

Lainie Fefferman

Here I Am

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

Clarinet / B. Clarinet

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Quick Note:

All movements are for bass clarinet EXCEPT for the last movement, "Take Your Son," which is for plain ol' B flat clarinet.

THANKS!

Here I Am | 1: Lot's Daughters

Bass Clarinet in B \flat

Lainie Fefferman

Rock ballad strength

$\text{♩} = 100$

Musical notation for measures 1-4. The key signature is three sharps (F#, C#, G#) and the time signature is 4/4. The music starts with a dynamic marking of *f* and features several triplet patterns.

A

Sudden change:

$\text{♩} = 80$

Musical notation for measures 5-8. The tempo is marked as $\text{♩} = 80$ and the dynamic is *p*. The music features triplet patterns and a melodic line.

B

Back to

$\text{♩} = 100$

Sudden change:

$\text{♩} = 80$

other-worldly - quiet as this range can get

Musical notation for measures 9-15. The tempo is marked as $\text{♩} = 100$ and the dynamic is *f*. The music features a melodic line and triplet patterns. The dynamic changes to *p* for the final two measures.

C

Back to

$\text{♩} = 100$

Musical notation for measures 16-21. The tempo is marked as $\text{♩} = 100$ and the dynamic is *f*. The music features a melodic line and triplet patterns.

D

Musical notation for measures 22-30. The music features a melodic line and triplet patterns, with a dynamic marking of *ff*.

Musical notation for measures 31-36. The music features a melodic line and triplet patterns.

Musical notation for measures 37-40. The music features a melodic line and triplet patterns.

Bass Clarinet in B \flat

40 **E**
f *fp*

Musical staff 40-43: Treble clef, key signature of three sharps (F#, C#, G#). Measure 40 starts with a quarter rest followed by eighth notes. Measures 41-43 feature eighth-note triplets. Measure 44 begins with a half note and a fermata.

44 **F**

Musical staff 44-46: Treble clef, key signature of three sharps. Measure 44 contains eighth-note triplets. Measure 45 has a quarter rest followed by eighth notes. Measure 46 features eighth-note triplets.

51

Musical staff 51-56: Treble clef, key signature of three sharps. Measure 51 has a half note with a fermata. Measures 52-53 contain eighth-note triplets. Measure 54 has a quarter rest followed by eighth notes. Measure 55 features eighth-note triplets. Measure 56 has a half note with a fermata.

57 **G**
p

Musical staff 57-61: Treble clef, key signature of three sharps. Measure 57 has a half note with a fermata. Measure 58 has a quarter rest followed by eighth notes. Measures 59-61 consist of eighth-note triplets.

62

Musical staff 62-65: Treble clef, key signature of three sharps. Measures 62-65 consist of eighth-note triplets.

66 *f*
f

Musical staff 66-69: Treble clef, key signature of three sharps. Measures 66-69 consist of eighth-note triplets.

70 **H**
ff *ffp*

Musical staff 70-73: Treble clef, key signature of three sharps. Measure 70 has eighth-note triplets. Measure 71 has a quarter rest followed by eighth notes. Measure 72 has eighth-note triplets. Measure 73 has a half note with a fermata.

74

Musical staff 74-79: Treble clef, key signature of three sharps. Measures 74-79 consist of half notes with fermatas.

80 **I** (as much of a fade out as possible in this range) **Attacca**
pp

Musical staff 80-84: Treble clef, key signature of three sharps. Measures 80-84 consist of half notes with fermatas. The piece ends with a double bar line and a *pp* dynamic marking.

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

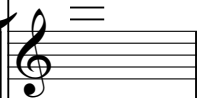


Ped.

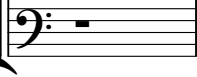
* Ped.

(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.*

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.

*

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

TACIT!

No clarinet in this one... sorry!

Bass Clarinet in B \flat

Here I Am | 5: Sword on Thigh

Sexy as hell ♩ = 88 (As slow as good taste will allow)

slap tongue s.t. s.t. s.t. s.t. s.t.

7 s.t. s.t. gritty - growly? *mf*

15 Dr. *mf* **A**

24 Dr. **C** s.t. s.t. s.t. s.t.

30 s.t. *ff* *f* **D**

37 *ff* **E**

43 *mf* **E**

50 *ff* **3**

59 *ff* *mf* **F**

65 **2** **G** Say, flatly (in sync with singer)

And Moses said "Dedicate yourselves to the Lord this day that he may bestow a blessing upon you, for each of you has been against son and brother."

