

**Lainie Fefferman**

# **Here I Am**

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

**Violin**

Revised July 2019  
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Violin

# Here I Am | 1: Lot's Daughters

Lainie Fefferman

Rock ballad strength

♩ = 100

creep in under voice...

**A**

Sudden change:

Back to  
♩ = 100

**C**

Sudden change:

♩ = 80

Back to  
♩ = 100

**D**

(Don't "arrive" on downbeats -  
sloppy and nasty)

Lainie Fefferman: Here I Am | 1: Lot's Daughters  
Violin

35

40

**E**

44

**F**

52

60

**G**

**H**

**I**

...intensely sweet...

**Attaca**

# Here I Am | 2: The Nephilim

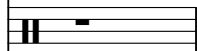
As slow as possible for singer (♩ = 40?)

Bass Clarinet  
in B♭



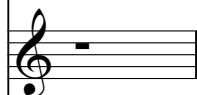
come in with cello:  
step up to vocal mic  
take long audible breaths in  
take long as possible exhales with "caught breath"  
Take breaks as needed (be sure to take at least 3 or 4)  
repeat till end of movement

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

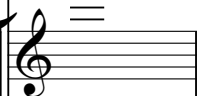


Ped.

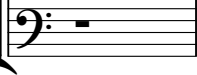
\* Ped.

(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.

\* 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 melodic line consisting of half notes with glissando markings. The Violoncello part starts with a *p* dynamic and a *sul pont.* instruction.

**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 play a rhythmic accompaniment. The Keyboard part includes the instruction "All cued by drums". The Vibraphone part includes "All cued by drums" and "strike hard (hard mallet) but mute bar with palm".

**Drum Set:** The drum set part includes "cue all hits after each singer's text box" and "cow bell".

**Violin (Vln.) and Violoncello (Vc.):** The second system continues the melodic line from the first system, 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.

**Keyboard (Kbd.), Vibraphone (Vib.), and Drum Set (Dr.):** These parts continue their accompaniment in the second system.

# 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 percussive hits on the words 'crushed' and 'cut off'.

**Here I Am | 5: Deuteronomic Rules**

**TACIT!**

**No violin in this one... yet???**

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

**TACIT!**

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

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

Biblical ♩ = 112

heavy

Dr.

*ff*

5

9

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

B. Cl.

13

*fff* *ff* *fff*

A

19

*ff*

21

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

24

*ff* *fp* tremolo

B

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

Violin

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

27 NO PULSE -- ALL CUED

Musical staff for violin, measures 27-31. Includes a glissando line and a fermata.

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

Musical staff for violin, measures 32-34. Includes dynamic markings mf < ff and a 'C' cue box. Text: "violin cues downbeat at 32".

Wait for soprano's "This is what the Lord has commanded to be done" then:

Musical staff for violin, measures 35-36. Includes a 'Vc.' marking and a fermata.

Musical staff for B. Cl., measures 37-41. Includes a 'D' cue box and lyrics: "You shall eat no fat of ox or sheep or goat. Fat".

Musical staff for B. Cl., measures 42-43. Includes lyrics: "from a - ni - mals that died or were torn by beasts may be\_".

Musical staff for B. Cl., measures 44-47. Includes lyrics: "\_ put to a - ny use but you must not eat it. If a - ny - one".

Musical staff for B. Cl., measures 48-51. Includes lyrics: "eats the fat of a - ni - mals the per - son who eats it shall be cut off from his\_ kin!".

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

Violin

51 **grand pause** Dr. S. Solo **E** driving  
and the *f* *f*

55

S. Solo Although the swine has true hoofs, with the hoofs cleft through, it does not chew the cud.  
You shall not eat of their flesh or touch their carcasses; they are unclean for you.

