

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

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## 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 2

## CAIN'S LAMB IS REJECTED

### Instrumental Introduction

We have here sporadic aleatoric elements, with slight changes in ad lib. nature and tempi.  
 Entrances will be held by choice of players and by conductor except for first entrance together (free fugati).  
 No obligato type of nature of sound.  
 The order of units for each instrument is kept strickly.  
 Conductor functioning for general dynamics! He might point the quasi measures and entrances of units if he likes to do so.

♩ = ca. 50  
*mp* ————— *mf* ————— *fff p sub.*

The musical score consists of seven staves: Vln I, Vln II, Vln III, Vla I, Vla II, Vcl., and D. Bass. Above the staves, measures 1 through 8 are indicated in numbered boxes. Dynamic markings are placed above the staves: *mp* above measure 1, *mf* above measure 4, and *fff p sub.* above measure 5. The Vln I staff has notes with stems pointing up and down, and some notes with stems pointing up and a flat sign. The Vln II and Vln III staves have notes circled in ovals, with arrows indicating entrances and exits. The Vla I and Vla II staves have notes circled in ovals, with arrows indicating entrances and exits. The Vcl. staff has notes circled in ovals, with arrows indicating entrances and exits. The D. Bass staff has notes circled in ovals, with arrows indicating entrances and exits. A note in the D. Bass staff at measure 8 is marked with a double slash and a vertical line, and an *8va* marking is placed below it. A text annotation "ugly" quality of sound in two Violas is placed between the Vla I and Vla II staves. A fermata is placed over the final note of the D. Bass staff at measure 8.

To the pianist: combine these various formulas freely; please do not omit the "high" tone F (Vla I) and low tone B (D. B.)

**E**

♩ = 50

9

flame, a blue flame, licking the horns of the altar,

*mp*

Cain

'EŠ ZA - RA 'EŠ KHU - LA BE - KAR - NOT HA - MIZ - BE - AH

speaking in Sprechg.

Pno. *p* Strings

To the pianist: these arrows indicate the same instructions as written in the bottom of the previous page *pp*

12

a silent fire, a flame with no friction no lightening

*(mp)*

Cain

'EŠ ŠKE-TA BLI HI - KUCH BLI BA - RAKK

B. Clarinet

Pno. *mf* *(pp)*

15

no thunder serpent sing (a twisted serpent of fire)

*p*

Cain

BLI RA - 'AM NA - HAŠ

Pno. *mp* *mf* *mp* *ppp*

ped. natural decresc. by pedal especially for the R.H.

18

of fire twisted

*mp*

Cain

'E - Š ME - SUL - SAL

Pno. *sub. f* *slow gliss.* *(ppp)*

swoops down

that descends without wings

and swoops down

on the sacrifice

21 Speaking in Sprechg. *(mp)*

sing reach higher than before *p*

almost whisper *ppp*

Cain

ŠE - YA-RAD BLI KNA-FA-YIM 'A - T improviz. whisper 'AL HA - KOR-BAN

slow gliss, in all strings (low) from where they are, no matter from where to where

2 T 1

Pno. *(ppp)*

gliss

*pp* *ppp* natural decresc.

ped. \_\_\_\_\_

26 this is the messenger of North

his nostrils are filled with the scent of the singed

attacca *mf*

faster

Abel Lyr. Bar.

ZE ŠLI - HO ŠEL TSA - FON (N) NE - HI - RAV MIT-BAS-MIM BE - 'A - VAK HA - RI - CHA

*mf* *mp*

Pno. *pp* *(pp)*

B. Cl.

Trb. *f sub.p*

28 to see *(mf)*

if North

is appeased

Abel Lyr. Bar.

'U - VOD - KIM 'IM TSA - FON YIT - RA - TSE

*(mf)*

Pno. *(mp)* *pp*

31 by his gift

is the offering to his liking?

quite slow gliss.

Abel Lyr. Bar.

