

Tsippi Fleischer

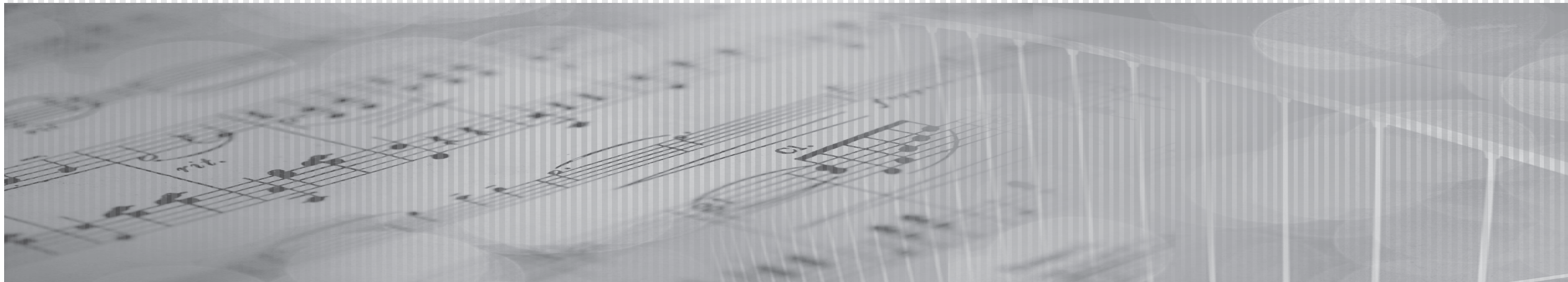
Cain and Abel, Op. 57

Grand chamber opera in five scenes (2001-2)
Libretto: Yossefa Even-Shoshan

ציפי פליישר

קין והבל, אופ' 57

אופרה קאמרית גדולה בחמש תמונות (2001-2)
ליברית: יוספה אבן-שושן



ISRAEL MUSIC INSTITUTE
מכון למוסיקה ישראלית

Tsippi Fleischer

Cain and Abel

Grand-Chamber Opera In Five Scenes

Libretto: Yossefa Even-Shoshan

English translation: Abraham Leader

Language: Hebrew (original)

Where: an ancient land

When: at the dawn of time

Cast:

Cain – dramatic baritone

Abel – lyric baritone

Cain's lamb – mezzo soprano

Abel's lamb – soprano

Instrumentation:

6 Recorders

Flute/Alto Flute

Oboe/English Horn

Clarinet/Bass Clarinet

Trombone

Percussion (1 player):

Glockenspiel, Xylophone, Timpani, Maimba,

Chimes, Tambourine, Congas (normal, lower, lowest),

Tom-Tom, Slapstick, Cymbal, Gong, Djembe

Harp

Harpsichord

Lute

3 Violins

2 Violas

Violoncello

Double Bass

Comments:

1. On transcription of the Hebrew pronunciation in the vocal line:

Z = as **Z** in English (**zoo** or **zebra**)

H = a special kind of [ch] pronounced deep in the throat

(as **Muhammad** in Arabic)

CH = as **ch** in German (**Buch**)

◌ = for both kinds of glottal stop: the regular one

and the one pronounced deep in the throat

TS = as z in German (**Fritz** and Italian **pizzicato**)

š = as **sh** in English (**shoe**)

The vowels are pronounced as Italian, Spanish and German (e.g. **a** as a in **father**, not as **a** in **paper** or **man**).

2. Cain's name is indicated in the score **Cain**, both as the name of the hero in its translation to English and under the notes (phonetics).

3. In relatively long vowels which conclude on a consonant, the consonant appears only at the very end of the metrical value, e.g. **MA-KO_____M** for the Hebrew word meaning place.

4. There are some OSSIA lines in the vocal line of Abel in case his voice is a relatively high lyric baritone.

5. The libretto of Yossefa Even-Shoshan has been given current English translation in the score above the vocal line. The translator is Abraham Leader.

