ANDREA CLEARFIELD

WOMEN OF VALOR

ORATORIO FOR SOPRANO,
ONE OR TWO MEZZO-SOPRANOS,
NARRATOR AND ORCHESTRA

(2000)
REVISED 2003

INSTRUMENTATION

2 FLUTES (II DOUBLES PICCOLO & ALTO FLUTE)
2 OBOES (II DOUBLES ENGLISH HORN)
2 CLARINETS IN BF
BASS CLARINET IN BF
2 BASSOONS
4 HORNS IN F
3 TRUMPETS IN C
2 TROMBONES
TUBA
PERCUSSION (4 PLAYERS—INCLUDING TIMPANI)
HARP
PIANO/CELESTA (1 PLAYER)
STRINGS

PERCUSSION LIST

3 Timpani (32-30″, low D—A), (29-28″, F—C), (23″, D—A)
Temple Blocks
Dumbek
2 Bongos (high and low)
Crotales (one octave set—middle C–C1)
Vibraphone (Note: contrabass bow required for bowed crotales/vibraphone)
Marimba
Xylophone
Glockenspiel
Finger cymbals with light triangle beater (2 pairs)
3 Riqqs (small Middle-Eastern tambourine—standard small tambourine may be substituted) (Note: Two additional riqqs or small tambourines are required by the solo singers)
Cabasa
Medium Frame Drum
3 Toms (high/medium/low)
Snare Drum
Bass Drum
Suspended Cymbal
Crash Cymbals
Triangle
Mark Tree
Small Tam-tam
Tibetan Tingsha bells (2 bells on a cord)
Camel Bells (on string)
Castanets
Bell Tree
Chimes
Guiro
Claves
Sistrum

DURATION: 60 MINUTES

TABLE OF CONTENTS

MOVEMENT I.	
SARAH	PAGE 20
LEAH	PAGE 44
RACHEL	PAGE 63
JOCHEVED	PAGE 82
MOVEMENT II.	PAGE 108
MIRIAM	PAGE 113
MIRIAM'S DANCE	PAGE 121
HANNAH'S PRAYER	PAGE 152
JAEL	PAGE 162
MOVEMENT III.	PAGE 177
MICHAL	PAGE 184
RUTH	PAGE 199
ESTHER	PAGE 219
EISHES CHAYIL	

TEXT SOURCES AND ACKNOWLEDGEMENTS

SARAH Narrated text from The Five Books of Miriam by Ellen Frankel, G.P. Putnam's Sons, NY, 1996. Used by permission of Ellen Frankel. Sung text by Andrea Clearfield. LEAH “The Tune to Jacob Who Removed the Stone from the Mouth of the Well” by Rivka Miriam. Translated from the Hebrew by Linda Zisquit. Used by permission of Rivka Miriam and Linda Zisquit. RACHEL "Rachel", translation of the Yiddish poem “Rokhl” by Roza Yakubovitsh, ©1999 by Kathryn Hellerstein. Used by permission of Kathryn Hellerstein. JOCHEVED “Jocheved’s Song” by Sandy Shanin. Used by permission of Sandy Shanin. MIRIAM Narrated text from The Five Books of Miriam by Ellen Frankel, G.P. Putnam's Sons, 1996. Used by permission of Ellen Frankel. Sung text from “The Songs of Miriam” by Alicia Ostriker, The Nakedness of the Fathers: Biblical Visions and Revisions, New Brunswick, NJ: Rutgers University Press, 1994. Used by permission of Alicia Ostriker. HANNAH Text by Ellen Frankel. Used by permission of Ellen Frankel. JAEL Narrated text: Judges 5: 31. Sung text: Judges 5: 24–28. MICHAL “Michal” by RACHEL. Translated from the Hebrew by Robert Friend with Shimon Sandbank, translation copyright by Jean Shapiro Cantu. Used by permission of Jean Shapiro Cantu. RUTH From “The Book of Ruth and Naomi” by Marge Piercy.. ©1990,1993 by Marge Piercy and Middlemarsh, Inc. From Mars and her Children, Alfred A. Knopf, Inc. Used by permission of the Wallace Literary Agency, Inc. ESTHER Text by Rabbi Geela Rayzel Raphael. Used by permission of Rabbi Raphael. EISHES CHAYIL From “Eishes Chayil” by Isidor Lillian. “Eishet Chayil” from Hassidic Tunes, Shabbath by Stutschewsky Copyright © 1970 Israel Music Institute. Used by Permission Sole Representative U.S.A.: Theodore Presser Company “Eishet Chayil” arranged by B.Z. Shenker. Used by kind permission of B.Z. Shenker. Translations of excerpts from the Tanach: Used by permission of the Jewish Publication Society. Copyright © 1985. Translations of Proverbs 31 by Rabbi Elizabeth Bolton. Used by permission of Rabbi Bolton.

HADASSAH SOUTHERN CALIFORNIA IS THE PROUD SPONSOR OF THE PREMIERE PERFORMANCE OF THE ORATORIO

WOMEN OF VALOR

APRIL 16, 2000
ROYCE HALL
LOS ANGELES, CALIFORNIA

NOREEN GREEN, CONDUCTOR
LOS ANGELES JEWISH SYMPHONY

©2000 BY ANDREA CLEARFIELD
ALL RIGHTS RESERVED

I

Score in C

Misterioso, chant-like (♩ = 52)

Flute 1
Flute 2/Alto
Oboe 1
Oboe 2/EH
Clarinet 1
Clarinet 2
Bass Clarinet
Bassoon 1
Bassoon 2
Horn 1
Percussion 1
Percussion 2
Percussion 3
Percussion 4
Harp
Piano
Solo Violin
Violin I
Violin II
Viola
Cello
Double Bass

(Solo) *da lontano*

pp *p*

(B.D.) *da lontano*

ppp *pp*

(Note: Perc. 2 should play offstage until m. 15)

(Crotales)

pp

(Timp) *(soft mallets)*

ppp

f

mp

(Hard mallet inside piano)

l.v.

8vb

Ped. *sempre*

ppp *pp*

4

5

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bs.Cl.

Bsn. 1 2

Hn. 1

Perc. 1 2 3 4

Hp.

Pno.

Vln. I II

Vla.

Vc.

D.B.

da lontano

(Riq) thumb roll

(Crotales)

(8vb)

l.v.

9

Bs.Cl.

Bsn. 1

2

Hn. 1

3

2

4

Perc. 1

2

3

4

Hp.

Pno.

Vln. I

II

Vla.

Vc.

D.B.

da lontano

thumb roll

(shake)

(Tambourine)

(soft mallets)

(Camel Bells)

shake softly

dampen

13

Bsn. 1

n

(Finger Cymbal)

1

pp 3 3

mp

(Finger Cymbal)

2

mp 3 3 pp

(Perc. 2 to stage)

Perc.

3

(Bowed Crotale)

pp l.v.

4

(scrape bell to edge with metal rod)

(Suspended Cymbal)

ppp

p

Hp.

(gliss as high as possible)

p

8va

on keys

Pno.

p 9

Ped.

molto espressivo e rubato

Solo Vln.

mf

I

II

div. con sord. I II

ppp

Vln.

I

div. con sord. IV II

II

ppp

con sord.

Vla.

ppp

expressive and declamatory

(Solo)

Vc.

mf 3

II

gli atri

ppp

D.B.

16

Cl.

Bs.Cl.

Bsn.

espress.

mp

espress.

3

5

mp

Suspended Cymbal

(bow cymbal quietly and randomly in m. 17 and 18)

Perc.

pp

Play these pitches quietly in random order and rhythm, beginning quickly and gradually slowing and fading

pp

Play these pitches quietly in random order and rhythm beginning quickly and gradually slowing and fading

(soft mallets)

l.v.

pp

(Timp)

ppp

p

Hp.

8va

Play these pitches quietly in random order and rhythm beginning quickly and gradually slowing and fading

Pno.

15ma

Play these pitches quietly in random order and rhythm beginning quickly and gradually slowing and fading

8va

pp

mp

(Soft mallets inside piano)

8vb

l.v.

Solo Vln.

n

Vln.

I

n

II

n

Vla.

n

Vc.

n

D.B.

3

n

mp

20

più mosso (♩ = 69)

Fl. 1 2

Cl. 1 2

Bs.Cl.

Bsn. 1 2

Hn. 1 3 2

Tpt. 1 2 3

Perc. 1 2 3 4

Hp.

Pno.

Vln. I II

Vla.

Vc.

