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Tsippi Fleischer ציפי פליישר

קין והבל

CAIN AND ABEL

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ליברית: יוספה אבן - שושן

LIBRETTO: YOSSEFA EVEN-SHOSHAN

Sung in Hebrew

אופרה קאמרית גדולה
ב-5 תמונות

GRAND-CHAMBER OPERA
IN 5 SCENES

האופרה "קין והבל" - הרעיון

האופרה עוסקת במערכת היחסים שבין שני הגברים, קין והבל, אך הפעם הכבשים שלהם, שאינן פעילות בסיפור המקורי, הן כבשים-נשים העולות לעולה בחיקם של שני האחים. סוגיית הרצח הראשון באנושות קיבלה בליברית הרחבות. הקורבן הזהה של שני האחים מחדד ומרענן את השאלות הנוקבות על אודות פסילתו או הצדקתו של הרצח הראשון, ועל אודות מקומו של האל: הלגיטימיות של בחירותיו אל מול שרירות לבו. נוכחות שתי הנשים שמתפקדות לכאורה כשתי כבשים שמיועדות לקורבן מביאה לסיפור את הארוס המהול בקורטוב של פמיניזם.

הסיפור הזה, בסיוע האופרה שמקצינה רגשות אוניברסליים הוא אקטואלי במיוחד: איך היה נראה העולם היום לולא הרצח הראשון?

סיפור העלילה

בתחילת הסיפור (**תמונה ראשונה**) מצטיירת אידיליה פסטורלית של שני האחים, אשר חיים בקירבה. הם ושתי הכבשים שלהם חיים בסימביוזה, אף שהכבשים כבר יודעות שהן מיועדות לקורבן. לאחר הקרבת הקורבן לאל (**תמונה שניה**) - שמו הוא אצלנו "צפון" - מגלים האחים את הכבשה החיה (כבשת קין) והכבשה המתה (כבשת הבל); הם מנחמים זה את זה, וכבשתו של הבל פונה אליו מן השמיים - נשמתי בשמיים תקיים את נצח ("זמן") העולם ומגופתי תעשה לך כלי נגינה. כשהבל מנגן אכן בבשרה (**תמונה שלישית**) הדבר מורט את עצביו של קין. הוא מתמלא חימה, מכה את כבשתו שאיתו על הארץ, תוך שהוא שולח אותה לפתות את אחיו להגיע אליו. הבל מקונן בכאב על מות כבשתו (**תמונה רביעית**); כאשר קין רואה את כבשתו שלו מתעלסת עם אחיו קנאתו גוברת עוד יותר, ותוך טרצט הרצח הוא מכה את אחיו הבל עד זוב דם, עד שנשמתו יוצאת. זהו אקט הרצח. קין מגלה תוך פעולה מהי קנאה (סוג רגש שמתפתח לראשונה), מהו רצח (אובדן חיי אדם בזדון שקורה לראשונה). גובר הדואליזם שבין שני העולמות (**תמונה חמישית**): עולם הפיוט של הבל עם כבשתו בשמיים, והעולם הגשמי הארצי של קין עם כבשתו על האדמה. לאחר הרצח, כבשתו ממאנת לדבר איתו; האידיליה בין אדם לאדם, בין אדם לחיה, חלפה מן העולם.

ניתן לסכם: תמונות 1+2 הן הטבע והקורבן, תמונות 3+4 - פיתוח הקנאה והרצח, תמונה 5 - פילוסופיית שני העולמות.

באריה האחרונה, המסיימת כפינאלה, או כאפילוג, בתחושה טראגית, שר קין על העולם שבעל אותו רצח והפריד אותו לאלפי לשונות זרות זו לזו, וכך ינדוד קין, האדם חסר המנוחה, עד קץ הימים.

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איור השער: קין הורג את הבל - מתוך תבליט מן המאה ה-16

בתוך הליברית - לעתים שונה הניקוד כדי להתאימו לדרך ההגייה המקובלת

תמונה ראשונה: חג הקורבן

מקום: שדה פתוח, בדרך אל המזבח
משתתפים: קין, הבל, כבשת קין, כבשת הבל

(פתיחה אינסטרומנטלית)

שיר עם סולנים (1)

קין והבל:
וּבְקֶץ הַיָּמִים
נַקְרִיב קָרְבָּן
כְּדֵי שֶׁזֶּה לֹא יִגָּמֵר.
כְּדֵי שֶׁמִּזְרָח שׁוּב יוֹלִיד אֶת הָאוֹר
דָּרוֹם שׁוּב יַטִּיל טְלָלֵי בֹּקֶר
וּמַעֲרָב יְעַבֵּר אֶת הַקֹּר וְיִצֹר
מַיִם,
שֶׁיֵּרְדוּ מִשָּׁמַיִם
לָאֲדָמָה,
וְהֵיא,
תַּעֲלֶה שׁוּב אֲדִים
שֶׁל עֵשֶׂב וְדֶשֶׁא וְעֵץ.

כבשת קין וכבשת הבל:
וְצָפוֹן?
מַה יָּבוֹא מִשָּׁם?
מַה צוֹנֵן הַצָּפוֹן בָּרֶחֶם?

קין והבל:
הַצָּפוֹן לֹא יָדוּעַ
סוֹדוֹתָיו כְּמוּסִים וּצְפוּנִים,

קין:
יֵשׁ אוֹמְרִים שֶׁמִּשָּׁם תִּפָּתַח הָרָעָה
שֶׁמִּשָּׁם יָבוֹא סוֹף

הבל:
וְאוּלַי מִצָּפוֹן תֵּגִיעַ בְּרָכָה
אוּלַי הוּא יוֹלִיד אֶת הָעוֹד,

הבל קין:
וְאוּלַי בְּזִכּוּתוֹ עוֹד בֹּקֶר עוֹלֶה -
יִצְמַח עוֹד עָלֶה,
עַל עֵץ מְעוּרְטָל עֲנָפִים.

כבשת קין וכבשת הבל:
וְאוּלַי הַצָּפוֹן הוּא רֶחֶם אִמִּי
שֶׁמִּלֵּא פִּטְמָתָהּ בֶּחָלָב
וּבְקֶץ הַיָּמִים הוּא יִטַּע בִּי עוֹד גְּדִי
שֶׁדֶּרֶךְ עָטִין יִתְחַבֵּר לְצָפוֹן וְיִנַּק מִשָּׁדָיו.

קין:
וְאוּלַי הַצָּפוֹן יְגַדַּע פִּטְמוֹתַיִךְ?
וְאוּלַי יְעַקֵּר אֶת רַחְמֵךְ?

הבל:
וְאוּלַי הַצָּפוֹן יְיַבֵּשׁ אֶת הַמַּיִם
יַכְרִית אֶת הַטַּל
וְהָאָרֶץ תַּפְסִיק לִנְשֹׁם,
וּבְאֵין נְשִׁימָה הַשֶּׁרֶשׁ יַרְקִיב
וְהַפְּרִי, יִתְבּוֹסֵס בְּתוֹלַעַת
וּכְשֶׁזּוֹ תִּנָּשֵׁם נְשִׁימָה אַחֲרוֹנָה
תִּשָּׁאֵר אֲדָמָה גּוֹוַעַת.

קין:
הַצָּפוֹן הוּא עָלוּם, לֹא יָדוּעַ
צוֹפֵן בְּחֻבּוֹ נֶס לֵידָה
הוּא צוֹפֵן סוֹד מָוֶת

קין+הבל+כבשת הבל+כבשת קין:
אָז מִקֶּץ הַיָּמִים נַקְרִיב קָרְבָּן
כְּדֵי שֶׁזֶּה לֹא יִגָּמֵר,
כְּדֵי שֶׁמִּזְרָח שׁוּב יוֹלִיד אֶת הָאוֹר
דָּרוֹם שׁוּב יַטִּיל טְלָלֵי בֹּקֶר
וּמַעֲרָב יְעַבֵּר אֶת הַקֹּר וְיִצֹר
מַיִם
שֶׁיֵּרְדוּ מִשָּׁמַיִם
לָאֲדָמָה,
וְהֵיא,
תַּעֲלֶה שׁוּב אֲדִים
שֶׁל עֵשֶׂב וְדֶשֶׁא וְעֵץ.

כבשת קין:
מַה גּוֹרֵם לְצָפוֹן לַעֲצוֹר אֶת הַסּוֹף?
מַה גּוֹרֵם לוֹ לִיצֹר הַתְחָלָה?
מַה הוֹפֵךְ קְלָלָה לִבְרָכָה?

כבשת הבל:
מַה תְּבִיאוּ קָרְבָּן?

דואט האחים:

הבל:
אֶת מִי שֶׁאָהוּב וְקָרוֹב וְיָקָר

קין:
אֶחָד הוּא וְאֵין עוֹד כָּמוֹהוּ

הבל:
אֶת מִי שֶׁמֵּאִיר לִי לֵילוֹת בְּלִי יָרֵחַ

קין:
אֶת מִי שֶׁשָּׁמַע בְּכִיי לְלֹא קוֹל

הבל:
אֶת מִי שֶׁגִּלְתָה לִי אֶת סוֹדוֹת הַנֶּצַח

קין:
אֶת מִי שֶׁלִּמְּדָה לִי אֶת שִׂפַת הַבְּרִיאָה

הבל:
אֶת מִי שֶׁלִּבָּהּ פּוֹעֵם עִם לִבִּי

קין:
אֶת מִי שֶׁדָּמָהּ הוּא דָּמִי

הבל:
שֶׁהִיא אֲנִי

קין:
אוֹתָךְ -

הבל:
כְּבָשָׂתִי -

קין:
אֲהוּבָתִי.

דואט הכבשים:

כבשת הבל:
אַתָּה שֶׁהוֹבַלְתָּ אוֹתִי לְכַר דֶּשֶׁא סוֹדִי

כבשת קין:
שֶׁהִשְׁקֵיתָ לִי מֵי מַעְיָן מְתוּקִים מִיָּדֶיךָ

כבשת הבל:
שֶׁאָסַפְתָּ אוֹתִי לְחֵיקְךָ בְּלֵיל כְּפוֹר

כבשת קין:
מְעוּטָף בְּצַמְרִי שֶׁגָּלַלְתָּ בַּקַּיִץ

כבשת הבל:
אַתָּה

כבשת קין:
שׁוֹלֵחַ אוֹתִי

כבשת הבל:
לְצָפוֹן!

שיר עם סולנים (2) וריטואל

קין והבל:
רַק אַתְּ כְּבָשָׂתִי מַכִּירָה סוֹדוֹתַי
רַק אַתְּ מִתְבָּעֶתֶת מִתּוֹךְ סִיּוּטַי

הבל:
וְיַחַד אִתִּי מַחְסִירָה פְּעִימָה
בַּלַּיְלָה.

קין והבל:
הַצָּפוֹן הוּא רָחוֹק
וּכְדֵי שֶׁיִּקְרַב צָרִיךְ לְהַקְרִיב קָרְבָּן

שֶׁיַּמְשִׁיךְ אֶת הַזְּמַן
יְחַיֶּה אֶת הַיָּם

קין:
רַק מִי שֶׁקָּרוֹב
הוּא קָרְבָּן שֶׁל אֱמֶת

הבל:
וְרַק אַתְּ כְּבָשָׂתִי קְרוֹבָה לִי

קין:
אַתְּ אֲנִי - אֲנִי אַתְּ.
(קין והבל מעלים את הכבשים למזבח)

קין והבל:
הִתְקָרְבִי לְצָפוֹן וּשְׁבִי בְּחֵיקוֹ,
הַצְמִידִי גַּפַּיִךְ לְמָתְנָיו,
לַקֵּקִי בְּלָשׁוֹן רְטוּבָה אֶת אָזְנוֹ,
פְּעִי לוֹ אֶת כָּל צְפוּנוֹתַי.
סַלְסְלִי בְּקוֹלֵךְ כְּבָשָׁה אֲהוּבָה
גַּלִּי לְצָפוֹן אֶת פְּחָדַי,
סַפְּרִי לוֹ שֶׁאַתְּ קָרְבָּנִי - אַתְּ אֲנִי
בַּקְּשִׁי שֶׁזֶּה לֹא יִגָּמֵר
בִּשְׁמִי.

כבשת קין וכבשת הבל:
אֲנִי אֶסָּלֵחַ בְּקוֹלִי וְאֶפְעֶה
אֶתְחַנֵּן
בְּתִקְוָה שֶׁיִּהְיֶה בּוֹ רָצוֹן
שֶׁלֹּא אֶהְיֶה קָרְבָּן שָׁוְא,
אֲבַקֵּשׁ מִצָּפוֹן שֶׁיַּמְשִׁיךְ אֶת הַזְּמַן
וְלַמְרוֹת שֶׁנִּשְׁלַחְתִּי לְשָׁם
אֲבַקֵּשׁ,
שֶׁזֶּה לֹא יִגָּמֵר

כבשת הבל:
לְעוֹלָם.

תמונה שניה: כבשת קין נדחית

מקום: מזבח
משתתפים: קין, הבל, כבשת הבל, כבשת קין

(הכבשים שוכבות על המזבח שמוקף בעשן כחול)

פתיחה ודואט אחים

קין:
אֵשׁ זָרָה, אֵשׁ כְּחוּלָה, בְּקַרְנוֹת הַמִּזְבֵּחַ
אֵשׁ שְׁקֵטָה,
בְּלִי חִפּוּךְ, בְּלִי בָּרָק, בְּלִי רַעַם.
נָחָשׁ אֵשׁ מְסֻלְסָל
שָׁיָרַד בְּלִי כְּנָפַיִם
עָט עַל הַקָּרְבָּן.

הבל:
זֶה שְׁלִיחוֹ שֶׁל צָפוֹן,
נְחִירָיו מִתְבַּשְּׂמִים בַּאֲבַק חֲרִיכָה
וּבוֹדְקִים אִם צָפוֹן יִתְרַצֶּה לַמִּנְחָה

(האש מפסיקה, שתי הכבשים מתגלות שלמות בגופן, כבשת הבל ללא רוח חיים, קין והבל מתקרבים אל המזבח, בודקים אותן)

הבל:
הַאִם הַקָּרְבָּן לְרָצוֹן?

קין:
הַן עוֹד כָּאן, מוּטָלוֹת בִּשְׁלֵמוּת,

קין והבל:
וְהָאָבָן קָרָה,
כְּאִלּוּ כְּלוּם.

הבל:
הַקָּרְבָּן לֹא נִלְקַח,
הַצָּפוֹן לֹא קִבֵּל מַתָּנָתֵנוּ.
קַץ הָעוֹלָם מִתְרַגֵּשׁ וּבָא
עוֹד מְעַט וְיִפְלוּ שָׁמַיִם עָלֵינוּ.

(כבשת קין מתחילה להתעורר)

כבשת קין:
הַזְּמַן עוֹד יַמְשִׁיךְ,

קין:
אַתְּ עוֹד כָּאן?

הבל:
(מתקרב לכבשה שלו, מטלטל אותה)
וְאַתְּ כְּבָשָׂתִי, אֵיפֹה אַתְּ?

כבשת קין:
וְהָאָרֶץ תִּנְשֹׁם

הבל:
תַּלְתַּלַיִךְ רַכִּים, הַפַּרְוָה עוֹד חַמָּה
וְאַתְּ, אֵיפֹה אַתְּ?

כבשת קין:
וְהַיָּם יִחְיֶה עַד אֵין סוֹף

הבל:
הָאָזְנַיִם זְקוּפוֹת,
מְחַכּוֹת לְלִחִישָׁה,
וְאַתְּ - אֵיפֹה אַתְּ?

כבשת קין:
וְדָפָק הַגְּלִים יַזְרִים דַּם-עוֹלָם

הבל:
הָאַף לַח,
הַלָּשׁוֹן רְטוּבָה
וְאַתְּ - אֵיפֹה אַתְּ?

כבשת קין:
הִיא קָרְבָּנוֹ שֶׁל עוֹלָם.

הבל:
הֵיכָן הִיא?

כבשת קין:
בְּחֵיקוֹ שֶׁל צָפוֹן - לְמַעְלָה!

קין:
וְאַתְּ?

אריה

כבשת קין:
יַחַד עָלִינוּ
עַד אֶמְצַע הַדֶּרֶךְ
בַּעֲרָפֶל מְפַתֶּה
גַּפַּיִם בְּלִי גוּף
הוֹצִיאוּ אוֹתָנוּ
מִתּוֹךְ הַמִּשְׁקָל
וְנָסְקָנוּ בְּלִי כֹּבֶד
עַד

שֶׁנִּפְעַר בָּרָקִיעַ שֵׁעַר
וּבְתוֹכוֹ
פַּרְצוּפִים שֶׁל אָדָם עִם כַּנְפֵי עָטַלֵּף,
עוֹפוֹת בְּלִי פָּנִים,
סַרְטָנִים עִם רַגְלֵי נָמֶר,
אֻלָּף בְּרִיּוֹת, זָרוֹת, אֲחֵרוֹת,
כּוּלָן מַבִּיטוֹת בְּעֵינַיִם שׁוֹתְקוֹת
וּבַת קוֹל בְּלִי פֶּה יָצְאָה וְאָמְרָה:
כִּבְשַׁת קַיִן תַּחְזֹר לְאַדְמַת הַגְּזֵרָה
רַק כִּבְשַׁת הֶבֶל מוּזְמֶנֶת לָבוֹא בַּשַּׁעַר
כִּי צָפוֹן בָּחַר בָּהּ לְקַיֵּם אֶת דִּפְקֵ הַזְּמַן.

קין:
וְאַתְּ?

כבשת קין:
נִשְׁלַחְתִּי אֵלַיִךְ
חָזַרְתִּי
לַגּוּף.

קין:
אַתְּ כָּאן
אֲבָל זְמַן הָעוֹלָם לֹא פּוֹעֵם בִּזְכוּתֵךְ
הַזְּמַן הֵקִיא אֶת גּוּפֵךְ!
(פונה ממנה)

דואט במתכונת אריות (עם פתיחה)

פתיחה - הבל:
שְׁמַח בָּהּ קַיִן
הַגּוּף שֶׁלָּהּ חַם,
רַגְלֶיהָ זָזוֹת
כִּבְשָׁתִי אוּלַי תְּקַיֵּם אֶת הַזְּמַן
אַךְ גּוּפָהּ יִהְיֶה טֶרֶף עוֹפוֹת,
כִּבְשָׁתְךָ תִּפְעֶה לְקֶרַאתְךָ בַּלֵּילוֹת
וַאֲנִי אֶת שֶׁלִּי אֶקְבֹּר.

קול נשמת כבשת הבל (אריה)
אַל תִּבְכֶּה עָלַי הֶבֶל
אֲנִי קָרְבָּנְךָ
וְקַבְּלוּנִי בְּהוֹד וְהָדָר

אַל תִּקְבֹּר אֶת גּוּפִי
כִּי קוֹלִי בְּתוֹכִי
וְהַהֵד לָנֶצַח נִשְׁאָר

אַל תִּבְכֶּה עָלַי הֶבֶל
אֲנִי קָרְבָּנְךָ
וְקַבְּלוּנִי בְּהוֹד וְהָדָר
חֵיקְךָ יִהְיֶה רֵיק,
אַךְ קוֹל מַנְגִּינָה
יְחַמֵּם אֶת הַלַּיְלָה הַקַּר.

וּבְמָקוֹם לָתֵת אֶת גּוּפִי לָעוֹפוֹת
בָּנָה לוֹ שִׁבְעָה קוֹלוֹת
הַפּוֹךְ אֶת קַרְנַי לְשָׁתֵי חֲצוֹצְרוֹת
מַשּׁוֹקַי עָשָׂה חֲלִילִים
מָתַח אֶת עוֹרִי עַל שֶׁלֶד שֶׁל תּוֹף
מִמֵּעַי בָּנָה נְבָלִים
וּמִבְּנֵי הַמֵּעַיִם תִּצֹר כִּנּוֹרוֹת.

הבל (אריה):
לְבַתִּי אֶת גּוּפֵךְ לְשִׁבְעָה חֲלָקִים?
הֵן הָיִיתְ לִי אַחַת וְיחִידָה
הַאִם לֹא מוּטָב לְשָׁמֹר גְּוִיָּתֵךְ
בְּמִטַּת אֲדָמָה רַכָּה?
אַתְּ הָיִיתְ אֲהוּבָה
אָז אֶשְׁמֹר אֶת קוֹלֵךְ
וְכָל פְּעִימָה בְּגוּפִי
תַּזְכִּיר שֶׁהָיִיתְ לִי קָרְבָּן.
וְאַתָּה אָח
שְׁמַח בְּשִׂמְחַת הַחַיִּים,
כִּבְשָׁתְךָ עוֹד נוֹשֶׁמֶת
שְׁמַח בָּהּ קַיִן
הַגּוּף שֶׁלָּהּ חַם
רַגְלֶיהָ זָזוֹת
כִּבְשָׁתִי מְקַיֶּמֶת אֶת כָּל הַבְּרִיּוֹת,
אַךְ גּוּפָהּ יִהְיֶה לִשְׁבָעָה קוֹלוֹת.

תמונה שלישית: קנאת קין

מקום: שדה
משתתפים: קין, כבשת קין

הדואט הגדול של קין וכבשתו

כבשת קין:
(לקין)
בּוֹא נֵלֵךְ אֶל הָעֵמֶק

קין:
הַבִּיטִי בּוֹ,

כבשת קיין:
לְחַפֵּשׂ מַעְיָן
שֶׁמֵּימָיו סוֹדִיִּים וּמְתוּקִים,

קין:
בִּתֵּר גְּוִיָּתָהּ לְשִׁבְעָה חֲלָקִים
וְעַכְשָׁיו הוּא מְנַגֵּן בְּבִשָּׂרָהּ.

כבשת קין:
יֵשׁ שָׁם בּוּסְתָּן
עִם פֵּרוֹת בְּכוּרִים.

קין:
מִתְחַפֵּשׂ לְאָבֵל מְנַגֵּן לָהּ קִינוֹת
אַךְ בְּעֶצֶם הוּא שָׂר לְאֵידִי.

כבשת קין:
בּוֹא נֵלֵךְ

קין:
אַיִן לְאָן,
אֵין לִי חֵפֶץ בְּמֵימֵי מַעְיָן מוּסְתָּרִים,
פֵּרוֹת בְּכוּרִים
כִּי בִּטְנִי מְלֵאָה רָקָב.

כבשת קין:
בּוֹא נֵלֵךְ לַמִּדְבָּר
נַעֲלֶה לַמָּצוֹק
נַקְשִׁיב לַדְּמָמָה,
עִם נְשָׁרִים* נְדַבֵּר

* הגשר בטעות נחשים

קין:
אַיִךְ אֵלֵךְ בְּהָרִים אִם
כָּל אֶבֶן לוֹחֶשֶׁת סוֹדוֹת שֶׁל דְּחִיָּה?
אֵיךְ אַקְשִׁיב לַדְּמָמָה
אִם חַיּוֹת וְעוֹפוֹת
מְמַלְּאוֹת אֲדָמָה
בְּשִׁירֵי נִצָּחוֹן לְהֶבֶל?

כבשת קין:
אֱלֶה רַק הֲזָיוֹת

קין:
לֹא!
לְשׁוֹנוֹת מַמָּשׁ
מוֹצִיאוֹת דְּבָתִי
וְכָל הַר וְכָל אֶבֶן
לוֹטְשִׁים עֵינֵיהֶם
וְרוֹצִים לְקַלֵּף
אֶת סוֹדוֹת כִּשְׁלוֹנִי.

כבשת קין:
זֶה לֹא כִּשָּׁלוֹן

קין:
מַתָּנָתִי נִדְחָתָה
אַתְּ הוֹשְׁלַכְתְּ לָאָרֶץ,
אֲנִי לֹא רָאוּי
בְּעֵינָיו שֶׁל צָפוֹן
וְלָמָּה?

כבשת קין:
אֵיךְ יָכֹל יוֹשֵׁב אֶרֶץ
לַדַּעַת לִבּוֹ
שֶׁל צָפוֹן בַּמְּרוֹמִים?

קין:
בְּיַחַד
פָּחַדְנוּ אֶת קֵץ הַיָּמִים
הִמְצֵאנוּ קָרְבָּן
כָּל אֶחָד וְתֵר
עַל הַיָּקָר לוֹ בְּיוֹתֵר

אָז לָמָּה?
לָמָּה בּוֹ וְלֹא בִּי?

כבשת קין:
אִם יָדַע סוֹדוֹתָיו
אָז צָפוֹן לֹא יִהְיֶה עוֹד צָפוֹן.

קין:
שׁוּב הוּא שָׁר
מַעֲמִיד פָּנִי אָבֵל
עַל כִּבְשָׁה אֲהוּבָה
מְהַלֵּל נְצָחוֹנוֹ
קָבָל עַם וְעוֹלָם,
הוּא מִתְחַזֶּה לְמְסוֹרָב נֶחָמָה
אֲבָל בְּתוֹכוֹ נַחְשׁוֹלֵי גַּאֲוָה
רוֹצֶה לְמְשֹׁל,
לִגְנֹב בְּכוֹרָה,
אֶת קֵין לְדָרוֹס
כְּדֵי לַהֲפֹךְ מַלְכוּתוֹ לְחֹק
הוּא מְקוֹנֵן,
וּבְקוֹל קִינָתוֹ מְפָרְסֵם בָּרַבִּים
שֶׁצָּפוֹן הֶעֱדִיף אֶת הֶבֶל.

כבשת קין:
שׁוּב הַזָּיוֹת,
דְּמְיוֹן מִתְפָּרֵץ,
בּוֹרֵא בְּאָזְנֶיךָ
קוֹלוֹת שֶׁבְּכָלָל לֹא נוֹלְדוּ,
אִם תַּקְשִׁיב לַדְּמָמָה
וְתִרְאֶה אֶת אָחִיךָ
אוּלַי תּוּכַל לְהַקֵּל עַל סִבְלוֹ.
(קין מתנפל על כבשתו ומכה בה, הכבשה צועקת)

קין:
אַתְּ קוֹרֵאת לִי הוֹזֶה?
הוּא פִּתָּה גַּם אוֹתָךְ
בְּסִלְסוּל מְזֻיָּף?
בּוֹגְדָנִית
תִּסְתַּלְקִי
אַתְּ מַרְאַת כִּשְׁלוֹנִי
אַתְּ דְּחוּיָה,
לְכִי
אֵין לִי בָּךְ צֹרֶךְ!
(קולות קינת הבל מתגברים באוזניו, הוא נתקף במין שיגעון, הכבשה מצטנפת בפינה ומביטה בו בפחד)
דַּי דַּי דַּי
שֶׁיַּפְסִיק לְנַגֵּן!
מְשִׁיכוֹת הַמַּיתָר
שׁוֹרְטוֹת בְּעוֹרִי
צִיּוּרֵי מַפָּלָה
דַּי דַּי דַּי - שֶׁיַּפְסִיק לְנַגֵּן!
עוֹר הַתּוֹף כְּבָר נִקְרַע
וְכָל חֲבָטָה
מְרַסֶּקֶת כְּבוֹדִי לְחָצָץ
דַּי דַּי דַּי!
(קין מתעשת - מביט בכבשה ואחר בידיו)

כבשת קין:
מַה עָשִׂיתָ לִי קַיִן?
הַיָּד שֶׁלִּטְּפָה לִי
שֶׁאִמְּצָה אֶת גּוּפִי לְחָזֶהּ,
מַה עָשִׂיתָ לִי קַיִן?
הַיָּד שֶׁלִּקַּקְתִּי
שֶׁהוֹצִיאָה אוֹתִי מֵרֶחֶם אִמִּי
הָפְכָה לְיָדוֹ שֶׁל קַלְגַּס.

קין:
מַה קָרָה?
מַה עָשׂוּ הַיָּדַיִם?
(מנסה להתקרב לכבשה, היא בורחת)
נִכְנְסָה בִּי בְּרִיָּה מְשׁוּנָּה?

כבשת קין:
זֹאת הָיְתָה הַקִּנְאָה,
שֶׁכָּרְתָה אוֹתִי מִלִּבֵּךְ

קין:
רַק לְרֶגַע!

אריֵיטה

כבשת קין:
אֲבָל הִיא עֲדַיִן רוֹבֶצֶת עַל סַף...
זֹאת הָיְתָה הַקִּנְאָה, הַשְּׁנוּאָה
אֲהוּבָה בְּלִי בָּשָׁר
שֶׁאוֹרֶבֶת בַּפֶּתַח.
כֹּחָהּ כֹּחַ שָׁאוֹל -
אַל תִּתְפַּתֶּה,
כִּשְׁלוֹנֵךְ מֻדְמֶּה.
נַסֵּה לְהֵיטִיב עִם לֵב אָח פָּצוּעַ,
נַסֵּה לְהָבִין שֶׁיֵּשׁ כָּאן מִבְחָן
בְּלַע עֶלְבּוֹנֵךְ
הַקִּנְאָה כְּעֶרָה אֶת פָּנֶיךָ
אִם לֹא תִּשְׁלֹט בָּהּ
הִיא תִּמְשֹׁל
וְתוֹלִיד בְּךָ
מַפָּלֶת

אריֵיטה

קין:
(חלק א)

נִתְפַּיֵּס כִּבְשָׁתִי,
הָעֶלְבּוֹן עוֹד צוֹרֵב,
אֶתְגַּבֵּר עַל חַיַּת הַקִּנְאָה.

מְחִילָה כִּבְשָׁתִי
עֲדָנָתֵךְ מְחֻזֶּקֶת
סֵבֶל אָחִי מַעֲצִיב גַּם אוֹתִי.

נִתְפַּיֵּס כִּבְשָׁתִי,
הָעֶלְבּוֹן עוֹד צוֹרֵב
אֶתְגַּבֵּר עַל חַיַּת הַקִּנְאָה.

אַתְּ פָּקַחְתְּ אֶת עֵינַי:
הַרַמְתִּי יָדַי
הוֹצֵאתִי דִּבָּה

נִתְפַּיֵּס כִּבְשָׁתִי,
נִתְפַּיֵּס וְנִשְׁכַּח אֶת הַיּוֹם -
יוֹם מָר וְנִמְהָר

(חלק ב)

הַשֶּׁמֶשׁ שׁוֹקַעַת,
קָרְאִי לְאָחִי
לְמִשְׁחָק שֶׁל תְּפִיסַת צְלָלִים שֶׁל עֶרֶב,
הַסְבִּירִי כִּי
אַבְלוּת בְּדִדִידוּת מַשְׁחִירָה אֶת הַלֵּב,
חַמְמִי אֶת עוֹרוֹ
בְּשִׁפְעַת פְּרָוָתֵךְ הָרַכָּה.

מַהֲרִי כִּבְשָׁתִי,
הַצְּלָלִים מִתְאָרְכִים
קָרְאִי לְאָחִי
וְאִמְרִי
שֶׁאַתְּ אֲנִי - אֲנִי הוּא
וְאַתְּ
גַּם שֶׁלּוֹ.

תמונה רביעית: רצח

מקום: שדה, שעת דמדומים.
משתתפים: קין, הבל, כבשת קין

הבל (אריה)

גְּוִיעָתָהּ שֶׁל הַשֶּׁמֶשׁ
תּוֹלִיד אֶת הָאֹפֶל
קַו אָדוֹם בַּמֶּרְחָק
יוֹלִיד שַׁחוֹר,
הִתְקַפְּלוּת כָּנָף צִפּוֹר שֶׁל יוֹם
מֵעִירָה עוֹף דּוֹרֵס שֶׁל לַיְלָה,
שֶׁנַת בְּרִיּוֹת הָעוֹלָם
תּוֹלִיד יְקִיצָה
מוֹתוֹ שֶׁל הַלַּיְלָה
יוֹלִיד אֶת הַיּוֹם
וּמוֹת כִּבְשָׁתִי
הוֹלִיד אַיִן.
טוֹב לָךְ שָׁם
כִּבְשָׁתִי
בְּחֵיקוֹ שֶׁל צָפוֹן
שֶׁהוֹצִיא אוֹתָךְ מִגּוּפֵךְ?
טוֹב לָךְ שָׁם
בְּסוֹפוֹ שֶׁל הַיּוֹם
כְּשֶׁעוֹרִי מִתְפַּלֵּשׁ
בְּעֵרוֹם אֵינוּתֵךְ

דואט כבשת קין והבל

כבשת קין:
אָחִיךָ קוֹרֵא לְךָ שְׁתָבוֹא לַשָּׂדֶה
לְמִשְׂחַק תְּפִיסַת צְלָלֵי עֶרֶב

הבל:
אֵיךְ אַבְדִּיל בֵּין הַצֵּל
לְמִצּוּלוֹת הַכִּסּוּף
אֵיךְ אוּכַל לְשַׂחֵק
אִם צִלִּי אֲבַד גּוּפִי?

כבשת קין:
הוּא אוֹמַר
שֶׁאַבְלוּת
מַשְׁחִירָה אֶת הַלֵּב.

הבל:
אֲבָל אִם הַבְּדִידוּת הִיא גְּזֵרָה
רַק זִכָּרוֹן הַמַּגָּע שֶׁל תִּלְתֵּל עַל עוֹר
מַפִּיחַ עוֹד בִּי קֶצֶת כֹּח לִנְשֹׁם,
רַק הֵד לְקִיקָה בְּאֹזֶן לַחָה
מַצִּית בַּלֵּב פְּעִימָה.

כבשת קין:
אָמַר לִי
אַתָּה אָח, אַתֶּם זוג
דְּמְכֶם הוּא אֶחָד,
בְּשָׂרְךָ הוּא בְּשָׂרוֹ
אָבְלְךָ הוּא אָבְלוֹ,
הוּא אָמַר שֶׁאֹמַר
אֲנִי הוּא - הוּא אֲנִי
וְגַם אֲנִי הִיא
הִיא אֲחוֹתִי,
שְׁעָרָהּ שְׁעָרִי
וּבְזֶמֶן יְנִיקָה
לָשׁוֹן נָגְעָה בְּלָשׁוֹן,
אַתָּה הוּא
הוּא אַתָּה
הוּא אֲנִי
וְאֲנִי גַּם אַתָּה -
שֶׁלְּךָ, שֶׁלְּךָ.
(כבשת קין מלופפת בהבל,
קין נכנס מתוך הצללים, מתנפל עליהם)

טרצט הרצח

קין:
אֲרוּרִים!
מִתְפַּלְּשִׁים זֶה בַּזּוֹ
וְחוֹפְרִים לִי עוֹד בּוֹר
שֶׁל בּוּשָׁה?

הבל:
הַרֵּגַע...

קין:
אֵיךְ הֵעַזְתָּ?

הבל:
זֹאת טָעוּת...

קין:
שְׁתֹק בּוֹגֵד!

כבשת קין:
זֶה אַתָּה שֶׁבִּקַּשְׁתָּ

הבל:
אֲנַסֶּה לְהַסְבִּיר...

קין:
שׁוּב הִשְׁפַּלְתָּ אוֹתִי לְעֵינֵי הָעוֹלָם!

הבל:
הֵיא אָמְרָה
שֶׁאַתָּה שָׁלַחְתָּ אוֹתָהּ

כבשת קין:
זֶה אַתָּה שֶׁשָּׁלַחְתָּ...

קין:
לֹא שָׁלַחְתִּי אוֹתָךְ לִזְנוֹת בְּחֵיקוֹ
נְבָלָה!
עֵינַי לֹא בָּגְדוּ
כְּשֶׁרָאִיתִי אָזְנְךָ מִזְדַּקֶּרֶת
לְקוֹל
קִינָתוֹ,
(מרים מקל ומאיים עליה)
תִּסְתַּלְּקִי מִגַּרְשָׁת!

כבשת קין:
הֶבֶל, יֵשׁ כָּאן מַלְכֻּדֶת...

הבל:
לֹא, זֹאת הַקִּנְאָה.

קין:
לָכִי!
זֶה גֵּט שֶׁל כְּרִיתוּת!

כבשת קין:
הוּא עָטוּף בְּשֶׁנְאָה....

קין:
לֹא לַחְזֹר
בְּהֵמָה!
(הכבשה מתרחקת בעל כורחה)

כבשת קין:
הֶבֶל, שְׁמֹר עַל הַנֶּפֶשׁ!

הבל:
הוּא יִסְלַח.

כבשת קין:
הֶבֶל, בְּרַח!!!

הבל:
לֹא,
הוּא אָח

קין:
זָר.
אֵין לִי אָח
אַתָּה זָר
וּמֻזָּר
וְאוֹיֵב
גְּזֻלָּתִי
בְּכוֹרָה
וְקַרְבָּן
וְכָבוֹד
וְכִבְשָׂה
וּמָקוֹם
וּזְמַן.
קִיּוּמְךָ הוּא סִיְמָן אַפְסוּתִי,
כָּל נְשִׁימָה שֶׁלְּךָ
מַחְסִירָה
פְּעִימָה בְּתוֹכִי.
אֵין מָקוֹם כָּאן לִשְׁנֵינוּ,
אֲדָמָה הִיא שֶׁלִּי,
אַתָּה תְּקַבֵּל כִּסֶּא בַּשָּׁמַיִם
וְהָאָרֶץ תִּהֶא מִשְׁכַּן מַלְכוּתִי!
(מתחיל לחבוט בו,
הבל מתגונן על נפשו)
לֵךְ,
עֲלֵה כְּבָר לְמַעְלָה,
לֵךְ כְּבָר,
צֵא מִן הַגּוּף!

הבל:
זֶה כּוֹאֵב!
קין:
כְּאֵבְךָ מְרַפֵּא אֶת פְּצָעַי

הבל:
(צועק)
זֶה שׁוֹרֵט אֶת הָעוֹר
זֶה צוֹרֵב בַּבָּשָׂר!

קין:
לֹא מַסְפִּיק
הַבָּשָׂר עוֹד שָׁלֵם
אֲנִי אֶבְקַע בּוֹ פְּתָחִים
שֶׁיְּגִירוּ אוֹתְךָ מִתּוֹכוֹ.

הבל:
הַבָּשָׂר הוּא בְּשָׂרְךָ
הֵן יָצָאנוּ מֵרֶחֶם אֶחָד

קין:
אֲרוּרָה הַנְּבִיעָה
שֶׁמִּמֶּנָּה נִכְנָסְתָּ
אֵיךְ יוֹצֵא אָדָם מֵעוֹלָם?
מִמְּקוֹם הַלֵּידָה?!
(מכה שם)

הבל:
(צועק)

קין:
אוּלַי מִסָּרְעָפַת?
(מכה שם)

הבל:
(צועק)

קין:
אוּלַי
עֵינַיִם שְׁפוּכוֹת יְכַבּוּ אֶת הָאוֹר?

הבל:
(צועק)

קין:
אוּלַי
אָזְנַיִם כְּרוּתוֹת יְבִיאוּ דְּמָמָה?

הבל:
(צועק)

קין:
לַעֲקֹר רַגְלַיִם?

הבל:
(צועק)

קין:
לִתְלֹשׁ יָדַיִם?

הבל:
(צועק)

קין:
לְרַטֵּשׁ פַּרְצוּף?
מִי יוֹדֵעַ
אֵיךְ נִשְׁמָה
יוֹצֵאת מִגּוּף?

הבל:
דָּם נִגָּר עַל הָאָרֶץ...

קין:
הָאָדָם מְשַׁכֵּר
צְמָאוֹנִי לֹא יִגְוַע
עַד יֵצֵא מִמֶּךָּ
כָּל הָאָדָם
הָאָדֹם!

הבל:
(צוחק)
מַה תֹּאמַר לְאִמָּא
שֶׁתִּבְכֶּה מוּל דָּם?

קין:
הִיא בָּגְדָה כְּשֶׁהוֹלִידָה אוֹתְךָ לָעוֹלָם!

הבל:
וְאַבָּא
אֵיךְ תַּבִּיט לְעֵינָיו?

קין:
הוּא בָּגַד כְּשֶׁנָּשָׂא גַּם אוֹתְךָ בֵּין זְרָעָיו!

הבל:
שָׁמַיִם,
אָח הוֹרֵג אָח!

קין:
זָר הוֹרֵג זָר!

הבל:
(נופח נשמתו) אַךְ-זָר!

קין:
(חובט בהבל, הבל לא מגיב)

סוף.
(דממה)

תמונה חמישית:
נשמת הבל עולה לשמים

מקום: שדה
משתתפים: קין, הבל, בקולו ובקול נשמתו, נשמת כבשת הבל, כבשת קין - ללא מילים

פתיחה אינסטרומנטלית

נשמת הבל (בקולו של הבל):
רַגְלַי
מֻטָּלוֹת עַל הָאָרֶץ
לְצַד עֵינַי,
יַד כָּאן
וְעוֹד אַחַת
שָׁם,
לְיַד אֹזֶן
בְּלִי עוֹר,
וְהִנֵּה זְרַעַי.
לִבִּי,
מֻנָּחַ מִן הָעֹרֶק
מִתְבּוֹסֵס בֶּעָפָר.
דָּמִי,
נִשְׁפָּךְ
מַיִד, מַרְגֵּל, מֵאֹזֶן, מִזְּרַע, מִלֵּב
וַאֲנִי בְּדָמַי,
אַךְ הוּא מִתְמַזֵּג
בֶּעָפָר
וּמְיַבֵּשׁ אוֹתִי
מִתּוֹכוֹ.
אֵיפֹה הֶבֶל,
קַיִן?

קין:
מִי קָרָא?

קול נשמת הבל:
קַיִן!

קין:
מִי אַתָּה?

קול נשמת הבל:
אֵיפֹה הֶבֶל, קַיִן?

קין:
אֲנֹכִי לֹא שׁוֹמֵר אֶת אָחִי.
מִי אַתָּה?

נשמת הבל:
הֶבֶל פִּיו שֶׁל הֶבֶל.

קין:
לֹא הֵכִינוּ לְךָ כִּסֵּא בַּשָּׁמַיִם?

הבל:
הַדֶּרֶךְ לְשָׁם עֲלוּמָה

קין:
אָז אֵיפֹה אַתָּה?

הבל:
בֵּין שָׁמַיִם וָאָרֶץ
בְּלִי גּוּף וּמָקוֹם

קין:
מַה עָשִׂיתִי?

הבל:
שָׁפַכְתָּ דָּמְ-ךָ
הוֹצֵאתָ נִשְׁמַתְ-ךָ
חִלַּלְתָּ אֲדָמָ-ה
הוֹלַדְתָּ מָוֶת
רָצַחְתָּ אָדָם
הוֹצֵאתָ עוֹלָם מֵעוֹלָם

(הארץ מתחילה לרעוד, מתחיל פירוד בין שמים וארץ)

קין:
מַה זֶּה?
הָאָרֶץ רוֹעֶדֶת!

נשמת הבל:
זַעֲמוֹ שֶׁל צָפוֹן מְחַרְחֵר

קין:
בּוֹא נִבְרַח!

נשמת הבל:
אֵין מִקְלָט
מִשָּׁתָּף
לְאָח זָר
וּלְאָח מְחַסֶּר אֵיבָרִים.

קין:
אִם נָרוּץ
עוֹד נוּכַל
לְהַקְדִּים אֶת הַקֵּץ..

הבל:
אֵיךְ אָרוּץ וְאֵין לִי רַגְלַיִם!

קין:
נִצָּמֵד:
אֶהְיֶה לְךָ גּוּף
וְאַתָּה תִּהְיֶה לִי נִשְׁמָתִי,
אָחִי!

נשמת כבשת הבל (מן השמים):
בּוֹא אֵלַי הֶבֶל,
הַשַּׁעַר פָּתוּחַ...

נשמת הבל:
כִּבְשָׂתִי!
וְאוּלַי הֲזָיָה?

נשמת כבשת הבל:
כִּבְשָׂתְךָ
מְחַכָּה
בְּסוֹפוֹ שֶׁל צָפוֹן.
הִפָּרֵד מִן הָאָרֶץ,
עֲלֵה בָּרָקִיעַ,
נָחַשׁ אֵשׁ מְסוּלָסָל
יָאִיר חֲדָרִים...

נשמת הבל:
אַד שֶׁל אֵשׁ מְסוּלָסָל
קוֹרֵעַ אוֹתִי
מִיבֵּשׁ דָּמַי
לְמַעְלָה.

קין:
וּמַפְלֶצֶת תְּהוֹם
מְרֻבַּת אֵיבָרִים
מוֹשֶׁכֶת אוֹתִי
עִם כֹּבֶד גּוּפִי
לְמַטָּה.
קַח אוֹתִי אָח...

נשמת הבל:
אֵי אֶפְשָׁר
זֶה עוֹלָם בְּלִי גּוּפִים

קין:
בַּקֵּשׁ שֶׁיַּשִּׁילוּ אוֹתִי מִגּוּפִי...

נשמת הבל:
עֲוֹנְךָ הַגָּדוֹל
מַכְבִּיד עַל גּוּפְךָ,
רַק נְדוּדִים
יָקֵלּוּ עַל כֹּחַ הַכֹּבֶד.

קין:
עַד מָתַי?

נשמת הבל:
עַד קֵץ הַיָּמִים.

נשמת כבשת הבל:
בּוֹא אֵלַי הָבֶל

נשמת הבל:
קוֹרְאִים לִי לְמַעְלָה

קין:
אַל תַּעַזְבֵנִי בְּבָטֶן הַתְּהוֹם...

נשמת הבל:
כְּנָפַיִם בְּלִי גוּף
מוֹשְׁכוֹת אוֹתִי

קין:
וְגוּפִים בְּלִי כְּנָפַיִם
אוֹתִי,
אֶלֶף עֵינַיִם טוֹרְפוֹת!
עֶזֶר לְאָחִיךָ, הָבֶל!

נשמת כבשת הבל:
בּוֹא אֵלַי הָבֶל,
אֲנִי מְחַכָּה

הבל:
אֲנִי בָּא

כבשת הבל:
הִסְכַּמְתִּי לִהְיוֹת קָרְבָּנְךָ
כִּי יָדַעְתִּי,
שֶׁכָּךְ אֶפָּטֵר מִגּוּפִי
וְתִקָּרֵב
נִשְׁמָתִי
לְשֶׁלְּךָ.
בּוֹא אֵלַי, בּוֹא אֵלַי

נשמת הבל:
אֲנִי בָּא,
בְּלִי גוּפִי
לְתוֹכֵךְ

כבשת הבל:
עוֹד מְעַט

הבל וכבשת הבל:
וְנִהְיֶה
לְאֶחָד.

(קין נותר לבדו)

קין:
אֲנִי נוֹפֵל
לִתְהוֹם בְּלִי תַּחְתִּית
וְאֵין מַצִּיל,
תַּנְּינוֹת
חוֹרְצוֹת לוֹעַ אֵלַי
וְאֵין מַצִּיל
הֵיכָן כִּבְשָׂתִי?
אֵיפֹה הָבֶל?
מִי יַצִּיל אֶת קַיִן?

קול נשמת הבל:
אַתָּה לֹא לְבַד
הָאָרֶץ לַחָה
מִדָּמֵנוּ הַחַם,
הִתְכַּסֶּה בְּדָמִי
וְסָמֵן אֶת הַגּוּף.

קין:
(מתחיל להתעטף בדם הבל)

כָּל בְּרִיּוֹת הָעוֹלָם
קָמוֹת עָלַי
לִתְבֹּעַ נָקָם,
רָצַחְתִּי לִי אָח
וְהָפַכְתִּי לְגוּף
מְחֻסָּר נְשָׁמָה.

קול נשמת הבל:
אַל תִּגָּעוּ בְּגוּפוֹ
כִּי אֲנִי בְּתוֹכוֹ

קין:
חָטָאתִי
גָּדוֹל הֶעָוֹן,
תְּנוּ לְחָיוֹת,
מְחִילָה!

הבל:
יֵשׁ מְחִילָה לְהֶבֶל!

קין:
הַדָּם הוּא הַנָּפֶשׁ,
נֶפֶשׁ אָחִי מְכַסָּה
אֶת גּוּפִי,
אַל תִּגָּעוּ בִּי!

קול נשמת הבל:
כָּל מִי שֶׁיִּגַּע בְּאָחִי
שׁוּב יִרְצַח אֶת דָּמִי -
וְהַדָּם שֶׁבָּעָתַיִם יָקֹם!

(עוצמת קולות העולם נכנסת ויורדת בהדרגה, לבסוף נותר רק קול נשמת הבל שעולה למעלה.
קין יושב ליד גופת אחיו וממשיך להתמרח.
קולות העולם מפסיקים רגע לפני שכבשת קין נכנסת)

(קטע אינסטרומנטלי)

קין:
הָבֶל! הָבֶל!

קול נשמת הבל:
(שר ללא מילים)

קין:
אַל תֵּלֵךְ מִמֶּנִּי הָבֶל!

קול נשמת הבל:
(שר ללא מילים)

קין:
אַל תַּעַזֹב... הָבֶל!

(כבשת קין נכנסת, מביטה בו ופועה)

קין:
(שמח לקראתה)
כִּבְשָׂתִי,
שׁוּב אַתְּ כָּאן אִתִּי,
חָזַרְתְּ לְנַחֵם
אָח אָבֵל!

כבשת קין:
(פועה)

קין:
כִּבְשָׂתִי
בּוֹאִי
שְׁבִי בְּחֵיקִי,
(כבשת קין פועה)
נְחַמָה לַזְּרִיחָה
(כבשת קין פועה)
מַה אָמַרְתְּ?
(כבשת קין פועה)
אַתְּ רְחוֹקָה
מַה הֵיא שְׂפָתֵךְ?

גְּשִׁי אֵלַי!
הַדָּם קָצַת מוּזָר
אֲבָל קַיִן לֹא זָר
(הכבשה מתרחקת תוך כדי פעיה)

<u>אפילוג (אריה-רקויאם)</u>

קין:
שׁוּב דְּמָמָה
הַתְּהוֹם מִתְרַחֶקֶת
אֲדָמָה מִתְיַצֶּבֶת
מִתַּחַת רַגְלַי,
הַסּוּפָה שָׁכְכָה,
גַּלְיוֹ שֶׁל הַיָּם
שׁוּב זוֹרְמִים
בְּעֹרֶק עוֹלָם לֹא בָּתוּל
שֶׁבָּעַל אוֹתוֹ רָצַח
וְהִפְרִיד אֶת שָׂפָתָן
שֶׁל בְּרִיּוֹת הָעוֹלָם
לְאַלְפֵי
לְשׁוֹנוֹת
זָרוֹת זוֹ לָזוֹ
וְקַיִן
בּוֹדֵד
וְיָתוֹם
יְנַדֵּד
וְיָנוּעַ
בְּאֶרֶץ זָרָה
כְּשֶׁעֵינוֹ שֶׁל צָפוֹן
עוֹקֶבֶת
לַנֶּצַח.

וּבְתוֹר זִכָּרוֹן,
מֵעוֹלָם שֶׁהָיָה,
וּמֵאָח,
וְכִבְשָׂה,
נוֹתָר
רַק אוֹת קַיִן.

סוף

Op. 57

© Tsippi Fleischer

[KAIN UND ABEL]

CAIN AND ABEL

קין והבל

מלים בעברית
(המקור)

בשירה המתורגם
לאנגלית
(לא אקוולי-ריתמי)

Sung in Hebrew (this is the original)

In the upper line there stays a translation to English (not equi-rhythmic)

סימני מנצח
(ויצמן) בעפרון
כל למחקו

---

indications of conductor for himself were not deleted

MUSIKA 26, 2
Op. 57 (1-)

TSIPPI FLEISCHER ©2001 צ'יפי פלישר

opus ~~53~~ 52 57

CAIN AND ABEL קין והבל

GRAND-CHAMBER OPERA אופרה קאמרית גדולה

CA: ~~75~~:00 [No intermission]

MUS 121 A 26, item 2
op. 57 (b)

LIBRETTO: ©2000 ליברית:

YOSSEFA EVEN-SHOSHAN יוספה אבן-שושן

IN 5 SCENES ב-5 תמונות

FOR SOPRANO, MEZZO-SOPRANO, TWO BARITONES AND CHAMBER ORCHESTRA

לסופרן, מצו-סופרן, שני ברימונים ותזמורת קאמרית

"A QUARTET OF SOLOISTS" "קוורטט סולנים"

Planned ~~to be~~ was world-premiered in the 4th International Biennial for Contemporary Music, October 2002, Tel-Aviv

מיועד להבכורה עולמית במהלך הביאנלה הבין-לאומית למוסיקה בת-זמננו, אוקטובר 2002, תל-אביב

CAIN : Dramatic Baritone
ABEL : Lyric Baritone
CAIN'S LAMB: Mezzo Soprano
ABEL'S LAMB: Soprano

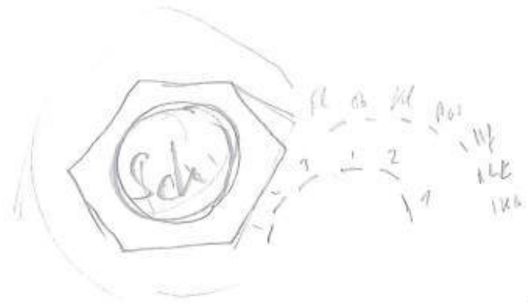
p.1 Scene 1: The Sacrificial Feast 15:00 ABEL'S LAMB : 1 ACTORS 1 ACT

p.37 Scene 2: Cain's lamb is Rejected 13:00 ANGEL OF DEATH : 2 ACTORS 37 PGS

p.73 Scene 3: The Jealousy of Cain 15:00 OF DEATH : 3 ACTORS 73 PGS

p.109 Scene 4: The Murder 11:00 GOD : 4 ACTORS 109 PGS

p.137 Scene 5: Abel's soul Ascends to Heaven 13:00 ABEL'S SOUL : 5 ACTORS 137 PGS



ho. of players:

ORCHESTRATION

3	3-6 Recorders	Percussion (1 player)
1	Fl → A.Fl	Marimba [nicht tief]
1	Ob → E.H.	Xylophone
1	Cl → B.Cl	Glockenspiel
1	Trb	Chimes
3	3 Violins	Timpani
2	2 Vla's	Gong
1	Vc	Cymbal
1	Cbs	Triangle
1	Harp	Congas (2)
1	⊛ Cembalo	Tambourine (2)
1	⊛ Lauta	~~Tom-Tom~~
		Slap-Stick
		~~Side-Drum~~

Altogether 18 players

1) Jambe (page 166)
Jingle Bells

In C [sounds as written]

⊛ to be emplified a little on stage

Scene 1

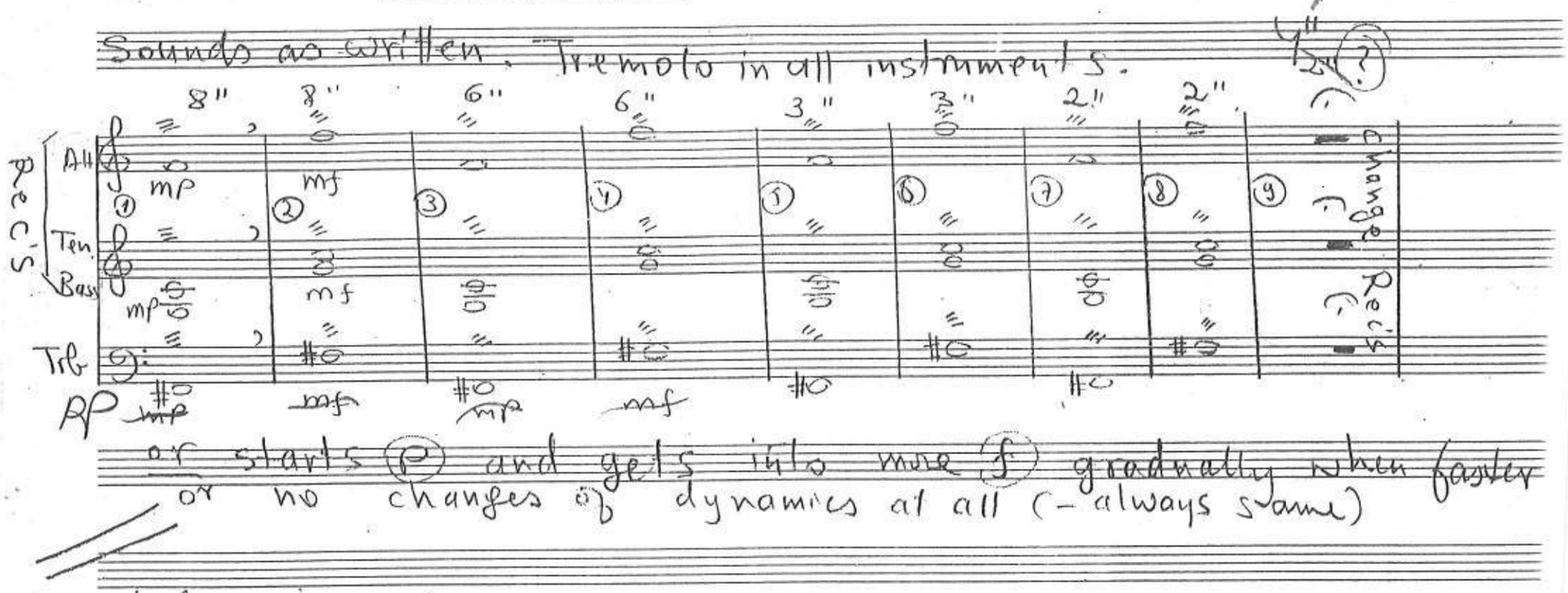
The Sacrificial Feast

Overturetta

10 Aug. 2002

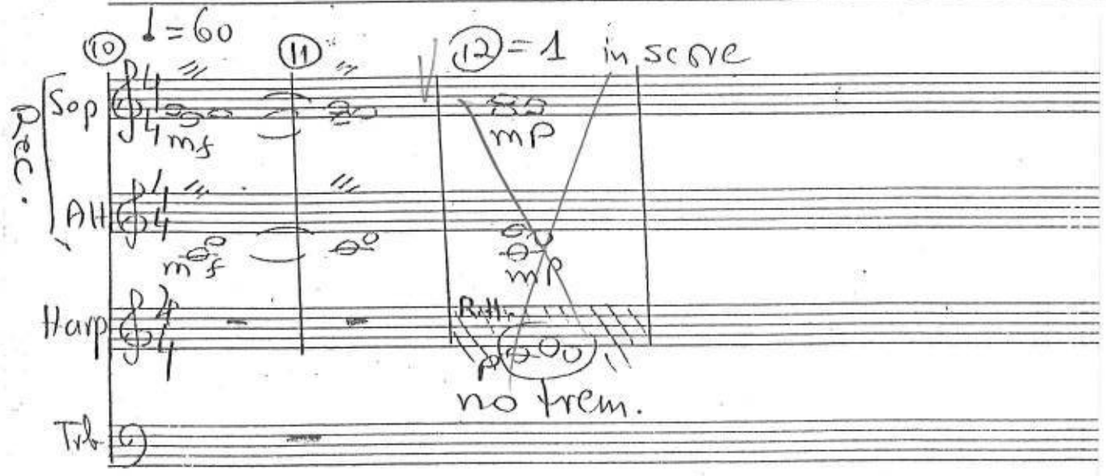
Tsippi Fleischer / CAIN & ABEL

Sounds as written. Tremolo in all instruments.



or starts (p) and gets into more (f) gradually when faster

or no changes of dynamics at all (- always same)



was added for the stage (Okt. 2002), not composed originally

All places in score (left side in each page!) ✕ are Ts. Fleischer's suggestion where to put here the German translation

♩=60/50

A Song with Sobists (1) - long

♩=76/84

Scene 1

And at the end of days we

Kain Abel

Rec's

A.Fl

Ob

Cl

Trb

Lauta

Harp

permutations

Cembalo

Vc

Cbs

Perc

Gloc.

Trg.

R.H.

L.H.

mp pp mp pp ppp

Movement only

VE-KETS HAYA-MIM NAK-

offer a sacrifice so that it never ends

the world will never ends

END

♩=60 ♩=76

So that east will again give birth to the light

Scene 1 -2-

Kain

Abel

-RIV KOR-BAN KE-DEY SE-ZE LO YI-GA-MER LO YI-GA-MER KE-DEY SE-HIZ-RAH SHUV/YO-LID ET-HA-'OR

Rec.

A.Fl

Ob (→EH)

Cl (→Bcl)

Trb

Lauta

Hrp

R.H.

(P) L.H.

(P) L.H.

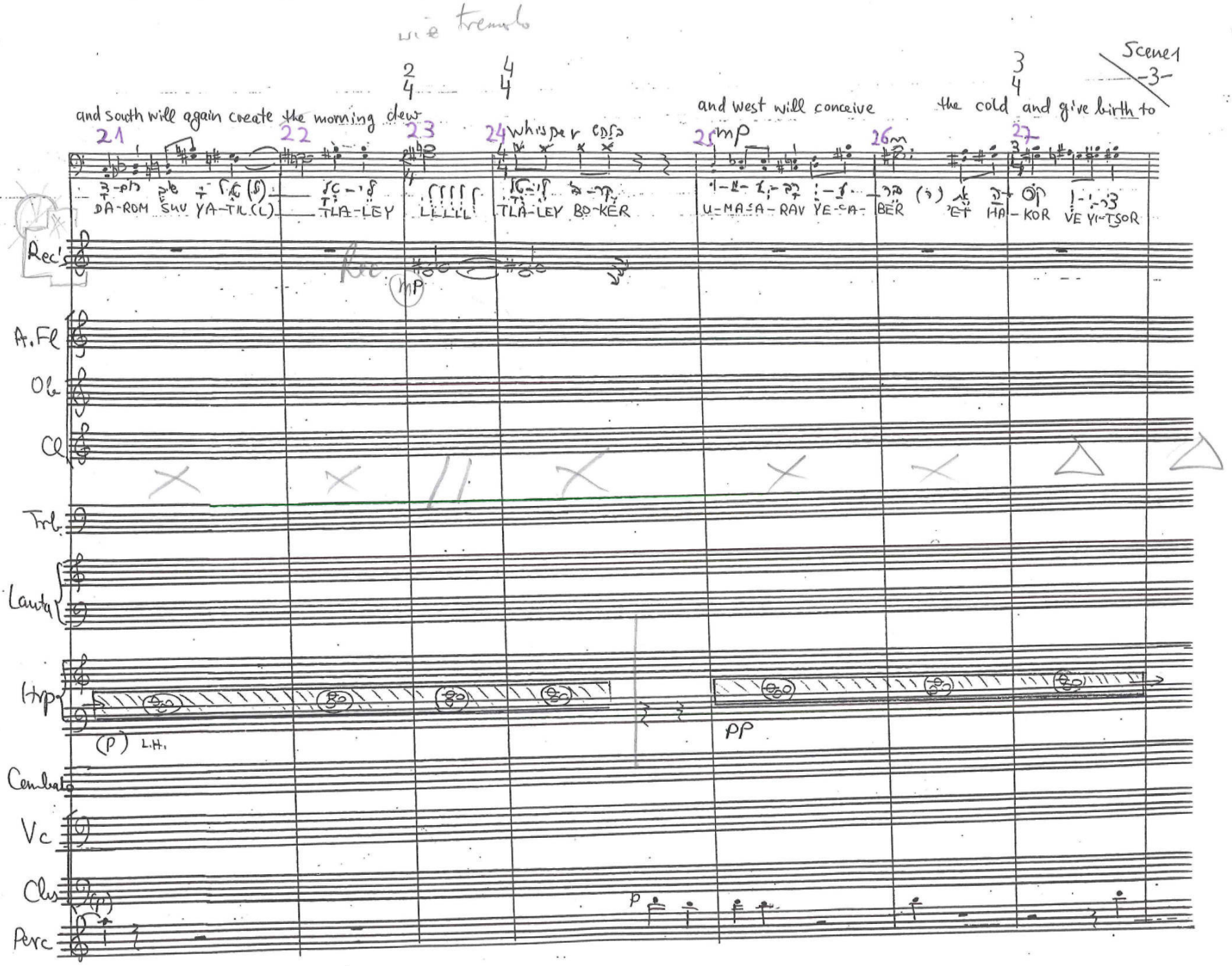
Cimbalo

Vc.

Cbs.

Glock. (P)

Perc. Trgl


wie tremolo
and south will again create the morning dew
and west will conceive the cold and give birth to
21
22
23
24 whisper
25 mp
26
27
DA-ROM SHU YA-TIL (L) TLA-LEY TLA-LEY BO-KER U-MA-A-RAV YE-A- BER 'ET HA-KOR VE YI-TSOR
Rec'
mp
A.Fl
Ob
Cl
Trb
Lauta
Hrp
(p) L.H.
pp
Cembalo
Vc
Cbs
p
Perc

wa-ter ... that/descends ... from the heavens ... to earth ... to earth ... and she sweats steam ... of grass and

28 (mp) slow gliss. 29 30 31 p 32 mp mf 33 34 mp 35

MA-YIM — SE-YER-DE MI-SA-MA-YIM — LA-'A-DA-MA — LA-'A-DA-MA VE- HI — TA-'A-LE SUV EI- DIM (M) — SEL 'E-SEV VE-

Rec's — (p) — slower gliss. — free pitch — (p) — mp/mf

A.Fl

Gl

Ce

Trb

Lauta

Hrp — pp L.H. — ppp

Cembalo

Vc

Cbs

Glsc

Perc

♪=♪

♩.=60

and herbs and trees...

And north?

What will it bring?

What is concealed in its womb?

