



City Research Online

City St George's, University of London

Citation: Zisser, Na'ama (2019). MAMZER/BASTARD: Incorporating Jewish Cantorial Music into Contemporary Opera. (Unpublished Doctoral thesis, Guildhall School of Music and Drama)

This is the accepted version of the paper.

This version of the publication may differ from the final published version. To cite this item please consult the publisher's version.

Permanent repository link: <https://openaccess.city.ac.uk/id/eprint/27142/>

Copyright and Reuse: Copyright and Moral Rights remain with the author(s) and/or copyright holders. Copies of full items can be used for personal research or study, educational, or not-for-profit purposes without prior permission or charge, unless otherwise indicated, provided that the authors, title and full bibliographic details are credited, a hyperlink and/or URL is given for the original metadata page and the content is not changed in any way. For full details of reuse please refer to [City Research Online policy](#).

MAMZER | BASTARD

ממזר

MUSIC: NA'AMA ZISSER

TEXT: SAMANTHA NEWTON & RACHEL C. ZISSER

In memory of
MORDECAI ZISSER

MAMZER/BASTARD
A Chamber Opera

SINGERS

Younger Yoel (10 years old). child actor/singer.
Yoel (21 years old). Countertenor.
Stranger (60s). Baritone.
David (30s). Cantor.
Menashe (50s). Tenor.
Esther (50s). Mezzo Soprano.
Girl (20s). Pre-recorded voiceover, spoken.

ENSEMBLE

Violin
Viola
Cello
Double Bass
Trombone
Horn
Clarinet/Bass Clarinet
Saxophones
Piano/Accordion/Electro-Acoustic Keyboards
Percussion/Drums

SOUNDTRACK

All singers and instrumentalists should be amplified

Duration: 90 minutes approx.

Sung in: English, Yiddish, Hebrew, Aramaic.

Commissioned through the Royal Opera House and Guildhall School of Music and Drama doctoral composer-in-residence scheme, to be premiered in June 2018, London.

Copyright © Na'ama Zisser 2018, All rights reserved.

SINGERS/CHARACTER DESCRIPTION

YOEL (10 yrs old & 20s). Child singer/actor & countertenor.

Two performers to play the role.

Yoel lives at home with his parents in Borough Park, Brooklyn, New York. We meet him in the days before his wedding. He has always felt close to G-d but far from the religious, Hasidic Jewish community in which he was raised. And so it's taken his parents a long time to arrange a suitable wife for him.

Yoel has always felt watched, haunted. As a kid, he believed he had a guardian angel but as he got older Yoel began to fear the ghostly character who's presence was constantly felt in his wake. He has never told anyone about his stalker. It is a secret Yoel keeps to himself. The anxiety of doing this has given Yoel a slight stutter. He wonders, is he special or cursed

STRANGER (early 60s). Baritone.

The stranger escaped WW2 and fled to New York. But an unforeseen conflict awaited him there; expose the truth about his past and give himself a chance at a new beginning or sacrifice his own feelings for the happiness of another. His decision will gradually wear him down to a pale shade of his former self. When we meet him, decades later, he is a tired vagabond living in the sidelines of society, not part of any community. But why does he stalk young Yoel

DAVID (30s). Cantor.

David is our Cantor. He occupies the home next door to Yoel's family's apartment. David is an exemplary religious young man, a WW2 refugee who came to America alone as a child. David is the son, Yoel's father, Menashe, wishes he had.

ESTHER (50s). Mezzo Soprano.

Esther is Yoel's mother. She is also a WW2 refugee who fled Poland. Esther lost her entire family in the war. She is racked by the guilt of surviving. During the war, she was a seamstress mending German uniforms. And after, in her despair, she turned to G-d and became more connected to the Orthodox Hasidic community.

Esther found a new life with her husband, Menashe, in Brooklyn, New York. Due to her age, the couple struggled to create a family, something that Esther wanted more than anything. Eventually, Esther gave birth to Yoel. Yoel is her only child which is unconventional for a Hasidic family.

MENASHE (50s). Tenor.

Menashe is Yoel's father. While Esther adores Yoel, Menashe often wishes his son was more like David. When he hears David religiously rehearsing his cantorial music through the thin walls that adjoin their apartments, Menashe prays that Yoel will one day find peace and be as devoted as David instead of restlessly roaming the streets each night.

Menashe is not an immigrant. He was born in New York and never saw the horrors of WW2, this sometimes distances him from his wife, Esther. He wishes they had more children.

GIRL (20s). Pre-recorded voice-over, spoken.

A pre-recorded, non religious, young American girl who works at the local movie theatre and flirts with Yoel. She is never seen on stage only heard in voice-over as a tantalising taste of the world beyond his community.

MAMZER DEFINITION:

Mamzer literally translates as 'bastard'. A mamzer is a person born from a forbidden relationship according to the Bible and Jewish religious law. It is a title declared on a shamed few because of its heavy penalty: "**A mamzer shall not enter the congregation of the Lord**" (Deut. 23:3). Meaning, it is strictly prohibited for a mamzer to marry and for seven generations the mamzer's descendents will suffer the same fate. Seven generations will be cast out of the community and shunned. However, if a mamzer is unaware of his status and a marriage is somehow contracted, the union will remain legally valid.

PERFORMANCE NOTES

ST = sul tasto

SP = sul pont

E.B.P = extreme bow pressure, more than usual.

M = apply a polyphonic (or a more texturally complex) envelope by producing the desired pitch(es) in one of the following ways:
multi-phonics/harmonics/overtones when possible.

Z = gritty distorted/fuzzy sound, produced in one of the following ways: WWB - flutter tongue, growl/with voice.
Strings - scratch tone, or extreme version of tremolo when extra bow pressure is applied and sound becomes distorted.

ARROW down = slightly lower pitch, indeterminate

ARROW up - slightly raise pitch, indeterminate

VIB slow to fast = start with a wide/long vibrato which gradually gets shorter/faster.

PITCH VIB = 1/4 tone vib

TRILLS = Wiggly lines above a note indicate either harmonic/color trill (same pitch produced in two different ways) or molto vib. The choice is often up to the player unless mentioned otherwise.
trill lines above a note indicate a standard semi-tone trill, unless mentioned otherwise.

GLISSANDOS all glissandos in the piece should start immediately at the very beginning of the note value (unless mentioned otherwise). Aim for a slow/long glissandi as much as possible.

SLURS are suggested at some sections for strings and WWB. If slurs aren't available, players should play lines as they see fit, baring in mind the desired sounding result should follow the given verbal instructions.

The piece doesn't have a clear cut ending. All instruments should fade out naturally. Players are able to drop out one after the other leaving a gap in between. Make sure only one player drops out at a time.

SPECIAL COMMENTS

FATHER'S FATHERS II FIGURE 13

STRINGS pedal tone/drone:

- Dove tail a mid to low range B flat and F above (open fifth) of your choice.
- Go very gradually in and out of tune with the rest of the ensemble members.
- Apply small dynamic waves, overall dynamic should not exceed P.
- Shift timbre freely, gradually.
- Drop out and re-enter freely with as minimum attack as possible, baring in mind that there should be at least two ensemble members playing at all times.
- The overall sound should be smooth and dark.
Bright sounds should be avoided.

FLASHBACK (HALAKE) FIGURES 63-70

GLISSANDOS

There are various long glissandos in this section, often involving crossing strings/pitch bending in WWB. Players should execute these glissandos as they see fit, baring in mind the overall effect/desired sound result should be of a complete molto legato glissando, as smooth as possible.

VOICE

The vocal writing is using syncopated rhythms throughout. This by no means indicates a specific rhythmic feel. Syncopated vocal lines should be sung as intuitively and arrhythmically as possible. Always aim for the most natural sounding result. Spoken text is used in one of the following ways:

- Free spoken dialogues over instrumental music and/or sound design would appear on a blank page.
- Measured spoken text (within bars) would appear under a percussion line, along with a horizontal beam running across the bar to indicate the duration available to fit the text. If no beam is shown above the text, this means you can use up the bar/space indicated as you see fit.
- Measured pitched text would appear on a regular stave. A stemless note would indicate the pitch along with a horizontal beam to indicate the duration available.

FATHER'S FATHERS (1969)

YOEL (10 YRS) hides beneath a staircase. He hugs a small transistor radio. He flicks through the stations, careful not to draw attention. Yoel pauses the radio as a group pass on the staircase overhead. He waits... until their footsteps become distant and then turns the radio's volume back up. He gets a feeling like he's not alone. Yoel has a slight stutter that worsens when he is nervous.

1 Freely, spacious [♩ = 100]

Young Yoel

Soprano Saxophone

Clarinet in B♭

Horn in F

Trombone

Violin 1

ST non vib

ppp dark, blunt, soft sound

Viola

ST non vib

ppp dark, blunt, soft sound

Violoncello

ST non vib, sul D

ppp dark, blunt, soft sound

Contrabass

ST non vib

ppp dark, blunt, soft sound

1 Freely, spacious [♩ = 100]

Piano

Percussion

use pedal freely

5

Sop. Sax.

Cl.

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

ppp echotone

ppp echotone

ppp echotone

The musical score for page 2, measures 5 through 8, is as follows:

- Measure 5:** Sopranino Saxophone, Clarinet, Horn, Trombone, Violin 1, Viola, Violoncello, and Contrabass all have whole rests.
- Measure 6:** All instruments have whole rests.
- Measure 7:** All instruments have whole rests.
- Measure 8:**
 - Sopranino Saxophone: Triplet of eighth notes, marked *ppp* echotone.
 - Clarinet: Triplet of eighth notes, marked *ppp* echotone.
 - Horn: Whole rest.
 - Trombone: Whole rest.
 - Violin 1: Sustained note (D5).
 - Viola: Sustained note (D4).
 - Violoncello: Sustained note (D3).
 - Contrabass: Sustained note (D2).

9

YY.

Sop. Sax.

Cl.

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

expose sound gradually

ppp simile

ppp

con sord, cup

ppp still

p

ppp

p

8^{vb}

Detailed description of the musical score: The score is for measures 9 through 12. Measure 9 is marked with a rehearsal symbol. The YY. part has whole rests. Sop. Sax. plays a long, sustained note with the instruction 'expose sound gradually'. The Clarinet (Cl.) part has a long note with a crescendo hairpin and the dynamic 'ppp simile'. The Horn (Hn.) part has a triplet of eighth notes with the dynamic 'ppp'. The Trombone (Tbn.) part has a long note with the instruction 'con sord, cup' and the dynamic 'ppp still'. The Violin 1 (Vln. 1) and Viola (Vla.) parts have long, sustained notes. The Violoncello (Vc.) and Contrabass (Cb.) parts have long notes with dynamics 'p' and 'ppp' respectively. The Piano part has a long note with dynamic 'p' and '8vb'.

2 like singing to yourself unconsciously, slightly nervous, take your time

13 **mp**

YY. at sy - na - gogue we sing an old song

Sop. Sax. **ppp** sotto voce, breathy

Cl. vib. **pp**

Hn. **pp**

Tbn. **ppp**

Vln. 1 **ppp**

Vla.

Vc. **ppp**

Cb.

2 optional RH voice doubling - play as required

ppp floating

(8)-----

17

YY. it con - nects us back to our fa - ther's fa -

Sop. Sax. slow/wide vib.

Cl. *p* *pp* slow/wide vib. 3

Hn. *p* *pp* *ppp* 3

Tbn. *ppp*

Vln. 1 *p*

Vla. *p*

Vc. *p*

Cb. *p*

Detailed description of the musical score: The score is for measures 17 through 20. The vocal part (YY) has the lyrics 'it connects us back to our father's father'. The Soprano Saxophone (Sop. Sax.) plays a sustained note with 'slow/wide vib.' in measures 18-20. The Clarinet (Cl.) plays a sustained note with 'slow/wide vib.' and a triplet in measure 20. The Horn (Hn.) plays a sustained note with 'slow/wide vib.' and a triplet in measure 20. The Trombone (Tbn.) plays a sustained note with 'slow/wide vib.' and a triplet in measure 20. The Violin 1 (Vln. 1) plays a sustained note with 'slow/wide vib.' and a triplet in measure 20. The Viola (Vla.) plays a sustained note with 'slow/wide vib.' and a triplet in measure 20. The Violoncello (Vc.) plays a sustained note with 'slow/wide vib.' and a triplet in measure 20. The Contrabass (Cb.) plays a sustained note with 'slow/wide vib.' and a triplet in measure 20. The Piano part is mostly silent with some notes in the right hand.

21

YY. *thers* *our* *fa - ther's* *fa* *thers*

Sop. Sax. *ord.* *pp still*

Cl. *ord.* *pp still*

Hn. *ppp* *3*

Tbn. *3*

Vln. 1 *ppp*

Vla. *ppp* *3*

Vc. *ppp*

Cb. *pp* *p*

25

YY. *our — fa - ther's fa - ther's fa - thers*

Sop. Sax. *pp echotone — p*

Cl. *pp echotone — p*

Hn. *ppp*

Tbn. *pp* vib.

Vln. 1 *ppp* *p*

Vla. *ppp*

Vc. *pp*

Cb. *gliss.*

Perc. Bass Drum *soft mallets* *tr* *ppp*

5/4

29 3

YY. *I think a - bout my mo - ther's fa - ther who -*

Sop. Sax. *pp sotto voce*

Cl. *pp sotto voce*

Hn. *ord.*

Tbn. *ppp*

Vln. 1 *mp* *ppp*

Vla. *p* *mp*

Vc. *p* *mp* *ppp*

Cb. *p* *mp*

3

8^{vb} *mp*

(tr) *to Timp.*

B. D.

33

YY. *I ne - ver met how she'd pro - mised*

Sop. Sax.

Cl.

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

pp

pp

ppp

pp

3

37

YY. him that she'd have chil - dren and she'd name

Sop. Sax. *p* *ppp* *p* *ppp*

Cl. *p* *ppp* *p*

Hn. *p* *ppp*

Tbn. *p* *ppp*

Vln. 1 *pp* *p* *pp* *p soft, flowing*

Vla. *p* *pp* *p soft, flowing*

Vc. *pp* *p* *pp*

Cb. *pp* *ppp*

41

YY. them a - - fter him Yo - el Yo

Sop. Sax. *p* *Dim. poco a poco*

Cl. *ppp* *pp*

Hn. *ppp* *p* *ppp*

Tbn. *ppp* *p* *ppp*

Vln. 1 *pp* *p*

Vla. *pp* *p*

Vc. *ppp* *p* *ppp* *ppp* *pp*

Cb. *ppp* *p* *ppp* *pp* *pp*

This musical score page, numbered 41, contains parts for various instruments and voices. The vocal part (YY.) has lyrics: "them a - - fter him Yo - el Yo". The woodwind section includes Soprano Saxophone (Sop. Sax.), Clarinet (Cl.), Horn (Hn.), and Trombone (Tbn.). The string section includes Violin 1 (Vln. 1), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.). The piano part is at the bottom. Dynamic markings include *ppp* (pianissimo), *p* (piano), and *Dim. poco a poco* (diminuendo poco a poco). The score is written in common time (C) with a key signature of one flat (Bb).

45

YY. el my name to ca - rry his me -

Sop. Sax. *ppp* vib. *p*

Cl. *ppp* *pp* *ppp* *p*

Hn. *ppp* *p* *ppp*

Tbn. vib. *p*

Vln. 1 *ppp* *p* *ppp*

Vla. *ppp* *p* *ppp*

Vc. *ppp* *ppp* *pp*

Cb. *ppp* *p* *pp*

Measure 45: YY (Vocal) starts with 'el my name'. Sop. Sax. and Cl. play *ppp*. Hn. plays *ppp*. Tbn. plays *ppp*. Vln. 1 and Vla. play *ppp*. Vc. plays *ppp*. Cb. plays *ppp*. Piano is silent.

Measure 46: YY (Vocal) continues 'to ca - rry his me -'. Sop. Sax. and Cl. play *pp*. Hn. plays *pp*. Tbn. plays *pp*. Vln. 1 and Vla. play *p*. Vc. plays *ppp*. Cb. plays *ppp*. Piano is silent.

Measure 47: YY (Vocal) continues 'to ca - rry his me -'. Sop. Sax. and Cl. play *ppp*. Hn. plays *ppp*. Tbn. plays *ppp*. Vln. 1 and Vla. play *ppp*. Vc. plays *ppp*. Cb. plays *ppp*. Piano is silent.

Measure 48: YY (Vocal) continues 'to ca - rry his me -'. Sop. Sax. and Cl. play *p*. Hn. plays *p*. Tbn. plays *p*. Vln. 1 and Vla. play *p*. Vc. plays *pp*. Cb. plays *pp*. Piano is silent.

49

YY. *-mo - ry to mar ry a name to*

Sop. Sax. *ppp p ppp p*

Cl. *ppp p ppp p*

Hn. *ppp pp ppp pp*

Tbn. *ppp ppp pp ppp pp* ord.

Vln. 1 *pp p*

Vla. *ppp p*

Vc. *ppp* 3

Cb. *ppp*

The musical score for measures 49-52 features a vocal line (YY) with the lyrics "-mo - ry to mar ry a name to". The vocal line is in treble clef and includes a key signature change to two flats. The instrumental parts include Soprano Saxophone, Clarinet, Horn, Trombone, Violin 1, Viola, Violoncello, and Contrabass. The woodwinds and strings play sustained notes with dynamic markings (ppp, p, pp). The piano part is mostly silent with some notes in the right hand.

53

YY. name his child - ren's chil - dren's chil -

Sop. Sax. *ppp* vib.

Cl. *ppp* vib.

Hn. *ppp* vib.

Tbn. *ppp*

Vln. 1 *ppp*

Vla. *ppp*

Vc. *pp* *ppp* 3

Cb. *pp* *ppp*

4

57 *pp*

YY. *drens* at sy - na - gogue we sing an

Sop. Sax. *drens* ord. *ppp still*

Cl. *drens* ord. *ppp still*

Hn. ord. *ppp still*

Tbn. vib. ord. *ppp still*

Vln. 1

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

4

mf
8^{vb}

61

YY. old song it con - nects us back to our

Sop. Sax.

Cl.

Hn.

Tbn.

Vln. 1 *ppp*

Vla.

Vc. *pp*

Cb. *pp*

65

YY. *fa - ther's fa - ther's our fa - ther's*

Sop. Sax.

Cl.

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

pp *f* *pp* *sf*

pp *f* *pp* *sf*

pp *f* *pp* *sf*

pp *f* *pp* *sf*

The musical score for page 17, measures 65-68, features a vocal line (YY) with the lyrics "fa - ther's fa - ther's our fa - ther's". The woodwinds (Sop. Sax., Cl., Hn., Tbn.) and strings (Vln. 1, Vla., Vc., Cb.) provide harmonic support. The woodwinds and strings have melodic lines with dynamic markings. The piano part has a simple accompaniment.

69

YY. *fa* *thers* *our* *fa - ther's* *fa - ther's*

Sop. Sax. wide/slow vib. to fast *pp* molto vib. *mp*

Cl. wide/slow vib. to fast *pp* molto vib. *mp*

Hn. wide/slow vib. to fast *pp* vib. *mp*

Tbn. wide/slow vib. to fast *pp* molto vib. *mp*

Vln. 1 *ppp* whistling

Vla. *ppp* whistling

Vc.

Cb.

MENASHE Yoel's father, enters searching for him.

73 *fade away*

YY. *fa - thers*

Menashe. (spoken, off stage) *Yoel!! Yoel!!*

Sop. Sax. *ppp f pp f pp f*

Cl. *ppp f pp f pp f*

Hn. *ppp f pp f pp f*

Tbn. *ppp f pp f pp f*

Vln. 1 *gliss. gliss.*

Vla. *very slow double stops (4ths/5ths) bottom to top, indetermined pitch. e.b.p, gradually*
gliss. gliss.
sfzpp mf

Vc. *very slow double stops (4ths/5ths) bottom to top, indetermined pitch. e.b.p, gradually*
gliss. gliss.
sfzpp mf

Cb. *very slow double stops (4ths/5ths) bottom to top, indetermined pitch. e.b.p, gradually*
gliss. gliss.
sfzpp mf

fade away

Timpani+ Cymbal *tr*

Timp. *gliss.*
ppp very small dynamic waves p

place an upside-down suspended cymbal on timp,
 perform a roll while changing the the foot pedal very graduall

5 Yoel quickly hides his transistor radio as Menashe reaches into his hiding place and grabs him by the arm. But Yoel pulls back, refusing to exit..

76

YY.

M. And what have you been doing? Making us late for synagogue.

Sop. Sax. fade naturally
ppp echotone

Cl. fade naturally
p

Hn. fade naturally
p

Tbn. fade naturally
p

Vln. 1 ST non vib.
sub ppp dark, soft, blunt

Vla. ST non vib.
sub ppp dark, soft, blunt

Vc. ST non vib, sul D
sub ppp dark, soft, blunt

Cb. ST non vib.
sub ppp dark, soft, blunt

Timp. **5** (tr) let ring
gliss.

Menashe tries to grab his son again... and again Yoel pulls away.

80

YY. *Someone's there --*

M. *And what have you been doing??*

Sop. Sax. *ppp echotone*

Cl. *ppp still*

Hn.

Tbn.

Vln. 1 *ppp* *p cresc. poco a poco*

Vla. *ppp* *p cresc. poco a poco*

Vc. *ppp* *p cresc. poco a poco*

Cb. *ppp*

Detailed description of the musical score: The score is for measures 80 through 83. YY (Yoel) has a vocal line starting in measure 80 with the lyrics 'Someone's there --'. M (Menashe) has a vocal line starting in measure 83 with the lyrics 'And what have you been doing??'. The Soprano Saxophone plays a triplet of eighth notes in measure 83, marked *ppp echotone*. The Clarinet plays a sustained note in measure 80, marked *ppp still*. The Horns and Trombones are silent. The Violins and Violas play sustained notes, marked *ppp* in measure 80 and *p cresc. poco a poco* in measure 83. The Violoncello and Contrabass also play sustained notes, marked *ppp* in measure 80 and *p cresc. poco a poco* in measure 83. The Piano part is silent throughout.

Menashe looks to the stage, scanning.
He sees nothing

84

YY. (stutters)
There's --
There's --

M. (softens)
There's.....?
Only us here, Yoel.

Sop. Sax. wide/slow to fast vib. molto vib. **fff**

Cl. **p** **fff** molto vib. To B. Cl.

Hn. **ppp** **fff**

Tbn. **ppp** **fff** vib.

Vln. 1 **fff**

Vla. **fff**

Vc. **fff**

Cb. **p** **fff**

f 8^{vb}

To. Gong

Gong (standard 32')

vib

p
hand held.
twirl back and forth

*Menashe offers his son a hand. Yoel gains the confidence to exit his hide out but --
He can't shake the feeling. Nervously, he looks over his shoulder to the vacant stage
As he is lead away by Menashe..*

SHIR HA MA'ALOT/SONG OF THE ASCENT - YOSSELE ROSENBLATT

*A closed door opens to reveal a pious cantor, DAVID (30s).
David sways, eyes closed, devoted, leading a prayer.*

During the cantorial piece, MENASHE and YOEL enter in a rush. They join David in prayer. Menashe puts on his Tallit (prayer shawl), young Yoel hides childishly in its fabric as he clings to his father's side

superball/super soft rubbed head mallets on timp
very slow circular motion

LITTLE YOEL/YOEL CHANGEOVER INSTRUMENTAL TRANSITION

As the piece end, **MENASHE** chats with **DAVID** as they casually exit the synagogue.

9 [♩ = 76]

123 Tenor Saxophone

Ten. Sax. *sub pp* washed out memory
wide/slow pulse vibrato

B. Cl. *sub ppp* hollow

Hn. *sub pp* still

Tbn. *p* smooth, washed out memory

Vln. 1 *ppp* *mf* *pp* *mp* *pp*

Vla. *pp* *mf* *pp* *mp* *pp*

Vc. *ppp* *mf* *pp* *mp* *ppp*

Cb. *gliss.* *ppp* *mf* *pp* *mp* *ppp*

9 [♩ = 76]

let ring, natural fade To B. D.

Timp. *p*

10 [$\text{♩} = 84$] **Accel poco a poco.**

126

Ten. Sax. *p* soft, smooth *sf*

B. Cl. *p* soft *small dynamic waves* *p* *sf*

Hn. *ppp*

Tbn. *ppp*

Vln. 1 *ppp*

Vla. *ppp* *cresc. poco a poco* *pp*

Vc. *simile. very small dynamic waves* *ppp*

Cb. *gliss.* *simile. very small dynamic waves*

10 [$\text{♩} = 84$] **Accel poco a poco.**

sfzp washed out *cresc. poco a poco* *mp*

Bass Drum

B. D. *pp*

Too busy speaking with David, Menashe does not notice his son's fear.
He urges Yoel to keep pace but -- Yoel is frozen, terrified.
Can't shake the feeling that someone is always watching.

129

Ten. Sax.

B. Cl.

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

B. D.

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

pp *sf p* *mf* *sff*

p *pp* *mf* *pp* *sf*

p *pp* *mf* *pp*

sf subp light *p* *sf subp p*

gliss. *sf* *p* *mf* *cresc. poco a poco*

gliss. *p* *mf* *cresc. poco a poco*

gliss. *ppp* *p* *mf*

8va *sfzp mp* *cresc. poco a poco*

8vb

Yoel takes brave steps toward his father but the shadow grows bigger until it towers, consuming him.

132 vib./alternate color trill

Ten. Sax. *mp* *pp* *mf* *p*

B. Cl. *mp* *sf* *pp* *f* *mp*

Hn. *sub p* *mf* *sub p* *f* *sub p cresc. poco a poco*

Tbn. *mf* *sub p* *mf* *sub p* *p cresc. poco a poco*

Vln. 1 *sf* *sub p* *simile* *pp* *fff mp*

Vla. *f* *p* *mf* *p*

Vc. *f*

Cb. *p* *sf* *mf*

8va

(8) *mf* *keep cresc. poco a poco*

sf *sf*

B. D.

11 [♩ = 92]

135

vib./alternate color trill slow to fast

Ten. Sax. *f* shrill *sff* *ff* *mp*

B. Cl. *f* shrill *sff* *sff* *sff* *ff* *mp*

Hn. *f* *p* *ff* *mp*

Tbn. vib. *f* *sf* aggressive *sf* *sf* *sff* *f*

Vln. 1 *cresc. poco a poco* *gliss.* *gliss.* *gliss.* *ff*

Vla. *f* *ff*

Vc. *mp* *ff* *8va*

Cb. *f* *ff* aggressive

11 [♩ = 92]

ff

8vb *3* *3* *8vb*

B. D. *mp*

The musical score is for a 10-minute piece titled "Yoel staggers back, and runs!". It is marked with a tempo of 11 [♩ = 92]. The score is written for a large ensemble, including Tenor Saxophone, Bass Clarinet, Horn, Trombone, Violin 1, Viola, Violoncello, Contrabass, and Bass Drum. The key signature is one flat (B-flat major or D minor), and the time signature is 3/4. The score is divided into two systems. The first system starts at measure 135. The Tenor Saxophone and Bass Clarinet parts feature a "vib./alternate color trill slow to fast" and a "shrill" effect. The Trombone part has a "vib." effect. The Violin 1 part has a "cresc. poco a poco" and "gliss." markings. The Viola, Violoncello, and Contrabass parts have "f" and "ff" markings. The Bass Drum part has a "3" marking. The second system starts at measure 11. The Violoncello part has an "8va" marking. The Bass Drum part has "8vb" and "3" markings. The score ends with a "mp" marking.

As he flees, he momentarily dips out of view.

138 **Accel poco a poco.**

Ten. Sax. *< ff > p < f > p < f > p < f > pp < mf*

B. Cl. *< ff > p < f > p < f > p < f > pp < mf*

Hn. *< ff > p < f > p < f > p < f > pp < mf*

Tbn. *Dim poco a poco.*

Vln. 1 *Dim poco a poco.*

Vla. *Dim poco a poco.*

Vc. *Dim poco a poco.*

Cb. *f Dim. poco a poco.*

Accel poco a poco.

8va *Dim. poco a poco*

8vb *sff* *sff*

B. D. *3/4*

142

Ten. Sax. *Dim. poco a poco* *ppp*

B. Cl. *Dim. poco a poco* *ppp*

Hn. *Dim. poco a poco* *ppp*

Tbn. *ppp*

Vln. 1 *ppp* *ppp*

Vla. *mf* *sub p* *pp*

Vc. *mf* *sub p* *ppp*

Cb. *mf* *sf* *p* *mp* *p* *ppp*

mf *pp* *8^{vb}*

Dim. poco a poco *ppp* *8^{vb}*

B. D. *ppp*

12 Piu Mosso

 Younger Yoel is replaced by **YOEL (21 years old)** indicating a passage of time.

145

Ten. Sax. *pp* *cresc. poco a poco*

B. Cl. *pp* *cresc. poco a poco*

Hn. *ppp* *cresc. poco a poco*

Tbn. *ppp* *cresc. poco a poco*

Vln. 1 *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *ppp* *cresc. poco a poco*

Cb. *ppp* *cresc. poco a poco*

12 Piu Mosso

ppp

ppp

8^{vb}

tr *to Vib.*

B. D. *let ring*

Rit. poco a poco

148

Ten. Sax. buzzy, wide vib.

B. Cl. *sfzppp* buzzy, wide vib.

Hn. *sfzppp*

Tbn. *sfzppp*

Vln. 1 molto ST *fff* *ppp*

Vla. molto ST *fff* *pp* very slow slow gliss, quarter tones

Vc. molto ST *fff* *pp* very slow slow gliss

Cb. molto ST *fff* *pp* very slow slow gliss

Rit. poco a poco

Piano hold pedal, let ring *sff*

Vibraphone *8vb* *8vb* sempre ped. motor on. soft mallets. *p*

Yet something makes older Yoel pause. a memory.
He looks back over his shoulder. But the stage is empty.

151

Ten. Sax.

B. Cl.

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

Vib.

pedal tone - drop out and re-enter as necessary with as minimum attack as possible

pp

pp

pp

ppp

p

151

152

153

154

Ad lib, repeat as required

155

wide vib./slow pulse drop out and re-enter as necessary, with as minimum attack as possible

Ten. Sax. *ppp* hollow, breathy, small dynamic waves

B. Cl. *ppp* hollow, breathy, small dynamic waves

Hn. *pp* sempre, small dynamic waves

Tbn. *pp* sempre, small dynamic waves

Vln. 1 *pp* sempre, small dynamic waves

Vla. ord. wide/slow pulse vib *pp* sempre, small dynamic waves

Vc. ord. wide/slow pulse vib *pp* sempre, small dynamic waves

Cb. *pp* sempre, small dynamic waves

Ad lib, repeat as required fade out

Vib. *p* ghostly, like a washed out memory

FATHER'S FATHERS II 1977

Mirroring our opening, **YOEL (20s)** hugs a small transistor radio and smokes a cigarette as he kicks back listening to his forbidden music...static...tuning Yoel flicks through local stations now filled with disco and punk rock.

13 [♩ = 100] **FREE, at your own time**

159

Y.

strings drone/pedal tone - Free (see performance instructions)

Vln. 1

Vla.

Vc.

Cb.

To gong. **13** [♩ = 100] **FREE, at your own time**

Vib.

relaxed, not fully sung/singing to yourself, a memory, a habit

163

Y.

I think a - bout my mo-ther's fa - ther who I

Vln. 1

Vla.

Vc.

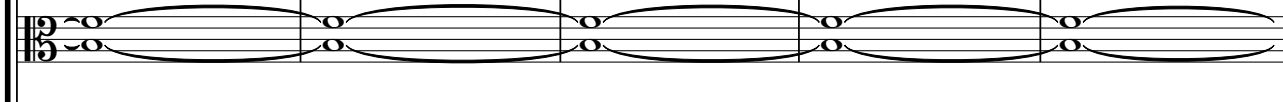
Cb.

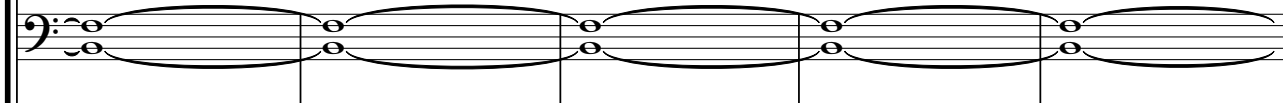
168

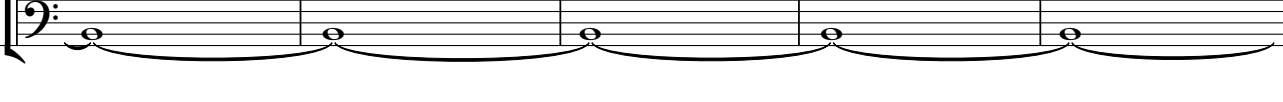
Y. 

ne - ver met how she'd pro-mised him that she'd have chil-dren and she'd name

Vln. 1 

Vla. 

Vc. 

Cb. 