D.B.

espress. mp p mf ppp pp n l.v. 3

misterioso

(Triangle) (Vibes) (Crotales) normale

delicatissimo

on keys (normale) cristallino 8va 8vb

hard mallet

senza sord. div. unis.

24

Fl. 1 2
Ob. 1 2
Cl. 1 2
Bs.Cl.
Tpt. 1 2 3
Perc. 1 2 3 4
Hp.
Pno.
Solo Vln.
Vln. I II
Vla.
Vc.
D.B.

(Xylophone)
(Marimba)
(To Celesta)
molto espressivo e rubato

28

a tempo

poco accel.

Cl. 1

Bsn. 2

(Riq)

3

3

3

3

ppp

p

ppp

pp

3

p

1

(Vibes)

(snare drum sticks)

2

Ped.

pp

Perc.

(Crotales)

3

pp

n

(Glock.)

4

pp

n

pp

Hp.

8va

n

(Celesta)

Cel.

pp

n

(8va)

I

Vln.

n

II

unis.

espress.

senza sord.

3

mp

n

Vla.

espress.

senza sord.

mp

n

senza sord.

mp

n

div.

Vc.

n

senza sord.

3

3

p

3

mp

D.B.

3

3

p

3

mp

33

poco rit.

a tempo (♩ = 84)

Fl. 1 2 Ob. 1 E.H. Cl. 1 2 Bs.Cl. Bsn. 1 2 Hn. 1 3 2 4 Tpt. 1 2 3 Tbn.1,2 Tb. Perc. 1 2 4 Hp. Vln. I II Vla. Vc. D.B.

(English Horn) (Solo) espress.

(Suspended Cymbal) (soft mallets) (Tam-Tam) (Timp.)

senza sord. non div. div. unis. espress. l.v.

38

1 Ob. — *espress.* 3 — *p* — *mp* — *mf* — *f*

E.H.

1 — 3 — *mf* — *f*

Cl. 2 — 3 — *mp* — *pp*

Bs.Cl. — 3 — *mp* — 3 — *pp*

Bsn. 1 — 3 — *mp* — *espress.* — *f*

Hn. 1 — *pp* — *pp*

Perc. 4

Hp. — 3 — 5

Cel. — *mp* — (To Piano) — Ped.

I Vln. — *unis.* 3 — *p* — *p*

II — 3 — *p* — *p*

Vla. — (Solo) — *mp* 3 — *tutti* 3 — *p*

Vc. — *p* — 3 — 3 — 3 — 3

D.B.

4/4 4/4 4/4

42

Fl. 1

1

Ob.

E.H.

1

Cl.

2

1

Bsn.

2

Hn. 1

Tpt. 1

1

Perc. 2

3

Hp.

Solo Vln.

I

Vln.

II

Vla.

Vc.

D.B.

(colla solo vln.)
leggiero, dolce

espress.

(Solo) espress.

(straight mute)
espress.

(Finger Cymbal)

(Vibes)

(Glock.) (soft mallets)

(Harmonics to be played where written)

dance-like

leggiero, dolce

46

slower (♩ = 60)

Fl. 1
Fl. 2
Ob. 1
E.H.
Cl. 1
Cl. 2
Hn. 1
Perc. 3
Hp.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.

espress. *colla vlc.* *colla vln* (Solo) *freely, declamatory and cantorial* *div.* *tutti* *unis.*

50

♩ = 96

Fl. 1 2 — (To Alto Flute)

Ob. 1

E.H.

Cl. 1 2

Bs.Cl.

Bsn. 1

Perc. 1 2 3 4

Hp.

Pno.

Mz.

Solo Vln.

Vln. I II

Vla.

Vc.

D.B.

4/4

pp mf mp p l.v. n

espress.

(Finger Cymbal) (Chimes) (Tambourine) (Crotales)

(Piano) (Hard mallet inside piano)

(Mezzo I) declamé

A

unis. div.

Ped.

54

1 Fl.
A. Fl.
1 Cl.
Bs.Cl.
Perc. 2
Hp.
Pno.
Mz.
I Vln.
II
Vla.
Vc.
D.B.

(Alto Flute)
(Vibes)
on keys
(To Celesta)
Ped.
(Solo)
div.

wo - man of va - lor who can find? Her worth is far be - yond

3/4 4/4

58

rubato

a tempo

Fl.

A. Fl.

Ob.

E.H.

Cl.

Bs.Cl.

Hn. 1

Perc. 1 2 3

Hp.

Cel.

Mz.

I Vln.

II Vln.

Vla.

Vc.

D.B.

(Triangle) (light beater)

(Chimes) l.v.

(Vibes)

(Glock.)

(Celesta)

sostenuto

ru - bies.

Her hus - band puts his con - fi - dence in

div. sul tasto

(Solo)

espress.

tutti

unis.

62

54

54

Fl.
A. Fl.
Ob.
E.H.
Cl.
Bsn.
Hn.
Tpt.
Perc.
Hp.
Cel.
Mz.
Solo Vln.
Vln.
Vla.
Vc.
D.B.

sostenuto
espress.
(straight mute)
(Crotales)
(Marimba)
(Glock.)
(To Piano)
her, and lacks no good thing.
molto espressivo e rubato
tutti div.
sul tasto

66

Fl.
A. Fl.
Ob.
E.H.
Cl.
Bsn.
Tpt.
Perc.
Hp.
Pno.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.

cantabile
(Upper notes=rim with fingers; lower notes=center of head with palm)
(Dumbek)
(Marimba)
(Triangle)
(Piano)
norm.
div.
unis.
sempre

SARAH

Più mosso, dance-like (♩ = 66-72)

70

1 Fl.

A. Fl.

to Flute

1 Ob.

E.H.

1 Cl.

2

1 Bsn.

2

1 Perc.

3

(Marimba) *soft sticks*

sostenuto

Hp.

I Vln.

II

div.

div. a3

unis.
con sord.

div.; one player from each desk, half arco and half pizz. through m. 82
con sord.

Vla.

Vc.

D.B.

espress.

3 *3*

75

Fl. 1

(Solo)
cantabile
f
6

Ob. 1

pp

Cl. 1

pp

Bsn. 2

pp

(Suspended cymbal w/wood stick)
(continues through m. 82)

1

ppp

p
(rim of Dumbek)

(Vibes) *(soft mallets)*

2

p

Perc.

3

(Tingsha Bells)
(light triangle beater)
l.v.

4

mp

Hp.

mf *freely*

(quickly, bell-like)

Pno.

(Piano)
f
Ped.

(narrator enters after piano chord)

N.

I am the first Jewish woman, the first Jewish wife, the first Jewish mother. As a young beauty

I

Vln.

pp

sim.

II

pp

con sord.

Vla.

pp

Vc.

D.B.

p *pp*

79

Fl. 1 2

Bs.Cl.

Perc. 1 2 3

Hp.

Pno.

N.

Solo Vln.

Vln. I II

Vla.

Vc.

D.B.

Flute

sostenuto

bend

(two wood sticks)

gliss.

cross hands

I left my home, my family, my culture, and my faith, and with my beloved Abram set off to follow

sostenuto e risonante

(Do not proceed to m. 84 until narrator has said "Voice-without-a-Face")

misterioso **freely, col soprano** **a tempo**

83

Fl. 1 (Solo) *f* 6
Fl. 2 *f* *resonant*
Ob. 1 *loco* *f* *resonant* *p*
E.H. *p*
Bs.Cl. *pp*
Bsn. 1 *mp*

2/4

Perc. 1 *mf* (Suspended cymbal w/soft mallets) *pp* *p* (Dumbek) *mp*
(Dumbek may improvise additional rhythmic figures or accents)
Perc. 2 *f*
Perc. 3 *f*
Perc. 4 (Tingsha Bells) *p*
Hp. *f*
Pno. *f*

N. the Voice-without-a-face.

S. *mf* *slowly and out of time, with a strong presence*
Sa - rah, Se - rai, Sa - rah, the An - cient One,

2/4

Solo Vln. *pp*
Vln. I *div. a3* *ppp* *sul tasto, senza vibrato* *unis.* *ppp*
Vln. II *div.* *tutti arco* *ppp* *sul tasto, senza vibrato* *unis.* *ppp*
Vla. *div.* *ppp* *sul tasto, senza vibrato*
Vc. *con sord.* *div.* *ppp* *sul tasto, senza vibrato* *senza sord* *norm.* *unis. con vib.* *mf*
D.B. *pp* *n* *mf*

87

Fl. 1
Fl. 2
Ob. 1
Bsn. 1
Bsn. 2
Perc. 1
Perc. 4
S.
Vln. I
Vln. II
Vla.
Vc.
D.B.

