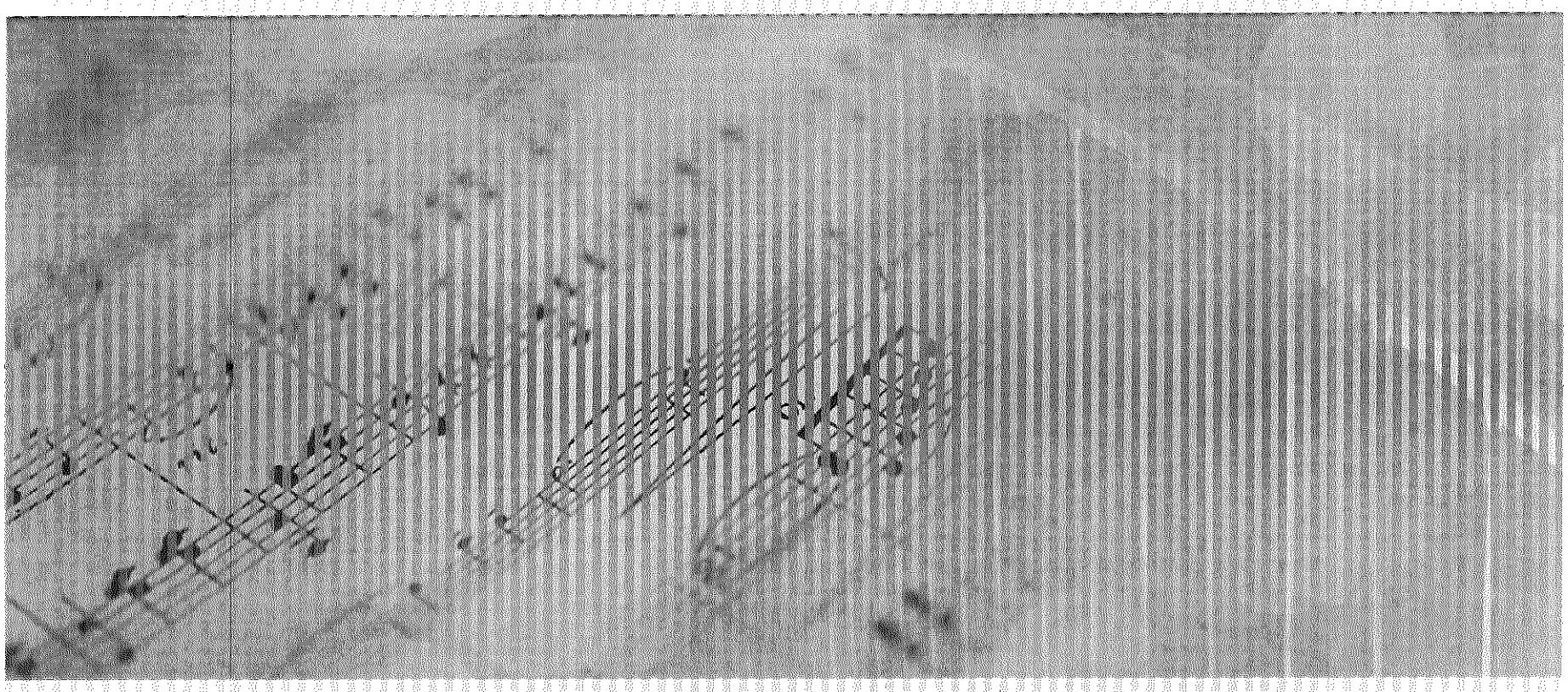
Tsippi Fleischer

Oratorio 1492-1992, Op. 25

For mixed choir, guitars and mandolas ensemble, and symphony orchestra (1991)
Text: a selection from Medieval sources (sung in Hebrew, Spanish, Arabic)
Commemorating the 500th anniversary of the expulsion of Jews from Spain
Duration: 22 minutes



