



Tsippi Fleischer
*1946

Oasis
op. 71a, 2010 (40')

A Children's Opera
English Version



FURORE-Edition 2601

Tsippi Fleischer

OASIS (op. 71, 2010) A Children's Opera Story, Plot and Libretto: Yael Medini. English Version: Gila Abrahamson

ca: 40:00

Score in C (sounds as written)

Originally composed in German

Chorus	Father	Children of the desert (Bedouins),	Sc. 1 p. 2
	Mother	brother and sister:	Sc. 2 p. 26
	Elon (their son)	Laila	Sc. 3 p. 63
	Noa (their daughter)	Ali	Sc. 4 p. 77

12 Instrumentalists:
Flute (Piccolo), Oboe, 2 Clarinets in B_b, Guitar, 4 Violins, Violoncello, Double Bass
Percussion (One player): Tamb. gr., Susp. Cymbal, Oriental Drum, Sleigh-Bells

Numbers of lines of libretto are inserted

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

S C E N E 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)

Introduction

Ad lib.

12"

Fl.

**Flute
(Picc.)**

Oboe

Clarinets in B♭ I, II

Mother

Chorus

Guitar

Violins I, II

Violins III, IV

Violoncello

Double Bass

**Tamb. gr. /
Djambe**

Percussion

**Other
Instruments**

Tsippi Fleischer

An imitation of Arabic flute / recorder, as if appearing from far away and getting closer; a "desert-sound" cutting the air.
Flutist will decide on his own about breaths (length up to stage director).
The atmosphere of Takasim (Oriental improvisation)

The musical score consists of ten staves. The first staff is for Flute (Picc.) and contains musical notation with dynamics and performance instructions. The subsequent nine staves are for Oboe, Clarinets in B♭ I, II, Mother, Chorus, Guitar, Violins I, II, Violins III, IV, Violoncello, Double Bass, Tamb. gr. / Djambe, Percussion, and Other Instruments. The staves for Oboe, Clarinets, Mother, Chorus, Guitar, Violins I & II, Violins III & IV, Violoncello, Double Bass, Tamb. gr. / Djambe, Percussion, and Other Instruments are blank. The Tambourine and Djambe parts are marked with double vertical bars.

Fl. (f) *mp* *p* *pp* vanishes

1. The Mantra of Wandering I (Chorus)

Chorus enters *p* 1
(1) AS FAR AS THE EYE CAN SEE JUST DE - SERT JUST DE - (S) - SERT
optional till b. 38 always exaggerate (S) in Desert

Perc.
Tamb. gr. / Djambe *pp*



13
Ch. (2) FAR YEL-LOW AND DRY (3) THE IS - RAEI - ITES ARE WAN-DER-ING IN THE DE - SERT (4) FROM WHERE? TO WHERE?

Perc.
Tamb. gr. / Djambe



27
Cl I, II *f* *mf* *> mp* *mp* *> p*

Ch. (5) FROM SLA - VER - Y TO FREE - DOM (6) FROM E - GYPT TO THE LAND OF CA - NAAN (7) THE LAND OF THEIR

Perc.
Tamb. gr. / Djambe

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

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.

38

Ch. FA-THERS (8) AS FAR AS THE EYE CAN SEE JUST DE - SERT JUST DE - (S) - SERT

Vlns I, II

Vlns III, IV

Vcl.

Perc.
Tamb. gr. /
Djambe

52

Keep walking

Cls I, II

Ch. (9) FAR YEL - LOW AND DRY (10) THE IS - RAEI - ITES ARE WAN - DER - ING IN THE DE - SERT (11) IN A

Vlns I, II

Vlns III, IV

Vcl.

Perc.
Tamb. gr. /
Djambe

rit. sempre
♩. = 64

Cls I, II
 Ch.
 LONG A VE - RY LONG LONG CA - RA - VAN (12) AND AT THE END OF THE CA - RA - VAN (13) A FA - THER

Vlns I, II
 Vlns III, IV
 Vcl.
 D. B.
 Tamb. gr. /
 Djambe
 Perc.
 Other Instr.
mf
p
sub. mf
mp
mp
mp
mf/f

76

Ch. AND A MO - THER (14) AND E - LON THEIR SON (15) AND NO - A THEIR DAUGH-TER (16) AL - WAYS LAST AL - WAYS THE LAST ONES

76

Vlns I, II

Vlns III, IV

Vcl.

D. B.



All the boys, with some funny movements All the girls until b. 95

86 *mf*

Ch. HE IS THE NAUGH-TY E - LON (17) AND NO - A WHO STAYS (18)

CLOSE TO HER BRO-THER'S SIDE

accel. sempre

The chorus laughs

CLOSE TO HER BRO-THER'S SIDE

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

86

Vlns I, II

Vlns III, IV

Vcl.

D. B.

unis.

unis.

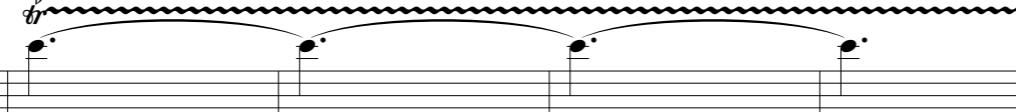
96 *speech*
solo Soloist from the chorus

Ch.  (19) T H E Y ' R E L O O K I N G F O R A N T S (20) B E E T L E S O R S T O N E S

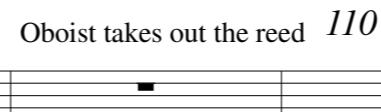
another soloist from the chorus
f

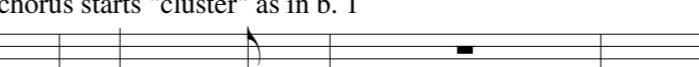
= = =

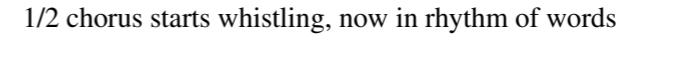
Tempo primo
 104  = 74

Ob. 
f

Ch. 
mp

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

Ch. 

Vlns I, II 

Vlns III, IV

Vcl. 

D. B. 

Perc.
 Tamb. gr./
 Djembe 

Desert-wind effect No.2:
with the reed, resembling
a whistle - piping

Desert-wind effect No.3:
articulate into the instrument

114

Fl.

Ob.

Ch.

Ch.

(20b) THE IS - RAEL - ITES ARE WAN - DER - ING IN THE DE - SERT

"mp" < "mf" > "mp" "mp" < "mf" > "mp" "mp" < "p" >

114

Vlns I, II

Vlns III, IV

Vcl.

D. B.

resembles Strings b. 56-61

p detache

p detache

p detache

Tamb. gr.
Djambe

Perc.

Other Instr.

