

**Lainie Fefferman**

# **Here I Am**

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

**Percussion**

Revised July 2019  
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**Hi, Pete!**

**As you may recall, for this piece you're playing only vibes and glock, so that's all you'll need.**

**With assorted mallets and bows and such.**

**Thanks!  
Lainie**

# Here I Am | 1: Lot's Daughters

Glockenspiel

Vibraphone

Lainie Fefferman

Rock ballad strength

♩ = 100

let everything ring unless indicated otherwise

6

Musical notation for measures 1-6. The score is in 4/4 time with a key signature of two sharps (F# and C#). The notation consists of two staves, both of which are completely blank, indicating sustained notes or chords. A large number '6' is centered above the second staff.

motor off - lots of pedal

6

7 **A** Sudden change: Back to

♩ = 80 ♩ = 100

Musical notation for measures 7-11. The notation is on two staves. The upper staff contains notes: a quarter note F#4, a quarter rest, a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note C#5, a quarter note B4, a quarter note A4, a quarter note G#4, a quarter note F#4, and a quarter rest. A dynamic marking 'f' is under the first note. A triplet bracket is under the notes G#4, A4, and B4. The lower staff is blank. A large number '6' is centered above the second staff.

12 **B** Sudden change:

♩ = 80

Musical notation for measures 12-15. The notation is on two staves. The upper staff contains notes: a quarter rest, a quarter note F#4, a quarter note G#4, a quarter note A4, a quarter note B4, a quarter note C#5, a quarter note B4, a quarter note A4, a quarter note G#4, a quarter note F#4, and a quarter note E4. A dynamic marking 'f' is under the first note. Two triplet brackets are under the notes G#4, A4, and B4. The lower staff is blank.

16 **C** Back to

♩ = 100

Musical notation for measures 16-19. The notation is on two staves, both of which are completely blank. A large number '7' is centered above the second staff.

Lainie Fefferman: Here I Am | 1: Lot's Daughters  
Glockenspiel, Vibraphone

23 **D**

pp ff 3 3 3 3

29

ff fff 3 3 3 3

34

ff fff 3 3 3

40 **E**

f ff 3 3 3 3 3 3 3 3 3 3 3 3

44 **F**

ff p 3 3 3 3 3 3 3 3 3 3 3 3

50

p ff 3 3 3 3

Lainie Fefferman: Here I Am | 1: Lot's Daughters  
Glockenspiel, Vibraphone

57 **G**

*f*

63

*ff*

68 **H**

*mf*

76

*mf* *ff*

81 **I** **Attaca**

*ff* *ff*

# Here I Am | 2: The Nephilim

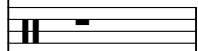
As slow as possible for singer (♩ = 40?)

Bass Clarinet  
in B♭



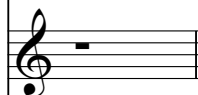
come in with cello:  
step up to vocal mic  
take long audible breaths in  
take long as possible exhales with "caught breath"  
Take breaks as needed (be sure to take at least 3 or 4)  
repeat till end of movement

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

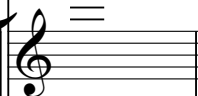


*Ped.*

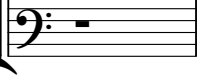
\* *Ped.*

(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.

normal *mf*

\*a sparkle\*

Pluck string inside piano

*mf*

\* *8<sup>va</sup>* Ped.

\* 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<sup>va</sup> - - - |

cue soprano

8<sup>va</sup> - - - |

8<sup>vb</sup> - - - |

\* Ped.

\* Ped.

\* Ped.

\*

don't play the last note  
until the singer says  
"rmen" 8<sup>va</sup> - - - |

**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

The score is divided into two systems. The first system includes Violin, Violoncello, Singer, Keyboard, Vibraphone, and Drum Set. The second system includes Violin (Vln.), Violoncello (Vc.), Singer (Sgr.), Keyboard (Kbd.), Vibraphone (Vib.), and Drum Set (Dr.).

**Violin and Violoncello:** Both parts play a sequence of notes with glissando markings. The Violoncello part starts with a *p* dynamic and a *sul pont.* marking.

**Singer:** The first system contains two text boxes: "You shall not sow your vineyard with two kinds of seed;" and "you shall not plow with an ox and an ass together;". A note "(wait for perc hit)" is placed above the second box. The second system contains three text boxes: "you shall make tassels on the four corners of your garment;", "you shall not wear cloth combining wool and linen;", and "you shall not marry your father's former wife;". A note "(sim.)" is placed above the first box.