36 37 38 39 40 41 42

A'lamb

K'lamb

mf

DE-SE VE-'ETS

VE-TSA-FON

MA-YA-VO MI-SAM

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

Rec's

A.fl

Ob

Cl

Trb

Lautes

Itrpt

Cembalo

Vc

Cbs

Perc

Glock

6 +fl

A Tempo

rit sempre poco sim | (flower) ♩.=60

Scene 1 -6-

North is mysterious. its secrets are veiled and dark. Some say

43 44 45 46 47 48 49

kain Abel

HA-TSA-FON LO YA-DU-'A SO-DO-TAV KMU- SIM UTSFU-NIM YEŠ 'OHRIM ŠE-HI-

rit sempre

kain

Rec's

A.Fl

Ob

Cl

Trb

Lay

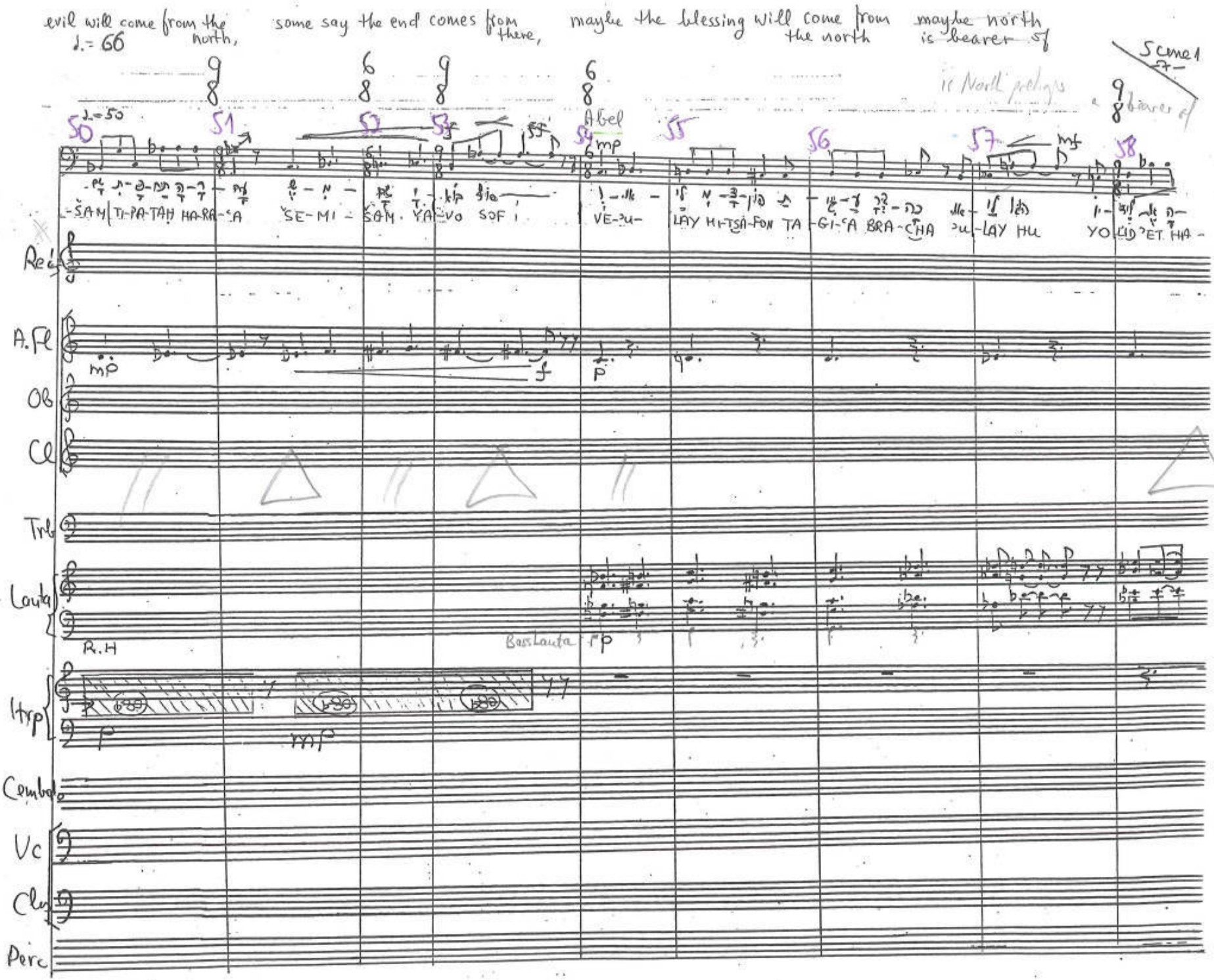
Hrp

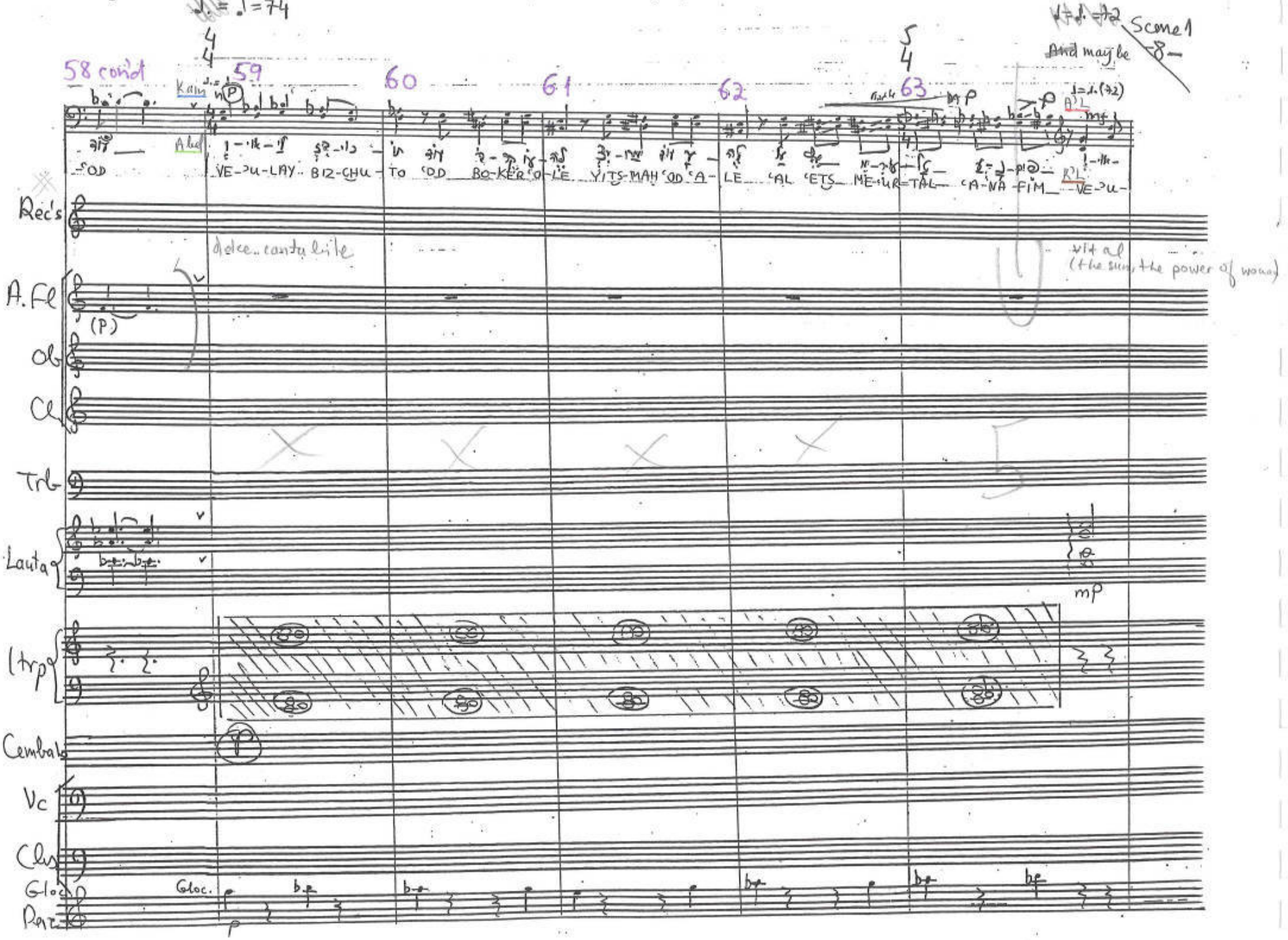
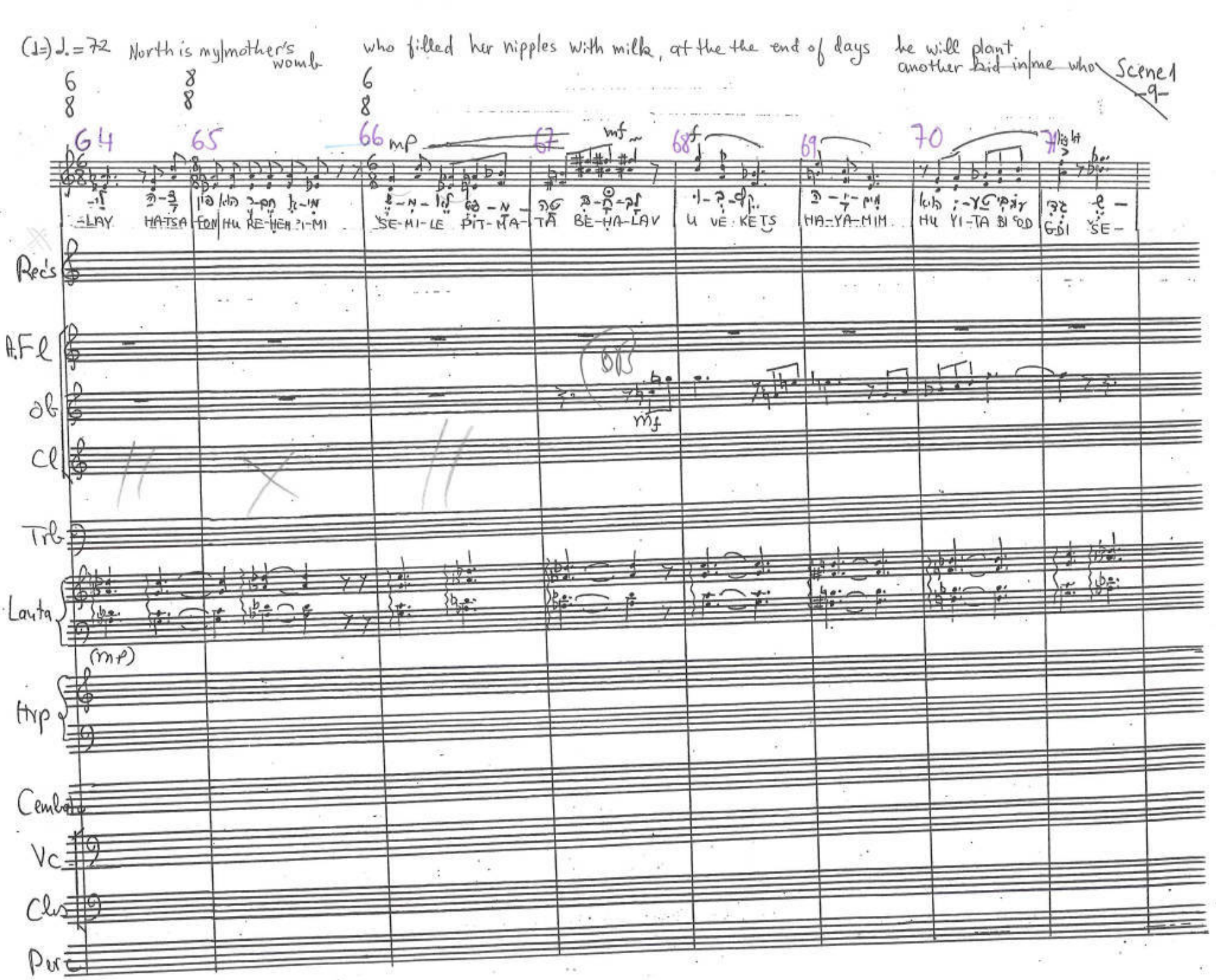
R.H.

Cemb

Vc

Clv

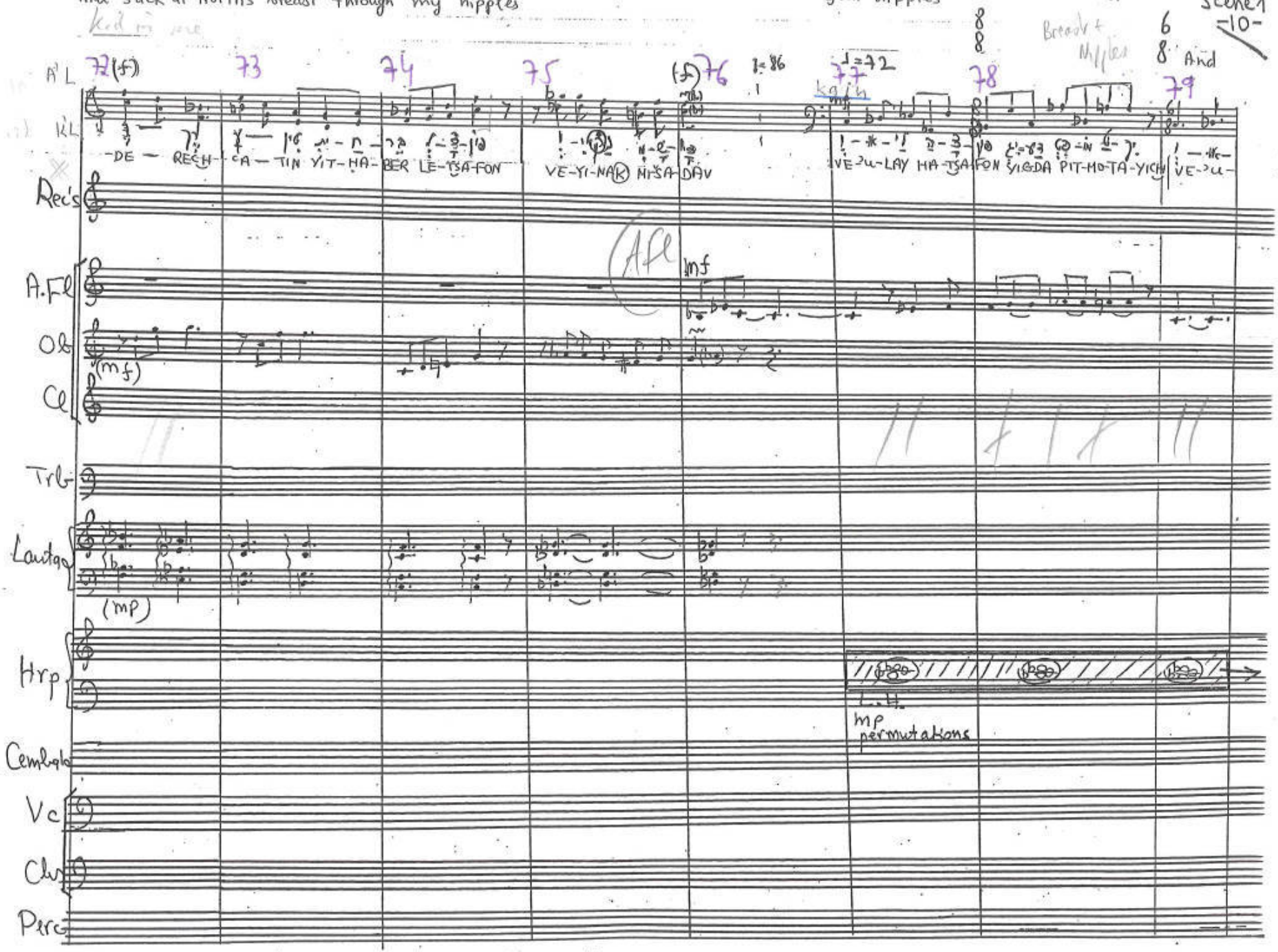
Perc

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 of
Scene 1
♩.= 66
♩=50
50
51
52
53
54
55
56
57
58
Abel
mp
-ŠAM TI-PA-TAḤ HA-RA-ʿA
ʾSE-MI - ŠAM YA-ʾVO SOF
VE-ʾU-
LAY HI-TSA-FON TA-GI-ʿA BRA-CHA
ʾU-LAY HU
YO-LID ʾET HA-
Rec
A.Fl
mp
f
p
Ob
Cl
Trb
Lauta
R.H
Bass Lauta
pp
Harp
mf
Cymbal
Vc
Clv
Perc

bounty and maybe its blessing makes day break once more, yet another leaf may grow on branches naked of tree


(1=) ♩.= 72
North is my mother's womb
who filled her nipples with milk, at the the end of days he will plant another kid in me who
64
65
66
67
68
69
70
71
mp
mf
ff
-LAY HA-TSA FON HU RE-HEM ?I-MI
SE-MI-LE PIT-MA- TA BE-HA-LAV
U VE-KETS HA-YA-MIM HU YI-TA BI ?OD
?EZI SE-
Recs
A.Fl
ob
Cl
Trb
Lauta
(mp)
Hrp
Cembalo
Vc
Clus
Perc

will suck at North's breast through my nipples

And maybe North will be cut off your nipples

Scene 1 -10-



Maybe North will castrate your womb

♩.=72

and maybe North will dry up the waters sea + the rivers and stop the springs of the dew morning and take earth's breath away

Scene 1 -11-

80 81 82 83 84 85 86 87 88

Abel (♩.=72)

♩.=60

-LAY YE-SA-KER 'ET RAY-MECH

VE-HA-LAY HA-TSA-FON YE-YA-BES 'ET HA-MA-YIM

YACH-RIT 'ET HA-TAL

VE-HA-PA-RETS TAF-SIK LIN-SOM

Rec's

A.Fl (mf)

Ob

Cl

Trb

Lauta no arpeggio mp

Hrp (mp)

Cembalo

V

C

Perc

vv

♩.=♩=60

and without breath, the roots will rot

and the fruits will crawl with worm

and when he breathes his last breath

the earth will be

88 cont'd 89 90 91 92 93

Rec's

pessimistic

A. Fl

frightened

Ob

Cl

mp

Tbn

mp

#p (mp)

Lauta

hish.

hish.

Itrp

mp

(mp)

Cemb

Vc

Cbs

Perc

"Hymn Pastorale"

North is mysterious, north is unknown — it brings birth miraculous — it brings death mysterious — rit molto ? — A tempo ♩=76/84 — scene 1 13-

Then at the end of days we

forloron

94 poco rit. — Kain — 95 — 96 — 97 — mp — 98 — pp — 99 — ♩=76/84 A1 K1 f

-MA GO-VA-ʿAT — HA-TSA-FON HU ʿA-LUM LO YA-DU-ʿA — TSO-FEN BE-LI BO-NES LEIDA — HU TSO-FEN SOD MA-VET — ʾAZ MI-KETS HA-YA-MIM NAK-

Kain Abel

Rec's

Fl — festivo, maestoso

Ob

Cl — Wrapped? — mp — p — pp

Trb — mp — p — pp

Lauta — mp-mf

Itrp — permutations — mp — slower activity — p — more slower activity — p — pp — mp-mf

Cembalo

Vc

Clv

Xy

Perc — mf

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

100 101 102 103 104 105 106 107 108

A'L
K'L
Kaïn
Abel

(f)

-RIV KOR-BAN KE- DEY ŠE-ZE LO YI-GA-MER LO YI-GA- MER KE-DEY ŠE-MIZ-RAḤ ŠUV YO-LID ʾET HA- ʾOR

Recs

gliss on the last eighth

Fl

Ob

Cl

Trb

Lauta

(mp-mf)

Hrp

(mp-mf)

Cembalo

Vc

Cbs

Xyl

Perc

(mf)

(mf)

and south will again create the morning dew

and west will conceive the cold and give birth

Scene 1
-15-

A'L
K'L
Kain
Abel

109 110 111 112 113 114 115

whisper

DA-ROM ŠAV YA-TIL TLA-LEY L LLL... TLA-LEY BO-KER 'U-MA-'A-RAV YE-'A - BER (R) 'ET HA- KO(R) VE-YI-TSOR

Recs

mf

gliss on Last eighth

Fl

Ob

Cl

Trb

Lauta

mp

Harp

mp

Cembalo

Vc

Cbs

Xyl.

Perc

mf

p

(mf)

to water that descends from the heavens to earth to earth and she sweats steam of grass

116 117 118 119 120 121 122 123

A'L' / K'L

Kain / Abel

N - P.! — N - P.! — MA-YIM ... ŠE-YER-DU MI-ŠA- MA-YIM LA-'A-DA-MA LA-'A-DA-MA VE- HI TA-FA-LE ŠUV EI-DIM (M) ŠEL 'ESEV VE-

(f) (f) mf (mf) slower gliss. (mf)

Recs

Fl

Ob

Cl

Trb

Lauta

(P)

Itrp

(P) (P)

Cemlab

Vc

Clv

Trg

Xyl.

p Xyl.

Trg

(mf) Xyl.

and herbs and trees....

What causes North to stop the end

what causes it to create beginning

what transforms curse into blessing

Scene 1 -17-

A'L
K'L
Kain
Abel

124 125 126 127 128

MP

DEŠE VE'ETS

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

MA GO-REM LO LI-TSOR HAT-HA-LA

MA HO-FECH KLA-LA LIV-RA-CHA

Rel

Fl

Ob

Cl

Vn

Legato portato

mf

Astonished

Lauto

Harp

Cemb

Vc

Cb

Perc

What is your sacrifice?

10% **B** Duet of Brothers (resembles a song)

♩=92 ♩=~70

♩=92

129 130 131 132 133 134 135 136

That

A bit

ff

mf

MA TA - VI - HU KOR - BAN

ET

Interlude
Solo Cl + Hrp accomp.

Rec's

Fl

Ob

Cl

(mf) attacking

mf f mf

f mf f mf f

Trb

Lauda

(mf)

Hrp

(mf)

R.H.

L.H. mp-mf

Cemb

Vc

(mf)

Cb

Perc

Vla 1

kl/Br eigenes Tempo

70? A little oriental | a little softer
♩ = 66 Slowlier (... (ויכרסן עד)
which is beloved, and dear, and most precious
who is one and no other
rit sempre
who enlightens my moonless nights
who hears my voiceless cry

(mf)

Abel 137 Kain 138 139 140 Abel 141 Kain 142

MI ŠE-'A-HUV | VE-KA-ROV VE-YA-KAR 'E-HAD HU 'E-HAD | HU VE-EIN | 'OD KA-MO-HU
'ET MI ŠE-NE'I 'IR LI LEY-LOT BLI YA-RE-AH 'ET MI ŠE-ŠA-MA | BICH-YI

Rec's
Fl
Ob
Cl
mp no rit
Trb
Lauta
Harp
R.H.
L.H.
mp OSTINATO Vla+Hrp (accomp.)
(p) (p) ppp
Cembalo
Bsn1
Vla1
mp ppp
Cls
Perc

+Str

falcetto of softness

molto rit.

♩=64

70?

lyric

who reavealed to me the secrets of eternity, who taught me the language of creation

whos heart beats

Scene 1 -20-

Kain (comp)

voiceless

falcetto

mp

Abel

Kain

Abel

143 144 145 146 147 148 149 150

LE-LO KOL LE-LO KOL 'ET MI SE-GIL-TA LI 'ET SO DOT HA NETSAH HANETSAH 'ET MI SELIM-DA LI 'ET SFAT HABRI-'A 'ET MI ŠE-LI-BA POEM

no rit.

Misterioso

OSTINATO Vl a+ Hrp

as it comes out

Red's

Fl

Ob

Cl

Trb

Lauta

Harp

Cembalo

Vla1

Cbs

Perc

with my heartbeat — Whose blood is my blood — Who she is me, you my Lamb — My beloved

rit poco — ♩ = 82

C Duet of Lambs

Scene 1 -21-

151 152 153 154 155 156 157

Thus You who took me

Abel Kain Abel Kain Abel Kain A'Lamb

slower (rit) un poco

Rcs Fl Ob Cl Trb Lauta Hrp Cemb Vlg Cls Perc

OSTINATO · Vla + Hrp

as it comes out

Gloc.

R.H.

Vc

arco continuo

Harfe

Vc

Per

lambs do not want to depart

-me) to the secret pasture who gave me sweet springwater to drink Who held me in

158 159 160 161 162 163 164

A'Lamb (mf) K'Lamb (mf) A'Lamb (mf)

-TI LE-KAR DE-ŠE SO-DI ŠE-HIŠ-KE-TA LI MEI MA'-YAN ME-TU-KIM MI-YA'-DE-CHA ŠE-'A-SAF-TA 'O-TI LE-HEIK-

Rec's

Fl

Ob

Cl

Trb

Lauta

Hrp (mf) (mp)

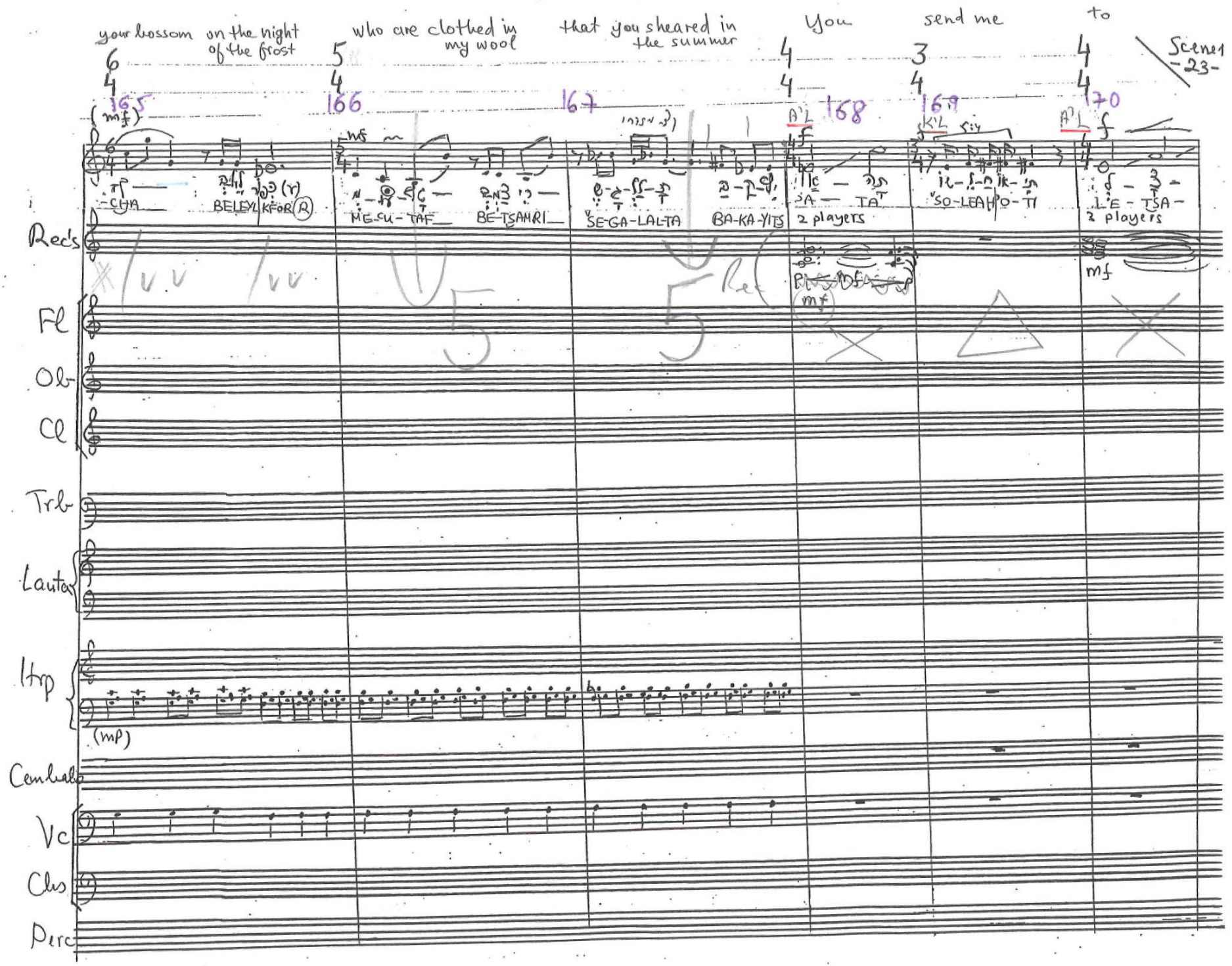
Cembalo

Vc (mp)

Chs

Glock

Perc (mp)


your blossom on the night of the frost
who are clothed in my wool
that you sheared in the summer
You
send me
to
Scene1
-23-
165
166
167
168
169
170
(mf)
mf
f
A'L
K'L
BELEYL KFOR (R)
ME-SU-TAF
BE-TSAMRI
SE-GA-LAL-TA
BA-KA-YITS
2 players
SO-LEAH PO-TI
LE-TSA-
2 players
Rec's
Fl
Ob
Cl
Trb
Lautar
Itrp
(mp)
Cembalo
Vc
Cbs
Perc

24

♩. = 55

♩ = 162 ?

D Song with Soloists(2) - shorter (+ ritual inserted and Arietta of two Lamas - concluding)

Scene 1 -24-

North?

Only you,

171 172 173 174 175 176 177 178 179 180

Rec's

Fl

Ob

Cl

Trb

Lauta

Harp

Cembalo

Vc

Cb

Perc

ff

(mf) non dim.

quasi maestoso

"mf"

pizz. mf

energetic valse

Kein mf

Abel

RAK

AT

Scene 1
-25-

my lamb — know all my secrets — Only you share — my nightmares

181 182 183 184 185 186 187 188 189 190 191 192 193 194

KIV-SA-TI — MA-KI-RA'SO-DO-TAY — RAK — 'AT — HIT-BA-'E-TET — MI-TOCH — SI-YA-TAX

mf f p mp

Rec's

Fl

Ob

Cl

Tpt

Lauta

Harp

Cembal

Vc

Cbs

Perc

(mf) (mf) "mp" "p" mp p (mf) mp p "mp" mp mf mp mf

mp ——————————————————→ pp

and together with me miss a heartbeat at night For North

Scene 1
-26-

195 196 197 198 199 200 201 202 203 204 205 206 207 208

A bel (mf) מלאך, נשוך פלגה, מלאך אוהבים mp mf mf

VE — YA — HAD — TI — MAH-SI — RA — PE-I — MA — BA — LAY — LA — A bel — HA-TSA- FON

mordents for the feel of being afraid

decisive

Rec's

Fl

Ob

Cl

Trb

Lauta

Hrp

Cembalo

Vc

Clus

Perc

accel. sempre

is distant, only a sacrifice can bring it closer and give us more time, and give the sea life

Sc.1 -27-

209 (mf) 210 211 212 213 214 215 216 217 218 219 220 221 222

הוּא רָ - חוֹק אֵ - לַי בְּ - יֵי - קָ - רַב צָ - רִיךְ לְ - הַק - רִיב קָ - רְבָּן שֶׁ

HU RA - HOK 'E - LAI BE - YEI - QA - RAV TSA - RICH LE - HAK - RIV QOR - BAN SE

יָם - שִׂיחַ אֶת הַזְּ - מַן יְ - הַ - יֶ - אֶת הַ - יָּם

YAM - SICH 'ET HAZ - MAN YE - HA - YE 'ET HA - YAM

Rec's

more and more nervous

Fl (mp) mf Flz.

Ob

Cl

Tpt

Lauta (mp)

Itrp (mp) mf accel. sempre

Contrab

Vc

Cbs

Perc

A Tempo

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

A bel

Fl

Fl2.

ff

Fl: declarative

f

kain

RAK

mf

HI SE-KA- ROV HU-KOR- BAN SEL E- NET

mp

VE-RAK

AT KIV-SA- TI KRO- VA LI

change to E.H.

Ob

Cl

Trb

Cauta

Itrp

ff

mf

mp

Cembalo

Vc

Cb

Perc

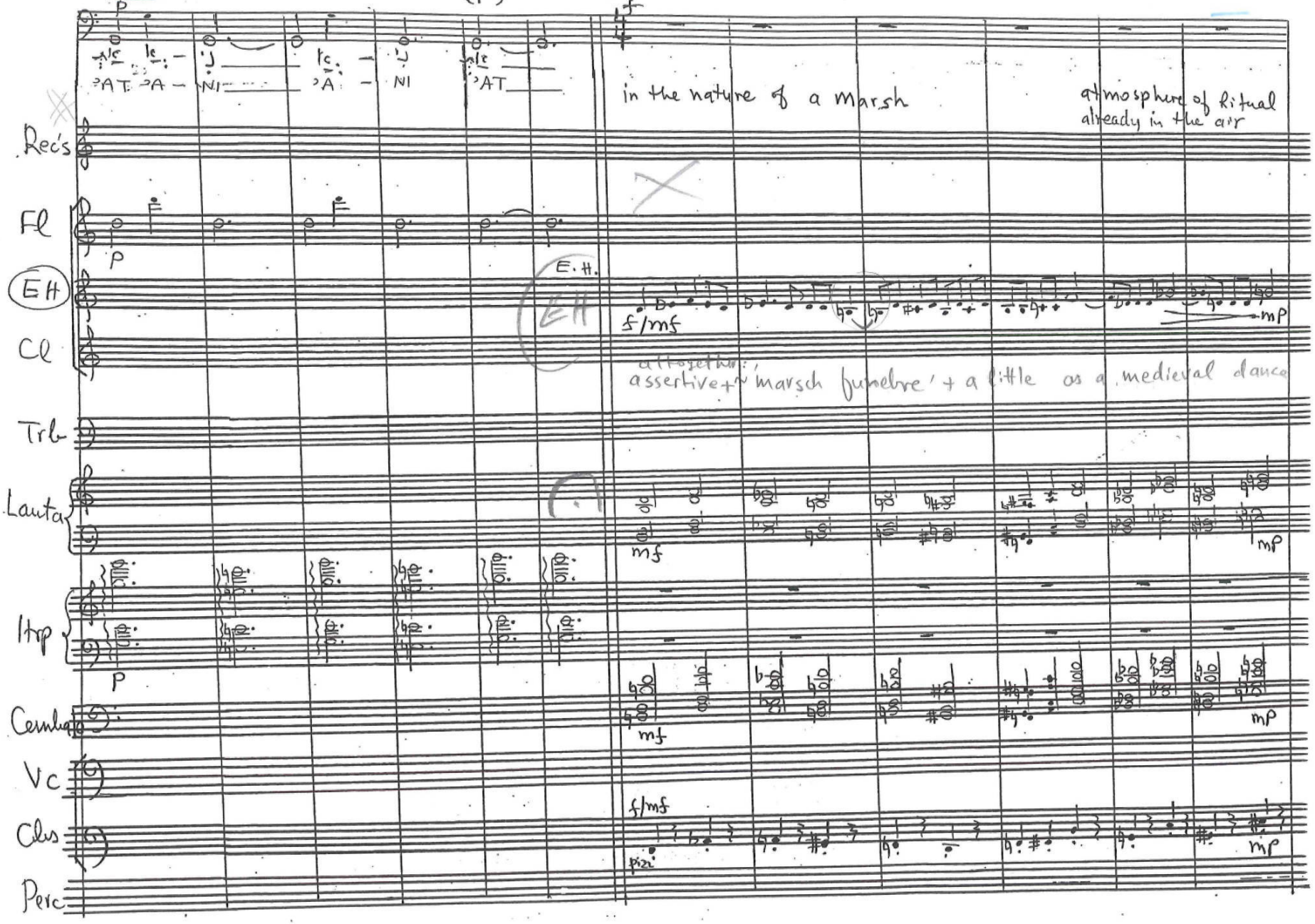
sensitive

♩=96
Ritual

Scene 1
-29-

For you are me — I am you

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

Kain

♩=100

Sc.1
30-

Come close now and lie in his bossom and embrace his hips with your limbs Lick his ears with your wet tongue and bleat out
to North,

248 249 250 251 252 253 254 255 256 257

Intonative speech
command in stylistic speech

Kain
Abel

HIT-KAR-VI LE-TSAFON SHE-VI BE-HEI-KO HATS-MI-DI GA-PA-HEM LEMOT-NAV LA-KE-KI BE-LA-SON RE-UVA 'ET 'OZ NO 'ET PSI/LO

place in the range of voice →

Rec middle

Fl

EH mp/mf

Cl

high

Trb

Lauta mp/mf no arpeggio

Imp mp/mf

Cemb

Cbs pizz. mp/mf

Perc

OSTINATO

Lauta, Cembalo, Cbs

[as it turns out inspite of bars 255, 258, 266, 267

6/4 3/4 out of 5/4

mp/mf

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

Sc.1 -31-

31

258 259 260 261 262 263 264 265 266 267

mp > p

A'L
K'L
Kain
Abel
Rec
Fl
EH
Cl
Trb
Lauta
Hrp
Cembalo
Cbs
Perc

KOL BI'RUNO TAY — SAL - SE - LI BEKOLECH KIV SA 'AHU-VA — GA-LI LE-TSAFON 'ET PHIADAY — SAP -RI LO SE - 'AT KOR-BA-NI

place in the range of voice

low — middle — high — low'1 — low"2" (flower)

misterioso

change to Ob

mp/mf

mp

O S T I N A T O

Lauta, Cembalo, Cbs

mp / mf

Tempo I ♩= 76/84
Arietta
(2 Lambs)

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

268 269 270 271 272 273 274 275

A'L
K'L
Kain
Abel
Recs
T-Rec
Ob
Cl
Trb
Lauta
Itrp
Cembl
Cbs
Perc

mp/p
AT 'A-NI
BAK-SI SE-ZE LO YIGAHER
BIS-MI
'A-NI 'A-SAL-SEL
BE-KO-LI VE-'EF-'E
low 3" (lowest)
Trg
(arco)
(p)
f
mf
mf/p
p

place in the range of voice

and appeal , I will pray with the hope favour to find that my sacrifice be not in vain, I will ask North

276 277 278 279 280 281 282 283

Sc.1 -33-

A'L K'L

(f) (f)

ʾET-HA-NEN BE-TIK-VA ŠE-YIH – YE BO RA-ṬSON ᵛŠE-LO ʾE-HE-YE KOR-BAN ᵛSAV ʾA-VA- KEŠ HI-ṬSA-FON

Rec's

Fl

Ob (mf)

Cl

Trb

Lauta

Hrp (mf)

Cembalo

Vc

Cbs (mf)

Perc (mf)

to give us more time — and though I was sent there — I will ask that the end — never —

12/8 — 3/4

284 285 286 287 288 289

(f) — ff — A'Lam (f)

Rec's — Fl — Ob — Cl — Trb — Lar/a — Trp — Cemb — Vc — Cbs — Perc

(mf)

SE-YAM-SICH ET HA-ZMAN — VE-LAMROT ŠE-NIŠ-LAH-TI LE-ŠAM — 'A - VA - KEŠ ŠE-'E LO YI-GA-MER — L'E-Q-LAM

— — — come — — —

Scene 1
END 35

290 291 292 293

A' Lamb

(fff) (fff)

(f) — — —
LE - LAM — — —

pf
LE - LAM

(p)

Rec's

Fl (f) (f)

Ob (f) (f)

Cl (f) (f)

Trb

Lauta f (f)

Itrp f (f)

Cemb

Vc f (f)

Cby (f)

Perc

attacca

Instrumental

(Strings)

Scene 2

Kain's Lamb is Rejected

In the Okt. 2002 premiere bars 1 – 8 took 15" according to the stage-director needs, and this was the amplitude of dynamics:

else to that Vla$_1$ + Vla$_2$ + Vc played an 8 lower (signed already in the score), the Vla$_1$ + Vla$_2$ were changed for some breaks (and shorter values) in order to get out of them a sharper effect (also signed in score) and the 3 vlns joined (clipped here and named "added")

don't forget that this all sounds aleatoric a little bit and reflects 'somoke moving' on the altar

Scene 2
-1-

♩=50

E Introduction + Duet of Brothers

→attacca

Introd. Instrumental

♩=50

f mf

Vla1 Vla2 Vc Cbs

2 3 4 5 6 7 8

[ugly quality of sound]

Sporadic aleatoric elements (~around center a-note), with slight changes in ad Lib. nature and tempi. Entrances by choice of players and by conductor except for 1st entrance together (:free fugati). No obligato type of nature. No order of big (O) units but unit itself is kept strictly incl. 'monotonic' dynamics. Conductor functioning for dynamics and measure, and for entrances of units if he likes

Vla1+Vla2 simultaneously

Bcl

added

VL1

VL2

VL3

(not so long)

quite slow; also permanent changes tempo in each repetition

11

♩=50 con'd

Sc. 2
-2-

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

3/4 2/4 3/4 4/4 6/4 2/4 3/4

9 10 11 12 13 14 15 16

Kain

♩=50 con'd

speaking in Sprechges. style with exact rhythm

ES ZA-RA | ES | KHU-LA | BE-KAR-NOT | HAHIZBEAH | ES | ŠKETA | BLI | HIKUH | BLI BARAK | BLI RA'AM

Speak. in Sprechg.

Fl
A.Fl
[Rec's]
Ob
Bcl
Trb

obligato inserted into low strings

mp/p

pp

Hrp/
Laute

Vl 1/2
Vl 3
Vla 1
Vla 2
Vc
Cbs

p

pp

a twisted serpent of fire that descends without wings

Sc.2 -3-

17 18 19 20 21 22

(P) sing 5:2 — ibid 7:2 — mP — (mP) — Speaking in Sprechg.

NA — HAŠ — ME — SUL — SAL — ŠE YARAD — BLI KNAFAYIM

serpent — fire — twisted

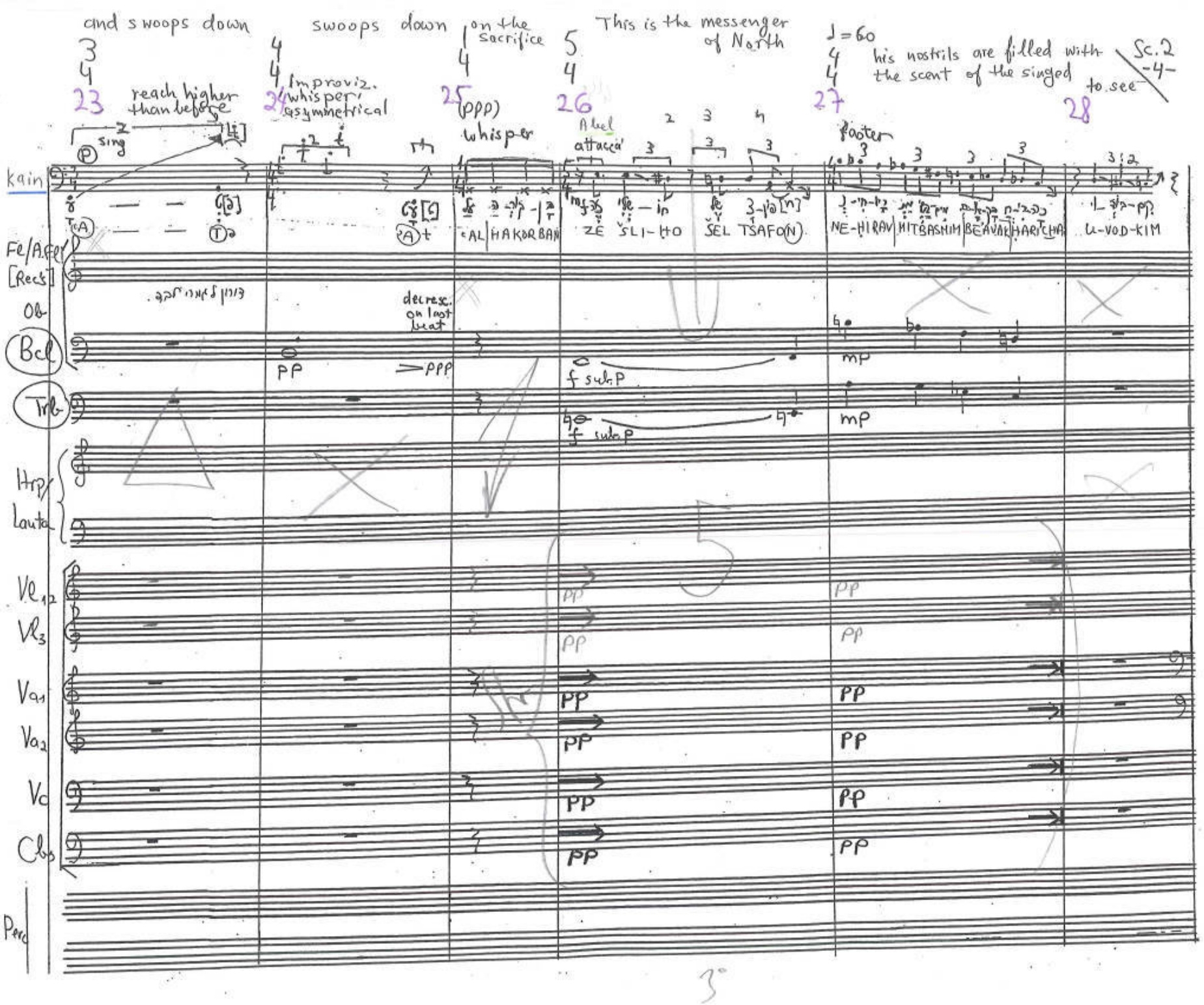
Fl/Afl [Rec's] — Ob — Bcl — Trb — Hrp/Lauta — Vl1,2 — Vl3 — Vla1 — Vla2 — Vc — Cbs — Perc

PP — PPP — sub. f — slow gliss. — APP — PPP — PPP — PPP — PPP — PPP — (PPP) — (PPP) — (PPP) — (PPP) — (PPP)

might be not so quiet

slow gliss. in these 4 instr's from where they are; no matter from where to where

20


40
and swoops down
swoops down
on the sacrifice
This is the messenger of North
♩=60
his nostrils are filled with the scent of the singed
Sc.2 -4-
to see
23
reach higher than before
sing
24
Improviz. whisper asymmetrical
25
(ppp) whisper
26
Abel
attacca
27
faster
28
kain
AL HAKORBAN
ZE SLI-HO
SEL TSAFON
NE-HIRAV HITBASHIM BE'AVAK HARITCHA
U-VOD-KIM
Fe/A.fer [Recs]
Ob
Bcl
Trb
Hrp
Lauta
Vc1,2
Vl3
Va1
Va2
Vc
Cb
Perc
decresc. on last beat
pp
ppp
f subp
mp
3

if North is appeased by his gift Is the offering to his licking? They still are here

Sc.2 -5-

Abel cont'd

29 30 31 32 33 34

Abel continues mf

B developed

quite slow gliss

Kain (more dramatic)

speaking in spurts

TSA-FON YIT-RA-TSE LA-MIN-HA HA-'IM HA KOR BAN L'ERA-TSON HEN OD KAN

Fl/A.Fl [Recs]

Ob

Bcl (mp)

Tpt (mp)

Hrp

Lauta

Vl1,2

Vl3

Va1

Va2

Vc

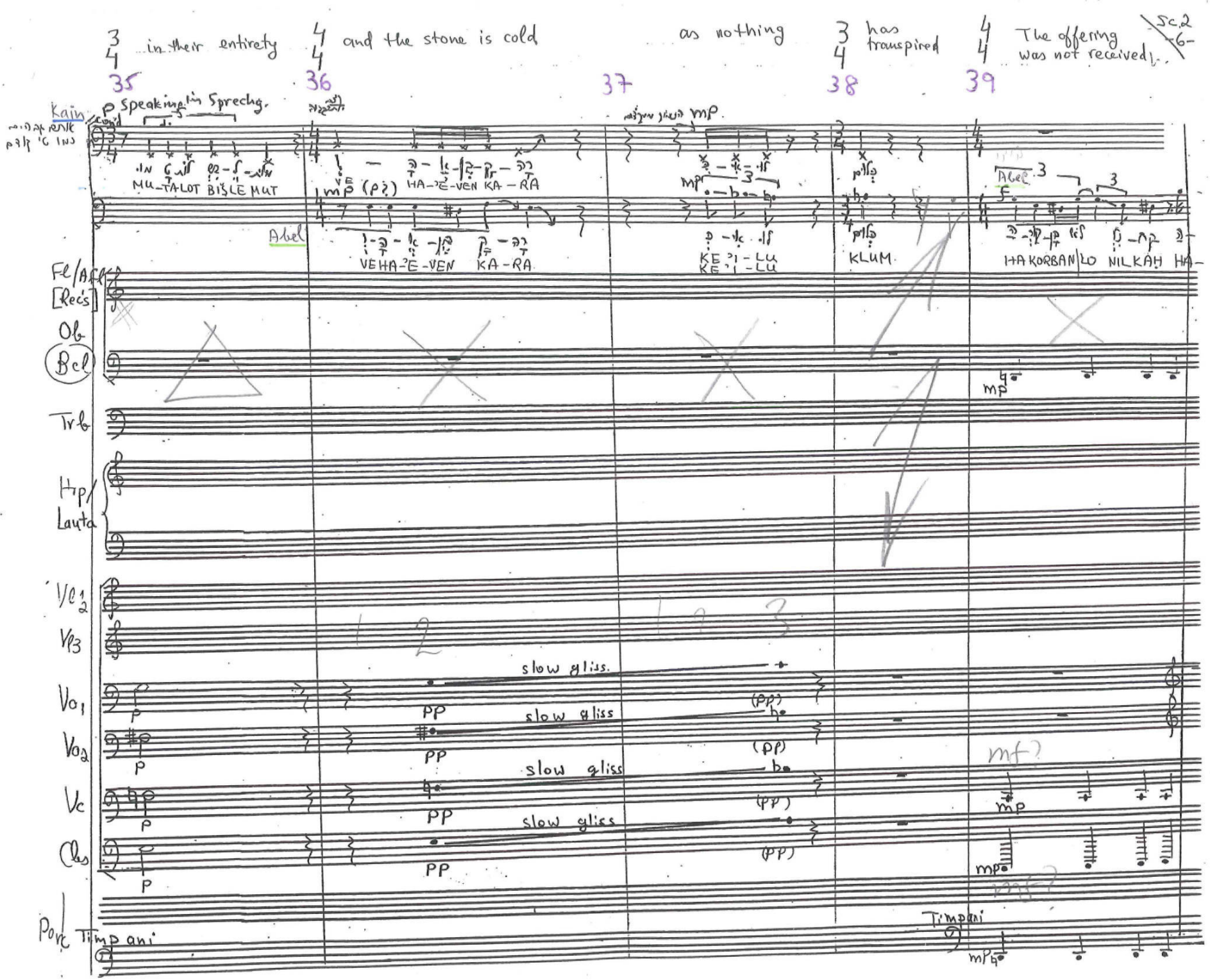
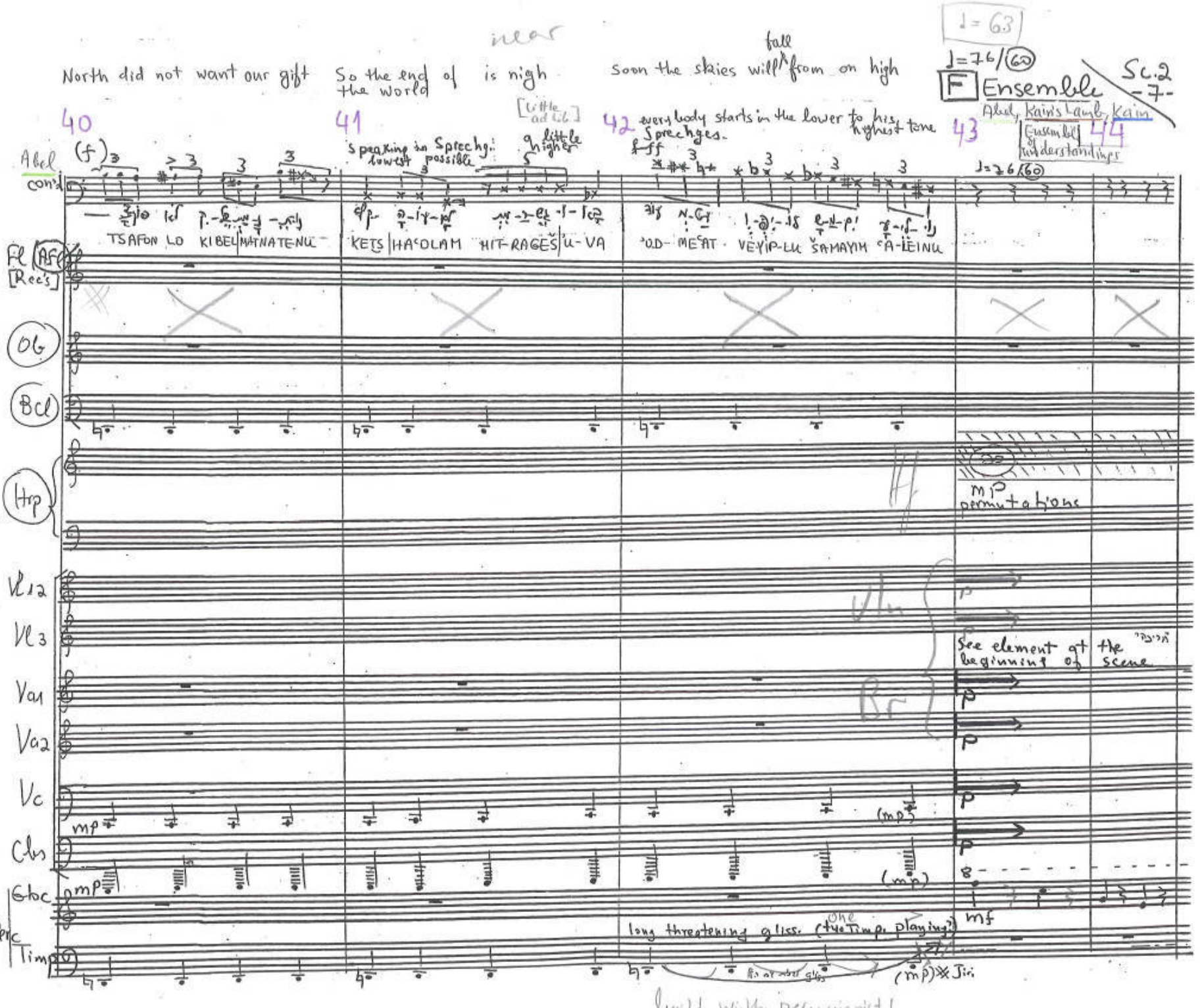
Cbs

Perc

+trem mp +trem p sub

mp +trem p sub

mp +trem p sub

mp p sub

3/4 ...in their entirety
4/4 and the stone is cold
as nothing
3/4 has transpired
4/4 The offering was not received.
Sc.2 -6-
35
36
37
38
39
Kain
p Speaking! in Sprechg.
MU-TA-LOT BI-ŠLE MUT
Abel
mp (p?)
HA-'E-VEN KA-RA
VE HA-'E-VEN KA-RA
KE-'I-LU
KE-'I-LU
KLUM
Abel
f
HA KORBAN LO NIL-KAH HA-
Fl/Afl [Recs]
Ob
Bcl
Trb
Hp/ Lauta
Vc 1 2
Vl 3
Vo 1
Vo 2
Vc
Cbs
Perc
Timpani
slow gliss.
slow gliss
slow gliss
slow gliss
PP
(PP)
mf?
mp
Timpani

North did not want our gift
So the end of the world is nigh
near
fall
Soon the skies will from on high
♩=63
♩=76/60
F Ensemble
Sc.2
-7-
Abel, Kain's Lamb, Kain
Ensemble of understandings
40
41
42
43
44
Abel con't
(f)
speaking in Sprechg. lowest possible
[a little ad lib.]
a little higher
Sprechges.
fff
TSAFON LO KIBEL HATNATENU
KETS HA'OLAM HIT-RAGES U-VA
'OD- ME'AT · VEYIP-LU SAMAYIM 'A-LEINU
♩=76/60
Fl
[Rec's]
Ob
Bcl
Hrp
mp
permutate tone
Vl 1
Vl 2
Vl 3
Va 1
Va 2
Vc
Cbs
Perc
Timp
See element of the beginning of the scene
mp
mf
long threatening gliss. (the Timp. playing)
(mp)
(mp) * fff
build with percussionist!

Time will still endure

3/4 And you, my Lamb

6/4 where are you? and the earth will breathe

3/4 Sc.2 -8-

45 46 47 48

K'Lamb mf

HAZ-MAN 'OD YAH-ŠICH 'AT 'OD KAN

Abel mp

VE-'AT KIV-SA-TI

K'L mf/f

'EIFO 'AT

VEHA'A-RETS TIN'SOM

Abel

A.Fl

Ob

C/Bcl

Hrp

(mp) permutations cont'd

Vl12

Vl3

Va1

Va2

Vc

Cbs

Gloc.

Perc

Trg

your curls are soft your fur is still warm but you - where are you? and sea will live forever

49 50 51 52 53

Sc.2

A.Fl

Ob

Cl/Bcl

Hrp

Vl1

Vl2

Vla1

Vla2

Vc

Cbs

Perc

IALTALAYICH RAKIM

HAPARVA OD HAMA

VE-AT E-FO-AT

VEHAYAM YIH-YE AD

SOF

(mp)

mp

p

mf

(breath)

Ob: very lyric

steps

54 The ears are erect — 55 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

Energetic, strong

Sc.2 -10-

Abel

HA'OZNAYIM ZEKUFOT — ME-HAKOT LILHISTA — VE-'AT 'EIFO 'AT — VE-DOFEK HAGALIM YAZ-RIM DAM — LEV-OLAM

Rec's

A, Rc

Ob

Hrp

FREE REPETITIONS OF TONES — EACH INSTRUMENT WITH ITS TONE.

Vl1

Vl3

Va1

Va2

Vc

Cbs

Perc

59 The noise is moist,

60 the tongue is wet

61 but you, where

62 are you? She is the world's sacrifice

63 where

Sc.2

Rec's

A. Fl

Ob

Clr

Vln

Vle 1,2

Vle 3

Va 1

Va 2

Vc

Cbs

Perc

Gloc

mp permutations

mp

mp/mf

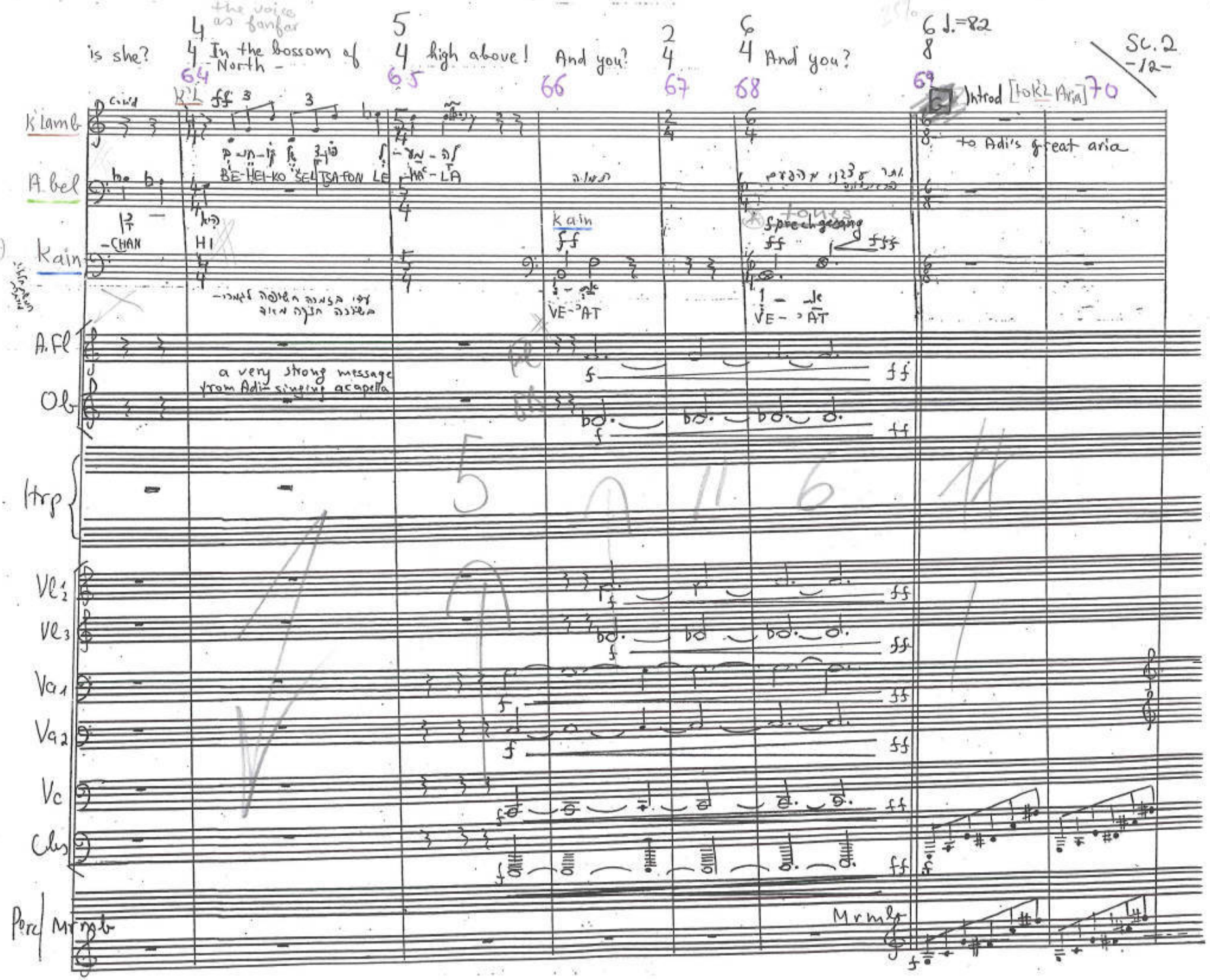
mf

f/mf

f

p/mp

Dudi



(7) was much higher (stronger) with regular tones

This is a very virtuosic aria; breathes (suggested) are noted for the singer

G Aria - Kain's Lament ♩.=82

6/8

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

Sc.2 -13-

the alternating f - see vocal score

71 72 73 74 75 76 77

(f) alternating

יָצָא הוּא וְאָחִי לַשָּׂדֶה — בַּחֲצִי הַדֶּרֶךְ — בַּחֲצִי הַדֶּרֶךְ — בַּעֲרָפֶל עָמֹק עָמֹק

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

Fl/Afl [Rec's]

Ob

Cl/Bcl

Hrp / Laira

Sub.mp for all strings mf/f stable for the whole aria (react with conductor ד' אדי)

Vl1

Vl2

Va1

Va2

Vc

Cb

Mrmb

Perc

Mrmb

bodiless wings pulled us out of the scale and we flew

78 79 80 81 82 83 84 85

GA-PA- YIM BLI GUF HO-TSI- TA-NU MI-TOCH HA-MIS-KAL VE-NA-SAK--

Fl/Afl

Ob

Cl/Bcl

Harp

Lauta

Ve_2

Vl_3

Va_1

Va_2

Vc

Cbs

Mrmb

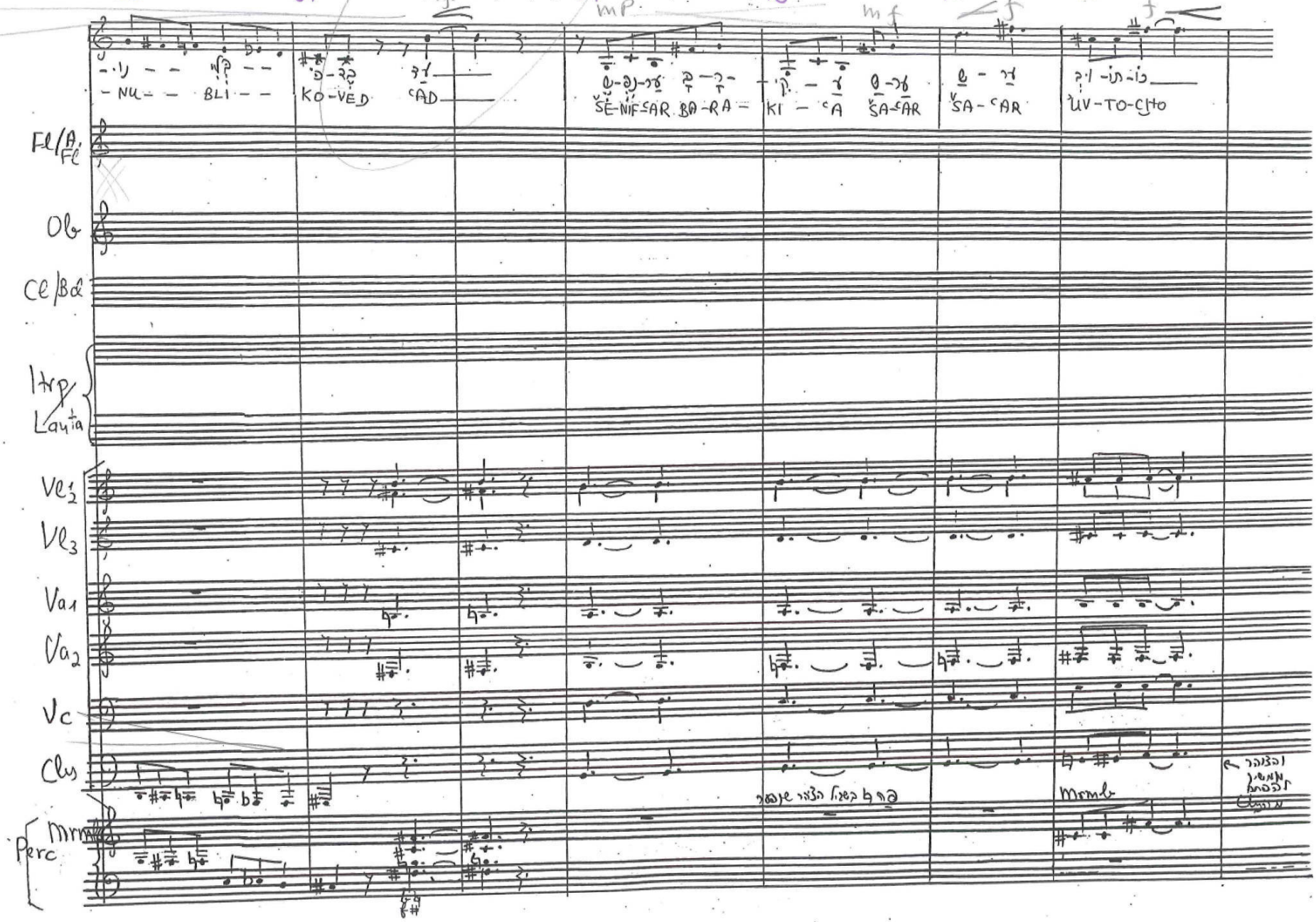
Perc

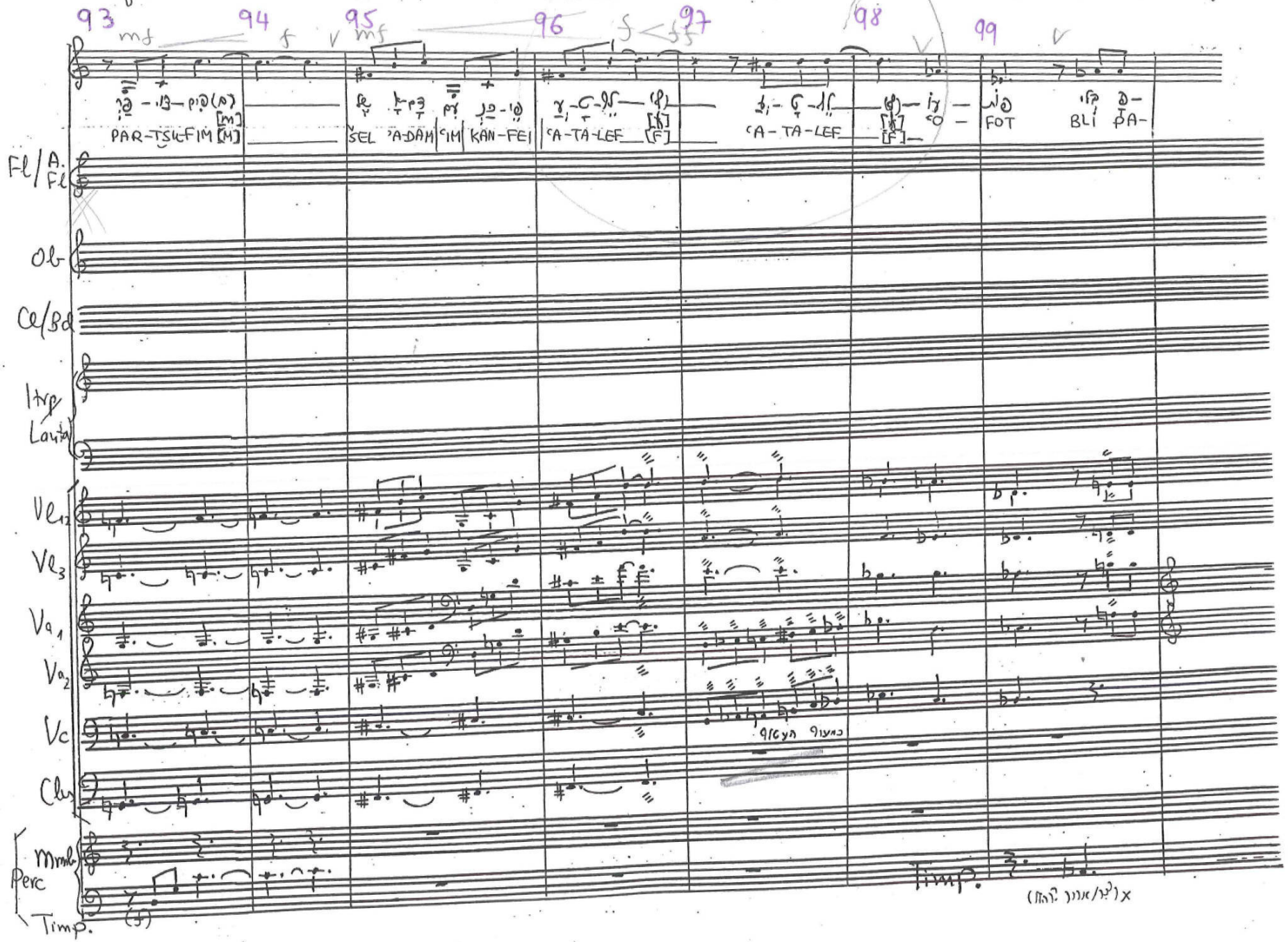
Timp

mrmb

" she gets into trans "

- weightless until a gate opened in the sky to

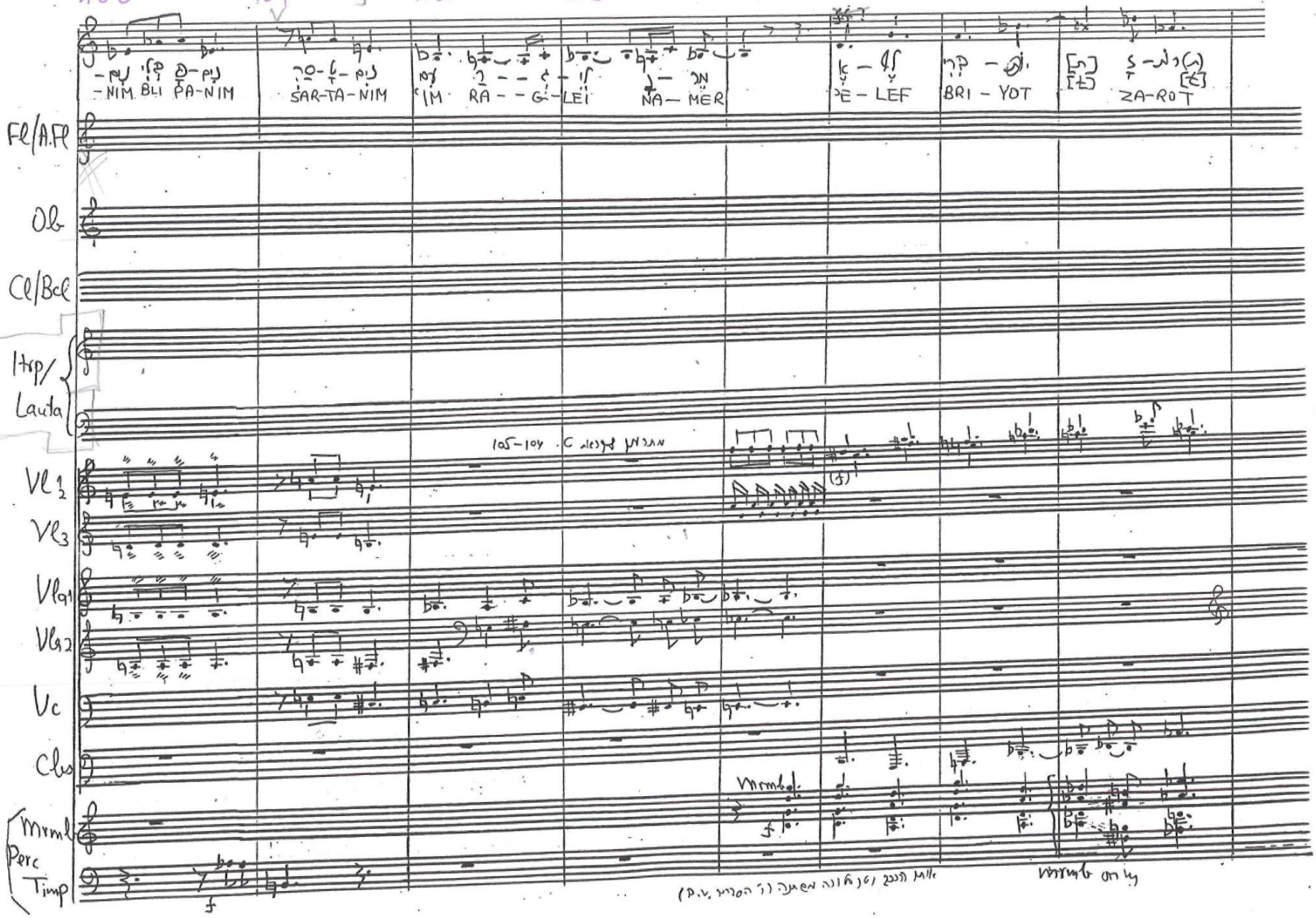
Sc.2
-15-

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

sc. 2
-16-

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

100 101 ~mf 102 103 104 105 106 107

f ff

Sc. 2 17-



ff f mf (mf)

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

108 109 110 111 112 113 114

'A-HEI-ROT 'A-HEI- ROT [t] KU- LAN MA-BI-TOT BE-'EI- NA-YIM SOT-KOT - 'E- VAT KOL BLI PE VA-'A VE-'AM-RA

Fl/A.Fl

Ob

Cl/Bcl

Timp/Ld

Vl1

Vl2

Vl3

Va1

Va2

Vc

Cb

Mrmb

Perc

Timp

Timp max

Mrmb

O, Lamb of Cain go back from where you came

sc. 2
-19-

115 116 117 118 119 120 121 122 123 124

KIV — SAT — KA — YIN — TAH — ZOR — LE-'AD-MAT — HAG-ZE-RA

Fl

the fanfar changed a little

Ob

Cl

Trb

Hrp/Guita

"fanfar" as brass

Vl1

Vl2

Vl3

Va1

Va2

Vc

Cbs

mp/mf

Perc

Please add this solist

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

Sc. 2
-20-

125 126 127 128 129 130 131 132 133

RAK KIV - SAT - HE - VEL MUZ - MENET LA-VO BA-SA - 'AR KI TSA - FON BA-HAR BA LE-KA - YEH 'ET DO-FEK HAZ -

Fl
Ob
Cl
Trb
Itrp/Lauta
Vl1
Vl2
Vl3
Va1
Va2
Vc
Cbs
Chime
Perc

a wider strings texture with chime from b.125

Sc. 2
-21-

→(time) →

134 135

Rec's

Fl

Lauta

Vl1

Vl2

Vl3

Va1

Va2

Vc

Cbs

Perc Chime

→same tempo

♩.=104

angry, plotting : little "natural" accel

Tempo Prima

Disapporated...