S. Cymb.

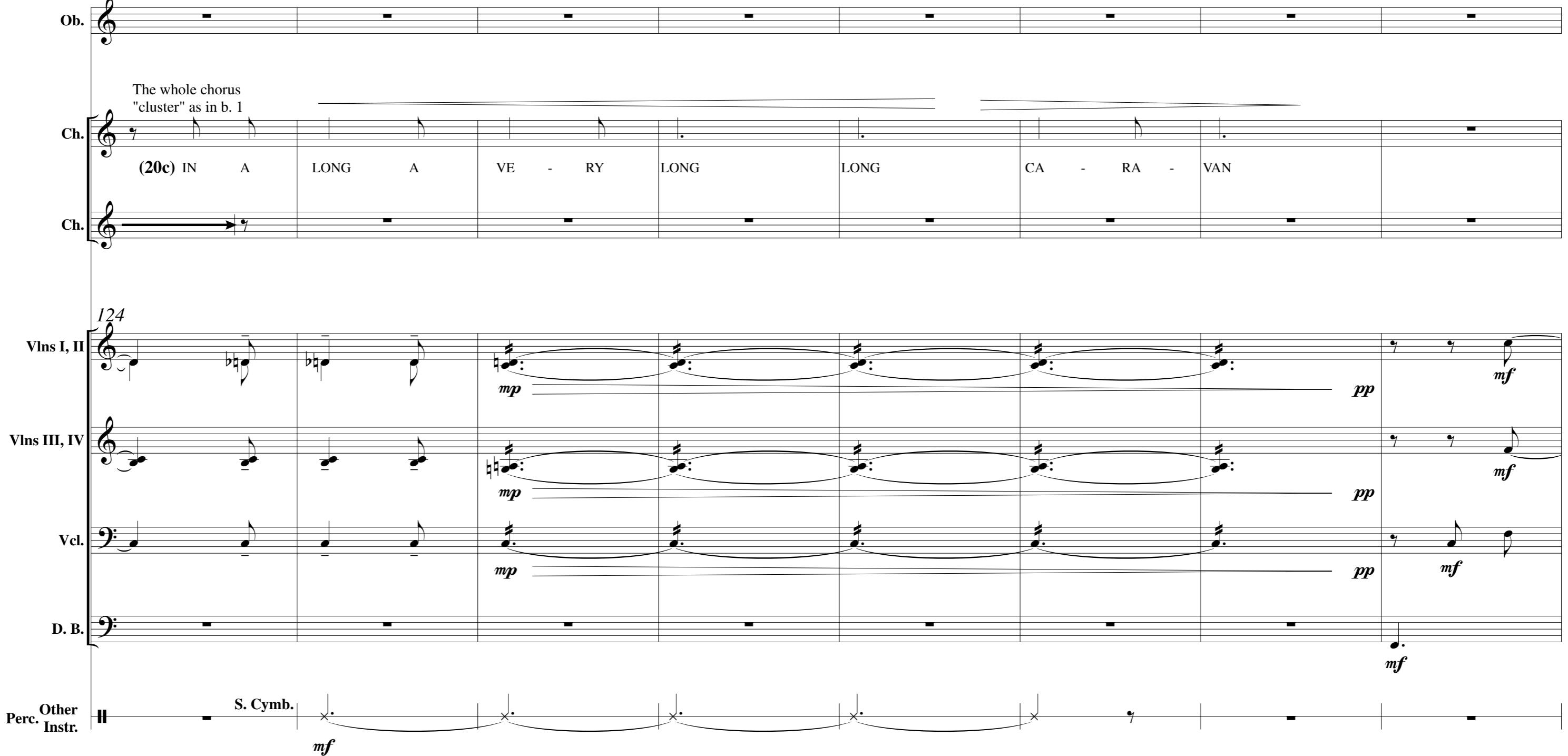
pp

mp

ppp

 = 68

124 Oboist puts reed back into the Oboe



The whole chorus
"cluster" as in b. 1

(20c) IN A LONG A VE - RY LONG LONG CA - RA - VAN

124

Ob.

Ch.

Ch.

Vlns I, II

Vlns III, IV

Vcl.

D. B.

Perc. Other Instr.

S. Cymb.

mf

pp

mf

pp

mf

mf

mf

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

rit. sempre

Ob. $\text{♩.} = 68$

Mother 132 *mf*

ONCE A - GAIN WE'RE THE VE - RY LAST IN THE CA - RA - VAN *complaining* (21) (22) SOON SOON WE WILL BE LO - SING THE TRACKS THAT OUR (23)

Vlns I, II 132 *mf*

Vlns III, IV *mf*

Vcl. *mf*

D. B. *mf*

Perc. Tamb. gr. / Djambe ♩.

S. Cymb. ♩. *mf*

The musical score consists of six staves. The first staff features an Oboe part with dynamics *mf*. The second staff is for the "Mother" singing in soprano, with lyrics: "ONCE A - GAIN WE'RE THE VE - RY LAST IN THE CA - RA - VAN" followed by "(21)" below the staff, and "complaining" above the staff, continuing with "(22) SOON SOON WE WILL BE LO - SING THE TRACKS THAT OUR" followed by "(23)". The third staff has two violins playing in *mf*. The fourth staff has two violins in *mf*. The fifth staff has a cello part. The sixth staff has a double bass part. The seventh staff is for percussion, including tambourine and djembe, indicated by a double bar line. The eighth staff shows a s. cymbal part with a dynamic *mf*.

♩ = 70

Total cut

145

149

♩ = ♩

Ob.

Cls I, II

Mother

Father

Ch.

Guit.

Vlns I, II

ns III, IV

Vcl.

D. B.

BRO-THERS HAVE LEFT US

(24) SEE IN THIS GOAT-SKIN

(25) WE HAVE WA - TER

SEE IN THIS GOAT-SKIN AND IN THIS JAR WE HAVE WA - TER

Accompanying the Father

f

"Drumming" on the body of guitar

mf

mf

p

mf

p

mf

p

mf

p

mf

p

mf

p

3. Scene of the Little Bird

(Arias of Noa and Elon. The Father answers briefly)

169

conclude together

Ob.

Cls I, II

f ————— *ff* *f* ————— *mp*

Mother

WELL DIE

Father

DAY WELL

Elon

Noa

Ch.

FOR ONE DAY

f ————— *ff*

Ch.

FOR ONE DAY

d = 64

175

(Their happy voices are heard already from afar; jumping and singing they come closer)

f

(28) A - BA I - MA

I - MA A - BA

169

Vlns I, II

Vlns III, IV

Vcl.

detache

mf *detache*

mf *detache*

1st. time - *mf*
2nd. time - *mp*

184 *accel.*

accel. molto

$\text{♩} = 80$

$\text{♩} = 90$

Noa's Arietta
a2 191

Cl I, II

Mother

Elon

Noa

Guit.

Vlns I, II

Inns III, IV

Vcl.

D. B.

212 Slower $\text{♩} = 80$
 Cls I, II
 Noa
 Guit.
 Vlns I, II
 Vlns III, IV
 Vcl.
 D. B.

CLO - SING SUF - FER - ING (36) QUICK - LY WE RAN UP TO - WARDS IT
 knock on wood

212
 Elon's Aria
 Elon
 Ch.
 Vlns I, II
 Vlns III, IV
 Vcl.
 D. B.

220 $\text{♩} = 180$
 (37) I O - PENED UP ITS TI - NY BEAK (38) AND I PUT MY MOUTH A - GAINST ITS TI - NY BEAK
 M M M M M M

227

d = 86

senza rit.

Fl. o o #o o
 mf *sub.mp* *sub.mp* o
 Ob. o o #o o
 mf *sub.mp* *sub.mp* o
 Cls I, II o o o o
 mf *sub.mp* o o
 Elon - o o o o o o o o o o
 (39) IT SUCKED AT THE MOIS-TURE IN MY MOUTH (40) SLOW LY
 Ch. o o o o o o o o o o o
 M _____ IT SUCKED AT THE MOIS-TURE IN MY MOUTH SLOW - LY SLOW - LY SLOW - LY

Elon provides pantomime movements with silence of orchestra in the background

227

Vlns I, II - o o o o o o o o o o
 Vlns III, IV - o o o o o o o o o o
 Vcl. - o o o o o o o o o o
 D. B. - o o o o o o o o o o

p-pp

p-pp

p-pp

238 *accel.*
sempre *accel.* Ad lib. $\text{♩} = 80$

Fl. Ob. Cls I, II

Elon Ch.

Guit.

Vlns I, II Vlns III, IV Vcl. D. B.

lifts his head up

(41) TILL ITS LIT - TLE EYES — O-PENED UP (42) AND ITS LIT - LE BO - DY WAS MO - VING (43) THE

TILL ITS LIT - TLE EYES —

mf/f

238 *arco*
senza trem. *f* *brillante*
brillante

mf

mf

mf

f

f

f

f

247

Fl.

