

**Lainie Fefferman**

# **Here I Am**

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

**Piano**

Revised July 2019  
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Lainie Efferman: Here I Am | 1: Lot's Daughters  
Keyboard

39 **E** **F**

*f* *f* *f*

*Ped.* \**Ped.* \**Ped.*

49 **6** Voice

*Ped.* \**Ped.*

60 **G**

*p* *f*

\* *Ped.*

64

68

71 **H**

*mf*

*Ped.* \*

Lainie Efferman: Here I Am | 1: Lot's Daughters  
Keyboard

74

Musical score for measures 74-79. The piece is in G major (one sharp) and 3/4 time. The bass clef staff starts with a dynamic marking of *f*. Measures 74-75 contain whole notes in the bass clef. Measures 76-79 feature a treble clef staff with triplets of eighth notes, with a dynamic marking of *fff* starting in measure 76. The bass clef staff continues with a steady accompaniment of eighth notes.

80

Musical score for measures 80-83. The piece continues in G major and 3/4 time. Measure 80 features a treble clef staff with triplets of eighth notes and a dynamic marking of *f*. A first ending bracket labeled 'I' spans measures 80 and 81. Measure 82 includes a dynamic marking of *fff* and a triplet of eighth notes. Measure 83 is marked with a forte dynamic *f* and a 4-measure rest in both staves. The word 'Attacca' is written above the staff. Below the staff, the word 'Ped.' is written under measure 82, and an asterisk '\*' is placed under measure 83.

# Here I Am | 2: The Nephilim

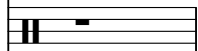
As slow as possible for singer (♩ = 40?)

Bass Clarinet  
in B♭



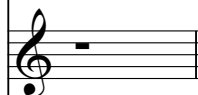
come in with cello:  
step up to vocal mic  
take long audible breaths in  
take long as possible exhales with "caught breath"  
Take breaks as needed (be sure to take at least 3 or 4)  
repeat till end of movement

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)

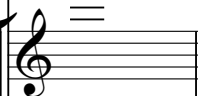
Keyboard

Ped.

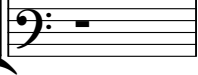
\* Ped.

(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<sup>va</sup>* Ped. \* *8<sup>vb</sup>* 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 Violin part starts with a *p* dynamic and a *sul pont.* marking. The Violoncello part also starts with a *p* dynamic and a *sul pont.* marking.

**Singer:** The singer's text is enclosed in boxes. The first system includes: "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 line of text.

**Keyboard and Vibraphone:** Both parts are marked "All cued by drums". The Keyboard part includes the instruction "if on piano, deaden string with finger - if keys, find brittle percussive sound". The Vibraphone part includes the instruction "strike hard (hard mallet) but mute bar with palm".

**Drum Set:** The Drum Set part includes the instruction "cue all hits after each singer's text box". Specific cues for "cow bell" and "bass drum" are indicated.

**Violin (Vln.) and Violoncello (Vc.):** The second system continues the glissando sequence for both instruments, starting with a measure number "5".

**Singer (Sgr.):** The second system includes the text: "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 line of text.

# 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'.

Keyboard

# Here I Am | 5: Sword on Thigh

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

dampen strings if on piano  
if on keys, find wooden percussive sound

Musical notation for measures 1-4. The piece is in B-flat major (two flats) and 5/4 time. Measure 1 starts with a piano dynamic (f) and a half note G3. Measure 2 has a half note G3. Measure 3 has a half note G3. Measure 4 has a half note G3. The bass line is mostly rests.

5

Musical notation for measures 5-8. Measure 5 has a half note G3. Measure 6 has a half note G3. Measure 7 has a half note G3. Measure 8 has a half note G3. The bass line is mostly rests.

9 **A**

Musical notation for measures 9-15. Measure 9 has a half note G3. Measure 10 has a half note G3. Measure 11 has a half note G3. Measure 12 has a half note G3. Measure 13 has a half note G3. Measure 14 has a half note G3. Measure 15 has a half note G3. The bass line is mostly rests.

improv 2 or three high bluesy licks like this till m. 23 - free - ignore pulse

16 **B**

Dr. stop dampening

Musical notation for measures 16-19. Measure 16 has a half note G3. Measure 17 has a half note G3. Measure 18 has a half note G3. Measure 19 has a half note G3. The bass line is mostly rests.

