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**MAMZER | BASTARD**

**מַמְצֵר**

**Na'ama Zisser**

## FATHER'S FATHERS (1969)

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

**1** Freely, spacious  
[♩ = 100]

Young Yoel

Piano

5

YY.

YY.

YY.

YY.

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

13 *mp*

YY.

at sy - na - gogue  
optional voice doubling - play as required  
we sing an old song  
it

18

YY.

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

23

YY.

our fa - ther's fa - thers  
our fa - ther's  
fa - ther's

**3**

28

YY.

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

33

YY.

I ne - ver met how she'd pro - mised him that she'd

***pp***

38

YY.

have chil - dren and she'd name them a - fter him

***ppp***

43

YY.

Yo - el Yo el my name to ca - ry

48

YY.

his me - mo - ry to mar ry a name to

53

YY.

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

4

57

**pp**

YY.

dren's at sy - na - gogue we sing an

**pp**

61

YY.

old song it con - nects us back to our

65

YY.

fa - ther's fa - - - thers

68

YY.

our fa - ther's fa thers our

71

YY.

fa - ther's fa - ther's fa - thers

M.

(spoken, off stage) Yoel!! Yoel!!

74 MENASHE Yoel's father, enters searching for him. 5

YY.

Bass clef: gliss. gliss. gliss.

77 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..

YY. [Silent] [Silent] [Silent] [Silent] [Silent] [Silent] [Silent] [Silent] Someone's there --

M. [Silent] [Silent] [Silent] [Silent] [Silent] [Silent] [Silent] [Silent] Menashe tries to grab his son again... and again Yoel pulls away.

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

82 (stutters)

Y.Y. [Silent] [Silent] [Silent] [Silent] [Silent] [Silent] [Silent] There's --  
M. [Silent] [Silent] [Silent] [Silent] [Silent] [Silent] [Silent] There's --  
Menashe looks to the stage, scanning. He sees nothing

M. [Silent] [Silent] [Silent] [Silent] [Silent] [Silent] And what have you been doing??

85 (softens)

M. [Silent] [Silent] [Silent] [Silent] There's.....? Only us here, Yoel.

mp

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

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

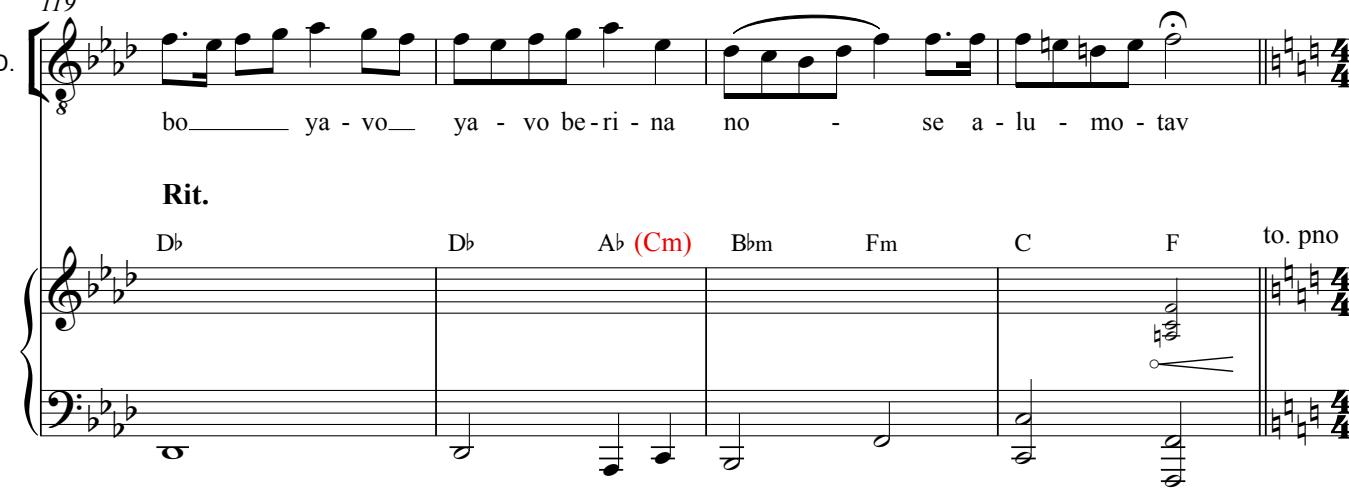
*A closed door opens to reveal a pious cantor, DAVID (30s).  
David sways, eyes closed, devoted, leading a prayer.*

---



**Rit.**

119

D. 

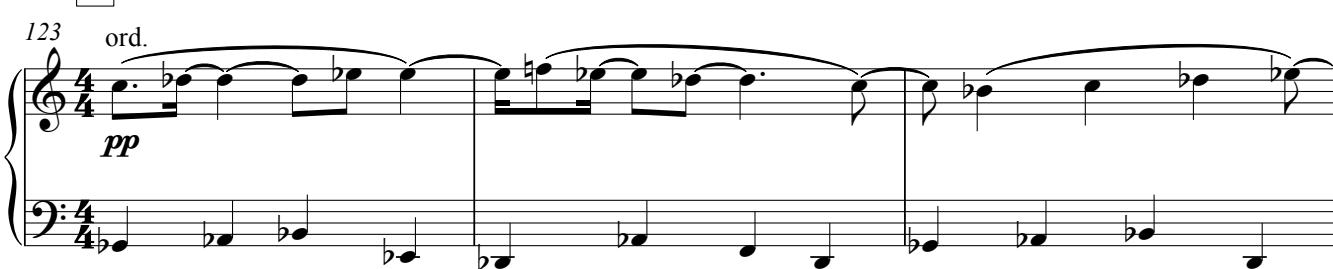
**Rit.**

D<sub>b</sub>      D<sub>b</sub>      A<sub>b</sub> (Cm)      B<sub>b</sub>m      Fm      C      F      to. piano

### YOUNG YOEL/YOEL CHANGEOVER (INSTRUMENTAL TRANSITION)

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

9 [♩ = 76]

123 ord.  
pp  


**PPP** hazy, washed out memory

10 Accel poco a poco.  
[♩ = 84]

126 

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 

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

132

**11** [♩ = 92]

Yoel staggers back, and runs!

135

keep cresc. poco a poco

Accel poco a poco.

138

As he flees, he momentarily dips out of view.

141

Instead of younger Yoel re-emerging..

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

**12**

sppp washed out

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

147

sempre ped. vib

*8<sup>vb</sup>*

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

151

*Dim poco a poco. fade out*

*p*

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

155 repeat as necessary

*pppp ghostly, almost toneless*

## FATHER'S FATHERS II 1977 (soundscape only)

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

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

Soundscape fades in..

159

*pppp*

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

163

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

168

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

173

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

178

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

184

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

*fade away*

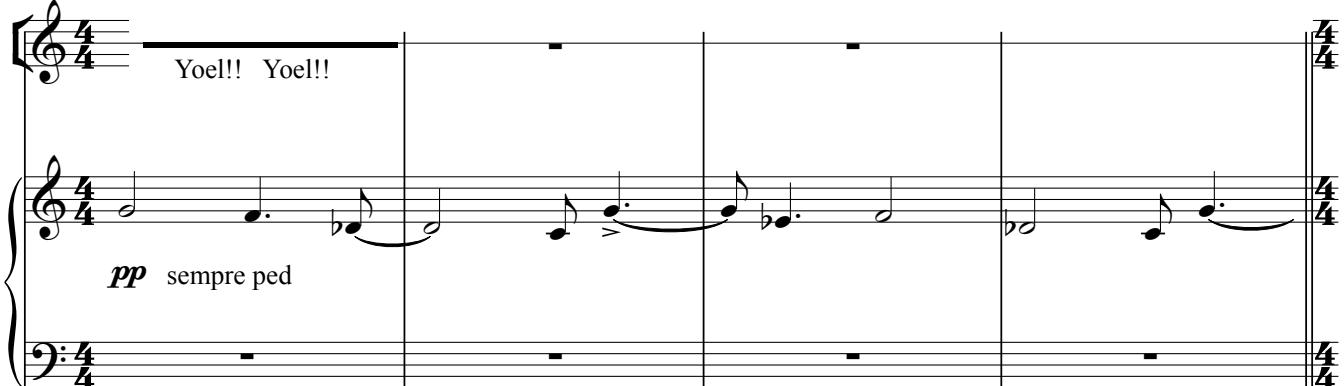
*fade away*

**MELTING**

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

**14** [♩ = 60]

189 (spoken, off stage)

Esther. 

193 *mp tired, sweating, exhausted* 

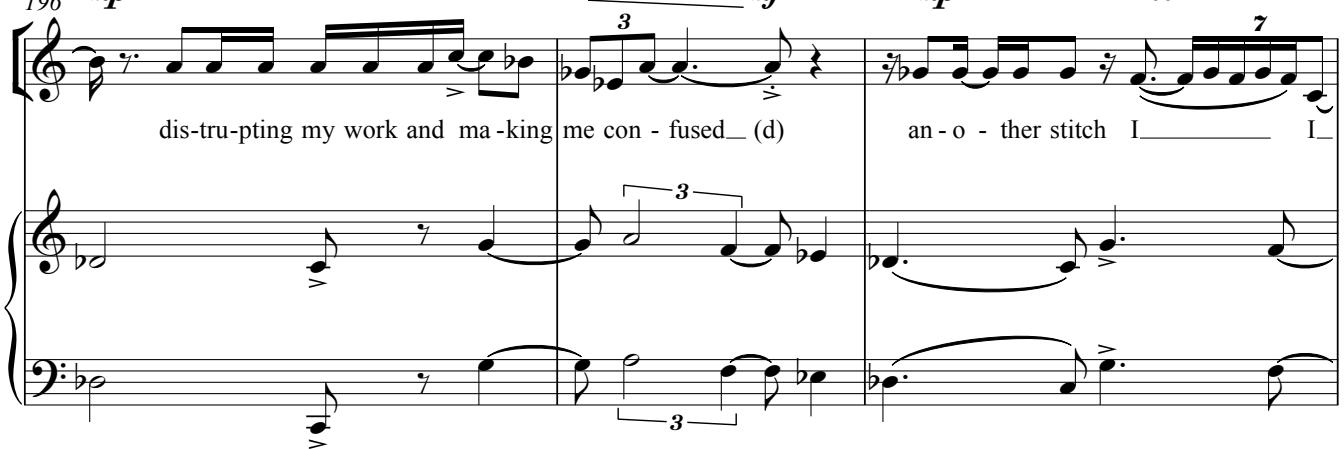
E. 

*mp*

*mf*

*mp*

free

E. 

15

*cresc. poco a poco with urgency*

199

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

Y.

*mf*

*mf* keep cresc. poco a poco

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

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

Y.

*8va*

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

205

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

(8)

*sff*

*f*

208

E. 

**5**

**8**

5

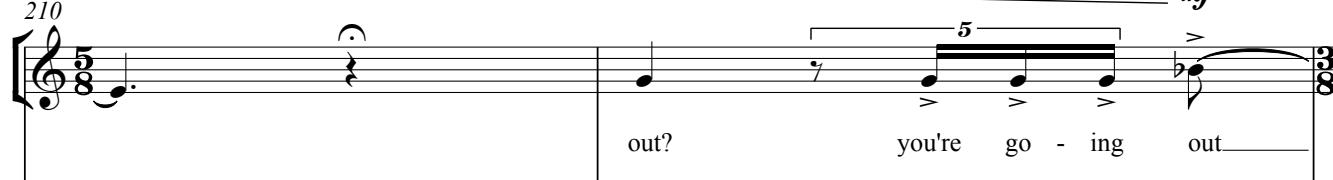
8

5

8

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

210

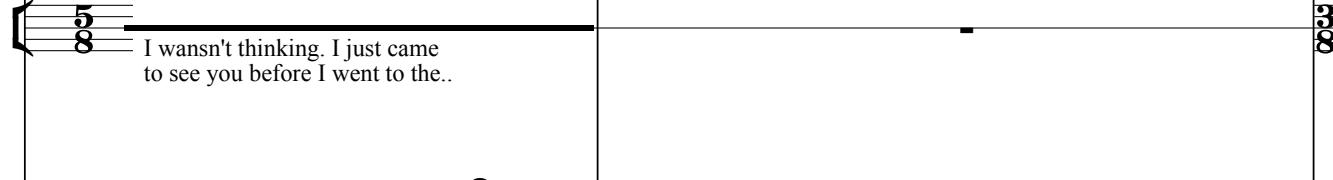
E. 

**5**

**8**

**3**

**8**

Y. 

**5**

**8**

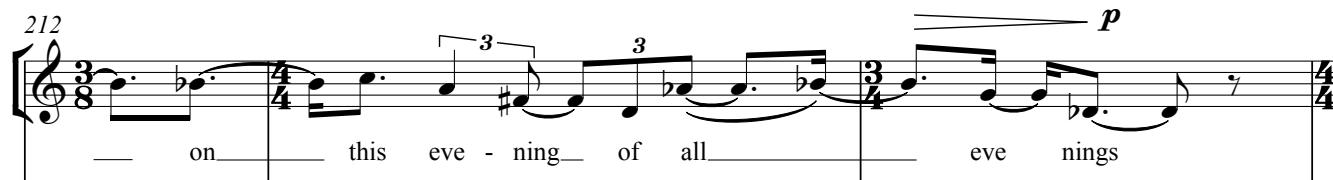
**3**

**8**

**p**

**p**

212

E. 