173

Y. 

them a - fter him Yo - el Yo - el my

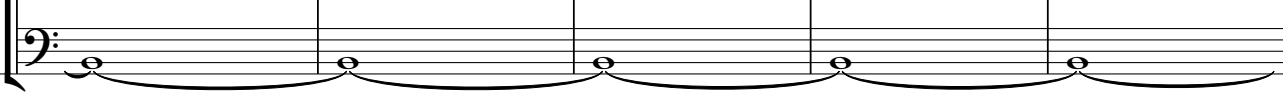
fade out gradually

Vln. 1 

almost toneless

Vla. 

Vc. 

Cb. 

178

Y. name to ca - rry his me - mo - ry to ma - rry

Vln. 1

Vla. fade out very gradually almost toneless

Vc. fade out very gradually almost toneless

Cb.

184

Y. but what if I'm not rea - dy I'm not rea - dy

Ten. Sax. M expose sound gradually *pppp* almost toneless *ppp* < *p* < *p* > *ppp*

B. Cl. *ppp* echotone, very breathy

Vc. almost toneless

Cb. fade out very gradually almost toneless

Gong superball friction mallets/flumi, very slow circular motion 'whale/space sounds' *ppp* small dynamic waves

MELTING

ESTHER, a robust hasidic woman, is hard at work, handling an ornate unworn wedding. Yoel makes a mess tangling the fabric as he tries to reach his mother. It's the height of summer and Esther is sweating. She speaks without taking a breath, constantly overlapping and interrupting Yoel.

14 [♩ = 60]

189 (spoken, off stage)

Esther. Yoel!! Yoel!!

Alto Saxophone

Alto Sax. *p* *breathy, spacious* *pp* *mf p* *pp*

B. Cl. *ppp*

Vla. $\frac{13}{13} \frac{4}{4}$

Vc. $\frac{4}{4}$

Cb. $\frac{4}{4}$

14 [♩ = 60]

Gong let ring, sound fade away naturally to Vib.

The musical score is written for a 4/4 time signature with a tempo of 60 beats per minute. It begins with a rehearsal mark 14. Esther's part is marked as 'spoken, off stage' and consists of the words 'Yoel!! Yoel!!'. The Alto Saxophone part starts with a wavy line indicating a breathy, spacious texture, followed by dynamics of *p*, *pp*, *mf p*, and *pp*. The B. Cl. part has a *ppp* dynamic. The Vla., Vc., and Cb. parts are marked with their respective time signatures and are mostly silent. The Gong part is marked with a tempo of 60 and includes the instruction 'let ring, sound fade away naturally to Vib.'.

193 *mp* tired, sweating, exhausted *p* *mp* *mf*

E. *an - o - therstitch I I stitch schreck lich if that is you Yo - el*

Alto Sax. *mp* *vib.* *ppp*

B. Cl. *ppp* *pp* *mp* *pp* *ppp* *subtone*

Hn. *ppp* *soft, dim sound* *con sord, straight*

Tbn. *ppp* *soft, still*

Vla. *3* *e.b.p* *gliss.* *ppp* *sticky* *p*

Vc. *e.b.p* *gliss.* *ppp* *sticky* *mp*

Cb. *e.b.p* *ppp* *mp*

pp

Vib.

196 *mp* *mf* *mp*

E. *dis-tru-pting my work and ma-king me con-fused.(d)* *an-o - ther stitch I I I*

Alto Sax. *pp* *sotto voce, echotone*

B. Cl. *pp* *mf* *pp*

Hn. *pp* *mf* *pp*

Tbn. *pp* *mf* *pp*

Vln. 1 *ppp* *gliss.* *mp* *sub ppp*

Vla. *ppp* *gliss.* *mp* *sub ppp*

Vc. *ppp* *gliss.* *mp* *sub ppp*

Cb. *ppp* *gliss.* *mp* *sub ppp*

pp *8^{vb}*

Vib. *with bow* *pp* *p* *pp* *To Timp.*

15

*cresc. poco a poco with urgency**f*

199

E. *stitch you've gotten me all I won't tell you again a thousand times I'm in the middle of melt*

Alto Sax. *pp* *pp < mp > pp < mf > p < mf* *sf* *alternate color vib.*

B. Cl. *ppp* *sf* *pp < mp > pp < mf > p < mf* *sf* *vib.*

Hn. *pp* *sf* *pp* *3* *3* *mp* *pp* *sf*

Tbn. *pp* *sf* *pp* *3* *3* *mp* *pp* *sf*

Vln. 1 *p*

Vla. *ppp*

Vc. *pp* *f* *keep cresc. poco a poco*

Cb. *p* *sf* *mf* *f* *keep cresc. poco a poco*

15

Timpani *pp* *mp*

8^{vb}

202 *ff* *pp* different, restrained

E. *3* *5*
 - ing I'm mel - ting al - rea - dy ru-ning late_ and

Y. but mamashi,
 y..you called me

Alto Sax. *pp.* *3*

B. Cl. *pp* *mf* *pp* *f* *pp*

Hn. *pp* *mf* *pp* *f* *pp*

Tbn. *mf* *p* *f* *pp*

Vln. 1 *f* *p* *f* *p* *mf*

Vla. *sf* *p* *f* *p* *mf* *ST* *ppp* *p* *pp*

Vc. *sf* *pizz.*

Cb. *sf* *sff* *8va*

to Vib. Vibraphone *sempre ped. motor on.*

Timp. *mp* *p*

205

ff

E. in you walk with your eyes o - pen one yard two yards rui-ned

Alto Sax. *ppp* *p* *ppp*

B. Cl. *ppp* *p* *ppp* *p* *sf*

Hn. *pp* *sf*

Tbn. *pp* *sf*

Vln. 1 *pp* *sf*

Vla. *pp* *sf*

Vc. *pp* *p* *pp* *simile* *sf*

Cb. *ppp* *p* *pp* *sf*

8va

p *mp* *sf*

8vb

Vib. *p*

208

E. *p*

are you de - ter - mined to see the dress I am pre - pa - ring for your bride

Alto Sax. *ppp* echotone *mp*

B. Cl. *ppp* echotone *mp*

Hn. *ppp* *mp*

Tbn. *pp* *mp*

Vla. *pp* *mp*

Cb. *pp* *mp*

ppp

Vib.

210

E. *mf*

out? you're go - ing out on

Y. I wasn't thinking. I just came to see you before I went to the..

Alto Sax. *ppp* echotone

B. Cl. *ppp* echotone

Hn.

Tbn.

Vln. 1 *ppp* *mp* ST → SP

Vla. *ppp* *mp* ST → SP

Vc. *ppp*

Cb. *ppp*

16

Vib. *ppp*

213

E. *p* *mf*
 — this eve - ning_ of all _____ eve nings o-ver and o-ver my ing - a - le —

Y. *mf*
 to the mikveh..

Alto Sax. *mf*
 wide vib.

B. Cl. *p*

Hn. *pp* *ppp*

Tbn. *p* *vib.*

Vln. 1 *ST → SP* *tr* *ppp < mp* *ppp < mp*

Vla. *ST → SP* *tr* *pp < mp* *ppp < mp* *ppp*

Vc. *mp > pp < mp > ppp*

Cb. *mp > pp < mp > ppp*

mf *pp* *ppp*

Vib. *mp > ppp < mp > ppp* *pp*

Gong

216 *f* *p*

E. *pp* sotto voce *pp* *p* *ppp* echotone

Alto Sax.

B. Cl.

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

mf *pp*

mf *pp*

mf *pp*

pp *p* *8va* *8vb*

soft mallets *tr* *ppp*

Cymbals

Vib.

17

218

mp lifts her head up. agitated

cuts him off

E. *nu* Yo - el breathe take a deep breath think

Y. *p nervous* but mama c..can I ask you a question...? when you and pa-pa ma-ried did you

Alto Sax. *ppp* echotone

B. Cl.

Hn.

Tbn.

Vln. 1 *pp* *mp* *ppp*

Vla. *pp*

Vc. *ppp*

Cb. *pp*

17

(8) 1

pp like an echo

Cym. *p* To vib. soft mallets. motor on. sempre ped *pp* like an echo

221 *poco accel* *f* *sf* *sf* *sf*

E. *a - bout what you want to say and then just say it(ttt) just! say! it!!*

Y. *p* *3* *3* *did you diddd you*

Alto Sax. *pp percussive*

B. Cl. *sf*

Hn. *p* *+* *+*

Tbn. *p* *3* *3*

Vln. 1 *gliss.* *pp* *p* *pp*

Vla. *gliss.* *pp* *p* *pp*

Vc. *ST* *ppp*

Cb. *pp*

Vib.

18

223

E. *mf* *cresc. poco a poco*
 Ha! dis-rup-ting my work in this

Y. *anxious, takes a deep frustrated breath* *mp* *cresc. poco a poco*
 did you know for cer-tain he was your in - ten-ded ddid ddidd you yyou know for cer-tain he was

Alto Sax. *pp* *pp*

B. Cl. *ppp* *pp* *pp*

Hn. *ppp* *pp* *pp*

Tbn. *pp*

18

cresc. poco a poco

Vib. *cresc. poco a poco*

irritated ***sf***

226

E. — heat on this eve ning of a - ll eve - nings

Y. your in - ten - ded did you know for cer - tain but did you know

Alto Sax. *p* *pp* *mp* *pp* *sf* To Ten. Sax.

B. Cl. *p* *pp* *mp* *pp* *sf*

Hn. *p* *pp* *mp* *pp* *sf*

Tbn. *p* *pp* *mp* *pp* *sf*

Cb. *sf* *p* pizz.

19 [♩ = 72]

sf *pp* dark, step by step

pp dark, step by step

To Timp.

Vib. *mp*

ESTHER concentrates on her work trying not to be overcome by emotion.
She turns her back on **YOEL**, dismissive.

229 *mp* freely, recitative like, impatient

E. *5* *3* *3* *3*

when I ma-rried your fa-ther the war just en-ded so— much had been lost I—

Ten. Sax.

Vln. 1

Vla.

Vc. *pizz.*
p cresc. poco a poco

Cb.

cresc. poco a poco

cresc. poco a poco

8vb

231

E. *was - n't do - ing much — much thin - king I was — just*

Ten. Sax. *pitch vib.*
pp small dynamic waves

Vln. 1 *sul tasto*
ppp

Vla. *arco ST non vib.*
pp *p*

Vc. *arco ST non vib.*
pp *mp*

Cb. *mp* *cresc. poco a poco*

p *mp*

8vb

different, more intovert

233

E. *li - ving I see you are ner-vous but there's no room for it there's*

Ten. Sax. *p cresc. poco a poco*

B. Cl. *p cresc. poco a poco*

Hn. *mp*

Tbn. *mp*

Vln. 1 *mp cresc. poco a poco.*

Vla. *mf cresc. poco a poco*

Vc. *mf cresc. poco a poco*
arco

Cb. *mf cresc. poco a poco*

mf

mf

236 *p* **20** Rit [$\text{♩} = 80$]

E. *no room for it I just wish my work was*

Ten. Sax. *f*

B. Cl. *f* *ppp*

Hn. *f* *ppp*

Tbn. *f*

Vln. 1 *f* *ppp*

Vla. *f* *ppp*

Vc. *f* *ppp*

Cb. *f* *ppp*

20 Rit [$\text{♩} = 80$]

f *pp* *sub p*

239 *cresc. poco a poco* *mf*

E. *cresc. poco a poco*

o - ver the dress was fi - nished and the guests were ar -

Ten. Sax. *ppp* echotone *pp*

B. Cl. *p*

Hn. *pp*

Tbn. *pp* *p*

Vln. 1 *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

pp *cresc. poco a poco*

pp *cresc. poco a poco*

21 Molto Rit to end of section.

242

f

ri - ving and I could rest my lips up -

Ten. Sax.

f grand

B. Cl.

mf *f*

Hn.

f grand

Tbn.

f grand

Vln. 1

f grand

Vla.

f grand

Vc.

f grand

Cb.

f grand

21 Molto Rit to end of section.

f

8vb

Timpani

Vib.

p *cresc. poco a poco*

245 *p*

E. *3*
on your fore-head and give you a ble - ssing Yo - el my Yo - el

Ten. Sax. *sfzp* *ppp* To Ten. Sax.

B. Cl. *sfzp* *ppp*

Hn. *sfzp* *ppp*

Tbn. *sfzp* *ppp*

Vln. 1 *sfzp* *ppp*

Vla. *sfzp* *ppp* extreme slow gradual gliss, indeterminate pitch *gliss.* *pp* *ppp*

Vc. *sfzp* *ppp* extreme slow gradual gliss, indeterminate pitch *gliss.* *ppp*

Cb. *sfzp* *ppp* extreme slow gradual gliss, indeterminate pitch *gliss.* *ppp*

(8) *sf* *sf* let ring To Vib.

Timp. *mf*

Re-enter in your own time. Free.

ESTHER turns to Yoel but he has gone. Esther is left alone to continue her work.

249 *ppp*

E. 

a - no-ther stitch I I stitch mel-ting

TWO DOLLARS INTRO (SPOKEN TEXT OVER SOUNDSCAPE - FREE)

The drone of the air conditioner is replaced by falling water droplets and an uneasy sense that we are underground. Hot and worn-out, older **YOEL** enters.

Y(spoken, mumbled, recited quickly):

'Baruh ata adonai eloheinu meleh ha-olam, asher kid-shanu
al ha'tevilah be'mayyim hayyim.'

'Hareini, Ba lefaneihah lehodot leha al she-zikitani le'hupa U'kidushin.'

YOEL descends the steps toward the black water, preparing to bathe in it.
He stalls. In conflict...

TWO DOLLARS/CONTD

22 Freely [$\text{♩} = 70$]No vibrato. clean, plain, simple
mp hesitant, nervous

251 *mp* *p* *mp*

Y. *Baruh ata*

two do-llars two do - llars that I stole from my fa -

B. Cl. *ppp* echotone

254 *p* *mf* *pp* *mp* *small dynamic waves*

Y. - thers wa - llet two two do-llars he

Ten. Sax. *echotone* *p* *vib./alternatae color trill*

B. Cl. *p*

258 *> p* *simile* *3* *mp*

Y. he he did not no - tice ve-al yedey hupa u'kidushin there

Ten. Sax. *color trill/vib.*

B. Cl. *wide/slow pulse vib.* *ppp* echotone *p*

Vib. To Dr. Drum Set soft mallets *tr* *ppp*

23

*sf sub p**mf*

Y. 262 *sf sub p* *mf* *tr* *3*

— was-n't a line at her ti - cket booth I hid my pay - yos be - hind be-hind

Ten. Sax. *mp*

B. Cl. *mp*

Hn.

Vla.

Vc.

Cb. pizz. *sf* *mp*

23

sempre sustain notes/let ring, sempre ped throughout this section
(rhythms are written for notational clarity)

pp *pp* *dark* *8vb*

let ring To Timp. Timpani soft sticks, let ring

Dr. *mp* *ppp* soft, dim sound

tucks his curled sidelocks behind his ears.

265 *> mp* *tr* *3* *3* *3* *small dynamic waves*

Y. *my ears my breath fogged the tel - lers win - dow I could see her chest breath - ing*

B. Cl.

Hn.

Vla. *ppp* *p*

Vc. *pizz.* *p*

Cb.

Timpani

269

Y. *brea-thing breath - ing breath - ing breath -*

B. Cl. *wide/slow pulse vib.*
pp p pp simile, small dynamic waves

Hn. *pp simile, small dynamic waves*

Tbn.

Vla.

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

cresc. poco a poco
cresc. poco a poco

Timp.

272 *p mf* recitative like, nervous

Y. *3* ing she was ea-ting rai-si-nets she kept_ them hid - den be-hind the cash_ re-gi-

GIRL V.O.

B. Cl. *p* *ppp*

Hn. *ppp*
con sord, straight

Tbn. *pp*

Vc. arco ST non vib.
p smooth dark

Cb. arco ST non vib.
p smooth dark

mp *keep cresc. poco a poco*

Timp.

275 *p* 24 *mp soft, esp.*

Y. *she-he-heyanu ve'kiyemanu she-he-heyanu ve-kiyemanu*
- ster she said ve-higianu la'zman haze. it's been

GIRL V.O. *star wars or annie hall..? seven thirthy or nine*
o'clock screening?

B. Cl. *keep cresc. poco a poco. simile* *mf*

Tbn. *cresc. poco a poco. small dynamic waves* *mf*

Vc. *cresc. poco a poco. small dynamic waves* *mf*

Cb. *cresc. poco a poco. small dynamic waves* *mf*

24

Pf. *keep cresc. poco a poco* *mf*

Timp. *cresc. poco a poco* *mp*

279

Y.

three weeks__ since then but my hea - rt is still ra-cing ra-cing it thumps in my chest as__ I go

GIRL V.O.

B. Cl.

Dim. poco a poco

Hn.

Tbn.

Dim. poco a poco **mp**

Vc.

Cb.

Dim. poco a poco

Dim. poco a poco

Timp.

282

Y. *p* *fragile,*
 —down this clean-sing wa - ter— ho - ly wa - ter eloheinu
 meleh ha-olam two do - llars

GIRL V.O. that'll be two dollars

B. Cl. *ppp* *ppp* echotone

Hn. *ppp*

Tbn. *ppp*

Vc. *Dim.* *ppp*

Cb. *Dim.* *ppp* pizz.

Piano *pp* *pp*

Timp. *Dim.* *ppp*

25

A cash register pings.

286

Y.

two two do - llars so

B. Cl.

Hn.

Vln. 1

Vla.

Vc.

Cb.

25

pp

pp

Timp.

Measure 286: Y. (Soprano) has a melodic line with lyrics 'two two do - llars so'. B. Cl. (Bass Clarinet) has a long note. Hn. (Horn) is silent. Vln. 1 (Violin) is silent. Vla. (Viola) is silent. Vc. (Violoncello) has a long note. Cb. (Contrabass) has a long note. Piano (Grand Staff) has a 'pp' (pianissimo) dynamic marking. Timpani (Timp.) is silent.

Measure 287: Y. (Soprano) has a melodic line. B. Cl. (Bass Clarinet) has a long note. Hn. (Horn) is silent. Vln. 1 (Violin) is silent. Vla. (Viola) is silent. Vc. (Violoncello) has a long note. Cb. (Contrabass) has a long note. Piano (Grand Staff) has a 'pp' (pianissimo) dynamic marking. Timpani (Timp.) has a 'ping' sound effect indicated by a short, sharp note.

Measure 288: Y. (Soprano) has a melodic line. B. Cl. (Bass Clarinet) has a long note. Hn. (Horn) is silent. Vln. 1 (Violin) is silent. Vla. (Viola) is silent. Vc. (Violoncello) has a long note. Cb. (Contrabass) has a long note. Piano (Grand Staff) has a 'pp' (pianissimo) dynamic marking. Timpani (Timp.) has a 'ping' sound effect indicated by a short, sharp note.

Measure 289: Y. (Soprano) has a melodic line. B. Cl. (Bass Clarinet) has a long note. Hn. (Horn) is silent. Vln. 1 (Violin) is silent. Vla. (Viola) is silent. Vc. (Violoncello) has a long note. Cb. (Contrabass) has a long note. Piano (Grand Staff) has a 'pp' (pianissimo) dynamic marking. Timpani (Timp.) has a 'ping' sound effect indicated by a short, sharp note.

26 Piu Mosso

291

p

mf

Y. *8* maim haim u'tehorim I told

GIRL V.O. one is funny the other scary

B. Cl.

Hn.

Vln. 1 *molto ST* *color trill* *ppp* very soft, weak *p* *p* *pp*

Vla. *p* *pp*

Vc. *arco*

Cb. *pp*

26 Piu Mosso

Timp. *cresc. poco a poco*

294

Y. *her I had ne - ver heard of ei - ther I told her I had ne - ver*

B. Cl. *mf*

Hn. *mp* *cresc. poco a poco*

Tbn. *mp*

Vln. 1 *simile accel freely to trem* *ST → N → SP → N* *gliss.* *mp* *pp* *mp*

Vla. *color trill* *accel freely to trem* *ST → N → SP → N* *gliss.* *p* *3* *6* *mp* *pp* *mp*

Vc. *mf* *arco*

Cb. *mf*

Piano *mf*

Timp. *p*

297

Y.
 — heard of star wars or A - nnie Hall — I told her I

B. Cl.
cresc. poco a poco **f**

Hn.

Tbn.
cresc. poco a poco

Vln. 1
simile *gliss.* *p* *mp* *p* *mf* *p* *mf* *p*

Vla.
simile *gliss.* *p* *mp* *p* *mf* *p* *mf* *p*

Vc.
 change timbre freely gradually (ST -- N -- SP -- N)
p *mf* *p* *cresc. poco a poco, small dynamic waves*

Cb.

keep cresc. poco a poco

keep cresc. poco a poco

Timp.
keep cresc. poco a poco

300

Y. *f* *ppp*

had ne - ver been to a mo - vie the - a tre I told her

B. Cl.

Hn. *mf*

Tbn. *mf*

Vln. 1 *f* *p* *sfzp* *SP*

Vla. *f* *p* *sfzp* *SP*

Vc. *aggressive* *f*

Cb.

f

Timp. *mp*

27

303 *mp* *sub pp* *mf* agitated, esp

Y. *pp* *mp* *ppp* *p*

B. Cl. *pp*

Hn. *pp*

Tbn. *ppp* *mp*

Vln. 1 *mf* *sfzp* *SP* *gliss.* *gliss.* *Almost toneless.* *ppp* *p*

Vla. *mf* *sfzp* *SP* *gliss.* *gliss.* *Almost toneless* *ppp* *p*

Vc. *mp* *ST*

Cb. *p* *ST*

27

Dim. poco a poco

Dim. poco a poco

Timp.

305

Y.

my re - li - gion all of this just is - n't part of my re -

Ten. Sax.

Tbn.

Vln. 1

ST → N → SP

gliss.

ppp

p

ppp

p

ppp

Vla.

ST → N → SP

gliss.

ppp

p

ppp

p

ppp

Slow trem speed down freely, fade away

Vc.

keep Dim. poco a poco

Cb.

mp

p

Dim. poco a poco

28

28

Timp.

307 *soft suddenly Dim. poco a poco* **29**

Y. *li - gion I asked her what do I do.*

GIRL V.O. *take yourself inside the theatre, buy yourself a soda*

Ten. Sax. *ppp echotone*

B. Cl. *pp*

Hn.

Tbn. *pp* *molto ST*

Vln. 1 *Slow trem speed down freely, fade* *ppp* *ppp weak, very soft*

Vla. *gliss.* *ppp ghostly*

Vc. *gliss.* *ppp ghostly*

Cb. *gliss.* *pp ghostly*

get closer to the bridge so harmonics will ring.

29

pp

pp

Timp. *pp*

310

Y. *what do I do* *what do I do*

GIRL V.O. *move into the darkness and return to the womb of all creations the water of our making*
the water of our mothers

Ten. Sax.

B. Cl. *ppp*

Hn. *ppp*

Tbn. *ppp*

Vln. 1 *slow trem speed down freely gradually, fade away*

Vla. *almost toneless* *ppp*

Vc. *slow trem speed down freely gradually, fade away*
almost toneless

Cb. *almost toneless*

keep dim. poco a poco

keep dim. poco a poco

Timp. *keep dim. poco a poco*

3/13 *ppp* fading away

Y. *ppp* what do I do she thought I was just play -

Hn.

Vln. 1 *ppp*

Vla.

Vc. *ppp*

Cb. *ppp* almost toneless, simile small dynamic waves

slow trem speed down freely gradually, fade away

ppp

ppp

Timp. *ppp*

We give the illusion that **YOEL** enters the pool. Yoel closes his eyes and fully submerges his head and body in the mikveh. He stays underwater a moment too long..

316

Y. *ing* *cute* such a dam nebah

GIRL V.O.

Ten. Sax.

B. Cl.

Hn.

Vla. *pizz.* just slightly out of sync freely *pp*

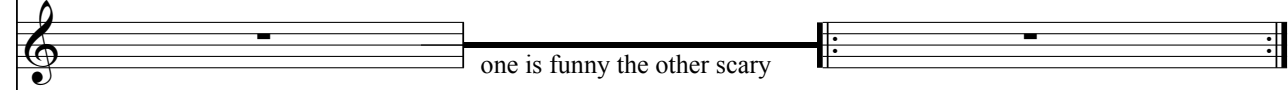
Vc. *pizz.* just slightly out of sync freely *pp*

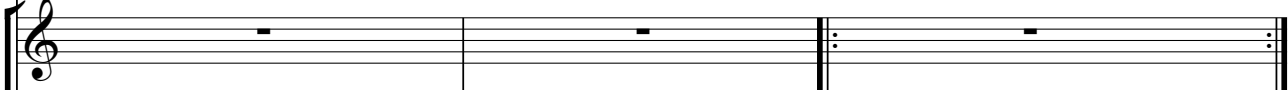
Cb.

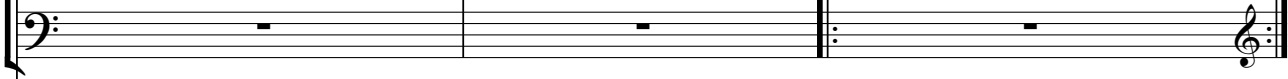
Timp.

319 **Ad lib. repeat as necessary**

W.B.  mayim, haim, u'tehorim

GIRL V.O.  one is funny the other scary

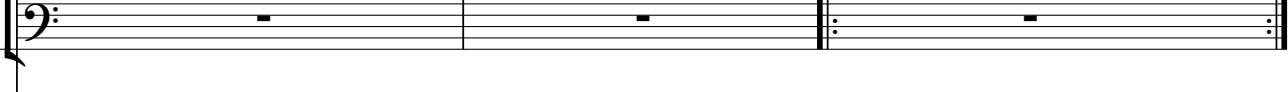
Ten. Sax. 

B. Cl.  To. Cl.

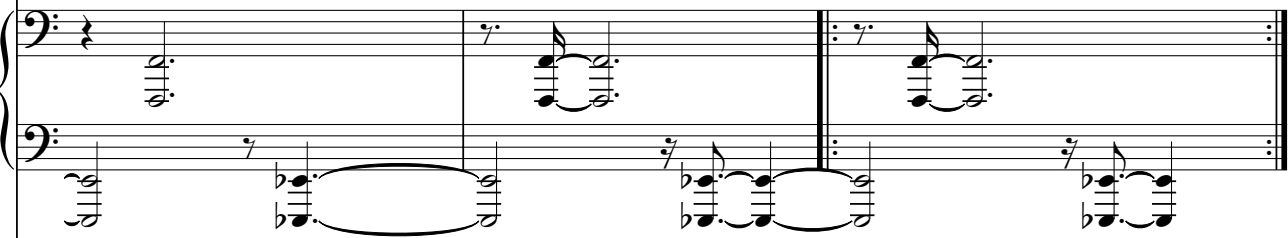
Hn. 

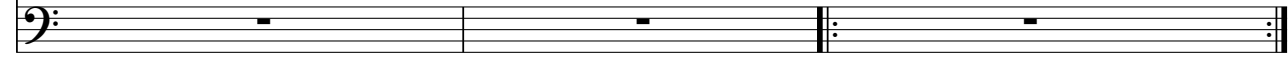
Vla.  closed pizz. sound
secco, fade away **ppp** almost toneless

Vc.  closed pizz. sound
secco, fade away **ppp** almost toneless

Cb. 

Ad lib. repeat as necessary



Timp. 

30 Piu Mosso [♩ = 94] **YOEL** reemerges with a desperate gasp.

322 Freely, recitative like *mp* deadpan, with no emotion, flowing

Y. I fo-lowed her or-ders took my

Ten. Sax. Clarinet in B $\flat$ vib. *ppp* echotone

Cl. *sfzp* *f* *sub p* *ppp*

Hn. *sfzp* *f* *sub p* *ppp*
con sord, cup vib.

Tbn. *sfzp* *f* *sub p* *ppp*

Vln. 1 arco, ord. *sfzp* *ff* *sub p*

Vla. arco, ord. *sfzp* *ff* *sub p*

Vc. arco, ord. *sfzp* *ff* *sub p*

Cb. ord. *sfzp* *f* *p*

30 Piu Mosso [♩ = 94]

mp *p* *8^{vb}*

Cymbals
soft mallets
tr

Cym. *mp* *ppp*

325

Y.

5 5 5 5

seat in front of a flicker-screen popcorn on the floor my soles stuck to the carpet

Ten. Sax.

alternate color/harmonics trill slow to fast

Cl.

ppp *p*

Hn.

Tbn.

ord.

p *cresc. poco a poco*

Vln. 1

ppp *pp cresc. poco a poco* *mf*

Vla.

ppp *pp cresc. poco a poco* *mf*

Vc.

ppp

Cb.

mp

Dr.

327

Y. *f*
the lights went out I felt a - ban - - - doned a -

Ten. Sax. *pp* *mf* *slow/wide vib.*

Cl. *pp* *mp* *pp* *sf* *vib. slow to fast*

Hn. *mp* *p* *mp* *f*

Tbn. *f*

Vln. 1 *pp* *f*

Vla. *ppp* *f*

Vc. *ppp* *f* *ppp* *f* *ord.*

Cb. *f*

Cymbals *f* *8^{vb}*

Cym. *tr* *ppp* *p*

330 *Poco Dim.* *sub p*

Y. *lone in the dark it con - sumed me*

Ten. Sax. *ppp* *p* *ppp*

Cl. *ppp* *echotone*

Hn. *pp* *ppp*

Tbn.

Vln. 1

Vla. *ppp*

Vc. *pp*

Cb. *pp*

Cym. *ppp* *8vb pp*

333 *mp* almost spoken

Y. *6 5 3*

I looked to the ac-tors on screen as I would my re-bbe but they— could not re - aa-sure me

Ten. Sax. *ppp* echotone

Cl.

Hn. *ppp*

Tbn. *pp*

Vln. 1

Vla.

Vc.

Cb. *3*

(8)

335 *mf esp. spacious*

Y. *they had no__ gui - dance for me no__ gui - dance for me no gui-dance no*

Ten. Sax.

Cl.

Hn. *vib. +*
ppp

Tbn. *vib.*
ppp

Vln. 1

Vla.

Vc. *ST*
ppp

Cb. *pizz.*
ppp *p*

pp

ppp *pp* *8vb*

Cym. *to Bass Drum*

31 Rit. poco a poco

339 *p* *deadpan* *pp*

Y. *gui-dance for_ me two do-llars two do - llars two sto - llen do*

Ten. Sax.

Cl.

Hn.

Tbn.

Vln. 1

Vla.

Vc. *arco*

Cb. *ppp*

31 Rit. poco a poco

(8)

Bass Drum

Cym. *ppp*

YOEL sinks to absolve it disappearing completely under the black surface.
Gossiping whispers, muttered from every direction, repeat a single word 'Mamzer'
Yoel reemerges from the water.

343 *fade away* *fade away* *pp*

Y. *- llars that I wa - sted*

Ten. Sax. *wide/slow pulse vib.* *To Alto Sax.*

Cl. *ppp echotone* *wide/slow pulse vib.*

Hn. *wide/slow pulse vib.* *ppp*

Tbn. *wide/slow pulse vib.* *ppp*

Vln. 1

Vla.

Vc. *pizz.*

Cb. *pp*

ppp *let ring* *let ring*

(8) *To Vib.*

BLACKOUT/THE ATTACK (FREE - OVER SOUNDSACPE)

YOEL Who's there?

-- A THUNDEROUS ELECTRICAL BOOM --

Y Is this a sign?

STRANGER (OFF STAGE) (echo,whisper) Is this a sign?

GIRL (V.O.) Hey, don't I know you?

Y Who's there?

G He said he'd never spoken to a girl that wasn't his mother or his cousin.

Y Who's there?

G(mocking) We're just t-t-talking t-t-to ya.

Y Who's there?

Tormenting teenage giggles escalate to an ATTACK!

G(terror re: the stranger) It's him. It's him. He's come to get us.

Y who's there?

STRANGER (OFF STAGE) Who's there?

G You never seen him creeping around the neighbourhood?

Y Who's there?

S who's there?

G He aint afraid. He's dead already... a ghost.

TWO DEAFENING BANGS bring everything to silence.

RADIO BROADCASTS (SOUND DESIGN)

EVERYONE IS OUT

REPEAT: TWO DEAFENING BANGS!

Amid the abundance of white lace a stern bearded face illuminates by candlelight, MENASHE. Like his son earlier, Menashe clumsily navigates. Menashe carries two candles. He places one by his wife. She screamed because she cut her finger. She sucks on it to prevent the bleeding and continues to moan.

32 [♩ = 100]

348 (high pitched screaming, in pain)

The musical score is written for a vocal ensemble and a chamber orchestra. The vocal parts include Soprano (E.), Alto (YY.), Alto Saxophone (Alto Sax.), Clarinet (Cl.), Horn (Hn.), Trombone (Tbn.), Violin 1 (Vln. 1), Viola (Vla.), Violoncello (Vc.), and Contrabass (Cb.).