LA MIN - HA HA - 'IM HA - KOR-BAN LE - RA - TSO N

*mf*

with look towards the sky

Pno. *(pp)* *mp* *p sub.*

Cb. Vc. VI 2. VI 1. + trem

same looking towards the sky

34 they are still here speaking in Sprechg. (more dramatic) *p* in their entirety speaking in Sprechg. 5 and the stone is cold

Cain HEN 'OD KAN MU - TA - LOT BIŠ - LE - MUT VE - HA - 'E - VEN KA - RA

Abel VE - HA - 'E - VEN KA - RA

Abel a little more relaxed

Pno. *(p)* *pp*

37 as nothing has transpired the offering was not received

Cain lower than before *mp* 3 KE - 'I - LU KLUM

Abel KE - 'I - LU KLUM HA - KOR - BAN LO NIL - KAḤ HA -

surprised ana a little disappointed

B. Cl.

Pno. *(pp)* *mp* Timp.

40 North did not want our gift so the end of the world is nigh speaking in Sprechg. lowest possible [slight ad lib.]

Abel Lyr. Bar. TSA - FON LO KI - BEL MAT - NA - TE - NU KETS HA - 'O - LAM MIT - RA - GESH 'U - VA

Pno.

# F Ensemble

Abel, Cain's Lamb, Cain

## Ensemble of understandings

Cain's lamb explains: North received the offering and Earth will continue... (a kind of wholeness)

Cain: begins to understand (some kind of result) that his offering has not been accepted

Abel: (slowly) realizes that his lamb is dead, seeks her voice

כבשת קין מסבירה: הצפון קיבל את המנחה והעולם (Earth) ימשיך... (איזושהי שלמות)

קין: מתחיל להבין (איזושהי תוצאה) שקורבנו לא התקבל

הבל: מבין (לאט) שכבשתו מתה, מחפש את קולה

42 *ossia* soon the skies will fall from on high

Abel  
Lyr. Bar.  
Pno.  
*mp*

43  $\text{♩} = 76$  Time will still endure you are still here

Cain  
C. lamb  
Glock.  
Pno.  
A. Fl.

see elements for strings at the beginning of this scene;  
play as much as you can from it

47 and you, my lamb where are you? and the earth will breathe

Abel  
Lyr. Bar.  
C. lamb  
Pno.  
A. Fl.

49 *mp* your curls are soft *mp* your fur is still warm

Abel Lyr. Bar. TAL - TA - LA - YICH RA - KIM HA - PAR - VA 'OD HA - MA

Ob. *mp* astonished

Pno. *mp* A. Fl. Hp pianist: emphasize the A. Fl. line inspite of the permanent permutations

(*mp*)

51 but you - where are you? *mf* *mp* and the sea will live forever

Abel Lyr. Bar. VE - 'AT 'EI - FO 'AT

C. lamb really calls her *f* VE - HA - YAM YIH - YE 'AD 'EI

Pno. *mf*

53 The ears are erect *mp*

Abel Lyr. Bar. HA - 'OZ - NA - YIM ZKU - FOT

C. lamb N SO F

Pno. Rec's free repetitions of tones

In mm 49-61 the two heroes stay strongly at their tendency, as if they do not actually converse .

55

they wait for my whisper, but you - where are you? and the pulse of its waves will bring blood

Abel Lyr. Bar.

ME-HA-KOT LIL-HI-ŠA VE - 'AT 'EI-FO 'AT

C. lamb

VE - DO-FEK HA-GA-LIM YAZ-RIM DAM 'O -

Pno.

a very strong, energetic sentence

57

to the heart of the world

The nose is moist

Abel Lyr. Bar.

HA - 'AF LA \_\_\_\_\_ H

C. lamb

- LA \_\_\_\_\_ M

Pno.

Glock.

Perm's

mp/p

60

the tongue

is wet

but you, where are you

Abel Lyr. Bar.

