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MAMZER | BASTARD

מַמְזֵר

Na'ama Zisser

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

Piano

ppp

use pedal freely

ppp

5

YY.

ppp

9

YY.

ppp

8^{vb}

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

13 *mp*

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

optional voice doubling - play as requiered

ppp

18

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

23

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

3

28

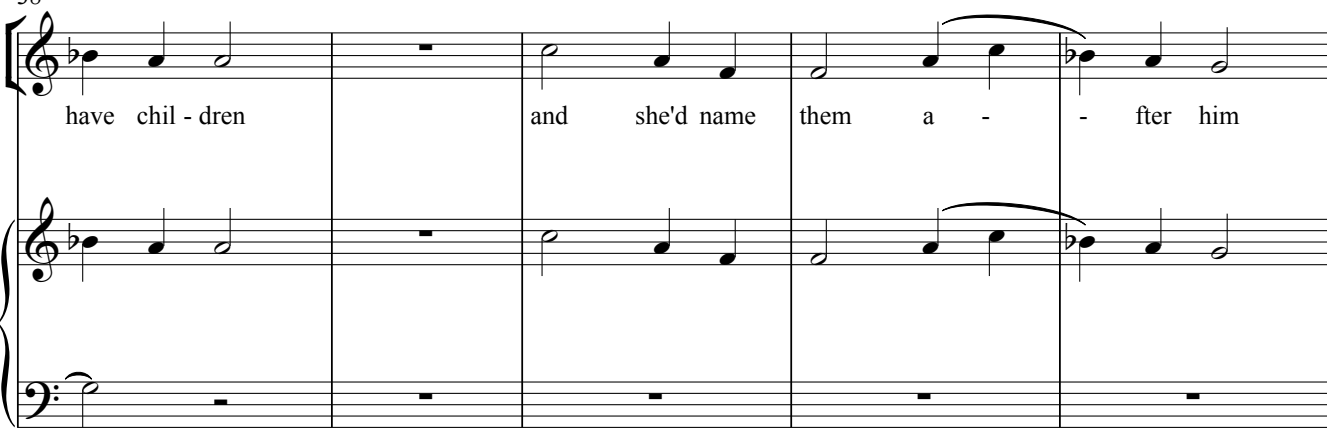
YY. *fa - thers I think a - bout my mo - ther's fa - ther who*

33

YY. 

pp

38

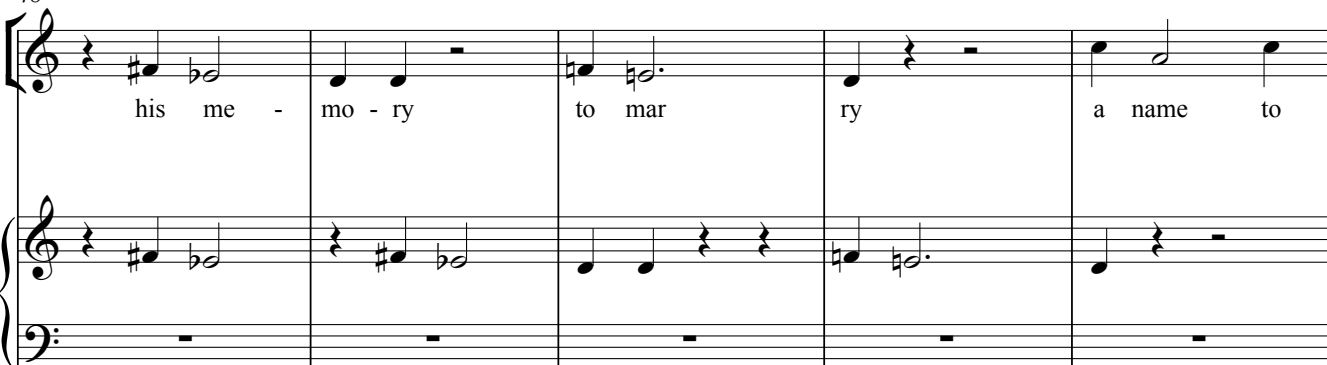
YY. 

ppp

43

YY. 

48

YY. 

53

YY.

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

57

4

pp

YY.

drens at sy - na - gogue we sing an

pp

61

YY.

old song it con - nects us back to our

65

YY.

fa - ther's fa - - thers

68

YY.

our fa - ther's

fa

thers our_____

71

YY.

fa - ther's

fa - ther's

fade away

fa - thers

M.

(spoken, off stage)

Yoel!! Yoel!!

74 MENASHE Yoel's father, enters searching for him.

5

YY.

gliss.

gliss.

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..

77

Y.Y. *Someone's there --*

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

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

82

Y.Y. *(stutters)*
*There's --
There's --*

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

Menashe looks to the stage, scanning. He sees nothing

85

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

mp

8vb

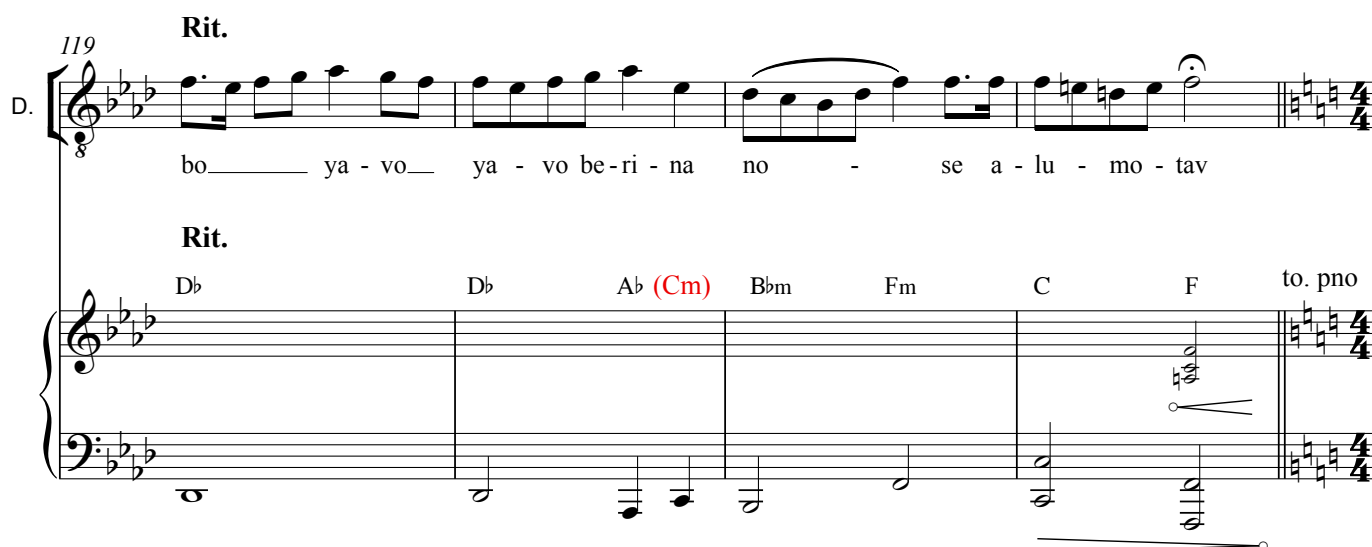
*Menashe offers his son a hand. Yoel gains the confidence to exit his hide out but --
He can't shake the feeling. Nervously, he looks over his shoulder to the vacant stage
As he is lead away by Menashe..*

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.*

Rit.

119

D. 

bo ya - vo ya - vo be - ri - na no - se a - lu - mo - tav

Rit.

Db Db Ab (Cm) Bbm Fm C F to. pno

YOUNG YOEL/YOEL CHANGEOVER (INSTRUMENTAL TRANSITION)

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

9 [♩ = 76]

123 ord.

pp

8^{vb}

PPP hazy, washed out memory

10 Accel poco a poco.
[♩ = 84]

126

cresc. poco a poco

p

8^{vb}

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

mp cresc. poco a poco

sf

8^{vb}

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

132

11 [♩ = 92]

Yoel staggers back, and runs!

135

keep cresc. poco a poco

f

Accel poco a poco.

138

ff

As he flees, he momentarily dips out of view.

141

sf

Instead of younger Yoel re-emerging..

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

144

12

sppp

sppp washed out

Older **YOEL** rushes to rejoin his father and **DAVID**
still chatting as they exit the stage.

147 sempre ped. vib

8th

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

151

Dim poco a poco. fade out

Older Yoel retreats to the hiding place he occupied as a child

155 repeat as necessary

pppp ghostly, almost toneless

FATHER'S FATHERS II 1977 (soundscape only)

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 Free, at your own time [♩ = 100]

Soundscape fades in..

159

pppp

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

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

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

168

Y. 

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

173

Y.

Y. 178

184

Y. 
but what if I'm not ready I'm not ready
fade away

MELTING

ESTHER, a robust hasidic woman, is hard at work.