The Soprano part (E.) begins with a high-pitched scream, "ARGGHH!!!!", marked with a fermata. The Alto part (YY.) enters with the question, "Is everyone alright?".

The instrumental parts include:

- Alto Saxophone:** Enters with a melodic line, marked *ppp echotone*.
- Clarinet:** Enters with a melodic line, marked *pp echotone, sotto voce*.
- Horn:** Enters with a melodic line, marked *ppp sotto voce*. Above the staff are plus signs (+) indicating specific notes.
- Trombone:** Enters with a melodic line, marked *ppp sotto voce*. Above the staff is the instruction "con sord, bucket".
- Violin 1:** Enters with a melodic line, marked *ppp*. Above the staff is the instruction "ST non vib".
- Viola:** Enters with a melodic line, marked *ppp*. Above the staff is the instruction "ST non vib.". A triplet of eighth notes is marked with a bracket and the number 3.
- Violoncello:** Enters with a melodic line, marked *ppp still, flute like*. Above the staff is the instruction "ST non vib.". A triplet of eighth notes is marked with a bracket and the number 3.
- Contrabass:** Remains silent throughout the piece.

353

E. *mp* *free*
the lights went out and a-nother stich I

YY.

Alto Sax.

Cl. *vib.*
p cresc. poco a poco

Hn. *gliss.*

Tbn. *gliss.*

Vln. 1 *gliss.*

Vla.

Vc. *arco*

Cb. *ppp still, flute like*

pp

357

E. *stitch fin-ger's pricked did the fuse blow*

Alto Sax.

Cl. *mp Dim. poco a poco*

Hn. *+*

Tbn. *gliss.*

Vln. 1 *gliss.*

Vla.

Vc. *pizz.*

Cb. *p*

8^{vb}

Accel poco a poco

361

free, half spoken. sing differently each time.

fff

E. *Me-na- she? Menashe?? Menashe! Menashe!! ME -*

Alto Sax. *cresc.*

Cl. *cresc.*

Hn. *sf*

Tbn. *sf*

Vln. 1 *SP* *ST* *ppp* *p* *cresc.* *mp* *mf* *pp*

Vla. *SP* *ST* *ppp* *p* *cresc.* *mp* *mf* *pp*

Vc. *pp* *p* *mp*

Cb. *ff*

Accel poco a poco

Vibraphone

Vib. *ff*

365

E. NA- SHE!!!!

T. *mp*
not a fuse a ci ty wide black-out

Alto Sax. *mp* *pp*

Cl. *mp* *pp*

Hn. *pp* *gliss.*

Tbn. *pp*

Vln. 1 *e.b.p* *SP* *ST* *p esp* *sff*

Vla. *e.b.p* *ST* *pp esp* *sff* *mp*

Vc. *f* *pp esp* *mp*

Cb. *arco* *p* *mp*

33 Piu Mosso

mf

8^{vb}

Vib. *p*
sempre ped. soft mallets. motor on, high speed, let ring

369

M. *(falsetto)*
go to the win - dow

Alto Sax.

Cl.

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

pp

pp

solo vib,
p esp. soft

mp

mp spacious

Vib.

Detailed description of the musical score: The score is for measures 369-372. The key signature has one sharp (F#). The time signature is 3/4. The vocal line (M.) is in falsetto, with lyrics 'go to the win - dow'. The Alto Saxophone and Clarinet play a melodic line with a triplet in measure 370. The Horn and Trombone play a glissando in measure 369. The Violin 1 and Viola play a melodic line with glissandos. The Violoncello and Contrabass play a melodic line with glissandos. The Piano part has a 'solo vib,' section in measure 369. The Vibraphone plays a melodic line. Dynamics include *pp* (pianissimo) for the strings, *p esp. soft* (piano especially soft) for the contrabass, and *mp* (mezzo-piano) for the piano and vibraphone.

ord.
sinister

373

M.

see _____ for your-self the streets are_ hef - ker_____ hef

Alto Sax.

pp

Cl.

ppp echotone

Hn.

Tbn.

gliss.

Vln. 1

mp

Vla.

vib.

sf

Vc.

vib.

sf

Cb.

cresc. poco a poco

free, overlap each other different each time, not accented, natural as possible

377

E. *everyone is out* *everyone is out*

M. *- ker.* *everyone is out* *everyone is out* *ev-ry one is*

Alto Sax. *color trill/vib.* *M* *fltg/growl*
ppp < p > ppp *pp < mp > pp* *p < mf > p*

Cl. *p* *mf* *mp*

Hn. *pp* *mp*

Tbn. *pp* *mp*

Vln. 1 *ST non vib.* *gliss.*

Vla. *ST non vib.* *p* *gliss.*

Vc. *p* *gliss.*

Cb. *mp*

mf

381

p

ev - ry one is out?! and yet you are in

M. out

Alto Sax. vib. *ppp* *pp* *mp* *pp*

Cl. vib. *pp* *p* *mp* *p*

Hn. *pp* *ppp*

Tbn. *pp* *ppp*

Vln. 1 *mp* *mf* *ppp*

Vla. *mp* *mf* *ppp*

Vc. *mp* *mf* *ppp*

Cb. *mf* *sub p*

sub p

sub p

ESTHER moves to a window. **MENASHE** overturns things looking for something.
Spills tiny white beads across the floor.

385

E. here you are making me all far - blo - nd - jet

Alto Sax.

Cl. *pp*

Hn. *p*

Tbn.

Vln. 1 *mp* *p* *mf*

Vla. *mp* *p* *mf*

Vc. *mp* *p* *cresc. poco a poco*

Cb. *mp* *p* *cresc. poco a poco*

cresc. poco a poco

cresc. poco a poco

sf free, almost spoken *sf* *super angry* *ff*

389

E. *mind the dress Me-na-she Me-na-she why are you sear - ching?*

Alto Sax. *molto vib./color trill* *sf*

Cl. *mf* *molto vib.* *sf*

Hn. *f*

Tbn. *cresc. poco a poco* *f* *molto vib.*

Vln. 1 *f* *molto vib.*

Vla. *f*

Vc. *mf* *sf*

Cb. *f* *sf*

Dr. *ff* *Bass Drum* *to Vib.* *sf*

8^{va}

8^{vb}

34 Piu Mosso [♩ = 140]

freely, recitative like

393

M. *I heard the neigh-bours tal - king they*

Alto Sax. *ppp sotto voce, very breathy*

Cl. *ppp sotto voce, very breathy*

Hn. *con sord. bucket* *ppp still*

Tbn. *ppp still*

Vln. 1 *pizz.* *p*

Vla. *pizz.* *mp*

Vc. *pizz.* *mp*

Cb.

34 Piu Mosso [♩ = 140]

(8)-----] *sf* *let ring* *sf*

(8)-----] *Vibraphone* *sempre let ring. motor on full speed. with pedal*

Vib. *p*

397

M. *8* say there's some - thing go - ing on just a few blocks from here

Alto Sax.

Cl. *3*

Hn. *+*

Tbn. *pp*

Vln. 1

Vla. *sf* *3*

Vc. *pizz.* *p* *sf*

Cb. *pizz.* *p*

8va *sf* *mp* *sf*

mp

Vib. *3* *sf*

401 *free, recitative like*

M. *8* well I don't want to scare you but they say there's a fire

Alto Sax.

Cl.

Hn.

Tbn. *pp*

Vln. 1 *ord.* *p*

Vla. *ord.* *p*

Vc. *arco* *p* *ord.* *p*

Cb. *arco* *p*

pp

8^{vb}

405 *mp* 3 *cresc.*

M. and peo - ole are ta - king in the dark - ness what

Alto Sax.

Cl. *pp* echotone

Hn. *p*

Tbn.

Vln. 1 *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

The musical score is for page 107, measures 405-408. The vocal line (M.) begins at measure 405 with a melodic phrase marked *mp* and a triplet. The lyrics are "and peo - ole are ta - king in the dark - ness what". The instrumental parts include Alto Sax., Cl., Hn., Tbn., Vln. 1, Vla., Vc., Cb., and Piano. The Clarinet part has a *pp* echotone effect. The Horn part has a *p* dynamic. The Violin, Viola, and Cello parts are marked *cresc. poco a poco*. The Piano part is marked *cresc.* and features a triplet in measure 405.

409

E.

M. *throathy angry* **ff**

8 — is — not — theirs — when the lights are — on — (n)

Alto Sax. **pp**

Cl. *dynamic waves* **ppp** *echotone*

Hn. + + **pp**

Tbn. *vib.* **pp**

Vln. 1 **f**

Vla. **f** SP **pp** **< sf**

Vc. **f** SP **pp** **< sf**

Cb. **f** **pp**

f **pp**

f **p** *dark*

Vib.

35

p recitative like, confused

413

E. *with my with my fin-ger in— my mouth I swear*

M.

Alto Sax. *from nothing. expose sound gradually*
ppp echotone p ppp

Cl. *simile*

Hn. *+*
ppp

Tbn. *ppp*

Vln. 1 *ST mp*

Vla. *ST mp*

Vc. *pp pp ppp*

Cb. *pp ppp*

no pedal 35

ord, use ped freely

Vib. *p*

417

E. *free, almost spoken* *p*

I re - mem - ber _____ candles and matches beneath the sink

Alto Sax. *very small dynamic waves* *vib.* *ppp* *p*

Cl. *pp*

Hn. *pp*

Tbn. *pp*

Vln. 1 *SP* *ST* *pp* *sf* *p*

Vla. *SP* *ST* *pp* *sf* *p*

Vc. *pp*

Cb. *mp* *pp*

no pedal

p *simile*

Vib.

421

E.

to re - lieve us from this dark - ness but who am I

ord

Alto Sax.

ppp

pp

Cl.

very small dynamic waves vib.

ppp *p* simile

Hn.

sf

Tbn.

ppp *sf*

sul G change timbre freely gradually (SP -- N -- ST -- N)

Vln. 1

ppp simile *sf*

Vla.

sf

Vc.

pizz. *sf* pizz.

Cb.

sf

sf

425

E. *kid - ding it will ne - ver leave me*

Alto Sax.

Cl. *ord.* *vib. slow to fast gradually*

pp

Hn. *mp* *p*

Tbn. *mp* *p*

Vln. 1 *mp* *p*

Vla. *mp* *p*

Vc. *arco* *ppp*

pizz.

Cb. *sf*

8vb *pp*

429

E. *esp* *mf*

as my blood falls free - ly where is my light

Alto Sax. vib. slow to fast gradually *ppp* *sf* *sf*

Cl. *sf* *sf*

Hn. *p* *vib.*

Tbn. *pp* *sf*

Vln. 1 *mp* *sf* *molto vib.*

Vla. *mp* *sf* *molto vib.*

Vc. pizz. *sf* *sf* *sf* arco *pp* *sf*

Cb. *sf* *sf* *sf* *sf*

36 Rit. poco a poco

Vib. (8) to Timp.

Poco rit.*anxious, freely, half spoken*

433

E. *f* *p*

where is my Yo - el take a look at my fin

Alto Sax. *sub p* *still* *pp*

Cl. *sub p* *pp*

Hn. *ord.* *sf* *p* *mf* *pp*

Tbn. *ord.* *p* *mf* *ppp*

Vln. 1 *ord.* *mp* *ppp*

Vla. *ord.* *mp* *ppp*

Vc. *mp* *pp* *arco*

Cb. *pizz.* *p* *sf* *sf* *sf* *p*

Poco rit.

Timpani *p* *pp*

437

sudden panic

E. *ger it's still blee - ding mind the dress Me - na - she* bring the candle closer!!!!

Alto Sax. *ppp echotone*

Cl.

Hn.

Tbn. *ppp*

Vln. 1

Vla.

Vc. *arco* *ppp arco*

Cb. *ppp*

To Crot.

Vib.

440 *mp* *soft*

E. see I _____ stained _____ it _____ my _____ blood _____ has ruined

Alto Sax. *ppp* *echotone, breathy*

Cl. *ppp*

Hn.

Tbn. *sfzp*

Vln. 1 *sfzp*

Vla. *sfzp*

Vc. *sfzp*

Cb. *sfzp*

37 **Meno Mosso**
accel freely.

8va

sfzp *sf* *sf* *sfzp* *sff*

8vb

sff *sff* *sff*

Crotales/Metal chime
let ring

sf *mp* *p*

MENASHE offers a cloth to Esther.

(ignores him)

445

E. *it*

M. *(teases her)*
that's it! cancel the wedding the ra-di-o you've hid-den I left it here

Alto Sax.

Cl.

Hn. *p sf pp*

Tbn. *p sf pp*

Vln. 1 *p sff p*

Vla. *p sff p* pizz.

Vc. *p sff mf* pizz

Cb. *sfzp sff mf*

acc. freely.

8va

5

8vb

sub *ppp*

sff sff

Crot.

449 **ESTHER** carefully dabs the stain off the dress.

E. *bri - dal dress marked with the shvi - ger's blood (d)* *sf*

Alto Sax. *ppp echotone* *sf* slap

Cl. *pp* *sf* slap

Hn. *pp* *sf*

Tbn. *mp* *sf*

Vln. 1 *p* *f* *sf* e.b.p

Vla. *p* *f* *sf* e.b.p

Vc. *arco* *sfzp* *f* *sfff* e.b.p

Cb. *arco* *sfzpp* *f* *sfff* e.b.p

8va *sf* *sf* *sf* *sf* *sf* *sf* *sf*

8vb *sf* *fff*

Drum Set* *sfff* To Tri.

Crot. *sf* like in a stand up comedy

lowest notes cluster

(* or B.D + cymbal)

sf like in a stand up comedy

MI ANI / LEIB GLANTZ

*We hear someone off stage singing. The singer is **DAVID**, the cantor. David is Esther and Menashe's next door neighbour. Esther and Menashe gossip over David's practice. Menashe, whispers so David does not overhear them through the paper thin wall. Esther does not bother to whisper.*

Slow gradual fade as necessary, free

514 *Esther is restless.
She paces, back and forth.*

**RADIO BROADCASTS
(SOUND DESIGN)**

(screams)
*ARRGGH! Turn it off.
Sheket. Sheket.*

Esther.

M. *He'll be fine.*

Vln. 1 *ST vib.* *ord. slow motion quarter tones gliss down, indeterminate pitch* *gliss.*

Vla. *ST vib.* *ord. slow motion quarter tones gliss down, indeterminate pitch* *gliss.*

Vc. *ST vib.* *ord. slow motion quarter tones gliss down, indeterminate pitch* *gliss.*

Cb. *ST vib.* *ord. slow motion quarter tones gliss down, indeterminate pitch* *gliss.*

Slow gradual fade as necessary, free

organ/synth slow pitch shift

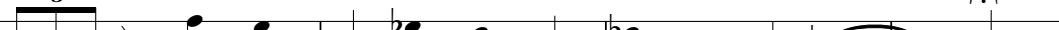
517 *p*

E. *p*

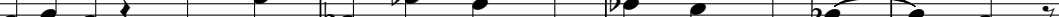
I just wish my work was o - ver the dress was fi - nished and the guests were ar -

Timp.

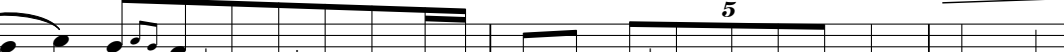
521

E. 

-ri - ving and I could rest my lips up - on your fore - head a mo -

Timp. 

525

E. 

- ther to her on - ly son__ on the night of his wed-ding a ble - sing

Timp. 

528

E. *Can you imagine a hasenne in the dark?*

M. *(teases, fondly)*
*At least, the blood stain you made on
 the bride's dress, will go unnoticed.*

REPEAT: THE TWO DEAFENING BANGS!

YOEL kneels, bloody, in emergency neons. Slumped at the other end, the STRANGER, has fallen unconscious. Yoel crawls toward him. A generator powered light suddenly illuminates. A pay-phone up the street. Yoel races for it. Picks up..DIAL TONE. He dials. Pay-phone reciever at his ear throughout.

42 Freely, recitative like [♩ = 132]

532

Y. [Musical staff with 5 measures of whole rests]

Alto Sax. ord. wide/slow pulse vib.

Cl. molto vib. *pp* < *mf* > *p* < *mf* > *mp* *cresc.*

Hn. *sffzp* < *sff* *pp* < *mf* > *p* < *mf* > *p* < *mp* > *p* *cresc.*

Tbn. con sord. vib. *sffzp* < *sff* *pp* < *mf* > *p* < *mf* > *p* < *mp* > *p* *cresc.*

Vln. 1 *sffzp* *ff* *pp* *mp* *ppp*

Vla. *sffzp* *ff* *pp* < *mf* > *pp* < *mf* > *pp* *cresc.*

Vc. *sffzp* *ff* *pp* < *mf* > *p* < *mp* > *pp*

Cb. pizz. *mf* *cresc. poco a poco* *f* arco

42 Freely, recitative like [♩ = 132]

8va [Musical staff with 5 measures of chords, starting with *mp* and ending with *f*]

Crotale/Metal Chime. Place on timpani (high register D), with bow

Timp. let ring *mp* *ppp*

mp with urgency, rushed, stressed out

537

Y. *molto vib.*
 nine — one — one o-pe-ra-tor man may - be — six - ty

Alto Sax. *molto vib.*
sff pp

Cl. *molto vib.*
sfff pp
pp 3 p

Hn. *molto vib.*
sfff ppp
pp 3 p

Tbn. *molto vib.*
sfff ppp
pp 3 p

Vln. 1 *e.b.p.*
sfff ppp
pizz. sf

Vla. *molto vib., e.b.p.*
sfff ppp
sf pizz.

Vc. *e.b.p.*
sfff ppp
sf pizz. arco 3 3 pp p

Cb. *molto vib, e.b.p.*
sfff ppp
pizz.

B. D. *sf cluster*
sff 8^{vb}
 Bass Drum *sf*
 to Crotales

mp

541

Y. *sf* *sf spp*

don't_ look so_ good_ think his head blee - ding blee - ding_ sure

Alto Sax.

Cl. *ppp* *echotone* *sfzp*

Hn. *mp*

Tbn. *mp*

Vln. 1 *pizz.* *sf* *arco* *p* *pp* *p*

Vla. *pizz.* *sf* *arco* *p* *pp* *mp* *p*

Vc. *arco* *mp* *arco* *sf*

Cb. *sf* *mp* *sf*

8va

mf *p* *mp* *sf*

Crotales

To Bass Drum

Crot. *p*

545

Y. *f*
looks_ fa-mil-iar saved me nine one_ one_ o - pe - ra-

Alto Sax. *pp* *sf* growl

Cl. *mf* *sf* growl

Hn. *p* *sf* *sf*

Tbn. *p* *sf* *sf*

Vln. 1 *sf* *sff* pizz.

Vla. *sf* *sff* pizz.

Vc. *p* *sf* *mf* *sff*

Cb. *p* *sf* *mf* *sff*

Piano *mf* *sfff* *f* *f*
no pedal
ord. sempre ped
8^{vb}

B. D. *sf* To Vib.

43

549 *sub pp*

Y. *tor I'm sure his head hit the side walk bad - ly bea -*

Alto Sax.

Cl. *sub ppp echotone*

Hn.

Tbn.

Vln. 1 *mp* *arco ST pp*

Vla. *mp* *arco ST pp*

Vc. *arco pp ppp*

Cb. *ppp*

8va

sf *sub pp* *pp cresc. poco a poco*

sf *sub pp* *pp cresc. poco a poco*

Vibraphone

Vib. *sf* *p*

553

Y.

-ten I guess he's still brea - thing looks fa-mil-iar saved me

Stranger.

Alto Sax.

Cl.

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

Vib.

pp sotto voce

cresc.

mf

pp

p

sotto voce

no pedal

8vb

558 *mf* (frantic) *fff*

Y. *mf* *ff*

NINE ONE ONE

Stranger. *mf* *ff*

where am I where am I

Alto Sax. *pp* *p* *sf* *growl/fltg.*

Cl. *cresc. poco a poco* *fff*

Hn. *sf*

Tbn. *sf*

Vln. 1 *p* *fff*

Vla. *p* *fff*

Vc. *f* *sub ppp*

Cb. *p* *f* *sub ppp*

8va- *fff*

8vb *cresc. poco a poco* *fff*

Timpani *pp* *fff*

Yoel drops the pay-phone and approaches the **STRANGER**.
CALL DISCONNECTED. Yoel helps the stranger up.

44 Freely, Piu Mosso

562 *p*

Y. *New-York ci - ty a car back fired it all went so quick - ly*

Alto Sax. *pp echotone*

Cl. *pp echotone*

Vln. 1 *pizz.* *sf*

Vla. *pizz.* *sf*

Vc. *pizz.* *sf* *mp*

Cb. *mp* *ppp simile, small dynamic waves*

44 Freely, Piu Mosso

ppp *8^{vb}* *to Vib.*

Timp. *ppp*

The **STRANGER** goes to leave. **YOEL** doesn't allow it.
Each reptition becomes more insistent.

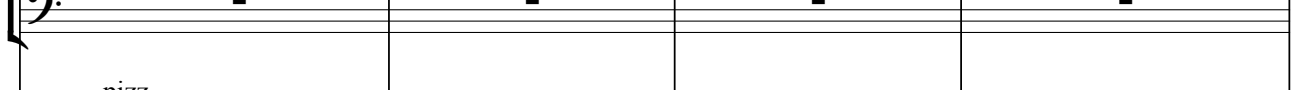
567

Y. 
but you_ you saved me you saved_ me how can_ I re - pay you

Alto Sax. 

Cl. 

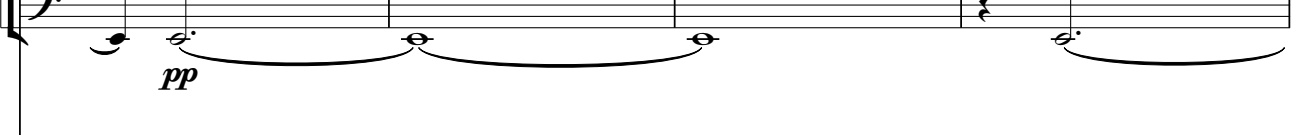
Hn. 

Tbn. 

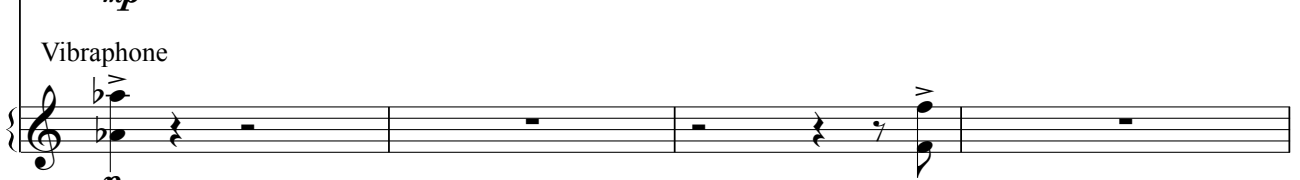
Vln. 1 
pizz. *sf* *mp*

Vla. 
pizz. *sf* *mp*

Vc. 
sf *mf* arco ST *pp*

Cb. 
pp


mp *pp*

Vibraphone 
p

571

p

Y. — who are you tell me your name

mp

Bar. no one I'm dead al - rea - dy

Alto Sax. *pp*

Cl. *pp*

Hn.

Tbn. *ppp*

Vln. 1 *p*

Vla. *p*

Vc.

Cb.

Vib.

Timp.

Yoel is not satisfied with this response.

575

cresc. poco a poco

f

Y. tell me your name

Bar. just a ghost just a kind stran - ger

Cl. *p* *sf* *p* *sf* *p*

Hn. *mp* *p*

Tbn. *mp* *p*

Vln. 1 *mf* *p* *sf*

Vla. *mf* *p* *sf*

Vc. pizz. *f* *pizz.* *p* *sf*

Cb. *f* *p* *sf*

sf p *sf* *mp sf*

mp *sf*

Vib. *mf*

Timp. *pp*

45

579 *p*

Y. so — I could — give you a — ble - ssing — I'm supposed

Alto Sax. *ppp* echotone

Cl. *sf*

Hn. *ppp*

Tbn. *sf* *ppp*

Vln. 1 arco *p* SP 3

Vla. arco *p* SP

Vc. pizz. *mp* *p*

Cb. pizz. *mp* *p*

45

Vib. *p*

Timp. *pp*

583

Y. *8* *3*
to get — mar - ried to - mo - rrow and in my re - li - gion — they — say

Alto Sax. *pp*

Cl. *p*

Hn. *+*

Tbn. *+*

Vln. 1 *pizz.* *mp* *sf* *arco* *p*

Vla. *pizz.* *mp* *sf* *arco* *p*

Vc. *pizz.* *mp* *sf* *arco* *p*

Cb. *mp* *sf* *arco* *p*

p *sf* *sf* *mf* *mf*

8va *8vb*

Vib. *mp*

Timp.

The **STRANGER** stumbles back. Touches a growing lump on his head. Yoel steadies him

587

Y. *a ble - ssing from a groom al - ways come true tell me your*

Alto Sax. *mp*

Cl. *mp*

Hn. *ord.*
p

Tbn. *p*

Vln. 1 *mp* *cresc. poco a poco* *mf*

Vla. *mp* *cresc. poco a poco* *mf*

Vc. *mp* *cresc. poco a poco* *mf*

Cb. *mp* *cresc. poco a poco* *mf*

Piano *cresc. poco a poco* *sf*

Vib. *To Vib.*

Timp. *mp* *sf*

591

sf *p*

Y. *name!!!* *ci - ty wide black out a*

Bar. *f* *where did the lights go??*

Alto Sax. *vib.* *sfzpp* *vib.*

Cl. *vib.* *pp* *sf* *sfzpp*

Hn. *mp* *ppp*

Tbn. *p* *mp* *ppp* *pp dark*

Vln. 1 *pp dark* *molto ST vib.*

Vla. *p* *pp dark* *molto ST vib.*

Vc. *pp* *pp dark* *molto ST vib.*

Cb. *p* *pp dark* *molto ST vib.*

596

Y. *car back_ fired fired not be - fore_ one pushed you o - ver*

Alto Sax. *M*
mp *ppp* *pp still*

Cl. *molto vib.*
mp *ppp* *pp still*

Hn.

Tbn. *sf*

Vln. 1 *sf* *e.b.p* *ord. non vib*
ppp *sff* *ppp still*

Vla. *sf* *e.b.p* *ord. non vib*
ppp *sff* *ppp still*

Vc. *sf* *e.b.p* *ord. non vib*
ppp *sff* *ppp still*

Cb. *sf* *e.b.p*

Vib. *with bow*
ppp

600

Y. *— head fell back and hit the side walk should-n't be a - lone could have a*

Alto Sax.

Cl. *p*

Hn. *pp* *+* *fff*

Tbn. *pp* *fff*

Vln. 1 *p* *fff*

Vla. *p* *fff*

Vc. *pp* *fff*

Cb. *ppp* *p* *fff* pizz.

pp

pp *8vb*

Vib. with bow To Timp. Timpani *pp*

46 Molto Accel. to next figure

605

Y. *con - cus - sion but you — you saved — me you — saved me how can I re -*

Alto Sax.

Clarinet in B $\flat$

Cl.

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

pp *cresc. poco a poco* *mp*

pp *cresc. poco a poco* *mp*

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

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

mp *f*

46 Molto Accel. to next figure

p *cresc. poco a poco*

(8) —————

Timp.

cresc. poco a poco

An INTENSE BANG cuts Yoel off.
Danger lurks.

610

Y. *pay you* *we're not safe here*

Alto Sax. *pp cresc. poco a poco* *fff*

Cl. *pp cresc. poco a poco* *fff* To B. Cl.

Hn. *cresc. poco a poco* *fff*

Tbn. *cresc. poco a poco* *fff* *sff*

Vln. 1 *p cresc. poco a poco* *fff* aggressive e.b.p

Vla. *p cresc. poco a poco* *fff* aggressive e.b.p

Vc. *p cresc. poco a poco* *fff* aggressive e.b.p

Cb. *p cresc. poco a poco* *fff* aggressive e.b.p

Piano *fff* let ring

8^{vb}

Timp. *mf* *sff sff* let ring

47 [♩ = 84]

Yoel takes the stranger by the
arm and leads him off stage.

614

Y.

Bar.

Alto Sax.

mp esp, spacious, dark

Bass Clarinet
in B $\flat$

B. Cl.

p esp, smooth

Tbn.

p esp, smooth

con sord, bucket

Vln. 1

Vla.

Vc.

ST

pp dark

ST

Cb.

pp dark

47 [♩ = 84]

p dark, spacious, with a flow

8 $\flat$ p sempre ped

They used to call me, Yoel.

618

Y. *Like me...?*

S. *They used to call me, Yoel.*

To Ten. Sax.

Alto Sax. *pp*

B. Cl. *pp*

Hn. *p*

Tbn. *p* *ST* *ppp*

Vln. 1 *p* *ST*

Vla. *p* *ST*

Vc. *p*

Cb.

8^{vb}

622 Tenor Saxophone

Ten. Sax.

B. Cl.

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

Piano

Timp.

pp hollow *f*

mp *sub pp* *ppp* *mp* *f*

mp *ppp*

ppp *ppp* *f*

ppp *ppp* *f*

mf *sub p* *f*

mf *sub p* *f*

sub p *sf sf sf*

sf sf sf

I HAVE A BAD FEELING

48 [♩ = 86]

By candlelight. **ESTHER** is restless at the open window.
She looks out at the hot night. Tired, **MENASHE** doses in a chair.

625 Tenor Saxophone

Ten. Sax. *p esp, dark, spacious, with a flow*

B. Cl. *mp esp, dark, spacious, with a flow*

Hn. *pp*

Tbn. *pp*

Vln. 1 *mp esp, dark, spacious, with a flow* *mf* *mp*

Vla. *mp esp, dark, spacious, with a flow* *mf* *mp*

Vc. *sfzp*

Cb. *sfzp*

48 [♩ = 86]

sempre ped

mp dark, spacious, with a flow

sfzp

Timp. *pp*

629

Ten. Sax. *mp hollow* *mf*

B. Cl. *mp hollow* *mf*

Hn. *ppp* *mp* *ppp*

Tbn. *ppp* *mp* *ppp*

Vln. 1 *mp* *mf*

Vla. *mp* *mf*

Vc. *pizz.* *mp* *mf*

Cb. *mp* *mf* *mf*

sf sf sf

Timp.

634 *mp* obsessive

E. *I have a bad feeling I should go*

Ten. Sax.

B. Cl. *sub pp echotone, breathy*

Hn.

Tbn.

Vln. 1

Vla. *sub p esp* *sf sf sf* *ppp* *ST* *N* *SP* *N* *ppp* *N* *SP*

Vc. *sub p esp* *sf sf sf* *sub ppp* *ST*

Cb. *sub p esp* *sf sf*

Piano *sub p* *sf sf sf* *sub ppp*

Timp. *To B. D.* *Bass Drum* *tr* *ppp*

638

E. *out I should go look for him*

M. *mp so fed up. dying to sleep. can't be bothered*
he'll be home in his own time I blame you for this qua-li - ty al

Ten. Sax.

B. Cl. *sub pp echotone, breathy*
ppp echotone

Hn.

Tbn.

Vln. 1

Vla. *ST → N*
N → ST
ST non vib
ppp

Vc.

Cb. *pizz.*
p

B. D. *(tr)*

49

mp about to burst.
can't stand him any longer

642

E. *mp* what qua - li - ty

M. - ways roa-ming al - ways wan-de - ring don't you re - mem - ber_ how_ you changed his_ name

Ten. Sax. *pp* pitch bend vib.

B. Cl.

Hn. *ppp* vib.

Tbn. *ppp*

Vln. 1 *ppp*

Vla. *ppp* light *p* sotto voce

Vc. *ppp*

Cb.

49

645

M. *at the brit at the last mo ment and may his name be known a-mongst Is -*

Ten. Sax. *ppp* vib. *ppp* echotone

B. Cl. *pp* *ppp* echotone

Hn.

Tbn. *ppp*

Vln. 1 light *p* sotto voce

Vla.

Vc. *ppp*

Cb. 5

Vib. to B.Drum

648

E. *(falsetto)* *imitating her* no I did - n't! I am a-ware of how it ha-ppened *f* *throathy. angry. quit lying.*

M. ra-el as stop stop you cried stop!!! you changed it

Ten. Sax. *p* *sf*

B. Cl. *sf sf sfzp sf pp sfzp*

Hn. *sf sub p sf*

Tbn. *sfzp sf p*

Vln. 1 *sf sf sfzp sf sfzpp sf*

Vla. *ppp sf sf sfzp sf sf*

Vc. *ppp sf sf sfzp sf p*

Cb. *arco sf sf sfzp sf p*

Piano *mp sf sf sf sub p sf sub p sf*

B. D. *mp ppp sf*

652

E. *sf* *p* trying to stay calm

M. (t) you called him Yo - el

Ten. Sax.

