - YITS

Recs.

f 5:4
ŠO - LE - AH 'O - TISong for Soloists (2) - shorter
D (+Ritual inserted and Arietta of
the two lambs - concluding)

170

to North?

A. lamb

C. lamb

Pno.

f LE - TSA - FON _____ *ff*

Recs

non dim.

Cemb.
quasi maestoso

Vc. pizz

*mf**mf*

174

Pno.

(mf)

179 only you my lamb, know all my secrets *p*

Cain

mf

RAK ——— 'AT KIV - SA - TI MA - KI - RA SO - DO - TAI *p*

Abel

mf

RAK ——— 'AT KIV - SA - TI MA - KI - RA SO - DO - TAI

Pno.

mf *mp* *p*

186 only you share my *mf*

Cain

mp

RAK ——— 'AT MIT - BA - 'E - TET MI - TO ——— CH *mf*

Abel

mp

RAK ——— 'AT MIT - BA - 'E - TET MI - TO ——— CH

Pno.

(p) *mp*

193

nightmares

f

and

together

with me

Cain

SI - YU - TAI

Abel

SI - YU - TAI

VE - YA - HAD

'I - TI

mordents for the feel of being afraid

Pno.

Ob.

Cl.

Cemb. *mp**mf**mp*

199

miss

(mp)

a heartbeat

at night

p

Abel

MAH - SI - RA

PE - 'I - MA

ossia: *(mp)*

BA -

MA

BA -

Pno.

*(mp)**p*

204

for North

mf

is distant,

Cain

HA - TSA - FON

HU RA -

Abel

-LAI -

HA - TSA - FON

HU RA -

-LAI -

LA

Fl.

decisive

Pno.

*mf*Lauta
Harp*mp**mp*

210

only sacrifice can bring it closer

slight
accent

Cain

- HOK 'UCH DEI ŠE - YIK RAV _____ TSA RICH LE - HAK RIV KOR - BAN

Abel

- HOK 'UCH - DEI ŠE - YIK - RAV _____ TSA - RICH LE - HAK - RIV KOR - BAN

Pno.

Fl.

slight
accent

216

and give us more time

accel. sempre

and give the sea life

Cain

ŠE - - YAM - SHICH 'ET HAZ - MAN YE - HA - YE 'ET HA -

Abel

ŠE - - - YAM - SHICH 'ET HAZ - MAN YE - HA - YE 'ET HA -

Pno.

(mp) Harp mf Harp

Fl. (Flz)

(mp)

f

222

A tempo

only she

Cain

- YAM _____ M _____ RA _____ K

Abel

- YAM _____ M _____

Pno.

Fl.

Harp

ff

f

mf

ff

mf

228 who is closest can be sincere sacrifice and only you, my lamb,

Cain

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

Abel

VE - RAK 'AT KIV - SA -

Pno.

Fl.

Harp

mp

mp

mp

234 are close to me for you are me I am you

Cain

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

Abel

- TI KRO - VA LI

Pno.

p

Ritual in the nature of marsh

242 ♩ = 96

E. H.

Pno.

f/mf

Lauta+Cemb.

C.B. Pizz.

245

Pno.

(f/mf)

mp

248

♩ = 120

come close now and lie in his bosom

Cain *f*
HIT - KAR - VI LE - TSA-FON 'UŠ VI BE-HEI KO HATS -
intonative speech
f declarative

Abel *f*
HIT - KAR - VI LE - TSA-FON 'UŠ - VI BE-HEI KO HATS -
intonative speech,
E. H. + Cl.

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



252

and embrace his hips with your limbs

lick his ears with your wet tongue

Cain *f*
- MI - DI GA - PA-YICH LE-MOT NAV LA - KE KI BE-LA-ŠON RE-TU-VA 'ET 'OZ-
f softly

Abel *f*
- MI - DI GA - PA-YICH LE-MOT NAV LA - KE KI BE-LA-ŠON RE-TU-VA 'ET 'OZ-
f softly

A. lamb *f* gliss
A

C. lamb *f* gliss
A

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

all my secrets

sing out with your voice, o beloved lamb

IMI 8595 H/V

263 *f* tell North all my fears tell him that you are my offering

Cain

GA - LI LE-TSA - FON 'ET PHA-DAI SAP - RI LO ŠE - 'AT KOR-BA-NI

Abel

GA - LI LE-TSA - FON 'ET PHA-DAI SAP - RI LO ŠE - 'AT KOR-BA-NI

Pno.

(mp/mf) *mp*

HIGH LOW 1 LOW 2

==

268 *mp/mf* you are me beseech him that all not come to an end for me

Cain

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

Abel

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

Pno.

mp/p *p*

LOW 3

terribly frightening

I will sing _____ with my voice and bleat

280

284 to give us more time and though I was sent there I will ask

(f)

A. lamb

ŠE - YAM - ŠICH 'ET HAZ-MAN VE-LAM-ROT ŠE-NIŠ-LAH-TI LE-ŠAM 'A - VA -

quite fanfaric, declarative

C. lamb

ŠE - YAM - ŠICH 'ET HAZ-MAN VE-LAM-ROT ŠE-NIŠ-LAH-TI LE-ŠAM 'A - VA -

Pno. *(mf)*

Ob.

287 that the end never come never come

(f)

A. lamb

- KE — Š ŠE-ZE LO YI - GA - ME — R LE - 'O - LA — M

(f)

C. lamb

- KE — Š ŠE-ZE LO YI - GA - ME — R

Pno. *(mf)*

Fl. Ob. *f*

290 never come rit.

(f)

A. lamb

LE - 'O - LA — M A —

Pno. *(f)*

END OF SCENE 1

ATTACCA INSTRUMENTAL(STRINGS)

SCENE 2

CAIN'S LAMB IS REJECTED

Instrumental Introduction

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

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

No obligato type of nature of sound.

The order of units for each instrument is kept strictly.

Conductor functioning for general dynamics! He might point the quasi measures

and entrances of units if he likes to do so.

$\text{♩} = \text{ca. } 50$

mp ————— *mf* ————— *fff p sub.*

1 2 3 4 5 6 7 8

Vln I

Vln II

Vln III

Vla I

Vla II

Vcl.

D. Bass

"ugly" quality of sound in two Violas

8^{va} ————

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

E

♩ = 50

9

flame,

a blue flame,

licking the horns of the altar,

mp

Cain

Pno.

p Strings

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

'EŠ ZA - RA
speaking in Sprechg.

'EŠ KHU - LA

BE - KAR - NOT HA - MIZ - BE - AH

12

a silent fire,

a flame with no friction

no lightening

(mp)

Cain

Pno.

B. Clarinet

mf

(pp)

'EŠ ŠKE-TA

BLI HI - KUCH

BLI BA - RAKK

15

no thunder

serpent

sing (a twisted serpent of fire)

p

Cain

Pno.

mp

mf

mp

ppp

ped. _____

BLI RA - 'AM NA - HAŠ

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

18

of fire

twisted

mp

Cain

Pno.

sub. f

slow gliss.

(ppp)

'E - Š

ME - SUL - SAL

34 they are still here speaking in Sprechg. (more dramatic) *p* in their entirety speaking in Sprechg. 5 and the stone is cold

Cain *p* HEN 'OD KAN MU - TA - LOT BIŠ - LE - MUT VE - HA - 'E - VEN KA - RA

Abel *mp* VE - HA - 'E - VEN KA - RA

Pno. *(p)* *pp*

Abel a little more relaxed

37 as nothing *mp* 3 has transpired the offering was not received

Cain lower than before *mp* 3 KE - 'I - LU KLUM

Abel *mp* 3 KE - 'I - LU KLUM HA - KOR - BAN LO NIL - KAḤ HA -

Pno. *(pp)* B. Cl. *mp* Timp.

surprised ana a little disappointed

40 North did not want our gift so the end of the world is nigh speaking in Sprechg. lowest possible [slight ad lib.]

Abel *(f)* 3 3 3 3 - TSA-FON LO KI - BEL MAT - NA - TE - NU KETS HA - 'O - LAM MIT - RA - GESH 'U - VA

Pno.

soon the skies will fall from on high

42 *ossia*

Abel
Lyr. Bar.

'OD ME - 'AT VE - YIP - LU SHA - MA - YIM 'A - LEI - NU

Pno.

long threatening gliss. in Timp.

mp

F Ensemble

Abel, Cain's Lamb, Cain

Ensemble of understandings

Cain's lamb explains: North received the offering and Earth will continue... (a kind of wholeness)

Cain: begins to understand (some kind of result) that his offering has not been accepted

Abel: (slowly) realizes that his lamb is dead, seeks her voice

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

קין: מתחיל להבין (איזושהי תוצאה) שקורבנו לא התקבל

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

43 $\text{♩} = 76$

Cain

Time will still endure you are still here

f 3

'AT 'OD KAN

C. lamb

mf 3

Abel approaches his lamb

HAZ - MAN 'OD YAM - ŠICH

Pno.

Glock. *mp*

Harp.perm's. *p*

Strings

permutatations

A. Fl. *mf*

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

47

Abel
Lyr. Bar.

and you, my lamb where are you? and the earth will breathe

mp 3

VE - 'AT KIV - SA - TI — 'EI - FO 'AT

C. lamb

mf/f 5

VE - HA - 'A - RETS TIN - ŠO — M

Pno.

A. Fl. *mp*

Ob. *mf*

seneitively

49 *mp* your curls are soft *5* your fur is still warm

Abel Lyr. Bar. TAL - TA - LA-YICH RA - KIM ____ HA-PAR-VA ____ 'OD HA-MA ____

Ob. *mp* astonished

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

(*mp*)

51 but you - where are you? *mf* *mp* and the sea will live forever

Abel Lyr. Bar. VE - 'AT ____ 'EI-FO 'AT

C. lamb really calls her *f* VE-HA - YAM YIH - YE 'AD ____ 'EI ____

Pno. Ob. *mf*

53 The ears are erect *mp*

Abel Lyr. Bar. HA - 'OZ - NA - YIM ZKU-FOT ____

C. lamb ____ N SO ____ F

Pno. Rec's free repetitions of tones

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

55 they wait for my whisper, but you - where are you? and the pulse of its waves will bring blood

Abel
Lyr. Bar.