(Solo)

mp *mf* *p* *pp*

(in tempo)

Sa - rah, Se - rai, Sa - rah, the Ag - ed One.

poco meno mosso

91

(♩ = 60-66)

Fl. 1

senza vibrato

pp

Hn. 1 3

pp

pp

Perc. 1 2 3 4

(Frame drum) *(tap with fingers on skin)* *Ad lib rhythm softly under narrator*

p

(Vibes)

mp

(Bowed Crotale)

pp

pp

(Tam-Tam) *(soft mallet)*

ppp *l.v.*

Hp.

mp *misterioso*

Pno.

mp

Ped. *misterioso*

8va *loco*

N.

I braved the harem of
Pharoah and Abimelach,

S.

Vln. I II

div. *senza sord.*

ppp

div. *senza sord.*

ppp

Vla.

unis. *senza sord.*

ppp

Vc.

ppp

D.B.

ppp

95

Fl. 2
E.H.
1
Bsn.
2
1
3
Hn.
2
4
1
2
Perc.
3
4
Hp.
Pno.
N.
I
Vln.
II
Vla.
Vc.
D.B.

senza vibrato

pp

(Solo)
dolente

mf

pp

pp

pp

pp

pp

pp

(Tam-Tam)
(soft mallet)

pp

banished Hagar and her son,

subjected my aged body

to the travails of birth,

and watched my husband

0

0

99

(Hold only if narrator is not finished)

poco rit. Tempo I (♩ = 66-72)

Fl. 1 2 — *colla parte* *con vib.* *mp* *cantabile* — *p*

E.H. — *morendo* — *p*

Bs.Cl. — *mp*

Bsn. 1 2 — *mp* — *pp*

Hn. 1 3 2 4 — *mp*

Perc. 1 2 3 4 — (Dumbek) *(player may elaborate on given rhythm)* *p* — (Tingsha Bells) *p* — *ppp*

Hp. — *pp*

Pno. — *pp* *cantabile* — Ped.

N. — lead my only son off to death.

S. — *mp* — Sa - rah, Sa - rai,

Mz. — (Mezzo I) *mp* — Sa - rah, Sa - rai,

Vln. I II — *mp*

Vla. — *mp*

Vc. — (2 soli) (1o) (2o) *mf* *espressivo, mournful* — *p*

D.B. — *pp*

24

103

Fl. 1 2

Ob.

E.H.

Cl. 1 2

Bsn. 1 2

Perc. 1 3 4

Hp.

S.

Mz.

Vln. I II

Vla.

Vc.

D.B.

2/4 7/16 4/4

(Riq)

(Suspended cymbal w/soft mallets)

gliss.

Sa - rah, the Bles - sed One, Sa - rah, Sa-rai, Sa - rah, the Bar - ren One,

unis.

tutti

107

poco rit.

a tempo

Fl. 1 2

Ob. 1

E.H.

Cl. 1 2

Bs.Cl.

Bsn. 1 2

b. Tbn.1,2

Tb.

Perc. 1 3 4

(Glock.)

l.v.

(Dumbek)

(Marimba)

(Camel Bells)

(shake)

Hp.

Pno.

S.

Sa - rah, the Prin-cess, Sa-rah, the Priest-ess,

Sa-rah, the Chief - tain - ess,

Sa - rah, the Mo-ther of the

Jews.

Mz.

Sa - rah, Sa - rah,

Sa - rah,

Sa - rah, the Mo - ther of the

Jews.

Vln. I II

unis.

div.

Vla.

espress.

Vc.

D.B.

112

Fl. 1
Fl. 2
Ob. 1
E.H.
Cl. 1
Cl. 2
Perc. 1
Perc. 2
Perc. 3
Hp.
Pno.
N.
Vln. I
Vln. II
Vla.
Vc.
D.B.

(flutter)
(flutter)
(Vibes) *(hard rubber mallet)*
(Solo)
loco
(To Celesta)
(enter after piano)
I am wise because I have faced impossible choices and have nonetheless chosen.
(enter after piano)
I am shrewd
div.
pizz.

(Violin plays solo after narrator's "force God's hand")

116

Fl. 1 2

Ob. 1

Cl. 1 2

Bs.Cl.

Tpt. 1 2 3

Perc. 1 2 3 4

Hp.

Cel.

N. because I have learned to laugh at miracles and thereby to force God's hand.

Solo Vln.

Vln. I II

Vla.

Vc.

D.B.

119

Tempo (♩ = 66-72)

Fl. 1
Fl. 2
Bsn. 1
Bsn. 2
Hn. 1
Perc. 1 (Dumbek)
Perc. 2 (Riq)
Perc. 4 (Tingsha Bells)
Hp.
S. Sa - rah, Se - rai, Sa - rah, the Learn - ed One, Sa - rah, Se - rai,
Mz. Sa - rah, Se - rai, Sa - rah, the Learn - ed One, Sa - rah, Se - rai,
Solo Vln.
Vln. I (2o)
Vln. II unis.
Vla.
Vc.
D.B. arco

123

Fl. 1 2
Cl. 1 2
Bs.Cl.
Bsn. 1 2
Hn. 1 3 2 4
Trb. Tbn.1,2
Tb.
Perc. 1 2 3 4
Hp.
Pno.
S.
Mz.
Vln. I II
Vla.
Vc.
D.B.

5/4 4/4 2/4 4/4 3/4

(Glock.)
(Suspended cymbal w/soft mallets)
(Piano)
cantabile
div.
unis.
gliss.
Sa - rah, the laugh - ing One,
Sa - - - - - - - rah,
Sa - rah, the Mo - ther
Sa - rah, the Mo - ther

poco rit.

accel.

Poco più mosso, colla voce, recitativo

127

(♩=76)

Fl. 1 2

(Solo)

mf

3

p

(To Piccolo)

Tb.

Perc. 1 2 3 4

(Dumbek)

p

pp

(Tam-tam w/hard beater) l.v.

ppp

(Camel Bells)

p

n

(Crotales)

mf

(Timp.)

p

n

Pno.

sharply articulated, like bells

(Solo)

f

Ped.

depress pedal immediately upon releasing chord

S.

the An - cient One.

Mz.

the An - cient One.

(Mezzo I)

(quasi recit.)

mf

3 3

And God said to A - bra - ham,

3/4 6/4 4/4

Vln. I II

unis. pp

unis. pp

ppp

ppp

Vla.

p

ppp

Vc.

unis.

mp

ppp

D.B.

pp

p

ppp

131

2 Perc.
3
Pno.
Mz.
I Vln. II
Vla.
Vc.
D.B.

sim.
sim.
Ped.
"As for your wife, Sa - rai, you shall not call her Sa - rai but her name shall be Sa - rah. I will bless her,
6/4 3/4 4/4

135

colla voce

(Solo) *senza sord. declamé, fanfare-like*

Tpt. 1
2 Perc.
3
Pno.
Mz.
I Vln. II
Vla.
Vc.
D.B.

mf
(Scrape with triangle beater)
mf
f declamé
in - deed, I will give you a son by her. I will bless her so that she shall give rise to na - tions."
4/4
div. *pp*
sul G *pp*

139

a tempo ♩=76 (♩.=♩) (♪)=♪

1

Cl. 2

Bs.Cl.

1

Tpt. 2

3

Tbn.1,2

1

Perc.

4

Hp.

Mz.

I

Vln.

II

Vla.

Vc.

D.B.

12/8 4/4 12/8

mf *mp* *mf*

(Solo)

mf

(“whispa” mute) *pp*

(“whispa” mute) *pp*

con sord. 1. *pp*

(Tambourine)

pp *p*

mp

unis. *pp*

div.

unis.

pp

pizz. *p*

3 3

143

1
Cl. 2
Bs.Cl.

con sord.

Trb. Tbn.1,2

(Tambourine)

1
Perc. 2
4

(Susp. cymbal w/ wooden stick)

l.v.

slow gliss.

H.

slow gliss.

I
Vln.
II

unis.

Vla.

pizz.

Vc.

pizz.

D.B.

pizz.

147

Fl. 1
Bsn. 2

1
Hn.
3

Hp.

I
Vln.
II

arco

Vla.

Vc.

arco

D.B.

