

Lainie Fefferman

Here I Am

**for clarinet/b. clarinet, violin, cello,
electric guitar, piano, percussion, drum set,
& treble singers**

Cello

Revised July 2019
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Violoncello

Here I Am | 1: Lot's Daughters

Lainie Fefferman

Rock ballad strength

♩ = 100

Musical notation for measures 1-6 in bass clef, 4/4 time. Measure 1 starts with a half note G2, followed by quarter notes G2 and F2. Measures 2 and 3 are rests. Measures 4 and 5 are rests. Measure 6 starts with a half note G2, followed by quarter notes G2 and F2. Dynamics: *ff*. There are two '2' markings above the staff, one above measure 2 and one above measure 5.

A

Sudden change:

♩ = 80

Musical notation for measures 7-15 in bass clef. Measures 7-11 feature a series of chords with a fermata over the first measure. Measure 12 is a rest. Measure 13 is a half note G2. Measure 14 is a half note F2. Measure 15 is a half note E2. Dynamics: *ffp* for measures 7-11, *fp* for measure 13, and *mf* for measure 15. A 'Sudden change:' label with '♩ = 80' is above measure 13. A 'Back to' label with '♩ = 100' is above measure 14.

C

Back to

♩ = 100

Musical notation for measures 16-22 in treble clef. Measure 16 is a half note G4. Measure 17 is a half note F4. Measure 18 is a half note E4. Measure 19 is a half note D4. Measure 20 is a half note C4. Measure 21 is a half note B3. Measure 22 is a half note A3. Dynamics: *pp* for measure 16, *f* for measure 17, *ff* for measure 18, *f* for measure 19, and *mf* for measure 20. There are triplet markings over measures 17-18 and 19-20.

D

Musical notation for measures 23-26 in bass clef. Each measure contains a triplet of eighth notes. Dynamics: *pp*.

Musical notation for measures 27-30 in bass clef. Each measure contains a triplet of eighth notes. Dynamics: *ff*.

Musical notation for measures 31-34 in bass clef. Each measure contains a triplet of eighth notes.

Musical notation for measures 35-38 in bass clef. Each measure contains a triplet of eighth notes.

Lainie Fefferman: Here I Am | I: Lot's Daughters
Violoncello

39 **E**

3 3 3 3 *f* *ff*

44 **F**

fp

55 **G**

ff

63

67

71 **H**

ff *lyical!*

75

81 **I** *pizz*

f *ff* **4** Attacca

Here I Am | 2: The Nephilim

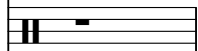
As slow as possible for singer (♩ = 40?)

Bass Clarinet
in B♭



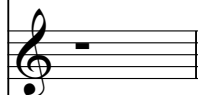
come in with cello:
step up to vocal mic
take long audible breaths in
take long as possible exhales with "caught breath"
Take breaks as needed (be sure to take at least 3 or 4)
repeat till end of movement

Drum Set



come in with cello, continue through entire movement:
brush cymbals in long, smooth swells.
ad lib: sparingly pepper in soft, ethereal sounds in any way you imagine
(with 1 cue later on in m.28)

Electric Guitar



come in with piano, continue to end of movement:
remove line from guitar output -
fondle it with fingers to create very quiet, sporadic crackly noise.
(or use another technique to achieve warm "noise")

Voice



straight, sweet tone
(a bit of vibrato is fine)

Keyboard

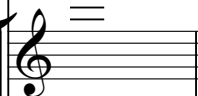


Ped.

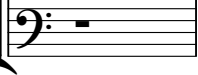
* Ped.