ME-ĤA-KOT LIL-ĤI-ŠA VE - 'AT 'EI-FO 'AT

C. lamb

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

Pno.

a very strong, energetic sentence

57 to the heart of the world The nose is moist

Abel
Lyr. Bar.

HA - 'AF LA _____ Ĥ

C. lamb

- LA _____ M

Pno.

Glock.

Perm's

mp/p

60 the tongue is wet but you, where are you

Abel
Lyr. Bar.

HA - LA - ŠON RE - TU - VA _____ VE - 'AT _____ 'EI - FO

C. lamb

Pno.

62 She is the world's sacrifice Where is she? in the bossom of North

Abel
Lyr. Bar.

f 'AT HEI - CHAN HI

C. lamb

HI KOR-BA-NO ŠEL 'O-LA M BE-HEI KO ŠEL TSA-FON LE -

Pno.

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

65 high above! and you? and you?

Cain

f *ff* *fff*

VE - 'AT VE - 'AT

C. lamb

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

- MA' - LA

Pno.

f *ff*

f *ff*

f *ff*

G Aria: Cain's Lamb

69 $\text{♩} = 82$

C. lamb

f we went up together half way

YA-HAD 'A - LI - NU 'AD 'EM - TSA HA - DE - RECH

Pno.

f *sub.mp*

73 half way in the midst of deep fog, deep fog

C. lamb

'AD 'EM - TSA HA - DE - RECH BA - 'A - RA - FEL _____ 'A - RA - FEL _____ ME - FU -

Pno.

Mar.

mf

77 bodiless wings pulled

C. lamb

- TAL GA - PA - YIM BLI GUF HO - TSI -

Pno.

mp

Timp

81 us out of the scale

C. lamb

- 'U 'O - TA - NU _____ MI - TOCH HA - MIŠ - KAL

Pno.

85 and we flew weightless until

C. lamb

VE - NA - SAK - NU _____ BLI _____ KO - VED 'AD _____

Pno.

mf *mp* *mp* *f*

89 a gate opened in the sky (gate) to

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

C. lamb

ŠE - NIF - 'AR BA - RA - KI - 'A ŠA - 'AR ŠA - 'AR 'UV - TO - CHO

Pno.

Mmb.

93 faces of men with wings of bats,

mf *f* *mf* *f*

C. lamb

PAR-TSU - FI M ŠEL 'A - DAM 'IM KAN - FEI 'A - TA - LEF

Pno.

(*mp*) Mrb.

97 of bats, birds without faces, without faces,

ff *mp*

C. lamb

— F 'A - TA - LEF — [F] 'O - FOT BLI PA - NIM BLI PA - NIM

Pno.

101 crabs with the feet of leopards

mf

C. lamb

SAR - TA - NIM 'IM RA - G - LEI NA - MER

Pno.

104 thousands of creatures,
f

C. lamb

Pno.

'E - LEF BRI - YO

107 strange others, others
ff *f*

C. lamb

Pno.

T ZA - ROT 'A - HEI - ROT 'A - HEI - ROT KU -

Timp > *mf*

110 all gazing in silent eyes and a mouthless echo is heard
mp *mf*
[towards vocal 'fanfare']

C. lamb

Pno.

- LAN MA - BI - TOT BE - 'EI - NA - YIM ŠOT - KO - T 'U - VAT KOL BLI

mp *mf* *ped.*

114 and it says o, lamb of Cain
f

C. lamb

Pno.

PE YATS - 'A VE - 'AM - RA KIV - SAT

118 go back

C. lamb CA - IN TAH - ZOR

"fanfar" is changed a little bit

Pno. *mp/mf* *ff*

122 from where you came for only the lamb of Abel

C. lamb LE - 'AD - MAT HA - GZE - RA RAK KIV -

Pno. *mf*

126 shall enter the gate two big accents

C. lamb - SA - T HE - VEL MUZ - ME - NET LA - VO BA - ŠA -

Pno. *ff* *mf* *Srtgs.*

130 only she has been chosen to enter the world time

C. lamb - 'AR KI TSA - FON BA-ĤAR BA LE-KA - YEM 'ET DO - FEK HAZ -

Pno. *mp*

IMI 8595 H/V

134 *ff* f

C. lamb

- MA _____ N

Pno.

ped.

139 $\text{♩} = 104$
and you?

Cain

f *ff*

VE - - - - 'A _____ T

angry, plotting, in comparison to m. 66

Pno.

f natural decresc.

f *ped.*

144 I was sent to you back,

C. lamb

mf-f

NIŠ - LAH - TI _____ 'EI - LE - CHA _____ HA -

Pno.

f natural decresc.

ped.

149 back to the body *f* you are here (again) but the world's time

Cain

'AT — KAN 'A-VAL ZMAN HA - 'O - LAM

C. lamb

- ZAR - TI HA - ZAR - TI LA - GUF

Pno. *mp*

ped.

153 *ff* does not beat in your merit. World-time has vomited you Sprechg.

Cain

LO PO - 'EM BIZ - CHU - TECH HAZ - MAN HE - KI 'ET GU - FECH

Pno.

ped.

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

157 $\text{♩} = 76$ rejoice in her, Cain her body is warm

Abel

Lyr. Bar.

mp

SMAH BA CA - IN HA - GUF SHE - LA HAM RAG -

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

Pno. *mp*

Rec's

160 her feet are light and move my lamb may give

(mp)

Abel
Lyr. Bar.

- LE - HA ZA - ZOT KIV - SA - TI 'U - LAI

Pno.

162 endurance to Time but her body be

(mp)

Abel
Lyr. Bar.

TE - KA - YEM 'ET HAZ - MAN 'ACH GU - FA YI - HI - YE

Pno.

164 food for the ravens your lamb will bleat for you at night

(mp)

Abel
Lyr. Bar.

TE-REF 'O-FOT KIV - SAT - CHA TIF - 'E LIK-RAT-CHA BA - LEI-LOT

Pno.

166 and I will bury mine.

Abel
Lyr. Bar.

VA - 'A - NI 'ET ŠE - LI 'EK - BOR

Pno.

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

rit.

A tempo

do not weep for me

168

Abel
Lyr. Bar.

A. lamb

Fl.

Pno.

mf

f

mp

Abel's Lamb soul

'AL TIV - KE 'A-LAI HE-VEL

171

I am your offering

and I have been received with grandeur and great pomp

A. lamb

'A - NI KOR-BAN-CHA VE - KIB - LU - NI BE - HOD VE - HA - DAR

Pno.

mp

173

do not bury my body

for my voice is within me

and it's echo endures

A. lamb

'AL TIK - BOR 'ET GU - FI KI KO - LI BE-TO-CHI VE - HA-HED_____ LA -

Pno.

176 forever do not weep for me, Abel I am your offering

mp *mp/mf*

A. lamb

- NE-TSAḤ NIŠ - 'AR 'AL TIV - KE 'A-LAI HE-VEL 'A - NI KOR-BAN-CHA

Pno.

179 and I have been received with grandeur and great pomp your bosom be empty

f

A. lamb

VE - KIB - LU - NI BE - HOD VE - HA - DAR ḤEIK - CHA YI - HI - YE REIK

Pno.

181 but the sound of music will warm the cold night

A. lamb

'ACH KOL MAN-GI - NA _____ YE - ḤA-MEM 'ET HA-LAI-LA HA - KAR

Pno.

183 and rather than giving my body to birds *ff/f_{sub.}*

A. lamb

'U - VIM-KOM LA - TE _____ T 'ET GU - FI LA-'O - FOT

Pno.

mf *mp*

185 build seven voices from it

A. lamb

BNE LO BNE LO ŠIV - 'A KO - LO _____ T

Pno.

186 make my horns into two trumpets

A. lamb

HA - FOCH 'ET KAR-NAI LIŠ - TEI _____ ĤA - TSOTS-ROT

Pno.

187 from my legs make flutes

A. lamb

MI - ŠO - KAI 'A - SE ĤA - LI - LI _____ M

Pno.

188 stretch my skin on a skeleton of a drum and make harps of my entrails

A. lamb

ME-TAĤ 'ET 'O-RI 'AL ŠE - LED ŠEL TO - F MI-MEI-'AI BNE NE-VA-LIM

Pno.

191 and fiddles of my bowels

A. lamb

'U - MIB - NEI HA - ME - 'A - YIM TI - TSOR _____ KI - NO - RO - T

Pno.

H2 Abel (Arietta)

193 How will I cut your body into seven pieces?

Abel

Lyr. Bar.

LE-VA-TER 'ET GU-FECH LE-ŠIV - 'A _____ ḤA - LA - KIM HEN HA-

quite hysterical

Trb. - Solo

Pno.

mf-f
an optional version in case Abel is a relatively high Baritone

mf

♩ = 80

195 you, who for me were the one and only would it not be better to preserve your body in a soft bed of earth?

Abel

Lyr. Bar.

- YIT LI 'A-ḤAT VI-ḤI DA HA - 'IM LO MU-TAV LIŠ - MOR GVI-YA-TECH BE-MI-

mf

mf *f*

Pno.

mp (*mp*)

198 **rit. un poco** *mp*

Abel
Lyr. Bar.

- TAT 'A - DA - MA RA - KA *slow gliss.*

Pno.

Trb. *mf*

mp *p*

200 **rit.** **A tempo** (♩ = 80)

you were my beloved so I keep your voice,

mp

Abel
Lyr. Bar.