Sc. 2
22

(time) 136 137 138 139 And 140 141 you? 142 143 144 9 was sent 145 146 to you 147 back, 148

(f) Kain fff Kain's Lamb mf-f

Kain's Lament (end of aria)

Rec's

Fl

Lauta

Vl1

Vl2

Vl3

Va1

Va2

Vc

Cb

Chime

total silence on applause of audience

(mp) f mf sub fp

♩ = 76/84/86 Sc.2 -23-

H Duet Abel + His lamb (incl. her soul)

back to the body | You are here again | but the world's time | does not beat in your merit | North has vomited you up from its bossom

149 150 Kain 151 152 153 154 155 156 Sprechg. 4/4 157

זַרְתִּי הָאֲדָמָה לְגָעֳךָ שׁוּב אַיֵּה כָּאִן הֶבֶל אָחִיךָ הָעוֹלָם לֹא פּוֹעֵם בִּרְכוּתֶךָ הַשָּׂפוֹן הֵקִיא אֶת גְּוִיָּתֶךָ

ZAR-TI HA-'ADAMAH LA-GU'AKH SHUV 'AYEH KAN HEVEL 'A-KHIKHA HA-'O-LAM LO PO-'EM BIRKHATEKHA HAS-SAFON HE-KI 'ET GU-YATEKHA

Rec's

Fl

will duplicate 8va? →X

Lauta

mp

Vl1 (mf)

Vl2 (mf)

Vl3 (mf)

Va1 (mf)

Va2 (mf)

continuo

Vc (mf)

mp

Cls (mf)

Gloc.

mp

60 1/3

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

Sc.2 -24-

158 159 160 161 162 163

Abel

mp

SHA'H BA KA-YIN HA GUF SE-LA HAM RAG-LE HA ZA-ZOT KIV SA TU LAY TE-KA-YEH ET HAZ MAN PACH GUFA YI-HI-YE

Rec's

mf

trem (mf)

Fl

Lauta

(mp)

Vl1

Vl2

Vl3

Vla1

Vla2

(continuo covid)

Vc

(mp)

Cly

Gloc

unpoco rit.

5 food for the ravens
4 your lamb will bleat for you at night
4 and I will bury mine
6 4
Hp = 82/86 Sc.2 -25-
Abel's Lamb Sol (Aria)
Do not weep for me,

164 165 166 167 168 169 170

Alael (cont'd)

TIE-RFF'O-FOT KIV-SATCHA TIF'E LIKRATCHA BALEILOT VA'ANI 'ET SELI PE'K- BOR 'AL TIV- KE 'A-LAY

Rec's

Fl

mf f mp (mp)

Lauta

Hrp

V1 2

V3

Vá 2

(continuo)

Vc

Cbs

Chime

mp/mf

Abel — 9 am your offering | and-9 have been received with grandeur and great pomp | Do not bury my body | for my voice is within me | and it's echo endures forever

171 172 173 174 175 176

HE-VEL 'A-NI KORBANCHA VE-KIB-LU-NI BEHOD VEHADAR 'AL TIK-BOR 'ET GU-FI KI KO-LI BE-TO-CHI VE-HELDO LA NE-LAH 'AR

Rec's

Fl

mp mf mp

Lauta

Harp (mp/mf)

V1 2 (mp/mf)

V3

Va 1 2 (mp/mf)

Vc (mp/mf)

Clus

Chime

mp

Do not weep for Abel — I am your offering — and I have been received with grandeur and great pomp — Your blossom lie empty — but the sound of music

Sc.2 -27-

177 178 179 180 181

AL TIV-KE CA-LAY HE-VEL — A-NI KOR-BAN-CHA — VE-KIB-LU-NI BE-HOD VE-HA-DAR — HEIK-CHA YIH-YE REIK — ACH KOL NEG-INA

Rec's

Fl mp — mp-mf

Laut

Htrp mp/mf

V_2^1

V_3

Va_2^1

Vc

Cls

Chime

will warm the cold night

and rather than giving my body to birds

build seven voices from it

182 183 184 185

Abel's Lamb Solo (cont'd)

body

YE-HA-MEM 'ET | HA-LAY-LA | HA-KA®

'ET-HA-VIM-KOH LA-TET 'ET GU-FEI

BA-NE LO | BA-NE LO | ŠIV-SA KO-LOT

Recs

Fl

mp mf mp

Lauta

PP

Harp

V1 V2

V3

Va 1 2

Vc

Cbs

Chime

mf

mp/mf

4 + 2 + 3 And 4 + 2 + 3

9/4 make my horns into two trumpets — make flutes from my legs — 5/4 strech my shain — Sc.2 -29-

186 187 188

HA-FOCH ʾET KAR-NAY LIŠ-TEY HATSOTSROT

MI-ŠO-KAY ʿA-SE HA-LI-LIM

MƏTAḤ ʾET ʿORI

Rec's

Fl

mf mp

Lautar

Trp (mf) f

V1 2 (mf) f

V3

Va 1 2 (mf) f

Vc (mf)

Cbs (mf)

Chime (mf)

5/4 on the skeleton of a drum — and make harps of my entrails — and fiddles of my bowels

189 190 191 192

(KINOROT = fiddles)

Sc. 2 -30-

Recs

Tib

Fl

Lauta

Hrp

V_1^2

V_3

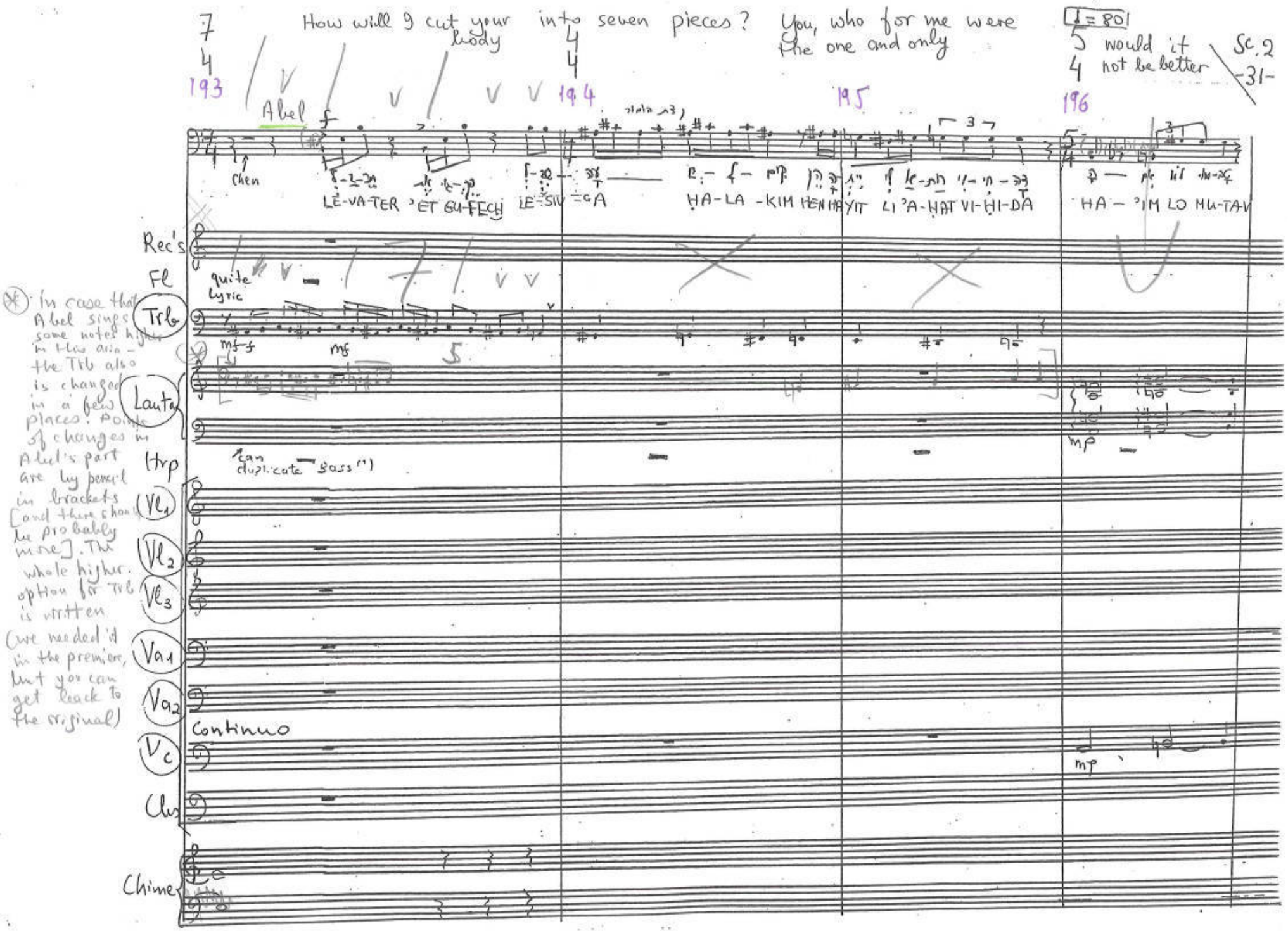
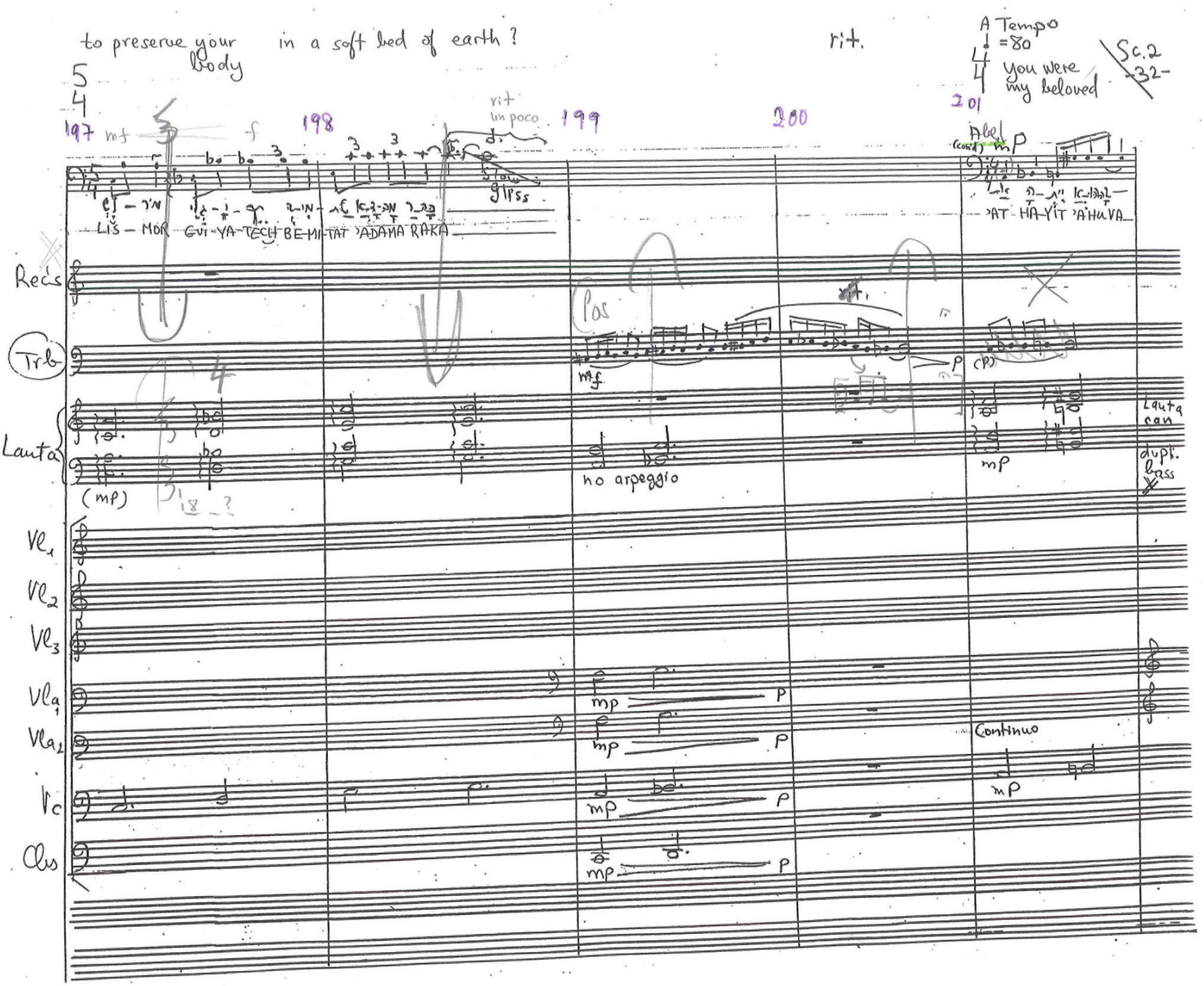
Va_2^1

Vc

Cby

Chime

(f) (continue) mf (mf) f


How will I cut your body into seven pieces? You, who for me were the one and only
♩ = 80
would it not be better
Sc. 2
-31-
193
194
195
196
Abel
Chen
LE-VA-TER 'ET GU-FECH
LE-SIV-'A
HA-LA-KIM HEN HA'IT LI 'A-HAT VI-HI-DA
HA-'IM LO HU-TAV
Rec's
Fl
quite lyric
Trb
Lauta
Harp
can duplicate bass (*)
Vl1
Vl2
Vl3
Va1
Va2
Continuo
Vc
Cb
Chime
(*) In case that Abel sings some notes higher in this aria - the Trb also is changed in a few places. Points of changes in Abel's part are by pencil in brackets [and there should be probably more]. The whole higher option for Trb is written (we needed it in the premier, but you can get back to the original)

to preserve your body in a soft bed of earth?
rit.
A Tempo
♩=80
you were my beloved
Sc.2
-32-
197
198
199
200
201
rit
un poco
gliss
LIS – MOR GVI-YA-TECH BE-MI-TAT 'ADAMA RAKA
'AT HA-YIT 'AHUVA
Recs
Trb
Lauta
(mp)
no arpeggio
Lauta con dupl. bass
Continuo
Vl1
Vl2
Vl3
Vla1
Vla2
Vc
Cbs

so I keep your voice, and with every beat that pounds in my chest

rit un poco — A tempo (♩=80)

I will remember that you were my sacrifice

And you brother, rejoice

Sc.2 -33-

202 203 204 205 206 207

Rec's

Trb

Lautes

mp

Vl1

Vl2

Vl3

Vla1

Vla2

Vc

(MP)

Cbs

V?

mp

(Br.) mp

mp

as : f in b.207

(open. of [H] but without G-loc.

5

5/4 With the joy of life | Your lamb still breathes
4/4 Rejoice in her, Cain
3/4 her body is warm | her feet are light and can move
5/4 my lamb gives life

208 209 210 211 212

(plus accel.)

BESIM-HAT | HA-HA-YIM | KIV-SAT-CHA | SOS | NOSEMET
SMAH | BA KAYIN HA- | GUF | SE-CA | HAM-RAG | LE-HA | ZA-ZOT | KIV-SA-TI | ME-KA-YE-MET | ET

Rec's
Trb
Lauta
Vl 1
Vl 2
Vl 3
Vla 1
Vla 2
Vc
Cbs

mf
mp
(mp)
trem.
mp/mf
mp

no continuo in VC anymore

* in Okt. 2002 we lengthened this with one quarter

rit. un poco

give birth to

to all of creation ... but her body shall be ~~seven~~ sounds

Sc. 2
END -35-

213 214

(KOLOT=sounds) mP/P

KOL | HAB-RI-YOT 'ACH | GU-FA | YI-HI | YE-LE-SIV-AA | KOLOT

Recs

Tr b

Pos

Lauta

Vl$_1$

Vl$_2$

Vl$_3$

Vla$_1$

Vla$_2$

Vc

Cly

Chime

attacca

(to Lauta at the begin. of Sc. 3)

From Tsippi Fleischer

In Scene 3 ~~the~~ stage director liked the orchestra to support strongly the struggle between the two heroes and she asked for some thickening of the orch. accompaniment - I did this, and these changes are written always in the score and in the parts (see here the pencil). We recorded this scene without these additions. To me the whole atmosphere seemed, when composing this, taking a direction of a "foggy" Felini reality... Those optional additions, already put*, can be omitted; it hangs a lot on the taste concept of stage director Paola Viano

* in pencil, because of not being compared originally

→ but I agreed to follow the stage director direction when it came - and it's OK with me

Scene 3

The Jealousy of Kain

♩= 96

I The long Duet of Kain and his Lamb (Jealousy of Kain)

Sc.3 -1-

Come, let us go to the valley

3/4

1 2 3 4 5 6 7 8 9 10 11 12 13

K'L

KAIN

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

Rec's

A. Fl

Ob

Cl

Trb in p. 9 b. 92, p. 11 bars 112-113

Chinese Scale

Lauta mp/mf

Vl_2^1

Vl_3

Vla_2^1

Vc

Cbs

Perc Tambourine p

p/pp

mp

(p)

their illusions abo

looks at him To look for a spring whose water are secret and sweet He cut her corpse

14 15 16 17 18 19 20 21 22 23

KAIN

BI-TI BO LE HA PES|MA-CA- YAN SE-ME I-MAV|SO-DI- YIM U- ME-TU-KIM BI-TER|G-VI-YA

Rec's

A.Fl

Ob

Cl

Lauta (P) mp P

Vl 1/2 (P/pp)

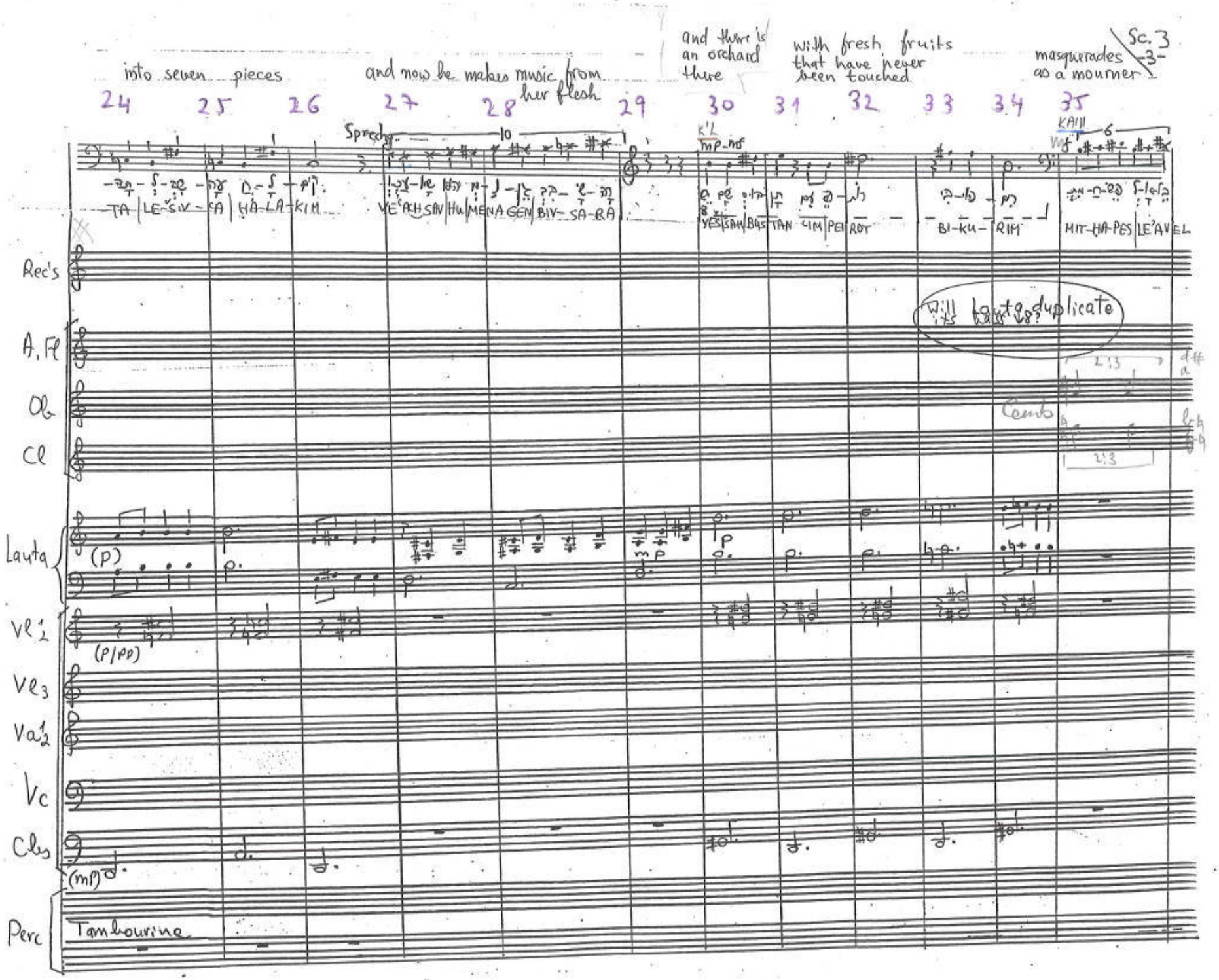
Vl 3

Vla 1/2

Vc

Cbs (mp)

Perc Tambourine (P)


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
masquerades as a mourner
Sc. 3
-3-
24 25 26 27 28 29 30 31 32 33 34 35
Sprechg.
10
KAIN
6
TA | LE-SIV-TA | HA-LA-KIM
VE'AH SAV | HU | MENAGEN | BIV-SA-RA
YES SAH | BUS TAN | CIM | PEI | ROT
BI-KU- | RIM
HIT-HA-PES | LE'AV EL
Rec's
A. Fl
Ob
Cl
Lauta
(p)
Will Lauta double?
Cemb
Vl 1
(p/pp)
Vl 3
Va 1/2
Vc
Cbs
(mp)
Perc
Tambourine

plays her elegies but he really sings of my fall Come, let us go, there is nowhere to go I want no secret springs, no

36 37 38 39 40 41 42 43 44 45 46 47

ME-NA-GEN LA-KI-NOT 'ACH BE'ETSEM HU SAR LE'I-DI BO NE-LECH 'EIN LE-'AN 'EIN LI HEFES BE'EIN MA'AYAN MUSTARIM PEI-

K'L mf KAIN mf (f?) 7:3

Recs

A.Fl

Ob

Cl

Cembalo

Lauta (p)

Ve 1 2 p/pp

Ve 3

Va 1 2

Vc mp

Clis

Perc Tambourine

freshest of fruits — for my stomach is filled with decay — Let us go to the desert — Let us climb the cliff, — and listen to the silence — and speak in eagle's tongues

48 49 50 51 52 53 54 55 56 57 58 59

RÔT BIKURIM KI BIT-MI|MEL-'A RAKAV BO — NE — LECH|LAMID-BAR NA-'A-LE LA-MA-TSOK NAKŠIV LADHAMA NIH|NESARIM|NE-DABER

f> mp

Rec's

A.Fl

Ob

Cembalo

Cl

Laut 1

(P)

Vl 1/2

(P/PP)

Vl 3

Va 1/2

Vc

Cb

(mp)

Perc

Tambourine

slower

How can I go to the mountains if

of every stone whispers the secret of rejection?

How can I listen to the silence

60 61 62 63 64 65 66 67 68 69 70

A Tempo

Rec's

A.Fl

Cembalo { Ob Cl

Lauta Solo

Lauta

Vl 1/2

Vl 3

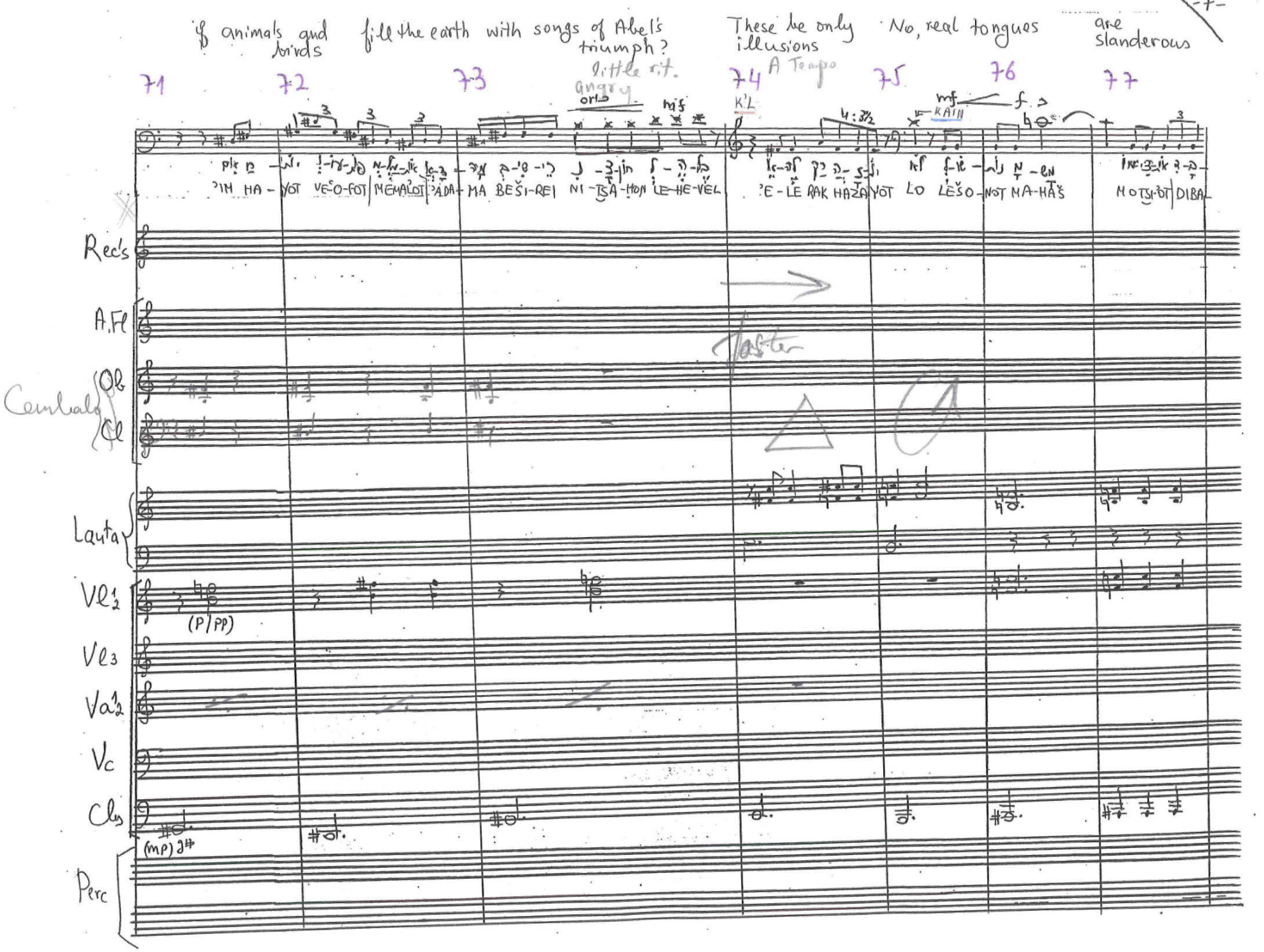
Vla 1/2

Vc

Cby

Perc

Tambourine


if animals and birds fill the earth with songs of Abel's triumph?
little rit.
angry
These be only illusions
No, real tongues are slanderous
A Tempo
71
72
73
74
75
76
77
mf
f
KAIN
Rec's
A.Fl
Ob
Cl
Cembalo
Lauta
Vl 1 2
Vl 3
Va 1 2
Vc
Cb
Perc
(P/PP)
(mp)

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

78 79 80 81 82 83 84 85 86 87

rit molto | K'L | KAIN

-TI VECHOL HAR VECHOL'E-VEN LOT-ŠIM'EINEIHEM VERO TSIM LEKALEF'ET SODOT KIŠLONI ZE LO KI-SA-LON MATNA TI NID-HA-TA 'AT HUSLAHT LA-

Recs

A-Fl

Ob

Cl

Lauta

mp p

Vl1

Vl2

Va1

Va2

Vc

Cbs

Perc

3 to arth 4 I am not worthy in the eyes of North And why? How could one who dwells on earth know the heart of

88 89 90 91 92 93 94 95 96 97

K'L

mf f f ff mp V V

אָ-רֶץ אֵ- נִי לוֹ רָאוּי בְּ-עֵי-נֵי צֵ-פוֹן וְ-לָ-מָּה אֵיךְ יָכוֹל יוֹשֵׁב אָרֶץ לָדַעַת לִבּוֹ שֶׁל

A-RETS 'A- NI LO RA'UY BE-EI-NAV TSE-FON VE-LA-MA 'EICH YA-CHOL YOSHEV 'ARETS LA-DA'AT LIBO SHEL

Rec's

A.Fl

Ob

Cl

Cembalo

Trb

"the fate signal"

Trb

marcatto

nervous

Lauta

mp-mf

Vc 1/2

mp-mf

p-mp

Vla 1 Vl 3

Vla 2 Vc 1/2

Vc

Cbs

mp

Perc

Sc.3
-10-

North who dwells on high?

Together we feared the end of days, we discovered a sacrifice Each of us

98 99 100 101 102 103 104 105 106 107 108

mf

FON BAM-RO-MIM

mp KAIN

BE-YA-HAD DA-HAD-NU 'ET KETS HAYAMIM HIM-TSE-NU KORBAN KOL 'EHAD

Rec's

A.Fl

Ob

Cl

Cembalo

Lauta

Ve 1/2

Ve 3

Va 1/2

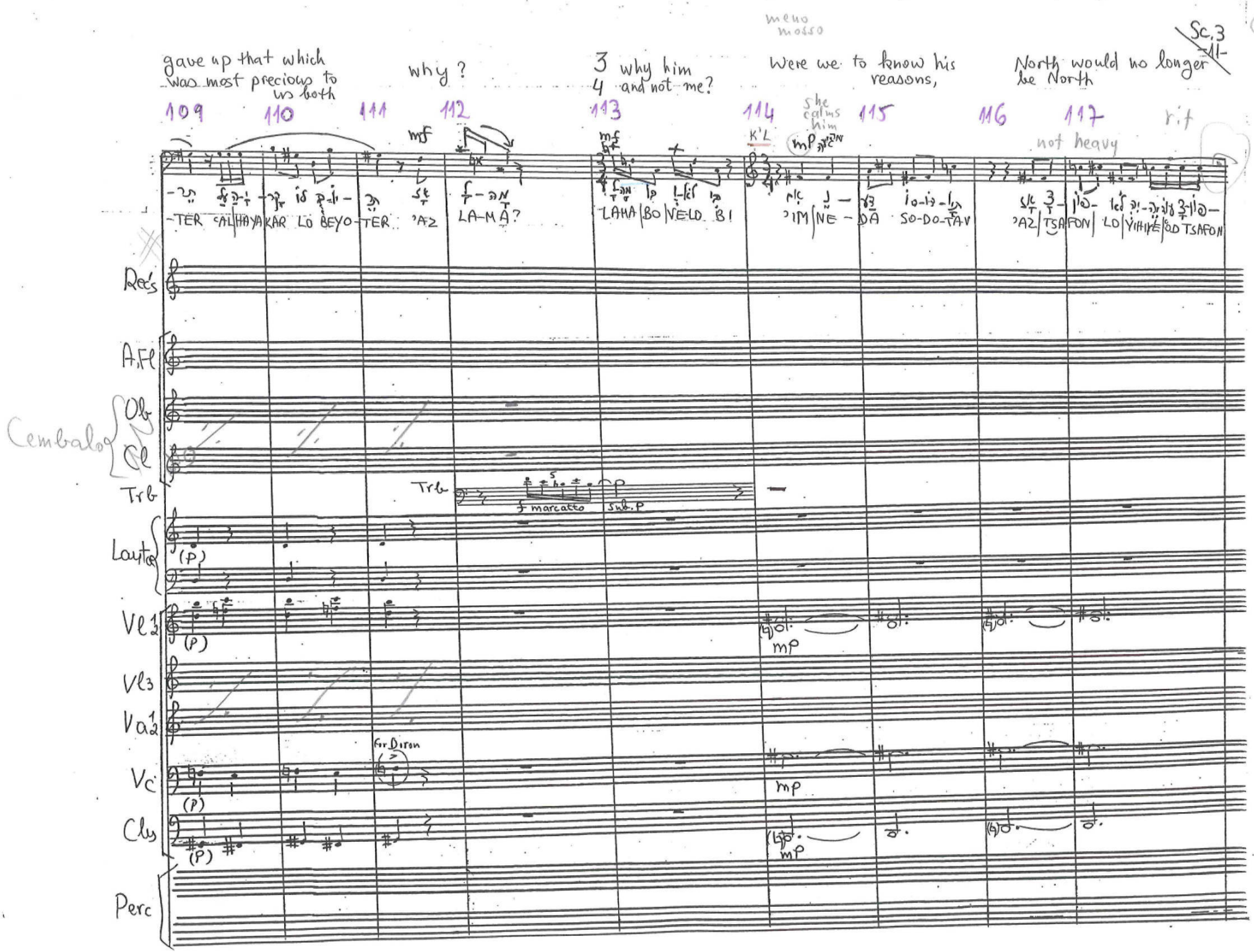
Vc

Cbs

Perc

Tambourine

Sc.3


gave up that which was most precious to us both
why ?
why him and not me?
Were we to know his reasons,
North would no longer be North
meno mosso
she calms him
not heavy
rit
109
110
111
112
113
114
115
116
117
mf
mp
-TER 'AL|HAYA|KAR LO BEYO-TER 'AZ
LA-MA?
LAHA|BO|VE-LO BI
'IM|NE-DA SO-DO-TAV
'AZ|TSA|FON LO|YIHIYE|OD TSAFON
Cembalo
Rec's
A.Fl
Ob
Cl
Trb
Lauta
Vl 1
Vl 2
Vl 3
Va 1
Va 2
Vc
Cbs
Perc
Trb
f marcato
sub.p
(P)
mp
Gr Diron

♩=92

4/4 Again he sings | acts as one (crying) weeping for his beloved lamb | so as to praise his victory so the whole world might know

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

KAHN

p (becomes mp + sometimes)

שִׁנְעוּ הוּא שָׂר הָאָ- הַלֵּל פָּעֵל | פָּעֵל עַל כֵּן | שָׂ פְּעֻלָּתוֹ | מֵ-הַ-לֵל | נִתְשְׁתַּבַּח | כָּל עַם | וְ-עוֹלָם

SHUV | HU SAR HA'A- HILL PA'EL | PA'EL 'AL KEN | SA P'A-LATO | ME-HA-LEL | NITSHTABBAH | KOL 'AM | VE-'OLAM

Reed

A.Fl

Ob

Cl

mp/mf

Lauta

p

pp

Vl1

Vl2

Va1

Va2

Vc

Cbs

p

Perc

Tambourine

mp

tension

he acts as one who will not be comforted | but the rivers of conceit flow in his soul | 5/4 he desires to rule | and to steal the birthright | and Cain crush | and so that his kingdom become law

131 132 133 134 135 136 137 138

(P.) (becomes mp sometimes)

HU MIT-HA-ZE LIM-SORAV NE'HAMA | 'A-VAL BETOCHO NAHSO LEI GA'AVA | RO'TSE LIHSOL LIGNOV BEHORA | 'ET KAYIN LI'DROS KEDEI LAHAFOCH MALCHUTO LEHOK

Rec's

P – mP →

A.Fl

Ob

Cl

Lauta (P)

Vl 1/2 (PP)

Vl 3 (V3

Va 1/2

Vc p

Cbs

Perc Tambourine

f

he laments and the sound of his lament | lets all know that North preferred Abel

sc. 3
-14-

139 140 141 142 143 144 145 146

mp

Tempo Primo

HU MEKONEN | 'U-VE-KOL KI-NA-TO | MEFARSEM | BARA BIM | 'SETSA FON HE'EDIF 'ET HEVEL

schnell

Rec's

A.Fl

Ob

Cl

Lauta (P) mp

$Vl_{\frac{1}{2}}$

Vl_3

$Va_{\frac{1}{2}}$

Cembalo

Vc

Cbs

Perc Tambourine p

Sc. 3
-15-

Hallucinations again, your imagination runs wild, it creates in your ears stillborn voices, if you will listen to the

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

mp mf mp

Šuv HA-ZA- YOT DIM- YON HIT-PA- RE-A BO-RE BE-OZ NE-CHA KO- LOT SE-BICH LAL LO NOLDU IM TAK- SIV LADMA-

Rec's

A, Fl

Ob

Cl

Lauta (mp) p

Vl 1 2

Vl 3

Va 1 2

Vc

Cby

Perc

p - mp

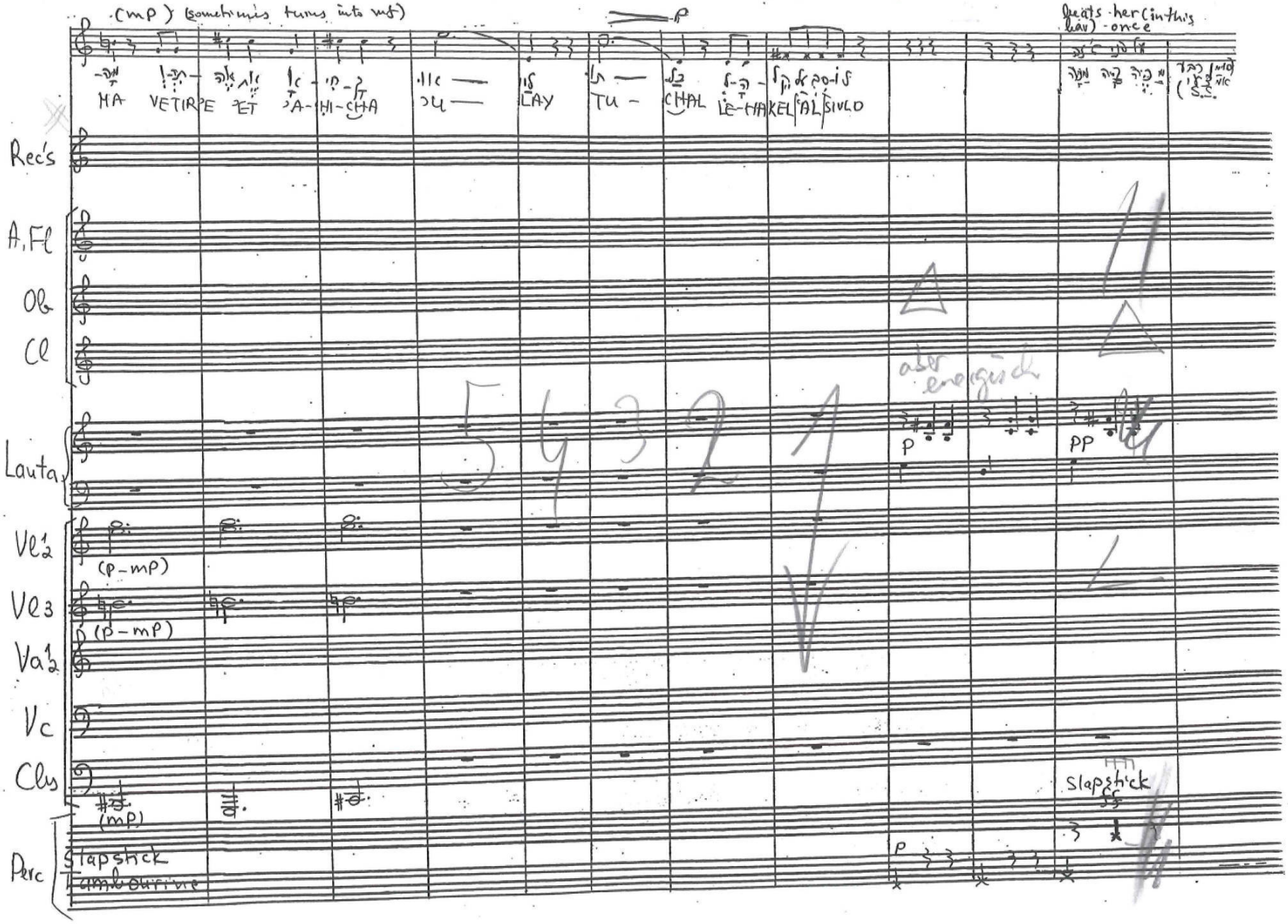
p - mp

mp

Sc.3
-16-

silence and see your brother you might ease his suffering

159 160 161 162 163 164 165 166 167 168 169



You call me a dreamer? has he seduced you, too with his lying songs? traitor go away you are the mirror of my failure

Sc.3 -17-

3/4 5/4 4/4 5/4 4/4 5/4 4/4

170 171 172 173 174 175 176

K'L shouts KAIN

where (pitch) and when she wants

-'AT KORET LI HOZE HU PI-TA GAM OTACH BESIL-SUL MEZUYAF BOG-DA-NIT TIS-TAL-KI 'AT MAR'AT KIS-LO'NI

Rec's

A.Fl

Ob

Cembalo

Gl

Lauta (pp) mf mp

Vl 1/2 mp

Vl 3

Va 1/2 mp

Vc mp

Cls mp

Perc

4 you are rejected — go — 9 have no need of you any longer — 3/4

Lauta

Sc. 3
-18-

177 178 179 180 181 182 183 184 185 186

f — mp sub — p

אַתָּה דְּחוּיָה — אֵלַי — אֵין לִי בָּךְ — יוֹתֵר צֹרֶךְ

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

aber schnell

Rec's

A.Fl

Ob

Cl

mf/f — p — f — ff — mf — (ff)

Lauta

Vl 1/2

Vl 3

Va 1/2

Vc

Cbs

Xyl, Mrb — Xyl. — Mrb.

Perc — Tamb.

mf/f — p — f — ff — mf

f — stabile f

f medium register, strong
↓ on floor (with blanket)

50%

should be heard

K. almost sings (sounds better than Sprechg.)

enough enough enough, he must stop playing every pull

4/4 of the Sc.3 -19-

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

KAIN

DAY DAY DAY SE - YAF - SIK LENAGEN ME-ŠI-CHOT HA-MEI-

Rec's

A.Fl

Ob

Cl

Lauta

Vl3

Ve3

Vla12

Vc

Cby

Perc

Timb

ff f (ff) (f) ff f f f

Sc.3
-20-

string cuts my flesh scenes of my fall 3/4 enough enough enough, he must stop playing!

199 200 201 202 203 204 205 206 207.

as if Painting with poignant pen 'a centrifugal valse'

TAR SOR-TOT BE'O-RI TSI-YU-REI MA-PA-LA DAY DAY DAY SE -YAF- SIK-LE-NA-GEN

Rec's

A.Fl

Ob

Cl

Cembalo (with pick-up)

Sound of Lauta should come enough out

Lauta

Cembalo

C# cue for Lauta

Cembalo is prominent in balance as if (ff)

Ve1 2

Vl 3

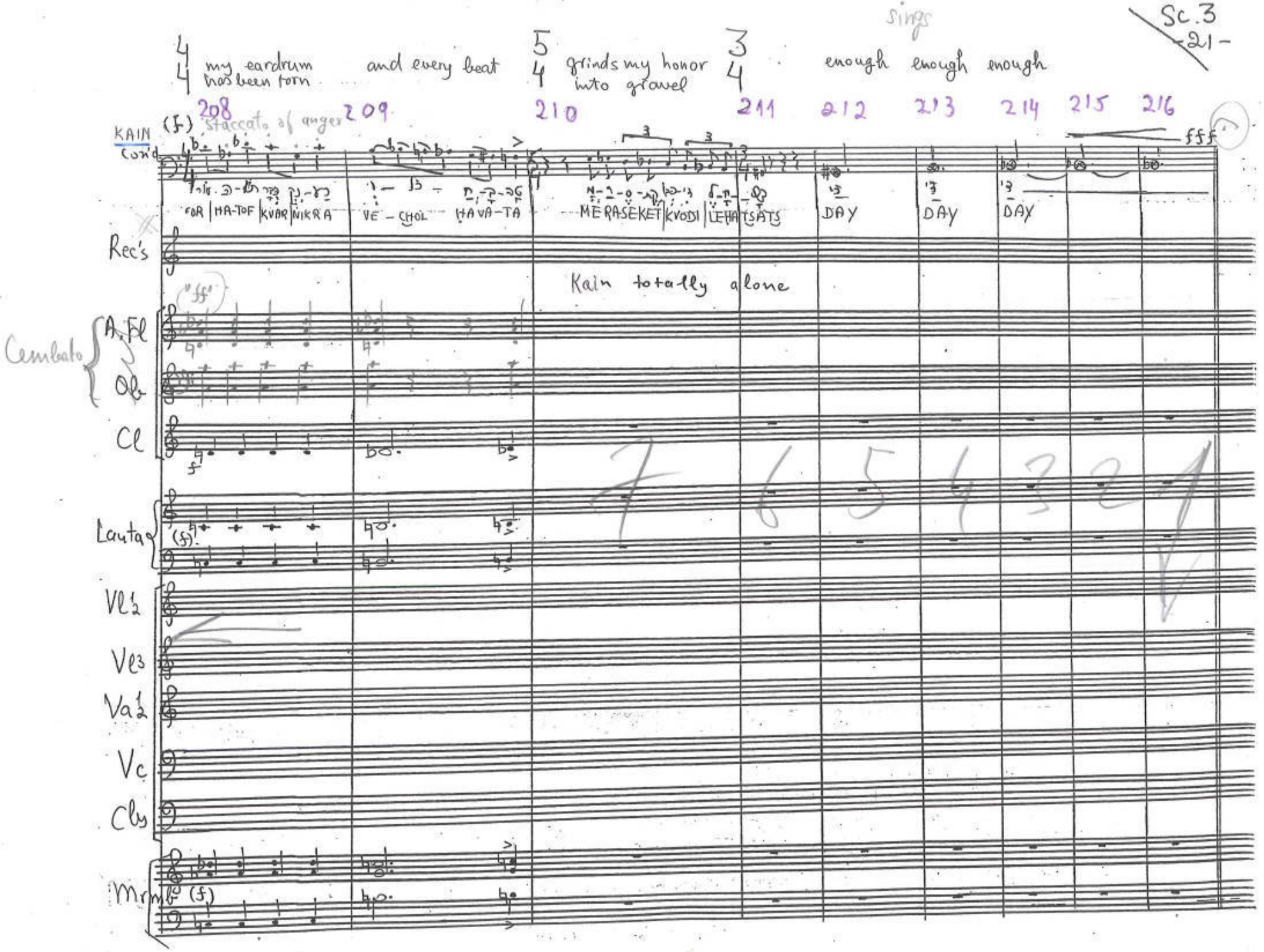
Vla 1 2

Vc

Cbs

Timb.

Perc


4/4 my eardrum has been torn
and every beat
5/4 grinds my honor into gravel
3/4 sings
enough enough enough
208 209 210 211 212 213 214 215 216
KAIN
(f) staccato of anger
FOR | HA-TOF | KVAR | NIKRA
VE - CHOL
HA VA-TA
ME RA-SE-KET | KVODI | LE-HA | TSATS
DAY
DAY
DAY
fff
Rec's
Kain totally alone
Cembalo
A. Fl
Ob
Cl
Lauta
Vl 1/2
Vl 3
Va 1/2
Vc
Cby
Mrmb
(f)

♩=92

What have you done to me, Cain?

The hand that caressed me,

the hand that held my body to his breast;

What

Sc. 3
-22-

217 218 219 220 221 222 223 224 225 226

(do not weep)

K'L

mp

Cain comes back to his senses

MA CA -SI-TA LI KAYIN HA-YAD SELITFA LI SE'I MITSA 'ET GUFI LE-HAZA MA 'A-

7:3

Rec's

Introd. to the softness of Adi

A. Fl

Ob

Cl

Htrp

Vl1

Vl2

Vla1

Vc

Cby

Perc

have you done to me Cain?

The hand that I licked

and (that) took me out of my mother's womb

(♩=92)

has become the hand of a brutal man

♩=76

Sc.3
-23-

227 (here; weep) 228 229 230 231 232

a little faster?

sensual

outbursting astonished

SI-TA|LI|KAYIN HA YAD SE LE LE LE LE LE LI-KAK-TI SE-HOTSI'A 'O-TI|ME-REHEM|MI HAF-CHA LEYA-DO SEL KAL-LAS

Rec's

mp

free point of arrival of gliss down

(mp)

A. Fl

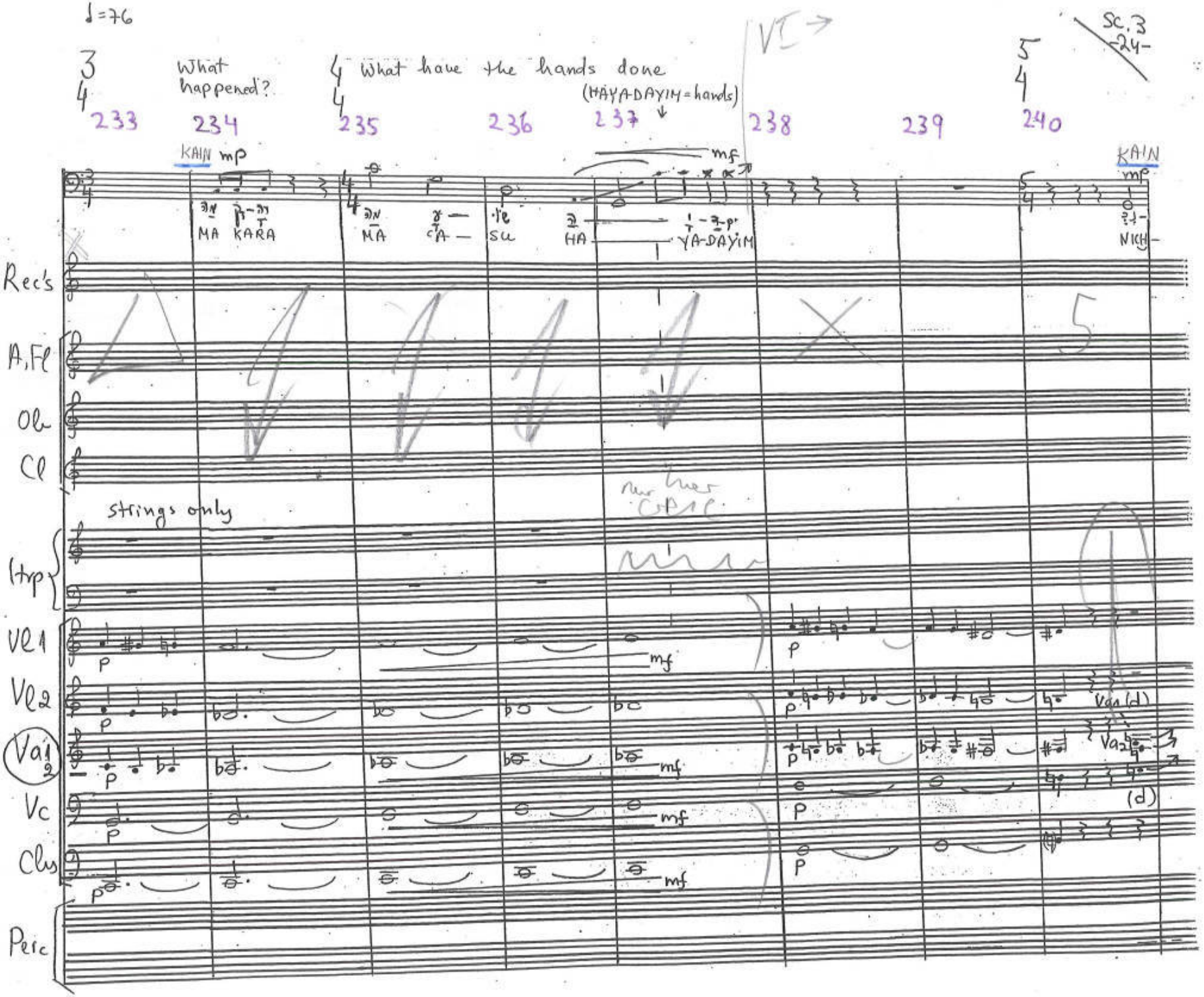
Ob

Cl

mf

mf

mf


♩=76
What happened?
What have the hands done
(HAYA-DAYIM = hands)
VI →
Sc. 3
-24-
233
234
235
236
237
238
239
240
KAIN
MA KARA
MA
SU
HA
YA-DAYIM
NICH
Rec's
A.Fl
Ob
Cl
strings only
Itrp
Vl 1
Vl 2
Va 1/2
Vc
Cbs
Perc
mp
mf
p
Va 1 (d)
Va 2
(d)

Sc.3
-25-

5/4 241 a strange creature entered me

242

it was

4/4 243 jealousy

7/4 244 who cut me away from your heart

4/4 245 one moment surprising

NE-SA BI BRI-YA ME-ŠU-NA

ZOT HAY-TA HA-KIN-A ŠE-KAR-TA-OT-I MI-LIB-CHA

KAIN RAK LEREGA

K'L

(mp) mp f f f

Rec's

A.Fl

Ob

Cl

Htrp

Vl 1/2

Vl 3

Va 1/2

Vc

Cbs

Perc

(P) P stabile

mp

Va 1

mrmb

(f) f/ff f

♩=104

I1 Arietta- KAIN'S LAMB

Sc.3
26

3 4 But she still crouches by the threshold it was jealousy the hated one
4 4 4 4 4 4 4 4

246 247 248 249 250 251 252 253 254

K'L

Rec's

A.Fl under Ob!

A.Fl

Ob

Cl

Hrp

Vl 1/2

Vl 3

Va 1/2

Vc

Cbs

Perc

pizz?

♩.=168 — 10/8 (20/8) — the bodiless lover | who waits in ambush by the door

→ ♩=♩♪♩ — 7/4 — her power is the power of Sheol

(slower) ♩=96 — 4/4 — Do not be seduced — your failure is imagined

Senza rit. — Sc. 3 — 27

255 256 257 258

like animal who jumps

f mf f

אָ-חֻ-וָא בְּלִי | בַּ-סָּתָר | שְׁ-אוֹ-רֶ-בֶת | בַּ-פֶּ-תַח

כֹּ-חָא | כֹּ-חַ שְׁאוֹל

אַל תִּתְפַּ-תֶּ | קִשְׁלוֹנְכָה מְדֻמֶּה

Senza rit.

Rec's

A.Fl

Ob

Cl

mf/mp

mp

mf

Hrp

Vl 1/2

Vl 3

Va 1/2

Vc

Cbs

mf/mp

Va 1

Slapstick

(resembles)

"אוֹנְיָה בַּיָּם"

Cue

S.S. + T.T.

vibrato

Perc

Slapstick

try to be kaind with a brother's injured heart
259

try to understand that this must be a test
260

and swallow your shame
261

already jealousy has made your face ugly

K'L
Cor'd

mp

NA SE LEHEITIV 'IM LEV 'AH PA-TSU'A NA-SE LEHA VIN SE-YES KAN MIVHAN BLA' EL-BONCH-HA

sub. mf

sub. f

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

Rec's

A.Fl

Ob

Cl

Hrp

Vl 1/2

Vl 3

Va 1/2

Vc

Cb

Perc

mp

mf sub.

f

3

3

3

(♩=96)

♩=76

I2 Arietta - Kain

Sc.3
-29-

4/4 if you cannot control it | it will conquer you | and give birth to a monster | Let us reconcile, my taste, the affront still burns
no more jealous, wants to be sweet

262 263 264 265 266 267 268

(f) Slow

IM-LO | TIS-LOT | BA | HI | TIM-SOL | VE-TO-LID | BE-CHA | HIF-LE-TSET | Introd. | Kain mp | NIT-PA-YES | KIVSATI | HA-EL | BON-OD | TSO-RE-V

Rec's
A.Fl
Ob
Cl
Htrp
Vl1
Vl2
Vl3
Va1
Va2
Vc
Cbs
Perc

mf/f

R.H. p
L.H.