151

(♪=♪)

dance-like

Fl. 1
Picc.
Ob. 1
E.H.
1
Cl. 2
Bs.Cl.
1
Bsn.
2
1
3
Hn.
2
4
1
Tpt. 2
3
1,2
Tb.
1
Perc. 3
4
Hp.
Pno.
Solo Vln.
I
Vln.
II
Vla.
Vc.
D.B.

leggiero
mp
(Piccolo)
(To Alto Flute)
f
mf
bend pitch up
4/4
senza sord.
a2 senza sord
(Tambourine)
(Marimba)
(Glock.)
(Piano)
8va
loco
gliss.
div

155

poco rit.

(♩ = 60)

Fl. 1

A. Fl.

(Alto Flute)

Ob. 1

rubato, espress.

(Solo)

Cl. 1

Bs.Cl.

Bsn. 1

Bsn. 2

Hn. 1

Hn. 3

Hn. 2

Hn. 4

(Solo)

(straight mute)

Trpt. 1

Tbn.1,2

Tb.

(Chimes)

(Finger Cymbal)

Perc. 2

Perc. 3

(Marimba)

Perc. 4

(Triangle)

H.

(To Celesta)

Pno.

Mz.

(Mezzo II)

She is good to him, — nev - er

Solo Vln.

unis.

I Vln.

II Vln.

Vla.

div.

Vc.

div.

D.B.

159

(2+2+2)

colla voce

Fl. 1

A. Fl.

Ob. 1

E.H.

Cl. 1

1

Tpt. 2

3

Trb. Tbn.1,2

1

Perc. 2

3

Hp.

Cel.

Mz.

I

Vln.

II

Vla.

Vc.

D.B.

pp

mf

mp

p

colla voce

(soft [fiber] mute)

con sord.

div.

unis.

(Crotales)

(Chimes)

l.v.

(Vibes)

(single stroke)

sim.

(Celesta)

(To Piano)

bad, all the days of her life.

She looks forwool and

163

poco rit., colla voce rubato

A. Fl. (To Piccolo) (Piccolo) *semplice* *p*

E.H. *semplice* *p*

Cl. 1 *espress.* *mf*

2 (fiber mute) *pp*

Tpt.

3 (fiber mute) *pp*

1 (B.D., soft mallet) *pp*

2

Perc.

3

4 (Timp) *pp*

Hp. *p* *(normale)*

Mz. *rubato* *f* flax, and sets her hand to them with a will.

I *unis.* *p*

Vln.

II *unis.* *p*

Vla. *pp*

non div.

Vc. *pp*

D.B. *pp*

167

a tempo (♩ = 69)

Fl.
Picc.
Ob.
E.H.
Cl.
Bsn.
Hn.
Tpt.
Perc.
Hp.
N.
Vln.
Vla.
Vc.
D.B.

(To Flute)

(Tingsha Bells)

(normale)

3 6

171

Fl. 1
E.H.
1
Cl. 2
Bs.Cl.
1
Bsn.
2
1
3
Hn.
2
4
1
2
Perc.
3
4
N.
I
Vln.
II
Vla.
Vc.
D.B.

leggiero
mf
(To Oboe)
mp
p
mp
mf leggiero
mp
(Tambourine or Sistrum)
mp
(Suspended cymbal w/wood stick)
mp
(Marimba)
mp
(Cabasa)
mf

Laban had two daughers;
the name of the older one was Leah,
and the name of the younger one was Rachel.
Leah had weak eyes;

mp
mf
mf
(Solo)
(colla bs. cl.)
mf

175

LEAH

(♩ = 69)

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bs.Cl.

Bsn. 1 2

Hn. 1 3 2 4

Perc. 1 2 3 4

Hp.

N.

Mz.

Vln. I II

Vla.

Vc.

D.B.

(Flute)

(Oboe)

(To English Horn)

(Tingsha Bells)

(Suspended Cymbal)
(soft mallets)

Rachel was shapely…
and beautiful.

Jacob loved Rachel more
than Leah.

(Mezzo II)

He did - n't know I was

180

pressing forward

Fl. 1

p *dolce*

cantabile

1

p

p

3

Hn.

pp

2

p

pp

4

p

pp

Mz.

mp

Le - ah, and I, I was Le - ah. He did - n't know I was

I

Vln.

II

Vla.

Vc.

D.B.

tutti

mp

184

Fl. 1

Cl. 1

cantabile

p

1

3

Hn.

2

4

senza sord.

Tpt. 1

p

Tb.

p

(Timp.)

Perc. 4

p

Mz.

Le - - - ah, and I, I was Le - ah.

I

Vln.

II

pp

Vla.

pp

Vc.

pp

D.B.

187

più mosso, gently flowing

Fl. 1 2
Ob. 1
Cl. 1 2
Bsn. 1 2
Hn. 1 3 2 4
Tpt. 1 2
Tb.
Perc. 1 2 3 4
Hp.
Pno.
Mz.
Vln. I II
Vla.
Vc.
D.B.

cantabile
sostenuto
(straight mute)
(Crotales)
(Vibes)
(Glock.)
gliss.
(Piano)
change color
Ra - chel, he said, Ra - chel, like a lamb
div.
unis. pizz.

190

Fl. 1

Fl. 2

(To Piccolo)

Cl. 1

pp

Perc. 1

Perc. 2

p

Perc. 3

Hp.

p

Pno.

legato

p

sim.

Ped. Ped. Ped.

Mz.

mp warmly

the grass be - comes part of,

Solo Vln.

p

I Vln.

arco

pp

II Vln.

arco

pp

Vla.

pp

Vc.

pp

D.B.

3 3 3

pressing forward

agitato (♩ = 82)

193

Fl.
Picc.
Bs.Cl.
Bsn.
Hn.
Tb.
Pno.
Mz.
Solo Vln.
Vln.
Vla.
Vc.
D.B.

(Piccolo)

stems are part of you.

div.

unis.

196

poco rit.

calando

Fl.
Picc.
Cl. 2
Bs.Cl.
Bsn.
Hn.
Tpt. 2
Tbn.1,2
Tb.
Perc. 3
Hp.
Pno.
Mz.
Vln.
Vla.
Vc.
D.B.

senza sord.

(Snare drum)

(Suspended Cymbal w/medium soft mallets)

gliss.

loco

unis.

div.

non div.

199

(col clarinet)

(colla Mezzo)

(To Flute)

quasi-cadenza, espressivo e molto rubato

(Solo)

(Vibes)

(Crotales)

(Glock.)

l.v.

8va

espressivo e molto rubato

Ah

Fl.
Picc.
Ob. 1
1
Cl. 2
Bs.Cl.
Bsn. 1
1
3
Hn.
2
4
Tpt. 1
Tbn.1,2
Tb.
1
2
Perc.
3
4
Hp.
Pno.
Mz.
I
Vln.
II
Vla.
Vc.
D.B.

colla voce

203

(English Horn)
mournful

a tempo (♩ = 60)

E.H.

Perc. 2

(Vibes)

Hp.

Pno.

loco

(enter after mezzo)

Then Jacob said to Laban,

"Give me my wife, for my time is fulfilled, that I may cohabit with her."

And Laban gathered all the people of the place, and made a feast.

N.

Mezzo Soprano: Sotto voce under narrator; gradually increasing dynamic & emotional intensity

Mz.

Ah

I

Vln.

II

Vla.

Vc.

D.B.

207

(stagger breathing)

Hn. 1

When evening came,

he took Leah to Jacob, and Jacob cohabited with her.

When morning came, there was Leah!

So Jacob said to Laban,

cut off abruptly

Vln. I

slower **accel.**

211

(Wait for narration, "deceived me" to begin m. 212)

Fl. 1

1

Cl. 2

Bs.Cl.

Bsn. 1

1

3

Hn.

(stagger breathing)

2

4

1

Perc. 2

3

(Crotales)

(Vibes)

(Marimba) *(bass mallets)*

Hp.

Pno.

"What is this you have done to me? I was in your service for Rachel!
Why have you deceived me?"

N.

Mz.

Ah

Ah

Ah

I

Vln.

II

Vla.

Vc.

D.B.

215

a tempo (♩ = 69)

Fl. 1

Fl. 2 (Flute)

Ob. 1

E.H. (To Oboe)

Cl. 1

Cl. 2

Bs.Cl.

Bsn. 1

Hn. 1

Hn. 2

Hn. 4

Perc. 2

Perc. 3

Perc. 4 (Glock.)

Hp.

Pno.

Mz.

Flocks of sheep hummed be - tween our blan - - - kets,

Vln. I

Vln. II

Vla.

Vc.

D.B.

218

Fl. 1 2

Ob. 1 2

(Oboe)

Cl. 1 2

Bs.Cl. 1

Bsn. 1 2

Hn. 1 3 2 4

pp

(Susp. cymbal w/soft mallets)

Perc. 1 2 3

(Vibes)

gliss.

