

Tsippi Fleischer

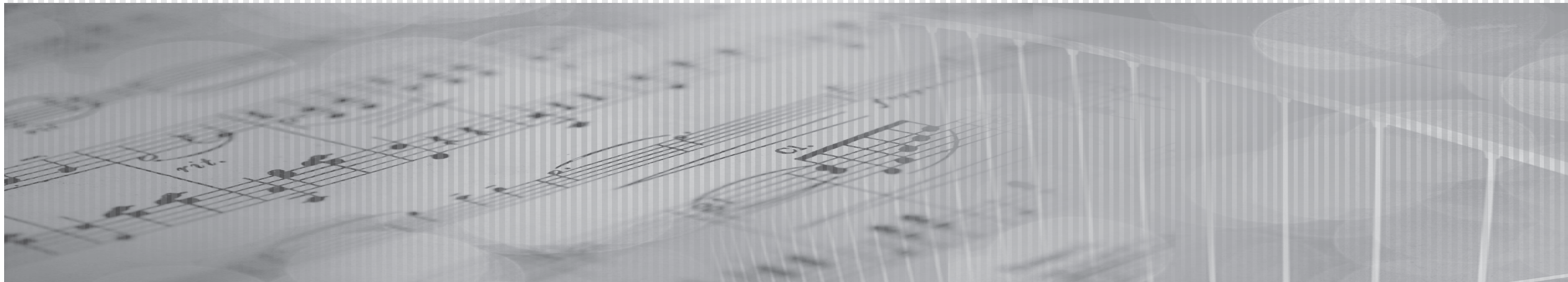
# Cain and Abel, Op. 57

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 5

M Introduction  
Senza Metrum

ABEL'S SOUL ASCENDS TO HEAVEN

①      SPACE 5"      ②      EARTH 5"      ③      SPACE 3"      ④      EARTH 3"      cut

Cain Dr. Bar.

Abel Lyr. Bar.

C. Iamb M-S.

Fl.

Cemb. *f* This chord in various positions and registers, non-symmetrical short values *f* simile cue for Abel →

Vln. I *mp* *pp* resembles bar ① *p* *pp* resembles bar ② but more energetic (faster and shorter values plus tremolo) non-symmetrical permutations (energetic) cue for Abel →

Vln. II *mp* *pp* *p* *pp* *f*

Vln. III *mp* *pp* non-symmetrical permutations (energetic) *p* *pp*

Vla. I *f-mf* simile *f* simile

Vla. II *f-mf* simile *f* simile

Vc. *f-mf* simile *f* simile

Cb. *f-mf* simile *f* simile

Perc. Cymb. *mp* both melting into each other *p*  
Gong *mp* *p*

# M1 Aria - Abel parlando

(Senza metrum, only quarters' counting)  
Only violins accompany the singer.

♩ = 60

SPACE

**rit.**

My feet lie on the earth next to my eyes    one hand here, one hand there    next to a skinless ear    and here is my seed    my heart    severed    from its artery    wallowing in the dirt

Cain  
Dr. Bar.

Abel  
Lyr. Bar.

RAG - LAI MU-TA-LOT 'AL HA-'A-RETS    LE-TSAD 'EI-NAI    YAD KAN    VE-'OD 'A-ḤAT ŠAM    LE-YAD 'O-ZEN BLI'OR    VE-HI-NE ZRA-'AI    LI - BI    ME-NU-TAK    MIN HA -'O - REK    MIT - BO - SES    BE - 'A - FAR

C. Iamb  
M-S.

Cemb.

Vln. I

Start together with Abel  
the slowliest possible gliss.

Vln. II

the slowliest possible gliss.

Vln. III

the slowliest possible gliss.

Vla. I

Vla. II

Vc.

Cb.

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

5a

Cain  
Dr. Bar.

Abel  
Lyr. Bar.

C. Iamb  
M-S.

Cemb.

Vln. I  
(pp)

Vln. II  
(pp)

Vln. III  
(pp)

Vla. I

Vla. II

Vc.

Cb.

*mp* *p* *mp*

DA - MI NIŠ - PACH MI-YAD MI - RE - GEL ME - 'O - ZEN MI - ZE - RA MI - LEV VA - 'A - NI BE - DA - MI 'ACH\_\_ HU\_\_ MIT - MA - ZEG\_\_ BE - 'A - FAR

dramatic and astonishing

and drying me out of it

where is Abel, Cain?

5a

Cain  
Dr. Bar.

*mf* *f* *ff* *pp*

'UM - YA - BEŠ - 'O - TI - MI - TO - CHO      'EI - FO HE - VEL      CA - - - I - - - N

with surprise

ossia

CA - - - I - - - N

C. Iamb  
M-S.

Cemb.