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

Biblical ♩ = 112

Dr.

ff

5

v

9

fff *ff*

13 S. Solo The Lord called to Moses ... **A**

f

19

fff

23 **B** Vln. senza vib. (breathe when necessary)

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

p

27 **NO PULSE -- ALL CUED**

a burnt offering, an offering of fire...an offering by FIRE of pleasing odor to the Lord.

this pitch cues string gliss

cut off immediately when strings end tremolo

Bass Clarinet in B \flat

2 BACK TO METERED

violin cues downbeat at 32

32

ff *pp*

36

Vc. S. Solo

You shall eat no fat of ox or

sweet, slow grace note -
grace note lands on the downbeat

41

sheep or goat. Fat from a-ni-mals that died or were torn by beasts may be put to a-ny use but you must not eat it.

46

If a-ny-one eats the fat of a-ni-mals the per-son who eats it shall be cut off from his-kin!

mp *f*

51

S. Solo

the swine

grand pause Dr.

ff lyrical

55

Bass Clarinet in B \flat

starting 1-2 seconds after 59,
high squeals until F (one or two a bar)

UNMETERED -- ALL CUED

S. Solo

Anything that
has fins and scales...
and an ABOMINATION
for you they shall remain

59

G METERED

75
Violin cues
downbeat at G (warning: cello rhythms only a suggestion) *pp* the ea - gle,

81
— the vul - ture, and the black vul - ture, the kite,

86
fal-cons, the ra - ven

91
S. Solo **H** They shall not be ea - ten: -

S. Solo All winged swarming ...
...you may eat among them:

96
with soprano and vibes
strings enter
m. 99 the grass - hop-per, the lo -

107
S. Solo
and cri - ckets of e - very va ri - e - ty
- cust and the bald lo - cust,

Bass Clarinet in B \flat

4

112 STILL METERED (but possibility of vamping if text goes long) Dr. TOTALLY METERED

"...to be your God" drum set cues 116

Kbd. *fff*

119

124

129 E. Gtr. S. Solo

None of you shall come near none of his own flesh I am the Lord.

soaringly lyrical
135 (with growly, interrupting D's) **K**

fff slap tongue

140

144

Bass Clarinet in B \flat

149

L

5

Musical notation for measures 149-153. The system consists of a vocal line and a bass clarinet line. The vocal line has 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 as harsh as possible!". The bass clarinet line features a melodic line with a fermata over the final measure and a fingering of 5.

154

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 as harsh as possible!

Musical notation for measures 154-158. The system consists of a vocal line and a bass clarinet line. The vocal line continues with lyrics: "naked - ness. of your father's sister for she is your fa - ther's _____ flesh." The bass clarinet line features a melodic line with a fermata over the final measure and a dynamic marking of *ff*.

159

naked - ness. of your father's sister for she is your fa - ther's _____ flesh.

Musical notation for measures 159-163. The system consists of a vocal line and a bass clarinet line. The vocal line continues with lyrics: "ness of your father's brother: do not approach his wife; she is your aunt. Do not un - cover the nakedness of your daughter in law:". The bass clarinet line features a melodic line with a fermata over the final measure and a dynamic marking of *f*.

164

ness of your father's brother: do not approach his wife; she is your aunt. Do not un - cover the nakedness of your daughter in law:

Musical notation for measures 164-168. The system consists of a vocal line and a bass clarinet line. The vocal line continues with lyrics: "Do not un - co - ver the na - ked - ness of your brother's wife." The bass clarinet line features a melodic line with a fermata over the final measure and a dynamic marking of *fff*.

169

Do not un - co - ver the na - ked - ness of your brother's wife.

Musical notation for measures 169-172. The system consists of a vocal line and a bass clarinet line. The vocal line continues with lyrics: "Do not un - co - ver the na - ked - ness of a woman and her daughter". The bass clarinet line features a melodic line with a fermata over the final measure.

173

Do not un - co - ver the na - ked - ness of a woman and her daughter

Musical notation for measures 173-177. The system consists of a vocal line and a bass clarinet line. The vocal line continues with lyrics: "Do not un - co - ver the na - ked - ness of a woman and her daughter". The bass clarinet line features a melodic line with a fermata over the final measure.



Bass Clarinet in B \flat

178

they are kin dred; it is depra - vi - ty. I am the lord it is a per ver sion.

ff \rightarrow **p** (breathe when necessary)

cue downbeat of 178 for whole ensemble

188

S. Solo

My rules alone shall you observe,

and faithfully follow My laws:

193

for I am the LORD YOUR GOD!

ff

N

197

201

204

O

UNMETERED

207

Begin 2 sec after strings begin gliss. Mumblyngly whisper text, but be forceful with caps words:



If a man commits adultery with a married woman, committing adultery with ANOTHER MAN'S WIFE, the adulterer and the ADULTRESS shall be put to DEATH.