58

61

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

**UNMETERED -- ALL CUED**

65 Vc. **F** gliss. gliss. gliss. gliss. gliss. gliss. gliss. gliss.  
*pp*

end of guitar solo

big ad-lib-ing glissing with erratic direction changes on A string

S. Solo The following you shall abominate among the birds—

70 gliss. gliss. gliss. gliss. gliss. gliss. *p*



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

Violin

4

METERED  
CUE downbeat at G

75 *mf* soaring

77

79 Vc. Vib.  
the ea - gle, the vul - ture, and

(4)

83  
the black vul - ture, the kite, fal - cons, the ra -

(8)

87  
ven

(12)

Come in right after soprano's  
"...the hoopoe, and the bat."

91 *ff*

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

## Violin

95 **H** E. Gr.

S. Solo with cello *pp*

They shall not be ea - ten: -

101

103

105 Vib.

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

(4)

109

lo - - - - - cust

get cutoff from percussion's downbeat cue at 109

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

Violin

6

110 S. Solo

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

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

S. Solo  
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.

STILL METERED

TOTALLY METERED

112 (but possibility of vamping if text goes long)

drum set cues downbeat of 116

Kbd.

117

*fff*

122

127

tremolo

*fpp*

this accent comes with soprano's "flesh" in "...anyone of his own flesh."

132

*mf* sung -- eerie and pure

Vib.

I am the Lord.

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

## Violin

136 K  
S. Solo

The na - ked - ness of your mo - ther you shall not un - co - ver

*lyrical and forceful*  
*f* boy choir angel voice

The na - ked - ness of your mo - ther you shall not un - co - ver you

138

She is your mo - ther Do not un - co - ver the

shall not un - co - ver her na - ked - ness. Do not un - co - ver the

140

na - ked - ness of your fa - ther's wife; it is the na - ked - ness of your

na - ked - ness of your fa - ther's wife it is the na - ked - ness of your fa - ther.

142

fa - ther. The na - ked - ness of your sis - ter: your fa - ther's daugh -

The na - ked - ness of your sis - ter: or your

144

ter whe - ther - born

mo - ther's daugh - ter whe - ther born in - to the house - hold or out - side

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

Violin

146

Do not un - co - ver their na - ked - ness. The na - ked - ness of your son's \_\_\_\_\_

Do not un - co - ver their na - ked - ness. or the na - ked -

148

daugh - ter Do not un - co - ver their na - ked - ness.

ness of your daugh - ter's daugh - ter Do not un - co - ver their na - ked - ness.

150

for their na - ked - ness is \_\_\_\_\_ yours The

for their na - ked - ness is \_\_\_\_\_ yours

152

na - ked - ness of your fa - ther's wife's daugh - ter, who has been

The na - ked - ness of your fa - ther's wife's daugh - ter, who has been

born in - to your fa - ther's house - hold, she is your sis - ter, do not un - co - ver her

155

born in - to your fa - ther's house - hold, she is your sis - ter, do not un - co - ver her

born in - to your fa - ther's house - hold she is your sis - ter, do not un - co - ver her

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

Violin

158

na - ked - ness. do not un - co - ver the na - ked - ness. of your fa - ther's sis - ter

think of cello as upbeat  
come in with kick

na - ked - ness. do not un - co - ver the na - ked - ness. of your

160

for she is your fa - ther's flesh.

mo - ther's sis - ter for she is your mo - ther's flesh flesh

164

Do not un - co - ver the na - ked - ness of your fa - ther's bro - ther:

Do not un - co - ver the na - ked - ness of your fa - ther's bro - ther

166

do not ap - proach his wife; she is your aunt. Do not un -

do not ap - proach his wife; she is your aunt. Do not un -

168

co - ver the na - ked - ness of your daugh - ter - in - law: she is your son's wife; you shall not un -

co - ver the na - ked - ness of your daugh - ter - in law: she is your son's wife; you shall not un -

170

co - ver her na - ked - ness. Do not un - co - ver the na - ked - ness of your

co - ver her na - ked - ness. Do not un - co - ver the na - ked - ness of your

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

Violin

172

bro - ther's wife. Do not un -

it is the na - ked - ness of your bro - ther. Do not un - co - ver the

174

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

na - ked - ness of a wo - man and her daugh - ter; nor shall you mar - ry her

176

daugh - ter

son's daugh - ter or her daugh - ter's daugh - ter and un - co - ver her

178

in sync with soprano

na - ked - ness: they are kin - dred; it is de - pra - vi - ty.