Strings: start to listen to each other carefully for united pitch

Vln. I *pp*

Vln. II *pp*

Vln. III *pp*

Vla. I

Vla. II

Vc.

Cb.

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

♩ = 84 (Più mosso)

♩ = 60

144

who is calling? Cain who are you? where is abel, Cain? I'm not my brother's keeper who are you?

MI KA - RA MI 'A - TA 'A - NO - CHI LO SO - MER 'ET 'A - HI MI 'A - TA

Abel's soul  
CA - I - N - HE - VEL CA - I - N -

wondering by a quasi "whispering singing" wondering by a quasi "whispering singing"

chord in Cembalo for **earth** (+ low strings in mm. 12-13)  
monodic line in Vlns for **space** (C + Cymbal and Gong in m. 14 only)

non-symmetrical permutations,  
not energetic, not quick.

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

⑥ ⑦ ⑧ ⑨ ⑩ ⑪ ⑫ ⑬

Cain Dr. Bar. Abel Lyr. Bar. C. Iamb M-S. Cemb. Vln. I Vln. II Vln. III Vla. I Vla. II Vc. Cb.

the breath of Abel's mouth

**Più mosso**

did they not prepare you

a throne in heaven?

**A tempo**

the way there is mysterious

**Più mosso**

then where are you?

Cain  
Dr. Bar.

Abel's soul  
Lyr. Bar.

C. Iamb  
M-S.

Cemb.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Perc.

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

14 15 16 17 18 19 20

LO HE - CHI - NU LE - CHA KI - SE BA - ŠA - MA - YIM 'AZ - 'EI - FO 'A - TA

HE - VEL PIV ŠEL HE - VEL HA - DE - RECH LE - ŠAM 'A - LU - MA

quite cynically

Cymb. Gong

*p* the whole bar

Ad lib.

A tempo

between heaven and earth,

without body or space

what have I done?

you have spilled your blood

you have expelled your soul

5/4 (21) 4/4 (22) (23) (24) 3/4 (25) 5/4 (26) *mf - mp* (27) 6/4 (28) (29) 4/4 (30) 3/4 (31) 6/4 (32)

Cain  
Dr. Bar.

Abel's soul  
*mp - p*

Abel  
Lyr. Bar.

BEIN ŠA - MA - YIM VA - 'A - RETS BLI GUF 'U - MA - KOM MA 'A - SI - TI a little less nervous ŠA - FACH - TA DAM - CHA HO - TSE - TA NIŠ - MAT - CHA

C. Iamb  
M-S.

Cemb.

Vln. I  
*p* listen to each other. slow gliss. *mp* *f*

Vln. II  
*p*

Vln. III  
*p*

Vla. I

Vla. II

Vc.

Cb.

you have profaned the earth

you have given birth to death

you have murdered the human image

you have taken the world out of the world

on stage: the earth begins to tremble, heaven and earth begin to separate

EARTH

16" all instruments in permanent tremolo

33  $\frac{3}{4}$  34  $\frac{6}{4}$  35  $\frac{5}{4}$  36 37 38  $\frac{4}{4}$  39 40 *ff* *fff* *mf* *fff* *mp* *ffff*

Cain  
Dr. Bar.

Abel  
Lyr. Bar.

Rec.'s

Fl.

Eng. Hn.

B. Cl.

Tbn.

Lauta

Hp.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Xyl.

Mar.

HI - LAL - TA 'A - DA - MA HO - LAD - TA MA-VET RA - TSAH - TA 'A - DAM HO - TSE - TA 'O LAM ME - 'O - LAM

*mf* *f* *ff*

cue for Cain double staccato in Trb.

Xyl. #

Mar.

For the conductor: the Mar. tone in m. 40 will be played by one of the Rec.'s players.

$\text{♩} = 84$  Più mosso senza metrum, quarters continuing - units resembling bars **A tempo**

**Più mosso**

**A tempo**

**N1** Parlando con'd

what is this?

the earth trembles

the wrath of North awakens

come, let us flee

no refuge

41 *f*

Cain  
Dr. Bar.

MA ZE HA - 'A - RETS RO - 'E - DET

Abel  
Lyr. Bar.

Abel's soul  
*mf*

BO NIV - RAH  
no falsetto

*mf - mp*

**EARTH** con'd in background -  
no pitch-cues from it for singers

ZA - 'A - MO ŠEL TSA - FON ME - ĤAR - ĤER

*mp* *p* quasi "whispering singing"

'EIN MIK - LAT  
quasi "whispering singing"  
*pp (sub.)*

Rec.'s

Fl.

Eng. Hn.

B. Cl.

Tbn.

Lauta

Hp.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Xyl.

Mar.