**Keyboard and Vibraphone:** Both parts are marked "All cued by drums". The Vibraphone part includes the instruction "strike hard (hard mallet) but mute bar with palm" and a *f* dynamic marking.

**Drum Set:** The first system includes a "cow bell" and "bass drum" marking. The second system includes a "bass drum" marking.

# 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 Violoncello (Vc.) parts feature glissando markings and performance instructions. The Singer (Sgr.) part contains the lyrics. The Keyboard (Kbd.), Vibraphone (Vib.), and Drums (Dr.) parts provide accompaniment with specific cues for hits on the words 'crushed' and 'cut off'.

Glockenspiel  
Vibraphone

# Here I Am | 5: Sword on Thigh

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

Measures 1-4 of the score. The upper staff is a grand staff with a treble clef and a key signature of two flats (B-flat and E-flat). The time signature is 5/4. The lower staff is a grand staff with a treble clef and a key signature of two flats. It includes the instruction "hard mallet, mute with hand" and a dynamic marking of *f*. The notation shows rests in the upper staff and rhythmic patterns in the lower staff.

Measures 5-8 of the score. The upper staff shows changes in time signature from 5/4 to 4/4. The lower staff continues with rhythmic patterns and dynamic markings.

Measures 9-14 of the score. Measure 9 is marked with a boxed 'A'. The upper staff has rests. The lower staff has rhythmic patterns. Time signatures change from 4/4 to 3/4 and back to 4/4.

Measures 15-20 of the score. Measure 15 is marked with a boxed 'B'. The upper staff has rests. The lower staff includes the instruction "Dr. keep dampening" and rhythmic patterns. Time signatures change from 4/4 to 2/4 and back to 4/4.

Measures 21-24 of the score. The upper staff has rests. The lower staff has rhythmic patterns. Time signatures change from 4/4 to 3/4, 6/8, and back to 4/4.

25 C

mf ff f

Dr. stop dampening

mf

31

deadened with mallet stop dampening

f

37 D

4

p f

improv scattered G bluesy licks like this till Reh E  
free - above the pulse - leave a lot of space btw licks

dampen

3

4

45 E

let ring dampen let ring

f ff

51

sub. mp sub. mf

dampen

55

improv scattered low bluesy licks like this  
till m. 60  
free - above pulse - let final notes ring

let ring

3

3

59 **F**

dampen

*ff*

62

*ff*

2

2

67 **G**

6

6



**Here I Am | 6: Innocent Men**

**TACIT!**

**This is a Va Vocals a cappella movement.**

Vibraphone

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

Biblical Dr. ♩ = 112

motor on

*ff*

4 double on glock if possible

*fff* *ff*

7 sim.

*fff*

10

*ff*

S. Solo The Lord called ...

13

*ff* *fff*

20

*fff* *ff* *fff* *ff*

S. Solo The Lord spoke to Moses,...

23

*ff* *ff* *fff* *ff*

2 Vln.

The musical score is written for Vibraphone in 12/8 time, with a tempo of 112 beats per minute. It consists of seven staves of music. The first staff begins with a 'Biblical Dr.' marking and a tempo of 112. The music is primarily in a 12/8 time signature, with a key signature of one sharp (F#). Dynamics range from *ff* (fortissimo) to *fff* (fortississimo). Performance instructions include 'motor on' and 'double on glock if possible'. The score includes a 'S. Solo' section starting at measure 13, with a 4-measure rest indicated. A section marked '2' appears at measure 23, with a 'Vln.' marking above it. The score concludes with a final melodic line.

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

2 NO PULSE --  
ALL CUED

play immediately after soprano says "into smoke on the altar."

Vibraphone

immediately at strings gliss: bow pitches sparsely through this section improv other small sounds to Reh C

27 *f* bowed

When any of you presents an offering of cattle, the bull shall be slaughtered before the Lord; and Aaron's sons, the priests, shall offer the blood, dashing it against all sides of the altar. The bull shall be flayed and cut up into sections. Its entrails and legs shall be washed with water, and the priest shall turn the whole of it into smoke on the altar as a burnt offering, an offering by fire of pleasing odor to the Lord.

32 **C** **D**  
BACK TO METERED 4 12 S. Solo

violin cues downbeat at 32

the per - son who eats it shall be cut off from his kin!