6. Each scene begins with bar no. 1.

SCENE 4
THE MURDER

J Aria - Lament of Abel on his Lamb

♩ = 96

3/4 Introduction ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ The dying

The musical score is arranged in a grand staff format with the following parts from top to bottom: Baritone (Bar.), Abel (Lyr. Bar.), Cello/Double Bass (C. lamb M-S.), Trombone (Tbn.), Violin I (Vln. I), Violin II (Vln. II), Violin III (Vln. III), Viola I (Vla. I), Viola II (Vla. II), Violoncello (Vc.), Contrabass (Cb.), and Percussion (Perc.). The key signature has one sharp (F#) and the time signature is 3/4. The tempo is marked as quarter note = 96. The introduction consists of 9 measures, with measures 2-9 numbered in circles. The Trombone part features a melodic line starting in measure 2, marked *cantabile* and *mp*, with dynamics shifting to *mf* and *f* before returning to *mp* at the end. The string parts (Vln. I-III, Vla. I-II, Vc., Cb.) provide a harmonic accompaniment of half notes, all starting at *mp*. The Percussion part is silent throughout. The vocal part (Abel) has a few notes in measure 9, with the lyrics 'The dying' and 'cantabile mf-mp' above it, and 'GVI - 'A -' below it.

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

Abel Lyr. Bar.

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

- TA ŠEL HA - ŠE - MEŠ TO - LID 'ET HA - 'O - FEL KAV 'A - DOM____ BA-MER- ĦAK YO - LID ŠHOR_____ HIT - KAP - LUT KNAF TSI - POR ŠEL YOM ME - 'I - RA 'OF DO - RES ŠEL LAI - LA

C. Iamb M-S.

very lyrical

strong painful timbre of voice

Flute *mp*

Ob. *mp*

Cl. *mp*

Vln. I *mp*

Vln. II *mp*

Vln. III *mp*

Vla. I *mp*

Vla. II *mp*

Vc. *mp*

Cb. *mp*

the sleep of the world's creations gives birth to wakefulness the death of the night gives birth to day and the death of my lamb gave birth to the nothingness

Abel Lyr. Bar. (22) (23) (24) (25) (26) (27) (28) (29) (30) (31) *f* *mf* 2/4 (32) 3/4 (33) (34) *f*

SNAT BRI - YOT_ HA - 'O - LAM TO - LID YE - KI - TSA MO - TO SEL HA - LAI - LA YO - LID 'ET HA - YO M 'U - MOT KIV - SA - TI HO - LID 'A - YI

C. lamb M-S.

Fl. (*mp*) *f* *mf*

Ob. (*mp*) *f* *mf*

Cl. (*mp*) *f* *mf*

Vln. I (*mp*) *f* *mf*

Vln. II (*mp*) *f* *mf*

Vln. III (*mp*) *f* *mf*

Vla. I (*mp*) *f* *mf*

Vla. II (*mp*) *f* *mf*

Vc. (*mp*) *f* *mf*

Cb. (*mp*) *f* *mf*

it is good for you there, my lamb, in the bosom of North, who had taken you out of yourself? It is good for at the end while my skin in the ashes wallows in the nakedness of your absence
you there of the day

Abel Lyr. Bar. (35) (36) (37) (38) (39) (40) (41) (42) (43) (44) (45) (46) (47) (48) (49) (50)

_____N TOV LACH ŠAM KIV-SA - TI BE - HEI - KO ŠEL TSA - FON ŠE - HO - TSI 'O - TACH MI - GU - FECH TOV LACH ŠAM BE - SO - FO ŠEL HA - YOM KŠE - 'O - RI MIT - PA - LEŠ BE - 'EI - ROM HEŠ - RO - NECH

C. Iamb M-S.

Fl. *f ff mf mp mp sub. p f*

Ob. *f ff mf mp mp sub. p f*

Cl. *f ff mf mp mp sub. p f*

Vln. I *f ff mf mp mp sub. p f*

Vln. II *f ff mf mp mp sub. p f*

Vln. III *f ff mf mp mp sub. p f*

Vla. I *f ff mf mp mp sub. p f*

Vla. II *f ff mf mp mp sub. p f*

Vc. *f ff mf mp mp sub. p f*

Cb. *f ff mf mp mp sub. p f*

the shadows and the depths of my longing how can I play

when my shadow has lost it's body?