**A tempo**

**Più mosso**

**Ad lib.**

**accel.**

♩ = 76

can be shared

by a brother who is a stranger

and a brother with no limbs

(41a) if we run we may yet avoid the end

**Cain**  
Dr. Bar.

**Abel**  
Lyr. Bar.

**C. Iamb**  
M-S.

**Rec.'s**

**Fl.**

**Eng. Hn.**

**B. Cl.**

**Tbn.**

**Lauta**

**Hp.**

**Vln. I**

**Vln. II**

**Vln. III**

**Vla. I**

**Vla. II**

**Vc.**

**Cb.**

**Xyl.**

**Mar.**

(mf - mp)

(pp)

(no cues for singers)

cue for Cain

ME - ŠU - TAF LE - 'AḤ ZAR 'U - LE - 'AḤ ME - ḤU - SAR 'EI - VA - RIM

'IM NA - RUTS 'OD NU - CHAL LE - HAK - DIM 'ET HA - KETS

♩ = 76

accel. un poco

A tempo

150

how can I run without legs?

come close to me

I will be your body and you

will be my soul

my brother

41a con'd

*f*

NI - TSA - MED      'E - HE - YE    LE - CHA    GUF    VE - 'A - TA      TI - HI - YE    LI    NIŠ - MA - TI      'A - HI

*f*

'EICH 'A - RUTS VE - 'EIN    LI    RAG - LA - YIM

*pp*

Rec.'s

Fl.

Eng. Hn.

B. Cl.

Tbn.

Lauta

Hp.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Xyl.

Mar.

**Q** Duet: Abel's soul and his lamb's soul  
(duet of two souls)

151

come to me, Abel

Abel

the gates are open

my lamb

or perhaps

Cain  
Dr. Bar.

4/4 (42)      4/4 (43)      3/4 (44)      5/4 (45)      4/4 (46)      4/4 (47)

Abel  
Lyr. Bar.

Abel's Soul      *mp/p*      לחישה מזמרת

A. lamb  
Sop.

Abel's Lamb Soul      *mp*

BO 'E - LAI HE - VEL      HE - VEL      HA - SA - 'AR PA - TU - AH

KIV - SA - TI      VE - 'U -

quasi "whispering singing"

the usual voice of Abel's lamb is used but with a new motive to symbolize her soul.

Cemb.

Vln. I

SPACE

4th beat

Vln. II

*p*      *p-pp*      3rd beat

Vln. III

*p*      3rd beat      *p*      *p-pp*

Vla. I

Vla. II

Vc.

Cb.

From the composer: **Q** section anticipates thematically **Q** section (page 23)

Gong

Gong *tr*      *mp-p*

a hallucination?

your lamb waits at the end of North

take leave of the earth

rise up to heaven

48

49

50

51

52

Cain  
Dr. Bar.

Abel  
Lyr. Bar.

- LAI HA - ZA - YA

A. lamb  
Sop.

*mp* 3

Abel's lamb soul

KIV - SAT - CHA ME - HA - KA BE - SO - FO ŠEL TSA - FON HI - PA - RED MIN HA - 'A - RETS 'A - LE BA - RA - KI - 'A

C. lamb  
M-S.

Cemb.

Vln. I

*pp*

cue for Abel's lamb

free choices

VI. I cue for Abel's lamb soul

Vln. II

*pp*

4th beat

Vln. III

*pp*

3rd beat

Vla. I

Vla. II

Vc.

Cb.

Gong

*mp-p*

slight accel.

a twisted serpent of fire

(twisted)

will give light to the chambers

and the vapor of the twisted fire

53 54 55 56 57

Cain  
Dr. Bar.

Abel  
Lyr. Bar.

Abel's lamb soul  
A. lamb Sop.  
mp mf f/mf mp

quasi "whispering singing"

NA - HAŠ - 'EŠ - ME - SUL - SA L YA - 'IR HA - DA - RI - M

לחישת מזקרת  
'ED ŠEL EŠ ME - SUL - SAL KO -

C. lamb  
M-S.

Cemb.

Vln. I (pp)

Vln. II (pp)

Vln. III (pp)

Vla. I

Vla. II

Vc.

Cb.

Gong (tr) ppp p

Vlns.: in this very slow glissando each one in his own rhythm reaches the C in m. 56

tears me

tears me

tears me apart from the dryness of my blood

to on high

58 59 60

Cain  
Dr. Bar.

Abel  
Lyr. Bar.