Gloc. mp/p

effect of nerveness by the Cbs eighths

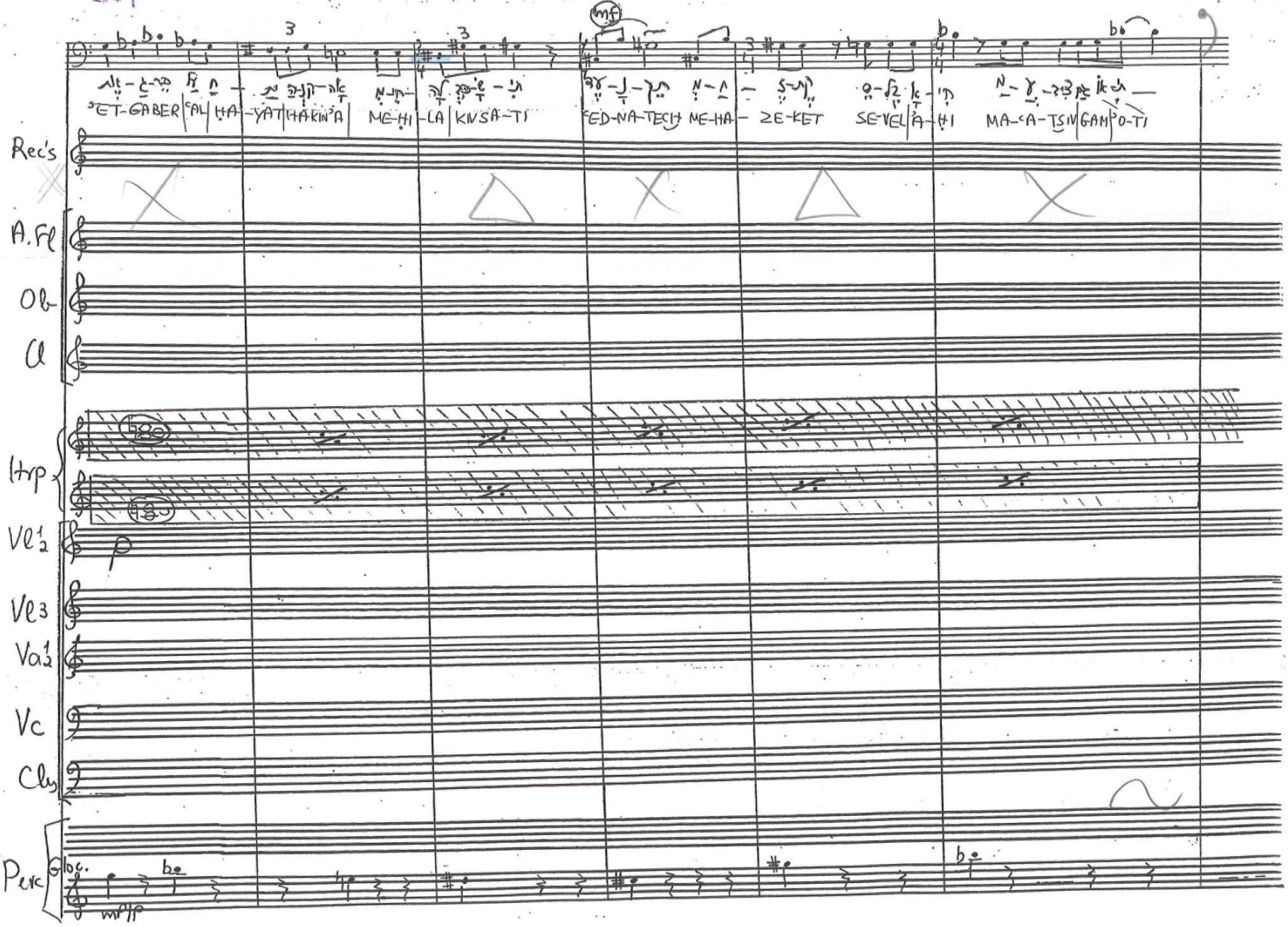
Sc. 3
-3D-

but I shall overcome
the beast of jealousy
269 270

Forgive me,
my lamb
271

your tenderness
makes → me strong
272 273

and my
brother's
suffering
saddens me
too
274



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 slandered — Sc.3 31-

275 276 277 278 279 280 281 282

mp mf subp. f un poco rit

NI-PA-YES KAS-A-TI HA'EL-BON DI TSO-REV 'ET-GA-BER 'AL HA-YAT HAKIN'A 'AT PA KAHT 'ET 'EINAY HE-RAM-TI YADAY HO-TSE-TI DIBA

Recs mp

A.Fl

Ob

Cl

Hrp

Vl 1 2

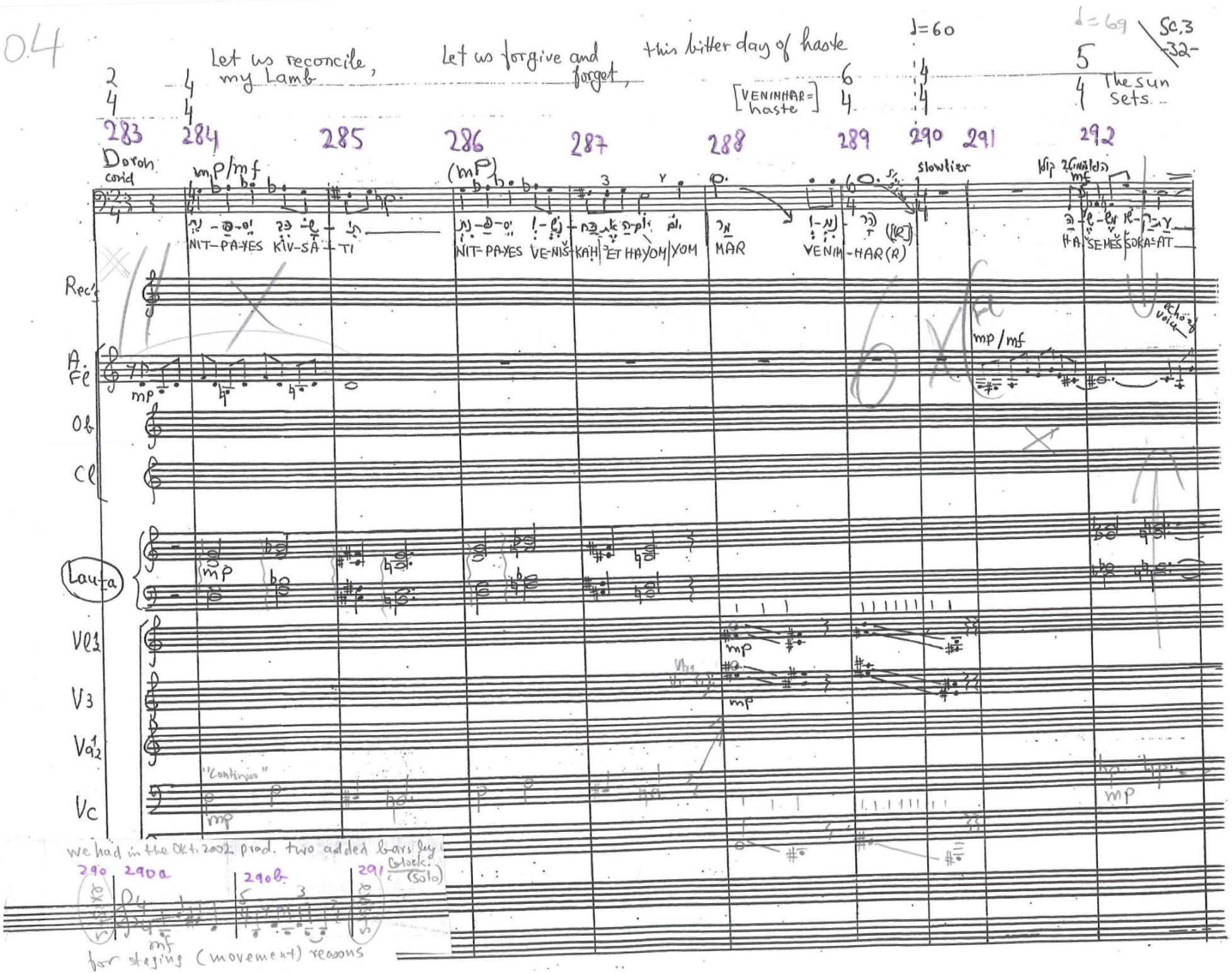
Vl 3

Va 1 2

Vc

Cby

G-loc

Perc

Let us reconcile, my Lamb
Let us forgive and forget,
this bitter day of haste
♩=60
♩=69
Sc.3
-32-
[VENINHAR= haste]
The sun sets.
283 284 285 286 287 288 289 290 291 292
Doron
cond
mp/mf
(mP)
slowlier
NIT-PA-YES KIV-SA-TI
NIT-PA-YES VE-NIŠ-KAH ʾET HAYOM/YOM
MAR
VENIH-HAR(R)
HA-ŠEMEŠ SOKA-AT
Rec
Fl
Ob
Cl
Lauta
Vl1
V3
Va1,2
Vc
mp
mp/mf
Echo voice
"Continuo"
we had in the Okt. 2002 prod. two added bars by Colorlc. (Solo)
290 290a 290b 291
mf
for staging (movement) reasons

Sc.3
-33-

call my brother to come —

to play at catching the shadows of evening

tell my brother that solitary mourning blackens the soul

293 294 295 296

quiet, but not too soft

KIR 21 LE-A-HI | LE-HIS-HAK SEL TFISAT IS LALIM' EL E-REV | HAS-BI-RI KI 'AV-LUT BIV-DI-DUT | MA'Š-HI-RA 'ET HALEV

Rec's

A.Fl

Ob

Cl

Lauta

Vl 1/2

Vl 3

Va 1/2

Vc

Cbs

Perc

meno mosso

ad Lib.

♩=82

4 warm his skin with your luscious 6 soft fur 4 make haste, o my Lamb 5 the shadows are lengthening

297 298 299 300

ritenuto (עיכוב)

♩=82

HA-ME-HI ʾET ʿO-RO BE-SIF-PAT PAR-VA-TECH HA-RA-KA MA-HA-RI KIV-SA-TI HATS-LA-LIM MIT-ARCH-IM

Rec's

Strings only

quite oriental nature of vocal line

A.Fl

Ob

Cl

slow

fast

Lauta

Vl 1/2

mp-p

(mp-p)

Vl 3

mp-p

(mp-p)

Va 1/2

Vc

mp-p

(mp-p)

Cbs

mp-p

(mp-p)

Perc

Gloc.

call my brother and tell him that you are me - I am he and you too are his

300 cont'd 301 302 303 304 305 306 307

as if totally idillic, dreamy

KIR - 'I LE'AH-H

VE-'IM-RI

SE'AT 'A-NI

'A-NI HU

VE-'AT GAM 'SE-LO

Sing non vibrato

Rec's

Strings + Gloc.

relaxed + misterioso + magic

(quasi romantic)

A.Fl

Ob

Cl

slow

Lauta

Vl 1/2

Vl 3

Va 1/2

Vc

Cbs

Perc

Gloc.

mp-p

pp

Scene 4

The Murder

♩= 96

J Aria-Lament of Abel on his Lamb

QJ Introduction

3/4 1 2 3 4 5 6 7 8 9

The dying Abel

mf

Rec's

Fl

Ob

Cl

Trb

mp mf f>mp

Lauta

Vl 1,2

Vl 3

Va 1

Va 2

Vc

Cby

mp

same pitch

Sonns exactly

[LAYLA = night]

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

10 11 12 13 14 15 16 17 18 19 20 21

-TA- SEC-HA-SE-MES | TO- LID | GET HA-O-FEL | KAV-PA-DOM | BA-MER-HAK VOLKH SHOR | HIT-KAP-LUT | KNAF TSIPOR | SEL YOM ME-Y- | RA OF | DO-RES | SEL LAY-LA

Recs

Fl mp

Ob mp

Cl mp

Trb

Lauta

Vl 1,2 mp

Vl 3 mp

Va 1 mp

Va 2 mp

Vc mp

Cbs mp

27
OSSIA for the Clarinets

Sc.4
-3-

2/4 3/4

the sleep of the world's creations | gives birth to wakefulness YEKITSA | the death if night LAYLA | gives birth to day

And the death of my Lamb | gave birth to the nothingness 'AYIN

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

ŠNAT BRIYOT HA'OLAM TO-LID YEKITSA MO-TO ŠEL HA-LAY-LA YOLID ET HA-YOM 'A-YIN KIV-SA-TI MOT HO-LID

Rec's

Fl (mp) mf

Ob (mp) mf

Cl (mf) mf

Trb f

Lauta 1. mf

Vl 1,2 (mp) mf

Vl 3 (mp) mf

Va 1 (mp) mf

Va 2 (mp) mf

Vc (mp) mf

Cbs (mp) mf

→ (nothingness) It is good for you there, my Lamb In the bossom of North TSAFON Who has taken you out of yourself? It is good for you there at the end of the day BESOF'O while my chimwallows in the nakedness of your absence BE'EIROM HESRONECH

35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50

TOV LACH SAH KIV-SA-TI BE-HEI-KO SEL TSAFON SEHO-TSI 'OTACH HIGA FECH TOV LACH SAH BESO-FO SEL HAYOM RI-HITPA-LES BE-EI-RON HESRO-NECH

Rec's
Fl
Ob
Cl
Trb
Lautan
Vl1,2
Vl3
Va1
Va2
Vc
Cb

K Duet of Abel and Kain's Lamb

Sc.4 -5-

♩=96 (cont'd)

Your brother calls you to come to the field

to play at catching the evening shadows

How will I distinguish between

51 52 53 54 55 56 57 58 59 60 61

Abel

mp/mf

Rec's

Fl

Ob

Cl

Trb

Lauta

Vc 1,2

Vc 3

Va 1

Va 2

Vc

Cbs

the shadows and the depths of my longing | How can I play | when my shadow has lost body? | He says that mourning blackens
MAŠHIRA

62 63 64 65 66 67 68 69 70 71 72

-TSEL LIMTSULOT HAKI-SUF 'EICH 'U-KHAL LE-SA-HEK 'IM TSI-LI 'BED GUF 'O-MER SE-'AV-LUT MAŠHI-

Recs
Fl (mp) P > PP
Ob (mp) P > PP
Cl (mp) P > PP
Trb senza arpeggio
Lauta mp mp
$Vl_{1,2}$ (mp) P > PP mp
Vl3 (mp) P > PP
Va1 (mp) P > PP
Va_2 (mp) P > PP
Vc (mp) P > PP mp
Cbs (mp) same as Cbs

From here this duet turns into two ariosi: Dudi → Adi (m.99 p.9)

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

73 74 75 76 77 78 79 80 81 82 83

Abel

RA - ET HALEV 'A - VAL PIM - HA-BDI - DUT HI|GZE - RA RAK|ZICH - RON HAMA - GA - 'SEL|TAL - TAL 'AL 'OR ME -

Rec's

Fl

Ob

Cl

Trb

Lauta

Vl 1,2

Vl 3

Va 1

Va 2

Vc

Cbs

mf

(mp)

En-harmonic change

faster

b.96

me strength to breathe — Only the echo of tongue licking wet ear awakens the beats of the heart

LINŠOM — LAḤA — PEṮMA BALEV

84 85 86 87 88 89 90 91 92 93 94 95

mf — ff

Recs — FI-AḤ — BI KTSAT — KO-AḤ LIN-SOH — RAK — ḤED — LE LE LE LE — KI-KA BE-PO-ZEN LAḤA — MA-TSIT — BA-LEV

OSSIA

Fl — mp

Ob — mp

Cl — mp

Trb

Lautr — mp

Vl 1,2 — mp

Vl 3 — mp

Va 1 — mp

Va 2 — mp

Vc — mp

Cb — mp

Onharm. change in upper voices

4/4 ♩=76

6/4

→(beats of the heart)

He told me | you are a brother | you are a couple | as your blood is as one | your flesh is his flesh | your mourning his mourning | he told me to say that

96 97 98 99 100 101 102

ff ♩=76 K'L mf

Rec's

Fl

Ob

Cl

mf mf mp-mf

obbligato-marcatto

Trb

senza arpeggio

Lauta

mf mp-mf

Vl 1.2

Vl 3

Va 1

Va 2

Vc

Cbs.

mf mp-mf

⊗ I hope it's not too loud (Tsippi)

Sc.4 10-

I am him - he is me | and I am also him | She is my sister | her hair is my hair | and when nursing la la la ....

tongue LAŞON

103 104 105 106 107

mf-f

-NI HU HU 'A-NI VE-GAM 'A-NI | HI 'A-HO-TI SE'A | RA SA-'A-RI | 'U-VIZ- MAN YE-NI-KA | LA LALALA LALA--- LA-

6:1

Recs

Fl

Ob

Cl

(mp-mf)

mf

nicht weiter

ab ab v

Trb

from here with arpeggio

Lauta

(mp-mf)

Vl1,2

Vl3

mp

Va1

(mp)

Va2

(mp)

Vc

(mp-mf)

Cbs

(mp-mf)

(tongue) touched tongue — you are he — he is you — he is me — and I am also you — yours,

2/4 — SC.4 -11-

108 109 110 111 112 113 114

mf-f

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

Rec's

mf
a little longer gliss.

Fl

Ob

Cl

(mp-mf)

Trb

Lauta

(mp-mf)

Vl 1,2

Vl 3

(mp)

Va 1

(mp)

Va 2

(mp)

Vc

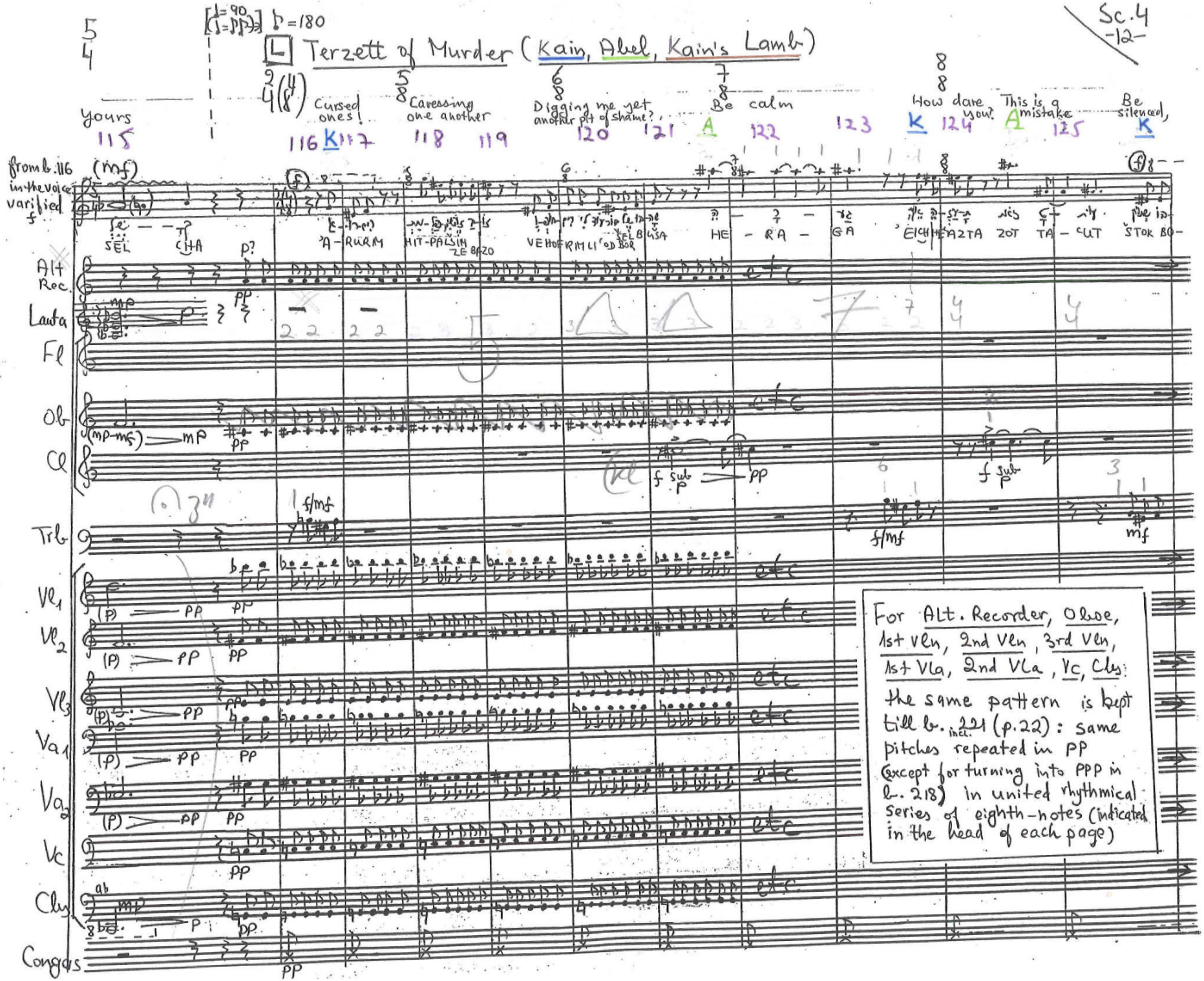
(mp-mf)

Cbs

8

(mp-mf)

Terzett of Murder (Kain, Abel, Kain's Lamb)



For Alt. Recorder, Oboe, 1st Vln, 2nd Vln, 3rd Vln, 1st Vla, 2nd Vla, Vc, Cby:
the same pattern is kept till b. 221 incl. (p.22): same pitches repeated in PP (except for turning into PPP in b. 218) in united rhythmical series of eighth-notes (indicated in the head of each page)

Sc.4
-13

4 5 6 7 8

traitor You are the one who asked 9 can try to explain Once again you have humiliated me for

126 KL 127 128 129 130 131 A 132 133 134 135 K

sung in the recording

possible, but better as composed originally

vanified

-GED ZE -TA SE-BI-KAŠ -TA A NA - SE LE - HAŠ BIR SWJ HIŠPALTA ?OTI LEE

Alt Rec.

Fl

Ob

Cl

mp mf

Tr

P PP subito

mf mp

Vl1

Vl2

Vl3

Va1

Va2

Vc

Cbs

Congas

(PP)

4 5 6 7 8

all to see She said that you sent her It was you who sent me I did not

Sc.4 14-

136 137 A 138 139 140 141 142 143 144 K'L 145 K

6666

varified f

-NEI HA'OLAM HI 'AM RA 'SE 'A-TA SA-LAH -TA 'O -TA ZE 'A TA 'SE SA LAH TA LO SA-

All Rec.

Fl

senza dim.

mp-mf mp

Ob

Cl

mf > mp p

Trb

mf (mp?)

Vl1

Vl2

Vl3

Vla

Vlg

Vc

Cbs

Congas

pp

4 5 6 7 8

Sc.4
-15-

send you to whore | in his blossom 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 -

146 147 148 149 150 151 152 153 154 155 K'L

Varispeed
f

LA-HA-TI 'OTACH | LIZNOT BE-HEIKO NEVELA | 'EINAI LO BAGDU KSGRAIT | 'OZNECH MIZDAKERET | LEKOL KI - NATO | TISTALKI MEGORESET | HE - VEL

Alt Rec.

Fl

senza dim.
mf mp

Ob

Cl

(it's own 'echo')

Trb

mp

Vl1

Vl2

Vl3

pp

Va1

Va2

Vc

Cbs

Congas

(pp)

124

4 5 6 7 8

There is a trap here MALKODET — No, it is only jealousy — Go, I divorce you forever — He is enveloped in hate

Sc. 4 -16-

156 157 158 159 A 160 161 162 163 K 164 165 K'L

YES KAN MAL KO-DET LO ZOT HA- KIN-'A LECHI ZE GET SEL KRI-TUT HU 'A-TUF BE-

All Rec.

Fl

Ob

Cl

Tpt

Trb

Vl1

Vl2

Vl3

Va1

Va2

Vc

Cb

Congas

(PP)

mf f > mf > mp

f

(f)

mp > p

pp

(Flute) BESIN'A — Never come back / you beast — Abel, protect yourself — He will forgive — Abel, flee! — Sc. 4 -17-

166 167 168 169 170 171 172 173 174 175

k'L — A — k'L

SIN-'A — LO/LAH-ZOR — BEHEMA — HE-VEL ŠMOR 'AL HAVE-FES — HU — YIS-LAH — HE-VEL BRAH

Rec. — Fl — Ob — Cl — Trb — Vc1 — Vc2 — Vl3 — Va1 — Va2 — Vc — Cbs — Congas

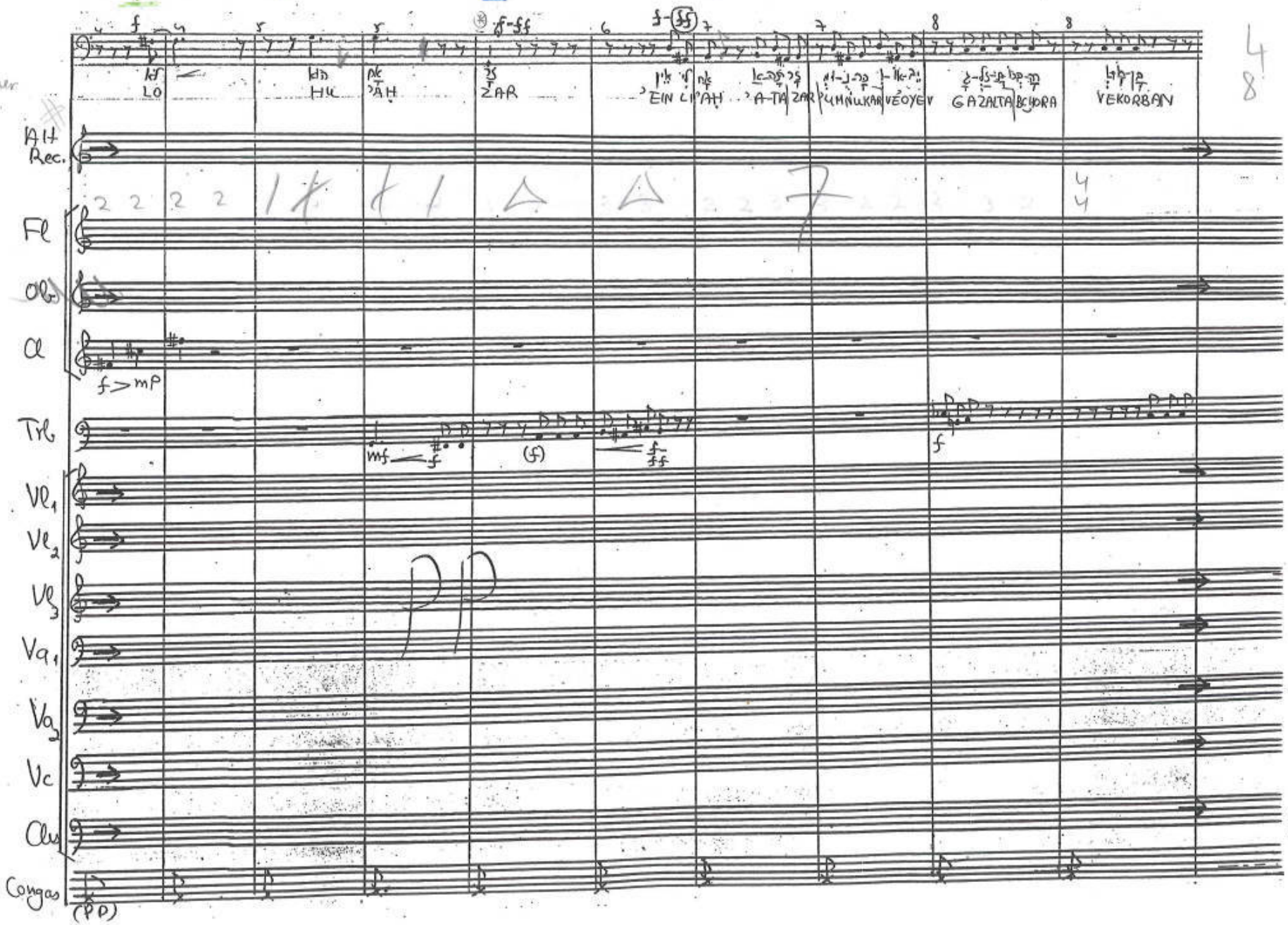
4 5 6

No, he is a brother 'AH Stranger ZAR I have no brother You are a stranger, alienated an enemy you stole the birthright and the offering

Sc. 4 -18-

176 A 177 178 179 K 180 181 182 183 184 185

* may be Sprechg, a little higher than g



4 5 6 7 8

and honor, and lamb, and space — and — time ZMAN

your very existence | is a sign of my unworthiness | and every breath you take | causes my heart to miss a beat

Sc.4 -19-

186 187 188 189 190 191 192 193 194 195

K (cond)

VECHAVOD | VECHIVSA | 'U-MA-KOL | ZMAN | KIYUMCHA | ITU SIMAN 'AFSUTI | KOL NEŠIMÁ ŠELCHA | MAḤSIRA PE'IMA BETOCHI

Alt Rec.

Fl

Ob

Cl

Trb

senza dim.

f mP mf

Vl1

Vl2

Vl3

Va1

Va2

Vc

Cbs

Congas

pp

4 5 6 7 8

Sc.4
-20-

There is no place here for us both — this is my earth — go reign on a throne in heaven — and the earth will be my

196 197 198 199 200 201 202 203 204 205

K (cond')

Alt Rec. — 'EIN|MA koh|KAN|LIŠ NEINU — 'A-DA-MA hi 'SELI — 'A - TA TEKABEL KISE|BA'ŠAMAYIM VEHA'A - RETS|TEHE — MIŠ-KAN

Fl

Ob

Cl

Tpt — senza dim — (mf) f mf — f mf senza dim

Vl1

Vl2

Vl3

Va1

Va2

Vc

Cbs — one exception for the drumming

Congas — Lower Congas — (pp) Congas changed

4 5 6 7 8

kingdom (he begins to beat him, Abel fights for his life

Go, rise up to the heavens | go already leave your body!

It is painful your suffering

206 207 208 209 210 211 212 213 214A 215 K

ossia d d d d d d

Three assymetrical beats in s.s. see below

K (cont.)

MAL-CHU TI LECH 'ALE KVAR LEHA'LA LECH KVAR TSE HA HAGUF ZE KO'EV KE'EV

Alt Rec.

Fl.

Ob.

Cl.

Trb.

mf/mp mf f senza dim. mf f mp mp muted?

Ve1

Ve2

Ve3

Va1

Va2

Vc

Cbs.

Low Congas

(PP)

s.s. begin b bar ~middle of bar ~end of bar

4 5 6 7 8

heals my wound — Abel screams "Ah" — It tears the skin, it burns the flesh — Not enough — The flesh is still whole

216 217 218 219 220 221 222 223 224 225

A K

CHA|MERAPE ET RI'SA'AY — free suffering-shout — again free suffering shout — ZE|SORET 'ET|HA'SOR|ZE'TSOREN|BABASAR — LO MAS'PIK HA-BA-SAR — speech — speech — BO'OD SHALEM

Alt Rec. — PPP — f

Fl — PPP

Ob — f — change of upper tone of chord — cue for Doron

Cl — (mp) — end of "sonances"

Trb. — (mp)

Vc1 — PPP — f

Vc2 — PPP — f

Vc3 — PPP — f

Va1 — PPP — f

Va2 — PPP — f

Vc — PPP — f

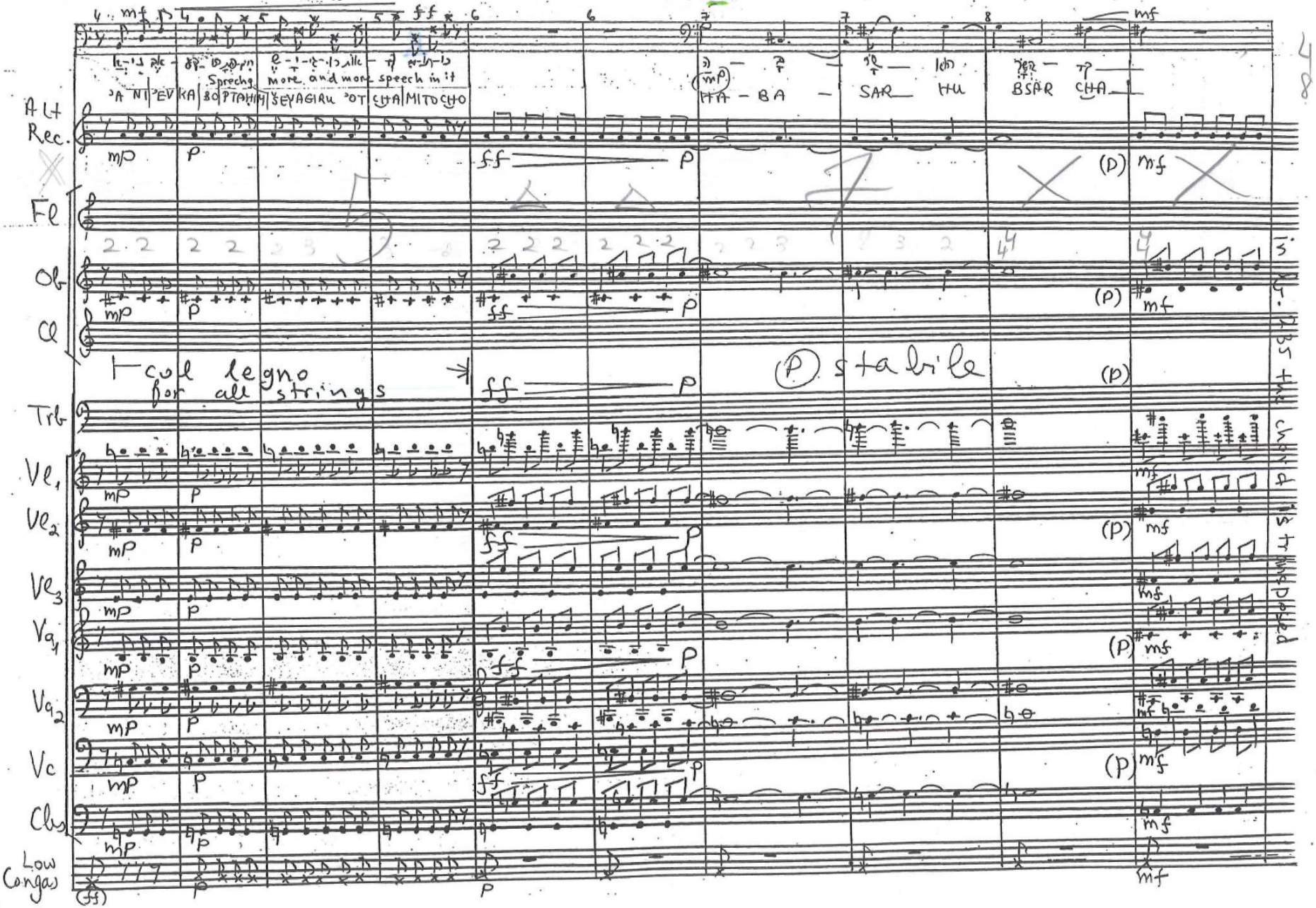
Clv — PPP — f

Low Congas — (pp) — pp

4 5 6 7 8

9 will break it open so that you can leave this body

The flesh is your flesh

226 227 228 229 230 231 232 233 234 235

4 5 6 8/4 8/4 slower ♩=69

From b. 241:
Strings only, rhythmic series of eighths finished

Sc. 4
-24-

We were born of the same womb — Cursed be the source — that you came from — How does a man depart from the world?

EHAD REHEM HANVI'A

236 237 238 239 240 241 242 243 244 245

slower ♩=69

K

ff subito

HEN YA TSA NU ME-RE-HEM 'EHAD 'A-RURA HANVI'A 'SE-MI MENA NICHNAS-TA 'EICH YO-TSE 'ADAM ME-'OLAM

Alt Rec. Fl Ob Cl Trb Vl1 Vl2 Vl3 Va1 Va2 Vc Cbs Low Congas

mp mf p/mp

this chord

Sc.4
-25-

248

K might it be from the diaphragm
ʾULAY MISARᶜEFET? (beats him there)

(screams)
A "AH" IS IT

K maybe it is the eyes that extinguish the light?
ʾULAY ᶜEINAYIM ŠEḤUCHOT YECHABU ʾET HAʾOR?

A (screams)
"AH"

K maybe ears that are cut off will bring the silence of death?
ʾULAY ʾOZNAYIM KRUTOT YAVIʾU DMAMA?

A (screams)
"AH"

K Amputate the legs?
LAᶜAKOR RAGLAYIM?

A (screams)
"AH"

K Tear off the hands?
LITLOŠ YADAYIM?

A (screams)
"AH"

K Slash the face? Who knows how the soul leaves the body?
LERATEŠ PARTSUF? MI YODEAʿ ʿEICH NEŠAMA YOTSET MIGUF?

Speech

Is it from the birthing place? (screams)

246 247 248 249 250 251

Blood flows on the earth

? Speech

M!M-KOH | HA LEI-DA ?! beats "AH" there shouts

DAM | NIGAR ʿAL HAʾARETS

Speaking in total acapella

(what dyn.?) slap-stick very low Congas No Perc. till end of Sum.

[PPP [Congas changed once more]

Alt Rec. Fl Ob Cl Tbn Vl1 Vl2 Vl3 Vla1 Vla2 Vc Cbs

slower
♩=76

Sc.4
-26-

The scarlet intoxicates — my thirst be not quenched — until has left you — all this scarlet this red! (screams)

252 K 253 254 255 256 257 258 259 A

Lyricism of cruelty in its climax

Alt Rec.

Fl

Ob

Cl

Trb

Vc1

Vc2

Vc3

Va1

Va2

Vc

Cbs

Congas

What will you tell mother (LEIMA) who will weep at the blood (DAM)

She betrayed me when she brought you forth into the world (LA'OLAM)

And father ('ABA) how will you look in his eyes?

ad Lib. sempre rit.

He betrayed me when he carried you in his arms

Sc.4 -27-

260 A mp

261 K ff

262 A mp

263

K f

264 ff

MA | TOHAR | LE'IMA | SETIV | KE | MUL | DAM | BAGDA | KSEHO-LI-DA | 'OTCHA | LA'OLAM

VE-'A-BA 'EICH TA'BIT LE'EINAV

ITU BA-GAD | KSENASA | GAM | 'OTCHA | ZRA'AV

Alt Rec.

Fl

Ob

Cl

Trb

Vl1

Vl2

Vl3

Va1

Va2

Vc

Cbs

Congas

non trem.

136

75%

Tempo

♩=80 or slower

Sc. 4
-28-
END

very frightened A265 - O heavens, 266 brother kills brother! 267 stranger kills stranger! 268. 269 (dying) my brother, 270 stranger 271 End (silence)

K p/mp

A

not a tone.

K whisper

SA-MA-YIM not quick

'AH HOREG 'AH quick

ZAR HOREG

ZAR

'ACH

ZAR

SOF [F]

non-trem.

trem.

Alt Rec.

Fl

Ob

Cl

Tpt

Vl1

Vl2

Vl3

Va1

Va2

Vc

Cbs

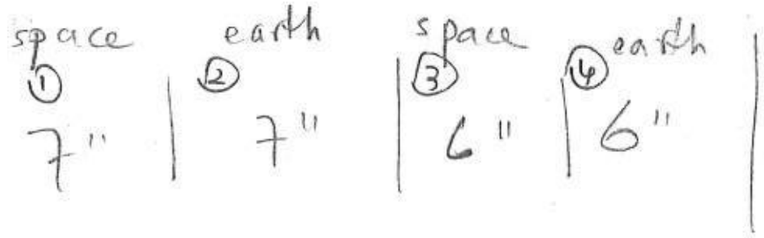
Congas

5.5

Scene 5

Abel's Soul Ascends to Heaven

Onstage P. 137 became longer: (but using same elements!)



for space / earth / and it can still be worked out differently

For earth there is always the option with tremolo

M Introduction
Senza Metrum

space | earth | space | earth | cut

① 5" ② 5" ③ 3" ④ 3"

Fl
A.Fl.
Ob
E.H.
Bcl
Tbn
Combdz
Vl1
Vl2,3
(2) Vla
Vc
Cbs
Xyl.
Cymb.
Gong

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

"f"

Cue for Abel →

resembles bar ①

resembles bar ②

but more energetic (faster, and shorter values)

V 1 2 3

pp

non-symmetrical permutations (energetic)

non-symmetrical permutations (energetic)

non-symmetrical permutations (energetic)

Cue for Abel =

both melting into each other

low strings

M1 Aria-Abel (senza metrum, only quarters' counting)
Parlando
♩=60
(5) only vlns accompany Dudi
Space

Sc.5
-2-

My feet Abel | 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 |

RAG-LAI | MU-TA-LOT | ʿAL | HA-ʾA-RE-TS | LE-TSAD | EI-NAI | KAM | VE-DAM | PA-HAT | SAM | LEYAD | ʾO-ZEN | BLI | ʿOR | VE HI NE | ZRA-ʿAY | LIBI | ME-NU-TAK | MIN | HA-ʿO-REK | MIT-BO-SES | BE-ʿA-FAR

mp f ff f p rit

Fl
A.Fl
Ob
EH
Bc
Tr
Space
Cemb.
Vl 1
Vl 2,3
(2) Vla
Bel
Trb
Xyl.
Cymb.
Gong

BEAT

the slowliest possible gliss.

pp

start together with Abel

pp

מגלף שבניגונו תמיד קול חוט הפלא תופס כאוזן לגאוני

עיף סוף הצלוניה : סוף (5) בית 4

Sc.5
-3-

(5a) vln's accompany -cont'd

my blood pouring | from hand, | foot | ear, | seed, | and heart | and I am in my blood | but it is mixing with the earth

mp p mp

DA-MI | NIS-PACH | MIYAD | MI-RE-GEL | ME'OZEN | MI-ZE-RA | MI-LEV | 'A-NI BEDAMI | ACH | HU MIT-MA-ZEG | BE'AFAR

dramatic and astonishing

Cembalo

cont'd

Vc 1

(pp)

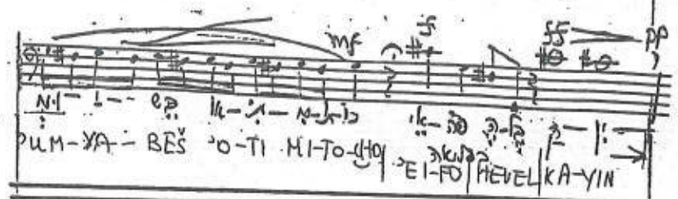
cont'd

Vc 2,3

(pp)

(5a) concluded

and drying me out of it | Where is Abel, | Cain?



with surprise

Cembalo

Vc.

(pp)

Vc. 2,3

(pp)

Vlns: start to listen to each other carefully for unified pitch

♩=60

N Duet : Kain + Abel (incl. his soul)

Parlando

♩=84 — ♩=60 [cue]

(slower)

pm — A Tempo — p.m. — A.T. — più mosso — A T

Who is calling? — Cain! — Who are you? — Where is Abel, Cain? — I am not my brother's keeper — Who are you?

Kain — Abel's soul — Kain — Abel's soul — Kain

6 — 7 — 8 — 9 — 10 — 11 — 12 — 13

mf — mp — mf — mp — f

MI KARA — KAYIN — MI 'ATA — 'EI-FO — HE-VEL — KAYIN — 'A-NO-CHI LO SOMER — 'EI 'A-HI — MI 'A-TA

"A whispering singing" — "A whispering singing"

chord in Cembalo for [earth] (+ low strings in bars 12-13)
monodic line in Vlns for [space] (+ Cymbal in bar 14 only)

} only for conductor !!

Cembalo — Vl.1 — Vl 2,3 — (2) Vla — Vc — Cbs — Cymb.

"mp" — p — (P)

cue Kain

non symmetrical Permutations (not energetic)

hot quick

Cymbal

142

Sc.5
-6-

♩= 84

pitt mosso

A. Tempo

pitt mosso

A. Tempo

5/4 The breath of Abel's mouth — 3/4 Did they not prepare you — 4/4 a throne in heaven? — 4/4 the way there — 3/4 Then where are you? — 5/4 Between heaven

14 15. 16 17 18 19 20 21

Abel's soul — Kain — Abel — Kain — Abel

HEVEL DIV ŠEL HEVEL — LO HHICHNU LE-CHA — KI-SE BAŠAHAYIM — HADEREKH LEŠAM ʿA-LU- HA — ʾAZ ʾEIFO ʾA-TA — BEYN ŠAMA-

quite cynically

"mf" — shrill — "mf"

Cembalo

Vl 1 — p

Vl 2,3 — p

(2)Vla — p

Vc — p Listen to each other

Cbs — p very slow gliss.

Bodhran — P/pp

Cymb. — the whole liar

Sc.5
-7-

a little less nervous

and earth, without body or space | What have I done? | You have spilled your blood | you have expelled your soul

GUF

Ad Lib.

22 23 24 25 26 27 28 29 30 31 32

mf - mp

Kain

Abel mf

-P: -YIH VA | 'ARETS | BLI | GUF UMA KOM | MA CA - SI - T | ŠA-FACH-TA AM | CHA | HO-ISE-TA | NIŠ-MAT- | CHA

ossia (for Kain)

"mp"

only Vl 1

mp f

Cembalo

Vl 1

(P)

Vc 2,3

(P)

(2) Vla

Vc

Cbs

Symb.

No All(~) Instruments shocking/shaking EARTH

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 |

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

33 34 35 36 37 38 39 40 8"

ff fff mf fff mp

HI-LAL-TA 'ADA MA HO.LADTA HAVET RA-TSAHTA 'ADAM HO-TSETA 'O-LAM ME-'O- LAM

all instruments tremolo

Rec's

Fl

Show Dynamik

EH

Bcl

5 4 3 2 1

cue for Kain

double staccato in Trb helps

Trb

Hrp

total acapella

Lauta

(3) Vln's

(3) Vla's

Vc

Cbs

Timp. x Bass Drum

Xyl

Mrmb

Sc.5
-9-

♩= 84

N1

senza metrum, quarters counting - units resembling bars

Parlando con'd [earth con'd in background - no pitch-cues from it for singers]

What is this? — the earth trembles — The wrath of North awakens — Come, let us flee — No refuge

A Tempo — p.ın mosso — A Tempo

(41) Kain — Abel's soul — Kain — Abel's soul

f — mf-mP

MA ZE | HA-'A-RETS RO'E DET | ZA-'A-MD SEL TSAFON ME-HAR-HER | BO NIV-RAH | EIN MIK-LAT

sing! almost notes

Recs — just 1 beat

Fl — mp — p — pp (subito)

EH

Bcl

Trb

Hrp

Lauta

Vln's

Vla's

Vc

Cbs

Xyl

Mrmb

The very Parlando style of Singing ♩=76 accel.

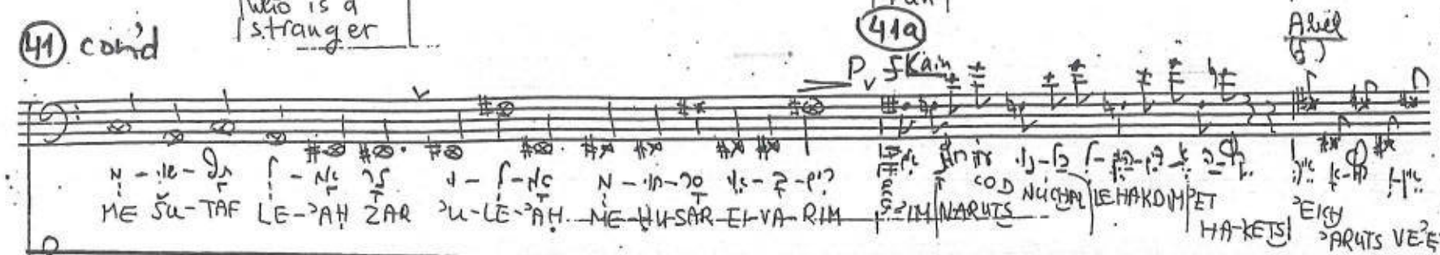
A Tempo

becoming very afraid, the slowing rhythms with Sc.5 -10-

can be shared | by a brother who is a stranger | and a brother with no limbs | If we run | we may yet avoid the end | How can I run without

piu mosso ad lib

(41) cont'd (41a) Ariel (5)



Rec's

Fl

EH

Bcl

(pp)

Trb

Hrp

Lauta

Vln's
Vla's

Vc
Cbs

Xyl

Mrmb

#= exaggerate in el

♩=76 Con'd

accel. un poco

A Tempo

Sc. 5
11

legs? Come close to me I will be your body | and you will be my sole my brother

41a con'd

Kain

LI RAGLAYIH NI-TSA-MED 'E-HE-YE | LE-CHA GUF | VE-'A-TA T-HI-YE | LI | NI'S-MA -TI 'A — — HI

Recs

Fl

EH

Bcl

(PP)

Trb

Htrp

Lauta

Vln s
Vla s

Vc
Cbs

Xyl

Mrmb

V3

148

zu Jörk

♩= 60/64/68 (Dudi) (Chen)

O Duet: Abel's soul and his Lamb's soul (*) [anticipation to Q= duet of uniting]

Sc.5
-12-

4/4 Come to me, Abel, Abel the gates 5/4 are open 4/4 my lamb! — or perhaps

(42) oder 42a (43) (44) (45) (46) (47)

Abel's lamb's soul

mp-mf BO ELAY HEVEL ITE-VEL HA- SA-AR PATU-AH mp/p KIVSA- TI VE-u-

her usual voice but with a new motive to symbolize her sole

space

Vl1 Vl2 Vl3 Gong

4th beat 3rd beat

Vl3 options for (42)

Vl1/Vl2

Sc.5
-13-

a hallucination? Your lamb waits at the end of North Take leave of the earth rise up to heaven

48 49 50 51 52

Abel's lamb soul

-LAY HA-ZA-YA
KI-SAT-CHA | ME-HA-KA | BE-SO-FO | SEL TSAFON
HIPA-RED MIN HA- 'A-RETS 'A-LE BA-RA- K'-'A

Cue for Bl

free choices

Vl1 Vl2 Vl3 pp

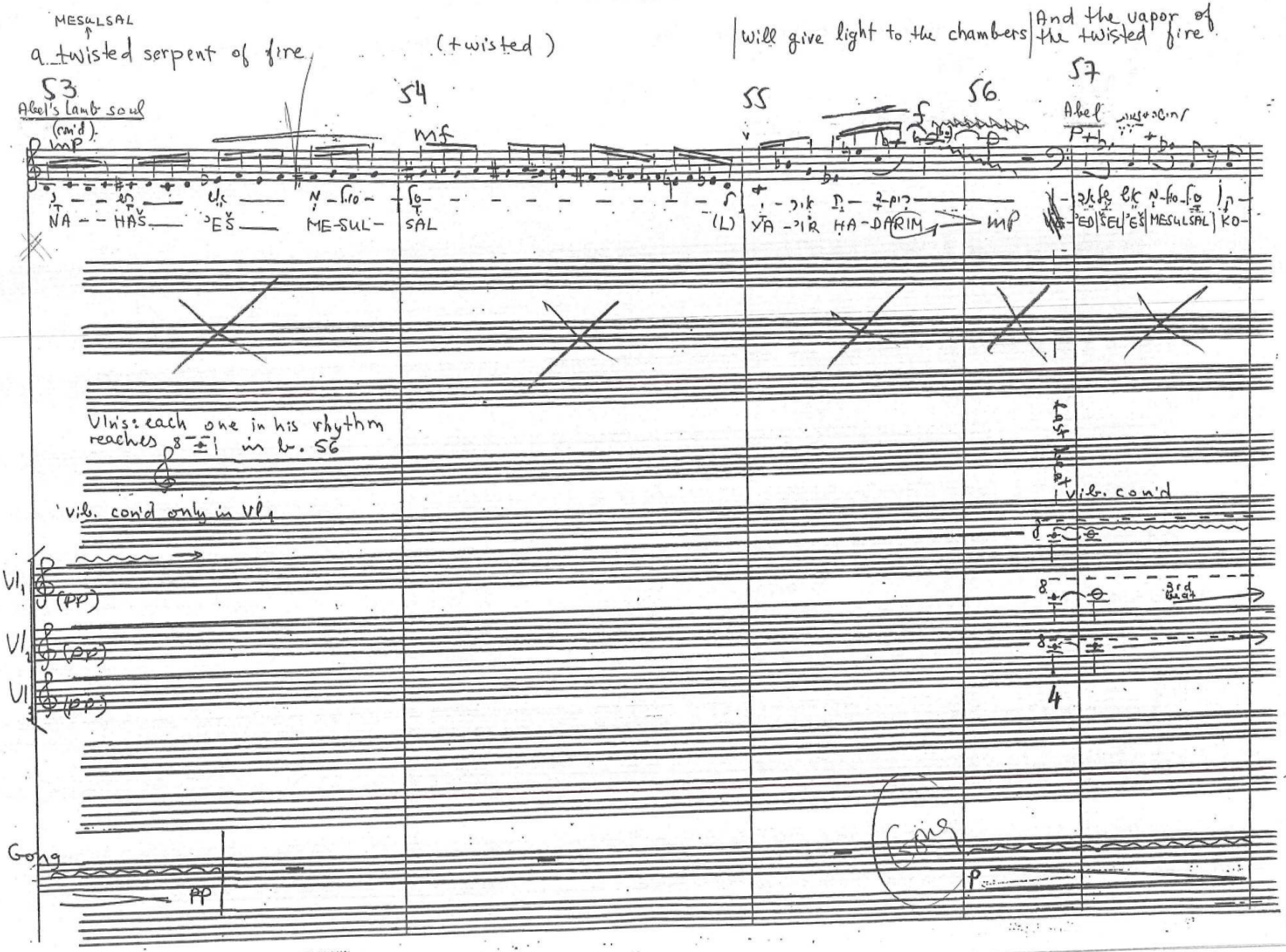
4th beat 3rd beat 4th beat 3rd beat 4th beat 3rd beat

Vln. starts only in Vl1

Cue for Bl

Gong

mp fp


MESULSAL
a twisted serpent of fire
(twisted)
will give light to the chambers
And the vapor of the twisted fire
53
54
55
56
57
Abel's lamb soul
(con'd)
mp
mf
f
mp
Abel
p
NA – HAS – 'ES – ME-SUL – SAL (L)
YA – 'IR HA-DARIM
'ED 'EL 'ES MESULSAL KO-
Vln's: each one in his rhythm reaches 8va in b. 56
vib. con'd only in Vl1
vib. con'd
Vl1
Vl2
Vl3
(pp)
3rd
4
Gong
pp
p

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

58 59 60

(p) mf/mf

-?-ר ilc — — ע -RE-ʿA ʾO — — TI

ilc — כ — ר ilc — ע KO-RĒ-ʿĀ ʾO-TI

ע — ל-בָּ-ל-נ MI-YO-UḆ[ḴS]DA — MI

-ע — כ ל L'E-MAʿ-LA

pp pp Comb

Vl1

Vl2

Vl3

Br

attacca
Cembalo
+
low strings

Gong pp ppp

P Terzett: Kain + Abel's soul + his Lamb's soul
senza metrum, free units/bars ~ (signed)
Parlando

(become on stage)

and a many-armed monster

(61) 8" 4" (62)

Kain mf/f

attacca

אֲנִי - שִׁבְעָה - לָמֶךְ - שִׁבְעִים - וְ - שִׁבְעָה - קַיִן - בְּ - כוֹחַ

'ANI - SHIV'A - LE-TSET - TE - HOM - ME-RU-BAT - 'EI - VA-RIM

Cembalo "f"

earth

1 BEAT

Vc1

Vl2

Vl3 f < ff > f P subs.

Vla1

Vla2

Vc

Cbs

Gong/ Gymb.

mf mp?

but do not cover Kain

depends also on the venue (P)

accel. molto accel. rit. rit molto

no dim

Sc.5
-17-

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

(62) con'd

slight rit.

LE-MATA

f

IN - - L - - JA - - IK - - TA - - MA - - D - - KA - - GU - - FI - - N -
MO - - SE - - CHET - - O - - TI - - IM - - KO - - VED - - GU - - FI - - LE - MA -

Like "Turbina"

Same texture in Cembalo & Low strings

(p)

Cembalo

Vl.1

Vl.2

Vl.3

Vla.1

Vla.2

Vc

Cbs

Gong/
Cymb.

154

Largo

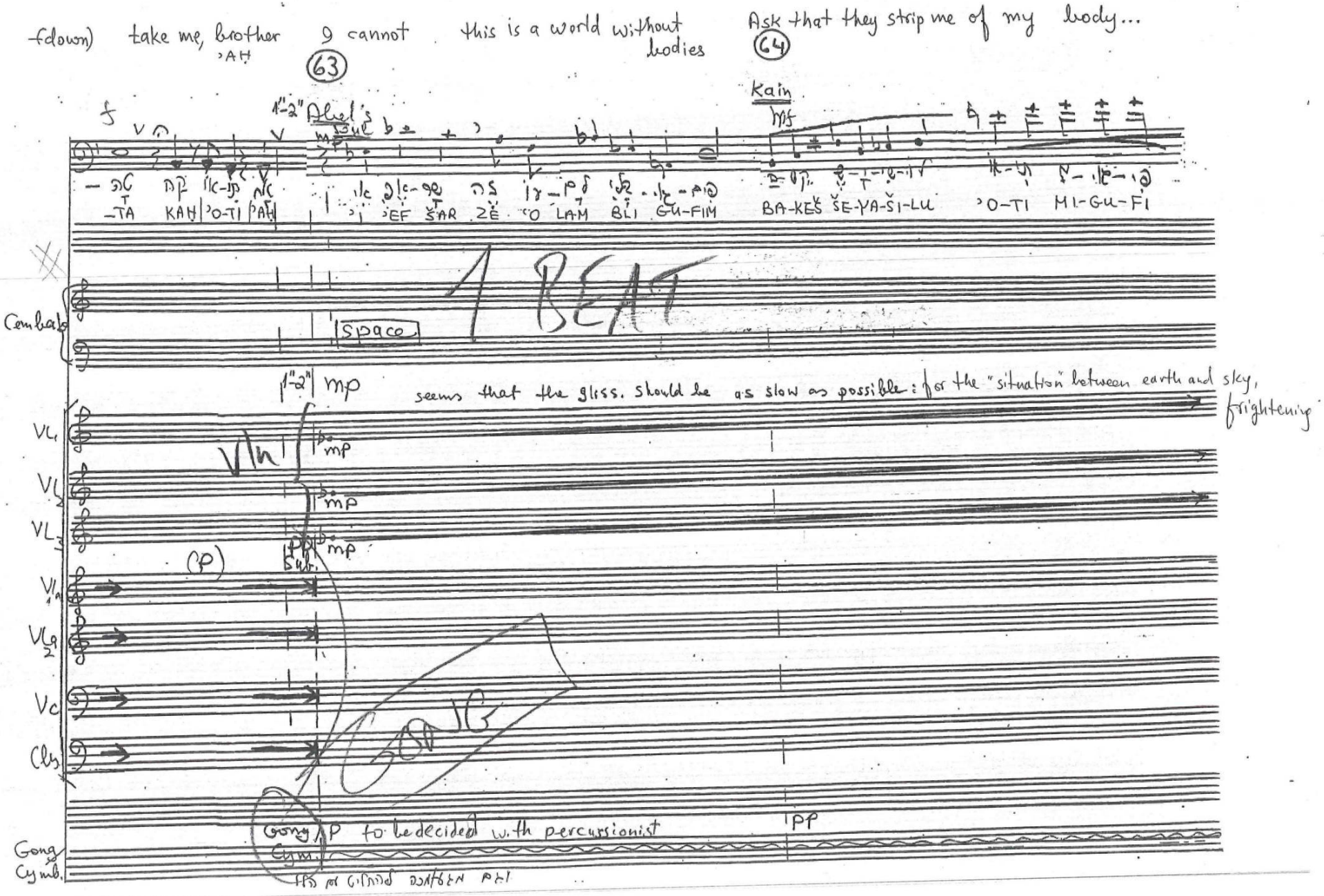
Ad Lib.

accel. Sempre

Sc.5 -18-

(down) take me, brother I cannot this is a world without bodies

Ask that they strip me of my body...



rit
sempre

Sc.5
-19-

The weight of your sin makes your body heavy | only wandering can make your load lighter

(65)

mp

3 11

Abel's soul

mp

עָוֹן-כָּה | הַגָּדוֹל | מַשָּׂא | עָלֻּכָה | רַק | נְדוּדִים | יָקֵל עָלֶיךָ כֹּחַ | הַכָּבֵד

A-VON-CHA | HA-GA-DOL | MAS-SA | 'A-LU-CHA | RAK | NE-DU-DIM | YA-KEL 'A-LEKH KO-AH | HA-KO-VED

Cembalo

for Abel

Vl1 (mp)

Vl2 (mp)

Vl3 (mp)

Vla1

Vla2

Vc

Cbs

vanishes by itself

PPP subito

pppp

Gong/Cymb

For how long? Until the end of days

(65) cont'd

Duetino (♩=66)

"5" 4 Come to me, Abel. x2 | I am being called from on high | 3" | Sc.5 -20-

(66) 2x

he came longer onstage 6" ⇒ 10"

Kain | Abel's soul | Abel's Lamb's soul | Abel's soul

OSSIA

Cembalo

Vl1 | Vl2 | Vl3 | Vla1 | Vla2 | Vc | Cbs

Vlns': decrease on last quarter

for Cher

1. Tacet | 3 different lines of gliss.

STOP with Gong

Gong

vanishes by dim incl. repet.

Gong | Cymb

earth

slow, for Doron

♩=60

Ad Lib (but quick)
quasi staccato

♩=60

Sc.5
-21-

Do not leave me in the bowels of the abyss
HATHOM
BEVETEN

can be a Sprechgesang a little higher than ♯

Bodiless wings are pulling me

(66a)

and wingless bodies.

2"

pKain

mpAbel's soul

Kain

mf

אַל | תַּעַזְבֵנִי | בְּבֶטֶן | הַתְּהוֹם (מ)

כְּנָפַיִם | בְּלִי | גוּף | מוֹשְׁכוֹת | אוֹתִי

וְגוּפִים | בְּלִי | כְּנָפַיִם

the last long high tone as if melting in the sky

earth

various positions & registers

non symm., short values

"mp"

Cembalo

1 BEAT

space

Vl1

Vl2

Vl3

Vla1

Vla2

Vc

Cbs

Gong/
Cymb.

P sub.

pp

ppp

STOP with Vln

mp

(mP)

3 free lines of gliss and the minor-seconds harmony should be recognized well

♩=96 ~ Presto

♩=72

are pulling me

a thousand eyes prey

Help your brother, Abel

Sc. 5
-22-

(66a) con'd

(66b)

(cont'd)

(mf)

4"

kein

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

דיבור בקול מוגבה מן הרגיל

high speech on this level

(fff)

non dim.

'E-LEF 'EINAYIN TORFOT exact counting for this breack

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

from here horrified and histerical

" must overcome the instruments " hysterical.

Cembalo

= more action "ff" fSub. (= less action)

(f)

Vl1 (mp)

Vl2 (mp)

Vl3 (mp)

Vla1

Vla2

Vc

Cbs

earth only

"unify conductings"

Leonti - Jiri

Gong
Cymb.

Sc.5
-23-

feel of togetherness

♩= 68

Q Duet of Unifing : Abel's soul + Abel's Lamb's soul

Introduction (instrumental) 2 bars

Come to me, Abel | I wait | I come, I come | I agreed to be your offering,

67 68 69 70 71 72 73

mp Abel's Lamb soul

BO 'ELAY HEVEL | 'A-NI MEHA-KA | 'A-NI BA 'ANI BA | HIS KAM-TI LI-HIYOT KOR'BANCHA

Abel's soul

mf Abel's Lamb's soul

Fl

Ob

Cl

Trb

Hrp

a very slow gliss. only in Vlns (resembles bars 42-60, but with no vibrato) [from bar 69 on to bar 86 (incl.)

Vl1

Vl2 Vl3

Vla1,2

Vc

trem. changed to

Cbs

Gong

offering, for I knew that this is the way to be rid of my body, so that my sole can come close to yours

74 75 76 77 78 79 80

KORBANCHA KI YADA'-TI ŠE-KACH 'E-PA-TER MI-GU-FI VETIK-RAV VETIK RAV NIS-MA-TI LE-ŠEL-ḤA

Fl

Ob (mp) pp mp mf mp mp

Cl (kl) mp mf mp

Trb Trem. (kl) cont'd non trem. legatiero mp mf p

Hrp

Vc I p

Vc II mf

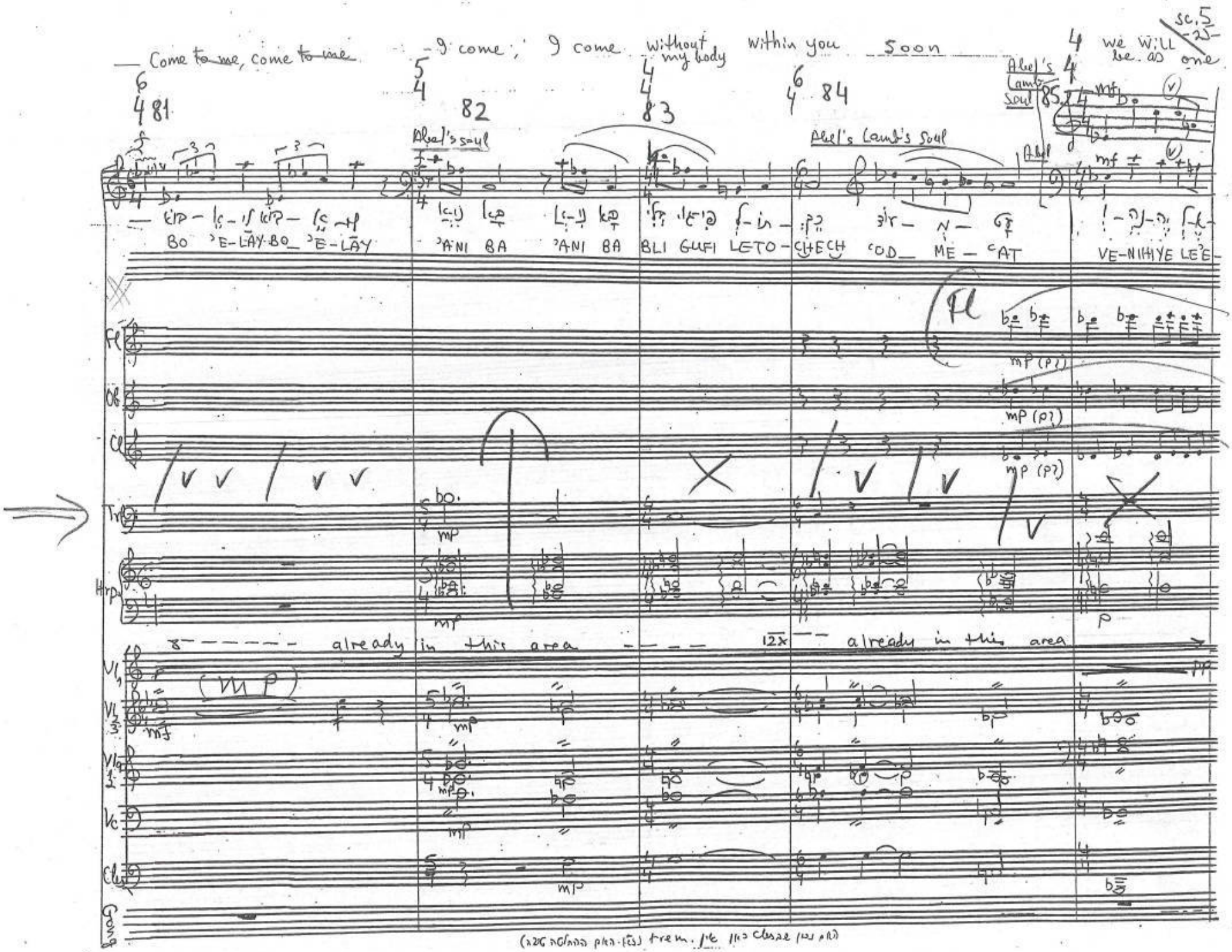
Vla 3 (p) p (p) mf

Vla 1,2 mf

Vc mf

Cb (p) mp

Gong


— Come to me, come to me
I come, I come without my body within you soon
we will be as one
Abel's Lamb's soul
BO ʾE-LĀY-BO_ ʾE-LĀY
ʾANI BA ʾANI BA
BLI GUFI LETO-ḤECH ʿOD_ ME – ʿAT
VE-NIHYE LE'E-
already in this area
already in this area
Fl
Ob
Cl
Tr
Hrp
Vl 1
Vl 2
Vla
Vc
Cb
Guit

rit. ♩=76
sempre

R Arietta - Kain

Sc.5
-26-

as one

86 87 88 89 90 91

Kain

I fall into the bottomless pit and no one can save me

A-NI NO-FEL LIT-HOM BLI|TAH TIT regular tone VE'EIN|MATS

Abel's lamb soul

Abel

still 'breath'

last bar (atmosphere)

[Vln's for low strings - harmony]

earth

Trb. to prominent for K

Sub. mp/p

Fl

Ob

Cl

Trb.

Hrp

VL1

VL2

Vla

Vc

Cb

Cls

Gong

-- crocodile jaws ready to consume me | and no one can save me | where is my lamb? | where is Abel? | Who will save Cain?

6/4 | 7/4 | 5/4

92 | 93 | 94 | 95

hysterical feel

Kain (Con'd) Sprechst

Sprechg.

first outburst

second outburst

attacca

small gliss.

TA-NI NOT-HOR TSOT | LO'A | 'ELAY | VE-'EIN MA-TSIL | HEICHAN | KIVSATI | 'EIFO | HEVEL | MI | YATSIL | 'ET | KAYIN

Fl

Ob

Trb

mp/p in all instruments

Vl1

Vl2

Vl3

Va1

Va2

Vc

Cb

Xyl

Gong

Vl1 Vl2 gliss

attacca

164

♩ = 60 ↔ 70

[5] Duet: Soul of Abel + Kain

Parlando

quasi bars - freely counted without metrum

by eighths (quarters)

exact

♩ = 60

Sc.5
-28-

You are not alone | the earth is wet with our warm blood | cover yourself with thy blood | and mark the body | 97

96

Abel

mp

(mp)

p

A-TA | LO | LEVAD | HA'ARETS | LAHA | HIDA - MEI-NU | HA-HAM | HIT-KA-SE | BE-DA-MI | VE-SA-MEN | ET | HAGUF

1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 1/2+

Bel

obligato

total solo

a strong surprising word

Cembalo

Space

1 Beat

Vl1

Vl2

Vl3

Vla1

Vla2

Vc

Cbs

Xyl.