She paces, handling an ornate unworn wedding dress, sewing tiny white beads carefully into its fabric. 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!!**

pp sempre ped

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

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

p *pp*

196 *mp* *mf* *mp* free

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

3 *3* *7*

15

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

199

E. — stitch you've go-tten me all I won't tell you a-gain a thou - sand times I'm in the mi-ddle of melt

mf keep *cresc. poco a poco*

202 *esp. grand* *ff* *pp* *different, restrained*

E. - ing I'm mel - ting al - rea - dy ru-ning late and

Y. but mamashi, y..you called me

mf *f* *8va*

205 *ff*

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

f

208

E. *p*

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

Y.

p

16 YOEL turns his back on his mother and the dress.

210

E. *mf*

out? you're go - ing out

Y. *p*

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

p

212

E. *p*

on this eve - ning of all eve nings

Y.

to the mikveh..

p

215 *mf* *f*

E. *3* *3*

o - ver and o - ver my ing - a - le_ what_ have you been do - ing

sff *f*

17

lifts her head up. agitated

217 *p* *mp*

E. *3*

that needs so_ much clean - sing nu

but mama c..can I ask you a question...? when

ppp *pp* like an echo

8^{vb}

219 *nervous* *cuts him off*

E. Yo - el breathe take a_ deep breath think

Y. you and pa - pa ma - rried did you_

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. did you diddd you

ff

18

223 *no time for this* *mf*

E. Ha! dis - rup-ting my work

Y. *anxious, takes a deep frustrated breath* did you know for cer - tain he was your in ten - ded dddid dddid you

mp

cresc. poco a poco

225 *cresc. poco a poco*

E. in this heat on this eve -

Y. *cresc. poco a poco* yyyou know for cer - tain he was your in - ten - ded did you know

irritated ***sf***

227

E. *3* ning of a - ll eve - nings

Y. *3* for cer - tain but did you know

f ***ppp***

8^{vb} ***ppp*** dark

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

mp freely, recitative like, impatient

229

E. *5* *3* when I ma-rried your fa ther the war just en-ded so_ much had been lost I_

3 *cresc. poco a poco*

(8)

231

E. *3* *3* *3* *3* _ was - n't do - ing much_ much thin - king I was_ just

(8)

different, more introvers

233

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

236

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

20 Rit [$\text{♩} = 80$]

ppp

8^{va}

239 *cresc. poco a poco*

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

mf

cresc. poco a poco

21 Molto Rit to end.

242

E. *f* *p*

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

f grand *8^{vb}*

246

E. *totally free. talking to yourself*

give you a ble - ssing Yo - el my Yo - el

(8)

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

Re-enter in your own time. Free.

249

E. *ppp*

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

TWO DOLLARS INTRO (SPOKEN TEXT OVER SOUNSCAPE - FREE)

The drone of the air conditioner is replaced by falling water droplets and an uneasy sense that we are underground in an almost underworld. 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

[♩ = 70] No vibrato. clean, plain, simple

mp *hesitant, nervous* *p* *mp*

251

Y. *three*

two do-llars two do - llars baruh ata *three*

that I stole from my fa -

ppp

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

254

Y. *three*

- thers wa - llet two two do-llars he

mp

p *simile* *mp*

258

Y. *three*

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

ppp *pp*

23

262 *sf sub p* *mf*

Y. *tr* *3* *3* *3* *3* *3* *3* *3*

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

pp

8vb sustain sound as much as possible. sempre ped

tucks his curled sidelocks behind his ears.

265 *mp* *tr* *3* *3* *3*

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

p

268 *small dynamic waves* *3* *3* *3*

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

cresc. poco a poco

271 *p mf recitative like, nervous*

Y. *3* *3*

- ing breath - ing she was ea-ting rai-si-nets she kept_ them hid

mp

We hear a sultry **FEMALE VOICE**, American accent. Yoel's memory of a previous encounter. The sounds of a cinema box office on a busy Saturday night.

274 *p*

Y. *3*

- den be-hind the cash_ re-gi - ster she said she-he-heyanu ve'kiyemanu

GIRL V.O.

star wars or annie hall..? seven thirthy or nine oclock screening?

keep cresc. poco a poco

277 **24** *mp soft, esp.*

Y. she-he-heyanu ve-kiyemanu ve-higianu la'zman haze. it's_ been three weeks_ since then_ but my hea -

GIRL V.O.

mf

mf

280

Y.

- rt is still ra-cing ra-cing it thumps in my chest as I go down this clean-sing wa - ter

Dim.

283

Y.

p

fragile,

ho - ly wa - ter eloheinu meleh ha-olam two do - llars

GIRL V.O.

that'll be two dollars

pp

25 A cash register pings.

286

Y.

two two do - llars so ma - ny sec rets

290 *p*

Y. *I have kept in this maim haim u'tehorim*

GIRL V.O. *one is funny*

26 Piu Mosso

293 *mf*

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

GIRL V.O. *the other scary*

297

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

300

f *ppp*

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

27

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

Y. I told her all of this just is-n't part of my re - li-gion all of this just is n't

28

306 *soft suddenly* *Dim. poco a poco*

Y. — part of my re - li-gion I asked her what do I do

29

309

Y.

what do I do

GIRL V.O.

take yourself inside the theatre,
buy yourself a soda

move into the darkness and return

to the womb of all creations
the water of our mothers

312

Y.

what do I do

what do I do

she thought

GIRL V.O.

the water of our making

ppp fading away

ppp

ppp

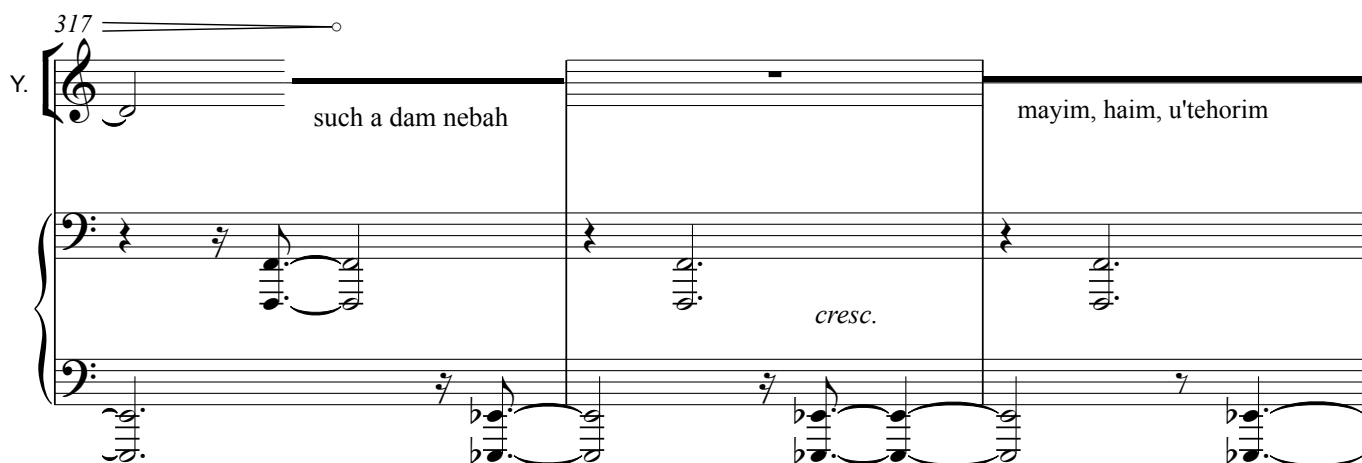
315

Y.

I was just play - ing cute

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..

317

Y. 

such a dam nebah

mayim, haim, u'tehorim

cresc.

320

Y. 

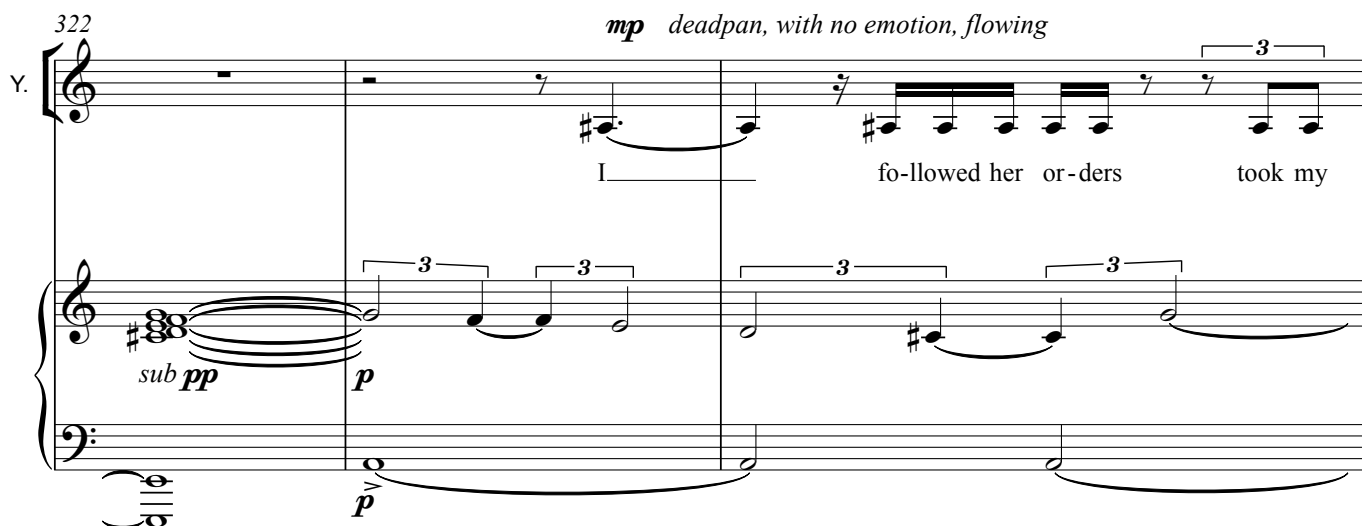
one is funny the other scary

Repeat as necessary

YOEL reemerges with a desperate gasp.

