

Tsippi Fleischer
* 1946

Oasis
op. 71a, 2010 (40')

A Children's Opera
Englisch Version

Piano Score

Preface

Oasis op. 71, 2010 (40')

A Children's Opera in four scenes

Story, Plot and Libretto: Yael Medini

For Children's chorus including six soloists (father, mother, Elon, Noa, Laila, Ali) and 12 instrumentalists:

Flute (Piccolo), Oboe, 2 Clarinets in B, Guitar, 4 Violins, Violoncello, Double-bass, Percussion – 1 player: Tamb.gr./Djambe, Susp. Cymbal, Oriental drum, Sleigh-bells

Originally composed and sung in German

Translation and Editing: Tsippi Fleischer and Adina Stern

English version (equirhythmic): Gila Abrahamson

The world premiere onstage took place on November 12, 2010. OASIS was commissioned and produced by the "Cantus-Juvenum Karlsruhe" youth choir (Germany) in cooperation with the Paladio Players, and took place in the Evangelische Stadtkirche, conducted by Hans-Joerg Kalmbach.

This world-premiere production was initiated by the stage director Sebastian Stiebert, with the encouragement of Furore Verlag, Kassel.

Tsippi Fleischer's music was received with great acclaim.

"I composed this opera in the Sinai Desert. I had travelled there for a purpose. This was in my blissful spring months of 2010. While living in a completely authentic Bedouin tent near Nuweiba, I felt connected both to the nomadic tent of the Israelites and to the oasis of the local inhabitants. The warm breeze caressed me and the magical encounter between the four undaunted children, far away in time and in location, came alive for me. The human aspect having triumphed, once more a spark rekindled in me: perhaps we shall still attain this serenity and contentment?"

Tsippi Fleischer

Synopsis of the Four Scenes

Scene 1: The Israelites, wandering in the arid desert, are running out of water in their camp. The mischievous Elon and Noa, always playing far away from the camp, have revived a little bird during one of their expeditions, and have also noticed a green patch in the distance. They think that this may be a sign of water, but their father makes fun of their "illusions".

Scene 2: (the central scene) Noa and Elon steal away from the camp during the night in order to search for water. Again they see the elusive green patch from afar. The difficulties of their journey increase, they become exhausted and lose consciousness. Suddenly Ali and Laila, Bedouins, children of the desert, appear. For the first time we hear the "Song of the Oasis" which serves as a leitmotiv. Ali and Laila revive Noa and Elon with fresh water; the meeting of the four children in the middle of the desert is moving. Ali and Laila lead Elon and Noa to their oasis – the same green patch they had seen in the distance – where they are treated to food and water. The joyful life in the oasis is revealed; the leitmotiv is performed in a dance in the style of both debka and hora.

Scene 3: Sadness and anxiety prevail in the Israelite tent; where are Noa and Elon this time? But here they are, returning to their parents' tent, accompanied by Ali and Laila. Each child is carrying a jar of water. First the children of the desert hide and only the jars of water are revealed; the parents' thirst is quenched. Then Ali and Laila show themselves. All are overjoyed! The "Song of the Oasis" leitmotiv is heard once more. The Israelite parents wish to adopt Ali and Laila.

Scene 4: It would be good to go with you, say Ali and Laila, but we will not be able to, states Laila after serious consideration. The brother and sister, children of the desert, sing of their "duty and tradition", and of their need to remain in the desert for generations to come, so as to provide water for those who thirst; the Israelites state that, on their way to the Land of Canaan, they will never forget the kindness shown them in the desert. In the Finale they all sing sadly of their parting, mixed with the hope that each would live in his own tradition, in freedom and in peace.

The chorus moves the plot forward, opening and closing the Opera, and their singing often accompanies the six soloists.

Biography

Tsippi Fleischer was born in Haifa, Israel, in 1946. As a three-year-old she was already improvising at the piano. In time she studied piano and theory formally at the Rubin Conservatory of Music, Haifa. The first beginnings in the 70s are typified by a search for a compositional style in which to incorporate her oriental studies. The 80s brought the formation and crystallization of this style, marked by a finely-honed sonority and images of the Israeli landscape. A spurt of creativity in the 90s found expression in daring musical textures inspired by ancient, far-distant Semitic sources. The listener is impressed by the tonal landscapes and ancient Semitic languages – by the human, feminine imagination and drama, together forming a moving panorama. It is this local view of the Semitic Mediterranean East in the language of the avant-garde and the personal, original and feminine stamp characterizing Fleischer's works that have gained her significant international acclaim. Tsippi Fleischer has received numerous prizes and awards for her works which are performed all over the world.

OASIS

(op. 71, 2010)

A Children's Opera

Story, Plot and Libretto: Yael Medini. English Version: Gila Abrahamson

SCENE I

Prologue of the Israelites' Wandering

Scene of the Little Bird

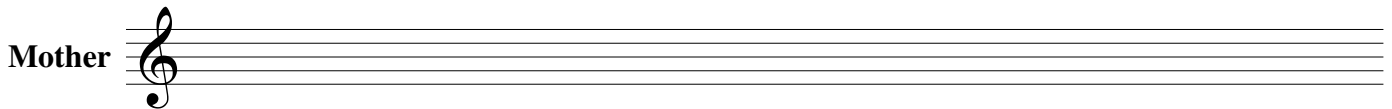
(Silence. In front of stage Elon and Noa are playing with ants, stones and beetles. Props are exaggeratedly large)

Tsippi Fleischer

Introduction

Ad lib.

Flute solo 12"



♩. = 74 1. The Mantra of Wandering I (Chorus)

Ch. *p* *l* always exaggerate (S) in Desert



(1) * AS FAR AS THE EYE CAN SEE JUST DE - SERT



p optional till b. 38



pp

* Moving cluster of chorus enters - whisper, speak, whistle, and sing
in 5 groups of children (5 talented children will lead the 5 groups).
No unison, no chord. The whistling without rhythm.
Another option, instead of 5 groups of children: 'free controlled pitch.'
The choir moves / steps lightly.

a soft-percussive effect is created by the steps.
It is also possible to "drum"/step with hand-palms on foot.

6 7

Ch. JUST DE - (S) - SERT

pp vanishes

12

Ch. (2) FAR YEL-LOW AND DRY (3) THE

18

Ch. IS - RAE L - ITES ARE WAN-DER - ING IN THE DE - SERT (4) FROM

mp

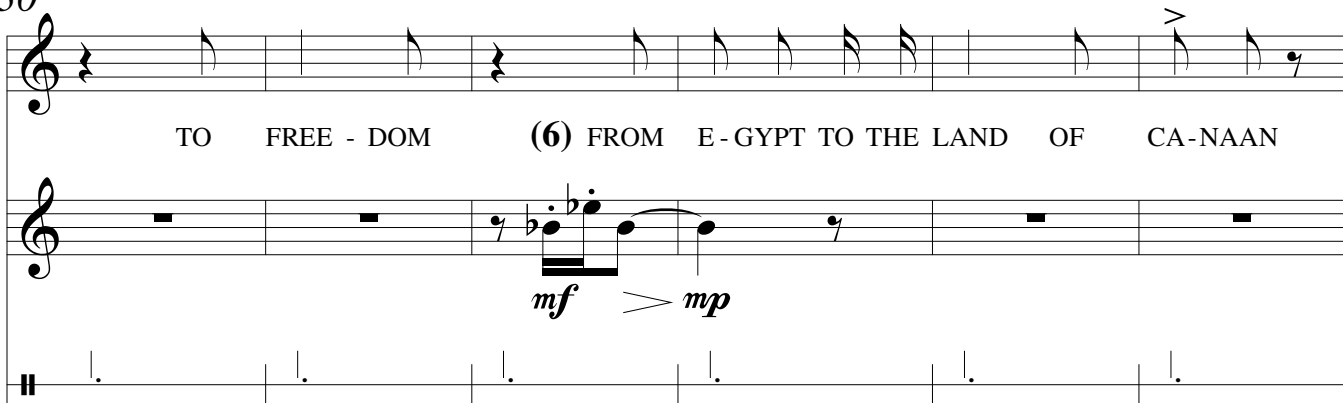
24

Ch. WHERE? TO WHERE? (5) FROM SLA-VER - Y

f *mf*

*

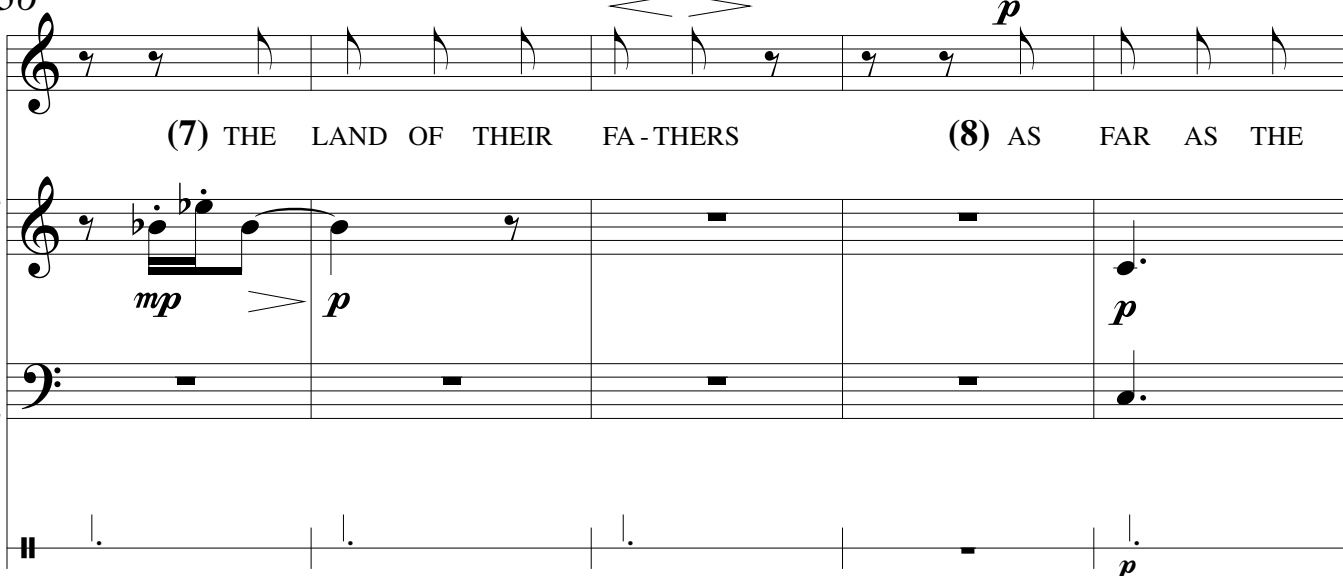
30

Ch. 