he says that mourning blackens

62 63 64 65 66 67 68 69 70 71 72

Abel Lyr. Bar. - TSEL LIM - TSU - LOT HA - KI - SUF 'EICH 'U - CHAL - LE - SA - HEK 'IM TSI - LI - 'I - BED GUF

C. Iamb M-S. *mp - mf* HU 'O - MER ŠE - 'AV - LUT - MAŠ - HI -

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

Ob. *(mp)* *p* *pp*

Cl. *(mp)* *p* *pp*

Lauta *mp* senza arpeggio

Vln. I *(mp)* *p* *pp* *mp*

Vln. II *(mp)* *p* *pp* *mp*

Vln. III *(mp)* *p* *pp*

Vla. I *(mp)* *p* *pp*

Vla. II *(mp)* *p* *pp*

Vc. *(mp)* *p* *pp*

Cb. *(mp)* *p* *pp* *mp*

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

73 74 *f* 75 76 77 78 79 *mf* 80 81 82 83

Abel Lyr. Bar. 'A - - VAL 'IM HA - BDI - DUT HI GZE - RA RAK ZICH - RON HA - MA - GA ŠEL TAL - TAL 'AL 'OR ME -

C. Iamb M-S. בנאב זועק crying painfully - RA 'ET HA - LEV

Fl. *mf*

Ob. *mf*

Cl. *mf*

Lauta (*mp*)

Vln. I (*mp*) *mf*

Vln. II (*mp*) *mf*

Vln. III *mf*

Vla. I *mf*

Vla. II *mf* enharmonic change

Vc. *mf*

Cb. *mf*

From the composer: This duet turns into "Ariosi" from m. 74 on until its conclusion (the beginning of the Murder). The language of Sound and Harmony was constructed due to known materials: Abel with his Lament in the previous section, assisted by strings and winds; Abel's lamb assisted by the Lauta

me strength to breathe

only the echo

of tongue licking wet ear

awakens the beats of the heart

Abel Lyr. Bar. *mf* (84) (85) (86) (87) (88) (89) (90) (91) (92) (93) (94) (95) *ff*

- FI - AH 'OD BI KTSAT_ KO - AH LIN - ŠOM RAK HED_ LE LE LE LE - KI - KA BE - 'O - ZEN LA - HA MA - TSI_____ T BA - LE_____ V

Ossia
* in case of different timbres of lyr. Bar.
- KI - KA BE - 'O - ZEN LA - HA MA - TSI_____ T BA - LE_____ V

C. Iamb M-S.

Fl. *mp*

Ob. *mp*

Cl. *mp*

נחנק בתשוקה, צועק suffocate, shouting with desire

Lauta

Vln. I *mp*

Vln. II *mp*

Vln. III *mp*

Vla. I *mp*

Vla. II *mp*

Vc. *mp*

Cb. *mp*

♩ = 76

Quasi Arietta of Cain's lamb

120

beats (of the heart)

He told me you are a brother you are a couple as your blood is as one

your flesh is his flesh your mourning is his mourning

He told me to say that

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

C. lamb
M-S. *mf* 'A - MAR LI 'A - TA 'AH 'A - TEM ZUG DAM-CHEM HU 'E - HAD *f* BSAR-CHAHU BSA-RO 'EV-LE CHA HU 'EV- LO HU 'A - MAR ŠE - 'O- MAR 'A -

Fl. *f*

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

Cl. *f*

Lauta *mf* *mp - mf* senza arpeggio

Vln. I *f*

Vln. II *f*

Vln. III *f*

Vla. I *f* *mp*

Vla. II *f* *mp*

Vc. *f* *mp*

Cb. *f* *mf* *mp - mf*

Vla I, Vla II, Vc add some color to Lauta - but should not cover it

I am him - he is me

and I am also him

she is my sister

her hair is my hair

and when nursing

la la la...

tongue

4/4 (103) (104) (105) (106) (107)

Abel Lyr. Bar.

C. lamb M.S. *f*
 - NI HU HU 'A - NI VE - GAM 'A - NI HI HI 'A - HO - TI SE - 'A - RA SA - 'A - RI - U - VIZ - MAN YE - NI - KA - LA LA LA LA LA LA LA -

Rec's. Soprano Recorders *mf* *mf*

Fl.

Ob. *(mp - mf)*

Cl.

Lauta *(mp - mf)* from here with arpeggio

Vln. I

Vln. II

Vln. III *mp*

Vla. I *(mp)*

Vla. II *(mp)*

Vc. *mp - mf*

Cb. *mp - mf*

(tongue) touched tongue

you are

he

he is you

he is me

and I am also you

yours

Abel Lyr. Bar.