51 grand pause Dr. S. Solo **E** 12

and the

*fff*

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

66 **F** UNMETERED -- ALL CUED *p* 3 secs after guitar exits: *p*

cue guitar with this hit

74 **G** METERED 4 Vc. (words to line up with S. Solo) *mp* *p*

Violin cues downbeat at G

the ea - gle,

81

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

86

fal - cons, the ra - ven

90

cue vioin's cut off at downbeat of 93

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

Vibraphone

S. Solo

All winged swarming things<sup>3</sup>  
...you may eat among them:

95 **H** S. Solo

They shall not be ea - ten: -

105 with soprano and b. clarinet (words for ease of alignment)

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

STILL METERED

(but possibility of vamping if text goes long)

109 cue violin and cello  
cutoff at downbeat of 109

lo - cust

S. Solo But all other... For I, the Lord...for I AM HOLY.

Dr.

TOTALLY METERED

116 drum set cues  
downbeat of 116

*ff*

120

*fff*

*ff*

123

*fff*

*ff*

126

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

Vibraphone

4

129

J

3

S. Solo

Musical staff for measures 129-134. Measure 129 contains a whole rest. Measure 130 contains a triplet of eighth notes. Measures 131-134 contain a vocal line with lyrics: "I am the Lord."

135

K

relentless

Musical staff for measures 135-140. Measures 135-140 contain a continuous eighth-note pattern. Dynamics are marked *pp* at the start and *mf* at the end.

138

Musical staff for measures 138-140. Measures 138-140 contain a continuous eighth-note pattern.

141

Musical staff for measures 141-143. Measures 141-143 contain a continuous eighth-note pattern.

144

Musical staff for measures 144-146. Measures 144-146 contain a continuous eighth-note pattern.

147

Musical staff for measures 147-149. Measures 147-149 contain a continuous eighth-note pattern.

150

Musical staff for measures 150-151. Measures 150-151 contain a continuous eighth-note pattern.

152

L

Musical staff for measures 152-154. Measures 152-154 contain a continuous eighth-note pattern.

155

S. Solo

Musical staff for measures 155-157. Measure 155 contains a vocal line with lyrics: "born in - to your fa - ther's house hold, she is your sis - ter; do not un - co - ver her". Measure 156 contains a vocal line with lyrics: "born in - to your fa - ther's house hold, she is your sis - ter; do not un - co - ver her". Measure 157 contains a vocal line with lyrics: "born in - to your fa - ther's house hold, she is your sis - ter; do not un - co - ver her". Dynamics are marked *ff* at the end.

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

Vibraphone

158 *Vc.*  
na - ked - ness. think of cello as upbeat  
come in with kick  
*ff*

161

164

167

170

173 *S. Solo*

Do not un - co - ver the na - ked - ness of a wo - man and her

176  
daugh - ter  
b. clarinet will cue this downbeat (178)

180 **M** 12 *B. Cl.* *S. Solo* **N** **O** 10 2  
*fff*

for I am the LORD YOUR GOD!

207 **UNMETERED**  
"you shall not sow your field with two kinds of seed;" "you shall not put on cloth from a mixture of two kinds of material."  
*f* *f*

All cued by drum set dampen each time

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

Vibraphone

6

"You shall not

eat anything  
with its blood."

"You shall not practice  
divination or soothsaying."

"You shall not destroy the  
side-growth of your beard."

218

226

"You shall not make gashes  
in your flesh for the dead,"

"or incise any marks  
on yourselves:"

Dr.

232 **METERED**

236

**P**

239

242

246

249

253

257

261

**Here I Am | 8: Innocent Men**

**TACIT!**

**This is a Va Vocals a cappella movement.**



# Here I Am | 9: Take Your Son

5 secs      7 secs      **A** 10 secs      4      10 secs      4

do some quiet  
finger taps on  
high G major pitches

12 8 secs      4      10 secs      4      **B** 10 secs      4

24 10 secs      4      12ish secs      4      10 secs      4

36 10 secs      4      **C** sop reads

41 **D** ♩ = 60      Voice      bowed (l.r.)      bowed (l.r.)      bowed (l.r.)

Take your son your

50 Voice      regular      *f* Grand Pause      *f*      ♩ = 88

I

58 bowed (l.r.)      bowed (l.r.)

66 **E** ♩ = 108      *mf*      2      Vc.

74 **F** with violin pizz      with soprano's "your"      with soprano's "son"

*mf*

82 Voice      **G**      *mf*      2

I saac

Here I Am | 9: Take Your Son  
Glockenspiel

2

91 with clarinet

*p*

96 **H** Cl.

*f*

106 **I** Vc. with guitar

*f*

116 with guitar

*f*

124 **J**

*f*

131

*f*

137 **K**

*mf* *p* *mf* *p*

144 **L** Bowed till end (dynamics as possible) with singer's "love" ♩ = 88

*f* *p*

153 with singers "you" pickup to singer's "whom" Voice with singers "you"

*p*

158 Voice

*pp*