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MAMZER | BASTARD

מַמְזֵר

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.

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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 [$\text{♩} = 100$]

Young Yoel

Soprano Saxophone

Clarinet in B \flat

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

The score for this section consists of ten staves. The top five staves (Young Yoel, Soprano Saxophone, Clarinet in B \flat , Horn in F, Trombone) are in 4/4 time and contain whole rests. The bottom five staves (Violin 1, Viola, Violoncello, Contrabass) are also in 4/4 time and feature a sustained, dark, blunt, soft sound (ppp) across the entire duration, with notes connected by a long slur.

1 Freely, spacious [$\text{♩} = 100$]

Piano

use pedal freely

Percussion

The score for this section consists of two staves. The Piano staff is in 4/4 time and contains whole rests. The Percussion staff is in 4/4 time and contains whole rests.

5

Sop. Sax.

Cl.

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

ppp echotone

ppp echotone

ppp echotone

9

YY.

Sop. Sax. *expose sound gradually*

Cl. *ppp simile*

Hn. *ppp*

Tbn. *con sord, cup*
ppp still

Vln. 1

Vla.

Vc.

Cb. *p* *ppp*

p *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

Sop. Sax. *ppp* sotto voce, breathy

Cl. *pp* vib.

Hn. *pp*

Tbn. *ppp*

Vln. 1 *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

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. slow/wide vib. p pp ppp p

Hn. p pp ppp p

Tbn. ppp p

Vln. 1 p

Vla. p

Vc. p

Cb. p

21

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

Sop. Sax. *ord.*
pp still

Cl. *ord.*
pp still

Hn. *ppp*

Tbn. *ppp*

Vln. 1 *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *pp* *p*

Detailed description of the musical score: The score is for page 21 of a piece. It features a vocal line at the top with lyrics: "thers", "our", "fa - ther's", "fa", "thers". The vocal line is in treble clef with a key signature of one flat. The orchestral accompaniment includes: Soprano Saxophone (Sop. Sax.) in treble clef with a key signature of one sharp, playing a melodic line with dynamics *pp still* and *ord.*; Clarinet (Cl.) in treble clef with a key signature of one sharp, playing a melodic line with dynamics *pp still* and *ord.*; Horn (Hn.) in treble clef with a key signature of one sharp, playing a melodic line with dynamics *ppp* and a triplet of eighth notes; Trombone (Tbn.) in bass clef with a key signature of one sharp, playing a melodic line with dynamics *ppp*; Violin 1 (Vln. 1) in treble clef with a key signature of one sharp, playing a melodic line with dynamics *ppp*; Viola (Vla.) in treble clef with a key signature of one sharp, playing a melodic line with dynamics *ppp* and a triplet of eighth notes; Violoncello (Vc.) in bass clef with a key signature of one sharp, playing a melodic line with dynamics *ppp*; Contrabass (Cb.) in bass clef with a key signature of one sharp, playing a melodic line with dynamics *pp* and *p*; and Piano (Piano) at the bottom, which is mostly silent with some notes in the right hand.

25

YY. **5/4**

Sop. Sax. **5/4**

Cl. **5/4**

Hn. **5/4**

Tbn. **5/4**

Vln. 1 **5/4**

Vla. **5/4**

Vc. **5/4**

Cb. **5/4**

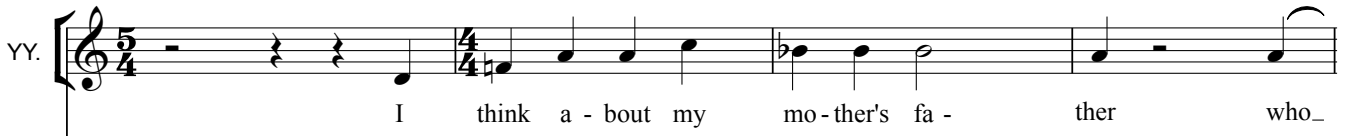
5/4

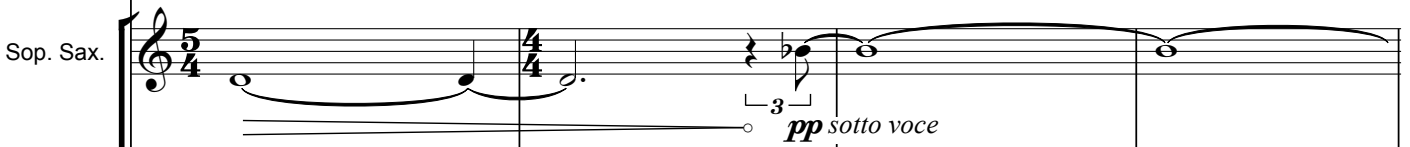
Perc. **5/4**

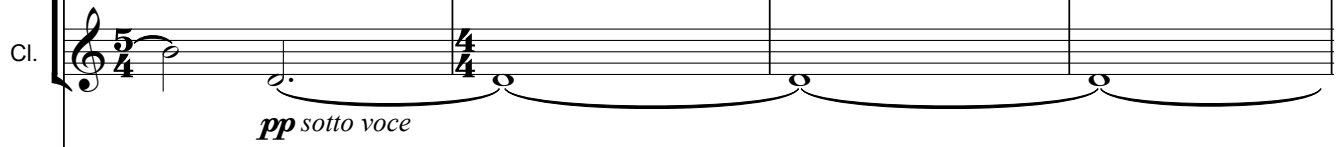
soft mallets
Bass Drum
ppp

3

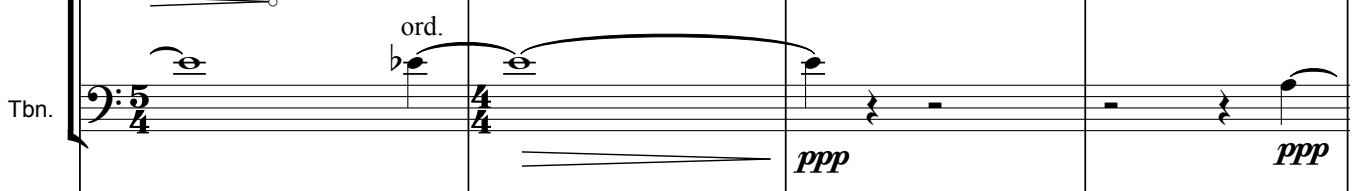
29

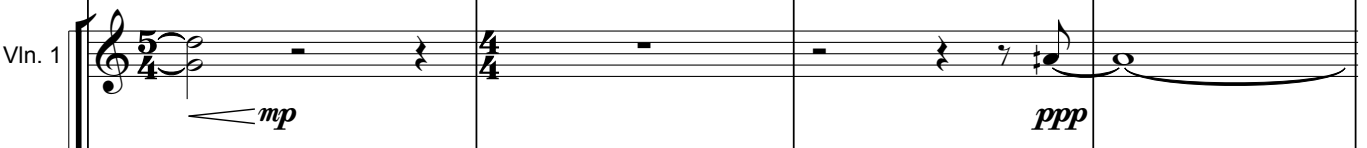
YY. 

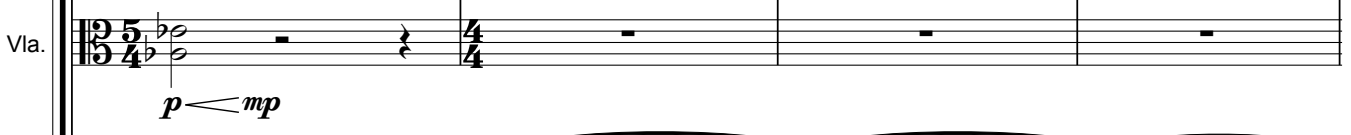
Sop. Sax. 

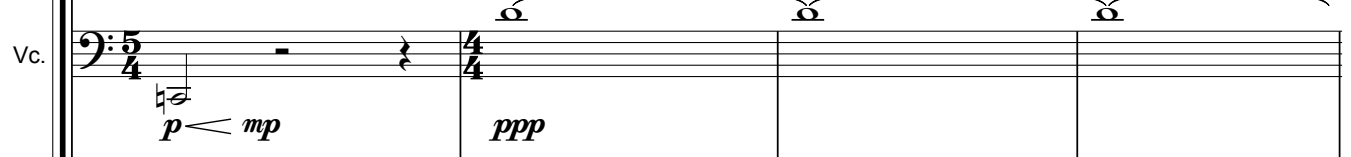
Cl. 

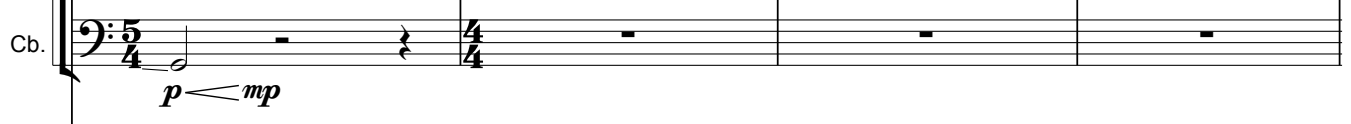
Hn. 

Tbn. 

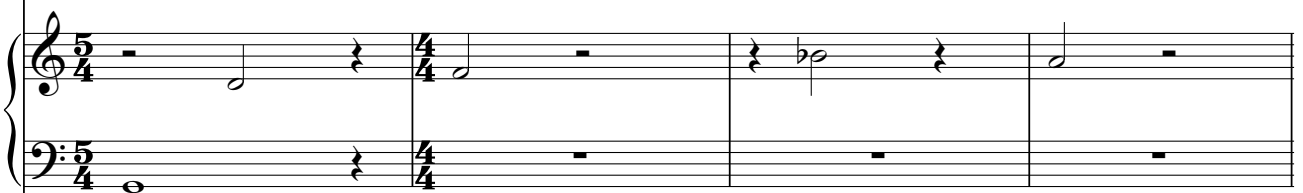
Vln. 1 

Vla. 

Vc. 

Cb. 

3



8^{vb} mp

(tr) ~~~~~

to Timp.

B. D. 

33

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

Sop. Sax.

Cl.

Hn. *pp*

Tbn.

Vln. 1 *pp* *ppp*

Vla. *pp*

Vc.

Cb.

3

3

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*

Detailed description of the musical score: The score is for page 41 and features a vocal line and an orchestral accompaniment. The vocal line (YY.) has the lyrics "them a - - fter him Yo - el Yo". The orchestral parts include Soprano Saxophone, Clarinet, Horn, Trombone, Violin 1, Viola, Violoncello, and Contrabass. The Soprano Saxophone part starts with a rest, followed by a melodic line starting on a whole note G4, moving to F4, E4, and D4, with dynamics *p* and *Dim. poco a poco*. The Clarinet part starts with a rest, followed by a melodic line starting on a whole note G3, moving to F3, E3, and D3, with dynamics *ppp* and *pp*. The Horn and Trombone parts play sustained notes with dynamics *ppp*, *p*, and *ppp*. The Violin and Viola parts play melodic lines with dynamics *pp* and *p*. The Violoncello and Contrabass parts play sustained notes with dynamics *ppp*, *p*, *ppp*, *pp*, and *pp*. The piano part at the bottom has rests in the first and third measures, and a melodic line in the second and fourth measures.

45

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

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

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

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

Tbn. *ppp* *p* vib.

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

Vla. *ppp* *p* *ppp*

Vc. *ppp* *ppp* *pp*

Cb. *ppp* *p* *pp*

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*

Detailed description of the musical score: The score is for page 49 and features a vocal line and an orchestral accompaniment. The vocal line (YY.) is in treble clef and contains the lyrics: "-mo - ry to mar ry a name to". The orchestral parts include: Sopranino Saxophone (Sop. Sax.) in treble clef with dynamics *ppp*, *p*, *ppp*, and *p*; Clarinet (Cl.) in treble clef with dynamics *ppp*, *p*, *ppp*, and *p*; Horn (Hn.) in treble clef with dynamics *ppp*, *pp*, *ppp*, and *pp*; Trombone (Tbn.) in bass clef with dynamics *ppp*, *ppp*, *pp*, *ppp*, and *pp*, including an "ord." (ordine) marking; Violin 1 (Vln. 1) in treble clef with dynamics *pp* and *p*; Viola (Vla.) in alto clef with dynamics *ppp* and *p*; Violoncello (Vc.) in bass clef with a triplet marking and dynamic *ppp*; Contrabass (Cb.) in bass clef with dynamic *ppp*; and Piano (P) in grand staff with a treble clef and bass clef.

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 *ppp still* ord.

Cl. drens *ppp still* ord.

Hn. *ppp still* ord.

Tbn. vib. *ppp still* ord.

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

Vla.

Vc. *pp*

Cb. *pp*

65

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

Sop. Sax.

Cl.

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

pp < *f* *pp* < *sf*

69

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

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

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

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

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

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. *ppp very small dynamic waves p*
gliss.

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

5

(tr) let ring

Timp.

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*

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**

B. D. To. Gong **f** 8^{vb} 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

Rit.

119

David.

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

Sop. Sax.

To Ten. Sax.

ppp < *f*

B. Cl.

ppp < *f*

Hn.

ppp < *f*

con sord, cup

Tbn.

ppp < *f*

Vln. 1

ppp < *f*

Vla.

ppp < *f*

Vc.

ppp < *f*

Cb.

ppp < *f*

Rit.

D \flat

D \flat

A \flat (Cm) B \flat m

Fm

C

F

to. PIANO

To. Timp.

Timp.

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

ppp

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
ST non vib.

Vln. 1 *ppp* *mf* *pp* *mp* *pp*
ST non vib.

Vla. *pp* *mf* *pp* *mp* *pp*
ST non vib.

Vc. *ppp* *mf* *pp* *mp* *ppp*
ST non vib.

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

9 [♩ = 76]

let ring, natural fade To B. D.

Timp. *p*

10 [♩ = 84] Accel poco a poco.

126

Ten. Sax. *p soft, smooth* *small dynamic waves* *sf*

B. Cl. *p soft* *p* *sf*

Hn. *3*

Tbn. *ppp*

Vln. 1 *ppp*

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

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

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

10 [♩ = 84] Accel poco a poco.

8^{va}

sfzp washed out *cresc. poco a poco*

8^{vb}

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. *sf mp sf p sf mf*

B. Cl. *pp sf p mf sff*

Hn. *p pp mf pp sf*

Tbn. *p pp mf pp*

Vln. 1 *sf subp light p sf subp p*

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

Vc. *p mf cresc. poco a poco*

Cb. *ppp p mf*

Piano *sfzp mp cresc. poco a poco*

B. D.

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

vib./alternate color trill

132

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*

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

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* slap 3

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

Tbn. *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]

B. D. 8vb 3 3 *mp*

Detailed description of the musical score: This page contains the musical score for measures 135-140. The score is for a full orchestra and includes parts for Tenor Saxophone, Bass Clarinet, Horn, Trombone, Violin 1, Viola, Violoncello, Contrabass, and Bass Drum. The key signature is one flat (B-flat major/D minor) and the time signature is 5/4. The tempo is marked as quarter note = 92. The score features various dynamics such as fortissimo (ff), sforzando (sf), and piano (p). Performance instructions include 'vib./alternate color trill slow to fast' for the woodwinds, 'shrill' for the saxophone and bass clarinet, 'sf aggressive' for the trombone, and 'gliss.' for the violin. The bass drum part includes triplets and an 8va marking. The score ends with a repeat sign and a final measure.

As he flees, he momentarily dips out of view.

138

Accel poco a poco.

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

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

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

8^{va} *Dim. poco a poco*

8^{vb} *sf sf*

B. D. *3/4 4/4 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

B. D. *ppp* *tr* *8^{va}* *let ring* to Vib.

Rit. poco a poco

148

buzzy, wide vib.

Ten. Sax.

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

Hn. *sfzppp*

Tbn. *sfzppp*

Vln. 1 *fff* *ppp* molto ST

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

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

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

Rit. poco a poco

hold pedal, let ring *sff*

8^{vb} 8^{vb}

Vibraphone
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. *pp* pedal tone - drop out and re-enter as necessary with as minimum attack as possible

Tbn. *pp* pedal tone - drop out and re-enter as necessary with as minimum attack as possible

Vln. 1 *pp*

Vla. *pp*

Vc. *ppp*

Cb. *ppp*

Vib. *p*

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


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

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

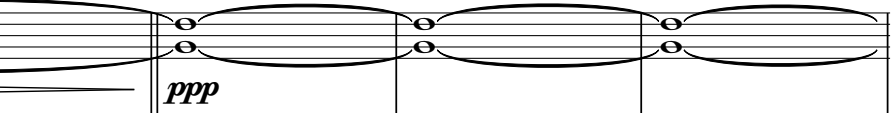
159

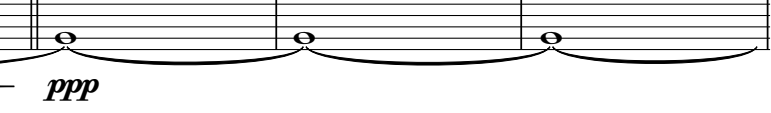
Y. 

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

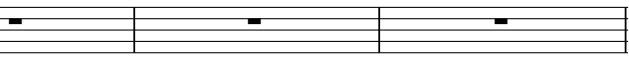
Vln. 1  *ppp*

Vla.  *ppp*

Vc.  *ppp*

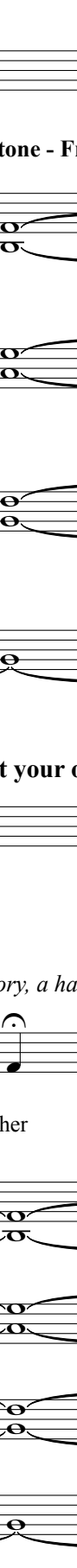
Cb.  *ppp*

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

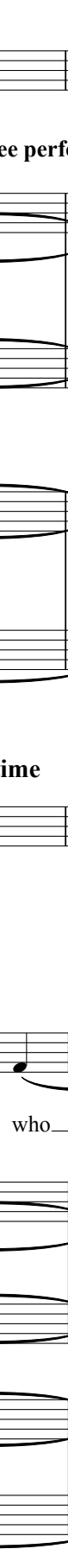
Vib. 


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. 

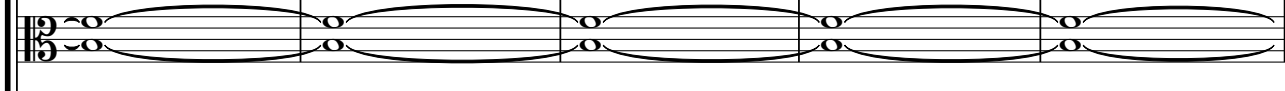
Vc. 