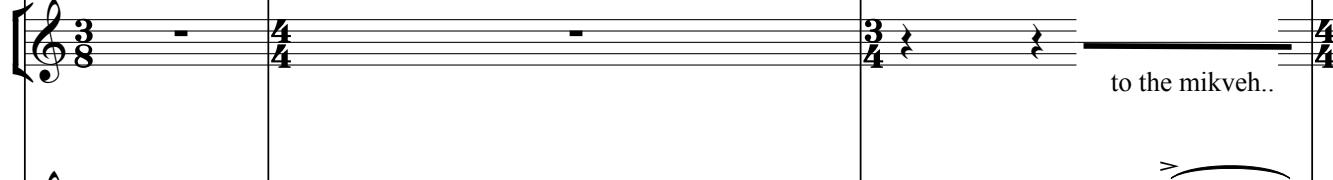
**3**

**8**

**4**

**4**

**p**

Y. 

**3**

**8**

**4**

**4**

**f**

**3**

**4**

**f**

**3**

**4**

**p**

215

E. *mf* *f*

o - ver and o - ver my ing - a - le\_\_ what\_ have you been do - - ing

*ff*

17

*lifts her head up. agitated**mp*

217

E. *p*

that needs so\_\_ much clean - sing nu

*p*

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

*ppp* *pp like an echo*

*8vb*

219

E. *cuts him off*

nervous Yo - el breathe take a deep breath think

Y. *3*

you and pa - pa ma - rried did you

221 *poco accel*

E. a - bout what you want to say and then just say \_\_\_\_\_ it(ttt) **f** **sf** **sf** **sf**  
Y. did you diddd you

**p** just! say! it!!

**sff**

18

223 *no time for this* **mf**

E. Ha! dis - rupt-ing my work

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

**mp**

*cresc. poco a poco*

225 *cresc. poco a poco*

E. in\_\_\_\_ this heat on\_\_\_\_ this eve -

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

*v*

19 [♩ = 72]

*irritated**sf*

227

E. ning of a - ll eve - nings

Y. for cer - tain but did you know

*f*

*ppp*

*8vb*

*ppp dark*

**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

*cresc. poco a poco*

231

E. — was - n't do - ing much

much thin - king I was just

(8) ----- I

*different, more introvert*

233

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

**3** **5**

**3** **4** **2** **4** **5**

**3** **4** **2** **4** **5**

236

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

**p** **20** Rit [♩ = 80]

**3**

**3** **4** **5**

**3** **4** **5**

**3** **4** **5**

**3** **4** **5**

**3** **4** **5**

**3** **4** **5**

239

cresc. poco a poco

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

**mf**

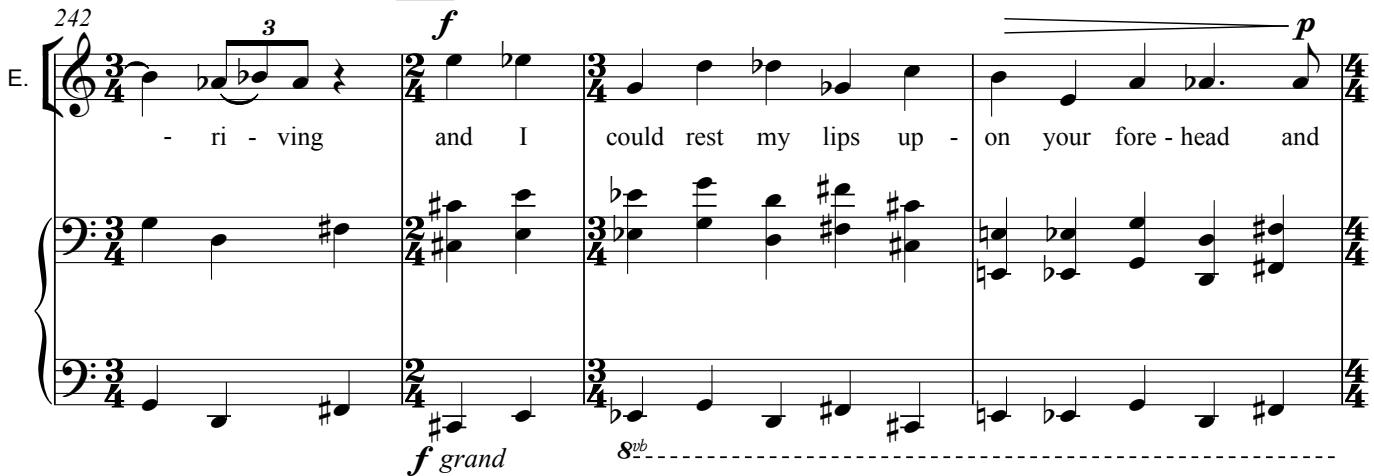
**3** **4** **3** **4**

**3** **4** **3** **4**

**3** **4** **3** **4**

**21** Molto Rit to end.

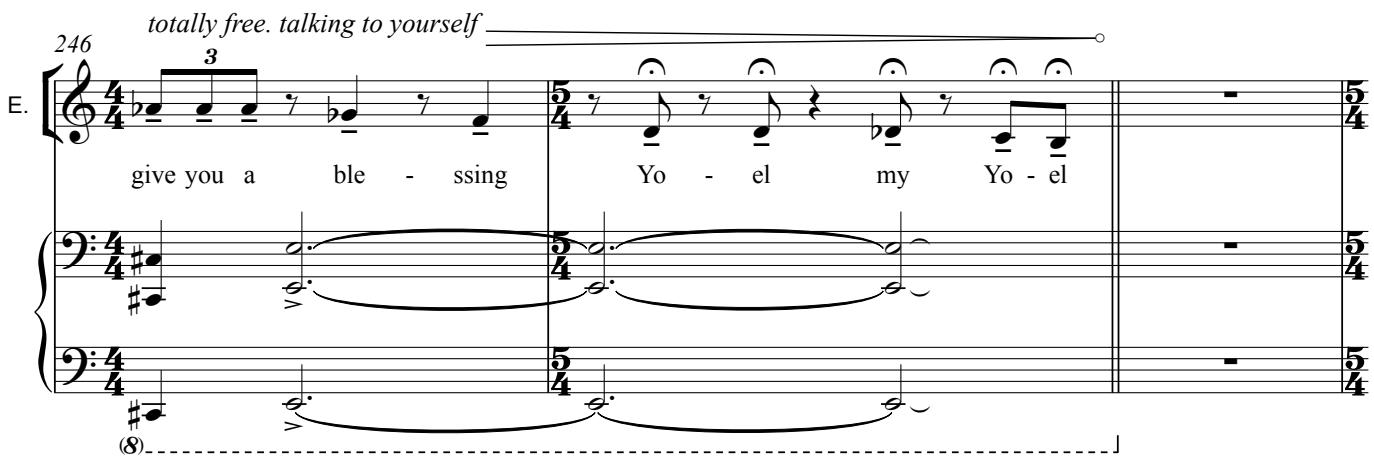
242

E. 

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

*f grand* *8va*

246 *totally free. talking to yourself*

E. 

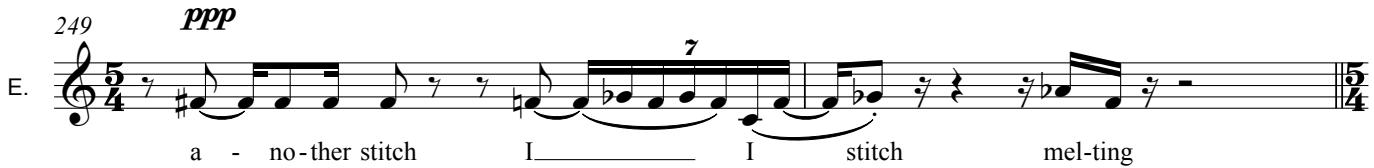
give you a ble - ssing Yo - el my Yo - el

(8)

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

*Re-enter in your own time. Free.*

249 **PPP**

E. 

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

## TWO DOLLARS INTRO (SPOKEN TEXT OVER SOUNSCAPE - FREE)

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

**Y**(spoken, mumbled, recited quickly):

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

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

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

## TWO DOLLARS/CONT'D

**22** Freely

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

251 *mp* *hesitant, nervous*

two do-lars two do - llars

*ppp*

baruh ata that I stole from my fa -

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

- thers wa - llet two two do-lars he

*mp*

258 *p* *simile* *3* *mp* *ve-al yedey hupa u'kidushin* *5*

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

*ppp* *<>>* *<>>* *= pp <*

23

262 *sf sub p*

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

*pp*

*sustain sound as much as possible. sempre ped*

*tucks his curled sidelocks behind his ears.*

265 > *mp*

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

*p*

268 *small dynamic waves*

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

*cresc. poco a poco*

271

**p** *mf recitative like, nervous*

Y. - ing breath - - ing she was ea-ting rai-si-nets she kept\_ them hid

GIRL V.O.

**mp**

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

274

**p**

Y. - den be-hind the cash re-gi - ster she said

GIRL V.O.

she-he-heyanu ve'kiyemanu

star wars or annie hall..? seven thirty or nine o'clock screening?

*keep cresc. poco a poco*

277

**24**

**mp soft, esp.**

Y. she-he-heyanu ve'kiyemanu  
ve-higianu la'zman haze.

GIRL V.O.

it's been three weeks since then but my hea -

**mf**

280

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

*Dim.*

283

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

GIRL V.O. 3  
4 that'll be two dollars

pp

**25** A cash register pings.

286

Y. two two do - llars so ma - ny sec rets

290 *p*

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

GIRL V.O. one is funny

## 26 Piu Mosso

293 *mf*

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

GIRL V.O. the other scary

297

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

300

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

*f* *ppp*

**5**

**27**

303

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

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

**5**

**28**

306

*soft suddenly* *Dim. poco a poco*

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

**pp**

**pp**

29

309

Y. - - - what do I do - - -

GIRL V.O. take yourself inside the theatre,  
buy yourself a soda move into the darkness and return to the womb of all creations  
the water of our mothers

312

Y. 3 what do I do - - - 3 what do I do - - - she thought

GIRL V.O. the water of our making

315

Y. 3 I was just play - ing cute

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

29

317

Y. such a dam nebah

mayim, haim, u'tehorim

cresc.

320

Repeat as necessary

Y. one is funny the other scary

**YOEL** reemerges with a desperate gasp.

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

322

**mp** deadpan, with no emotion, flowing

I followed her orders took my

sub **pp**

**p**

325

Y. seat in front of a fli-cke ring screen pop-corn on the floor

5 5 5

my soles stuck to the car-pet

the

3 3 3

f

328

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

Poco Dim.

f

3 3

s f s f

331

sub **p**

- sumed me

**mp** almost spoken

6 5

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

f

3

s f s f

334

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

*mf esp. spacious*

3

*ppp*

337

for me no gui - dance for me no gui-dance no gui - dance for\_ me two

*p*

**31** Rit. poco a poco

340

deadpan

pp

do - llars two do - llars two sto - llen do-

*8vb*

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

343 *fade away* 

Y. *fade away* 

- llars that I wa - sted

(8)-----|

who's there?

-- A THUNDEROUS ELECTRICAL BOOM --

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

A POWER CUT. COMPLETE DARKNESS.

**YOEL** *Is this a sign?*

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

## THE ATTACK/BLACKOUT (free - over soundscape)

*The moments after a city wide black out.*

**Y (OFF STAGE) Who's there?**

*Motorcycles approach. A gang of young kid thugs*

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

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

**Y Who's there?**

*Motorcycles get louder, swarming.*

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

**Y Who's there?**

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

**Y Who's there?**

*Tormenting teenage giggles escalate to an ATTACK! Yoel is out numbered.*

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

**Y who's there?**

**STRANGER (OFF STAGE) Who's there?**

**G You never seen him creeping around the neighbourhood?**

**Y Who's there??**

**S who's there?**

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

*TWO DEAFENING BANGS bring everything to silence.*

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

**'BASTARD'**

RADIO BROADCASTS (SOUND DESIGN)

## EVERYONE IS OUT

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

**32** [♩ = 100]

348  
(high pitched screaming, in pain)

E. ARGGHH!!!!

M. Is everyone alright?

**32**

*pp*

353

E. *mp*  
the lights went out

M. *mp*  
and a - no-ther stitch

*mf* sempre ped

357

E. *free*  
I stitch

M. fin-ger's pricked

*cresc. poco a poco*

did the fuse blow

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

**Poco Accel.**

*free, half spoken. sing differently each time.*

E. 361

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

**Poco Accel.**

ff

ff

ff

**33 Piu Mosso.**

E. 365

NA- SHE!!!!

M.

not a fuse a ci ty wide black - out

**Piu Mosso.**

mf

mf

mf

8vb

M. 369

(falsetto)

ord.  
sinister tr~~~~~

go to the win - dow see

mp

(8)-----|

374

M.

for your-self      the\_streets are\_ hef - ker\_\_\_\_ hef - ker\_\_\_\_\_

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

378

E.