30 **Piu Mosso** Freely, recitative like
[♩ = 94]

322

Y. 

mp deadpan, with no emotion, flowing

I fo-lloved her or-ders took my

sub pp *p*

325

Y. *5 5 5 5*

seat in front of a fli-cke ring screen pop-corn on the floor my soles stuck to the car-pet the

f

328

Y. *f* *Poco Dim.*

lights went out I felt a - ban - - doned a - lone in the dark it con

f *sf* *sf*

331

Y. *sub p* *mp almost spoken* *6 5*

- sumed me I looked to the ac-tors on screen as I would my re-bbe but they

f *sf* *sf*

334 *mf esp. spacious*

Y. *3* could not re - aa - sure me they had no — gui - dance

3 *ppp*

337 *p*

Y. *3* for me no — gui - dance for me no gui - dance no gui - dance for — me two

3 *8vb*

31 Rit. poco a poco

340 *deadpan* *pp*

Y. do - llars two — do - llars two sto - llen do -

8vb

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. *who's there?*

- llars that I wa - sted

(8).....

-- A THUNDEROUS ELECTRICAL BOOM --

YOEL jolts to a halt. With another deep clunk the lights at the front of the stage switch off. In descending order, approaching Yoel. Everything whirls to quiet.

A POWER CUT. COMPLETE DARKNESS.

YOEL *Is this a sign?*

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

THE ATTACK/BLACKOUT (free - over soundscape)

The moments after a city wide black out.

Y (OFF STAGE) *Who's there*

Motorcycles approach. A gang of young kid thugs

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

The sultry girl's voice from the cinema seems bullying now.

Y *Who's there?*

Motorcycles get louder, swarming.

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! Yoel is out numbered.

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.

A low static pulse as red emergency lighting switches on. A bold emergency sign hangs above the stage tweaking on a weak generator but instead of reading 'EXIT' the sign reads:

'BASTARD'

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)

E. ARGGHH!!!!

M. Is everyone alright?

32

pp

353

E. *mp*

the lights went out and a - no-ther stich I

mp

mf sempre ped

357

E. *free*

I stich fin-ger's pricked did the fuse blow

cresc. poco a poco

In the dark, **MENASHE** stumbles into furniture searching between bundles of fabric

Poco Accel. *free, half spoken. sing differently each time.* **fff**

E. 361

Me-na-she? Menashe?? Menashe! Menashe!! ME-

Poco Accel. **ff**

ff

33 Piu Mosso.

E. 365

NA- SHE!!!!

M. *mf*

not a fuse a ci ty wide black-out

Piu Mosso. *mf*

mf *8vb*

M. 369

go to the win - dow see

(falsetto)

ord. sinister *tr*

mp

(8).....

374

M.

for your-self the streets are_ hef - ker_ hef - ker_

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

378

E.

everyone is out everyone is out ev - ry one

M.

everyone is out everyone is out ev - ry one is out

ppp

pp

382

E.

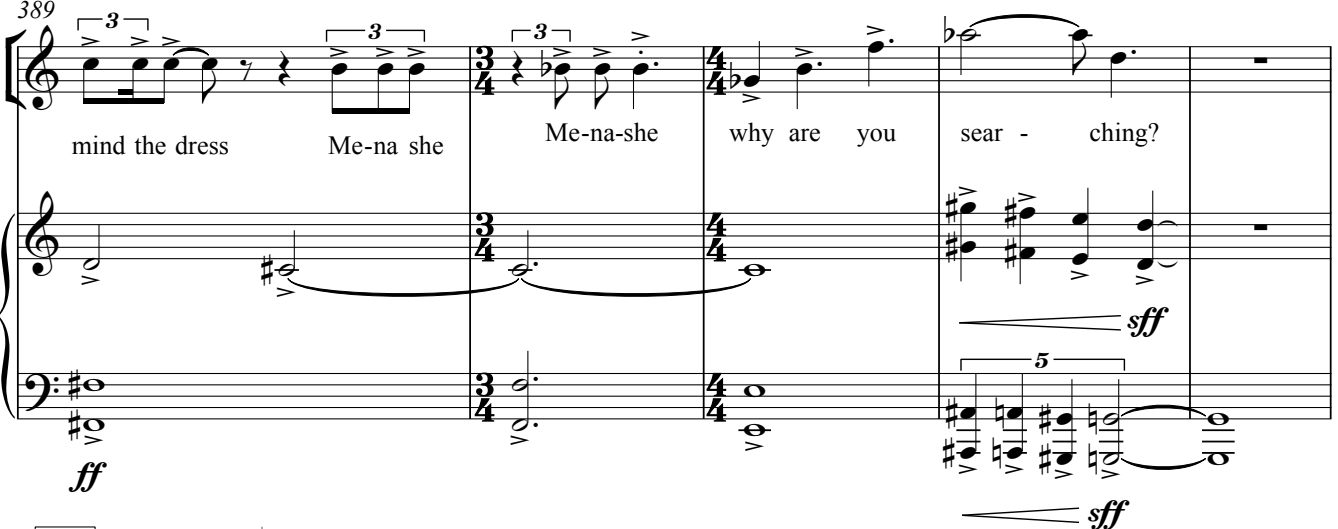
is out?!_ and_ yet you are in

M.

385

E. 

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

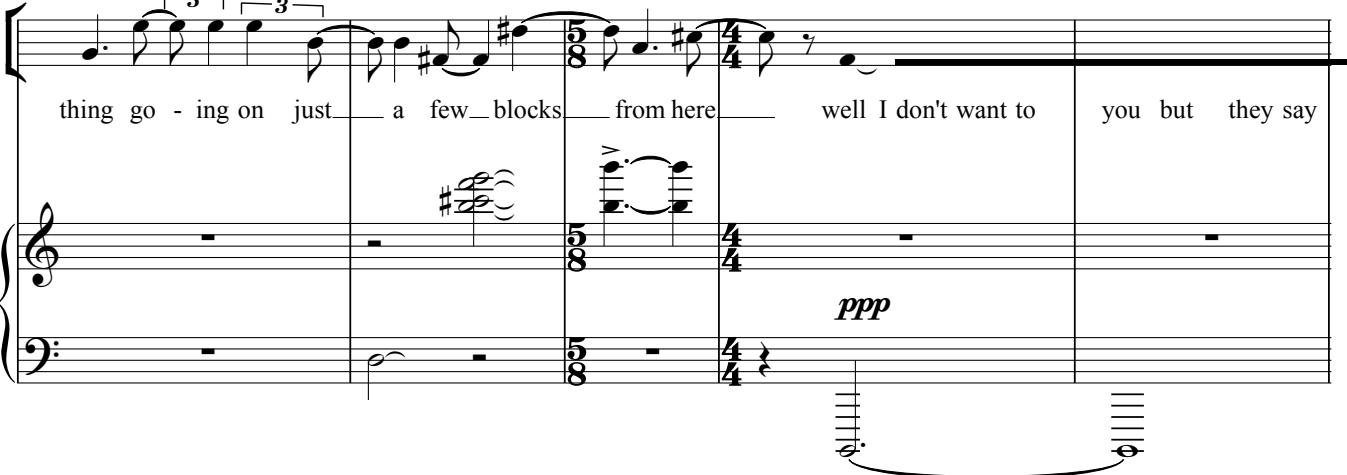
389 

34 Piu Mosso [$\text{♩} = 140$]

394 *freely, recitative like*

M. 

398 *free, recitative like*

M. 

403 *mp*

M. there's a fire and pe - pole are

cresc. poco a poco

407 *cresc.*

M. ta - king in the dark ness what is not theirs when the light are on

35

411 *p* *recitative like, confused*

E. with my with my fin-ger in

M. *angry ff* (n) no pedal *p*

p dark

416 *free, almost spoken* *p*

E. my mouth I swear I re - mem - ber candles and matches beneath the sink

421

E.

425

E.

36 Rit. poco a poco

429

E.

433

E.

437

sudden panic

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

37 Meno Mosso

MENASHE'S candle exposes a blood stain on the wedding dress.

440 *mp soft*

E. *see I _____ stained _____ it _____ my _____ blood _____*

sfff sf sf sf sf

sfff 8vb

MENASHE offers a cloth to Esther.

444

E. *has _____ ruined _____ it*

M. *(teases her)* that's it! cancel the wedding

ped

sff

447 *(ignores him)*

E. *a*

M. *the ra - di - o you've hid - den I left it here*

ESTHER carefully dabs the stain off the dress.