ציפי פליישר

אורטוריה 1492-1992, אופ׳ 25

למקהלה מעורבת, להקת גיטרות ומנדולות, ולתזמורת סימפונית (1991)
טקסט: לקט מתוך מקורות שונים מימי הביניים (מושר בעברית, ספרדית, ערבית)
לציון 500 שנה לגירוש היהודים מספרד
תזמון: 22 דקות

ISRAEL MUSIC INSTITUTE
מכון למוסיקה ישראלית

ציפי פליישר (נ' 1946) נחשבת למלחינה-האשה הראשונה בעלת מוניטין בינלאומיים מהמזרח התיכון; היא ידועה בתרומתה למוסיקה העכשווית, וזכתה בפרסים בינלאומיים רבים, כמו גם במלגות שהייה לצורך הלחנה. הישגיה האקדמיים כוללים: תארים ראשונים בהלחנה, בתיאוריה מוסיקלית ובמזרחנות; תארים שניים בחינוך מוסיקלי ובשפות שמיות; ודוקטורט (1995) מטעם אוניברסיטת בר-אילן, בזכות התיזה שלה על האופרה "מדיאה" מאת כרוביני. יצירותיה בוצעו במעל 40 ערים ברחבי העולם על ידי סולנים, אנסמבלים, מקהלות ותזמורות, ותועדו במעל 20 תקליטורים.

המוסיקה של ציפי פליישר משקפת מגוון השפעות סגנוניות ותרבותיות, ובכלל זה השפות והסגנונות המוסיקליים של המזרח התיכון (מהשפות העתיקות ועד לעברית וערבית בנות-זמננו), ומסורות אירופאיות מהרנסנס ועד לאוונגרד והמוסיקה האלקטרונית. בין יצירותיה ניתן למנות: שבע סימפוניות; ארבע אופרות; שתי אורטוריות; הקנטטה "כשני ענפים", המבוססת על פואמה מאת משוררת ערבית מהמאה השישית, ומייצגת את הישגיה הסגנוניים של המלחינה במיטבם; מחזורי שירים רבים; יצירות מולטי-מדיה בשפות שמיות עתיקות; ועוד.

ד"ר פליישר כיהנה במשך מספר עשורים כמרצה במדרשה למוסיקה במכללת לוינסקי לחינוך בתל-אביב, ושימשה כמנחה של פרויקטים מיוחדים ופורומים במסגרת זו. היא חינכה מספר דורות של מוסיקאים שהשפעתם ניכרת בישראל ובעולם בתחומי ההלחנה, הניצוח, הביצוע והחינוך. מאז פרישתה מהוראה סדירה בשנת 2005, בצד עיסוקה האינטנסיבי בהלחנה, היא שקועה בסיכום פועלה כמורה וחוקרת בתחום ההיסטוריה והניתוח של הזמר העברי. בתחום זה, יצאו לאור ספר בן שני כרכים, "הירמון שירים", והמונוגרפיה פרי-עטה "מתי כספי - הקסם והחידה".

פרטים נוספים - כולל רשימת יצירות מקיפה, ביבליוגרפיה ודיסקוגרפיה - ניתן למצוא באתר המלחינה: http://www.tsippi-fleischer.com/indexh.asp.

Tsippi Fleischer (b. 1946) is considered the first internationally-established woman composer from the Middle East; she has been marked for her contribution to contemporary music, and received many international awards and residency scholarships. Her academic achievements also include Bachelor's degrees in music theory and composition and in Oriental Studies, and Master's degrees in Music Education and in Semitic Linguistics; in 1995, she was awarded a PhD in Musicology for her dissertation on Cherubini's Medée. Her works have been performed in over 40 cities around the world (including major cultural capitals) by renowned soloists, ensembles, choirs and orchestras, and preserved on over 20 commercial CDs.

Tsippi Fleischer's music brings together diverse stylistic and cultural influences, including the languages and musical styles of the Middle East (from ancient languages to modern Hebrew and Arabic), and European traditions from the Renaissance to the avant-garde and electronic music. Her oeuvre includes: seven symphonies; five operas; two oratorios; the cantata "Like Two Branches", based on a poem by a 6th-century Arab poetess, which represents the culmination of the composer's stylistic achievement; a large number of song cycles; multi-media works in ancient Semitic languages; and more.