Gong

Sc.5
-29-

from here Xyl. is 'responsible' for cues

spoken

All the creatures of the world | rise up against me | demanding revenge | I murdered a brother! | and became a soulless body

97a 97b 98 Kain 99

KOL BRIYOT HAFOLAT | KAMOT ʾA-LAY | LIT BOʿA | NA-KAM | RATSAHTI LI HA VEHAFACHTI LEGUF MEHUSAR NEŠAMA

Bcl (P) PP

Cembalo no cembalo

earth (low strings)

Vl1 Vl2 Vl3 Vla1 Vla2 Vc Cb Xyl Gong

non-symmetr. Permutations (chord values)

trem. trem.

mp

quite short tones, assymetrical, contrapunctal between two instruments

also helps for Kain (cue)

Mrmb

forlst Gong

singer stops last

[The two worlds started to meet: Doron is more lyrical (longer values) (images)
still Dudi 'good' with no Sprechg. and Doron with Sprechg. — and they appear now together]

Sc. 5
-30-

nicht dirigiere

14/4 — 7/4

100 Do not touch his body | for I am within him

101 I have sinned | and my inquity is great

1008 — 8" — 101a — 3"

f Abel's soul — Gong — mp Kain

AL | TIG-U | BEGUFO | KI | 'A-NI | BE-TO-CHO
TA-TA-TI | GA-DOL | HA'AVON

Bcl

Cembalo: 5 + 2 2 + 5

Gong — Xylo

Vl1 — Vl2 — Vl3 — Vla1 — Vla2 — Vc — Cbs

Djamlie — Xyl. — Gong

Schnell

Beat

pp — PPP

4" — trem.? — mp — f — mp

Djamlie

vanishes by itself — vanishes by itself

Sc.5
31

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 !

7/4 | 10 1/4+1/8 | 4/4 | 4/4 5/4

101b | 102 | 103 | 103a | 103b

p — a longer gliss than before — mf Abel's soul — mf Kain

TNU LIHYOT MEHI-LA — YES MEHI-LA LE-KA-YIN — HA DAM HU HANEFES NEFES AHI MECHASA ET GUFI TALTIG-U

Bcl

Cembalo

for Dudi → [space] [enters on cue'd [earth]]

Vl 1 / Vl 2 / Vl 3 — mit Kain weggehe

mit Soul weggehen

attacca "Aryane"

Vla 1 (ppp) / Vla 2 (ppp)

Vc (ppp)

Cb (ppp)

this texture means "Kain inside Abel"

Xyl

Gong

Anyone who touches my brother | murders my blood once again | and vegeance will be sevenfold

[always same pitches in the activity]

ff instrum. attacca

Sc. 5 -32-

Last second

earth (shocking) + space (horrified)

104 105

16" ? 10"

Bcl

Cembalo

Sonoric (M) DAM (M) YUKAM (M)

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

"off" style

mf stabile in v/n's
ppp stabile in low strings

Vl1 Vl2 Vl3 Vla1 Vla2 Vc Cbs Xyl. Gong

individual gliss and. ascending and descending for each vln

reverb will create itself naturally

same element much faster

♩= 82/76

rit

♩= 60

molto rit

Sc. 5
-33-

Kain Schlag

4/4

ab hier nicht mehr dirigieren

(105a) a sign to kain to paint on himself

(105b) same timbre as b. 97

(105c)

(105d) Abel? Abel? (an utmost shout of Abel)

kain fff — slow gliss. — slower gliss. — Sprechg.

HE-VEL regular — HE-VEL

(mp)

Bcl

Cembalo

mf — mp — (mp) slow the activity — p slow-stabile activity

f — mf — mp for all strings → (mp) — p

Vl1

Vl2

Vl3

Vla1

Vla2

Vc

Cbs

Xyl.

Gong

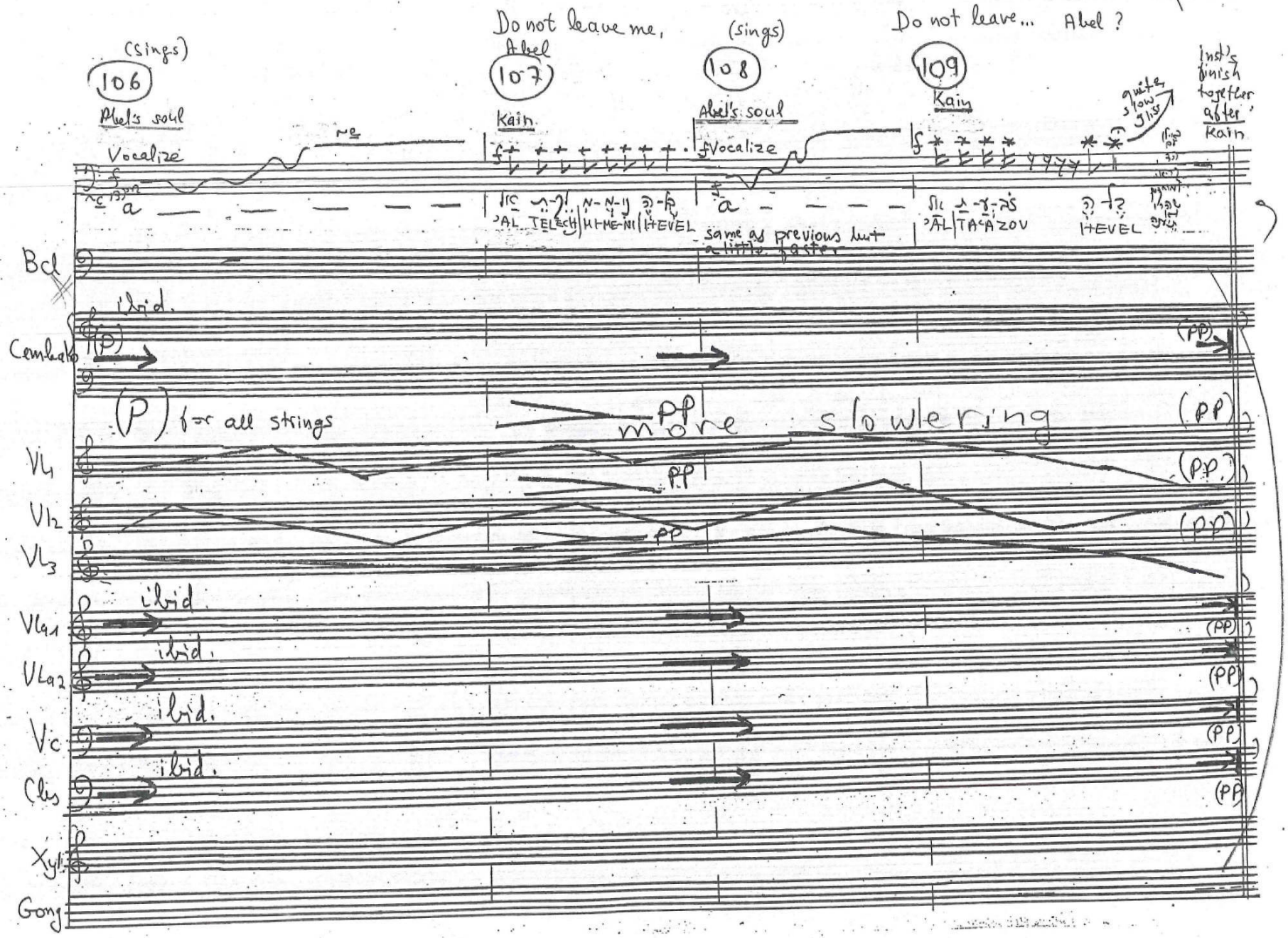
each does the same instrument element but slower with tempo; slowering & activity

exit

slowing

stabile

activity


(sings)
106
Abel's soul
Vocalize
Do not leave me, Abel
107
Kain
(sings)
108
Abel's soul
Vocalize
Do not leave... Abel ?
109
Kain
quite slow gliss
Inst's finish together after Kain
'AL TELECH
HITME-NI
HEVEL
same as previous but a little faster
'AL TA'AZOV
HEVEL
Bcl
ibid.
Cembalo
(P)
(P) for all strings
more slowering
Vl1
Vl2
Vl3
Vla1
Vla2
Vc
Cbs
Xyl
Gong

95%

♩= 84

T Duet: Kain's Lamb and Kain

Some beauty in this tragedy:
Ob. helps for the
sky-like pureness of
Ki's Lamb, her beauty

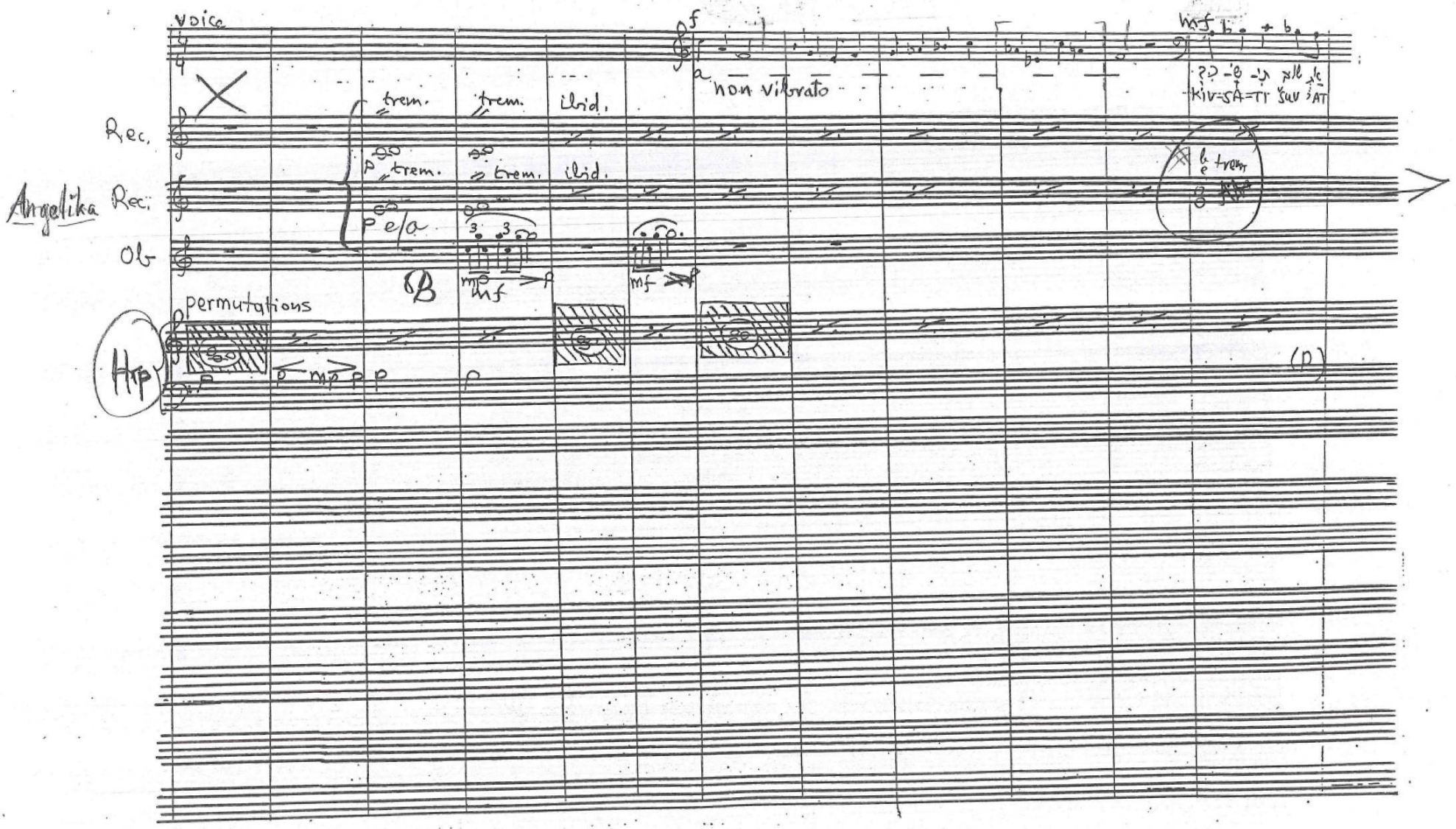
♩= 84 | Sc.5 | -35-

My Lamb,
you have returned

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

Kain's Lamb

Kain



1+2

Tempo

piu mosso

Sc.5
-36-

to me | you have returned to comfort a brother in mourning? | a... | My Lamb, come, lie in my bosom a...

122 123 124 125 126 127 128 129

Kain — Kain's Lamb — Kain — Kain's Lamb

mf — mf — mf — f

KAIN-I-TI | HA-ZART | LE-NA-HEM-AH | HA-VEL — KIVSA TI BO — I-SVI BE — HEI — KI —

mf stable

Rec. — con'd

Rec. — con'd

Ob

Rec.'s stop

senza decres. senza dim.

permutations con'd

Harp change

Harp

(p)

pp subito

Sc.5
-37-

A Tempo — più masso — A Tempo — più. masso

We will wait for the sunrise — a'... — what did you say? — a...

130 131 132 133 134 135 136 137

Kain — K'Lamb — Kain — Kain's Lamb

mf-mp — mp-mf — f — mf

Htp

accomp: Htp Chaconne
+permutations R.H. only

'modulation'

more funtional (harmony) and less mechanical

¢ d = 84/88 | 4/4 ♩ = 80

You are distant | What is your language? | :Come close to me! | The blood is strange | but Cain is no stranger :‖

>AT RE-ḤO - KA MA HI SFATECH | GŠI 'ELAY | HA-DAM KTSAT MUZAR | 'AVAL KAYIN LO ZAR

138 139 140 141 142 143 144 145

Kain

by disappearance from stage

mp - mf (מרחק)

mp

(with her by his sentences)

Second time

Adi (as if accomp.): she is leaving gradually, repeating with her steps this unit of 3 tones. while Doron tries to communicate

gets decresc. because she disappears

(it does not make any difference within it's range according to her movement

Itrp

(mp)

1. (p)

2. (pp)

2 x

repeat till

Vln

Itrp only, thinner texture, ostinato arpeggio instead of permutations'
a homophonic quasi slow-march accomp. Adi (Cain's Lament) disappearing (in dim.)

attacca

♩=84

Ⓦ Aria-Requiem: Kain

"first part"

♩ = ♪ ♪ = ♪ ♪

Sc.5
-39-

Silence ~~again~~ really? MA Silence again? the abyss recedes, the earth becomes stable / under my feet, the

(later: Fl → A.Fl)

Kain

Letter for Hebrew

mp mf mp mf p

ŠUV | DMAMA | HA | HAT-HOM | HITRA-HE-KET ʾA-DA | -MA NIT-YA-TSE-VET | MITAHAT | RAGLAY | HA

Optional:
Cembalo may play with Tutti bars 152→165, 186→197

Fl
Ob
Cl
Trb
Hrp
Lauta
Vln 1 2 3
Va 1 2
Vc
Cbs
Perc Glocs, Trg

Vln Br

accent on each note in strings

Lauta

Vln

Vlc

Vc

Glocs. Trg. Glocs. Chime

instead of - for all

senza · rit

non accel; light

storm has been silenced, and the waves of the sea flow once again x3

being angry. on fate

in the arteries of a world virgin no more

that

Sc.5 -40-

155 156 157 158 159 160

mf (mf) f

non accel.; light

FA-SU- | SA CHECHA | GA | LAV|ŠEL|HAXAH|ŠAV|ZORHIM|ŠAV|ZORHIM|ZORHIM

BE-SO-REK | LO-LAM | LO | BA- | TUL | SE-BA-

Fl

Ob

Cl

Trb

Harp

Lauta

Le

Vla

Vc

Cbs

Perc

mp

leggiero

the wave of sea / word painting

the artery blood/water / word painting

Chime

Sc.5
-41-

was violated by murder and separated — the tongues of all world's creatures — into a thousand languages foreign — to each other

161 (f) — 162 — 163 — 164 (f) — 165 — "second part"

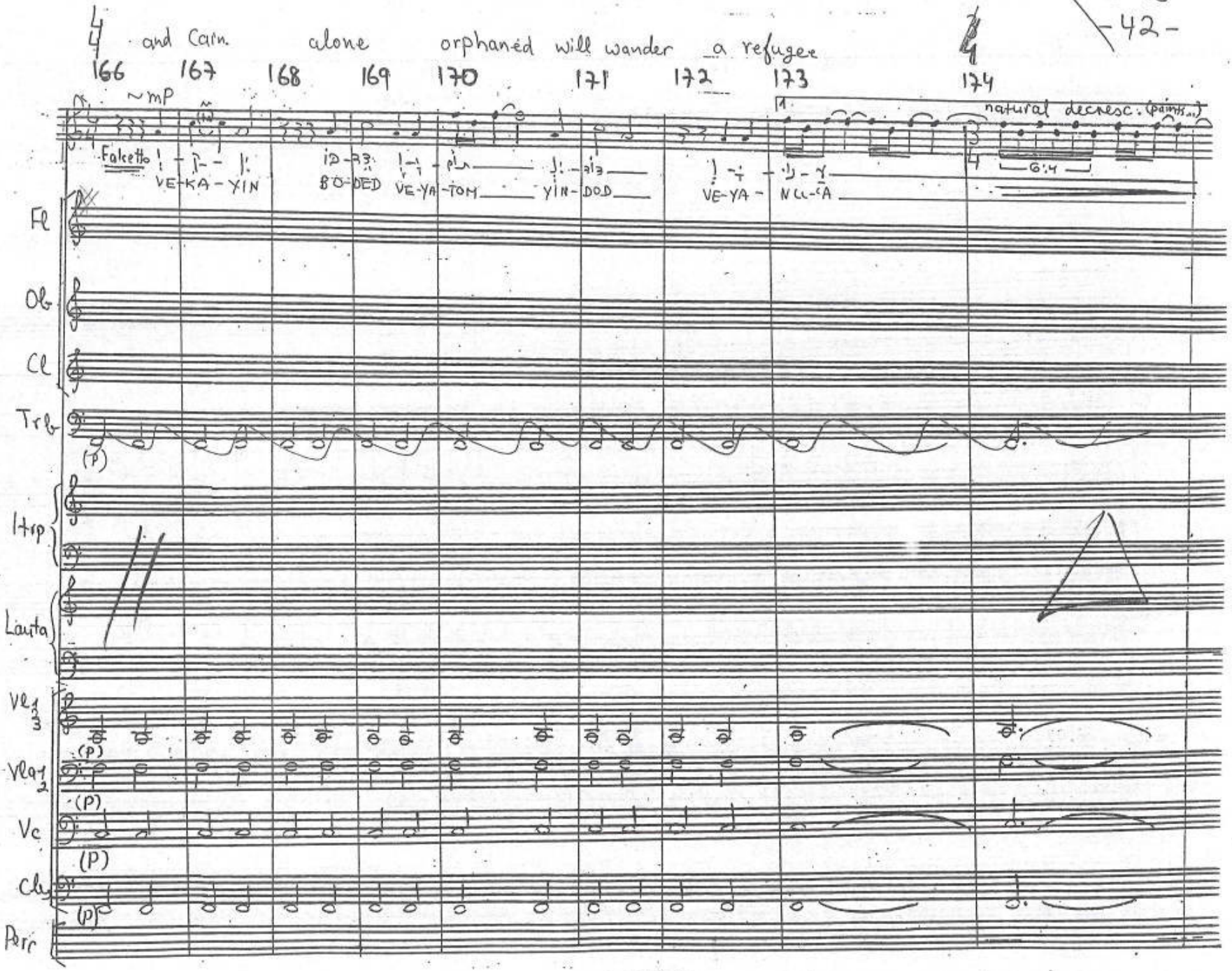
20 LA-20

Tempo stays

-fi — ilc iy — ?-ʒ
'O-TO — RE-TSAH — כא-כפ — VE-HIE-RID — שת ק-ת-ת-ב-ת — 'ET SE'A TAN 'SEL BRIYOT — ג-ז-ר — HA'CO-LAH — ל-ק-ב-ל-ל — L'E-'AL-FE LE'SO-NOT — ז-ר — ZA-ROT — ז-ר is

Fl — mf — (mf)
Ob — mf — (mf)
Cl — mf — (mf)
Trb — (mf)
Hrp — mf — (mf)
Lawta — mf — (mf)
Vln 1 — mf — (mf) — p
Vln 2 — mf — (mf) — p
Vla — mf — (mf) — p
Vc — mf — (mf) — p
Cby — p
Perc — chime — chime

the shocking of a sudden requiem atmosph


and Cain alone orphaned will wander a refugee
166 167 168 169 170 171 172 173 174
~mP
Falsetto
VE-KA-YIN
ID-RA-BI-
80-DED VE-YA-TOM YIN-DOD
VE-YA-
NU-'A
natural decresc. (painful)
Fl
Ob
Cl
Trb
Itrp
Lauta
Vl 1 3
Vla 2
Vc
Cb
Perc

Our Kain onstage like it

slower?

Sc.5

-43-

the abyss.‖ will wander a refugee in a foreign Land as the eye of North follows him

BE- 'ERETS | ZARA | KŠE'EI-NO | ᵛSEL | TSAFON | 'O-KEVET

NU-'A YA NU 'A

175 176 177 178 179 180 181

if ♭ is too low for the singer, ♮ is better.

HAT senza decresc. : for faith and sole

Fl

A. Fl.

Change to A.Fl.

Change to E.H.

Ob

Cl.

B.Cl.

Change to B.Cl

Trb

Htrp

heavy moral stress

Lauta

From here no Lauta

Vl 1

Vl 2

Va 1

Va 2

Vc.

Cbs

chime

Perc

chime

Transition to → "Third part"

Cain is now "the exhausted philosopher"; with his last drop of energy finishes to sing his aria and as a memory of a world that once was

Sc.5
-44-

forever

Cain who understands...

182 183 184 185 186 187 non cresc. 188

LA-NE- TSAH

Flowers?

VE- "יבוא"

TOR ZI-KA-RON- ME-SO- LAM- SE-HA-YA

A.Fl

E.H.

+ Cembalo?

Bcl

Trb

not too fast

Hrp

$Vl_{1,2}$

Vl_3

Vla_1

Vla_2

Vc

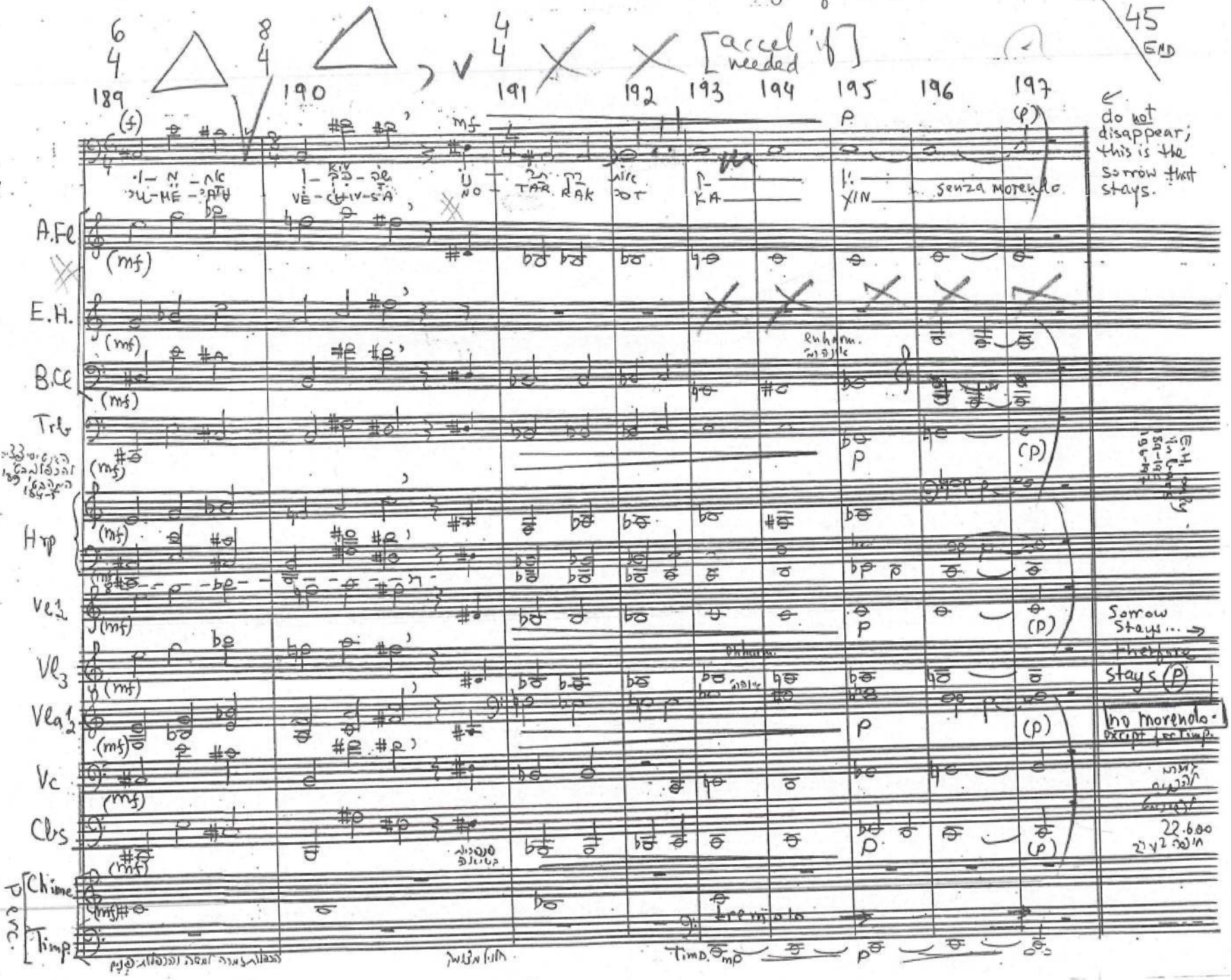
Cbs

Perc

Chime

Of a brother and a lamb all that remains is the sign of Cain

decresc for everybody

Sc. 5
45
END

A Trio for Mixed Voices
Piano

P.

In Scene 1
Shlomi = Doron earlier (when triads together)
Doron = Dudi earlier (" " ")

♩=60
Introd.

תמונה ראשונה

First Scene

[A] Song with Soloists (1) - long

♩=60/50

(A) שלמה

♩ = 76/84

Cain & Abel

"Overture"

Rec's mp / mf

Hrp permutations

rit

7 Movement 8 only

Doron

trg + Gloc.

Rec's

Hrp

Gloc.

Hrp

12 13 14 15 16 17 18 19 20

Gloc

Rec's

Hrp

♩=60 ♩=76

mp mf

Gloc

Rec's

Hrp

21 22 23 24 25 26 27

Rec's

whisper

mp

pp

28 (mp) 29 30 31 p 32 mp 33 mf 34 mp 35

Slow Glissando

Slower Glissando

Slow Glissando

Recit

Recit

Recit

Free pitch

Recit

pp

ppp

mp

mf/mp

36 37 38 39 40 41 42

Chen

Adi

mf

p

Lauta → etc

p/mp

(Lauta)

3

3

3

Slow Tempo

Doron 43 44 45 46 47 48 49

Doron

Dudi

mp

Dudi

rit sempre

Doron

mf

Alt Fl.

mf

permutations

Harp

p

Alt Fl.

mp

(mp)

mf

(p)

p

First Scene

♩=66

50 51 52 53 54 55 56 57 58

Faster ♩=72

Dudi

mp f mp

Lauta

[No Hrp]

♩=♩.=74

Doron

59 60 61 62 63

Dudi

Lauta + A.Fl

Hrp

Lauta

♩=♩.(72)

Chen

mf

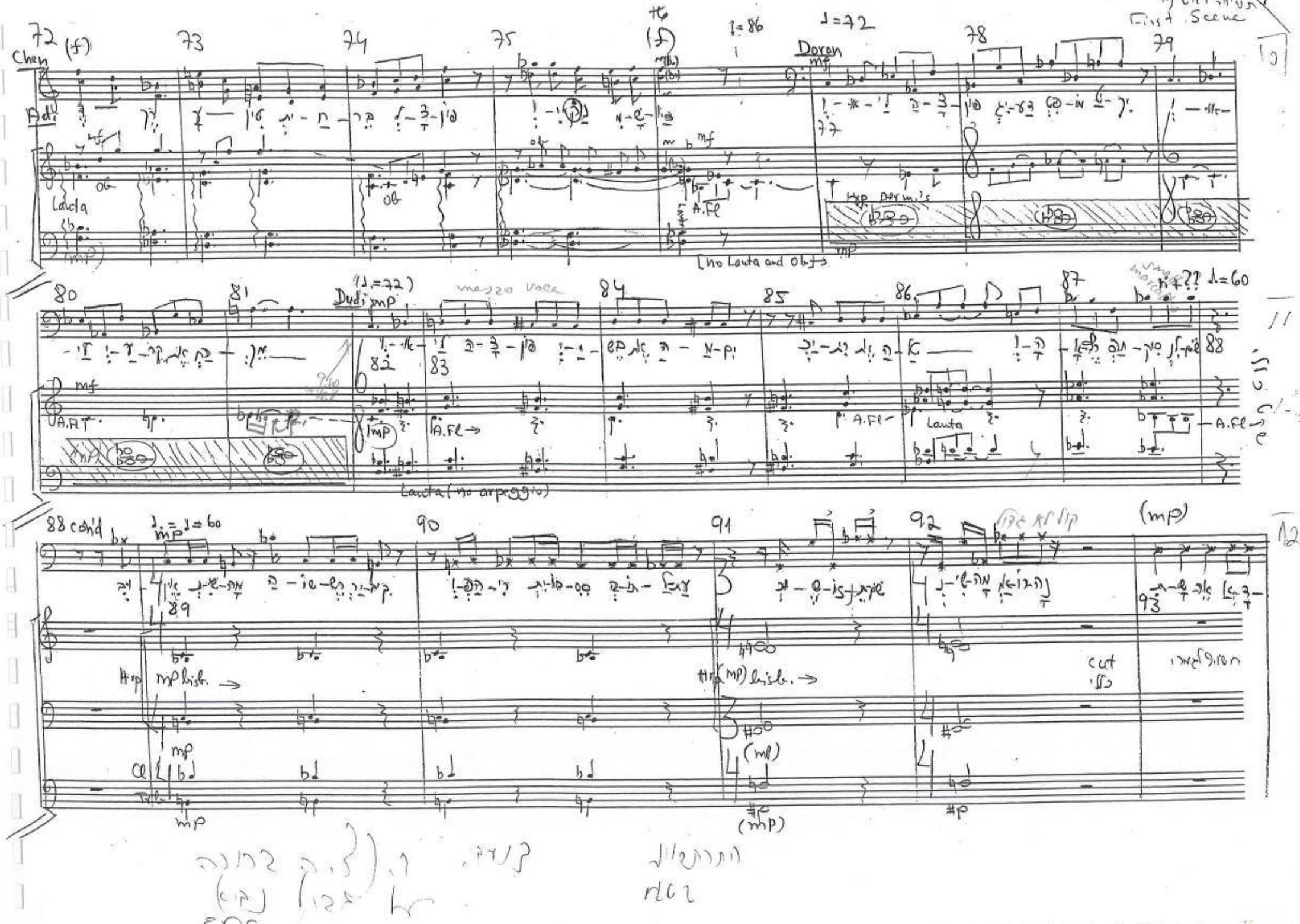
Lauta

כינור ראשי מנגן תבנית בקלרינט

♩=♩.=72

64 65 66 67 68 69 70 71

Lauta

(mp)

First Scene
72
73
74
75
76
78
79
Chen
Doron
Lauta
A.Fl
Tho Lauta and Ob
80
81
82
83
84
85
86
87
88
Dudi
mezzo voca
Lauta (no arpeggio)
88 cont'd
89
90
91
92
Harp
cut

"Hymn-Pastorale"

First Scene

Adi

Doron

Dudi

Chen

Lauta

Hrp

Xyl

Rec's

Trp

Perm's

Hrp stops

Lauta . Hrp - - Stop

116 (=28) 117 (=29) 118 (=30) 119 (=31) 120 (=32) 121 (=33) 122 (=34) 123 (=35)

Chen
Adi
Doron
Dudi

(f) slow gliss. N – P! slower gliss. (f) mf

Xyl. Recs Hrp Hrp stops Trg Cbse

124 (=36) 125 126 127 128

mp marcatto mf subito Lauta (P) Harp continuo

B Duet of Brothers
Interlude = Introd.

129 130 131 132 133 134 135 136

(resembles a song)

Cl Hrp Vc

Slowlier Tempo
Tempo
rit sempre
First Scene
Duet of Lambs
Doron
Dudi
Chen
Vla
Hrp
Glock

158 159 160 161 162 163

Chen (mf) Adi mf Chen (mf)

Glock. (mp)

Hpd. (mp)

Vc

165 166 167 168 169 170

Adi mf Chen f Adi f Chen f

Rec's mf

Hpd

Vc

mf

♩ = 160 כמו מאז

171 172 173 174 175 176 177 178 179 180

ff

D. Song with Soloists(2) - shorter (+ ritual inserted and Arietta of two lambs - concluding)

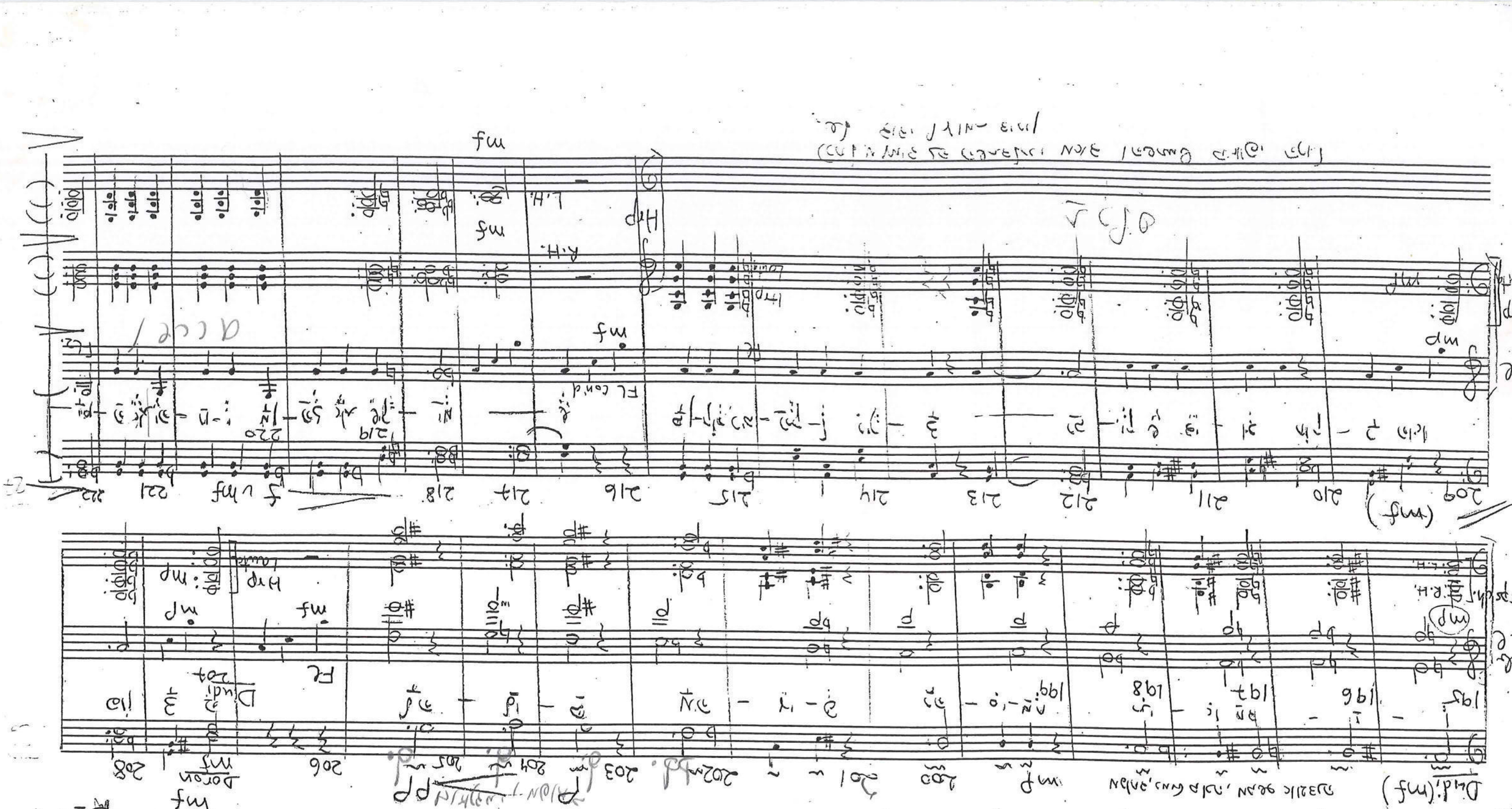
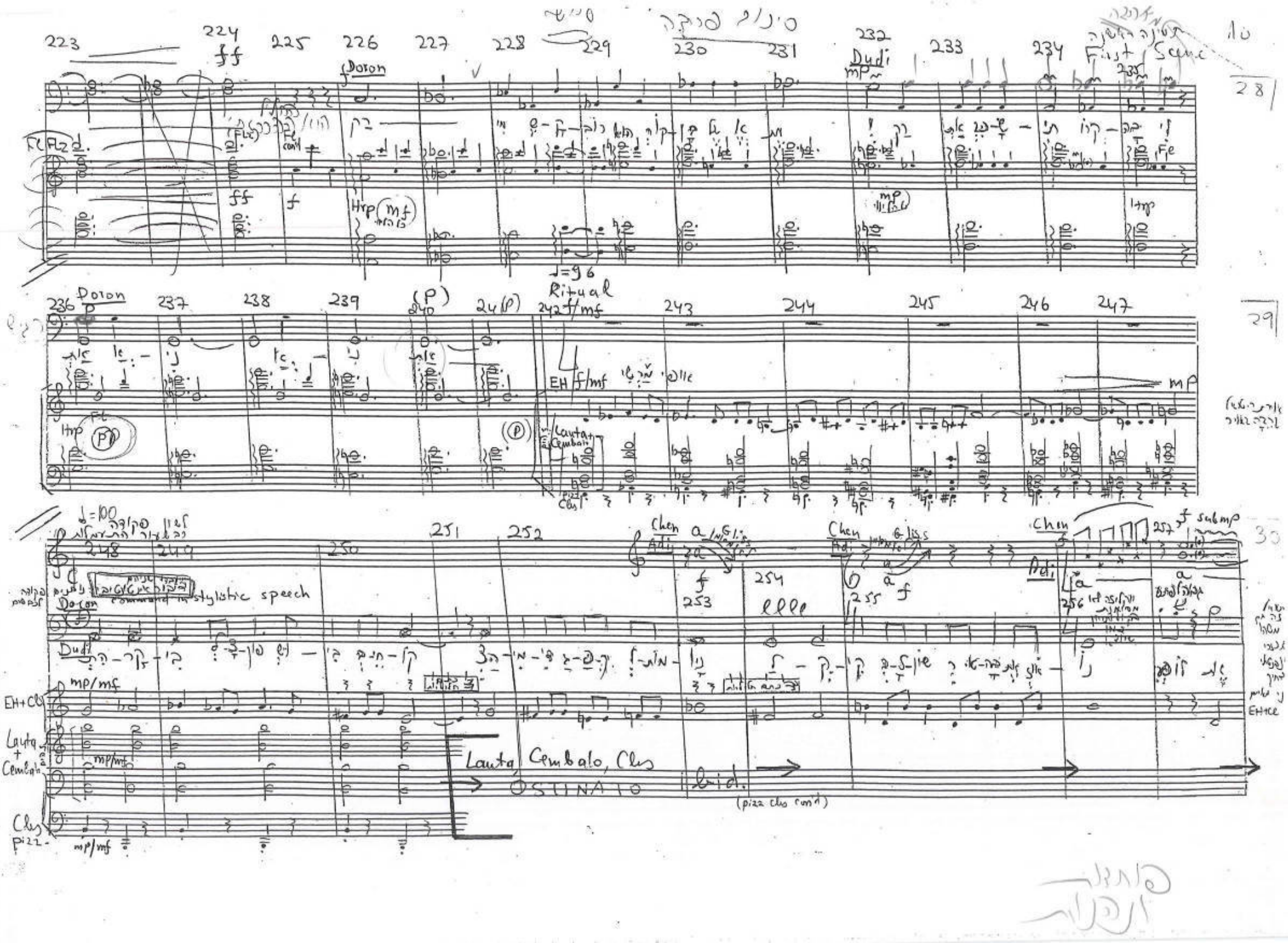
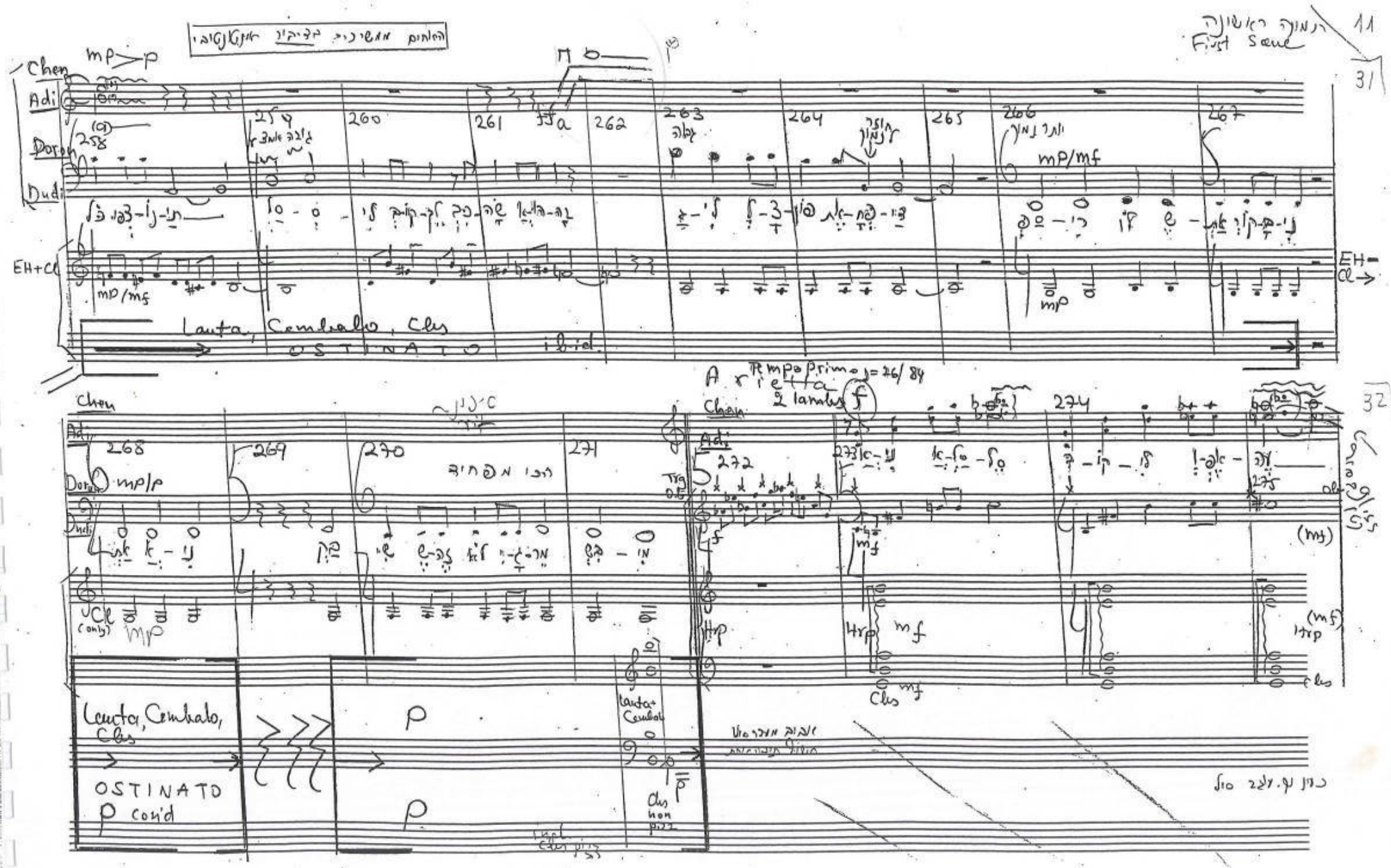
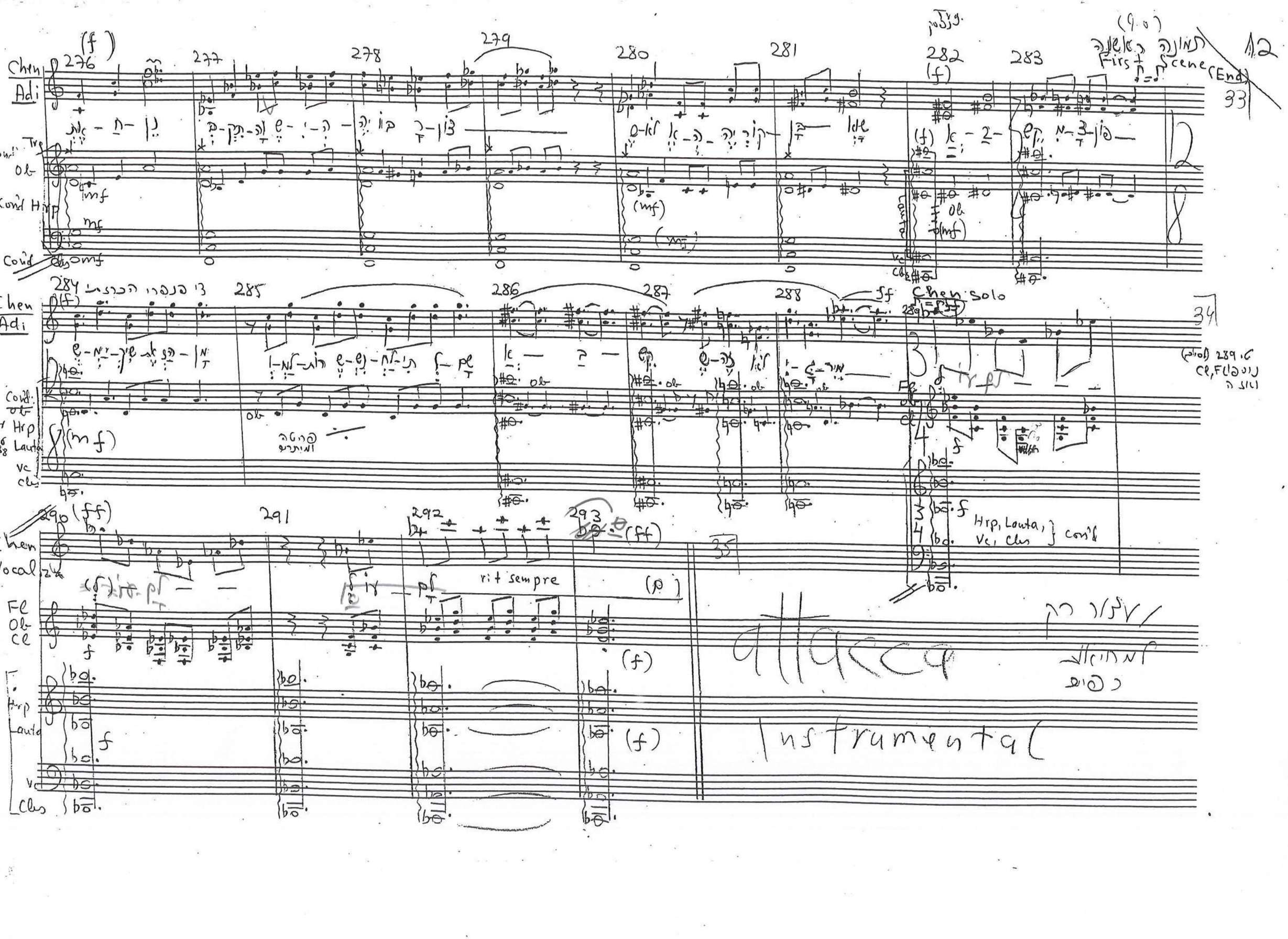
Harpsichord

Rec's (mf) non dim. mf

Hpd

Vc Pizz. mf

Doron mf Adi

Vc

Doron
Dudi
Ritual
EH
Lauta + Cembalo
Cembalo, Cls
OSTINATO
(pizz cls cont.)
Chen
stylistic speech

Chen
Adi
Doron
Dudi
EH+Cl
Lauta, Cembalo, Cbs
OSTINATO
Aria
Tempo Primo
Lauta
Cembalo
Cbs
OSTINATO
p cont'd

Chen
Adi
Hrp
Cond
Lauta
Vc
Cls
Vocal
Fl
Ob
Cl
Solo
Chen Solo
Hrp, Lauta, Vc, Cls } con't
Instrumental
Scene 2 End
First Scene
276
277
278
279
280
281
282
283
284
285
286
287
288
289
290
291
292
293
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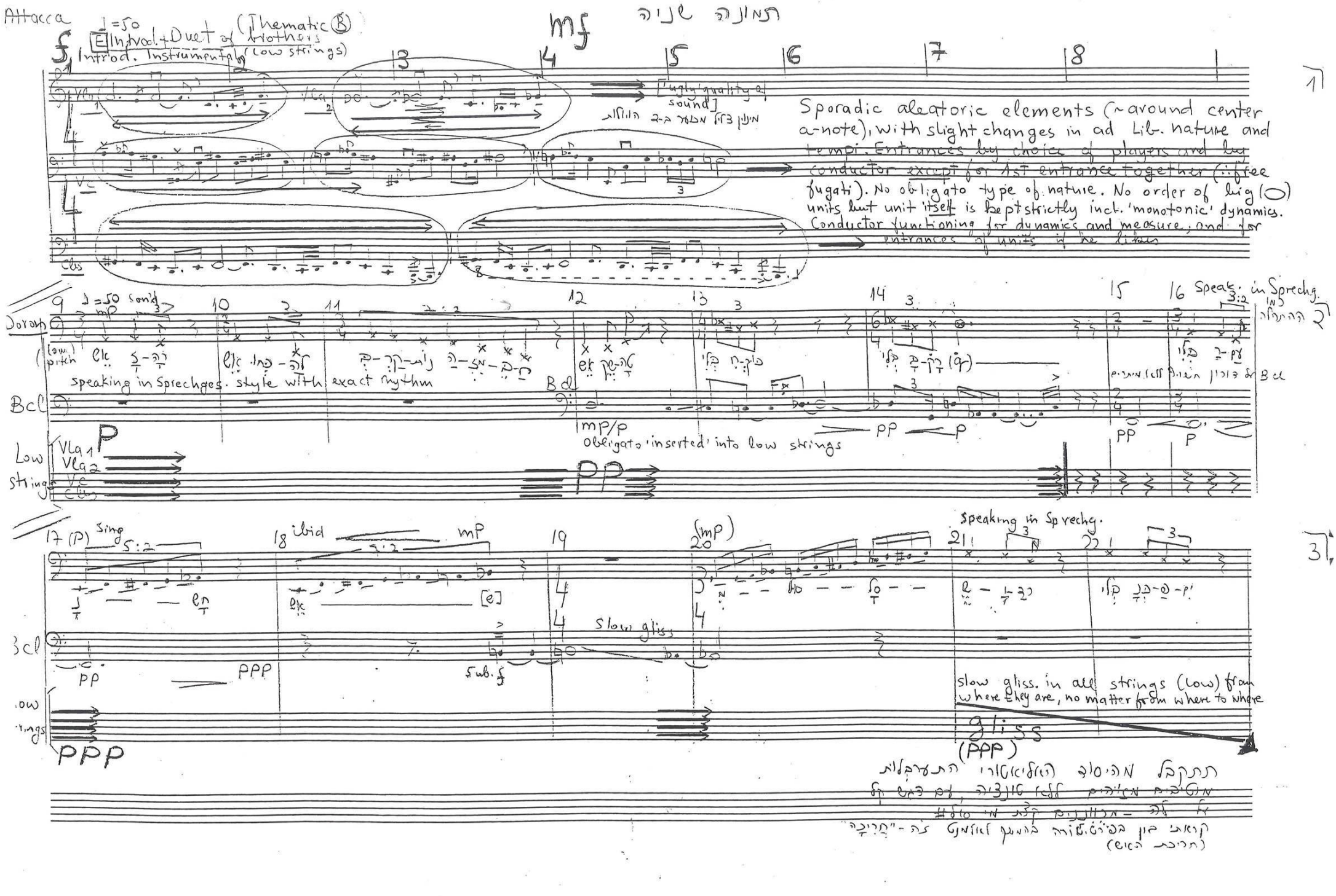

Attacca
♩=50
E Instrumental Duet of (Thematic B) brothers
Introd. Instrumental (low strings)
Sporadic aleatoric elements (~around center a-note), with slight changes in ad Lib. nature and tempi. Entrances by choice of players and by conductor except for 1st entrance together (:free fugati). No obligato type of nature. No order of big(O) units but unit itself is kept strictly incl. 'monotonic' dynamics. Conductor functioning for dynamics and measure, and for entrances of units in the likes
Speak. in Sprechg.
speaking in Sprechges. style with exact rhythm
mp/p
obligato 'inserted' into low strings
Low strings
Speaking in Sprechg.
slow gliss. in all strings (low) from where they are, no matter from where to where
gliss
(ppp)

sing

'whisper'
Improv.
a-symmetrical

[ppp]
whisper

decresc.
on last
beat

'Dudi'
'attacca'

faster
♩ = 60

Second Scene

Dudi continues

(B) developed

quite slow

Speaking in Sprechg.

slow gliss.

Timpani

Doron

Speaking Now Speaking as possible

Ensemble Second Scene

Adj. Drums (no) Adj. mf/ff

Low Strings

Adj. mf/ff

Adj. mf/ff

Alt. Fl.

Adj. ff

Alt. Fl.

Adj. mf/ff

Adj. mf/ff

Adj. mf/ff

Second Scene תמונה שניה

Dudi

Recs

Va 1
2

Va 2

Vc

FREE REPETITIONS OF TONES EACH INST. WITH ITS TONE

56 1, 2 Va
Vn
each instrument 2 alternating notes

Adi

Gloc

Recs

Strip

A.Fl

Adi

Dudi

Doron

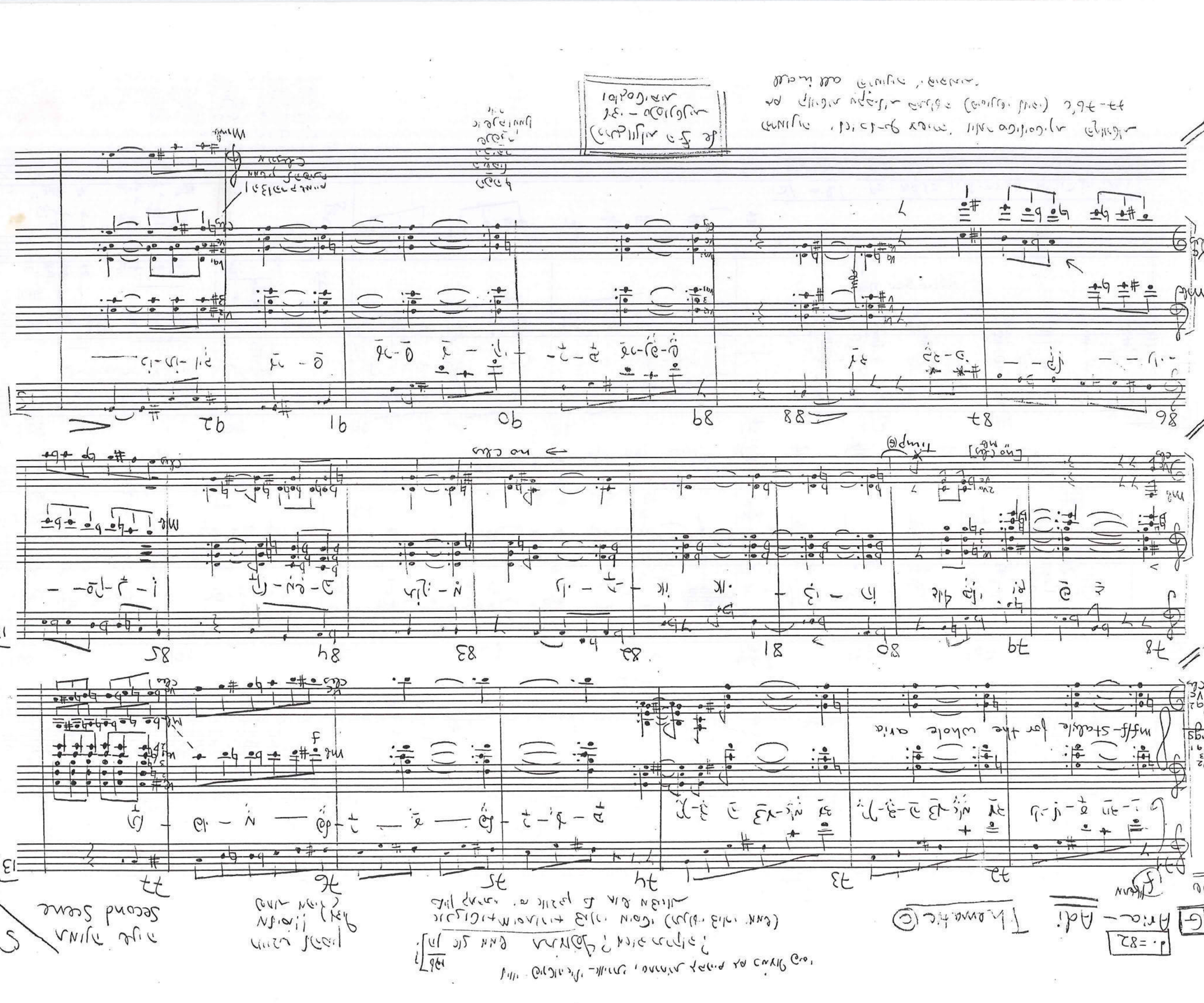
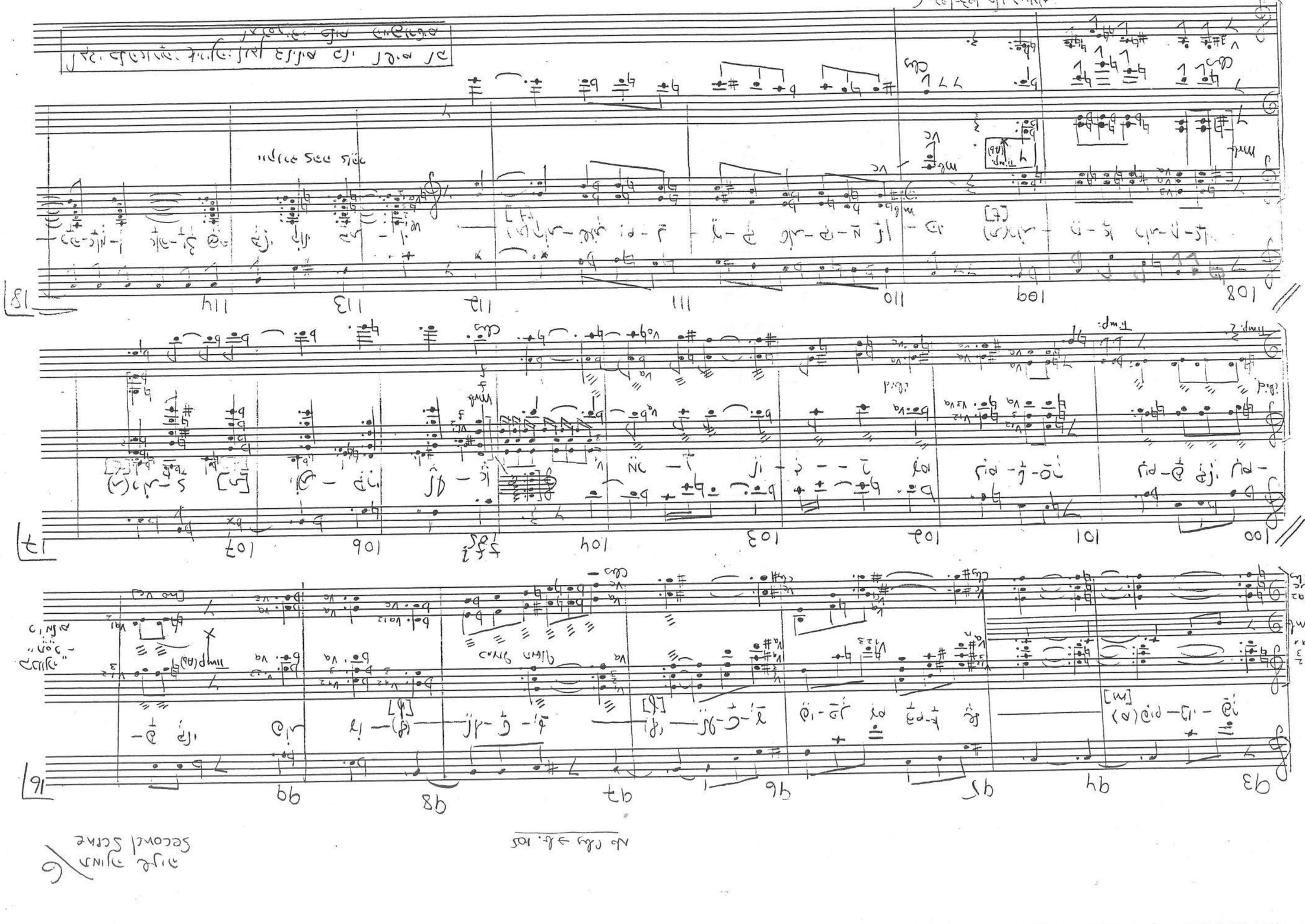
Alt fl
Ob

Strings

Very virtuosic and exotic 'sign'/'say' to open Adi's Aria

A. Fl changes to fl

for all inst's



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Vln. 1
Vln. 2
Vla.
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Timp. (Ebbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbb)
Timp. (Abbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbb)
Timp. (Dbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbb)
Timp. (Gbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbb)
Timp. (Cbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbb)
Timp. (Fbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbb)
Timp. (Bbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbb)
Timp. (Ebbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbb)
Timp. (Abbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbb)
Timp. (Dbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbb)
Timp. (Gbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbb)
Timp. (Cbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbb)
Timp. (Fbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbb)
Timp. (Bbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbb)
Timp. (Ebbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbb)
Timp. (Abbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbb)
Timp. (Dbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbb)
Timp. (Gbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbb)
Timp. (Cbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbb)
Timp. (Fbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbb)
Timp. (Bbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbb)
Timp. (Ebbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbb)
Timp. (Abbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbb)
Timp. (Dbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbb)
Timp. (Gbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbb)
Timp. (Cbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbb)
Timp. (Fbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbb)
Timp. (Bbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbb)
Timp. (Ebbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbb)
Timp. (Abbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbb)
Timp. (Dbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbb)
Timp. (Gbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbb)
Timp. (Cbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbbb)
Timp. (Fb

Second Score

(f) 115 116 117 118 119 120 121 122 123 124

(f) 125 126 127 128 129 130 131 132 133 134

Second Scene

Adi

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

(f) f ff mf-f

Adi

mf sub. f mf sub.

(mf) (mf)

149 150 151 152 153 154 155

(mf-f) Doron f Sprechg.

H Duet (in Arabic) Dudi + Chen (incl. her sole)

157

mp Lauta

(mf)

Vc continuo

158 159 160 161 162 163

Dudi

Rec's Glock. mp

Lauta mp

Vc continuo mp

Rec's

mf

Rec's

trem.

Second Scene
(Chen's solo (Aria)

H1

♩=82/98

25

26

27

(mf-ff-f ...)

Chinese Scale

ff/f subito

Vc

Vc

Vc

Vc

Chinese

Chinese mp/mf

Chinese

(mf)f

Second Scene

Allegro

Harp

Flute

Violin I

Violin II

Viola

Violoncello

Contrabass

Second Scene

End

34

35

208 209 210 211 212

Dudi

Lauta

Vc

continuo

Dudi

Vl

Va

Lauta

Vc

(Vc)

Trgl

Chime

instead of accel.

mp dw

mp-mf

poco un poco rit

attacca

ד"ר אורנה מרגלית
(פתולוגית בכירה) מ' קלוזנר.
כתב: סם אלי אוסטרוף,
הקיבוץ (אחוזת אל מערבה)
עמוס אשרי. ב.ת. רעות,
פרופ' נורית פלג
מרצה בכירה מ"מ לביולוגיה.
מרכז הרפואי ע"ש ז'בוטינסקי.
בת-ים, מיקוד 58100
טל' 03-5562222, פקס 03-5562333

מרגלית Primo Vocal

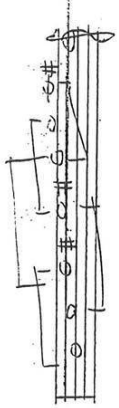
ד"ר אורנה מרגלית
מחלקת פתולוגיה
מרכז רפואי ע"ש ז'בוטינסקי
בת-ים 58100
טל' 03-5562222
פקס 03-5562333

Third Scene

Valse quite slow

The long (Doron) Duet of Cain and his (Adi) Lamb (Jealousy of Cain)

I Thematic D



Third Scene 2

Adi

Lauta

No Lauta

Lauta solo

Tambura

Doron

Lauta only

No Lauta

Third Scene / 3

marcato

Doron

Tambourine

mp

mf

f

ff

Third Scene תמונה שלישית

(d) (becomes mp sometimes)

Lauta only

Tambr.

Tempo Primo

Tambourine

Lauta only cont'd

mp

Adj. mp

Lauta stops

(mp) (sometimes turns into mf)

(p-mp)

Tambr.

Lauta

Suds.