Ob.

Elon

Guit.

Vlns I, II

Vlns III, IV

Fl.

Ob.

Elon

Guit.

Vlns I, II

Vlns III, IV

Vcl.

D. B.

A little slower $\text{♩} = 76$

FEA-THERS ON ITS BO - DY TREM-BLED (44) IT ATE THE BREAD-CRUMBS FROM OUR FIN - GERS (45) TILL THE LIT-TLE BIRD

247

Picc. $\text{♩}^8 \text{va}$

rit.

255 $\text{b}\flat$

mf/f

ONCE MORE COULD STAND UP ON ITS LIT - TLE LEGS (46) THEN ITS LIT - TLE WINGS STRETCHED SPREAD OUT

mf

mf

mf

mf

mf

mf

mf

261 (8^{va}) d = 84
 Picc. Ob. Cls I, II
 Elon Guit.
 Vlns I, II Vlns III, IV
 Vcl. D. B.

ff *f/mf* *f* *p*
 (47) AND IT FLEW HIGH IN - TO THE SKY *p*
 AND IT FLEW HIGH IN - TO THE SKY *p*
 261 *mp* *f/ff* *f* *pp*
pp *pp*
pp

268 d = 76
 Vlns I, II Vlns III, IV
 Vcl. D. B.

detache *mf* *detache*
mf *detache*
mf *detache*
mf *detache*
mf

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

273 *mf*
Elon FA - THER I'M THINK - ING WE WILL NOT DIE OF THIRST
Total cut
(48) PER - HAPS WE WILL
273
Vlns I, II
Vlns III, IV
Vcl.
D. B.

280
Cl. I, II
Slower $\text{d} = 68$ ($\bullet = 136$)
a2
Father *f* *ff* *Speech / sprechg.* *mf*
(50) WA-TER? YOU SAID WA-TER?
Elon FIND WA-TER
(51) WE NO - TICED WHEN WE WERE ON THE TOP OF THE HILL
Guit.
Vlns I, II
Vlns III, IV
Vcl.
D. B.

280
f
Vlns I, II
f
Vlns III, IV
f
Vcl.
D. B.

Noa and Elon's Aria: Duet

*rit.
semprissimo*

308

Fl. sub.*mp* *mf*

Ob. sub.*mp* *mf*

Cl. I, II sub.*mp* *mf* I.

Eln. sub.*mp* *mf* *mf* *mp*

Noa (58) THEY NE-VER WILL BE-LIEVE US (59) FA - THER CAN'T BE - LIEVE THE SIGN OF THE WA-TER (60) NOT OF THE GRASS (61) NOR OF THE PATCH OF GREEN

Vlns I, II *mp* - *mf* *p* *mf*

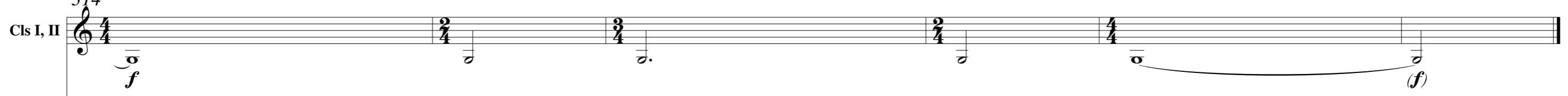
Vlns III, IV *mp* - *mf* *p* *mf*

Vcl. *mp* - *mf* *p* *mf*

D. B. *mp* - *mf* *p* *mf*

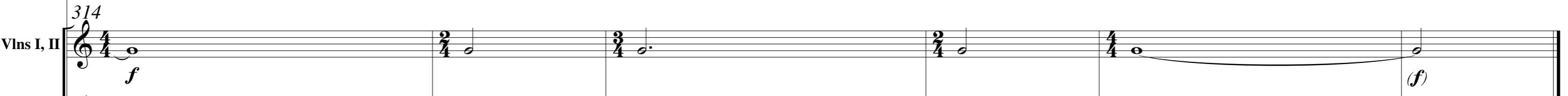
A Tempo

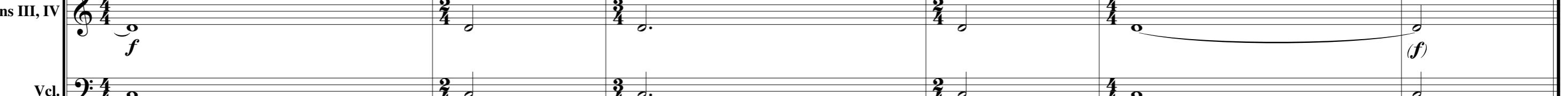
314 *accel.*

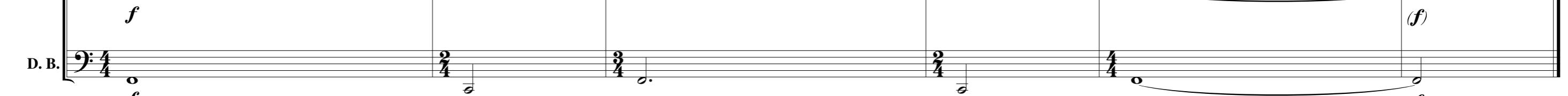
Cl I, II 

Elon 

Noa 

Vlns I, II 

Vlns III, IV 

Vcl. 

D. B. 

(Transition to Scene II: During Noa and Elon's singing, the stage gradually darkens)

S C E N E I I

(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

Ob. Cls I, II Ch. Guit. Vlns I, II Vlns III, IV Vcl. D. B. Perc. Tamb. gr. / Djambe

326

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

speech whisper + sing mf

(62) WHO IS SLEEP-ING SO REST-LESS - LY (63) WHO IS RI - SING

rapid non symmetrical repetitions

p *mp* *p*

rapid non symmetrical repetitions

p *mp* *p*

rapid non symmetrical repetitions

p *mp* *p*

p *mp* *p*

p *mp* *p*

Finger or brush circling on skin of Tamb.gr.

mp *ibid.*

336

Ob. Cls I, II Ch. Guit. Vlns I, II Vlns III, IV Vcl. D. B. Tamb. gr. / Djambe Perc. Other Instr.

no accent.

SLOW - LY SLOW - LY AND QUI - ET LY ____ (64) WHO HAS LEFT THE TENT ____ (T)

pp

p

pp

pp

ppp

pp

ppp

pppp

pp

ppp

pppp

p

pp

ppp

pppp

ibid.

p

5. Duet of Noa and Elon in the Israelite tent

351 ♩ = 70
 * CLASH (Elon leaves the tent quietly. Noa joins him)

Fl.
Ob.
Cls I, II
Elon
Noa
Vlns I, II
Vlns III, IV
Vcl.
D. B.

(65) GO BACK TO THE TENT SLEEP! I'M ON-LY GO-ING OUT TO TAKE A BREATH OF AIR
 (66)
 (67) I TOO AM GO-ING OUT JUST LIKE YOU ARE TO TAKE A

351

* CLASH:
 total free improvisation
 in all instruments,
 fast rhythms

357

Fl.

Ob.

Cls I, II

Elon

(68) NO GO BACK TO THE TENT

Noa

BREATH OF AIR

(69) SO THEN YOU COME BACK WITH ME

(70) NO - A, I BEG OF YOU

(He thinks for a moment)

Vlns I, II

Vlns III, IV

Vcl.

D. B.

357

mf — *mp*

mf — *mp*

sub. p

sub. p

sub. p

sub. p

364

Fl.

Ob.