C. Iamb  
M-S.

Cemb.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Gong

*pp* *ppp*

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

- RE - A - O - TI - KO - RE - A - O - TI - MI - YO - VEŠ DA - MI - LE - MA - LA

attacca  
Cembalo +  
low Strings

Detailed description: This is a page of a musical score for page 154. It features two vocal parts: Cain (Dr. Bar.) and Abel (Lyr. Bar.). The lyrics are: "tears me tears me tears me apart from the dryness of my blood to on high". The score includes an orchestral arrangement with Violins I, II, and III; Violas I and II; Violoncello; Contrabass; and Gong. The Gong part has dynamics *pp* and *ppp*. The string parts have dynamics *pp* and include trills and 15th fret markings. The woodwinds (C. Iamb, Cemb.) are mostly silent. The vocal parts have dynamics *p*, *mp*, *mf*, and *pp*. The score is marked with measures 58, 59, and 60. The time signature is 6/4.

**P** Terzett: Cain + Abel's soul + his Lamb's soul  
senza metrum, free units / bars

Parlando 8"

and a many-armed monster  
*mf/ff*

**portato, non accel.**

61 62

Cain  
Dr. Bar.

Abel  
Lyr. Bar.

C. lamb  
M-S.

Cemb.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

EARTH

Intensive non-symmetrical jumps,  
unifying in nature with strings

heavy feeling

non-symmetrical  
permutations (energetic)

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

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

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

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

accel.

molto accel.

rit.

slight rit.

rit. molto

no dim.

*mf* / *f*  
62 con'd

from the depths

pulls me by the weight of my body down

(down)  
LEMATA

Cain  
Dr. Bar.

MO - - ŠE - - CHET - - 'O - - TI - - 'IM - - KO - - VED - - GU - - FI - - LE - - MA - -

like "Turbina"

Abel  
Lyr. Bar.

C. Iamb  
M-S.

Cemb.

(mf) →

Vln. I

Vln. II

Vln. III

Vla. I

(mf) →

Vla. II

(mf) →

Vc.

(mf) →

Cb.

(mf) →

take me, brother

I cannot

this is a world without bodies

ask that they strip me of my body...

62 con'd *f* 1"-2" 63

Cain  
Dr. Bar. -TA KAH 'O - TI 'AH

Abel's soul  
Lyr. Bar. 'I 'EF - ŠAR ZE 'O - LAM BLI GU - FIM

64 *mf* 3"

C. Iamb  
M-S.

Cemb. *(mf)* space

Vln. I *mp* slow glissando for the "situation" between earth and sky, frightening. cue. for Abel

Vln. II *mp*

Vln. III *mp*

Vla. I *(mf)* *pp sub*

Vla. II *(mf)* *pp sub*

Vc. *(mf)* *pp sub*

Cb. *(mf)* *pp sub*

Gong  
or Cymbal *p* *pp* *ppp sub.*

the weight of your sin makes your body heavy

only wandering

can make your load lighter

65

Cain  
Dr. Bar.

Abel's soul  
Lyr. Bar.

C. Iamb  
M-S.

Cemb.

Vln. I  
(mp)

Vln. II  
(mp)

Vln. III  
(mp)

Vla. I

Vla. II

Vc.

Cb.

Gong  
or Cymbal

ossia

*mp* MACH - BID 'AL GUF - CHA

*mf* RAK NE - DU - DIM

*pesantissimo* YA - KE - LU 'AL KO - AH HA - KO - VED

'A - VON - CHA HA - GA - DOL MACH - BID 'AL GUF - CHA RAK NE - DU - DIM YA - KE - LU 'AL KO - AH HA - KO - VED

(tr) ~~~~~ vanishes by itself

*pppp*

rit.

♩ = 66

for how long?

until the end of days

come to me, Abel

I am being called from on high

con'd (65) 5" 5/4 (66) 6" (-> 10")

Cain Dr. Bar. 'AD MA - TAI

Abel Lyr. Bar. 'AD KETS HA - YA - MI M

C. lamb M-S. Abel's Lamb Soul BO 'E - LAI HE - VEL as if her own echo

Abel's soul KOR - 'IM LI LE - MA - LA as if his own echo

Cemb.

Vln. I decresc. on last quarter cue for Abel's Lamb 1. Tacet three different types of gliss: each violinist will choose how to move upwards (EARTH)

Vln. II 1. Tacet

Vln. III 1. Tacet

Vla. I non-symmetrical permutations (energetic) ff f

Vla. II ff f

Vc. ff f

Cb. ff f

Gong Vanishes by dim. incl. repetition mf mp p ppp pppp

Gong mf mp p ppp pppp

Gong mf mp p ppp pppp

Gong mf mp p ppp pppp

Gong mf mp p ppp pppp

Gong mf mp p ppp pppp

Gong mf mp p ppp pppp

Gong mf mp p ppp pppp

Gong mf mp p ppp pppp

Gong mf mp p ppp pppp

Gong mf mp p ppp pppp

Gong mf mp p ppp pppp

Gong mf mp p ppp pppp

Gong mf mp p ppp pppp

Gong mf mp p ppp pppp

Gong mf mp p ppp pppp

♩ = 60

Ad lib. (but quick)

♩ = 60

160

do not leave me in the bowels of the abyss

quasi staccato  
bodiless wings are pulling me

and wingless bodies

36  
4 p  
can be a Sprechgesang,  
a little higher than F#

2"

66a

66aa

Cain  
Dr. Bar.

low pitches with dark timbre of voice, frightened

Abel's soul

mp

frightened, singing not quickly

Abel  
Lyr. Bar.