'AT HA - YIT 'A - HU - VA — 'AZ 'EŠ - MOR 'ET KO - LECH

Pno.

Trb.

203 **rit. un poco**

and with every beat that pounds in my chest I will remember that you were my sacrifice

(mp)

Abel
Lyr. Bar.

VE - CHOL PE - 'I - MA BE - GU - FI — TAZ - KIR ŠE - HA - YIT LI KOR - BAN

Pno.

206 ♩ = 80

and you, brother, rejoice

(mf)

Abel
Lyr. Bar.

VE - 'A - TA 'AH SMA — H

Pno.

208 with the joy of life your lamb still breathes *mf*

Abel Lyr. Bar. BE - SIM - HAT HA - HA - YIM KIV - SAT - CHA OD NO - SHE - MET

Pno. *(mp)* *lyrical*

209 rejoice in her, Cain her body is warm her feet are light and can move *(mf)*

Abel Lyr. Bar. SMAH BA CA - IN HA - GUF ŠE - LA HAM RAG -

Pno. *(mp)*

211 but her body shall be seven sounds *(mf)*

Abel Lyr. Bar. - LE - HA ZA - ZOT KIV - SA - TI ME - KA - YE - MET 'ET KOL HAB - RI -

Pno. *(mp)* *encouraging himself*

213 but her body shall be but her body shall be seven sounds *(mf)* *un poco rit.* *un poco accel.* *p*

Abel Lyr. Bar. - YOT ACH GU - FA YI - HI - YE LE-ŠIV-'A KO-LO T

Pno. *(mp)* *Chimes* *p* *Trb.*

Attacca to Lauta at the beginning of Scene 3

SCENE 3

THE JEALOUSY OF CAIN

I The Long Duet of Cain and his Lamb

1 ♩ = 96

Pno. *mp/mf*

tonal center D

8 come, let us go to the valley look at him *mp*

Cain

C. lamb *mp*

Pno. *p*

ערמומיות ומתיקות deviously but sweetly HA -

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

14 to look for a spring whose water are secret

Cain

C. lamb *mp*

Pno. *p*

BI - TI BO LE - HA - PES MA - 'A - YAN ŠE - MEI -

20 and sweet he cut her corps into seven
mp-mf

Cain

C. lamb

Pno.

(mp)

BI - TER GVI - YA - TA LE - ŠIV -

- MAV SO - DI - YIM 'U - ME - TU - KIM

(p)

R.H.

25 pieces and now he makes music from her flesh
(mp-mf)

Cain

C. lamb

Pno.

- 'A HA - LA - KIM

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

Sprechg.

R.H.

mp

30 and there is an orchard there with fresh fruits that have never been touched
(mp-mf)

C. lamb

Pno.

YEŠ ŠAM BUS - TAN 'IM PEI - ROT BI - KU - RIM

35 masquerade as a mourner plays her elegies but he really sings of my fall

mf

Cain

MIT-ĤA-PES LE - 'A - VEL ME - NA - GEN LA KI - NOT 'ACH BE - 'E-TSEM HU ŠAR LE - 'I - DI

Pno.

40 come, let us go. there is nowhere to go I want no secret springs,

mf *f, mf sub.*

Cain

EIN — LE - 'AN 'EIN LI ĤE-FETS BE - MEI -

C. lamb

mf

BO NE - LECH

Pno.

p/pp *p*

46 (*mf*) no freshest of fruits for my stomach is filled

Cain

- MEI MA - 'A - YAN MUS-TA-RIM PEI - ROT BI-KU-RIM KI — BIT - NI MLE - 'A

Pno.

(*p*)

[51] with decay

let us go to the desert

let us climb the cliff and listen to the silence

Cain *f* RA - KAV

C. lamb *mp* BO NE - LECH LA - MID - BAR NA - 'A -

Pno. *(p)*

[56]

and speak in eagle's tongues

C. lamb *(mp)* - LE LA - MA - TSOK NAK - ŠIV LAD-MA - MA 'IM NE - ŠA-RIM NE-DA-BER

Pno. *(p)*

sung 'snakes' (NEHASHIM) in the recording, instead of NESHARIM (VMM 4005)

[60]

poco meno

Lauta solo

Pno. *mp/mf*

tonal center E

[66]

how can I go to the mountains if every stone whispers the secret of rejection?

how can

Cain *mf/mf* 'EICH 'E-LECH BE-HA - RIM 'IM KOL 'E - VEN LO - HE - ŠET SO-DOT ŠEL DHI - YA 'EICH 'AK -

Pno. *mp* *p*

70 I listen to the silence?

if animals and birds fill the earth ³

Cain

- ŠIV LAD-MA-MA

'IM HA - YOT VE - 'O - FOT ME - MAL - 'OT 'A - DA -

Pno.

(p)

poco rit.

A tempo

73 with songs of Abel's triumph?

these be only illusions

no, real tongues

Cain

mp *mf*

- MA BE-ŠI-REI NI-TSA-HON LE-HE-VEL

LO LE-ŠO - NOT MA-MAŠ

C. lamb

angrily

mp

'E-LE RAK HA-ZA - YOT

Pno.

p

77 (f) are slanderous

and every mountain and every stone

stare me down

Cain

MO-TSI-'OT DI-BA - TI VE-CHOL HAR VE-CHOL 'E - VEN LOT - ŠIM EI-NEI-HEM VE-RO -

Pno.

(p)

rit. molto

82

f baring the secret of my failure

this is no failure

Cain

- TSIM LE - KA - LEF 'ET SO - DOT KIŠ - LO - NI

C. lamb

cursing himself

ZE LO KI - ŠA - LON

Pno.

mp *p*

86

mf my offering was rejected

you were thrown to earth

I am not worthy

Cain

MAT - NA - TI NID - ĦA - TA 'AT HUŠ - LACHT LA - 'A - RETS 'A - NI LO RA - 'UY

Pno.

mp - mf

90

in the eyes of North

and why?

Sprechg. *ff* gliss.

Cain

BE - 'EI - NAV ŠEL TSA - FON VE - LA - MA

C. lamb

nervous

the "fate signal"

Trb. 7

f marcato

Pno.

93 how could one who dwells on earth know the heart of who dwells on high?

mp *mf*

C. lamb

'ECH YA - CHOL YO-ŠEV 'A-RETS LA - DA-'AT LI - BO ŠEL TSA - FON BAM-RO - MIM

Pno.

p - mp *mp*

100 Together we feared the end of days

mp

Cain

BE - YA - ĤAD PA - ĤAD - NU ET ____

Pno.

mp *p*

105 we discovered a sacrifice each of us gave up that which

(mp) 3

Cain

KETS HA - YA - MIM HIM - TSE - NU KOR-BAN KOL 'E - ĤAD VI - TER 'AL HA-YA -

Pno.

110 was most precious to us both why? why him and not me?

mf *Sprechg.*

Cain

- KAR LO BE - YO - TER AZ LA - MA? LA-MA BO VE-LO BI

Pno.

f marcato *sub.p*

meno mosso**rit. sostenuto**

114

were we to know his reasons,

North would no longer be North

C. lamb

mp

not heavy

'IM NE - DA SO - DO-TAV

'AZ TSA - FON LO YIH - YE 'OD TSA-FON

tries to calm down Cain

Pno.

mp

118

A tempo ♩ = 96

C. lamb

that is the entrance of playing of Abel which annoys Cain

Pno.

mp/mf

♩ = 92

125

again he sings

acts as one weeping for his beloved lamb

so as

Cain

p-mp

ŠUV HU ŠAR MA-'A - MID PNEI 'A - VEL 'AL KIV - SA 'A-HU-VA

ME-HA -

Pno.

p

129

to praise his victory so the whole world might know

he sings as one who will not be comforted

Cain

(p-mp)

- LEL NITS-ḤO-NO KVAL 'AM VE-'O-LAM

HU

MIT-ḤA - ZE LIM-SO-RAV NE-ḤA - MA

'A -

Pno.

(p)

134

but the rivers of conceit flow in his soul

he desires to rule and to steal the birthright

(p - mp)

Cain

- VAL BE - TO - CHO NAḤ-ŠHO - LEI GA-'A - VA RO - TSE LIM - ŠOL LIG - NOV BCHO - RA

Pno.

(p)

137

and Cain crush and so that his kingdom become law

he laments

(p - mp)

Cain

'ET KA - YIN LID-ROS KDEI LA-HA - FOCH MAL-CHU-TO LE-ḤOK HU ME-KO-NEN

Pno.

(p)

mf

140

and the sound of his lament lets all know

rit.
that North preferred Abel*(p - mp)**mp* *mf**mp*

Cain

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

Pno.

decesive speech

144

Tamb.

Pno.

mp

tonal center F

148 hallucinations again, your imagination run wild it creates in your ears

C. lamb *mp*

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

Pno. *p*

un poco rit. A tempo

154 stillborn voices, if you will listen to the silence

C. lamb *mp* *mf* *mp-mf*

KO - LOT ŠE - BICH - LAL LO NOL-DU 'IM TAK - ŠIV LAD - MA -

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

159 and see your brother you might ease his suffering

C. lamb *mp-mf* *mp* *p*

- MA VE-TIR - 'E 'ET 'A - HI-CHA 'U - LAI TU - CHAL LE-HA -

Pno. *(p - mp)*

166

C. lamb shouts *fff*

- KEL 'AL SIV - LO

Pno. *p* *pp*

beats her once on the second beat (unified with S.S.) where (pitch) and when she wants

tonal center G

171 you call me a dreamer? has he seduced you too with his lying songs?

f

Cain

'AT KO - RET LI HO-ZE HU PI - TA GAM 'O-TACH BE - SIL - SUL ME-ZU-YAF

Pno.

mf

174 traitor go away you are the mirror of my failure you are rejected go

f *mp sub.* *f* *mp sub.*

Cain

BOG-DA-NIT TIS - TAL-KI 'AT MAR-'AT KIŠ-LO-NI 'AT DHU-YA LE-CHI

Pno.

mp *mf* *p*

179 I have no need of you any longer

p

Cain

'EIN LI BACH TSO-RECH

Pno.

pp *f* *ff*

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

tonal center A

185

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

Pno.

mf *ff* *ff*

191 enough enough enough, he must stop playing every pull

Cain *f/ff*

DAI DAI DAI ŠE - YAF - SIK LE-NA - GEN ME - ŠI -

Tamb.

