

[The NEIGHBORS/RELATIVES “freeze” in positions and the lights change, leaving only HAGAR, AVRAM and SARAI illuminated.]

204 **A little slower, espressivo** ♩=152

Fl.

Cl.

Vn. *pp*

Va. *pp*

Vc. *pp*

Sar. *p* [with the baby] 3

Sop.

Alto Chor. *el!*

Ten. *el!*

204 **A little slower, espressivo** ♩=152

Pno. *pp*

*p* *And.* \*



224 *poco rit.* **a tempo**

Fl.

Cl.

Vn.

Va.

Vc.

Hag. *mp*

Sar.

Pno.

*pp* *legato, gentle, sustain all notes with pedal*

*p* *simile*

*sempre legato, sustained, gentle*

*ped.* *ped.*

Al ways, \_\_\_\_\_ be yond for e ver, \_\_\_\_\_ No rain, \_\_\_\_\_ no son. \_\_\_\_\_

233

Fl.

Cl.

Vn.

Va.

Vc.

Hag.

Sar.

Avr.

Pno.

*ppp*

*pp*

*mp*

*mp*

cleans ing tear will wash a way... no dust, no de sert sand will hide...

I shall look u pon Ish ma el as my own,

AVRAM: *mp* A son, a

233

*Leg.*

240

*rit.*

Fl. *pp cresc.*

Cl. *pp cresc.*

Vn. *pp cresc.*

Va. *p cresc.*

Vc. *p cresc.*

Hag. *cresc.*  
 — no wind, no chang ing sea son e rase the truth scarred on my heart:

Sar. *cresc.*  
 Now, and af ter he is grown,

Avr. *cresc.*  
 son, by God's de sign. A son,

240 *rit.*

Pno. *cresc.*

*rit.* Somewhat more broadly ♩=120

247

Fl. *mf* *espressivo*

Cl. *mp*

Vn. *mp*

Va. *mf*

Vc. *mf*

Hag. *mf*

Sar. *mf* (echoing)

Avr. *mf* (echoing)

Ish ma el is mine. Ish ma el is  
 he is mine, Ish ma el! my son, Ish ma el!  
 he is Ish ma el! my son, my son. Ish ma el!

*rit.* Somewhat more broadly ♩=120

247

Pno. *mf*

Red. \*

255 *rit.* **a tempo** (♩=120)

Fl. *mp*

Cl. *mp*

Vn. *mp* *p* *gentle*

Va. *mp* *p* *gentle*

Vc. *mp*

Hag. *mp*  
mine. \_\_\_\_\_ For al ways, and far be yond for e ver, \_\_\_\_\_ mine, \_\_\_\_\_

Sar. *mp*  
my \_\_\_\_\_ son, \_\_\_\_\_ Ish ma ell! \_\_\_\_\_ my \_\_\_\_\_

Avr. *mp*  
my \_\_\_\_\_ son, \_\_\_\_\_ Ish ma ell!

255 *rit.* **a tempo** (♩=120)

Pno. *mp* *legato, gentle, sustain all notes with pedal*

Leg. \* Leg. Leg.

263 *rit.* Yet more broadly ♩=112 *rit.*

Fl.

Cl. *mp* *espressivo*

Vn. *mp* *espressivo*

Va. *mp* *espressivo*

Vc. *pizz. resonant, gentle* *p*

Hag.

Sar. mine.

Avr. son,

my — son, —

263 *rit.* Yet more broadly ♩=112 *rit.*

Pno. *p*



271 Slower ♩=88

Fl. *p*

Cl. *p* *cresc.*

Vn. *pp* *p cresc.*

Va. *pp*

Vc. *arco*

Hag. *p*  
My son, my son, mine, mine!

Sar. *p*  
My son, my son, mine, mine, *p*

Avr. *p*

S / A *pp*  
SOPRANO/ALTO: A son, a son, *pp*

Chor. *pp*  
Ish ma el! *pp*

T / B *pp*  
TENOR/BASS: *pp*

Pno. *p* *cresc.*

Ish ma el! *accel.*

As before, exuberant ♩=152 (♩. = 100)

279

Fl.

Cl.

Vn.

Va.

Vc.

Sop.

Chor.

Alto

Pno.

*mp cresc.*

*f*

*f*

*f*

*f* exuberant, boisterous

*f* exuberant, boisterous

SOPRANO: *f* exuberant, boisterous

ALTO: *f* exuberant, boisterous

God has heard his voice, and Av

God has heard his voice, and Av

As before, exuberant ♩=152 (♩. = 100)

*f* exuberant, boisterous

*f*

286

Fl. *f* *ff* exuberant, boisterous

Cl.

Vn. *ff* exuberant, boisterous

Va. *ff* exuberant, boisterous

Vc. *ff* exuberant, boisterous

Sop. ram is now a fa ther, and that fa ther has a son who shall be God has heard his voice, and Av ram is now a

Alto ram is now a fa ther, and that fa ther has a son who shall be king. God has heard his voice, Av

Chor. ram is now a fa ther, and that fa ther has a son who shall be king. God has heard his voice, Av

Ten. TENOR: *ff* exuberant, boisterous God has heard his voice, and Av ram is now a

Bass BASS: *ff* exuberant, boisterous God has heard his voice, Av

Pno. 286

Very Fast, jubilant ♩ = ♩. (♩ = 240)  
(Tempo I of this scene)

*rit.*

293

Fl.

Cl.

Vn.

Va.

Vc.

Sop.

Alto

Chor.

Ten.

Bass

Pno.

*ff* exuberant, boisterous

*ff* exuberant, boisterous

*ff* exuberant, boisterous

*ff* exuberant, boisterous

fa ther, and that fa ther has a son who shall be come king.

ram is now a fa ther, son who shall be come king.

fa ther, and that fa ther has a son a son who shall be come king.

ram is now a fa ther, has a son who shall be come king.