HA-LA - ŠON RE - TU - VA \_\_\_\_\_ VE - 'AT \_\_\_\_\_ 'EI - FO

Pno.

62

She is the world's sacrifice

Where is she?

in the bosom of North

Abel  
Lyr. Bar.

*f*

'AT HEI - CHAN HI

C. lamb

*f*

HI KOR-BA-NO ŠEL 'O-LA M BE-HEI KO ŠEL TSA-FON LE -

Ob.

*f/mf*

A. Fl.

*mf*

65

high above!

and you?

and you?

Cain

*f* *ff* *fff*

VE - 'AT VE - 'AT

C. lamb

- MA' - LA

surprised, mocking, quite cynic more nervous than in m. 66

Pno.

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

*f* *ff*

### G Aria: Cain's Lamb

69

♩ = 82

we went up together

half way

C. lamb

*f*

YA-HAD 'A - LI - NU 'AD 'EM - TSA HA - DE - RECH

Pno.

*f* *sub.mp*

73 half way in the midst of deep fog, deep fog

C. lamb  
 'AD 'EM - TSA HA - DE - RECH BA - 'A - RA - FEL \_\_\_\_\_ 'A - RA - FEL \_\_\_\_\_ ME - FU -

Pno. *mf* Mar.

77 bodiless wings pulled

C. lamb  
 - TAL GA - PA - YIM BLI GUF HO - TSI -

Pno. *mp* Timp

81 us out of the scale

C. lamb  
 - 'U 'O - TA - NU \_\_\_\_\_ MI - TOCH HA - MIŠ - KAL

Pno.

85 and we flew weightless until

C. lamb  
 VE - NA - SAK - NU \_\_\_\_\_ BLI \_\_\_\_\_ KO - VED 'AD \_\_\_\_\_

Pno. *mf* *mp* *mf* *f*

89 a gate opened in the sky (gate) to

*mp* *mf* *f* *(f)* *ff*

C. lamb

ŠE - NIF - 'AR BA - RA - KI - 'A ŠA - 'AR ŠA - 'AR 'UV - TO - CHO

Pno.

Mmb.

93 faces of men with wings of bats,

*mf* *f* *mf* *f*

C. lamb

PAR-TSU - FI M ŠEL 'A - DAM 'IM KAN - FEI 'A - TA - LEF

Pno.

(*mp*) Mrb.

(*mp*)

97 of bats, birds without faces, without faces,

*ff* *mp*

C. lamb

\_\_\_\_ F 'A - TA - LEF [F] 'O - FOT BLI PA - NIM BLI PA - NIM

Pno.

101 crabs with the feet of leopards

*mf*

C. lamb

SAR - TA - NIM 'IM RA - G - LEI NA - MER

Pno.

104 *f* thousands of creatures,  
 C. lamb 'E - LEF BRI - YO  
 Pno.

107 *ff* strange others, others *f*  
 C. lamb T ZA - ROT 'A - HEI - ROT 'A - HEI - ROT *mf* KU -  
 Pno. *mf* Timp > *mf*

110 all gazing in silent eyes *mp* and a mouthless echo is heard  
 C. lamb - LAN MA - BI - TOT BE - 'EI - NA - YIM ŠOT - KO - T 'U - VAT KOL BLI  
 Pno. *mp* *mf* *ped.*

114 and it says *f* o, lamb of Cain  
 C. lamb PE YATS - 'A VE - 'AM - RA KIV - SAT  
 Pno. *f*

118 go back

C. lamb CA - IN TAH - ZOR  
"fanfar" is changed a little bit

Pno. *mp/mf* *ff*

122 from where you came for only the lamb of Abel

C. lamb LE - 'AD - MAT HA - GZE - RA RAK KIV -

Pno. *mf*

126 shall enter the gate two big accents

C. lamb - SA - T HE - VEL MUZ - ME - NET LA - VO BA - ŠA -

Pno. *ff* *mf* *Srtgs.*

130 only she has been chosen to enter the world time

C. lamb - 'AR KI TSA - FON BA-HAR BA LE-KA - YEM 'ET DO - FEK HAZ -

Pno. *mp*

134 *ff*  $\curvearrowright$  *f*

C. lamb

- MA \_\_\_\_\_ N

Pno.

