



Tsippi Fleischer
*1946

Oasis

op. 71a, 2010 (40')

A Children's Opera
English Version



FURRORE-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 $\flat$, 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

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.

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.

(op. 71, 2010)

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

Prologue of the Israelites' Wandering

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

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)

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

1. The Mantra of Wandering I (Chorus)

Chorus enters *p* *l*

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

always exaggerate (S) in Desert

Perc. Tamb. gr. / Djambe *optional till b. 38* *pp*

Ch. 13

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

Perc. Tamb. gr. / Djambe

Cls I, II 27 *f* *mf* *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. *p*

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

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

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

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

Perc. Tamb. gr. / Djambe *p*

52

Cls I, II Keep walking *mf*

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

Vlns I, II *p* *mp* *p* *detache*

Vlns III, IV *p* *mp* *p* *detache*

Vcl. *p* *mp* *p* *detache*

Perc. Tamb. gr. / Djambe

rit. sempre $\text{♩} = 64$

63

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

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

63

Vlns I, II

Vlns III, IV

Vcl.

D. B.

mp *mp* *mp* *mp*

Tamb. gr. /
Djambe

Perc.

Other
Instr.

mf/f

76

Ch. $\text{♩} = \text{♩}$

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

Vlns I, II

Vlns III, IV

Vcl.

D. B.

86

Ch. *mf*

All the boys, with some funny movements All the girls until b. 95 *accel. sempre* The chorus laughs *f*

(17) HE IS THE NAUGH-TY E - LON (18) AND NO - A WHO STAYS CLOSE TO HER BRO-THER'S SIDE CLOSE TO HER BRO-THER'S SIDE
"A show" of Noa pushing herself towards Elon, with pantomime

Vlns I, II *unis.*

Vlns III, IV *unis.*

Vcl.

D. B.

96 *speech solo* Soloist from the chorus

another soloist from the chorus *f*

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

Tempo primo

104 $\text{♩.} = 74$

Ob. Desert-wind-whistle effect No. 1

Oboist takes out the reed *110*

Ch. *f* One big breath - out "Pf" by whole Chorus *mp* *p* 1/2 chorus starts "cluster" as in b. 1

Ch. (20a) JUST DE - SERT JUST

1/2 chorus starts whistling, now in rhythm of words

Vlns I, II 104

Vlns III, IV

Vcl.

D. B.

Perc. Tamb. gr. / Djambe

p

114

Fl.

Ob.

Ch.

Ch.

DE - (S) - SERT

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

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

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

mf < *f* > *mp*

mp < *mf* > *mp* < *p*

resembles Strings b. 56-61

p *detache*

p *detache*

p *detache*

Tamb. gr. /
Djambe

Perc.

Other
Instr.

S. Cymb.

pp

ppp

mp

♩. = 68

124 Oboist puts reed back into the Oboe

Ob.

Ch.

The whole chorus
"cluster" as in b. 1

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

Ch.

124

Vlns I, II

Vlns III, IV

Vcl.

D. B.

Perc. Other Instr.

S. Cymb.

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

132 *mf* *rit. sempre*

Ob.

Mother *mf* complaining

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

Vlns I, II *mf*

Vlns III, IV *mf*

Vcl. *mf*

D. B. *mf*

Perc. Tamb. gr. / Djambe

S. Cymb. *mf*

$\text{♩} = 70$
 Total cut

145 149

Ob.

Cls I, II

Mother

Father

Ch.

Guit.

Vlns I, II

Vlns III, IV

Vcl.

D. B.

BRO-THERS HAVE LEFT US _____
 SEE IN THIS GOAT-SKIN , WE HAVE WA - TER
 SEE IN THIS GOAT-SKIN AND IN THIS JAR WE HAVE WA - TER
 Accompanyng the Father

mf
a2
mf
mf
mp
f
unis.
(mf)
p
(mf)
p
(mf)
p
(mf)
p

"Drumming" on the body of guitar

$\text{♩} = \text{♩}$

159

Ob.

Cls I, II

Mother

Father

Ch.

Ch.

Guit.

Vcl.