Claves

slapstick

Third Scene

Adi shouts

Doron

where (pitch) and when she wants

Lauta

Tambourine

cresc. poco a poco

cresc. molto

Tamb.

mf

f

ff

(ff)

(fff)

dim. sub.

cl

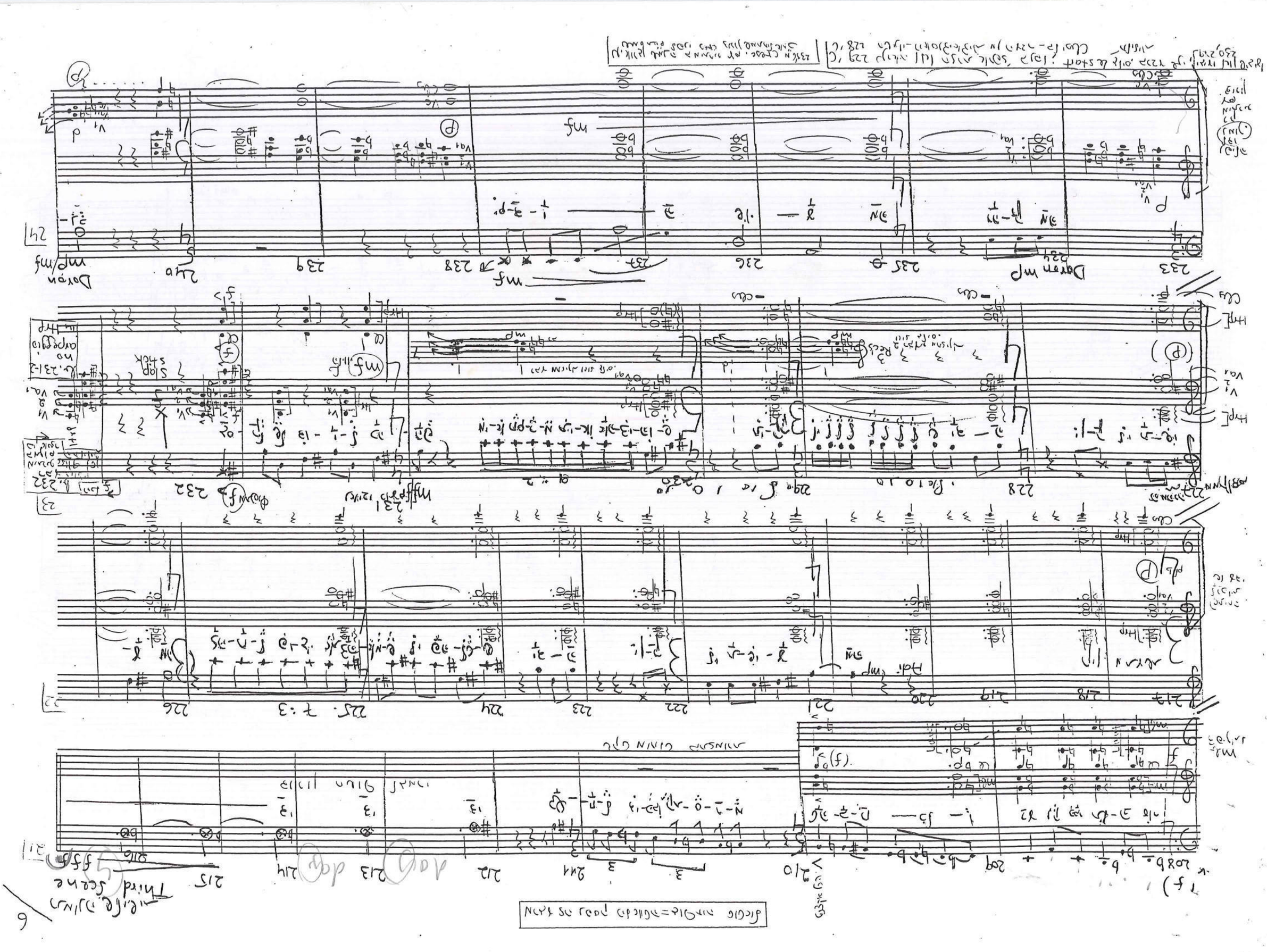
mrkb

Lauta

(upper note)

(mrkb uper note)

'a centrifugal valse'

Cue #19, 208

Third Scene

Daron

Adi

Arietta

stabile

senza

(slower)
♩=88
Tempo Giusto

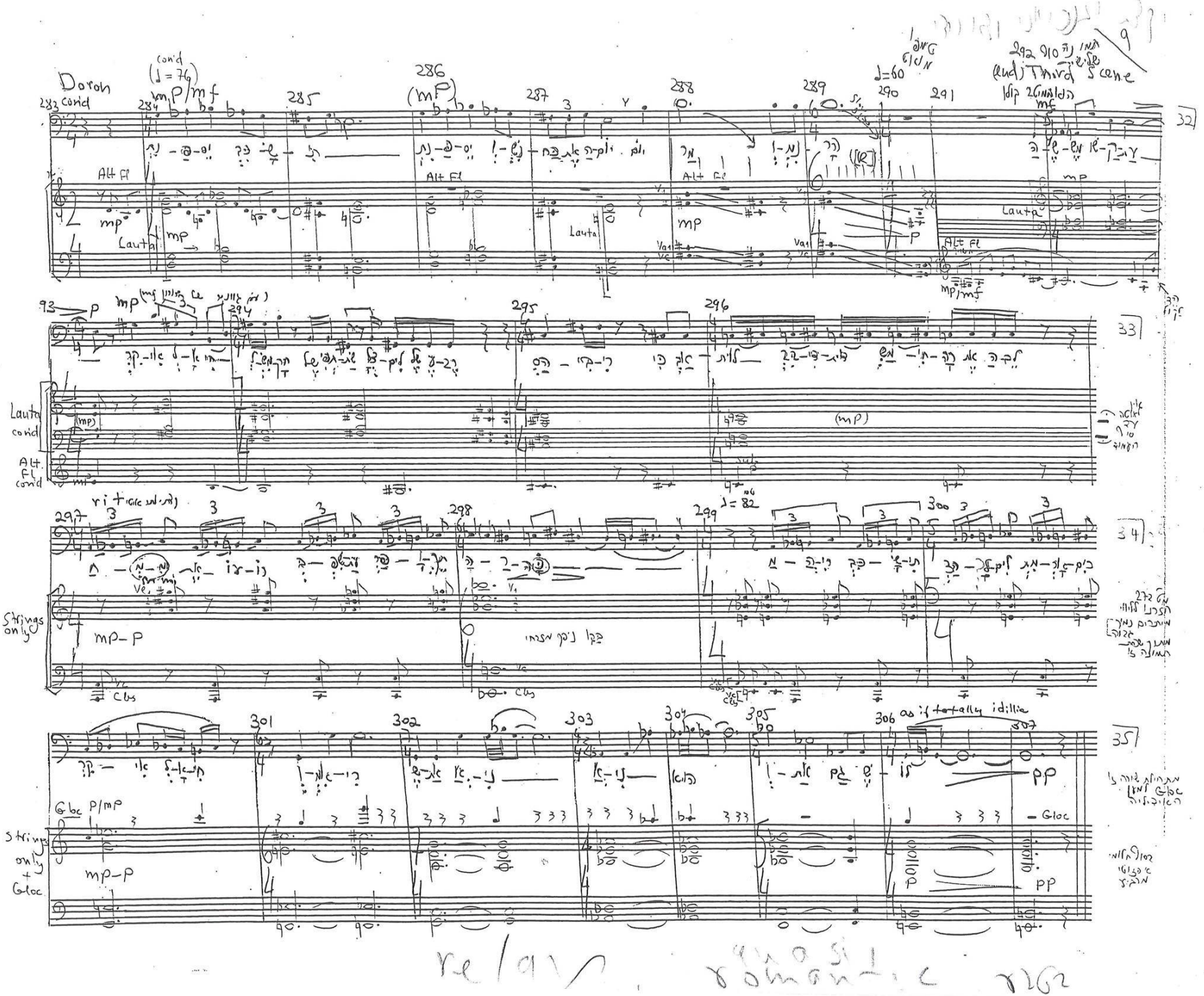
28

Arietta Doran slowlier
♩= 76

29

30

31

[add accents throughout]

Doron
Alt Fl
Lauta
Strings only
Gloc
as if totally idillic
relax

Five Local Scene

4 on Quiz

Name - Ink and pencil drawing

Title (Name - Year)

Medium

Dimensions

Value

Lament (Laments of Alfred on His Lamb) Threnodic

Threnodic

Lament of Alfred on His Lamb

Threnodic

Lament of Alfred on His Lamb

Duet: (And)

Tempo chord

Adventure Storybook

Thermostat (E)

[Repeat 2nd time]

Coda

Tempo I

Allegro

Andante

Adagio

Presto

Moderato

Largo

Vivace

Fine

Da Capo al Fine

Da Capo al Coda

Dal Segno

Segno

Ritardando

Accelerando

Crescendo

Diminuendo

Fermata

Staccato

Legato

Tenuto

Marcato

Sforzando

Pianissimo

Fortissimo

Mezzo Piano

Mezzo Forte

Rallentando

Glissando

Arpeggio

Trill

Mordent

Turn

Grace Note

Appoggiatura

Acciaccatura

Tremolo

Pizzicato

Arco

Con Sordino

Senza Sordino

Con Espressione

Dolce

Cantabile

Maestoso

Grazioso

Scherzando

Tranquillo

Agitato

Energico

Leggiero

Sostenuto

Ritenuto

Rubato

Simile

Unison

Divisi

Tutti

Solo

Duet

Trio

Quartet

Quintet

Sextet

Septet

Octet

Nonet

Decet

Chorus

Refrain

Verse

Bridge

Interlude

Prelude

Postlude

Overture

Finale

Encore

Cadenza

Ostinato

Pedal Point

Counterpoint

Fugue

Canon

Sonata

Symphony

Concerto

Suite

Opera

Aria

Recitative

Libretto

Conductor

Orchestra

Ensemble

Rehearsal

Score

Part

Transposition

Key Signature

Time Signature

Measure

Bar Line

Double Bar Line

Repeat Sign

Volta

Tempo Primo

Meno Mosso

Più Mosso

Subito

Attacca

Senza Misura

Cue

Mute

Harmonics

Double Stop

Triple Stop

Quadruple Stop

Open String

Stopped

Muted

Pizz.

Arco

Col Legno

Sul Ponticello

Sul Tasto

Flautando

Ricochet

Spiccato

Staccatissimo

Portamento

Vibrato

Tremolando

Glissando

Harmonics

Natural Harmonics

Artificial Harmonics

Double Harmonics

Pedal Tone

Open

Half Pedal

Una Corda

Tre Corde

Sostenuto Pedal

Soft Pedal

Sustain Pedal

Con Pedale

Senza Pedale

Ped.

*

Ped.

*

Ped.

*

Scene 4

Fl

Cl

Congas

WORLD OF PITCH
FOR THIS TERZETT

whisper

ppp

mp

p/mp

non trem.

Slower

Soft Mallets

Vibraphone

Marimba

Xylophone

Glockenspiel

Tubular Bells

Timpani

Suspended Cymbal

Snare Drum

Bass Drum

Tam-tam

Triangle

Tambourine

Wood Block

Claves

Temple Blocks

Cowbell

Vibraslap

Guiro

Whip

Sleigh Bells

Crash Cymbals

Ride Cymbal

Hi-Hat

Mark Tree

Chimes

Piano

Violin

Viola

Cello

Contrabass

Flute

Oboe

Clarinet

Bassoon

Trumpet

Horn

Trombone

Tuba

Harp

Celesta

Synthesizer

Electric Guitar

Electric Bass

Drum Set

Percussion

Orchestra

Score

Conductor

Rehearsal

Tempo

Dynamics

Articulation

Ornaments

Key Signature

Time Signature

Measure

Staff

Clef

Barline

Repeat

Coda

Segno

Fine

D.C. al Fine

D.S. al Coda

Accelerando

Ritardando

a tempo

Fermata

Tie

Slur

Glissando

Arpeggio

Tremolo

Trill

Mordent

Turn

Grace Note

Appoggiatura

Acciaccatura

Pedal

Sostenuto

Una Corda

Con Sordino

Senza Sordino

Pizzicato

Arco

Col Legno

Sul Ponticello

Sul Tasto

Harmonics

Double Stops

Triple Stops

Quadruple Stops

Divisi

Unison

Solo

Tutti

Cadenza

Improvisation

Aleatoric

Graphic Notation

Proportional Notation

Indeterminate

Minimalism

Serialism

Tone Row

Twelve-Tone

Atonality

Polytonality

Polyrhythm

Polymeter

Hemiola

Syncopation

Ostinato

Canon

Fugue

Counterpoint

Homophony

Monophony

Heterophony

Drone

Modulation

Transposition

Inversion

Retrograde

Augmentation

Diminution

Stretto

Exposition

Development

Recapitulation

Coda

Sonata Form

Rondo Form

Theme and Variations

Binary Form

Ternary Form

Through-Composed

Strophic

Call and Response

Antiphonal

Hocket

Klangfarbenmelodie

Spectralism

Microtonality

Quarter-Tone

Just Intonation

Equal Temperament

Meantone Temperament

Well Temperament

Pythagorean Tuning

Harmonic Series

Overtone

Undertone

Resultant Tone

Difference Tone

Summation Tone

Beating

Interference

Phase Shifting

Tape Music

Musique Concrète

Electronic Music

Computer Music

Algorithmic Composition

Generative Music

Process Music

Indeterminacy

Chance Operations

Mobile Form

Open Form

Text Score

Instruction Piece

Happening

Fluxus

Conceptual Art

Performance Art

Installation Art

Site-Specific

Environmental

Sound Art

Field Recording

Found Sound

Objet Trouvé

Ready-Made

Prepared Piano

Extended Technique

Multiphonics

Circular Breathing

Flutter Tongue

Slap Tongue

Key Clicks

Overblowing

Harmonic Fingering

Alternate Fingering

Quarter-Tone Fingering

Microtonal Fingering

Scordatura

Retuning

Capo

Barre

Hammer-On

Pull-Off

Slide

Bend

Vibrato

Tremolo Picking

Palm Muting

Pick Scrape

Tapping

Sweep Picking

Legato

Staccato

Marcato

Tenuto

Accent

Sforzando

Fortepiano

Crescendo

Decrescendo

Diminuendo

Subito

Molto

Poco

Più

Meno

Quasi

Come

Sempre

Non Troppo

Non Tanto

Ma Non Troppo

Ma Non Tanto

Con Brio

Con Fuoco

Con Espressione

Con Dolore

Con Grazia

Con Moto

Con Anima

Con Tenerezza

Con Sentimento

Con Passione

Con Forza

Con Energia

Con Vivacità

Con Allegrezza

Con Gioia

Con Tristezza

Con Malinconia

Con Nostalgia

Con Mistero

Con Ironia

Con Umorismo

Con Leggerezza

Con Delicatezza

Con Tenerezza

Con Dolcezza

Con Soavità

Con Grazia

Con Eleganza

Con Raffinatezza

Con Semplicità

Con Naturalezza

Con Spontaneità

Con Libertà

Con Fantasia

Con Immaginazione

Con Creatività

Con Originalità

Con Personalità

Con Carattere

Con Stile

Con Gusto

Con Misura

Con Precisione

Con Esattezza

Con Rigore

Con Severità

Con Austerità

Con Solennità

Con Maestà

Con Nobiltà

Con Dignità

Con Serietà

Con Gravità

Con Profondità

Con Intensità

Con Passione

Con Amore

Con Affetto

Con Tenerezza

Con Dolcezza

Con Soavità

Con Grazia

Con Eleganza

Con Raffinatezza

Con Semplicità

Con Naturalezza

Con Spontaneità

Con Libertà

Con Fantasia

Con Immaginazione

Con Creatività

Con Originalità

Con Personalità

Con Carattere

Con Stile

Con Gusto

Con Misura

Con Precisione

Con Esattezza

Con Rigore

Con Severità

Con Austerità

Con Solennità

Con Maestà

Con Nobiltà

Con Dignità

Con Serietà

Con Gravità

Con Profondità

Con Intensità

M Introduction Senza metrum 5" space | 5" earth | 3" space | 3" earth

① Vln's gliss. mp pp

② non symmetrical permutations, energetic
Cembalo
Vlais, Vc, Cbs f-mf "f"

③ Vln's gliss. p pp

④ resembles bar ② but more energetic (faster, shorter values)
Cembalo
Vlais, Vc, Cbs f "f"
cue for Dudi

M 1 Aria - Abel (parlando, senza metrum) ♩=60 mp

⑤ Vln's
pp
slowliest possible glissando
Start with Dudi

mp

(5a) gliss (very slow) con'd
(pp)

(5a) concluded

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

Cain — Abel's sole — Cain — Abel's sole — Cain

6 7 8 9 10 11 12 13

"mp" — p Vln's gliss. — "mp" — p Vln's gliss. — Cembalo "mp" — low strings. Not energetic

Abel's sole — Cain — Abel — Cain — Abel

14 15 16 17 18 19 20 21

p Vln's gliss. — "mf" — p Vln's gliss. very slow

Cymbal: lowest possible cluster — Cembalo — Cembalo

Pedal

Cain

Abel

(P)
Vln's very slow gliss. con'd

"imp"

mp — f
gliss. Vln 1 only

total acapella

Cembalo

22 23 24 25 26 27 28 29 30 31 32

33 34 35 36 37 38 39

total acapella

ff

N9 All(~)
instruments
shocking/shaking :
EARTH
cell instruments in tremolo
(40) 8"
ff < fff > mf < fff > ppp

N1 Parlando cond
Cain
84=♩

Abel's sole

Cain

Abel's sole

(41)
Cond

Sing without voice

mp p pp (subito)

10

naturally

Abel

Cain

Cond (PP)

41a

Sprech

11

Cain

♩=76

Cond

41a cond

Cond (pp)

accel. un poco

A tempo

12

(Dudi)

(Chen)

♩= 60/64/68 ◻ Duet: Abel's sole and his Lamb's sole ✱ [anticipation to ◻ = duet of uniting]

Abel's sole

Lamb's sole

Chen

Dudi

Abel's sole

mp-mf

mp/p

42 (usual) optional

42a

43

44

45

46

47

p

p-pp

low cluster (L.H.) for Gong

3rd beat

mp/p Pedal

60-42

!!! (Vln) full score

✱

her usual voice but with a new motive to symbolize her sole

Oct 2002 (for Anna)

Sc.5
13 -5-

Chen

3 3 3 3 3

48 49 50 51 52

pizz. arco

(PP) 4th beat

free choices (timing and pitch) for quarter tones

mf 3rd beat

4th beat

vib. starts

low cluster (L.H.) for Gong

mp Pedal

Chen cont'd

mp mf f

Dudi

53 54 55 56 57

cont'd

(PP)

cont'd from b. 52

cont'd (mp/p) pp

power cluster (L.H.) for Gong

p Pedal

15

mf/mp

85 59 60 2x8

(pp) (pp)

cont'd from b. 57

attacca

Cembalo + low strings

cont'd pp ppp

P Terzett: Cain + Abel + his Lamb's sole (parlando, senza metrum)

4"

Cain
Doron

Sc. 5
-6-

(61) f < ff > f (62)

Cembalo "f" only 1st beat

pemut.'s (energetic) low strings

P sub.

(p)

17

(62) con'd

(p)

Largo
Abel's

Ad Lib.

Doron
Cain

accel. sempre

18

1'-2"

P

PP sub

(63)

Vln's gliss as slow as possible

mp

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

Pedal

(64)

pp

3"

mp Dudi

Abel's solo

dw

(65)

con'd -Vln's

(mp)

con'd

vanishes by itself

P con'd PP subs.

Cain

f

(65) con'd

OSSIA

(mp)
con'd -Vln's

P

5" Duet-ino (♩ 99)

Abel's Lamb's

mf sole

dw

as if her own echo

(66)

1. Tacet

3 Vln's gliss.

P

Abel's sole

mp dw

as if his own echo

no exact limit of pitch

pp

5" ff f

low strings permuta's

for Doron

9"

pp

for Chen

for Dudi

♩=60 p Cain

P subs.

con'd

2" mp Abel's solo

dw

(66a)

mp
Ad lib (but quick)
for singing

pp ppp

Cain

mf

Cembalo

♩=60 "mp"
non symmetrical...

no exact limit of pitch

21

22

(mf) non dim. | 4" (Cain) ff Doron (cont'd) | (ff) high speech on this level

cont'd (mp) Vln's — no exact limit of pitch

cont'd

"mp" Cembalo — "ff" = more action

f sub. (= less action)
♩=96 ~presto

♩=72 (f)

♩= 68

Q Duet of Unifing: Abel's sole + Abel's Lamb's sole

Introduction (instrumental) 2 Bars

my Abel's Lamb's Chen

Abel Dudi

mf Chen (Abel's Lamb's sole)

23

67 str's tremolo | 68 | 69 | 70 | 71 | 72 | 73

74 | 75 | 76 | 77 | 78 | 79 | 80

f | mf | mp

Sc.5

Abel's sole

Abel's Lamb's Sole

Duet

Fl

sempre rit.

R Arietta: Cain

Doron

Doron (cont'd)

Sprechg.

mp/p in all instruments

gliss.

little gliss.

♩ = 60 ↔ 70

S Duet : Sole of Abel + Cain

Partando

quasi bars - freely counted without metrum
by eighths & quarters

Abel
Dudi

Voice

Bcl Obligato
total solo

Bcl

Doron

L.H.

R.H. permuti's

Strings

Bcl

Abel's sole
Dudi

Cain (Doron)

cond from b. 99

Gong

for Dudi

for Doron

Gong

for Doron

for Cluster medium register

Pedal

vanishes by itself

Pedal

Cluster ibid.

vanishes by itself

in the full score + more lower pitches

3.1

101 permut.'s
Vla's
same tones
+lower "
ppp
Vc, Cbs
L.H.

102
R.H. Vln's
mp
for Dudi

mf Alok's solo Dudi

103
Vln's
(mp)

mf Cain Doron

103a

103b

attacca instrumental

32

10"
Earth (shocking) + Space (horrified)

104
Alok Dudi
f
ff subito
R.H. Vln's
mf
L.H. permut.'s
Vlas, Vc, Cb
low strings
ppp

105
R.H. change frequently and freely between the two elements
non symmetrical
tremolo in R.H.
ff
L.H. same element much faster
ff

33

J = 82/76
rit.
11"
J = 60
Cain Doron
ff
molto rit.
desperate
slow
slower
sprechg.

R.H. two changing elements
cont'd (Cembalo + Vln's)
L.H. Low strings
same element cont'd

105a
105b
105c
105d
slow the activity more and more

Sc. 5
-12-

Abel's solo
Dudi
Vocalize

(Cain)
Doron

(Abel's solo)
Dudi
Vocalize

(Cain)
Doron

same as previous but a little faster

quite slow glis.

R.H. (106) changing elements
nonsym.
tremolo
P
L.H.
permut.'s
low strings

(107) (108) (109)

pp

T Duet: Cain's Lamb and Cain Thematic (H)

Cain's Lamb
Adi

Cain
Doron

Voice

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

Rec's
trem.
trem.
permutations
Hrp

35

(mf) Doron

Adi

Doron
mf

Adi
f

36

(mf)
Hrp+Rec's continue exactly the same

122 123 124 125 126 127 128 129

Rec's (cont'd ibid.)

Rec's stop

(p)

Hrp. (permutations cont'd)

(P)

PP sub.

Doron
mp-mf

Adi

Doron
mp-mf

Adi

37

130 131 132 133 134 135 136 137

R.H. (only) perm.'s

Hrp

(P)

accomp.: Hrp Chaconne
+ permutation

Sc.5

14

amb; not too much

p possible.

Singing

Senza rit.

38

$\frac{4}{4}$ d=84/88

dolce attacco

Doron mp- mf

dim.

Second time

(with her by his sentence)

Adi (as if accomp.): she is leaving gradually, repeating with her steps this unit of 3 tones while Doron tries to communicate

her singing gets decresc. because she disappears

it does not make any difference to him it comes according to her movement

138 139 140 141 142 143 144 145

Hrp

mp

1. p

2. pp

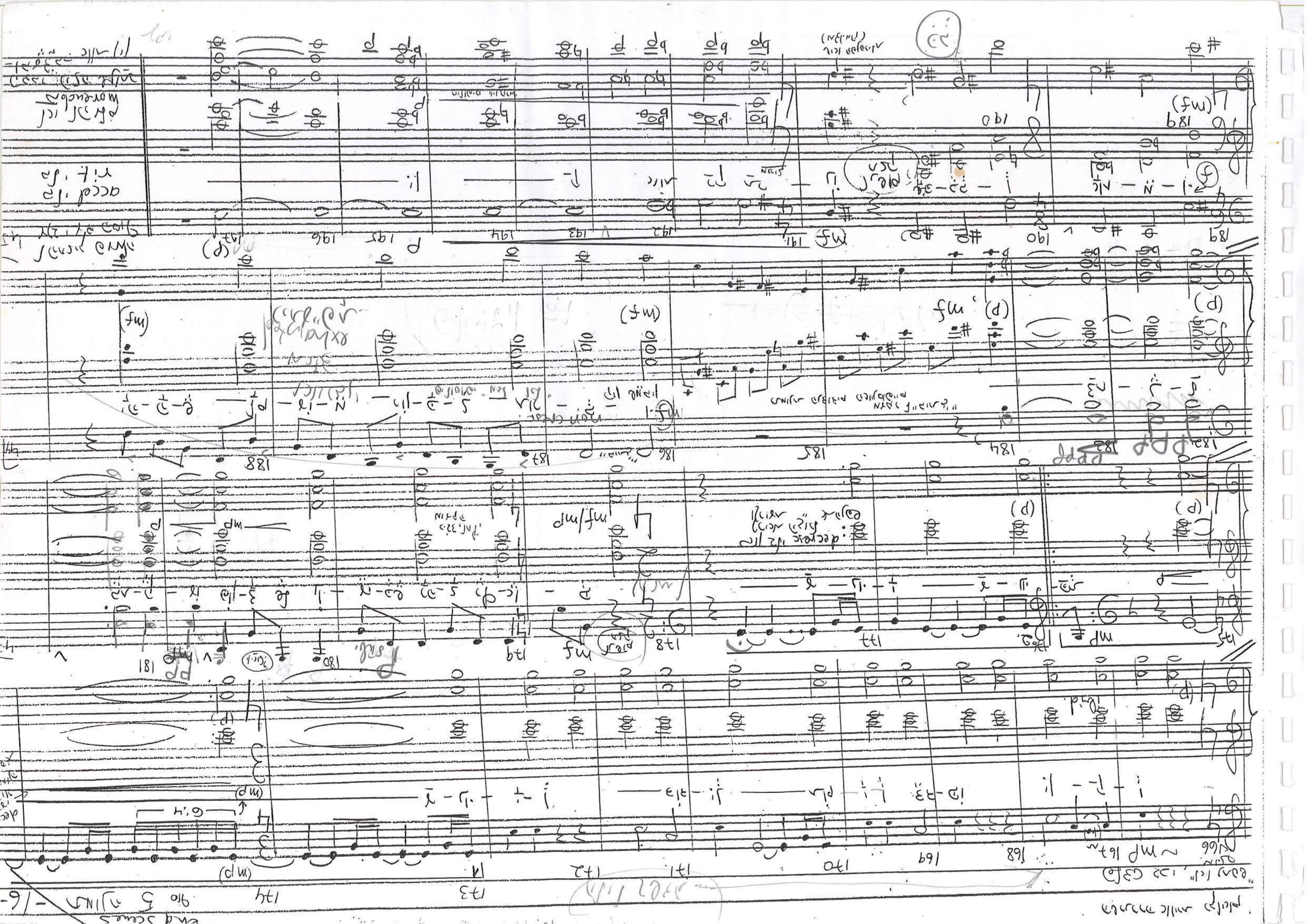
senza rit.

attacca

to aria-requiem

Duduon

Thomas'ic (1)

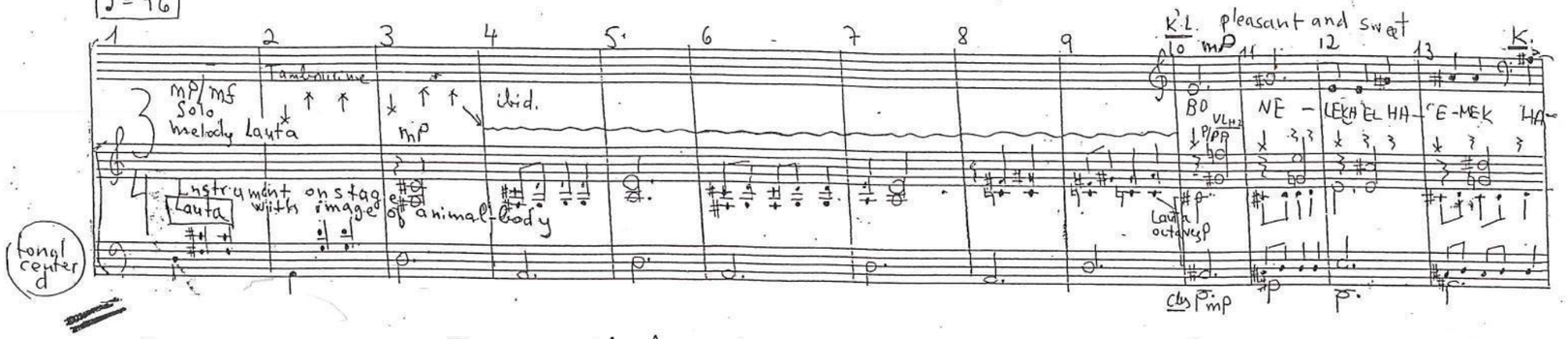
Strings

SCENE 3

Valse quite slow

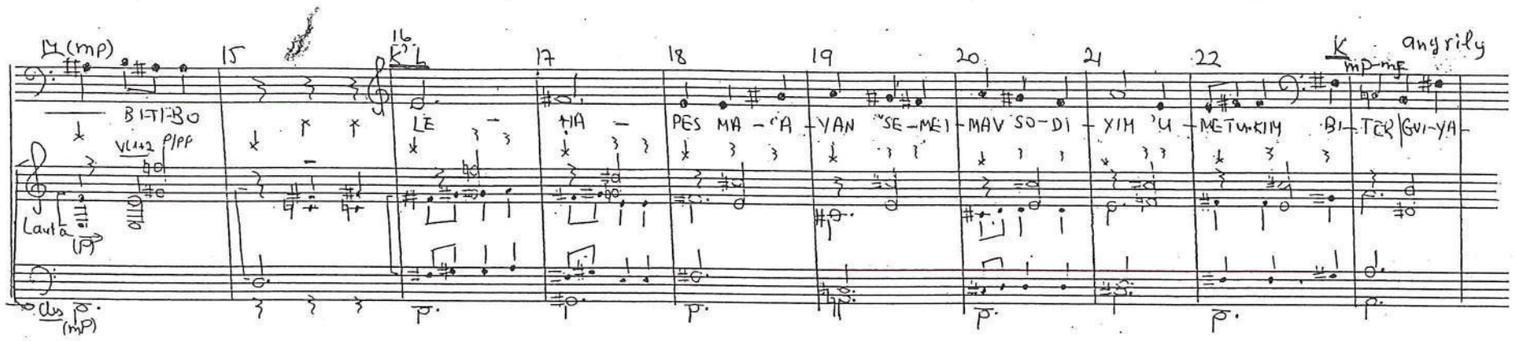
The long Duet of Cain and his lamb (Jealousy of Cain)

I Thematic ⓓ

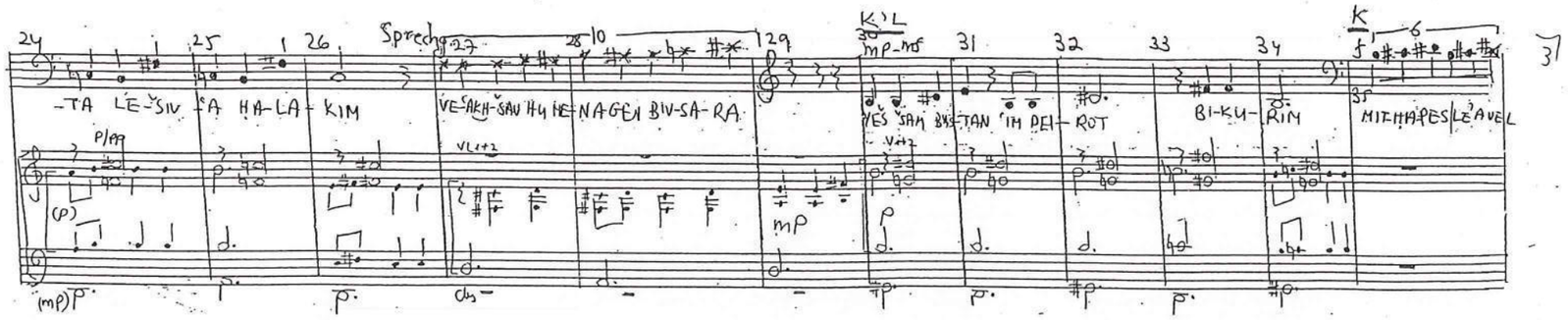
Come, let us go to the valley



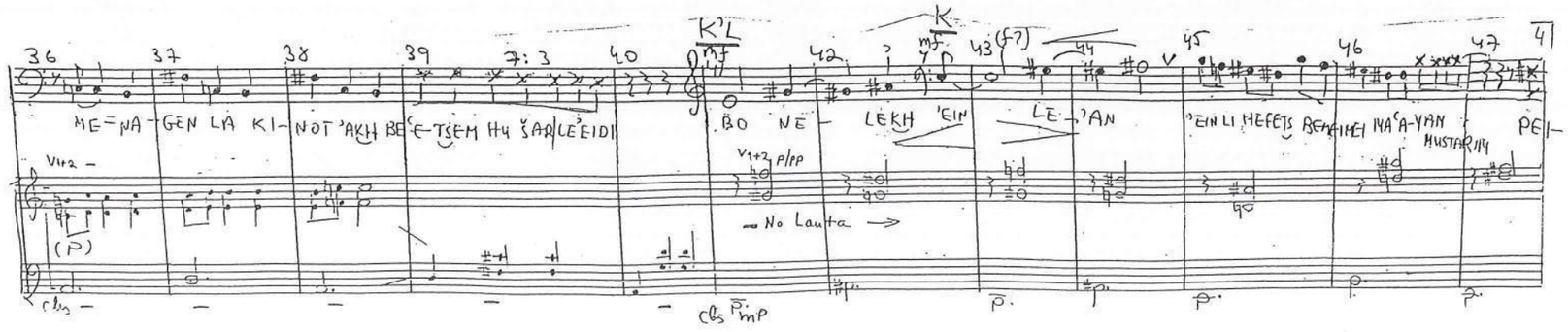
look at him To look for a spring whose water are secret and sweet He cut her corpse



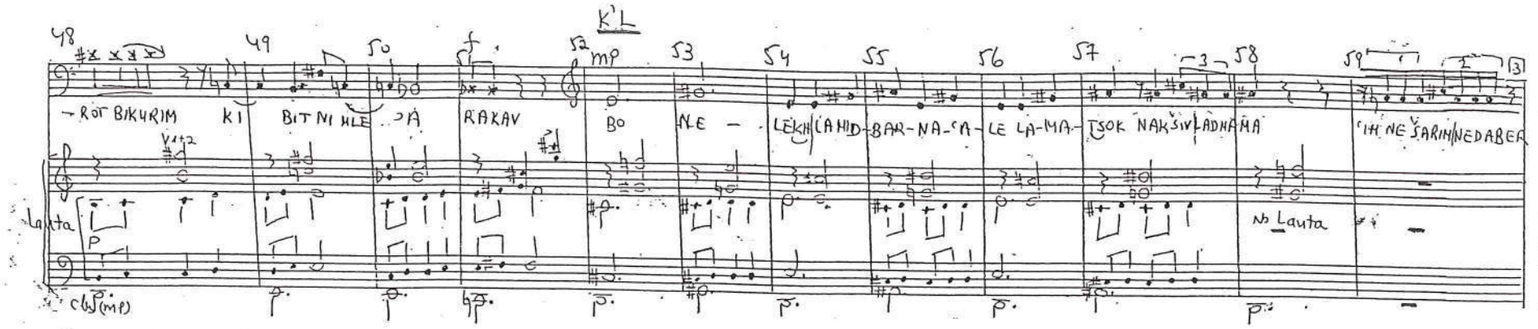
into seven pieces and now he makes music from her flesh and there is an orchard there with fresh fruits that have never been touched masqueradas as a mourner

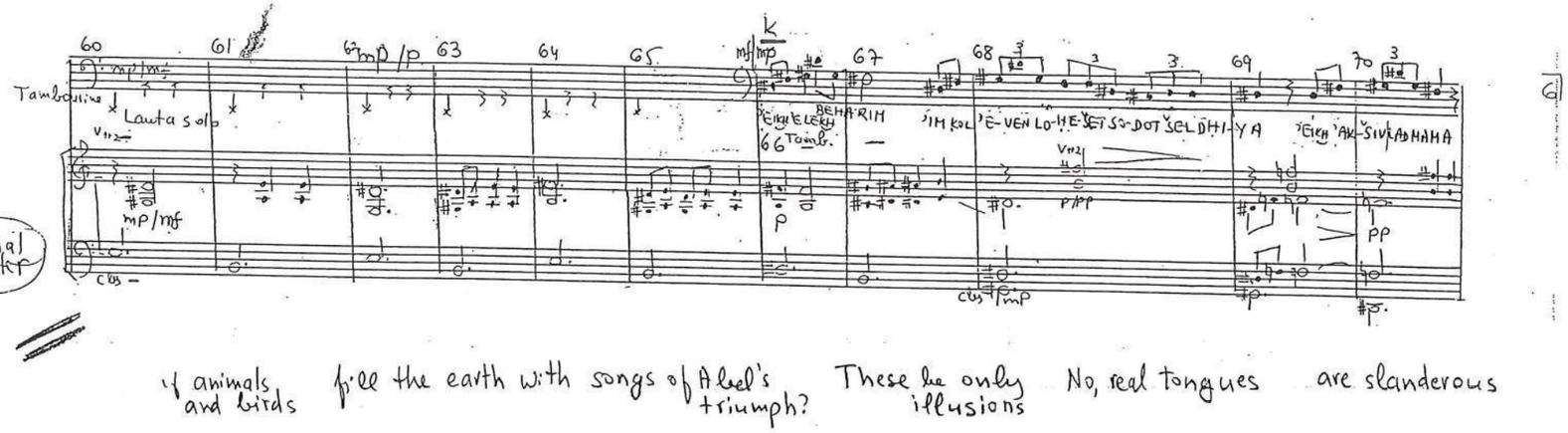


plays her elegies but he really sings of my fall come, let us go, there is nowhere to go — I want no secret springs, no

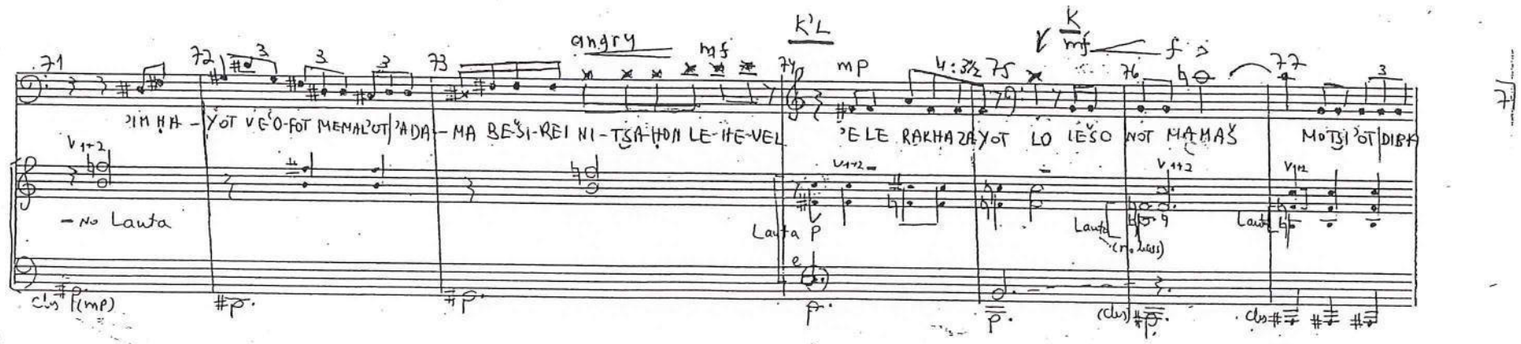


Chinese

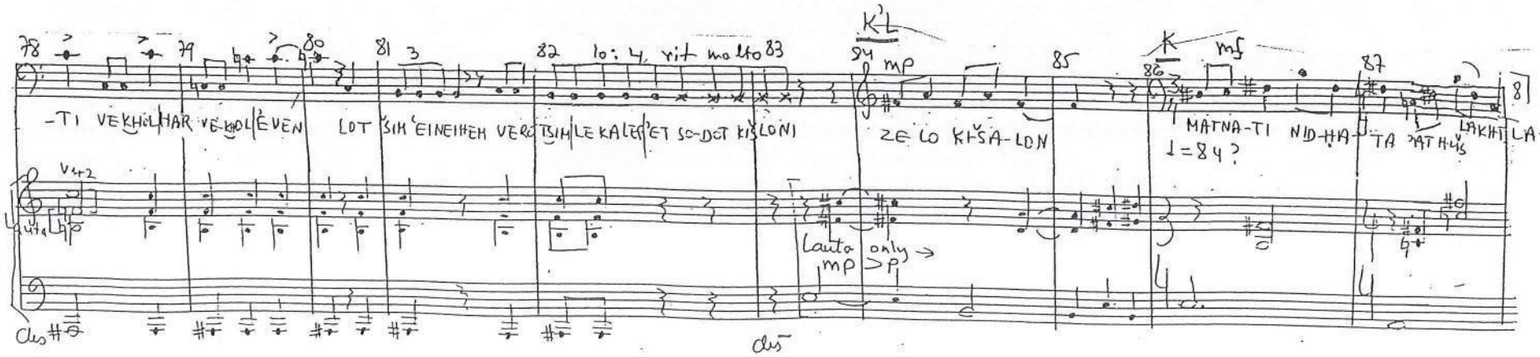
freshest of fruits for my stomach is filled with decay Let us go to the desert, let us climb the cliff and listen to the silence and speak in eagle's tongue

How can I go to the mountains if every stone whispers the secret of rejection? How can I listen to the silence



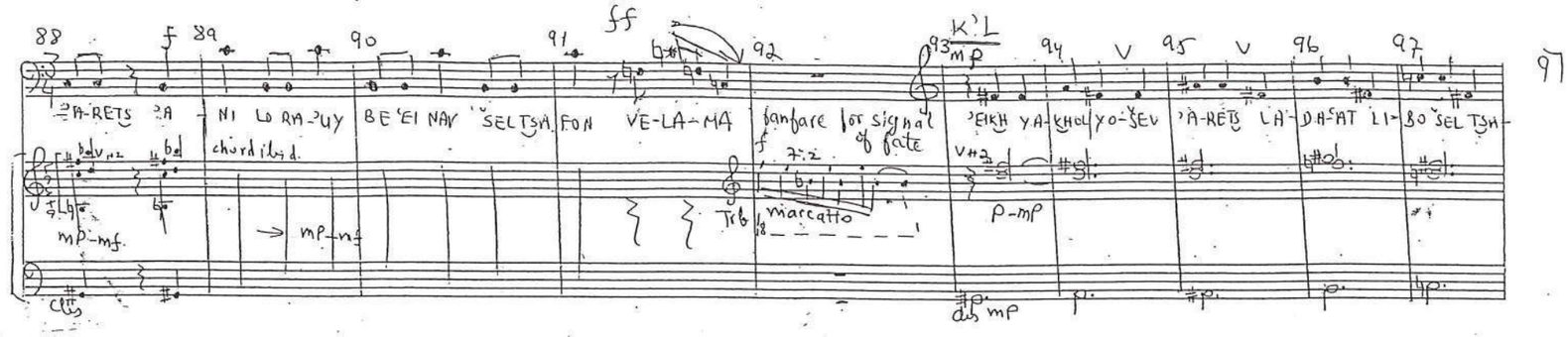
if animals and birds fill the earth with songs of Abel's triumph? These are only illusions No, real tongues are slanderous



and every mountain and every stone stare me down baring the secret of my failure This is not failure my offering was rejected you were thrown

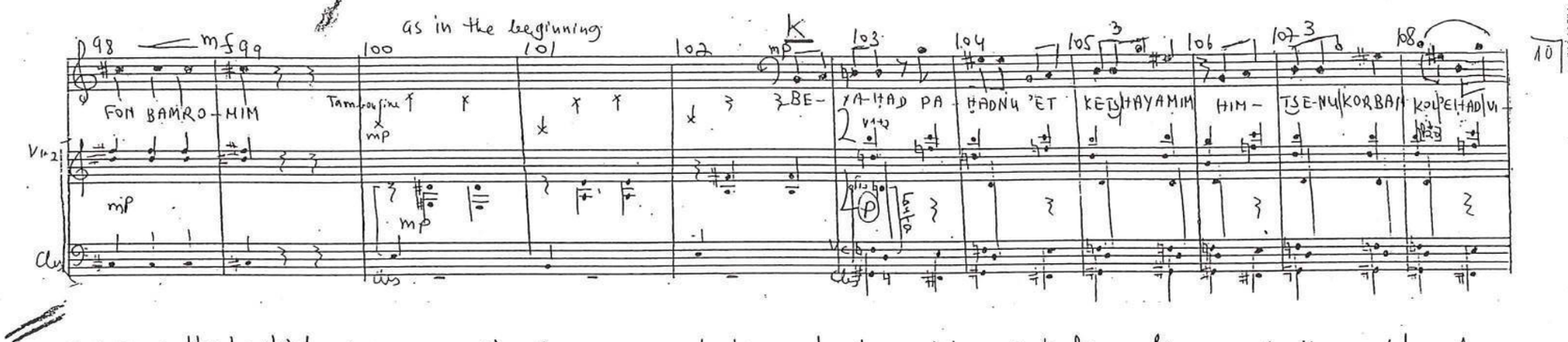


to earth I am not worthy in the eyes of North And why? How could one who dwells on earth know the heart of

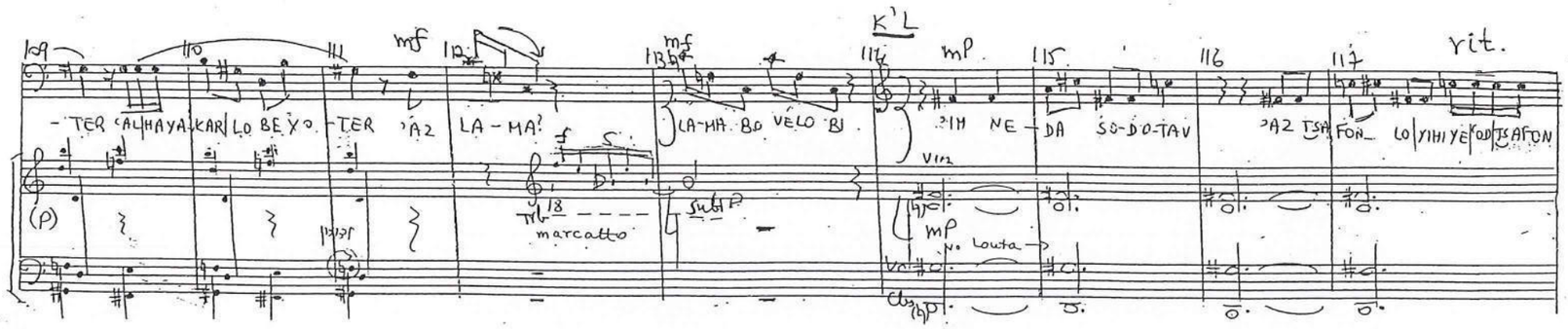


North who dwells on high?

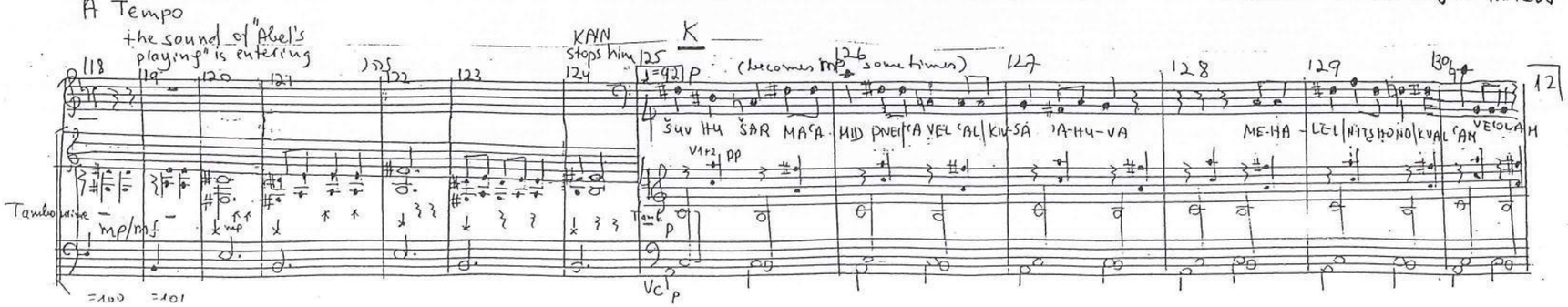
Together we feared the end of days; we discovered a sacrifice Each of us



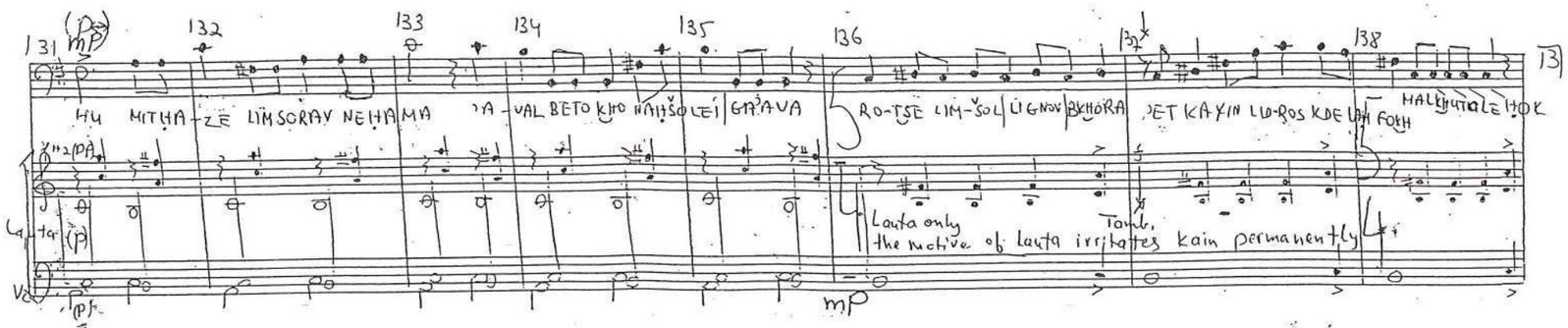
gave up that which was most precious to us both why? why him and not me? Were we to know his reasons, North would no longer be North

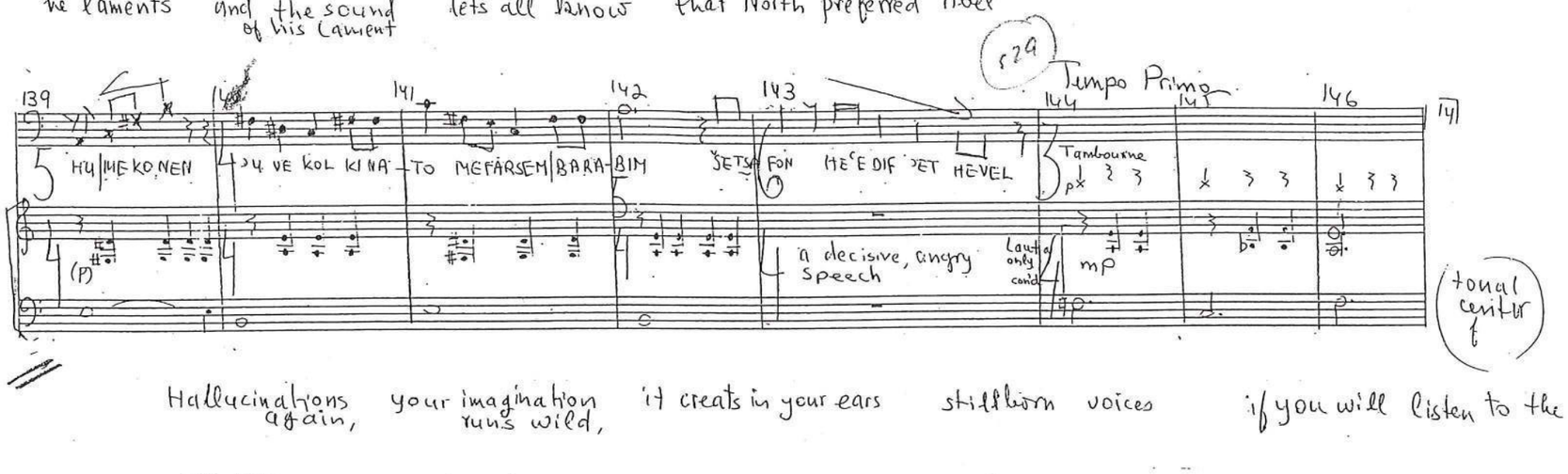
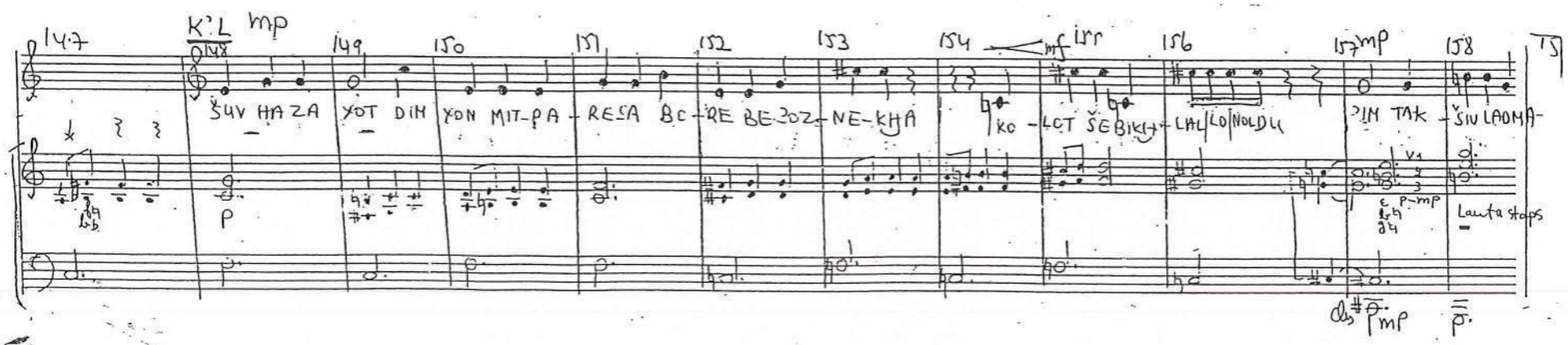
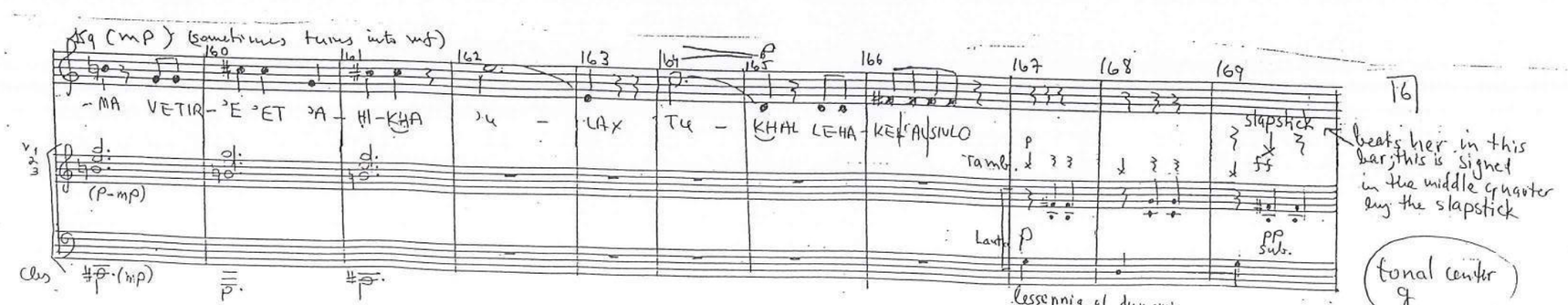


Again he sings | acts as one weeping for his beloved lamb so as to praise his victory so the whole world might honour

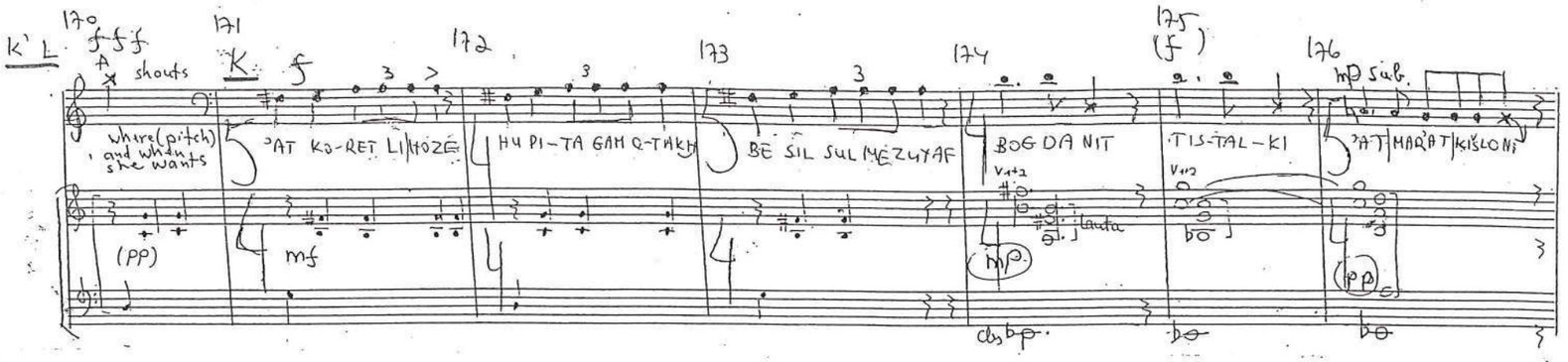


he acts as one who will not be comforted — but the rivers of conceit flow in his soul — he desires to rule | and to steal the birthright | And Kain crush | And so that his kaingdom become law



he laments and the sound of his lament lets all know that North preferred Abel

Hallucinations again, your imagination runs wild, it creats in your ears stiffborn voices if you will listen to the

silence and see your brother you might ease his suffering

lessening of dynamics for illusion

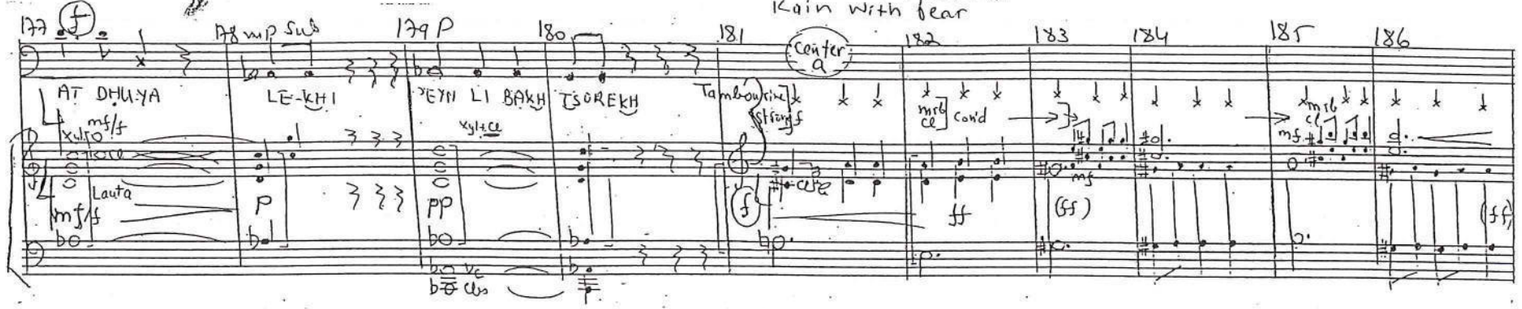
You call me a dreamer? has he seduced you too With his lying songs? traitor go away You are the mirror of my failure



17

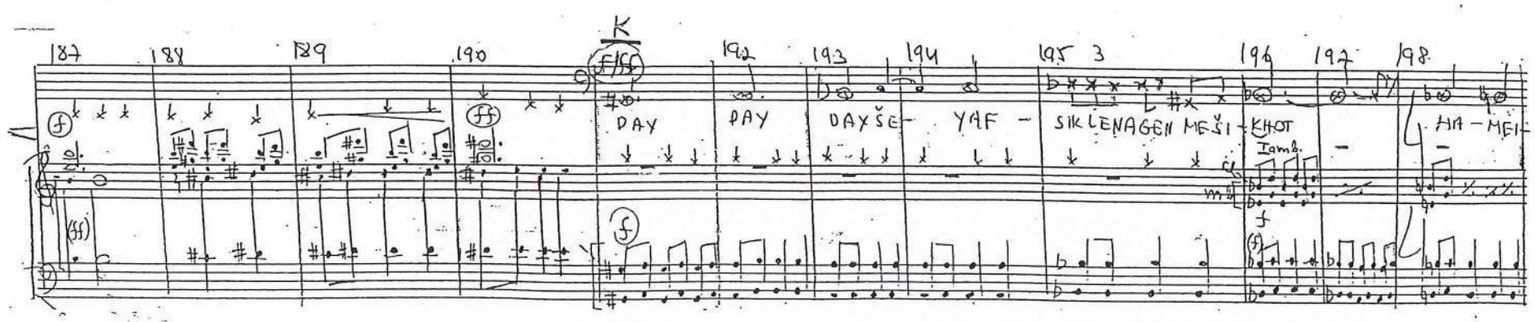
you are rejected go. I have no need of you any longer

The lamb hides in a corner and looks at Kain with fear



18 This "playing of Abel" kills Kain. mvmt illustrates the beats of heart; b. 181-190 the instruments prepare the nerves

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

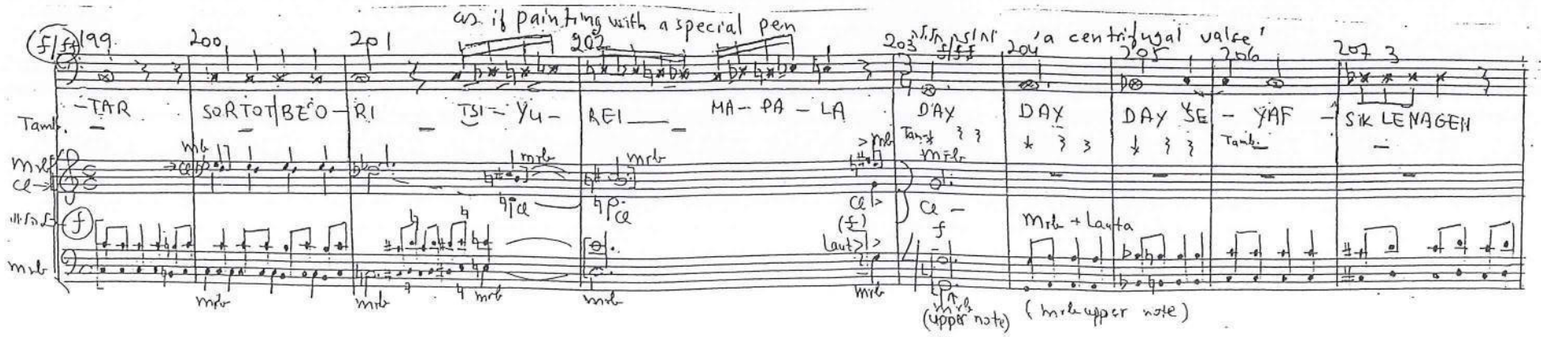


19

string cuts my flesh scenes of my fall enough enough enough, he must stop playing!

as if painting with a special pen

'a centrifugal valve'



20

my ear-drum has been torn — and every beat — grinds my honor into gravel — enough enough enough

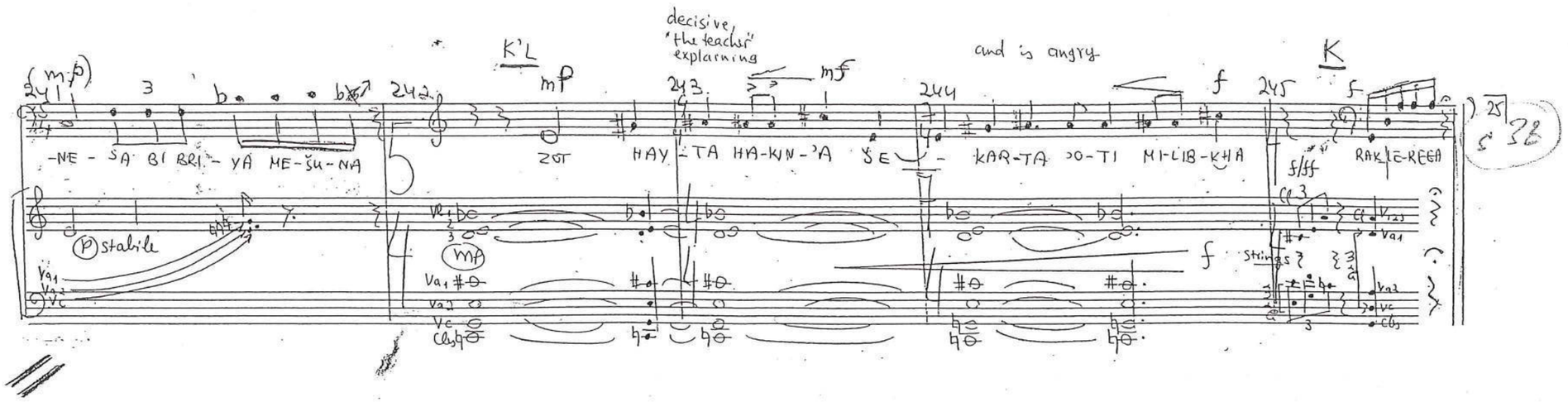
K (f)
cond
208b 209 210 211 212 213 214 215 216 21
'OR|HA-TOF|KVAR|MKRA — VE-KHOL — HAVA-TA — MERASEKET|KVODI LE-HA-TSATS — DAY — DAY — DAY
from here on Lauta stops (= the body of animal)
mf heart-beats
What have you done to me, Kain? The hand that caressed me, | that held my body to his breast, What

K'L
217 218 219 220 221 222 223 224 225 7:3 226 22
Kain "gets back" a little of his senses — MA — 'A-SI-TA LI — KAYIN — HA-YAD — SE-LIT-FA LI 'SE 'IM — TSA'ET GUFI|LE-HA-ZA — MA 'A-
have you done to me, Kain? The hand that I licked and (that) took me out of my mother's womb has become the hand of a brutal man

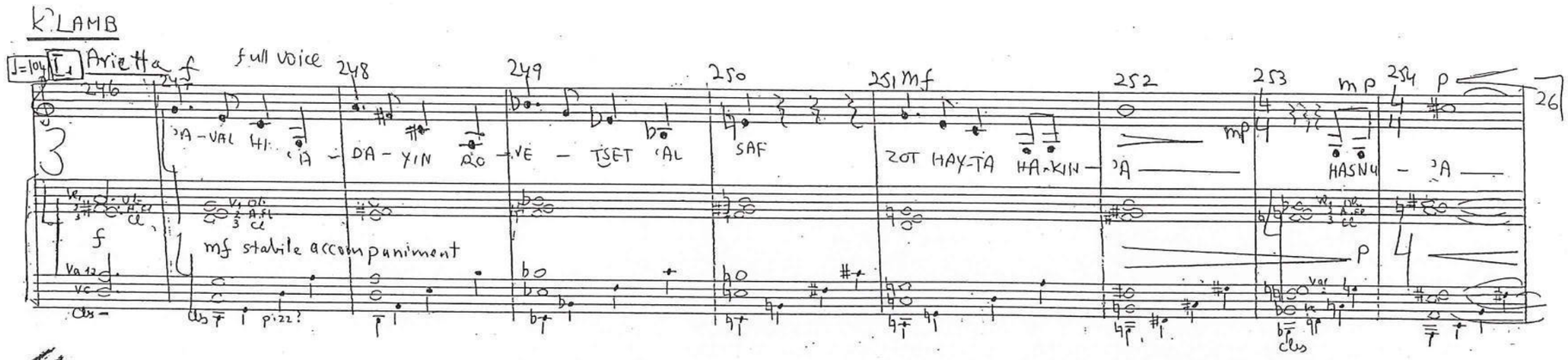
227 faster than before 228 sensual 229 230 231 naive + angry 232 23
SI-TA LI KA-YIN — HA-YAD SE LE LE LE LE LE LE LE LE LE LI — KAKTI — SE-HO-TSI-'A | 'O-TI MEREHEM 'IMI — HAF-KHA LEYA-DO 'SE|KAL-GAS — Slap stick
In 232 only f - sounds very cruel
Lv. 231-2 no arpeggio
What happened? What have the hands done?