Cls I, II

Elon

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

(72) SURE

(73) PRO-MISE

Noa

(74) I PRO-MISE

(75) YOU GO BACK IN - TO THE TENT (76) AND

mp speech

mf

Vlns I, II

Vlns III, IV

Vcl.

D. B.

364

371

accel.

A Tempo

Fl.

Ob.

Cls I, II

Elon

Noa

Vlns I, II

Vlns III, IV

Vcl.

D. B.

I WILL GO OUT-SIDE AND SEARCH FOR THE SIGNS
OF WA-TER

(78)

(77) NO I'M CO-MING TOO

(79) YES

(80) PER-

non trem.

f

ff

sub. f *mp*

378

Fl.

Ob.

Cls I, II

Elon

Noa

Vlns I, II

Vlns III, IV

Vcl.

D. B.

accel.

-HAPS DAN-GERS A - WAIT US ON THE WAY

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

(82) NO-A NO-A

(83) SO THEN ILL WAKE OUR PA-RENTS

378

6. The Mantra of Wandering II (Chorus)

385 ♩. = 74

Cl. I, II

Chorus: no pitch until b.455 Half chorus whistling in rhythm of words, the other half - cluster as in b.1

(84) AS FAR AS THE EYE CAN SEE JUST DE - SERT JUST DE - (S) - SERT

385

Vlns I, II

Vlns III, IV

Vcl.

Tamb. gr. /
Djambe
Perc.
Other Instr.

p

401

Ch.

(85) FAR YEL - LOW AND DRY (86) THE IS - RAELE - ITES ARE WAN-DER - ING IN THE DE - SERT

Vlns I, II

Vlns III, IV

Vcl.

Tamb. gr. /
Djambe
Perc.
Other Instr.

p detache

p detache

p detache

p

S. Cymb.

pp

mp

TUNED CLASH

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

Fl.

Ob.

Cl. I, II

Ch. *mp* Speech
(87) TWO CHILD-REN WAL - KING ____ (ING) WAL - KING WAL - KING WAL - KING SEARCHING FOR (88)

Guit. *p*

Vlns I, II *p*

Vlns III, IV *p*

Vcl. *p*

D. B. *p* *8vb* - - -

Tamb. gr. / Djembe / Perc. / Other Instr.

TUNED CLASH:

In all instruments each one alternates rapidly
(improvises) on three tones fitting
to rhythm of words and dynamics starting ***p***
[with special part for perc.]

TUNED CLASH (CONT'D)

429

Fl.

Ob.

Cl. I, II

Ch. *p* WA - TER *mp* (89) THE SUN IS RI - *pp* SING (90) THE SAND GROWS WARM-ER (91) THE *p* *mp* *mf*

Guit. *mp* *p* *mp* *mf*

429

Vlns I, II *mp* *pp* *p* *mp* *mf*

Vlns III, IV *mp* *pp* *p* *mp* *mf*

Vcl. *mp* *pp* *p* *mp* *mf*

D. B. *mp* *pp* *p* *mp* *mf*

Tamb. gr. / Djambe Perc. Other Instr. S. Cymb. *p*

5a. Noa and Elon's duet in the desert
(cont'd and concl.) TUNED CLASH

TUNED CLASH VANISHES

442 TUNED CLASH (CONT'D)

458

Noa *mp-p*
(94) TI - RED, TI - RED, THIRS - TY THIRS - TY, (95) GIVE ME PLEASE JUST A LIT - TLE DROP OF WA - TER (96) OH MY MOUTH IS SO DRY

Vlns III, IV

Vcl. *mp*

D. B. *mp*

Fl.

Cls I, II *mf/mp* — *mp/p*

Elon *mf*
(97) LICK YOUR LIPS

Noa *mp*
(98) MY MOUTH IS TOO DRY

464

(99) SO IS MINE SO IS MINE

(100) SEE IN THE DIS - TANCE

Vlns I, II

Vlns III, IV

Vcl.

D. B.

*rit.
semprissimo A Tempo*

Elon 469 O - VER THE HILL (102) A PATCH OF GREEN A PATCH OF GREEN (103) THAT'S WHAT WE SAW YES - TER - DAY TO - GE-THER (101)

Vlns I, II

Vlns III, IV

Vcl.

D. B.

473

Elon *mf* free speech sing *mp* Sprechg. (She sinks to the ground and remains lying there) (105) GET UP SIS - TER LEAN A - GAINST ME

Noa (104) A FIGMENT OF YOUR IMAGINATION AS FA - THER SAID (He tries desperately to support his sister, but after a few insecure steps, they both fall down, unconscious)

Vlns I, II *mf*

Vlns III, IV *mf*

Vcl. *mf*

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.

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

Ob. 477

478 *mf ad lib.*

The sound of Sleigh-Bells is heard as if from their wrists and ankles; it will continue in the orchestral percussion.

Ali and Laila moving on stage

Laila *f*

(106) MA - YYE MA - YYE LIL - KHA^{*} - YAT

f WA - TER WA - TER JOY FOR US

(107) MA - YYE MA - YYE LIL - KHA^{*} - YAT

WA - TER WA - TER JOY FOR US

(108) AI RE-FRESH-ING US

Guit. *f* sub. *mf*

Vlns I, II *f*

Vlns III, IV *f*

Vcl. *f*

D. B. *f*

Perc. Other Instr. *Sleigh Bells* *mf/f* *Oriental drum* *Tak* *Dum*

(o.)

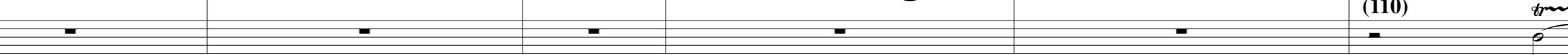
* KH = pronounced as "ch" in "Loch" (Loch Lomand) in English

482

Ob. 

Laila
AI RE-VI-VING US WA - TER SEE HOW IT FLOWS (S) MA - YYE MA - YYE LIL - KHA - YAT WA - TER WA - TER JOY FOR US FOR THE LIT - TLE LAMBS

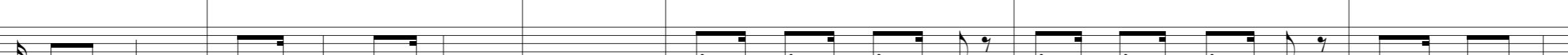
Ali
AI RE-VI-VING US (109) WA - TER SEE HOW IT FLOWS (S) MA - YYE MA - YYE LIL - KHA - YAT WA - TER WA - TER JOY FOR US FOR THE LIT - TLE LAMBS (110) 

Ch.


Guit.
 mf

482

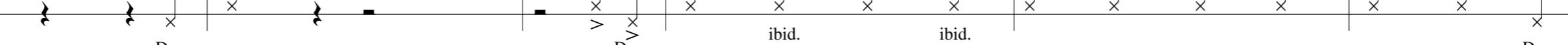
Vlns I, II 

Vlns III, IV 

Vcl. 

D. B. 

Tak 

Perc. Other Instr. 

495

500 Duet of Ali and Laila (spoken - natural speech without music)

Ob.

Laila
 TALL AND FRUIT-FUL DATE TREES (113) HEY HEY (114) SWEET-EST AI JUIC-I-EST SWEET DATES HEY
gliss. as if enjoying somthing tasty speech

Ali
 TALL AND FRUIT-FUL DATE TREES HEY HEY SWEET-EST AI JUIC-I-EST SWEET DATES HEY
gliss. as if enjoying somthing tasty speech

Guit.

Vlns I, II
 495 non trem.

Vlns III, IV
 non trem.

Vcl.

