

Tsippi Fleischer

Lamentation

(1985)

for Soprano, Women's Chorus, Two Harps and Percussion

Text: Else Lasker-Schüler

Score

Hebrew Version

peermusic
CLASSICAL NEW YORK · HAMBURG



Instrumentation

Soprano

Women's Chorus: 2 Sopranos, Mezzo Soprano, Alto

2 Harps

Percussion

Biography

Tsippi Fleischer was born in Haifa, Israel, in 1946. In high school she concentrated on Arabic language and literature while, at the same time, intensively pursuing piano and theory studies at the Rubin Conservatory of Music in Haifa. She went on to study composition and conducting with Yitzhak Sadai, Noam Sheriff and Mendi Rodan at the Rubin Academy of Music in Jerusalem. Throughout this period she continued her Oriental studies. She obtained her M.A. in music education in 1975 from the University of New York. Today she is a lecturer at the Tel-Aviv University and at the State Training College for Music Teachers.

Tsippi Fleischer deliberately writes Israeli music. As an individual well-rooted in the landscape of her country and of the region, she gives expression to their special character in her music. Equally manifest in her composition are universal intellectual and musical foundations.

Amongst her works: the musical "Aleï Kinor" (after Shalom Aleichem, 1975); the symphonic poem "A Girl Named Limonad" (1977, IMI 6269); the song cycle "Girl - Butterfly - Girl" for soprano accompanied by oriental folk instruments, on texts by contemporary Lebanese and Syrian poets (1977, IMI 6228); "Resuscitation", five miniatures for cello solo (1984, IMI 6569); 6 madrigals entitled "Scenes of Israel"; "To the Fruits of my Land", suite for guitar solo (1981, IMI 6414); "Lamentation" for soprano, women's chorus, two harps and percussion (1985), commissioned and composed especially for the opening ceremony of the International Women's Music Festival, Beer-Sheba, Israel, on June 23, 1986; "Ballad of Expected Death in Cairo" for tenor, three violins and piano (1987); "War" for bass- and contralto-clarinets, alto saxophone and a set of percussion including electronic drums and marimba (1988); "Like Two Branches", cantata (in Arabic) for chamber choir, two oboes, psaltery, cello and a set of tar drums (1989); "1992", oratorio in memory of the expulsion of the Jews from Spain, for mixed chorus, ensemble of guitars and mandolas and symphonic orchestra (1991), commissioned by the Haifa Symphony Orchestra and the National Choir *Rinat*.

Recording

Lamentation for Soprano, Women's Chorus,
Two Harps and Percussion.

Opus One CD 158. Box 604, Greenville,
Maine 04441, USA

Notes

<i>Klein Sterbelied</i>	<i>Little Song of Death</i>	שיר מות קטן	<i>Šir Māvet Katán</i>
So still ich bin, All Blut rinnt hin.	So still am I, My blood runs dry.	שקטה אני, נגר כל דמי.	Šketá 'aní, Nigár kól damí.
Wie weich umher. Nichts weiß ich mehr.	How soft everywhere. No more to bear.	מקביב כה רך. לא אדע שוב על כה.	Misavív kó rákh. Lo 'edá šúv 'al kákh.
Mein Herz noch klein, Starb leis an Pein.	Small yet, heart of mine, Dies gently in pain.	קטן עוד הלב, מת שקט בכאב.	Katán 'od halév, Mét šakét bikh'év.
Wie blau und fromm! O Himmel, komm.	It was pure and true! O come, heaven blue.	כחול הקה נחם שמי, בואו משם.	Kakhól hayá vetám Šamáy bó'u mišám.
Ein tiefer Schall - Nacht überall.	Deep echoes call - Night over all.	צמוק הד קול - לילה בכל.	'Amók héd kól - Láyla bakól.
<i>The German original: Else Lasker-Schüler</i>	<i>English translation: Gila Abrahamson</i>	<i>Hebrew translation: Yehuda Amichai</i>	<i>Transliteration aus dem Hebräischen</i>
© by Kösel-Verlag GmbH & Co., München Sämtliche Gedichte. Edit. by Friedhelm Kemp. Kösel-Verlag, München, 4th ed. 1988			' = glottal stop kh = ch in German <i>Buch</i> š = sh in English <i>shoe</i> z = z in English <i>zoo</i>

"Else Lasker-Schüler's short poem with its extraordinary poetic intensity made a profound impact on me, and, in 1985, inspired me to write the "Lamentation" - a musical work on the theme of life and death, lasting approximately 20 minutes. I chose the combination of soprano, women's chorus, two harps and percussion intentionally, eliminating string and wind instruments in order to achieve the particular colour I sought. Tonally I employed a combination of a number of Indian scales.