(continue the B from last movement)
cue cello at start of movement
Take deep, audible breaths throughout - into vocal mic if possible

Violin



Violoncello



Come in 5 secs after violin cue: quietly as possible,
slowly gliss up and down through
natural harmonics on G string
for the duration of the mvmt
(fade in from nothing, and out to nothing)
sul ponticello sometimes - sul tasto sometimes

(ad lib, intersperse the following):
sprinkle in pizz'ed natural harmonics
in e minor for 2 or 3 seconds as a break...
only 2 or 3 times during the movement

Glock, or on Vibraphone depending on glock:

Cued by soprano entry:
Bow single or diad pitches in e minor every 3-8 seconds -
sweet and ethereal (let ring)
==> Go to end of movement.

Voice

p

It was then , and la-ter too , the Ne phi-lim ap-peared on

Kbd.

Pluck string inside piano

mf

Ped.

Vln.



13

Voice

earth. When the di - vine be - ings lay with the daugh-ters of_

Kbd.

a sparkle

normal *mf*

Pluck string inside piano

mf

* *8^{va}* Ped. * *8^{vb}* Ped.

Vln.

19

Voice

— men who bore to them off-spring It

Kbd.

normal

mp *pp*

* Ped. * Ped. * Ped.

Vln.



Drum set: cued by sop's "nephilim" (the second time):
while still shwooshing...
lick your finger and get that roar sound on floor tom

Voice

was then , and la - ter too , the Ne phi-lim ap-peared

Kbd.

8va *8va*

Pluck string inside piano

mf

* Ped. * Ped.

Vln.

30

Voice

on Earth When the di - vine _____ be ings__ lay

Kbd.

mf *f* Plucked

8va

Ped.

Vln.



35

Voice

with the daugh - ters of__ men who bore to them__

Kbd.

mp

** Ped.* ** Ped.*

Vln.

39

Voice

off-spring

Kbd.

Vln.



clarinet: cued by high chord in piano,
spoken in a quiet whisper in unison with soprano:

"They were the heros of old -
the men of renown."

cued by high chord in piano,
spoken as quietly as possible:

"They were the heros of old -
the men of renown."

Voice

Kbd.

Vln.

8^{va} - - - |

cue soprano

8^{va} - - - |

8^{vb} - - - |

* Ped.

* Ped.

* Ped.

* Ped.

don't play the last note
until the singer says
"rmen" 8^{va} - - - |

Here I Am | 3: The Offerings

TACIT!

This is a Va Vocals a cappella movement.

Here I Am | 4: Deuteronomic Rules

Totally free - all gestures cued

Violin
sul pont. *p* gliss. gliss. gliss. gliss.

Violoncello
sul pont. *p* gliss. gliss. gliss. gliss.

Singer
You shall not sow your vineyard with two kinds of seed; (wait for perc hit) you shall not plow with an ox and an ass together;

Keyboard
All cued by drums if on piano, deaden string with finger - if keys, find brittle percussive sound

Vibraphone
All cued by drums strike hard (hard mallet) *f* but mute bar with palm

Drum Set
cue all hits after each singer's text box cow bell bass drum

Vln.
5 gliss. gliss. gliss. gliss.

Vc.
gliss. gliss. gliss. gliss.

Sgr.
(sim.) you shall make tassels on the four corners of your garment; you shall not wear cloth combining wool and linen; you shall not marry your father's former wife;

Kbd.

Vib.

Dr.

Here I Am | 4: Deuteronomic Rules

ATTACCA

stop glissing on singer's "crushed"
end with double percussive hit on singer's "cut off"

stop glissing on singer's "cut off"
end with double percussive hit on singer's "cut off"

No one whose testes are crushed or whose member has been cut off
shall be admitted into the congregation of the lord.;

cue for hit on word "crushed"
("...testes are CRUSHED")

cue for hit on words "cut off"
("...member has been CUT OFF")

The musical score consists of six staves. The Violin (Vln.) and Viola (Vc.) parts feature glissando markings and performance instructions. The Singer (Sgr.) part contains the lyrics in a text box. The Keyboard (Kbd.), Vibraphone (Vib.), and Drums (Dr.) parts provide accompaniment with specific cues for hits on the words 'crushed' and 'cut off'.