For several decades, Dr. Tsippi Fleischer lectured at the Department of Music, Levinsky College of Education, Tel Aviv, and served as Special Projects and Forums Moderator there. She taught several generations of musicians who are now making their mark on the Israeli and international music scene in composition, conducting, performance and education. Since her retirement from regular teaching in 2005, alongside her intense activity as a composer, she has been summarizing her impressive decades-long period of music teaching and research into the history and analysis of Hebrew song, including the two-volume treatise, "The Harmonization of Songs", and the large-scale monograph "Matti Caspi: The Magic and the Enigma".

More details, including a comprehensive work-list, bibliography and discography, are available on the composer's website, http://www.tsippi-fleischer.com.

1492-1992 אורטוריה

שער ראשון	שירי היין והעלס
שער שני	פרעזת (סבל ופחדים)
שער שלישי	סערת הגירוש
שער רביעי	בדודים (פתיונות ורגשי אשם, רדיפות, יאוש)
שער חמישי	שיבת ציון

ביצירה זו אני מנסה לתאר את תולדות עם ישראל מאז ימי תור הזהב בספרד, דרך הלם הגירוש והבדודים שבאו בעקבותיו, ועד לגאולה בציון. קו זה משלב אמת היסטורית עם ראיתי הסובייקטיבית: סימבוזה ששרדה בין שלוש הדתות (יהדות, איסלם ונצרות) נוסכת בי אמונה, שאידיליה תובל להתקיים בין העמים, נוסף על כך, ההיסטוריה הוכיחה כי האמונה באופטימיות סופה לנצח: חייו של עם ישראל בארץ-ישראל הם האמת הנצחית, הם הטוב העולה על כל טוב אחר של שהייה בתפוצות. הגירוש, עם כל הכאב שבו, הוא אף נקודת אור בתולדות העם היהודי: הוא היה הפתח לשיבת ציון.

בתחילת היצירה אנו שומעים את שלוש השפות - עברית, ספרדית וערבית, אחר-כך רק עברית וספרדית, ובסופו של דבר יש הזדככות אל תוך העברית בלבד.

הלקט מתוך שירת היהודים בימי הביניים שומר, במובן, על המלים המקוריות, אך טוויתי את הקשר בין בתי השיר השונים, למען אותו רצף שתיארתי לעיל. כדאי להזכיר ששירת ספרד משופעת בנהנתנות ובוראציות לרוב, בעוד שבשירת משוררי א"י הקדומה (אלה שלא גלו) בולטת מצוקה, המתובלת ברוחניות עזה. בכלל, שירה זו מרוכזת מאד בהבעתה והיא מלאה בכפלי משמעויות מדהימים.

ברצוני לקרב את המאזין והמבצע אל מלאכת ערוכת המקורות הספרותיים אני מגישה אותם באמצעות טבלה, שטוריה כוללים הן את המלים בכתיב המקורי ובתעתיק פונטי והן דברי פרשנות ותיאור ההתרחשויות שביצירה.

מבחינה מוסיקלית, זהו מעשה מרכבה המשלב ניחוח עבר (מלודיות וקונבנציות פורמליות) עם אסתטיקות חדשות (תזמור והפקות צליל). החומר המלודי מושפע ממוטיבים פולקלוריים, החל מספרד (אפילו זו הנוצרית של ימי הביניים), דרך פיוסי התפוצות של צפון אפריקה, דרום אירופה, הבלקן ותורכיה, וכלה במוטיביקה ארצישראלית מקורית שיצרתי בשער האחרון. כל אלה נשזרו יחדיו באופן ספונטני, מתוך הצרכים הדרמטיים, לעתים קרובות אופפת אותם אווירה ספרדית בשל קבוצת כלים מיוחדת שנוספה הפעם להתזמורת הסימפונית: גיטרות, מנדולות, נבל. התזמורת לוקחת חלק פעיל בדרמה: לא פעם "שחקנים" מתוכה "עולים על הבמה".