B. Cl. wide/slow pulse vib. *sf* *ppp*

Hn. *mp* *sf*

Tbn. *sf*

Vln. 1 *sf* *sf*

Vla. ST *sf* *sf* *ppp*

Vc. ST *sf* *ppp*

Cb. *sf* *ppp*

8va *ppp* eerie

B. D. *sf* to Vib.

655 *caught in a memory. singing it to herself, freely* **ppp**

E. *a name to name his chil*

M. *af - ter your fa - ther so that his me - mo - ry could live for - e - ver*

Ten. Sax. **ppp** *echotone, very breathy, almost toneless*

B. Cl.

Hn. **pp**

Tbn. **pp**

Vln. 1 **pp** **p** **ppp** 3^{ord.}

Vla. **pp** **p** **ppp** ord.

Vc. **pp** **p** **pp**

Cb.

(8)

Vibraphone **ppp** *sempre ped. let ring. motor on.*

658

E. *- dren chil-dren's chil- drens*

M. *(snaps her out of it)*
Yo - el _____ a rest-less soul you made him _____ and since then this kid

Ten. Sax.

B. Cl. *pp*

Hn. *p*

Tbn. *p*

Vln. 1 *mp* *ST* *ppp*

Vla. *mp* *pizz.* *ppp*

Vc. *ppp* *sf* *ppp* *pizz.*

Cb. *ppp* *sf* *pp* *ppp* *pizz.*

50

Vibraphone *pp*

662

M.
does not know him-self_ al ways chan-ging his mind cursed by the doubt that you placed

Ten. Sax.
cresc. poco a poco

B. Cl.
cresc. poco a poco

Hn.
p

Tbn.
p

Vln. 1

Vla.
arco
ppp

Vc.
arco
mp

Cb.
arco
mp

Vib.
cresc. poco a poco
mf
to Bass Drum

Detailed description of the musical score: The score is for measures 662, 663, and 664. The vocal line (M.) features a melodic line with lyrics. The Tenor Saxophone and Bass Clarinet parts have a melodic line with a 'cresc. poco a poco' instruction. The Horn and Trombone parts have a melodic line starting in measure 663 with a 'p' dynamic. The Violin 1 part has a sustained note in measure 663. The Viola part has a melodic line with a 'arco' instruction and a 'ppp' dynamic. The Violoncello and Contrabass parts have a melodic line with a 'arco' instruction and an 'mp' dynamic. The Vibraphone part has a melodic line with a 'cresc. poco a poco' instruction and an 'mf' dynamic, with a 'to Bass Drum' instruction at the end of measure 664.

665

E. *mp* they say he pla-ces the name at the pa-rents mouth take it up with him *sf mp*

M. in him *molto vib./shrill*

Ten. Sax. *mf* *sfzp* *f* *sf* *molto vib./shrill*

B. Cl. *mf* *sfzp* *f* *sf*

Hn. *mp* *sfzp* *sf*

Tbn. *mp* *sfzp* *sf* *molto vib.*

Vln. 1 *pp* *gliss.* *sf* *molto vib.*

Vla. *pp cresc. poco a poco* *gliss.* *sf* *molto vib.*

Vc. *mf* *pp* *gliss.* *sf* *molto vib.*

Cb. *mf* *pp* *gliss.* *mp* *sf* *e.b.p.*

sf *fff*

Vib. *ppp* *sf*

B. D. *pp* *p* to Bass Drum

MENASHE stands.

tired of fighting

669

E. *how can you sleep—when he is still not*

M. *p free, recitative like* *worn out*
in my mouth was Sholom, he could have used it it—

Ten. Sax. *p* *ppp*

B. Cl. *ppp* *subtone* *cresc. poco a poco*

Hn. *pp*

Tbn.

Vln. 1

Vla. *gliss.* *pp* *sea sick, introvert*

Vc. *pp* *sea sick, introvert* *sea sick*

Cb. *pp* *sea sick, introvert*

ppp *mf* *mf*

B. D. *p*

51 Freely

673

E. *home*

M. *— seems cal - mer now — he is a grown up and you — have to ac-*

Ten. Sax. *mp sff*

B. Cl. *ff*

Hn. *ff pp*

Tbn. *sf sf sff pp p pp*

Vln. 1 *mf sf sf sff sub p*

Vla. *mf sf sf sff sub p*

Vc. *mf sf sf sff sub p*

Cb. *mf sf sf sff sub p*

51 Freely

heavy sf sff sff

sf sf sff sub pp

B. D. *sf* *let ring*

677 *p*

M. *- cept it to-mo-rrow he will have a wife—and it will be her busi-ness—to wo-rry af*

Ten. Sax.

B. Cl.

Hn. *p* *pp*

Tbn.

Vln. 1

Vla.

Vc.

Cb. *gliss.* *ppp*

ppp *8vb*

B. D. *tr* *ppp* To Cym.

Almost implying that she's the one to blame for Yoel's behaviour.
 Menashe exits the stage leaving Esther alone. She moves to the open window.
 Esther sings to the city.

52 [♩ = 78]

682

M. *pp*

ter him you know, when a baby is given his name he is also handed his faith

Ten. Sax.

B. Cl. *pp*

ppp from nothing

Hn.

Tbn. *ppp*

Vln. 1 *ppp*

wide/slow pulse vib. to fast very gradually

Vla. *ppp*

vib.

Vc. *ppp*

Cb. *pp heavy*

52 [♩ = 78]

p

mp

sf

sf sf sf

p

mp

sf sf sf

Cymbals soft mallets

B. D. *pppp cresc. poco a poco — white noise —*

53

688

E. *p* *sf*
Yo - el (l) a name to car-ry_

Ten. Sax. color trill/molto vib. *sff* *pp* vib. ord.

B. Cl. vib. slow to fast *sff* *ppp* *pp* vib.

Hn. vib. *sff*

Tbn. vib. slow to fast *mp* *sff* *ppp*

Vln. 1 molto vib. *sff* ST non vib. *ppp*

Vla. 3 molto vib. *sff* ST non vib. *ppp*

Vc. e.b.p gradually *p* *sff* *sub ppp*

Cb. e.b.p gradually *sff* *sub ppp*

53

mf *f* *sff* *sff* *sff* *pp* soft, flowing

mf *f* *sff* *sff* *sff*

(tr) to Bass Drum *mf* *sf*

cresc. poco a poco

694

E. *3*
— his me - mo - ry — but what me - mo - ry does he — car - ry my Yo -

Ten. Sax. *ppp*

B. Cl. *ppp* *ppp* *p*

Hn. *ppp* *p*

Tbn. *p* *ppp* *p*

Vln. 1 *ppp*

Vla. *ppp*

Vc. *sf* *sf*

Cb. *sf* *sf*

8^{vb}

697 *step by step*

E. *3*
 el who no one knows my Yo - el on-ly me on-ly me I hope I did not curse

Ten. Sax. *pp* *mp*

B. Cl. *mp* *p* *mp* *ppp*

Hn. *mp*

Tbn. *mp*

Vln. 1 *mp* *sf* *ppp*

Vla. *mp* *sf* *ppp*

Vc. *sf* *mp* *sf*

Cb. *mp* *mp* *sf* *pizz.* *mf*

sf *sf* *sf* *sub p* *p* *pp* *sub p*

701 *cresc. poco a poco*

E. *my child with the same bad for-tune same bad for - tune they think it is my ta - te's_ name*

Ten. Sax. *vib.* *ppp*

B. Cl. *vib.* *p* *pp*

Hn. *pp* *p* *ppp*

Tbn. *p* *pp* *p* *vib.* *pp*

Vln. 1 *pp* *p* *pp*

Vla. *pp* *p* *pp*

Vc. *ppp* *p*

Cb. *ppp*

Piano

705

f *sf* *agitato* *ff*

ta -te's ta-te's ta - te where is he now? the o - ther the o-ther my sec-ret

Ten. Sax. *molto vib.* *sf*

B. Cl. *molto/pitch vib.* *sf* *p* *mf*

Hn. *p* *sf* *pp*

Tbn. *mf* *sf* *pp*

Vln. 1 *mp* *sff* *ppp* *sf*

Vla. *mf* *sff* *ppp* *sf*

Vc. *mf* *sff* *ppp* *sf*

Cb. *arco* *mf* *sff* *ppp* *sf*

p *mp*

54

709 *mf* majestic *Dim.*

E. *my* *sec - ret* *Yo - el* *A* *name* *to* *name* *his* *chil - dren's* *chil* *dren's* *chil-drens*

Ten. Sax. *ppp* echotone

B. Cl. *mp* *ppp* *pp* *cresc. poco a poco*

Hn. *mp* *pp*

Tbn. *p* *pp*

Vln. 1 *pp* majestic *cresc. poco a poco*

Vla. *pp* majestic *cresc. poco a poco*

Vc. *mp* *pp* *pizz.* *arco*

Cb. *mp* *pp* *p* majestic *cresc. poco a poco*

54

mf *pp* majestic *cresc. poco a poco*

Bass Drum

B. D. *p*

Vibraphone

712 *p* fade.

E. a name to keep him a-live and by my side

Ten. Sax.

B. Cl.

Hn. *pp* cresc. *sf*

Tbn. *ppp* cresc. *sf*

Vln. 1 *sf*

Vla. *f*

Vc. *sf*

Cb. *f* *sub pp*

f

f

BRICH SHMEI by LEIB GLANTZ



NO ONE KNOWS I

Flickering candlelight. **YOEL** leads the **STRANGER** to his hiding place.
 Yoel keeps unkosher things hidden here, wine and cigarettes.
 He shares them with the stranger. Makes sure the stranger is comfortable.

58 [♩ = 106]

771

Yoel.

Violin 1

Viola

Violoncello

58 [♩ = 106]

ppp flowing, washed out sound
 Ped.

molto ST
ppp flute like
molto ST

ppp flute like
molto ST

ppp flute like

sempre ped

clean, no vibrato
 light, natural, flowing, plain

775

mp

Yoel.

some-times when I ca - n't find my way and

Vln. 1

Vla.

Vc.

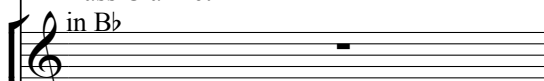
simile, unless mentioned otherwise

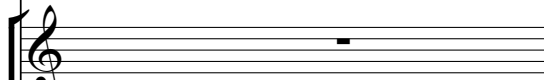
The musical score is for a section of a play. It features a vocal line for Yoel and instrumental lines for Violin 1, Viola, Violoncello, and Piano. The tempo is marked as 106 beats per minute. The key signature has one sharp (F#). The score includes various musical notations such as rests, notes, triplets, and dynamic markings like *ppp* and *mp*. There are also performance instructions in italics, such as 'clean, no vibrato' and 'light, natural, flowing, plain'. The score is divided into two systems, with measures 58 and 775 indicated at the beginning of each system.

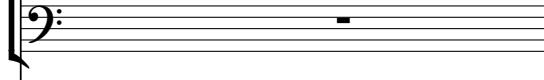
*Extra reverb/chorus FX on piano in the mix throughout this section

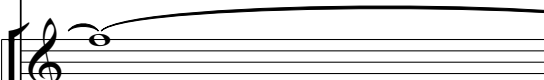
778

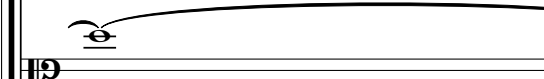
Yoel. 
I don't know where else to go I come here but no one knows

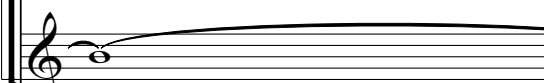
Bass Clarinet
in B $\flat$ 

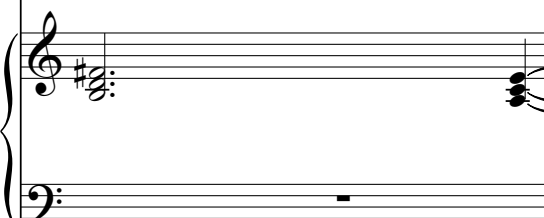
Hn. 

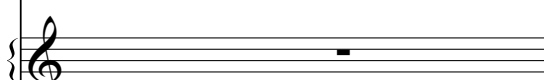
Tbn. 

Vln. 1 

Vla. 

Vc. 



Vib. 

781

Yoel. *no one knows no one knows how I li - sten to mu -*

Sop. Sax.

B. Cl. *ppp*

Hn. *ppp*

Tbn. *ppp* *con sord, cup*

Vln. 1

Vla.

Vc.

Cb.

*soft mallets, sempre ped, sempre motor on,
let ring/sound fade naturally*

Vib. *p* *Ped.*

785

Yoel. *mp soft*
 - sic_ I am not - sup posed to _____

Stranger.
 no one knows no _____ one knows no _____ one knows

Sop. Sax. *ppp echotone*

B. Cl. *p* *ppp echotone*

Hn. *ppp*

Tbn. *ppp*

Vln. 1 *pp* *mp* *pizz.* *mp*

Vla. *pp* *mp* *pizz.* *mp*

Vc. *pp* *mp* *pizz.* *mp*

Cb. *pp* *mp* *pizz.* *mp*

Vib. *p*

789

Yoel. *3* *3*

how I doubt if I'm rea - dy to mar ry and car-ry my name but no one

Stranger.

Sop. Sax.

B. Cl.

Hn. *pp* *sf*

Tbn.

Vln. 1 *ord.* *pp* *sf*

Vla. *ord.* *pp* *sf*

Vib. *p simile*

59

793

Yoel. *8* knows no one knows

Stranger. *mf natural, flowing* be__ fore__ the war__ be - fore I came to A - me -

Sop. Sax.

B. Cl. *ppp subtone* *ppp*

Hn. *ppp*

Tbn. *ppp*

Vln. 1 *ppp*

Vla. *ppp*

Cb.

59

Vib. *ppp*

796

Yoel. *p* (cuts him off, surprised)

Stranger. *pp* you

ri-ca be-fore e-very thing had changed— be-fore I— was mar-ried

Sop. Sax. *ppp* subtone

B. Cl.

Hn.

Tbn.

Vln. 1 *p*

Vla. *p*

Vc.

Cb. *ppp* arco sul D

*

Vib. *pp*

800

Yoel. *mp* were mar - ried...?

Stranger. I was mar-ried in Po - land but

Sop. Sax.

B. Cl. *ppp* subtone

Hn.

Tbn.

Vln. 1

Vla. *pp*

Vc. *ppp* arco *p*

Cb. *p*

Piano

Vib. *p*

803 *soft, esp. step by step*

Stranger. — the war came bet-ween us and I came to — A-me - ri - ca sear-

Sop. Sax.

B. Cl. *pp*

Hn. *ppp*

Tbn. *pp* *p soft*

Vln. 1 *pp* *pp*

Vla. *pp* *pp*

Vc. *ppp* *pp*

Cb. *ppp*

Vib.

60

807

Stranger. *ching sear-ching sear - ching sear-ching sear ching sear - ching* *for a girl*

To Alto Sax.

Sop. Sax. *pp* vib.

B. Cl. *p* *ppp* ord.

Hn. *ppp*

Tbn. *ppp*

Vln. 1 *mf*

Vla. *mf*

Vc. *mf*

Cb. *p* *mf*

60

mp *mf* *mp*

Vib. *p*

812

Yoel.

Stranger.

half spoken

I ne-ver found I lost her the girl I mar-ried but she's not a girl

Alto Saxophone

Sop. Sax.

B. Cl.

Hn.

Tbn.

Vln. 1

poco pont.

ppp ghostly

Vla.

Vc.

sul G

ppp

Cb.

p

pp

pp

ppp

pp

pp

ppp simile small dynamic waves

with bow

ppp

pp

pp

ppp simile small dynamic waves

816 *mp*

Yoel. *mp*
where is she now

Stranger. *p* *mp* *esp.*
a - ny more the hea - vens a - bove me smi - ling down u -

B. Cl. *vib*
pp *ppp*

Hn. *pp* *ppp*

Tbn. *pp* *ppp*

Vln. 1 *ST vib.*
p *ppp*

Vla. *ST vib.*
p *ppp*

Vc. *vib.*
p *ppp*

Cb. *vib.*
p *ppp*

mp

p

Vibraphone

Vib. *ppp* To Timp.

821

Stranger. *- pon me no one knows no one knows no* *freely* *tr*

Alto Sax.

B. Cl. *p* *ppp* *subtone*

Hn. *p*

Tbn. *p* *ppp*

Vln. 1 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

Timpani

Timp. *ppp*

Piu Mosso

61

mf cresc. poco a poco

825

Yoel. *mf cresc. poco a poco* *sf*

some - times when I ca n't find my way and

Stranger. *mf cresc. poco a poco* *sf*

one knows no one knows

Alto Sax. *ppp echotone* *pp* *p*

B. Cl. *pp* *p* *mp*

Hn. *ppp* *p* *mp*

Tbn. *p* *mp*

Vln. 1 *ppp* *mf*

Vla. *ppp* *mf*

Vc. *ppp* *mf*

Cb. *ppp* *ppp* *mf*

Piu Mosso

61

p *mf* *mp* *Dim. poco a poco*

To Vib.

Timp. *mp*

829

Yoel. *5*

I don't know whereelse to go I come here how_____ I re-mem ber girls I've

Alto Sax.

B. Cl.

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

Vibraphone

Vib.

pp *ppp* *sf* *vib.* *ppp* small dynamic waves *pp* *ppp* *p*

YOEL pauses disturbed
by the stranger's response.

832

Yoel. *seen in mo - vies* *I didn't tell you that*

Stranger. *f* *how you v - io-late the sha - bhos with a smoke*

B. Cl. *ppp echotone*

Tbn.

Vln. 1 *ppp almost toneless*

Vla.

Vc. *ppp* *molto ST*

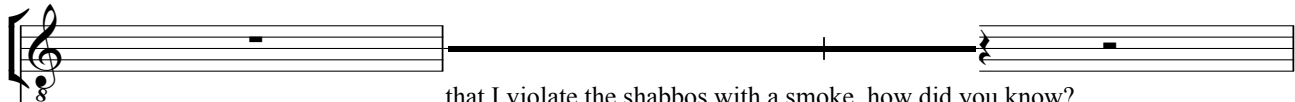
Cb. *molto ST* *ppp*

p *Dim poco a poco.*

Vib.

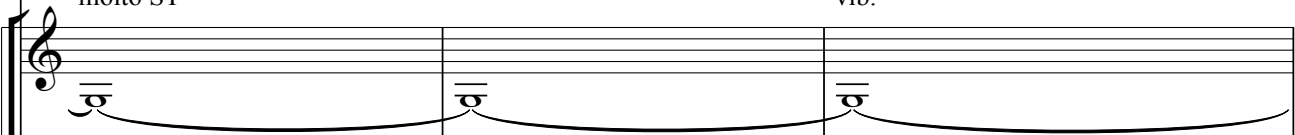
STRANGER turns to him, caught off guard. A little tipsy.
 The stranger shrugs, and tries to convince Yoel but all he says is 'no one knows'.
 He plays it off, coolly.

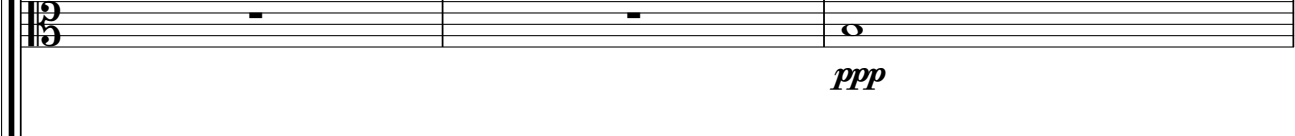
835

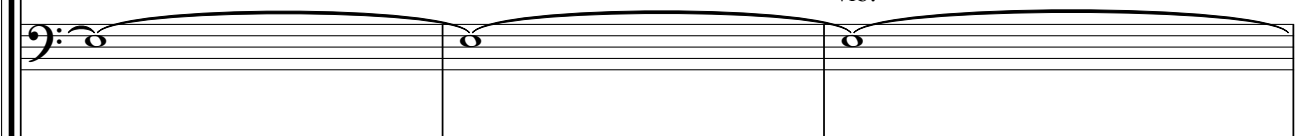
Y.  that I violate the shabbos with a smoke, how did you know?

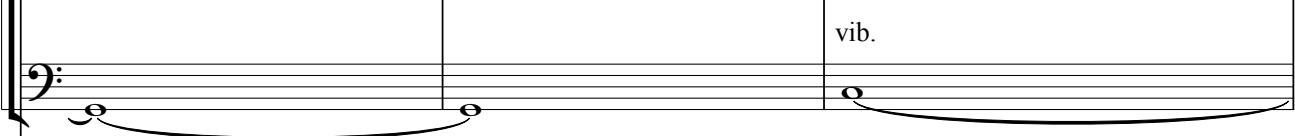
S.  tell me what? *p* half spoken
 no one knows

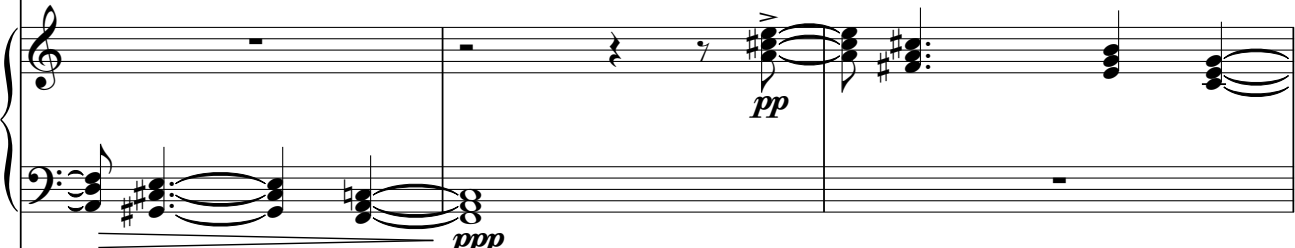
B. Cl. 

Vln. 1  molto ST  vib.

Vla.  molto ST, vib.
ppp

Vc.  vib.

Cb.  vib.

 *pp*
ppp

Vib.  *pp*

62

A tense moment. **YOEL** stares at the **STRANGER** as he tries to suss him out. Have they met before? A hint of recognition. The stranger smiles.

838 *pp* *p* *hesitatnt*

Y. but you know..?! how I

S. no one knows no one the wine talking for you?

Alto Sax.

B. Cl. *p* wide/slow pulse vib *p*

Hn.

Vln. 1

Vla. ord. *pp*

Vc.

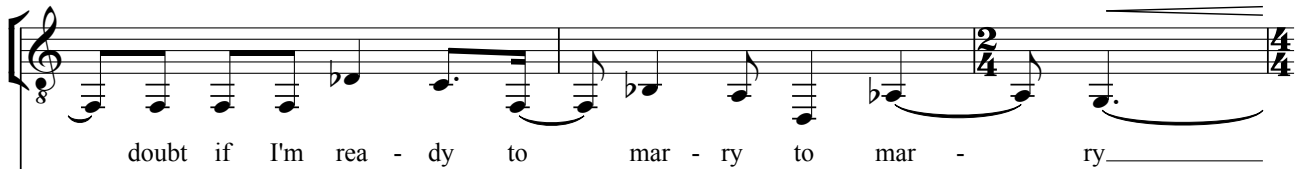
Cb. ord. *pp*

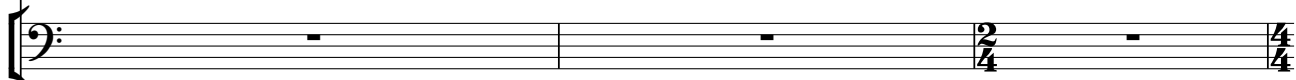
62

ppp *pp*

Vib.

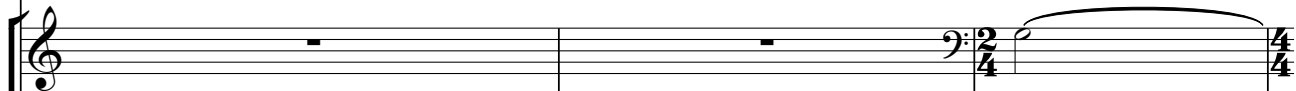
841

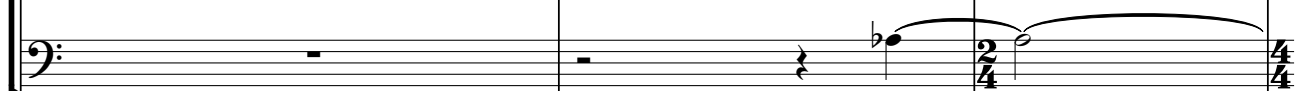
Y.  *8* *2/4* *4/4*

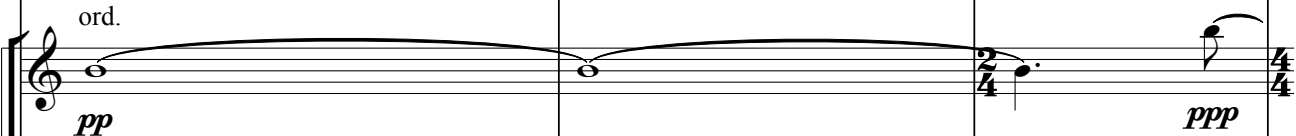
S.  *2/4* *4/4*

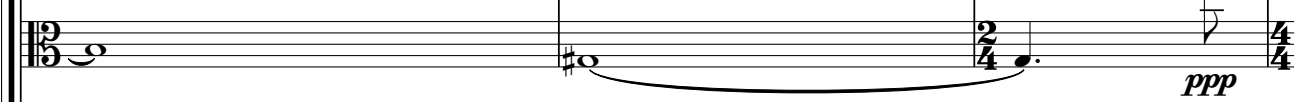
Alto Sax.  *2/4* *4/4*

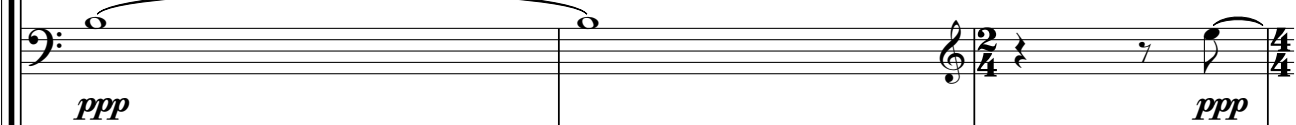
B. Cl.  *2/4* *4/4*

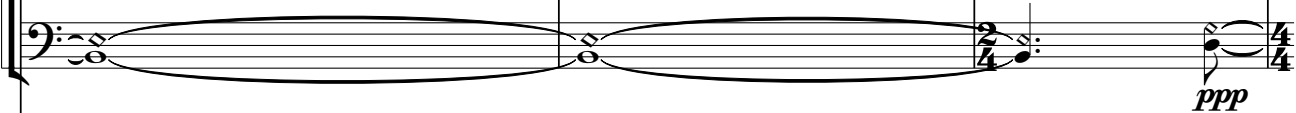
Hn.  *2/4* *4/4* *pp cresc. poco a poco*

Tbn.  *2/4* *4/4* *pp cresc. poco a poco*

Vln. 1  *ord.* *pp* *ppp* *4/4*

Vla.  *ppp* *4/4*

Vc.  *ppp* *ppp* *4/4*

Cb.  *ppp* *4/4*

 *p cresc. poco a poco* *3* *4/4*

844

Y. *sf*

S. *f*

and I came to A - me - ri - ca sear - ching sear - ching

Alto Sax. *mf*

B. Cl. *mf*

Hn. *mf*

Tbn. *mf*

Vln. 1 *mf*

Vla. *mf*

Vc. *mf*

Cb. *mf*

mf

847

Y.

S.
— sear - ching sear - ching sear - ching for a girl I — ne-ver

M/harmonics/overtones
ppp echotone

B. Cl.
ppp echotone

Hn.

Tbn.

Vln. 1

Vla.
pp

Vc.
pp

Cb.
pp

p

Vib.

850 *mp* *Dim. poco a poco. fade away.* **Rit.**

Y. *pp*
where is _____ she _____ now _____

S. *pp*
found _____ no

Alto Sax. *vib.*

B. Cl. *ppp*

Hn. *ppp*

Tbn. *ppp*

Vln. 1 *ppp*

Vla.

Vc.

Cb. *ppp*

Rit. *ppp*

Vib. *ppp*

Detailed description: This is a page of a musical score, page 202, measures 850-852. The score is written for a large ensemble including vocal soloists (Y. and S.), woodwinds (Alto Saxophone, Bass Clarinet), brass (Horn, Trombone), strings (Violin 1, Viola, Violoncello, Contrabass), piano, and vibraphone. The tempo is marked 'Rit.' (Ritardando). The music features a vocal melody with lyrics 'where is she now found no'. The piano part has a bass line with chords. The vibraphone part has a melodic line. The dynamics are marked as *mp* (mezzo-piano), *Dim. poco a poco. fade away.*, *pp* (pianissimo), and *ppp* (pianississimo). The score is in common time (4/4). The key signature has one sharp (F#). The vocal parts have lyrics: 'where is she now found no'. The piano part has a bass line with chords. The vibraphone part has a melodic line. The dynamics are marked as *mp*, *Dim. poco a poco. fade away.*, *pp*, and *ppp*.

A poignant moment -- interrupted --
 The tone of the music changes to become
 slightly more dreamy, a little surreal.
 As we enter a -

(off stage)

853

Esther.

fade

S.

one knows no one knows no one knows

B. Cl.

ppp

Hn.

ppp

Tbn.

ppp

ord.

ppp

Vln. 1

ppp

ord.

ppp

Vla.

ppp

ord.

ppp

Vc.

ppp

Cb.

ppp

fade away

ppp

Timp.

Vib.

FLASHBACK (HALAKE)

The light on **YOEL** and the **STRANGER** dies. We focus on **ESTHER** as she rushes on stage. We hear the sounds of a lively party. Esther is younger. As the light returns - instead of older Yoel (21 yrs) sitting across from the stranger, **YOUNGER YOEL** has taken his place. Younger yoel has exceptionally long hair like a child before his halakah (a child's first haircut - Jewish ceremony). It curls down his back to the floor. He talks to the stranger like he is older Yoel.

63 [♩ = 70]

p emotionally detached/removed

YY. 857

I know my Ha - la - ke

B. Cl. *ppp* echotone

Hn. *ppp* still

(con sord.)

Tbn. *ppp* still

Vln. 1 *ppp* transparent

molto ST

Vla. *ppp* transparent

molto ST

gliss.

Vc. *ppp* transparent

molto ST

Cb. *ppp* transparent

ppp

63 [♩ = 70]

optional RH voice doubling - play as necessary

ppp floating in the background

sempre ped

*There are various glissandos in this section: the overall effect should be of a complete molto legato glissando, even if that requires crossing over strings (or pitch bending in WWB).
Players should execute glissandos as they see fit, baring in mind the desired sounding result.

Younger Yoel stares at his mother from his hiding place beneath the stairs.
 There is no one else on stage still Esther travels its expanse as if passing
 through a crowd, greeting guests, working a room at a party.

860

YY. *p*
 my first hair - cut the day I be - gan to

Alto Sax. *ppp* echotone To Cl.

B. Cl. *ppp*

Hn.

Tbn. *gliss.*

Vln. 1

Vla.

Vc. *sul C* *gliss.*

Cb. *gliss.*

863

YY. *learn the To-rah the day I will al - way re - mem-ber snip snip*

Alto Sax.

Clarinet in B $\flat$

Cl.

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

gliss.

ppp

gliss.

sul E

866

YY. *I was af-raid_ it would hurt to cut my hair_ to cut my hair*

Alto Sax.

Cl. *ppp echotone*

Hn. *gliss.*

Tbn. *gliss.*

Vln. 1

Vla. *gliss.* *pp*

Vc. *sul G* *gliss.*

Cb.

mp washed out

mp washed out

[illegible]

Younger Yoel escapes his hiding place beneath the stairs and begins to slowly walk toward Esther. His hair trails behind him. Meanwhile...The candlelight again flickers and dies. The stranger strikes another match. In the brief moment of darkness.. Older Yoel returns to his spot beside the stranger. Together they watch younger Yoel and Esther.

872 *memory starting to sink*

YY. *our_ guests she seemed hap - pi - er then hap - pi -*

Alto Sax.

Cl. *ppp cresc. poco a poco*

Hn. *ppp cresc. poco a poco*

Tbn. *ppp cresc. poco a poco*

Vln. 1 *vib. pp cresc. poco a poco ord.*

Vla. *vib. pp cresc. poco a poco ord. gliss.*

Vc. *gliss. vib. pp cresc. poco a poco vib. ord.*

Cb. *pp cresc. poco a poco ord. gliss.*

875 *mp* *p*

YY. *er* *then*

E. *fake, with no emotion, distressing*
Mazal Tov. Mazal tov. Thank you so much for coming. So glad you made it.

Alto Sax. *mf*

Cl. *ord.* *mp*

Hn. *mf*

Tbn. *mf*

Vln. 1 *f*

Vla. *f*

Vc. *mf* *gliss.*

Cb. *mf* *gliss.*

mf *f*

64 Piu Mosso

878

E. Menashe and I are thrilled
you could join us

Freely *p* 3 then see-min-gly out of no-where her face sank and she

Alto Sax. *ppp* echotone, breathy 3 wide/slow pulse vib.