K
233 234 235 236 237 238 239 240 24
HA'KA-RA — MA 'A-SU — HA-YA-DA-YIM — NIKH-

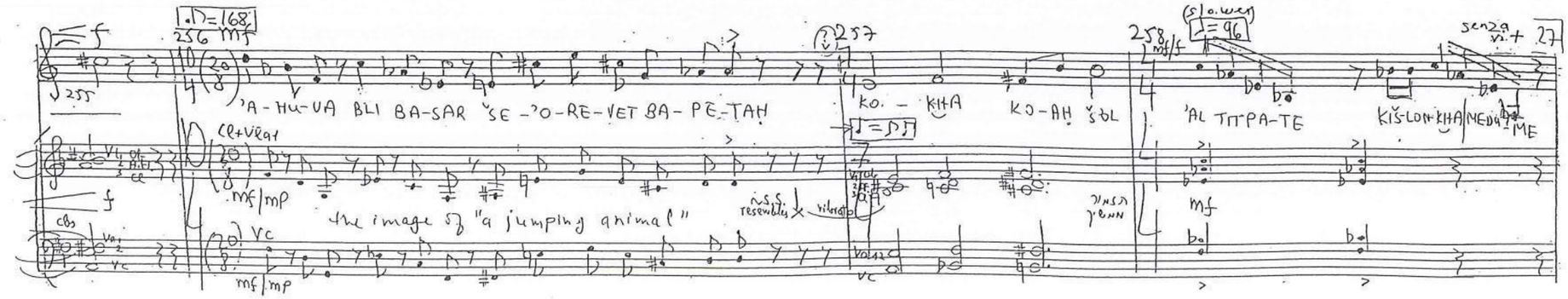
a strange creature entered me it was jealosy who cut me away from your heart one moment



but she still crouches by the threshold it was jealousy the hated one

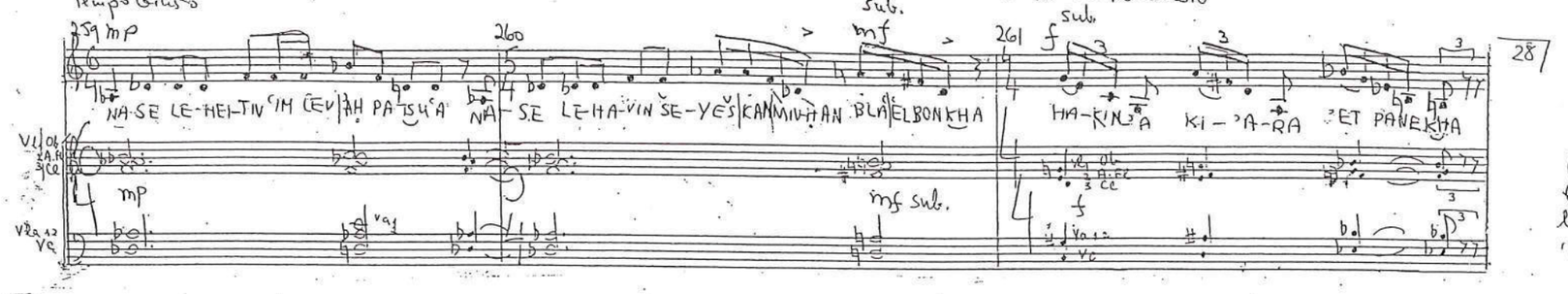


the bodiless lover who waits in ambrush by the door her power is the power of Sheol Do not be seduced your failure is imagined



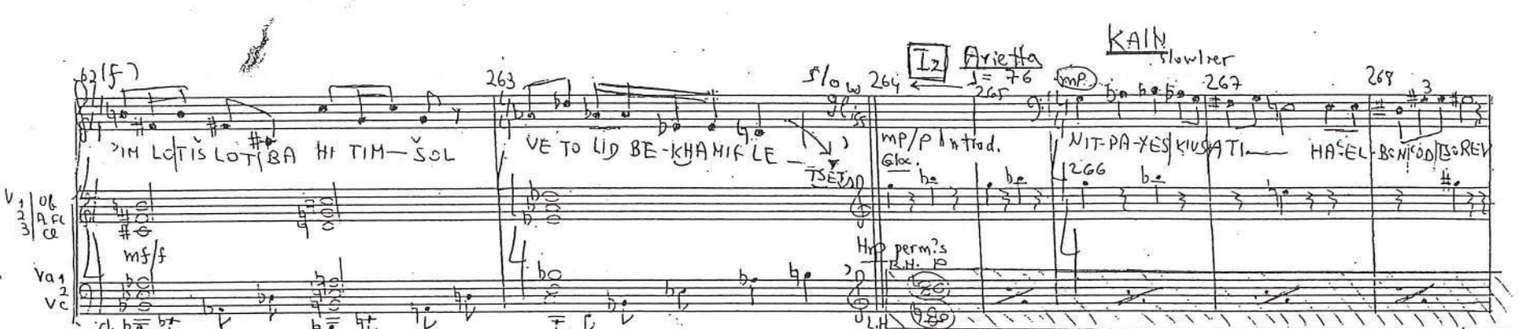
try to be kind with a brother's injured heart — try to understand that this must be a test — and swallow your shame — already jealousy has made your face ugly

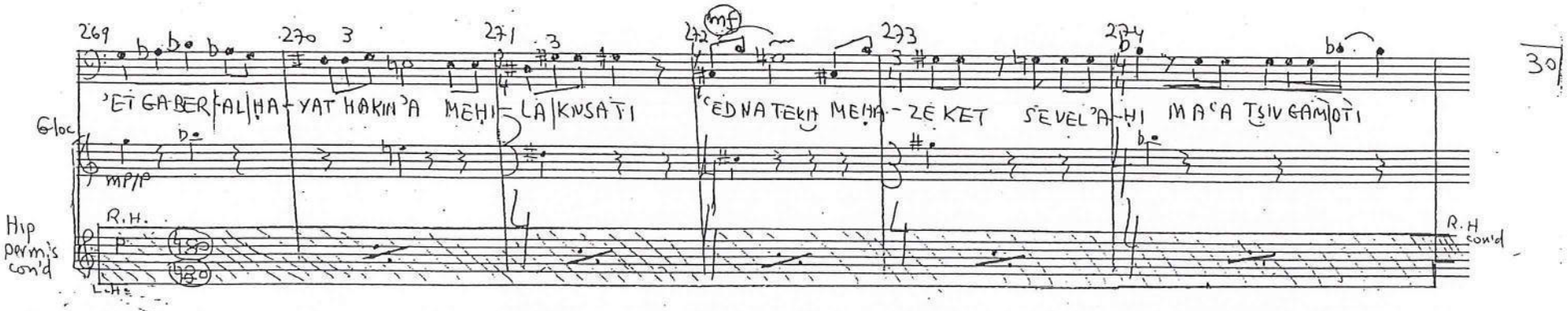
(slower) ♩=88 Tempo Giusto



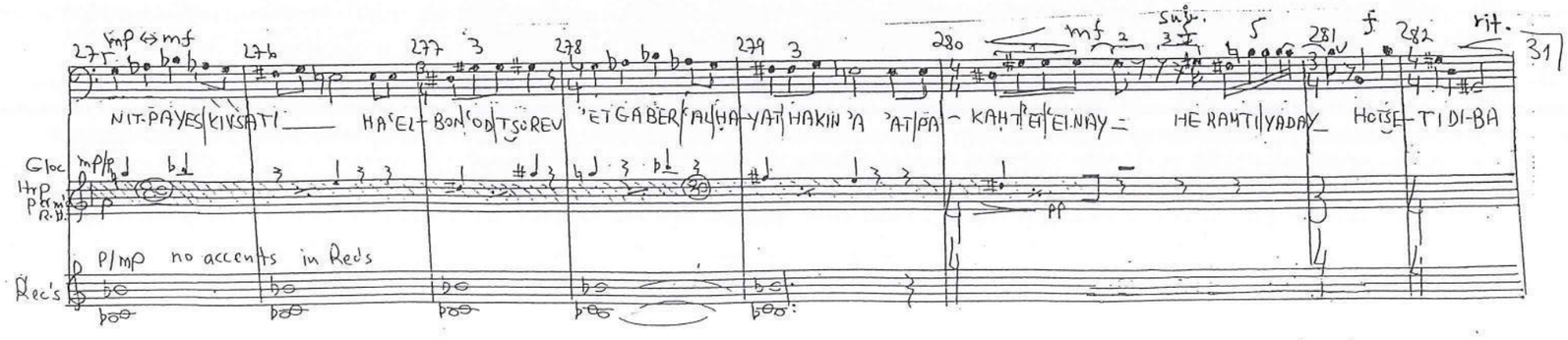
♩=96 Tempo Giusto

In b. 261 the chords become 'uglier'

if you cannot control it it will conquer you — and give birth to a monster — Let us reconcile, my lamb, the affront still burns

but I shall overcome the beast of jealousy — Forgive me, my lamb — your tenderness makes me strong | and my brother's suffering | saddens me too

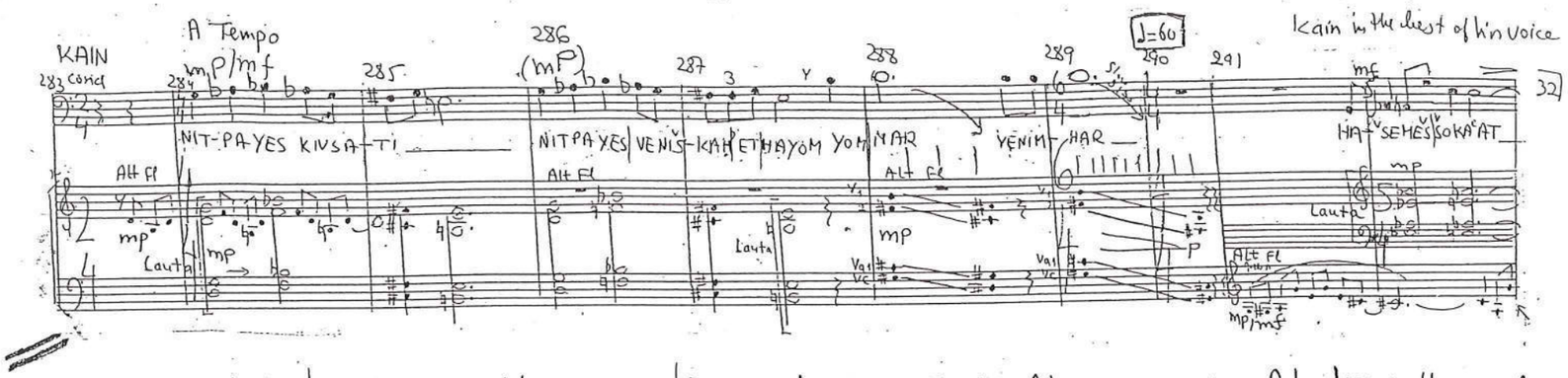


Let us reconcile, my lamb — the affront still burns, | but I will overcome the beast of jealousy — you opened my eyes: I lifted up my hand, | I was slanderous

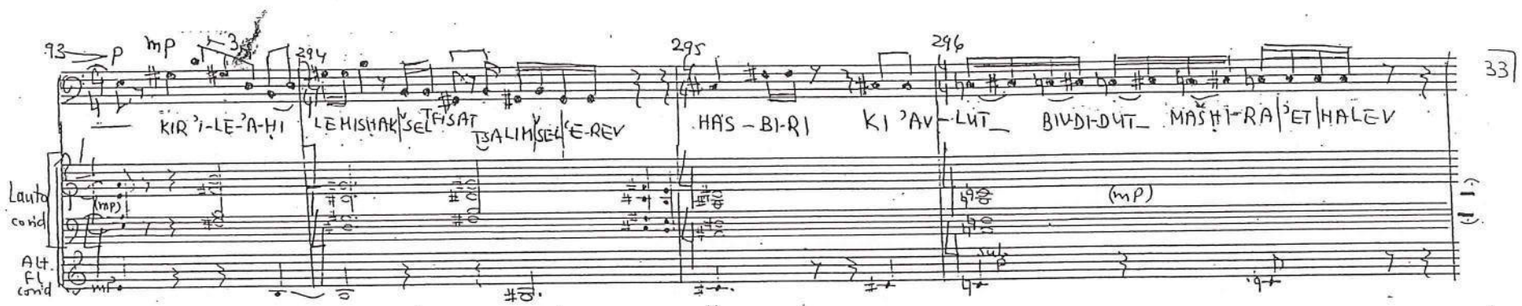


b.288-9
VENIHHAR=
haste

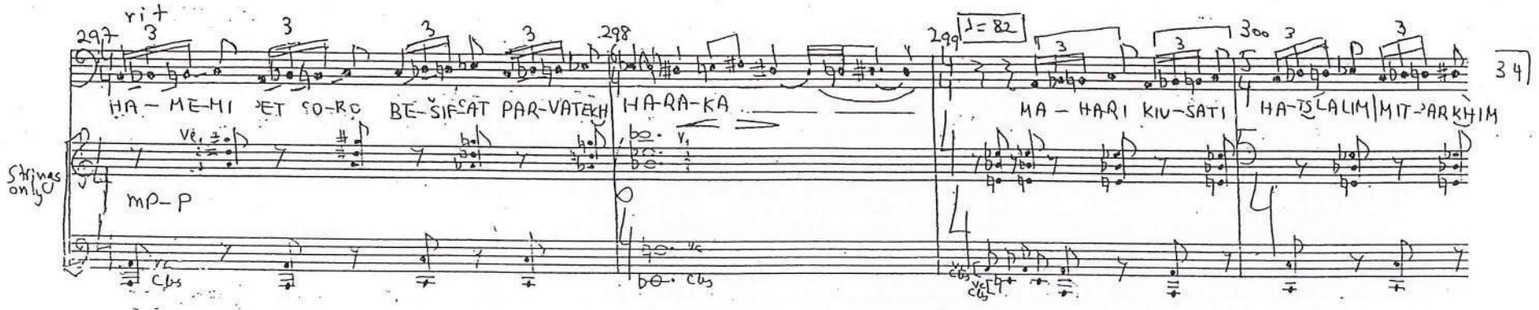
Let us reconcile, my lamb Let us forgive and forget | this bitter day of haste The sun sets



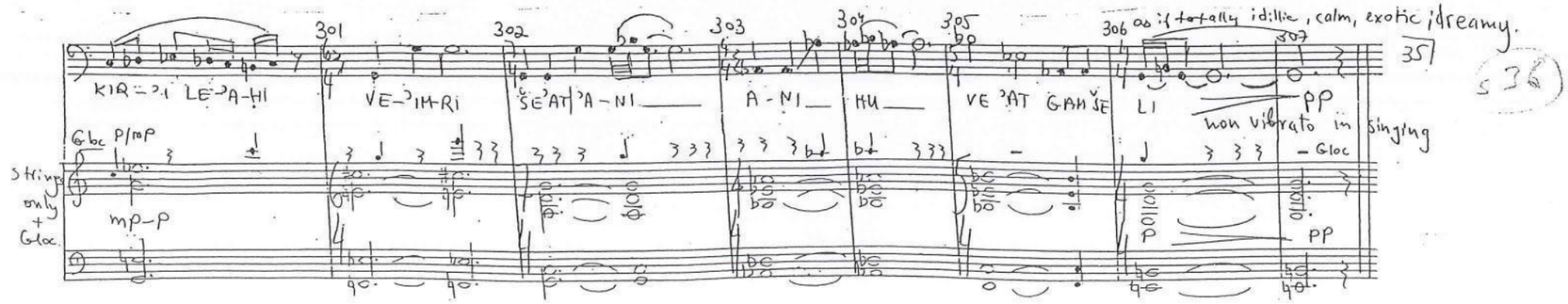
call my brother to come | to play at catching the the shadows of evening | tell my brother that solitary mourning blackens the soul



warm his skin with your luscious soft fur make haste, o my lamb | the shadows are lengthening



call my brother and tell him that you are me | I am he | and you too are his



from b.272 we got back to the [high / low] strings accomp. from the language of this scene

Scene 3 / 33
9
(END)

TSIPPI FLEISCHER

CAIN AND ABEL

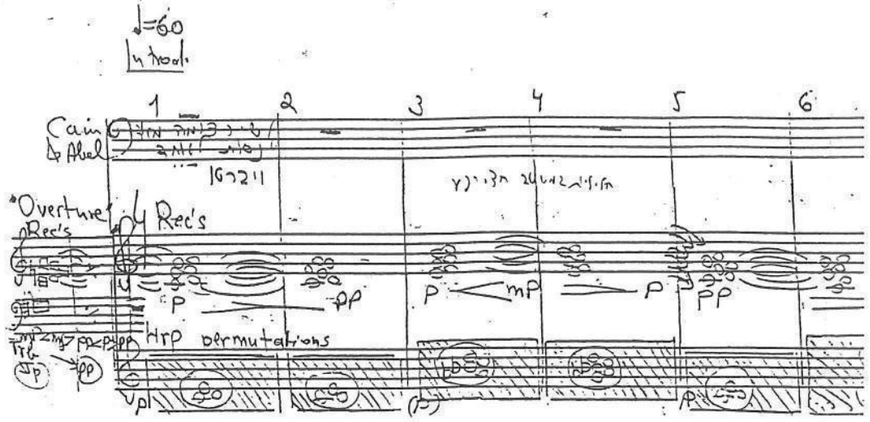
English – by Piano Vocal

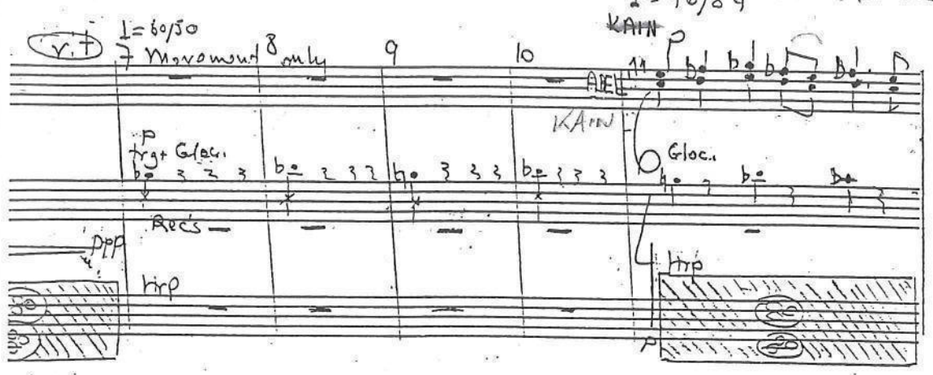
(Prod. Vienna Apr. 2005)

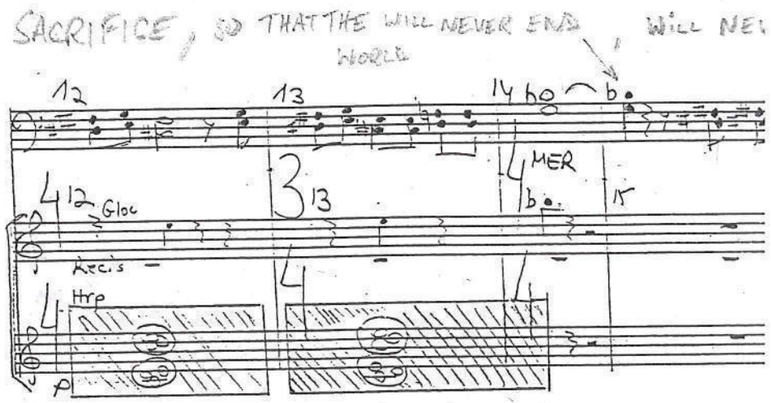
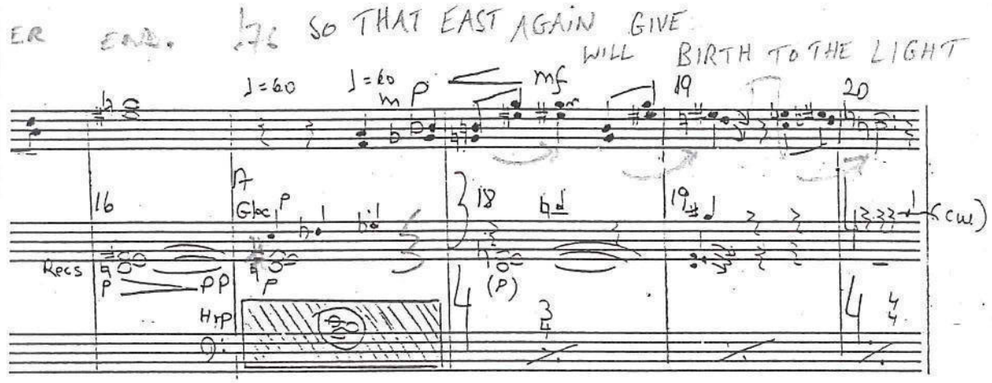
In Scene 2 page 20 bar 160 there are two textural (and musical) variations. Therefore page 20 appears twice.

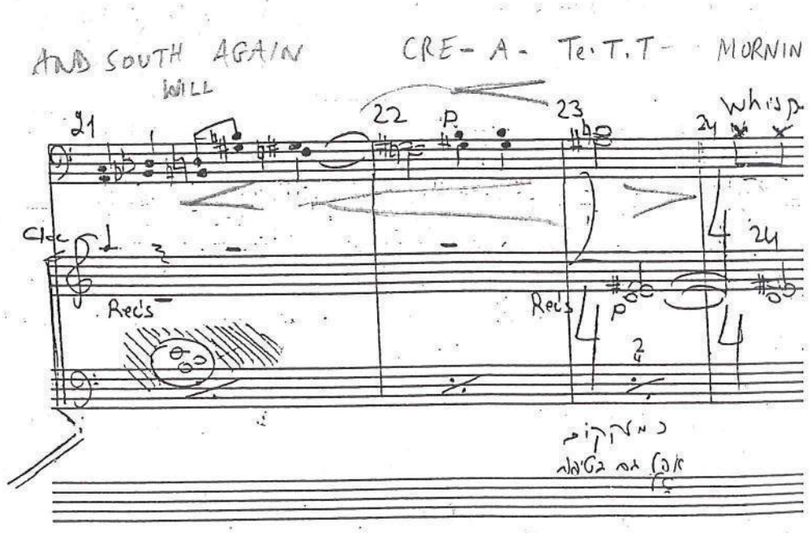
SCENE 1

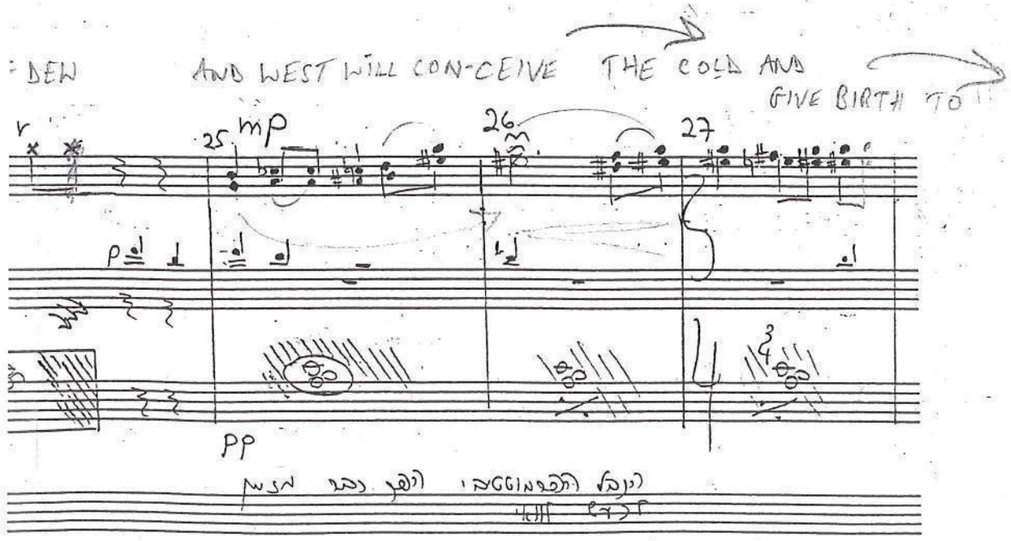
A Song with Soloists (1) - Long



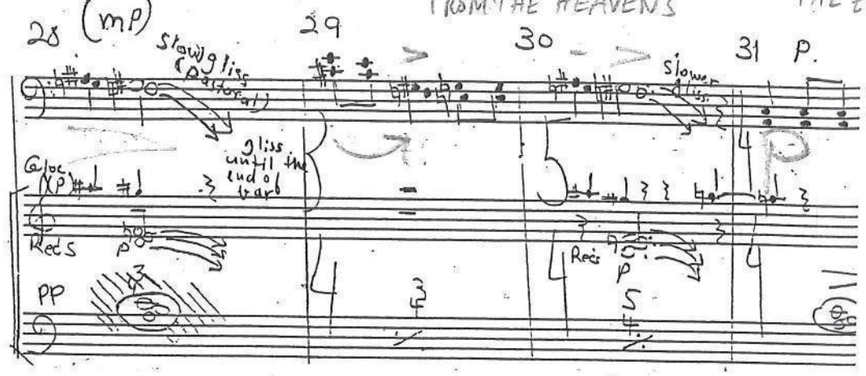




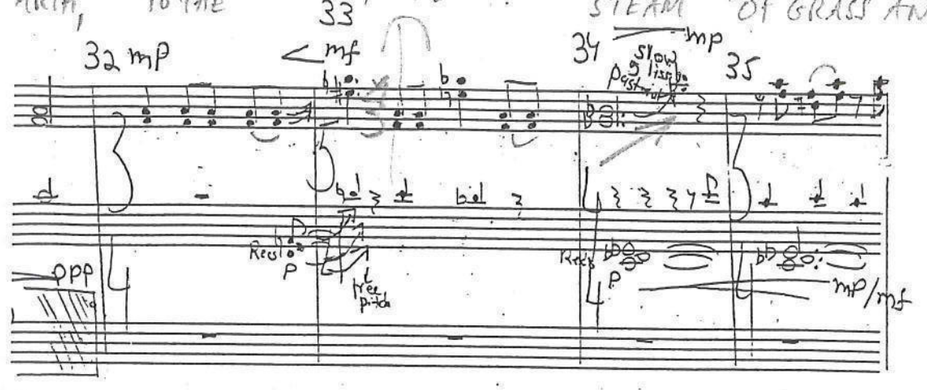




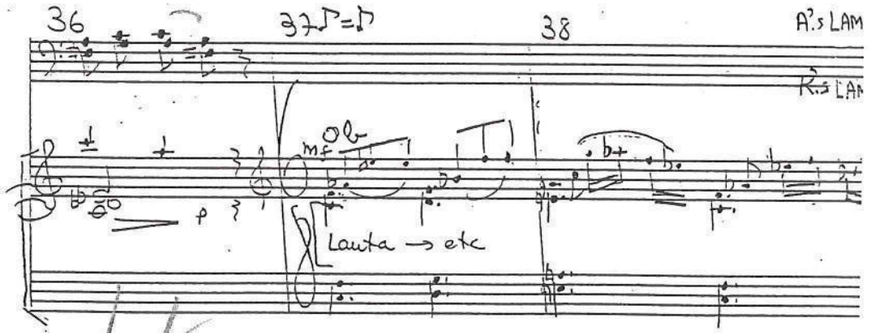
WATER , THAT DESCENDS . DOWN TO
FROM THE HEAVENS THE E



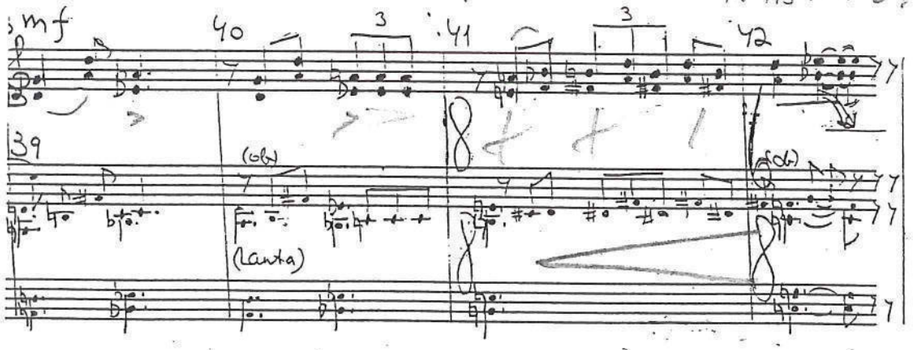
DOWN.
ARTH, TO THE EAR-TH, AND EARTH SWEATS
THE STEAM OF GRASS AND



HERBS AND TREES ♩=60

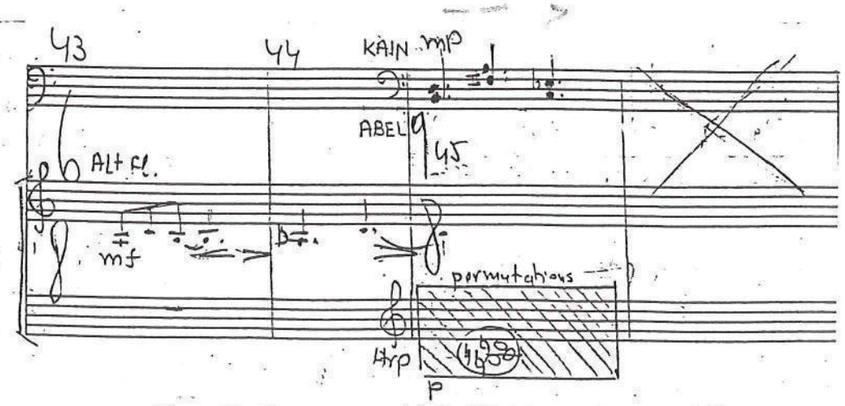


AND NORTH, WHAT WILL IT BRING FORTH? WHAT HAS IT CONCEALED IN ITS WOMB?

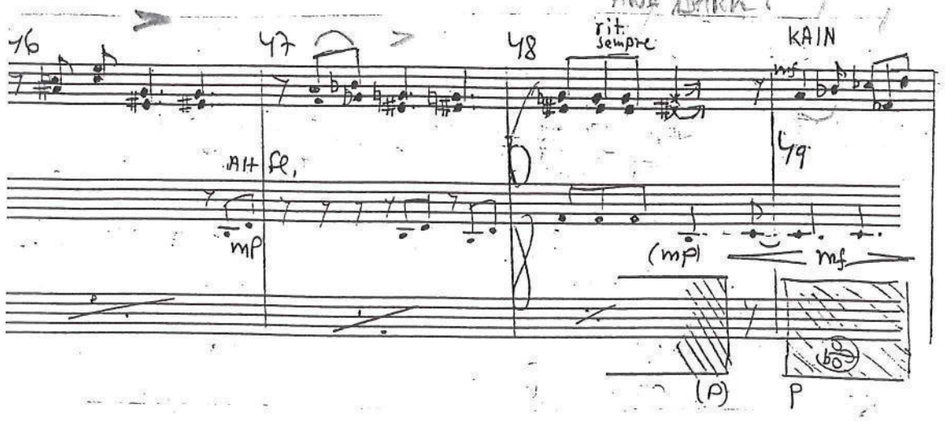


Remark:
the women are light, more spiritual here; the men physical, "limited"

FOR THE NORTH



IS MYSTERIOUS, ITS SECRETS ARE VEILD IN DARK. SOMEDAY FROM THE



SOME SAY THE END WILL COME FROM THERE MAYBE BLESSING PERHAPS

NORTH EVIL WILL COME WILL COME FROM THE NORTH, IS NORTH A BEARER OF

♩= 66 Faster ♩. = 72

50 51 52 53 54 55 56 57 58

ABEL

(A.Fl.) mp f mp Hrp f mp (p) Lauta [No Hrp]

BOUNTY. AND ITS BLESSING THE DAYBREAK MAY GROW ON

WILL BRING ONCE MORE, ANOTHER LEAF BRAN-CHES NAKED OF TREE MAYBE

♩=74 59 60 61 62 63 mp sp A's LAMB

KAIN (p) ABEL

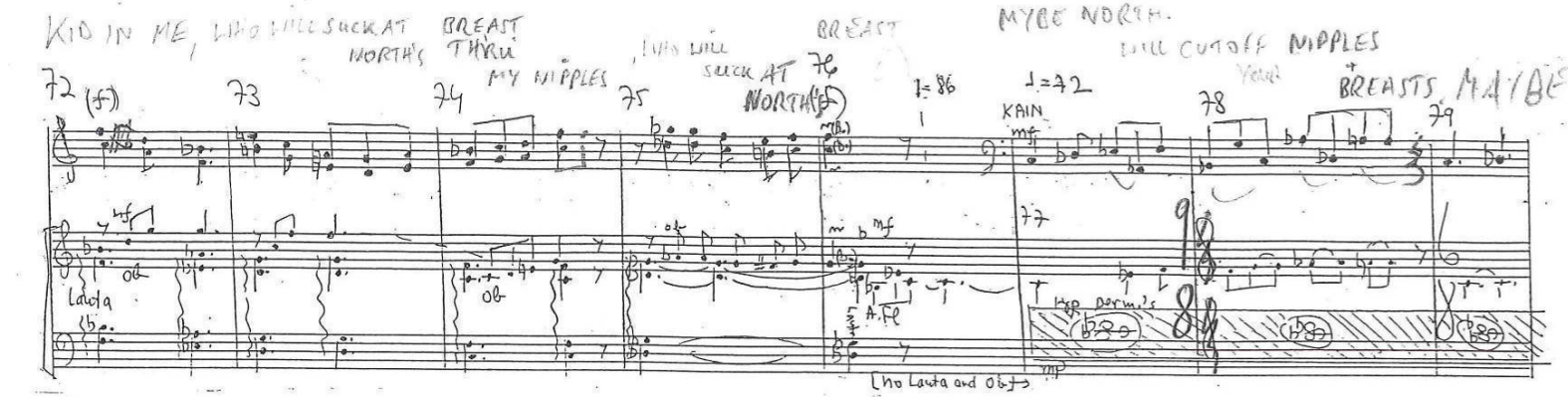
-OD

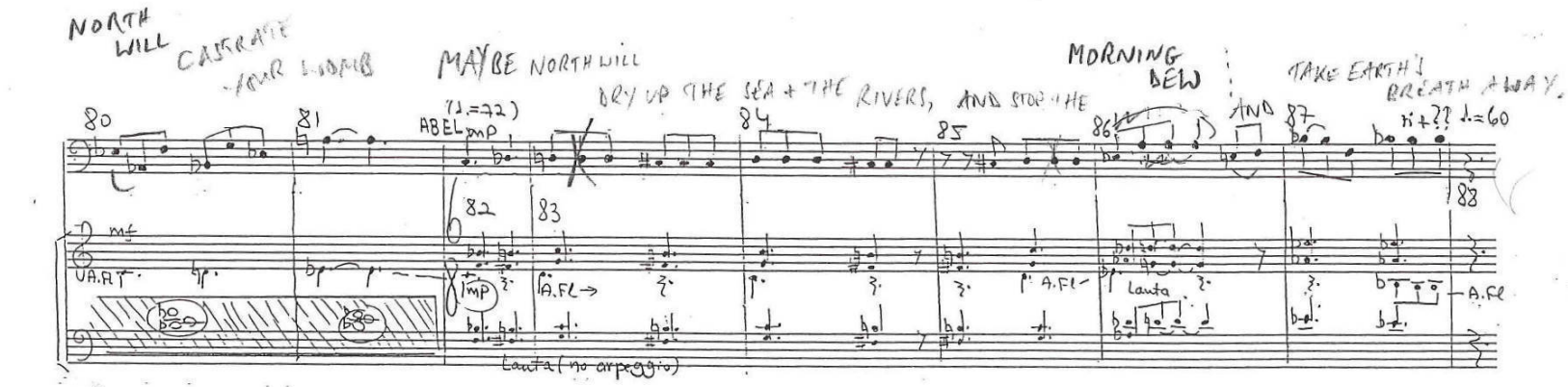
Gloc. A.Fl. Lauta Lauta+A.Fl Hrp p K's LAMB Lauta mp Hrp

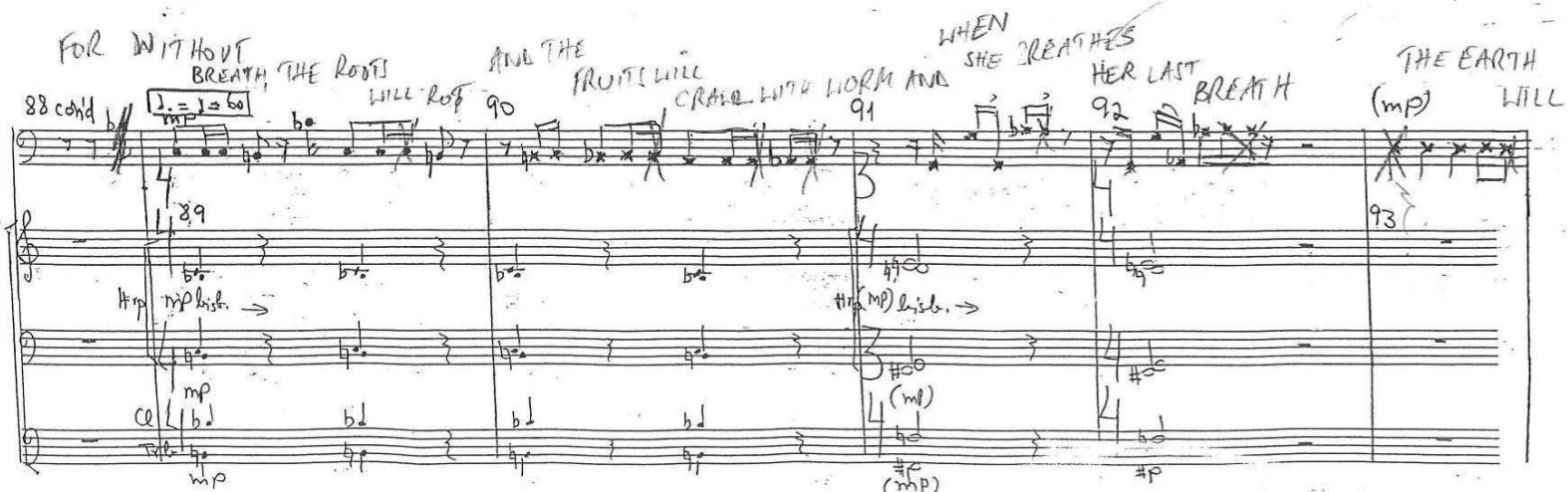
NORTH IS MY MOTHER'S WOMB, WHO FILLED HER NIPPLES WITH MILK. AT THE END OF DAYS HE WILL PLANT ANO-THER

♩=♩ 64 65 66 mp mf 67 68 69 70 71

Lauta (mp)


KID IN ME, WHO STILL SUCK AT BREAST
NORTH'S THRU
MY NIPPLES
I WHO WILL
SUCK AT
NORTH'S
BREAST
MYBE NORTH.
WILL CUTOFF NIPPLES
Yeah
BREASTS, MAYBE
KAIN
72
73
74
75
76
77
78
79
Lauta
Ob
A.Fl
Hrp
Perc.
[no Lauta and Ob]


NORTH
WILL
CASTRATE
-YOUR LIMBS
MAYBE NORTH WILL
DRY UP THE SEA + THE RIVERS, AND STOP THE
MORNING
DEW
TAKE EARTH'S
BREATH AWAY.
ABEL
80
81
82
83
84
85
86
AND
87
88
A.Fl
Lauta
Lauta (no arpeggio)


FOR WITHOUT
BREATH, THE ROOTS
WILL ROT
AND THE
FRUITS WILL
CRACK WITH HORN AND
WHEN
SHE BREATHES
HER LAST
BREATH
THE EARTH
WILL
88 cond
89
90
91
92
93
Hrp
Cl
mp bisb.
(mp)

be forlorn

FOR NORTH IS MYSTERIOUS

IT BRINGS BIRTH MIRACULOUS

BRINGS DEATH MYSTERIOUS

AT THE END OF DAYS WE

KAIN

poco rit.

94 95 96 97 98 99

rit molto?

A tempo

A' LAMB

K. LAMB

KAIN ABEL

Hrp-perm.'s

Trb

slower activity of perm.

more slower activity of perm.

Xyl.

Lauta

mp-mf

mf-ms

SACRIFICE, SO THAT THE NEVER WORLD WILL END, WILL NEVER END, SO THAT EAST AGAIN WILL GIVE BIRTH TO THE LIGHT

100 101 102 103 104 105 106 107 108

A' LAMB

K. LAMB

KAIN

ABEL

Xyl.

Hrp.

Trb.

Lauta

Hrp stops

Hrp. cons permut.s

(total) Limit to 12 simultaneous with Lauta including stops

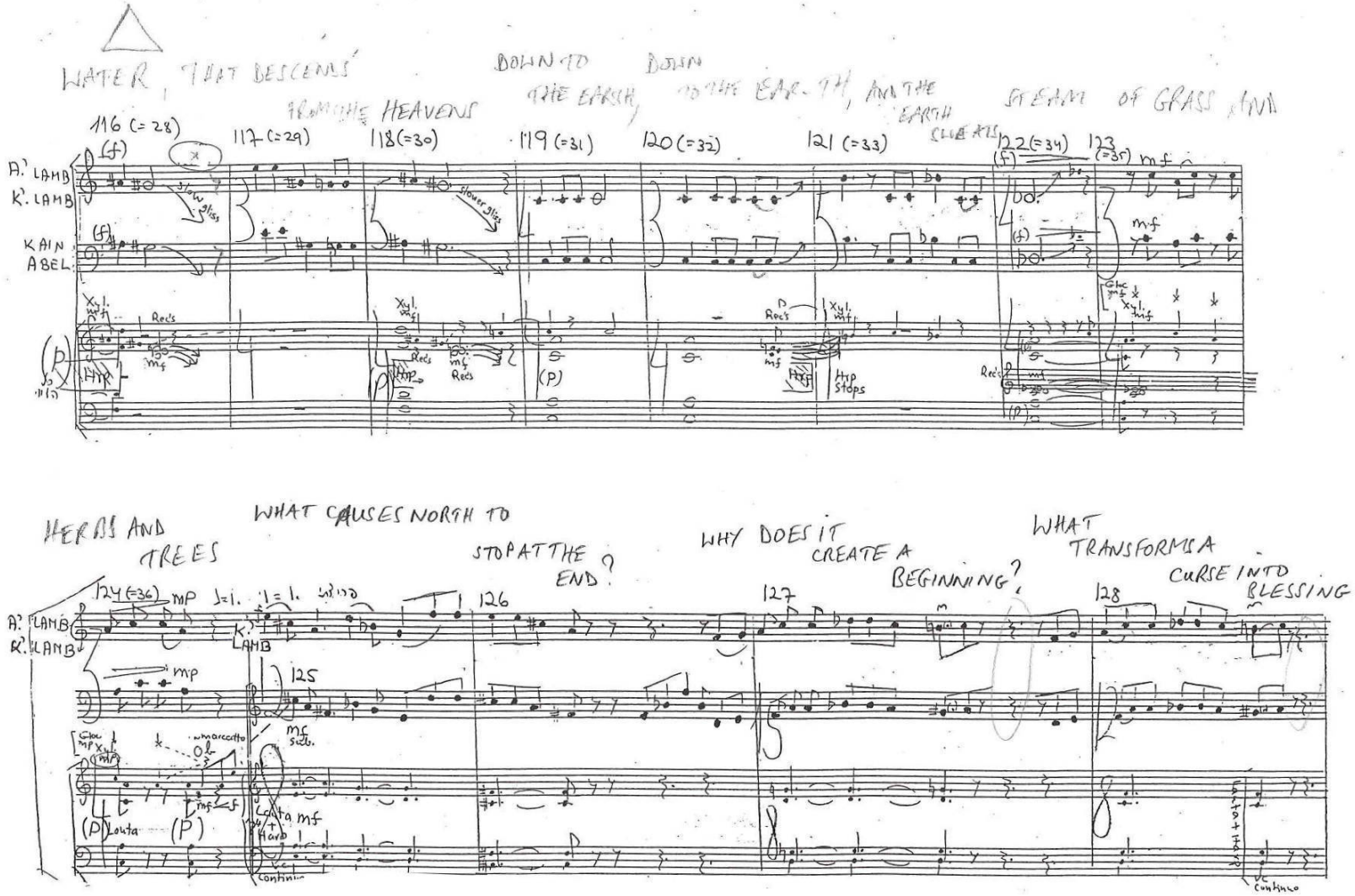
AND SOUTH WILL AGAIN CREATE. THE MORNING DEW AND WEST WILL CONCEIVE THE COLD AND GIVE BIRTH TO

109 110 111 112 113 114 115

whisper?

whisper

Rec.

Lauta, Hrp - stop

WATER, THAT DESCENDS
FROM THE HEAVENS
DOWN TO THE EARTH,
DOWN TO THE EARTH,
AND THE EARTH GIVE ALL
STEAM OF GRASS, AND
HERBS AND TREES
WHAT CAUSES NORTH TO STOP AT THE END?
WHY DOES IT CREATE A BEGINNING?
WHAT TRANSFORMS A CURSE INTO BLESSING
B Duet of Brothers
WHAT IS YOUR SACRIFICE?
THAT
A.' LAMB
K.' LAMB
KAIN
ABEL
(x) gliss. until the end of bar

WHICH IS BELOVED AND MOST

Slowlier Tempo (mf) ♩=66 un poco PRECIOUS AND DEAR

ABEL KAIN

rit sempre

Tempo ♩=69 WHO EN-LIGHTENS MY MOON LESS NIGHTS

ABEL KAIN

Abel- more static pitch
Abel- more heterogenic

WHO IS ONE, WHO IS ONE AND NO OTHER

WITH HEART MY VOICELESS CRY

137 138 139 140 141 142

Vla (mp) RH. Hrp LH.

Vla accomp. Hrp lay ostinato (p)

Cl mp (p) 'll r

Vla RH. Hrp LH.

light cpt in Cl

VOICELESS, VOICELESS

WHO RE-VEALED

? Falcetto mp

A Tempo ♩=64

ABEL TO ME THE SECRETS OF ETERNITY, ETERNITY.

WHO TAUGHT ME THE LANGUAGE OF CREATION, WHOSE HEART BEATS

KAIN

ABEL

143 144 145 146 147 148 149 150

molto rit cmp

♩=64

slowlier un poco

mp mf

Vla Hrp

C Duet of Lambs

WITH MY HEARTBEAT AND WHOSE BLOOD IS MY BLOOD

SHE WHO IS ME. MY LAMB MY LAMB, MY BELOVED

THUS YOU WHO TOOK ME, TOOK

ABEL KAIN ABEL KAIN ABEL A? LAMB

cond mf f p mf mf Slower ♩=72 ♩=82 mf

151 152 153 154 155 156 157

Cl. Cl. Gloc

Vla Hrp

m f mf mf mp mp (mp)

Vcl (arco) mf

Slower and broader in intervals & spaces compared to the Duet of Brothers.

The togetherness of animal and human being

ME TO THE SEC - RET PASTURE, WHO GAVE ME SWEET WATER TO DRINK, GAVE ME WATER TO DRINK, WHO HELD ME IN HIS

158 159 160 161 162 163 164

A. LAMB (mf) K. LAMB mf (mf) A. LAMB

Gtr (mp)

Hp (mp) mf

BOSOM ON THE NIGHT OF THE FROST. WHO ARE CLOTHED IN MY WOOL THAT YOU SHEARED IN THE SUMMER YOU SEND ME TO

165 166 167 168 169 170

K. LAMB A. LAMB K. LAMB A. LAMB

mf f f

Recs mf mf

Hp Vc

b. 168
2 rec' players;
b. 170 - 171
3 rec' players.

D Song with soloists (2) - shorter (+ritual inserted and Arietta of two lambs - concluding)

1 = 160?

NORTH (10) YOU ALONE

171 172 173 174 175 176 177 178 179 180

ff KAIN mf

ABEL

Recs (mf) non dim. Harpsichord mf

Hp Vc Vc pizz. mf

my lamb, you ALONE. KNOW MY SECRETS YOU ALONE SHADE MY NIGHTMARES YOU ALONE YOU ALONE

181 182 183 184 185 186 187 188 189 190 191 192 193 194

Hpsch Vc

AND TO-GETHER WE WILL MISS A HEART-BEAT AT NIGHT. FOR NORTH

195 196 197 198 199 200 201 202 203 204 205 206 207 208

ABEL (mf) KAIN

b. 197: frightened, as if crying, forseeing her loss

Ob Cl Fl Hrp

IS SO FAR, THAT ONLY A SACRIFICE THAT BRING IT CLOSER AND GIVE US MORE TIME AND GIVE THE SEA LIFE

209 210 211 212 213 214 215 216 217 218 219 220 221 222

Fl Hrp

ON-LY SHE WHO IS CLOSEST CAN BE A TRUE SACRIFICE

YOU ALONE MY LAMB ARE CLOSE TO ME

A Tempo

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

ff f Hrp (mf) mp (mp) Hrp

YOU ARE ME AND I AM YOU

Ritual ♩=96

236 KAIN 237 238 239 240 (P) 241 (P) 242 f/mf 243 244 245 246 247

Hrp (P) (P) EH f/mf mp

Lauta, Cembalo

Cbs pizz

the nature of a March

the atmosphere of Ritual in the air

to mother breast bosom

COME CLOSE NOW AND LIE IN HIS BOSOM TO NORTH AND EMBRACE HIS HIPS WITH YOUR LIMBS LICK HIS EARS WITH YOUR WET AND BLEAT

♩=120
𝅗𝅥=60

248 249 250 251 252 253 254 255 256 257

A? LAMB K? LAMB A? LAMB K? L. A? L.

gliss

f

"middle range" intonative speech

KAIN The two brothers command the lambs

ABEL

mp/mf

EH+Cl

Lauta Cembalo, Cbs

OSTINATO

(pizz cbs cont.)

EARS WITH YOUR TONGUES WET AND

BLEAT

suddenly "high range"

EH+ Cl

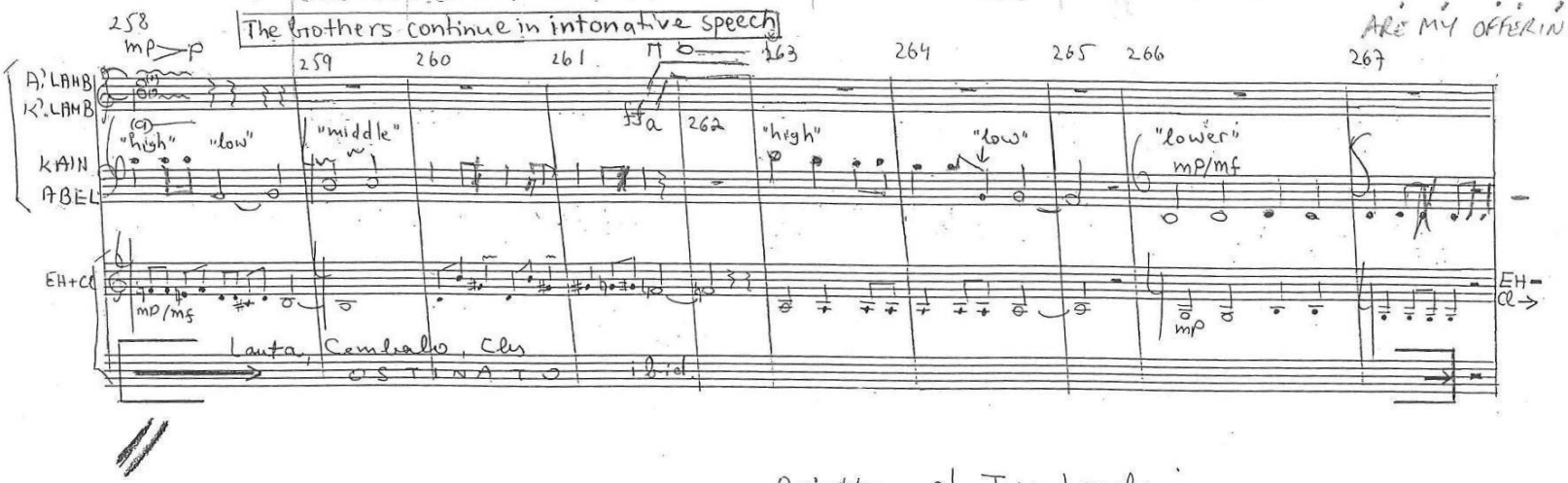
the gliss. of lambs in b. 253 255 is not signed - as well as the vocalize in b. 256

* a stain of three recorders

In the Ritual - together there is something cruel, infantile, threatening, cynic, and even funny

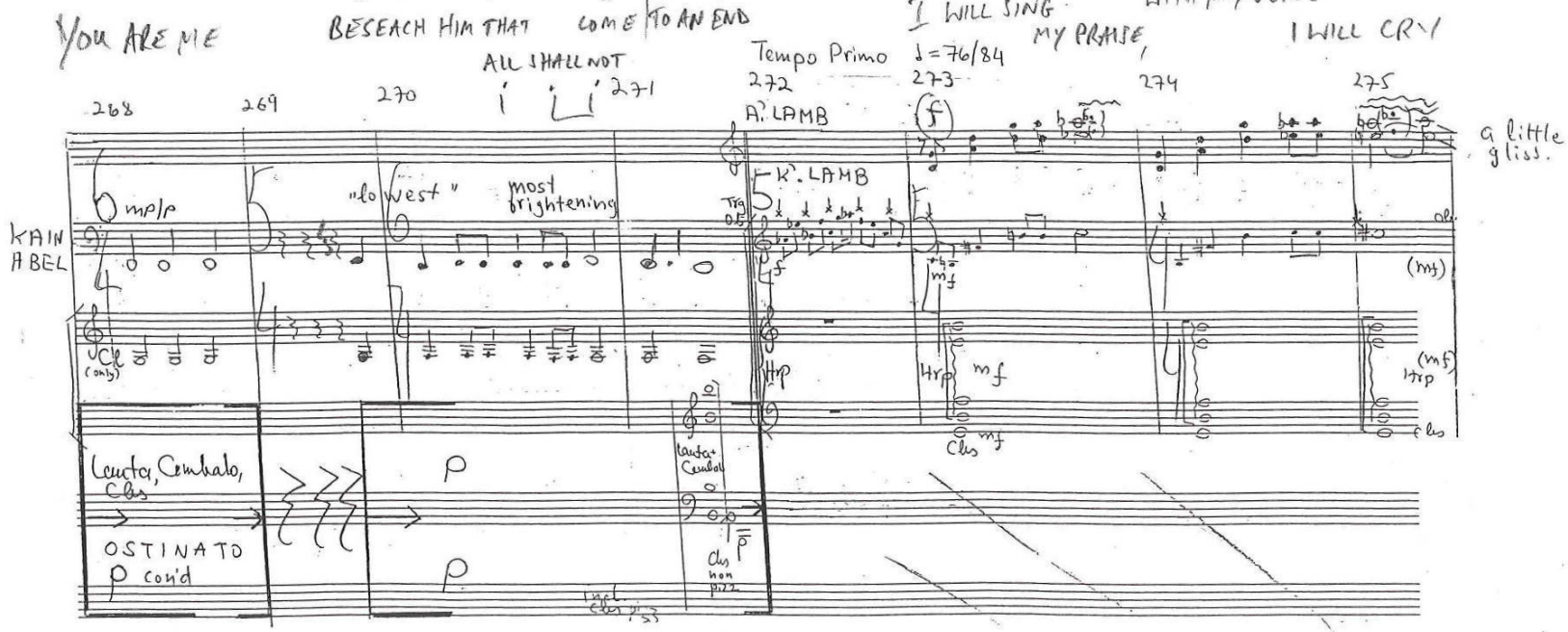
Scene 1
11

TELL NORTH ALL THE
OUT ALL MY SECRETS
SING OUT WITH YOUR VOICE O BELOVED LAMB
THINGS THAT I FEAR
TELL HIM THAT YOU
ARE MY OFFERING



Arietta of Two Lambs

YOU ARE ME
BESEACH HIM THAT COME TO AN END
ALL SHALL NOT
I WILL SING WITH MY VOICE
MY PRAISE,
I WILL CRY



6/8

AND APPEAL, I WILL PRAY WITH THAT I SHALL FIND FAVOUR, THAT MY SACRIFICE OF NOT IN VAIN. I WILL ASK OF NORTH
THE HOPE

276 277 278 279 280 281 282 283

A? LAHB
K?. LAHB
cond' Tr
Ob
Cond Hrp
Cond

(f) mf mf mf (mf) (mf) (f) (f) (mf)

Trg. Stops

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

NE

A? LAHB Solo

284 declaring, fanfaric 285 286 287 288 289

(ff) (mf) (mf) ff f f

f. 289 fl, ce join for conclusion

Cond: Ob Hrp Lauta Vc Cbs

pluck strings

Hrp, Lauta, Vc, Cbs } cont

— VER COME — S

rit. sempre

290 (ff) 291 292 293 (ff)

Vocal

Fl Ob Ce

L. Hrp Lauta Vc Cbs

f f (f) (f)

Africa

Instrumental

SCENE 2

⇒ Attacca

E Introd. + Duet of brothers

Instrumental (low strings) mf

(Thematic B)

A

Sporadic aleatoric elements (around center a-note), with slight changes in ad lib. nature and tempi. Entrances by choice of players and by conductor except for 1st entrance together (∴free fugati). No obligato type of nature. No order of big (O) units but unit itself is kept strictly incl. 'monotonic' dynamics. Conductor functioning for dynamics and measure, and for entrances of units if he likes

A FLAME, A BLUE FLAME, LICKING THE HORNS OF THE ALTAR, A SILENT FIRE, A FLAME WITH NO FRICTION, NO LIGHTNING

NO THUNDER, A

KAIN

Bcl

Low Strings

speaking in Sprechges. style with exact rhythm

mp/p obligato 'inserted' into low strings

TWISTED SERPENT

MADE OF FIRE, THAT DESCENDS WITHOUT WINGS

Speaking in Sprechg.

slow gliss. in all strings (low) from where they are, no matter from where to where

3 ⊕ will be signed "flames"

The aleatoric element, around a (with a little e, g#) symbolizes the flames ⊕ of fire + earth burnt

AND SWOOPS

SLOWN ON THE SACRIFICE

THE MESSENGER OF

SEE HOW HIS NOSTRILS ARE FILLED WITH THE SCENT OF THE SINGED

NORTH.

reach higher than before

'whisper' improv. a-symmetrical

whisper

ABEL 'attacca'

faster ♩ = 60

J=50 cont'd

sing

KAIN

Bcl

Tr b

low Strings

decresc. on last beat

Tr b

Tr b

Bcl

Bcl

Tr b

E1 ABEL continues

IS NORTH APPEASED BY THIS GIFT, IS THE OFFERING TO HIS LIVING? THEY ARE STILL HERE

(B) developed

quite slow

KAIN (more dramatic)

Bcl

low Strings

this fugato adds drama to the "flame" element

+ trem

IN THEIR ENTIRETY AND THE STONE IS COLD

AS IF NOTHING HAS TRANSPIRED

THE OFFERING WAS NOT RE-

speaking in Sprechg.

a little higher

lower than before

KAIN

ABEL

Bcl

Timpani

Tr mp

Va 1

Va 2

Vc

Cbs

AND THE STONE IS COLD

AS IF NOTHING

slow gliss.

With ball

D Tone

F Ensemble (trio)
Ensemble of understandings ⊛

-CEIVED, NORTH REJECTED GIFT So THE END OF THE WORLD SOON THE KNIGH. SKIES WILL FALL FROM ON HIGH

40 41 42 43 ABEL, K'. LAMB, KAIN 44

♩=76/60

ABEL Con'd (f) K' Speaking in Sprechg. lowest possible Sprechges. fff

Bcl

Timp (p) Long threatening gliss. in Timp. (mp)

Low String Vc Cbs (mp)

Cloc (mf) (mp) Hrp. perm's

Low Strings (p)

TIME WILL STILL ENDURE. YOU'RE KAIN ALIVE?

K'LAMB

45 mf f 46 Abel approaches his Lamb's body 47 ABEL mp 48 mf/ff

AND YOU, MY LAMB, WHERE ARE YOU? K'. LAMB

AND THE EARTH WILL BREATHE

Abel moves the body of his Lamb

Cloc (mf) Trg in b. 46 Hrp perms cond (mp) A. Fl (mp) Ob (mp) (mp) Hrp

pp ppp

YOUR CURLS ARE SOFT. YOUR FUR IS STILL WARM, BUT YOU, WHERE ARE YOU? (breath!)

ABEL K'. LAMB

AND THE SEA WILL LIVE FOR-EV-ER

and turns away to it

49 mp 50 51 mf mp 52 53

Ob mp (mf) Alt Fl. A. Fl

AH Fl (mp)

Hrp (mp) Hrp stops

⊛ K'L.:
explains – Tsafon accepted the sacrifice and universe will continue (some wholeness)
KAIN:
starts to understand that his sacrifice was not accepted
ABEL:
understands (slowly) that his lamb died, looking for her-hur voice

Everyone keeps his element and the musical composition combines and involves between the three

THE EARS ARE ERECT, THEY WAIT FOR MY WHISPER, BUT WHERE ARE YOU?

THE PULSE OF ITS WAVES BRINGS BLOOD TO THE HEART OF THE WORLD

K' LAMB

ABEL

♩=63 (a little faster, hugging) [basically Tonic c]

54 mp 55 56 ♩=68 57 58

ABEL

Abel approaches again

Rec's

Vl 1 2

Va 1

Va 2

Vc

turns by dim top

mp

FREE REPETITIONS OF TONES (d) → as resembling "flames" (d.)

Rec's mp mf

ob (drops)

EACH INST. WITH ITS TONE

mf

b. 56 Vl 1 Vl 2 Va 1 each instrument alternating notes

4th's enter into K's LAMB - will turn more in her coming aria

THE NOSE IS MOIST

ABEL

THE TONGUE IS WET

BUT YOU, WHERE ARE YOU?

K' LAMB

SHE IS THE WORLD'S SACRIFICE

WHERE

59 mp show by a touch 60 61 more outbursting 62 f 63

Gloc

Rec's

b. 62 Ob A.Fl

Hrp

p/mp

mp

perm's

Rec's

Gloc

mf

A.Fl

mf

ABEL

f

A.Fl

Fugato

IS SHE?

IN THE BOSOM OF NORTH, HIGH ABOVE

AND YOU?

AND YOU?

G Introd. to K'LAMB Aria

K' LAMB

ABEL

KAIN

Alt fl ob

Strings

63 Cond 64 ff 65 66 67 68 69 70

astonished

more nervous than in b. 66

KAIN

ff

Sprechgesang

ff fff

no accomp at all

f

Vla

Vc

Cbs

for all inst's

ff

♩=82

mf

f

Cbs

very virtuosic and exotic 'sign'/'say' to open K's LAMB aria

A. Fl changes to fl

G Aria of KAIN'S LAMB (Thematic ©) exotic, mysterious, flying, pictorial

NE WENT UP HALFWAY, HALFWAY TOGETHER, WE WENT UP TOGETHER IN THE MIDST OF DEEP FOG, DEEP FOG.

♩.=82

A little crazy, with big drive in singing

(f) KAIN'S LAMB

Strings

mfff- Stable for the whole aria

BODILESS WINGS PULLED US OUT, US OUT OF THE SCALE AND WE FLEW

WEIGHT - LESS UN-TIL A GATE OPEN'D IN THE SKY, OPENED IN THE SKY

the f4 'illustrates' a hole which was opened bringing some light

The stabil f of the singer alternates sugestively and spontaneously.

Parallel 4th's as harmonic style

FACES— S OF MEN WITH BATS' WINGS OF MEN AND BIRDS OF

93 mf < f 94 95 mf 96 f < ff 97 as if flying 98 mp 99 16

no cbs → b. 105

Timp (Ab)

BIRDS WITHOUT FACES, CRABS mf WITH THE FEET OF LEO- PARDS. THOU-SANDS OF CREATURES, ff STRANGE

100 101 102 103 104 fp 106 107 17

ibid ibid Timp. Timp.