*ped.*

139  $\bullet = 104$   
and you?

Cain

*f* \_\_\_\_\_ *ff*

VE - - - - 'A - - - - T

angry, plotting, in comparison to m. 66

Pno.

*f* natural decresc.

*f* *ped.*

144 I was sent to you back,

C. lamb

*mf-f*

NIŠ - LAH - TI \_\_\_\_\_ 'EI - LE - CHA \_\_\_\_\_ HA -

Pno.

*f* natural decresc.

*ped.*

149 back to the body you are here (again) but the world's time

*f*

Cain

'AT KAN 'A-VAL ZMAN HA - 'O - LAM

C. lamb

- ZAR - TI HA - ZAR - TI LA - GUF

Pno.

*mp*

*ped.*

153 does not beat in your merit. World-time has vomited you

*ff*

Cain

LO PO - 'EM BIZ - CHU - TECH HAZ - MAN HE - KI 'ET GU - FECH

Sprechg.

Pno.

*ped.*

**H** Duet in Ariosi: Abel + his Lamb's soul

157 ♩ = 76 rejoice in her, Cain her body is warm

*mp*

Abel

Lyr. Bar.

SMAḤ BA CA - IN HA - GUF SHE - LA ḤAM RAG -

the short glissandi, mordents and slight accent serve for the soft expression of Abel

Pno.

*mp*

Rec's

160 her feet are light and move my lamb may give

Abel Lyr. Bar. *(mp)*

- LE - HA ZA - ZOT KIV - SA - TI 'U - LAI

Pno.

162 endurance to Time but her body be

Abel Lyr. Bar. *(mp)*

TE - KA - YEM 'ET HAZ - MAN 'ACH GU - FA YI - HI - YE

Pno.

164 food for the ravens your lamb will bleat for you at night

Abel Lyr. Bar. *(mp)*

TE-REF 'O-FOT KIV - SAT - CHA TIF - 'E LIK-RAT-CHA BA - LEI-LOT

Pno.

166 and I will bury mine.

Abel Lyr. Bar.

VA - 'A - NI 'ET ŠE - LI 'EK - BOR

Pno.

# H1 Aria: The Voice of Abel's Lamb's Soul

rit.

A tempo

168

do not weep for me

Abel  
Lyr. Bar.

A. lamb

Fl.

Pno.

*mf*

*f*

*mp*

Abel's Lamb soul

'AL TIV - KE 'A-LAI HE-VEL

171

I am your offering

and I have been received with grandeur and great pomp

A. lamb

'A - NI KOR-BAN-CHA VE - KIB - LU - NI BE - HOD VE - HA - DAR

Pno.

*mp*

173

do not bury my body

for my voice is within me

and it's echo endures

A. lamb

'AL TIK - BOR 'ET GU - FI KI KO - LI BE-TO-CHI VE - HA-HED\_\_\_\_\_ LA -

Pno.

176 forever do not weep for me, Abel I am your offering

*mp* *mp/mf*

A. lamb  
- NE-TSAḤ NIŠ - 'AR 'AL TIV - KE 'A-LAI HE-VEL 'A - NI KOR-BAN-CHA

Pno.

179 and I have been received with grandeur and great pomp your bosom be empty

*f*

A. lamb  
VE - KIB - LU - NI BE - HOD VE - HA - DAR ḤEIK - CHA YI - HI - YE REIK

Pno.

181 but the sound of music will warm the cold night

'ACH KOL MAN-GI - NA YE - ḤA-MEM 'ET HA-LAI-LA HA - KAR

A. lamb

Pno.