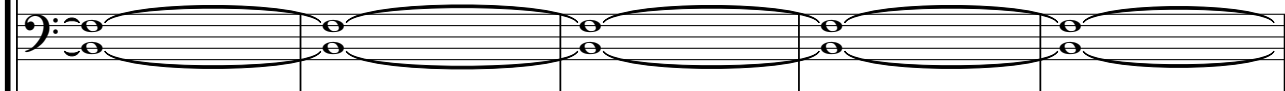
Cb. 

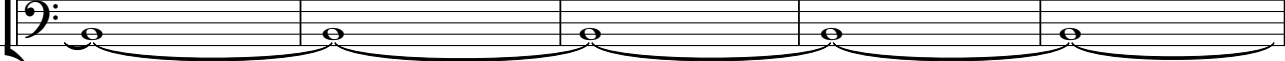
168

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


Vln. 1 


Vla. 

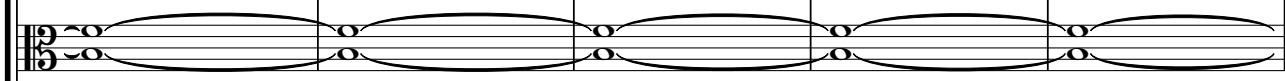
Vc. 

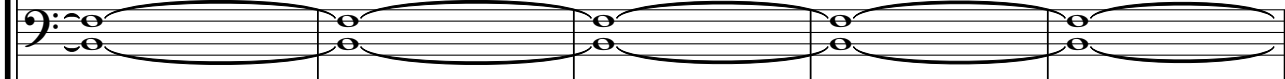
Cb. 


173

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

Vln. 1 
fade out gradually
almost toneless

Vla. 

Vc. 

Cb. 

178

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

Vln. 1

Vla.

Vc.

Cb.

fade out very gradually

almost toneless

fade out very gradually

almost toneless

184

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

Ten. Sax.

B. Cl.

Vc.

Cb.

Gong

fade away

M expose sound gradually

pppp almost toneless

ppp < p > < p > ppp

ppp echotone, very breathy

almost toneless

fade out very gradually

almost toneless

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

p *breathy, spacious* *pp* *mf p* *pp*

B. Cl. *ppp*

Vla.

Vc.

Cb.

14 [♩ = 60]

let ring, sound fade away naturally to Vib.

Gong

The musical score is set in 4/4 time with a tempo of quarter note = 60. It begins with a rehearsal mark 14. Esther's part (189) is spoken and off-stage, consisting of the words 'Yoel!! Yoel!!'. The Alto Saxophone part starts with a wavy line indicating breathiness, followed by a melodic line with dynamics *p* (breathy, spacious), *pp*, *mf p*, and *pp*. The Bass Clarinet part has a *ppp* dynamic at the end. The Piano part has a rehearsal mark 14. The Gong part starts with a 4/4 time signature and a note that rings and fades away naturally, with a vibrato line below it.

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* *ppp*

vib.

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

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

Tbn. *ppp* *soft, still*

Vla. *ppp* *sticky* *p*

e.b.p

3

gliss.

Vc. *ppp* *sticky* *mp*

e.b.p

gliss.

Cb. *ppp* *mp*

e.b.p

pp

Vib.

196 *mp* *mf* *mp*

dis-tru-upting 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* *mp* *sub pp*

Vla. *ppp* *mp* *sub pp*

Vc. *ppp* *mp* *sub pp*

Cb. *ppp* *mp*

pp

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

15

cresc. poco a poco with urgency

f

199

6

3

stitch you've gotten me all I won't tell you a gain a thou - sand times I'm in the middle of melt

alternate color vib.

Alto Sax.

pp

pp < mp > pp < mf > p < mf

sf

vib.

B. Cl.

ppp

sf

pp < mp > pp < mf > p < mf

sf

Hn.

pp

sf

pp

mp

pp

sf

Tbn.

pp

sf

pp

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

pp

mf

sf

Timpani

Timpani

pp

mp

202 *ff* *pp* different, restrained

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

Y. but mamashi,
y..you called me

Alto Sax. *pp.*

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* *ppp* *p* *pp*

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

Vc. *sf* *pizz.*

Cb. *sf* *sff*

8va

to Vib. Vibraphone *sf* *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*

arco

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

p *mp* *sf*

8va

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.

Vc. *pp mp*

Cb. *pp mp*

ppp

Vib.

16

YOEL turns his back on his mother and the dress.

210

mf

E. 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. to the mikveh..

Alto Sax. wide vib.

B. Cl. *p*

Hn. *pp* *ppp*

Tbn. vib. *p*

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

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

Vc. *mp* > *pp* < *mp* > *ppp*

Cb. *mp* > *pp* < *mp* > *ppp*

Vib. *mf* *pp* *ppp*

Gong

216 *f* *p*

E. what_ have you been do - ing that needs so_ much clean - sing

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

B. Cl. *mp* *ppp*

Hn.

Tbn. *mp* *ppp*

Vln. 1

Vla.

Vc. *mf* *pp*

Cb. *mf* *pp*

Piano *mf* *pp*

Vib. Cymbals soft mallets *ppp*

17

218

mp lifts her head up. agitated cuts him off

E.

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

Alto Sax.

B. Cl. *ppp* echotone

Hn.

Tbn.

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

Vla. *pp*

Vc. *ppp*

Cb. *pp*

17

pp like an echo

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

221 *poco accel* *f sf sf sf*

E. *3* *3*
a - bout what you want to say and then just say it(tt) 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 *pp* *gliss.* *gliss.* *gliss.* *p* *pp*

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

Vc. ST *ppp*

Cb.

pp

Vib.

18

223 *mf* *cresc. poco a poco*

Ha! dis-rup-ting my work in this

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

E. *226*
 — heat on this eve ning of a - ll eve - nings

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

To Ten. Sax.

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

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

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

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

pizz.

Cb. *sf* *p*

8va *sf* *pp* dark, step by step

8vb *sf* *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. when I ma-rried your fa-ther the war just en-ded so much had been lost I

Tenor Saxophone

Ten. Sax.

Vln. 1

Vln. 1

Vla.

Vla.

Vc. *pizz.*

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

Cb.

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*

p *mp*

8^{vb}

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

236 *p* **20** Rit [$\text{♩} = 80$]

E. *p*
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*

8^{vb}

239 *cresc. poco a poco* *mf*

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

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

8^{vb}

Timpani

Vib.

p *cresc. poco a poco*

245 *p*

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

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

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

sf *sf*

Timp. let ring To Vib. *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 [♩ = 70]

No vibrato. clean, plain, simple
mp hesitant, nervous

Y. *p* *mp* *mp*

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

B. Cl. *ppp* echotone

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

- thers wa - llet two two do-llars he

Ten. Sax. *echotone* *p*

B. Cl. *vib./alternatae color trill* *p*

Y. *> p* *simile* *mp*

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 *trill* *ppp*

23

262 *sf sub p* *mf*

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

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* *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. *8*
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.

Timp.

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

ing she was ea-ting rai-si-nets she kept_ them hid - den be-hind the cash__ re-gi-

GIRL V.O.

B. Cl.

Hn.

Tbn.

Vc.

Cb.

mp

keep cresc. poco a poco

Timp.

p

ppp

ppp

con sord, straight

pp

arco ST non vib.

p smooth dark

arco ST non vib.

p smooth dark

mp

mp

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 thirty 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 *mf*

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*
pizz.

Cb. *Dim.* *ppp*

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.

289

Y. 

GIRL V.O. 

B. Cl. 

Hn. 

Vln. 1 

Vla. 

Vc. 

Cb. 



Timp. 

26 Piu Mosso

291 *p* *mf*

Y. *p* maim haim u'tehorim *mf* I told

GIRL V.O. one is funny the other scary

GIRL V.O. one is funny the other scary

B. Cl.

B. Cl.

Hn.

Hn.

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

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

Vla. *p* *pp*

Vla. *p* *pp*

Vc.

Vc.

Cb. arco *pp*

Cb. arco *pp*

26 Piu Mosso

Piano

Timp. *cresc. poco a poco*

Timp. *cresc. poco a poco*

294

Y. *mf* 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 *mp* *pp* *mp* simile accel freely to trem ST → N → SP → N gliss. gliss. gliss.

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

Vc. *mf* arco

Cb. *mf*

Timpani *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*

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

Vc. *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. *f*

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

I told her all of this just is - n't part of

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* *SP* *ST*

Cb. *p* *ST*

27

Dim. poco a poco

Dim. poco a poco

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* *gliss.* *ppp* → *p* → *ppp*

Vla. *ST* → *N* → *SP*
gliss. *ppp* → *p* → *ppp* *gliss.* *ppp* → *p* → *ppp* *gliss.* *gliss.*
 Slow trem speed down freely, fade away

Vc. *keep Dim. poco a poco*

Cb. *mp* → *p* *Dim. poco a poco*

Timp.

29

307 *soft suddenly Dim. poco a poco*

Y. *pp*

- 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*

Slow trem speed down freely, fade

Vln. 1 *ppp* *ppp* weak, very soft

Vla. *ppp* ghostly *gliss.*

Vc. *ppp* ghostly *gliss.*

get closer to the bridge so harmonics will ring.

Cb. *pp* ghostly *gliss.*

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*

313 *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.

Ad lib. repeat as necessary

319

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

closed pizz. sound

secco, fade away

ppp almost toneless

closed pizz. sound

secco, fade away

ppp almost toneless

closed pizz. sound

secco, fade away

ppp almost toneless

closed pizz. sound

secco, fade away

ppp almost toneless

closed pizz. sound

secco, fade away

ppp almost toneless

Vc.

closed pizz. sound

secco, fade away

ppp almost toneless

closed pizz. sound

secco, fade away

ppp almost toneless

closed pizz. sound

secco, fade away

ppp almost toneless

closed pizz. sound

secco, fade away

ppp almost toneless

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♭ 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 flickering screen pop-corn on the floor my soles stuck to the carpet

Ten. Sax. *alternate color/harmonics trill slow to fast*

sf

Cl. *ppp p*

ppp p

Hn.

Tbn. ord. *p cresc. poco a poco*

ord. *p cresc. poco a poco*

Vln. 1 *ppp pp cresc. poco a poco mf*

ppp pp cresc. poco a poco mf

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

ppp pp cresc. poco a poco mf

Vc. *ppp*

ppp

Cb.

mp

mp

Dr.

327 *f*

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*

SP ord.

Cb. *f*

f

8^{vb}

Cymbals

Cym. *ppp* *p*

330 Poco Dim.

sub *p*

Y. *8* *3* *3*
 - 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*

pp

Cym. *ppp* *8^{vb}* *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

Detailed description: The vocal line is written in treble clef with a key signature of one sharp (F#). It features a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The lyrics are written below the staff.

Ten. Sax. *ppp echotone*

Detailed description: The tenor saxophone part consists of a single note, G4, held for the duration of the phrase, marked with a hairpin and the instruction 'ppp echotone'.

Cl.

Detailed description: The clarinet part consists of a single note, G4, held for the duration of the phrase.

Hn. *ppp*

Detailed description: The horn part consists of a single note, G4, held for the duration of the phrase, marked with a hairpin and the instruction 'ppp'. A '+' sign is placed above the staff.

Tbn. *pp*

Detailed description: The trumpet part consists of a single note, G3, held for the duration of the phrase, marked with a hairpin and the instruction 'pp'.

Vln. 1

Detailed description: The violin 1 part is silent, indicated by a horizontal line with a bar across the staff.

Vla.

Detailed description: The viola part consists of a single note, G4, held for the duration of the phrase.

Vc.

Detailed description: The violoncello part consists of a single note, G3, held for the duration of the phrase.

Cb. *3*

Detailed description: The contrabass part consists of a triplet of eighth notes: G2, F#2, and G2.

Detailed description: The piano accompaniment is in bass clef. It features a triplet of eighth notes in the left hand: G2, F#2, and G2. A dashed line with the number 8 is at the bottom of the page.

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.

ppp ST

Cb.

ppp *p* pizz.

pp
ppp 8vb

Cym.

to Bass Drum

31 Rit. poco a poco

339 *p* *deadpan* *pp*

Y. *p* *deadpan* *pp*

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. Gossipping 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.* *ppp echotone* *wide/slow pulse vib.* *To Alto Sax.*

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

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

Tbn. *ppp*

Vln. 1

Vla.

Vc. *pizz.*

Cb. *pp*

ppp *let ring* *let ring*

B. D. *tr* *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 arranged in a standard orchestral format with the following parts and markings:

- E. (Soprano):** A long horizontal line with the text "ARGGHH!!!" written below it.
- YY. (Alto):** A long horizontal line with the text "Is everyone alright?" written below it.
- Alto Saxophone:** A staff with a treble clef. It contains a few notes in the final measure, marked *ppp echotone*.
- Cl. (Clarinet):** A staff with a treble clef. It features a melodic line with slurs and a triplet in the final measure, marked *pp echotone, sotto voce*.
- Hn. (Horn):** A staff with a treble clef. It contains a melodic line with slurs and a triplet in the final measure, marked *ppp sotto voce*. Above the staff are several "+" symbols.
- Tbn. (Tuba):** A staff with a bass clef. It contains a melodic line with slurs and a triplet in the final measure, marked *ppp sotto voce*. Above the staff is the instruction "con sord, bucket".
- Vln. 1 (Violin 1):** A staff with a treble clef. It contains a melodic line with slurs and a triplet in the final measure, marked *ppp*. Above the staff is the instruction "ST non vib".
- Vla. (Viola):** A staff with an alto clef. It contains a melodic line with slurs and a triplet in the final measure, marked *ppp*. Above the staff is the instruction "ST non vib".
- Vc. (Violoncello):** A staff with a bass clef. It contains a melodic line with slurs and a triplet in the final measure, marked *ppp still, flute like*. Above the staff is the instruction "ST non vib".
- Cb. (Contrabass):** A staff with a bass clef. It contains a long horizontal line, indicating it is silent.

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.* *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.

Cb. *pizz. p*

8^{vb}

Accel poco a poco

free, half spoken. sing differently each time.

fff

361

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

Alto Sax. *cresc.*

Cl.

Hn. *+* *+* *+* *+* *+* *+* *sf*

Tbn. *sf*

Vln. 1 *SP* *ST* *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

ff

8^{vb}

Vibraphone

Vib.

365

E. NA- SHE!!!!

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

Alto Sax. mp pp

Cl. mp pp

Hn. gliss. pp

Tbn. pp

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

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

Vc. f pp esp mp

Cb. arco p

33 Piu Mosso

mf

8^{vb}

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

Vib. p

369

M. (falsetto)
go to the win - dow

Alto Sax.

Cl.

Hn. *gliss.*

Tbn. *gliss.* *vib gliss.*

Vln. 1 *gliss.*

Vla. *gliss.*

Vc. *pp* *gliss.*

Cb. *pp*
solo vib,
p esp. soft

mp
mp spacious

Vib.

ord.
sinister

373

tr

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

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 ma - king 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 3 3 3

E. 

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

Alto Sax. 

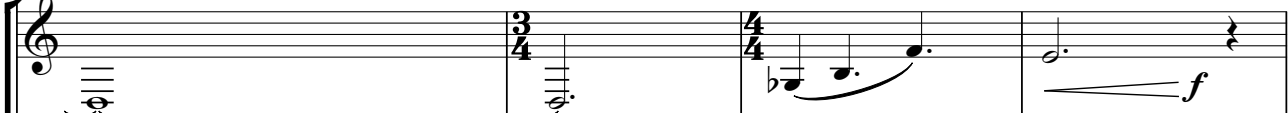
molto vib./color trill

sf

Cl. 

molto vib.

mf *sf*

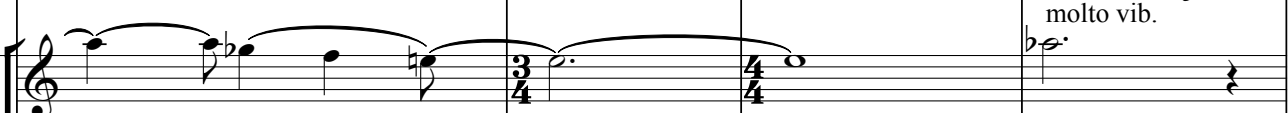
Hn. 

f

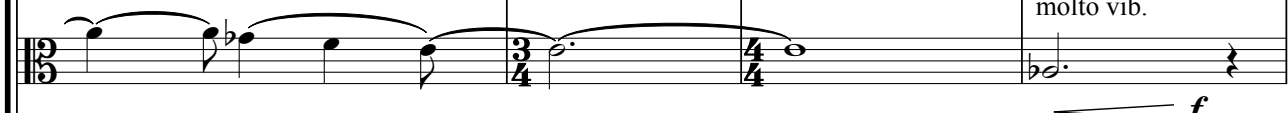
Tbn. 

cresc. poco a poco

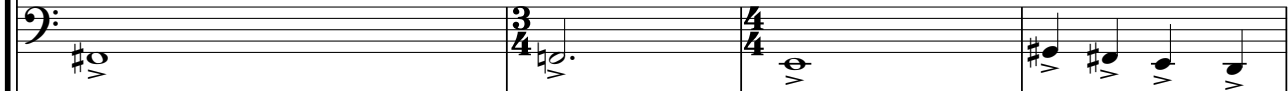
f

Vln. 1 

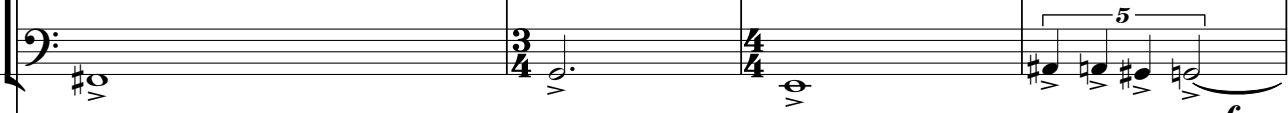
f

Vla. 