H.

Pno.

(cross hands)

Ped.

Mz.

tent flies were pulled to the wind.

Vln. I II

Vla.

Vc.

D.B.

punta d'arco

220

Fl. 1 2 — Ob. 1 2 — Cl. 1 2 — Bs.Cl. — Bsn. 1 2 — Hn. 1 3 2 4 — Tbn.1,2 — Tb. — Perc. 1 2 3 — Hp. — Pno. — Mz. — Vln. I II — Vla. — Vc. — D.B.

(To Piccolo)

(To English Horn)

semplice

semplice

cantabile

cantabile

(full sound)

espress.

Ra - - - - chel, he said,

port.

Ra - chel.

div.

unis.

espress.

224

molto rit.

Fl. 1 — *semplice* — *mf*

Mz. — *mp* *slower and dark, revealing the most personal moment*

and my eyes, they were weak, the bot - tom of a dark swamp. The

Solo Vln. — *pp*

I Vln. — (2nd player) — *pp* (3rd player)

II Vln. — *pp*

Vla. — *pp*

Vc. — *unis.* — *pp* — (3 soli) — *pp*

D.B.

227

pressing forward

(beginning quietly; becoming breathless and urgent)

Picc. — (Piccolo) — *pp* — *ppp*

Bsn. 1 — *p*

1 — *pp*

3 Hn. — *pp*

2 — *pp*

4 — *pp*

1 Perc. — (Dumbek) — *pp*

2 — (B.D.) — *ppp* — *pp*

4 — (Timp.) — *pp*

Mz. — *breathless, becoming urgent*

whites of his eyes mel - ted to the whites of my eyes and the cords of this tent held fast to the ground while the

Solo Vln. — *senza vibrato*

I Vln. — *senza vibrato*

II Vln.

Vla. — *senza vibrato* — *p*

Vc. — *senza vibrato* — *tutti* *senza vibrato* — *pp*

D.B. — *senza vibrato* — *ppp* — *pp*

231

holding back

broadly, impassioned

slowly

poco rit.

Fl.
Picc.
Cl.
Bsn.
Hn.
Tbn.1,2
Tb.
Perc.
Pno.
Mz.
Vln.
Vla.
Vc.
D.B.

(Solo)

wind was blow-ing from the palms of my hands and he did - n't know I was Le - ah and flocks of sons broke through my womb to his

appassionato

slowly, molto rubato

tutti, unis.

div.

unis.

ossia

(ossia)

loco

235

a tempo

semplice

Più mosso (♩ = 80)

Fl.
Picc.
Cl.
Hn.
Perc.
Hp.
Pno.
Mz.
Solo Vln.
Vln. I
Vln. II
Vla.
Vc.
D.B.

semplice

(Suspended Cymbal)

(soft mallets)

(To Celesta)

hands.

(colla piccolo)

(Solo)

(Solo) freely

239

colla vln.
resonant and declamatory

1 Tpt. 2

(Solo) (straight mute)

Perc. 1 (Snare Drum)

Hp.

Solo Vln.

colla trumpet
resonant and declamatory

I Vln. II

unis.

Vla.

tutti

Vc.

tutti

D.B.

243

faster, deliberate (♩ = 100)

Cl. 1 2 — Bsn. 1 2 — Hn. 1 3 2 4 — Tpt. 1 — Tbn.1,2 — Tb. — Perc. 1 2 — Hp. — Cel. — S. — Solo Vln. — Vln. I II — Vla. — Vc. — D.B.

6/4

mf *p* *pp* *mp*

con sord.

(Chimes)

(Celesta)

mf declamé

She is like a mer - chant fleet, bring - ing

247

Fl. 2
Ob. 1
1
Bsn.
2
Tbn.1,2
Tb.
1
2
Perc.
3
4
Hp.
Pno.
S.
I
Vln.
II
Vla.
Vc.
D.B.

(Piccolo)
p cantabile e molto sostenuto
p cantabile e molto sostenuto
pp
mf cantabile e molto sostenuto
pp
pp
pp
(Suspended cymbal w/soft mallets)
pp
(Glock.)
p
(Suspended Cymbal) (scrape with triangle beater)
l.v.
mp
mp
mf
(Piano)
mf
sostenuto e sensuale
food from a - far.
Ah
Ah
port.
gliss.
mp
(3 soli) gliss.
mp
(3 soli)
gliss.
p
(3 soli)
gliss.
mp
(3 soli)
gliss.
mp
mp
mp

RACHEL

Sultry and dance-like (♩ = 100)

251

(♩ = 69-72)

Fl. 1

Picc.

Ob. 1

E.H. (English Horn)

1

Cl. 2

Bs.Cl.

1

Bsn.

2

2

Hn. con sord.

4 con sord.

(straight mute) (Solo)

Tpt. 1

Tb.

1 (May improvise on given rhythm) (Dumbek)

(Bongos) may elaborate on rhythm

2

Perc.

3 (Castanets)

4 (Guiro)

8va

Pno.

S. sensuale

From palms and

Solo Vln.

I

Vln.

II

Vla. tutti

Vc. tutti

D.B. gliss.

mf molto sostenuto

pp

p

255

Picc.

Bsn. 1

mf *cantabile e molto sostenuto*

p

p

con sord.

1

pp

con sord.

3

Hn.

pp

2

pp

4

pp

a1 *con sord.*

Tbn.1,2

pp

Tb.

1

Perc. 2

3

(Marimba/hard sticks)

p *mf*

Hp.

pres de la table

mf

leggiero, col strings

Pno.

pp

S.

o - lives *tutti* *pizz. strum* sha - dows des - cend o - ver wells. The daugh - ters of

I

Vln.

tutti *pizz. strum*

p

II

tutti *pizz. strum*

p

pizz.

Vla.

p

pizz.

Vc.

mp

pizz.

D.B.

mp

259

Picc.

1

Bsn.

2

1

3

Hn.

2

4

Tbn.1,2

Tb.

1

2

Perc.

3

4

Hp.

Pno.

S.

Beth - le - hem come there to wa - ter the sheep And fra - grant,

I

Vln.

II

Vla.

Vc.

D.B.

(To Alto Flute)

(Riq)

ord.

pizz. strum

pizz. strum

263

Ob. 1

mp *cantabile*

p

1

p

pp

3

Hn.

p

pp

2

p

pp

4

p

pp

(straight mute)

Tpt. 1

p

pp

(Finger Cymbal)

2

p

4

p

Perc. 3

p

mf

Hp.

Pno.

S.

blos - som - ing, turn home - ward with song, flow - ing in - to the twi - light glow of day.

I

Vln.

II

Vla.

Vc.

D.B.

arco

gliss.

267

Fl. 1 — *senza vibrato, hollow sound* — pp

A. Fl. (Alto Flute) — *senza vibrato, hollow sound* — pp

Cl. 1 — *pale sound* — pp

Cl. 2 — *pale sound* — pp

Perc. 2 — pp

Perc. 3 — p

Perc. 4 — p — (Timp.)

(Timpanic sounds: tap on resonant part of soundboard with RH fingers. LH plays normale)

Hp. — mp

Pno. — mp — 8vb

S. — *more introspective* — mp

But Le - ah, my sis - ter, stays sea - ted a - lone and pale.

Vln. I — *arco, col legno battuta* — p

Vln. II — *pizz.* — p

Vla. — p

Vc. — p

D.B. — *hit with tip of bow*

mf — p

271

Fl. 1

A. Fl.

1

Cl. 2

Bs.Cl.

pale sound

pp

3

Perc.

4

pp

Hp.

Pno.

8vb

8vb

S.

No mes - sen - ger comes to her in the dar - - - - - ken - ing field, her

I

Vln.

II

Vla.

Vc.

D.B.

275

colla voce

slower

Fl. 1

A. Fl.

1

Cl. 2

Bs.Cl.

1

senza sord.

p

3

senza sord.

p

Hn.

2

senza sord.

p

4

senza sord.

pp

p

Tbn.1,2

senza sord.

pp

p

Tb.

senza sord.

p

pp

1

2

Perc.

3

ppp

4

mf

Hp.

pp

Pno.

mf

S.

stars in soft, hea - ven - ly air give no light. O, she loves Ja - cob, and he chose

I

Vln.

ord.

pp

p

II

arco

pp

p

Vla.

arco

pp

p

Vc.

arco

pp

p

D.B.

ossia

pp

p

279

Tempo I

A. Fl.

con vib.

mf

Bsn. 1

mp

1

mf

3

Hn.

mf

2

mf

4

mf

Tbn.1,2

mp

Tb.

mp

1

(Dumbek) *(May improvise on given rhythm)*

mp

2

(May improvise on given rhythm)

(Bongos)

mp

Perc.