TO FREE - DOM (6) FROM E - GYPT TO THE LAND OF CA - NAAN

mf *mp*

36

Ch. 

(7) THE LAND OF THEIR FA - TERS (8) AS FAR AS THE

mp *p*

41

Ch. 

EYE CAN SEE JUST DE - SERT JUST

mp

48

Ch.

DE - (S) - SERT (9) FAR YEL - LOW AND DRY

p *mf* *mp*

55

Ch.

(10) THE IS - RAEL - ITES ARE WAN-DER-ING IN THE

p *Strings*

61

Ch.

DE - SERT (11) IN A LONG A VE - RY LONG LONG

rit. sempre *mf* *p* *Strings*

S. Cymb. *mf/f*

67 $\text{♩} = 64$ *p* *sub. mf*

Ch. CA - RA - VAN (12) AND AT THE END OF THE

73

Ch. CA - RA - VAN (13) A FA - THER AND A MO - THER (14) AND E -

79 $\text{♩} = \text{♩}$

Ch. - LON THEIR SON (15) AND NO - A THEIR DAUGH-TER (16) AL - WAYS LAST

84 *mf* All the boys, with some funny movements

Ch. AL - WAYS THE LAST ONES (17) HE IS THE NAUGH-TY E -

88 All the girls until b. 95

Ch. *- LON (18) AND NO - A WHO STAYS CLOSE TO HER*

93 *accel. sempre* (girls) *f* The chorus laughs

Ch. *BRO-THER'S SIDE CLOSE TO HER BRO - THER'S SIDE*

"A show" of Noa pushing herself towards Elon, with pantomime

96 *speech solo* Soloist from the chorus

Ch. (19) T H E Y ' R E L O O K I N G F O R A N T S

100 *f* another soloist from the chorus

Ch. (20) B E E T L E S O R S T O N E S

104 *mp* One big exhalation "Pf" by whole chorus

Ch. *Desert-wind-whistle effect No. 1*

f

109 *p* 1/2 chorus starts "cluster" as in b. 1
1/2 chorus starts whistling, now in rhythm of words

Ch. *(20a)* JUST DE - SERT JUST DE -

Oboist takes out the reed

p Strings

115

Ch. - (S) - SERT *(20b)* THE IS - RAEL - ITES ARE

p

S. Cymb. *mp*

121

Ch. WAN - DER - ING IN THE DE - SERT *(20c)* IN A LONG A

The whole chorus "cluster" as in b. 1 *p*

mf

a child from the Choir S. Cymb. *mf*

126 *rit.* ♩. = 68

Mother *mf*

Ch. *mp* *p* (21) ONCE A -

VE - RY LONG LONG CA - RA - VAN

133 2. Arioso of the Mother and Father, worried about lack of water

Mother

- GAIN WE'RE THE VE - RY LAST IN THE CA - RA - VAN _____

139 *rit. sempre* complaining

Mother (22) SOON SOON WE WILL BE LO -

143

Mother

-SING THE TRACKS THAT OUR BRO-THERS HAVE LEFT US _____

(23)

(*mf*)

p

S. Cymb.

mf

♩. = 70

148

Father

Total cut

mf

(24) SEE IN THIS GOAT-SKIN

mp

Ch.

SEE IN THIS GOAT - SKIN AND

Accompanyng the Father

154

Father

(25) WE HAVE WA - TER

Ch.

IN THIS JAR WE HAVE WA - TER

♩ = ♩

159

Father

FOR ON - LY ONE DAY (26) WE NEED TO FIND WA - TER

Ch.

FOR ON - LY ONE DAY

Ch.

FOR ON - LY ONE DAY

163 The Father and the Mother [hysterically]

Mother

(27) WITH - OUT WA - - - TER

Father

WITH - OUT WA - - - TER

Ch.

WITH - OUT WA - - - TER ON - LY

Ch.

WITH - OUT WA - - - TER ON - LY

169

Mother

WE'LL DIE

Father

DAY WE'LL

Ch.

FOR ONE DAY

Ch.

FOR ONE DAY

f *ff*

3. Scene of the Little Bird (Arias of Noa and Elon. The Father answers briefly)

175 $\text{♩} = 64$

mf Strings

179 *f*

Elon

(28) A - BA I - MA

Noa

I - MA A - BA

184 *accel.* *accel. molto* $\text{♩} = 80$ *f*

Mother

Elon

Noa

(29) THEY'RE

A - BA I - MA A - BA I - MA

I - MA A - BA I - MA A - BA

cl. *f*

189 $\text{♩} = 90$ Noa's Arietta

Mother

Noa

CO-MING

(30) E - LON FOUND THIS LIT - TLE BIRD AND

f

mf

193 *f*

Noa

BROUGHT IT BACK TO LIFE (31) HE SAVED THE HELP - LESS

197

Noa

BIRD FROM DEATH (32) A - BOVE IN THE HEA - VENS

201

Noa

SUCH A LIT - TLE BIRD - IE (33) FROM WEA - RI - NESS

Cl. Strings

mf

$\text{♩} = 82$

205

Noa

IT - COULD NO MORE FLY (34) IT SANK TO THE GROUND

rit. sempre

mp

209

Noa

(35) LIT - TLE EYES WERE CLO - SING - - - - - SUFF -

A Tempo

rit.

p

rit. molto

Ob. Cl.

pp

Slower

215 $\text{♩} = 180$ *f* $\text{♩} = 80$

Noa

- FER - ING (36) QUICK-LY WE RAN UP TO - WARDS IT

Elon's Aria

220 *mf*

Elon

I O-PENED UP ITS TI - NY BEAK AND I PUT MY MOUTH A -

(38)

Ch.

M M M M M

Elon provides pantomime movements with silence of orchestra in the background *sub.mp*

225

Elon

- GAINST ITS TI - NY BEAK (39) IT SUCKED AT THE

Ch.

M M M IT SUCKED AT THE

Strings + Winds

$\text{♩} = 86$

230

Elon

MOIS - TURE IN MY MOUTH (40) SLOW - LY SLOW - LY

Ch.

MOIS - TURE IN MY MOUTH SLOW - LY SLOW - LY

236 *senza dim.* *accel. f sempre* *accel.*

Elon

SLOW - LY (41) TILL ITS LIT - TLE EYES__

Ch.

SLOW - LY TILL ITS LIT - TLE EYES__

Ad lib. $\text{♩} = 80$

242 lifts his head up

Elon

O - PENED UP (42) AND ITS

Guit.

f *mf*

245

Elon

LIT - LE BO - DY WAS MO - VING (43) THE

247

Elon

FEA - THERS ON ITS BO - DY TREM - BLED (44) IT

250

Elon

ATE THE BREAD - CRUMBS FROM OUR

A little slower $\text{♩} = 76$

252

Elon

FIN - GERS (45) TILL THE LIT - TLE BIRD ONCE MORE COULD

256

Elon

STAND UP ON ITS LIT-TLE LEGS (46) THEN ITS LIT-TLE WINGS

260

rit.

Elon

STRETCHED SPREAD OUT _____

263

$\text{♩} = 84$

f

Elon

(47) AND IT FLEW _____ HIGH _____ IN - TO THE SKY _____

Ch.

AND IT FLEW _____ HIGH _____ IN - TO THE SKY _____

sub. mf

rit. sempre

Short instrumental link

268 *Strings* $\text{♩} = 76$

mf

mf

(Elon contemplates; he takes out a piece of grass from a pocket of his garment)

272 *Elon* *mf* **Total cut**

(48) FA - THER I'M THINK-ING WE WILL NOT

277 *Elon*

DIE OF THIRST (49) PER - HAPS WE WILL FIND WA - TER

Slower $\text{♩} = 68$ ($\text{♩} = 136$)

281 *Father* *f* *ff* *Speech / sprechg.*

(50) WA-TER? YOU SAID WA - TER?

Elon *f*

(51) WE

Guit. *mf*

285

Elon

NO - TICED WHEN WE WERE ON THE TOP OF THE HILL

288

Elon

BE - LOW WAS A PATCH OF GREEN (52) GRASS

ff

291 A Tempo

Elon

A SIGN THAT THERE'S WA - TER

295

Father

f Slow $\text{♩} = 58$

(53) A FIG - MENT OF HIS I - MA - GI - NA - TION (54) IL - LU - SION

speech ad lib.

Noa and Elon's Aria: Duet

♩ = 90 or slower

299 → free regular speech

Father

— YOU'RE DREAMING AGAIN!

(55)

Fl.

mf

304

Elon

mp-mf

(56) OH AL - WAYS THESE SIL - LY GROWNUPS

(They leave, disappointed)

Strings

mp-mf

(57) E - VEN WHEN WE'RE NOT

Noa

307

Elon

sub.mp

DREAM - ING THEY NE - VER WILL BE - LIEVE US

(58)

mf

(59) FA - THER CAN'T BE - LIEVE THE

Noa

mp-mf

310 *mf* *mp*

Elon

(60) NOT OF THE GRASS (61) NOR OF THE PATCH OF GREEN

Noa

SIGN OF THE WA-TER

p

A Tempo

313 *f*

Elon

(61a) OH — THESE AW - FUL SIL - LY GROWN - UPS

Noa

OH — THESE AW - FUL SIL - LY GROWN - UPS

316 *accel.* *(f)*

Elon

OH THESE AW-FUL SIL-LY - GROWN-UPS AL - WAYS THESE SIL-LY GROWN-UPS

Noa

OH THESE AW-FUL SIL-LY - GROWN-UPS AL - WAYS THESE SIL-LY GROWN-UPS

SCENE II

(Central Scene)

Noa and Elon steal out of the Israelites' tent; They meet Ali and Laila (children of the desert, Bedouins) and arrive at the oasis.

4. The Chorus narrates: Noa and Elon want to sneak out of the Israelite tent

320 $\text{♩} = 68$ rapid non-symmetrical repetitions

p *mp*

326 *speech whisper + sing mf*

Ch. (62) WHO IS SLEEP - ING SO REST - LESS -

mf *mp* *p*

Finger or brush circling on skin of Tamb.gr.

mp

332 *mp*

Ch. -LY (63) WHO IS RI - SING SLOW - LY

p *ibid.* *ibid.*

338 *p*

Ch. SLOW - LY AND QUI - ET - LY

pp

p

344 *pp* *ppp*

Ch. (64) WHO HAS LEFT THE TENT (T)

p

5. Duet of Noa and Elon in the Israelite tent

351 $\text{♩} = 70$ CLASH *mf-f*

Elon (65) GO BACK TO THE TENT SLEEP! I'M ON-LY GO-ING OUT TO (66)

(Elon leaves the tent quietly. Noa joins him)

f *sub.mp* *Cl.*

354

Elon

TAKE A BREATH OF AIR

Noa

mf-f

(67) I TOO AM GO - ING OUT

Fl.

mp

356

Noa

JUST LIKE YOU ARE TO TAKE A BREATH OF AIR

Cl.

mf $\rightarrow$ *mp*

358

Elon

(68) NO GO BACK TO THE TENT

Noa

(69) SO THEN YOU COME BACK WITH

Fl.

mf $\rightarrow$ *mp*

361 (He thinks for a moment)

Elon

(70) NO - A, I BEG OF YOU

Noa

ME

Cl.