FOR ON - LY ONE DAY (26) WE NEED TO FIND WA - TER (27) WITH - OUT WA - - - TER ON - LY

The Father and the Mother [hysterically]

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*

FOR ONE DAY

$\text{♩} = 64$

175

(28)

f

A - BA I - MA

f

I - MA A - BA

Vlns I, II

mf *detache*

Vlns III, IV

mf *detache*

Vcl.

1st. time - *mf*

2nd. time - *mp*

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

184 accel. molto

Cl. I, II

Mother

Elon

Noa

Guit.

Vl. I, II

Vl. III, IV

Vcl.

D. B.

184

191

Noa's Arietta

(29) THEY'RE CO-MING

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

mf

unis.

ibid.

194

Cls I, II

Noa *f*

BACK TO LIFE (31) HE SAVED THE HELP - LESS BIRD FROM DEATH (32) A - BOVE IN THE HEA - VENS SUCH A LIT - TLE BIRD - IE

Guit.

Vlns I, II 194 *(f)* *unis.* *ibid.*

Vlns III, IV *unis.* *(mf)* *ibid.*

Vcl. *(mf)*

D. B. *(mf)*

203 $\text{♩} = 82$ *rit. sempre* **A Tempo** *rit.*

Cls I, II *mf*

Noa *mf*

(33) FROM WEA - RI - NESS IT - COULD NO MORE FLY (34) IT SANK TO THE GROUND (35) LIT - TLE EYES WERE

Vlns I, II 203 *mf*

Vlns III, IV *mf*

Vcl. *mf*

D. B. *mf*

♩ = 180
♩ = 80
Slower

Cls I, II 2/2
 Noa p
 Guitt. f
 Vlns I, II pp
 Vlns III, IV pp
 Vcl. pp
 D. B. pp

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

mf mf f

Elon's Aria
 220 *mf*
 Elon (37) I O - PENED UP ITS _____ TI - NY BEAK (38) AND I PUT MY _____ MOUTH A - GAINST ITS _____ TI - NY BEAK
 Ch. M _____ M M M M M M
 220 *mf*
 Vlns I, II *mf*
 Vlns III, IV *mf*
 Vcl. *mf*
 D. B. *mf*

227 $\text{♩} = 86$ *senza rit.*

Fl. *mf* *sub.mp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Ob. *mf* *sub.mp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Cls I, II *mf* *sub.mp* *p* *pp* *p* *pp* *p* *pp* *p* *pp* *p* *pp*

Elon *sub.mp* (39) IT SUCKED AT THE MOIS-TURE IN MY MOUTH (40) SLOW - LY SLOW - LY SLOW - LY

Ch. 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

Vlms I, II *p-pp*

Vlms III, IV *p-pp*

Vcl. *p-pp*

D. B. *p-pp*

238 *accel. sempre* *accel.* Ad lib. ♩ = 80

Fl. *mf*

Ob. *mf*

Cls I, II *mf*

Elon *f* lifts his head up *f*

Ch. *f*

Guit. *mf/ff*

Vlns I, II 238 *arco senza trem.* *f* *brillante* *mf*

Vlns III, IV *f* *brillante* *mf*

Vcl. *f*

D. B. *f*

(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 —

[illegible]

261 *8va* $\text{♩} = 84$ *rit. sempre*

Picc. *8va*

Ob.

Cls I, II

Elon

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

Guit. *mp* *f/ff* *f* *pp*

Vlms I, II

Vlms III, IV

Vcl.

D. B.

ff *f* *pp*

Short instrumental link

268 $\text{♩} = 76$ *detache*

Vlms I, II

Vlms III, IV

Vcl.