M.

everyone is out      everyone is out      ev - ry one

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

*ppp*

*pp*

382

E.

M.

is out?! and yet you are in

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

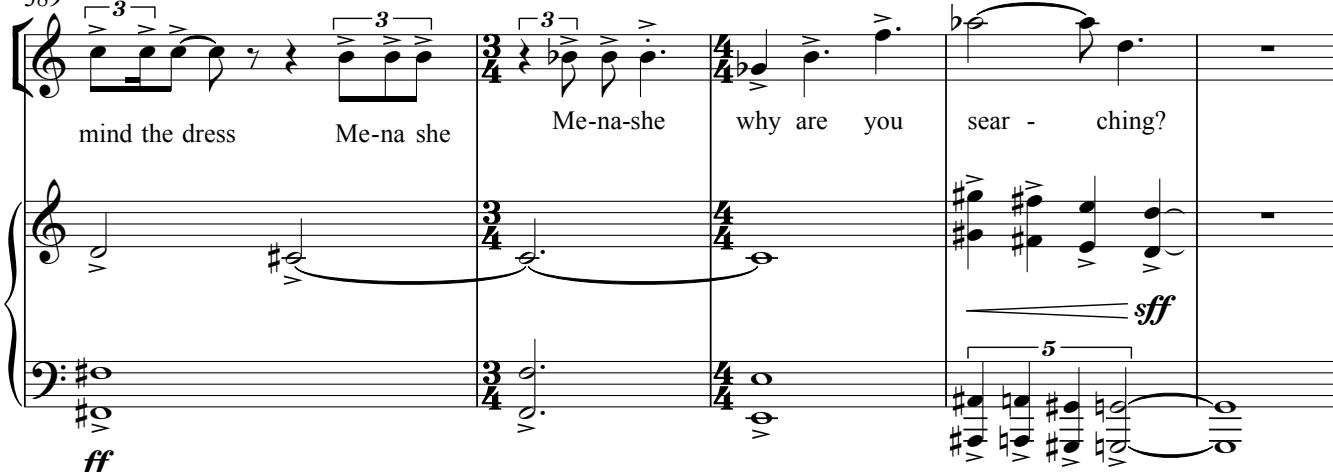
37

385

E. 

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

389

E. 

**34 Piu Mosso**  $\text{♩} = 140$

*freely, recitative like*

M. 

*free, recitative like*

398

M. 

403

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

*cresc. poco a poco*

407

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

35

*p recitative like, confused*

5

411

E. angry *ff* with my with my fin-ger in\_\_

M. (n) no pedal

*p*

*p dark*

416

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

*free, almost spoken* **p**

421

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

425

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

**36** Rit. poco a poco

429

E. as my blood falls free - ly where is my light

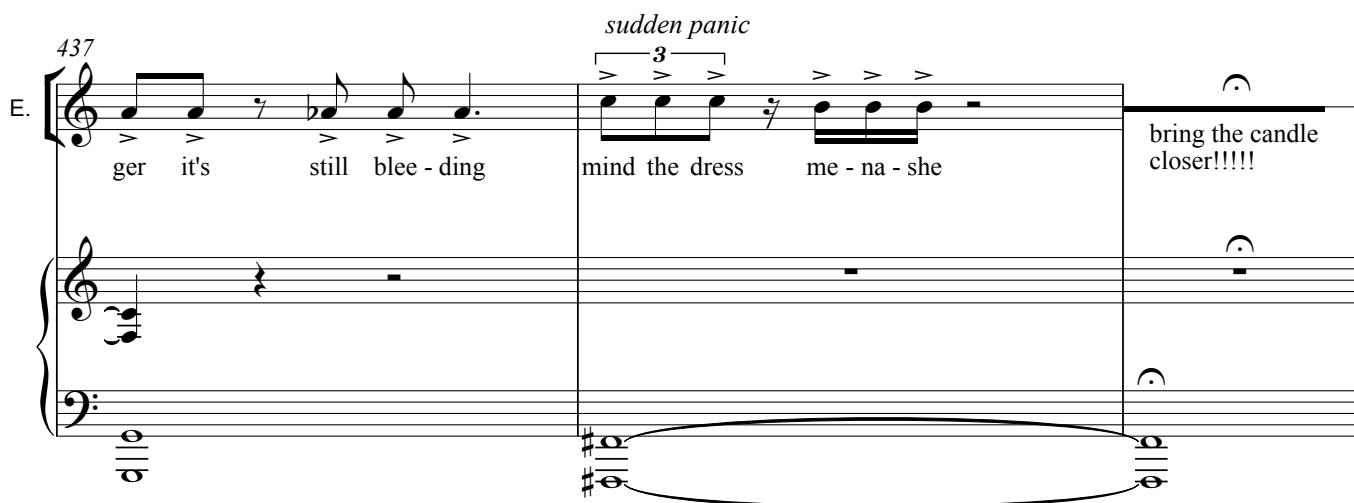
433

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

*f* *p* *anxious, freely, half spoken*

*sudden panic*

437

E. 

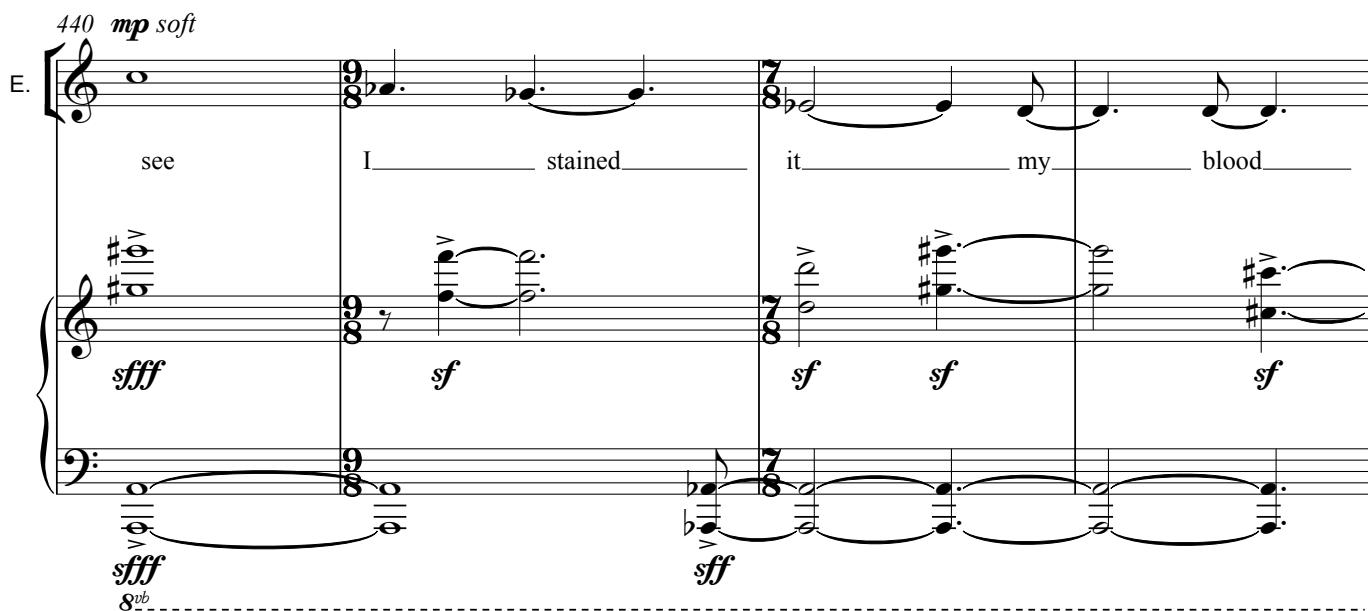
ger it's still blee-ding      mind the dress me-na-she

bring the candle closer!!!!

### 37 Meno Mosso

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

440 *mp soft*

E. 

see I stained it my blood

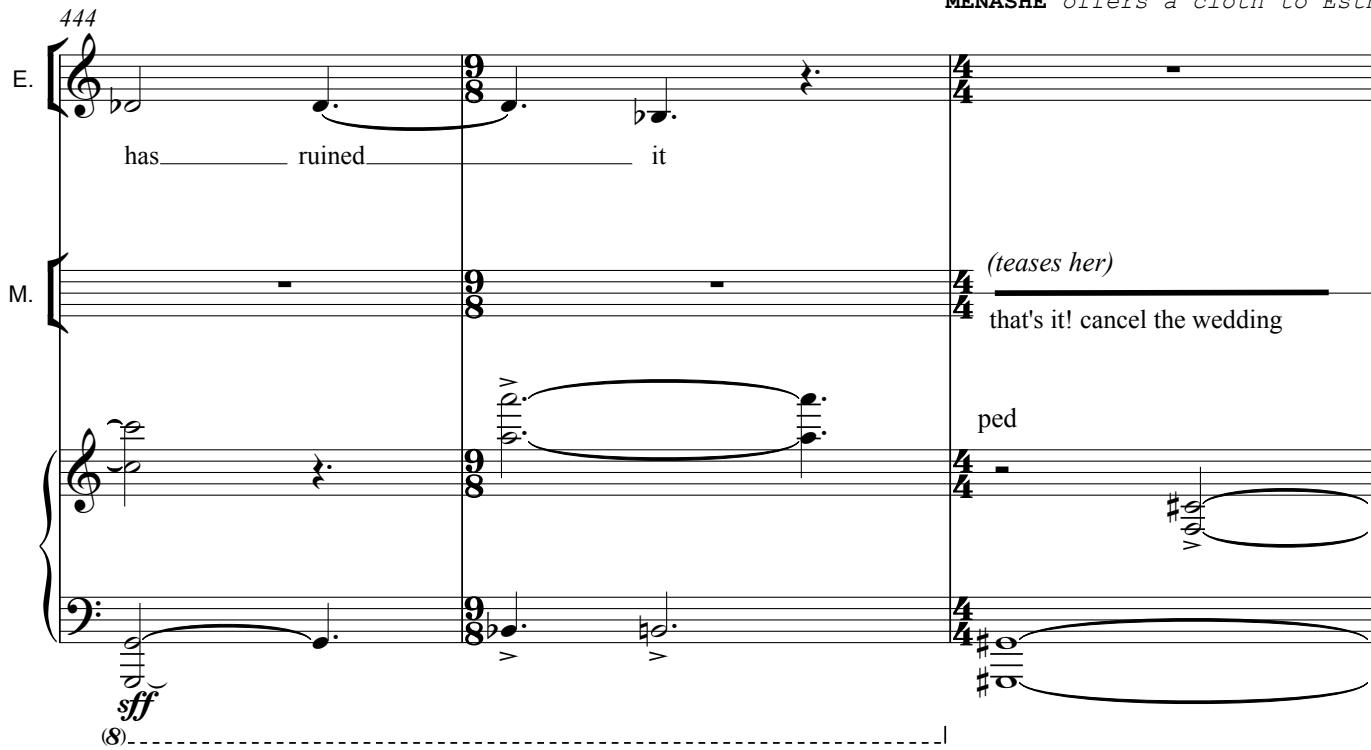
sfff      sf      sf      sf

sfff      sff

has ruined it

**MENASHE** offers a cloth to Esther.

444

E. 

has ruined it      ped

(teases her)

that's it! cancel the wedding

sff      (8)

447

(ignores him)

E.

M.

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

5

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

449

E.

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

8va

8vb

sff      sff      sff      sf      sffff

We hear someone off stage singing. The singer is **DAVID**, the cantor. David is Esther and Menashe's next door neighbour. **ESTHER** and **MENASHE** gossip over David's rehearsal.

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

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

**MI ANI/WHO AM I - LEIB GLANTZ**

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



*Menashe leans towards her, excited, like he's bragging about a celebrity*







## RADIO BROADCASTS (SOUND DESIGN)

515

(screams)

ARRGGH! Turn it off. Sheket. Sheket.

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

## 41 Totally Free, at your own pace

517. **p**

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

521

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

525

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

**ppp**

528

E. Can you imagine a hasenne in the dark?

M. (teases, fondly)

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

At least, the blood stain you made on the bride's dress, will go unnoticed.

**4**

# NINE ONE ONE

*REPEAT: THE TWO DEAFENING BANGS!*

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

## 42 Freely, recitative like [♩ = 132]

532

532

frantic chuncky

*ooo*

*ppp*

*p*

*f*

537

*mp with urgency, rushed, stressed out*

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

*sff*

*pp*

*sf*

541

<*sf*

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

<*sf spp*

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

545

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

*sf*

*f*

*f*

549

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

*sf*

*sub pp*

*sub pp*

*8va*

*8va*

553

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

*sub p*

*cresc.*

*sub p*

*8va*

557

Y. me NINE ONE ONE

S. where am I where am I

f  
cresc. poco a poco  
f  
sfff

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

**44** Freely, Piu Mosso

561

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

S. sff

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

565

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

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

569

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

573 *p*

— name  
no one I'm dead al - rea - dy just a ghost just a kind

*cresc. poco a poco*

*sff* *p*

**YOEL** is not satisfied with this response.

45

577 *f* *p* *3*

tell me your name so I could

stran - ger

*sff*

*8vb*

*f*

*p*

*f*

580

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

584

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

588

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

S. f where

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

592 *sff*

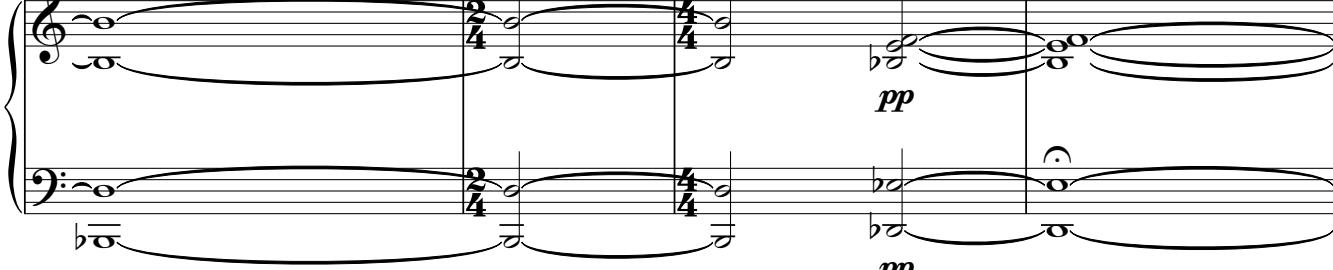
Y. 