צ'יפי פלישר

1492-1992 AN ORATORIO

I. Of Wine and the Delights of Love
II. Of Turmoil (of Fear and of Suffering)
III. Of the Upheaval and Storm of Expulsion
IV. Of Wandering (of Temptations, Guilt, Persecution and of Despair)
V. Of the Return to Zion

In this work I have presented a bird's-eye view of the history of the Jewish people, starting with the Golden Age in Spain, through the trauma which accompanied the Expulsion, the wandering which followed in its wake, until the Redemption in Zion. This outline combines historical truth with my own subjective vision. In Spain the three faiths (Judaism, Islam and Christianity) co-existed in symbiosis and I sincerely believe that this idyllic situation may well be re-established again. In addition, history has shown that to confront the future with optimism is to triumph in the end; the Jewish people living a fulfilled life in the Land of Israel is an eternal truth - a fulfilment superseding any other way of life in the Diaspora. The Expulsion, with all its concomitant pain, may yet be seen as a bright point in the history of the Jewish people: it gave the impetus for the Return to Zion. At the outset of the work all three languages are heard - Hebrew, Spanish and Arabic; subsequently, only Hebrew and Spanish, and in the end, Hebrew alone.

The Hebrew poetry from the Middle Ages appears here in its original form, but I introduced a connecting thread between the various verses of text in order to achieve the continuity of outline described above. The poetry of Spain is redolent of earthy sensuality, whereas in the writings of the early poets of the Land of Israel (those who never left the Holy Land), a certain feeling of distress pervades, tinged with strong spirituality. Generally, this Hebrew poetry is extremely concentrated in expression with surprising double-entendres.

As an aid to both listener and performer, I have organized the literary sources in tabular form to include the original words, their phonetic transcription, explanatory comments, and a description of the compositional events.

Musically, this is a complex work combining the fragrance of the past (formal melodies and conventions) with contemporary aesthetics (orchestration and tone-production). The melodic material has its roots in folkloristic motifs, starting with Spain (and including medieval Christian influences), through liturgical hymns of the Diaspora in North Africa, southern Europe, the Balkans and Turkey, and ending with my own Israeli-sounding motifs for the concluding movement. All these became interwoven spontaneously, in answer to the dramatic requirements; a Spanish flavour often prevails on account of the guitars, mandolas and harp added to the accepted symphonic instruments. The orchestra, too, has an important role to play in the drama: more than once it would appear that orchestral "actors" take centre-stage.