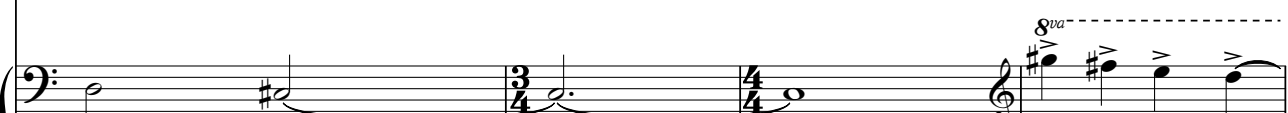
f

Vc. 

mf *sf*

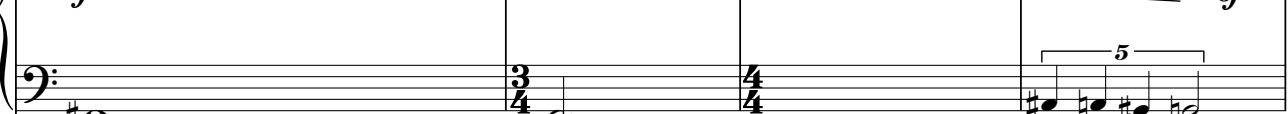
Cb. 

f *sf*



f *sf*

8va



ff *sf*

8vb

Dr. 

Bass Drum to Vib.

sf

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. *ppp still*

Tbn. *ppp still* con sord. bucket

Vln. 1 pizz. *p*

Vla. pizz. *mp*

Vc. pizz. *mp*

Cb.

34 Piu Mosso [♩ = 140]

let ring *sf*

Vibraphone *mp* sempre let ring. motor on full speed. with pedal

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*

3 *sf*

401

free, recitative like



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

Alto Sax.

Cl.

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

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*

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. vib. *pp*

Tbn. *pp*

Vln. 1 *f*

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

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

Cb. *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*

Cb. *pp ppp*

no pedal **35** *ord, use ped freely*

Vib. *p*

free, almost spoken p

417
E. *I re - mem - ber* candles and matches beneath the sink

very small dynamic waves vib.

Alto Sax. ppp p
Cl. ppp p

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. pp

421

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

Alto Sax. *ppp* *pp* ord

Cl. *ppp* *p* *simile* very small dynamic waves vib.

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*

Cb. pizz. *sf*

mp *p*

8^{vb}
pp

429

esp *mf*

as my blood falls free - ly where is my _____ light

vib. slow to fast gradually

ppp *sf* *sf*

pp *sf*

p *sf*

mp *sf* *molto vib.*

mp *sf* *molto vib.*

pizz. *arco* *pp* *sf*

sf *sf* *sf* *sf*

36 Rit. poco a poco

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.

Cl. *sub p* *pp* still

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* *p*

Poco rit.

pp

Timpani

Timp. *p* *pp*

sudden panic

437

E. *bring the candle closer!!!!*

ger it's still blee - ding mind the dress Me - na - she

Alto Sax. *ppp echotone*

Cl.

Hn.

Tbn. *ppp*

Vln. 1

Vla.

Vc. *arco*
ppp
arco

Cb. *ppp*

Vib. *To Croc.*

37 **Meno Mosso**

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

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 pizz. p*

Vc. *p sff mf pizz*

Cb. *sfzp sff mf*

accl freely.

8^{va} *sff sff sub ppp*

8^{vb} *sff sff*

Crot.

ESTHER carefully dabs the stain off the dress.

449

E. *sf*

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

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* *sff*

8vb *sf* *sfff*

Drum Set* *sfff* To Tri.

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)*

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

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

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 (over soundscape)

517 *p*

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

41 Totally Free, at your own pace (over soundscape)

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

ppp

Timp.

528

E. Can you imagine a hasenne in the dark?

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

M. *(teases, fondly)*

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 throughtout.

42 Freely, recitative like [♩ = 132]

532

Y.

Alto Sax. *ord. wide/slow pulse vib.*

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

Hn. *ord.* *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]

mp *f*

mp

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

mp *ppp*

mp with urgency, rushed, stressed out

537

Y. *mp* nine one one o-pe-ra-tor man may - be six - ty

Alto Sax. *molto vib.*

Cl. *molto vib.*

Hn. *molto vib.*

Tbn. *molto vib.*

Vln. 1 *e.b.p.*

Vla. *molto vib., e.b.p.*

Vc. *e.b.p.*

Cb. *molto vib, e.b.p.*

B. D. Bass Drum

to Crotales

sff *pp* *ppp* *pp* *p* *sf* *pp* *p* *sf* *pp* *p* *mp* *sff* *8th* *sf*

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 *p* *mp* *sf*

mf

Crot. *Crotales* *To Bass Drum* *p*

43 The call cuts out.
DIAL TONE. YOEL redials.

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* *sf* pizz.

Vla. *sf* *sf* pizz.

Vc. *p* *sf* *mf* *fff*

Cb. *p* *sf* *mf* *fff*

no pedal *sf* ord. sempre ped *f*

mf *fff* *f* *8vb*

To Vib.

B. D. *sf*

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

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

Vib. *sf p*

558 *mf* (frantic) *ff*

Y. NINE ONE ONE

Stranger. where am I where am I

Alto Sax. *pp* *p* *sf* *vib* *alternate color trill/molto vib. slow to fast*

Cl. *cresc. poco a poco* *growl/fltg.* *sf*

Hn. *sf*

Tbn. *sf*

Vln. 1 *p* *sf*

Vla. *p* *sf*

Vc. *f* *sub ppp*

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

8va-7 *sf*

8va-7 *cresc. poco a poco* *sf*

Timpani *pp* *sf*

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

44 Freely, Piu Mosso

562 *p*

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

Alto Sax. *pp* echotone

Cl. *pp* echotone

Vln. 1 *sf*
 pizz.

Vla. *sf*
 pizz.

Vc. *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

Vibraphone *p*

Yoel blocks the stranger's path.

571

Y. *p*
— who are you tell me your name

Bar. *mp*
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

Y. *f*
tell me_ your name

Bar. *cresc. poco a poco*
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*
arco 3

Vla. *mf p sf*
arco 3

Vc. *pizz. f pizz. p sf*
arco 3

Cb. *f p sf*
arco 3

Piano *sf p sf mp sf*

Vib. *mf*

Timp. *pp*

45

579 *p*

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

Alto Sax.

Cl. *ppp echotone*

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.

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 *8va* *8vb* *mf* *mf* *mp*

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.

Hn. ord. *p* *p*

Tbn. *sf*

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*

cresc. poco a poco *sf*

cresc. poco a poco *sf*

Vib.

Timp. *mp* *sf* To Vib.

591 *sf* *p*

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

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

Alto Sax. *sfzpp* vib.

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

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

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

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

Cb. *sf ppp sff* *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* \leftarrow *sf*

Tbn. *pp* \leftarrow *sf*

Vln. 1 *p* \leftarrow *sf*

Vla. *p* \leftarrow *sf*

Vc. *pp* \leftarrow *sf*

Cb. *ppp* \leftarrow *p* \leftarrow *sf* 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

Hn. *pp cresc. poco a poco mp*

Tbn. *pp cresc. poco a poco mp*

Vln. 1 *pp p pp mp p mf mp f*

Vla.

Vc. *pp p pp mp p mf mp f*

Cb. *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

8^{pb}

Timp. *mf* *sff sff* let ring

47 [♩ = 84]

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

614

Y.

Bar. They used to call me, Yoel.

Alto Sax. *mp esp, spacious, dark*

B. Cl. Bass Clarinet in B \flat *p esp, smooth*

Tbn. *p esp, smooth* con sord, bucket

Vln. 1

Vla.

Vc. ST *pp dark*

Cb. ST *pp dark*

47 [♩ = 84]

p dark, spacious, with a flow

8 \flat *p* sempre ped

618

Y. *8* Like me...?

S. They used to call me, Yoel.

Alto Sax. *pp* To Ten. Sax.

B. Cl. *pp*

Hn. *p*

Tbn. *p* *ppp*

Vln. 1 *p* ST

Vla. *p* ST

Vc. *p*

Cb. *p*

8^{vb}

622 Tenor Saxophone

Musical score for Tenor Saxophone, Bass Clarinet, Horn, Trombone, Violin 1, Viola, Violoncello, Contrabass, Piano, and Timpani. The score is in 6/8 time and features a key signature of one flat (B-flat). The piece is divided into three measures with time signatures 6/8, 4/4, 5/4, and 3/4. The Tenor Saxophone part begins with a rest in the first measure, followed by a melodic line in the second and third measures, marked *pp hollow* and *f*. The Bass Clarinet part starts with a melodic line in the first measure (*mp*), followed by a rest in the second measure (*sub pp*), and then a melodic line in the third and fourth measures (*ppp* and *mp* to *f*). The Horn part has a rest in the first measure, followed by a melodic line in the third and fourth measures (*mp* to *f*). The Trombone part has a melodic line in the first measure (*mp*), followed by a rest in the second measure (*ppp*), and then a melodic line in the third and fourth measures (*ppp* to *f*). The Violin 1 and Viola parts have rests in the first measure, followed by melodic lines in the second and third measures (*ppp* to *f*). The Violoncello and Contrabass parts have melodic lines in the first measure (*mf*), followed by rests in the second measure (*sub p*), and then melodic lines in the third and fourth measures (*f*). The Piano part has a melodic line in the first measure (*sf*), followed by rests in the second measure (*sub p*), and then melodic lines in the third and fourth measures (*sf*). The Timpani part has rests in all measures.

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*

Piano *sf sf sf*

Timp.

Detailed description: This page of a musical score covers measures 629 to 634. The music is written for a large ensemble including Tenor Saxophone, Bass Clarinet, Horns, Trombones, Violins, Viola, Violoncello, Contrabass, Piano, and Timpani. The score is in 3/4 time and features several key changes: 3/4, 5/8, 4/4, 2/4, 7/8, and 4/4. The Tenor Saxophone and Bass Clarinet parts are marked *mp hollow* and *mf*. The Horn and Trombone parts feature *ppp* and *mp* dynamics. The Violin, Viola, and Violoncello parts are marked *mp* and *mf*. The Contrabass part includes a *pizz.* (pizzicato) marking. The Piano part features *sf sf sf* dynamics. The Timpani part is marked *mp*. The score includes various musical notations such as slurs, accents, and dynamic markings.

634

mp obsessive

E. I have a bad feeling I should go.

Ten. Sax. *sf sf sf*

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

Hn. *sf sf sf*

Tbn. *sf sf sf*

Vln. 1 *p sf sf ppp* ST → N → SP → N

Vla. *sub p esp sf sf sf ppp* N → SP

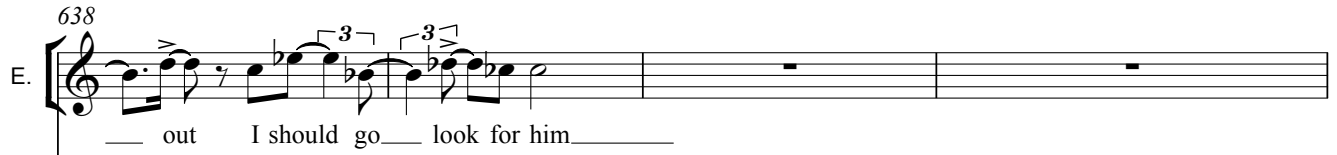
Vc. *sub p esp sf sf sf sub ppp* ST

Cb. *sub p esp sf sf*

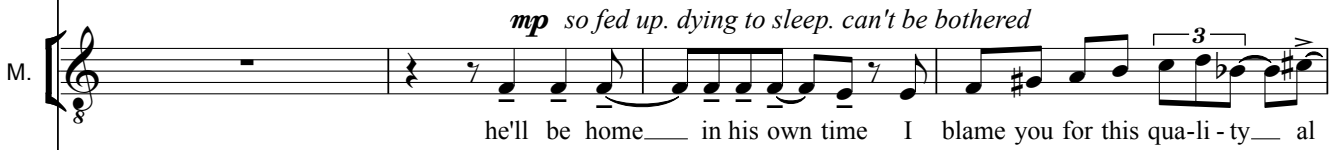
sub p sf sf sf sub ppp

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

638

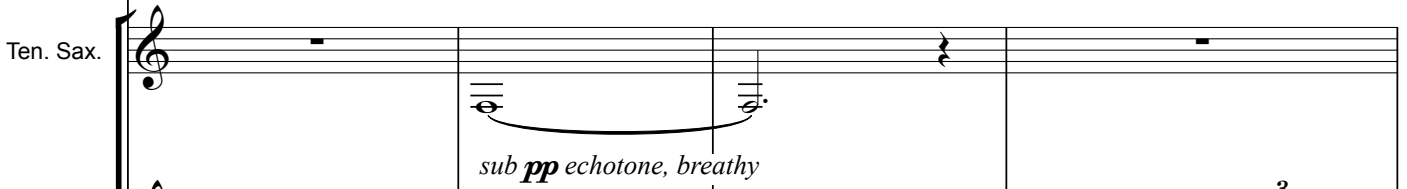
E. 

— out I should go — look for him —

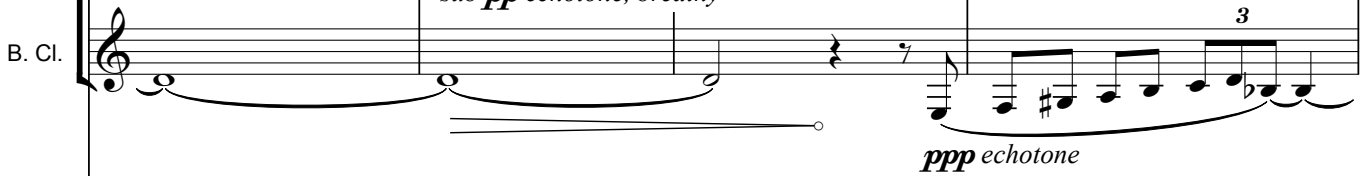
M. 

mp so fed up. dying to sleep. can't be bothered

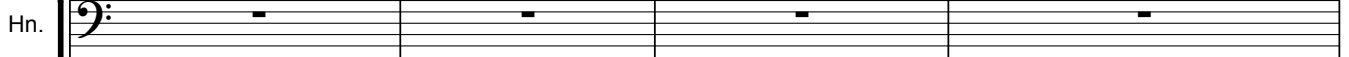
he'll be home — in his own time I blame you for this qua-li - ty — al

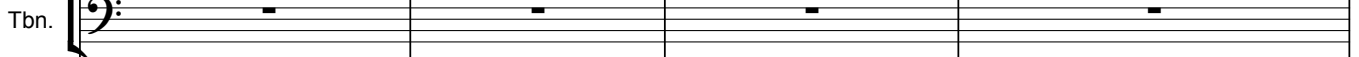
Ten. Sax. 

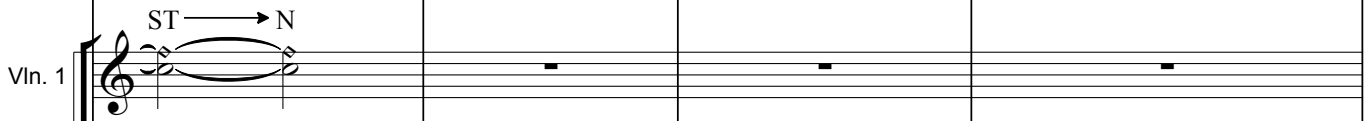
sub pp echotone, breathy

B. Cl. 

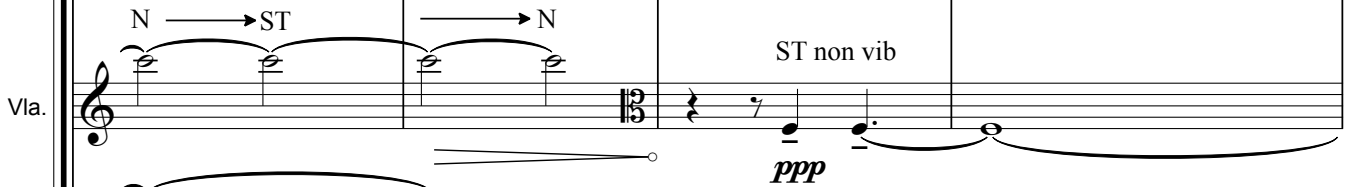
ppp echotone

Hn. 

Tbn. 

Vln. 1 

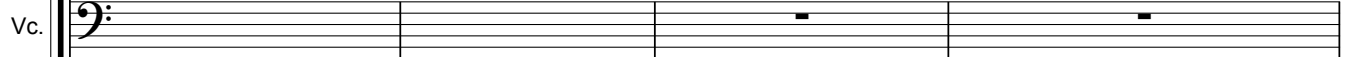
ST → N

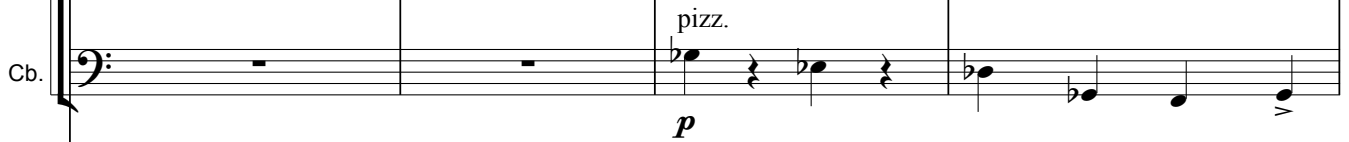
Vla. 

N → ST → N

ST non vib

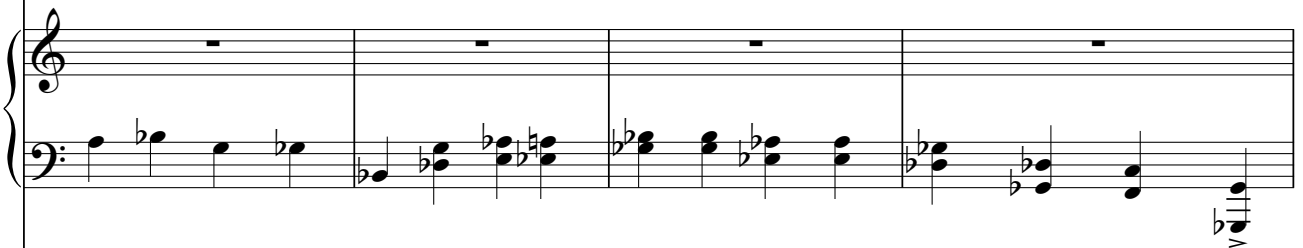
ppp

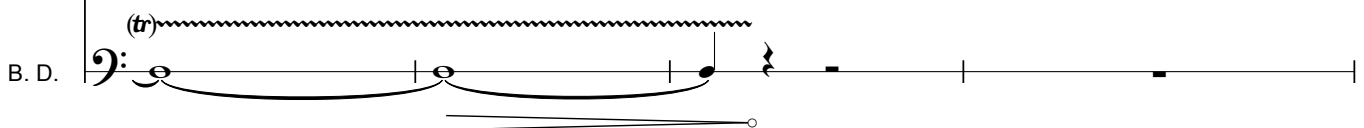
Vc. 