From out of the sombre atmosphere of the awareness of death "Šketá 'aní" ("So still ich bin" - "So still am I"), an angry response on the loss of life develops in the chorus: "Lo 'edá šúv 'al kákh" ("Nichts weiß ich mehr" - "No more to bear"); the Dance of Death in the percussion anticipates the dramatic outcry "Katán 'od halév, Mét" ("Mein Herz noch klein, Starb" - "Small yet, heart of mine, Dies"), after which the soloist sings the lament accompanied by the two harps only: "šakét bikh'év" ("leis an Pein" - "gently in pain"). With the words "Kakhól hayá vetám" ("War blau und fromm" - "It was pure and true"), the connection with the heavens develops, with celestial life. The Dance of the Angels anticipates the choral prelude which is a series of variations on a single theme using the word "Láyla" ("Nacht" - "Night"). At the end of the work the full ensemble performs the final chorale, a requiem, as it were."

Tsippi Fleischer

LAMENTATION

José Fischer

(A)

Largo ♩ = 60

5

8

soprano

CHOIR

ške - - - ta ške - - - ta ške - - - ta

pp *ppp*

sopr.

CHOIR

ške - - - ta ške - -

p *ppp*

Harp 1.

Harp 2.

mp

Perc.

Cow Bell

Vibraphone

p *p*

sopr.

CHOIR

S.1

S.2

M.S.

A.

ške - - ta

mf *p*

Harp 1.

Harp 2.

pp *pp*

Perc.

Wood Block

Marimba

mf *ppp* *pp* *p*

* ° harmonics are played where written

duration 10"

duration: free up to the conductor

Section B (23-24): $\text{♩} = 44$

sopr. *mp* ške - - - - ta 'a - - ni 'a - ni *mf* 'a - ni *pp* Δ only

CHOIR

S.1 *p* Δ Δ

S.2 š - - ke - ta 'a - ni ške - ta 'a - ni ške *pp* Δ only

M.S. *p* Δ Δ

A. š - - ke - ta 'a - ni ške - ta 'a - ni ške *pp* Δ only

Harp 1.

Harp 2.

Perc. Cymbal *p*

Section C (25-27): $\text{♩} = 100$

CHOIR

S.1 *mp* ške - - ta 'a - - ni

S.2

M.S.

A.

Harp 1. *p* 3" 5" 8" *mp*

Harp 2. *p* 5" 7" 8" *mp*

Section D (28-31): *mp* *accel.*

CHOIR

S.1 ške - - ta 'a - - ni ške - - ta 'a - - ni ške - - ta 'a - - ni ške - - ta 'a - - ni

S.2

M.S. *mp* *accel.*

A. ške - - ta 'a - - ni *mp* ške - - ta 'a - - ni ške - - ta 'a - - ni ške - - ta 'a - - ni

Harp 1.

Harp 2.

* free lengthening of the notes

Largo,
Ad lib.

ca. 8" ca. 5" $\textcircled{D}$ $\text{♩} = 76$

32 *mf* 33 *mp* 34 *p* 35 40

sopr. ni --- gar kol da - mi

CHOIR
S.1
S.2 ni --- gar da --- mi ni --- gar
M.S.
A. ni --- gar da --- mi ni --- gar

Harp 1. *mp* *p*

Harp 2. *p*

Ad lib.
recit. style

41 43 44 $\text{♩} = 84 + \text{♩} = 63$ 46

sopr. ni --- gar kol da - mi

CHOIR
S.1
S.2 da --- mi
M.S.
A. da --- mi

Harp 1.

Harp 2.

Perc. Marimba *p* *mp*

Marimba R.H. *mp*
L.H. *mp*

simile arpeggio

accel.

$\text{♩} = 58$

Harp 1.

Harp 2.

Perc.

Marimba R.H.

Marimba L.H.

mf

turning into vocalize

sopr.

53 57 57a

mmi *mf* *f* *mf* *mp*

2 2 2 2 2 2 2

Harp 1.

Harp 2.

Perc.

Marimba

p

down-beat free according to the conductor; slower arpeggios

Ad lib. *

58 Lento $\text{♩} = 80$

60 62 62a 62b 12"

sopr.

mi-sa-viv ko ra - - - - - kh

CHOIR

S.1

S.2

M.S.

A.

Perc.

Vibraphone (resonator)

mp *p* *mp* *p* *pp* *ppp*

'a - - - - - kh 'a - - - - - kh 'a - - - - - kh

vanishing

vanishing

* seconds noted in 62 62a 62b
are to be considered as an option