183 and rather than giving my body to birds

*mf* *mp* *ff/f<sub>sub.</sub>*

A. lamb  
'U - VIM-KOM LA - TE T 'ET GU - FI LA-'O - FOT

Pno.

185 build seven voices from it

A. lamb

BNE LO BNE LO ŠIV - 'A KO - LO \_\_\_\_\_ T

Pno.

186 make my horns into two trumpets

A. lamb

HA - FOCH 'ET KAR-NAI LIŠ - TEI \_\_\_\_\_ HA - TSOTS-ROT

Pno.

187 from my legs make flutes

A. lamb

MI - ŠO - KAI 'A - SE HA - LI - LI \_\_\_\_\_ M

Pno.

188 stretch my skin on a skeleton of a drum and make harps of my entrails

A. lamb

ME-TAH 'ET 'O-RI 'AL ŠE - LED ŠEL TO - F MI-MEI-'AI BNE NE - VA-LIM

Pno.

191 and fiddles of my bowels

A. lamb

'U - MIB - NEI HA - ME - 'A - YIM TI - TSOR \_\_\_\_\_ KI - NO - RO - T

Pno.

**H2** Abel (Arietta)

How will I cut your body into seven pieces?

193

Abel

Lyr. Bar.

*f* > > LE - VA - TER 'ET GU - FECH LE - ŠIV - 'A \_\_\_\_\_ HA - LA - KIM HEN HA -

quite hysterical

Trb. - Solo

Pno.

*mf-f*  
an optional version in case Abel is a relatively high Baritone

*mf*

$\text{♩} = 80$

*mf* ————— *f*

195 you, who for me were the one and only would it not be better to preserve your body in a soft bed of earth?

Abel

Lyr. Bar.

*mf*

- YIT LI 'A - HAT VI - HI DA HA - 'IM LO MU - TAV LIŠ - MOR GVI - YA - TECH BE - MI -

Pno.

*mp*

*(mp)*

198 *rit. un poco* *mp*

Abel Lyr. Bar. *slow gliss.*  
- TAT 'A - DA - MA RA - KA

Pno. *mf* *mp* *p*

Trb.

200 *rit.* *A tempo* (♩ = 80)

Abel Lyr. Bar. *mp*  
you were my beloved so I keep your voice,

'AT HA - YIT 'A - HU - VA — 'AZ 'EŠ - MOR 'ET KO - LECH

Pno. *p* *mp*

Trb.

203 *rit. un poco*

Abel Lyr. Bar. *(mp)*  
and with every beat that pounds in my chest I will remember that you were my sacrifice

VE - CHOL PE - 'I - MA BE - GU - FI — TAZ - KIR ŠE - HA - YIT LI KOR - BAN

Pno. *(mp)*

206 ♩ = 80

Abel Lyr. Bar. *(mf)*  
and you, brother, rejoice

VE - 'A - TA 'AH SMA — H

Pno. *(mp)*

208

with the joy of life

your lamb still breathes

*mf*

Abel  
Lyr. Bar.

BE - SIM - HAT HA - HA - YIM KIV - SAT - CHA OD NO - SHE - MET

lyrical

Pno.

209

rejoice in her, Cain

her body is warm

her feet are light and can move

*(mf)*

Abel  
Lyr. Bar.

SMAH BA CA - IN HA - GUF ŠE - LA HĀM RAG -

Pno.

211

but her body shall be seven sounds

*(mf)*

Abel  
Lyr. Bar.

- LE - HA ZA - ZOT KIV - SA - TI ME - KA - YE - MET 'ET KOL HAB - RI -

encouraging himself

Pno.

213

but her body shall be

but her body shall be seven sounds

*un poco rit.* *un poco accel.*

*(mf)*

*mp*

*p*

Abel  
Lyr. Bar.

- YOT ACH GU - FA YI - HI - YE LE - ŠIV - 'A KO - LO T

Pno.

Attacca to Lauta at the beginning of Scene 3