D. B.

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

24

Noa and Elon's Aria: Duet

$\text{♩} = 90 \text{ or slower}$

302

Fl. *mf*

Ob. *mp-mf*

Cls I, II *mp-mf*

Elon

Noa

(56) OH AL - WAYS THESE SIL - LY GROWN - UPS

(57) E - VEN WHEN WE'RE NOT _ DREAM - ING

(They leave, disappointed)

Vlms I, II *mp-mf*

Vlms III, IV *mp-mf*

Vcl. *mp-mf*

D. B. *mp-mf*

rit. semprissimo

308

Fl. *sub.mp* *mf*

Ob. *sub.mp* *mf*

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

Elon *sub.mp* *mf* *mp*

Noa (58) THEY NE-VER WILL BE-LIEVE US (60) NOT OF THE GRASS (61) NOR OF THE PATCH OF GREEN

(59) FA-THER CAN'T BE-LIEVE THE SIGN OF THE WA-TER

Vlns I, II 308 *mp-mf* *p* *mf*

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

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

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

A Tempo *accel.*

Cls I, II *f* *(f)*

Elon *f* *(f)*

Noa *f* *(f)*

Vlns I, II *f* *(f)*

Vlns III, IV *f* *(f)*

Vcl. *f* *(f)*

D. B. *f* *(f)*

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

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

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

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 $\text{♩} = 68$ 326

Ob.

Cls I, II

Ch.

Guit.

Vlns I, II

Vlns III, IV

Vcl.

D. B.

Perc.
Tamb. gr. /
Djambe

rapid non symmetrical repetitions

speech
whisper + sing *mf*

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

p *mp* *p*

p *mp* *p*

p *mp* *p*

p *mp* *p*

mp *p*

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

Finger or brush circling on skin of Tamb.gr.

mp *ibid.*

336

Ob. *p* *pp* *no accent.*

Cls I, II *p* *pp*

Ch. *p* *pp* *ppp*

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

Guit. *pp* *ppp* *pppp*

Vlns I, II *pp* *ppp* *pppp*

Vlns III, IV *pp* *ppp* *pppp*

Vcl. *pp* *p*

D. B. *pp*

Tamb. gr. / Djambe Perc. *ibid.*

Other Instr. *p*

5. Duet of Noa and Elon in the Israelite tent

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

Fl. *f* *mp*

Ob. *f*

Cls I, II *f* *mp* I.

Elon *mf-f*
 (65) GO BACK TO THE TENT SLEEP! I'M ON-LY GO-ING OUT TO TAKE A BREATH OF AIR

Noa *mf-f*
 (67) I TOO AM GO-ING OUT JUST LIKE YOU ARE TO TAKE A

Vlns I, II *f* *sub.mp*

Vlns III, IV *f* *sub.mp*

Vcl. *f* *sub.mp*

D. B. *f* *sub.mp*

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

357

Fl.

Ob.

Cls I, II

Elon

Noa

Vlns I, II

Vlns III, IV

Vcl.

D. B.

mf *mp*

mf *mp*

(68) NO GO BACK TO THE TENT

(70) NO - A, I BEG OF YOU

(He thinks for a moment)

BREATH OF AIR

(69) SO THEN YOU COME BACK WITH ME

sub. p

sub. p

sub. p

sub. p

[illegible]

378 *accel.*

Fl. *mf* *mp*

Ob.

Cls I, II

Elon *mf* *mp* *f*

-HAPS DAN-GERS A - WAIT US ON THE WAY (82) NO-A NO-A

Noa *mp* *p* *fff*

(81) TO - GE - THER WE WILL O - VER-COME ALL DAN-GERS (83) SO THEN I'LL WAKE OUR PA-RENTS

Vlns I, II 378 *mf* *mp* *sub. f*

Vlns III, IV *mf* *mp* *sub. f*

Vcl. *mf* *mp* *sub. f*

D. B. *mf* *mp* *sub. f*

6. The Mantra of Wandering II (Chorus)

385 $\text{♩} = 74$

Cls I, II

mf *p*

Ch.

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

Vlms I, II

Vlms III, IV

Vcl.

Tamb. gr. / Djambe Perc. Other Instr.

p



401

Ch.

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

Vlms I, II

Vlms III, IV

Vcl.

Tamb. gr. / Djambe Perc. Other Instr.

detache *p* *detache* *p* *detache* *p*

S. Cymb. *pp* *mp*

TUNED CLASH

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

Fl.

Ob.

Cls 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

413

p

Vlns III, IV

p

Vcl.

p

D. B.

p

Tamb. gr. /
Djambe
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 VANISHES

fue 2601 • ISMN: 979-0-50182-260-7

rit. semprissimo **A Tempo**

469

Elon

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

Vlns I, II

Vlns III, IV

Vcl.