364

Elon

(71) NO - A, CAN YOU KEEP A SEC - RET?

Noa

(72) SURE I CAN KEEP A

367

Elon

mp speech

(73) PRO-MISE

mf

(75) YOU GO

Noa

pp

SEC - RET

mf

(74) I PRO-MISE

Cl.

370

Elon

BACK IN-TO THE TENT AND (76) I WILL GO OUT-SIDE AND SEARCH FOR THE SIGNS

Noa

Cl.

373

Elon

OF WA - TER (78) NO NO

Noa

(77) NO I'M CO-MING TOO (79) YES YES

Fl.

mf *f*

376 *accel.* *mf* *ff* **A Tempo** *mp*

Elon

NO NO (80) PER - HAPS DAN - GERS A -

Noa

YES YES

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

379 *mf* *mp* *f*

Elon *-WAIT US ON THE WAY* (82) NO-A

Noa *mp* *p*

(81) TO - GE-THER WE WILL O-VER-COME ALL DAN-GERS

Fl. *mf* *mp* *sub. f*

382 *accel.*

Elon NO - A

Noa *f/ff*

(83) SO THEN I'LL WAKE OUR PA - RENTS

6. The Mantra of Wandering II (Chorus)

385 $\text{♩} = 74$ Chorus: no pitch until b.455

Ch. *p*

(84) AS

mf *p*

389

Ch. FAR AS THE EYE CAN SEE JUST DE - SERT

Half chorus whistling in rhythm of words, the other half - cluster as in b.1

p Strings

396

Ch. JUST DE - (S) - SERT (85) FAR

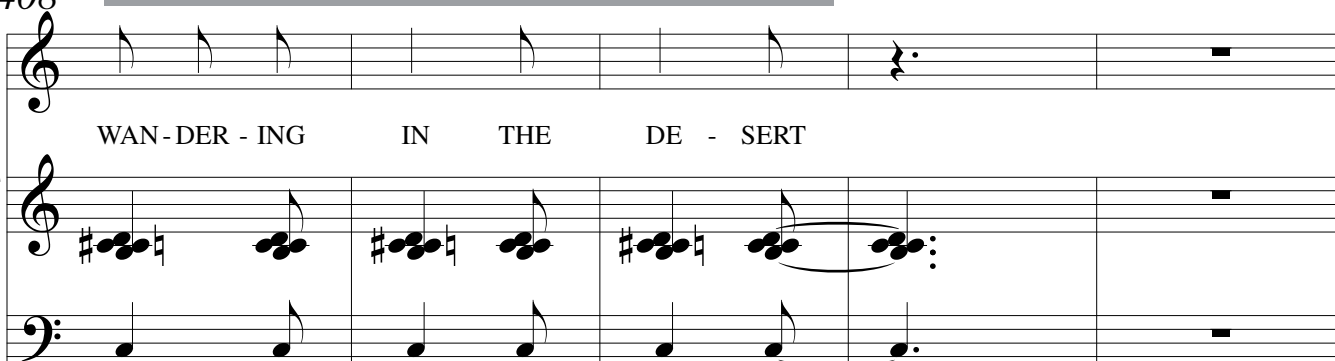
402

Ch. YEL-LOW AND DRY (86) THE IS - RAEL - ITES ARE

p

pp

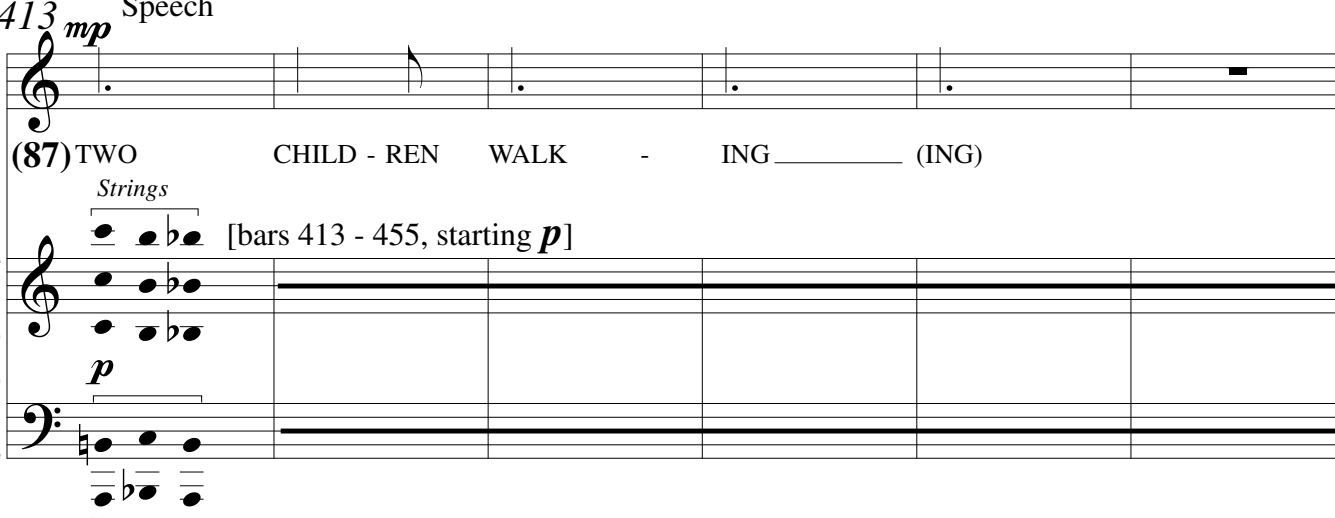
408

Ch. 

WAN- DER - ING IN THE DE - SERT

TUNED CLASH

413 *mp* Speech

Ch. 

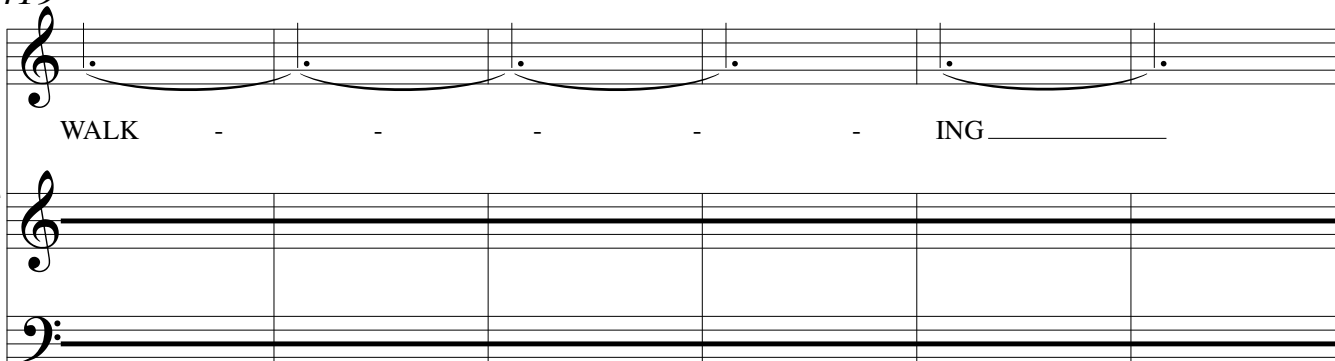
(87) TWO CHILD - REN WALK - ING (ING)

Strings [bars 413 - 455, starting *p*]

p

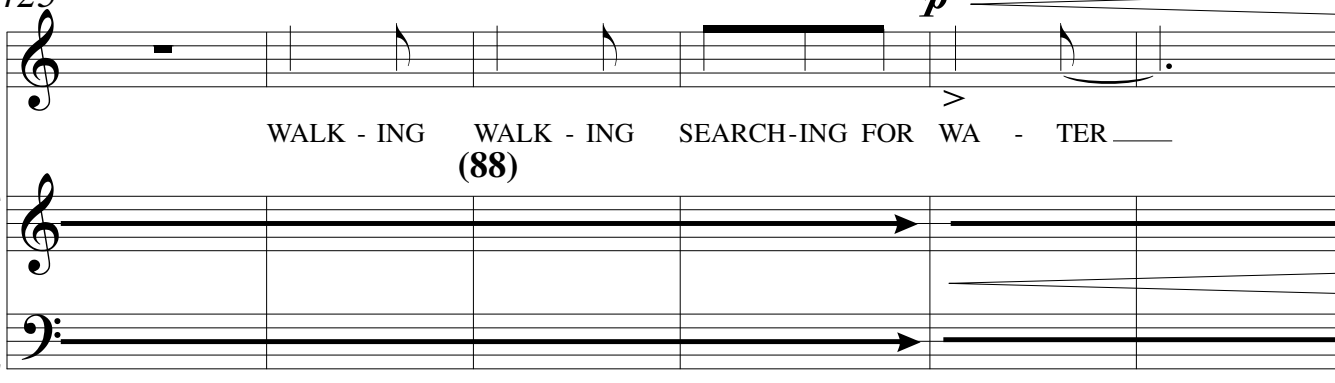
p

419

Ch. 

WALK - ING

425

Ch. 

WALK - ING WALK - ING SEARCH-ING FOR WA - TER

(88)

p

TUNED CLASH (CONT'D)

431 *mp* *pp*

Ch. WA - TER (89) THE SUN IS RI - SING

TUNED CLASH (CON'D)

mp *pp*

S. Cymb. *p*

Detailed description: This system contains the vocal line for measures 431-436. The vocal line starts with a half note 'WA' and a dotted half note 'TER' in measure 431, followed by a half note 'THE' and a dotted half note 'SUN' in measure 432, then a half note 'IS' and a dotted half note 'RI' in measure 433, and finally a half note 'SING' in measure 434. The piano accompaniment consists of a single sustained chord in the right hand and a single sustained chord in the left hand, both marked *mp* and *pp* respectively. A snare drum (S. Cymb.) is played in measure 433, marked *p*.