Pno. *f*

196 of the string

Cain *f/ff*

- CHO - T HA - MEI - TAR

Pno. *f*

200 cuts my flesh

scenes of my fall

Cain *f/ff*

SOR - TOT BE - 'O - RI TSI - YU - REI MA - PA - LA

Pno. *f*

ציור בחרט בחול

203 enough enough enough, he must stop playing!

Cain *f/ff*

DAI DAI DAI ŠE - YAF - SIK LE-NA-GEN

Pno. *ff*

208 *ff* my eardrum has been torn and every beat grinds my honor into gravel

Cain

'OR HA-TOF KVAR NIK-RA VE - CHOL HA-VA-TA ME-RA-SE-KET KVO-DI LE-HA-
(lauta stops)

Pno. *(ff)*

211 enough enough enough *fff*

Cain

- TSATS DAI DA _____ I

217 ♩ = 92 what have you done to me, Cain?

C. lamb

mp

Cain comes back to his senses, looks at his lamb and then at his hands MA _____ 'A - SI-TA-LI CA-IN

Pno. *p*

223 *(mp)* the hand that caressed me, that held my body to his breast, what have

C. lamb

7:6

HA - YAD ŠE - LIT - FA LI ŠE - 'IM - TSA 'ET GU - FI LE - HA - ZA MA 'A -

Pno. *(p)*

227 *mp* you done to me Cain? the hand that I licked very sensual

C. lamb

- SI - LI CA-IN HA - YAD ŠE - LE-LE-LE-LE-LE-LE-LE-LI - KAK-TI

Pno. *p*

230 *un poco rit.* and that took me out of my mother's womb *A tempo* = 92 has become the hand of a brutal man = 76

C. lamb

ŠE-HO-TSI-'A 'O-TI ME-RE-HEM 'I-MI HAF - CHA LE-YA-DO ŠEL KAL - GAS

Pno. *(mp)*

astonished, angrily, with echo of memory Slapstick

233 what happened? what have the hands done? (HAYADAYIM = hands)

Cain

mp MA KA-RA MA 'A - SU HA - YA-DA-YIM *mf*

Pno. *p*

gliss.

238 a strange creature entered me

Cain

mp NICH - NE - SA BI BRI-YA ME-ŠU-NA

Pno. *p*

(slow gliss.) Strings

242 it was jealousy who cut me away from your heart one moment

Cain

C. lamb

Pno.

mp *mf* *f*

RAK LE-RE-GA
with surprise

ZOT HAI - TA HA-KIN-'A ŠE - KAR-TA 'O-TI MI-LIB-CHA

Cain's lamb explains decisively, then becomes nervous

mp *f* *f/ff* *f*

3

I1 Arietta - Cain's Lamb

$\text{♩} = 104$

246 but she still crouches by the threshold

C. lamb

Pno.

f with full voice

'A - VAL HI 'A - DA - YIN RO - VE - TSET 'AL SAF

f *mf* *mf*

251 it was jealousy the hated one

C. lamb

Pno.

mf *mp* *mp* *f*

ZOT HAI-TA HA-KIN - 'A HAS-NU - 'A

(mf) *p* *f* *p* *f*

10/4

256 $\text{♩} = 168$
 the bodiless lover who waits in ambush by the door
 like animal who jumps

mf

C. lamb

Pno. *mf/ mp*

'A - HU - VA BLI BA - SAR ŠE - 'O - RE - VET BA - PE - TAḤ

257 $\text{♩} = 120$ **senza rit.**
 her power is the power of She'ol do not be seduced your failure is imagined

KO - HA KO-AḤ Š'OL AL TIT - PA - TE KIŠ - LON-CHA ME - DU - ME

C. lamb

Pno. *mf/ mp* *mf*

259 *mp*
 try to be kind with a brother's injured heart

NA - SE LE - HEI - TIV 'IM LEV 'AḤ PA - TSU - 'A NA -

C. lamb

Pno. *mp*

260 *(mp)* *sub. mf*
 try to understand that this must be a test and swallow your shame

- SE LE - HA - VIN ŠE - YEŠ KAN MIV - ḤAN BLA 'EL - BON - CHA

C. lamb

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

261 *f* *sub. 3* already jealousy has made your face ugly

C. lamb

HA - KIN - 'A KI - 'A - RA 'ET PA - NE - CHA

Pno. *mf*

262 *f* if you cannot control it, it will conquer you and give birth to monster *slight rit.* *slow gliss*

C. lamb

'IM LO TIŠ-LOT BA HI TIM - ŠOL VE - TO - LID BE-CHA MIF-LE - TSET

Pno. *mf/f*

I2 Arietta - Cain

Section a

264 *Intro.* ♩ = 76

Cain

Let us reconcile, my lamb the affront still burns

mp

NIT - PA - YES KIV-SA - TI HA-'EL - BON 'OD TSO-REV

Pno. *mp/p*

Glock

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

269 *(mp)* but I will overcome the beast of jealousy forgive me, my lamb

Cain

'ET - GA - BER 'AL HA - YAT HA-KIN - 'A ME - HI - LA KIV-SA - TI

Pno.

272

your tenderness makes me strong and my brother's suffering saddens me too

Cain

'ED - NA - TECH HA - ZE - KET SE-VEL 'A - HI MA - 'A - TSIV GAM 'O - TI___

Pno.

275

Let us reconcile, my lamb, the affront still burns but I will overcome

Cain

mp NIT - PA - YES KIV-SA - TI___ HA-'EL - BON 'OD TSO-REV ET - GA - BER 'AL HA -

Pno.

Recorders

279

the beast of jealousy you opened my eyes: I lifted up my hand I was slanderous

Cain

- YAT HA-KIN-'A 'AT PA - KAHT 'ET 'EI - NAI HE-RAM-TI YA - DAI___ HO - TSE -

Pno.

un poco rit.

282

let us reconcile, my lamb,

let us forgive and forget

Cain

- TI DI - BA NIT - PA - YES KIV-SA - TI___ NIT - PA - YES VE-NIŠ -

Pno.

A.Flute

mp

slower $\text{♩} = 60$

287 *mp/mf* this bitter day of haste slow gliss.

Cain *mp/mf* 3 - KAḤ 'ET HA-YOM YOM MAR VE-NIM - HAR

Pno. (*mp*)

Section b $\text{♩} = 69$

290a 290b *mf* the sun sets

Cain *mf* HA - ŠE-MEŠ ŠO-KA - 'AT

Pno. Glock A.Flute *mp/mf* *mp*

poco rit.

293 call my brother to come to play at catching the shadows of evening

Cain *p* *mp* 3 — KIR - 'I LE-'A - ḤI — LE-MIS-ḤAK ŠEL TFI-SAT TSLA-LIM ŠEL 'E-REV

Pno. (*mp*)

A tempo

295 tell my brother that solitary mourning blackens the soul

Cain *mf* HAS - BI-RI KI 'AV - LUT — BIV - DI - DUT — MAŠ-ḤI - RA 'ET HA-LEV

Pno.

297

meno mosso

warm his skin

with your luscious soft fur

Cain



HA - ME-MI 'ET - 'O-RO BE - ŠIF-'AT PAR - VA-TECH

HA - RA - KA

> >
quite oriental nature of vocal line

Pno.

mp-p

299

♩ = 82

meno mosso
make haste, o my lamb.**meno mosso**

the shadows are lengthening,

call my brother

Cain



MA - HA-RI KIV - SA-TI

HATS - LA-LIM MIT - 'AR-CHIM

KIR - 'I LE-'A-HI

Pno.

(mp-p)

301

and tell him

that you are me

Cain



VE - 'IM - RI

ŠE - 'AT 'A - NI

Pno.

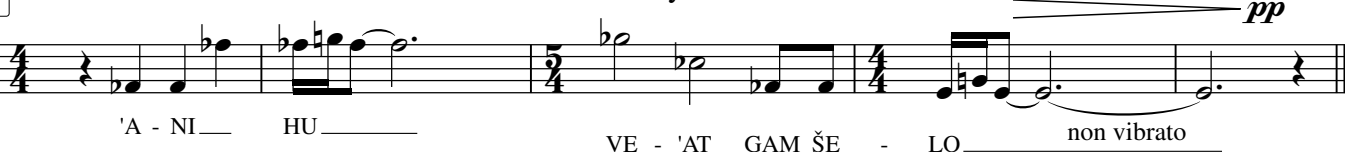
(mp-p)

303

I am he

and you too are his

Cain



'A - NI HU

VE - 'AT GAM ŠE - LO

non vibrato

pp

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

Pno.

*(mp-p)**pp*

SCENE 4

THE MURDER

J Aria - Lament of Abel on his Lamb

Introduction

1 $\text{♩} = 96$ *cantabile*

Trb. *mp* *mf*

Pno. *mp* *mf*

8 The dying of the sun will give birth to the darkness,

Abel *mf-mp* *cantabile*

Lyr. Bar. GVI-'A - TA ŠEL HA - ŠE-MEŠ TO - LID 'ET HA - 'O - FEL KAV 'A -

Pno. *f* *mp*

14 a red line in the distance give birth to the blackness when the bird of day tucks

Abel *mf-mp*

Lyr. Bar. - DOM BA-MER-ĤAK YO - LID ŠĤOR _____ HIT-KAP - LUT KNAF TSI - POR ŠEL

Pno.