Tsippi Fleischer

I. FIRST MOVEMENT - OF WINE AND OF THE DELIGHTS OF LOVE

English translation (by Gila Abrahamson)	Text sung - Phonetic transcription	Text sung - original script
Whole choir divided into groups, some speaking, others laughing		
(Outcries from the mist of the revelry):		
Ha ha ha ha...	ha ha ha ha...	הָ הָ הָ הָ...
Do not sleep!	'al tišán!	אַל תִּישָׁן
Old wine – drink deep!	šté yáyin yašán!	שְׁתֵה יַיִן יָשָׁן
And the perfume and the roses!	vekhófer 'im šošán!	וְכֹפֶר עִם שׁוֹשָׁן
Donash Ben Lavrat, Spain, 10th cent.		
Drink, ye lovers	bebéd amántes	**Bebed, amantes,**
Get drunk, o friends	embryagáos amígos	**Embriagaos, amigos**
Judah Halevi, Spain, 12th cent.		
And fountains of water	verégeš tsinorím	וְרֶגֶשׁ צִנּוֹרִים
Donash		
In the dwelling-place of generous men	en moráda de khenerósos	**En morada de generosos**
In the gardens of nobles	en khardínes de nóbles	**En jardines de nobles**
Judah Halevi		
ha ha ha ha...	ha ha ha ha...	הָ הָ הָ הָ...
In the mornings	bişabúḥi	بِصبوحٍ
and in the evenings	waghanúḳi-l-khumúr	وَغَبُوقِ ٱلْخُمُور
We drink, we sing, we are bewitched	wa'ázfi nághamin mashúr	وَعَزْفٍ نَغَمٍ مَسْحُور
(The sounds of music and bird-song blends in with festive mood):		
And the violins sigh	vehemyát kinorím	וְהֶמְיַת כִּנּוֹרִים
With harp and psaltery	beminím unvalím	בְּמִנִּים וּנְבָלִים
The women start singing		
While birds on the wing	vetsipór koł kanáf	וְצִפּוֹר כָּל כָּנָף
On the green branches sing	yeranén beyn 'alím	יְרַנֵּן בֵּין עָלִים
And the pigeon and the dove	hayoním vehatorím	הַיּוֹנִים וְהַתּוֹרִים
Flute-like, tell of love	'oním kakhalalím	עוֹנִים כַּחֲלִילִים
Donash		
Whole choir		
(The intake of wine increases):		
Drink, ye lovers	štú dodím	שְׁתוּ דוֹדִים
Get drunk, o friends	veškhrú re'ím	וְשִׁכְרוּ רֵעִים
Let even the monks be served wine!	haškú hanzirím yáyin!	הַשְׁקוּ הַנְּזִירִים יַיִן
Judah Halevi		
Women		
And the murmur of water flowing in the furrows	bithámsi 'awtár	بِهَمْسِ أَوْتَار
Recalls the bowing of stringed instruments	wakharíri sawáḳin tadúr	وَخَرِيرِ سَوَاقٍ تَدُور
Whole choir		
And on the young branches	wa'alal'aghṣáni	وَعَلَى ٱلْأَغْصَانِ
The birds sing loudly	tašdú 'aṭṭuyúr	تَشْدُو ٱلطُّيُور
Donash		
Drink, ye lovers	bebéd amántes	**Bebed, amantes,**
Get drunk, o friends	embryagáos amígos	**Embriagaos, amigos,**
In the dwelling-place of generous men	en moráda de khenerósos	**En morada de generosos**
In the gardens of nobles	en khardínes de nóbles	**En jardines de nobles**
And in the joyous festivities	i yen festékhos regosíkhántes	**Y en festejos regocijantes**
Let even the monks Be served wine!	aún a los abstémyos servíd el víno	**Aún a los abstemios Servid el vino**
Judah Halevi		
(The orgy of sensuality is at its height):		
My beloved who awakens the flame of desire	dodí 'ašér ya'ír lehavím	דּוֹדִי אֲשֶׁר יָעִיר לָהָבִים
Come, let us embrace in the fervour of love	lekhá nit'alsá ba'ahavím	לְכָה נִתְעַלְסָה בָּאֲהָבִים
And the drinking of water	wašúrbi má'in	وَشُرْبِ مَاءٍ
Sweeter than the taste of the effusions of love	'ášha minarriḳáb	أَشْهَى مِنَ ٱلرِّضَاب
My beloved who awakens the flame of desire	dodí 'ašér ya'ír lehavím	דּוֹדִי אֲשֶׁר יָעִיר לָהָבִים
Come, let us embrace in the fervor of love	lekhá nit'alsá ba'ahavím	לְכָה נִתְעַלְסָה בָּאֲהָבִים
For thy love is better than wine	ki tovím dodékha miyáyin	כִּי טוֹבִים דּוֹדֶיךָ מִיָּיִן
Judah Halevi (with quotation from the Song of Songs)		

Women

(Suddenly feelings of guilt are interpolated):

Shall we rejoice here	vetagíl 'uvtsiyón	וְתָגִיל וּבְצִיּוֹן
while foxes infest Zion?	yerutsún šu'alím?	יְרוּצוּן שׁוּעָלִים?
Shall we drink wine,	ve'eykh ništé yáyin	וְאֵיךְ נִשְׁתֶּה יָיִן
Shall we be proud of heart,	ve'eykh narím 'áyin	וְאֵיךְ נָרִים עַיִן
When we count for naught?	vehayínu 'áyin?	וְהָיֵינוּ אַיִן?