KNA - FA - YIM BLI GUF  
quasi staccato

MOŠ - CHOT 'O - TI

as if vanishing into the sky

כאילו נמוג  
אל תוך השמיים

C. Iamb  
M-S.

SPACE

EARTH

various positions, registers,  
non-symm., short values mp

Cemb.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Gong

cue for Abel

three free lines of gliss.  
לתחושת "מספר גופים בלי כנפיים"

♩ = 96 **presto**

♩ = 72

are pulling me  
quite slow gliss.  
non dim.

4"

66aa

66b

1 2 3 4 5 6 7 | 1 2 3

**ff**

exact counting for this break

horrificed and hysterical

help your brother, Abel

strong speech on this level, must overcome the instruments.

**ff**

more action **ff** less action *f sub.*

*(mp)*

*(mp)*

*(mp)*

**EARTH** only

Cain  
Dr. Bar.

Abel  
Lyr. Bar.

C. Iamb  
M-S.

Cemb.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Gong

♩ = 68

# Q Duet of Uniting: Abel's soul + Abel's Lamb's soul (feel of togetherness)

Introduction (Instrumental)      come to me, Abel      I wait      I come, I come      I agreed to be your offering

4/4 (67)      68      5/4 (69)      4/4 (70)      6/4 (71)      4/4 (72)      5/4 (73)

Cain Dr. Bar.

Abel Lyr. Bar.

A. lamb Sop.

Ob.

Cemb.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Gong

Abel's soul *f* *ff*

'A - NI BA 'A - NI BA

Abel's lamb soul *mf* *p* *mf* *mf*

BO 'E - LAI HE - VE \_\_\_\_\_ L 'A - NI ME - HA - KA HIS - KAM - TI LI - HI - YOT KOR - BAN - CHA

obligato *p*

a very slow gliss. only Vln I, until m. 86 (incl.); resembles mm. 42-60, but with no vibrato

offering for I knew that this is the way to be rid of my body so that my soul can come close to yours **ad lib.**

4/4 (74) (75) (76) (77) (78) (79) (80) 6/4

Cain  
Dr. Bar.

Abel  
Lyr. Bar.

A. lamb  
Sop.  
Abel's lamb soul  
KOR - BAN - CHA KI YA - DA - TI ŠE - KACH 'E - PA - TER MI - GU - FI VE - TIK - RAV VE - TIK - RAV NIŠ - MA - TI LE - ŠEL - CHA  
*f* start the gliss. immediately *mf* a slow trill

Fl.

Ob.

B. Cl.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.  
non trem. leggiero

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



Cain is left alone

R Arietta - Cain

I fall into the bottomless pit

and no one can save me

(as one)

7/4 (86) 3/4 (87) 4/4 (88) (89) 90 91 6/4

Cain Dr. Bar.

Abel's soul (mf)

Abel Lyr. Bar.

A. Iamb Sop.

C. Iamb M-S.

Fl.

Ob.

B. Cl.

Tbn.

Hp.

Vln. I

Vln. II III

Vla. I II

Vc.

Cb.

Xyl.

EARTH

Change to B. Cl.

f

sub-mp /p

p

(15)

pp

ppp

f

sub. mlp

(mp)

f

sub. mlp

(mp)

f

sub. mlp

(mp)

f

sub. mlp

(mp)

f exaggerate the staccato

sub. mlp

f

sub. mlp

crocodile jaws ready to consume me

and no one can save me

where is my lamb?

where is Abel?

who will save Cain?

attacca

Cain  
Dr. Bar.

Abel  
Lyr. Bar.

A. lamb  
Sop.

Tbn.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Xyl.

6/4 (92) *f*

7/4 (93)

94

*f*

5/4 (95) very small gliss.

5 small gliss.

- L TA - NI - NOT HOR - TSOT LO - 'A 'E - LAI VE - 'EIN MA - TSIL HEI - CHAN KIV - SA - TI 'EI - FO HE - VEL MI YA - TSIL 'ET CA - IN

first outburst -  
a hysterical feeling

second outburst -  
a hysterical feeling

(mp/p)

(mp/p)

(mp/p)

(mp/p)

(mp/p)

(mp/p)

(mp/p)

(mp/p)

(mp/p)

(mp/p)

♩ = 60 ↔ 70

♩ = 60

**S** Duet: Soul of Abel + Cain quasi bars - freely counted without metrum, but exact eighths and quarters  
Parlando

18/4 (96) you are not alone the earth is wet with our warm blood cover yourself with my blood and mark the body 4/4 (97)

Cain  
Dr. Bar.