D. B.

473

Elon

mp *rit., ad lib., meno mosso* GET UP SIS - TER LEAN A - GAINST ME

Noa

mf free speech sing *mp* Sprechg. (She sinks to the ground and remains lying there) (104) A FIGMENT OF YOUR IMAGINATION AS FA - THER SAID (105)

Vlns I, II

Vlns III, IV

Vcl.

mf *p* *mf* *p* *mf* *p*

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

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)

477

Ob. mf *ad lib.* mp f

Ali and Laila moving on stage

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

Ali (106) f MA - YYE MA - YYE LIL - KHA^{*}-YAT (107) WA - TER WA - TER JOY FOR US (108) AI RE-FRESH-ING US

Laila f MA - YYE MA - YYE LIL - KHA^{*}-YAT WA - TER WA - TER JOY FOR US 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 f Tak Dum

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

489

493

Ob.

Laila

ff

MILK AND WOOL

(111)

ff

MA - YYE MA - YYE LIL - KHA-YAT

WA - TER WA - TER JOY FOR US

AI RE-FRESH-ING US

GRASS AND PALM - TREES

HEY HEY

ff

MILK AND WOOL

MA - YYE MA - YYE LIL - KHA-YAT

WA - TER WA - TER JOY FOR US

AI RE-FRESH-ING US

GRASS AND PALM - TREES

HEY HEY

Ch.

f

KHA-LIB

AS-WAF (F)

HEY HEY

Guit.

f

mf

Vlns I, II

ff

Vlns III, IV

ff

Vcl.

ff

D. B.

ff

Perc.

Other Instr.

Tak

Tak

ibid.

Tak

Tak

Dum

Tak

Tak

Dum

495

Ob.

Laila

Ali

Guit.

Vlins I, II

Vlins III, IV

Vcl.

D. B.

Perc. Other Instr.

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

501 ♩ = 120

Ch. (119) E - LON AND NO - A - BE HAP - PY (120) HELP IS NEAR HELP IS HERE E - LON AND NO - A BE

Vlms I, II *f*

Vlms III, IV *f*

Vcl. *f*

D. B. *f*

512

Cls I, II

Ch. HAP - PY HELP IS NEAR HELP IS HERE

Vlms I, II

Vlms III, IV

Vcl.

D. B.

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
♩ = 64 - 68

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

Elon (121) WHERE ARE WE? (123) NO-A NO-A (124) WHERE ARE WE? (125) A-MONG FRIENDS YOU DRINK TOO (126) A-MONG AN-GELS V

Noa (offers him the jar) *mp* 3 (hands Elon the jar a second time) 3

Laila (122) A-MONG FRIENDS (125) A-MONG FRIENDS YOU DRINK TOO

Ch. M (M) (M)

Guit. *p*

Vlms I, II *p* sub. *mf* *mp* *p*

Vlms III, IV *p* sub. *mf* *mp* *p*

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

D. B. *p* sub. *mf* *mp* *p*

524 (laughing)

Laila

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

(127)

Ali

(128) AND WHO ARE YOU? WHERE D'YOU COME FROM? WHAT ARE YOU DO-ING HERE? THIS IS MY SIS-TER

(129)

Ch.

M (M) (M) A (A) A

Guit.

mf

Vlns I, II

524

mf *mp*

Vlns III, IV

mf *mp*

Vcl.

mf *mp*

D. B.

mf *mp*

529

Elon

NO - A AND I AM E-LON WE ARE IS - RAEL - 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 — A —

Guit.

mp

Vlns I, II

529

detache

ibid.

Vlns III, IV

detache

ibid.

Vcl.

detache

ibid.

D. B.

detache

ibid.

533 3 3 3 3 534 3 535

Elon WAY TO THE LAND OF CA - NAAN THE LAND OF OUR FA - THERS free speech

Laila

Ali (132) WE'VE HEARD ABOUT YOU. D'YOU ABOUT? *mf*

Ch. A A A (133) OH YES YOU WERE FREED FROM *mf/mp*

Guit.