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

Violin

spoken plainly  
181 in sync with soprano

still in sync - but not machine-like

I am the lord Do not lie with a male as one lies with a wo-man; it is an a-

184  
bo - mi - na - tion.

Do not have car - nal re - la - tions with a - ny

beast and de-fi-le your-self there-by; it is a per-ver-sion.

Kbd.

194 **N**

B. Cl.

*mf*

202

205 **O**

tremolo

UNMETERED

*pp*

212

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

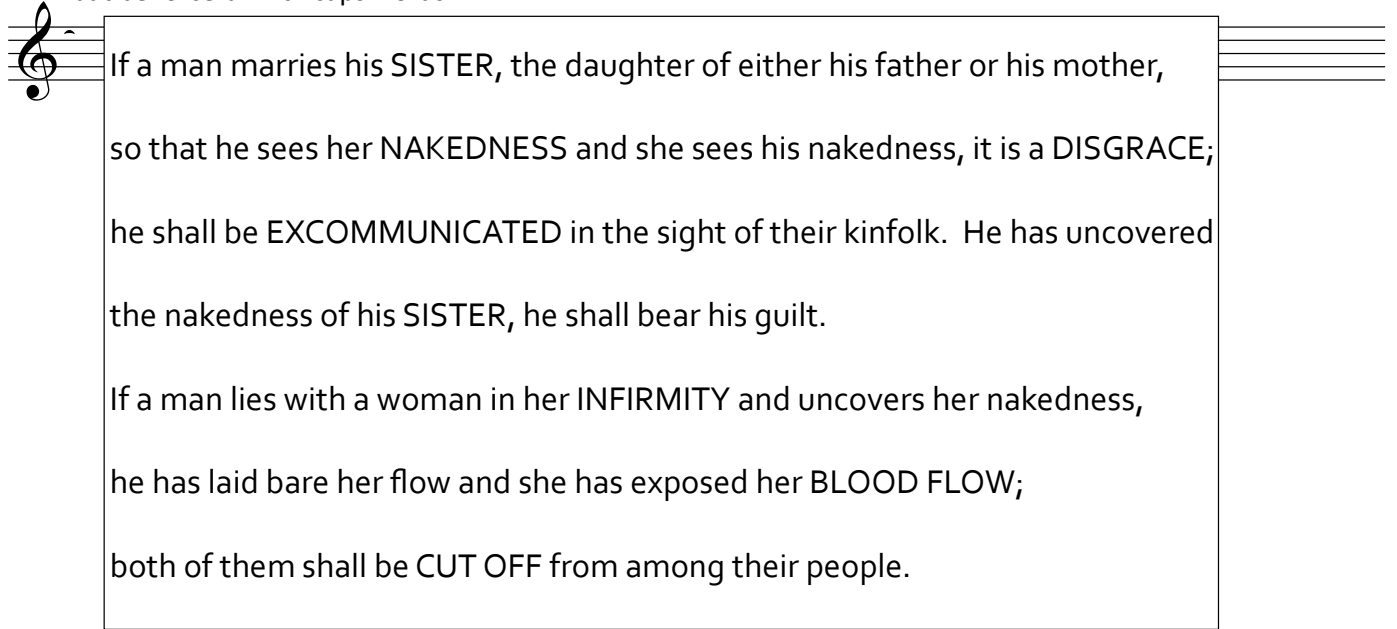


Here I Am | 7: And Their Bloodguilt Shall Be Upon Them

12

Violin

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

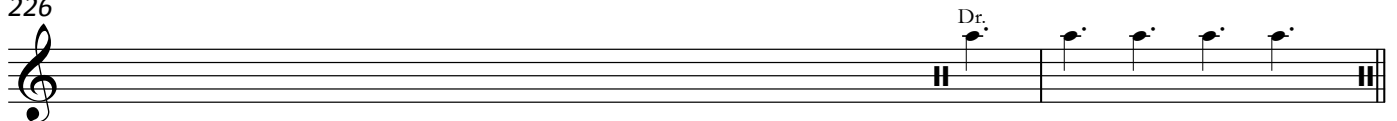


If a man marries his **SISTER**, the daughter of either his father or his mother,  
so that he sees her **NAKEDNESS** and she sees his nakedness, it is a **DISGRACE**;  
he shall be **EXCOMMUNICATED** in the sight of their kinfolk. He has uncovered  
the nakedness of his **SISTER**, he shall bear his guilt.

If a man lies with a woman in her **INFIRMITY** and uncovers her nakedness,  
he has laid bare her flow and she has exposed her **BLOOD FLOW**;  
both of them shall be **CUT OFF** from among their people.

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

Violin

232 Dr. **METERED** Vib. nat.

236 **P** *fff* *fff*

240

243 **Q** *fff*

248 Kbd.

252

256 *fff*

260 *mf* *p* *pp*

fade out with strings and b. clarinet

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

**TACIT!**

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

Violin

# Here I Am | 9: Take Your Son

5 secs

7 secs

Gliss through harmonics on E string - continuously and rapidly (flautando) etc...

**A** 10 secs

...keep glissing...

(or maybe just air noise on E string)

*pp*

8

10 secs

8 secs

...keep glissing...

10 secs

20

**B** 10 secs

...keep glissing...

10 secs

Voice

(y)OU(r) o(n) - (l)y (s)O(n)

28

12ish secs

Voice

cut out when singer hits high D

10 secs

back to gliss through harmonics on E string - continuously and rapidly

I - (s)AA(c)\_\_\_\_\_

36

10 secs

begin when cued by singer - intense

**C**

end with singer

*p*

41

**D** ♩ = 60

47