Donash

II. SECOND MOVEMENT - OF TURMOIL (OF FEAR AND OF SUFFERING)

Whole choir divided into groups in motet-like polyphony

Exile after exile	golá 'akhár golá	גוֹלָה אַחַר גוֹלָה
Yehuda was dispersed	galtá yehudá	גָּלְתָה יְהוּדָה
And cherished by none	doréš umvakéš 'éyn lá	דוֹרֵשׁ וּמְבַקֵּשׁ אֵין לָהּ
Exile	por dyáspora	**Por diáspora**
after exile	tras dyáspora	**Tras diáspora**
Yehuda	khudéa	**Judea**
weeps ever	khíme syémpre	**Gime siempre**
Searched for by none	nádye la búska	**Nadie la busca**
Needed by none	nádye la rekyére	**Nadie la requiere**

Rabbenu Gershom "Me'or Hagola", Mayence, 11th cent.

Women (sopranos)

(In frustration the nation decries its fate):

Our years have ended in privation	šnotéynu sáfu bedalút	שְׁנוֹתֵינוּ סָפוּ בְדַלּוּת
We strive for the light -	le'ór nekavé	לְאוֹר נְקַוֶּה

Men (basses)

But are met	vehínne búz vešiflút	וְהִנֵּה בּוּז וְשִׁפְלוּת
with scorn and humiliation		

Solomon Ibn Gabirol, Spain, 11th cent.

Men (tenors) together with women (altos)

(The enemy, in derision):

Weep, nestling,	lyóra pichón	**Llora, pichón,**
Weep, wanderer,	lyóra errante	**Llora, errante,**
Pour out your tears,	vyérte tus lágrimas	**Vierte tus lágrimas,**
Remourn your exile!	laménta tu eksílyo	**Lamenta tu exilio**
Weep, nestling,	bkhé gozál	בְּכֵה גוֹזָל
Weep, wanderer!	bkhé nodéd!	בְּכֵה נוֹדֵד!

Whole choir

Wanderer, wanderer...	errante, errante...	**Errante, errante...**

Moses Ibn Ezra, Spain, 11th-12th

III. THIRD MOVEMENT - OF THE STORM OF EXPULSION

Women, then whole choir

A prolonged shout: Ah_____ 'a_____ _____אָ

IV. FOURTH MOVEMENT - OF WANDERING (OF TEMPTATION, GUILT, PERSECUTION AND OF DESPAIR)

Whole choir, then men, then women

Shall we search evermore	nešakhér 'et mekóm	נְשַׁחֵר אֶת מְקוֹם
in the bottomless pit	šákhat verimmá -	שַׁחַת וְרִמָּה -
Thus abandoning the source	venitóš 'et mekór	וְנִטֹּשׁ אֶת מְקוֹר
of eternal life?	khayéy netsakhím?	חַיֵּי נְצָחִים?
Is there no place,	hayéš lánu	הַיֵּשׁ לָנוּ
to the east or to the west	bemizrákh 'o bema'ráv	בְּמִזְרָח אוֹ בְמַעֲרָב
For dwelling in peace,	mekóm tikvá	מָקוֹם תִּקְוָה
without woe, without strife?	nehí 'aláv betukhím?	נֶהִי עָלָיו בְּטוּחִים?

Judah Halevi

Men (all together)

(The strangers mock the People of Israel):

Where is their God of justice?	'ayé 'elohéy hamišpát?	אַיֵּה אֱלֹהֵי הַמִּשְׁפָּט?
Let Him protect them!	yarív ‹'et› rivó	יָרִיב ‹אֶת› רִיבוֹ
Where is	dónde está	**¿Dónde está**
God the Judge	el dyós khwés?	**el Dios juez?**
Who will judge	ke khúzge	**¡Que juzgue**
your case?	vwéstra káwsa!	**vuestra causa!**

Benjamin Ben-Abraham, Rome, 12th - 13th cent.