Cb. 

pizz.

p



B. D. 

(tr)

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*

Tbn. *ppp* vib.

Vln. 1 *ppp*

Vla. *ppp* light *p* sotto voce

Vc. *ppp*

Cb.

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*

Vn. 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
sf *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*

mp sf sf sf sub p sf sub p sf

B. D. *mp ppp sf*

652

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

M. (t) you called him Yo - el

Ten. Sax. wide/slow pulse vib.

B. Cl. *ff* *ppp*

Hn. *mp* *sf*

Tbn. *sf*

Vln. 1 *sf* *sf*

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

Vc. *sf* *ppp* ST

Cb. *sf* *ppp*

8^{va} *ppp* *eerie*

B. D. *sf* to Vib.

655

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

E. *ppp*
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^{vb} *ppp*

Vib.
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. *pp*

B. Cl. *pp* *pp*

Hn. *p*

Tbn. *p*

Vln. 1 *mp* *ppp* ST

Vla. *mp* *ppp* pizz.

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

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

p *pp* *ppp*

Vib. *pp* *pp* *pp* Vibraphone

662

M. *5* *3* *3* *3*

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. *5* *arco* *3* *ppp*

Vc. *5* *arco* *mp*

Cb. *arco* *mp*

Double Bass

Vib. *cresc. poco a poco* *mf* to Bass Drum

665 *mp* *sf mp*

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

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*

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

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

sf *mf* *sff*

Vib. *ppp* *sf*

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

MENASHE stands.

tired of fighting

669

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

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

B. D. *p* *mf*

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 sfff *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 *8^{vb}*

tr

B. D. *ppp* To Cym.

Detailed description: This page of a musical score contains a vocal line and an orchestral accompaniment. The vocal line (M.) begins at measure 677 with a piano (*p*) dynamic. The lyrics are: "- cept it to-mo-rrow he will have a wife and it will be her busi-ness to wo-rry af". The melody features a triplet of eighth notes and a quintuplet of eighth notes. The orchestral accompaniment includes staves for Tenor Saxophone, Bass Clarinet, Horn, Trombone, Violin 1, Viola, Violoncello, Contrabass, and Bass Drum. The Horn part starts with a piano (*p*) dynamic and a hairpin crescendo to pianissimo (*pp*). The Contrabass part includes a glissando (*gliss.*) and a pianissimo (*ppp*) dynamic. The Bass Drum part includes a trill (*tr*) and a pianissimo (*ppp*) dynamic. The score concludes with the instruction "To Cym." (To Cymbal).

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]

M. *pp*

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

Ten. Sax.

B. Cl.

ppp from nothing

Hn.

Tbn.

wide/slow pulse vib. to fast very gradually

Vln. 1

Vla.

Vc.

Cb.

pp heavy

52 [♩ = 78]

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_

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

Ten. Sax. *sff* *pp*

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* *ppp* ST non vib.

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

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*

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

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* *mf* *pizz.*

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 pp*

Vln. 1 *pp p pp*

Vla. *pp p pp*

Vc. *ppp p*

Cb. *ppp*

agitato

705

f *sf* *ff*

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

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

B. Cl. *sf* *molto/pitch vib.* *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. *mf* *sff* *ppp* *sf* *arco*

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* ST

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 *p*

Vibraphone

B. D. *p*

712 *p fade.*

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

Ten. Sax.

sf

B. Cl.

sf

Hn.

pp cresc.

sf

Tbn.

ppp cresc.

sf

Vln. 1

sf

Vla.

f

Vc.

sf

Cb.

f sub pp

f

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

molto ST

ppp flute like
molto ST

ppp flute like
molto ST

58 [♩ = 106]

ppp flowing, washed out sound

sempre ped

ppp flute like

clean, no vibrato
light, natural, flowing, plain

775

Yoel.

mp

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

Vln. 1

Vla.

Vc.

simile, unless mentioned otherwise

*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

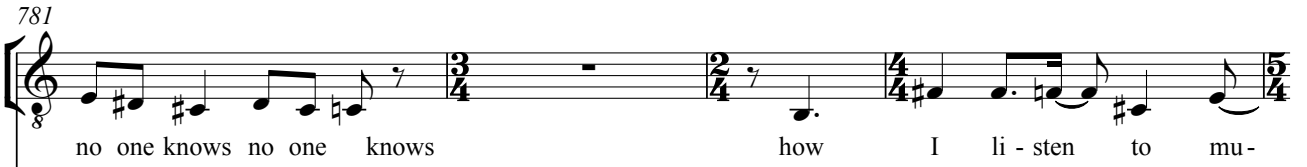
Vla.

Vc.

Vib.

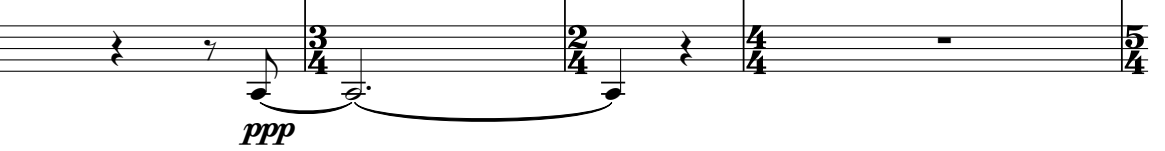
Detailed description of the musical score: The score is for measures 778-780. The key signature has one sharp (F#). The time signature changes from 2/4 to 4/4 at the start of measure 779. The vocal line (Yoel.) begins with a triplet of eighth notes in measure 778. The lyrics are: "I don't know where else to go I come here but no one knows". The instrumental parts include Bass Clarinet (in B-flat), Horns (Hn.), Trombones (Tbn.), Violin 1 (Vln. 1), Viola (Vla.), Violoncello (Vc.), Piano (P), and Vibraphone (Vib.). The piano part has a triplet of eighth notes in the right hand at the end of measure 780.

781

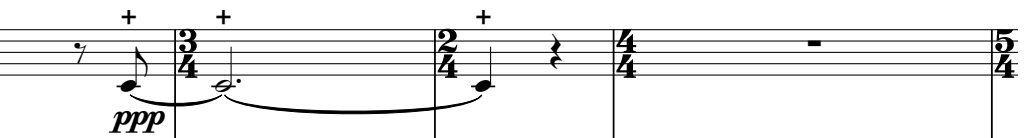
Yoel. 

no one knows no one knows how I li - sten to mu -


Sop. Sax. 

B. Cl. 

ppp


Hn. 

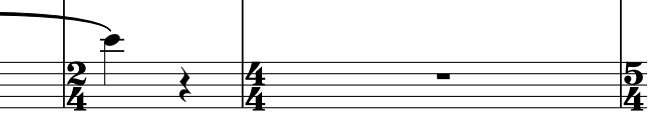
ppp

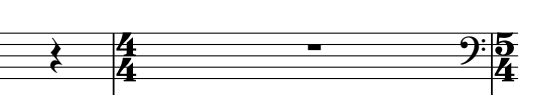
Tbn. 

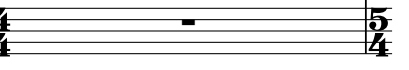
con sord, cup

ppp

Vln. 1 

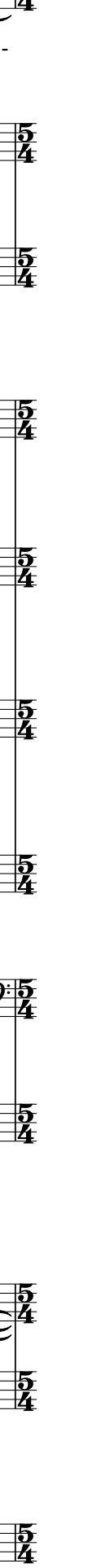
Vla. 

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. *mp soft*
 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* how I doubt if I'm rea - dy to mar ry and car-ry my name but no one *3*

Stranger.

Sop. Sax.

B. Cl.

Hn. *pp* *sf*

Tbn.

Vln. 1 *pp* *sf* ord.

Vla. *pp* *sf* ord.

Vib. *p simile*

Detailed description of the musical score: The score is for a section starting at measure 789. It features a vocal line for Yoel and a string quartet. The Yoel part has two triplet markings over groups of notes. The lyrics are: "how I doubt if I'm ready to marry and carry my name but no one". The Yoel part ends with a fermata. The string quartet (Vln. 1, Vla., Vln. 2, Vcl.) has a melodic line starting with a fermata, marked *pp* and *sf*. The woodwinds (Sop. Sax., B. Cl., Hn., Tbn.) and brass (Tbn., Vib.) are mostly silent, with some chords in the Vib. part. The score includes various time signatures: 4/4, 3/4, and 2/4.

793 59

Yoel.  knows no one knows

Stranger.  be fore the war be fore I came to A me -

mf natural, flowing

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)
you *pp*

Stranger.
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

*
pp

Vib. *pp*

800

Yoel. 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. arco *ppp* *p*

Cb. *p*

Piano *p*

Vib. *p*

Detailed description: This page of a musical score, numbered 188, features a jazz ensemble. The vocalists, Yoel and Stranger, perform in 3/8 and 4/4 time signatures. Yoel's part includes a melodic line with a sharp sign and a question mark. Stranger's part features a bass line with triplets and a dynamic marking of *mp*. The instrumental section includes Soprano Saxophone, Baritone Clarinet (with a *ppp* subtone), Horns, Trombones, Violin 1, Viola (with *pp*), Violoncello (arco, with *ppp* and *p* dynamics), Double Bass (with *p*), Piano (with *p* and triplets), and Vibraphone (with *p* and triplets). The score is divided into two systems, with the first system ending at measure 5/4 and the second system continuing from there.

soft, esp. step by step

803

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.

807

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

The vocal line for 'Stranger.' is written in bass clef with a key signature of one sharp (F#). It begins at measure 807. The melody consists of eighth and quarter notes, with a triplet of eighth notes in measure 809. The lyrics are 'ching sear-ching sear - ching sear-ching sear ching sear - ching' followed by a long rest and then 'for a girl'.

To Alto Sax.

Sop. Sax. *pp* vib.

B. Cl. *p* *ppp*

The Soprano Saxophone part starts with a piano (*pp*) dynamic and includes a vibrato (*vib.*) marking. The Bass Clarinet part starts with a piano (*p*) dynamic and includes a pianissimo (*ppp*) marking. Both parts feature long, sustained notes with hairpins indicating dynamics.

Hn. *ppp*

Tbn. *ppp*

The Horn part features a sustained note with a pianissimo (*ppp*) dynamic. The Trombone part also features a sustained note with a pianissimo (*ppp*) dynamic.

Vln. 1 *mf*

Vla. *mf*

Vc. *mf*

Cb. *p* *mf*

The Violin 1 part has a mezzo-forte (*mf*) dynamic. The Viola part has a mezzo-forte (*mf*) dynamic. The Violoncello part has a mezzo-forte (*mf*) dynamic. The Contrabass part starts with a piano (*p*) dynamic and has a mezzo-forte (*mf*) dynamic.

mp *mf* *mp*

The Piano part features chords and triplets in both hands. The right hand has a mezzo-forte (*mf*) dynamic, and the left hand has a mezzo-piano (*mp*) dynamic.

Vib. *p*

The Vibraphone part features chords and triplets, starting with a piano (*p*) dynamic.

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

B. Cl.

Hn.

Tbn.

Vln. 1 *poco pont.*
ppp ghostly

Vla.

Vc. *sul G*
ppp

Cb.

p *pp*

Vib. *with bow*
ppp *pp* *pp 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. *pp* *ppp*
vib

Hn. *pp* *ppp*

Tbn. *pp* *ppp*

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

Vla. *p* *ppp*
ST vib.

Vc. *p* *ppp*
vib.

Cb. *p* *ppp*
vib.

Vibraphone *mp* *p*
To Timp.

821
 Stranger. *freely*
 - pon me no one knows no one knows no

The vocal line for 'Stranger.' is written in bass clef with a key signature of one sharp (F#). It begins with a half note G2, followed by a quarter note A2, and a quarter note B2. There is a fermata over the first two notes. The lyrics are: '- pon me no one knows no one knows no'. The music continues with a quarter note C3, a quarter note D3, and a quarter note E3. The final measure features a triplet of eighth notes (F#3, G3, A3) marked 'freely' and a trill on the final note.

Alto Sax.

The Alto Saxophone part consists of whole rests in the first two measures, followed by a 3/4 time signature change, and then whole rests in the final two measures.

B. Cl.

p *ppp* subtone

The Bass Clarinet part starts with a whole note G2 in the first measure, followed by a whole rest. In the second measure, there is a quarter note G2. The part then has whole rests in the third and fourth measures. The dynamic markings are *p* and *ppp* subtone.

Hn.

p

The Horn part begins with a whole note G2, followed by a whole rest. In the second measure, there is a quarter note G2. The part then has whole rests in the third and fourth measures. The dynamic marking is *p*.

Tbn.

p *ppp*

The Trombone part starts with a whole note G2, followed by a whole rest. In the second measure, there is a quarter note G2. The part then has whole rests in the third and fourth measures. The dynamic markings are *p* and *ppp*.

Vln. 1

mp

The Violin 1 part begins with a whole note G2, followed by a whole rest. In the second measure, there is a quarter note G2. The part then has whole rests in the third and fourth measures. The dynamic marking is *mp*.

Vla.

mp

The Viola part starts with a whole note G2, followed by a whole rest. In the second measure, there is a quarter note G2. The part then has whole rests in the third and fourth measures. The dynamic marking is *mp*.

Vc.

mp

The Violoncello part begins with a whole note G2, followed by a whole rest. In the second measure, there is a quarter note G2. The part then has whole rests in the third and fourth measures. The dynamic marking is *mp*.

Cb.

mp

The Contrabass part starts with a whole note G2, followed by a whole rest. In the second measure, there is a quarter note G2. The part then has whole rests in the third and fourth measures. The dynamic marking is *mp*.

The piano accompaniment is written in grand staff. The right hand has whole rests in all four measures. The left hand plays a series of chords: G2-B2-D2 in the first measure, G2-B2-D2 in the second, G2-B2-D2 in the third, and G2-B2-D2 in the fourth. The time signature changes from 4/4 to 3/4 in the third measure and back to 4/4 in the fourth.

Timpani

ppp

The Timpani part is written in bass clef. It has whole rests in the first two measures. In the third measure, there is a quarter note G2. In the fourth measure, there is a quarter note G2. The dynamic marking is *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. *mp*

829

Yoel. *5*

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

Alto Sax. *ppp* *sf*

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

Hn. *pp* *ppp* *sf*

Tbn. *pp* *ppp* *vib.* *ppp* *small dynamic waves*

Vln. 1 *pp*

Vla. *pp* *ppp*

Vc. *pp* *ppp*

Cb. *pp* *ppp*

p

Vibraphone

Vib. *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 - bbos with a smoke*

B. Cl. *ppp echotone*

Tbn.

Vln. 1 *ppp almost toneless*

Vla.

Vc. *ppp* *molto ST*

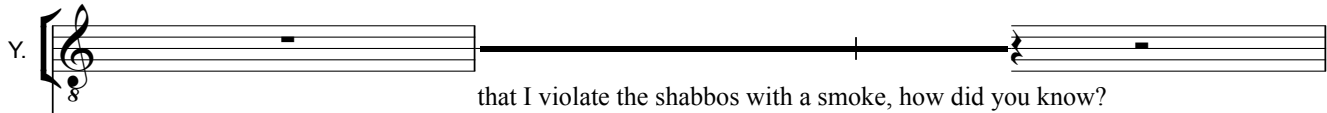
Cb. *ppp* *molto ST*

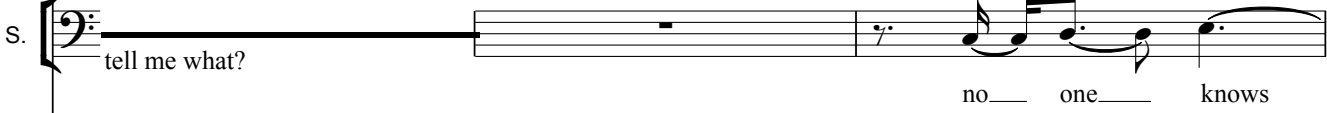
p *Dim poco a poco.*

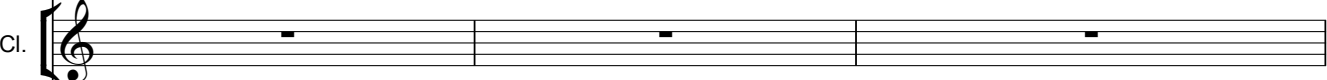
Vib.

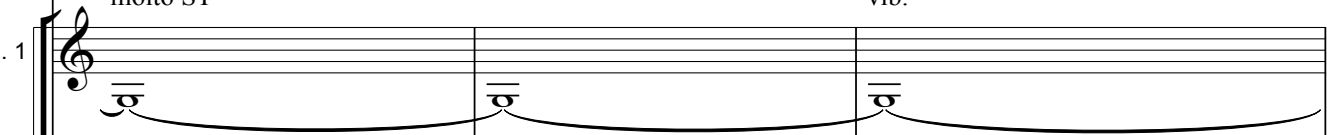
STRANGER turns to him, caught off guard. A little tipsy.
The stranger shrugs, and tries to convince Yoel but all he says is 'no one knows'.
He plays it off, coolly.

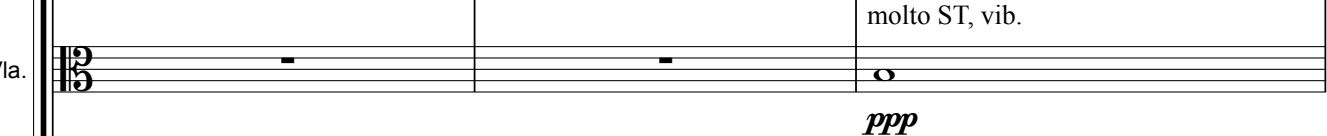
835

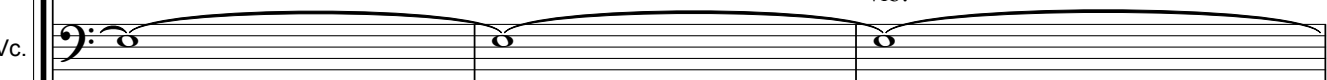
Y. 