Cl. wide/slow pulse vib.

Hn. ord. wide/slow pulse vib. *ppp* wide/slow pulse vib.

Tbn. *ppp*

Vln. 1 *mp* *pp*

Vla. *gliss.* *mp* *pp*

Vc. *gliss.* *pp* *gliss.*

Cb. ord. *gliss.* *pp*

64 Piu Mosso

sub p

881

Y.

went pale one friend ap-proached her said she look like she'd seen a ghost my mo-ther thought

Alto Sax.

ord.

Cl.

ord.

ppp

Hn.

ord.

Tbn.

ord.

Vln. 1

Vla.

Vc.

Cb.

p

Detailed description of the musical score: The page contains measures 881, 882, and 883. The vocal line (Y.) starts in measure 881 with a triplet of eighth notes, followed by a quarter note, then another triplet of eighth notes, and finally a quintuplet of eighth notes. The lyrics are: 'went pale one friend ap-proached her said she look like she'd seen a ghost my mo-ther thought'. The Alto Saxophone part has a whole note in measure 881, a half note in measure 882, and a half note in measure 883. The Clarinet part has a whole note in measure 881, a half note in measure 882, and a half note in measure 883. The Horn part has a whole note in measure 881, a half note in measure 882, and a half note in measure 883. The Trombone part has a whole note in measure 881, a half note in measure 882, and a half note in measure 883. The Violin 1 part has a whole note in measure 881, a half note in measure 882, and a half note in measure 883. The Viola part has a whole note in measure 881, a half note in measure 882, and a half note in measure 883. The Violoncello part has a whole note in measure 881, a half note in measure 882, and a half note in measure 883. The Contrabass part has a whole note in measure 881, a half note in measure 882, and a half note in measure 883. The piano part has a whole note in measure 881, a half note in measure 882, and a half note in measure 883.

884 **65** *very calm, too realxedc in a worrying way* **p**

YY. *almost like in slow motion* I think

Y. may - be she did see a ghost

Alto Sax. **p**

Cl.

Hn. *gliss. gliss. gliss.*
cresc. poco a poco

Tbn. *gliss.*
cresc. poco a poco

Vln. 1 **ppp** *gliss.*

Vla. **ppp** *gliss.*

Vc. **ppp** *gliss.*

Cb. **ppp** *gliss.*

65

887

YY. *may - be could-n't pos - sib - ly I think may - be could-n't pos -*

Y. *p possessed*
(t) I think may -

Alto Sax. *mp*

Cl. *mp*

Hn. *mp*

Tbn. *gliss.* *mp* *p* *pp*

Vln. 1 *mp* *pp* *gliss.*

Vla. *gliss.* *mp* *pp* *gliss.*

Vc. *mp* *pp* *gliss.*

Cb. *mp* *pp*

p

890

YY. *sib - ly I think may - be could - n't pos - sib -*

E.

Y. *- be could - n't pos - sib - ly*

Alto Sax.

Cl. *pp*

Hn. *gliss. p*

Tbn. *gliss. p*

Vln. 1 *p*

Vla. *p gliss.*

Vc. *p*

Cb. *gliss. p*

mp

mf

Younger Yoel freezes in his tracks before he reaches Esther.
Staring dumbfounded out into the crowd. Eyes focused in a stare.

893 **pp**

YY. *ly.*

E. **mp** *deadpan* *3* *heavy*
I saw Yo - el I saw Yo - el

Y. **pp**

Alto Sax. *vib.* **ppp** *echotone*

Cl. *vib.*

Hn. **pp** *vib.*

Tbn. **pp**

Vln. 1 *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco* *3* **p**

pp

p **mp**

Vibraphone

Vib.

66

mp reliving that moment

896

Y. *her friend saw my feet pee - king*

Alto Sax. *molto vib.* *mf*

Cl. *molto vib.* *mf*

Hn. *vib.* *mf* *ord.* *sub ppp small dynamic waves*

Tbn. *molto vib.* *mf* *ord.* *sub ppp small dynamic waves*

Vln. 1 *vib. slow to fast gradually* *mf* *ST non vib.* *sub ppp small dynamic waves*

Vla. *vib. slow to fast gradually* *mf* *ST non vib.* *sub ppp small dynamic waves*

Vc. *vib. slow to fast gradually* *mf* *ST non vib.* *sub ppp small dynamic waves*

Cb. *vib slow to fast gradually* *f* *sul G* *sub ppp small dynamic waves*

66

ppp

mf

with bow

p *mp* *pp*

899

Y. *mf* 5 3 5

from the ta - ble cloth she told my mo - ther Yo - el? no Yo - el is right

Alto Sax. *ppp* echotone, small dynamic waves

Cl. *ppp* echotone, small dynamic waves

Hn.

Tbn.

Vln. 1 *pp*

Vla. *pp*

Vc. *gliss.* *pp*

Cb. *gliss.* *pp*

pp

902 *mf* 3 *upset* 5 3

YY. don't you see _____ him hi-ding be- neath the ta - ble but

Y. 8 3 *upset* 5 3
 _____ here don't you see _____ him hi-ding be- neath the ta - ble but

Alto Sax. *pp* *p*

Cl. *p*

Hn. *pp* *p*

Tbn. *pp* *p*

Vln. 1 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

mp cresc. poco a poco

905 *f* *> mp* *> p* *mp*

YY. *f* *> mp* *p* *mp*

Y. *f* *> mp* *p*

Alto Sax. *mp*

Cl. *mp* *ppp*

Hn. *ppp* *mp* *ppp*

Tbn. *mp* *ppp*

Vln. 1 *p* *mp* *ppp*

Vla. *p* *mp* *ppp*

Vc. *p* *mp* *ppp* *pp*

Cb. *p* *mp* *ppp*

gliss. *gliss.* *gliss.* *gliss.*

mf *p*

my — mo - ther re - mained fro - zen bro - ken sta - ring at a

my — mo - ther re - mained fro - zen bro - ken

908 *cresc. poco a poco* **67**

YY. *mf* *deadpan*
space in the dis-stance sta-ring at an-other time sta-ring at _____ not him

E. *mp* *cresc. poco a poco*
space in the dis-stance sta-ring at an-other time sta-ring at _____ an emp-ty space

Alto Sax. *ppp* *mp*

Cl. *pp* *mp* *ppp*

Hn. *p* *mp*

Tbn. *p*

Vln. 1 *cresc. poco a poco* *mp* *sub ppp*

Vla. *cresc. poco a poco* *mp* *sub ppp*

Vc. *cresc. poco a poco* *mp* *sub ppp*

Cb. *mp*

ppp

67

911 *p* *pp* *p*

YY. *p* *pp* *p*

E. *p* *pp* *p*

Y. *ppp* *p* *mf* *p*

Alto Sax. *ppp*

Cl. *ppp*

Hn. *ppp*

Tbn. *ppp*

Vln. 1 *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco*

p *mp* *mf*

mp

not him my first Yo - el the one I knew be - fore not him

not him my first Yo - el the one I knew be - fore not

the one I knew be - fore my first Yo - el not him

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

p *mp* *mf*

mp

[illegible]

917 *p* like an echo

YY. *I guess she thought I could-n't hear her I guess she thought*

E.

Y. *was too young but I re - mem - bered* *pp*

Alto Sax. *ppp echotone, breathy*

Cl.

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

pp

pp

920 **68**

pp *cresc. poco a poco*

YY. I was too young

mp *confused*

E. I think could-n't pos - sib - ly I think

p *cresc. poco a poco*

Y. I think may - be could-

Alto Sax.

Cl. *pp* *cresc. poco a poco*

Hn. *pp* *cresc. poco a poco*

Tbn. *pp* *cresc. poco a poco*

Vln. 1 *p* *pp*

Vla. *p* *pp*

Vc. *p* *pp*

Cb. *p* *pp*

68

p

923

mp

YY. *pro - bab - ly no - thing*

E. *could - n't po - ssib - ly pro - bab - ly*

mp

Y. *n't pos - sib - ly pro - bab - ly no - thing*

Alto Sax. *p* *mp* *pp* *ord.*

Cl. *mp*

Hn. *mp* *p*

Tbn. *mp*

Vln. 1 *mp* *p*

Vla. *mp* *p*

Vc. *mp* *p*

Cb. *mp*

mp cresc. poco a poco

mf

926 *cresc. poco a poco* *mf* *keep cresc.*

YY. *pro - bab - ly - no - thing pro - - bab - ly - no -*

E. *no - - thing pro - bab - - ly*

Y. *pro - bab - ly no - - thing pro - bab - ly no -*

Alto Sax. *mf*

Cl. *mf f*

Hn. *mf*

Tbn. *mf*

Vln. 1 *mf*

Vla. *mf*

Vc. *f*

Cb. *mf f*

mf f mf

929

YY. *f* *p*
 - thing pro - bab - ly no - thing

E. *f* *pp* defeated *mp*
 no - thing at all no-thing at

Y. *f* *pp*
 - thing pro - bab - ly no - thing at all

Alto Sax. *f* *pp*

Cl. *f* *pp*

Hn. *f* *pp* *mp*

Tbn. *f* *pp* *mp*

Vln. 1 *f* *pp*

Vla. *f* *pp*

Vc. *f* *pp*

Cb. *ppp*

p

69 Menashe and David enter together, chatting. Concerned, Menashe looks across the party to his wife. She looks faint, in shock. Esther reassures Menashe that she's alright with a forced smile.

932

YY.

E. *p*
all

Y. *p* free, flowing, recitative like
5
she pulled her-self to-ge-ther but I could not for-get it I could not for-get it

Alto Sax.

Cl. *ppp*

Hn. *pp* *ppp*

Tbn. *pp* *ppp*

Vln. 1 *ppp* molto ST

Vla. *ppp* molto ST

Vc. sul A, molto ST *ppp*

Cb. molto ST *ppp*

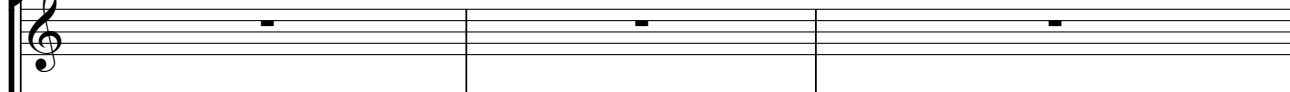
69

935

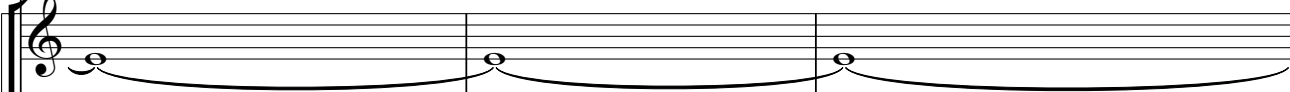
mp free, flowing, recitative like

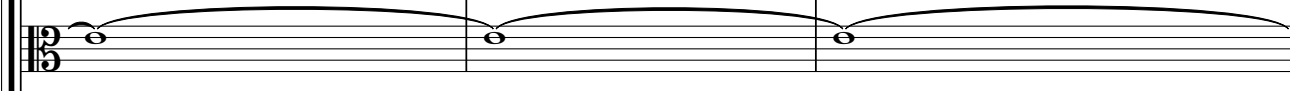
YY.  I was her on - ly Yo-el un-til

Y.  I was her on-ly Yo-el un - til I was no lon-ger I was her on - ly Yo-el un-til

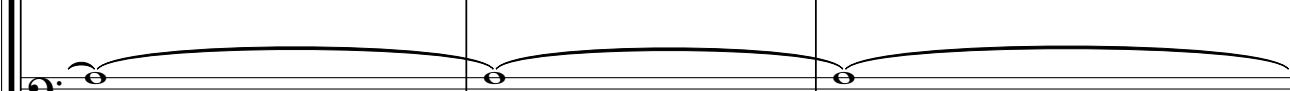
Alto Sax. 

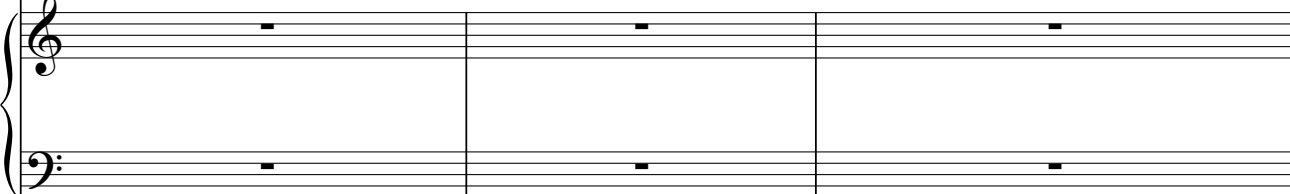
Cl. 

Vln. 1 

Vla. 

Vc. 

Cb. 



938 *mf*

YY. *mf*

I was no lon-ger I was her on - ly Yo - el un - til I was

Y. *mf*

I was no lon-ger I was her on - ly Yo - el un - til I was

Alto Sax.

Cl. *pp*

p<

Hn.

Tbn.

Vln. 1 *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb. *cresc. poco a poco* *mf*

mp *cresc. poco a poco*

Vib.

941 *f* *pp*

YY. *f* *p*

no
no

lön - ger

Alto Sax. *mp* *ppp* vib.

Cl. *mf* *pp* vib.

Hn. *mp* *mf* *ppp*

Tbn. *mp* *pp*

Vln. 1 *mf* *ppp*

Vla. *mf* *ppp*

Vc. *mf* *ppp*

Cb. *sf* *sub ppp* sul A

mf *pp* step by step

Vibraphone *p* with bow *ppp*

Esther turns to younger Yoel and grabs his hand but young Yoel does not move.

944

pp *mp*

YY. *fro - zen* *bro - ken*

E. come now, no need to be afraid

pp *mp*

Y. *fro - zen* *bro - ken* *my first* *Yo -*

Alto Sax.

Cl. *ppp* To B. Cl.

Hn.

Tbn. *ppp*

Vln. 1

Vla.

Vc.

Cb.

ppp

Vib.

947 *fading* *pp*

YY. *5* *5* *3* what did she mean

the one I loved be - fore re-pea-ting all o-ver a-gain

E. what's the matter?

Y. *5* *5* *3* what did she mean

el the one I loved be - fore re-pea-ting all o-ver a-gain

Vln. 1

Vc.

Cb.

mp dark

ELU DEVORIM/THESE ARE THOSE THINGS by Moshe Koussevitzky

***ESTHER** tries to shake **YOUNG YOEL** out of it. In their Esther leads younger Yoel to **MENASHE**. Together the family ascend the staircase. Older Yoel and the stranger remain. Menashe, Esther and David make a circle around younger Yoel. David holds a pair of scissors. Yoel's halakah ceremony takes place throughout as David performs.*

During the performance, Young Yoel's long hair is cut by his family. Each whispers a blessing to young Yoel's ear before they cut. His hair falls off in uneven chunks

FLASHBACK CONTD.

The ceremony finishes. All goes quiet. Older Yoel is still hiding beneath the stairs with the stranger. Older and younger Yoel sing together.

72 [♩ = 70]

p defeated, with no emotion

YY. 978 I know I know with eve-ry snip snip

p defeated, with no emotion

Y. I know I know with eve-ry snip snip

David. David continues singing the piece freely, fade out in the mix, his voice disappears

bo

Alto Sax. *ppp* echotone

Cl. *pp* *mp*

Hn. *pp* *ppp* *pp* *mp*

Tbn. *pp* *ppp*

Vln. 1 *pp* ST non vib

Vla. *pp* ST non vib

Vc. *pp* ST non vib *mp*

Cb. *pp* ST non vib *mp*

72 [♩ = 70]

sempre ped

Organ/Sampler *ppp* step by step *ppp* step by step

The musical score is for a piece titled 'FLASHBACK CONTD.' on page 239. It features a multi-measure rest of 72 measures at a tempo of ♩ = 70. The score is divided into two systems. The first system includes vocal parts for YY. (Young Yoel), Y. (Older Yoel), and David, and instrumental parts for Alto Sax., Cl. (Clarinet), Hn. (Horn), Tbn. (Trombone), Vln. 1 (Violin), Vla. (Viola), Vc. (Violoncello), and Cb. (Contrabass). The vocal parts have lyrics: 'I know I know with eve-ry snip snip'. The instrumental parts are marked with dynamics like *ppp* (pianississimo), *pp* (pianissimo), and *mp* (mezzo-piano), and include performance instructions such as 'echotone', 'ST non vib' (sustained tone, non-vibrato), and 'fade out in the mix'. The second system features the Organ/Sampler part, marked *ppp* (pianississimo) and 'sempre ped' (pedal always down), with the instruction 'step by step'.

982

YY. *his_ pay - yos_ giv - en a bles-sing whis-pered his_*

Y. *his_ pay - yos_ giv - en a bles-sing whis-pered his_*

Alto Sax. *pp*

Cl. *pp*

Hn. *pp*

Tbn. *pp*

Vib. slow to fast gradually

Vln. 1 *ppp*

Vib. slow to fast gradually

Vla. *pp*

Vc. *p*

Cb. *p*

Organ/
Sampler

The musical score for measures 982-984 features a vocal melody with lyrics "his_ pay - yos_ giv - en a bles-sing whis-pered his_". The vocal parts (YY and Y) are in treble clef. The woodwinds (Alto Sax, Cl, Hn, Tbn) and Organ/Sampler play a melodic line with triplets. The strings (Vln. 1, Vla, Vc, Cb) play a sustained harmonic. The Organ/Sampler has a "vib. slow to fast gradually" instruction.

985

YY. *3* head sha - ven and the curls at his cheeks gol - den rib - bons

Y. *3* head sha - ven and the curls at his cheeks gol - den rib - bons

Alto Sax. *p ppp echotone p ppp*

Cl. *pp*

Hn. *3*

Tbn. *3*

Vln. 1 *sf*

Vla. *sf*

Vc. *sf* pizz. *mp* *3*

Cb. *sf* pizz. *mp* *3*

988

YY. *and the curls at his cheeks to show his de - vo - tion to sym-bo lize his*

Y. *and the curls at his cheeks to show his de - vo - tion to sym-bo lize his*

Alto Sax. wide/slow pulse vib. *ppp*

Cl. wide/slow pulse vib. *ppp* *pp* *pp* *pp* vib.

Hn. *pp* *pp* *ppp*

Tbn. *ppp* *pp* *pp*

Vln. 1 *pp*

Vla. *pp* *pp*

Vc. arco ST *pp* *pp*

Cb. pizz. *pp*

992 *Dim. poco a poco*

YY. ent - rance to___ know - ledge the___ day I be - gan to learn the To - rah

Dim. poco a poco

Y. ent - rance to___ know - ledge the___ day I be - gan to learn the To - rah

Cl.

Hn.

Tbn.

Vln. 1 *pp*

Vla. *ppp ghostly*

Vc. *ppp ghostly*

Cb. arco

Detailed description of the musical score: The score is for measures 992 to 1000. The vocal parts (YY. and Y.) have lyrics: 'ent - rance to___ know - ledge the___ day I be - gan to learn the To - rah'. The piano part features a melodic line in the right hand and a supporting line in the left hand. Dynamics include pp, ppp, and ghostly markings. The woodwinds (Cl.) and brass (Hn., Tbn.) have sustained notes. The strings (Vln. 1, Vla., Vc., Cb.) have sustained notes and arco markings.

996

YY. *mf* *pp*
the day I be - gan to stut - ter the day

Y. *mf* *pp*
the day I be - gan to stut - ter the day

Cl. *pp* sotto voce

Hn. *mp*

Tbn. *mp*

Vln. 1 *p* *ppp*
change timbre freely, gradually (N -- SP -- N -- ST -- N)
pizz., closed/dry sound

Vla. *p* *ppp* *pp* secoo

Vc. *p* *ppp* *pp* secoo
pizz., closed/dry sound

Cb. *p* *ppp* *pp* secoo
pizz., closed/dry sound

ppp

ppp

1000 *fading away*

YY. *fading away*

Y. *fading away*

Alto Sax.

Cl. *3*

Hn.

Tbn.

Vln. 1 *arco ST*

ppp

Vla. *3*

Vc. *3*

Cb. *3*

3

73

Rit. poco a poco
to next figure

1004

YY. *ppp*
Un - til I was no lon - ger

Y. *ppp*
Un - til I was no lon - ger

Alto Sax.

Cl. *mp*
3

Hn. *mp*

Tbn. *mp*
change timbre freely gradually

Vln. 1 *ppp*
arco ST change timbre freely gradually

Vla. *ppp*
arco ST change timbre freely gradually

Vc. *ppp*
arco ST change timbre freely gradually

Cb. *pp*

73 Rit. poco a poco
to next figure

pp

pp

I HAVE A BAD FEELING II

Amid the fabric a murphy bed has been pulled out and **MENASHE** is sleeping in it. **ESTHER** stands at the open window as she did before. She is older again now, her hair is greyer than it was in our previous scene. We are in the **PRESENT**. Esther stares out at the night. Danger lurks. She looks back to Menashe with contempt.

Esther pulls the blanket off him but still
Menashe sleeps. He grunts. Mumbles.
She puts her face in his.

1008

E. (half sung, sprechgesang like) *sinister*

Motar Ha'adam min
Ha'behema ayin'?

Ouf vous cholest haynt?
Zis....? Git...? Ikh vil etlekhe aoykh.

Menashe *Menashe shifts, still sleeping.*

Alto Sax. *p*

Cl. *p*

Hn. *p*

Tbn. *p*

Vln. 1 *pp*

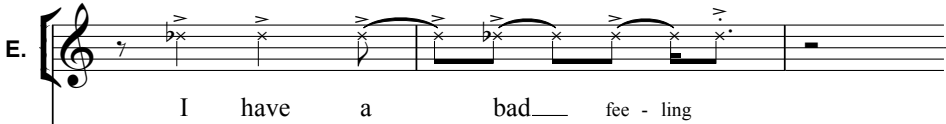
Vla. *pp*

Vc. *pp*

Cb. *pp*

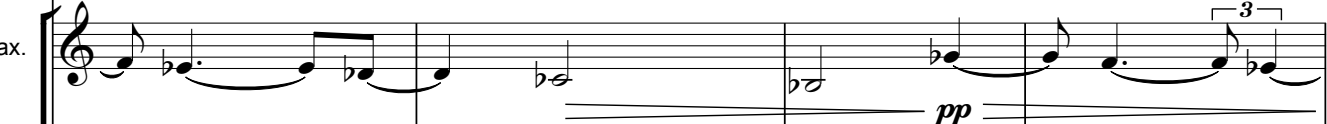
The musical score is written for a large ensemble. It begins at measure 1008. The vocal part for Esther (E.) is written in a single staff with a treble clef and a key signature of one flat. The lyrics are in Yiddish and French. The instrumental parts include Alto Saxophone, Clarinet, Horn, Trombone, Violin 1, Viola, Violoncello, and Contrabass. The piano part is at the bottom. The score is marked with dynamics such as *p* (piano) and *pp* (pianissimo). The tempo and mood are indicated by the text 'sinister' and 'Menashe shifts, still sleeping.'.

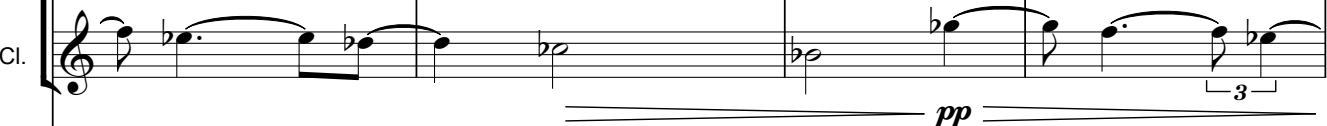
1012 ***f*** *high pitched (any), shouting, fast*

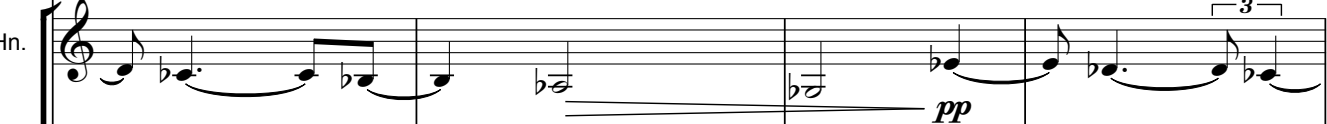
E.  he could be in serious trouble

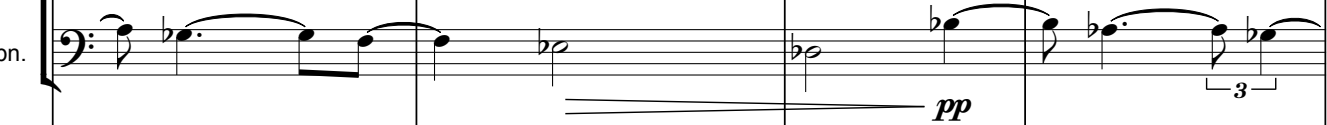
I have a bad feeling

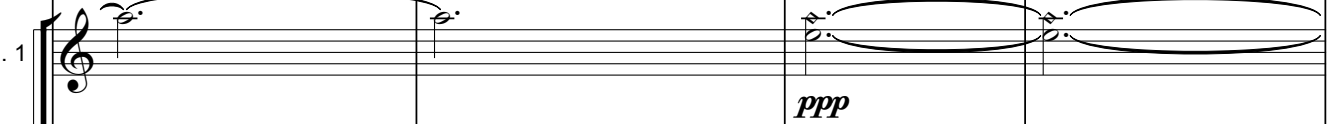
M.  Meanshe wakes. Startled.

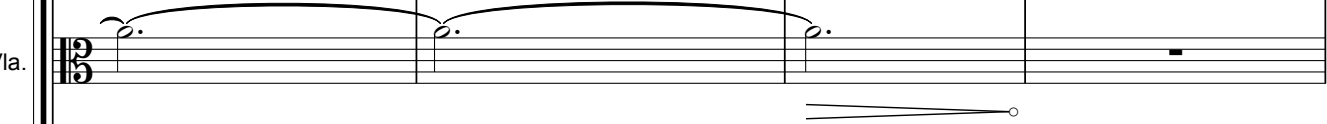
Alto Sax.  ***pp***

Cl.  ***pp***

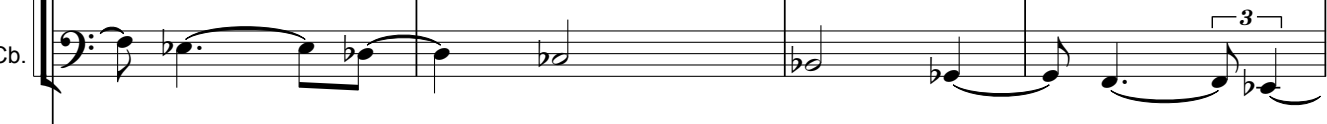
Hn.  ***pp***

Tbn.  ***pp***

Vln. 1  ***ppp***

Vla.  ***ppp***

Vc.  ***ppp***

Cb.  ***pp***

 ***pp***

Ad lib as necessary. Fade away

1016

E. *we'll go together*

M. *trouble ?! he is trouble* *frustrated,* *Menashe gets up.* *And if he comes back?*

Alto Sax. *go slightly out of tune* *To Ten. Sax.*

Cl. *go slightly out of tune* *To B. Cl.*

Hn. *go slightly out of tune*

Tbn. *go slightly out of tune*

Vln. 1 *go out of tune gradually*

Vla. *go out of tune gradually* *ppp*

Vc. *go out of tune gradually* *ppp*

Cb. *go out of tune gradually*

Ad lib as necessary. Fade away

(slow gradually pitch shift down)

*Esther agrees to stay. Menashe sulks as he exchanges pyjamas for clothes.
He is too hot and exhausted yet to please Esther he ventures out into the night.
Alone again on stage, Esther returns to the open window. She struggles to contain her worry.
The window of the apartment next door opens. Moonlight floods DAVID's place.
He too stares out at the night. He looks to Esther but she is unhappy to see him.
Esther slams her window shut. The light on Esther fades so that all we can see is David.*

AL TIRO/DO NOT BE AFRAID by Moshe Ganschoff

The cantorial piece carries us over into the next scene. David remains on stage at his window.

Throughout AL TIRA the light at David's window slowly dims. His singing gets fainter as -
Menashe moves further from home into the city, leaving David and their apartments behind.
Armed with a flashlight, Menashe wanders, searching for Yoel.
By the end of AL TIRA David is a mere spec of light in Menashe's distant background
before that too turns to darkness.

Distant buildings burn. Smoke fogs the stage. **MENASHE** in noir silhouette. His flashlight catches the smog. As he gets closer to the city everything intensifies. Actual recordings taken on the night of the black-out reveal the carnage. From every direction it bombards Menashe.

HAVE YOU SEEN A BOY

75 [♩ = 122]

1058

Tenor

Voice

Viola

Violoncello

ST non vib.

pp plain, sotto voce

ST non vib.

pp plain, sotto voce

1062

p slightly anxious but trying to keep it together, casual

Menashe.

Ten. Sax.

B. Cl.

Hn.

Vla.

Vc.

ex-cuse me have you seen a boy

pp sotto voce

pp sotto voce

ppp

1067

Menashe.

— twen-ty years old but he acts like a damn— child is he mine?

Ten. Sax.

B. Cl.

Hn.

Tbn.

con sord, bucket/cup

ppp

mp

Vla.

Vc.

Cb.

ppp

The musical score is for a scene featuring Menashe. The vocal line for Menashe is in 3/4 time and features a melodic line with triplets. The piano accompaniment includes parts for Tenor Saxophone, Baritone Clarinet, Horn, Trombone, Viola, Violoncello, and Contrabass. The Trombone part has a dynamic marking of ppp and a crescendo to mp. The Viola, Violoncello, and Contrabass parts have dynamic markings of ppp. The score is divided into three measures, with a key signature change from D major to D minor in the third measure.

1070

Menashe.

ex - cuse me have you seen a boy — his eyes al-ways wan-de - ring ne - ver sa - tis-

Ten. Sax.

ppp soft, sotto voce

B. Cl.

pp soft, with a flow

Hn.

pp soft, with a flow

Tbn.

pp soft, with a flow

Vln. 1

Vla.

p

Vc.

p

Cb.

sf

Measure 1070: Menashe sings "ex - cuse me have you seen a boy". The instrumental parts enter with a melody in the Tenor Saxophone, Bass Clarinet, Horn, and Trombone, all marked *pp* (pianissimo) and "soft, with a flow". The Viola and Violoncello play a sustained note marked *p* (piano). The Contrabass plays a short, accented note marked *sf* (sforzando).

Measure 1071: The vocal line continues with "his eyes al-ways wan-de - ring". The instrumental parts continue their melody, with the Tenor Saxophone, Bass Clarinet, Horn, and Trombone marked *pp* and "soft, with a flow". The Viola and Violoncello remain marked *p*.

Measure 1072: The vocal line concludes with "ne - ver sa - tis-". The instrumental parts continue their melody, with the Tenor Saxophone, Bass Clarinet, Horn, and Trombone marked *pp* and "soft, with a flow". The Viola and Violoncello remain marked *p*.

1073

mp *opening up*

Menashe. *fied is he mine? is he mine is he mine ex - cuse me*

Ten. Sax. *cresc. poco a poco*

B. Cl. *cresc. poco a poco*

Hn. *cresc. poco a poco*

Tbn. *cresc. poco a poco*

Vln. 1 *ppp*

Vla.

Vc.

Cb. *gliss.* *pp* *mp*

Piano

1076 *cresc. poco a poco* *mf* *spacious*

Menashe. *5*
have you seen a boy _____ his eyes al-ways wan - de - ring they look
spacious

Ten. Sax. *mp*

B. Cl. *mf*

Hn. *mf*

Tbn. *mf*

Vln. 1 *mp* *sub p*

Vla. *mp* *p*

Vc. *mp*

Cb.

Sirens wail. Guns on the streets.

NY is ablaze with looters, rioters, opportunists and anarchists

It hits home for Menashe, this is serious. He is in danger and YOEL could be too.