108 109 110 111 112 113 114 5/4

C. Iamb M-S.

- ŠON NAG - 'A BE - LA - ŠON(N) LE LE LE LE 'A - TA HU HU 'A - TA HU 'A - NI VA - 'A - NI GAM 'A - TA ŠEL - CHA

Rec's. a longer gliss. mf

Fl.

Ob. (mp - mf)

Cl.

Tbn.

Lauta (mp - mf)

Vln. I p

Vln. II p

Vln. III (mp) p

Vla. I (mp) p

Vla. II (mp) p

Vc. (mp - mf) p

Cb. (mp - mf) p

קדנצה פלגאלית רוגעת

L Terzett of Murder

♩ = 90 (♩ = 180)

Cursed ones! caressing one another digging me yet another pit of shame? be calm how dare you? this is a mistake be silenced,

Score for **Terzett of Murder**, measures 115-125. The score includes parts for Cain, Abel, Cain's Lamb, Recorder, Oboe, Clarinet, Trombone, Lautas, Violins I, II, and III, Violas I, II, Cello, Double Bass, and Congas. The music features complex rhythmic patterns with time signatures changing from 5/4 to 2/4, 5/8, 6/8, 7/8, and 4/8. Dynamics range from *pp* to *f*. Lyrics are provided in both English and a Slavic language.

Cain
Dr. Bar. *f* 'A - RU-RIM MIT-PAL-ŠIM ZE BA - ZO VE-ĤOF - RIM LI 'OD BOR ŠEL BU - ŠA EICH HE - 'AZ-TA ŠTOK BO -

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

C. lamb
M-S. ŠEL - CHA

A. Rec. *pp*

Ob. *(mp-mf)* *p*

Cl. *f sub p* *pp* *f sub p*

Tbn. *f / mf* *f / mf* *mf*

Lauta *mp* *p*

Vln. I *p > pp* *pp*

Vln. II *p > pp* *pp*

Vln. III *p > pp* *pp*

Vla. I *p > pp* *pp*

Vla. II *p > pp* *pp*

Vc. *p > pp* *pp*

Cb. *mp* *p* *pp*

Congas *mf*

For Alt Recorder and strings: the same pattern is kept until m. 221: the same pitches repeated in *pp* (except for turning into *pppp* in m. 218) in united rhythmical series of eighth notes. There are very clear thematic cues forthcoming entrances of singers (Trb for Cain, Cl for Abel, Fl for Cain's Lamb).

traitor

you are the one

who asked

I can try to explain

Once again you have humiliated me¹²⁴

126 127 128 129 130 131 132 133 134 135

Cain
Dr. Bar. - GED ŠUV HIŠ - PAL - TA 'O - TI LE - 'EI -

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

C. Iamb
M-S. ZE 'A - TA ŠE - BI KAŠ - TA

A. Rec. (*pp*)

Fl. *mp-mf*

Cl. *f sub. p > pp*

Tbn. *mf mp*

Vln. I (*pp*)

Vln. II (*pp*)

Vln. III (*pp*)

Vla. I (*pp*)

Vla. II (*pp*)

Vc. (*pp*)

Cb. (*pp*)

Congas (*mf*)

Concerning the English translation above:
since the Terzett of Murder starts, all replicas of the three heroes start with capital letters.

for all to see

She said

that you sent her

It was you who sent me

I did not

136 *ff* 137 138 139 140 141 142 143 144 145 *f*

Cain
Dr. Bar. - NEI HA - 'O - LAM LO ŠA -

Abel
Lyr. Bar. HI - 'AM - - RA ŠE - 'A - TA ŠA - LAH - TA 'O - TA

C. Iamb
M-S. ZE 'A - TA ŠE - ŠA - LAH - TA

A. Rec. (*pp*)

Fl. *mp - mf* *mp*

Ob.