If a man lies with his father's wife, it is the NAKEDNESS of his father that he has uncovered; the two shall be put to DEATH- their BLOODGUILT is upon them.

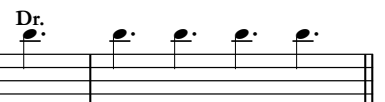
IF a man lies with his daughter-in-law, both of them shall be put to DEATH; they have committed INCEST—their bloodguilt is upon them.

If a man lies with a male as one lies with a woman, the two of them have done an ABHORRENT THING; they shall be put to death—their bloodguilt is upon them.

CRESCENDO to drum set's entrance.

if you finish text before drums enter,
repeat from beginning until drum entry,
then finish with current sentence.

225



Bass Clarinet in B \flat

8 METERED

232 Dr. Vib.

236 P

ff

240

fff

244 Q Kbd. S. Solo

he has insulted his father and his mother— his bloodguilt is upon him.

248

If a man lies with a male as one lies with a woman, the two of them have done an abomination; they shall be put to DEATH— their bloodguilt is upon them.

253

Anyone who has a ghost or familiar spirit shall be put to DEATH; they shall be pelted with STONES--

257

their bloodguilt shall be upon them.

fff *mf*

261

p *pp*

fade to nothing with strings

Here I Am | 8: Innocent Men

TACIT!

This is a Va Vocals a cappella movement.

Clarinet in B \flat

Here I Am | 9: Take Your Son

breathe out on pitchless vowels
(match singer when possible)
straight into microphone - start when strings do
don't try to synchronize entrances/exits with singer

5 secs 7 secs **A** 10 secs

8 10 secs 8 secs

16 10 secs **B** 10 secs

24 10 secs 12ish secs fade out a second after singer hits high D **2**

32 10 secs cut out on sop's second "whom you love" 10 secs **4**

40 **C** sop reads

41 **D** ♩ = 60

Here I Am | 9: Take Your Son
Clarinet in B \flat

42 with singer

p

42-49: Musical staff with treble clef, key signature of three sharps (F#, C#, G#), and a 5/8 time signature. The music consists of a series of eighth and quarter notes, some with slurs and accents. A triplet of eighth notes is marked at the end of the staff.

50 Grand Pause $\text{♩} = 88$ barely tongued

mf *mf*

50-56: Musical staff with treble clef, key signature of three sharps, and a 5/8 time signature. It begins with a 'Grand Pause' and a tempo marking of $\text{♩} = 88$. The music features slurs and accents, with a 'barely tongued' instruction. The dynamic markings are *mf*.

57

f

57-63: Musical staff with treble clef, key signature of three sharps, and a 5/8 time signature. It includes a triplet of eighth notes and a dynamic marking of *f*.

64 **E** $\text{♩} = 108$ 5 Vc.

64-73: Musical staff with treble clef, key signature of three sharps, and a 5/8 time signature. It features a boxed letter 'E', a tempo marking of $\text{♩} = 108$, a '5' marking, and a 'Vc.' marking. The staff contains a series of notes with slurs and accents.

74 **F**

74-82: Musical staff with treble clef, key signature of three sharps, and a 5/8 time signature. It begins with a boxed letter 'F' and contains a series of notes with slurs and accents.

83 **G** 3 Vln. with glock *p*

83-91: Musical staff with treble clef, key signature of three sharps, and a 5/8 time signature. It includes a boxed letter 'G', a '3' marking, a 'Vln.' marking, and the instruction 'with glock'. The dynamic marking is *p*.

92 **H**

92-99: Musical staff with treble clef, key signature of three sharps, and a 5/8 time signature. It begins with a boxed letter 'H' and contains a series of notes with slurs and accents.

100 *mf*

100-105: Musical staff with treble clef, key signature of three sharps, and a 5/8 time signature. It includes a triplet of eighth notes and a dynamic marking of *mf*.

106 **I** lyrical

106-113: Musical staff with treble clef, key signature of three sharps, and a 5/8 time signature. It begins with a boxed letter 'I', includes a triplet of eighth notes, and has the instruction 'lyrical'.

Here I Am | 9: Take Your Son
Clarinete in B \flat

113

119

painfully sweet

125

J

134

Voice K

I - saac ,

mf

141

mp

Same gestures as beginning - long breaths - breathe out on pitchless vowels
(match singer when possible)

147

L

love ,

$\text{♩} = 88$

156

Take two more full breaths
after singer finishes final "love"