1079 **76** *mf*

Menashe. *p* like my eyes ex - cuse

Ten. Sax. *p*

B. Cl. *p*

Hn. *p*

Tbn. *p*

Vln. 1 *p*

Vla. *p mp*

Vc. *p*

Cb. *p*

76

1082

Menashe. *8* *3* *me have you seen a boy he has a slight stu - tter that wor -*

Ten. Sax. *mp* *mf*

B. Cl. *mp* *mf*

Hn. *mp* *mf*

Tbn. *mp* *mf*

Vln. 1 *mf*

Vla. *3* *mp* *pp* *mf*

Vc. *mf*

Cb. *mf*

Piano *mp*

1085 *sub p* *different, introvert, dark*

Menashe. *8* *5* *>*
 sens when he's a - fraid (d) is he mine is my Yo - el af-

Ten. Sax. *ppp* *pp* sudden change, introvert

B. Cl. *p* *sub ppp* hollow *airy*

Hn. *p* *pp* sudden change, introvert

Tbn. *p* *pp* sudden change, introvert

Vln. 1 *p* *pp*

Vla. *p* *pp*

Vc. *3 mp* *p* *pp*

Cb. *p* *pp*

pp

1088 *esp.* **77**

Menashe. *8* - raid now is my Yo - el af - raid

Ten. Sax. *mp*

B. Cl. *mp*

Hn. *mp*

Tbn. *mp*

Vln. 1 *ppp* *mp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp* *ghostly*

77

f *gradually losing, like a broken record*

1091

Menashe. *now ex cuse me have you seen a boy with eve-ry*

Ten. Sax. *color trill/vib. slow to fast very gradually* **mf**

B. Cl. *color trill/vib. slow to fast very gradually* **mf**

Hn. **mf**

Tbn. *mp* **mf**

Vln. 1 *SP* *wide/slow to fast vib.* **mf** *cresc. poco a poco*

Vla. *SP* *wide/slow to fast vib.* **mf** *cresc. poco a poco*

Vc. *SP* **mf** *small dynamic waves*

Cb. *SP* **mf** *small dynamic waves*

mf *keep cresc. poco a poco*

The noises of the city reach a climax then... quieter.

1094 *keep cresc.*

Menashe. *5*
 — mo-ther-ly kiss— he in - he - ri - ted her me - mo - ries Is he

Ten. Sax. *mp distorted. cresc. poco a poco*

B. Cl. *mp distorted. cresc. poco a poco*

Hn. *mp distorted. cresc. poco a poco*

Tbn. *mp distorted. cresc. poco a poco*

Vln. 1 ST non vib.

Vla. ST non vib.

Vc. *mp* ST

Cb. *mp* ST

1097

Menashe. *ff* shouting, officially lost it

mine is he mine ex - - - - - cuse

Ten. Sax. with voice/growl *f* *mf* *p*

B. Cl. *f* all over the place

Hn. *f* all over the place

Tbn. *f* all over the place

Vln. 1 *f* *mf* aggressive, all over the place, exaggerated
SP change timbre freely, gradually. e.b.p

Vla. *f* *mf* aggressive, all over the place, exaggerated
SP change timbre freely, gradually. e.b.p

Vc. N → *mf* aggressive, all over the place, exaggerated
SP change timbre freely, gradually. e.b.p

Cb. N → *mf* aggressive, all over the place, exaggerated
SP change timbre freely, gradually. e.b.p

Piano *f*

1100

Dim poco a poco

Menashe. *me have you*

Ten. Sax. *ord.*
mf *p* *mf* *mp* *very breathy* *Dim. poco a poco*

B. Cl. *Dim poco a poco*

Hn. *Dim poco a poco*

Tbn. *Dim poco a poco*

Vln. 1 *gliss.*

Vla. *gliss.*

Vc. *gliss.*

Cb. *gliss.*

Dim.

78

Rit.

1103

Menashe. *sub pp, sudden change*

seen a boy

Ten. Sax. *pp* *ppp echotone*

B. Cl. *mp* *ppp echotone*

Hn. *mp*

Tbn. *mp*

Vln. 1 *gliss.*

Vla. *gliss.*

Vc.

Cb. *gliss.* to Bass. Drum

78

Rit.

sub ppp

1106 *Dim. so worn out, can't even talk* *dry* *Free. fade away slowly, airy, half spoken*

Menashe. *ex - cuse me have you seen a boy*

Ten. Sax. *very breaky, worn out*

B. Cl. *very breaky, worn out*

Vla. *ST non vib. ppp*

Vc. *ST non vib. ppp*

Cb. *pizz. mp*

1110

Menashe. *ex - cuse have you seen a boy ex - cuse*

Ten. Sax. *almost toneless, fade away*

B. Cl. *almost toneless, fade away*

Vla.

Vc.

Cb. *pizz.*

Perc. *p Bass Drum*

Exhausted, **MENASHE** feels his legs beginning to buckle.
He tries to hold himself together for as long as he can
but stressed out, he collapses.

79 FREE, at your own pace [♩ = 60]

1113

Menashe.

pp broken to pieces

my wife sur-vived the she - llings but her

Ad lib. fade away naturally

Vla.

ppp almost toneless

Vc.

ppp almost toneless

arco ST non vib.

Cb.

ppp almost toneless

79 FREE, at your own pace [♩ = 60]

mp

B. D.

let ring

mp

1117

Menashe.

— sad-ness grows in him for her the sun is always — se - tting now — in his ear —

B. D.

1121

Menashe. *the night calls an an - swer I failed to give him*

Vln. 1 *ST non vib.*
ppp dark, blunt

Vla.

Vc.

Cb.

B. D.

Suddenly **MENASHE** sees through the smoke - A FLASHBACK.

YOUNGER YOEL appears in his hiding place. He flicks through his radio as he did in our opening scene yet here he is even more nervous/frantic. It is clear that there is something bothering Yoel.

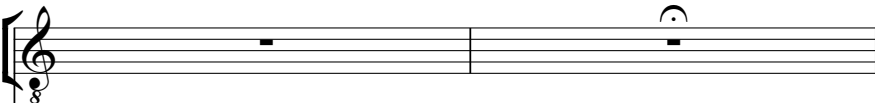
Menashe approaches his young son.

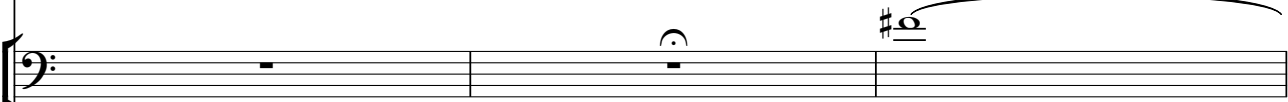
FATHER'S FATHERS III - FLASHBACK

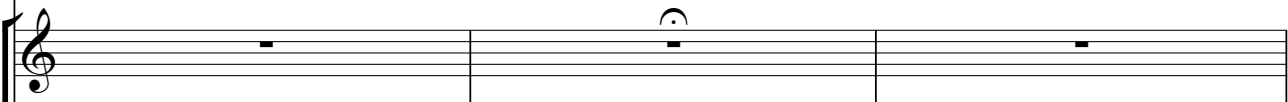
MENASHE watches as **YOUNG YOEL** twitches, afraid. Eyes dart to every sound.
 Menashe never noticed until now but Yoel is traumatised.
 Yoel is unreachable as he sits nervously with his radio.skipping channels. static.

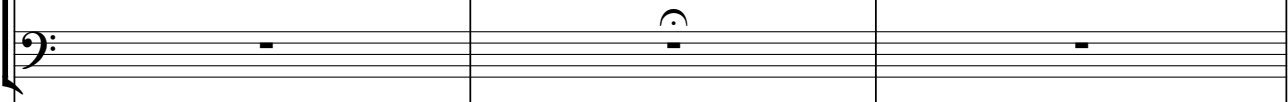
80 [♩ = 90]

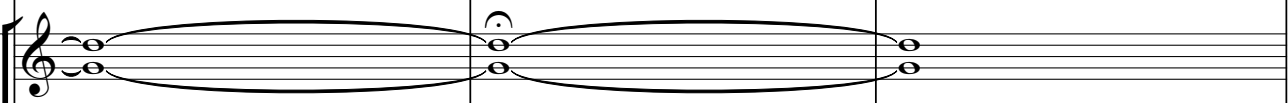
1125

Menashe.  and what have you been doing?

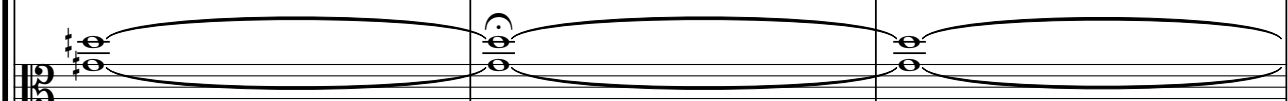
B. Cl.  *ppp dark*

Hn. 

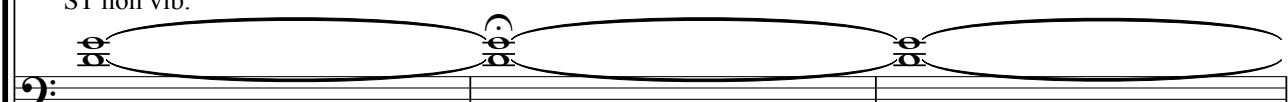
Tbn. 

Vln. 1 

ST non vib.

Vla.  *ppp dark, blunt*

ST non vib.

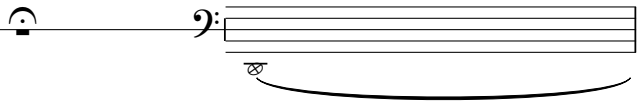
Vc.  *ppp dark, blunt*

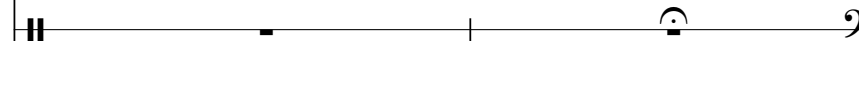
ST non vib.

Cb.  *ppp dark, blunt*

80 [♩ = 90]

To Timp.

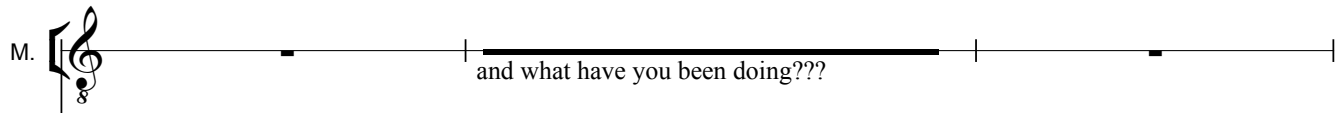
Timpani+ Cymbal  upside-down suspended cymbal on timp, *ppp very small dynamic waves*

B. D. 

Younger Yoel ignores him.
 Menashe grabs Yoel's arm.
 But Yoel pulls free.

He grabs his arm again
 but younger Yoel pushes his
 father away and retreats
 further into his hiding place.

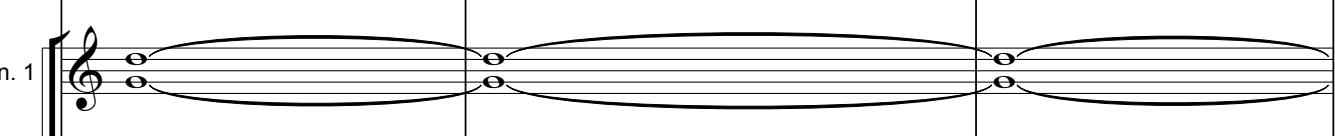
1128

M.  and what have you been doing???

B. Cl. 

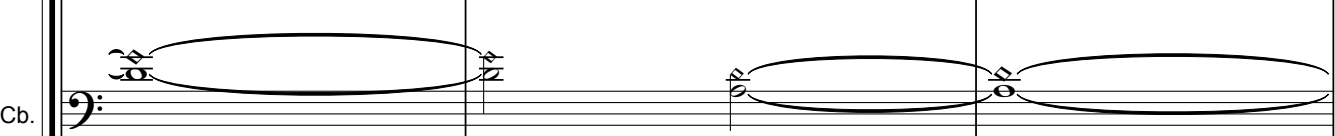
Hn.  *ppp*

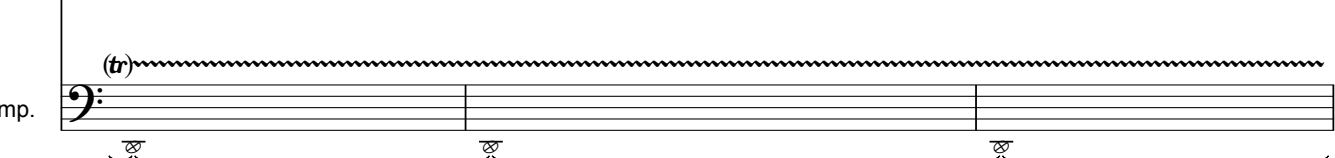
Tbn. 

Vln. 1 

Vla. 

Vc. 

Cb. 

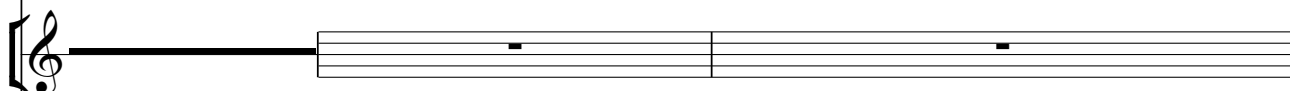
Timp.  (tr)

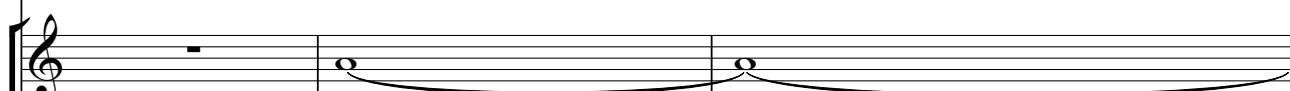
Free

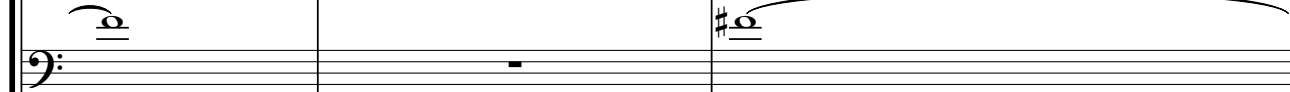
pp *anxious, traumatised, afraid, demonic, rushed*

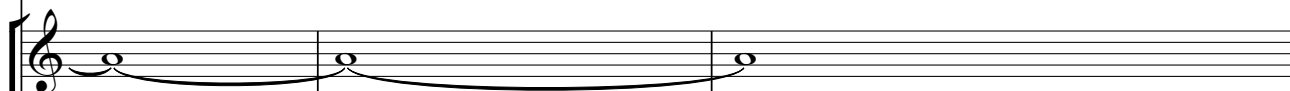
1131

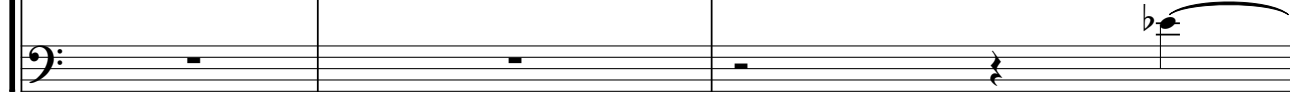
YY. 
 some - times when I ca - n't find my way

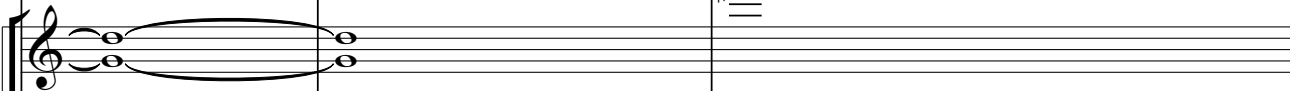
M. 
 8 AND WHAT HAVE YOU BEEN DOING?????

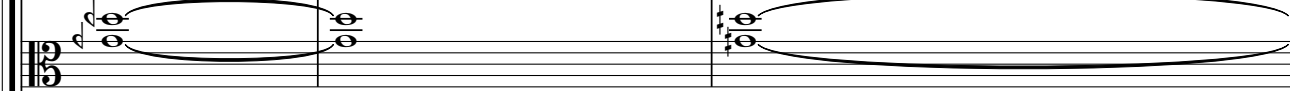
Ten. Sax. 
ppp *echotone*

B. Cl. 
ppp *echotone*

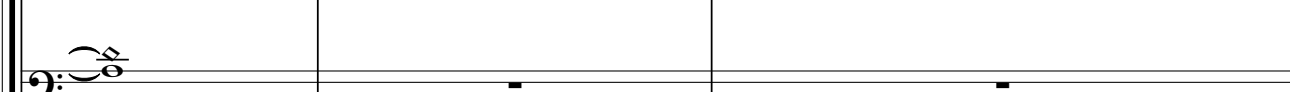
Hn. 
 con sord, straight

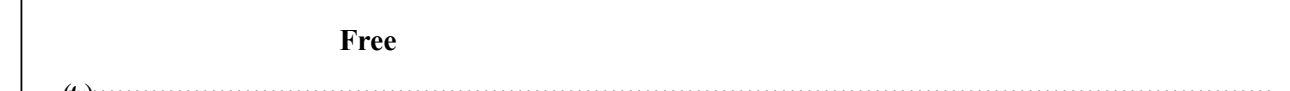
Tbn. 
ppp

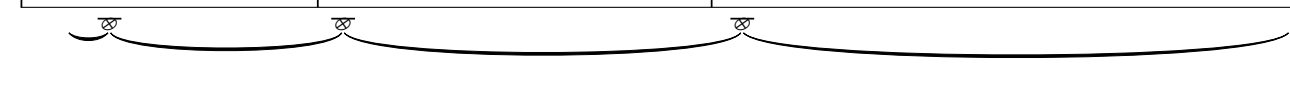
Vln. 1 
 sul D

Vla. 
ppp

Vc. 
ppp

Cb. 
ppp

Timp. 
 Free

(tr) 
ppp

1134

YY. *and I don't know where else to go I come here*

Ten. Sax.

B. Cl.

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

Timp.

tr

gliss.

mp

very small dynamic waves

NO ONE KNOWS II

81 [♩ = 80]

We return to the **STRANGER** and **YOEL** taking refuge. They are both more at ease. Maybe it's the wine or the soothing candlelight. They are sheltered from the black-out but but they hear the looters on the streets and there is a constant feeling that danger lurks.

p light, casual, flowing

Y. *some - times when I ca - n't find my way and I don't know where else to*

Ten. Sax. *ppp echotone*

B. Cl. *ppp echotone*

Tbn. *con sord, straight/cup*

Vln. 1 *ppp ghostly*

Vla. *ppp ghostly*

Vc. *ppp ghostly*

Cb. *ppp ghostly*

ST *8va*

ST

81 [♩ = 80]

Vib. *soft mallets. sempre ped. motor on. high speed*

ppp < pp > pp simile small dynamic waves

1146

Y. *go I come here how I doubt if I'm ready*

Ten. Sax. *p ppp*

B. Cl. *ppp p ppp*

Hn. *ppp p*

Tbn. *ppp*

Vln. 1 *8va*

Vla. *pp*

Vc. *pp*

Cb. *pp*

Vib. *ppp*

Detailed description of the musical score: The score is for measures 1146, 1147, and 1148. The Y. part has lyrics: 'go I come here' (measure 1146), 'how' (measure 1147), and 'I doubt if I'm ready' (measure 1148). The Tenor Saxophone part has dynamics *p* and *ppp*. The Bass Clarinet part has dynamics *ppp*, *p*, and *ppp*. The Horn part has dynamics *ppp* and *p*. The Trombone part has dynamic *ppp*. The Violin 1 part has an *8va* marking. The Viola part has dynamic *pp*. The Violoncello part has dynamic *pp*. The Contrabass part has dynamic *pp*. The Piano part has dynamics *pp* and *ppp*. The Vibraphone part has dynamic *ppp*. The time signature changes from 7/8 to 4/4 between measures 1147 and 1148.

The **STRANGER** puts down his wine readying himself to leave.
Before he does he turns to Yoel.

1149

Y. *5* *3* to mar-ry to mar - ry and car-ry-my - name *mp* simple

Stranger. I just wish

Ten. Sax. *sf* *ppp* echotone

B. Cl. *sf* sub *p* *ppp*

Hn. *sf*

Tbn. *sf* *ppp*

Vln. 1 e.b.p. pizz. *sf* *p*

Vla. e.b.p. pizz. *sf* *p*

Vc. e.b.p. pizz. *sf* *p*

Cb. e.b.p. pizz. *sf* *p*

mp *mp* *ppp*

Vib. *mp*

1152

Stranger. her work was o - ver the _____ dress was _____ fi - nished _____ and

Ten. Sax. *sf* *pp* echotone *pp* *mp* vib.

B. Cl. *sfzp* *pp* echotone *pp* *mp* vib.

Hn. *sf* *pp* *mp*

Tbn. *sf* *pp* *mp*

Vln. 1 *pp* *ff*

Vla. *pp* *ff* *p* arco pizz.

Vc. *pp* *ff* *p* arco pizz.

Cb. *sf* *ff* *p* arco pizz.

pp *pp*

Vib.

spacious

1155

Stranger. *the guests were a - rri- ving and she could*

Ten. Sax. *pp mf pp*

B. Cl. *pp mf p ppp*

Hn. *pp mf pp ppp*

Tbn. *pp mf pp ppp*

Vln. 1 *arco pp*

Vla. *arco pp*

Vc. *arco p mp ppp pp*

Cb. *arco p mp p pp*

p

p

p

1158

Stranger. rest her lips u - pon your fore - head a mo -

Ten. Sax. *ppp* echotone *ppp* echotone, breathy

B. Cl. vib. *ppp*

Hn. *ppp*

Tbn. *ppp*

Vln. 1 arco, e.b.p. *sf* *ppp*

Vla. arco, e.b.p. *sf* *ppp*

Vc. pizz. arco, e.b.o. *sf* pizz.

Cb. pizz. arco, e.b.p. *sf* pizz.

Vib. *ppp*

1161 *pp*

Y. *who—*

Stranger. *p*

ther to her on - ly son— on the night of his wed-ding a bles - ssing

Ten. Sax.

B. Cl.

ppp echotone

Hn.

Tbn.

Vln. 1 *pp*

Vla.

Vc. *p*

Cb. *p*

ppp *8va—*

pp

Vib. *pp* to Timp.

1164

Y. *sf*

Ten. Sax. *vib. slow to fast sf*

B. Cl. *vib. slow to fast sf*

Hn. *vib. slow to fast ppp sf*

Tbn. *vib. slow to fast sf*

Vln. 1 *pp f* *gliss. gliss.*

Vla. *pp f* *gliss. gliss.*

Vc. *arco pp f* *gliss. gliss.* *sul G, D*

Cb. *pp f sf sff* *gliss. gliss. gliss.* *e.b.p pizz.*

8va

8vb

let ring

Timpani

Timp. *p ff pp*

82 [♩ = 110]

1167

pp freely, natural, at your own pace, plain

Y.

when — her face — sank at my ha - la ke

Ten. Sax.

ppp echotone, almost toneless

B. Cl.

Hn.

ppp echotone

Tbn.

Vln. 1

Vla.

Vc.

arco, change timbre freely, gradually (N--SP--N--ST--N)

Cb.

ppp small dynamic waves

82 [♩ = 110]

ppp

ppp

sempre hold pedal until next chord

Timp.

ppp

1171

Y. see-min-gly out of no where and she went pale e - ven though it

Ten. Sax. wide/slow pulse vib. *ppp* echotone, sotto voce

B. Cl. *pp* hollow < > < > simile

Hn. + + + +

Tbn. *ppp*

Cb.

ppp

Vib. *ppp*

Timp.

ppp

(sempre hold pedal until next chord)

8^{vb} ppp

Vib.

ppp *pp*

with bow

The **STRANGER** shakes free from **YOEL**'s hold and begins to climb the stairs...
Yoel again grabs him back this time with force.

1179

Y. *- cause I have seen it too who are you*

Ten. Sax.

B. Cl. *ppp echotone*

Hn. *ppp*

Tbn. *ppp*

Vln. 1 *ppp p ppp*

Vla. *ppp p ppp*

Vc. *ppp p ppp*

Cb.

(sempre hold pedal until next chord)

Vib. *ppp p*

to Bass Drum

1183 *mf* angry

Y. and la - ter at my bar mitz - vah I saw you_

Ten. Sax. *molto vib.* *sf* *mp* *pp*

B. Cl. *molto vib.* *sf* *p*

Hn. *sf* *pp* *mp* *pp*

Tbn. *molto vib.* *sf* *mp*

Vln. 1 *pp* *mp* *p* *mf* *pp*

Vla. *pp* *mp* *p* *mf* *pp*

Vc. *pp* *mp* *p* *mf* *pp*

Cb. *sf* *pp* *mp* *p* *p* *mf* *p* *pp*

8va

8vb

Bass Drum

B. D. *p cresc. poco a poco*

1186 *f* keep cresc. poco a poco

Y. *a - gain o - ver and o - ver and o - ver and o -*

Ten. Sax. *molto vib.*

B. Cl. *mf sfzp < f > p < mf sf*

Hn. *pp mp pp mf*

Tbn. *p cresc. poco a poco sf*

Vln. 1 *mp f sfzp < mf > p ff sf f aggressive*

Vla. *f sfzp < mf > p ff sf f aggressive*

Vc. *f sfzp < mf > p mf sf sf f aggressive*

Cb. *f sfzp < mf > p mf sf sf f aggressive*

Piano *sf sf sf sf*

Vib. *mp washed out*

B. D. *mf*

Poco Accel. Freely

1189 *fff*

Y. *ver and o ver and o - ver and o - ver and*

Ten. Sax. *growl*

B. Cl. *ff*

Hn. *p pp f sff*

Tbn. *mp sff*

Vln. 1 *gliss. gliss. e.b.p gliss. gliss. sff*

Vla. *gliss. gliss. gliss. gliss. e.b.p gliss. gliss. sff*

Vc. *e.b.p sff*

Cb. *e.b.p sff*

Poco Accel. Freely *fff*

8va

8vb

Vib. *To Vib.*

B. D. *ff*

1192 *pp* In shock, deadpan, doesn't know how to process

Y. *pp* who are you

Stranger. *p* no one knows no one knows

Ten. Sax. *pp* *mp*

B. Cl. *pp* sotto voce *mf*

Hn. *ppp* dark *mp*

Tbn. *ppp* dark *mp*

Vln. 1 ord. ST *pp* *p* *ppp*

Vla. ord. ST *ppp* *pp* *f*

Vc. ord. ST *ppp* *pp* *f*

Cb. ord. ST *ppp* *pp* *f*

The musical score for measures 1192-1194 features a vocal duet between 'Y.' and 'Stranger.' with lyrics 'who are you' and 'no one knows no one knows'. The instrumental ensemble, including Tenor Saxophone, Bass Clarinet, Horns, Trombones, Violins, Viola, Violoncello, and Contrabass, provides a harmonic backdrop with sustained notes and dynamic markings ranging from *ppp* to *f*. The piano part remains silent throughout these measures.

83 Piu Mosso

1195 **mp** cuts the stranger off

Y. *you* *the o - ther* *Yo - el* *the* *first*

Stranger.

Ten. Sax.

B. Cl. **ppp** echotone , small dynamic waves

pp sotto voce

let harmonics ring
ST → SP → N → ST → SP

Vln. 1 **ppp**

Vla. **ppp**

Vc. pizz. **p**

Cb. pizz. **p**

83 Piu Mosso

Vib. **ppp** with bow

1198

Y. *my sha - - - dow lurk - ing in*

Ten. Sax. *ppp*

B. Cl. *p very breathy*

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

ppp

p

p

8^{vb}

to Bass Drum.

Vib. *p*

frantic. trapped. like a broken record

1201

Y. *heavy*

the back-ground of my child - hood ma-king me stut - ter stut - ter stut - ter

Ten. Sax. *mp cresc. poco a poco*

B. Cl. *mp cresc. poco a poco*

Hn. *mp cresc. poco a poco*

Tbn. *mp cresc. poco a poco*

Vln. 1 *ST* *SP* *ppp ghostly* *mp sfz sfz sfz sfz* *poco pont.*

Vla. *ST* *SP* *ppp ghostly* *mp sfz sfz sfz sfz* *poco pont.*

Vc. *arco* *ST* *SP* *ppp* *ghostly* *mp sf mp* *molto vib. ord. molto vib.*

Cb. *mp sf mp*

p cresc. poco a poco

8vb

1205 *f*

Y. *f*
stut - ter - stut your foot - steps al - ways lurk - ing be - hind me

M/harmonics/with voice

Ten. Sax. *mp* *sf*

B. Cl. *p* *f* *p* *mf* *p*

Hn. *sf* *sf* *p* *mf* *p*

Tbn. *sff* *p* *mf* *p*

Vln. 1 *ord.* *p* *f* *mp*

Vla. *ord.* *p* *f* *mp*

Vc. *ord.* *sf* *mf* *f* *mp* *sf*

Cb. *sf* *mf* *f* *mp* *sf*

f *p*

8vb *8vb*

1209 *yelling, furious* *fff*

Y. *fff*

Ten. Sax. *p cresc. poco a poco* *fff*

B. Cl. *p cresc. poco a poco* *fff*

Hn. *cresc. poco a poco* *fff*

Tbn. *cresc. poco a poco* *fff*

Vln. 1 *8va* *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

fff let ring

Ped.

B. D. *fff* to Vib.

Everything goes quiet. The **STRANGER** squares up to him, but **YOEL** is no longer afraid.

84 Meno Mosso

1213 *pp* catching his breath *pp* heavy

Y. *pp* *esp*

who are you I will

Stranger. *pp* *esp*

I just wish_____

Sop. Sax. *ppp* echotone

B. Cl. *ppp* echotone almost toneless

Tbn. *ppp*

Vln. 1 *molto* ST *ppp*

Vla. *molto* ST *ppp*

Vc. *molto* ST *ppp*

Cb. *arco* *molto* ST *ppp* *ppp* flute like, soft

84 Meno Mosso

pp *like an echo*

Vibraphone

Vib. *pp*

1216

Y. *not* mar - ry

Stranger. her work was o - ver the dress was

Sop. Sax.

B. Cl. *Clarinet in Bb* *ppp* *echotone*

Hn. *ppp*

Tbn. *ppp*

Vln. 1

Vla.

Vc.

Cb.

Vib.

1219

Y. *I will not mar -*

Stranger. *fi - nished and the guests were a - riv -*

Sop. Sax.

Cl. *ppp still*

Hn. *+* *+* *+* *+*

Tbn.

Vln. 1

Vla. *ppp sotto voce*

Vc.

Cb. *3*

Vib. *ppp*

1222

Y.

-ry I will not mar -

Stranger.

- - ing and she could rest her

Sop. Sax.

Cl.

mp

Hn.

mp

Tbn.

mp

Vln. 1

Vla.

Vc.

Cb.

Vib.

This musical score page, numbered 300, features a vocal melody for a character named 'Y.' and a supporting instrumental ensemble. The vocal line, in treble clef, begins with a tempo marking of 1222. The lyrics are: '-ry I will not mar -'. The instrumental ensemble includes a 'Stranger.' part in bass clef with lyrics '- - ing and she could rest her', a Soprano Saxophone (Sop. Sax.), Clarinet (Cl.), Horn (Hn.), Trombone (Tbn.), Violin 1 (Vln. 1), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), Piano (represented by a grand staff), and Vibraphone (Vib.). The piano and vibraphone parts provide harmonic support, with the piano playing chords and the vibraphone playing a melodic line. The horn and trombone parts are marked with a mezzo-piano (*mp*) dynamic. The overall texture is a blend of vocal melody and instrumental accompaniment.

YOEL pushes the stranger back.

1225 *pp*

Y. *ry_* who are you????

Stranger. lips u - pon your fore - head and give you a ble - ssing

Sop. Sax. *pp*

Cl. *pp*

Hn.

Tbn.

Vln. 1 *ppp*

Vla. *cresc. poco a poco*

Vc.

Cb. *ppp* *cresc. poco a poco*

ppp

Vib. *with bow* *ppp*

STRANGER sighs and falls onto the steps.
He stares up at Yoel and resigns to confess.

85 [♩ = 76]

1229 *ffff*

Y. *ffff*

Stranger. *ffff* *p* different, introvert, freely
be - fore_ the war

Sop. Sax.

Cl.

Hn.

Tbn. *sf*

Vln. 1 *sf*

Vla. *sf* pizz. *ppp*

Vc. *sf* pizz. *mp*

Cb. *sf* *mp*

85 [♩ = 76]

mp *quiet pulse*

To Timp. Timpani

Vib. *pp* *p*

1233

Stranger. *step by step*

be-fore we were se - pa - ra - ted be-fore I came to A me ri ca sear ching sear ching sear

Sop. Sax. *ppp still*

Cl. *still ppp still*

Hn.

Tbn.

Vln. 1

Vla. *pizz. sf*

Vc. *pizz. sf mp*

Cb. *pizz. sf mp*

pp simile

Timp.

YOEL freezes, disturbed.

1240

p weirded out

but no one knows... no one

p

her name was Es - ther your mo - ther

ppp echotone

ppp echotone

pp

pp

pp

pp

pp

ord.

pp

pp

ppp

Timp.

86 Piu Mosso

1244

Y. knows no one knows

p straight forward, soft, freely, esp.