3

(Castanets)

mp

4

(Bell Tree)

(top to bottom quickly with metal rod)

mf

Hp.

mf

15ma

Pno.

mf

mp

f *espress.*

port.

S.

mf

beau - ty, me, Ra - - - chel O, tear - ful sis - ter,

Solo Vln.

(Solo)

mf *espress.*

I

Vln.

mf

pizz. strum

mp

II

mf

pizz. strum

mp

Vla.

mf

pp

(Solo) *espress.*

mf

tutti

pizz. strum

mp

Vc.

mf

pizz.

mp

D.B.

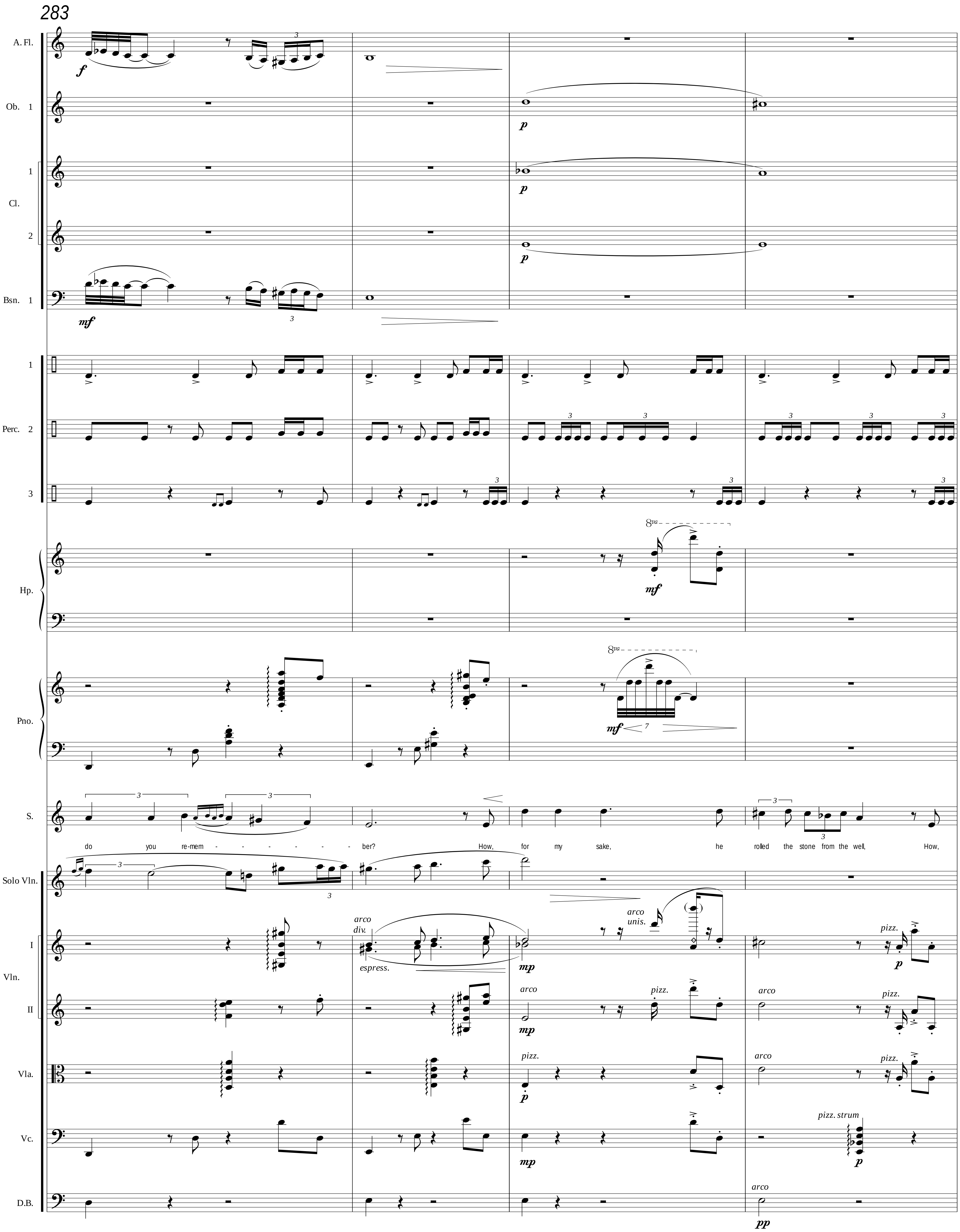
div.

mf

unis.

pizz.

mp


283
A. Fl.
Ob. 1
Cl.
Bsn. 1
Perc.
Hp.
Pno.
S.
do you re-mem - - - - - - ber? How, for my sake, he rolled the stone from the well, How,
Solo Vln.
Vln.
Vla.
Vc.
D.B.
arco
div.
espress.
arco
unis.
pizz.
pizz. strum

287

Bsn. 1 2

Hn. 1 3 2 4

Tbn.1,2

Perc. 1 2 3

(Suspended cymbal w/soft mallets)

Hp.

Pno.

S.

for my sake, he sold - him - self as a slave, He tends the cam - els of La - ban with joy for my sake... to -

con passione

Vln. I II

Vla.

Vc.

D.B.

arco

pizz.

div.

unis.

pizz. strum come sopra

arco non div.

291

broadly

slower, freely

Fl. 1

Alt. Fl. Picc.

1

Cl. 2

Bs.Cl.

1

Bsn.

2

1

3

Hn.

2

4

Tbn.1,2

Tb.

1

2

Perc.

3

4

Hp.

Pno.

S.

I

Vln.

II

Vla.

Vc.

D.B.

mf

pp

p

f

mp

ppp

senza sord.

(Timp)

full and resonant

ossia

div.

Ped.

more intimately, alla recit.

day I be - stow him up - on you!

I be - stow up - on you the one

des - tined for me; my on - ly de - sire,

3/4

4/4

6/4

295

accel.

Fl. 1

Alt.Fl.

(To Flute)

Ob. 2

1

Cl. 2

Bs.Cl.

1

Bsn.

2

1

3

Hn.

2

4

Tpt. 1

Tbn.1,2

Tb.

1

Perc. 2

3

Hp.

Pno.

S.

I

Vln.

II

Vla.

Vc.

D.B.

6/4 4/4

(straight mute)

(Xylophone)

(Vibes)

(Marimba)

(Bongos)

O, Le - ah, my sis - ter, you don't know how great my of - fer - ing, for

div.

unis.

non div.

tutti

(Solo) espress.

299

rubato

pulling back

a tempo (♩ = 100)

Fl. 1 2

Ob. 1

E.H.

Bsn. 1 2

Hn. 1 3 2 4

Tbn.1,2

Tb.

Perc. 1 2 3 4

Hp.

Pno.

S.

Vln. I II

Vla.

Vc.

D.B.

(Flute)

(Bongos) *ad lib.*

(Marimba)

pres de la table

declamé

e - ver when I part from him.

pizz. strum

unis.

pizz. strum

pizz.

304

Ob. 1

(To Oboe)

E.H.

1

mf

Cl. 2

mf

Bs.Cl.

mf

1

Bsn.

mf

2

mf

1

mp

3

Hn.

mp

2

mp

4

mp

senza sord.

1

mf

(Solo)

f Cantabile, ma deliberato

Tpt. 2

senza sord.

f

3

senza sord.

f

Tbn.1,2

p

2

ppp

hard mallets

Perc. 3

mf

(Castanets)

4

p

Hp.

Pno.

I

Vln.

II

arco

Vla.

f

arco

Vc.

f

arco

D.B.

f

3

3

308

Ob. 1 2

(Oboe)

Hn. 1 3 2 4

Tpt. 1 2 3

Tbn.1,2

Tb.

Perc. 3 4

Pno.

Silently depress all keys within the given range and hold with sostenuto pedal through m. 319.

(sost. pedal)

Vln. I II

Vla.

Vc.

D.B.

poco meno mosso

312

Fl. 1 2 Ob. 1 2 Cl. 1 2 Tpt. 2 3 Perc. 1 2 3 4 Hp. Pno. I Vln. II Vla. Vc. D.B.