Abel's soul  
Lyr. Bar. *mp* *(mp)* *p*  
'A - TA LO LE - VAD HA - 'A - RETS LA - HA MI - DA - MEI - NU HA - HAM HIT - KA - SE BE - DA - MI VE - SA - MEN 'ET HA - GUF  
Cain begins to cover himself with Abel's blood

C. Iamb  
M-S.

B. Cl. *p*

Cemb.

Vln. I *p*

Vln. II *p*

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Mar.

SPACE

prepare Mar (L.H.) + Xyl, Gong (R.H.)

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

97a **3/4** 97b **9/4** *f* 98 *mf* 99 **7/4** *f* **4/4** *ff*

Cain  
Dr. Bar.

Abel  
Lyr. Bar.

C. Iamb  
M-S.

B. Cl. *p* *pp*

Cemb.

Vln. I

Vln. II

Vln. III

Vla. I *p*

Vla. II *p*

Vc. *p*

Cb. *p* 8va

Xyl. *mp* *f*

Mar. *f*

KOL BRI - YOT HA - 'O - LAM KA - MOT 'A - LAI LIT-BO-'A NA- KAM RA-TSAH-TI LI 'AH VE-HA-FACH-TI LE-GUF ME - HU-SAR NE - SA - MA

massive concentrated timbre of singing

a terrible feeling of self blaming fills Cain:  
he realizes that he has become a criminal

EARTH (low strings)

non-symmetrical permutations  
(short values)

[the tone B helps Cain]  
quite short tones; assymetrical,  
contrapunctal movement between both instruments

♩ = 84 or slower

The two worlds (images) start to meet: Cain is more lyrical (longer values); Abel self righteous with no Sprechg., Cain with Sprechg. - and they appear together מתחסד

do not touch his body

for I am within him

I have sinned and my iniquity is great

100 8" 14/4 100a

Cain Dr. Bar. 7/4 101 mp 101a 3"

Abel's soul *f* *mf* *mp*

HA - TA - TI GA - DOL HA - 'A - VON

ossia HA - TA - TI GA - DOL HA - 'A - VON

'AL TIG - 'U BE - GU - FO KI 'A - NI BE - TO - CHO

Cain, the murderer, suffers, speaks to himself with big inner sorrow

simile *(p)* *pp* *ppp*

simile *(p)* *pp* *ppp*

simile *(p)* *pp* *ppp*

simile *(p)* *pp* *ppp*

vanishes by itself *tr* *mp* *ppp*

vanishes by itself *tr* *mp* *ppp*

cue for Abel *mf/f* cue for Cain *mp* Djambe *p*

Xyl. *mp* Xyl. *mp* Xyl.

101b give me life, forgiveness! Abel has forgiveness (for Cain)! the blood is the soul and my brother's soul covers my body Do not touch me!

**Cain**  
Dr. Bar. *f* 7/4 long gliss. longer gliss. than before 21/8 102

**Abel**  
Lyr. Bar. *mf* Abel's soul 103 103a 103b *f sub.* 20/4

TNU LIH - YOT ME - HI - LA YES ME - HI LA LE - CA - IN HA - DAM HU HA - NE - FEŠ NE - FEŠ 'A - HI ME - CHA - SA 'ET GU - FI 'AL TIG - 'U BI

**C. Iamb M-S.**

**B. Cl.**

**Cemb.**

**Vln. I** [ enters on con'd ]  
cue for Abel *mp* (mp)

**Vln. II** *mp* (mp)

**Vln. III** *mp* (mp)

**Vla. I** simile *(ppp)* קין 'בתוך' הבל *(ppp)*

**Vla. II** simile *(ppp)* *(ppp)*

**Vc.** simile *(ppp)* *(ppp)*

**Cb.** simile *(ppp)* *(ppp)*

**Mar.**

**Congas**



♩ = 82 / 76

Signal -  
a sign to Cain to paint himself with blood

4/4 (105a)

(105b)

rit.

Cain keeps painting  
himself with Abel's blood

(105c)

6"

♩ = 60

(105d) 2"

Abel?

Abel?

molto rit. 172

ff

slow  
gliss.

slower gliss.  
Sprechg.

HE - VEL

HE - VEL

Cain Dr. Bar.

Abel Lyr. Bar.

C. Iamb M-S.

B. Cl. same timbre as in m. 97 mf/ff mp tr Change to Cl.

Cemb. f mf mp p sub. slow the activity slow-stable activity

Vln. I f mf mp p sub.