19 in its wing, it awakens the bird of prey of the night the sleep of the world's creations

(mf-mp)

Abel
Lyr. Bar.

YOM ME-'I - RA 'OF DO-RES ŠEL LAI - LA ŠNAT BRI - YOT__ HA - 'O - LAM TO -

strong painful timbre of voice

Pno.

24 gives birth to wakefulness the death of the night gives birth to day

(mf-mp)

Abel
Lyr. Bar.

- LID__ YE - KI-TSA__ MO - TO SEL HA - LAI - LA YO - LID 'ET HA -

Pno.

and the death of my lamb gave birth to the nothingness

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

Abel
Lyr. Bar.

- YO__ M 'U - MOT KIV-SA-TI HO - LID 'A - YI - N

Pno.

36 it is good for you there, my lamb, in the bossom of North,

mp *ff* *mf* *mp*

Abel
Lyr. Bar.

TOV LACH ŠAM KIV-SA - TI BE-HEI - KO ŠEL TSA -

Pno.

41 *(mp)* who had taken you out of yourself? It is good for you there, at the end of the day

Abel
Lyr. Bar.

- FON ŠE-HO - TSI 'O-TACH MI-GU - FECH TOV LACH ŠAM BE-SO - FO ŠEL HA-YOM KŠE-'O -

Pno.

f sub. *mf* *mp sub.*

46 while my skin in the ashes wallows in the nakedness of your absence

Abel
Lyr. Bar.

- RI MIT - PA - LEŠ BE - 'EI - ROM ĤES - RO - NECH

Pno.

p *mf* *f* *ff* *f* *(f)*

K Duet of Cain's Lamb and Abel

51 Tempo continued (♩ = 96) your brother calls you to come to the field

C. lamb

'A - ĤI - CHA KO - RE LE - CHA ŠE - TA -

Calmness, "mo lto dolcissimo"

Pno.

mp-mf sub. *mp*

56 to play at catching the evening shadows

C. lamb

-VO LA-SA - DE LE-MIS - ĤAK TFI - SAT TSLA-LEI 'E - REV

Pno.

(mp)

60 how will I distinguish between the shadows and the depths of my longing how can I play

mp-mf

Abel
Lyr. Bar.

'EICH 'AV - DIL BEIN HA - TSEL LIM-TSU - LOT HA - KI - SUF 'EICH 'U -

Pno.

65 when my shadow has lost it's body?

(mp-mf)

Abel
Lyr. Bar.

-CHAL LE - SA - HEK 'IM TSI - LI 'I - BED GUF

Pno.

70 he says that mourning blackens the heart

mp-mf

C. lamb

HU 'O - MER ŠE - 'AV - LUT MAŠ - HI - RA 'ET HA - LEV

Lauta

Pno.

74 But if loneliness is law then only the memory

f

mf

Abel
Lyr. Bar.

'A - VAL 'IM HA - BDI - DUT HI GZE - RA RAK ZICH -

crying painfully

Pno.

80 (*mf*) of a curl of skin gives me strength to breathe

Abel
Lyr. Bar.

- RON HA - MA - GA _____ ŠEL TAL - TAL 'AL 'OR ME - FI - AĦ 'OD BI KTSAT

Pno.

(*mp*)

86 only the echo of tongue licking wet ear

Abel
Lyr. Bar.

KO - AĦ LIN - ŠOM RAK HED__ LE LE LE LE - KI - KA BE - 'O - ZEN LA -

Ossia

* in case of different timbres of lyr. Bar.

- KI - KA BE - 'O - ZEN LA -

Pno.

(*mp*)

91 awakens the beats of the heart *f* *ff*

Abel
Lyr. Bar.

- HA MA - TSI _____ T BA - LEV _____ (V)

- HA MA - TSI _____ T BA - LEV _____ (V)

Pno.

ped.

Suffocate, shouting with desire

Quasi Arietta of Cain's lamb

He told me you are a brother

96 beats (of the heart) $\text{♩} = 76$

Abel
Lyr. Bar. *fff* PE - 'I - MA

C. lamb *mf* 'A - MAR LI 'A - TA 'AH 'A -

Pno. *f* *mf* *obligato - marcato* *mp*

100 you are a couple as your blood is as one your flesh is his flesh your mourning is his mourning

C. lamb *(mf)* - TEM ZUG DAM-CHEM HU 'E-ĤAD BSAR-CHA HU BSA-RO 'EV-LE-CHA HU 'EV-LO

Pno. *(mp)*

102 He told me to say that I am him - he is me and I am also him

C. lamb *f* HU 'A - MAR ŠE-'O - MAR 'A - NI HU HU 'A - NI VE - GAM 'A - NI HI

Pno. *mp*

105 *f* she is my sister her hair is my hair and when nursing la la la...

C. lamb

HI 'A-ĤO-TI SE-'A - RA SA-'A-RI___ 'U - VIZ - MAN YE-NI-KA___ LA LA LA LA LA LA LA -

Pno.

108 *f* tongue touched tongue you are he he is you

C. lamb

ŠON NAG-'A BE-LA - ŠON(N) LE LE LE LE 'A - TA HU HU 'A - TA

Pno.

(*mp-mf*)

112 *f* he is me and I am also you yours *mf*

C. lamb

HU 'A-NI VA-'A - NI GAM 'A-TA ŠEL - CHA ŠEL -

Pno.

(*mp-mf*)

pp

L Terzett of Murder

116 $\text{♩} = 90$ *f* Cursed ones! caressing one another digging me yet another pit of shame?

Cain

'A - RU-RIM MIT-PAL-ŠIM ZE BA - ZO VE-ĤOF - RIM LI 'OD BOR ŠEL BU -

Trb.

Pno.

f/mf *pp*

simile

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

121 be calm how dare you? this is a mistake traitor be silenced,

Cain *f*

-ŠA 'EICH HE - 'AZ-TA ŠTOK BO -

Abel *f*

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

Pno. *f* *sub.p* *pp* *f/mf* *f* *sub.p*

(*pp*)

126 you are the one who asked

Cain *f*

- GED

C. lamb *f*

- ZE 'A - TA ŠE - BI - KAŠ - TA

Pno. *Fl.* *mp-mf* *Cl.* *f* *sub.p*

(*pp*)

131 I can try to explain Once again you have humiliated me

Cain *f*

ŠUV HIŠ-PAL-TA 'O - TI LE-'EI -

Abel *f*

Lyr. Bar. 'A - NA - SE - LE - HAS - BIR

Pno. *pp* *mf* *mp*

(*pp*)

136 for all to see *ff* She said that you sent her

Cain

Abel
Lyr. Bar.

Pno.

Cl.

(*pp*)

NEI HA - 'O - LAM

HI - - - - 'AM - RA ŠE - 'A - TA ŠA - LAH -

mf *mp*

142 It was you who sent me I did not *f*

Cain

Abel
Lyr. Bar.

C. lamb

Pno.

Fl.

Trb.

(*pp*)

- TA 'O - TA

ZE 'A - TA ŠE - ŠA - LAH - TA

f *mf* *f* *mp-mf* *mp* *mf* (*mp* ?)

LO ŠA -

146 send you to whore in his bosom treacherous bitch! my eyes

Cain

Pno.

(*pp*)

LAH - TI 'O - TACH - - - LIZ - NOT BE - HEI - KO NE - VE - LA 'EI - NAI LO

f *mp*

150 did not deceive me when I saw how your ears pricked up at the sound of his mourning

Cain *f*

BAG-DU KŠE-RA - 'I - TI 'OZ-NECH MIZ - DA - KE - RET LE-KOL KI - NA-TO

Pno. *(pp)*

154 away with you, exiled one Abel there is a trap here

Cain *f* *ff*

TIS - TAL - KI ME - GO - RE - ŠET

C. lamb *f*

HE - VEL _____ YEŠ KAN MAL - KO - DET

Fl.

Pno. *mf-f* *mp* *(pp)*

159 No, it is only jealousy Go, I divorce you forever

Cain *f*

LE - CHI ZE

Abel Lyr. Bar. *f*

LO _____ ZOT HA - KIN - 'A

Trb. *f*

Pno. *f* *(pp)*

164 *f* He is enveloed in hate Never come back

Cain GET ŠEL KRI - TUT LO LAḤ - ZOR

C. lamb *f* HU 'A - TUF BE - SIN - 'A

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

169 you beast Abel, protect yourself He will forgive

Cain BE-HE-MA

Abel *f* HU YIS - LAḤ

Lyr. Bar.

C. lamb *f* HE - VEL ŠMOR 'AL HA - NE - FEŠ

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

175 Abel, Flee! No, *f* *ff*

Abel Lyr. Bar. LO HU AḤ

C. lamb *f* HE - VEL BRAḤ

Pno. *pp* Cl. *f* Trb. *mf*

180

Stranger

I have no brother, you are a stranger, alienated, an enemy

f-ff

Cain

Sprechg.
ZAR

'EIN LI

'AH

'A - TA — ZAR

'UM - NU-KAR VE - 'O - YEV

Pno.

(pp)

184

you stole the birthright

and the offering

and honor, and lamb

(f-ff)

Cain

GA-ZAL-TA BCHO-RA

VE-KOR-BAN

VE-CHA-VOD VE - CHIV-SA

Trb.

f

Pno.

(pp)

188

and space

and time

your very existence is

*f**f**ff*

Cain

'U - MA-KOM

'U - ZMAN —

KI - YUM-CHA

Pno.

f senza dim. *mp**(pp)*

193

a sign of my unworthiness

and every breath you take, causes my heart to miss a beat

(ff)

Cain

HU SI-MAN 'AF-SU-TI

KOL NE - ŠI - MA ŠEL - CHA

MAḤ - SI - RA PE - 'I - MA BE - TO-CHI

Trb.

mf

Pno.