D. B.
 non trem.

Perc. Other Instr.
 Dum Tak Dum Tak Dum Tak Dum Tak

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

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

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

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

501 $\text{♩} = 120$
 Ch. $\frac{2}{4}$ (119) E - LON AND NO - A - BE HAP - PY (120) HELP IS NEAR HELP IS HERE E - LON AND NO - A BE
 Vlns I, II $\frac{2}{4}$ f
 Vlns III, IV $\frac{2}{4}$ f
 Vcl. $\frac{2}{4}$ f
 D. B. $\frac{2}{4}$ f
 Cls I, II $\frac{4}{4}$
 Ch. $\frac{4}{4}$ HAP - PY HELP IS NEAR HELP IS HERE
 Vlns I, II $\frac{4}{4}$
 Vlns III, IV $\frac{4}{4}$
 Vcl. $\frac{4}{4}$
 D. B. $\frac{4}{4}$

512 518 ON TOTAL SILENCE

(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)

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

Recitative

Elon

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

(121) WHERE ARE WE? (123) NO-A NO-A *mp* (awakens and drinks) (126) A-MONG AN-GELS

Noa

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

Laila

(offers him the jar) (122) A-MONG FRIENDS *p* (125) A-MONG FRIENDS YOU DRINK TOO *v*

Ch.

M (M) (M)

Guit.

Vlns I, II

519 *p* *sub. mf* *mp* *p*

Vlns III, IV

p *sub. mf* *mp* *p*

Vcl.

p *sub. mf* *mp* *p*

D. B.

p *sub. mf* *mp* *p*

524(laughing) 528
 Laila HA HA NO AN-GELS, CHILD-REN LIKE YOU THIS IS MY BRO-THER A-LI AND I AM LAI-LA
 (127) (128) AND WHO ARE YOU? WHERE D'YOU COME FROM?
 Ali (129) WHAT ARE YOU DO-ING HERE? THIS IS MY SIS-TER
 Ch. Elon 5
 M (M) A (A) A
 Guit.
 524 Vlns I, II
 Vlns III, IV
 Vcl.
 D. B.
 mf
 mp
 mf
 mp
 mf
 mp

529

Elon NO - A AND I AM E-LON WE ARE IS - RAELE - ITE CHILD-REN (131) WE'RE WAN - DER - ING THROUGH THE DE - SERT ON OUR

Laila (130) WHO WAN - DER THROUGH THE DE - SERT?

Ali

Ch. (A) A (A) A (A) A A

Guit. *mp*

Vlns I, II *detache*

Vlns III, IV *detache*

Vcl. *detache*

D. B. *detache*

533 3 3 3 3
 Elon WAY TO THE LAND OF CA - NAAN THE LAND OF OUR FA - THERS free speech
 Laila (132) WE'VE REMEMBER → HEARD ABOUT YOU. D'YOU ABOUT?
 Ali (133) OH YES YOU WERE FREED FROM *mf/mp*
 Ch. A A A A
 Guit.
 533
 Vlns I, II
 Vlns III, IV
 Vcl.
 D. B.

538

Ali: E - GYPT'S LAND AND THERE A MI - RA - CLE HAP - PENED BE - CAUSE THE SEA PART - ED SO THAT YOU COULD PASS THROUGH THE WA - TERS OH YES I RE - MEM - BER IT WELL

Ch.

Vlns I, II

Vlns III, IV

Vcl.

D. B.

Tempo

Noa: 541 *slower* *mf* (134) AND YOU FRIENDS AND AN - GELS WHERE DO YOU COME FROM? (135) WE ARE CHILD - REN OF THE DE - SERT WE LIVE HERE IN THE O - A - SIS

Laila

Ch.

Guit. *mp - mf* 541 *regular arco* *mf*

Vlns I, II *mf* *regular arco*

Vlns III, IV *mf* *regular arco*

Vcl. *mf* *regular arco*

D. B. *mf*

* motive from Song of the Oasis

544

Elon [quite high speech] ON THE OTHER SIDE OF THE HILL (136) FROM FAR I SAW A PATCH OF GREEN

Ali [free middle pitch speech] (137) YOU SAW THE TOP OF THE DATE PALMS

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

Vlns I, II

Vlns III, IV

Vcl.

D. B.

544

Vlns I, II

Vlns III, IV

Vcl.

D. B.

548

Elon [sing] (140) IS THAT WHERE YOUR HOME IS? IN THE DE-SERT?

Laila (139) YOU THOUGHT OUR O - A - SIS NO - THING BUT AN IL - LU - SION?! (140a) YES

Vlns I, II

Vlns III, IV

Vcl.

D. B.

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

(During the performance of the "Song of the Oasis", the four children take each others' hands. While the song continues, the stage setting turns from desert landscape to the oasis scene)

551

Ob. *f*

Cls I, II *a2 f*

Elon *f*

Noa

Laila *f*
YES

Ali *f*

Guit.

Vlns I, II *mf/mp*

Vlns III, IV

Vcl.

D. B.

Perc. Other Instr.

Oboe with Ali and Laila
Clarinet with Noa and Elon

Tak

Oriental drum

f

Tak

Dum

557

Ob. (f)

Cl I, II (f)

Elon AI RE - VI - VING US WA - TER SEE HOW IT FLOWS (S) (145) WA - TER WA - TER JOY - FUL - LY FOR THE LIT - TLE LAMBS (146)

Noa AI RE - VI - VING US WA - TER SEE HOW IT FLOWS (S) WA - TER WA - TER JOY - FUL - LY FOR THE LIT - TLE LAMBS

Laila AI RE - VI - VING US WA - TER SEE HOW IT FLOWS (S) WA - TER WA - TER JOY - FUL - LY FOR THE LIT - TLE LAMBS

Ali AI RE - VI - VING US WA - TER SEE HOW IT FLOWS (S) WA - TER WA - TER JOY - FUL - LY FOR THE LIT - TLE LAMBS

Guit.

557

Vlns I, II

Vlns III, IV

Vcl.

D. B.

Tak

Tak

Dum

Perc. Other Instr.

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

$\text{♩} = 130$

569

Fl.

Ob.

Cls I, II

Elon

HEY HEY (149) TALL AND FRUIT-FUL DATE - TREES HEY HEY (150) SWEET-EST AI JUIC-I-EST SWEET DATES (151) MA - YIM MA - YIM YESH KHA - YIM

Noa

HEY HEY TALL AND FRUIT-FUL DATE - TREES HEY HEY SWEET-EST AI JUIC-I-EST SWEET DATES MA - YIM MA - YIM YESH KHA - YIM

Laila

HEY HEY TALL AND FRUIT-FUL DATE - TREES HEY HEY SWEET-EST AI JUIC-I-EST SWEET DATES MA - YIM MA - YIM YESH KHA - YIM

Ali

HEY HEY f TALL AND FRUIT-FUL DATE - TREES HEY HEY f SWEET-EST AI JUIC-I-EST SWEET DATES MA - YIM MA - YIM YESH KHA - YIM

Ch.

HEY HEY HEY HEY AI JUIC-I-EST SWEET DATES (151) MA - YIM MA - YIM YESH KHA - YIM

Guit.

Vlns I, II

Vlns III, IV

Vcl.

D. B.

Tak

non trem.

f

Perc. Other Instr.

Tak

Dum

Tak

Dum

Tak

Dum

Tak

Dum

Tak

Dum

ff

ff

ff

ff

580

577(8^{va})

Fl.

Ob.

Cls I, II

Elon
Noa
Laila
Ali

(152) MA - YYE MA - YYE LIL - KHA - YAT — AI RE-FRESH - ING US (154) HAI RE - VI - VING US (155) FOR THE LIT - TLE LAMBS

Ch.

MA - YYE MA - YYE LIL - KHA - YAT — AI RE-FRESH - ING US HAI RE - VI - VING US FOR THE LIT - TLE LAMBS

577

Vlns I, II

Vlns III, IV

Vcl.

D. B.

Perc. Other Instr.