Women, the whole choir

(Anger against God develops):

O when will my persecutors be chastised?	matáy ta'asé berodfáy mišpát?	מָתַי תַּעֲשֶׂה בְרוֹדְפַי מִשְׁפָּט?
The city, the Holy Temple and the Land	ha'ír, hakódeš vehamkozót	הָעִיר הַקֹּדֶשׁ וְהַמְּחוֹזוֹת
Have been desecrated, have been defiled Rabbenu Gershom	hayú lekherpá 'ulevizót -	הָיוּ לְחֶרְפָּה וּלְבִיזוֹת -
O God, when will You cease to smite us with Your hand? Solomon Ibn-Gabirol	'adonáy, 'ad matáy kéts hapla'ót?	אֲדֹנָי עַד מָתַי קֵץ הַפְּלָאוֹת?

Whole choir

(The sorrowing stones of the destroyed Temple call out):

On this night my sons will weep, they will lament	beléyl zé yivkeyún veyeyíílu banáy	בְּלֵיל זֶה יִבְכְּיוּן וְיֵילִילוּ בָנַי
On this night my temples were destroyed, my palaces burnt	beléyl zé kharáv kodší venisrefú 'armonáy	בְּלֵיל זֶה חָרַב קָדְשִׁי וְנִשְׂרְפוּ אַרְמוֹנַי
And the People of Israel will recall how I grieved	vekhól beyt-yisra'él yehegú vigonáy	וְכָל בֵּית-יִשְׂרָאֵל יֶהֱגוּ בִיגוֹנַי
And bemoan the fire that left me bereaved Eleazar ha-Kalir, Land of Israel, 5th cent. (from the Lamentations for the Ninth Day of Ab)	veyivkú 'et hasrefá 'ašér saráf 'adonáy	וְיִבְכּוּ אֶת הַשְּׂרֵפָה אֲשֶׁר שָׂרַף אֲדֹנָי

V. FIFTH MOVEMENT - OF THE RETURN TO ZION (TRIUMPHS AND REDEMPTION)

Whole choir

(An optimistic mood prevails suddenly; Israel triumphs over its enemies):

We shall take revenge on fortress and wall	vekirkarnú benakám kír vetirá	וְקִרְקַרְנוּ בְנָקָם קִיר וְטִירָה
We shall conquer the city, the citedel, alll Samuel ha-Nagid, Spain, 11th cent.	vekhavašnú bekhóakh 'ír 'uvirá	וְכָבַשְׁנוּ בְּכֹחַ עִיר וּבִירָה

Men

(Intimations of the Return to Zion):

Wait, My poor people, for very soon	hokhíli 'aniyá ki 'od me'át	הוֹחִילִי עֲנִיָּה כִּי עוֹד מְעַט
I shall send My angel good things to bring	'ešlákh mal'ákh lefanót darkí	אֶשְׁלַח מַלְאָךְ לְפָנוֹת דַּרְכִּי
And on Mount Zion I shall anoint My king Solomon Ibn-Gabirol	ve'al hár tsiyón 'ensókh malkí	וְעַל הַר צִיּוֹן אָנְסֹךְ מַלְכִּי

Soprano soloist

For Zion my soul and my spirit yearn	letsiyón ša'afá nafší verukhí	לְצִיּוֹן שָׁאֲפָה נַפְשִׁי וְרוּחִי
There would I live, there peace will reign	heyót báh kol yeméy khayáy menukhí	הֱיוֹת בָּהּ כָּל יְמֵי חַיַּי מְנוּחִי
Her soil will serve as balm for my pain Judah Harizi, Spain, 11th cent.	'afaráh 'e'esé marpé lenig'í	עֲפָרָהּ אֶעֱשֶׂה מַרְפֵּא לְנִגְעִי