(pp)

196

there is no place here for us both

this is my earth

Cain *(ff)*

'EIN MA - KOM KAN LIŠ - NEI - NU 'A - DA - MA

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

200

go

reign on a throne in heaven

and the earth will be

Cain *(ff)*

HI ŠE - LI 'A - TA TE - KA-BEL — KI-SE BA - ŠA-MA - YIM VE-HA -

Trb. *senza dim.* *f* *mf* *(pp)*

204

my kingdom

Ossia

Cain *(ff)*

- 'A - RETS TE-HE — MIŠ - KAN MAL - CHU - TI

He begins to beat him, Abel fights for his life

Pno. *mf-mp* *(pp)*

209

Slap stick

three asymmetrical beats in slap stick

Trb. *mf* *f* *senza dim.* *(pp)*

212 go, rise up to the heavens go already, leave your body! *ff* *mp*

Cain LECH 'A - LE KVAR LE - MA' - LA LECH KVAR TSE MIN HA - GUF ZE

aggressive *Trb.* sighing

Pno. *mf* *f* *mp*

(*pp*)

215 It is painfull Your suffering heals my wound It tears

Cain *mf* *f* *ff*

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

keeps sighing *mp* בגניחה free suffering shout, screams

Abel Lyr. Bar. KO - 'EV lower speech + longer gliss *Trb.*

Pno. *mp* End of "cue entrances" for Cain, Abel, Abel's lamb

(*pp*)

220 the skin, it burns the flesh Not enough the flesh is still whole

Cain *ff* *speech* *speech*

LO MAS-PIK HA - BA-SAR 'OD ŠA-LEM

again free suffering shout

Abel Lyr. Bar. ZE SORET 'ET HA'OR, ZE TSOREV BABASAR

Pno. *f* *ped.* *ped.*

(*pp*)

226

I will break it open

so that you can leave this body

mf

Cain

'A - NI 'EV - KA BO PTA - ĤİM ŠE - YA - GI - RU 'OT -

Pno.

*mp**p**f*

229

ff

Cain

- CHA MI - TO - CHO

Pno.

*(p)**ff**p*

232

The flesh

is

your flesh

*mp*Abel
Lyr. Bar.

HA - BA - SAR _____ HU _____ BSAR - CHA _____

Pno.

235

mf

we were born of the same womb

*f*Abel
Lyr. Bar.

HEN

YA -

Pno.

mp

238

Abel
Lyr. Bar.

- TSA - NU _____ ME - RE - HEM 'E-HAD

Pno.

ff $\text{♩} = 80$

p/mp

 $\text{♩} = 69$

243

Cain

cursed be the source that you came from how does a man depart from the world?

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

'A ³RU-RA HAN-³VI-'A _____ ŠE-MI-ME-NA NICH-NAS - TA _____ 'EICH YO-TSE 'A-DAM ME-'O-LAM

Pno.

p/mp

246

is it from the birthing place?

Cain

ff ⁵

MIM-KOM HA-LEI-DA?!

Beats there

Abel
Lyr. Bar.

'AH
screams

Pno.

p-pp

248

Cain: Might it be from diaphragm?
'ULAI MISAR'EFET?
beats him there
Abel: "AH"
screams
Cain: Maybe it is the eyes that extinguish the light?
'ULAI 'EINAYIM ŠFUCHOT YECHABU 'ET HA'OR?
Abel: "AH"
screams
Cain: Maybe ears that are cut off will bring the silence of death?
'ULAI OZNAYIM KRUTOT YAVI'U DMAMA?
Abel: "AH"
screams
Cain: Amputate the legs?
LA'AKOR RAGLAYIM?
Abel: "AH"
screams
Cain: Tear off the hands?
LITLOŠ YADAYIM?
Abel: "AH"
screams
Cain: Slash the Face? who knows how the soul leaves the body?
LERATEŠ PARTSUF? MI YODE'A 'EICH NEŠAMA
YOTSET MIGUF?

Speaking in total acappella

249 Blood flows on the earth

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

Abel
Lyr. Bar.

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

Pno.

252 $\text{♩} = 76$ The scarlet intoxicates my thirst be not quenched

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

Cain

HA - 'A - DO M ME-ŠA - KE R TSIM - 'O - NI LO YIG - VA

Sprechg.

Lyricism of cruelty in its climax

Pno.

256 until has left you all this scarlet this red! (screams)

mf *f*

Cain

'AD YE-TSE MIM - CHA KOL HA - 'A - DO M HA - 'A - DO - M

Abel
Lyr. Bar.

צַעֲקַת נֶאֱקָה וְחִרְחֹר כְּאֶחָד

groaning and strifing

Pno.

260 What will you tell mother who will weep at the blood She betrayed me when she brought you forth into the world

ff *quasi rubato* 10

Cain

HI BAG - DA KŠE-HO-LI-DA 'OT-CHA LA-'O-LAM

Abel

mp outbursts

Lyr. Bar. MA TO-MAR LE - 'I - MA ŠE - TIV - KE MUL DAM

Pno. *p*

262 And father, how will you look in his eyes? He

f

Cain

HU BA -

Abel

mp

Lyr. Bar. VE - 'A - BA 'EICH TA - BIT LE-'EI - NAV _____

Pno.

264 He betrayed me when he carried you in his arms O heavens, brother kills brother!

ff

Cain

- GAD KŠE-NA-SA GAM 'OT-CHA BEIN ZRA-'AV

Abel

f

Lyr. Bar. ŠA-MA-YIM _____ 'AḤ HO-REG 'AḤ _____

Pno. *f* *non trem.* *trem.* *ped.*

$\text{♩} = 80$

267 stranger kills stranger (dying) my brother, a stranger End (silence)
 whisper *ppp*

Cain
p - mp
 ZAR HO - REG ZAR *mp* SOF[F] vanish
 Cain beats Abel
 who no longer reacts

Abel
 Lyr. Bar.

'ACH - ZA _ R
 strifing all through on the second beat
 this bar R pronounced [gh]

Pno.
ppp *pppp*

SCENE 5

ABEL'S SOUL ASCENDES TO HEAVEN

1 non-symmetrical permutations (energetic) resembles bar 1 resembles bar 2 but more energetic: faster shorter values cut ,

Pno. *mp* *pp* *mp* *pp* cue for Abel

M1 Aria - Abel
parlando

(Senza metrum, only quarters' counting)

Only violins accompany the singer.

5 $\text{♩} = 60$ My feet lie on the earth next to my eyes one hand here, one hand there

Abel *mp*

Lyr. Bar. RAG - LAI MU - TA - LOT 'AL HA - 'A - RETS LE - TSAD 'EI - NAI YAD KAN VE - 'OD 'A - ĤAT ŠAM

Start together with Abel

Pno. *pp* ped.

next to a skinless ear and here is my seed my heart

Abel *mf* *f* *ff*

Lyr. Bar. LE - YAD 'O - ZEN BLI 'OR VE - HI - NE ZRA - 'AI LI - BI

Pno. ped.

severed from its artery wallowing in the dirt

f **p** *trm*

Abel
Lyr. Bar.

ME-NU-TAK MIN HA - 'O - REK MIT - BO - SES BE - 'A - FAR

Pno.

pp

ped.

5a my blood pouring from hand, foot, ear, seed, and heart

mp **p**

Abel
Lyr. Bar.

3 3
DA - MI NIŠ-PACH MI-YAD MI - RE - GEL ME - 'O - ZEN MI - ZE - RA MI - LEV

dramatic and astonishing

Pno.

pp

ped.

and I am in my blood but it is mixing with the earth

mp *simile*

Abel
Lyr. Bar.

VA - 'A - NI BE - DA - MI 'ACH HU — MIT - MA - ZEG — BE - 'A - FAR

Pno.

pp

ped.

5a and drying me out of it where is Abel, Cain?

mf **f** **ff** **pp**

Abel
Lyr. Bar.

'UM - YA - BEŠ 'O - TI — MI-TO-CHO 'EI - FO HE - VEL CA - I — N

with surprise ossia

Pno.

3/4

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

6 $\text{♩} = 60$ who is calling? Cain who are you? $mf < f$

Cain mf MI KA-RA

Abel's soul mp CA - I - N - N

Abel Lyr. Bar.

chord in Cembalo for earth
monodic line in Vlms for space

wondering by a quasi "whispering singing"

Pno. mp p Vlms gliss Cemb. mp

9 where is abel, Cain? Abel's soul mp

Abel Lyr. Bar. 'EI - FO HE - VEL CA - I - N - N

wondering by a quasi "whispering singing"

Pno. p Vlms gliss

ped. ped. ped.

12 $\text{♩} = 84$ (*più mosso*) $\text{♩} = 60$ I'm not my brother's keeper who are you? the breath of Abel's mouth

Cain f 'A-NO-CHI LO ŠO-MER 'ET 'A-ĤI MI 'A - TA

Abel's soul p HE-VEL PIV ŠEL HE-VEL

Abel Lyr. Bar.

Cemb. mp (low strings, not energetic)

Pno. p lowest possible cluster

pp ped.

Più mosso**A tempo**

15 did they not prepare you a throne in heaven? the way there is mysterious

Cain *f* LO HE-CHI-NU LE-CHA KI - SE BA-ŠA-MA-YIM *mp*

Abel quite cynically HA-DE-RECH LE-ŠAM 'A-LU - MA

Pno. *mf* Cemb. *p* Vlns gliss *ped.*

Più mosso

20 then where are you? between heaven and earth, without body or space

Cain *f* 'AZ 'EI-FO 'A-TA *mp - p*

Abel Abel's soul BEIN ŠA-MA-YIM VA - 'A - RETS BLI GUF 'U - MA-

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

Ad lib.**A tempo**

25 what have I done? you have spilled your blood

Cain *mf - mp* MA 'A - SI - TI

Abel a little less nervous -KOM ŠA-FACH-TA DAM - CHA

Pno. *mp* *mp* *f*

30 you have expelled your soul you have profaned the earth

Abel
Lyr. Bar.