Dum

Dum

585 (8^{va})

Fl.

Ob.

Cls I, II

f

Elon
Noa
Laila
Ali

MILK AND WOOL KHA - LAV VE - TSE - MER
(156) (157)

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

Ch.

MILK AND WOOL KHA - LAV VE - TSE - MER MA - YIM MA - YIM YESH KHA - YIM MA - YYE LIL - KHA - YAT HAI RE-FRESH - ING

585

Vlns I, II

f

Vlns III, IV

f

Vcl.

f

D. B.

f

Perc. Other Instr.

Dum

8a. The Mantra of Wandering III (Chorus)

A Short instrumental Introduction

599 Ad lib.

66

Ob. *mf*

Clz I, II

Ch.

Vlns I, II

Vlns III, IV

Vcl.

D. B.

Perc.
Tamb. gr.
Djambe

mf

p

mf

Whistle in length of phrases

Sing + whisper loudly

AND NO - A AND E - LON
(158)

mf

mp

mp

mp

mp

mf

608

Ch. (159) THE TWO IS - RAEI - ITE CHILD - REN (160) CON - FIDE IN LAI - LA AND A - LI (161) THE CHILD - REN OF THE

Vlns I, II

Vlns III, IV

Vcl.

D. B.

Perc.
Tamb. gr. /
Djambe

619

DE - SERT (162) HOW THE EMP - TY JAR (163) HAD WA - TER RE - MAIN - ING (164) FOR JUST ONE

Vlns I, II

Vlns III, IV

Vcl.

D. B.

Perc.
Tamb. gr. /
Djambe

640
 Ob.
 Cls I, II
 Ch.
 A - LI THE CHILD-REN OF THE DE - SERT _____ (167) THEY LEAD THE TWO IS - RAE-LITE CHILD-REN (168) JUST O - VER PAST THE

640
 Vlns I, II
 Vlns III, IV
 Vcl.
 D. B.

rit. Sudden cut

652
 Ob.
 Cls I, II
 Ch.
 HILL (169) TO THEIR O - A-SIS (170) WHERE THEY OF - FER WA-TER AND BREAD AND DATES WITH PLEA (171) all sing all in Sprechgesang (high)

652
 Vlns I, II
 Vlns III, IV
 Vcl.
 D. B.

Oriental Scene in the Oasis *
(Optional)

Recommended: b. 1-37 (incl. Γ_1 Γ_2)
b. 7-20 (incl. Γ_1 Γ_2)
b. 37-40 4 or more times, vanishing

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

Fl.

Ob.

10 boys

Perc. Other Instr.

Sleigh Bells

Fl.

Ob.

10 boys

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

(3) JA LEL JA LEL JA

Fl.

Ob.

10 boys

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

(6) JA MU - HA - MMAD

Sleigh Bells

* A note from the composer: double consonants (as written in the scene) in Arabic must be emphasized

23

Fl.

Ob.

10 boys

another boy soloist

(7) JA FAT - MA

HA - TEL MA - YYE

HA - TEL KAH - WA

(8) WA - I - KHU - BEZ

Perc. Other Inst. Sleigh Bells

32

Fl.

Ob.

Ch.

Coda

To bar 7 37

40

bars 37-40

(9) NA' - KUL NISH - RAB FI - LLEL (10) JA - LEL JA (5) 'A - SSAKH - RA 'A - SSAKH - RA HI - YYA BAY - TU - NA

Perc. Other Inst.

To bar 7 *f* boys clapping hands (optional)

Repeat several times, vanishing ("fade out")

S C E N E I I I

**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)

In a gloomy mood

$\text{♩} = 62$

663

Fl. TUNED CLASH →

Ob. TUNED CLASH →

Cl. I, II TUNED CLASH →

Ch. pp Speaking chorus **p** half chorus speak.

(172) YET UN - DER THE SAME OLD SUN YET UN - DER THE SAME OLD HEA - VEN YET
p YET UN - DER THE SAME OLD SUN YET UN - DER THE SAME OLD HEA - VEN YET
mp YET UN - DER THE SAME OLD SUN YET UN - DER THE SAME OLD HEA - VEN YET
 half chorus sing.

Guit. TUNED CLASH →

663 pp with accents → cont'd in this bar

Vlns I, II TUNED CLASH → TUNED CLASH →

Vlns III, IV TUNED CLASH → with accents → cont'd in this bar

Vcl. TUNED CLASH →

D. B. TUNED CLASH →

Perc. Other Instr. S. Cymb. pp f mp ibid.

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.

half chorus speak.

YET

YET

YET

half chorus sing.

with accents → cont'd in this bar

with accents → cont'd in this bar

ibid.

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

Fl. **TUNED CLASH** → **#•** → **p**

Ob. **TUNED CLASH** → **p**

Cls I, II **TUNED CLASH** → **p**

Ch. **TUNED CLASH** → **mp**

Ch. **TUNED CLASH** → **mp**

Guit. **TUNED CLASH** → **p**

Vlns I, II **TUNED CLASH** → **p**

Vlns III, IV **TUNED CLASH** → **p**

vcl. **TUNED CLASH** → **p**

D. B. **TUNED CLASH** → **p**

**Perc.
Tamb. gr.
Djambe** **TUNED CLASH** → **p**

CLASH STOPS

685

TUNED CLASH

Fl. **Ob.** **Cls I, II** **Mother** **Father** **Ch.** **Ch.** **Guit.** **Vlns I, II** **Vlns III, IV** **Vcl.** **D. B.**

(cue)
with accents,
in this bar

mp speech with intonation
(175) E - LON WHERE-

UN-DER THE SAME OLD HEA - VEN YET UN-DER THE SAME OLD SUN YET UN-DER THE SAME OLD HEA - VEN YET UN-DER THE
the whole chorus speaking
p

JOY OR LAUGH - TER (174) SAD - DENED AND GRIE - VING THE HEARTS OF THE FA - THER AND MO - THER YET UN-DER THE

CLASH STOPS

A little faster $\text{♩} = 68$

698

Ob. - - - - - SH SH SH SH SH SH →

Mother *mf* speech with intonation
 (176) NO - A WHERE CAN SHE BE IN THE DE - SERT JUST SAND
 CAN HE BE? IN THE DE - SERT JUST SAND
 SAME OLD SUN YET UN - DER THE SAME OLD HEA - VEN IN THE DE - SERT JUST SAND
 SAME OLD SUN YET UN - DER THE SAME OLD HEA - VEN (177)

Father
 whistle
 whisper
 speak
 sing cluster as in b.1

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

Desert-wind effect No.3: articulate into the instrument

710 *accel.*

Ob. SH SH SH SH SH SH - - - - -

Mother *f*
 NO WA - TER (178) NO TRACKS NO PATHS (179) THEY ARE LOST! *ff* hysterically
 NO WA - TER NO TRACKS NO PATHS THEY ARE LOST!

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.

Ch. *f*
 NO WA - TER NO TRACKS NO PATHS *ff*

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)

Recitative - speech including pitched tones,
Sprechgesang and relatively unpitched tones
(according to score)

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

10. (according to score)

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

Mother

719 ♩ = 68

Father

Elon

Noa

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

(with a hand to his ear, listening attentively)

(180) WHO IS THERE?

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

(183) PER-HAPS IT'S JUST THE WIND WHIST-LING PAST US

(182) A-BA

(182a) I-MA

719

Vlns I, II

Vlns III, IV

Vcl.

D. B.

pizz.

*free rapid repetitions of this pattern
non symmetrical*

mf

pizz.

*free rapid repetitions of this pattern
non symmetrical*

mf

pizz.

*free rapid repetitions of this pattern
non symmetrical*

mf

pizz.