Vlns I, II 533 *mp*

Vlns III, IV *mp*

Vcl. *mp*

D. B. *mp*

538 *3* *3* *5*

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.

6/4

541 *slower* *mf* *V*

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

Laila

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

Guit. *mp-mf* *mf*

Vlns I, II *mf* *regular arco*

Vlns III, IV *mf* *regular arco*

Vcl. *mf* *regular arco*

D. B. *mf*

6/4

Tempo *

* motive from Song of the Oasis

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)

$\text{♩} = 100$

551

Ob. *f*

Cls I, II *a2 f*

Elon *f*

Noa *f*

Laila *f*

Ali *f*

Guit. *mf/mp*

Vlns I, II *f*

Vlns III, IV *f*

Vcl. *f*

D. B. *f*

Perc. Other Instr. *f*

Oriental drum

Tak

Dum

(142) MA - YIM MA - YIM YESH KHA - YIM WA - TER WA - TER JOY FOR US__ AI RE-FRESH-ING US

(141) MA - YIM MA - YIM YESH KHA - YIM WA - TER WA - TER JOY FOR US__ AI RE-FRESH-ING US

(143) MA - YIM MA - YIM YESH KHA - YIM WA - TER WA - TER JOY FOR US__ AI RE-FRESH-ING US

(144) MA - YIM MA - YIM YESH KHA - YIM WA - TER WA - TER JOY FOR US__ AI RE-FRESH-ING US

YES ____

Oboe with Ali and Laila
Clarinet with Noa and Elon

557

Ob.

Cls I, II

Elon

Noa

Laila

Ali

Guit.

Vlns I, II

Vlns III, IV

Vcl.

D. B.

Perc. Other Instr.

Tak

Tak

Dum

Dum

AI RE-VI-VING US WA - TER SEE HOW IT FLOWS__ (S)____ WA - TER WA - TER JOY - FUL - LY__ FOR THE LIT - TLE LAMBS____

(145)

(146)

563

Fl.

Ob.

Cls I, II

Elon

Noa

Laila

Ali

Choir

Ch.

Guit.

Vlns I, II

Vlns III, IV

Vcl.

D. B.

Perc. Other Instr.

MILK AND WOOL

MA - YIM MA - YIM YESH KHA - YIM

WA - TER WA - TER JOY FOR US

AI RE-FRESH-ING US

GRASS AND PALM-TREES (148)

KHA-LAV TSE-MER

KHA - LIB AS-WAF - (F)

mf/mp

Tak

Dum

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

● = 150

585 (8^{va})

Fl.

Ob.

Cls I, II

Elon

Noa

Laila

Ali

Ch.

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

(156) (157)

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

585

Vlns I, II

Vlns III, IV

Vcl.

D. B.

Perc.

Other Instr.

Dum

592 ^(8va)

Fl.

Ob.

Cls I, II

Elon
Noa
Laila
Ali

Ch.

US HAI RE - VI - VING US FOR THE LIT - TLE LAMBS MILK AND WOOL KHA - LAV VE - TSE - MER

US HAI RE - VI - VING US FOR THE LIT - TLE LAMBS MILK AND WOOL KHA - LAV VE - TSE - MER

Vlns I, II

Vlns III, IV

Vcl.

D. B.

Perc. Other Instr.

Tak

Tak

Dum

Tak

8a. The Mantra of Wandering III (Chorus)

599 Ad lib. A Short instrumental Introduction

Ob. *mf* *mp* *p* *p* $\text{♩} = 66$

Cls I, II *mf*

Ch. *mf* Whistle in length of phrases

Sing + whisper loudly [*mf* AND NO - A AND E - LON____
(158)

Vlms I, II 599 *mp*

Vlms III, IV *mp*

Vcl. *mp*

D. B. *mp*

Perc. Tamb. gr. / Djambe *mf*

608

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

Vlms I, II

Vlms III, IV

Vcl.

D. B.

Perc. Tamb. gr. / Djambe

mf

619

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

Vlms I, II

Vlms III, IV

Vcl.

D. B.

Perc. Tamb. gr. / Djambe

mf *f*

instrumental link

627 633 637

Ob.