Here I Am | 5: Sword on Thigh
Violoncello

2

45 **E**

Musical staff 1: Bass clef, key signature of one flat, starting at measure 45. It begins with a half note E2, followed by a series of eighth notes. A dynamic marking 'f' is present. A fermata is placed over the final note of the staff.

49

Musical staff 2: Bass clef, key signature of one flat, starting at measure 49. It continues with eighth notes.

53

Musical staff 3: Bass clef, key signature of one flat, starting at measure 53. It continues with eighth notes.

57

F

Musical staff 4: Bass clef, key signature of one flat, starting at measure 57. It continues with eighth notes.

61

arco

Musical staff 5: Bass clef, key signature of one flat, starting at measure 61. It continues with eighth notes, then has a rest for two measures, followed by a half note G2 with a fermata. A 'arco' marking is above the staff and a 'p' marking is below the staff.

67 **G**

5

Musical staff 6: Bass clef, key signature of one flat, starting at measure 67. It consists of a whole rest followed by a thick black bar representing a double bar line.

Here I Am | 6: Innocent Men

TACIT!

This is a Va Vocals a cappella movement.

Here I Am | 7: And Their Bloodguilt Shall Be Upon Them

Violoncello

Biblical ♩ = 112

Dr. very on the string

ff

4

7

10

fff *ff*

12

S. Solo

The Lord called to Moses and spoke to him, saying:
Speak to the Israelite people, and say to them:

Here I Am | 7: And Their Bloodguilt Shall Be Upon Them

2

Violoncello

16

A

B. Cl. *ff*

19

fff

22

ff

24

S. Solo

The Lord spoke to Moses, saying:
Command Aaron and his sons thus:

B

ff tremolo *fp*

NO PULSE -- ALL CUED

27

S. Solo

When any of you
presents an offering of cattle,...

start gliss after clarinet alters
pitch in response to
"burnt offering"
swell through gliss

BACK TO METERED

violin cues
downbeat at 32

p gliss. *mf* nat.

cut off 1 second after
soprano is done speaking
("an offering by fire of pleasing odor to the lord")

33

C

ff Vln.

Here I Am | 7: And Their Bloodguilt Shall Be Upon Them

Violoncello

36 soaring D

38

40

42

44

46

48

49 S. Solo

grand pause Dr.

Here I Am | 7: And Their Bloodguilt Shall Be Upon Them

Violoncello

4 driving

52

S. Solo

and the

E

f

55

58

61

64

tremolo

F UNMETERED -- ALL CUED

p

E. Gtr.

69

Vib.

begin this when you hear "...among the birds"

G METERED

bird chirps -- nat. -- senza vib. free time - rhythms a suggestion

73

nat -sul pont.

Violin cues
downbeat at G

p

f

78

82

86

Here I Am | 7: And Their Bloodguilt Shall Be Upon Them

Violoncello

90

S. Solo

the cormorant, and the great owl...

95

H

E. Gtr.

S. Solo

with violin

pp

They shall not be ea - ten: -

97

100

102

104

106

S. Solo

hop - per, the lo - - - - - cust and

108

the bald lo - - - - - cust,

get cutoff from percussion - will show downbeat of 109

Here I Am | 7: And Their Bloodguilt Shall Be Upon Them

Violoncello

110

and cri - ckets of e - very va - ri - e - ty

f make awesome cricket noises --
till re-entry at Reh I

STILL METERED

112 (but possibility of vamping if text goes long)

Kbd.

TOTALLY METERED

116 drum set cues downbeat of 116

fff

fff *ff*

E. Gtr.

S. Solo

None of you shall come near a - ny - one of his own flesh I am the Lord.

Here I Am | 7: And Their Bloodguilt Shall Be Upon Them

Violoncello

soaringly lyrical
(with growly, interrupting triple-stops)

135

K

Musical notation for measures 135-139 in bass clef. Measure 135 starts with a whole rest. Measures 136-139 feature a series of chords and triplets with dynamic markings: *mf*, *fff*, *mf*, *fff*, and *f*.