20

Musical notation for measures 20-23. Measure 20 has a half note G3. Measure 21 has a half note G3. Measure 22 has a half note G3. Measure 23 has a half note G3. The bass line is mostly rests.

Here I Am | 5: Sword on Thigh  
Keyboard

2

25 Dr. C *8va* **2** *mf* **2** *f*

32

38 D *p (match glock)* **ff**

42 **ff** *mf* **fff** E

46

Here I Am | 5: Sword on Thigh  
Keyboard

51

Musical notation for measures 51-54. The bass clef contains a rhythmic pattern of eighth notes with accents. The treble clef has whole rests. The dynamic marking *sub. mf* is present.

improv scattered low bluesy licks like this  
till m. 60  
free - above pulse

55

Musical notation for measures 55-58. The bass clef features triplet eighth notes and a double bar line with a '2' above it. The treble clef has whole rests.

59

**F**

Musical notation for measures 59-62. The bass clef has a *ff* dynamic marking and eighth notes. The treble clef has whole rests.

63

Musical notation for measures 63-66. The bass clef has a *fff* dynamic marking, triplet eighth notes, and a 'Ped.' marking. The treble clef has eighth notes and rests.

67

**G**

Musical notation for measures 67-70. Both staves are filled with a solid black bar, with a '6' above and below the bar.