293

*rit.*

Very Fast, jubilant ♩ = ♩. (♩ = 240)  
(Tempo I of this scene)

*ff* exuberant, boisterous

299

Fl.

Cl.

Vn.

Va.

Vc.

Pno.

*ff* exuberant, boisterous

The image shows a page of a musical score, page 227, starting at measure 299. The score is for a woodwind and string ensemble. The instruments are Flute (Fl.), Clarinet (Cl.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Piano (Pno.). The music is in 2/4 time. The key signature has two sharps (F# and C#). The score is divided into two systems. The first system contains measures 299-302, and the second system contains measures 303-304. The Flute and Clarinet parts play a melodic line with accents. The Violin part enters in measure 303 with a forte (*ff*) dynamic and the instruction "exuberant, boisterous". The Viola and Violoncello parts provide harmonic support with chords and moving lines. The Piano part consists of dense chordal textures. The score ends with a double bar line at the end of measure 304.

306

Fl.

Cl.

Vn.

Va.

Vc.

Avr.

Pno.

*f*

*f*

*f*

*f*

*f*

*f*

AVRAM: [to the SERVANTS]

Bring more \_\_\_\_\_ wine, \_\_\_\_\_ and

306

312

Fl. *f cresc.* *ff* *mf subito*

Cl. *f cresc.* *ff* *mf subito*

Vn. *f cresc.* *ff* *mf subito* *cresc.*

Va. *cresc.* *ff* *mf subito* *cresc.*

Vc. *cresc.* *ff* *pizz.* *mf subito* *cresc.*

Avr. *mf*

af ter that \_\_\_\_\_ more \_\_\_\_\_

Pno. *cresc.* *ff* *mf subito* *cresc.*

Detailed description of the musical score: The score is for measures 312-315. It features seven staves: Flute (Fl.), Clarinet (Cl.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), Contrabass (Avr.), and Piano (Pno.). The key signature has two sharps (F# and C#). The time signature changes from 3/4 to 4/4 between measures 314 and 315. The Flute, Clarinet, and Violin parts start with a *f cresc.* dynamic and transition to *ff* in measure 314, then to *mf subito* in measure 315. The Viola and Violoncello parts also start with *cresc.* and transition to *ff* in measure 314, then to *mf subito* in measure 315. The Contrabass part starts with *cresc.* and transitions to *ff* in measure 314, then to *pizz.* in measure 315, and finally to *mf subito* and *cresc.* in measure 316. The Piano part starts with *cresc.* and transitions to *ff* in measure 314, then to *mf subito* and *cresc.* in measure 315. The Contrabass part has a vocal line with lyrics 'af ter that' and 'more'.

The scene erupts into a joyful, exuberant frenzy...].  
Yet faster ♩=264 (♩=132)

318

Fl. *f cresc.* *ff* *ff marcato, exuberant*

Cl. *cresc.* *ff* *ff marcato, exuberant*

Vn. *f cresc.* *ff* *ff marcato, exuberant*

Va. *ff* *ff marcato, exuberant*

Vc. *arco* *ff* *ff marcato, exuberant*

Avr. *ff* (with a hearty laugh) *ff* more wine!

Pno. *ff* *ff marcato, exuberant*

318

Yet faster ♩=264 (♩=132)



328

Fl.

Cl.

Vn.

Va.

Vc.

Avr.

Pno.

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*sfz*

*mp subito*  
*cresc. poco a poco*

*mp subito*  
*cresc. poco a poco*

338

Fl.

Cl.

Vn.

Va.

Vc.

Pno.

*mp* *cresc. poco a poco*

*mf* *cresc. poco a poco*

*f*

*mf* *cresc. poco a poco*

*f*

*f* *cresc.*

This musical score page features six staves: Flute (Fl.), Clarinet (Cl.), Violin (Vn.), Viola (Va.), Violoncello (Vc.), and Piano (Pno.). The score covers measures 346 to 350. The Flute part begins with a rest in measures 346 and 347, then enters in measure 348 with a melodic line marked *f cresc.*. The Clarinet, Violin, Viola, and Violoncello parts play a rhythmic eighth-note pattern throughout. The Piano part provides harmonic support with chords and bass lines. Dynamic markings include *ff* and *fff* in the Flute, Clarinet, and Violoncello parts, and *ff* and *fff* in the Piano part. The music is in 4/4 time.

346  
Fl. *f cresc.* *ff* *fff*  
Cl. *ff* *fff*  
Vn. *ff* *fff*  
Va. *ff* *fff*  
Vc. *ff* *fff*  
Pno. *ff* *fff*

and then suddenly stops. A BLACKOUT here, with two spotlights lagging behind the others, briefly illuminating HAGAR and SARAI, staring at one another, on opposite sides of the stage.]

352

Fl. *sffz* *ppp* *tense* *ppp* *sempre*

Cl. *sffz* *p* *espressivo*

Vn. *sffz* *ppp* *tense* *ppp* *sempre*

Va. *sffz* *ppp* *tense* *ppp* *sempre*

Vc. *sffz* *ppp* *tense* *ppp* *sempre*

Pno. *sffz* *pp* *subito* *tense*

Cel. (hold throughout tremolo)

[BLACKOUT on SARAI and HAGAR on last downbeat.]

360

Fl. *mf*

Cl. *(with growing intensity)* *mf*

Vn. *mp* *mf*

Va. *pp* *(with growing intensity)* *mf* *mf*

Vc. *mp* *mf* *(aggressive but not too loud)*

Pno. *pp* *mf* *(aggressive but not too loud)*

END OF ACT I