437 *p* *mp* *mf*

Ch. (90) THE SAND GROWS WARM-ER (91) THE HEAT

p *mp* *mf*

p *mp* *mf*

Detailed description: This system contains the vocal line for measures 437-442. The vocal line starts with a half note 'THE' and a dotted half note 'SAND' in measure 437, followed by a half note 'GROWS' and a dotted half note 'WARM-ER' in measure 438, then a half note 'THE' and a dotted half note 'HEAT' in measure 439. The piano accompaniment consists of a single sustained chord in the right hand and a single sustained chord in the left hand, both marked *p*, *mp*, and *mf* respectively. The dynamics *p*, *mp*, and *mf* are also indicated for the piano accompaniment in the system below.

443 *f*

Ch. SCOR-CHING

f

f

Detailed description: This system contains the vocal line for measures 443-448. The vocal line starts with a half note 'SCOR' and a dotted half note 'CHING' in measure 443. The piano accompaniment consists of a single sustained chord in the right hand and a single sustained chord in the left hand, both marked *f*. The dynamics *f* are also indicated for the piano accompaniment in the system below.

449

Ch.

THEIR (92) THIRST STRONG - (G)ER

S. Cymb.

f *ff* *ff*

5a. Noa and Elon's duet in the desert

456

Elon

TUNED CLASH VANISHES (93) NO - A WHAT'S WRONG WITH YOU?

mp *3*

sub. *p* *pp* *mp*

Strings

459

Noa

(94) TI - RED, TI - RED, THIRS - TY, THIRS - TY,

mp-p

461

Noa

(95) GIVE ME PLEASE JUST A LIT - TLE DROP OF WA - TER

462

Elon

mf LICK YOUR LIPS

Noa

(96) OH MY MOUTH IS SO DRY

(97)

(98) MY

mp

465

Elon

mp ,

(99) SO IS MINE, SO IS MINE

Noa

MOUTH__ IS TOO DRY__

Winds

Strings

f

$\text{♩} = 72$

468 *f* *rit. semprissimo*

Elon SEE (100) IN THE DIS - TANCE O - VER THE HILL A PATCH OF GREEN (102)

470 **A Tempo**

Elon A PATCH OF GREEN (103) THAT'S WHAT WE SAW YES - TER - DAY

472

Elon TO - GE - THER

Noa *mf* free speech sing *mp* Sprechg.

(104) A FIGMENT OF YOUR IMAGINATION AS FA - THER SAID

Strings *mf*

474 (She sinks to the ground *rit., ad lib., meno mosso*
and remains lying there) *mp*

Elon

(105) GET UP SIS - TER LEAN A-GAINST ME

(He tries desperately to support his sister,
but after a few insecure steps,
they both fall down, unconscious)

p

7. Entrance of Ali and Laila

(Ali and Laila approach from the hills and play tag with each other.
The jingle of little bells tied around their wrists and ankles is already
heard from afar)

♩ = 100
or slower

477

Sleigh Bells

mf/f

♩ = 100

478

Ob.

Ob. *ad lib.*

mf

f

mp

f

S. Bells

Oriental drum

Arioso of Ali and Laila (Song of the Oasis I)

479 *f*

Laila (106) MA - YYE MA - YYE LIL - KHA - YAT WA - TER WA - TER JOY FOR US_

Ali (107) MA - YYE MA - YYE LIL - KHA - YAT WA - TER WA - TER JOY FOR US_

f

Tak

f

481

Laila AI (108) RE-FRESH - ING US AI RE - VI - VING US

Ali AI RE-FRESH - ING US AI RE - VI - VING US

f

Tak

Dum Dum

483

Laila

WA - TER SEE HOW IT FLOWS _____ (S) MA - YYE MA - YYE LIL - KHA - YAT

(109)

Ali

WA - TER SEE HOW IT FLOWS _____ (S) MA - YYE MA - YYE LIL - KHA - YAT

Tak Tak Tak Tak

Dum ibid. ibid.

486

Laila

WA - TER WA - TER JOY FOR US FOR THE LIT - TLE LAMBS _____

Ali

WA - TER WA - TER JOY FOR US FOR THE LIT - TLE LAMBS _____

Ch.

(110)

E _____

Dum Dum

489

Laila *ff* MILK AND WOOL (111) *f* MA - YYE MA - YYE LIL - KHA - YAT

Ali *ff* MILK AND WOOL *f* MA - YYE MA - YYE LIL - KHA - YAT

Ch. *f* KHA - LIB AS-WAF (F)

ff

Tak *f* Tak ibid.

491

Laila WA - TER WA - TER JOY FOR US__ AI RE-FRESH - ING US

Ali WA - TER WA - TER JOY FOR US__ AI RE - FRESH - ING US

f

Dum

493

Laila

GRASS AND PALM - TREES (112) HEY HEY (113) TALL AND FRUIT-FUL DATE TREES

Ali

GRASS AND PALM - TREES HEY HEY TALL AND FRUIT-FUL DATE TREES

Ch.

f

HEY HEY

Tak Dum

496

Laila

HEY HEY (114) SWEET-EST AI JUIC-I-EST SWEET DATES HEY —

gliss. as if enjoying something tasty *speech*

Ali

HEY HEY SWEET-EST AI JUIC-I-EST SWEET DATES HEY —

gliss. as if enjoying something tasty *speech*

Ch.

HEY HEY AI HEY —

speech

Tak Dum

Duet of Ali and Laila

(spoken - natural speech without music)

500

Laila (115) (suddenly notices the unconscious Elon and Noa)
AH...! LOOK, ALI!

Ali (116) Ali (turns to Noa, frightened)
ARE THEY DEAD?

Ch. (117) **Laila** (bends over Elon and Noa)
THEY'VE FAINTED FROM THIRST

(118) (She fans the air with her hands)
QUICK, RUN, FETCH WATER

(119) E -

(Ali runs towards the hills. As he begins to run,
the chorus starts singing and accompanies him on his way)

502

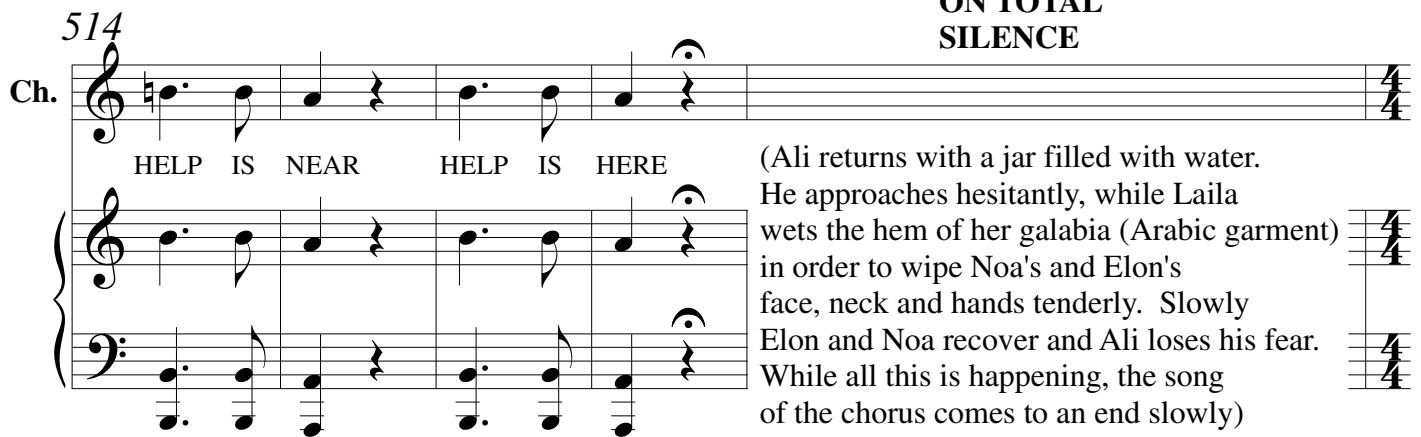
Ch. - LON AND NO - A - BE HAP - PY (120) HELP IS NEAR

508

Ch. HELP IS HERE E - LON AND NO - A BE HAP - PY

**ON TOTAL
SILENCE**

514

Ch. 

HELP IS NEAR HELP IS HERE

(Ali returns with a jar filled with water. He approaches hesitantly, while Laila wets the hem of her galabia (Arabic garment) in order to wipe Noa's and Elon's face, neck and hands tenderly. Slowly Elon and Noa recover and Ali loses his fear. While all this is happening, the song of the chorus comes to an end slowly)

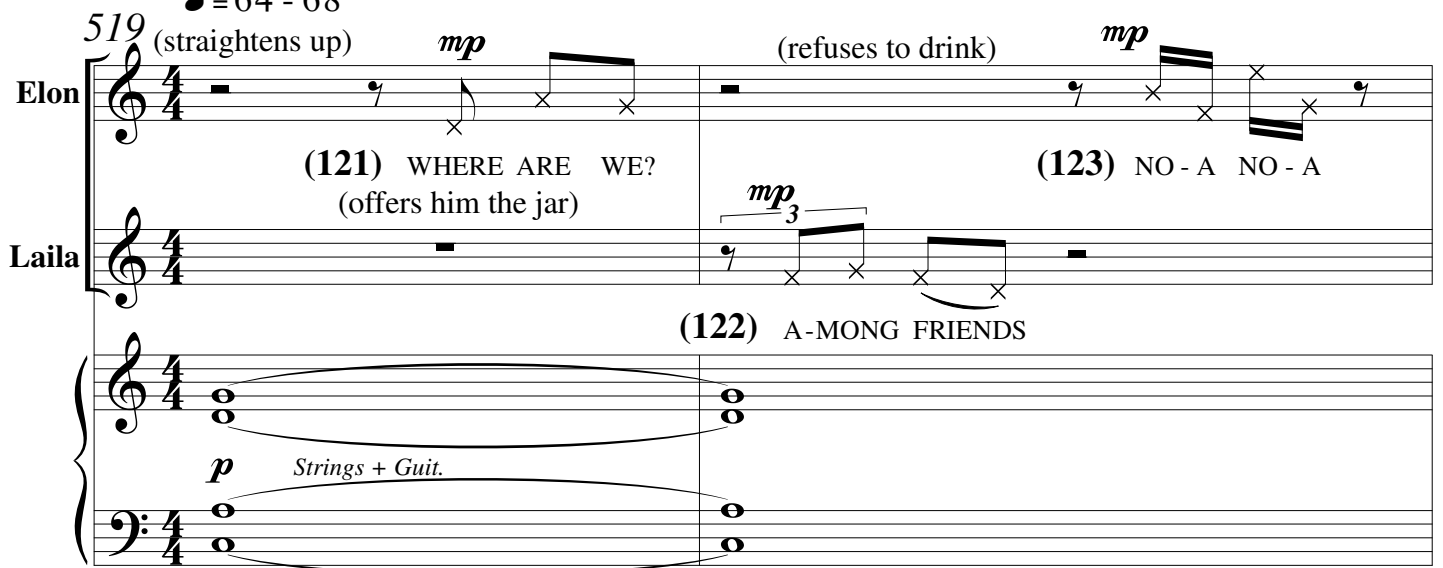
8. Quartet of the Four Children (Recitative)

Recitative

Relatively unpitched according to score, speech with intonation.
From b. 541 some slight singing is inserted.