Here I Am | 9: Take Your Son  
Violin

2

Grand Pause  $\text{♩} = 88$

53

60

66 **E**  $\text{♩} = 108$

5

pizz.

*p*

74 **F**

with soprano's "your"

*mf*

80 with soprano's "son"

*ff*

still pizz sweetly sprinkled

Voice I saac

*f*

86 **G**

*mf*

91

96 arco **H**

*mf*

105 **I**

painfully sweet

*f*

Here I Am | 9: Take Your Son  
Violin

heartbreaking

3

113

Musical staff 113-121. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various rhythmic values and rests. A triplet of eighth notes is marked with a bracket and the number '3'. The piece concludes with a final triplet of eighth notes.

122

Musical staff 122-129. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various rhythmic values and rests. A triplet of eighth notes is marked with a bracket and the number '3'. A dynamic marking of *mf* is present. A box labeled 'J' is placed above a note. A hairpin crescendo is shown, leading to a dynamic marking of *p*. The piece concludes with a final triplet of eighth notes.

130

Musical staff 130-136. Treble clef, key signature of one sharp (F#). The staff contains a melodic line with various rhythmic values and rests. A dynamic marking of *p* is present. A hairpin crescendo is shown. The piece concludes with a final triplet of eighth notes.

137

Musical staff 137-146. Treble clef, key signature of one sharp (F#). The staff contains a series of rests. A box labeled 'K' is placed above the first measure. The rests are marked with the numbers 2 and 4, indicating the number of measures. The piece concludes with a final triplet of eighth notes.

147

Musical staff 147-155. Treble clef, key signature of one sharp (F#). The staff contains a series of rests. A box labeled 'L' is placed above the first measure. The rests are marked with the numbers 3 and 4, indicating the number of measures. A tempo marking of ♩ = 88 is present. The piece concludes with a final triplet of eighth notes.

156

Musical staff 156-165. Treble clef, key signature of one sharp (F#). The staff contains a series of rests. The rests are marked with the numbers 3 and 2, indicating the number of measures. The piece concludes with a final triplet of eighth notes.