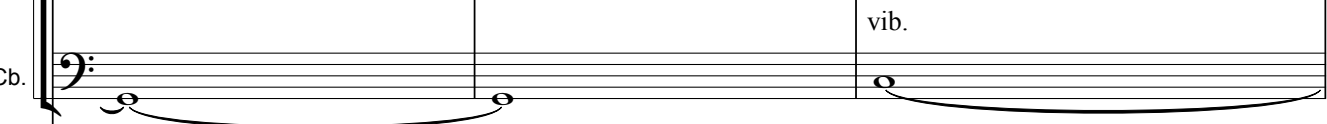
S.  *p* half spoken


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* *p* *wide/slow pulse vib*

Hn.

Vln. 1

Vla. *pp* *ord.*

Vc.

Cb. *pp* *ord.*

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*

Tbn. *2/4* *4/4*

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

Vla. *ppp* *4/4*

Vc. *ppp* *4/4*

Cb. *ppp* *4/4*

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

844 *sf*

Y.

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

Alto Sax.

ppp echotone

B. Cl.

ppp echotone

Hn.

Tbn.

Vln. 1

Vla.

pp

Vc.

pp

Cb.

pp

pp

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*

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.

Y.

S.
one knows no one knows no one knows

B. Cl.
ppp

Hn.
ppp

Tbn.
ppp

Vln. 1
ppp

Vla.
ppp

Vc.
ppp

Cb.
ppp

Timp.

Vib.

fade

fade away

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 [$\text{♩} = 70$]

857 *p* emotionally detached/removed

YY. 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

gliss.

63 [$\text{♩} = 70$]

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

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

ppp

ppp

gliss.

sul E

gliss.

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

869

YY. I hid be-neath the ta - ble I watched as my mo-ther gre - eted

Alto Sax.

Cl.

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

ppp

pp

pp

gliss.

gliss.

gliss.

pp

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. *ppp*

Cl. *ppp cresc. poco a poco*

Hn. *ppp cresc. poco a poco*

Tbn. *ppp cresc. poco a poco*

Vln. 1 *pp cresc. poco a poco*

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

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

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

Piano: *3*

875 *mp*

YY. *p*
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.

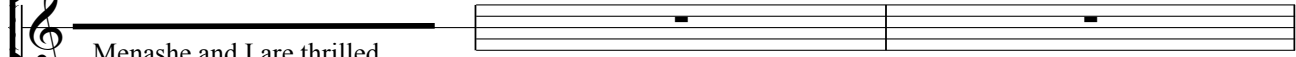
Cb. *mf* gliss.

mf *f*

Detailed description: This page of a musical score, numbered 210, contains measures 875 through 878. The vocal line (YY.) begins with a mezzo-piano (*mp*) dynamic and features two triplet markings over the notes. The lyrics are "er then". The English vocal line (E.) is marked with a performance instruction: "fake, with no emotion, distressing". The lyrics for the English line are "Mazal Tov. Mazal tov. Thank you so much for coming. So glad you made it." The instrumental section includes staves for Alto Saxophone, Clarinet (marked "ord."), Horn, Trombone, Violin 1, Viola, Violoncello, and Contrabass. The woodwinds and strings play sustained notes, with dynamics ranging from mezzo-forte (*mf*) to forte (*f*). The strings (Vc. and Cb.) include glissando markings. The piano accompaniment at the bottom features chords and triplets, with dynamics of mezzo-forte (*mf*) and forte (*f*).

64 Piu Mosso

878


E. 

Menashe and I are thrilled
you could join us

Y. 

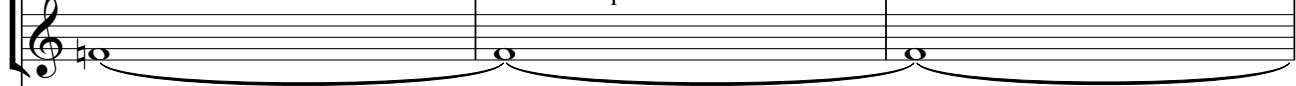
Freely

then see-min-gly out of no-where her face sank and she

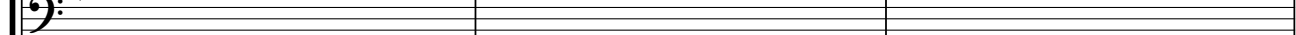
Alto Sax. 

ppp echotone, breathy

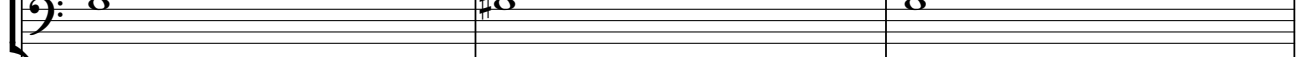
wide/slow pulse vib.

Cl. 

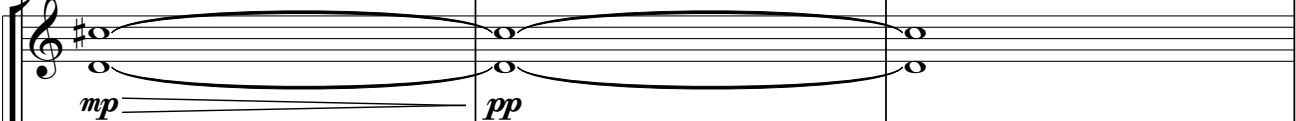
ord. wide/slow pulse vib.

Hn. 

ppp
wide/slow pulse vib.

Tbn. 

ppp

Vln. 1 

mp

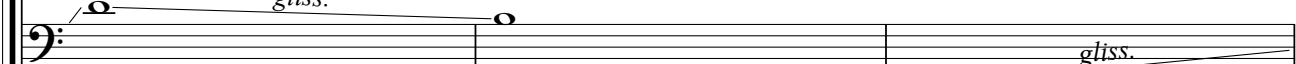
pp

Vla. 

gliss.

mp

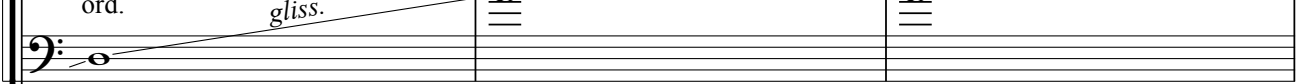
pp

Vc. 

gliss.

pp

gliss.

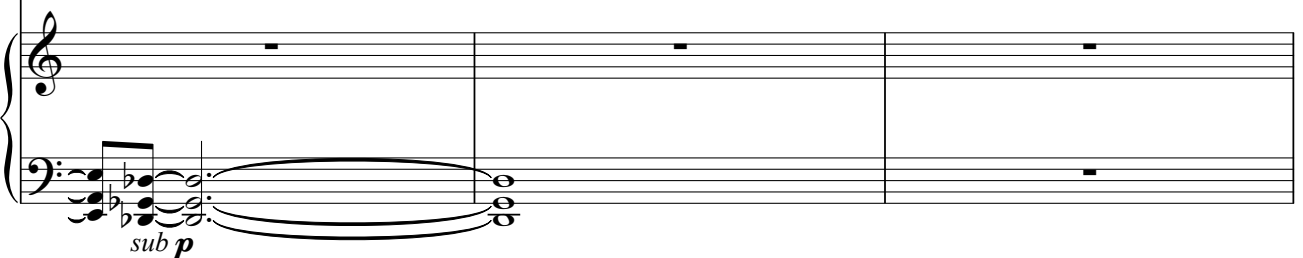
Cb. 

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.

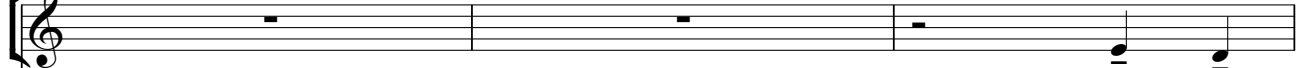
Cb.

p

65

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

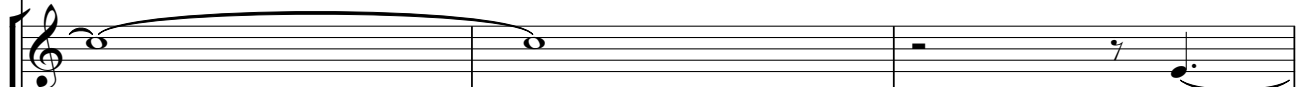
884

YY. 

almost like in slow motion

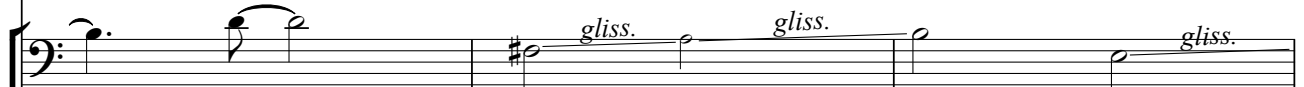
I think

Y. 

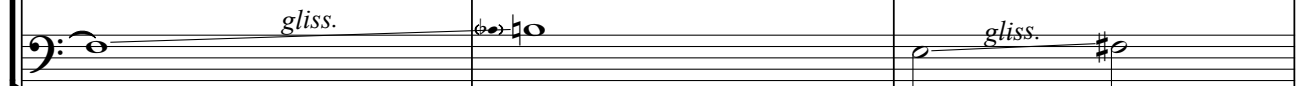
Alto Sax. 

p

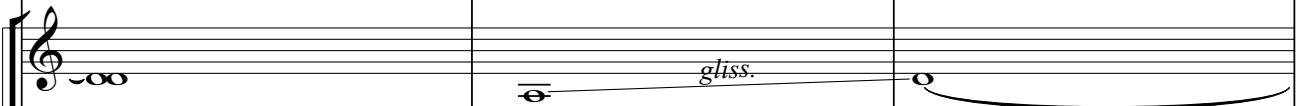
Cl. 

Hn. 


cresc. poco a poco

Tbn. 

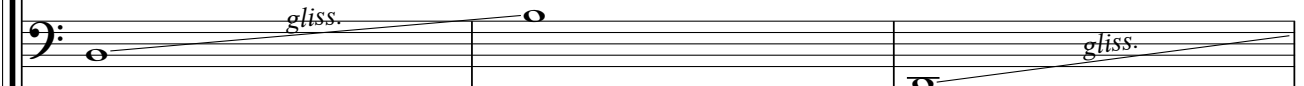
cresc. poco a poco

Vln. 1 

ppp

Vla. 

ppp

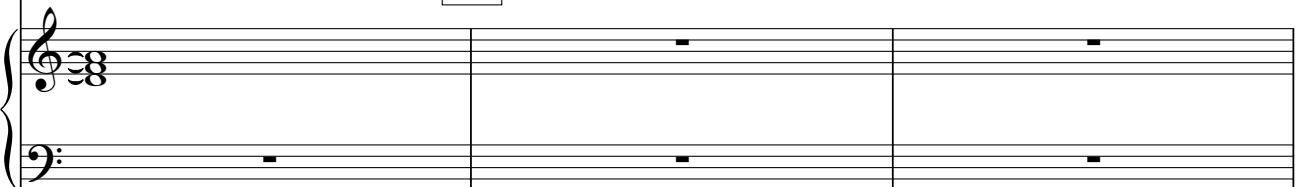
Vc. 

ppp

Cb. 

ppp

65



887

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

Y. *(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 possessed

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.

Hn. *gliss. p*

Tbn. *gliss. p*

Vln. 1 *p*

Vla. *p gliss.*

Vc. *p*

Cb. *gliss. p*

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* I saw Yo - el *heavy* I saw Yo - el

Y.

Alto Sax.

Cl. *vib.* *ppp echotone*

Hn. *pp* *vib.*

Tbn. *pp*

Vln. 1 *8va* *cresc. poco a poco*

Vla. *cresc. poco a poco*

Vc. *cresc. poco a poco*

Cb. *3 p cresc. poco a poco*

pp

p

mp

Vibraphone

Vib.

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*

mf *ppp*

Vib. *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. *pp* gliss. gliss.

Cb. *pp*

pp

902 *mf* 3 *upset* 5 3

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

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

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

Alto Sax. *mp*

Cl. *mp* *ppp*

Hn. *ppp* *mp* *ppp*

Tbn. *mp* *ppp*

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

Vla. *p* *mp* *ppp* *gliss.* *gliss.*

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

Cb. *p* *mp* *ppp*

mf *p*

908 *cresc. poco a poco*

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 *ppp*

Vla. *ppp*

Vc. *ppp*

Cb. *ppp*

cresc. poco a poco

cresc. poco a poco

cresc. poco a poco

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

914

YY.

E. *mf* *ppp*
him

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

Alto Sax. *mp* *ppp*

Cl. *mf* *sub ppp*

Hn. *mf* *sub ppp*

Tbn. *mf* *sub ppp*

Vln. 1 *mf* *sub ppp*

Vla. *mf* *sub ppp*

Vc. *mf* *sub ppp*

Cb. *mp* *mf* *sub ppp*

mf

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

68

920 *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. *mp*
pro - bab - ly no - thing

E. *mp*
could - n't po - ssib - ly pro - bab - ly

Y. *mp*
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*

mf *mp cresc. poco a poco*

926 *cresc. poco a poco* *mf* *keep cresc.*

YY. *mf* *keep cresc.*
 pro - bab - ly - no - thing pro - bab - ly - no -

E. *mf* *keep cresc.*
 no - thing pro - bab - ly

Y. *mf* *keep cresc.*
 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

f ————— *p*

YY. *f* *pp* *defeated* *mp*

E. *f* *pp*

Y. *f* *pp*

Alto Sax. *f* *pp*

Cl. *pp*

Hn. *f* *pp* *mp*

Tbn. *f* *pp* *mp*

Vln. 1 *f* *pp*

Vla. *f* *pp*

Vc. *pp*

Cb. *ppp*

p

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

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
3

Alto Sax.

Cl.

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

mp

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*

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

mf

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

Alto Sax.

pp

Cl.

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

pp step by step

Vibraphone *p* *ppp* with bow

Esther turns to younger Yoel and grabs his hand but young Yoel does not move.

944

YY. *pp* *mp*
fro - zen bro - ken

E. come now, no need to be afraid

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

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

978

YY. *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 continues singing the piece freely, fade out in the mix, his voice disappears

David. *bo*

Alto Sax. *ppp* echotone

Cl. *pp* *mp*

Hn. *pp* *ppp* *pp* *mp*

Tbn. *pp* *ppp*

Vln. 1 *pp* ST non vib

Vla. *pp* *mp*

Vc. *pp* *mp* ST non vib

Cb. *pp* *mp*

72 [♩ = 70]

sempre ped

Organ/Sampler *ppp* 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

985
 YY. *3* *3* *3*
 head sha - ven and the curls at his cheeks gol - den rib - bons

Y. *3* *3* *3*
 head sha - ven and the curls at his cheeks gol - den rib - bons

Alto Sax. *3*
p ppp echotone p ppp

Cl. *3* *3* *3*
pp

Hn. *3*

Tbn. *3*

Vln. 1 *sf*

Vla. *sf*

Vc. *sf* *pizz.* *mp* *3*

Cb. *sf* *pizz.* *mp* *3*

3 *3* *3*
3 *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*

Dim. poco a poco

992

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

Hn. *pp*

Tbn. *pp*

Vln. 1 *pp* *ppp ghostly*

Vla. *ppp ghostly*

Vc. *ppp ghostly*

Cb. arco

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 secco*
 change timbre freely, gradually (N -- SP -- N -- ST -- N)

Vc. *p* *ppp* *pp secco*
 change timbre freely, gradually (N -- SP -- N -- ST -- N)
 pizz., closed/dry sound

Cb. *p* *ppp* *pp secco*
 change timbre freely, gradually (N -- SP -- N -- ST -- N)

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*

Detailed description of the musical score: The score is for page 245, marked with a tempo of 1000 and a 'fading away' instruction. It features two vocal parts, YY and Y, both singing the lyrics 'I was her on - ly Yo - el'. The woodwind section includes Alto Saxophone (Alto 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. The Cl. part has a triplet of eighth notes. The Vln. 1 part has a 'arco ST' marking and a 'ppp' dynamic. The Vla., Vc., and Cb. parts all feature triplet markings. The piano part has a triplet of eighth notes in the right hand and a triplet of eighth notes in the left hand.

1004 *ppp*

YY. Un - til I was no lon - ger

Y. Un - til I was no lon - ger

Alto Sax. *mp*

Cl. *mp*

Hn. *mp*

Tbn. *mp*

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 cholamst haynt? Ikh vil etlekhe aoykh.
Zis....? Git...?

Menashe *Menashe shifts, still sleeping.*

Alto Sax. *p*

Cl. *p*

Hn. *p*

Tbn. *p*

Vln. 1 *pp*

Vla.

Vc.

Cb.

The musical score is written for a full orchestra and two vocalists. The vocal parts are in Hebrew and Yiddish. The instrumental parts include woodwinds (Alto Saxophone, Clarinet, Horn, Trombone), strings (Violin 1, Viola, Violoncello, Contrabass), and piano. The score is in a key with one flat (B-flat major or D minor) and a common time signature. The tempo and mood are indicated as 'sinister' and 'half sung, sprechgesang like'. The piano part features a steady, rhythmic accompaniment.

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

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

M. *Meanshe wakes. Startled.*

Alto Sax. *pp*

Cl. *pp*

Hn. *pp*

Tbn. *pp*

Vln. 1 *ppp*

Vla.

Vc.

Cb. *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

Vc. go out of tune gradually

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 [$\text{♩} = 122$]

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

The musical score is for the piece 'Have You Seen a Boy'. It begins at measure 75 with a tempo of quarter note = 122. The score is in 2/2 time. The vocal parts (Tenor and Voice) are initially silent. The Viola and Violoncello parts play a melodic line starting at measure 1058, marked 'ST non vib.' and '*pp* plain, sotto voce'. At measure 1062, the character Menashe enters with the lyrics 'ex-cuse me have you seen a boy'. The Tenor Saxophone and Bass Clarinet parts also enter at this point, playing a melodic line marked '*pp* sotto voce'. The Horn part enters with a sustained note marked '*ppp*'. The Viola and Violoncello parts continue their melodic line, with the Viola part featuring a triplet in the final measure.