*free rapid repetitions of this pattern
non symmetrical*

mf

p

p

p

p

11. The Mantra of Wandering V (Chorus)

726 ON TOTAL SILENCE

Mother The parents come out if the tent

Father (186) WHO IS IT?

Elon (185) WHO'S CALL-ING

Noa (184) A-BA I-MA

Ch. Stylized movement related to rhythm

Guitar (187) LAI-LA AND A - LI _____ THE DE - SERT CHILD - REN

(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)

Vlns I, II pizz. mp - mf

Vlns III, IV pizz. mp

Vcl. pizz. mp

D. B. pizz. mp

Perc. Other Instr. Oriental drum mp Dum

736
 Ch. *rit. sempre* **A Tempo**
 LED THE TWO O - VER THE HILL-TOP (188) TO THE FLOU-RISH - ING O - A - SIS (190) AND NOW THE IS - RAELE - ITE CHILD-REN RE -
vib.
 Guit. *mp - mf*
736
 Vlns I, II *mf*
 Vlns III, IV *mf*
 Oriental drum
 Perc. Other Instr.
 Dum Tak Dum
747
 Father *Speech ON TOTAL SILENCE mp - mf*
 (192) WHAT ARE THESE GOAT-SKINS?
 -TURN TO THEIR ARMS (191) HOW WON-DER - FUL IT IS THE JOY OF THEIR RE - U - NION
 Guit.
 Vlns I, II
 Vlns III, IV
 Oriental drum
 Perc. Other Instr.
 Dum Tak S. Cymb. *ff*

♩ = 88

Chorus (Song of the Oasis IV)

Fl. 757

Ob.

Cl. I, II

Mother

Ch.

Vlns I, II

Vlns III, IV

Vcl.

D. B.

Perc. Other Instr.

WHAT IS IN - SIDE THEM?
(193)

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

Oriental drum Tak

Dum ***mf***

771 *f*
 Elon (198) A - LI
 Noa (198a) LAI - LA
 Vlns I, II
 sub.*mp*
 Vlns III, IV
 sub.*mp*

772 accel.
 ad lib.

771 *f*
 (199) THIS IS A - LI
 carry on repeating this bar *ff* *mf*
 (200) AND THIS IS LAI - LA
 (201) EACH OF US BROUGHT A GOAT - SKIN

60
 EACH OF US BROUGHT A GOAT - SKIN

Arioso of Ali and Laila
 Moderato $\text{♩} = 74$

775
 Elon ALL THE WAY
 Noa ALL THE WAY
 Laila
 (202) TO - DAY THE TWO OF US LEFT FROM OUR O - A - SIS WITH OUR GOAT - SKINS FILLED WITH WA - TER WE (205)
 Ali
 TO - DAY THE TWO OF US (203) LEFT FROM OUR O - A - SIS WITH OUR GOAT - SKINS FILLED WITH WA - TER WE WENT FOR A WALK A - LONE IN THE DE - SERT
 non detache
 regular arco
 Vlns I, II
 Vlns III, IV
 Vcl.
 D. B.

Mother
Father
Laila
Ali
Vlns I, II
Vlns III, IV
Vcl.
D. B.

781

accel.

A Tempo

787

ff free speech
SHALOM!

ff free speech
ASSALAM ALEIKUM!

Turning the head they look at one another)

(206) AND SUD-DEN-LY WE SAW (207) TWO UNCONSCIOUS CHILDREN LYING ON THE GROUND QUICK-LY WE RE-VIVED THEM (209) WITH FRESH_WA - TER (210)

slow gliss.

Dance (Song of the Oasis V) [=Song of the Oasis III]
 (The four children sing and dance in a circle around the parents)

788 *8va* -

Fl. *f*

Ob. *f*

Cls I, II *f*

Laila Ali *ff*
 MA - YIM MA - YIM YESH KHA - YIM MA - YYE MA - YYE LIL - KHA - YAT HAI RE-FRESH - ING US

Noa Elon *ff*
 MA - YIM MA - YIM YESH KHA - YIM MA - YYE MA - YYE LIL - KHA - YAT HAI RE-FRESH - ING US

Ch. The chorus sings in the background
ff
 (213) MA - YIM MA - YIM YESH KHA - YIM (214) MA - YYE MA - YYE LIL - KHA - YAT (215) HAI RE-FRESH - ING US

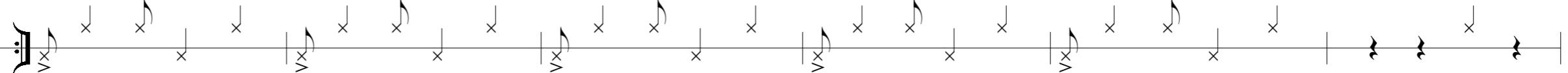
788

Vlns I, II *f*

Vlns III, IV

Vcl. *f*

D. B. *f*

Perc. Other Instr. *ff* 
 Dum Oriental drum

795(8^{va})

Fl.

Ob.

Cls I, II

Laila
Ali

Noa
Elon

Ch.

(216) HAI RE-VI-VING US (217) FOR THE LIT-TLE LAMBS (218) MILK AND WOOL KHA - LAV VE - TSE-MER MA - YIM MA - YIM YESH KHA - YIM MA - YYE

(219)

Vlns I, II

Vlns III, IV

Vcl.

D. B.

Perc. Other Instr.

Dum

Dum

Dum

The musical score page 795 features multiple staves. The top section includes Flute, Oboe, Clarinets I & II, and three vocal parts: Laila Ali, Noa Elon, and Chorus. The vocal parts sing lyrics in Hebrew and English, with some words underlined. The bottom section includes Violins I & II, Violins III & IV, Cello, Double Bass, and Percussion/Other Instruments. The percussion part includes several 'Dum' strokes. Measure numbers 795 and 8^{va} are at the top left. Measure numbers 216 through 219 are placed below the vocal parts. Dynamics like *f* and *ff* are indicated throughout the score.

804 (8^{va})

Fl.

Ob.

Cl. I, II

Laila Ali
LIL-KHA-YAT HAI RE-FRESH-ING US HAI RE-VI-VING US FOR THE LIT-TLE LAMBS MILK AND WOOL KHA-LAV VE-TSE-MER ,

Noa Elon
LIL-KHA-YAT HAI RE-FRESH-ING US HAI RE-VI-VING US FOR THE LIT-TLE LAMBS MILK AND WOOL KHA-LAV VE-TSE-MER ,

Ch.

Vlns I, II

Vlns III, IV

Vcl.

D. B.

Perc. Other Instr.

accel.

Tak

Tak

Tak

Dum

Arioso of the Father
 with a lot of excitement,
 strong feeling
mp/mf

Father *rit.* 5 3 *ad lib.*
 Pause, 822

(220) COME WITH US DEAR-EST CHILD-REN YOU WILL BE OUR VE-RY OWN CHILD-RENAND (221) WE WILL BE FA-THER AND MO-THER TO YOU Elon and Noa *f* *attacca*

Vlns I, II
 Vlns III, IV
 Vcl.
 D. B.

(excitedly, joyfully) (222) YES, YES!

SCENE IV The Parting

12. Towards the Parting
 Duet in Arioso, Ali and Laila

mf 823 Ali's Arioso
 (turns to Noa and Elon) (turns to the parents)

Ali (223) HOW GOOD IT WOULD BE TO GO WITH YOU (224) HOW GOOD TO BE YOUR CHILD-REN HOW

Vlns I, II
 Vlns III, IV
 Vcl.
 D. B.