Cl. *mf* *mp* *p*

Tbn. *mf(mp?)*

Vln. I (*pp*)

Vln. II (*pp*)

Vln. III (*pp*)

Vla. I (*pp*)

Vla. II (*pp*)

Vc. (*pp*)

Cb. (*pp*)

Congas (*mf*)

send you to whore in his bosom treacherous bitch!

my eyes did not deceive me when I saw how your ears pricked up

at the sound of his mourning

away with you, exiled one

Abel

126

4/8 (146) (147) 8/8 (148) (149) 6/8 (150) (151) 7/8 (152) (153) 8/8 (154) *ff* (155) 4/8

Cain
Dr. Bar. - LAH-TI 'O - TACH... LIZ-NOT BE - HEI-KO NE - VE - LA 'EI - NAI LO BAG-DU KŠE - RA - 'I - TI 'OZ-NECH MIZ-DA - KE-RET LE - KOL KI - NA - TO TIS-TAL-KI ME-GO-RE-ŠET

Abel
Lyr. Bar.

C. Iamb
M-S. HE - VEL_____ *f*

A. Rec. *pp*

Fl. *mf-f* *mp*

Ob.

Cl.

Tbn. *mp*

Vln. I *pp*

Vln. II *pp*

Vln. III *pp*

Vla. I *pp*

Vla. II *pp*

Vc. *pp*

Cb. *pp*

Congas *mf*

(hate)

Never come back you beast

Abel, protect yourself

He will forgive

Abel, Flee!

128

4/8 (166) (167) 5/8 (168) 6/8 (170) 7/8 (172) 8/8 (174) (175) 4/8

Cain
Dr. Bar. *f* LO LAH-ZOR BE-HE-MA

Abel
Lyr. Bar. *f* HU YIS - LAH

C. Iamb
M-S. *f* - SIN - 'A HE - VEL ŠMOR 'AL HA - NE - FEŠ HE - VEL BRAH

A. Rec. *pp*

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

Ob.

Cl. *mf* *mp* *p* senza dim.

Tbn. *f* *mf* *mp*

Vln. I *pp*

Vln. II *pp*

Vln. III *pp*

Vla. I *pp*

Vla. II *pp*

Vc. *pp*

Cb. *pp*

Congas *mf*

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

4/8 (176) (177) 5/8 (178) (179) 6/8 (180) 8 f-ff (181) 7/8 (182) (183) 8/8 (184) (185) 4/8

Cain Dr. Bar. Sprechg. ZAR 'EIN LI 'AH 'A - TA ZAR 'UM - NU - KAR VE - 'O - YEV GA ZAL TA BCHO RA VE KOR - BAN

Abel Lyr. Bar. LO HU 'AH

C. Iamb M-S.

A. Rec. (pp)

Fl.

Ob.

Cl. B. Cl. on Scene 5 f mp

Tbn. mf f f-ff f (f)

Vln. I (pp)

Vln. II (pp)

Vln. III (pp)

Vla. I (pp)

Vla. II (pp)

Vc. (pp)

Cb. (pp)

Congas (mf)

and honor, and lamb

and space

and time

your very existence is a sign of my unworthiness

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

Cain
 Dr. Bar. *(f-ff)* 4/8 (186) (187) 5/8 *f* (188) (189) 6/8 *f* (190) (191) *ff* 7/8 (192) (193) 8/8 (194) (195) 4/8

Abel
 Lyr. Bar.

C. lamb
 M-S.

A. Rec. *(pp)*

Fl.

Ob.

Cl.

Tbn. *f* *f* *senza dim.* *mp* *mf*

Vln. I *(pp)*

Vln. II *(pp)*

Vln. III *(pp)*

Vla. I *(pp)*

Vla. II *(pp)*

Vc. *(pp)*

Cb. *(pp)*

Congas *(mf)*

VE-CHA-VOD VE - CHIV-SA 'U - MA-KOM 'U - - ZMAN KI-YUM-CHA HU SI-MAN 'AF-SU - TI KOL NE - ŠI - MA ŠEL-CHA MAḤ - SI - RA PE - 'I - MA BE - TO - CHI

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

4/8 (196) (197) 5/8 (198) (199) 6/8 (200) (201) 7/8 (202) (203) 8/8 (204) (205) 4/8

Cain
Dr. Bar. *ff*

Abel
Lyr. Bar.

C. Iamb
M-S.

A. Rec. *(pp)*

Fl.

Ob.

Cl.