140

Musical notation for measures 140-144 in bass clef, consisting of a series of chords with a *fff* dynamic marking.

145

Musical notation for measures 145-149 in bass clef. Measure 145 has a whole rest. Measures 146-149 include a melodic line in treble clef with a *ff* dynamic marking and a *fff* dynamic marking at the end.

150

L

S. Solo

who has been

painfully lyrical

Musical notation for measures 150-154. Measure 150 has a whole rest. Measures 151-154 feature a melodic line in treble clef with a *f* dynamic marking. The lyrics "who has been" are written below the staff.

155

born in - to your fa - ther's house -hold, she is your sis ter; do not un -co -ver her na ked ness. do not un -co -ver the

cue guitar's cutoff at
downbeat of 156

play the fuck outta this note!

Musical notation for measures 155-158. Measures 155-158 feature a melodic line in treble clef with a *fff* dynamic marking. The lyrics "born in - to your fa - ther's house -hold, she is your sis ter; do not un -co -ver her na ked ness. do not un -co -ver the" are written below the staff.

159

Musical notation for measures 159-162 in treble clef, featuring a melodic line with a *f* dynamic marking.

163

Musical notation for measures 163-167. Measure 163 has a whole rest. Measures 164-167 feature a melodic line in treble clef with a *fff* dynamic marking.

Here I Am | 7: And Their Bloodguilt Shall Be Upon Them

Violoncello

8

167

Musical staff for measures 167-171. The staff is in treble clef. It begins with a *mf* dynamic marking. The music consists of a series of eighth and sixteenth notes, some with accents.

172

Musical staff for measures 172-175. The staff is in treble clef. It continues the melodic line with various note values and rests.

176

Musical staff for measures 176-179. The staff is in treble clef. It features a more complex rhythmic pattern with some notes in the bass clef. A *ff* dynamic marking is present at the end of the staff.

180 **M**

Musical staff for measures 180-186. The staff is in bass clef. It consists of a series of half notes, each with a long slur above it. A *p* dynamic marking is present.

187

Musical staff for measures 187-193. The staff is in bass clef. It continues the series of half notes with long slurs.

194 **N** E. Gtr.

Musical staff for measures 194-202. The staff is in bass clef. It features a series of half notes with long slurs. A *mf* dynamic marking is present. Above the staff, there are markings for "E. Gtr." and "B. Cl.".

203

Musical staff for measures 203-210. The staff is in bass clef. It begins with a *fpp* dynamic marking. The music includes a section labeled "UNMETERED" and features "tremolo" and "gliss." markings.

211

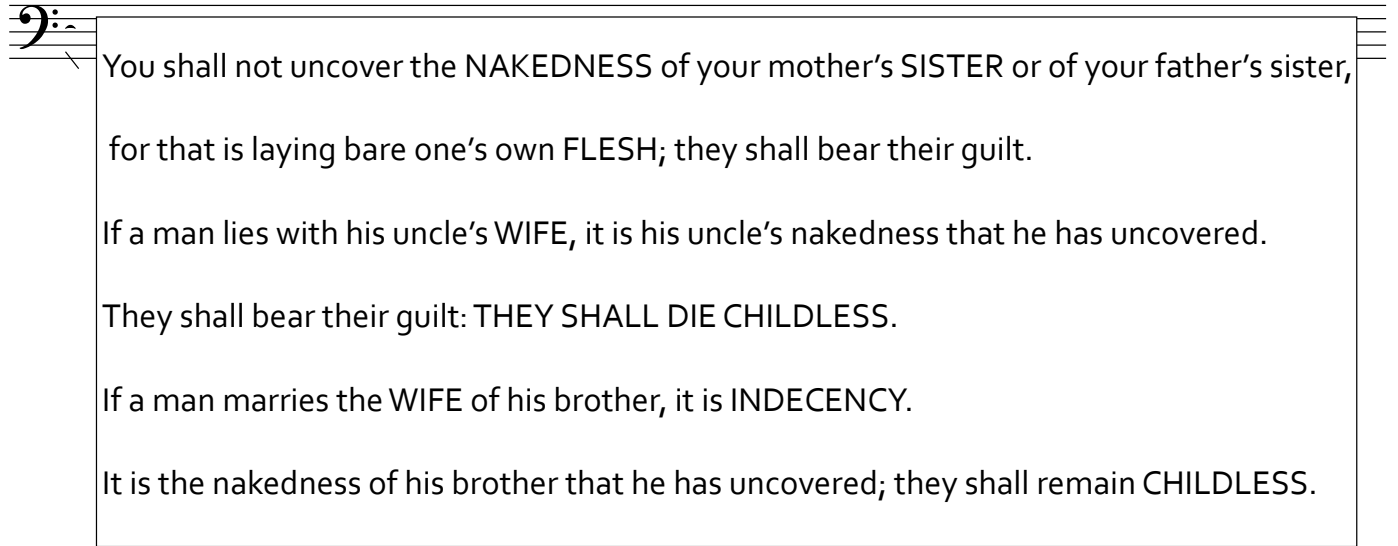
Musical staff for measures 211-215. The staff is in bass clef. It features a series of half notes with long slurs and "gliss." markings.