S. 

did the lights go??

*p*

ci - ty wide black out a



596

Y. car back fired fired 

not be - fore one pushed you o - ver

*p* *cresc. poco a poco*



600

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





**46** Molto Accel. to next figure

604

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

(8).....

**p**

An INTENSE BANG cuts Yoel off.  
Danger lurks.

608

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

*cresc. poco a poco*

*cresc. poco a poco*

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

612

Y. we're not safe here

*ff*

*esp.*

*p sempre ped*

*sffzp*

*Ped.*

617

S. They used to call me , Yoel.

**3**

619

Y. Like me...?

S. They used to call me, Yoel.

**2**

622

*sub p*

*sf sf sf*

*sub p*

*sf sf sf*

## I HAVE A BAD FEELING

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

**48** [= 86]

625      sempre ped

*p dark, spacious, with a flow*

*p*  
*Ped.*

630

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

635      *mp obsessive*

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

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

638

E. out I should go look for him

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

M. he'll be home in his own time I

The musical score consists of four systems of music. System 1 (measures 625-630) features a piano part with dynamic markings *p*, *Ped.*, *sub p*, and *sf*, and a vocal part with dynamic *mp obsessive*. System 2 (measures 635-638) shows the piano playing eighth-note patterns and the vocal line with lyrics: "I have a bad fee - ling I should go - out I should go look for him". System 3 (measures 638-641) shows the piano playing eighth-note patterns and the vocal line with lyrics: "he'll be home in his own time I". Various dynamics like *sf*, *sub p*, and *mp* are used throughout the score.

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

641

E.

M.

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

**49**

644

E.

M.

mem - ber\_ how\_ you changed his\_ name at\_ the brit\_ at\_ the last mo ment and

647

E.

M.

(falsetto) imitating her no I did - sf

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

650

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

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

*you changed it (t) you called him Yo-*

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

654

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

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

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

M. *e - ever* *(snaps her out of it)* *Yo - el* *a rest-less soul you made him*

*pp*

**50**

M. 661

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

p pp pp

E. 664

they say he pla-ces the name at the

M.

by the doubt that you placed in him

E. 667

pa - rents mouth take it up with him

sf mp

M.

in my mouth was Sholom,

p free, recitative like

pp cresc. poco a poco

pp cresc. poco a poco

MENASHE stands.

*tired of fighting*

670

E. -

M. 8 he could have used it

how can you sleep when he is still not  
worn out

**51** Freely

673

E. home

M. 8 — seems cal - mer now

he is a grown up and you have to ac-

heavy *sf sff sff*

*sf sf sfff sub pp*

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

677 *p*

M. 8 - cept it to - mo - rrow he will have a wife and it will be her busi - ness

*ppp*

*8vb*

**52** [♩ = 78]

M. 681

to wo-rry af- ter him

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

**pp**

**pp**

**p**

Almost implying that she's the one to blame for Yoel's behaviour.  
Menashe exits the stage leaving Esther alone. She moves to the open window.  
Alone at the window, Esther sings to the city. The night will keep her secret.

686

**sf**

**sf**

**mp**

**sfff** **sfff**

**sfff** **sfff**

**mp**

**sfff** **sfff**

**sffff**

**53**

E. 691

**p**

**sf**

**3**

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

**53**

*sof, flowing, spacious*

**p**

**p**

695 *cresc. poco a poco*

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

698 *step by step*

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

702 *cresc. poco a poco*

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

705

*f* *sf* *agitato ff*

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

*sff sff sff* *sff sff sff* *ff*

*sff sff sff* *ff*

54 Poco Rit.

709

*mf majestic* *Dim.*

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

*mf* *p majestic cresc. poco a poco*

*mf* *p majestic cresc. poco a poco*

ESTHER closes the window.

712

*p fade.*

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

*f* *f*

BRICH SHMEI/BLESSED IS HE - LEIB GLANTZ







## NO ONE KNOWS I

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

**58** [♩ = 106]

771

Y.

clean, no vibrato  
*mp* light, natural, flowing, plain  
 some-times

semper ped, sustain chords as much as possible  
*pp* spacious, flowing  
*Largo*

776

Y.

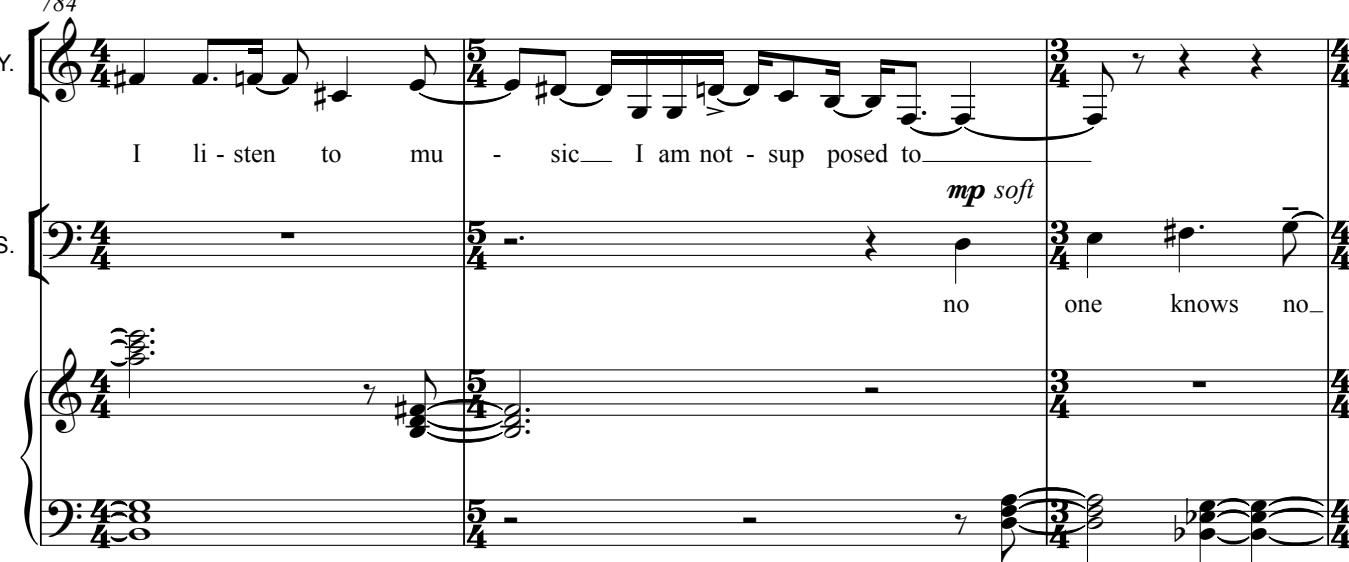
when I ca - n't find my way and I don't know where else to go I come

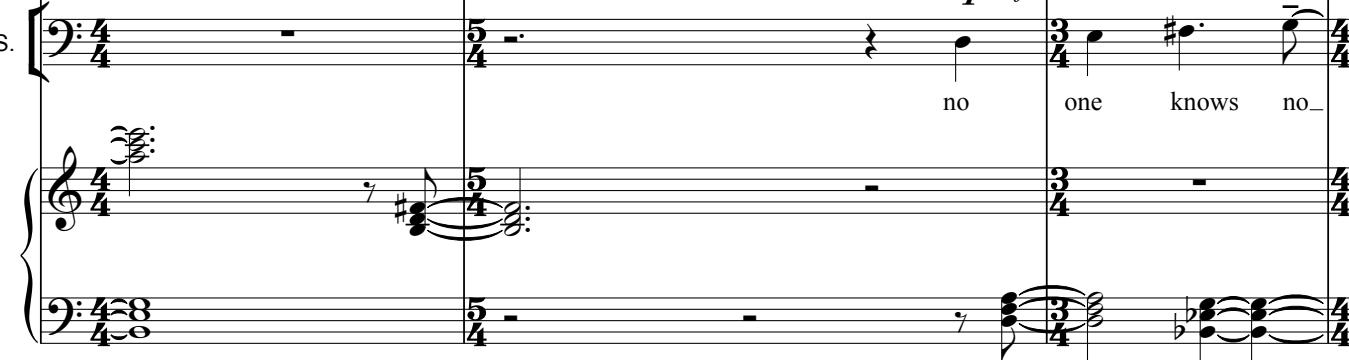
780

Y.

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

784

Y. 

S. 

787

Y. 

S. 

**59**

791

Y. 

S. 

795

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

798

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

Y. you were mar - ried...?

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

802

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

soft, esp. step by step

806

S. (Soprano) *ri - ca sear - ching sear - ching sear - ching sear - ching sear - ching*

Piano accompaniment (Treble and Bass staves)

**60**

810

S. (Soprano) *for a girl I ne - ver found I lost her*

Piano accompaniment (Treble and Bass staves)

*half spoken*

814

Y. (Mezzo-Soprano) *where is she now*

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

Piano accompaniment (Treble and Bass staves)

*mp*

*p*

*mp esp*

818

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

822

S. no one knows no one knows no one knows

## 61 Piu Mosso

826

*mf cresc. poco a poco*

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

S. no one knows

829

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

*p*

S. *p*

P. *p*

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

832

Y. seen in mo - vies

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

P. *mf*

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

835

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

S. tell me what?

P. *p*

*p half spoken* no one knows

838 ***pp***

Y. but you know..?!  
S. no one knows no one  
the wine talking for you?

***p hesitatnt*** ***3***  
how I

841

Y. doubt if I'm rea - dy to mar - ry to mar - ry  
S. and I came

***sf***  
***f*** ***3***

***mp***

***mf***

845

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

***p*** ***3***

849

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

Y. [Mezzo-Soprano] where is she now

S. [Soprano] girl I ne-ver found no

Piano: *pp*

*3*

*3*

*ppp*

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

(off stage)

853

E. [Flute]

Y. [Mezzo-Soprano] fade

S. [Soprano] one knows no one knows no one knows

Piano: Yoel!! Yoel!!

*fade*

*3*

*3*

*3*

## FLASHBACK (HALAKE)

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

**63** [♩ = 70]

857 **p** emotionally detached/removed

YY. I know my Ha - la - ke my first hair - cut

optional doubling - play as necessary

pedal tone/drone **ppp** floating in the background

**p**

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

861 **p**

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

**p**

864

YY. — I will al - way\_ re - mem - ber snip snip I was af raid\_ it would hurt

867 YY.

to cut my hair to cut my hair I hid be - neath

*spacious, flowing*

870 YY.

the ta - ble I watched as my mo-ther gre- eted our guests she seemed

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

873 YY. memory starting to sink

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

*fake, with no emotion, distressing*

E.

Mazal Tov.

*mf*

**64 Piu Mosso**

876

YY. E. Y.

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

**p** then see - min - gly -

*3*

*3*

*3*

879

Y.

— out of — no-where her face sank and she went pale one friend ap- proached

*3* *3*

*3*

882

Y.

her said she look like she'd seen a ghost my mo-ther thought may - be she

*3* *3* *3*

*5*

*almost like in slow motion*

*ppp*

65

885

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

YY. - - - I think may - be could - n't pos -  
 Y. — did see a ghost (t)

38

888

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

**p** possessed

891

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

**pp**

E. - - - I saw Yo - el

**mp** deadpan

Y. pos - sib - ly

**pp**

**p**

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

894

heavy

E. - & - & I saw Yo - el -

**66**

898 *mp* reliving that moment

Y. 5 5 3  
her friend saw my feet pee-king from the ta - ble cloth she told my mo - ther Yo -

8 8

*ppp*

901

*mf* 3 upset 5  
YY. - - - don't you see him hid-ing be-neath

<*mf* 5 3 upset 5  
Y. - - - el? no Yo - el is right here don't you see him hid-ing be-neath

mp

904

YY. *f* *mp*

— the ta - ble but my\_ mo - ther re - mained fro - zen

Y. *f* *mp*

— the ta - ble but my\_ mo - ther re - mained fro - zen

*cresc.*

*p*

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

YY. bro - ken sta - ring at a space in the dis-stance sta-ring at an - other time sta-ring at

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

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

*p*

**67**

910

**p**

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

**mf deadpan**

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

**Y.**

5

**ppp**

— an emp - ty space

the one I knew be - fore my

**ppp**

913

**p**

not him

**E.**

**p** — **mf** — **ppp**

him

**Y.**

**p**

first Yo - el not him

**mp**

I guess she thought I could-n't hear

**3**

916

**p like an echo**

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

E.