449 *sf*

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

8va

sfff *sfff* *sff* *sff* *sff* *sfff*

8vb

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 rehearsal.

M (re: radio) *Then Yoel must have moved it.*

E (gossiping) *Well I didn't touch it. Perhaps your precious David forgot to return it.*

MI ANI/WHO AM I - LEIB GLANTZ

*Menashe encourages Esther to press her ear up against
the adjoining apartment wall.They listen to David singing.*

RADIO BROADCASTS (SOUND DESIGN)

515 (screams)

E. *ARRGGH! Turn it off. Sheket. Sheket.*

D.

*The breath from her scream kills her candle. She vanishes to dark.
We see only **MENASHE** by candlelight as he turns the radio off
and moves to comfort Esther. There is silence.
Together in the light of a single candle, **ESTHER** bows her head, sobbing.*

41

Totally Free, at your own pace

517. *p*

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

521

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

525

E. *- ther to her on - ly son_ on the night of his wed-ding a ble - sing*

ppp

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.

Esther smiles. She knows he is trying to cheer her up but she doesn't feel like joking

NINE ONE ONE

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

ppp

p

f

frantic chunky

537

mp with urgency, rushed, stressed out

Y.

nine one one o-pe-ra-tor man may - be six - ty

sff

pp

pp

sf

541

Y.

don't look so good think his head blee - ding blee - ding sure

sf

sf spp

The musical score is written for voice and piano. It begins with a piano introduction at measure 532, marked *ppp* and *p*, with a tempo of 132 beats per minute. The piano part features a 'frantic chunky' texture. The voice enters at measure 537 with the lyrics 'nine one one o-pe-ra-tor man may - be six - ty', marked *mp* with 'urgency, rushed, stressed out'. The piano accompaniment includes triplets and a *sff* (sforzando) dynamic. The score continues to measure 541 with the lyrics 'don't look so good think his head blee - ding blee - ding sure', marked *sf* and *sf spp*. The piano part features complex rhythmic patterns, including 7/8 and 3/4 time signatures, and various dynamics like *sf* and *spp*.

43

The call cuts out.
DIAL TONE. YOEL redials.

545

Y. *f*

looks fa-mil-iar saved me nine one one o - pe - ra -

f

f

549

Y. *sub pp*

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

sf *sub pp*

sf *sub pp*

8va

553

Y.

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

sub p *cresc.*

sub p

557 *mf* (frantic) *fff*

Y. *me* NINE ONE ONE

S. *mf* *ff*
where am I where am I

f *cresc. poco a poco* *fff*

YOEL drops the pay-phone and approaches the **STRANGER**.
The pay-phone swings off its hook. **CALL DISCONNECTED**.
Yoel helps the stranger up.

44 Freely, Piu Mosso

561 *p*

Y. New-York ci - ty a car back fired it

fff

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

565

Y. all went so quick - ly but you you saved me you saved

YOEL blocks the stranger's path. Studies the stranger.

569

Y. — me how can I re - pay you who are you tell me your

573

Y. — name

S. no one I'm dead al - rea - dy just a ghost just a kind

mp *cresc. poco a poco* *ff* *p*

YOEL is not satisfied with this response.

45

577

Y. tell me your name so I could

S. stran - ger

ff *f* *p*

580

Y. 

— give you a ble - ssing — I'm supposed to get mar - ried to -

584

Y. 

mo rrow and in my re - li - gion they say a ble -

588

Y. 

- ssing from a groom al - ways come true tell me your name!!!

S. 

where

592 *sff* *p*

Y. *ci - ty wide black out a*

S. *did the lights go??*

pp

pp

596

Y. *car back fired fired not be - fore one pushed you o - ver*

p cresc. poco a poco

p cresc. poco a poco

600

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

3

3

3

8vb

46 Molto Accel. to next figure

604

Y. could have a con - cus - sion but you _____ you saved _____ me

p

(8)-----

An INTENSE BANG cuts Yoel off.
Danger lurks.

608

Y. you _____ saved me how can I re - pay you

cresc. poco a poco

cresc. poco a poco

47 [♩ = 84] Yoel takes the stranger by the arm and leads him off stage.

612

Y. we're not safe here

esp.

p sempre ped

fff

fffz

8^{vb}-----

617

S. They used to call me , Yoel.

5/8 3/4 5/8

619

Y. Like me...?

S. They used to call me, Yoel.

5/8 4/4 2/4 6/8

622

sub p

sf sf sf

6/8 4/4 5/4 3/4

I HAVE A BAD FEELING

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

48 [♩ = 86]

625 *sempre ped*

p dark, spacious, with a flow

630

sub p

sf sf sf

635 *mp obsessive*

E. I have a bad fee- ling I should go

sf sf

sf sub p

sub p

sf sf sf

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

The musical score is written for piano and voice. It begins with a tempo marking of 48 [♩ = 86]. The piano part starts at measure 625 with a 'sempre ped' instruction. The music is in a key with one flat (B-flat) and a 3/4 time signature. The piano part features a dark, spacious texture with a flow, marked with a piano (p) dynamic. The vocal part enters at measure 635 with the lyrics 'I have a bad feeling I should go'. The vocal melody is marked with a mezzo-piano (mp) dynamic and an 'obsessive' character. The piano accompaniment for the vocal part includes forte (sf) and mezzo-piano (sub p) dynamics. The score continues with a second vocal line at measure 638, with lyrics 'out I should go look for him' and 'he'll be home in his own time I'. The piano part continues with a mezzo-piano (mp) dynamic and a 'so fed up. dying to sleep. can't be bothered' character. The score includes various musical notations such as slurs, ties, and dynamic markings.

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

641

E.

M.
 blame you for this qua-li - ty al - ways roa-ming al - ways wan-de - ring don't you re-

644 **49**

E.

M.
 mem - ber how you changed his name at the brit at the last mo ment and

647

E.

M.
 may his name be known a-mongst Is - ra - el as stop stop you cried stop!!!

(falsetto) *imitating her*
sf no I did -

650

E. *n't!* I am a-ware of how it ha-p-pened

M. *f* throathy. angry. quit lying. *fff* *p* trying to stay calm

you changed it (t) you called him Yo-

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

654

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

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

E. a name to name his chil - dren chil-dren's chil - drens

M. e - ver Yo - el a rest-less soul you made him

(snaps her out of it) 5

pp

661 **50**

M. *p* *pp*

and since then this kid does not know him-self al - ways chan-ging his mind cursed

664 *mp*

E. they say he pla-ces the name at the

M. *pp*

by the doubt that you placed in him

667 *sf* *mp*

E. pa - rents mouth take it up with him

M. *p* free, recitative like

in my mouth was Sholom,

pp cresc. poco a poco

pp cresc. poco a poco

MENASHE stands.

tired of fighting

670

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

M. *he could have used it* *it*

51 Freely

673

E. *home*

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

heavy *sf sff sff*

sf sf sfff sub pp

MENASHE pushes past her
to exit to bed, yet turns back.

677

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

ppp

8vb

681 **52** [$\text{♩} = 78$]

M. *pp*

to wo-rry af-ter him you know, when a baby is given his name he is also handed his faith

pp *p*

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.
 Alone at the window, Esther sings to the city. The night will keep her secret.

686

sf sf mp sff sff sff

sff sff sff mp sff sff sfff

53

691 *p sf*

E. Yo-el (l) a name to car-ry his me-mo-ry

sof, flowing, spacious

p

p

695 *cresc. poco a poco*

E. 

but what me-mo - ry does he car - ry my Yo - el who no one knows my Yo -

698 *step by step*

E. 

- el on-ly me on-ly me I hope I did not curse my child with the same

702 *cresc. poco a poco*

E. 

bad for - tune same bad for - tune they think it is my ta - te's name

705 *f* *sf* *agitato* *ff*

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

sf sf sf ff

54 Poco Rit.

709 *mf majestic* *Dim.*

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

mf p majestic cresc. poco a poco

mf p majestic cresc. poco a poco

ESTHER closes the window.