Arietta of Laila ("Duty and Tradition" beginning)

Maestoso $\text{♩} = 82 - 86$

833

rit. molto *A Tempo* *Slower* $\text{♩} = 72$ *ad lib.* *Maestoso* $\text{♩} = 82 - 86$

Fl. **Elena** **Noa** **Laila** **Ali** **Ch.** **Vlns I, II** **Vlns III, IV** **Vcl.** **D. B.**

ff quick speech (226) YES, OF COURSE! (interrupting) (227) BUT WE CAN-NOT GO— (228) WHY NOT? (229) WHY NOT? (230) WE CAN-

(quickly approaches Laila, hugs her, looks into her eyes and asks her) Sprechg.

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

non trem. *mf* *non trem.* *mf* *non trem.* *mf* *non trem.* *mf* *non trem.* *mf*

840

Fl. *mf-f* ossia:
trem.

Laila - NOT DE-SERT OUR HOME, OUR O - A - SIS OUR O - A - SIS TO (231) WAN-DER-ERS IN THE DE-SERT WE OF - FER SWEET WA - TER SWEET-EST WA - TER (232) I

Ch. - (O) - - A - SIS - (I) - (S) DE - - - (E) - SERT WA - TER WA - TER

840

Vlns I, II

Vlns III, IV

Vcl.

D. B.

Perc. Other Instr. *mp/mf* Sleigh Bells

Sleigh Bells

Sleigh Bells ibid.

ad lib.
ON TOTAL
SILENCE

Fl. 845 849

Laila *free speech (on silence)*

Vlns I, II

Vlns III, IV

Vcl.

D. B.

Perc. Other Instr.

845 849

CAN NE - VER LEAVE DU - TY AND TRA - DI - TION COM-MAND US (233) THEY COM-MAND US (234) ALI, YOU GO WITH THEM...

WA - TER NE - VER LEAVE DU - (U) - TY THEY COM-MAND US

ibid. ibid. 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

ob. *mf-mp*

Ali (235) OH MY SIS - TER DEAR - EST SIS - TER (236) OUR O - A - SIS VE - RY OWN O - A - SIS *ibid.*

Vlns I, II *mf-mp*

Vlns III, IV *mf-mp*

Vcl. *mf-mp*

D. B. *mf-mp*

==

852

Ob. *mf (stable)*

Ali (236a) WE WILL TEND AND WELL PRO - TECT IT WE WILL GUARD AND WELL PRO -

Vlns I, II

Vlns III, IV

Vcl.

D. B.

854

Laila and Ali ("Duty and Tradition", end)

Ob.

Laila (taking each others' hands) *f*
SO SHALL IT BE FROM GE-NER-A-TION TO GE-NER-A-TION FOR E-VER AND E-VER THE O-A-SIS IS OUR WHOLE LIFE FOR
-TECT IT (237) SO SHALL IT BE (238) FROM GE-NER-A-TION TO GE-NER-A-TION FOR (239) E-VER AND E-VER (240) THE O-A-SIS IS OUR WHOLE LIFE FOR
Ch. *mf* SHALL IT BE

Guit. bend the string
mf ibid. ibid. *mf*

Vlns I, II *mf*

Vlns III, IV *mf*

Vcl. both hands nocking on strings *mf*

D. B. *mf*

Perc. Other Instr. Sleigh Bells *mf* ibid.

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

Arioso of the Father, the Mother, Noa and Elon

861

Cl I, II

I. *mf*

III. *mf*

mf

FOR E - VER WE WILL BE GRATE - FUL WE'LL RE - MEM - BER AND TELL OUR PEO - PLE

mf

FOR E - VER WE WILL BE GRATE - FUL WE'LL RE - MEM - BER AND TELL OUR PEO - PLE

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

SHALL IT BE SHALL IT BE

strong vib.

Guit.

861

Vlns I, II

arco *trem.*

mp/mf

Vlns III, IV

mp/mf

Vcl.

D. B.

mp/mf

Perc. Other Instr.

ibid.

868

Cl I, II

ossia:

Elon Noa

(243) ON THE WAY TO-WARDS OUR (244) FA-THER-LAND FOR E - VER WE WILL BE GRATE - FUL WE'LL RE-MEM - BER AND TELL OUR PEO - PLE

Mother Father

ON THE WAY TO-WARDS OUR FA-THER-LAND FOR E - VER WE WILL BE GRATE - FUL WE'LL RE-MEM - BER AND TELL OUR PEO - PLE

Ch.

868

Vlns I, II

arco trem.

Vlns III, IV

Vcl.

D. B.

mp/mf

14. Finale - The Parting

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

Maestoso ♩ = 84 or slower

1

874

Maestoso ♩ = 84 or slower

Fl.

Ob.

Cls I, II

ossia: [F F F F]

Elon
Noa

ON THE WAY TO-WARDS OUR FA-THER-LAND (245) OUR HEARTS ARE SORE OUR HEARTS ARE SORE (246) SHA - LOM SA - LAAM (247) HOW

Mother
Father

ON THE WAY TO-WARDS OUR FA-THER-LAND OUR HEARTS ARE SORE OUR HEARTS ARE SORE SHA - LOM SA - LAAM HOW

Laila
Ali
Bedouin
children

OUR mp HEARTS ARE SORE OUR HEARTS ARE SORE SHA - LOM SA - LAAM HOW

Ch.

M M OUR mp HEARTS ARE SORE OUR HEARTS ARE SORE SHA - LOM SA - LAAM HOW

Guit.

874

Vlns I, II

Inns III, IV

Vcl.

D. B.

(they wave to the audience while exiting the stage)

mf

a2 mf

mf

mf

mf

mf

mf

mf

mf

p

p

p

p

mf-mp

mf-mp

mf-mp

mf-mp

880

Fl.

Ob.

Cl. I, II *a2*

Mother
Father
Elon
Noa

Laila
Ali
Bedouin
children

Ch.

Ch.

Guit.

Vlns I, II

880

Vlns III, IV

Vcl.

D. B.

SAD IS THIS TIME OF PART - ING (248) OUR HEARTS ARE SORE SO SORE HOW SAD IS THIS TIME OF PART - ING THIS

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

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

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

886

Fl.

Ob.

Cls I, II

Mother
Father
Elon
Noa

Laila
Ali
Bedouin
children

TIME OF PART - ING (249) AND YET THE HOPE RE - MAINS THE HOPE RE - MAINS THAT (250) EACH IN HIS OWN TRA - DI - TION MAY LIVE IN (251)

Ch.

Ch.

TIME OF PART - ING AND YET THE HOPE RE - MAINS THE HOPE RE - MAINS THAT EACH IN HIS OWN TRA - DI - TION MAY LIVE IN

Guit.

vib.

886

Vlns I, II

Vlns III, IV

Vcl.

D. B.

Perc. Other Instr.

S. Cymb. *mf*

892

rit.

Fl. Ob. Cls I, II
 Mother Father Elon Noa Laila Ali Bedouin children
 FREE - DOM IN QUI - ET IN PEACE OUR mp - DI - TION MAY LIVE IN FREE - DOM IN QUI - ET IN PEACE
 FREE - DOM IN QUI - ET IN PEACE OUR mp - DI - TION MAY LIVE IN FREE - DOM IN QUI - ET IN PEACE
 FREE - DOM IN QUI - ET IN PEACE OUR mp - DI - TION MAY LIVE IN FREE - DOM IN QUI - ET IN PEACE
 Ch. FREE - DOM IN QUI - ET (252) IN PEACE (248) OUR (250) - DI - TION LIVE IN (251) FREE - DOM IN QUI - ET (252) IN PEACE
 Guit.
 892 Vlns I, II Vlns III, IV Vcl. D. B. Tamb. gr. / Djembe Perc. Other Instr.
 S. Cymb. S. Cymb.



Furore Verlag
Naumburger Str. 40
D-34127 Kassel/Germany
E-Mail: info@furore-verlag.de
www.furore-verlag.de
www.fannyhensel.de