HO - TSE - TA NIŠ - MAT - CHA HI - LAL - TA 'A - DA - MA

total acappella

Pno.

35 you have given birth to death you have murdered the human image you have taken the world out of the world

Abel
Lyr. Bar.

HO - LAD - TA MA-VET RA - TSAH - TA 'A-DAM HO - TSE - TA 'O-LAM ME - 'O -

mf

Pno.

39 *f* *ff* on stage: the earth begins to tremble, heaven and earth begin to separate

Abel
Lyr. Bar.

LAM

(All instruments shocking/shaking: in permanent tremolo)

ff *fff* *mf* *fff* *mp* *fff*

Pno.

EARTH 16"

N1 Parlando con'd

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

41 *f* what is this? the earth trembles

Cain

MA ZE HA - 'A - RETS RO - 'E - DET

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

Pno.

mp *p*

A tempo the wrath of North awakens

Abel's soul *mf*

Abel

Lyr. Bar.

ZA - 'A - MO ŠEL TSA-FON ME-ĤAR-ĤER

quasi "whispering singing"

Pno.

mp *p*

Più mosso come, let us flee

f

BO NIV-RAĤ

no falcetto

mf-mp

A tempo no refuge

'EIN MIK - LAT

quasi "whispering singing"

pp (sub.)

A tempo can be shared by a brother who is a stranger and a brother with no limbs

(*mf-mp*)

Abel

Lyr. Bar.

ME - ŠU - TAF LE - 'AĤ ZAR 'U - LE - 'AĤ ME-ĤU-SAR 'EI - VA - RIM

cue for Cain *p*

no cues for singers

Pno.

pp

Più mosso ♩ = 76**Ad lib.****accel.**

41a

if we run we may yet avoid the end

Cain *f*

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

Pno. *(pp)*

f ♩ = 76

how can I run without legs?

Abel Lyr. Bar. *f*

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

Pno. *(pp)*

come close to me

I will be your body and you

Cain *f*

NI - TSA - MED 'E - HE - YE LE - CHA GUF VE - 'A - TA

Pno. *(pp)*

accel. un poco
will be my soul**A tempo**

my brother

f *ff* *p*

Cain

TI - HI - YE LI NIŠ - MA - TI 'A - HI

Pno. *(pp)*

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

42 **SPACE** come to me, Abel Abel

Abel's Lamb Soul *mp*

A. lamb

BO 'E-LAI HE-VEL___ HE - VEL___ HA - ŠA-'AR PA-TU - AḤ___

Pno. *p*

p ped. ped. ped. ped.

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

46 my lamb or perhaps a hallucination?

Abel's Soul *mp/p* לחישה מזמרת

Abel Lyr. Bar.

KIV-SA - TI VE-'U - LAI HA - ZA - YA

quasi "whispering singing"

Pno. *ppp* *mp/p* *pp* ped.

low cluster (for Gong) + pedal

49 *mp* your lamb waits at the end of North take leave of the earth

Abel's lamb soul

A. lamb

KIV - SAT - CHA ME - ḤA - KA BE - SO - FO ŠEL TSA-FON___ HI - PA-RED MIN HA -

Pno. *(pp)*

ped. ped. ped.

51 rise up to heaven Abel's lamb soul *mp* a twisted serpent of fire (twisted)

A. lamb

- 'A - RETS 'A - LE BA - RA - KI - 'A NA - ḤAŠ 'EŠ ME - SUL -

Pno.

(pp) ped. *mp-p* low cluster (for Gong)

cue for Abel's lamb soul

54 slight accel. will give light to the chambers *f/mf* *mp*

A. lamb

- SA L YA - 'IR ḤA - DA-RI M *8va-*

Pno.

(pp) ped. *p* low cluster (for Gong)

57 and the vapor of the twisted fire tears me tears me apart from the dryness of my blood

Abel Lyr. Bar.

לחִישָׁה מְזַמֶּרֶת (*p*)

'ED ŠEL EŠ ME - SUL - SAL KO - RE - A 'O - TI KO-RE - A 'O -

quasi "whispering singing"

Pno.

(pp) *pp* *ppp*

59

Abel
Lyr. Bar.

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

- TI MI - YO - VEŠ DA - MI LE - MA - LA

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

Pno.

(pp)

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

Parlando

and a many-armed monster

portato, non accel.

61 8" 62 *mf/f*

Cain

'U - MIF - LE - TSET TE - HO M ME - RU - BA T 'EI - VA - RI M

non-symmetrical permutations (energetic)

EARTH *f < ff > f*

mf *mf sub.*

heavy feeling

the tone B serves as a cue for Cain

to the pianist: alternate between the two elements

62 con'd *mf/f* con'd

accel. molto accel. rit. slight rit. rit. molto no dim.

from the depths pulls me by the weight of my body down (down) LEMATA

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

like "Turbina"

Pno.

(mf)

62 con'd take me, brother 1"-2" 63 I cannot, this is a world without bodies

Cain *f* , KAḤ 'O - TI 'AḤ

Abel *mp* Abel's soul

Lyr. Bar. 'I 'EF - ŠAR ZE 'O-LAM BLI GU - FIM

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

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

64 ask that they strip me of my body... **accel. sempre** 3"

Cain *mf* BA - KEŠ ŠE - YA - ŠI - LU 'O - TI MI - GU - FI

Pno. (*mp*) cue for Abel

pp sub.

the weight of your sin makes your body heavy

65 *ossia*

Abel's Soul *mp* MACH - BID 'AL GUF - CHA

Abel 'A - VON - CHA HA - GA - DOL MACH - BID 'AL GUF - CHA

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

pp (con'd) *pppp*

vanishes by itself

rit.sempre pesantissimo

65

con'd

only wandering

can make your load lighter

Cain *mf* *mf*

RAK NE - DU - DIM YA - KE - LU 'AL KO - AH HA - KO - VED

Cain *mf*

RAK NE - DU - DIM YA - KE - LU 'AL KO - AH HA - KO - VED

Pno. *mp*

rit.

65

for how long?

until the end of days

con'd

Cain *(f)*

'AD MA - TAI

Abel *p non vibrato*

'AD KETS HA - YA - MI ————— M

Lyr. Bar.

Pno. *p*

cue for Abel's Lamb

5"

♩ = 66

come to me, Abel

I am being called from on high

66

Abel *mp* *pp* *6"(>10")*

Abel's soul

KOR-'IM LI LE-MA-LA

Lyr. Bar.

as if his own echo

C. lamb *mf* *p*

Abel's Lamb Soul

BO 'E-LAI HE - VEL ———

as if her own echo

Pno. *p* *pp* *ff* *f* *cue for Cain*

(for Vlms gliss.)

1. Tacet

1. *mp* *p* *ppp*

2. *mp* *p* *pppp*

EARTH

non-symmetrical permutations

$\text{♩} = 60$
do not leave me in the bowels of the abyss
can be a Sprechgesang
a little higher than F#

Cain *p* 2"

'AL TA - 'AZ - VE - NI BE - VE - TEN HAT - HO ____ M

low pitches with dark timbre of voice, frightened

Pno. *sub. p* *pp* *ppp*

Ad lib. (but quick) quasi staccato

SPACE bodiless wings are pulling me

66a $\text{♩} = 60$ and wingless bodies are pulling me quite slow gliss.

Cain *mf* VE - GU - FIM BLI KNA-FAIM 'O - TI

Abel *mp* *quasi staccato* *pp* *non dim.*

Lyr. Bar. KNA-FA-YIM BLI GUF MOŠ - CHOT 'O - TI

as if vanishing into the sky

Pno. *mp* **Cemb.** not exact limit of pitch

ped. various positions, non-symmetrical short values

frightened, a singing not quickly

$\text{♩} = 96$ **Presto**

66b a thousand eyes prey

Cain *ff* 1 2 3 4 5 6 7 | 1 2 3 4 5 6 7 | 1 2 3

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

more action

horrificed and hysterical exact counting for this break

Pno. *sub. f* less action

66b $\text{♩} = 72$ *con'd* *(ff)* help your brother, Abel

Cain

'A - ZOR LE - 'A - HI - CHA HE - VEL
strong speech on this level, must overcome the instruments.

Pno. *f*

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

$\text{♩} = 68$ Introduction (Instrumental)

67 come to me, Abel,

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

BO 'E - LAI HE - VEL _____ 'A -

Pno. (Str's tremolo) *p*

70 I wait I come, I come I agreed to be

Abel Lyr. Bar. Abel's soul *f* *ff*

'A - NI BA 'A - NI BA

A. lamb *mf* 3 *mf*

- NI ME-ḤA-KA HIS - KAM - TI LI - HI-YOT

Pno. *mp* Ob.

73 your offering for I knew that this is the way to be rid of my body

(mf) Abel's lamb soul

A. lamb KOR - BAN - CHA KOR - BAN - CHA KI YA - DA - TI ŠE -

Pno. *(p)* *pp*

75 so that my soul can come

f start the gliss. immediately *mf*

A. lamb - KACH 'E - PA - TER MI - GU - FI VE-TIK - RAV VE-TIK -

Pno. Cl. *mp* *mf* Fl. *mp* *mf*

Cb.

79 ad lib. A tempo

close to yours come to me come to me

Abel's lamb soul

A. lamb - RAV NIŠ - MA - TI LE - ŠEL-CHA BO 'E-LAI BO E-LAI

Pno. *mp* *p* *mp* *ped.*

82 I come I come without my body within you soon

Abel's soul *f* Abel's soul

Abel Lyr. Bar.