Cls I, II

Ch.

Vlns I, II

Vlns III, IV

Vcl.

D. B.

Perc.
Tamb. gr.
Djambe

Extremely dry mouth

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

DAY (165) THE TER - RI - BLE THIRST (R) (S) (T) (166) AND LAI - LA AND

ff *f* *mf/mp* *f* *mp-mf* *mp-mf* *mp-mf* *mp-mf* *ff* *f* *ff*

640

Ob.

Cls I, II

Ch.

A - LI THE CHILD-REN OF THE DE - SERT (167) THEY LEAD THE TWO IS - RAEL-ITE CHILD-REN (168) JUST O - VER PAST THE

Vlns I, II

Vlns III, IV

Vcl.

D. B.

652

Ob.

Cls I, II

Ch.

HILL (169) TO THEIR O - A-SIS (170) WHERE THEY OF - FER WA-TER AND BREAD (171) AND DATES WITH PLEA SURE AI

Vlns I, II

Vlns III, IV

Vcl.

D. B.

rit. Sudden cut

f all sing all in Sprechgesang (high)

Oriental Scene in the Oasis * (Optional)

Recommended: b. 1-37 (incl. $\square 1 \square 2$)
b.7-20 (incl. $\square 1 \square 2$)
b.37-40 4 or more times, vanishing

$\bullet = 72$ Measures counted separately

Fl. *mf*

Ob.

10 boys

Perc. Other Instr. $\frac{2}{4}$

Sleigh Bells *mf*

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

Ob. *mp* *p* *mp* *p* *mp* *p*

10 boys

(1) JA LEL JA LEL JA - LEL

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

(3) JA LEL JA LEL JA

Fl. *mp* *p* *pp* *ppp* *f*

Ob. *mp* *p* *pp* *p*

10 boys

LEL (4) NI - H(KH) - NA BIL - KHER BIL - KHER (6) JA MU - HA - MMAD

Sleigh Bells *mp* *p* *pp*

boy soloist *f*

* 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

all f

HA - TEL MA - YYE (7) JA FAT - MA HA - TEL KAH - WA (8) WA - I - KHU - BEZ

Perc. Other Instr.

Sleigh Bells

32

Fl.

Ob.

Ch.

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

Perc. Other Instr.

To bar 7

Coda

37

40

bars 37-40

To bar 7

boys clapping hands (optional)

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)

In a gloomy mood

♩. = 62

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.

663

Fl. *pp* TUNED CLASH

Ob. *pp* TUNED CLASH

Cls I, II *pp* 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

Ch. *p* YET UN - DER THE SAME OLD SUN YET UN - DER THE SAME OLD HEA - VEN YET *mp* half chorus sing.

Guit. TUNED CLASH

Vlns I, II *pp* TUNED CLASH with accents → cont'd in this bar

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

Vcl. *pp* TUNED CLASH

D. B. *pp* TUNED CLASH

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

CLASH STOPS

A little faster ♩. = 68

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

698

Ob. SH SH SH SH SH SH SH

Mother *mf* speech with intonation *mf* [higher pitch than chorus]

Father *mf* [higher pitch than chorus]

Ch. *mf* [higher pitch than chorus]

(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

(177)

whistle whisper speak sing cluster as in b.1

permanent with SH in oboe

710

Ob. SH SH SH SH SH SH SH

Mother *f* *ff* hysterically

Father *f* *ff*

Ch. *f* *ff*

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

NO WA - TER NO TRACKS NO PATHS THEY ARE LOST!

NO WA - TER NO TRACKS NO PATHS

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.

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. $\text{♩} = 68$

719

Mother

(181) (with a hand to his ear, listening attentively)

Father

(180) WHO IS THERE?

Elon

Noa

(182) A-BA

(182a) I-MA

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

Vlns I, II

Vlns III, IV

Vcl.

D. B.

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

pizz. *free rapid repetitions of this pattern non symmetrical*

11. The Mantra of Wandering V (Chorus)

[illegible]

♩ = 88 Chorus (Song of the Oasis IV)

757

Fl.

Ob.

Cls I, II

Mother

Ch.