712 *p fade.*

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

f

BRICH SHMEI/BLESSED IS HE - LEIB GLANTZ

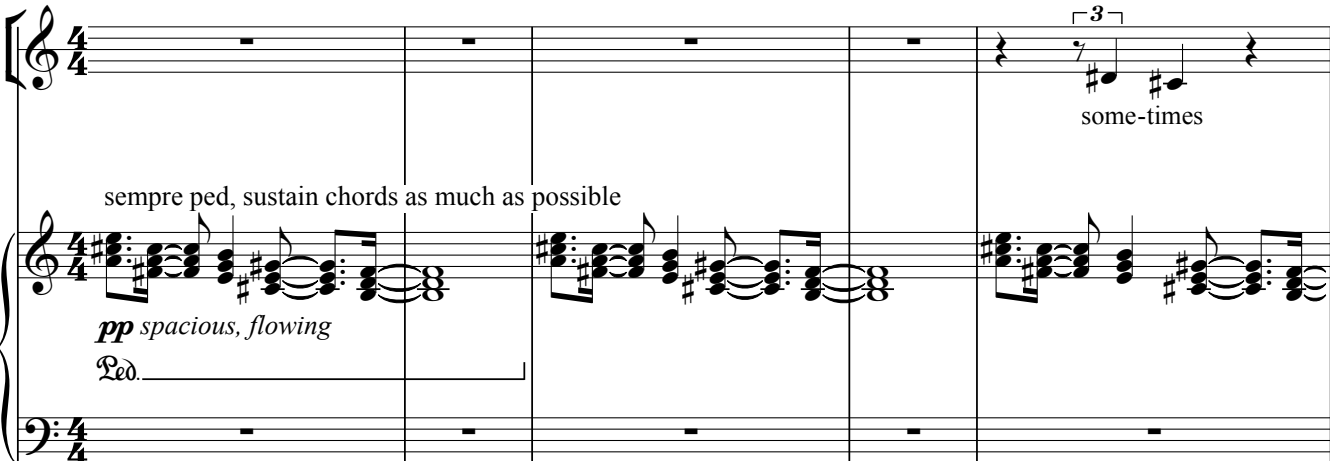
NO ONE KNOWS I

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]

clean, no vibrato
mp light, natural, flowing, plain

771

Y. 

sempre ped, sustain chords as much as possible
pp spacious, flowing
 Ped. _____

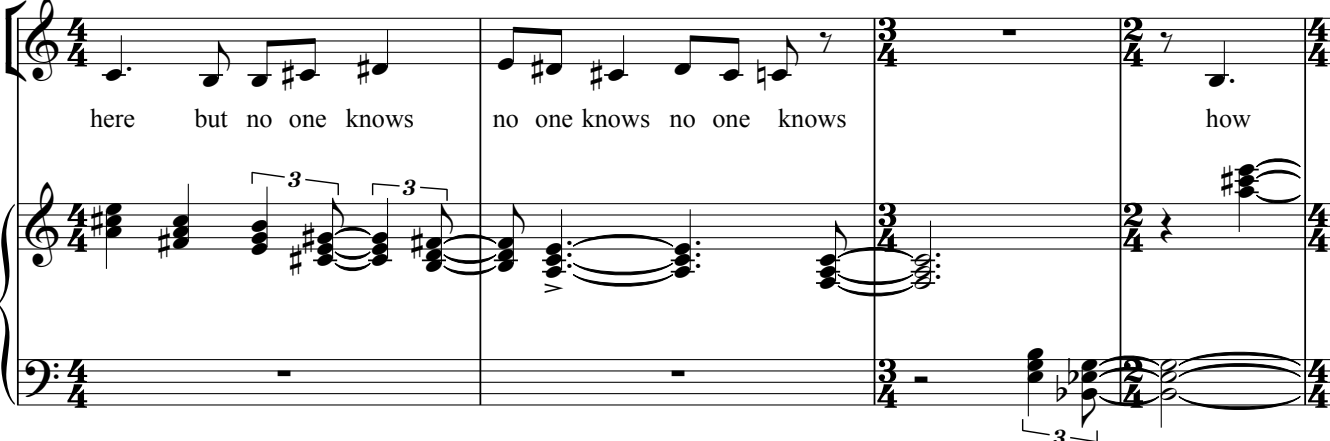
some-times

776

Y. 

when I ca - n't find my way and I don't know where else to go I come

780

Y. 

here but no one knows no one knows no one knows how

784

Y. *I li - sten to mu - sic I am not - sup posed to*

S. *no one knows no*

mp soft

3

787

Y. *how I doubt if I'm rea dy to*

S. *one knows no one knows no one*

3

59

791

Y. *mar ry and car-ry my name but no one knows no one knows*

S. *be fore the war*

mf natural, flowing

3

795

S. be - fore I came to A - mer - ri - ca be fore e - very thing had changed

798

Y. *p* (cuts him off, surprised) _____

you were mar - ried...?

S. _____ be - fore I _____ was mar ried I _____ was mar-ried in

pp *mp*

802

S. Po - land but _____ the war came bet-ween us and I came to _____ A-me -

806 *soft, esp. step by step*

S. *ri - ca sear - ching sear - ching sear - ching sear - ching sear - ching sear - ching*

60

810 *half spoken*

S. *— for a girl I ne-ver found I lost her*

814 *mp*

Y. *where is she now*

S. *— the girl I mar ried — but she's not a girl — a -ny more the hea -*

p *mp esp*

818

S. *vens a - bove me smi-ling down u - pon me*

822

S. *no one knows no one knows no one knows*

freely *tr*

61 **Piu Mosso**

826 *mf cresc. poco a poco*

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

S. *no one knows*

f

829

Y. *I don't know where else to go I come here how I re-mem-ber girls I've*

5

*YOEL pauses disturbed
by the stranger's response.*

832

Y. *seen in mo - vies*

S. *how you v - io-late the sha- bbos with a smoke*

f

mf

3

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

p

no one knows

838 *pp* *p* *hesitant*

Y. but you know..?! how I

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



841 *sf*

Y. doubt if I'm ready to marry to marry

S. and I came

mp *f* *mf*



845 *p*

S. to A-me-ri-ca sear-ching sear-ching sear-ching sear-ching for a



849 *mp Dim. poco a poco. fade away.*

Y. *where is she now*

S. *girl I ne-ver found no*

pp

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

E. *Yoel!! Yoel!!*

Y. *fade*

S. *one knows no one knows no one knows*

FLASHBACK (HALAKE)

The candlelight on **YOEL** and the **STRANGER** dies. We focus on **ESTHER** as she rushes on stage from a door at the top of the staircase. We hear the sounds of a lively party. Esther is younger, her hair is darker. The stranger relights the flickering candle with a single match. 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]

857 *p* emotionally detached/removed

YY. *I know my_ Ha - la - ke my first hair - cut_*

optional doubling - play as necessary

ppp floating in the background

pedal tone/drone

p

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.

861 *p*

YY. *the day I be - gan to learn the To - rah the day_*

p

864

YY. *I_ will al- way_ re - mem-ber snip snip I was af raid_ it would hurt*

867

YY. *3* *3*

to cut my hair__ to cut my hair I__ hid be - neath

pp

spacious, flowing

pp

870

YY. *3* *5* *3*

the ta - ble I watched as my mo-ther gre- eted__ our__ guests she seemed

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.

873 *memory starting to sink*

YY. *3* *mp* *3* *p*

hap - pi - er then hap - pi - er__ then

fake, with no emotion, distressing

E.

Mazal Tov.

mf

mf

64 Piu Mosso

876

YY.

E. Mazal tov. Thank you so much for coming. So glad you made it. Menashe and I are thrilled you could join us

Y. *p* then see - min - gly_

879

Y. _ out of_ no-where her_ face_ sank and she_ went pale one_ friend ap- proached

882

Y. her said she look like she'd seen a ghost_ my mo-ther thought_ may - be she_

almost like in slow motion

ppp

885 *p* very calm, too realxedc in a worrying way

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

Y. — did see a ghost (t)

888

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

Y. *p* possessed I think may - be could - n't

891 *pp*

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

E. *mp* deadpan I saw Yo - el

Y. *pp* pos - sib - ly

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

894 *heavy*

E. *I saw Yo - el*

66

898 *mp* reliving that moment

Y. *her friend saw my feet pee-king from the ta - ble cloth she told my mo - ther Yo -*

901 *mf* *upset*

YY. *don't you see him hi-ding be-neath*

Y. *el? no Yo - el is right here don't you see him hi-ding be-neath*

904

YY. *f* *mp*

— the ta - ble but my_ mo - ther re - mained fro - zen

Y. *f* *mp*

— the ta - ble but my_ mo - ther re - mained fro - zen

cresc.

p

907

YY. *p* *mp* *cresc. poco a poco*

bro - ken sta - ring at a space in the dis - tance sta - ring at an - other time sta - ring at

Y. *p* *mp* *cresc. poco a poco*

bro - ken space in the dis - tance sta - ring at an - other time sta - ring at

67

910

YY. *p* *pp*

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

E. *mf* *deadpan* *p*

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

Y. *ppp* *p* *mf*

— an emp - ty space the one I knew be - fore my

ppp

913

Y.Y. *p*
not him

E. *p* *mf* *ppp*
him

Y. *p* *mp*
first Yo - el not him I guess she thought I could-n't hear

The piano accompaniment consists of a right hand with a treble clef and a left hand with a bass clef. The right hand features a series of chords and a triplet of eighth notes. The left hand features a series of chords and a triplet of eighth notes.

916 *p* like an echo

YY. *3*
I guess she thought I could-n't hear her

E.

Y. her I guess she thought I was too young but I re - mem -

919 *pp* *cresc. poco a poco*

YY. I guess she thought I was too young

E. *mp* confused *3* I think could-n't pos - sib - ly

Y. *pp* bered *p* I

922 **68**

YY. *mp*
pro - bab -

E. I think could - n't po - ssib - ly pro -

Y. *cresc. poco a poco* *mp*
think may - be could - n't pos - sib - ly pro - bab -

mp

925 *cresc. poco a poco*

YY. ly no - thing pro - bab - ly - no - thing pro -

E. - bab - ly - no - thing

Y. ly no - thing pro - bab - ly - no - thing *mf*

mp

928

YY. *f* ————— *p*

bab - ly - no - thing pro - bab - ly no - thing

E. *mf* keep cresc. *f* ————— *pp*

no - - - thing no - - - thing at all

Y. keep cresc. *f* ————— *pp*

pro - bab - ly no - thing pro - bab - ly no - thing at all

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.