'A - NI BA 'A - NI BA BLI GU - FI LE - TO - CHECH

A. lamb

Abel's lamb soul *mf/f*

'OD — ME - 'AT

Strings+ Harp

Pno. *mp*

85 we will be as one Cain is left alone rit. sempre

Abel *mf*

Abel Lyr. Bar.

VE - NIHI - YE LE - 'E - HA — D

A. lamb *mf*

VE - NIHI - YE LE - 'E - HA — D

Pno. *mp*

R Arietta - Cain

87 ♩ = 76 I fall into the bottomless pit

Cain *f*

'A - NI NO-FEL LIT -

Pno. *f* *sub.mf*

1 2 1 2

90

Cain

-HOM BE - LI TAḤ - TI T VE-'EIN MA-TSI L TA-NI - NOT ḤOR - TSOT

Pno.

mp/p

1 2 1 2 1 2

93

me
Sprechg.

and no one can save me

where is my lamb?

Cain

LO - 'A 'E-LAI VE - 'EIN MA - TSIL HEI - CHAN KIV-SA - TI

Pno.

first outburst, a hysterical feeling

1 2 1 2 1 2 1 2 1 2 1 2

95

where is Abel?

very small gliss.

who will save Cain?

small gliss.

attacca

Cain

'EI - FO HE - VEL MI YA - TSIL 'ET CA - IN

Pno.

second outburst, a hysterical feeling

1 2 1 2 1

S Duet: Soul of Abel + Cain Parlando

quasi bars - freely counted without metrum, but exact eighths and quarters

96

mp you are not alone

the earth is wet with our warm blood

Cain

TA LO LE - VAD HA - 'A - RETS LA - ḤA MI - DA - MEI - NU HA -

Pno.

Vln I

Vln II

1 2 3 4 5 6 7 8 9

(mp) *p* cover yourself with my blood and mark the body

Cain

- HAM HIT - KA - SE BE - DA - MI VE - SA - MEN 'ET HA - GUF

Pno.

(p) 10 11 12 13 14 15 16 17 18

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

97 97a 97b

Cain

Pno.

B. Cl.

p *p* *pp*

98 all the creatures of the world rise up against me demanding revenge

f *mf*

Cain

KOL BRI - YOT HA - 'O - LAM KA - MOT 'A - LAI LIT-BO-'A NA - KAM

massive concentrated timbre of singing

non-symmetrical permutations (short values)

(Vlns)

p *pp* *f*

Xyl.

99 I murdered a brother and became a soulless body $\text{♩} = 84$

Cain *f* 5 *ff* 100 8"

RA-TSAH-TI LI AH VE-HA-FACH-TI LE-GUF ME-HU-SAR NE-ŠA - MA

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

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

ped.

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

100a do not touch his body for I am within him

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

Abel *f* *mf* *mp*

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

Pno. *(pp)* Xyl. cue for Cain

(mf/f) *mp*

ped.

I have sinned and my iniquity is great give me life, forgiveness!

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

Cain HA - TA - TI GA - DOL HA-'A - VON TNU LIH-YOT ME-HI-LA

ossia

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

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

permutations (strings)

Pno. *(pp)* *ppp*

ped. vanishes by itself

Abel has forgiveness (for Cain)! the blood is the soul

102

Cain

Abel's soul *mf*

HA - DAM HU HA - NE - FEŠ

YEŠ ME - HI - LA LE - CA - IN

Vlns

Pno. *mp*

(*ppp*)

103

mf

(*mp*)

and my brother's soul covers my body Do not touch me!

103a (*mf*) 103b

Cain

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

mp

Pno. (*ppp*)

20

20

20

anyone who touches my brother murders my blood once again

104

Abel

KOL MI ŠE - YI - GA BE - 'A - HI ŠUV YIR-TSAH 'ET DA - MI

f

ff

Pno. *ppp*

permutations

20

20

20

Abel represents the new voice of God and introduces the conclusion of the world

104 con'd
sub. *f/ff* and vengeance will be sevenfold

Abel
Lyr. Bar.

VE - HA-DA **M** ŠIV - 'A - TA - YIM YU-KA **M**

exaggerate the sonority of the M

exaggerate the sonority of the M

6" (10"?)

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

Pno.

(*ppp*)

Cemb. Vlms

f > *mf* > *mp*

ff sub.
L.H.: same element, much faster

> *mf* > *mp*
the sounds of the world get lower

♩ = 82/76

Signal - a sign to Cain to paint himself with blood

105a

105b

105c 6"

Cain

Pno.

mp

B.Cl.

mf/f

mp

105d

♩ = 60

2"

Abel?

ff

slow gliss.

Abel?

slower gliss. Sprechg.

106

molto rit.

HE - VEL

HE - VEL

Abel's soul

Vocalize (singing) around the tone E

around the tone C

A - - -

Pno.

sub. *p*

(*mp*)

Cemb. Vlms

permut.'s

resembles b. 105

do not leave me, Abel

107 *f*

Cain

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

do not leave... Abel quite slow gliss.

'AL TA - 'A - ZOV HE - VEL

f Vocalize (singing)

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

Pno.

pp

pp

T Duet: Cain's lamb and Cain

110 $\text{♩} = 84$

Pno.

permutations Hrp.

p

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

Recs

p

Ob.

mf ³ ₃

permutations

p

114

C. lamb

non vibrato *f*

A

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

Recs

Pno.

(p)

118

C. lamb

Pno.

(p)

121 $\text{♩} = 84$ *mf* my lamb, you have returned to me you have returned to comfort a brother in

Cain

KIV - SA - TI ŠUV 'AT KAN 'I - TI HA - ZART LE - NA - ĦEM 'AĦ 'A -

Pno.

124 *mp* **Più mosso** mourning? *mf* my lamb, **A tempo** come,

Cain

- VEL KIV - SA - TI BO -

C. lamb

A

Pno.

pp sub.

Più mosso
lie in my bosom a...

127

Cain

- I ŠVI BE - - - HEI - KI

C. lamb

f Cain's lamb bleats

A

Pno.

Recs. stop

A tempo
we will wait for the sunrise

130

Cain

mf-mp

NE - HA - KE KE LAZ-RI - HA

C. lamb

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

Pno.

p

Più mosso **A tempo** **Più mosso**
a... what did you say? a...

134

Cain

mp-mf

MA 'A - MART

C. lamb

f *mf*

A

Pno.

"modulation"

$\text{♩} = 84$
 138 *mp - mf* you are distant What is your language? a...

Cain

'AT RE - HO - KA MA - HI SFA - TECH

sorrow is felt in Cain's voice

(מורגש צער)

C. lamb

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

Pno.

mp

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

$\text{♩} = 80$
 142 1. *mp* 2. *p* the blood is strange but Cain is no stranger

Cain

GŠI 'E-LAI HA - DAM KTSAT MU - ZAR 'A-VAL CA - IN LO ZAR

Cain feels tragic and pathetic

C. lamb

A A

2nd time
 attacca

Pno.

1. *p*
 2. *pp*

U Epilogue: Aria-Requiem (Cain)

146 ♩ = 84

Cain

Pno.

mf *ped.* *gradual natural decresc.* *p*

"First Part"

150

Cain

mp-mf *leggiero* *mp*

silence again, really?

ŠUV DMA - MA MA HAT -

Pno.

p *Glock.* *natural speech, quite low timbre* *Glock.+Trgl.*

♩ = 208

♩ = 104

152

Cain

mf

the abyss recedes, the earth becomes stable under my feet

- HOM MIT - RA - HE - KET 'A - DA - MA MIT - YA - TSE - VET MI - TA - ĤAT RAG -

Pno.

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

non accel.

leggiere

Cain

- LAV ŠEL HA - YAM ŠUV ZOR - MIM ŠUV ZOR - MIM ŠUV ZOR - MIM

Pno.

mp

158

in the arteries of a world virgin no more

(mf)

f

that

Cain

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

Pno.

mf

mp / mf

f

mp

161

was violated by murder

and separated

the tongues of all world's creatures

Cain

mf

-AL - 'O - TO RE-TSAH VE - HIF - RID 'ET SFA - TAN ŠEL BRI-YOT HA - 'O -

Pno.

"Second Part"

164

into a thousand languages

foreign to each other

Tempo stays

Cain

f

-LAM LE - 'AL - FEI LE - ŠO - NOT ZA - ROT ZO LA - ZO

Pno.

mf

Strings

pp sub.

"inner voice" of Cain

166

and Cain

alone

orphaned

will wander

Cain

mp

Falsetto VE - CA - IN BO - DED VE - YA - TO - M YIN -

Pno.

171

a refugee

Cain

(mp)

- DO D VE - YA - NU - A

Pno.

(pp)

the abyss...

174

natural decresc.

6:4

p

mp

Cain

Pno.

HAT -

will wander a refugee in a foreign land as the

176

senza decresc.

mf

p sub.

Cain

Pno.

- NU - A _____ YA - NU - A _____ breath BE - 'E - RETS ZA - RA KŠE - 'EI -
strongly

eye of North follows him forever

180

p

Slower **Transition to**

Cain

Pno.

-NO ŠEL TSA-FON 'O - KE - VET LA - NE - TSAH _____
ossia 'O - KE - VET

these are two options for Cain;
the lower is preferable

mf *mp* *p* *mf*

ped.

Trb.
+D. B.

$\text{♩} = 104$ **"Third Part"**

185

and as a memory

of a world that once was

mf

Cain

'U - VE - TOR - - - - - ZI - KA - RON ME - 'O - LAM - - - - - ŠE - HA - YA

Cain is exhausted and
understands his fate

(slight accents)

Pno.

*f**mf*

189

of a brother

and a lamb

breath
strongly

all that remains is the sign

*f**mf*

Cain

'U - ME - 'AH VE - KIV - SA NO - TAR RAK

Pno.

mf

192

of Cain

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

Cain

'O - - - - - T CA - - - - - I - - - - - N - - - - -
senza morendo

Pno.

R.H.