Vln's enter, refreshing

from b. 104-105 same ensemble but different texture - doublings of Vln's up and cbs down, Mrb in the 4th's harmony, no trem. in the string that play

AND SO MANY OTHERS, ALL GAZING IN SILENT EYES — AND A MOUTHLESS

(ff) f mf f

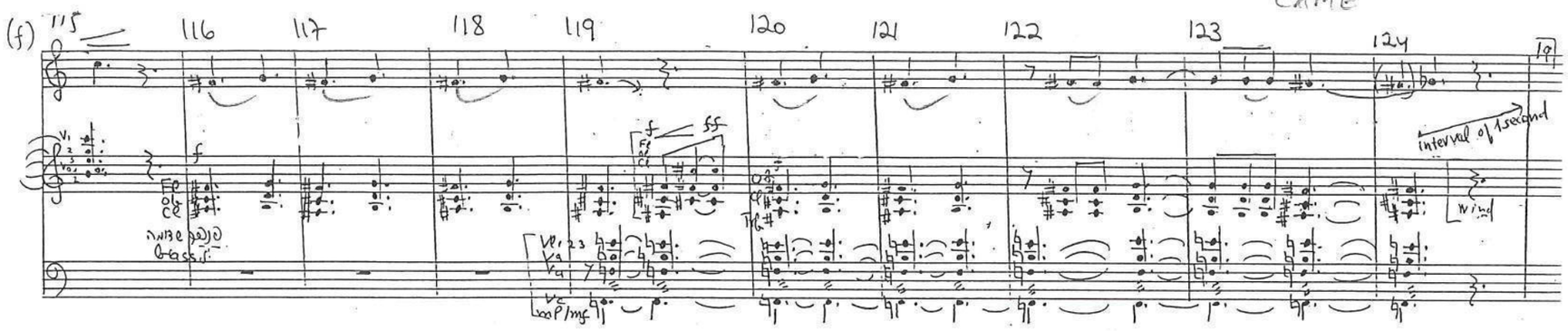
108 109 110 111 112 113 ECHO IS HEARD AND IT 114 18

mrb mrb Vc Vc cbs cbs

a "shining chord"

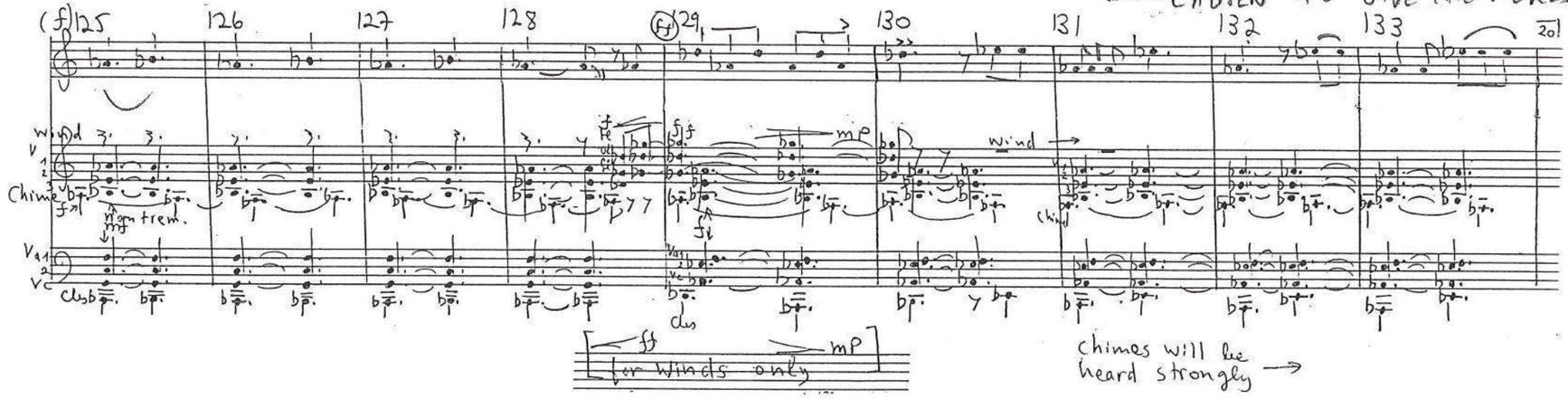
b. 109 doubling of Vln's and cbs stops

SAYS: O LAMB OF KAIN, GO BACK, FROM WHENCE YOU CAME

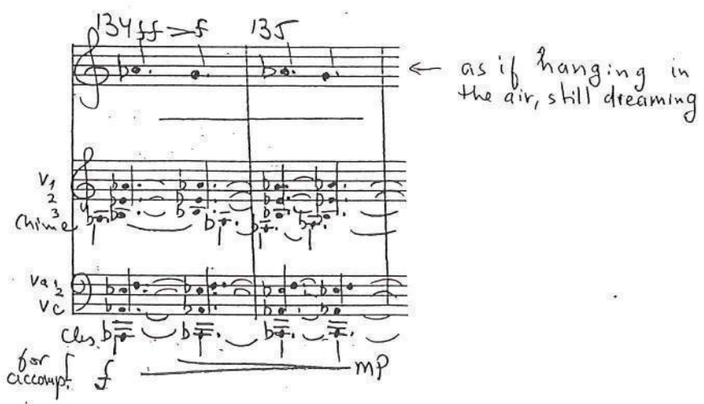


ON- LY THE LAMB OF ABEL SHALL ENTER THE HEAVENLY GATE, ONLY SHE HAS BEEN CHOSEN TO GIVE THE WORLD

b. 125 a broad texture for strings



TIME



← as if hanging in the air, still dreaming

From b. 125 everything in texture gets more thick - also in edges (low and high). The chimes resemble a fanfaric symbol

AND YOU? I WAS SENT BACK TO YOU, HAS

KAIN changes

same tempo

K'. LAHB end of aria

Tempo Primo

K'. LAHB

SENT BACK TO MY BODY. KAIN YOU ARE HERE, BUT THE WORLD'S TIME DOES NOT BEAT IN YOUR PRAISE. THE NORTH HAS VOMITED YOU UP FROM ITS BOSOM.

H Duet (in Arioso)
ABEL + HIS LAMB'S SOUL

♩ = 72

Sprechg.

CAIN, REJOICE, HER BODY IS WARM, HER FEET ARE LIGHT AND MOVE MY LAMB MAY GIVE ENDURANCE TO TIME. BUT HER BODY BE FOOD

ABEL softly

AND YOU? I WAS SENT BACK TO YOU, HAS

KAIN changes

same tempo

K'. LAMB

end of aria

Tempo Primo

K. LAMB

SENT BACK TO MY BODY. KAIN

YOU ARE HERE, BUT THE WORLD'S TIME DOES NOT BEAT IN YOUR

THE NORTH HAS VOMITED YOU UP FROM ITS BOSOM.

Sprechg.

H Duet (in Arriosi)

ABEL + HIS LAMB's SOUL

♩ = 72

CAIN, REJOICE, HER BODY IS WARM,

HER FEET CAN STILL MOVE

MY LAMB MAY GIVE ENDURANCE TO TIME.

LET HER BODY BE FOOD

ABEL softly

Rec's

Louta

Continuo

trem.

H1 The aria of ABEL'S LAMB SOUL

21

Scene 2
9

FOR THE RAVENS, YOUR LAMB WILL BLEAT FOR YOU AT NIGHT BUT I WILL CRY MINE

DO NOT WEEP FOR ME

ABEL (cont'd)

Lauta cont'd

Vc continuo

♩= 82/86

mp/mf

mf

f

mp

Fe mp

obligato

Chime

mp/mf

rits

Hlp

25

I HAVE BEEN RECEIVED WITH MAJESTY. DO NOT BURY THE BODY, FOR MY VOICE IS WITHIN ME, ITS ECHO ENDURES FOREVER

ABEL. I AM YOUR OFFRING.

(cont'd)

Fl obligato

V1 2

(2) Va Vc

mp

mf

26

This aria is sad and sweet together

YOUR BOSOM BE EMPTY, BUT THE MU — SIC

DO NOT WEEP FOR ME

ABEL. I AM YOUR OFFRING. I HAVE BEEN RECEIVED WITH MAJESTY.

Fl V1 2

Chime

(2) Va Vc

~mf

ff

27

All through this aria the singer alternates (mf)-ff-f; the accomp. alternates mf - mf

IT WILL WARM THE COLD KAIN'S LAMB SOUL NIGHT

RATHER THAN GIVING MY BODY TO BIRDS BIRDS FROM IT

fff sub.

SEVEN VOI— CES

22

Scene 2
10

OF MY HORNS MAKE TWO TRUM— PETS AND MAKE FLUTES FROM MY LEG— S. STRETCH MY SKIN

ON A SKELETON OF DRUM MAKE HARPS OF MY ENTRAILS AND MAKE FIDDLES OF MY BOW — — — — — ELS. 94

H2 The Aria (Arietta) of Abel

HOW WILL I CUT YOUR BODY INTO SEVEN PIE-CES, WHO FOR ME WERE MY ONE + ONLY

IT WOULD SURELY BE BETTER

J=74 quite outbursting

ABEL f humouristic somehow (a little) mf mp

193 194 195 196 31

Chime Trb-Solo "Introd." mf-f mf Chime Lauta mp

Vc continuo p

(*) The lyric Trb (starts) joins Abel (see at the beginning of scene 4)

TO PRESERVE YOUR BODY IN A SOFTBED OF EARTH

YOU WERE MY BELOVED

mf f rit un poco mp

197 198 199 200 rit. 201 ABEL (cont'd) mp 32

gliss

Lauta (mp) non arpeggio Lauta

Trb mf rit. A Tempo (J=80) Lauta mp

Low Strings mp p Vc Continuo

I WILL KEEP YOUR VOICE AND WITH EVERY BEAT THAT POUNDS IN MY CHEST

I WILL REMEMBER THAT YOU WERE MY SACRIFICE

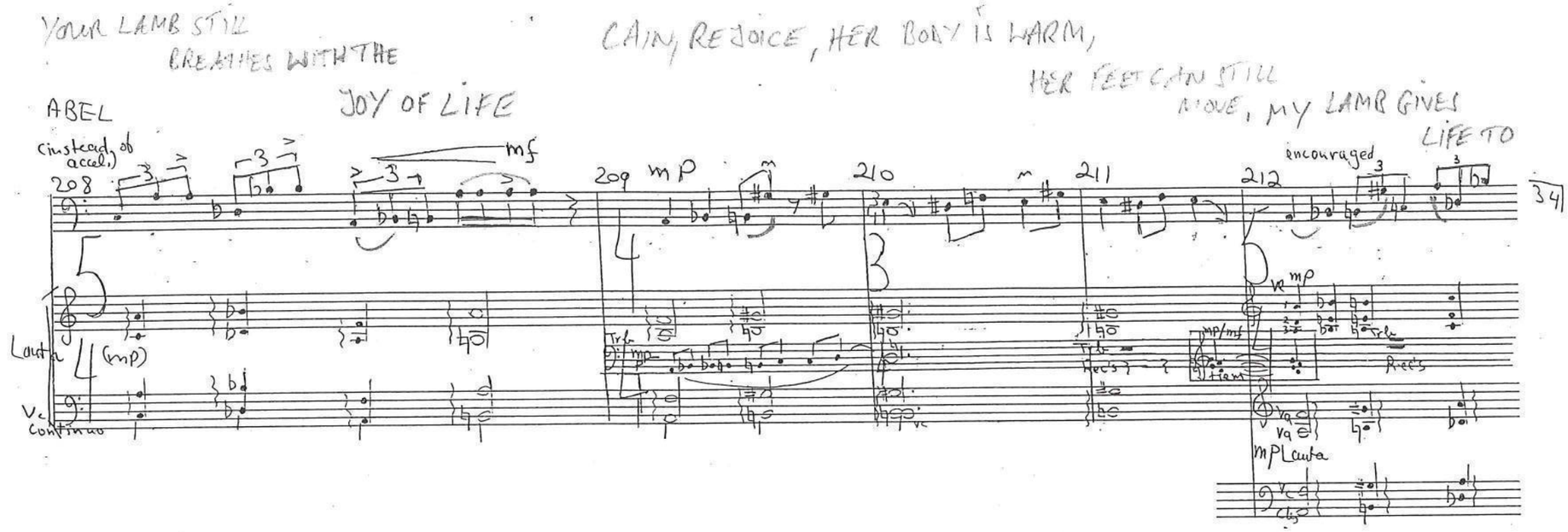
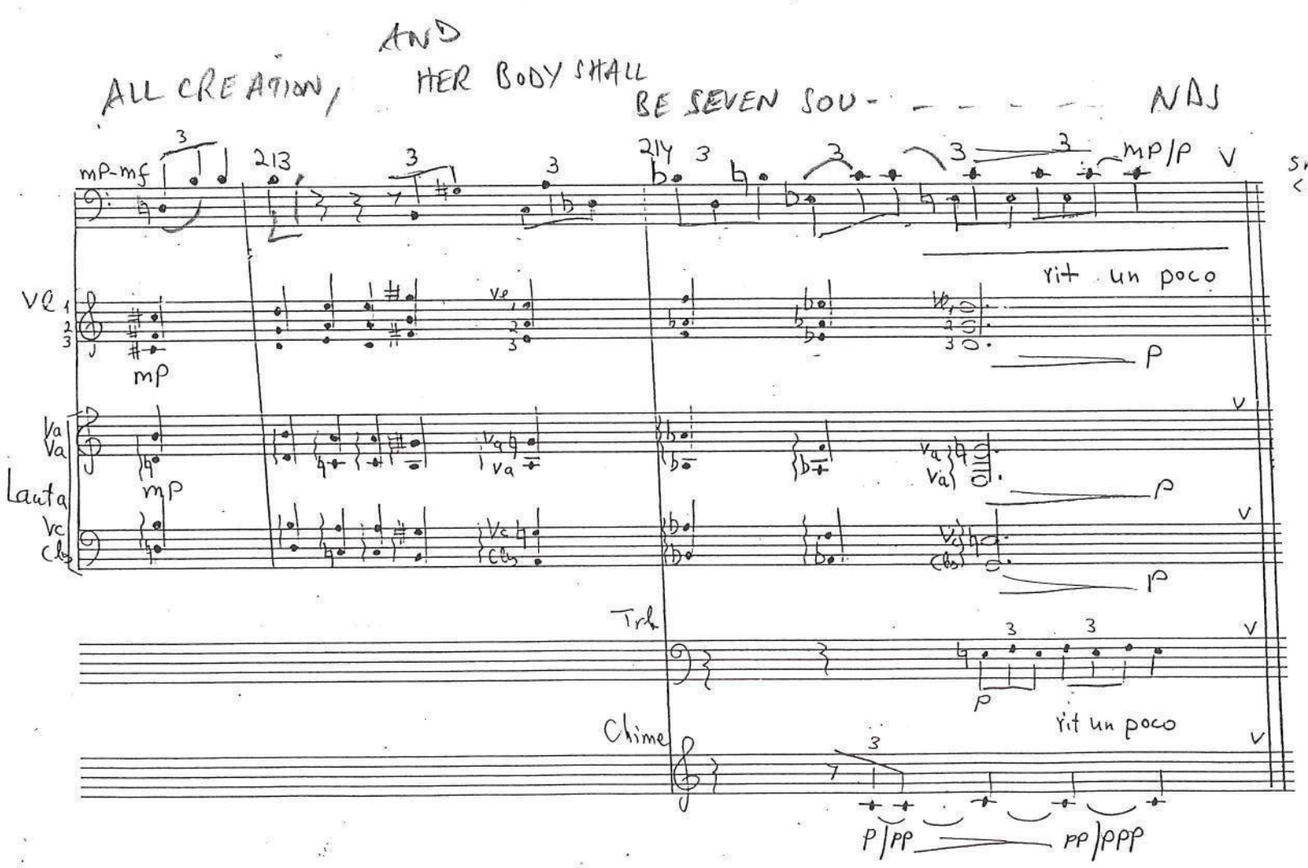
YOU MY BROTHER REJOICE

202 (mp) 203 204 205 206 207 (mp) 33

rit un poco A Tempo (J=80)

Lauta (mp) Lauta mp

Vc Continuo



35

KAIN leaves.

attacca

immediately the Lauta is heard = opening of Scene 3. It symbolizes that ABEL is playing as if on the body of his dead lamb.

SCENE 3

Valse
quite slow

The long
Duet of Cain and his lamb (Jealousy of Cain)
I Thematic ①

J = 96

COME, LET'S GO TO THE VALLEY

LOOK

K'L. pleasant and swat

K.

mp/mf
Solo
melody Lauta

Tambourine

mp

Instrument on stage with image of animal body

Lauta

long! center d

LOOK AT HIM

LET US LOOK FOR A SPRING WHOSE WATERS ARE SECRET AND SHEET.

HE CUT HER

K. angrily

mp-mf

Lauta

Chinese

CORPSE INTO SEVEN PIECES

AND NOW HE MAKES MUSIC FROM HER FLESH.

THERE IS AN ORCHARD WITH FRUITS THAT HAVE NEVER BEEN TOUCHED.

MASQUERADES AS A MOURNER

Sprech

K'L

K

PLAYS HER ELEGIES, BUT IN TRUTH HE SINGS OF MY KILL.

COME LET'S GO. WHY SHOULD I? I WANT NO SECRET SPRINGS, NO ORCHARD

No Lauta →

(UNTOUCHED. FRUITS, FOR MY STOMACH IS FILLED WITH DECAY,

LET US GO TO THE DESERT, LET'S CLIMB THE CLIFF AND LISTEN TO THE SILENCE

AND SPEAK IN TONGUES, EAGLE!

CAN I GO TO THE MOUNTAINS?

EVRY STONE TELLS THE SECRET OF MY REJECTION.

CAN I LISTEN TO THE SILENCE

Tambourine

Lauta solo

tonal center

IF THE BIRDS AND THE BEASTS FILL THE EARTH WITH SOUND OF ARES TRIUMPH.

THESE ARE ONLY IL-LUSIONS.

NO THEIR TONGUES ARE SLANDEROUS AND EVERY

MOUNTAIN AND STONE STARES ME DOWN.

THEY STARE AT ME, BARING THE SECRET OF MY FAILURE.

— DE THIS IS NOT FAILURE

MY SACRIFICE WAS REJECTED YOU WERE SENT,

BACK. AM I NOT WORTHY IN THE EYES OF NORTH?

AND WHY?

HOW COULD ONE WHO DWELLS HERE ON EARTH KNOW THE HEART OF

NORTH UP ON HIGH? Tempo I

TO-GETHER WE FEARED THE ENDS OF DAYS.

WE CONCEIVED A SACRIFICE. EACH OF US GAVE

as in the beginning

AND WHY? WHY HIM AND NOT ME?

UP HIS MOST PRECIOUS POSESSION.

WERE WE TO KNOW HIS REASONS,

NORTH WOULD NO LONGER BE NORTH

HE SINGS ONCE MORE.

AS IF WEEPING FOR HIS BELOVED LAMB. AS IF TO TELL THE WORLD OF HIS VICTORY

A Tempo
the sound of "Abel's playing" is entering

KAIN stops him

ACTING LIKE ONE WHO WILL NOT BE COMFORTED. BUT THE RIVERS OF CONCEIT FLOW THROUGH HIS SOUL. HE DESIRES TO RULE, TO STEAL MY BIRTHRIGHT. HE WANTS TO CRUSH ME, SO THAT HIS WORD IS LAW.

131 (mp) 132 133 134 135 136 137 138 13

meno

Lauta only the motive of Lauta irritates Kain permanently

Tamb.

mp

HE LAMENTS, AND THE SOUND OF HIS LAMENT TELLS THE WHOLE WORLD, THAT NORTH PREFERRED ABEL.

139 140 141 142 143 144 145 146 14

Tempo Primo

Tambourine

a decisive, angry speech

Lauta only cont.

tonal center f

DREAMING AGAIN, YOUR THOUGHTS RUN WILD, THEY CREATE IN YOUR EARS STILL-BORN VOICES. IF YOU LISTEN TO THE

147 148 149 150 151 152 153 154 155 156 157 158 15

K'L mp

Lauta stops

SILENCE AND SEE YOUR BROTHER YOU MIGHT EASE HIS SUFFERING

159 (mp) (sometimes turns into mf) 160 161 162 163 164 165 166 167 168 169 16

(p-mp)

tamb.

Lauta

slapstick

beats her in this bar, this is signed in the middle register by the slapstick

tonal center g

lessening of dynamics

YOU CALL ME A DREAMER! HAS HE SEDUCED YOU TOO WITH HIS LYING SONGS TRAITOR! LEAVE ME! YOU ARE THE MIRROR OF MY FAILURE

K' L. shouts where (pitch) and when she wants

I REJECT YOU GO I NEED YOU NO LONGER.

Speeden

"The lamb hides in a corner and looks out Kain with fear

18] This "playing of Abel" kills Kain. mrmb illustrates the beats of heart; b. 181-190 the instruments prepare the nerves

STOP ENOUGH HE MUST STOP PLAYING, EVRY NULL OF THE

19]

STRING CUTS INTO MY FLESH SCENES OF MY FAIL. STOP, STOP, STOP HE MUST STOP PLAYING!

as if painting with a special pen

'a centrifugal valve'

20]

MY EAR HAS BEEN ... EV-RY BEAT GRIND MY INTO THE DUST. STOP STOP STOP

K (f) 208 209 210 211 212 213 214 215 216 fff 21

cont'd

mf heart-beats

from here on Lauta stops (= the body of animal)

30

Scene 3

6

WHAT HAVE YOU DONE TO ME, CAIN? THE HAND THAT CARESSED ME, THAT HELD MY BODY TO IT'S BREAST. WHAT HAVE YOU

K L 217 218 219 220 221 222 223 224 225 7:3 226 22

Kain "gets back" a little to himself/senses

mp

DONE TO ME, CAIN? THE HAND THAT I LLLLLL ICKED, THAT TOOK ME OUT OF MY MOTHERS WOMB, HAS THE HAND OF A BRUTAL MAN BECOME

faster than before 227 228 229 230 231 232 23

sensual

naive + angry

outbursting

Slap stick

WHAT HAPPENED? WHAT HAVE MY HANDS DONE

VI A

K 233 234 235 236 237 238 239 240 24

mp

mf

mp/mf

Scene 3 / 31
7

STRANGE CREATURE ENTERED ME

IT WAS JEALOUSY WHO CUT ME AWAY FROM YOUR HEART. ONE MOMENT.

K'L

decisive, "the teacher" explaining

and is angry

K

241 242 243 244 245

(mp) mp mf f f

(p) stabile

mp

f

sff

Strings

Va1 Va2 Vc Cbs

BUT SHE STILL CROUCHES BY THE THRESHOLD OF YOUR HEART.

IT WAS JEALOUSY

THE HATED ONE.

K'LAMB

Arietta

246 247 248 249 250 251 252 253 254

f full voice mf p mp p

mf stabile accompaniment

pizz?

Va1 Va2 Vc Cbs

5

THE BODILESS LOVER WHO WAITS IN AMBUSH BY THE DOOR

SHE HAS THE POWER OF SHEOL.

DO NOT BE SEDUCED, YOUR FAILURE IS IMAGINED

256 257 258

f mf/f

Cl+Vla1

mf/mp

the image of "a jumping animal"

Vc

mf/mp

Vla1 Vla2 Vc Cbs

mf

senza m. + 27

VI

TRY TO BE KIND WITH A BROTHER'S PAIN.

YOU MUST UNDERSTAND: THIS IS A TEST AND SHALL OVERCOME YOUR

ALREADY JEALOUSY HAS MADE FACE UGLY, CON-

(slower) ♩=88 Tempo Giusto

sub. SHAME. ♩=96 Tempo Giusto

259 mp 260 mf 261 f sub.

28

in b. 261 the chords become 'uglier'

-TROL IT OR IT WILL CONQUER YOU, AND GIVE BIRTH TO A MONSTER

-DE

LET US BE RECONCILED MY KAIN

slower

LAMB, THE AFFRONT STILL BURNS,

29

Arietta ♩= 76

263 264 265 266 267 268

mp/p Introd.

Hrp perm.'s R.H.

mf/f

OF JEALOUSY. FORGIVE ME MY LAMB, MY BROTHERS SUFFERING SADDENS ME TOO.

BUT I SHALL OVERCOME THE BEAST

269 270 271 272 273 274

mf

30

Hrp perm.'s cont'd

R.H. sont'd

LET US BE RECONCILED MY LAMB, THE AFFRONT STILL BURNS, BUT I SHALL OVERCOME THE BEAST OF JEALOUSY. I LIFTED MY HAND. I WAS SLANDEROUS

275 276 277 278 279 280 281 282

mp sub. rit.

31

p/mp no accents in Reds

Rec's

LET US BE RECONCILED MY LAMB, LET US FORGIVE AND FORGET THIS BITTER DAY OF HASTE

THE SUN NOW SETS
Kain in the dust of his voice

KAIN
283 cond

A Tempo

286

(mP)

J=60

32

Alt Fl

Lauta

mp

mf

mp/mf

TELL MY BROTHER TO COME, WE WILL PLAY AT CATCHING THE EVENING SHADOWS.

TELL MY BROTHER THAT SOLITARY MOURNING BLACKENS THE SOUL

93

p

mp

294

295

296

33

Lauta cond

Alt. Fl cond

(mp)

mf

WARM HIS SKIN WITH YOUR LUSCIOUS SOFT FUR

MAKE HASTE MY LAMB, THE SHADOWS ARE LONG

rit

297

298

299

J=82

300

34

Strings only

mp-p

CALL MY BROTHER AND TELL HIM

THAT YOU ARE ME

AND I AM HE AND YOU ARE HIS

301

302

303

304

305

306 as if totally idillic, calm, exotic, dreamy.

307

35

Gloc p/mp

Strings only + Gloc

mp-p

pp

non vibrato in singing

Gloc

from b. 272 we got back to the [high / low] strings accomp. from the language of this scene

THE
ABEL
mf

[I] Introd. thematic (D)

4 ♩=96 mp Trb Solo

mp strings

mf

mf

>mp

>mp

[J] Aria-Lament of Abel on his Lamb (Thematic (E))

DY-ING SUN GIVES BIRTH TO A RED LINE IN THE DARKNESS, WEST GIVES BIRTH TO BLACKNESS

WHEN THE BIRD TUCKS IN ITS WING, IT AWAKENS THE BIRD OF PREY THE

[J]

10 mp

mp

2

SLEEP OF THE CREATION GIVES BIRTH TO WAKEFULNESS, THE DEATH OF NIGHT GIVES BIRTH TO DAY.

MY LAMB'S DEATH BIRTH TO NOTHING GAVE

Wakefulness?

IT IS GOOD FOR YOU THERE, IN THE BO-SOM OF NORTH WHO TOOK YOU FROM YOUR BODY.

IT IS GOOD FOR YOU THERE,

BUT MY SKIN WALLOWS IN THE NAKEDNESS OF YOUR ABSCENCE

(mp)

mf>mp

mP sub.

An organic transfer to the duct [K] →

K Duet of Abel and Kain's Lamb
(Thematic (D) + (E))

Tempo dcord

YOUR BROTHER K'LAMB ASKS YOU TO COME TO THE FIELD TO PLAY AT CATCHING THE EVENING SHADOWS. I SEE IN THE ABEL

SHADOWS THE DEPTHS OF MY LONGING, HOW CAN I PLAY WHEN MY SHADOW HAS LOST ITS BODY HE FEARS THAT MOURNING K'LAMB HILL

DARKEN YOUR HEART BUT IF LONELINESS in a crying pain ABEL IS LAW, THEN ONLY THE MEM'RY OF A CURL OF MY LAMB'S SKIN, THE ECHO OF

LAW?

TONGUE LICKING EAR GIVES ME STRENGTH TO BREATHE, A TONGUE LiLiLiLi LI-CKING A WET EAR AWAKENS THE BEAT returning to

OF MY HEART. HE SAID, YOU'RE A BROTHER, A COUPLE K'LAMB YOUR BLOOD IS AS ONE, YOUR FLESH IS HIS FLESH, YOUR MOURNING HE MOURNING HE TOLD ME TO SAY, THAT

I AM HIM, (HE IS ME AND I AM HIM) SHE IS MY SIS-TER, HER HAIR IS MY HAIR AND WHEN NURSING, TATATONGUE, HER NURSED?

TONGUE TOUCHED MY TONGUE. YOU ARE HE, HE IS YOU, HE IS ME AND I AM YOU, YOURS

← a relaxing plagal cadence. The strings enter

Abel and Kain's lamb are together - then Kain runs to them

L Terzett of murder [Kain, Abel, Kain's Lam'b] Thematic F 1 11 X X

YOURS I CURSE YOU. YOU HOLD HER IN YOUR ARMS. DO YOU DIG ANOTHER PIT OF SHAME PLEASE BE CALM. HOW DARE YOU'RE YOU A MISTAKEN. SILENCE

this chord repeating

1 18

TRAITOR. YOU ORDERED ME TO COME HERE. LET ME TRY TO EXPLAIN. ONCE AGAIN YOU OPENLY HU-

MILIATE ME. I THOUGHT THAT YOU SENT HER TO MAKE PEACE WITH ME. IT WAS YOU, WHO SENT ME HERE.

NOT SEND YOU TO WHORE IN HIS BOSOM, LYING BITCH. MY EYES DID NOT DECEIVE ME WHEN I SAW HOW YOUR EARS PICKED UP AT HIS SAD MOURNING. AWAY WITH YOU EXILED ONE. AB-EZ

THIS IS A TRAP. NO IT'S JUST JEALOUSY. GO, I WANT YOU NO MORE. YOU ARE FULL OF

each participant has his anticipating instrumental motive signing his entrances: Trb for Kain, Cl for Abel, Fl for K'Lamb

WORLD OF PITCH
↓
FOR THIS TERZETT

Abel's rhythmic values are longer; Kain's are shorter; K's Lamb in between (the woman between them)

Kain — K'Lamb — Abel

the scale (row) as a basis for the three motives

Kain — K'Lamb — Abel

HATRED

DON'T COME BACK YOU BITCH

AB-EL PROTECT YOURSELF. HE WILL FORGIVE ABEL FOR

Scene 4 / 38

5

170

AND HE'S MY BROTHER

STRANGER.

YOU'RE NO BROTHER, AN ENEMY

AN UNKNOWN STRANGER

YOU STOLE MY BIRTHRIGHT

MY OFFERING

MY

T183

HONOUR AND MY LAMB

AND SPACE

AND TIME

AND YOUR EXISTENCE SHOWS MY SHAME

YOUR EVERY BREATH YOU TAKE

MAKES MY HEART MISS A BEAT

T188/193

THERE'S NOT ROOM FOR US BOTH

THIS IS MY EARTH

GO REIGN UP ON A THRONE IN HEAVEN AND THE EARTH WILL BE MY KINGDOM

T199

Here is the only exception in the drums

change to low congas?

MY KINGDOM. GO RISE UP TO HEAVEN. GO LEAVE YOUR BODY. YOU'RE HURTING ME YOUR

SUFFERING HEALS MY WOUND. IT NOT ENOUGH THE FLESH IS STILL UNBLEMISHED

LEAVE

SO I WILL BREAK IT OPEN | SO THAT YOU CAN | THIS BODY

A THIS FLESH IS YOUR FLESH

WE WERE BORN OF THE SAME WOMB

CURSED BE THE SOURCE OF YOUR EXISTENCE, FROM WHENCE YOU CAME

HOW DOES A MAN DEPART THIS WORLD?

br. 230 – 231: the instruments symbolize Abel's loss of strength

br. 241 on: the jump of empty octaves + gliss creat the feeling of a threatening funeral march

To describe the drama- we recognize clearly the whole process here: Kain loses control and his energies outburst more and more – while Abel loses energy (quiet dynamics and no stable long rhythmic values any more)

T229

Scene 4
7
[END]

IS IT THROUGH HIS PLACE OF SIGHT?

① MIGHT IT BE THROUGH THE DIAPHRAGM?

② DO HIS EYES EXTINGUISH THE LIGHT

③ WILL EARS THAT ARE CUT OFF BRING THE SILENCE OF DEATH

④ SHALL I AMPUTATE THE LEGS

⑤ TEAR OFF HIS HANDS

⑥ SLASH THE FACE. WHO KNOWS HOW THE SOUL LEAVES THE BODY?

BLOOD FLOWS ON THE EARTH.

THE SCARLET INTOXICATES. MY THIRST IS NOT QUENCHED UNTIL IT HAS LEFT YOU

ALL THIS SCARLET THIS RED

A: Screams

WHAT WILL MOTHER SAY, SHE WILL WEEP.

SHE BETRAYED ME, WHEN SHE BROUGHT YOU INTO THE WORLD

HOW WILL YOU LOOK INTO FATHER'S EYES

HE BETRAYED ME WHEN HE CARRIED YOU IN HIS ARMS

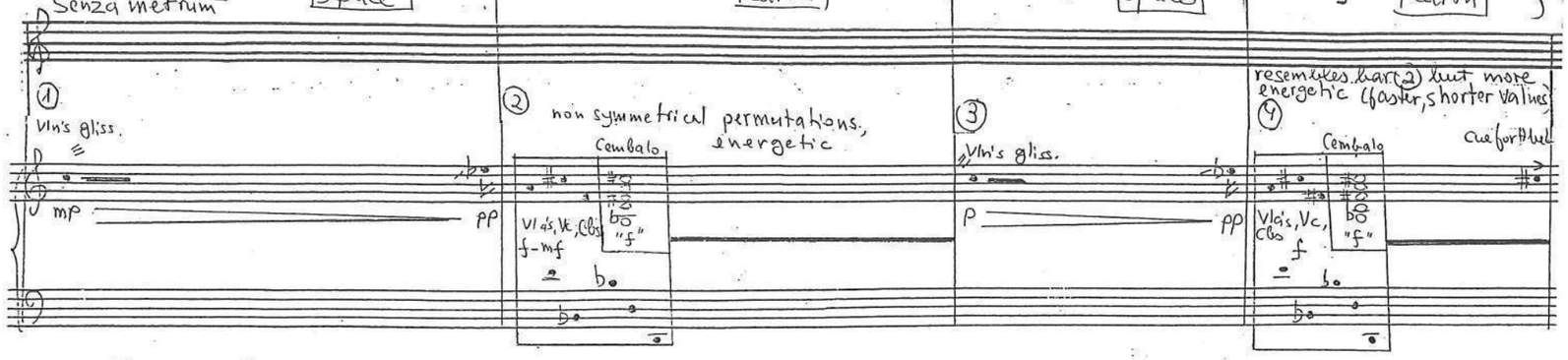
O HEAVEN, BROTHER KILLS BROTHER / STRANGER K KILLS STRANGER

MY BROTHER, A STRANGER

END

Scene 5

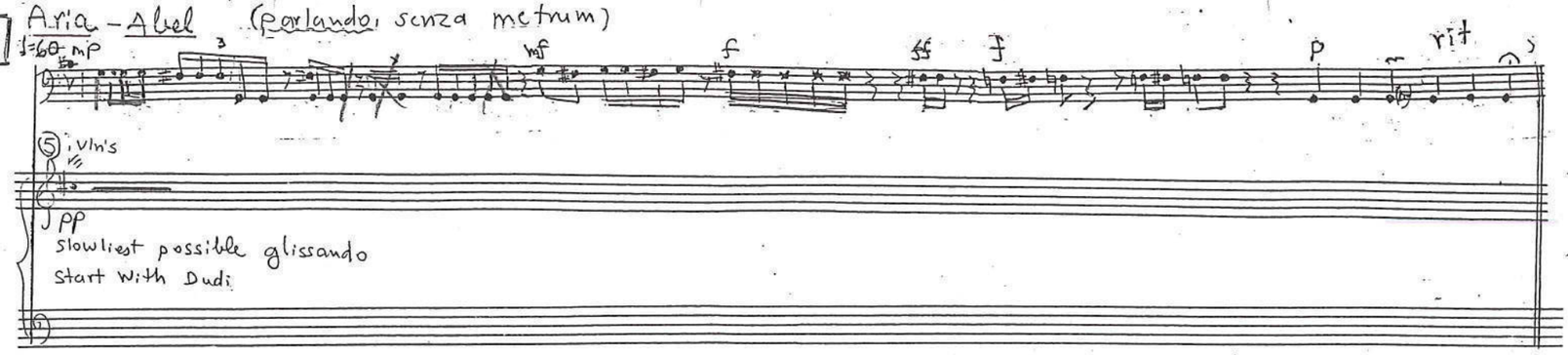
M Introduction Senza metrum 5" space | 5" earth | 3" space | 3" earth



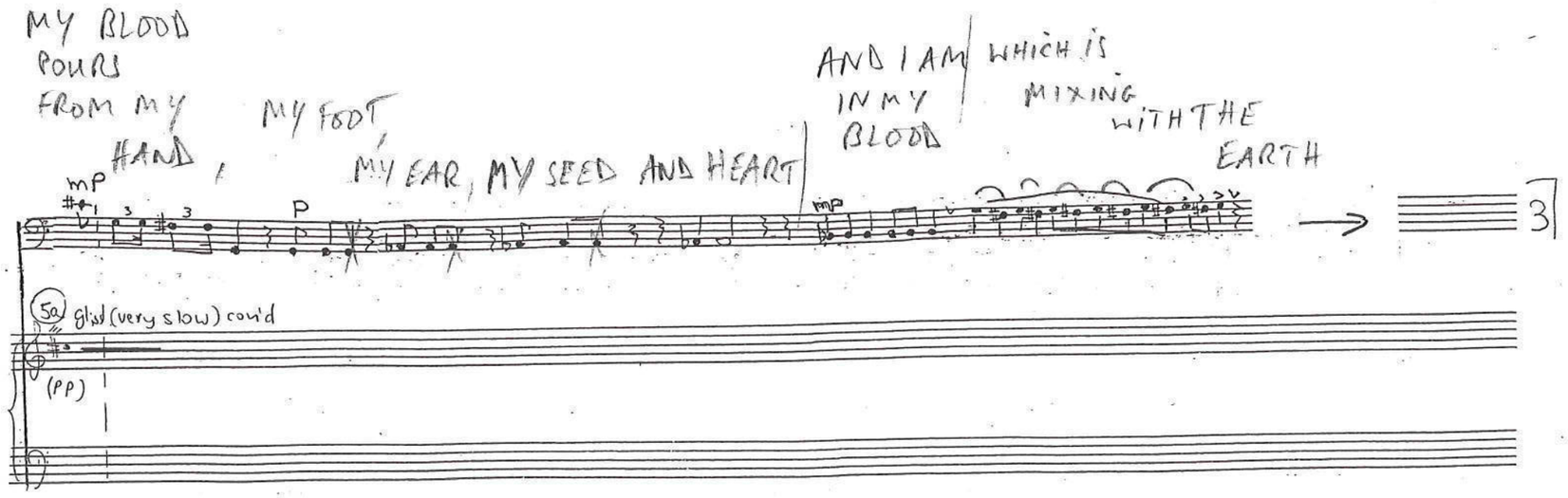
↑ Ton höher

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 THE ARTERY | WALLOWING IN THE DIRT

M 1 Aria – Abel (parlando, senza metrum)



MY BLOOD POURS FROM MY HAND, MY FOOT, MY EAR, MY SEED AND HEART | AND I AM IN MY BLOOD | WHICH IS MIXING WITH THE EARTH



DRY-ING ME OUT OF IT | WHERE IS ABEL CAIN?

5a concluded

WHO IS CALLING? | CAIN | WHO ARE YOU? | WHERE (IS ABEL, CAIN?) | I AM NOT MY BROTHER'S KEEPER. WHO ARE YOU?

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

♩=60 Kain — Abel's sole — Kain — Abel's sole — Kain — Abel

più mosso | A Tempo | più mosso | A.T. | p.m. | A.T.

"mp" — Vln's gliss. — "mp" — Vln's gliss. — Cembalo "mp" — low strings. Not energetic

THE BREATH OF ABEL'S MOUTH. | DID THEY NOT PREPARE YOU A THRONE IN HEAVEN? | THE WAY THERE IS MYSTERIOUS. | WHERE ARE YOU? | BETWEEN

Abel's sole — Kain — Abel — Kain — Abel

Vln's gliss. — "mf" — Vln's gliss. — "mf" — Vln's gliss. very slow

Cymbal: lowest possible cluster — Pedal — Cembalo — Cembalo

WHAT HAVE I DONE?

HEAVEN AND EARTH, WITHOUT BODY OR SPACE

OSSIA

Ad Lib. mf-imp Kain

A Tempo Abel mf

YOU HAVE SPILLED YOUR BLOOD. YOU HAVE EXPELLED YOUR SOUL

71

22 23 24 25 26 27 28 29 30 31 32

V(P) Vlns very slow gliss. cont'd

"imp" Cembalo

mp — f gliss. Vlns only

total acapella

YOU HAVE PROFANED THE EARTH

YOU HAVE GIVEN BIRTH TO DEATH.

YOU HAVE MURDERED THE HUMAN IMAGE

① YOU HAVE TAKEN THE
② WORLD OUT OF THE
③ WORLD

8

33 34 35 36 37 38 39

① ② ③ ff

N0 All(~) instruments shocking/shaking : EARTH

(40) 8va tremolo

ff — fff > mf < fff — mp

total acapella

WHAT IS THIS? THE EARTH TREMBLES

THE WRATH OF NORTH AWAKENS

COME, LET US FLEE

NO REFUGE

N1 ♩=84

Parlando cont'd Kain f

Abel's sole mf

Kain f

Abel's sole mf-mP

(41) p.m. no falcetto A.T. p.m. A.T.

Cont'd

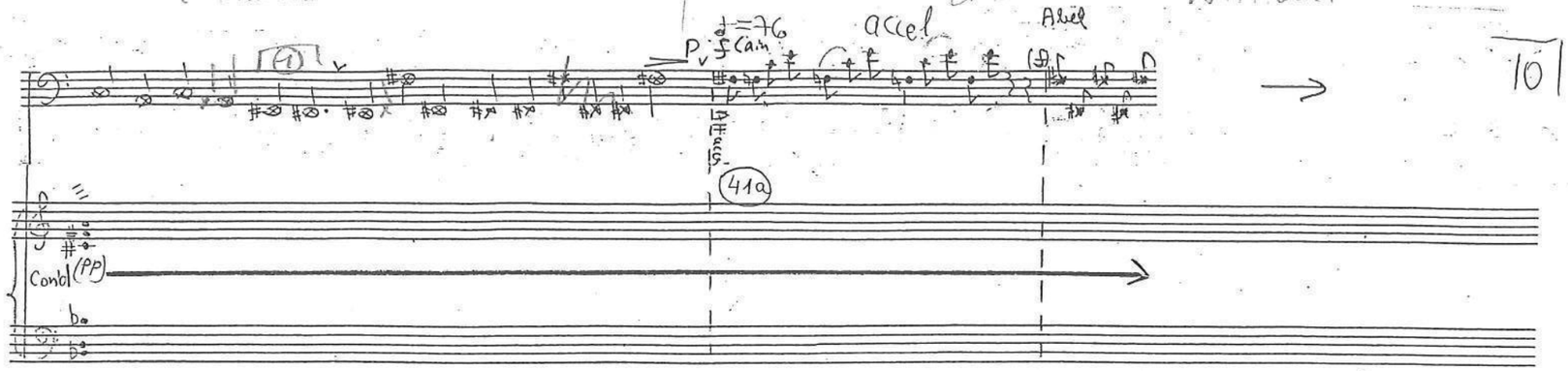
mP — P

pp (subito)

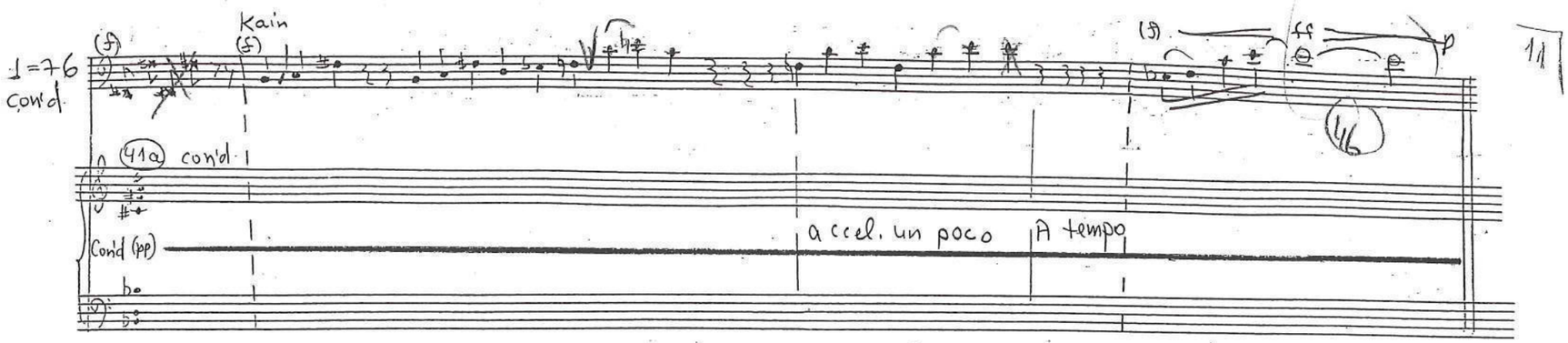
9

earth continues to accompany the singers in this line quietly

CAN BE SHARED BY A (1) {BROTHER WHO IS A STRANGER AND A BROTHER WITH NO LIMBS | IF WE RUN WE MAY YET AVOID THE END | HOW CAN I RUN WITHOUT



10

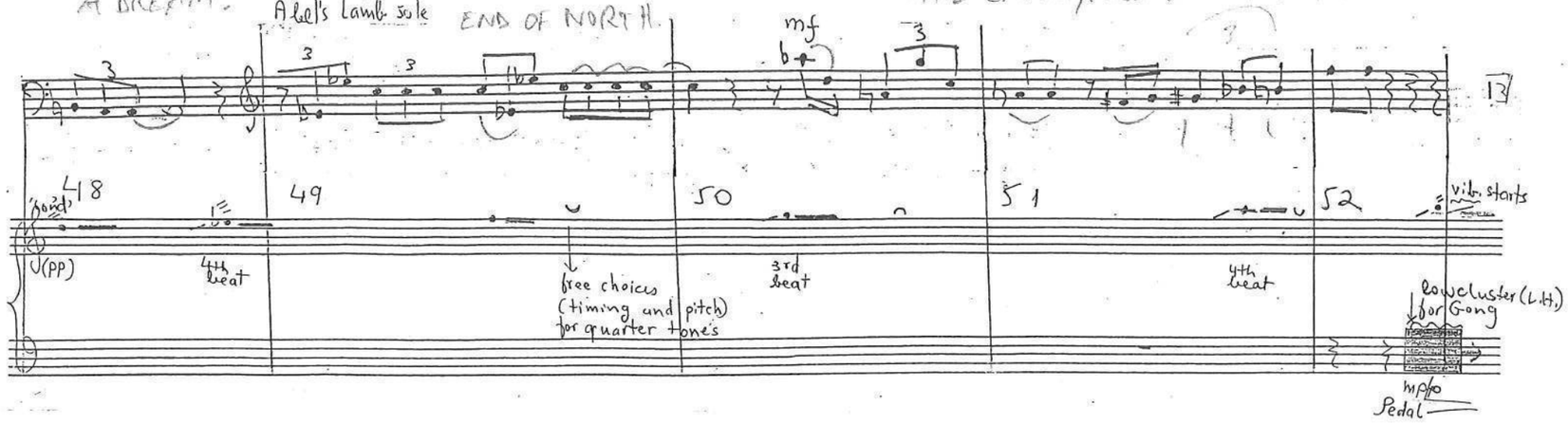
LEGS | COME CLOSE TO ME | I WILL BE YOUR BODY AND YOU, YOU WILL BE MY SOUL MY BROTHER

11

♩= 60/ 64/68 ⓪ Duet: Abel's sole and his Lamb's sole ⊛ [anticipation to ⓠ = duet of uniting]

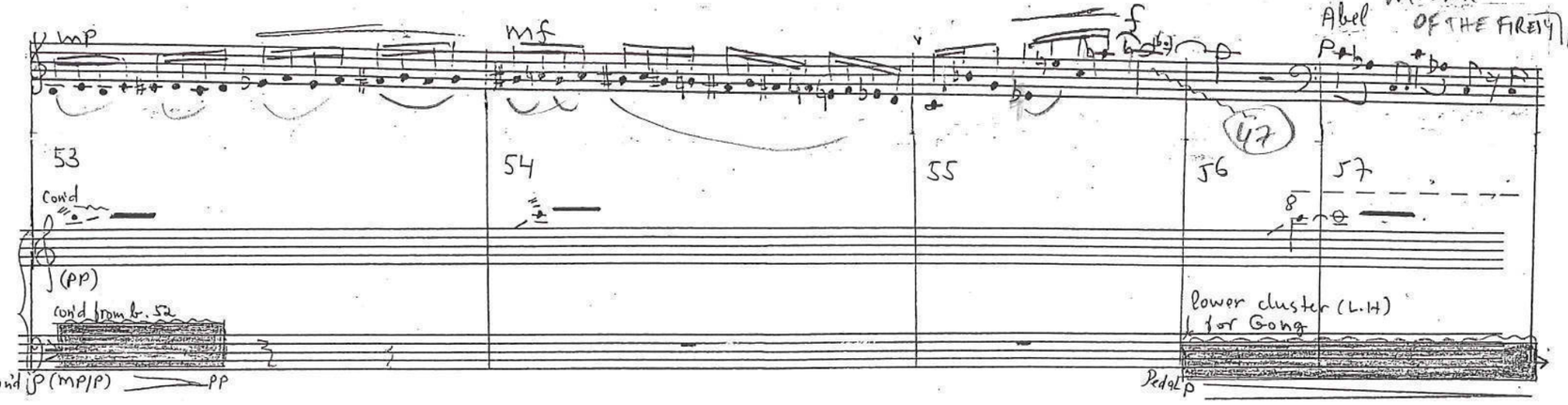
COME TO ME ABEL, ABEL, THE GATE ARE OPEN MY LAMB OR PER-

12

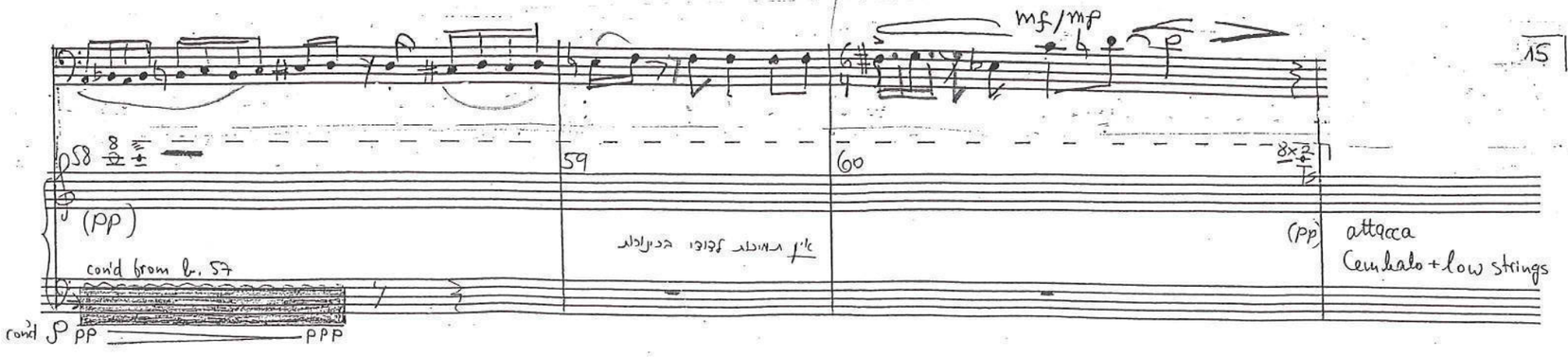
-CHANCE A DREAM. YOUR LAMB WAITS AT THE Abel's lamb sole END OF NORTH. TAKE LEAVE OF THE EARTH, RISE UP TO THE HEAVENS.



A TWIST-ED SERPENT OF FIRE WILL GIVE LIGHT TO THE CHAMBERS, AND THE VAPOUR OF THE FIRE(S), IT Abel



TEARI ME, IT TEARI ME APART FROM THE DRYNESS OF MY BLOOD TO ON HIGH



[P] Terzett: Cain + Abel + his Lamb's sole (parlando, senza metrum)

and a many-armed monster

MA-NI ARM-ED MONI-TER

4"

Kain mf/f non accel, heavy feeling

'U-MIF-LE-ISET / TE--HOM MI-RU-BAT 'EI-VA-RIM

(61) f < ff > f (62)

Cembalo only 1st beat "f"

perc.'s (energetic) low strings

p sub. (p)

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

BY THE WEIGHT OF MY BO-DY DOWN

accel. molto accel. rit! rit. molto (no dim.)

HO--ŠE--KHET 'O--TI 'IM KO--VED GU--FI LE-MA-

17

(62) con'd (p)

(down) take me, brother 'AH I cannot this is a world without bodies | Ash that they strip me of my body....

DOWN

Largo

Abel's solo mp

Ad Lib.

Kain mf

accel. sempre

18

-TA KAH 'O-TI 'AH | 'I 'EF-ŠAR | ZE 'O-LAM | BLI | GU-FIM | BA-KEŠ | ŠE-YA-ŠI-LU | 'O-TI MI-GU-FI

P 1'-2" PP sub (63) (64)

≡ Vln's gliss as slow as possible

mp low cluster (L.H.) // for Gong or Cymbal

Pedal PP

THE WEIGHT OF YOUR SIN MAKES YOUR BODY HEAVY | ONLY WANDERING CAN MAKE YOUR LOAD LIGHTER

3" mp Abel's solo mp mf rit. sempre pesantissimo 19

(65) cond -vlns (mp)

cond vanishes by itself

P cond PP sub. pppp

FOR HOW LONG? UNTIL THE END OF DAYS | COME TO ME ABEL | I AM BEING CALLED ON HIGH

Rain f 3" Abel's solo 3" mf Abel's Lamb's sole P mp Abel's sole pp 3" 20

'Duetino' (♩. 66)

(65) cond f OSSIA

(mp) cond -vlns P

for Chain

5" as if her own echo (48)

(66) 1. Tacet

3 vlns gliss. P

as if his own echo

no exact limit of pitch pp ff f

Low strings permuta.'s

for Rain

DO NOT LEAVE ME IN THE BOWELS OF THE ABYSS | BODILESS WINGS ARE PULLING ME | AND WINGLESS BODIES ARE PULLING

♩=60 p Rain P sub.

Ad Lib. (but quick) 2" mp Abel's solo pp mf 21

(66a) quasi staccato ppp vanishing into the abyss

cond

mp Ad Lib (but quick) for singing

for Abel

♩=60 Rain mf Cembalo

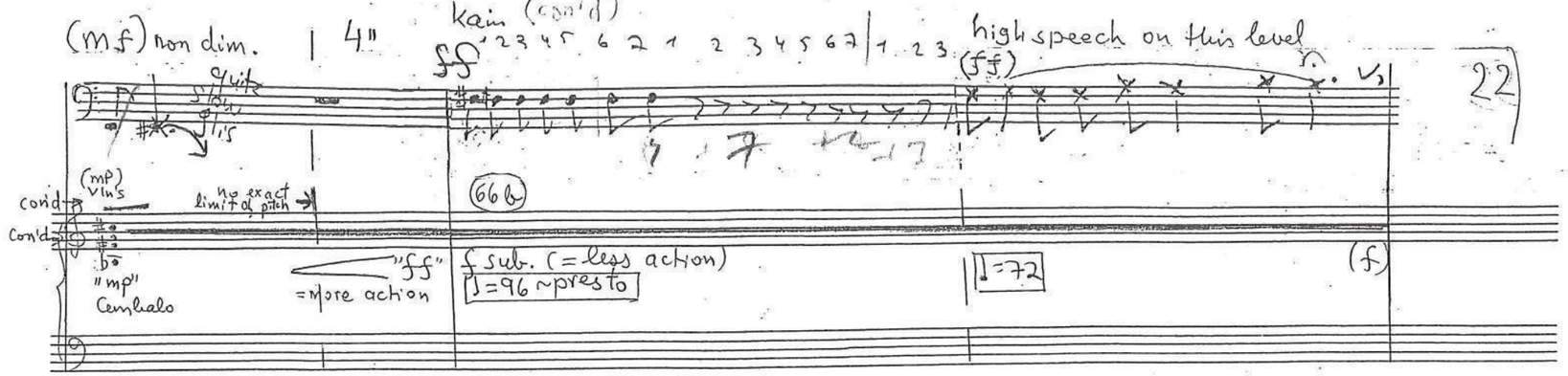
♩=60 ump" non symmetrical...

no exact limit of pitch

ME

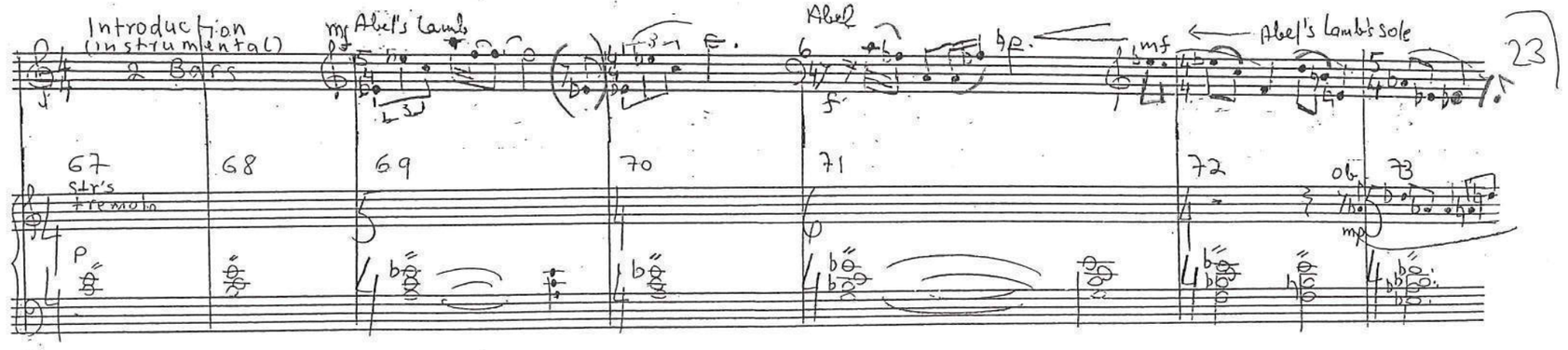
of THOUSANDS EYES PREY ON ME . HELP YOUR BROTHER, ABEL.

48
SC.5
8



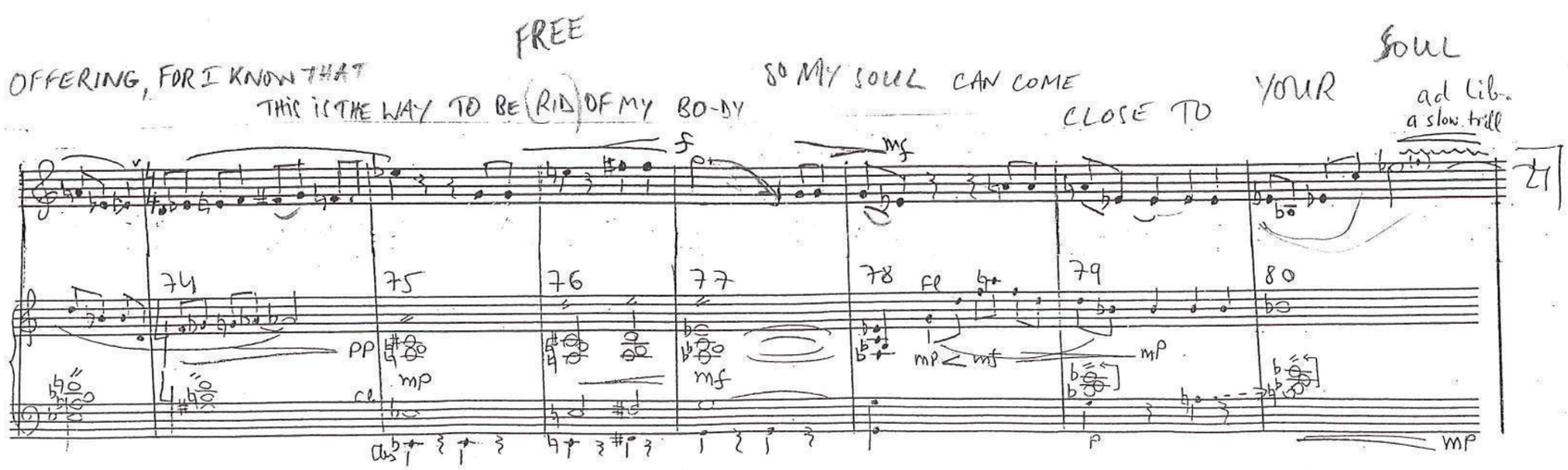
♩=68 Q Duet of Unifing: Abel's sole + Abel's Lamb's sole

COME TO ME ABEL, I WAIT . I COME, I COME. I AGREES OFFERING, YOUR TO BE YOUR



FREE

OFFERING, FOR I KNOW THAT THIS IS THE WAY TO BE RID OF MY BODY SO MY SOUL CAN COME CLOSE TO YOUR SOUL



COME TO ME, COME TO ME

I COME, I COME, BODILESS, UNTO YOU

SOON WE WILL BE AS

Abel's lamb's sole

Abel's sole

81 82 83 84 85

Sts+Hrp

mf mp

Fl

49

Sc. 5

9

ONE

Abel's lamb sole (mf)

Abel's sole (mp)

sempre riv.

R Arietta: Kain

mp/p

♩=76

87 88 89 90 91

string+xyl (whole ensemble) Trb

we still breathe the atmosphere of the previous bar

f

sub. mp/p

I FALL INTO THE BOTTOMLESS PIT AN NOONE CAN SAVE

26

ME, CROCODILE JAWS ARE READY TO CONSUME ME

AND NOONE CAN SAVE ME, WHERE IS MY LAMB

WHERE IS ABEL

WHO WILL SAVE KAIN?

Kain (cold)

Sprechst

Sprechg.

92 93 94 95

mp/p in all instruments

smallgliss.

(f)

27

♩=60 ↔ 70

[5] Duet: Sole of Abel + Kain quasi bars – freely counted without metrum by eighths and quarters

Portando

YOU ARE NOT ALONE | THE EARTH IS WET WITH OUR WARM BLOOD | COVER YOURSELF WITH MY BLOOD AND MARK THE BODY.

Abel (mp)

Voice

♩=60

28

96

1 2 3 4 5 6 7 8 9 10 strong surprising word 11 12 13 14 15 16 17 18 +1/2

97

Kain paints with blood on his body

the merciful claim of Abel there for the element of Octaves in violins

Bcl Obligato total solo

Bcl

p

ALL CREATURES OF THE WORLD RISE UP AGAINST ME | DEMANDING REVENGE. | I MURDERED A BROTHER AND BECAME A SOULLESS BODY

29

f Kain mf

98a 98b 98 permuti's

R.H. strings

L.H.

Bcl

(p) pp

Xyl. mp Xyl. Xyl.

99

f blaming himself powerfully ff

pp

in the full score more lower pitches

DO NOT TOUCH HIS BODY, FOR I AM WITHIN HIM. I HAVE SINNED, MY INIQUITY IS GREAT

30

[slow tempo] Abel's sole f

mf as if the echo himself mp

Kain mp

8" 3"

100 100a 101 101a

cond from b. 99

(p) pp ppp

for Clusters medium regist. Pedal mf/f

for Dudi mp 2 Xyl.

vanishes by itself

Gong mp Xyl.

mp Pedal Cluster ibid.

vanishes by itself

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!

molto espressivo

Abel's solo

Kain's solo

101b permut.'s vla's Same tones + lower" PPP Vc, Cbs L.H.

102 R.H. Vln's mp L.H.

103 Vln's (mp)

103a

103b

ANYONE WHO TOUCHES MY BROTHER, | MURDERS MY BLOOD ONCE AGAIN | AND VENGEANCE WILL BE SEVENFOLD

Abel's solo

sub. ff/fff

attacca instrumental

32

104 V.3 V.2 V.1 mf R.H. L.H. permut.'s vlas, vc, cb low strings PPP

10 11 earth (shocking) + space (horrified)

voices of the world (universe), ascend & re-ascend and descend →

105 change frequently and freely between the two tremolo elements non symmetrical in R.H.

L.H. same element much faster

ABEL ABEL

33

♩=82/76 4 sign for Kain to paint himself rit.

Kain continues to paint himself 6"

♩=60 Kain ff molto rit.

105a R.H. two changing elements (cond (Cembalo + Vlns) mf L.H. low strings same element cond mf mp

105b Bcl mp mf

105c (mp)

105d slow the activity more and more sprechg. (p) slower slower

DO NOT LEAVE ME, ABEL

DO NOT LEAVE ME ABEL

Abel's sole Vocalize

grand e

f Kain

Abel's sole Vocalize

Kain

quite slow gliss

as if with echo and distance which will not be answered

R.H. (106) changing elements

nonsym.

tremolo

L.H. permut.'s

low strings

(107) (108) (109)

34

Sc. 5 / 52

12

T ♩=84

Duet: Kain's Lamb and Kain Thematic (H)(A)

¢ d=84

f Kain's Lamb

Kain is happy that his lamb has appeared

Kain

YOU HAVE RE-

4/4 ♩=84

Voice as the beginning of opera

Ob

Rec's

permutations

KAIN'S Lamb enters jumping

dolce

trem.

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

35

- TURNED MY LAMB, TO COMFORTA BROTHER IN DISTRESS

piu mosso

A Tempo

MY LAMB, COME, MY LAMB, COME AND LIE IN MY BOSOM

K' piu mosso Lamb

(mf)

(mf) Hrp + Rec's continue exactly the same m'p

122 123 124 125 126 127 128 129

Rec's stop

Rec's (cont'd ibid.)

(p)

Hrp. (permutations cont'd)

(p)

PP sub.

36

WE WILL WAIT FOR THE SUNRISE

WHAT DID YOU SAY

A Tempo

piu mosso

A Tempo

piu mosso

K' Lamb

kain

mp-mf

K' Lamb

kain

mp-mf

K' Lamb

f

130 131 132 133 134 135 136 137

R.H. (only) perm.'s

Hrp

accomp.: Hrp Chaconne + permutation 24

37

11 X

YOU ARE SO DISTANT, WHAT IS YOUR LANGUAGE COME CLOSE TO ME, THE BLOOD IS STRANGE, BUT CAIN IS NO STRANGER

54
Sc. 5
14

¢d=84/88 ♩=80 Senza rit. 38

Kain mp-mf (full of sorrow) 4/4 mp pathetic, tragic second time (P)

K' Lamb (as if accomp.): she is leaving gradually, repeating with her steps this unit of 3 tones (with her leg his sentences while Doron tries to communicate)

her singing goes f—inf—mp—p decresc. because she disappears it does not make any difference when it comes, according to her movement

138 139 140 141 142 143 144 145

Hrp

mp

1. (P)
2. (PP)

senza rit.

attacca

to aria- requiem

The accomp. turns from Chakon to Ostinato of two chords - to move with the stepping of the animal

SILENCE AGAIN, (REALLY!) "section a" BECOMES UNDER

4 Aria - Requiem : Kain — Thematic (1) — THE ABYSS RE-CEDES, THE EARTH | STABLE MY FEET, THE STORM

Kain

146 147 148 149 150 151 152 153 154

♩ = 84

Uln's+Vl d's

chime + glockenspiel — speeeeh — "LUNA"

Trg.

HAS BEEN SILENCED, THE WAVES OF THE SEA FLOW ONCE AGAIN, AGAIN, AGAIN

THRU A NO LONGER MIRACULOUS WORLD, THAT WAS

155 156 157 158 159 160

leggiero

VI-O-LATED BY MURDER. THE TONGUES OF [as we have all sunk into the world of lies and hypocracy] THE WORLD'S CREATURES HAVE BEEN DI-VIDED INTO THOUSANDS OF FOREIGN LANGUAGES

"section Re"

161 162 163 164 165

(mf) Vn 1,2,3 Vla 1,2

Vc

cbs

the atmosphere of requiem is surrounding suddenly;

a very strange, unperceptive cry (falcetto of 2 octaves!)

AND KAIN ALONE AND ORPHANED WILL WANDER LIKE A REFUGEE

a natural decresc. for illustrating a physical picture

Sc. 5 / 56

16

(END)

a REFUGEE IN A FOREIGN LAND AS THE EYE NORTH OF FOLLOWS HIM, FOR-

[a heavy psychological stress]

E - VER. AND IN MEM-O-RY OF A WORLD THAT ONCE WAS

"Section C"

transmission to the endless wander / section "C"

"Kain recognizes his fate

OF A BROTHER AND A LAMB ALL THAT REMAINS IS THE SIGN OF CAIN

45

senza morendo

non rit.

~~no morendo~~

only sad