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


**TACIT!**

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

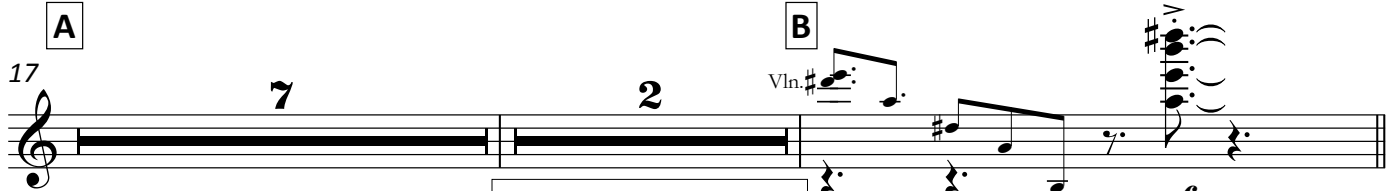


Keyboard **Here I Am | 7: And Their Bloodguilt Shall Be Upon Them**

Biblical ♩ = 112

Dr.  **11** **4**

S. Solo The Lord called to Moses...

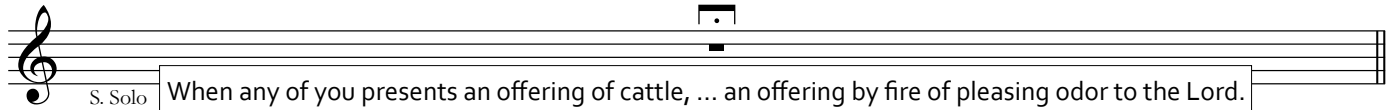
**A** **B**  
17 **7** **2** Vln. # 

S. Solo The Lord spoke to Moses...

*mf*

leave pedal down until sound dies

27 **NO PULSE -- ALL CUED**

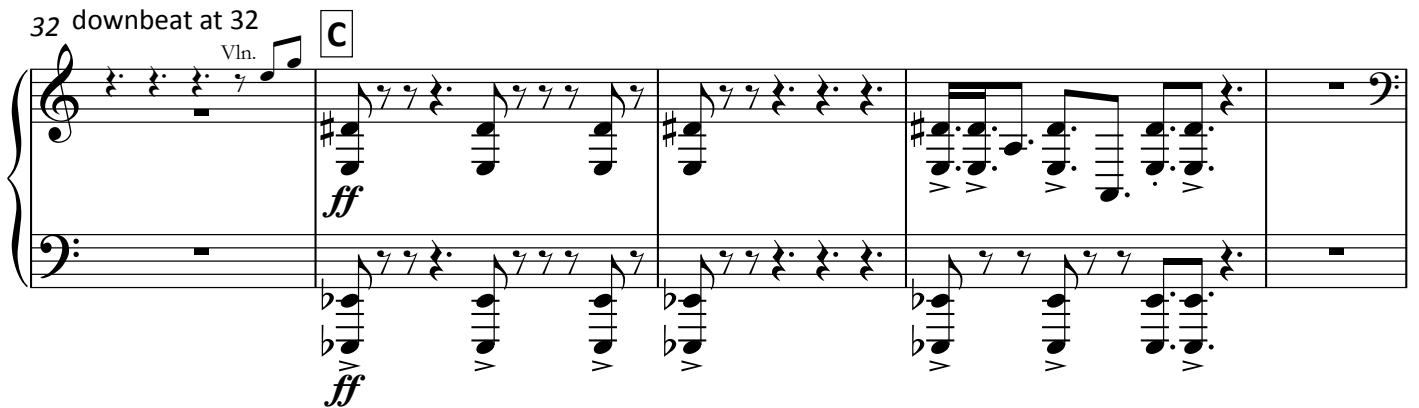


S. Solo When any of you presents an offering of cattle, ... an offering by fire of pleasing odor to the Lord.

**BACK TO METERED**

violin cues

32 downbeat at 32

**C** Vln.  *ff*

37 Vc. **D**



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

Keyboard

39 B. Cl. Sync with violin and soprano (words included to help you follow)

You shall eat no fat of ox or sheep or goat. Fat

42

from animals that died or were torn by beasts may be put to any use but you

45

must not eat it. If anyone eats the fat of animals

49

the person who eats it shall be cut off from his kin!

Ped. \*

51 grand pause

**E**

*fff*

**11**

**11**

66 **F** UNMETERED -- ALL CUED

S. Solo

Anything that has fins and scales—these you may eat. But anything in the seas or in the streams that has no fins and scales, they are an ABOMINATION for you and an ABOMINATION for you they shall remain

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

Keyboard

**G** METERED

75 Violin cues downbeat at G

18

**H**

S. Solo

They shall not be ea - ten: -

S. Solo

hop - per, the lo - cust and

9

9

108 S. Solo

the bald lo - cust, and cri - ckets of e - very va -

percussion cues  
downbeat of 109

Velis

Ped.

**STILL METERED**  
(but possibility of vamping if text goes long)

112

But all other winged swarming things that have four legs shall be an abomination for you.

For I, the Lord, am He who brought you up from the land of Egypt to be your GOD: [pause for piano] you shall be holy, for I AM HOLY.

fff

Velis

Ped.

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

Keyboard

4

TOTALLY METERED

drum set cues  
downbeat of 116

116

*f* *fff*

121

(4) (8)

128

2 3 S. Solo  
I am the Lord.  
*pp*

135

relentless  
*f* *fff*

138

*fff*

141

*fff* sim...

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

Keyboard

143

Musical notation for measures 143-144. The system consists of a grand staff with a treble clef and a bass clef. The key signature has one sharp (F#). The right hand plays a series of chords and eighth notes, while the left hand has rests and some chordal accompaniment.

145

Musical notation for measures 145-146. The system consists of a grand staff with a treble clef and a bass clef. The right hand plays a melodic line with eighth notes, and the left hand has rests and some chordal accompaniment.

147

Musical notation for measures 147-149. The system consists of a grand staff with a treble clef and a bass clef. The right hand has a complex texture with many notes and dynamic markings *ff* and *f*. The left hand has rests and some chordal accompaniment.

150

Musical notation for measures 150-151. The system consists of a grand staff with a treble clef and a bass clef. The right hand plays a series of chords and eighth notes, while the left hand has rests and some chordal accompaniment.

152 L

Musical notation for measures 152-154. The system consists of a grand staff with a treble clef and a bass clef. The right hand plays a series of chords and eighth notes, while the left hand has rests and some chordal accompaniment.