69

931

YY. —————

E. *defeated mp* ————— *p*

no-thing at all

Y. *p* free, flowing, recitative like

5

she pulled her-self to-ge-ther but I could not for-get it

934

Y. *I could not for-get it* *I was her on - ly Yo - el un - til I was no lon - ger*

937 *mp free, flowing, recitative like* *mf*

YY. *I was her on - ly Yo-el un-til I was no lon-ger I was her on - ly Yo -*

Y. *mp* *mf* *I was her on - ly Yo-el un-til I was no lon-ger I was her on - ly Yo -*

p

940 *f* *pp*

YY. *el un - til I was no*

Y. *f* *p* *el un - til I was no lon-ger*

nostalgic, a memory *pp*

3

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*

Y. *fro - zen* *bro - ken* *my first* *Yo -*

947

fading *pp*

YY. *the one I loved be - fore* *re-pea-ting all o-ver a-gain* *what did she mean*

E. *what's the matter?*

Y. *el the one I loved be - fore* *re-pea-ting all o-ver a-gain* *what did she mean*

ELU DEVORIM/THESE ARE THOSE THINGS - MOSHE KOUSSEVITZKY

***ESTHER** tries to shakes **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 whisper a blessing to young Yoel's ear before they cut. His hair falls off in uneven chunks

FLASHBACK CONTD. *The ceremony finishes. Older Yoel is still hiding beneath the stairs with the stranger. Older and younger Yoel sing together.*

978 **72** [♩ = 70]

YY. *p* I know I know

D. bo

Y. *p* *defeated, with no emotion* I know I know

pp sempre ped

pp

981

YY. with eve - ry snip snip his pay - yos giv - en a

Y. with eve - ry snip snip his pay - yos giv - en a

984

YY. bles-sing whis-pered his head sha - ven and the curls at his cheeks

Y. bles-sing whis-pered his head sha - ven and the curls at his cheeks

987

YY. *gol - den rib - bons and the curls at his cheeks to show his de -*

Y. *gol - den rib - bons and the curls at his cheeks to show his de -*

990

YY. *vo - tion to sym - bo - lize his ent - rance to*

Y. *vo - tion to sym - bo - lize his ent - rance to*

993

Dim. poco a poco

YY. *know - ledge the day I be - gan to learn the To - rah*

Dinm. poco a poco

Y. *know - ledge the day I be - gan to learn the To - rah*

996 *mf* *pp*

YY. the day I be - gan to stut - ter the day

Y. the day I be - gan to stut - ter the day

ppp

1000 *fading away*

YY. I was her on - ly Yo - el

Y. I was her on - ly Yo - el

fading away

1004 *ppp*

YY. Un - til I was no lon - ger

Y. Un - til I was no lon - ger

ppp

73 Rit. poco a poco to next figure

CONTD. 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, 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

sinister (half sung, sprechgesang like)

E. Motar Ha'adam min Ha'behema ayin'? Ouf vous cholest haynt? Ikh vil etlekhe aoykh.
Zis....? Git...?

M. Menashe shifts, still sleeping.

1012 *f* high pitched (any), shouting, fast

E. I have a bad fee - ling He could be in serious trouble

M. Meanshe wakes. Startled.

1016

Perc. we'll go together

M. trouble ?! he is trouble frustrated, Menashe gets up. And if he comes back?

*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 - 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.

HAVE YOU SEEN A BOY

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.

75 [♩ = 122] clean, simple, plain, flowing, light

1058

pp disoriented, sotto voce

pp disoriented, sotto voce

1062

p simile

p simile

1066

p slightly anxious but trying to keep it together, casual

M. *8* *simile*

ex-cuse me have you seen a boy — twen-ty years old but he acts like a damn

1069

M. *8*

— child is hemine? ex-cuse me have you seen a boy — his eyes al ways wan de-

ppp — *sf*

1072 *mp*

M. ring ne - ver sa - tis - fied is he mine? is he mine is he mine

1075 *opening up* *cresc. poco a poco*

M. ex - cuse me have you seen a boy his eyes al - ways wan - de -

1078 *mf* *spacious* *p*

M. - ring they look like my eyes

1081 **76** *mf*

M. ex - cuse me have you seen a boy he has a slight stu - tter that wor

Poco Rit.

1085 *sub p* *different, introvert, dark* *esp.*

M. *5*

sens when he's a-fraid (d) is he mine is my Yo-el af - raid now is my Yo-el af -

77 1090 *f* *gradually losing, like a broken record*

M. *3*

- raid now ex - cuse - me have you seen a boy with eve-ry-

f

1094 *keep cresc.*

M. *5*

__ mo-ther-ly kiss he in - he - ri - ted her me - mo-ries Is he mine is he mine

The noises of the city reach a climax then... quieter.

ff *shouting, officially lost it* *Dim poco a poco*

M. *8*

ex - - cuse me have you

MENASHE waits. His ear to the night
but he gets no response.

78 Rit.

*sub **pp**, sudden change*

Dim.

M. 1103

seen a boy ex - cuse

ppp

M. 1107

me have you seen a boy ex -

so worn out, can't even talk dry

Free. fade away slowly, airy, half spoken

M. 1111

- cuse have you seen a boy ex - cuse

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 [♩ = 60] Free, at your own pace

pp broken to pieces

M. 1113

my wife sur-vived the she - llings but her.

sfzp

sfzp

M. 1117

— sad-ness grows in him_ for her the sun is always_ se - tting now_

M. 1120

in his ear_ the night calls an an - swer I failed to give him

ppp

To T.
To Perc.

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

M. (accusing)

and what have you been doing?

1128

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.

M.

and what have you been doing???

AND WHAT HAVE YOU BEEN DOING??????

1132 **pp** anxious, traumatised, afraid, demonic, rushed

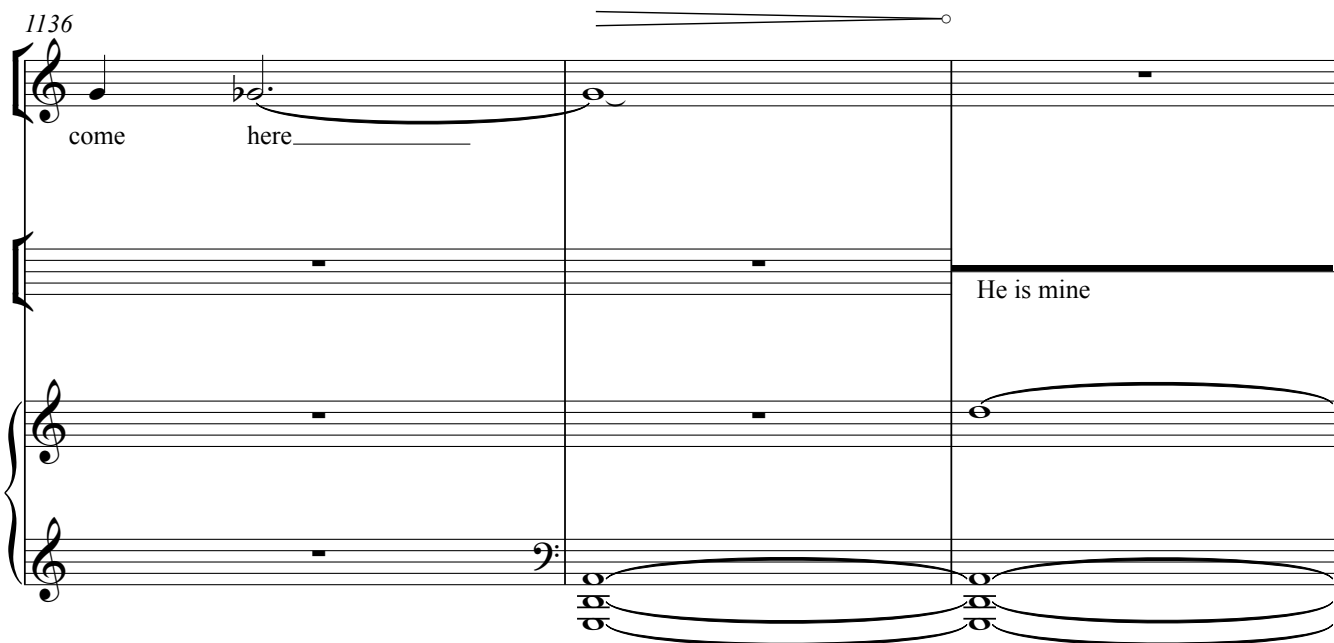
Y.Y.

some-times when I ca - n't find my way and I don't know where else to go I

*The light in his hide out flickers, fading. Menashe loses him, loses the memory as
The FLASHBACK ENDS taking us back to the city streets.*

*Menashe puts his head in his hands and slumps at the bottom of the staircase as
if on a stoop outside a home*