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*

1070

Menashe. *3 3 5*
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*

1073

Menashe. *mp* *opening up*

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. *pp* *gliss.* *mp*

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 *p* **76** *mf*

Menashe. 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. *mp* *mf*

Ten. Sax. *mp* *mf*

B. Cl. *mp* *mf*

Hn. *mp* *mf*

Tbn. *mp* *mf*

Vln. 1 *mf*

Vla. *mp* *pp* *mf*

Vc. *mf*

Cb. *mf*

mp

me have you seen a boy he has a slight stutter that wor-

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

Menashe. *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. *mp* *p* *pp*

Cb. *p* *pp*

Piano *pp*

1088 *esp.*

Menashe. *- 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*

ppp

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

ff shouting, officially lost it

Menashe. 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

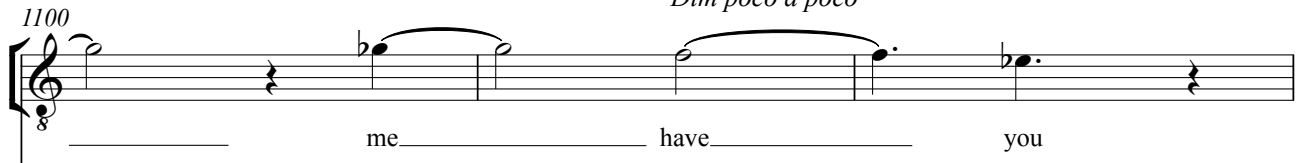
Vln. 1 **f** **mf** aggressive, all over the place, exaggerated
SP change timbre freely, gradually. e.b.p

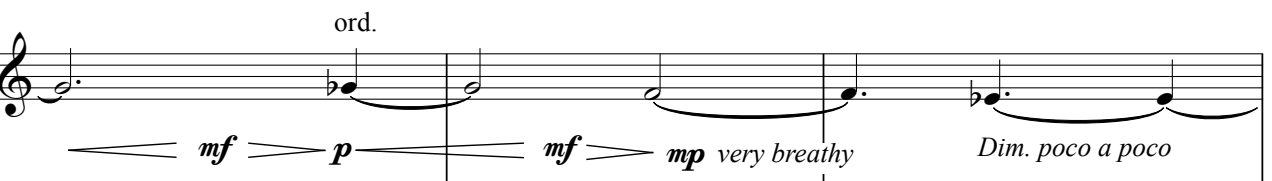
Vla. **f** **mf** aggressive, all over the place, exaggerated
SP change timbre freely, gradually. e.b.p


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


Dim poco a poco

1100
Menashe. 


Ten. Sax. 

B. Cl. 


Dim poco a poco


Hn. 

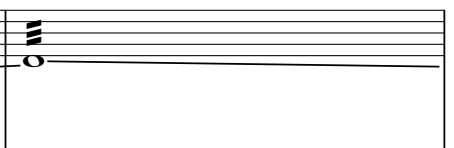
Dim poco a poco

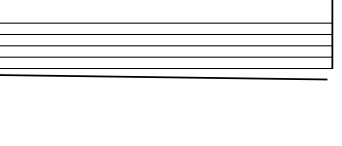
Tbn. 


Dim poco a poco

Vln. 1 

Vla. 

Vc. 

Cb. 



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

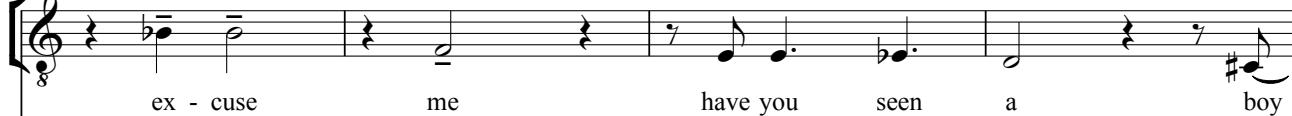
sub ppp


1106


Dim. so worn out, can't even talk


dry


Free. fade away slowly, airy, half spoken


Menashe. 

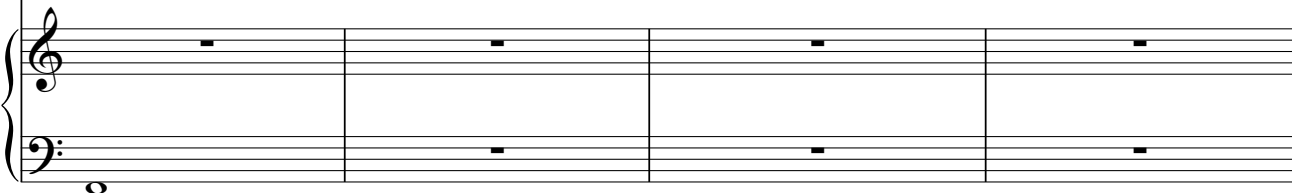
Ten. Sax. 

B. Cl. 


Vla. 


Vc. 


Cb. 




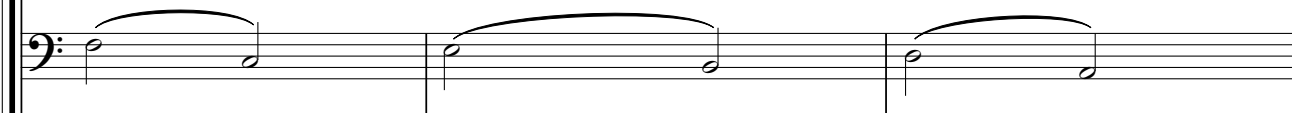
1110

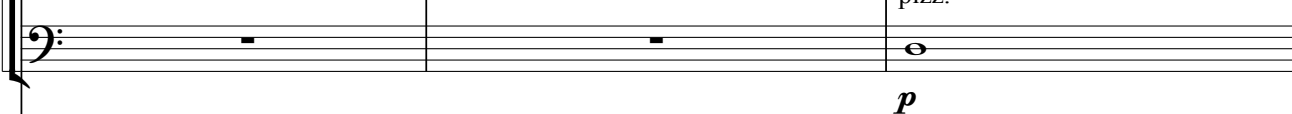
Menashe. 


Ten. Sax. 

B. Cl. 

Vla. 

Vc. 

Cb. 


Perc. 

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.

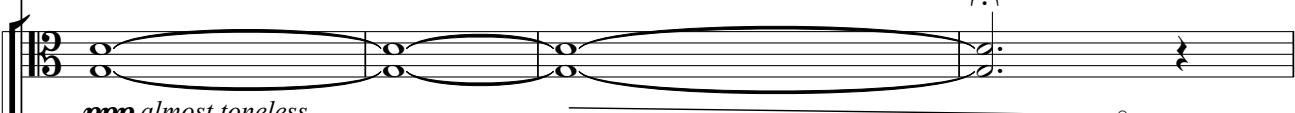
79 FREE, at your own pace [♩ = 60]

1113


pp broken to pieces

Menashe. 

my wife sur-vived the she - llings but her

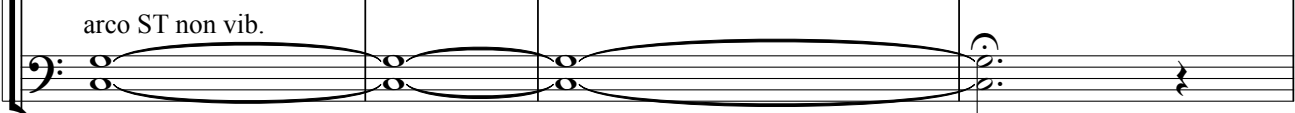
Vla. 

ppp almost toneless

Vc. 

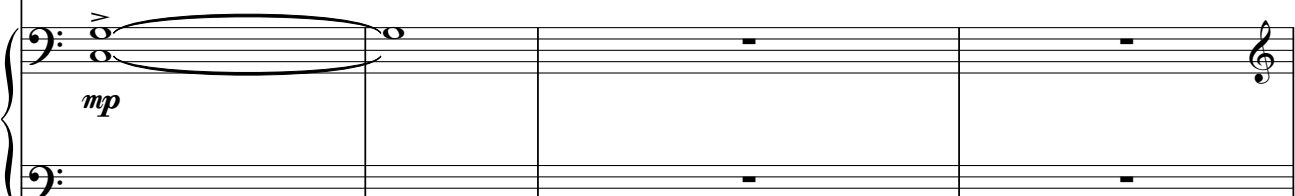
ppp almost toneless

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. *3*
 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

Vla.

Vc.

Cb.

80 [♩ = 90]

To Timp.

Timpani+ Cymbal *ppp very small dynamic waves*

upside-down suspended cymbal on timp,

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

Ten. Sax. *ppp* echotone
 B. Cl. *ppp* echotone

Hn.
 Tbn. con sord, straight

Vln. 1
 Vla. sul D *ppp*

Vc.
 Cb.

Free

Timp.
 (tr)

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.

ppp very small dynamic waves *mp*

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.

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

1138

Menashe. He is mine

B. Cl. vib. *fff*

Hn. *fff*

Tbn. *fff*

Vln. 1 *fff*

Vla. *fff*

Vc. *fff*

Cb. *fff*

Timp. *(tr)* *gliss.* let ring to Vib.

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* ST 8va

Vla. *ppp ghostly*

Vc. *ppp ghostly*

Cb. *ppp ghostly* 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.

Vc.

Cb.

pp *pp*

Vib. *ppp*

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. *sf* *mp*
 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* *arco* *sf* *pizz.*

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

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

Cb. *sf* *sf* *p*

pp *pp*

spacious

1155

Stranger. *pp* *mf* *pp* 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 *pp* arco

Vla. *pp* arco

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

Cb. *p* *mp* *p* *pp* arco

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 *pp*

Vib. to Timp.

pp

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 sul G, D*

Cb. *pp f sf sff e.b.p pizz.*

8^{va} *p f 8^{vb} let ring*

Timpani *p ff pp*

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

Y. *pp* when her face sank at my ha - la ke

Ten. Sax. *ppp* echotone, almost toneless

B. Cl. *ppp* echotone

Hn. *ppp* echotone

Tbn. *ppp* echotone

Vln. 1 *ppp* echotone

Vla. *ppp* echotone

Vc. *ppp* echotone

Cb. arco, change timbre freely, gradually (N--SP--N--ST--N)
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.

1175
 Y. 3/4
 looked like she'd seen _____ a ghost I knew it was not a ghost be

Ten. Sax. 3/4

B. Cl. 3/4

Hn. 3/4

Tbn. 3/4

Vln. 1 3/4

Vla. 3/4
ppp

Vc. 3/4

Cb. 3/4

3/4
ppp
 (sempre hold pedal until next chord)

Vib. 3/4
ppp with bow *ppp* *pp*

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. *ppp*

B. Cl. *ppp echotone*

Hn. *ppp*

Tbn. *ppp*

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

Vla. *ppp* *p* *ppp*

Vc. *ppp* *p* *ppp*

Cb.

(sempré 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. *molto vib.* *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*

Bass Drum *sf* *8va* *8vb*

B. D. *p cresc. poco a poco*

1186

f

keep cresc. poco a poco

Y. *f* *keep cresc. poco a poco* *3* *3* *3*
 — a — gain o — ver and o — ver and o — ver and o —

Ten. Sax. *sf* *mf* *pp* *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*

sf *sf* *sf* *sf* *ff* *f*

sf *sf* *sf* *sf* *ff* *f*

Vib. *mp washed out*

B. D. *mf*

Poco Accel. Freely

1189 *fff*

Y. *fff*
ver and o ver and o - ver and o - ver and

Ten. Sax. *fff*
growl

B. Cl. *fff*

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. *fff*

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*

83 Piu Mosso

1195 *mp* cuts the stranger off

Y. *mp* cuts the stranger off

you the o - ther Yo - el the first

Stranger.

Ten. Sax.

ppp echotone, small dynamic waves

B. Cl.

pp sotto voce

let harmonics ring

ST → SP → N → ST → SP

Vln. 1

ppp

let harmonics ring

ST → SP → N → ST

Vla.

ppp

pizz.

Vc.

p

pizz.

Cb.

p

83 Piu Mosso

with bow

Vib.

ppp

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}-----

Vib. *p*

to Bass Drum.

frantic. trapped. like a broken record

heavy

1201

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

mp cresc. poco a poco

Ten. Sax. *ppp mp cresc. poco a poco sf*

B. Cl. *mp cresc. poco a poco sf*

Hn. *p < sf mp cresc. poco a poco*

Tbn. *p poco pont. sf*

Vln. 1 *ST SP ppp ghostly mp sfz sfz sfz sfz*

Vla. *ST SP ppp ghostly mp sfz sfz sfz sfz*

Vc. *arco ST SP ppp ghostly mp sf molto vib. ord. mp molto vib.*

Cb. *mp sf mp*

p cresc. poco a poco mp sf mf sf sf

8vb

1205 *f*

Y. *f*

stut - ter - stut your foot - steps al - ways lurk - ing be - hind me

Ten. Sax. *M/harmonics/with voice*

p *f* *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*

8^{vb}

yelling, furious

fff

1209

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*

Ped. *fff* let ring

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* 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 *ppp* molto ST

Vla. *ppp* molto ST

Vc. *ppp* arco molto ST

Cb. *ppp* flute like, soft

84 **Meno Mosso**

pp like an echo

Vibraphone *pp*

1216

Y. *not* mar - ry

Stranger. her work was o - ver the dress was

Sop. Sax.

B. Cl. *Clarinet in B \flat* *ppp* *echotone*

Hn. + + + *ppp*

Tbn. *ppp*

Vln. 1

Vla.

Vc.

Cb. *ppp*

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. *ppp*

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.

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. *ppp* with bow

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

85 [♩ = 76]

1229

Y. *ffff*

Stranger. *ffff* *p* different, introvert, freely
be - fore_ the war

Sop. Sax.

Cl.

Hn.

Tbn. *sf*

Vln. 1 *sf* *pizz.* *ppp*

Vla. *sf* *pizz.*

Vc. *sf* *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.

1237 *mp free, non rhythmic*

Stranger. - ching sear-ching sear-ching sear-ching for a girl I ne-ver found

Sop. Sax.

Cl. *ppp*

Hn. *pp still*

Tbn. *pp still*

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

Vla. *pp* *p* *pp*

Vc. arco *pp*

Cb.

Timp.

The musical score is for a jazz ensemble. It features a vocal soloist (Stranger.) with lyrics: "- ching sear-ching sear-ching sear-ching for a girl I ne-ver found". The music is in 3/4 time. The vocal line starts at measure 1237 and includes a triplet and a quintuplet. The instrumental parts include Soprano Saxophone, Clarinet, Horn, Trombone, Violin 1, Viola, Violoncello, and Timpani. Dynamics range from *ppp* to *mp*. Performance instructions include "free, non rhythmic" for the vocal line and "arco" for the strings. The score is divided into three measures, with the final measure ending in a 3/4 time signature.

YOEL freezes, disturbed.

1240

p weirded out

but no one knows... no one

her name was Es - ther your mo - ther

ppp echotone

ppp echotone

pp

pp

pp

pp

pp

pp

ord.

pp

ppp

Timp.

86 Piu Mosso

1244

Y. knows no one knows

Stranger. *p* straight forward, soft, freely, esp.
I died in her eyes___ in the camps but I was not dead they were mis-ta-

Sop. Sax. *ppp* echotone *ppp* < *mf* *ppp* like an echo

Cl. *ppp* echotone *ppp* < *mf* *ppp* like an echo

Hn. *ppp* < *mf*

Tbn. *ppp* < *mf* *ppp*

Vln. 1 *pp* *mf*

Vla. *pp* *mf*

Vc. *pp* *mf* *ppp*

Cb. *ppp*

86 Piu Mosso

pp

Timp. *pp*

87 Piu Mosso

f

mf cresc. poco a poco

1249

Stranger. *f*

- 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. *ppp*

Vln. 1 *sfzp < mp > p sfzp <*

Vla. *sfzp < mp > p sfzp < f > p simile, cresc. poco a poco*

Vc. *pizz.* *arco* *pp* *sfzp < mp > p sfzp <*

Cb. *arco* *gliss.* *pp* *mf keep cresc. poco a poco*

87 Piu Mosso

8va

p *mp keep cresc. poco a poco* *mf*

8vb *p* *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 sffz sfz ff sfzp mf* *gliss.*

Piano *f f percussive*

8^{vb} *sf*

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} *sf* *sf*

p *sf* *ff* *p* *sf*

(8) *8^{vb}* *8^{vb}*

Timp. *mf* *pp* *f* *p*

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

pp Freely. In shock, slightly mumbled, broken

1260

Y. *pp* i...if my mo-ther was mar-ried

Stranger. *fff* *pp* defeated, heavy by boy so now you now you know now you

Sop. Sax. Tenor Saxophone

Cl. *sf* *ppp* echotone, small dynamic waves

Hn. *p* *sf*

Tbn. *sf*

Vln. 1 *sf*

Vla. *sf*

Vc. *sf*

Cb. *sf* shift timbre freely, gradually *ppp*

8^{vb}

88

pp

8^{vb}

Timp. *f* To B. D.

B. D. Bass Drum *ppp*

1265 *cresc. poco a poco*

Y. 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

⑧

B. D.

1269

Y. *5* *3* *5*

Stranger. *p* >

Ten. Sax. *vib.*
ppp *breathy*

Cl.

Hn. *+*
con sord, straight

Tbn. *ppp*

Cb. *mp*

p

B. D.

Y. 1273 *f* *frantic*

ccursed by my stut - ter cursed for se-ven-ge-ne-ra-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*

89 Piu Mosso

f *frantic* *cresc. poco a poco*

B. D. *mf* *cresc. poco a poco*

1276 *ff* *fff*

Y. *child-ren of a - dul - t - ry un - a - ble to mar - ry and car - ry my name*

Ten. Sax. *squeak growl*

Cl. *keep cres. poco a poco*

Hn. *f keep cresc. poco a poco*

Tbn. *f keep cresc. poco a poco*

Vln. 1 *ff sfzp*

Vla. *ff sfzp*

Vc. *ff sfzp*

Cb. *ff sfzp*

(8)

B. D. *fff*

90 [♩ = 86]

YOEL gets faint
He can't process it

1279

Y.

S. *f agile*

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

Hn.

Tbn.

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

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

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

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

90 [♩ = 86]

p cresc. poco a poco

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. *pp* *mf* *ppp*

Hn. *pp* *mf* *ppp*

Tbn. *p* *pp* *mf* *ppp*

Vln. 1 *mp* *mf* *p < f* *mp < ff* *pp*

Vla. *mp* *mf* *p < f* *mp < ff* *pp*

Vc. *mp* *mf* *p < f* *mp < ff* *pp*

Cb. *mp* *mf* *p < f* *mp < ff* *pp*

f *ppp*

B. D. *mf* To Gong

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

Ten. Sax. *ppp* echotone

Cl. *ppp* echotone To B. Cl.