Vln. II f mf mp p sub.

Vln. III f mf mp p sub.

Vla. I simile f mf mp

Vla. II simile f mf mp

Vc. simile f mf mp

Cb. f mf mp

Mar.

m. 105c  
Strings: each instrument does the same element but in slower tempo: rit. is reflected by this slowing of activity

m. 105d  
Strings: the tempo of activity becomes slow and stable, reflecting the molto rit.

do not leave me, Abel

do not leave...

Abel?

quite slow  
gliss.

106 107 108 109

**Cain**  
Dr. Bar. *f* 'AL TE - LECH MI - ME - NI HE - VEL 'AL TA - 'A - ZOV HE - VEL

**Abel**  
Lyr. Bar. *f* Vocalize (singing) (around E) *f* Vocalize (singing) (around F) as if with echo, calling from distances - an attend which will not be responded

**C. Iamb**  
M-S.

**Cl.**

**Cemb.** (*p*) simile *pp* (*pp*)

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

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

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

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

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

**Vc.** simile (*mp*) *pp* (*pp*)

**Cb.** simile (*mp*) *pp* (*pp*)

♩ = 84

# T Duet: Cain's lamb and Cain

♩ = 84

**Più mosso**

**A tempo**

♩ = 84

174

my lamb,  
you have returned

110

111

112

113

114

115

116

117

118

119

120

121

Cain  
Dr. Bar.

C. lamb  
M-S.

the tremolo of the recorders  
reflects quite a gloomy world

non vibrato

pureness, beauty and tragedy are  
hidden in this vocalize of Cain's lamb

Rec.'s

S. Rec.

Ob.

Hp.

permutations

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

KIV - SA - TI ŠUV 'AT

175

to me

you have returned to comfort  
a brother in mourning?

**Più mosso**

a...

my lamb,

**A tempo**

come,

**Più mosso**

lie in my bosom

a...

(122)

(123)

(124)

(125)

(126)

(127)

(128)

(129)

Cain  
Dr. Bar.

KAN 'I - TI HA - ZART LE - NA - HEM 'AH 'A - VEL

KIV - SA - TI BO - - 'I ŠVI BE - - HEI - KI

Abel  
Lyr. Bar.

C. lamb  
M-S.

*mf*

A

Cain's lamb bleats

*f*

A

Rec.'s

Rec.'s  
stop

*senza decres. senza dim.*

S. Rec.

*p*

*p*

permutations continued

Hp.

*p*

*pp sub.*

*(pp)*

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Mar.

Congas

**A tempo**

we will wait

for the sunrise

**Più mosso**

a...

**A tempo**

what did you say?

**Più mosso**

a...

Cain  
Dr. Bar.

Musical notation for Cain Dr. Bar. Staff 1, measures 130-137. Includes lyrics: NE - HA - - KE - - KE LAZ - RI - HA - - MA - - 'A - - MART

C. Iamb  
M-S.

Musical notation for C. Iamb M-S. Staff 2, measures 130-137. Includes lyrics: A - - - - - A - - - - -

accomp.: Harp Chaconne + permutations R.H. only.  
More functional (harmony) and less mechanical than in measure 110 on

Hp.

Musical notation for Harp (Hp.) accompaniment, measures 130-137. Includes dynamics *p* and *mf*, and a "modulation" marking.

Vln. I  
Vln. II  
Vln. III  
Vla. I  
Vla. II  
Vc.  
Cb.  
Mar.  
Congas

Musical notation for Vln. I, Vln. II, Vln. III, Vla. I, Vla. II, Vc., Cb., Mar., and Congas, measures 130-137. All staves are currently empty.

♩ = 84/88

you are distant (מורגש צער) what is your language?

♩ = 80

come close to me the blood is strange

senza rit.

but Cain is no stranger

attacca

Cain Dr. Bar. *mp - mf* 138 139 140 141 142 *1. mp 2. p* 143 טראגיק פתטי 144 145

'AT RE - HO - KA MA - HI SFA - TECH GŠI 'E - LAI HA - DAM KTSAT MU - ZAR 'A - VAL CA - IN LO ZAR

sorrow is felt in Cain's voice

Cain feels tragic and pathetic

C. lamb M-S. *A* 3 3 3

Cain's lamb is leaving gradually, repeating with her steps this unit of 3 tones, while Cain tries to communicate with her by his words

Cl. Clarinet in B $\flat$

Harp only, thinner texture, ostinato, arpeggio instead of permutations. A homophonic quasi slow-march accomp.