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

**#8**

919

**pp** *cresc. poco a poco*

YY. I guess she thought I was too young

E. I think could-n't pos - sib - ly

**mp confused**

Y. **pp** I

bered

**p**

922 **68**

YY. - - - - -

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

*cresc. poco a poco*

Y. think may - be could n't pos - sib - ly pro - - bab - - - - -

YY. - - - - -

E. - - - - -

Y. - - - - -

*mp*

This system contains three staves. Staff YY has a single note followed by a rest. Staff E has a dotted half note followed by a quarter note. Staff Y has a dotted half note followed by a quarter note. The lyrics "I think could - n't po - ssib - ly pro - - - - -" are aligned with the notes. A dynamic instruction "cresc. poco a poco" is placed above staff Y. The measure ends with a forte dynamic "mp".

925

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

*cresc. poco a poco*

E. - bab - - ly no - - thing - - - - -

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

*mf*

YY. - - - - -

E. - - - - -

Y. - - - - -

*mp*

This system continues the musical score. Staff YY has a dotted half note followed by a quarter note. Staff E has a dotted half note followed by a quarter note. Staff Y has a dotted half note followed by a quarter note. The lyrics "ly no - thing pro - bab - ly no - thing pro - - - - -" are aligned with the notes. The dynamic "cresc. poco a poco" is indicated above staff Y. The measure ends with a forte dynamic "mf".

YY. 928 *f* *p*

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

E. *mf* *keep cresc.* *f* *pp*

no - - - thing no - thing at all

*keep cresc.* *f* *pp*

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

Menashe and David enter together, chatting.  
Concerned, Menashe looks across the party to his wife.  
She looks faint, in shock. Esther reassures Menashe that  
she's alright with a forced smile.

69

YY. 931

E. *defeated mp* *p*

no-thing at all

Y. *p free, flowing, recitative like* 5

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

934

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

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

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

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

**p**

940 *f* *pp*

YY. el un - til I was no

Y. el un - til I was no lon - ger

*nostalgic, a memory*

**pp**

*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 -

947 *fading* **YY.** *5 pp* 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* *5 pp* what did she mean  
el the one I loved be - fore re-pea-ting all o-ver a-gain

## ELU DEVORIM/ THESE ARE THOSE THINGS - MOSHE KOUSSEVITZKY

**ESTHER** tries to shakes **YOUNG YOEL** out of it. In their Esther leads younger Yoel to **MENASHE**. Together the family ascend the staircase. Older Yoel and the stranger remain. Menashe, Esther and David make a circle around younger Yoel. David holds a pair of scissors. Yoel's halakah ceremony takes place throughout as David performs.

During the performance, Young Yoel's long hair is cut by his family. Each whisper a blessing to young Yoel's ear before they cut. His hair falls off in uneven chunks





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

978 **72** [♩ = 70]

**p**

YY. I \_\_\_\_\_ know I know

D. bo \_\_\_\_\_

**p** *defeated, with no emotion*

Y. I \_\_\_\_\_ know I know

**pp semper ped**

**pp**

981

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

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

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

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

987

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

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

990

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

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

993

*Dim. poco a poco*

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

*Dim. poco a poco*

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

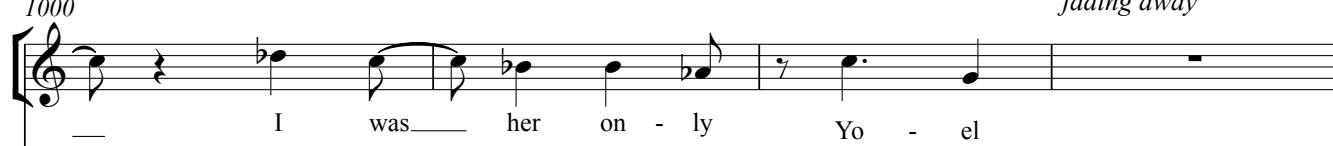
996

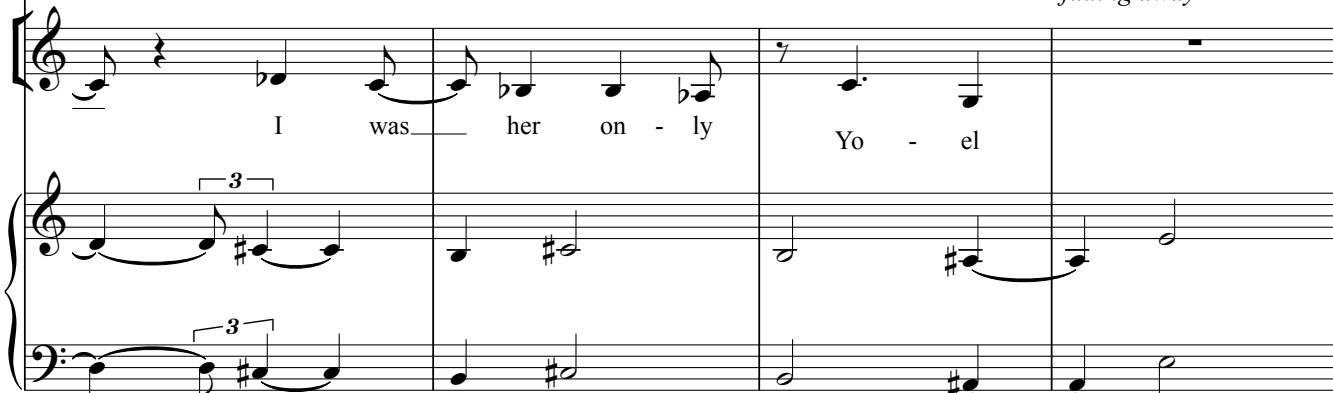
YY. 

Y. 

**ffff**

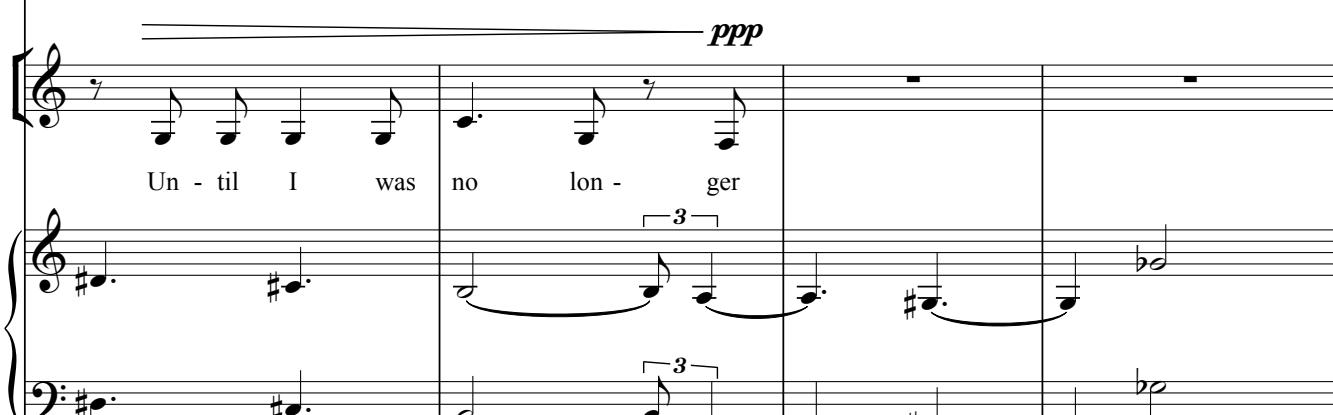
1000

YY. 

Y. 

1004

YY. 

Y. 

**Rit. poco a poco  
to next figure**

**CONTD.** Amid the fabric a murphy bed has been pulled out and **MENASHE** is sleeping in it. **ESTHER** stands at the open window as she did before. She is older again now, we are in the PRESENT. Esther stares out at the night. Danger lurks. She looks back to Menashe with contempt.

1008

Esther pulls the blanket off him but still  
Menashe sleeps. He grunts. Mumbles.  
She puts her face in his.

sinister (half sung, sprechgesang like)

E. Motar Ha'adam min  
Ha'behema ayin'

M.

Ouf vous cholamst haynt?  
Zis....? Git...?

Ikh vil etlekhe aoykh.

*Menashe shifts, still sleeping.*

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

E. I have a bad fee - ling

M.

Meanshe wakes. Startled.

He could be in serious trouble

1016

Perc.

M. we'll go together  
frustrated, Menashe gets up.

trouble ?! he is trouble

And if he comes back?

*Esther agrees to stay. Menashe sulks as he exchanges pyjamas for clothes. He is too hot and exhausted yet to please Esther he ventures out into the night. Alone again on stage, Esther returns to the open window. She struggles to contain her worry. The window of the apartment next door opens. Moonlight floods DAVID's place. He too stares out at the night. He looks to Esther but she is unhappy to see him. Esther slams her window shut. The light on Esther fades so that all we can see is David.*

## **AL TIRO/DO NOT BE AFRAID - MOSHE GANSCHOFF**

The cantorial piece carries us over into the next scene. David remains on stage at his window.

Throughout AL TIRA the light at David's window slowly dims. His singing gets fainter as - Menashe moves further from home into the city, leaving David and their apartments behind. Armed with a flashlight, Menashe wanders, searching for Yoel. By the end of AL TIRA David is a mere spec of light in Menashe's distant background before that too turns to darkness.





## HAVE YOU SEEN A BOY

Distant buildings burn. Smoke fogs the stage. **MENASHE** in noir silhouette. His flashlight catches the smog. As he gets closer to the city everything intensifies. Actual recordings taken on the night of the black-out reveal the carnage. From every direction it bombards Menashe.

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

1058

**pianoforte**

**vocale**

**pp** disoriented, sotto voce

1062

**pianoforte**

**vocale**

**p** simile

1066

**p** slightly anxious but trying to keep it together, casual

**pianoforte**

**vocale**

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

1069

**pianoforte**

**vocale**

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

M. 1072 *mp*

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

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

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

M. 1078 *mf* *spacious* *p*

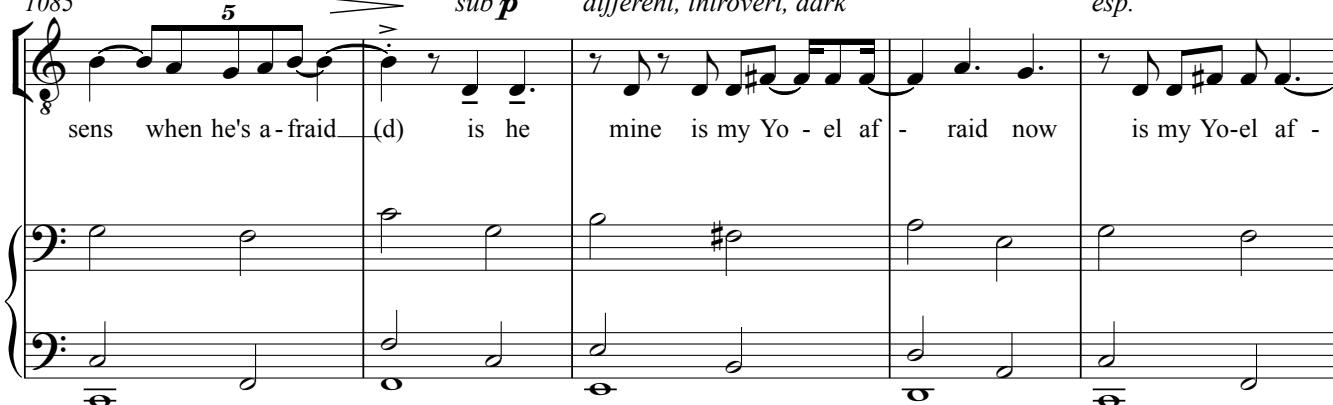
- ring they look like my eyes

M. 1081 **76** *mf*

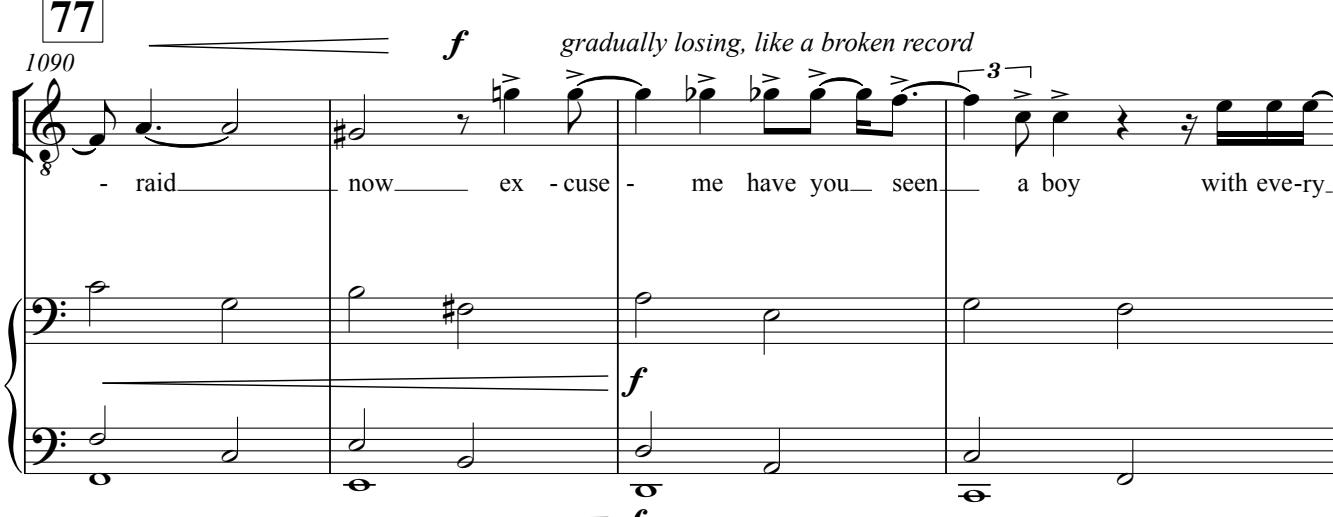
ex - cuse me have you seen a boy he has a slight stu - tter that wor

**Poco Rit.**

1085                         5                              ***sub p***                      *different, introvert, dark*                      *esp.*

M. 