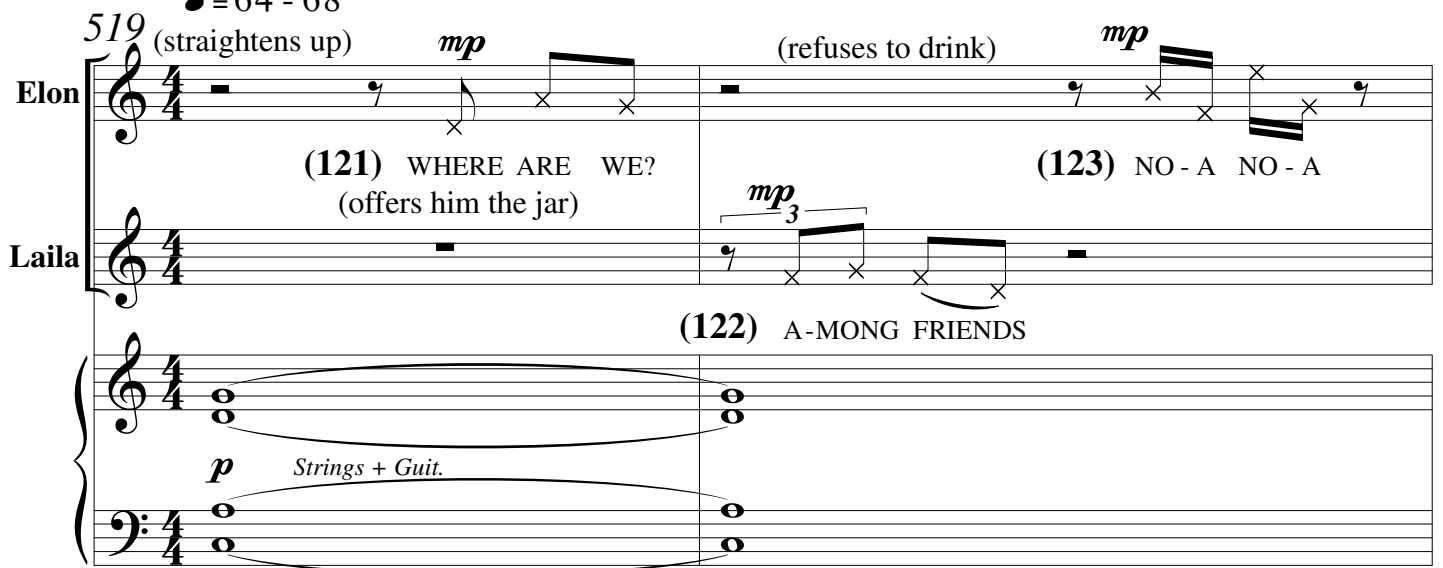
♩ = 64 - 68

519 (straightens up) *mp* (refuses to drink) *mp*

Elon 

(121) WHERE ARE WE?
(offers him the jar)

(123) NO - A NO - A

Laila 

(122) A-MONG FRIENDS

p Strings + Guit.

(He shakes Noa, helps her to sit up and signals to Laila to hand Noa the jar so that she can be the first to drink)

521 *mp* (awakens and drinks)

Noa 

(124) WHERE ARE WE?
(hands Elon the jar a second time)

(125) A - MONG FRIENDS

Laila 

(125) A - MONG FRIENDS

Ch. 

M (M)

sub.mp *mp*

523

Elon (drinking) ∇

Laila $\overbrace{\text{3}}$ (126) A - MONG AN - GELS

YOU DRINK TOO ∇

Ch. (M)

p

524 (laughing)

Laila HA HA NO AN-GELS, CHILD-REN LIKE YOU THIS IS MY BRO-THER A - LI AND I AM

(127)

Ch. M (M)

526

Laila LAI - LA

Ali *mf* (128) AND WHO ARE YOU? WHERE O'YOU COME FROM?

mf/mp

Ch. (M) A (A)

mf

528

Elon

Ali

Ch.

mp

WHAT ARE YOU DO-ING HERE? (129) THIS IS MY SIS-TER

NO-A AND I AM E-LON

7

Elon 5

A (A) A

530

Elon

Laila

Ch.

Guit.
mp

WE ARE IS-RAEL-ITE CHILD-REN

(130) WHO

(131) WE'RE

WAN-DER THROUGH THE DE-SERT?

7

3/4 4/4

(A) A (A)

532

Elon

3 3 3 3 3 3 3 3

WAN-DER-ING THROUGH THE DE-SERT ON OUR WAY TO THE LAND OF CA-NAAN THE

mp

A A A A

534

Elon

3

LAND OF OUR FA-THERS

Ch.

A

535

536

Ali

mf

(133) OH YES YOU WERE FREED FROM

Ch.

mf/mp

A

mp

538

Ali

E - GYPT'S LAND AND THERE A MI - RA - CLE HAP-PENED

Ch.

A

A

539

Ali

BE - CAUSE THE SEA PART - ED SO THAT YOU COULD

Ch.

A

540

Ali

PASS THROUGH THE WA - TERS OH YES I RE - MEM - BER IT WELL

Ch.

(A)

541 *slower* *mf*

Noa

(134) AND YOU FRIENDS AND AN-GELS WHERE DO YOU COME FROM?

Ch.

p

p

mf

542 *mf*

Laila

(135) WE ARE CHILD-REN OF THE DE - SERT WE LIVE HERE IN THE O - A - SIS

Ch.

mf

544 [free speech] [quite high speech]

Elon

ON THE OTHER SIDE OF THE HILL FROM FAR I SAW A PATCH OF GREEN

mf

546

Elon

[speech with intonation]

f

10

NO FIG-MENT OF THE I-MA-GI-NA-TION?
(138)

mf

slow gliss.

548 [sing] *mp/mf*

Laila

(139) YOU THOUGHT OUR O - A - SIS NO - THING BUT AN IL - LU - SION?!

f

549

Elon

(140) IS THAT WHERE YOUR HOME IS IN THE DE-SERT?

f

3

Laila

(140a) YES___

ff

Arioso of the Four Children
(Song of the Oasis II)

$\text{♩} = 100$

551 *gr*

Laila YES _____

(141) MA - YYE MA - YYE LIL - KHA - YAT

Ali MA - YYE MA - YYE LIL - KHA - YAT

f

f

Tak

Oboe with Ali and Laila
Clarinet with Noa and Elon

4/4 Oriental drum

554 *f*

Elon MA - YIM MA - YIM YESH KHA - YIM WA - TER WA - TER JOY FOR US

Noa MA - YIM MA - YIM YESH KHA - YIM WA - TER WA - TER JOY FOR US

Laila (143) WA - TER WA - TER JOY FOR US

Ali WA - TER WA - TER JOY FOR US

f

Tak

556

Elon AI RE-FRESH - ING US AI RE - VI - VING US

Noa AI RE-FRESH - ING US AI RE - VI - VING US

Laila AI (144) RE-FRESH - ING US AI RE - VI - VING US

Ali AI RE-FRESH - ING US AI RE - VI - VING US

Tak

Dum

558

Elon (145) WA - TER SEE HOW IT FLOWS (S) WA - TER WA - TER JOY - FUL - LY

Noa WA - TER SEE HOW IT FLOWS (S) WA - TER WA - TER JOY - FUL - LY

Laila WA - TER SEE HOW IT FLOWS (S) WA - TER WA - TER JOY - FUL - LY

Ali WA - TER SEE HOW IT FLOWS (S) WA - TER WA - TER JOY - FUL - LY

Tak

Dum

561

Elon *tr* *ff*
 FOR THE LIT - TLE LAMBS MILK AND WOOL

Noa (146) *tr* *ff*
 FOR THE LIT - TLE LAMBS MILK AND WOOL

Laila *tr* *ff*
 FOR THE LIT - TLE LAMBS MILK AND WOOL

Ali *tr* *ff*
 FOR THE LIT - TLE LAMBS MILK AND WOOL

Ch. *ff* *>*
 KHA - LAV TSE - MER

Ch. *ff* *>*
 KHA - LIB AS - WAF -

ff *Tak*

Dum

564 *f*

Elon *f* MA - YIM MA - YIM YESH KHA - YIM

Noa *f* MA - YIM MA - YIM YESH KHA - YIM

Laila *f* MA - YYE MA - YYE LIL - KHA - YAT

Ali *f* MA - YYE MA - YYE LIL - KHA - YAT

Ch. (F)

Tak

f

566

Elon WA - TER WA - TER JOY FOR US — AI RE-FRESH - ING US

Noa WA - TER WA - TER JOY FOR US — AI RE-FRESH - ING US

Laila WA - TER WA - TER JOY FOR US — AI RE-FRESH - ING US

Ali WA - TER WA - TER JOY FOR US — AI RE-FRESH - ING US

Dum

568

Elon
GRASS AND PALM - TREES (148) HEY HEY (149) TALL AND FRUIT - FUL DATE - TREES

Noa
GRASS AND PALM - TREES HEY HEY TALL AND FRUIT - FUL DATE - TREES

Laila
GRASS AND PALM - TREES HEY HEY TALL AND FRUIT - FUL DATE - TREES

Ali
GRASS AND PALM - TREES HEY HEY *f* TALL AND FRUIT - FUL DATE - TREES

Ch.
HEY HEY

Tak Dum

571

Elon
HEY HEY (150) SWEET-EST AI JUIC-I - EST SWEET DATES

Noa
HEY HEY SWEET-EST AI JUIC-I - EST SWEET DATES

Laila
HEY HEY SWEET-EST AI JUIC-I - EST SWEET DATES

Ali
HEY HEY SWEET-EST AI JUIC-I - EST SWEET DATES

Ch.
HEY HEY *f* SWEET-EST AI JUIC-I - EST SWEET DATES

Tak Dum

Dance (Song of the Oasis III)

(The four children dance in front of the oasis, singing the "Song of the Oasis" III)

574 $\bullet = 130$

Elon *ff*

Noa *ff*

Laila *ff*

Ali *ff*

Ch. *ff*

(151) MA-YIM MA-YIM YESH KHA-YIM MA-YYE MA-YYE (152)

MA-YIM MA-YIM YESH KHA-YIM MA-YYE MA-YYE

MA-YIM MA-YIM YESH KHA-YIM MA-YYE MA-YYE

MA-YIM MA-YIM YESH KHA-YIM MA-YYE MA-YYE

MA-YIM MA-YIM YESH KHA-YIM MA-YYE MA-YYE

MA-YIM MA-YIM YESH KHA-YIM MA-YYE MA-YYE

f

Tak

ff Dum

578

Elon

Noa

Laila

Ali

Ch.