Vlns I, II

Vlns III, IV

Vcl.

D. B.

Perc. Other Instr.

mp-mf

WHAT IS IN - SIDE THEM?
(193)

mf/f

mf/f

a2

mf/f

(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

f

f

f

mf

mf

mf

Oriental drum Tak

Dum

764

Fl. *mp-mf* *p*

Ob. *mp-mf* *p*

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

Mother *f*

Father *ff* 5:4 (196) OH HOW SWEET HOW RE - FRESH-ING WHERE DOES THIS WATER AND HOW DID YOU BRING IT?

Ch. (195) WON-DER FUL WA-TER *mf* (197) AND HOW DID YOU BRING IT?

Free regular speech

DATES AI LAMBS AI (194a) (To the background of the chorus' singing, Noa and Elon open the goatskins, pour water into their hands and show it to the parents) AJ J

Vlns I, II 764 *mf* *mp* *p* *mf* *detache*

Vlns III, IV 8 *mf* *mp* *p* *mf* *detache*

Vcl.

D. B.

Perc. Other Instr.

771 **f** 772 **accel.**
ad lib. ♩ = 120 somewhat march-like ♩ = 60

Elon (198) A - LI **f** (200) AND THIS IS LAI - LA EACH OF US BROUGHT A GOAT - SKIN

Noa **f** (200) AND THIS IS LAI - LA EACH OF US BROUGHT A GOAT - SKIN

Vlns I, II 771 **sub.mp** (198a) LAI - LA (199) THIS IS A - LI (201) EACH OF US BROUGHT A GOAT - SKIN

Vlns III, IV **sub.mp** carry on repeating this bar **ff** **mf** **mf**

Arioso of Ali and Laila

Moderato ♩ = 74

775

Elon ALL THE WAY

Noa ALL THE WAY

Laila **mf** (202) TO - DAY THE TWO OF US 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

Ali **mf** (205) 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

Vlns I, II 775 **non detache** **regular arco** **mf**

Vlns III, IV **mf**

Vcl. **mf**

D. B. **mf**

accel.
A Tempo
787
ff free speech

Mother

Father

Laila

Ali

781

Turning the head they look at one another)

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

(207) (208) (209) (210) (211) (212)

slow gliss.

SHALOM!

ASSALAM ALEIKUM!

Vlns I, II

Vlns III, IV

Vcl.

D. B.

781

f

f

f

f

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

788 ♩ = 130

Fl. *f* *8va*

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*
The chorus sings in the background
MA - YIM MA - YIM YESH KHA - YIM___ MA - YYE MA - YYE LIL - KHA - YAT___ HAI RE-FRESH - ING US

Ch. *ff*
(213) MA - YIM MA - YIM YESH KHA - YIM___ (214) MA - YYE MA - YYE LIL - KHA - YAT___ (215) HAI RE-FRESH - ING US

Vlns I, II *f*

Vlns III, IV *f*

Vcl. *f*

D. B. *f*

Perc. Other Instr. *ff*
Dum Oriental drum

795 (8^{va})

Fl.

Ob.

Cls I, II

Laila Ali

Ali

HAI RE-VI-VING US

FOR THE LIT - TLE LAMBS

MILK AND WOOL KHA - LAV VE - TSE-MER

MA - YIM MA - YIM

YESH KHA - YIM__

MA - YYE MA - YYE

Noa Elon

Elon

HAI RE-VI-VING US

FOR THE LIT - TLE LAMBS

MILK AND WOOL KHA - LAV VE - TSE-MER

MA - YIM MA - YIM

YESH KHA - YIM__

MA - YYE MA - YYE

Ch.

(216)HAI RE-VI-VING US

(217) FOR THE LIT - TLE LAMBS

(218) MILK AND WOOL KHA - LAV VE - TSE-MER

(219) MA - YIM MA - YIM

YESH KHA - YIM__

MA - YYE MA - YYE

Vlns I, II

Vlns III, IV

Vcl.

D. B.

Perc. Other Instr.

Dum

Dum

Dum

804 (8^{va})

Fl.

Ob.

Cls I, II

Laila Ali

Noa Elon

Ch.