155

S. Solo

Musical notation for measures 155-156. The system consists of a grand staff with a treble clef and a bass clef. The right hand has 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". The left hand has rests and some chordal accompaniment. A dynamic marking *ff* is present at the end of the system.

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

## Keyboard

6

158

na - ked - ness.

Vc

think of cello as upbeat  
come in with kick

*ff*

160

163

166

*ff*

*p*

leave pedal down through to m.178

169

172

S. Solo

Do not un -

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

Keyboard

174

co - ver the na - ked - ness of a wo - man and her

176

daugh - ter

178

b. clarinet cues  
downbeat (178)

S. Solo

M

3

it is de - pra - vi - ty.

*ff*

release pedal >

*fff*

Ped. to m. 205

183

S. Solo

lies with a wo - man, it is an a - bo - mi - na - tion.

*ff*

186

*pp*

188







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

Keyboard

10 **P** Insane. *fff*

236

239

242 **Q** Insane.

245

		(4)				(8)				(12)
/:	/:	/:	/:	/:	/:	/:	/:	/:	/:	/:
		(4)				(8)				(12)
/:	/:	/:	/:	/:	/:	/:	/:	/:	/:	/:

S. Solo

they shall be pelted with STONES--	their bloodguilt shall be upon them.
------------------------------------	--------------------------------------

256

leave pedal down till end

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

**TACIT!**

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

Keyboard

# Here I Am | 9: Take Your Son

Catch a bunch of high G major pitches in sostenuto pedal and use fingers to gliss up and down erratically inside the piano

Same instruction as before, but in lower-high register

5 secs      7 secs      **A**      10 secs      10 secs      8 secs      10 secs      Voice

(wh)O(m)    (y)OU    (l)O(ve)

20 **B** 10 secs    10 secs    12ish secs    Same as before, but in middle register    10 secs    10 secs    **C** sop reads

41 **D** ♩ = 60

50 Grand Pause    ♩ = 88    Voice

Take — your son — , your

58 with guitar

on - ly son

*mp*

Here I Am | 9: Take Your Son  
Keyboard

2

66 **E**  $\text{♩} = 108$   
5 **F** Voice

Take your son, your

78 with guitar  
*mp*  
Ped. \*

on ly son

86 **G**  
5 3

96 Voice **H**  
*mf*  
Ped. \*

Take your son son your on

106 **I**  
3 4 Voice  
Take your son

118  
*f*  
Ped.

your on ly son

125 **J**

Here I Am | 9: Take Your Son  
Keyboard

134

Vln. **K**

Catch this chord  
silently in sostenuto

Musical staff for measures 134-140. The staff shows a sequence of time signatures: 4/4, 5/8, 3/4, 4/4, 4/4, 4/4, 5/4. The notes are mostly rests, with a few notes in the final measures. There are annotations 'I -' and '3 saac' below the staff.

strum the strings over  
this chord - let ring  
as long as it can go

141

Voice

Musical staff for measures 141-146. The staff shows a sequence of time signatures: 4/4, 4/4, 4/4, 4/4, 5/4, 5/8. The notes are mostly rests, with a few notes in the final measures. There is a 'ff' dynamic marking below the staff.

saac

I -

saac

*ff*

Catch a bunch of mid register G major pitches  
in sostenuto pedal and use fingers to  
gliss up and down erratically inside the piano

after 2nd "whom you love" from singer,  
start slowly moving up in register  
with same technique - end very high  
(till end)

147

**L**

♩ = 88

Musical staff for measures 147-155. The staff shows a sequence of time signatures: 5/8, 3/4, 4/4, 5/8, 4/4, 5/8. The notes are mostly rests, with a few notes in the final measures. There is a 'continue...' annotation above the staff.

156

End with fadeout  
when clarinet ends breathing

Musical staff for measures 156-160. The staff shows a sequence of time signatures: 5/8, 4/4, 5/8, 4/4. The notes are mostly rests, with a few notes in the final measures.