LIL-KHA-YAT — AI RE-FRESH-ING US (154) HAI RE-VI-VING

(153)

LIL-KHA-YAT — AI RE-FRESH-ING US HAI RE-VI-VING

Dum

582

Elon
Noa
Laila
Ali

US (155) FOR THE LIT - TLE LAMBS (156) MILK AND WOOL KHA - (157)

Ch.

US FOR THE LIT - TLE LAMBS MILK AND WOOL KHA -

Dum

586

Elon
Noa
Laila
Ali

LAV VE - TSE-MER MA - YIM MA - YIM YESH KHA - YIM MA - YYE MA - YYE

Ch.

LAV VE - TSE-MER MA - YIM MA - YIM YESH KHA - YIM MA - YYE MA - YYE

Dum

590

Elon
Noa
Laila
Ali

Ch.

LIL-KHA-YAT HAI RE-FRESH-ING US HAI RE-VI-VING US

LIL-KHA-YAT HAI RE-FRESH-ING US HAI RE-VI-VING US

Tak

Tak

595

Elon
Noa
Laila
Ali

Ch.

FOR THE LIT-TLE LAMBS MILK AND WOOL KHA-LAV VE-TSE-MER

FOR THE LIT-TLE LAMBS MILK AND WOOL KHA-LAV VE-TSE-MER

Tak

Dum

8a. The Mantra of Wandering III (Chorus)

A Short Musical Introduction

Ad lib.

599

Ob. *mf*

Ob. *mp* *p*

600 ♩ = 66

Whistle in length of phrases

mf

Ch. *mf*

Sing + whisper loudly

AND NO - A
(158)

605

Ch. *mf*

AND E - LON (159) THE TWO IS - RAEL-ITE

611

Ch. CHILD - REN (160) CON - FIDE IN LAI - LA AND A - LI (161) THE

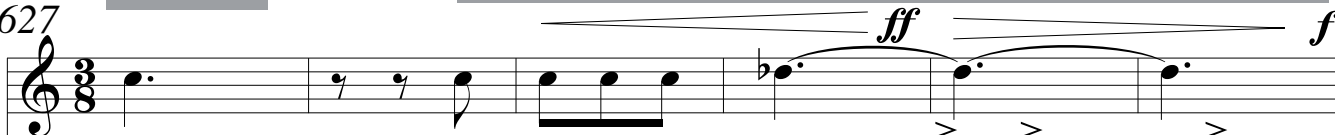
617

Ch. CHILD - REN OF THE DE-SERT (162) HOW THE EMP - TY JAR

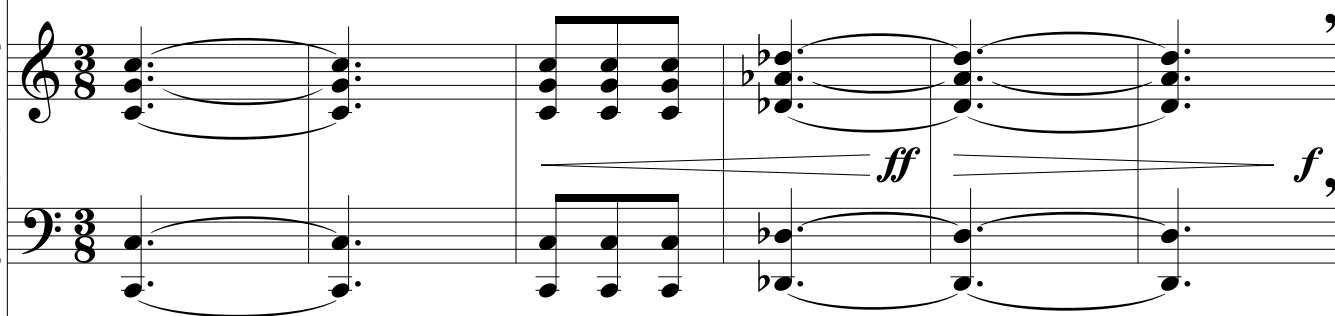
623

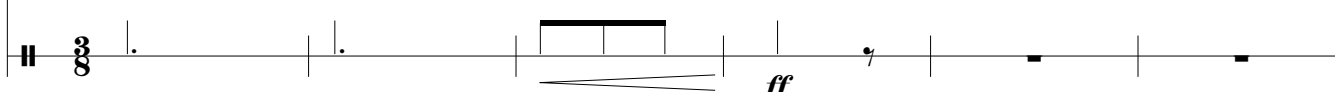
Ch. (163) HAD WA - TER RE - MAIN - ING (164) FOR JUST ONE

627

Ch. 

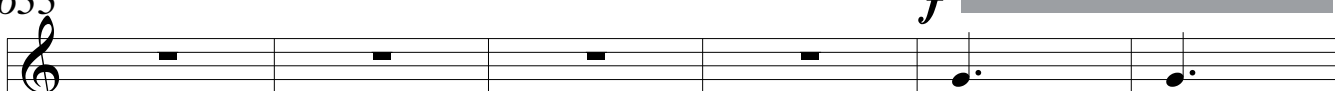
DAY (165) THE TER - RI - BLE THIRST (R) (S) (T)



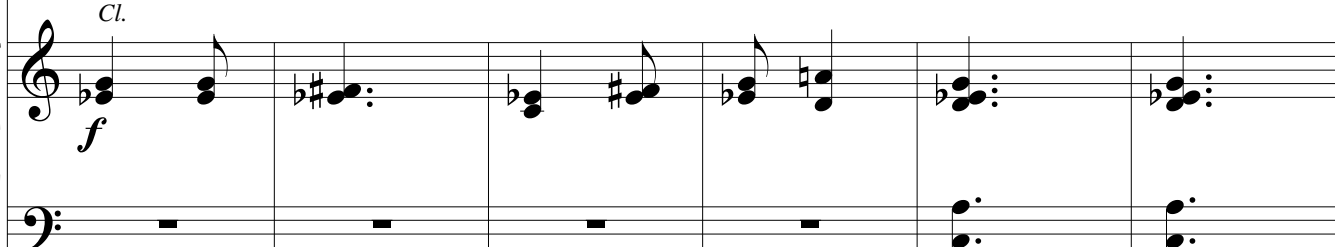


Speech-cluster accomp. the singing
(rhythm of words)

633

Ch. 

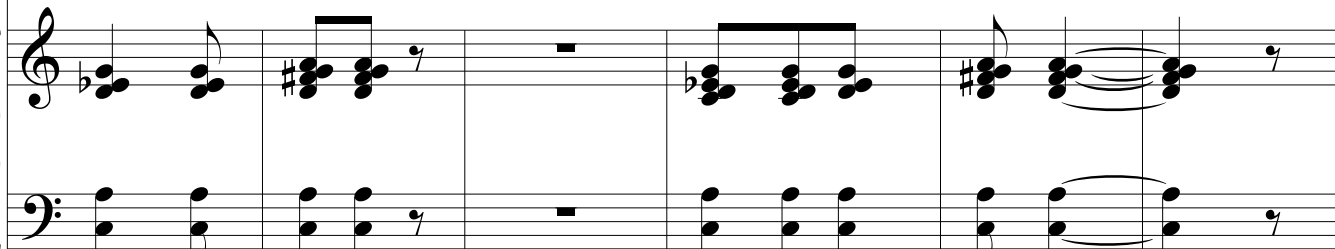
(166) AND LAI -

Ob.
Cl.


639

Ch. 

- LA AND A - LI THE CHILD-REN OF THE DE - SERT



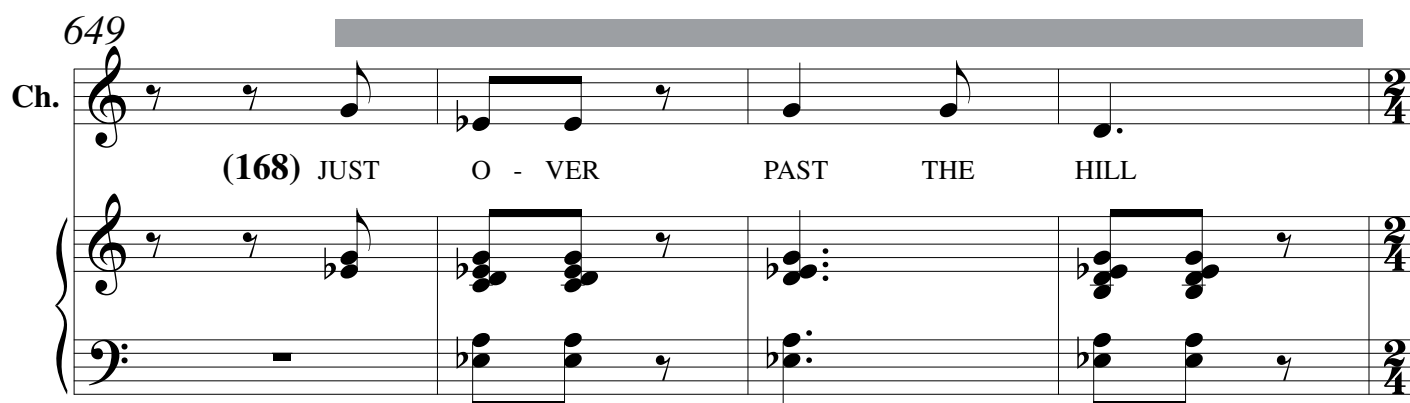
645

Ch. 

THEY LEAD THE TWO IS - RAEL - ITE CHILD-REN

(167)

649

Ch. 