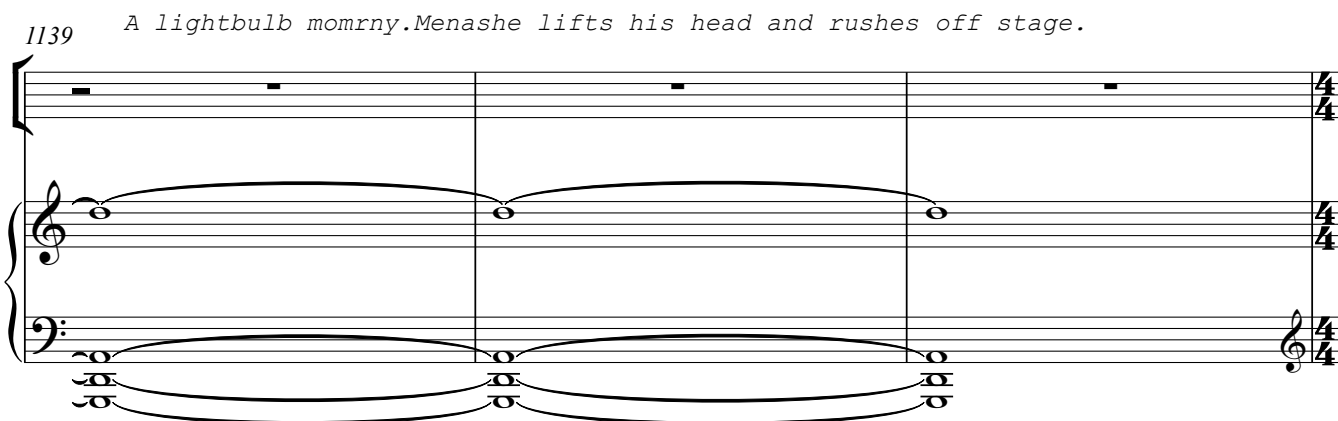
1136

Y.Y. 

come here

M. He is mine

1139 *A lightbulb momrny. Menashe lifts his head and rushes off stage.*

M. 

$\frac{4}{4}$

$\frac{4}{4}$

$\frac{4}{4}$

NO ONE KNOWS II

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.

81 [♩ = 80]

1142 *p* light, casual, flowing

Y. *some - times when I ca - n't find my way and I don't know where else to*

ppp

ppp

1146

Y. *go I come here how I doubt if I'm rea - dy*

ppp

1149

Y. *to mar - ry to mar - ry and car - ry - my - name*

sf

sf

1151

Y.

S. *mp simple*

I just wish her work was o - ver the dress was

sf

1154

S.

fi - nished and the guests were a - rri - ving

sf *mp*

1157

S. *spacious*

and she could rest her lips u - pon your fore -

pp

1160

S.

- head a mo - ther to her on - ly son on the night of his wed - ding a bles -

pp

1163 *pp* *sf*

Y. *pp* *p* *f* *fff* *pp*

S. *p* *f* *fff* *pp*

who are you

- ssing

arco

p *f* *fff* *pp*

8^{va} 8^{vb}

The **STRANGER** gets up and exits the space beneath the staircase.
chases and holds the stranger back.

82 [♩ = 110] *pp* freely, natural, at your own pace, plain

1167 *5*

Y. when her face sank at my ha-la-ke see-min-gly out of

ppp

1172 *3*

Y. no - where and she went pale e - ven though it looked like she'd seen

1176

Y.

The **STRANGER** shakes free from **YOEL**'s hold and begins to climb the stairs...
Yoel again grabs him back this time with force.

1180

Y.

1184

Y.

Poco Accel. Freely

[illegible]

1191 *pp* In shock, deadpan, doesn't know how to process

S. who are you no one knows. no one knows

A. no one knows. no one knows

P. no one knows. no one knows

83 Piu Mosso

1195 *mp cuts the stranger off*

Y.

you the o - ther Yo - el the first my sha - dow

pp

1200 *heavy*

Y. *lurk- ing in the back-ground of my child - hood ma-king me stut - ter stut -*

p *ff* *8vb*

1204 *frantic. trapped. like a broken record* *f*

Y. *stut-ter stut terstut your foot-steps al-ways lurk - ing be - hind me*

ff *ff* *8vb*

Everything goes quiet. The **STRANGER** squares up to him, but **YOEL** is no longer afraid.

Accel freely
yelling, furious

1209

Y. *re - min - ding me that some - thing bad*

1211 *ffff* *pp* catching his breath

Y. was al - ways a - round the cor - ner who are you

lowest notes cluster

84 Meno Mosso

1214 *pp* heavy

Y. I will not

S. I just wish her work was o -

pp esp

ppp like an echo

ppp

1217

Y. mar - ry I will not

S. - ver the dress was fi - nished and the guests

sf *mp*

1221

Y. *mar - ry I will not mar -*

S. *__ were a - rriv - ing and __ she could rest __ her__*

YOEL pushes the stranger back.

1225

Y. *pp* *fff*

S. *fff*

Y. *ry_ who are you????*

S. *lips u - pon your fore - head and give you a ble - ssing*

pp

85 [♩ = 76]

STRANGER sighs and falls onto the steps.
He stares up at Yoel and resigns to confess.

1230

S. *p different, introvert, freely*

be - fore the war be - fore we were se - pa - ra - ted be - fore I came

mp

step by step

1235

S. *to* A - me - ri - ca *sear - ching seacr - ching sear - ching sear-ching sear-ching sear-ching*

mp free, non rhythmic

1238

S. *for a girl* I ne-ver found *her name was Es - ther* your mo -

YOEL *freezes, disturbed.*

1242

p weirded out

Y. *but no one knows* *no one knows no one*

S. *ther*

pp

86 Piu Mosso

1245

Y. knows

p straight forward, soft, freely, esp.

S. I died in her eyes in the camps but I was not dead they

1248

S. *f*

were mis-taken my life was not taken in Eu-rope

like an echo

sf

sf

8va

8vb

87 Piu Mosso

1252 *mf* *cresc. poco a poco*

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

mf *sf* *sf* *sf* *sf*

(8) *ff* *sf*

1255 *f* *cresc. poco a poco* *drive forward*

S. *5* *5*

sear - ching for the girl who thought me dead for the girl

sfff *f* *ffzpp*

8^{vb}

1258 *fff*

S. *5* *3* *5*

— who's fate was set for the girl who held a new ba by boy

ff *sfffzpp* *fff*

8^{vb}

YOEL is silent. He tries to take it all in but his stutter worsens

88

1261 *pp* *Freely. In shock, slightly mumbled, broken*

Y. *pp* *defeated, heavy*

S. *pp* *defeated, heavy*

so now you now you know now you

i...if my mo-ther was mar-ried

ppp

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-

1268

Y. *5* *3* *5*

out know-ing or know - ing i - lle - gi - ti-mate mar-riage i - lle - gi - ti-mate child

YOEL chokes up.

89 Piu Mosso

1271 *f* *frantic* *5* *sf*

Y. that makes me cursed by my stut - ter cursed for se - ven ge-ne-ra-tions my

S. *p* a mamzer

f keep *cresc.*

f *frantic* keep *cresc.* *sf*

1275 *ff*

Y. *ff*

— child-ren's child-ren's child-rens child-ren of a - dul - t - ry un - a - ble to mar-ry and

sff

1278 *sfff* **90** [$\text{♩} = 86$]

Y. *sfff*

car-ry my name

S. *f agile*

I stayed in the sha-dows I fa-ded in-side I died in her

sfff *mf* *pp*

sfff *p cresc. poco a poco* *mf*

1284 *sff* out of breath

S. *sff*

eyes so she could have the on - ly thing I was un a ble to give her

f *ff*

The **STRANGER** gestures to **YOEL**, implying that the thing he could not give Esther was a son, Yoel.

1288 (sinister, sarcastic)

Y. a bastard!

S. *p* I was her first yoel until I was no longer

ppp nostalgic

YOEL wants to flee but the **STRAGNER** holds him back...

91 *Meno mosso. Free.*

1293 *pp*

S. if her work is o - ver if the dress is fin -

pp

1297 *< sf mf* *Rit. poco a poco*

S. nished if all the guests ar - rive if she could rest

1301 *p*

S. — her lips u - pon your fore - head if you mar - ry the mar - rige can - not.

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 *ppp almost spoken*

Y. — be a - nnulled our curse will be o - ver and no one will know

S. — be a - nnulled our curse will be o - ver and no one will know

pp I will know

(half spoken)

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

1309 *pp* *Freely. ghostly, trying to digest the information by repeating it, mumbled, broken*

Y. he stayed in the sha-dows he fa-ded in - side he died in her

ppp

ppp

1315 *sf* To Perc.

Y. *5* eyes so she could have the on - ly thing he was un a ble to give her

M. (off stage)
Yoel!!
Yoel!!

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.

93 [♩ = 120]

1319

ppp

1325 **Piu Mosso, accel poco a poco.**

Y. (stutter)
There's ---

M. Menashe snaps to the sound.

Piu Mosso, accel poco a poco.

ff

1330 Yoel steps out trying to tell his father everything but he can't.

Y. *There's ---*

M.