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

M. 

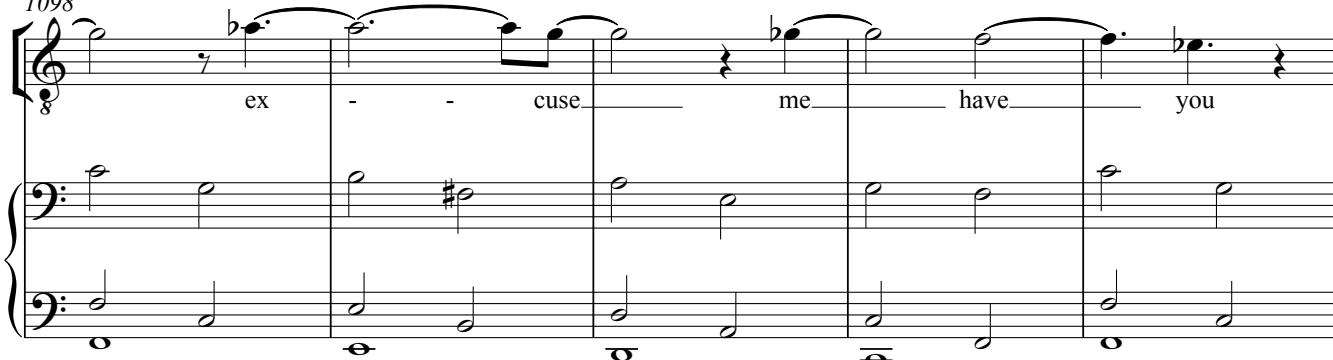
1094                              **5**                              *keep cresc.*

M. 

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

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

1098

M. 

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

## 78 Rit.

1103

M. *seen a boy excuse*

*sub pp, sudden change Dim.*

*ppp*

1107 *so worn out, can't even talk dry* *Free. fade away slowly, airy, half spoken*

M. *me have you seen a boy ex -*

1111

M. *- cuse have you seen a boy ex - cuse*

Exhausted, **MENASHE** feels his legs beginning to buckle.  
He tries to hold himself together for as long as he can  
but stressed out, he collapses.

## 79 [♩ = 60] Free, at your own pace

*pp broken to pieces*

1113

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

*sfp*

M. 1117

— sadness grows in him — for her the sun is always — se - tting now —

M. 1120

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

To T.  
To Perc.

ppp

Suddenly **MENASHE** sees through the smoke - A FLASHBACK.

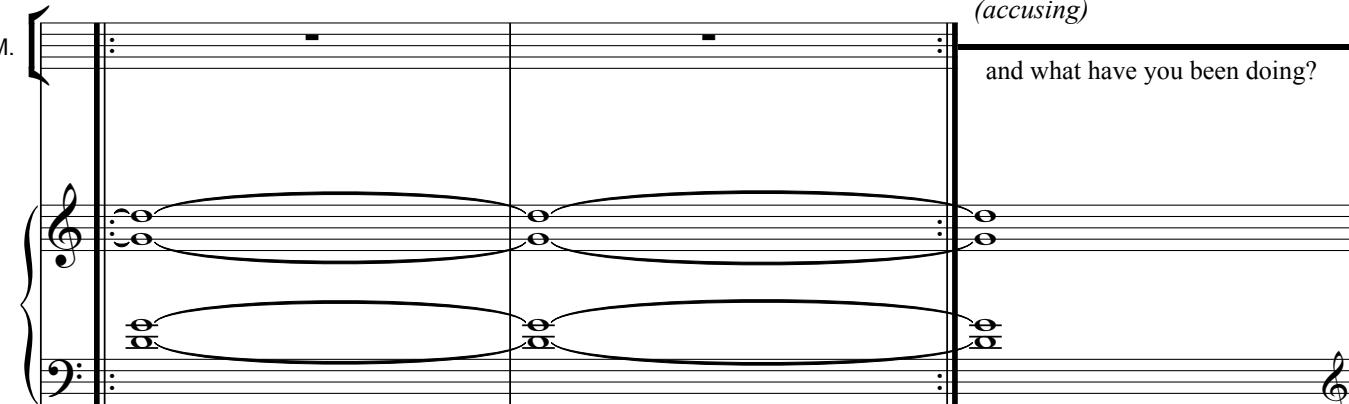
**YOUNGER YOEL** appears in his hiding place. He flicks through his radio as he did in our opening scene yet here he is even more nervous/frantic. It is clear that there is something bothering Yoel. Menashe approaches his young son.

## FATHER'S FATHERS III - FLASHBACK

**MENASHE** watches as **YOUNG YOEL** twitches, afraid. Eyes dart to every sound.  
 Menashe never noticed until now but Yoel is traumatised.  
 Yoel is unreachable as he sits nervously with his radio. Skipping channels. Static.

**80** [♩ = 90]

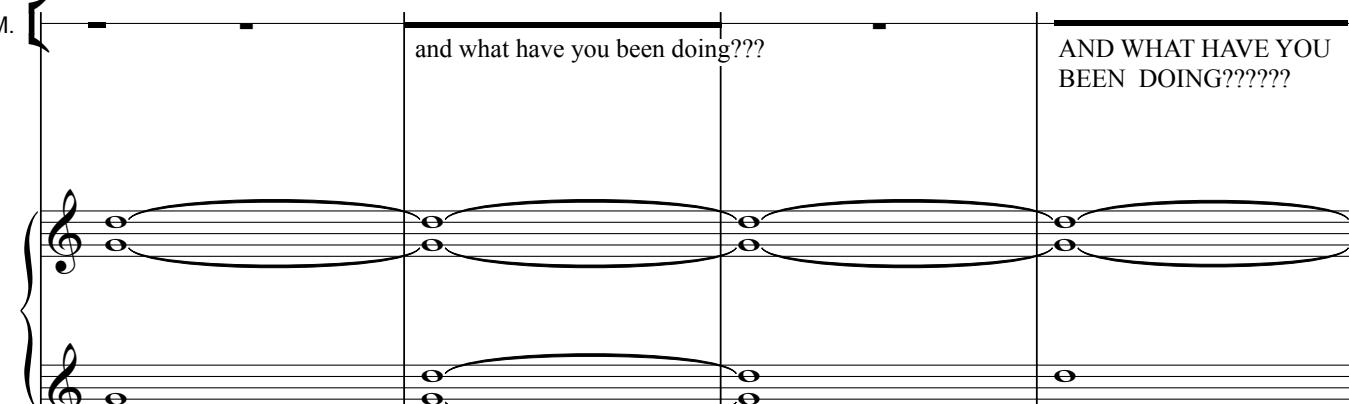
1125

M. 

(accusing)  
and what have you been doing?

1128  
*Younger Yoel ignores him.  
 Menashe grabs Yoel's arm.  
 But Yoel pulls free.*

*he grabs his arm again  
 but younger Yoel pushes his  
 father away and retreats  
 further into his hiding place.*

M. 

and what have you been doing???

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

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

Y.Y. 

some-times when I                            3  
 ca - n't find my way                            3  
 and I don't know where else to go I

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

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

1136

Y.Y. come here

M. He is mine

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

M.

M.

## NO ONE KNOWS II

We return to the **STRANGER** and **YOEL** taking refuge. They are both more at ease. Maybe it's the wine or the soothing candlelight. They are sheltered from the black-out but but they hear the looters on the streets and there is a constant feeling that danger lurks.

81 [♩ = 80]

1142

**p light, casual, flowing**

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

*8va* -----

**ppp**

**ppp**

1146

go I come\_ here how I doubt if I'm rea - dy

1149

to mar - ry to mar - ry and car - ry - my - name

**sf**

**sf**

The **STRANGER** puts down his wine readying himself to leave.  
Before he does he turns to Yoel.

107

1151

Y. *mp simple*  
S. I just wish her work was o - ver the dress was

*sf*

*sf*

1154

S. — fi - nished and the guests were a - rri- ving

*sf*

*mp*

1157

S. spacious  
and she could rest her lips upon your fore -

*pp*

*pp*

1160

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

*5*

*5*

1163 ***pp*** ***sf***

Y. who are you

S. - ssing

arco

***p*** ***f*** ***sff*** ***pp***

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

**82** [♩ = 110]

1167 ***pp*** freely, natural, at your own pace, plain

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

***ppp***

1172

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

1176

Y. — a ghost I knew it was not a ghost be - cause I

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

1180

Y. have seen it too who are you and la-

*mf angry*

1184

Y. - ter at my bar mitz - vah I saw you a - gain o - ver and o -

*f keep cresc. poco a poco*

*3*

## Poco Accel. Freely

1188

Y. - ver and o - ver and o - ver and o - ver and o - ver and  
 sff sff sff sff sff sff

*fff*

8<sup>vb</sup>

*fff*

*sfff*

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

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

*p*

*p*

*pp*

(8)---! *pp* *pp*—*sf*

**83** Piu Mosso

1195 *mp cuts the stranger off*

Y. you the o - ther Yo - el the first my sha - dow  
 pp

*p*

1200

Y. *heavy*

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

**p**

**ff**

**p**

**sf**

*frantic. trapped. like a broken record*

1204 *f*

Y. *stutter*

—

stutter

stut-ter-stut your

foot-steps al-ways

lurk-ing be-hind me

(8)

**ff**

**8vb**

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

**Accel freely**  
*yelling, furious*

1209

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

re-min-ding me that some-thing bad

**3**

**8**

1211

*ffff*

*pp* catching his breath

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

*fff*

*lowest notes cluster*

**84** *Meno Mosso*

1214

*pp heavy*

I will not

*pp esp*

I just wish her work was o -

*like an echo*

*ppp*

*ppp*

1217

mar - ry I will not

*sf*

- ver the dress was fi - nished and the guests

1221

Y. mar - ry I will not mar -

S. were a - rriv - ing and she could rest her -

*3*

2:38

**YOEL** pushes the stranger back.

1225 *pp*

Y. ry - who are you????? *ffff*

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

*pp*

*pp*

**85** [♩ = 76] **STRANGER** sighs and falls onto the steps.  
He stares up at Yoel and resigns to confess.

1230 *p different, introvert, freely*

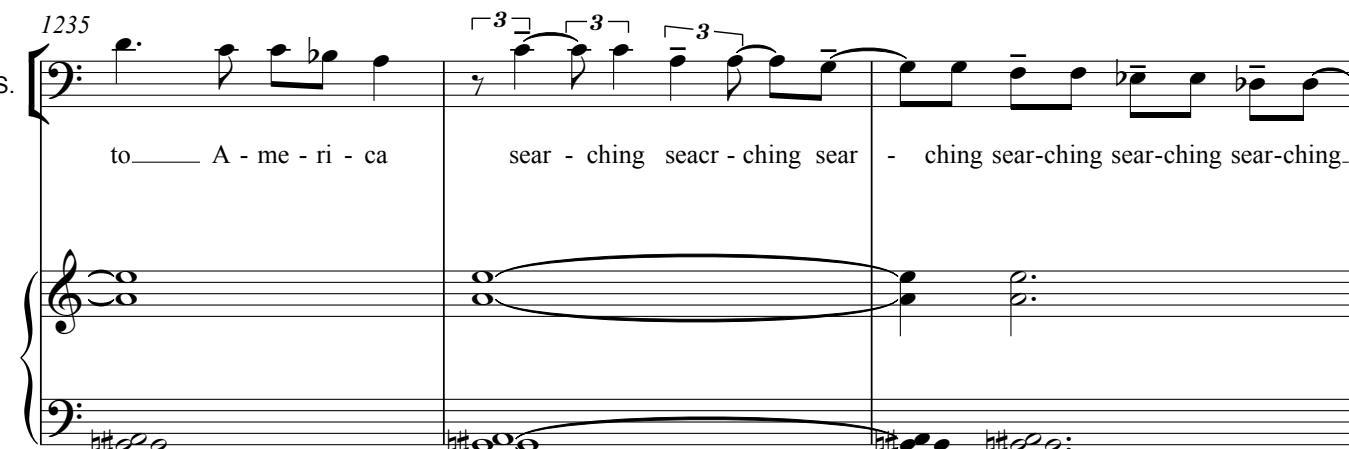
S. be - fore the war be - fore we were se - pa - ra-ted be - fore I came