(168) JUST O - VER PAST THE HILL







♩ = 84

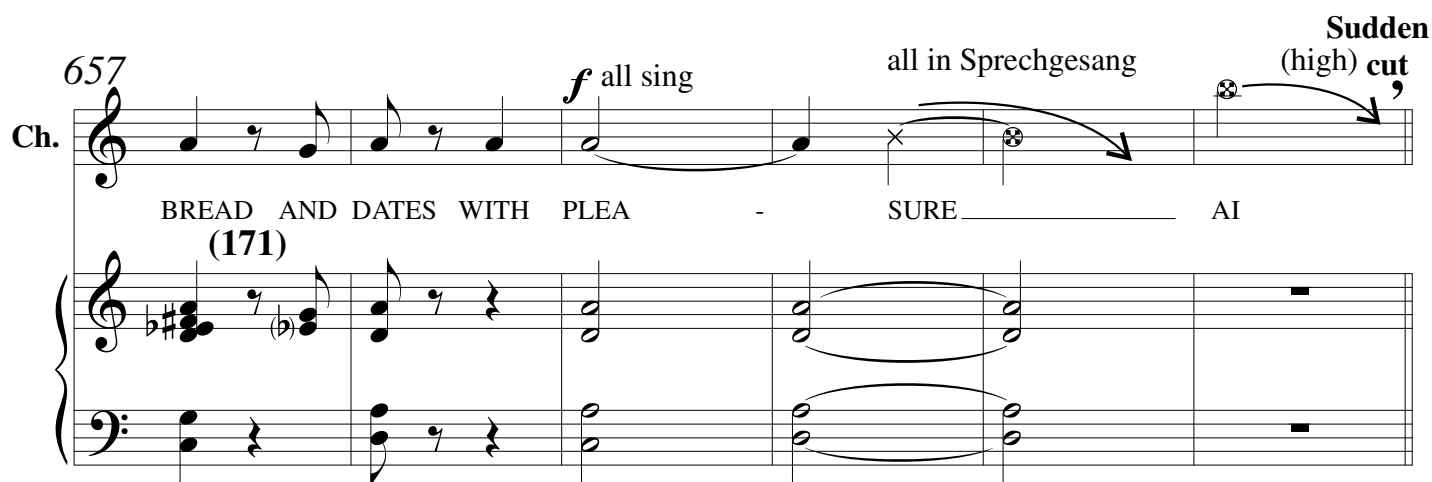
653

Ch. 

(169) TO THEIR O - A-SIS (170) WHERE THEY OF - FER WA - TER AND

rit.

657

Ch. 

BREAD AND DATES WITH PLEA SURE AI

(171)

f all sing

all in Sprechgesang

Sudden (high) cut

Oriental Scene in the Oasis

(Optional)

Recommended: b. 1-37 (incl. $\overline{1}$ $\overline{2}$)

b.7-20 (incl. $\overline{1}$ $\overline{2}$)

b.37-40 4 or more times,
vanishing

$\text{♩} = 72$ Measures counted separately

Fl.
mf

4

Ch.

f

(1) JA LEL — JA LEL JA -

mf-f

mf

Sleigh Bells

9

Ch.

- LEL —

(2) MI - N - NA-SSA - BA - KH 'I - LA-I -

13

1.

Ch.

- LEL

(3) JA LEL — JA LEL JA

Fl.
mp *p* *mp* *p* *mp* *p*

Ob.

16

LEL (4) NI - H(KH) - NA BIL - KHER BIL - KHER

Fl. 2. *mp* *p* *pp* *ppp*

Ob.

2. Sleigh Bells *mp* *p* *pp*

21

boy soloist *f*

(6) JA MU-ḤA-MMAD HA-TEL MA-YYE

f

Sleigh Bells

26

Ch. another boy soloist *all f*

(7) JA FAT-MA HA-TEL ḲAH - WA (8) WA - L - KHU-BEZ

f

32 To bar 7

Ch. *f*

(9) NA' - KUL NISH-RAB FI - LLEL (10) JA - LEL JA

mf-f

37

Ch. *f*

(5) 'A - SSAKH - RA 'A - SSAKH - RA HI - YYA BAY - TU - NA

Coda

f

Coda

f

boys clapping hands (optional)

bars 37-40

Repeat several times, vanishing ("fade out")

SCENE III

Noa and Elon return to their parents' tent,
accompanied by Ali and Laila

(Darkness. The chorus comes onstage talking, and later singing.
The atmosphere becomes still darker.
The stage setting changes to the tent of the Israelites)

9. The Mantra of Wandering IV (Chorus)

♩. = 62

663 Speaking chorus *p*

Ch. (172) *p* YET UN-DER THE SAME OLD SUN _____ YET

Ch. YET UN-DER THE SAME OLD SUN _____ YET

In a gloomy mood

TUNED CLASH

S. Cymb. *f* *mp*

669 half chorus speak.

Ch. UN-DER THE SAME OLD HEA - VEN _____ YET UN-DER THE SAME OLD

Ch. UN-DER THE SAME OLD HEA - VEN _____ YET UN-DER THE SAME OLD

with accents *half chorus sing.*

TUNED CLASH

ibid. *p*

TUNED CLASH:

Each instrument improvises on its tone, in totally
free rhythms (not related to words).

Cues for singing are inserted by temporal accents. Stable *pp* until
b. 683. Stable *p* in b. 684 - 696.

675

Ch. SUN _____ YET UN - DER THE SAME OLD HEA - VEN _____ YET

Ch. SUN _____ YET UN - DER THE SAME OLD HEA - VEN _____ (173) YET

ibid. ibid.

681

Ch. UN - DER THE SAME OLD SUN - YET UN - DER THE SAME OLD

Ch. IN A DIF - FER - ENT PLACE THERE'S NO JOY OR LAUGH - TER

(cue) with accents in this bar after the stop of perc. - CLASH increases

mp

p

687

Ch. HEA - VEN _____ YET UN - DER THE SAME OLD SUN _____ YET

Ch. _____ (174) SAD - DENED AND GRIE - VING _____ THE HEARTS OF THE

693 *mp* speech with intonation

Father

(175) E - LON WHERE CAN HE

Ch. UN - DER THE SAME OLD HEA - VEN

Ch. FA - THER AND MO - THER

YET UN - DER THE SAME OLD

the whole chorus speaking

p

CLASH STOPS

699 *mf* speech with intonation

Mother

(176) NO - A WHERE CAN SHE BE

Father BE?

Ch. SUN

Ch. SUN

YET UN - DER THE SAME OLD HEA - VEN

YET UN - DER THE SAME OLD HEA - VEN

A little faster ♩. = 68

705 *mf* [higher pitch than chorus]

Mother

mf [higher pitch than chorus]

Father

whistle

whisper

speak

sing

Ch.

cluster as in b.1

(177)

IN THE DE - SERT JUST SAND NO

IN THE DE - SERT JUST SAND NO

IN THE DE - SERT JUST SAND NO

permanent with SH in oboe

711 *accel.* *ff* hysterically

Mother

WA-TER (178) NO TRACKS NO PATHS (179) THEY ARE LOST!

Father

WA-TER NO TRACKS NO PATHS THEY ARE LOST!

Ch.

WA-TER NO TRACKS NO PATHS

10 - 11. In a single continuity: Elon and Noa return to the Israelite tent accompanied by Ali and Laila (a moving meeting)

A sextet develops: from four (parents, Elon, Noa) to six (including Ali and Laila)

718 Link to 10. 10. ♩ = 68 *mf*

Father

Steps with much noise - of Elon and Noa with accompaniment of percussion (may be vague image of waves or winds). To be created by stage director involving percussionist.

(180) WHO IS THERE? (with a hand to his ear, listening attentively)

Strings

mp

720 *mf* 5

Mother

(181) WHAT IS THIS THAT I'M SEE - ING? GET UP SEE

(opening the tent flap, looks into the distance and excitedly puts her hands to her chest)

mf

722 (The Mother gets ready to leave the tent;
the Father prevents her from doing so)

Mother

WHO IT IS

Father

(183) PER -

Elon

(182) A - BA

Noa

(182a) I - MA

*free rapid repetitions of this pattern
non-symmetrical*

mf

mf

725

Father

3 5

HAPS IT'S JUST THE WIND WHIST-LING PAST US

ON TOTAL SILENCE

Elon

mf *p*

mf *p*

(The four children approach, carrying goatskins filled with water. At a previously agreed-upon sign, they put the goatskins down on the ground. Ali and Laila hide quickly)

$\frac{2}{4}$

$\frac{2}{4}$

$\frac{2}{4}$

727

Mother *mf* $\text{♩} = \text{♩}$
(186) WHO IS IT?

Father *mf* 3
(185) WHO'S CALL-ING?

Elon *f*
(184) A-BA

Noa *f*
I-MA

mf *mp* *p*

The Mantra of Wandering V (Chorus)

$\text{♩} = 68$
730 *f* Speaking Chorus (strong intonation)

Ch. (187) LAI - LA AND A - LI THE DE - SERT CHILD - REN

Strings *mp*
Guit.

Oriental drum
mp Dum

736 *rit. sempre*

Ch. LED THE TWO O - VER THE HILL-TOP (189) TO THE FLOU-RISH-ING O - A - SIS (188)

Oriental drum

Dum Tak

742 **A Tempo**

Ch. (190) AND NOW THE IS - RAEL - ITE CHILD-REN RE -

Oriental drum

Dum

747 *f* *ff* *f*

- TURN TO THEIR ARMS (191) HOW WON-DER-FUL IT IS

Oriental drum

Dum

Speech
ON TOTAL SILENCE

mp - mf

752

Father

Ch.

(192) WHAT ARE THESE

THE JOY OF THEIR RE - U - NION

756

Mother

Father

(193) WHAT IS IN - SIDE THEM?

GOAT - SKINS?

mp - mf

$\bullet = 88$

Strings

f

760

Chorus (Song of the Oasis IV)

Ch.

(194) MA - YYE MA - YYE LIL - KHA - YAT WA - TER WA - TER JOY FOR US

Winds

mf

mf

762 *mf*

Ch. MA-YYE MA-YYE LIL-KHA-YAT WA-TER WA-TER JOY FOR US DATES AI (194a)

mp *mf*

765

Mother *f*

Father *ff* 5:4 (196) OH HOW SWEET

Ch. (195) WON-DER FUL WA-TER LAMBS AI AJ

mf *mf* *mf*

mf Strings + Winds *mp*

768

Mother *c* HOW RE - FRESH - ING _____ WHERE DOES THIS WATER AND
COME FROM?

Father *c* _____ (197) AND

Ch. *c* _____ J _____

p

770

Mother *c* HOW DID YOU BRING IT?

Father *c* HOW DID YOU BRING IT?