1334 ♩ = 145 Ad lib.

Y. *Menashe scans the stage but sees nothing.*

M. *There's.....?* *(warmly)* *only us here, Yoel*

♩ = 145

sff

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 - PIER PINCHIK

94 ♩ = 68

1338

p spacious

p spacious

1342

D. 8

kud-sho-brich hu ehad

ppp

mf

mf

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.

1346

D. 8

le-elo lo lo yo siv al kur sa yo di_ ko reh Ad

p < sf

p < sf

1349

D. 8

de is a vi das be ro zo de e hod ke gav no fi leh

p

p

1351

D. *8*

le me he veh e hod be e hod le me he veh e hod be e hod

p floating

slightly out of sync with vib

1355

D. *8*

ve ho o kim no ro zo a do shem e

p

ppp spcaious

p

ppp

1358

D. *8*

had u she mo e had ro zo di sha bbo

tr

tr

Freely. try to follow vocal line *tr*

sempre ped.

ppp

mp

mp

ppp

mf

1362

D.

hi sha bbos

mf p mf

1366

95

D.

ro zo di sha - bbos hi sha - bbos

f mf p

1370

D.

de is ach das be ro zo be ro zo de ehad

p mp

1374

D.

le mish reh a loh le mish reh a loh ro zo ro zo ro zo de

pp delicate cresc. poco a poco sf

p delicate cresc. poco a poco sf

1377 96

D.

 — e — had tz' lo — so de ma a — leh shabto

mp

1382

D.

 de ho — is ach das d'ho — *bit spaced out, with a flow*

sf mp f

1385

D.

 — is ach das — kur sa — yo ya ki ro ka di sho

p

1388

D.

 be ro zo be ro zo de ehod ve is ta ko nas

mf p cresc. poco a poco

1392

D.

ve is ta ko nas le mish reh le mish re a loh mal koh mal

mf *keep cresc.* *mf* *f*

1396

D.

koh mal koh ka di sho ka di sho i loh

mp *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

D.

ro zo di sha bbos hi sha bbos

mp

DREAM SEQUENCE INTO

97

♩ = 64

ESTHER looks out of the window.

The light brightens. There is a change in tone. This is ESTHER'S DREAMINGS

1404

Musical score for the first system of "The Wind" by Gustav Mahler. The score is written for a grand staff with two bass staves. The upper staff contains whole rests in all three measures, with the dynamics *ppp daark* and *Dim.* written below it. The lower staff contains a melodic line in bass clef. The key signature has one flat (B-flat), and the time signature is 3/4. The system ends with a double bar line and a 3/4 time signature.

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

1407

E. $\frac{3}{4}$ Yoel! Yoel!

S. $\frac{3}{4}$ (off stage)
I'll be there in a minute, Hertzleh

$\frac{3}{4}$ $\frac{3}{4}$

(8)

1410

The musical score for 'The Rose Tree' is presented in two systems. The first system consists of a treble and bass staff joined by a brace on the left. The treble staff has a key signature of one flat (B-flat) and a 4/4 time signature. It contains three measures of whole rests. The bass staff contains a sequence of notes: a half note G2 (labeled with a circled 8), a half note F2, a half note E2, a half note D2, a half note C2, and a half note B1. A slur connects the G2 and F2 notes. The second system is identical to the first, with three measures of whole rests in the treble staff and the same sequence of notes in the bass staff.

DREAM SEQUENCE

98 [♩ = 70] *mp*

1413

E. *Yo - el Yo - el are my old eyes pla-ying tricks on me*
sempre ped

p dark

8vb

The **STRANGER** does not understand **ESTHER**'s reaction.
 He acts normally as though the two of them have always been together.

1416

E. *is it you the one I lost Yo - el*

S. *mf seemingly casual*
di - dn't you say we

mf *pp*

(8)

ESTHER smiles and steps closer,
 inspecting the elements of his face.

1419

E. *mp*
(s)so ma-ny times I've asked for this mo-ment and now

S. *were go - ing to be late*

(8)

1422 *sf mp*

E. *you're here I don't know what to do I don't know what to*

S.

P.

1426 *sf sub p pp*

E. *do I don't know what to do*

S. *just breath co-lect your things it's a ha-sa-ne af-ter*

P.

8^{vb}

She grabs the train of the wedding dress and bundles it into the stranger's arms.

1430 *mp*

E. *you're right what am I think-ing take it out for me and mind the dress Yo-el my Yo-el*

S. *all*

P.

(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*

(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*

5/4

1436 *sudden change, different*

E. *can't be late to our well? we're going to be late take it out what's the hold up*

6

4/4

1438

E. *are you fro - zen are you bro - ken did I say some-thing*

3

8^{vb}.....

1440

E. *wrong*

S. *what are you on about*

our on-ly son__ they are close and I al-ways thought of the groom as fa-mi - ly but__

pp

pp

esp. cresc. poco a poco

1442

S. *Hert - za - le__ are you tea-sing me__ are are you tr-ying to*

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.

can't take it

1444

E. *don't say__ it__ (tt) don't*

S. *hurt me is__ your mind play-ing tricks like your eyes we don't have a - ny child - ren*

f

f

f

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.

1446

fff **Rit** *mf*

E. say it (tt) go on with - out

S. won't we be late_ Hert - za - le Her - - tza - le

a sweet memory *sub pp*

sub ppp *sub ppp*

8^{vb}

1449

Dim.. *drifting in her thoughts*

E. 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. Her - tza - - le

pp fading, an echo *Dim. poco a poco* *p*

(8)

101 [♩ = 56] **Extreme gradual Rit.**
Freely

1452 *p* different, with weight, possessed, esp.

E. *I'm right be - hind you just right be - hind*

pp *8^{vb}*

102 **Extreme Accel.**

1455

E. *you right be - hind be - hind you*

(8) *8^{vb}*

1459 *Esther bows her head. Heart-broken.*
Accepting his death. Lost in her thoughts.

E.

cresc. poco a poco

(8)

1463

fff

8^{vb}

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
Meno Mosso, freely, total chaos

1467

pp *f* *mf*

1470

f *sf* *sf* *sf* *sf*

1472

fff *8va* *let ring* *ffff* *ffff*

CONTD. DIALOUGE OVER SOUNDSCAPE (with/without instrumental transition)

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!!!

Y. Mamashi

My light. My only Yoel.

pp solo. at your own pace. totally free.

*She grabs his face. Thirllled to have him home. Esther shows him the finished dress.
She hugs him again, tighter this time. But her intense relief is interrupted
as Yoel frees himself from her embrace and looks into her eyes, serious.*

1479

E. Every stitch, I stitched.

pppp

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-

ppp

Guilt overwhelms Esther. She feels compelled to confess.

1486 *p*

E. you give me your face_ but

Y. head and ask him_ to pro - tect me

ppp

ppp

1489

E. at the touch there is no ble - ssing how could I bless you_ when my mouth is full of_

ppp

1492

E. — lies and my words are meant to hide ra - ther than re - veal I

1496

E. — want to tell you some-thing that I ne-ver told you some-thing a - bout your name

nostalgic

pp

pp

cresc. poco a poco

106 Piu Mosso

Yoel holds up his hand to stall her words.
He doesn't want to hear it. He knows

1499 *heavy, with weight*

E. — and who you are and who I am and (d)

Y. — one

mp

sf

1502

Y.

- day out-side this win- dow we'll ma - ke a gar - den I'll bring

1505

Y.

— you a b-a-by boy a grand-son and a tree will shade us

1509

Y.

may-be he will be my first may - be a li - ttle bro-ther to an ol-

107 Free

Esther goes to say something but Yoel prevents it.

1513

Y. *pp*

- der sis - ter but un - der the tree we will give him a name Mor - de -

pp

pp

1517

Y. *p*

- cai the real name of your fa - ther not my name you owe me no

p

1521

Y. *Rit.*

ex pla - na - tion no ex-pla-na-tion be-fore it all be gins can you give the groom your bles

Rit.

1525

Y. *[♩ = 64]*

- sing take your lips to my fore - head and bless me

108

108

pp

Red.

sempre ped spacious

A projected film across the stage.
It shows moments from Yoel's Jewish Hasidic Wedding ceremony.

141

1529

1533

SHIR PREIDA/GOODBYE SONG - NA'AMA ZISSER

109 Freely [$\text{♩} = 60$]

1537 *mp* step by step

D. *a - ni me - tzam - tzem a - ni me - tzam - tzem*

p step by step

1541

D. *a - ni me - tzam - tzem et atz - mi lih - dey ne - ku - da ne - ku - da*

1544

D. *tr*

ne - ku - da al - mo - nit she - lo lo le - hat - rid lo le - hat - rid be - gu -

3

3

1547

D. *tr*

fi she - lo she - lo le - hat - rid lo le - hat - rid mal - hu - yot

6

6

3

1550

D. *pp*

mm she lo le - hat - rid be - gu - fi mal - hu - yot lo le -

pp

1553

D. *ppp* hum

hat - rid mal - hu - yot

ppp hum

pp

*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 .