*3* *4* *3* *4* *3* *4*

*mp*

*step by step*

1235

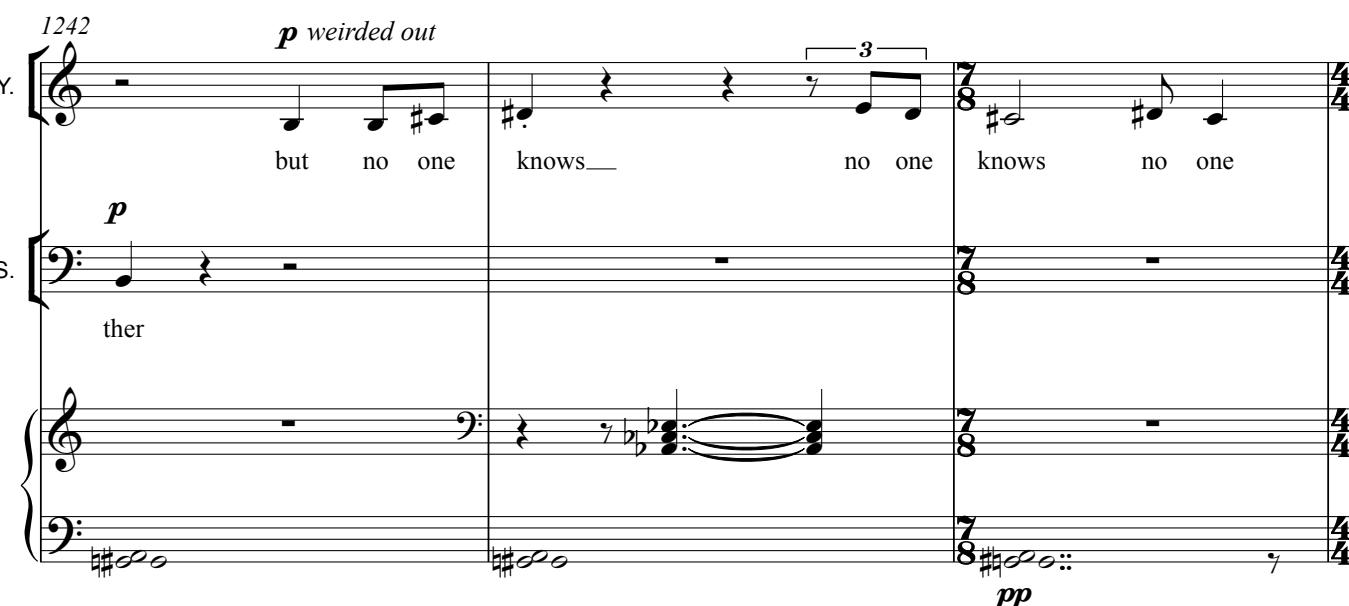
S. 

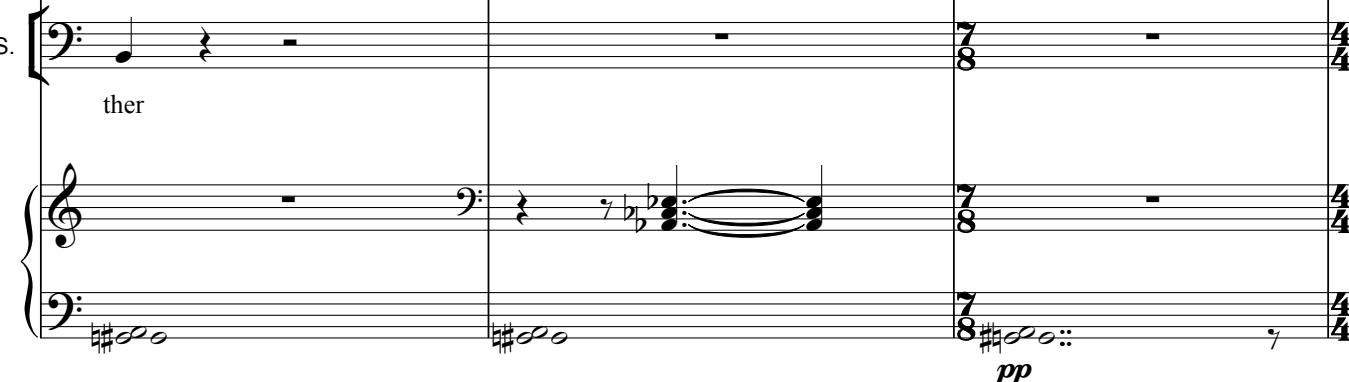
1238 *mp free, non rhythmic*

S. 

**YOEL** freezes, disturbed.

1242 *p weirded out*

Y. 

S. 

**86** Piu Mosso

1245

Y. knows

S. *p straight forward, soft, freely, esp.* I died in her eyes in the camps but I was not dead they

1248

S. were mis - ta - ken my life was not ta - ken in Eu - rope

*like an echo*

*f*

*sf* *sf* *sf*

**87** Piu Mosso

1252

S. *mf* *cresc. poco a poco* and I came to A me - ri - ca sear - ching sear - ching sear - ching sear - ching

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

*sf* *sf* *sf*

(8)

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

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

P. *sfff* — *f* — *sffzpp*

*8vb*

1258

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

P. *ff* — *sfffzpp* — *fff*

*8vb*

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

88

1261

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

S. *pp* defeated, heavy

S. so now you now you know now you

*ppp*

1265

Y. be - fore but her hus-band never died still she mar-ried an - o - ther man with-

*cresc. poco a poco*

3 5

1268

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

5 3 5

YOEL chokes up.

**89** Piu Mosso

1271

Y. that makes me *f frantic* 5 *sf*

S. a mamzer *p* *f keep cresc.* 7

*f frantic* *keep cresc.* *sff*

2 3 4 4 7 8

2 3 4 4 7 8

2 3 4 4 7 8

1275 *ff*

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

*sff*

90 [♩ = 86]

YOEL gets faint  
He can't process it

1278 *ffff*

car-ry my name

S. *f agile* I stayed in the sha-dows I fa-ded in-side I died in her

*ffff* *mf* *pp*

*p cresc. poco a poco* *mf*

*ffff*

*out of breath*

1284

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

*f* *ff*

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

1288

(sinister,sarcastic)

Y. - - - - -  
S. - - - - -

a bastard!

**p**

I was her first yoel until I was no longer

**ppp** nostalgic

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

**91** **Meno mosso. Free.**

1293

**pp**

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

**pp**

**Rit. poco a poco**

1297

**<sf mf**

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

**Rit. poco a poco**

1301 **p**

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

The **STRANGER** puts his hand on **YOEL's** shoulder.  
Yoel pushes the stranger away, he wants to be alone.  
The stranger understands and exits.

1305 **ppp** almost spoken  
**pp** I will know

(half spoken)

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

Yoel is left on stage. He seems to take on the same ghostly appearance as the stranger as he considers what to do, pacing... it suddenly dawns on him.

**92**

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

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

**ppp**

1315

Y. eyes so she could have the on - ly thing he was un a ble to give her  
M. (off stage) Yoel!! Yoel!!

**YOEL** hears his father approaching. **MENASHE** enters. He misses Yoel lurking. This allows Yoel the opportunity to watch his father's search from a distance. In this moment, Yoel imagines himself no longer here, no longer part of this community. Meanshe is optimistic as he races to Yoel's hiding place. But his hope dissolves as he finds it empty.

93 [♩ = 120]

1319

1325 Piu Mosso, accel poco a poco.

(stutter)

Y. There's ---  
M. Menashe snaps to the sound.  
Piu Mosso, accel poco a poco.  
ff

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

1330

Y. There's ---

M. There's.....?

1334  $\text{♩} = 145$

Ad lib.

Y. Menashe scans the stage but sees nothing.

M. There's.....?

(warmly)

only us here, Yoel

$\text{♩} = 145$

fff

Menashe puts an arm tenderly around his son.

The **STRANGER** steps back on stage, at the sideline and watches them leave...  
Yoel can't shake the feeling.

He looks back over his shoulder. Back to the stranger.

They exchange a look. Yoel nods an agreement. The stranger is grateful.  
Yoel hurries Menashe off stage as the light in Yoel's hiding place switches off.

**DAVID** enters.

## RAZA D 'SHABBOS/THE SECRETS OF THE SABBATH - PIER PINCHIK

94 ♩ = 68

1338

**p spacious**

**p spacious**

1342

D.

kud-sho-brich hu ehad

**3**

**ppp**

**mf**

**mf**

During DAVID's song, **ESTHER** enters, lit by a single candle.  
In David's background, she lights Sabbath candles around  
the stage. Esther repeats the gesture over and over  
until the stage is dotted with tiny orange lights.

1346

D.

le-elo lo lo yo siv al kur sa yo di ko reh

Ad

**p < sf**

**p < sf**

1349

D.

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

**tr**

**p**

**p**

1351

D.

le me he veh e hod be e\_\_\_ hod  
le me he veh e hod be e\_\_\_ hod

*p floating*

*slightly out of sync with vib*

1355

D.

ve ho\_\_\_ o kim no  
ro\_\_\_ zo\_\_\_  
a do shem e

*p*

*ppp spacious*

*ppp*

1358

D.

had  
u she mo  
e had  
ro\_\_ zo\_\_ di\_\_ sha bbo

*tr~~~*

*tr*

*ppp*

*mp*

*mf*

Freely. try to follow vocal line *tr~~~*      *sempre ped.*

*ppp*

*mp*

*mf*

1362

D. 
 hi sha bbos  
 $\text{mf}$   
 $p$   
 $mf$   
**95**  
 ro zo di sha - bbos hi sha - bbos  
 $=f$   
 $mf \rightarrow p$   
 $=f$   
 $mf \rightarrow p$   
**95**  
 de is ach das be ro zo be ro zo de ehad  
 $p$   
 $mp$   
**1374**  
 le mish reh a loh le mish reh a loh ro zo ro zo ro zo de  
 $5$   
 $p$  delicate  
*pp delicate*  
*cresc. poco a poco*  
*cresc. poco a poco*  
 $sf$   
 $sf$

1377

D. 

96

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

96



1382

D. *de ho* is ach das d'hoe

*bit spaced out, with a flow*



1385

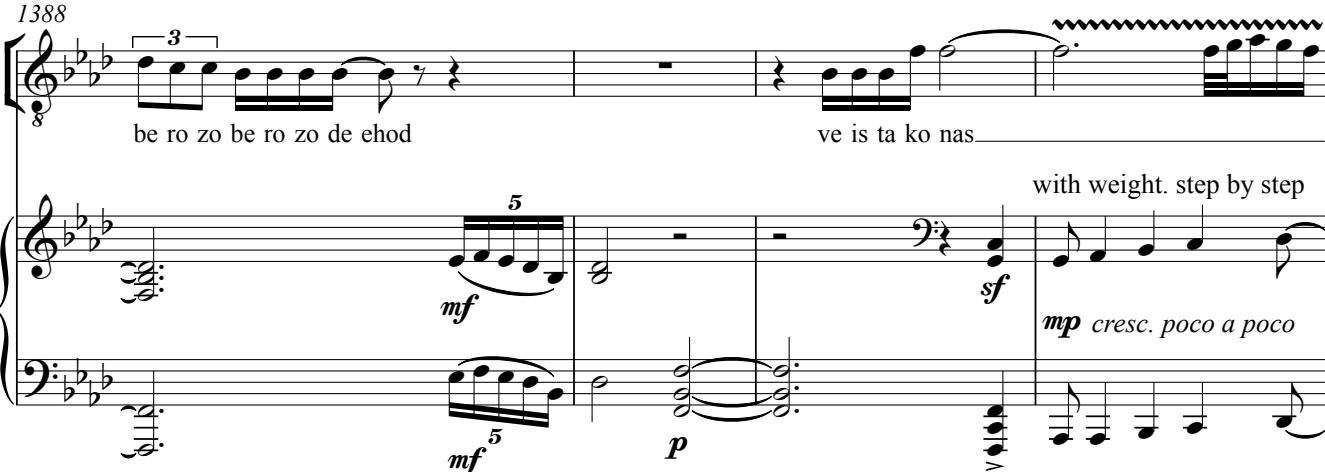
D. *is ach das kur sa yo ya ki ro ka di sho*



1388

D. *be ro zo be ro zo de ehod* ve is ta ko nas

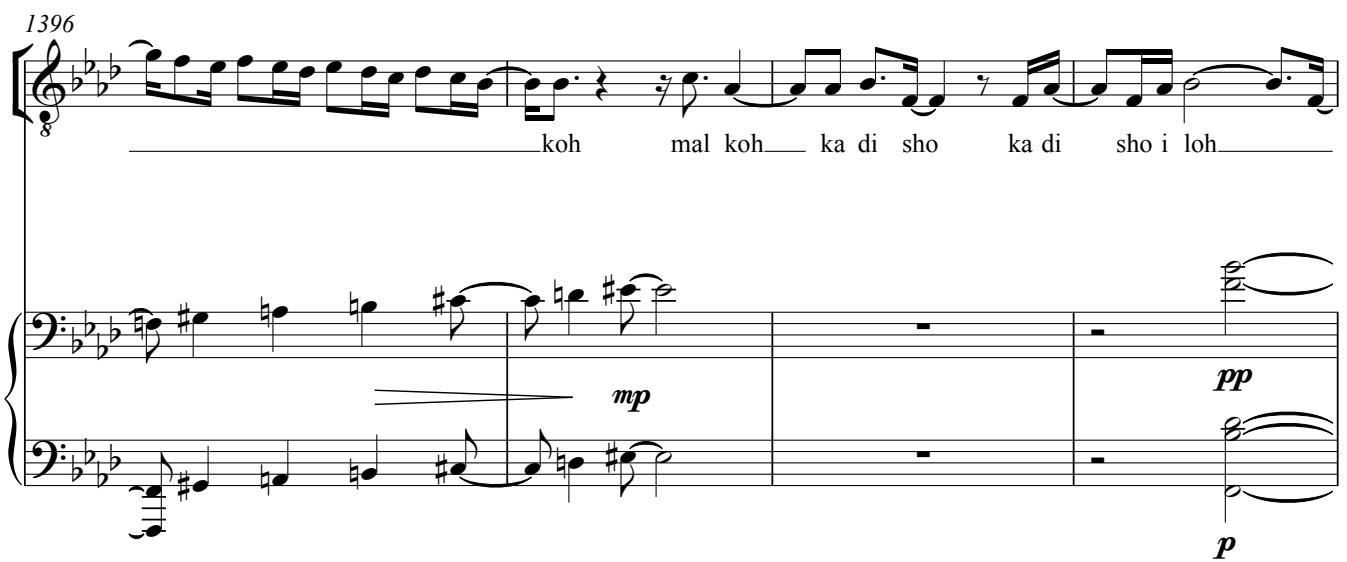
*with weight. step by step*



1392

D. 