Elon *f* (198) A - LI

Noa *f* (198a) LAI - LA

mf *sub.mp*

772 **accel.**
ad lib. ♩ = 120 somewhat march-like

Elon

Noa

(200) AND THIS IS LAI-LA

(199) THIS IS A-LI **(201)**

mf

Arioso of Ali and Laila
Moderato ♩ = 74

774 ♩ = 60

Elon

Noa

EACH OF US BROUGHT A GOAT-SKIN ALL THE WAY

EACH OF US BROUGHT A GOAT-SKIN ALL THE WAY

Laila

mf

(202) TO-DAY THE TWO OF US

mf

TO-DAY THE TWO OF US

f **mf**

777

Laila

LEFT FROM OUR O - A - SIS WITH OUR GOAT-SKINS FILLED WITH WA - TER WE

(203) (204) (205)

Ali

LEFT FROM OUR O - A - SIS WITH OUR GOAT-SKINS FILLED WITH WA - TER WE

779

Laila

Turning the head they look at one another)

WENT FOR A WALK A - LONE IN THE DE-SERT AND SUD-DEN-LY WE SAW

(206) (207)

Ali

WENT FOR A WALK A - LONE IN THE DE-SERT

783

Laila

slow gliss.

TWO UNCONSCIOUS CHILDREN LYING ON THE GROUND

(208)

f

785 *accel.* **A Tempo**

Laila *f* QUICK - LY (209) WE — RE - VIVED THEM WITH FRESH — WA - TER (210)

787 *ff* free speech

Mother (212) SHALOM!

ff free speech

Father (211) ASSALAM ALEIKUM!

Dance (Song of the Oasis V) [=Song of the Oasis III]

788 ♩ = 130 *ff*

Laila Ali MA - YIM MA - YIM YESH KHA - YIM —

Noa Elon MA - YIM MA - YIM YESH KHA - YIM —

Ch. (213) MA - YIM MA - YIM YESH KHA - YIM —

ff Dum Oriental drum

791

Laila Ali

MA - YYE MA - YYE LIL - KHA - YAT HAI RE-FRESH - ING

Noa Elon

MA - YYE MA - YYE LIL - KHA - YAT HAI RE-FRESH - ING

Ch.

(214) MA - YYE MA - YYE LIL - KHA - YAT (215) HAI RE-FRESH - ING

794

Laila Ali

US HAI RE - VI - VING US FOR THE LIT - TLE

Noa Elon

US HAI RE - VI - VING US FOR THE LIT - TLE

Ch.

US (216) HAI RE - VI - VING US (217) FOR THE LIT - TLE

798

Laila Ali
LAMBS MILK AND WOOL KHA - LAV VE - TSE-MER MA - YIM MA - YIM *ff*

Noa Elon
LAMBS MILK AND WOOL KHA - LAV VE - TSE-MER MA - YIM MA - YIM *ff*

Ch.
LAMBS MILK AND WOOL KHA - LAV VE - TSE-MER MA - YIM MA - YIM *ff*

(218) (219)

Dum

802

Laila Ali
YESH KHA - YIM MA - YYE MA - YYE LIL - KHA - YAT

Noa Elon
YESH KHA - YIM MA - YYE MA - YYE LIL - KHA - YAT

Ch.
YESH KHA - YIM MA - YYE MA - YYE LIL - KHA - YAT

805

Laila Ali

Noa Elon

Ch.

HAI RE-FRESH - ING US HAI RE - VI - VING US

HAI RE-FRESH - ING US HAI RE - VI - VING US

HAI RE-FRESH - ING US HAI RE - VI - VING US

Tak

Tak

809

Laila Ali

Noa Elon

Ch.

FOR THE LIT - TLE LAMBS MILK AND WOOL KHA - LAV VE - TSE-MER

FOR THE LIT - TLE LAMBS MILK AND WOOL KHA - LAV VE - TSE-MER

FOR THE LIT - TLE LAMBS MILK AND WOOL KHA - LAV VE - TSE-MER

accel.

Cut

Tak

Dum

Arioso of the Father

with a lot of excitement,
strong feeling

♩ = 80

mp / mf

Father

813

(220) COME WITH US DEAR - EST CHILD - REN

Strings

mp

Father

818

rit.

5

YOU WILL BE OUR VE - RY OWN CHILD - REN AND

Father

820

ad lib.

3

822

WE WILL BE FA - THER AND MO - THER TO YOU

(221)

f

Noa

Elon

(222) YES, YES!

attacca

SCENE IV

The Parting

12. Towards the Parting

Duet in Arioso, Ali and Laila

823 ♩ = 86 - 88

Ali

mf

(223) HOW GOOD IT WOULD

Fl.

mf Strings

828

Ali

(turns to the parents)

BE TO GO WITH YOU HOW GOOD TO BE YOUR CHILD-REN HOW

(224)

rit. molto

A Tempo

ff quick speech

833

Elon

Noa

Ali

Sprechg.

(226) YES, OF COURSE !

(interrupting) ***ff***

YES, OF COURSE !

GOOD (225) LAI - LA DO YOU A - GREE?

837 **Slower** ♩ = 72 *ad lib.*

Elon *ff* (229) WHY NOT?

Noa *ff* WHY NOT?

Laila *f* (227) BUT WE CAN-NOT GO—

Ali *f* (228) WHY NOT?

Piano accompaniment with sustained chords and melodic lines.

Arietta of Laila ("Duty and Tradition" beginning)

839 **Maestoso** ♩ = 82 - 86

Laila *f* (230) WE CAN - NOT DE - SERT OUR HOME, OUR O -

Ch. *mf* O - (O) - - - A -

Piano accompaniment with *Fl.* (Flute) and *mf-f* dynamics.

mp / mf Sleigh Bells

841

Laila

- A - SIS OUR O - A - SIS TO WAN-DER-ERS IN THE DE-SERT WE

(231)

Ch.

-SIS - (I) - (S) DE - - - -

Sleigh Bells

ibid

843

Laila

OF - FER SWEET WA - TER SWEET-EST WA - TER

(232) I

Ch.

- (E) - SERT WA - TER WA - TER

ibid

845

Laila

CAN NE - VER LEAVE DU - TY AND TRA-DI - TION COM-MAND US

WA - TER NE - VER LEAVE DU - (U) - TY

ibid

ibid

847

Laila

(233) THEY COM-MAND US (234) ALI, YOU GO WITH THEM...

Ch.

THEY COM-MAND US

ad lib.
ON TOTAL SILENCE

free speech (on silence)

ibid

(Ali slowly disconnects himself from Elon and Noa, stands between Noa and Elon on the one side and Laila on the other, contemplates, hesitates, then turns towards Laila)

From the composer:
this bar should not exist in any recorded version

Arietta of Ali ("Duty and Tradition", cont'd)

A Tempo

850 *mf*

Ali

OH MY SIS-TER DEAR-EST SIS-TER OUR O-A - SIS VE-RY OWN O-A - SIS

(235) (236)

mf-mp

852 *f*

Ali

WE WILL TEND AND WE'LL PRO - TECT IT WE WILL GUARD AND WE'LL PRO -

(236a)

854 *f* (taking each others' hands)

Laila

SO SHALL IT BE FROM GE - NER - A - TION

Ali

-TECT IT (237) SO SHALL IT BE FROM GE - NER - A - TION

Ch.

(238)

SHALL IT BE

Sleigh Bells

mf

857

Laila

TO GE - NER - A - TION FOR E - VER AND E - VER THE O - A - SIS

Ali

TO GE - NER - A - TION FOR E - VER AND E - VER THE O - A - SIS

Ch.

(239) (240)

SHALL IT BE

860

Laila

IS OUR WHOLE LIFE FOR E - VER AND E - VER THE O - A - SIS

Ali

IS OUR WHOLE LIFE FOR

Ch.

SHALL IT BE

ibid

13. The Israelites describe their journey to the Land of their Fathers

Arioso of the Father, the Mother, Noa and Elon

863 *mf*

Elon Noa

Mother Father

Laila

Ch.

FOR E-VER WE WILL BE GRATE-FUL WE'LL RE-MEM-BER AND

FOR E-VER WE WILL BE GRATE-FUL WE'LL RE-MEM-BER AND

IS OUR WHOLE LIFE

SHALL IT BE

mp/mf

ibid

867

Elon Noa

Mother Father

TELL OUR PEO - PLE ON THE WAY TO-WARDS OUR FA-THER-LAND FOR

(243) (244)

TELL OUR PEO - PLE ON THE WAY TO-WARDS OUR FA-THER-LAND FOR

870

Elon
Noa

Mother
Father

Ch.

mp

E - VER WE WILL BE GRATE - FUL WE'LL RE - MEM - BER AND

M M M M

873

Elon
Noa

Mother
Father

Laila
Ali

Ch.

mp

TELL OUR PEO-PLE ON THE WAY TO-WARDS OUR FA-THER - LAND (245)OUR

TELL OUR PEO-PLE ON THE WAY TO-WARDS OUR FA-THER-LAND OUR

OUR

M M OUR

p

14. Finale - The Parting

The Father, the Mother, Noa, Elon, Ali, Laila, Chorus

876

Maestoso ♩ = 84 or slower

Mother Father *mf*

HEARTS ARE SORE OUR HEARTS ARE SORE SHA - LOM SA -

Elon Noa Laila Ali *mf*

HEARTS ARE SORE OUR HEARTS ARE SORE SHA - LOM SA -

Ch. *mf*

HEARTS ARE SORE OUR HEARTS ARE SORE SHA - LOM SA -

HEARTS ARE SORE OUR HEARTS ARE SORE OUR HEARTS ARE SORE OUR

mf-mp

879

Mother Father *mf*

- LAAM (247) HOW SAD IS THIS TIME OF PART - ING (248) OUR

Elon Noa Laila Ali *mf*

- LAAM HOW SAD IS THIS TIME OF PART - ING OUR

Ch. *mf*

- LAAM HOW SAD IS THIS TIME OF PART - ING OUR

HEARTS ARE SORE OUR HEARTS ARE SORE OUR HEARTS ARE SORE OUR

882

Mother
Father

HEARTS ARE SORE SO SORE , HOW SAD IS THIS TIME OF PART-ING THIS

Elon
Noa
Laila
Ali

HEARTS ARE SORE SO SORE , HOW SAD IS THIS TIME OF PART-ING THIS

Ch.

HEARTS ARE SORE SO SORE , HOW SAD IS THIS TIME OF PART-ING THIS

HEARTS__ SORE OUR SORE HOW SAD IS THIS TIME OF PART-ING THIS

886

Mother
Father

TIME OF PART - ING (249) AND YET THE HOPE RE - MAINS THE

Elon
Noa
Laila
Ali

TIME OF PART - ING AND YET THE HOPE RE - MAINS THE

Ch.

TIME OF PART - ING AND YET THE HOPE RE - MAINS THE

TIME OF PART - ING AND YET THE HOPE RE - MAINS THE

S. Cymb.

mf

896 *rit.*

Mother
Father

FREE - DOM IN QUI - ET IN PEACE

Elon
Noa
Laila
Ali

FREE - DOM IN QUI - ET IN PEACE

Ch.

FREE - DOM IN QUI - ET IN PEACE

(252)

ff

ff

S. Cymb.