Stranger. I died in her eyes___ in the camps but I was not dead they were mis-ta-

Sop. Sax. *ppp* echotone *ppp* $\triangleleft$ *mf* *ppp* like an echo

Cl. *ppp* echotone *ppp* $\triangleleft$ *mf* *ppp* like an echo

Hn. *ppp* $\triangleleft$ *mf*

Tbn. *ppp* $\triangleleft$ *mf* *ppp*

Vln. 1 *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* *mf* *ppp*

Cb. *ppp*

86 Piu Mosso

pp

Timp.

87 Piu Mosso

*f**mf cresc. poco a poco*

1249

Stranger. *- ken my life was not ta - ken in Eu - rope and I came to A -*

Sop. Sax. *bend pitch cresc. poco a poco*

Cl. *bend pitch cresc. poco a poco*

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

pizz. arco pp sfz p < mp > p sfz p < mp > p sfz p < mp > p sfz p < mp > p

pp gliss. mf keep cresc. poco a poco

87 Piu Mosso

8va p mp keep cresc. poco a poco mf

8vb mp

Timp.

f cresc. poco a poco *active forward*

1253

Stranger. *me-ri-ca sear-ching sear-ching sear-ching sear-ching sear-ching for the girl who thought me*

Sop. Sax. *p mf sfzp mp pp*

Cl. *p mf sfzp mp pp*

Hn. *p mf sfzp mp pp*

Tbn. *mp mf p mp* *vib.*

Vln. 1 *f > p simile. cresc. ff f cresc. poco a poco*

Vla. *ff f cresc. poco a poco*

Vc. *f > p simile. cresc. ff f cresc. poco a poco*

Cb. *sfzp sfzp sffzp ff sfzp mf* *gliss.*

Piano *sf f percussive*

8^{vb}

Timp. *accel freely* *5 7 3* *sf ppp*

1257

Stranger. *dead* for the girl who's fate was set for the girl who held a new ba -

Sop. Sax. *sfzp* *mf* *p* *sffzp* *f* *p*

Cl. *sfzp* *mf* *p* *sffzp* *f* *p*

Hn. *sfzp* *mf* *f*

Tbn. *pp* *mp* *mf* *p* *mf* *f* *p*

Vln. 1 *gliss.*

Vla. *gliss.*

Vc. *gliss.*

Cb. *p* *sfzp* *f* *p* *sffzp*

8^{va} *sff* *sff*

(8) *p* *sf* *ff* *p* *sf* *8^{vb}*

Timp. *mf* *pp* *f* *p*

1260 *pp* *Freely. In shock, slightly mumbled, broken*

Y. *fff* *pp* *defeated, heavy* i...if my mo-ther was mar-ried

Stranger. by boy so now you now you know now you

Sop. Sax. *ff* Tenor Saxophone

Cl. *ff* *ppp* *echotone, small dynamic waves*

Hn. *p* *ff*

Tbn. *ff*

Vln. 1 *ff*

Vla. *ff*

Vc. *ff* shift timbre freely, gradually

Cb. *ff* *ppp*

88

8^{vb} *ff* *pp* 8^{vb}

88

To B. D.

B. D. Bass Drum *ppp*

Detailed description of the musical score: The score is for page 88, measures 1260-1263. It is written in 4/4 time. The key signature has one flat (Bb). The score includes parts for Y., Stranger., Sop. Sax., Cl., Hn., Tbn., Vln. 1, Vla., Vc., Cb., Piano, Timp., and B. D. The music is characterized by various dynamics and performance instructions. Y. starts with a *fff* dynamic and a *pp* dynamic, with the instruction *defeated, heavy*. Stranger. has lyrics: "by boy so now you now you know now you". Sop. Sax. and Cl. have *ff* dynamics. Hn. and Tbn. have *p* and *ff* dynamics. Vln. 1, Vla., Vc., and Cb. have *ff* dynamics. The Piano part has *ff* and *pp* dynamics, with the instruction *echotone, small dynamic waves*. The B. D. part has *ppp* dynamics. The score ends with the instruction "To B. D." and a *ppp* dynamic for the Bass Drum.

1265 *cresc. poco a poco*

Y. *3* *5*

be-fore but... her hus-band never died still she mar-ried an - o-ther man with - out know-ing or know

Ten. Sax.

Cl.

Hn.

ppp small dynamic waves

Cb. get closer and further from the bridge, let harmonics ring

B. D.

1269

Y. *ing i - lle-gi - ti-mate mar-riage i - lle-gi - ti-mate child that makes me*

Stranger. *a mamzer*

Ten. Sax. *vib. ppp breathy*

Cl.

Hn. *con sord, straight*

Tbn. *ppp*

Cb. *mp*

p

B. D.

1273 **f** *frantic*

Y. **f** *frantic* **sf**

ccursed by my stut - ter cursed for se-venge-nera-tions my _____ child-ren's child-ren's child-rens

Ten. Sax. **mf** **mf** **sf** **f** **sf**

Cl. **p** **f**

Hn. **sfzpp** **sf sfzpp** **sf** **p**

Tbn. **sfzpp** **sf sfzpp** **sf** **p** **f**

Vln. 1 **f** *frantic* **sfzp** **f** keep cresc. poco a poco

Vla. **f** *frantic* **sfzp** **f** keep cresc. poco a poco

Vc. **f** *frantic* **sfzp** **f** keep cresc. poco a poco

Cb. **f** *frantic* **sfzp** **f** keep cresc. poco a poco

8va

89 **Piu Mosso**

f *frantic* cresc. poco a poco

B. D. **mf** cresc. poco a poco

1276 **ff**

Y. **ff** **sff**

child-ren of a - dul - t - ry un - a - ble to mar - ry and car-ry my name

squeak growl

Ten. Sax. **f** keep cresc. poco a poco **sff**

Cl. keep cresc. poco a poco **sff**

Hn. **f** keep cresc. poco a poco **sff**

Tbn. **f** keep cresc. poco a poco **sff**

Vln. 1 **ff** **sfzp** **sff** e.b.p.

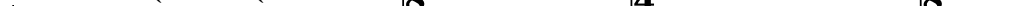
Vla. **ff** **sfzp** **sff** e.b.p.

Vc. **ff** **sfzp** **sff** e.b.p.

Cb. **ff** **sfzp** **sff** e.b.p.

ff **sff**

B. D. **sff**

Y. 

S.  I stayed in the sha - dows I fa - ded in - side

Hn.
 Tbn.
 Vln. 1
 Vla.
 Vc.
 Cb.

ppp *p* *pp* *p* *pp*
ppp *p* *pp* *p* *pp*
ppp *p* *pp* *p* *pp*
ppp *p* *pp* *p* *pp*

90 [$\text{♩} = 86$]

B. D.

ppp cresc. poco a poco

1283

S. *sf* *sub p* *out of breath*

I died in her eyes so she could have the on - ly thing I _____ was un a ble to give

Ten. Sax.

Cl.

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

Pf.

B. D.

pp *mf* *ppp*

p *pp* *mf* *ppp*

mp *mf* *p* *f* *mp* *ff* *pp*

mp *mf* *p* *f* *mp* *ff* *pp*

mp *mf* *p* *f* *mp* *ff* *pp*

mp *mf* *p* *f* *mp* *ff* *pp*

f *ppp*

mf

To Gong

1288 (sinister,sarcastic)

Y. a bastard!

S. *p* I was her first yoel until I was no longer

Ten. Sax. *ppp* echotone

Cl. *ppp* echotone To B. Cl.

Vln. 1 *ppp* ST

Vla. *ppp* ST sul A

Vc. *ppp* sul D (7th partial) ST

Cb. *ppp* ST

pp nostalgic *ppp*

mp *ppp*

Gong let ring soft mallets *ppp* to Bass Drum

91 **Meno mosso. FREE. In your own time.**

1293

pp

S. *pizz.* if her work is___ o - ver if the___ dress is___ fin -

Vc. *ppp* almost toneless

Cb. *ppp* almost inaudible

91 **Meno mosso. FREE. In your own time.**

B. D. *ppp* almost inaudible

Rit. poco a poco

1297

<sf mf

S. nished if all___ the guests ar - rive if___ she could rest___

Vln. 1 *pizz. dry closed sound*

Vla. *pizz. dry closed sound*

Vc. *pizz. dry closed sound*

Cb. *pizz. dry closed sound*

pp secco

ppp

B. D. (tr)

1301 *p*

S. — her lips u - pon your fore-head if you mar - ry the mar - rige can - not

Vln. 1

Vla.

Vc.

Cb.

simile

simile

simile

simile

8^{vb} simile

(tr)

B. D.

The **STRANGER** puts his hand on **YOEL**'s shoulder.
 Yoel pushes the stranger away, he wants to be alone.
 The stranger understands and exits.

1305

Y. *ppp* almost spoken
 I will know

S. *pp* (half spoken)
 — be a - nnulled our curse will be o - ver and no one will know

Cl.

Vln. 1 *ppp* almost toneless

Vla. *ppp* almost toneless

Vc. *ppp* almost toneless

Cb. *ppp* almost toneless

B. D. *ppp* 8^{vb}

Yoel is left on stage. He seems to take on the same ghostly appearance as the stranger as he considers what to do, pacing... it suddenly dawns on him.

92

Freely. ghostly, trying to digest the information by repeating it, mumbled, broken

1309

pp

Y. he stayed in the sha - dows he fa - ded in - side

B. Cl. Bass Clarinet in B $\flat$

ppp

Vln. 1 arco non vib. **ppp** cresc. poco a poco

Vla. arco non vib. **ppp** cresc. poco a poco

Vc. arco non vib. **ppp** cresc. poco a poco

Cb. arco non vib. **ppp** cresc. poco a poco

92

ppp

ppp

B. D. Bass Drum **ppp**

1314

Y. *sf*

he died in her eyes so she could have the on - ly thing he _____ was un a ble to give

Menashe.

Ten. Sax.

B. Cl.

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

mp

mp

mp

mp

p

B. D.

mp

to Marimba

YOEL hears his father approaching. MENASHE enters. He misses Yoel lurking. This allows Yoel the opportunity to watch his father's search from a distance. In this moment, Yoel imagines himself no longer here, no longer part of this community..Meanshe is optimistic as he races to Yoel's hiding place. But his hope dissolves as he finds it empty.

1318

93 [♩ = 120]

Y.

her

Menashe.

(off stage)

Yoel!!

Yoel!!

Ten. Sax.

B. Cl.

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

93 [♩ = 120]

Marimba

soft mallets

Mar.

pp hollow

cresc. poco a poco

Piu Mosso, accel poco a poco.

1322

Y.

M.

Ten. Sax.

B. Cl.

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

Piano

Mar.

Piu Mosso, accel poco a poco.

1326

Y. *stutter*
There's ---

Ten. Sax.

B. Cl.

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

mp

f

Mar.

mp

f

Piu Mosso

Yoel steps out trying to tell his father
everything but he can't.

1330

Y. *There's ---*

Ten. Sax. *keep cresc.* **ff**

B. Cl. *keep cresc.* **ff**

Hn. *keep cresc.* **ff**

Tbn. *keep cresc.* **ff**

Vln. 1 *keep cresc.* **ff**

Vla. *keep cresc.* **ff**

Vc. *keep cresc.* **ff**

Cb. *keep cresc.* **ff**

Piu Mosso

keep cresc. poco a poco **ff**

Mar. *keep cresc. poco a poco* **ff**

1334 [♩ = 145] Menashe scans the stage but sees nothing.

M. There's.....? (warmly) only us here, Yoel

Ten. Sax. *sub ppp*

B. Cl. *sub ppp*

Hn.

Tbn.

Vln. 1 *fff*

Vla. *fff* *sub ppp*

Vc. *fff* *sub ppp*

Cb. *fff* *sub ppp*

[♩ = 145]

fff

ppp to Bass drum.

Mar. *keep cresc. poco a poco* *fff*

Menashe puts an arm tenderly around his son.
 The **STRANGER** steps back on stage, at the sideline and watches them leave...
 Yoel can't shake the feeling.
 He looks back over his shoulder. Back to the stranger.
 They exchange a look. Yoel nods an agreement. The stranger is grateful.
 Yoel hurries Menashe off stage as the light in Yoel's hiding place switches off.

DAVID enters.

RAZA D'SHABBOS/THE SECRETS OF THE SABBATH by Pier Pinchik

Sung in Aramaic without English translation

94 [♩ = 68]

1338

Ten. Sax.

Bass Clarinet
in B♭

B. Cl.

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

ppp still

ppp echotone

ppp still

con sord, cup

ppp still

ST non vib.

ppp blunt — *pp*

ST non vib.

ppp blunt — *pp*

ST non vib.

ppp blunt — *p*

ST non vib.

ppp blunt — *p cresc. poco a poco*

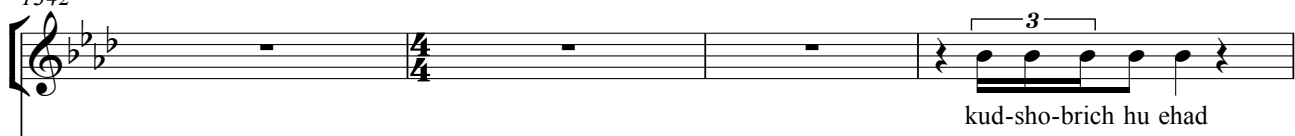
p spacious

94 [♩ = 68]

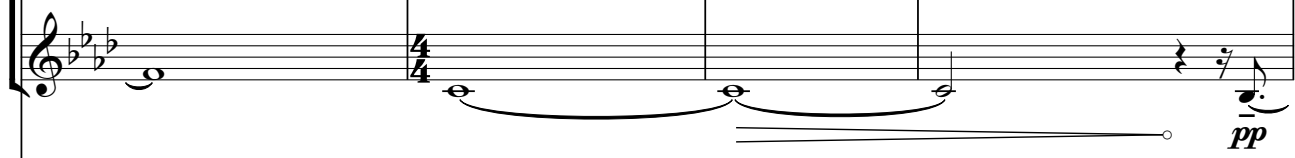
sempre ped. aim for a washed out, dark sound

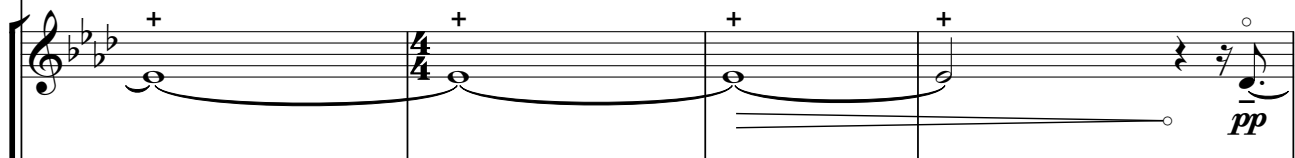
During DAVID's song, **ESTHER** enters, lit by a single candle.
 In David's background, she lights Sabbath candles around the stage.
 Esther repeats the gesture over and over
 until the stage is dotted with tiny orange lights.

1342

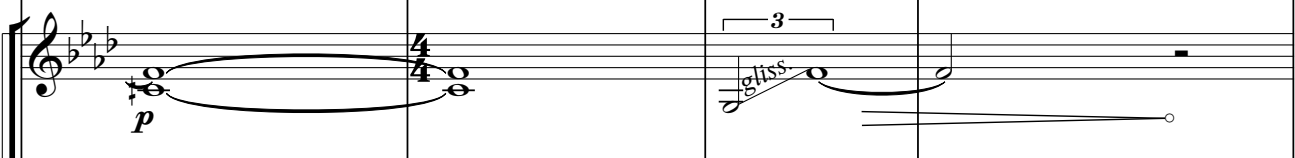
David.  kud-sho-brich hu ehad

Ten. Sax. 

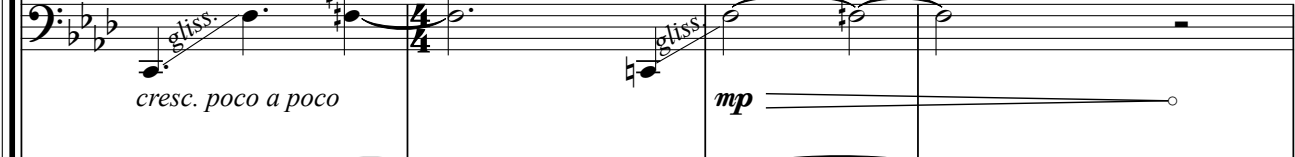
B. Cl.  *pp*

Hn.  *pp*

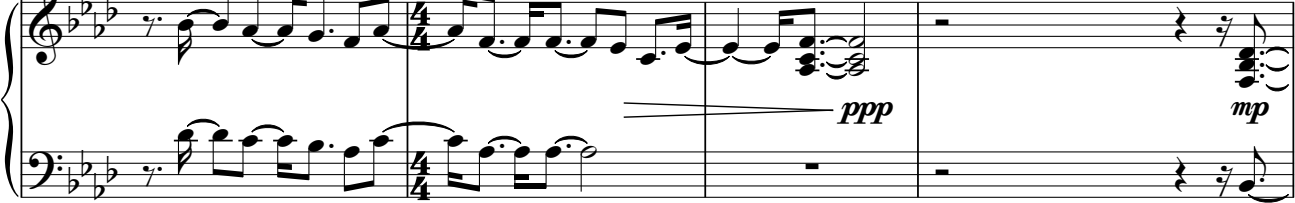
Tbn.  *pp* dark *pp*

Vln. 1  *p* *gliss.*

Vla.  *p* *gliss.*

Vc.  *p* *gliss.* *cresc. poco a poco* *mp*

Cb.  *p* *gliss.* *mp*

 *ppp* *mp*

1346

T. le-elo lo lo yo siv al kur sa yo di_ ko reh Ad_____

Ten. Sax. *ppp*

B. Cl. *p < sf* aggressive *ppp* subtone

Hn. *ppp*

Tbn. *ppp*

Vln. 1 *pp*

Vla. *pp*

Vc. *aggressive* *p < sf* *pp*

Cb. *p < sf*

ppp

Red. _____

Ten. Sax.

B. Cl.

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

mp

pp still

mf

p dark

ST non vib.

pp

mf

pp dark

mf

1352

T. *e hod le me he veh e hod be e hod*

Ten. Sax. *vib. ppp echotone p ppp*

B. Cl. *vib. ppp ppp*

Hn. *ppp*

Tbn. *ppp p*

Vln. 1

Vla.

Vc.

Cb. *pp ppp*

pp floating ppp

1355

This musical score page contains measures 1355 through 1357. The key signature has three flats (B-flat major or D-flat minor) and the time signature is 4/4. The vocal part (T.) features lyrics: "ve ho___ o kim no ro___ zo___ a do shem e". The instrumental parts include Tenor Saxophone (Ten. Sax.), Bass Clarinet (B. Cl.), Horn (Hn.), Trombone (Tbn.), Violin 1 (Vln. 1), Viola (Vla.), Violoncello (Vc.), Contrabass (Cb.), and Piano.

T.
ve ho___ o kim no ro___ zo___ a do shem e

Ten. Sax.

B. Cl.
ord.

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

Piano
p, *pp*, *mp*, *gliss.*

1358

T. *tr* had u she mo e had *tr*

Ten. Sax. *ppp* *p*

B. Cl. *ppp*

Hn. *ppp*

Tbn. *pp*

Vln. 1 *gliss.* *f* *ppp*

Vla. *mp* *gliss.* *f* *ppp*

Vc. *mp* *f* *pp*

Cb. *mp* *f* *pp*

Freely. try to follow vocal line

ppp *p* *tr*

Detailed description of the musical score: The score is for measures 1358, 1359, and 1360. The vocal line (T.) is in G major, 4/4 time. It features a melodic line with trills and slurs. The lyrics are 'had u she mo e had'. The instrumental parts include Tenor Saxophone, Bass Clarinet, Horn, Trombone, Violin 1, Viola, Violoncello, and Contrabass. The piano part at the bottom is marked 'Freely. try to follow vocal line'. Dynamics include ppp, p, mp, f, and pp. The piano part has a trill in measure 1360.

1361

T. ro zo di sha bbo hi sha bbo

Ten. Sax.

B. Cl.

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

ord.

ord.

ST non vib.

ST non vib.

p dark, espress *mf* *p* *pp* dark *mp*

p dark, espress *mf* *p* *pp* dark *mp*

p *mf* *pp* *mp*

1364

T. [Musical staff with rests]

Ten. Sax. *ppp* *ord.* *p*

B. Cl. *ord.* *p with a flow* *mp* *p*

Hn. *pp* *ppp* *ord.*

Tbn. *pp* *ppp* *p*

Vln. 1 *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *e.b.p gradually* *gliss.* *gliss.* *gliss.* *ord.* *f*

Cb. *e.b.p gradually* *gliss.* *gliss.* *ord.* *f*

[Piano accompaniment] *mf*

95

1367

T. *ro zo di sha - bbos hi sha - bbos*

Ten. Sax. *mf p mf pp mp*

B. Cl. *f p mf pp mp*

Hn. *p mf p mf ppp*

Tbn. *mf p mf pp mp*

Vln. 1 *ord. ff p mf p*

Vla. *ord. ff p mf p*

Vc. *p mf p*

Cb. *p mf p*

95

mf p

f

3

1370

T. *de is ach das be ro zo be ro zo de ehad*

Ten. Sax. *ppp p mp ppp*

B. Cl. *ppp p mp ppp*

Hn. *p mf ppp*

Tbn. *pp p mf pp*

Vln. 1 *p soft mp mf*

Vla. *p soft mp mf*

Vc. *p soft ST vib. mf*

Cb. *pp soft ST vib. mf*

mp

1374

T. *le mish reh a loh le mish reh a loh ro zo ro zo ro zo de*

Ten. Sax. *pp still*

B. Cl. *pp still*

Hn. *pp still*

Tbn. *pp still*

Vln. 1 *ppp mp f sff*

Vla. *ppp mp f sff*

Vc. *ppp mp f sff*

Cb. *ppp mp f sff*

p *pp delicate* *cresc. poco a poco* *f*

B. D. *p*

Bass Drum

96

The image shows a musical score for a piece titled "The Dark" by B. D. The score is written for piano and features a dynamic range from *p* (piano) to *ppp* (pianissimo). The piano part is in the upper staves, and the bass part is in the lower staves. The piano part includes a "p dark" marking. The bass part includes a "ppp" marking. The score is in 3/4 time and features a key signature of one flat (B-flat).

1381

T. *so de ma a leh shabto de ho*

Ten. Sax. *p* *ppp*

B. Cl. *p* *pp*

Hn. *vib.* *pp*

Tbn. *ppp* *p*

Vln. 1 *mp keep cresc. poco a poco* *vib. slow to fast gradually*

Vla. *mp keep cresc. poco a poco* *vib. slow to fast gradually*

Vc. *mp keep cresc. poco a poco* *vib. slow to fast gradually*

Cb. *mp keep cresc. poco a poco* *vib. slow to fast gradually*

mp cresc. poco a poco

1384

T. *is ach das d'hoë is ach das.*

Ten. Sax. *p with a flow* *mf* *p*

B. Cl. *p with a flow* *mf* *p*

Hn. *ppp* *pp*

Tbn. *ppp* *p*

Vln. 1 *molto vib.* *ff*

Vla. *molto vib.* *ff*

Vc. *molto vib.* *ff*

Cb. *ff*

f

1387

T. *kur sa_yo ya ki ro ka di sho be ro zo be ro zo de ehod* *ve is ta ko nas_*
vib.

Ten. Sax. *ppp* *f* *p* vib.

B. Cl. *f* *p* vib.

Hn. *f* *p* vib.

Tbn. *f*

Vln. 1 *pp* *sfzpp* *ff* *pp* *f*
ST non vib.

Vla. *pp* *sfzpp* *ff* *pp* *f*
ST non vib.

Vc. *pp* *sfzpp* *f* *pp* *sfp* *gliss.*
ST non vib.

Cb. *pp* *sfzpp* *ff* *pp* *sfp* *gliss.*
ST non vib.

pp *sf* *mf* *p* *sf*

B. D. *sf*

1391

T. *ve is ta ko nas le mish reh le mish re a loh*

Ten. Sax. *f p*

B. Cl. *f p f*

Hn. *f p*

Tbn. *p f*

Vln. 1 *p ff pp*

Vla. *mp p ff pp*

Vc. *step by step f mp f p*

Cb. *step by step f mp f p*

p cresc. poco a poco, with weight mp p

1394

T. *mal koh mal*

Ten. Sax. *p* *f*

B. Cl. *p* *f*

Hn. *f*

Tbn. *ord.* *mp* *f*

Vln. 1 *ord. with a flow* *mf cresc. poco a poco* *ff*

Vla. *mf* *ff*

Vc. *f p* *ff*

Cb. *f p* *ff*

mf mp *f*

Detailed description of the musical score: The score is for measures 1394, 1395, and 1396. The key signature has four flats (B-flat major or D-flat minor). The Tenor Saxophone part has lyrics 'mal koh mal' and features a triplet of eighth notes in measure 1395. The Bass Clarinet part has a triplet of eighth notes in measure 1396. The Horn part has a forte (f) dynamic in measure 1396. The Trombone part has a mezzo-piano (mp) dynamic in measure 1394 and a forte (f) dynamic in measure 1396. The Violin 1 part has a mezzo-forte (mf) dynamic with a 'cresc. poco a poco' marking in measure 1394 and a fortissimo (ff) dynamic in measure 1396. The Viola part has a mezzo-forte (mf) dynamic in measure 1394 and a fortissimo (ff) dynamic in measure 1396. The Violoncello and Contrabass parts have a forte (f) dynamic in measure 1394, a piano (p) dynamic in measure 1395, and a fortissimo (ff) dynamic in measure 1396. The Piano part has a mezzo-forte (mf) dynamic in measure 1394, a mezzo-piano (mp) dynamic in measure 1395, and a forte (f) dynamic in measure 1396.

1397

T. *— koh mal koh — ka di sho — ka di sho i loh —*

Ten. Sax. *pp* *ppp* *pp*

B. Cl. *pp* *ppp* *p*

Hn. *pp* *ppp* *pp*

Tbn. *pp* *ppp* *pp*

Vln. 1 *pp* *ppp* *sf*

Vla. *pp* *ppp* *sf*

Vc. *p* *ppp* *sf*

Cb. *p* *ppp* *sf*

pp *ppp* *pp*

As his song finishes David exits leaving Esther on stage. She continues to light candles. Their light reveals the completed wedding dress hanging above the stage. For the first time we see the bridal dress in its elaborate, ornate entirety.

1400

T. *ro zo di sha bbos hi sha bbos*

Ten. Sax. *ppp* *p* vib.

B. Cl. *ppp* *p* vib.

Hn. *ppp* *p* vib.

Tbn. *ppp* *p* vib.

Vln. 1 *p* *pp dark* ST vib.

Vla. *p* *pp dark* ST vib.

Vc. *p* *pp dark* ST vib.

Cb. *mp* *pp dark* ST vib.

B. D. *mp* *ppp* tr

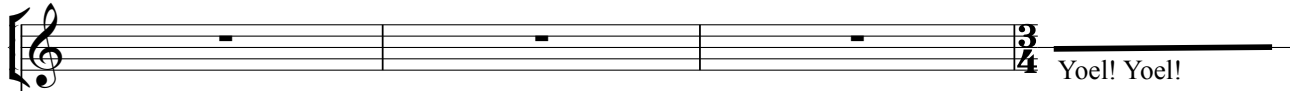
DREAM SEQUENCE INTRO

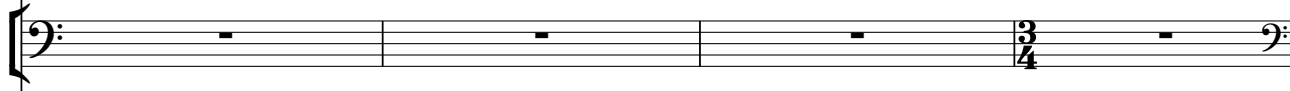
ESTHER looks out of the window.

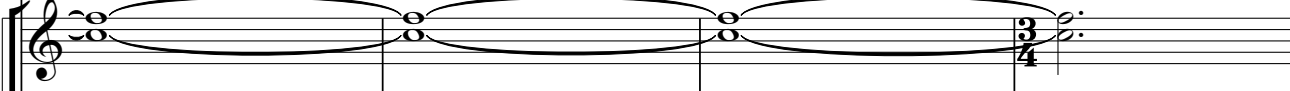
The light brightens. There is a change in tone. This is ESTHER'S DREAMINGS

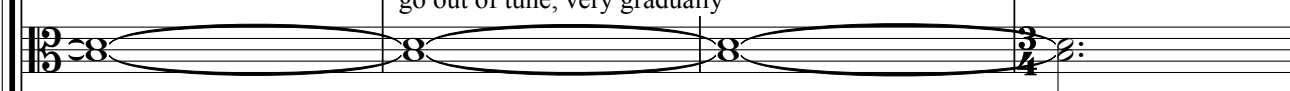
97 [♩ = 64] Ad lib.

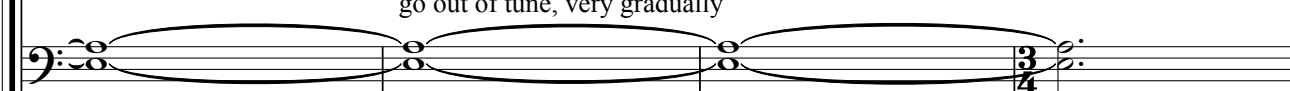
1404

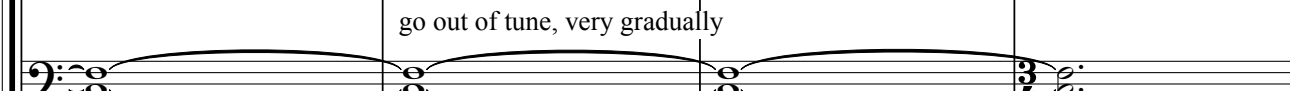
Esther.  Yoel! Yoel!

S. 

Vln. 1 

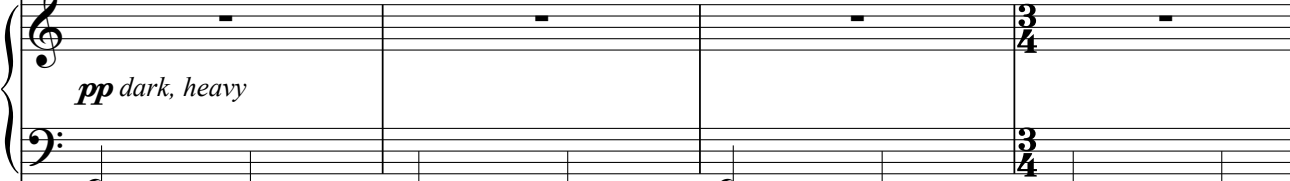
Vla. 

Vc. 

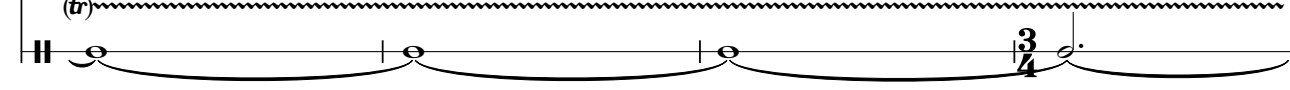
Cb. 

mp

97

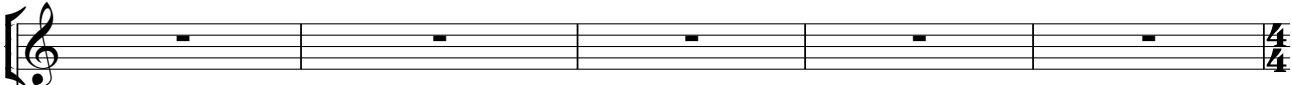
pp dark, heavy 

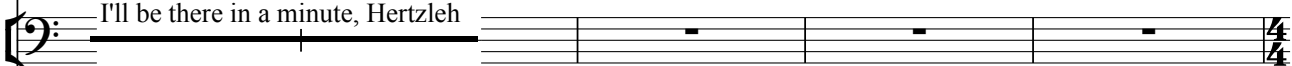
8vb
Red.

(tr) 

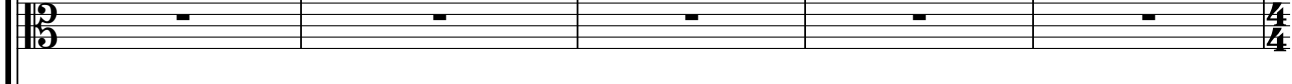
*Esther is shocked by the voice. She hasn't heard this pet-name in decades.
 She turns to find, instead of her son, the stranger in the doorway.
 He looks well. Esther cannot believe it.
 It takes her a second to process seeing him again*

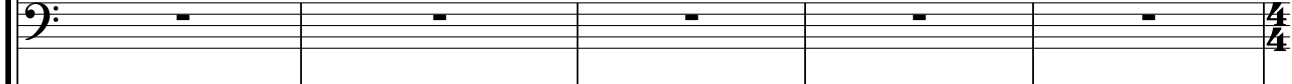
1408

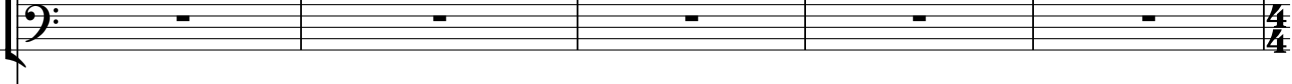
E. 