1396

D. 

*As his song finishes David exits leaving Esther on stage. She continues to light candles. Their light reveals the completed wedding dress hanging above the stage. For the first time we see the bridal dress in its elaborate, ornate entirety.*

1400

D. 

## DREAM SEQUENCE INTO

**97**

*ESTHER looks out of the window.  
The light brightens. There is a change in tone. This is ESTHER'S DREAMINGS  
1404*

*ESTHER looks out of the window.  
The light brightens. There is a change in tone. This is ESTHER'S DREAMINGS  
1404*

**p**  
*daark*

*Dim.*

*8vb*

*Reed.*

*Esther is shocked by the voice. She hasn't heard this pet-name in decades.  
She turns to find, instead of her son, the stranger in the doorway.  
He looks well. Esther cannot believe it.  
It takes her a second to process seeing him again*

1407

**E.** *Yoel! Yoel!*

**S.** *(off stage)* *I'll be there in a minute, Hertzleh*

**Piano:** *b2* *(8)*

1410

**Piano:** *b2* *(8)*

## DREAM SEQUENCE

**98** [♩ = 70] *mp*

1413

E. Yo - el Yo - el are my old eyes pla-y-ing tricks on me  
sempe ped

S. *p dark*

*8vb*

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

1416 *mf pp*

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

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

(8)

**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

(8)

1422 *sf mp*

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

S.

1426 *sf sub p pp*

E. do I don't know what to do

S. just breath co-  
lect your things it's a ha-sa-ne af-ter  
*mf*  
*8vb*

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

1430 *mp*

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

S. all

(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

(8)

*With his back to her, he stalls. Esther happily collects her things to exit but - The stranger is unmoved. He turns slowly to Esther, something ominous and unsettling about his face without emotion, veiled by the train of the dress he carries.*

1434

E. *wed ding can't be late to our on - ly son's we - dding*

wed ding can't be late to our on - ly son's we - dding

1436

E. *sudden change, different*

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

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

1438

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

are you\_ fro - zen\_ are you bro - ken did\_ I say some-thing

8<sup>vb</sup>

99

## Poco Meno

1440

E. > *wrong*

S. what are you on about

*5* 3 3 3

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

*pp*

*pp*

*esp. cresc. poco a poco*

1442

S. — Hert - za - le — are you tea - sing me — are are you tr - ying to

*Esther realizes what is happening. Her daydream is not reality.**And not a dream she wishes for anymore. She backs away from the stranger, terrified and heartbroken. There is something unsettling about him now.**can't take it*

E. 1444 don't say\_ it (tt) don't

S. f hurt me is\_your mind play-ing tricks like your eyes we don't havea - ny child - ren

f f

100

The pet name makes her uneasy now. Esther takes a final look at the stranger. With each repetition he fades from sight. She keeps her back turned to him.

1446

E. *say it* ***fff*** (tt) ***Rit*** ***mf*** ***3*** *go on with - out* ***sub pp***

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

***subPPP*** ***subPPP*** ***3*** ***subPPP*** ***3***

***8vb***

1449

E. *me I'll catch you up now don't you* ***3*** *wor - ry just for-got to pick up my purse* *my purse I said* ***Dim.. drifting in her thoughts***

S. *pp fading, an echo* *Her - tza - - le*

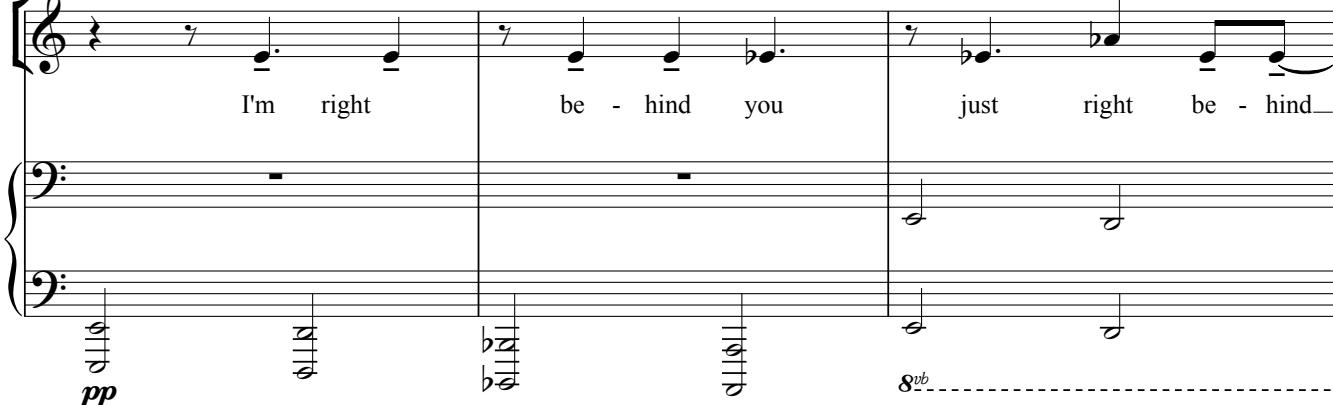
***Dim. poco a poco*** ***p***

(8)

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

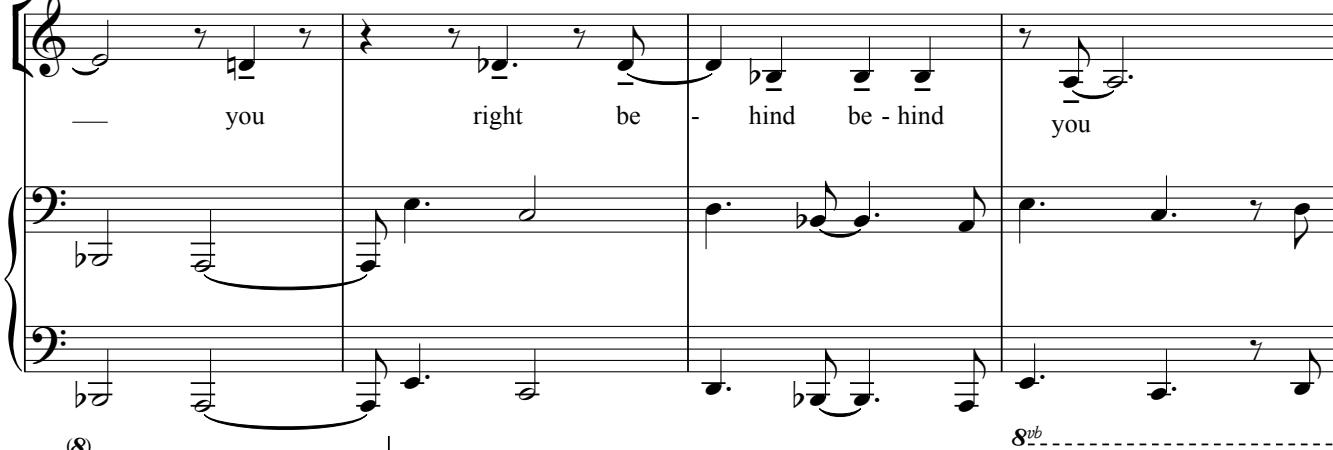
1452

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

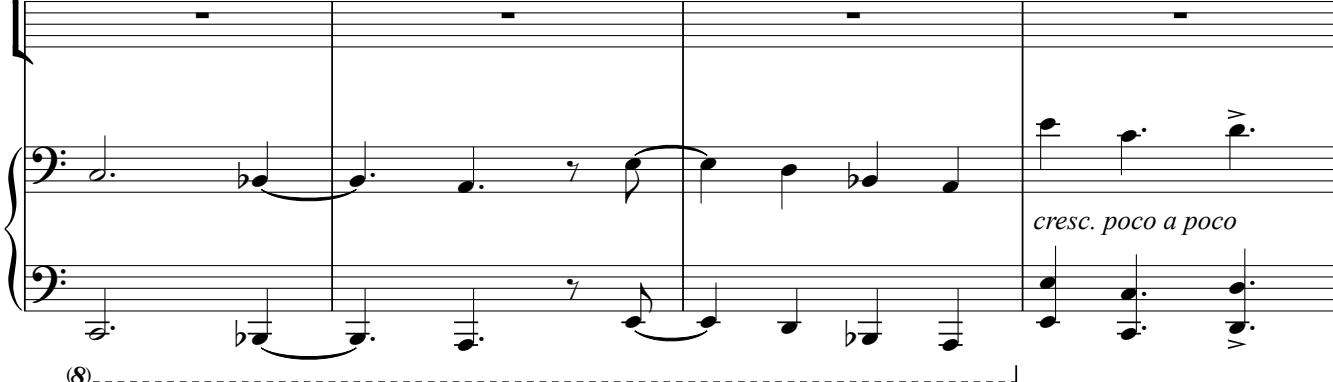
E. 

**102** Extreme Accel.

1455



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



1463



**POWER IS BACK (over soundscape with/without instrumental transition)**

An air conditioner suddenly whirls. ALL LIGHTS UP. Suddenly everything turns on. We the sound of every appliance. A tremendous cacophony. The Black Out is over. The light snaps Esther out of her musing.

**103** *Meno Mosso, freely, total chaos*

1467

1470

1472

fff

8va-

let ring

sf

sf

sf

sf

sf

## CONTD. DIALOGUE OVER SOUNDSCAPE (with/without instrumental transition)

**104** [♩=50]

*Esther rushes to the window and looks out. Yoel enters.  
She rushes to him and grabs him into her arms.*

1475

E. Yoel! Yoel!! Yoel!!!

Y. Mamashi

**pp** solo. at your own pace. totally free.

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

1479

E. Every stitch, I stitched.

Y. (Musical notes)

**pppp**

## GIVE ME A BLESSING

**105** [♩ = 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-

E. **ppp**

Bass **ppp**

*Guilt overwhelms Esther. She feels compelled to confess.*

1486 **p**

E. you give me your face\_ but

Y. head and ask him\_ to pro - tect me

E. **ppp**

Bass **ppp**

1489

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

E. **ppp**

Bass **ppp**

1492

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

1496

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

*pp*

*pp* *cresc. poco a poco*

## 106 Piu Mosso

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

1499 *heavy, with weight*

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

Y. — one *mp*

1502

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

*sf* *sf*

1505

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

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

1509

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

*p*

*bd*

*Dim. poco a poco*

*p*

**107** Free*Esther goes to say something but Yoel prevents it.*

1513

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

**pp**

1517

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

**p**

1521

Rit.

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

1525

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

[♩ = 64]

**108**

sempre ped spacious

**108**

**pp**

**Ped.**

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

1529

1533

### SHIR PREIDA/GOODBYE SONG - NA'AMA ZISSE

**109** Freely [♩ = 60]

1537 *mp* step by step

D.

a - ni me - tzam - tzem a - ni me - tzam - tzem

*p* step by step

1541

D.

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

1544

D.

ne - ku - da al - mo - nit

she - lo\_\_\_\_ lo le -

hat - rid lo le - hat - rid be - gu -

1547

D.

fi she - lo

she - lo le - hat - rid

lo le - hat - rid mal - hu - yot

1550

D.

mm\_\_\_\_ she

lo le - hat - rid be - gu - fi

mal - hu - yot

lo le -

1553

D.

hat - rid mal - hu - yot

ppp hum

ppp hum

pp



*As the song fades we hear an exuberant hasidic wedding.  
A large crowd... cheerful singing escalates, louder and louder and louder  
until...It abruptly...*

**ENDS.**