Tbn. *(mf)* *f* *mf* *f* *mf* *senza dim.* *senza dim.*

Vln. I *(pp)*

Vln. II *(pp)*

Vln. III *(pp)*

Vla. I *(pp)*

Vla. II *(pp)*

Vc. *(pp)*

Cb. *(pp)*

Congas *(mf)* rhythmic exception lower Congas prepare Slapstick

'EIN MA - KOM KAN LIŠ-NEI-NU 'A - DA-MA HI ŠE - LI 'A - TA TE - KA - BEL_ KI - SE BA - ŠA - MA-YIM VE - HA - 'A - RETS_ TE - HE_____ MIŠ - KAN
linked to the next word in Hebrew

my kingdom

go, rise up to the heavens

go already, leave your body!

It is painfull

Your suffering 32

Three assymetrical beats in slap stick (see below)

Score for Cain Dr. Bar. and Abel Lyr. Bar. with orchestral accompaniment.

Cain Dr. Bar.: MAL - CHU - TI. He begins to beat him, Abel fights for his life. LECH 'A- LE KVAR LE - MA' - LA LECH KVAR TSE MIN HA - GUF. KE -'EV -

Abel Lyr. Bar.: ZE. KO -'EV lower speech + longer gliss.

Orchestra: A. Rec. (pp), Fl., Ob., Cl., Tbn. (mf/mp, mf, f senza dim., mf, f, mp, mp), Vln. I (pp), Vln. II (pp), Vln. III (pp), Vla. I (pp), Vla. II (pp), Vc. (pp), Cb. (pp), Perc. (mf), Low Congas (mf).

Tempo/Style: 4/8 (206), 6/8 (210), 7/8 (212), 8/8 (214). Includes markings for *mp*, *mf*, *f*, *ff*, *pp*, *senza dim.*, *aggressive*, *sighing*, and *keeps sighing*.

heals my wound

It tears the skin, it burns the flesh

Not enough

the flesh

is still whole

Cain Dr. Bar. *4/8* (216) *f* (217) *ff* *5/8* (218) (219) *6/8* (220) (221) *7/8* (222) *ff* (223) speech *8/8* (224) (225) speech *4/8*
 - CHA ME - RA - PE 'ET PTSA-'AY LO MAS - PIK HA - BA - SAR 'OD SA - LEM
 Abel Lyr. Bar. *f* זה שורט את העור, זה צורב בבשר free suffering shout, again free suffering shout
 screams ZE SORET 'ET HA'OR, ZE TSOREV BABASAR
 C. lamb M-S.
 A. Rec. *(pp)* *ppp* *f*
 Ob. *f*
 Tbn. (mp) (★)
 Vln. I *(pp)* *ppp* *f*
 Vln. II *(pp)* *ppp* *f*
 Vln. III *(pp)* *ppp* *f*
 Vla. I *(pp)* *ppp* *f*
 Vla. II *(pp)* *ppp* *f*
 Vc. *(pp)* *ppp* *f*
 Cb. *(pp)* *ppp* *f*
 Low Congas *(mf)*

★ End of "cue entrances":
 Tbn for Cain, Cl for Abel, Fl for Cain's Lamb.

I will break it open so that you can leave this body The flesh is your flesh

4/8 (226) (227) 5/8 (228) (229) 6/8 (230) (231) 7/8 (232) (233) 8/8 (234) (235) 4/8

Cain Dr. Bar. 'A - NI 'EV - KA BO PTA HIM ŠE - YA - GI - RU 'OT - CHA MI - TO - CHO

Abel Lyr. Bar. HA - BA - SAR - HU - BSAR - CHA

A. Rec. mp p ff p mf

Ob. ff p mf

Cl.

Vln. I mp p ff p mf

Vln. II mp p ff p mf

Vln. III mp p ff p mf

Vla. I mp p ff p mf

Vla. II mp p ff p mf

Vc. mp p ff p mf

Cb. mp p ff p mf

Low Congas ff f mf

In m. 235 the "chord" is transposed

♩ = ♩ ♩ = 80

♩ = 69

we were born of the same womb

cursed be the source

that you came from

how does a man depart from the world?

Cain
Dr. Bar.

Abel
Lyr. Bar.

C. Iamb
M-S.

A. Rec.

Ob.

Cl.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Congas

236 237 238 239 240 241 242 243 244 245

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

HEN YA - - TSA - NU ME - RE - HEM 'E - HAD

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

to Eng. Hn. (in Scene 5)

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

is it from the birthing place?