S. 

Vln. 1 

Vla. 

Vc. 

Cb. 

DREAM SEQUENCE

98 [♩ = 70]

mp

1413

E. *Yo-el Yo-el are my old eyes pla-ying tricks on me*

GIRL V.O.

Ten. Sax. *ppp echotone*

B. Cl. *ppp echotone*

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb. *pizz.*
p dark

98 [♩ = 70] *sempre ped*

pp dark

The **STRANGER** does not understand **ESTHER's** reaction.
He acts normally as though the two of them have always been together.

1416

E. *mf* *pp*

is it you the one I lost Yo - el

S. *mf* *seemingly casual*

di-dn't you say we

Ten. Sax.

B. Cl. *ppp* *p*

Hn.

Tbn. *pp*

Vln. 1 *ppp* *p*

Vla. *ppp* *p*

Vc. *ppp* *p*

Cb.

1419 *mp*

E. *3* (s)so ma-ny times I've asked for this mo-ment and *3* now

S. *5* were go - ing to be late

Ten. Sax. *ppp* echotone *ppp* echotone

B. Cl. *ppp* *pp*

Hn. *pp* *pp*

Tbn. *pp* *3*

Vln. 1 *ppp* *p* *3*

Vla. *ppp* *p* *3*

Vc. *ppp* *p* *3*

Cb.

1422

sf mp

E. *you're here I don't know what to do I*

Ten. Sax. *vib. slow to fast* *sf* *ppp echotone*

B. Cl. *vib. slow to fast* *sf* *ppp echotone*

Hn.

Tbn. *ppp*

Vln. 1 *ppp*

Vla. *ppp* *ppp*

Vc. *ppp*

Cb. *ppp*

ppp

1425

E. don't know what to do I don't know what

Ten. Sax.

B. Cl. *ppp*

Tbn.

Vln. 1 *arco ppp* *pp*

Vla. *pp*

Vc.

Cb.

1428 *sf* *sub p* *pp*

E. *sf* *sub p* *pp*

S. *mf* *3* *3* *5*

Ten. Sax.

B. Cl. *sf* *3* *ppp* *echotone*

Hn.

Tbn. *ppp*

Vln. 1 *mp*

Vla. *mp*

Vc. *ppp* *gliss.*

Cb. *3* *3*

8^{vb}

to do just breath co - llect your things. it's a ha - sa - ne af - ter

ppp *echotone*

ppp

mp

mp

ppp *gliss.*

3 *3*

8^{vb}

1430 *mp*

E. *5*

you're right what am I think-ing take it out for me and mind the dress Yo-el my Yo-el

S. — all

Ten. Sax. *ppp*

B. Cl. *mp* *pp*

Hn. *p soft*

Tbn. *p soft*

Vln. 1 *pp cresc. poco a poco* *gliss.*

Vla. *pp cresc. poco a poco* *gliss.*

Vc.

Cb.

(8)

The stranger smiles to her and moves to exit.

1432

nostalgic

E. *ev - ry stich I stiched we can't be late to our on - ly son's*

Ten. Sax. *pp*

B. Cl. *ppp*

Hn. *ord.* *mf* *p*

Tbn.

Vln. 1 *mp* *gliss.* *mp*

Vla. *mp* *gliss.* *mp*

Vc.

Cb.

(8)

With his back to her, he stalls. Esther happily collects her things to exit but - The stranger is unmoved. He turns slowly to Esther, something ominous and unsettling about his face without emotion, veiled by the train of the dress he carries.

1434

E. wed-ding can't be late to our on-ly son's we dding can't be late to our well?

Ten. Sax. pitch bend vib. slow to fast gradually *sf*

B. Cl. *sf* *ppp* echotone

Hn. *ppp* *sf*

Vln. 1 *ppp* *sf*

Vla. pitch vib. wide/slow to fast gradually *ppp* *sf*

Vc.

Cb.

8^{vb}

Harm.

1437 *sudden change, different*

E. *6* *3* *3* *3*

we're go-ing to be late take it out what's_ the hold up are you_ fro - zen_ are

Ten. Sax.

B. Cl.

Vln. 1

Vla.

Vc.

Cb.

p

pp

8^{vb}

Detailed description: The musical score is for measures 1437 and 1438. Measure 1437 is for the vocal line (E.) in 4/4 time, featuring a 6-measure melodic phrase with lyrics 'we're go-ing to be late take it out what's_ the hold up'. Measure 1438 continues the vocal line with lyrics 'are you_ fro - zen_ are' and includes triplet markings (3) over the notes. The instrumental staves for Tenor Saxophone, Bass Clarinet, Violin 1, Viola, Violoncello, and Contrabass are shown, with the Contrabass staff indicating a piano (p) dynamic. The piano accompaniment begins in measure 1438 with a piano (pp) dynamic and an 8vb octave marking.

99 Poco Meno

1439

E. *you bro - ken did I say some-thing wrong*

S. *what are you on about*
our on - ly son they are close and

Ten. Sax. *ppp echotone*

B. Cl. *ppp echotone* *vib.*

Vln. 1 *ST vib. slow to fast*
pp

Vla. *ST vib. slow to fast*
pp

Vc. *ST*
ppp

Cb. *pp*

99 Poco Meno

pp

(8).....

1441

S. *esp. cresc. poco a poco*

I al-ways thought of the groom as fa - mi - ly but Hert - za - le are you

Ten. Sax. *pp warm, playful*

B. Cl. *ppp echotone*

Hn.

Tbn.

Vln. 1 *SP mp pp*

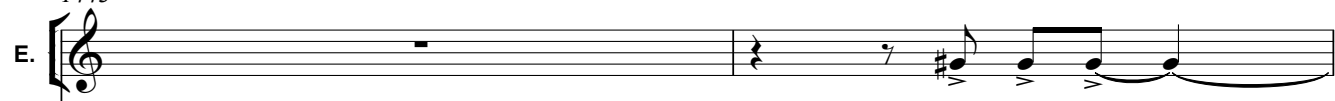
Vla. *SP mp pp*

Vc. *p cresc. poco apoco*

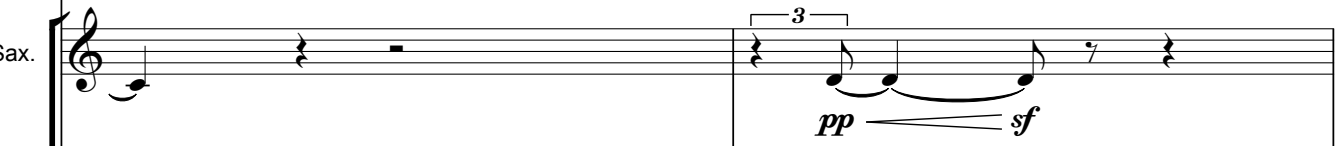
Cb.

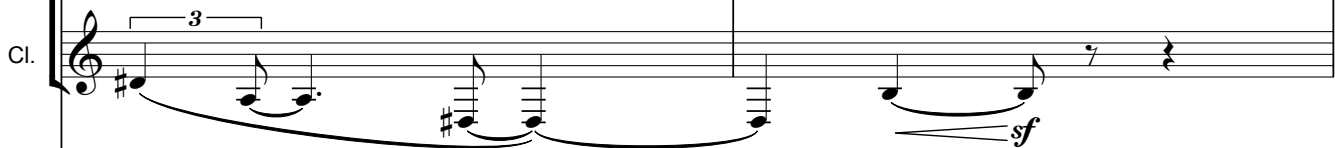
Esther realizes what is happening. Her daydream is not reality.
And not a dream she wishes for anymore. She backs away from the stranger,
terrified and heartbroken. There is something unsettling about him now.

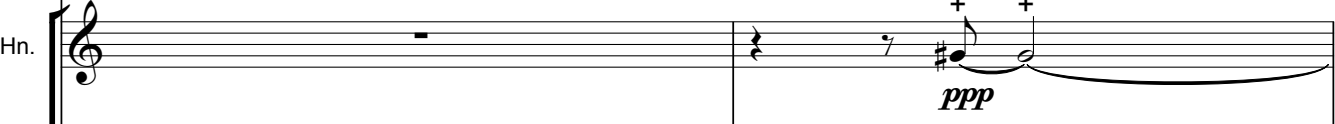
1443

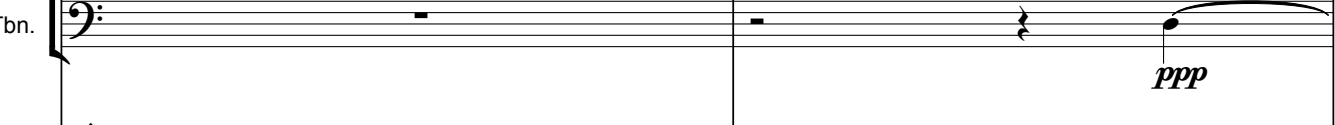
E.  don't say it

S.  tea-sing me are you tr-ying to hurt me is your mind

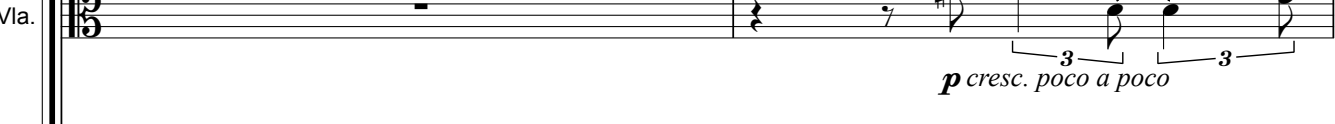
Ten. Sax.  *pp* *sf*

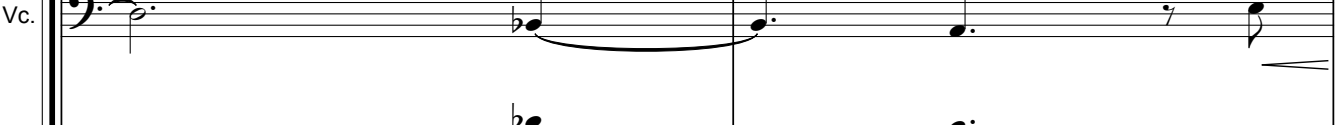
B. Cl.  *sf*

Hn.  *ppp*

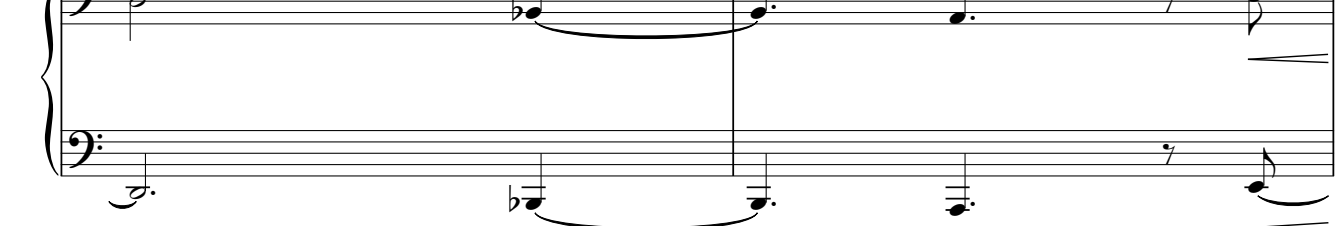
Tbn.  *ppp*

Vln. 1  *p cresc. poco a poco*

Vla.  *p cresc. poco a poco*

Vc. 

Cb. 



1445

E. *f* can't take it —

(tt) don't say it —

S. *f*

play-ing tricks like your eyes we don't have a - ny child - ren won't we be late —

Ten. Sax.

pitch vib. slow to fast gradually

B. Cl. *p* *f* *mp*

Hn. *mf* *mp* *mf*

Tbn. *sf* *mp* *mf*

Vln. 1 *mf* with weight vib.

Vla. *f* with weight vib

Vc. *f*

Cb. arco *mf* *f*

f *8vb*

100

The pet name makes her uneasy now. Esther takes a final look at the stranger.
With each repetition he fades from sight. She keeps her back turned to him.

1447 *sfff* **Rit** *mf*

E. (tt) go on with - out

S. *a sweet memory* Hert - za - le Her - - tza - le *sub pp*

Ten. Sax. *pp* very breathy, nostalgic *ppp* echotone

B. Cl. *ff*

Hn.

Vln. 1 *sf* ST very light bow pressure *ppp* weak

Vla. *sf*

Vc. *sf* *sub pp*

Cb. *sf* *sub pp*

100 **Rit**

sub pp *sub pp*

(8)

1449

E. *Dim.* *< >* *drifting in her thoughts*

— me I'll catch you up now don't you wor - ry just for-got to pick up my purse— my purse I said

S. *pp fading, an echo*

Ten. Sax. *deteriorating. almost tonelss*

Vln. 1 *3* *very light bow pressure* *ST*

Vla. *3* *3* *ppp weak*

Vc. *very light bow pressure* *ppp*

Cb. *very light bow pressure* *ppp*

Dim. poco a poco *ppp*

Timpani

Timp.

101 [♩ = 56] **Extreme gradual Rit. Freely**

1452 *p* different, with weight, possessed, esp.

E. *I'm right be - hind you just right be - hind_*

Ten. Sax.

B. Cl. *ppp* echotone, small dynamic waves

Tbn.

Vln. 1 *ppp* like a tinnitus

Vla.

Vc. *on the bridge, indeterminate speed, change timbre slowly*

Cb. *pizz.* *ppp* white noise, almost toneless

Cb. *pp*

101 [♩ = 56]

pp

8^{vb}

Timp. *ppp*

102 Extreme Accel.

1455

E. — you right be - hind be - hind you

Ten. Sax. almost toneless

B. Cl. low vibrations/pulse, super airy

Vln. 1 pitch/finger vib. very slow to fast gradually, change timbre freely (SP --- N -- ST -- N etc)

Vla. *pppp* *mp*

Vc. small dynamic waves *pp* espress. dark

Cb. *pp* cresc. poco a poco

102 Extreme Accel.

pppp

8^{vb}

Timp. *cresc. poco a poco*

*Esther bows her head. Heart-broken.
Accepting his death. Lost in her thoughts.*

1459

E.

Ten. Sax.

B. Cl.

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

pp

cresc. poco a poco

pp

cresc. poco a poco

pp

cresc. poco a poco

ppp

cresc. poco a poco

ppp

cresc. poco a poco

e.b.p

arco

ppp

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

(8)

Timp.

cresc. poco a poco

1463

Ten. Sax. *gliss.* *ppp* *fff*

B. Cl. *gliss.* *fff*

Hn. *gliss.* *fff*

Tbn. *gliss.* *fff*

Vln. 1 *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

[♩ = 120]

8^{vb}

Timp. *ff*

To B. D.

POWER IS BACK (over soundscape with/without instrumental transition)

An air conditioner suddenly whirls. ALL LIGHTS UP. Suddenly everything turns on.
 We the sound of every appliance. A tremendous cacophony. The Black Out is over.
 The light snaps Esther out of her musing.

103 Freely, total chaos, smudgy [♩ = 94]

1467

Ten. Sax. *ppp*

B. Cl. *pp* *mf* *sf* *p*

Hn.

Tbn.

Vln. 1 *pp* *mf* *sf* *p*

Vla. *pp* *mf*

Vc. *pp* *mf*

Cb. *pp* *mf*

103 Freely, total chaos, smudgy [♩ = 94]

pp *f* *mf* *ff*

Vibraphone

Vib. *pp*

1469

Ten. Sax. *mp* *p* *mf* *p* *f* *p*

B. Cl. *f* *sf* *p*

Hn. *sf* *p* vib.

Tbn. *mp* *p*

Vln. 1 *f*

Vla. *f*

Vc. *sf* *sf* *sf* *sf* *mp*

Cb. *sf* *sf* *sf* *f*

Piano *f* *sf* *sf*

Vib.

Bass Drum

Timp. *ppp*

1471

Ten. Sax. *f* *mp* *f* *p*

B. Cl. *ff* *sf* *mf*

Hn. *ff* *sf* *mf*

Tbn. *f* *p* *f* *p*

Vln. 1 *ff* *ffff*

Vla. *ff*

Vc. *ff* *mf*

Cb. *mf* step by step

Piano *sf* *sf* *sf* *fff*

B. D.

squeak/growl/fltg

1473

Ten. Sax. *sf*

B. Cl. *squeak/growl/fltg* *fff*

Hn. *fff*

Tbn. *fff*

Vln. 1 *ST non vib.* *sub ppp*

Vla. *ffff* *ST non vib.* *sub ppp*

Vc. *fff* *fff* *fff* *ST non vib.* *sub ppp*

Cb. *fff* *fff* *fff* *e.b.p, aggressive* *fff*

8va *fff* *fff* *fff* *let ring* *ffff*

B. D. *mp* *mf* *to Vib.*

CONTD. Dialouge over soundscape (00:45-1:00)

104

[♩ = 50]

*Esther rushes to the window and looks out. Yoel enters.
She rushes to him and grabs him into her arms.*

1475

E. Yoel! Yoel!! Yoel!!! My light. My only Yoel.

Y. Mamashi

Vln. 1 change timbre freely, gradually
ppp fade away

Vla. change timbre freely, gradually
ppp fade away

Vc. change timbre freely, gradually
ppp fade away

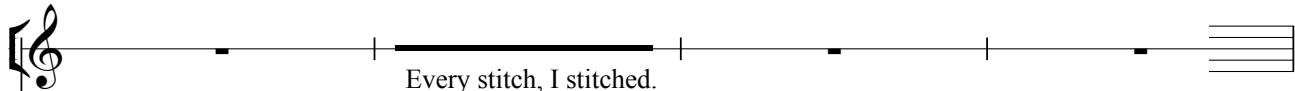
Cb. change timbre freely, gradually
ppp fade away

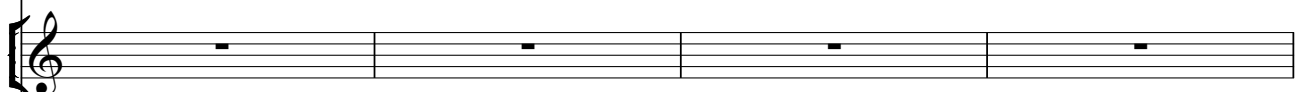
She grabs his face. Thirllled to have him home.

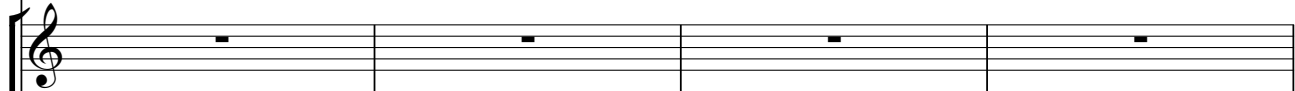
She shows him the finished dress.

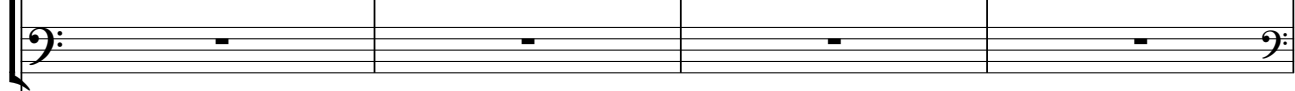
*She hugs him again, tighter thi time. But her intense relief is interrupted
as Yoel frees himself from her embrace and looks into her eyes, serious.*

1479

E. 

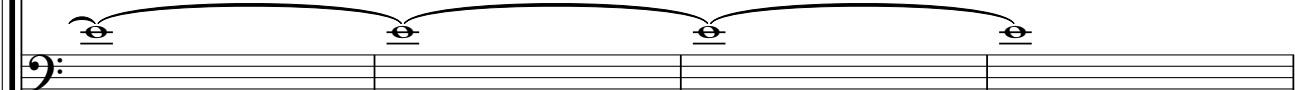
Y. 

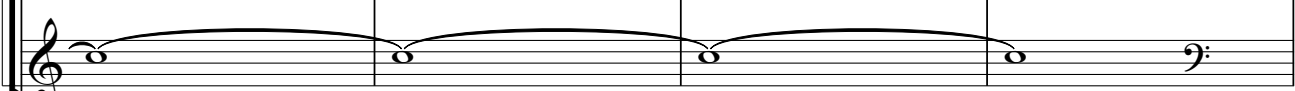
Ten. Sax. 

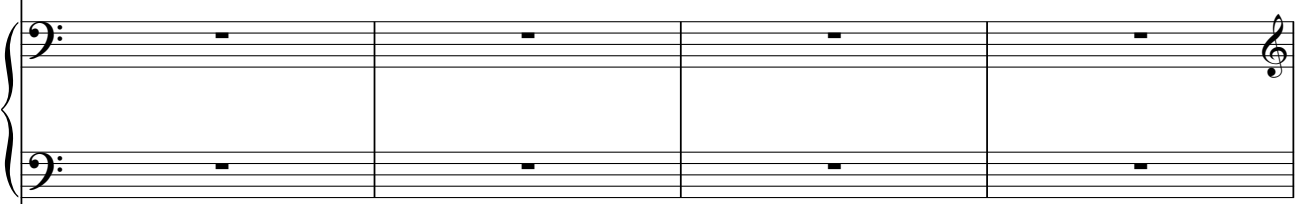
B. Cl. 

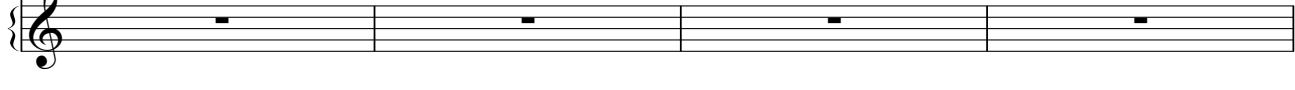
Vln. 1 

Vla. 

Vc. 

Cb. 



Vib. 

GIVE ME A BLESSING

105 [♩ = 76] Free

1483 *p* introvert, flowing

Y. *ppp*

be - fore it all be-gins can you give me your ble-ssing take your lips to my fore

Ten. Sax. *ppp*

B. Cl. *ppp*

Hn. *ppp*

Tbn. *ppp*

con sord, bucket

ST non vib., light bow pressure

Vln. 1 *ppp*

ST non vib., light bow pressure

Vla. *ppp*

ST non vib, light bow pressure

Vc. *ppp*

ST non vib, light bow pressure

Cb. *ppp*

105 [♩ = 76] Free

ppp

(diatonic gliss, motor on high speed, sempre ped)

Vib. *ppp*

gliss.

let ring

pp

ped.

1486

p

E. you give me your face but at the touch there is no ble

Y. head and ask him to protect me

Ten. Sax. *ppp*

B. Cl. *ppp*

Hn. *ppp*

Tbn. *ppp*

Vln. 1 vib. *ppp*

Vla. vib. *ppp*

Vc. vib. *ppp*

Cb. vib. *ppp*

ppp

Vibraphone

Vib. *ppp*

gliss.

Red. *pp*

1490

E. *ssing how could I bless you when my mouth is full of lies and my words are*

Ten. Sax. *ppp echotone*

B. Cl. *ppp echotone*

Hn. *+*

Tbn. *+*

Vln. 1 *non vib.*

Vla. *non vib.*

Vc. *non vib.*

Cb. *non vib.*

pp floating

Vib. *ppp*

1494

E. *meant to hide ra - ther than re - veal I — want to tell you some-thing that I ne - ver*

Ten. Sax. *pp*

B. Cl. *ppp echotone pp*

Hn. *ppp*

Tbn. *ppp*

Vln. 1 *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

ppp

pp

8^{vb}

Vib. *ppp*

106 Piu Mosso

1497 *heavy, with weight*

E. *told you some-thing a - bout _____ your name _____ and _____ who_ you_*

Ten. Sax. *vib.*
ppp

B. Cl. *ppp echotone*

Hn.

Tbn.

Vln. 1 *ppp* *mp*

Vla. *ppp* *mp*

Vc. *pp with a flow*

Cb. *pp with a flow*

106 Piu Mosso

nostalgic

pp *p*

pp *cresc. poco a poco*

Vib.

Yoel holds up his hand to stall her words.
He doesn't want to hear it. He knows

1500

E. *sf*

are and who I am and (d)

Y. *mp*

one day out-side this win- dow

Ten. Sax.

B. Cl. *mp*

Hn. *mp*

Tbn. *mp*

Vln. 1 *pp* *mf*

Vla. *pp* *mp*

Vc. *mp*

Cb. *sf*

mp

sf

sf

8^{vb}

1503

Y. *we'll ma - ke a gar - den I'll bring you a b - a - by boy*

Ten. Sax. *ppp echotone*

B. Cl. *ppp*

Hn. *pp* *ppp*

Tbn. *pp*

Vln. 1 *pp*

Vla. *pp*

Vc. *pp*

Cb. *pizz.* *mp cresc. poco a poco*

(8) *sf*

1506

Y. *a grand - son and a tree will shade us may-be he will*

Ten. Sax. *ppp echotone*

B. Cl. *pp*

Hn. *pp*

Tbn. *pp*

Vln. 1 *pp*

Vla. *pp*

Vc. *pp*

Cb. *mf* *f* *p*

mf *f* *p*

Vib. *mf* *f* to Timp. *p*

1510

Y. *be my__ first_____ may - be a li - ttle bro-ther to an ol - der sis-ter but*

Ten. Sax.

B. Cl. *ppp echotone* *p*

Hn.

Tbn.

Vln. 1

Vla. *ppp* *p*

Vc. *ppp* *p* arco

Cb. *p*

Timpani *Dim. poco a poco*

Timpani

107 Free

Esther goes to say something but Yoel prevents it.

1514 *pp* *p*

Y. un der the tree we will give him a name Mor-de - cai the real name of

Ten. Sax.

B. Cl. *ppp*

Hn. *ppp*

Tbn. *ppp*

Vln. 1 *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

107 Free

ppp

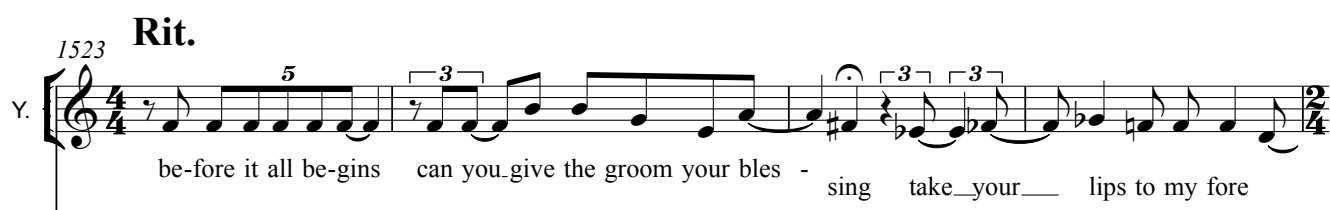
Timp.

1519

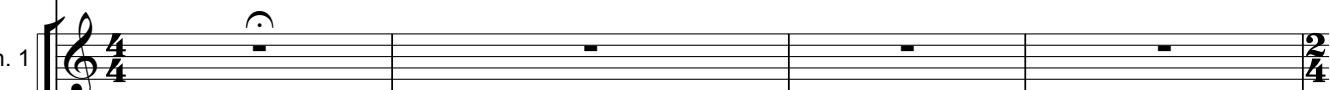
Y. 

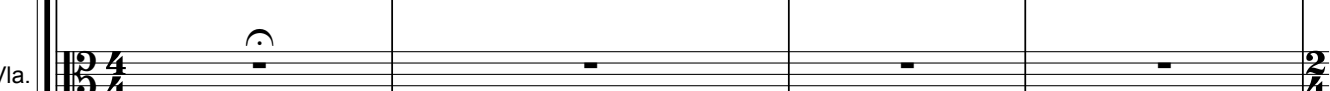
your fa-ther not my name you owe me no ex-pla - na - tion no ex - pla-na-tion

1523 **Rit.**

Y. 

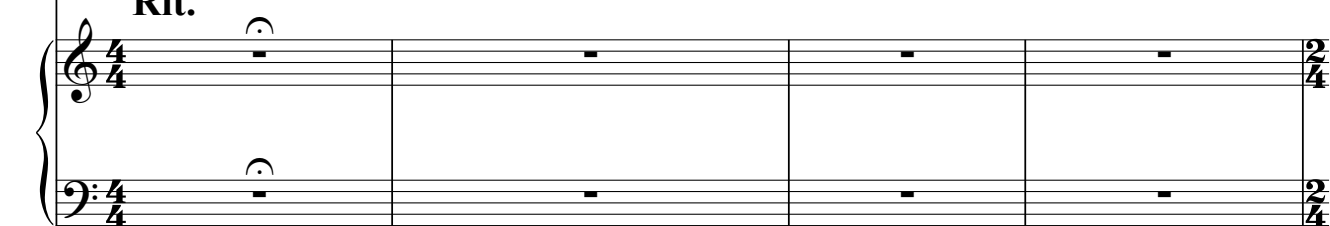
be-fore it all be-gins can you give the groom your bles - sing take your lips to my fore

Vln. 1 

Vla. 

Vc. 

Cb. 

Rit. 

Timp. 

to Bass Drum.

1527

108 [♩ = 64]

Y. head and bless me

Vln. 1 very light bow pressure

Vla. *ppp* very light bow pressure

Vc. very light bow pressure

Cb. *ppp* light, soft, delicate

ppp light, soft, delicate

108 [♩ = 64]

sempre ped

Bass Drum *ppp* dark, spacious

B. D. *ppp* small dynamic waves

A projected film across the stage.
It shows moments from Yoel's Jewish Hasidic Wedding ceremony.

1532

Y.

Vln. 1

vib.

Vla.

vib.

Vc.

Cb.

(8)

(tr)

B. D.

SHIR PREIDA/GOODBYE SONG by Na'ama Zisser

109 Freely [♩ = 60]

1538 *mp* step by step

a - ni me-tzam - tzem a - ni me - t zam - t zem a - ni me-tzam-

109 Freely [♩ = 60]

follow singer

ppp like an echo

1543

t zem et atz - mi lih-dey ne-ku - da ne-ku - da ne - ku - da al - mo-nit she-lo lo le -

1547

hat-rid lo le-hat-rid be-gu - fi she-lo she-lo le-hat-rid lo le-hat-rid mal-hu-yot

1551

T. *pp* *ppp*

mm she lo le-hat-rid be-gu-fi mal-hu-yot lo le-hat-rid mal-hu-yot hum

1555

T. *ppp* echotone

Ten. Sax. *ppp* echotone

B. Cl. *ppp* echotone

Hn. *ppp* simple, weightless, soft

Tbn. *ppp* simple, weightless, soft
light bow pressure, non vib.

Vln. 1 *p* simple, weightless, with a flow
light bow pressure, non vib. *mf*

Vla. *p* simple, weightless, with a flow
light bow pressure, non vib. *mf*

Vc. *p* simple, weightless, with a flow
light bow pressure, non vib. *mf*

Cb. *p* simple, weightless, with a flow *mf*

pp

1560

T.

Ten. Sax.

B. Cl.

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

mp

p

mp cresc. poco a poco

pp

mp cresc. poco a poco

very light, non vib

p

mp

p

mp

mp

mf

110 Rit. poco a poco to end.
Fade away gradually

1566

T. *mf*

Ten. Sax. *mf* pedal tone, drop out and re-enter as necessary, with as minimum attack as possible *mp*

B. Cl. *mf* pedal tone, drop out and re-enter as necessary, with as minimum attack as possible *mp*

Hn. *f* pedal tone, drop out and re-enter as necessary, with as minimum attack as possible *mp*

Tbn. *mf* pedal tone, drop out and re-enter as necessary, with as minimum attack as possible *mp*

Vln. 1 *mf* *p* ghostly

Vla. *mf* *p* ghostly

Vc. *mf* *p* ghostly pizz.

Cb. *mf* *p*

110

f *p* *pp* like an echo, a memory *8^{vb}*

B. D. *ppp* *tr*

1572

Ten. Sax.

B. Cl.

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

B. D.

very light

Dim. poco a poco

ppp

very light

ppp

very light

ppp

very light

ppp

(8)

(tr)

As the song fades we hear an exuberant hasidic wedding.
A large crowd... cheerful singing escalates, louder and louder and louder
until... It abruptly...

ENDS.

Ad lib.

1577 *fade naturally*

Ten. Sax. *fade naturally*

B. Cl. *fade naturally*

Hn. *fade naturally*

Tbn. *fade naturally*

Vln. 1 *fade away*

Vla. *fade away* *almost toneless*

Vc. *fade away* *arco* *almost toneless*

Cb. *fade away* *almost toneless*

Ad lib.

fade away

(8) -----

(tr) -----

B. D. { -----