(flutter) (bend off pitch by rolling in) (flutter) (bend off pitch by rolling in) (flutter if possible) (bend off pitch) (flutter if possible) (bend off pitch) (Xylophone) (Temple Block) (Marimba) (Glock.) (sost. pedal) sul pont. whispered

316

Fl. 1 2

Perc. 1 2 3

Hp.

Pno.

Mz.

Vln. I II

Vla.

Vc.

D.B.

(Chimes) (Xylophone) (Vibes) (Marimba)

(sost. pedal)

(Mezzo I) She ri - ses while it is still night,

sul pont. whispered

320

Fl. 1 2

2

Perc. 3

4

(Glock.)

Hp.

Pno.

Mz.

sup - ply - ing food for her chil - - - dren, the dai - ly fare for her maids.

I Vln. II

Vla.

Vc.

D.B.

324

Fl. 1 2

Cl. 1

ppp p

Hn. 1

1

p p

Trpt. 2

mp mp

3

mp

(Chimes) *(ossia: lower "G")*

1

mf

Perc. 2

pp

(Marimba)

3

mp

4

(Glock.)

p

H.

mp

Pno.

Ped. Ped. Ped.

Mz.

mf

She sets her mind on an es - tate and ac - quires it;

normale

I

pp

Vln. *normale*

II

pp

normale

Vla.

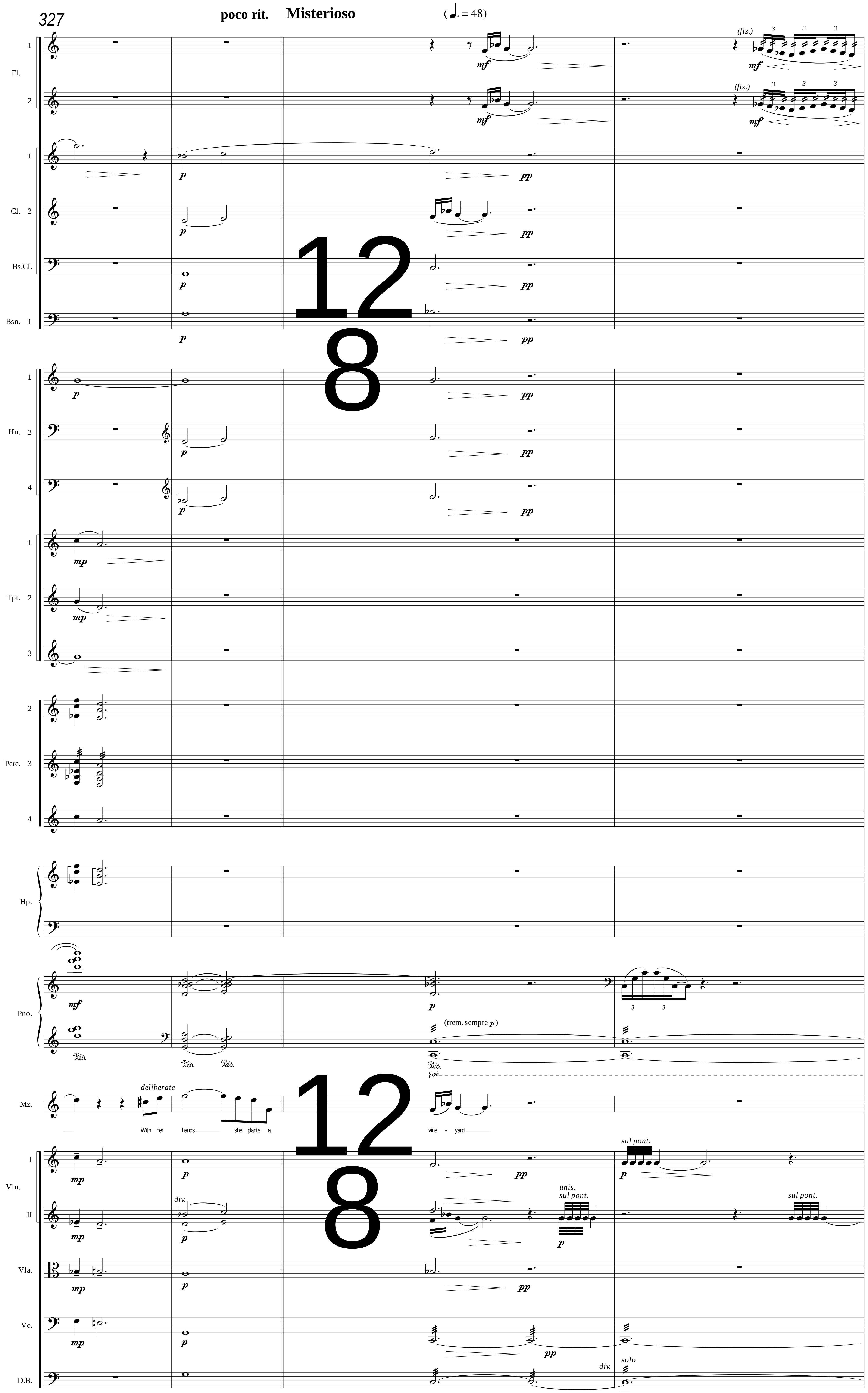
pp

normale

Vc.

pp

D.B.


327
poco rit.
Misterioso
(♩. = 48)
Fl. 1 2
(flz.)
Cl. 1 2
Bs.Cl.
Bsn. 1
Hn. 1 2 4
Tpt. 1 2 3
Perc. 2 3 4
Hp.
Pno.
(trem. sempre p)
Mz.
deliberate
With her hands she plants a vine - yard.
Vln. I II
sul pont.
div.
unis.
Vla.
Vc.
D.B.
solo
gli atri

3 3

331

Fl. 1 2

Perc. 1 2 3 4

Pno.

N.

Vln. I II

Vla.

Vc.

D.B.

(To Piccolo)

(B.D.)

(Tam-Tam)

(Roll rubber superball on Tam-tam quietly and sporadically from ms.331 - 339)

(Marimba) *(bass mallets)*

(Timp.)

(8vb)

A certain man of the house of Levi
married a Levite woman.

The woman, Jocheved,
conceived and bore a son;

sul pont.

norm.

333

Perc.

Hp.

Pno.

(8vb)

N. and when she saw how beautiful he was, she hid him for three months.

Vln. I II

Vla.

Vc.

D.B.

(Mm. 334, 336, 338: play gliss anywhere in the measure,
each time increasing the range and following given contour.)

harmonic gliss sul C

come sopra

335

Mm. 332, 334, 335: finger rapid tremelo and overblow to achieve harmonics ascending and descending, each time extending the upper range

Fl. 1

mp

Perc. 1 2 3 4

pp

pp *mp* *pp*

Hp.

come sopra

Pno.

mp

mf

(8vb)

N.

When she could hide him no longer,

she got a wicker basket for him and caulked it with bitumen and pitch.

Vln. I II

Vla.

Vc.

harmonic gliss. sul C

D.B.

337

Fl. 1

mf

f

1

pp

mf

pp

Perc. 2

3

(Play this figure rapidly anywhere in mm. 337–339)

Hp.

come sopra

Pno.

3 3

3 3 3 3

3 3 3

(8vb)

N.

She put the child into it and placed it among the reeds by the bank of the Nile.

And his sister, Miriam, stationed herself at a distance,

(Play these 3 figures randomly through m. 340)

I

Vln.

(Play these 2 figures randomly through m. 340)

II

(Play this figure randomly twice per measure through m. 340)

Vla.

6 6
3 3

gliss.

IV

(at the bridge)

Vc.

(Play these 3 figures randomly through m. 340)

D.B.

339

Fl. 1
Fl. 2
Cl. 1
2
Perc. 3
4
Hp.
Pno.
N.
Mz.
I
Vln.
II
Vla.
Vc.
D.B.

rapidement possible
(Solo)
mf
(Solo)
(Piccolo)
mp rapidement possible
21
come sopra
pp
mf
(start gliss. on beat 1 and end on low G)
rapidement possible
mf
(8vb)
to learn what would befall him.
(optional 8va through m. 344)
(Mezzo I) mf
There's a

341

Fl. 1
Fl. 2
Ob. 1
Ob. 2
Cl. 1
Bs.Cl.
Bsn. 1
Perc. 1
Hp.
Pno.
Mz.
Vln. I
Vln. II
Vla.
Vc.
D.B.

9/8 12/8 9/8

mf 6 6
mp 8 8
mf
mf
mf
p ppp
mf
pp mf pp
mf 8 8
wind— that blew the dark news to me of
p mf
mf pp

343

Fl. 1 2

Ob. 1 2

(To English Horn)

Cl. 2 1

Bs.Cl.