Blood flows on the earth

246 247 248

Cain
Dr. Bar. *ff*
MIM-KOM HA - LEI - DA?! Beats there
Cain: Might it be from diaphragm?
'ULAI MISAREFET?
beats him there

Abel
Lyr. Bar. 'AH screams
Abel: "AH"
screams
Cain: Maybe it is the eyes that extinguish the light?
'ULAI 'EINAYIM ŠFUCHOT YECHABU 'ET HA'OR?

C. Iamb M-S.
Abel: "AH"
screams
Cain: Maybe ears that are cut off will bring the silence of death?
'ULAI 'OZDAYIM KRUTOT YAVTU DMAMA?

Vln. I *p-pp*
Abel: "AH"
screams
Cain: Amputate the legs?
LA'AKOR RAGLAYIM?

Vln. II *p-pp*
Abel: "AH"
screams

Vln. III *p-pp*
Cain: Tear off the hands?
LITLOŠ YADAYIM?
Abel: "AH"
screams

Vla. I *p-pp*
Cain: Slash the Face? who knows how the soul leaves the body?
LERATEŠ PARTSUF? MI YODE'A'EICH NEŠAMA YOTSET MIGUF?

Vla. II *p-pp*
SPEAKING IN TOTAL ACAPPELLA

Vc. *p-pp*

Cb. *p-pp*

Perc. Slapstick
No Perc. till end of scene

Congas *pp*
ppp (Congas changed once more)

249 250 251

4/4 **2/4** **4/4**

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

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

The scarlet intoxicates

my thirst be not quenched

until has left you

all this scarlet

this red!

(screams)

Cain
Dr. Bar.

252 $p < mp$ 253 $f p$ 254 f 255 p Sprechg. f 256 257 258 259

HA - 'A - DO M ME - ŠA - KE R TSIM-O - NI LO YIG-VA 'AD YE - TSE MIM-CHA KOL HA - 'A - DO M HA - 'A - DO - - M

Lyricism of cruelty in its climax

Abel
Lyr. Bar.

for C# in Cain's singing
very slight vibrato

$mf-f$ צעקת נאקה וחרחור כאחוז

A
groaning and
writching

C. Iamb
M-S.

Vln. I f $p sub.$ $pp sub.$ p pp $p sub.$

Vln. II f $p sub.$ $pp sub.$ p pp $p sub.$

Vln. III f $p sub.$ $pp sub.$ p pp $p sub.$

Vla. I f $p sub.$ $pp sub.$ p pp $p sub.$

Vla. II f $p sub.$ $pp sub.$ p pp $p sub.$

Vc. f $p sub.$ $pp sub.$ p pp $p sub.$

Cb. p pp $p sub.$

What will you tell mother who will weep
at the blood

She betrayed me when she brought you
forth into the world

And father, how will you look in his eyes?

He betrayed me when he carried you in his arms

Cain
Dr. Bar.

Abel
Lyr. Bar.

C. Iamb
M-S.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

260

261

ff

quasi rubato

10:8

262

5/4

263

f

4/4

264

ff

5/4

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

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

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

VE - 'A - BA 'EICH TA - BIT LE - 'EI - NAV__

p

p

p

p

p

p

p

p

p

non trem.

f

non trem.

f

non trem.

f

non trem.

f

non trem.

f

non trem.

f

non trem.

f

non trem.

f

O heavens,

brother kills brother!

stranger

kills

stranger!

(dying) my brother, a stranger

End (silence)

5/4 (265) (266) (267) *p-mp* (268) (269) (270) (271) whisper *ppp*

Cain
Dr. Bar. ZAR HO - REG ZAR SOF[F] vanish
Cain beats Abel
who no longer reacts

Abel
Lyr. Bar. ŠA - MA - YIM 'AH HO - REG 'AH 'ACH - - ZA - - R
strifing all through on the second beat
this bar R pronounced [gh]

C. Iamb
M-S.

Vln. I trem. *pp* *ppp* *pppp*

Vln. II *pp* *ppp* *pppp*

Vln. III *pp* *ppp* *pppp*

Vla. I *pp* *ppp* *pppp*

Vla. II *pp* *ppp* *pppp*

Vc. *pp* *ppp* *pppp*

Cb. *pp* *ppp* *pppp*