cutoff right after soprano says "you shall not eat anything with its blood."

Here I Am | 7: And Their Bloodguilt Shall Be Upon Them

Violoncello

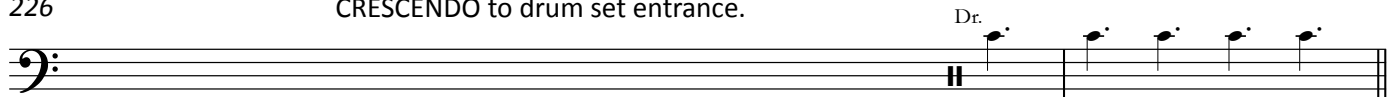
right after gliss ends,
mumbly whisper text,
219 but be forceful with caps words:



You shall not uncover the NAKEDNESS of your mother's SISTER or of your father's sister,
for that is laying bare one's own FLESH; they shall bear their guilt.
If a man lies with his uncle's WIFE, it is his uncle's nakedness that he has uncovered.
They shall bear their guilt: THEY SHALL DIE CHILDLESS.
If a man marries the WIFE of his brother, it is INDECENCY.
It is the nakedness of his brother that he has uncovered; they shall remain CHILDLESS.

if you finish text before drum set enters,
repeat from beginning until he does,
then end with that sentence.
CRESCENDO to drum set entrance.

226



Dr.

Here I Am | 7: And Their Bloodguilt Shall Be Upon Them

Violoncello

10 METERED

232

Vib. nat.

236 **P**

>fff fff

239

fff

242

ff

244 **Q**

S. Solo

If anyone insults his father or his mother, he shall be PUT TO DEATH(!!!);	he has insulted his father and his mother—	his bloodguilt is upon him.
--	--	-----------------------------

249 Kbd.

ff

253

mf

257

fff mf

261

p pp

Here I Am | 8: Innocent Men

TACIT!

This is a Va Vocals a cappella movement.

Violoncello

Here I Am | 9: Take Your Son

5 secs

Gliss through harmonics on G string - continuously and rapidly (flautando) etc... **A** ...keep glissing... 10 secs

pp (or maybe just air noise on G string)

12 8 secs ...keep glissing... 10 secs **B** 10 secs ...keep glissing...

24 10 secs cut out when singer hits high D Voice 12ish secs

I - - (s)AA(c)

32 10 secs 10 secs whispery (♩ = 120)

(wh)O(m) (y)OU (l)O(ve) (wh)O(m) (y)OU *p*

40 **C** sop reads

41 You start the section **D** ♩ = 60 serene *mp*

49 Grand Pause ♩ = 88

58

66 ♩ = 108 sweet **E** *mf* spic.