Bsn. 1 2

Perc. 1 2 3 4

Hp.

Mz.

Pha - roah's harsh and ug - ly de - - - - - - - cree

that my first born, Mo - she, was soon to die so I

Vln. I II

Vla.

Vc.

D.B.

unis.

346

Cl. 1

1

2

Perc.

3

4

Hp.

Mz.

Solo Vln.

I

Vln.

II

Vla.

Vc.

D.B.

(Solo)

p *espressivo*

(Finger Cymbal)

p

p

mp

mp *simple, like a lullaby*

hid him in the ri - ver where the reeds are high, Oh, wind that blows on the ri - ver of reeds, blow Mo - she his moth - er's sweet mel - o - dies,

molto dolce

mp

dolce
div. sul tasto

pp

mp

mp

mp

mp

mp

p

pizz.

p

pizz.

p

351

pressing forward (♩ = 72)

Cl. 1

Perc. 1 2 3 4

(Dumbek) *(May improvise on given rhythm)*

mp

(B.D.)

p

p

(Timp.)

p *mp*

Hp.

Mz.

Rock him in your wa - ter - y womb, and keep him safe and warm.

Vln. I II

p

unis.
normale

mf

Vla.

mp

Vc.

arco

p

D.B.

arco

p *mf*

356

Perc.

1 2 3 4

(Sistrum)

(Marimba)

(Glock.)

Hp.

Pno.

(cristallino)

Vln.

I II

div.

tutti

Vla.

Vc.

D.B.

360

meno mosso (♩. = 52)

12/8

Fl. 1 2 Cl. 1 2 Perc. 1 2 3 4 Hp. Pno. Mz. Vln. I II Vla. Vc. D.B.

mp *ppp* *p* *mf* (To Celesta) With pain, I brought Mo - she in - to this world. *div.*

364

Fl. 1 2

Ob. 1

E.H.

(English Horn)
dark sound

Perc. 1 2 3 4

Mz.

With ag - o - ny sharp, I must let him go. To

Vln. I II

Vla.

Vc.

D.B.

(To Oboe)

(Timp)

unis.

mf *pp* *ppp* *p*

9/8 12/8

367 **accel.** **rit.**

(♩. = 56) *finger tremelo and overblow to achieve all harmonics ascending and decscending*

Fl. 1

A. Fl.

Cl. 1

Perc. 1

2

3

4

Hp.

S.

Mz.

Vln. I

II

Vla.

Vc.

D.B.

(Alto Flute)

(Dumbek)

(May improvise on given rhythm)

(Tam-Tam)

(Suspended Cymbal)

(soft mallets)

l.v.

Bis.

Oh, wind on the ri - ver of reeds, Oh,

compelling, moving forward

(Mezzo I and II)

save his life I must crush my soul and I cast off the seed that I once did sow, Oh, wind that blows on the ri - ver of reeds, blow

div.

unis.
cantabile e sostenuto

unis.
cantabile e sostenuto

unis.
pizz.

371

Fl. 1 2

Cl. 1

Perc. 1 2

Hp.

S.

Mz.

Vln. I II

Vla.

Vc.

D.B.

come sopra

mp

(Tam-Tam)

ppp

p l.v.

p l.v.

mp

p

Bis.

wind mel - - - - o - dies, Oh wind

Mo - she his moth - er's sweet mel - - - o - dies, Rock him in your wa - ter - y womb and

375

Fl. 2

(To Piccolo)

(Solo)
(Piccolo)

dolce

Bs.Cl.

mp *pp* *p*

1

Perc.

4

(Glock.)

p

Hp.

mp

(Celesta)

Cel.

mp

S.

— keep him safe — and warm.

(Mezzo I)

p leggiero, quasi-folk song

Mz.

keep — him safe — and warm. I will suck - le him — on his moth - er's sweet love, I will

Solo Vln.

p 10 *mp*

(2nd player)
(Solo)

I

Vln.

II

mp

Vla.

Vc.

pp *p*

D.B.

arco

div.

p

379

Picc.

Bs.Cl.

Perc. 4

Hp.

Pno.

Mz.

suck - le him on what God says is right, I will suck - le him on our his - - - tor - y I will

mf

Solo Vln.

8va

I Vln. II

(Solo)

mp

Vla.

(Solo)

mp

Vc.

(Solo)

mp espress.

tutti

pp *p*

p

D.B.

383

Picc.

(To Flute)

Cl. 1

Bs.Cl.

Bsn. 1

1

3

Hn.

2

4

senza sord

(Dumbek)

1

Perc. 3

4

(Riq)

(Suspended cymbal w/soft mallets)

Hp.

A♮ F♯ B♭

(1st time only)

Cel.

(To Piano)

S.

Oh, wind on the ri - - - ver of reeds, Oh,

Mz.

(Mezzo I and II)

suck - le him on God's word and God's might. Oh, wind that blows on the ri - - - ver of reeds, Blow

I

Vln.

II

Vla.

Vc.

D.B.

tutti

(2nd time 8va)

(2nd time m. 385-6 8va)

div.

unis.

(1st time 1mo arco, gli atri pizz, 2nd time tutti arco)

espress.

(2nd time ad lib)

387

Cl. 1

Bsn. 1

Hn. 1 3 2 4

Perc. 1 3

S.

wind mel - - - o - dies, Oh wind

(high "C" 2nd time)

Mz.

Mo - she his moth - er's sweet mel - - - o - dies, Rock him in your wa - ter - y womb and

Vln. I II

Vla.

Vc.

sim.

D.B.

391

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bs.Cl.

Bsn. 1 2

Hn. 1 3 2 4

Tpt. 1 2 3

Tbn.1,2

Tb.

Perc. 1 2 3 4

S.

Mz.

Vln. I II

Vla.

Vc.

D.B.

(Flute)

(Oboe)

espress.

(more accents and offbeats)

(B.D.)

hard mallet

(Suspended cymbal w/soft mallets)

(2nd time replace the word "Oh" with "and")

keep him safe Oh, warm.

8va

molto espressivo

395

calando

Fl. 1 2

Ob. 1 2

Cl. 1 2

Bs.Cl. 1

Bsn. 1 2

Hn. 1 3 2 4

Tpt. 1 2 3

Tbn.1,2

Tb.

Perc. 1 2 3 4

Solo Vln.

Vln. I II

Vla.

Vc.

D.B.

(To Piccolo)

cantabile

unis.

tranquillo

399 *come sopra*

Fl. 1 — *p* *mp* — *p* *mp*

1 Ob. — *pp* *n*

2 — *pp* *n*

Bs.Cl. — *ppp*

move to offstage (riq)

1 Perc. — *p*

4 — *mp* *(only)*

Hp. — *mf* *freely and expressively accompanying singers*

S. — *mp* *dolce* — Ah — Ah

(Mezzo I and II)

Mz. — *mp* *dolce* — Ah — Ah — Ah

Solo Vln.

I Vln. — *pp* *n*

II — *pp* *n*

Vla. — *pp* *n*

Vc. — *pp* *n*

D.B. — *pp*

403

più mosso

(B.D.) *(soft mallets)*

2 Perc. 3

pp

(Glock.)

p

Hp.

S.

Mz.

(Mezzo I)

Oh, wind

8va

Solo Vln.

I Vln. II

Vla.

Vc.

D.B.

mf

407

Perc. 2

mp

S.

Oh, wind

mp

Mz.

(Mezzo II)

Oh, wind

(Mezzo I and II)

Oh,

mp

Oh,

Solo Vln.

pp

I Vln. II

mp

div.

p

Vla.

mp

p

(one desk)

div. (play under soloists)

Vc.

mp

D.B.

div.

mp

411

Perc. 2

(B.D.)

p

pp

Hp.

mp

Pno.

(Piano)

mf *delicatissimo*

una corda

S.

wind

Mz.

wind

Solo Vln.

mp

p

I

Vln.

II

mp

p

Vla.

Vc.

D.B.

415

(if harmonic is not in tune, play high G softly)

Fl. 1 2

ppp

pp

Perc. 1 4

(Riq) 3

pp

(The two riq players should be off stage in the wings).

(Riq) 3

pp

Hp.

Pno.

mp

8va

Solo Vln.

I Vln. II

morendo

Vla.

Vc.

D.B.

(only players with low Db) unis.

418

poco rit.

Fl.

Perc.

(Crotales)

(Mark Tree)

Hp.

Pno.

Solo Vln.

Vln.

Vla.

Vc.

D.B.