Vlns I, II

Vlns III, IV

Vcl.

D. B.

Perc. Other Instr.

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

Tak

Tak

Tak

Dum

accel.

Arioso of the Father
 with a lot of excitement,
 strong feeling

Father

8/13 $\bullet = 80$ *mp/mf* *rit.* *ad lib.* Pause, **822**

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

Vlns I, II *mp*

Vlns III, IV *mp*

Vcl. *mp*

D. B. *mp*

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

SCENE IV

The Parting

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

823 $\bullet = 86 - 88$ Ali's Arioso

Fl. *mf* (turns to Noa and Elon) *mf* (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 *mf*

Vlns III, IV *mf*

Vcl. *mf*

D. B. *mf*

Arietta of Laila ("Duty and Tradition" beginning)

Maestoso ♩ = 82 - 86

rit. molto

A Tempo

Slower ♩ = 72

ad lib.

833

Fl.

Elon

Noa

Laila

Ali

Ch.

Vlns I, II

Vlns III, IV

Vcl.

D. B.

ff quick speech

(226) YES, OF COURSE!

(229) WHY NOT?

(227) BUT WE CAN - NOT GO _

(230) WE CAN -

(228) WHY NOT?

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

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

Sprechg.

GOOD

mf

non trem.

mf

non trem.

mf

non trem.

mf

O -

840

Fl. *mf-f* *ossia: trem.*

Laila
- NOT DE-SERT OUR HOME, OUR O - A - SIS OUR O - A - SIS TO 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

Vlns I, II

Vlns III, IV

Vcl.

D. B.

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

845

Fl.

ad lib.

849

ON TOTAL SILENCE

Laila

845

Vlns I, II

Vlns III, IV

Vcl.

D. B.

Perc. Other Instr.

(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* *ibid.*

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

Vlns I, II *mf-mp*

Vlns III, IV *mf-mp*

Vcl. *mf-mp*

D. B. *mf-mp*

852

Ob. *mf (stable)*

Ali *f* (236a) WE WILL TEND AND WE'LL PRO - TECT IT WE WILL GUARD AND WE'LL PRO -

Vlns I, II

Vlns III, IV

Vcl.

D. B.

854

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

Ob.

Laila

f

(taking each others' hands)

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

Ali

f

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 SHALL IT BE

Guitt.

mf

bend the string

mf

ibid.

mf

mf

mf

Vlns I, II

mf

Vlns III, IV

mf

Vcl.

mf

both hands nocking on strings

D. B.

mf

Perc. Other Instr.

mf

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

Cls I, II

Elon
Noa

Mother
Father

Laila + Ali

Ch.

Guít.

861

Vlns I, II

Vlns III, IV

Vcl.

D. B.

Perc. Other Instr.

strong vib.

arco

trem.

mf

mp/mf

ibid.

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

868

Cls 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.

mp

M M M M

868

Vlms I, II

arco trem.

Vlms III, IV

Vcl.

D. B.

mp / mf

14. Finale - The Parting

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

Maestoso ♩ = 84 or slower

874

Fl.

Ob.

Cls I, II

ossia: []

Elon

Noa

Mother

Father

Laila

Ali

Bedouin children

Ch.

Guit.

Vlns I, II

Vlns III, IV

Vcl.

D. B.

874

mp (they wave to the audience while exiting the stage) *mf*

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

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

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

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

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

mf

p *mf-mp*

p *mf-mp*

p *mf-mp*

p *mf-mp*

p *mf-mp*

880

Fl.

Ob.

Cls I, II

a2

a2

a2

Mother
Father
Elon
Noa

mf

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

Laila
Ali
Bedouin
children

mf

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

Ch.

mf

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

Ch.

mf

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

Guit.

880

Vlns I, II

Vlns III, IV

Vcl.

D. B.

886

Fl.

Ob.

Cls I, II

Mother
Father
Elon
Noa

Laila
Ali
Bedouin
children

Ch.

Ch.

Guit.

Vlns I, II

Vlns III, IV

Vcl.

D. B.

Perc. Other Instr.

S. Cymb.

f

a2

vib.

mf

1.

1.

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

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

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

[illegible]



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