Vln. 1 *ppp* ST

Vla. *ppp* ST sul A sul D (7th partial)

Vc. *ppp* ST

Cb. *ppp* ST

pp nostalgic *ppp*

Gong *ppp* let ring soft mallets to Bass Drum

91 *Meno mosso. FREE. In your own time.*

1293

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

Vc.
 Cb.

ppp almost toneless

91 *Meno mosso. FREE. In your own time.*

Vc.
 Cb.

ppp

8^{vb}

B. D.

ppp almost inaudible

Rit. poco a poco

1297

S. *< sf mf*
 nished if all the guests ar - rive if she could rest -

Vln. 1
 Vla.
 Vc.
 Cb.

pp secco
pp secco
pp secco
pp secco

pizz. dry closed sound

ppp

8^{vb}

B. D.

(tr)

1301 *p*

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

Vln. 1 *simile*

Vla. *simile*

Vc. *simile*

Cb. *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

B. D. Bass Drum *ppp*

1314

sf

Y. 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. *mp*

Hn.

Tbn.

Vln. 1 *mp*

Vla. *mp*

Vc. *mp*

Cb. *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.

93 [♩ = 120]

1318

Y. her

Menashe. (off stage)
Yoel!!
Yoel!!

Ten. Sax. *ppp* *cresc. poco a poco*

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

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

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

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

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

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

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

93 [♩ = 120]

Marimba soft mallets
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.

Menashe snaps to the sound

1326

Y. *stutter*
There's ---

Ten. Sax. *f*

B. Cl. *f*

Hn. *f*

Tbn. *f*

Vln. 1 *f*

Vla. *f*

Vc. *f*

Cb. *f*

mp *f*

Mar. *mp* *f*

A page of a musical score for a symphony orchestra. The score is in 3/8 time and features a key signature of one flat (B-flat). The piece is marked with a tempo of 1326. The vocal line (Y.) begins with the lyrics "There's ---" and is marked with a "stutter" instruction. The instrumental parts include Tenor Saxophone, Bass Clarinet, Horns, Trombones, Violins I, Viola, Violoncello, Contrabass, Piano, and Maracas. The piano part and maracas are marked with a mezzo-piano (mp) dynamic, while the other instruments are marked with a forte (f) dynamic. The score is divided into measures with time signatures of 3/8, 7/8, 3/4, 4/4, and 3/4. The maracas part consists of a steady eighth-note pattern.

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

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

Mar. *ppp* to Bass drum. *fff*

keep cresc. poco a poco

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 \flat

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* gliss.

ST non vib.

ppp blunt ————— *p* gliss.

ST non vib.

ppp blunt ————— *p* gliss.

ppp blunt ————— *p* cresc. poco a poco

94 [♩ = 68]

p spacious

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.* *3*

Vla. *p* *gliss.*

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

Cb. *mp* *gliss.*

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.

1349

T. *de is a vi das be ro zo de e hod ke gav no fi leh le me he veh e hod be*

Ten. Sax.

B. Cl.

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

1352

T. *e hod le me he veh e hod be e hod*

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

B. Cl. *vib.* *ppp* *ppp*

Hn. *ppp* *vib.*

Tbn. *ppp* *p*

Vln. 1

Vla.

Vc.

Cb. *pp* *ppp*

pp floating *ppp*

1355

T. *ve ho__ o kim no ro__ zo__ a do shem e*

Ten. Sax. *pp*

B. Cl. *ord.* *pp*

Hn. *pp*

Tbn. *ppp* *pp*

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

Vla. *pp* *gliss.*

Vc. *pp* *< p* *gliss.*

Cb. *gliss.* *p* *gliss.*

p *pp spacious*

1358

T. *tr*
had u she mo e had *tr*

Ten. Sax. *ppp* *p*

B. Cl. *ppp*

Hn. *ppp* 3

Tbn. 3 *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 *tr*

ppp *p*

1361

T. ro zo di sha bbo_ hi sha bbos

Ten. Sax.

B. Cl.

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

ST non vib.

ord.

p dark, *espress*

mf

p

pp dark

mp

ord.

ST non vib.

p dark, *espress*

mf

p

pp dark

mp

p

mf

pp

mp

1364

T. *ppp*

Ten. Sax. *ppp* *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 *mf*

Detailed description: This page of a musical score, numbered 1364, contains nine staves. The top staff is for Trumpet (T.), which is mostly silent with rests. The Tenor Saxophone (Ten. Sax.) and Bass Clarinet (B. Cl.) parts feature melodic lines with dynamic markings from *ppp* to *p*. The Horn (Hn.) and Trombone (Tbn.) parts play sustained notes with dynamics ranging from *pp* to *ppp*. The Violin 1 (Vln. 1) and Viola (Vla.) parts have a *cresc. poco a poco* instruction. The Violoncello (Vc.) and Contrabass (Cb.) parts play a glissando line with *e.b.p gradually* and *gliss.* markings, reaching a *f* dynamic. The Piano part at the bottom features a rhythmic accompaniment with a *mf* dynamic.

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*

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 mf* ST vib.

Cb. *pp soft mf* ST vib.

Piano *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* *sf*

Vla. *ppp* *mp* *f* *sf*

Vc. *ppp* *mp* *f* *sf*

Cb. *ppp* *mp* *f* *sf*

p *pp delicate* *cresc. poco a poco* *f*

B. D. Bass Drum *p*

1377

T. *e had* *tz' lo*

Ten. Sax. *ppp* *vib.*

B. Cl. *mp* *vib.*

Hn. *ppp*

Tbn. *ppp*

Vln. 1 *pp* *ST non vib.* *mp*

Vla. *pp* *ST non vib.*

Vc. *pp* *ST non vib.*

Cb. *pp* *ST non vib.*

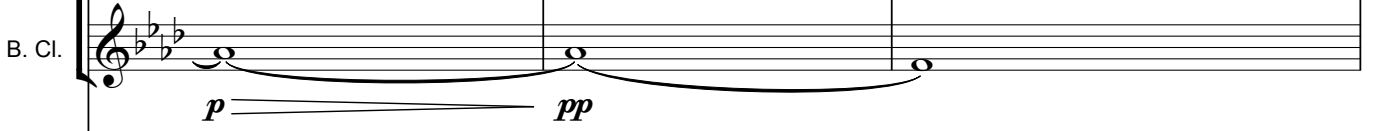
p dark

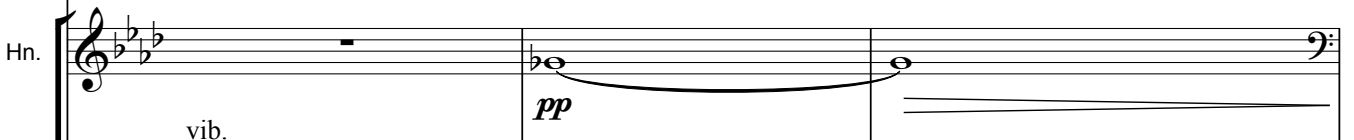
B. D. *ppp*

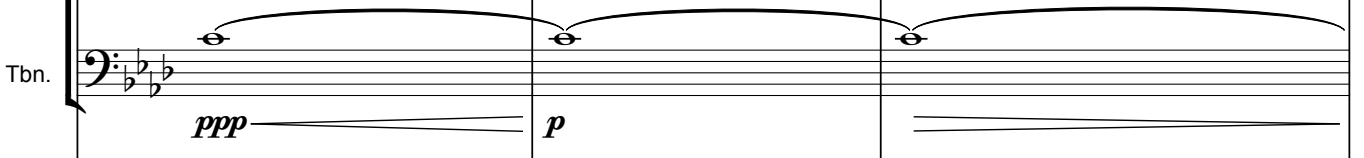
1381

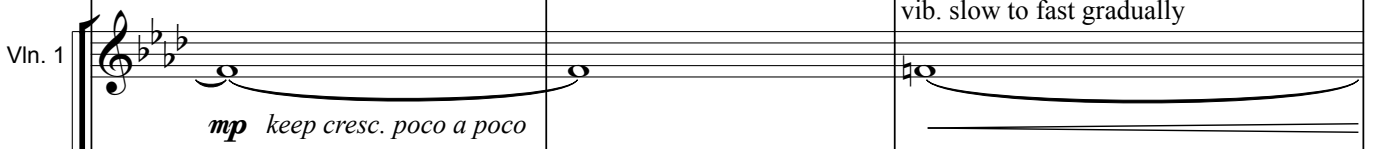
T.  *so de ma a leh shabto de ho*

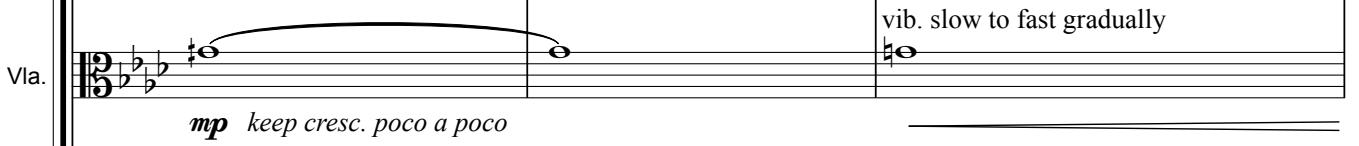
Ten. Sax.  *p* *ppp*

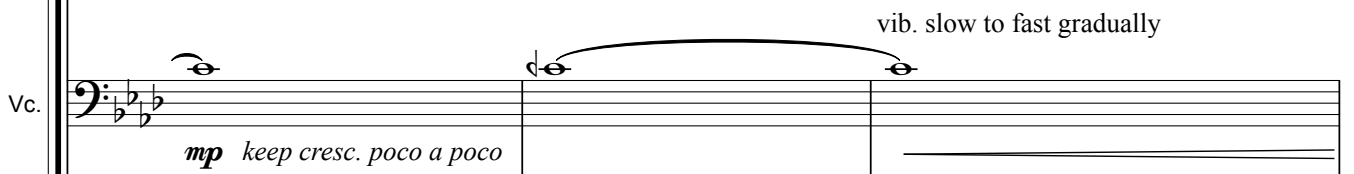
B. Cl.  *p* *pp*

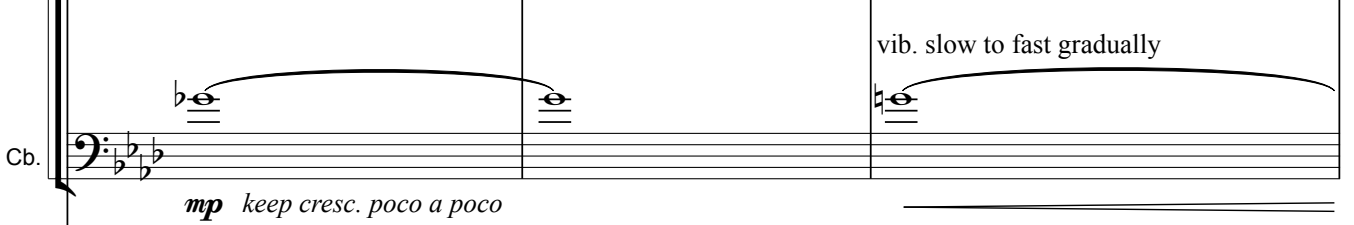
Hn.  *pp* vib.

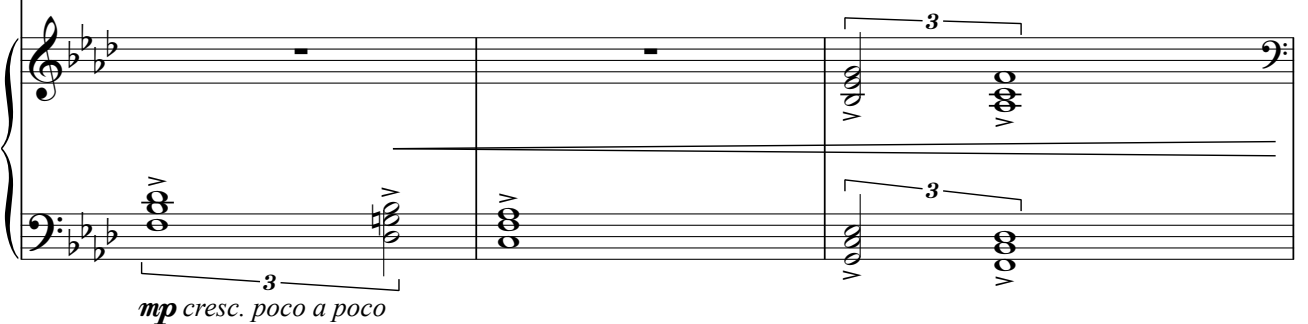
Tbn.  *ppp* *p*

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

Vla.  *mp* keep *cresc. poco a poco*

Vc.  *mp* keep *cresc. poco a poco*

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

 *mp* *cresc. poco a poco*

1384

T. *is ach das d'ho... 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 *ff* *molto vib.*

Vla. *ff* *molto vib.*

Vc. *ff* *molto vib.*

Cb. *ff*

Piano *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.*

Cb. *pp sfzpp ff pp sfp gliss.*

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

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*

Piano *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* SP ST vib.

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

Vc. *p* *pp dark* SP ST vib.

Cb. *mp* *pp dark* SP ST vib.

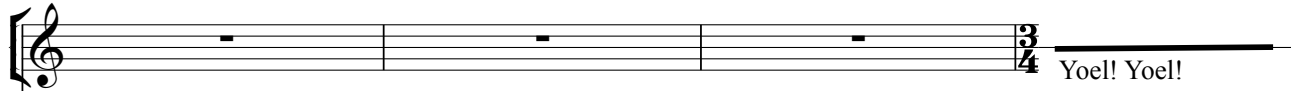
B. D. *ppp* tr

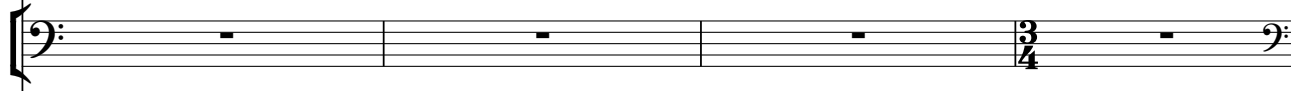
DREAM SEQUENCE INTRO

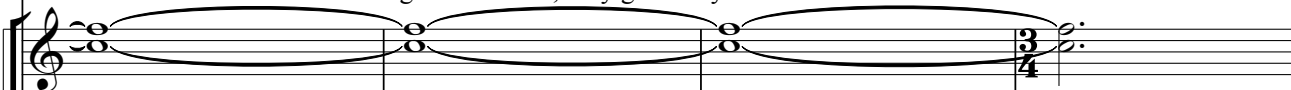
ESTHER looks out of the window.
The light brightens. There is a change in tone. This is ESTHER'S DREAMINGS

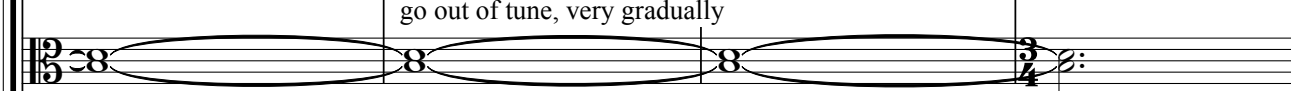
97 [♩ = 64] Ad lib.

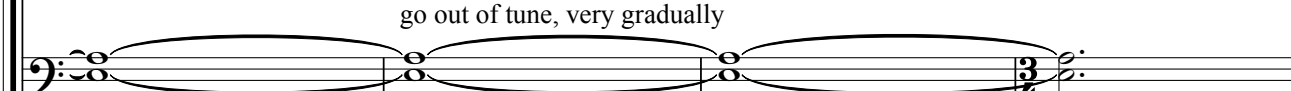
1404

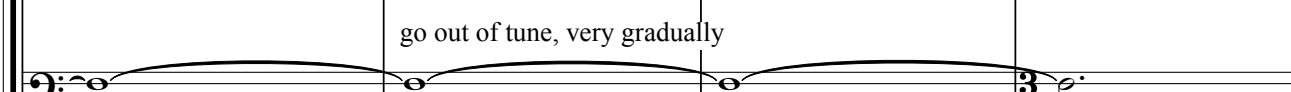
Esther.  Yoel! Yoel!

S. 

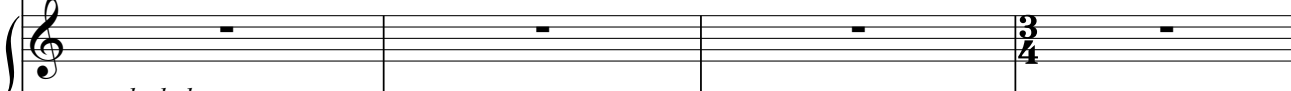
Vln. 1  go out of tune, very gradually

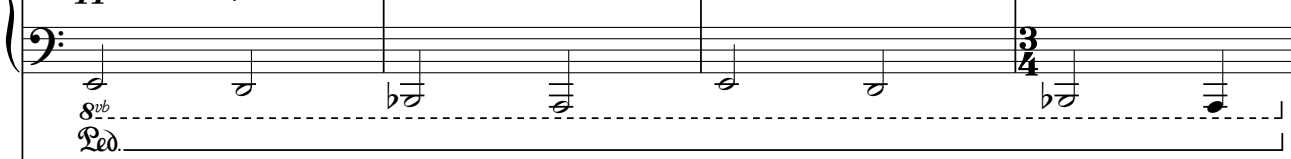
Vla.  go out of tune, very gradually


Vc.  go out of tune, very gradually

Cb.  go out of tune, very gradually

mp

97  *pp* dark, heavy



B. D.  (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. *[Musical notation: five measures of whole rests]*

S. I'll be there in a minute, Hertzleh *[Musical notation: five measures of whole rests]*

Vln. 1 *[Musical notation: five measures of whole rests]*

Vla. *[Musical notation: five measures of whole rests]*

Vc. *[Musical notation: five measures of whole rests]*

Cb. *[Musical notation: five measures of whole rests]*

P. *[Musical notation: five measures of piano accompaniment]*

B. D. *[Musical notation: five measures of bass drum accompaniment with trill and 'to Timp.' instruction]*

DREAM SEQUENCE

98 [♩ = 70]

1413 *mp*

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. is it you the one I lost Yo - el

S. 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.

mf *pp*

mf seemingly casual

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

1419 *mp*

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

S. were go - ing to be late

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

B. Cl. *ppp* *pp*

Hn. *pp* *pp*

Tbn. *pp*

Vln. 1 *ppp* *p*

Vla. *ppp* *p*

Vc. *ppp* *p*

Cb.

1422

E. *sf mp*
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* 3 *ppp*

Vc. 3 *ppp*

Cb. 3

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.

Piano accompaniment

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}

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

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

E. *nostalgic*

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.