Hp. *mp* 1. *p* 2. *pp*

Vln. I  
Vln. II  
Vln. III  
Vla. I  
Vla. II  
Vc.  
Cb.

attacca to Aria-Requiem



storm has been silenced,

and the waves of the sea flow once again, flow once again, flow once again

in the arteries of a world virgin no more

that

155 *mf* 156 157 *non accel. leggiero* 158 159 *(mf)* 160 *f*

Cain  
Dr. Bar. - SU - FA ŠA - CHE - CHA GA - LAV ŠEL HA - YAM ŠUV ZOR - MIM ŠUV ZOR - MIM ŠUV ZOR - MIM BE - 'O - REK 'O - LAM LO BA - TUL ŠE - BA -

Fl. *mp*

Ob. *mp*

Cl. *mp*

Lauta *mp*

Hp. *mp*

Cemb. *(mp)*

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

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

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

Vla. I *mp* *p leggiero* *mp* *(mp)* *f* *mp*

Vla. II *mp* *p leggiero* *mp* *(mp)* *f* *mp*

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

Perc. Chime *mp*

waves of the sea גלי הים

was violated by murder

and separated

the tongues of all world's creatures

into a thousand languages

foreign to each other

"Second Part"

180

Tempo stays

"בית ב"

4/4

161 162 163 164 165

Cain  
Dr. Bar.

- 'AL - 'O - TO - RE - TSAH VE - HIF - RID 'ET SFA - TAN ŠEL BRI - YOT HA - 'O - LAM LE - 'AL - FEI LE - ŠO - NOT ZA - ROT ZO LA - ZO

Fl. *mf* Change to A. Fl. *(mf)*

Ob. *mf* Change to Eng. Hn. *(mf)*

Cl. *mf* Change to B. Cl. *(mf)*

Tbn. *p*

Lauta *mf* *(mf)*

Hp. *mf* *(mf)*

Cemb. *mf*

Vln. I *mf* *(mf) pp sub.*

Vln. II *mf* *(mf) pp sub.*

Vln. III *mf* *(mf) pp sub.*

Vla. I *mf* *(mf) pp sub.*

Vla. II *mf* *(mf) pp sub.*

Vc. *mf* *(mf) pp sub.*

Cb. *pp*

Perc. Chime *pp*

and Cain

alone

orphaned

will wander

a refugee

Cain  
Dr. Bar.

mp

Falsetto

VE - CA - IN BO - DED VE - YA - TO - M YIN - DO - D VE - YA - NU - A

"inner voice" of Cain

Abel  
Lyr. Bar.

B. Cl.

Hp.

Vln. I  
(pp)

Vln. II  
III  
(pp)

Vla. I  
(pp)

Vla. II  
(pp)

Vc.  
(pp)

Cb.  
(pp)

Perc.

166 167 168 169 170 171 172 173 174

1. natural decresc.

6:4

4/4 3/4 4/4

the abyss... will wander a refugee

in a foreign land as the

eye of North

follows him

Cain  
Dr. Bar.

Abel  
Lyr. Bar.

A. Fl.

Eng. Hn.

B. Cl.

Tbn.

Hp.

Vln. I

Vln. II

Vln. III

Vla. I

Vla. II

Vc.

Cb.

Perc.

Alto Flute

B. Cl.

Chime

175 *p*

176 *mp* *senza decresc.*

177 *mf*

178 *mf*

179 *p sub.*

180 *p*

181 *p*

HAT - NU - A YA - NU - A

breath strongly BE - 'E - RETS ZA - RA KŠE - 'EI - NO ŠEL TSA - FON 'O - KE - VET

ossia 'O - KE - VET

From the composer: the low tone F is much better than C

*pp* *mf/imp* *p* *pp*

*mf/imp* *p* *pp*

*mf/imp* *p* *pp*

*mf/imp* *p* *pp*

*mf/imp* *p* *pp*

*mf/imp* *p* *pp*

*mf/imp* *p* *pp*

*mf/imp* *p* *pp*

*mf* *mp* *p*

Slower

Transition to

$\text{♩} = 104$

"Third Part"

forever

and as a memory

of a world that once was

Cain  
Dr. Bar.

LA - NE - TSAH

these are two options for Cain;  
the lower is preferable

182 183 184 185 186 *mf* "בית ג'" 187 188

'U - VE - TOR - ZI - KA - RON - ME - 'O - LAM - SE - HA - YA

Cain is exhausted and  
understands his fate

(slight accents)

A. Fl. *pp* *mf*

Eng. Hn.

B. Cl. *pp*

Tbn. *pp* *mf*

Hp. *pp* *mf*

Cemb. *mf*

Vln. I *pp* *mf* *f* *mf*

Vln. II *pp* *mf* *f* *mf*

Vln. III *pp* *mf* *f* *mf*

Vla. I *pp* *mf* *f* *mf*

Vla. II *pp* *mf* *f* *mf*

Vc. *pp* *mf*

Cb. *pp* *mf*

Perc. Chime *mf*