73 spic. **F**

Here I Am | 9: Take Your Son
Violoncello

2 79

Musical notation for measures 79-84. The piece is in G major. The time signature changes from 3/4 to 5/8, then back to 3/4, then 5/8, then 4/4, then 5/8, and finally 3/4. The notation features eighth and sixteenth notes with slurs and ties.

85

Musical notation for measures 85-90. A box labeled 'G' is placed above the staff at the start of measure 85. The time signature changes from 3/4 to 5/8, then 4/4, and finally 5/8. The notation includes slurs and ties.

91

Musical notation for measures 91-95. The time signature changes from 4/4 to 5/8, then 5/8, then 4/4, and finally 5/8. A dynamic marking of *f* (forte) is present below the staff. The notation includes slurs and ties.

H

96 get everything ringing as much as possible!

Musical notation for measures 96-100. A dynamic marking of *ff* (fortissimo) is present below the staff. The time signature changes from 4/4 to 5/8, then 4/4, then 5/8, and finally 3/4. The notation includes slurs and ties.

101

Musical notation for measures 101-105. The time signature changes from 3/4 to 5/8, then 5/8, then 4/4, and finally 5/8. The notation includes slurs and ties.

106 **I**

Musical notation for measures 106-111. The time signature changes from 4/4 to 5/8, then 3/4, then 5/8, and finally 5/8. The notation includes slurs and ties.

112

Musical notation for measures 112-118. The time signature changes from 5/8 to 4/4, then 5/8, then 4/4, and finally 5/8. The notation includes slurs and ties.

119

Musical notation for measures 119-124. The time signature changes from 4/4 to 3/4, then 5/8, then 4/4, then 5/8, then 3/4, and finally 5/8. A dynamic marking of *mf* (mezzo-forte) is present below the staff. The notation includes slurs, ties, and a triplet of eighth notes.

125 **J**

Musical notation for measures 125-130. The time signature changes from 5/8 to 3/4, then 5/8, then 4/4, then 5/8, and finally 4/4. A dynamic marking of *pp* (pianissimo) is present below the staff. The notation includes slurs and ties.

Here I Am | 9: Take Your Son
Violoncello

130

Musical staff 130-136: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains seven measures of whole rests. The time signature changes to 5/8 in the second measure, 3/4 in the third, 5/8 in the fourth, 4/4 in the fifth, 5/8 in the sixth, and 4/4 in the seventh.

137 **K**

Musical staff 137-146: Treble clef, key signature of one sharp (F#), 4/4 time signature. The staff contains seven measures. The first measure is a whole rest. The second measure has a whole note with a fermata and a '2' above it. The third measure has a whole note with a fermata and a '4' above it. The fourth measure has a whole note with a fermata. The fifth measure is a whole rest. The sixth measure has a whole note with a fermata. The seventh measure is a whole rest. The time signature changes to 5/8 in the seventh measure.

147 **L**

Musical staff 147-155: Treble clef, key signature of one sharp (F#), 5/8 time signature. The staff contains seven measures. The first measure is a whole rest. The second measure is a whole rest. The third measure has a whole note with a fermata and a '3' above it. The fourth measure is a whole rest. The fifth measure has a whole note with a fermata and a '3' above it. The sixth measure is a whole rest. The seventh measure is a whole rest. The time signature changes to 4/4 in the third measure and 5/8 in the seventh measure. A tempo marking '♩ = 88' is placed above the fourth measure.

156

Musical staff 156-164: Treble clef, key signature of one sharp (F#), 5/8 time signature. The staff contains seven measures. The first measure is a whole rest. The second measure has a whole note with a fermata and a '3' above it. The third measure is a whole rest. The fourth measure has a whole note with a fermata and a '2' above it. The fifth measure is a whole rest. The sixth measure has a whole note with a fermata. The seventh measure is a whole rest. The time signature changes to 4/4 in the second measure and 5/8 in the third measure.