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. *sf*

B. Cl. *sf* *ppp* echotone

Hn. *ppp* *sf*

Vln. 1 *ppp* *sf*

Vla. *ppp* *sf*

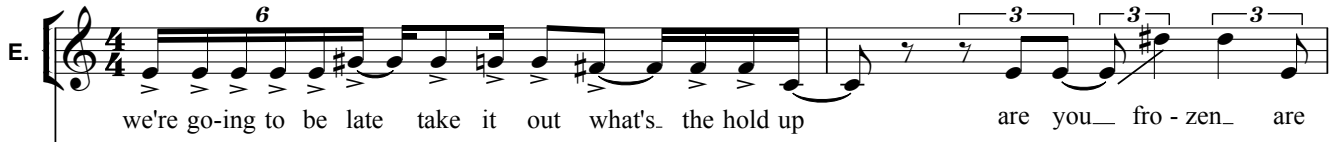
Vc.

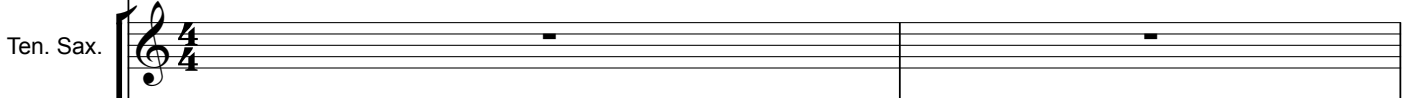
Cb.

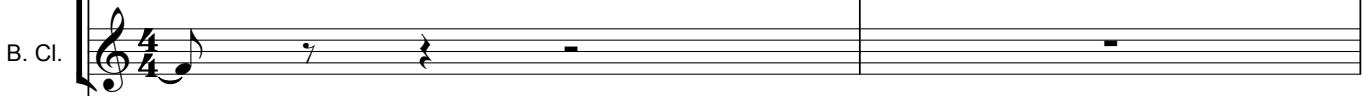
P.

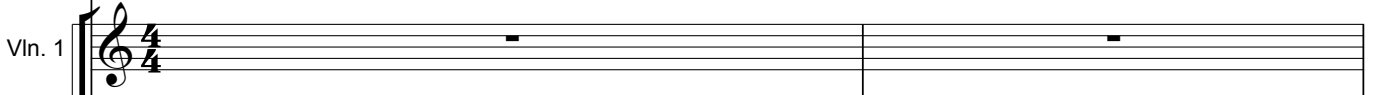
Harm.

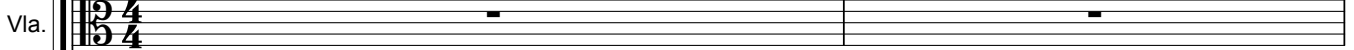
1437 *sudden change, different*

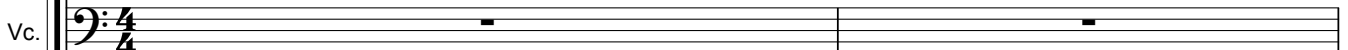
E. 
we're go-ing to be late take it out what's. the hold up are you_ fro - zen_ are

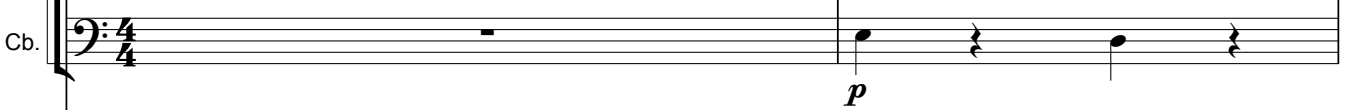
Ten. Sax. 

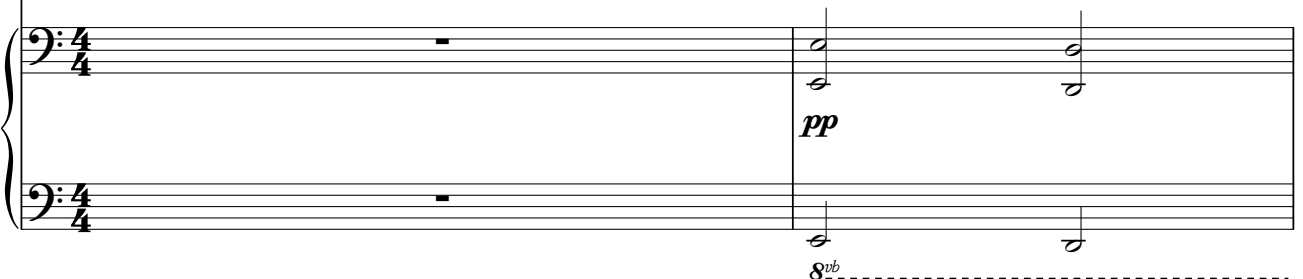
B. Cl. 

Vln. 1 

Vla. 

Vc. 

Cb. 
p


pp
8^{vb}

99 Poco Meno

1439

E. *3* *3* *3* *3*
 you bro - ken did I say some-thing wrong

S. *5*
 what are you on about
 our on - ly son they are close and

Ten. Sax. *ppp* *echotone*

B. Cl. *3* *vib.*
ppp *echotone*

Vln. 1 ST *vib. slow to fast*
pp

Vla. ST *vib. slow to fast*
pp

Vc. *3* ST
ppp

Cb. *pp*

99 Poco Meno

pp

(8).....

1441 *esp. cresc. poco a poco*

S. 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 *mp* *pp*

Vla. *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

The musical score consists of the following parts:

- E. (Soprano):** "don't say it"
- S. (Soprano):** "tea-sing me are you tr-ying to hurt me is your mind"
- Ten. Sax. (Tenor Saxophone):** *pp* to *sf*
- B. Cl. (Bass Clarinet):** *sf*
- Hn. (Horn):** *ppp*
- Tbn. (Tuba):** *ppp*
- Vln. 1 (Violin 1):** *p cresc. poco a poco*
- Vla. (Viola):** *p cresc. poco a poco*
- Vc. (Violoncello)**
- Cb. (Contrabass)**
- Piano (Grand Piano)**

The score is in 3/4 time and features a key signature of one sharp (F#). It includes various musical notations such as triplets, dynamics (*pp*, *sf*, *ppp*), and performance directions like *cresc. poco a poco*.

1445 *f* can't take it—
 E. (tt) don't say it—

f
 S. 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 *f* *8^{vb}*

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.

sff **Rit** *mf*

1447

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

Dim. < > drifting in her thoughts

E. *3* *5*

me I'll catch you up now don't you worry just for-got to pick up my purse my purse I said

S. *pp fading, an echo*

Ten. Sax. *deteriorating. almost toneless*

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. *ppp*

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
sul E change timbre slowly, let harmonics ring, almost inaudible

Vla.

Vc. on the bridge, indeterminate speed, change timbre slowly
ppp white noise, almost toneless

Cb. pizz. *pp*

101 [♩ = 56]

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
ppp <><>

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

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]

fff

8^{vb}

Timp. *fff*

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 [$\text{♩} = 94$]

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 [$\text{♩} = 94$]

pp *f* *mf*

pp *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

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. *fff*
ST non vib.
sub ppp

Vc. *fff* *sff* *ff*
ST non vib.
sub ppp

Cb. *fff* *sff* *sff*
e.b.p, aggressive

8va *fff* *sff* *sff* *sff* | *let ring*
fff

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. Thirled 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. *Every stitch, I stitched.*

Y.

Ten. Sax.

B. Cl.

Vln. 1

Vla.

Vc.

Cb.

Piano

Vib.

GIVE ME A BLESSING

105 [$\text{♩} = 76$] Free

1483 *p* *introvert, flowing*

Y. *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*
con sord, bucket

Tbn. *ppp*
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 [$\text{♩} = 76$] Free

ppp

ppp

ppp

(diatonic gliss, motor on high speed, sempre ped)

pp
Ped.

gliss.

let ring

1486

p

E. you give me your face but at the touch there is no ble

Y. head and ask him to pro-tect me

Ten. Sax. *ppp*

B. Cl. *ppp*

Hn. *ppp*

Tbn. *ppp*

Vln. 1 *ppp* vib.

Vla. *ppp* vib.

Vc. *ppp* vib.

Cb. *ppp* vib.

ppp

Vibraphone *ppp* gliss. *pp*

pp

1490

E. *ppp* *echotone*

Ten. Sax. *ppp* *echotone*

B. Cl. *ppp* *echotone*

Hn. non vib.

Tbn. non vib.

Vln. 1 non vib.

Vla. non vib.

Vc. non vib.

Cb. non vib.

pp *floating*

ppp

- ssing how could I bless you when my mouth is full of lies and my words are

1494

meant to hide ra - ther than re - veal I want to tell you some-thing that I ne - ver

pp

Ten. Sax.

pp

B. Cl.

ppp *echotone* *pp*

Hn.

ppp

Tbn.

ppp

Vln. 1

mp

Vla.

mp

Vc.

mp

Cb.

mp

ppp *pp* *8^{ub}*

Vib.

ppp

106 Piu Mosso

heavy, with weight

1497

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

pp

p

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. *ppp*

B. Cl. *mp*

Hn. *mp*

Tbn. *mp*

Vln. 1 *pp* *mf*

Vla. *pp* *mp*

Vc. *mp*

Cb. *sf*

mp

sf

sf

8^{va}

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. *p*

Tbn. *p*

Vln. 1 *p*

Vla. *ppp* *p*

Vc. *ppp* *p* arco

Cb. *p*

Dim. poco a poco

Timpani *pp*

107 Free

Esther goes to say something but Yoel prevents it.

1514 *pp* *p*

Y. *pp* *p*

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

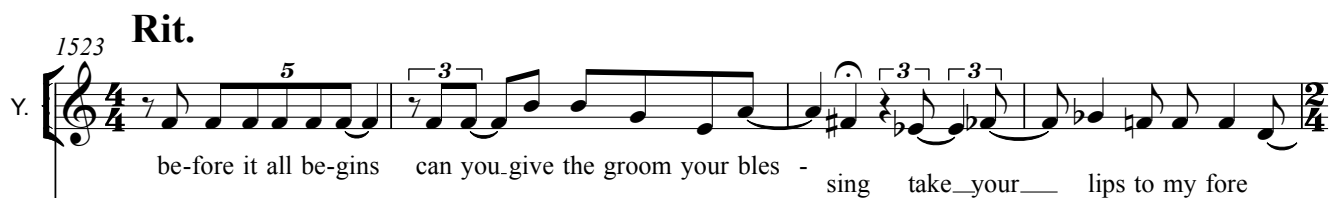
Timp.

1519


Y. 


your fa-ther not my name you owe me no ex-pla - na - tion no ex - pla-na-tion


1523 **Rit.**


Y. 

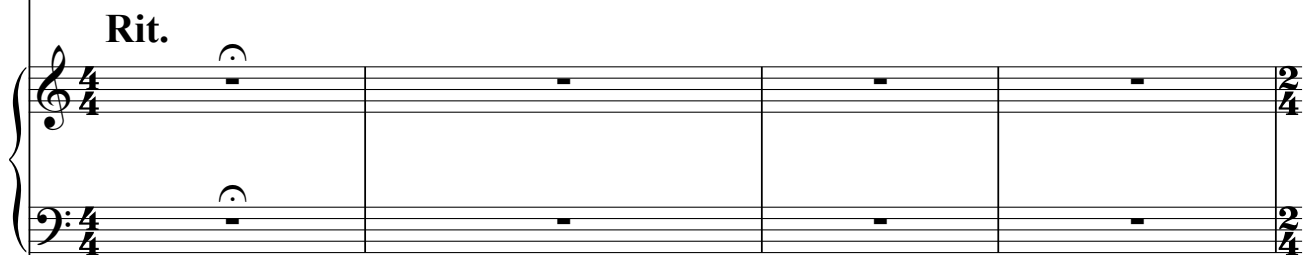
be-fore it all be-gins can you give the groom your bles - sing take your lips to my fore

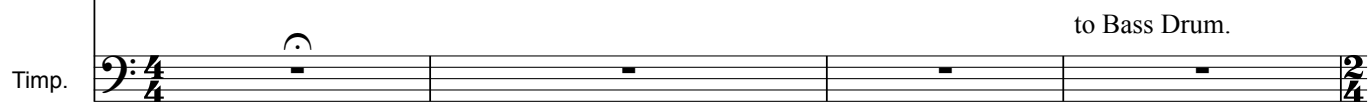
Vln. 1 

Vla. 

Vc. 

Cb. 

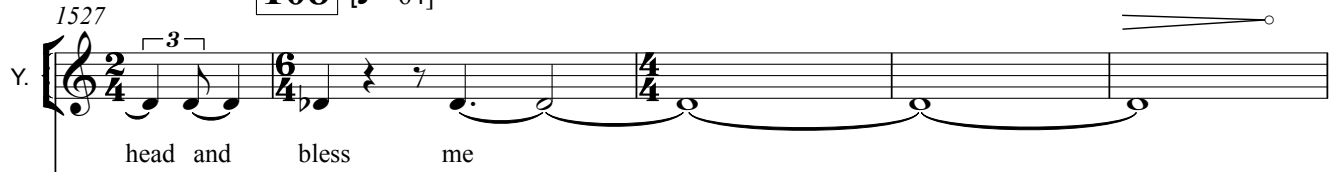
Rit. 

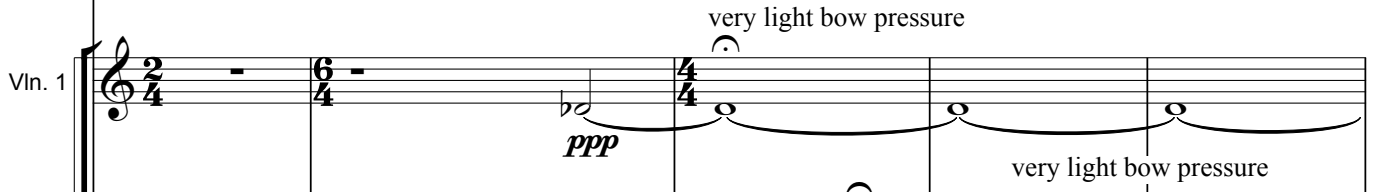
Timp. 

to Bass Drum.

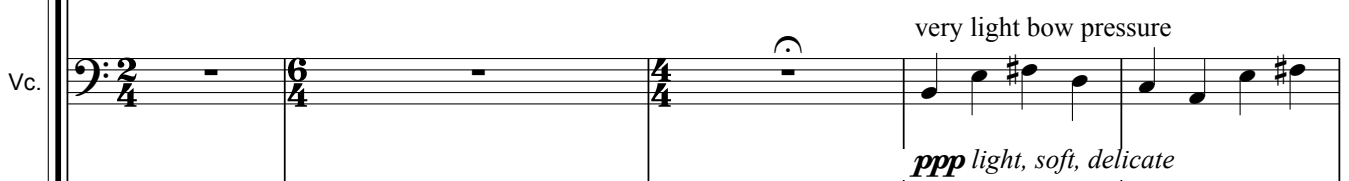
108 [♩ = 64]


1527

Y.  *ppp* head and bless me

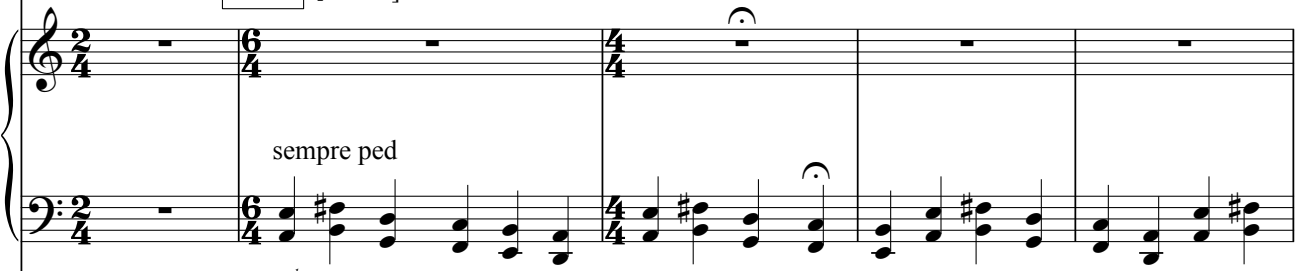
Vln. 1  *ppp* very light bow pressure

Vla.  *ppp* very light bow pressure

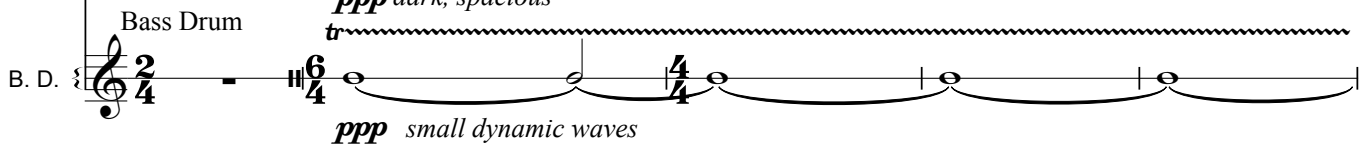
Vc.  *ppp* light, soft, delicate very light bow pressure

Cb.  *ppp* light, soft, delicate

108 [♩ = 64]

 *ppp* sempre ped

ppp dark, spacious

Bass Drum  *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.

Piano

B. D. (tr)

The musical score is written for a 4/4 time signature. It consists of seven staves. The first staff, labeled 'Y.', contains a series of rests. The second staff, 'Vln. 1', and the third staff, 'Vla.', both feature a melodic line with a 'vib.' (vibrato) marking. The fourth staff, 'Vc.', and the fifth staff, 'Cb.', contain a rhythmic accompaniment. The sixth staff, 'Piano', shows a complex harmonic structure with a circled '8' in the first measure. The seventh staff, 'B. D.', features a series of rests with a '(tr)' marking above the first measure.

SHIR PREIDA/GOODBYE SONG by Na'ama Zisser

109 Freely [$\text{♩} = 60$]

1538 *mp* *step by step*

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

109 Freely [$\text{♩} = 60$]

follow singer

ppp like an echo

1543

T. *tzem et atz - mi lih-dey ne-ku - da ne-ku - da ne - ku - da al - mo-nit she-lo lo le -*

1547

T. *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.

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

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

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

Hn.
mp *p* *pp* *mp cresc. poco a poco*

Tbn.
p *pp* *mp cresc. poco a poco*
very light, non vib

Vln. 1
p *mp*

Vla.
p *mp*

Vc.
p

Cb.
p *mp*

Piano
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*

1572

Ten. Sax.

B. Cl.

Hn.

Tbn.

Vln. 1

Vla.

Vc.

Cb.

B. D.

very light

Dim. poco a poco

ppp

very light

Dim. poco a poco

ppp

very light

Dim. poco a poco

ppp

very light

Dim. poco a poco

ppp

(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*

fade away

Ad lib.

(tr)