Whole choir

(The final hymn, in praise of Zion):

Land to which in Your strength You have led us	'érets 'ašér láh be'uzákh nihaltánu	אֶרֶץ אֲשֶׁר לָהּ בְּעֻזֶּךָ נִהַלְתָּנוּ
A gracious gift You bequeathed upon us;	mataná tová hinkhaltánu	מַתָּנָה טוֹבָה הִנְחַלְתָּנוּ
Land of wheat and barley, of the grape	'érets khitá 'use'orá 'érets géfen	אֶרֶץ חִטָּה וּשְׂעוֹרָה, אֶרֶץ גֶּפֶן
Land of the fig, of the early-riping fig	'érets te'ená levikúr te'ená	אֶרֶץ תְּאֵנָה לְבִכּוּר תְּאֵנָה
Land of the pomegranate, the segments of the pomegranate	'érets rimón lefélakh harimón	אֶרֶץ רִמּוֹן לְפֶלַח הָרִמּוֹן
Land of the olive, of the splendour of olives	'érets záyit lehodám kazáyit	אֶרֶץ זַיִת לְהוֹדָם כַּזָּיִת
Land flowing with milk and honey, Of soothing milk and honey beneath the tongue Yannai, Land of Israel, 5th cent.	'érets zavát khaláv 'udváš letákhat lešonám khaláv 'udváš	אֶרֶץ זָבַת חָלָב וּדְבָשׁ לְתַחַת לְשׁוֹנָם חָלָב וּדְבָשׁ

PHONETIC TRANSCRIPTION OF HEBREW

Hebrew letters	Transcription
א	—
א (after a consonant)	ʾ (glottal stop)
בּ	b
ב	v
ג	g
ד	d
ה	h
ה (in word-final position)	—
ו (as a consonant)[1]	v
וֹ	o
וּ	u
ז	z
ח	ḥ [2]
ט	t
י (as a consonant)[1]	y
יִ	i
כּ	k
כ,ך	ch (as in German *Buch*)
ל	l
מ,ם	m
נ,ן	n
ס	s
ע	ʿ [3]
פּ	p
פ,ף	f
צ,ץ	ts (as *z* in German *zehn*)
ק	k
ר	r
שׁ	š
שׂ	s
ת	t

PHONETIC TRANSCRIPTION OF ARABIC

Arabic consonant letters	Transcription
ا (ـا), ئ, ء, أ	ʾ (glottal stop)
ب (ـبـ)	b
ت (ـتـ)	t
ث (ـثـ)	th (as *th* in English *thick*)
ج (ـجـ)	j (as *j* in *Jack*)
ح (ـحـ)	ḥ (voiceless pharyngeal fricative consonant)[2]
خ (ـخـ)	ch (as *ch* in German *Buch* and *j* in Spanish *José*)
د	d
ذ	dh (as *th* in *this*)
ر	r (alveolar *r* as in Italian)
ز	z (as *s* in *rose*)
س (ـسـ)	s
ش (ـشـ)	š (as *sh* in *ship*)
ص (ـصـ)	ṣ (emphatic[1] *s*)
ض (ـضـ)	ḍ (emphatic[1] *d*)
ط	ṭ (emphatic[1] *t*)
ظ	ḍh (emphatic[1] dh)
ع (ـعـ, ـع, ع)	ʿ (voiced pharyngeal consonant)[3]
غ (ـغـ, ـغ, غ)	gh (as *r* in French *mère* without vibration of the uvula)
ف (ـفـ)	f
ق (ـقـ)	ḳ (uvular k)
ك (ـكـ)	k
ل (ـلـ)	l
م (ـمـ)	m
ن (ـنـ)	n
و	w
ه (ـهـ,ـه)	h
ي (ـيـ, ـي)	y
ة	t or nothing

[1] ו and י are pronounced as consonants if they precede or follow a vowel, e.g. וַ and וָ are pronounced as *va*, יָ is *ya*, וֹי is *yo*, and יַ is *ay*.

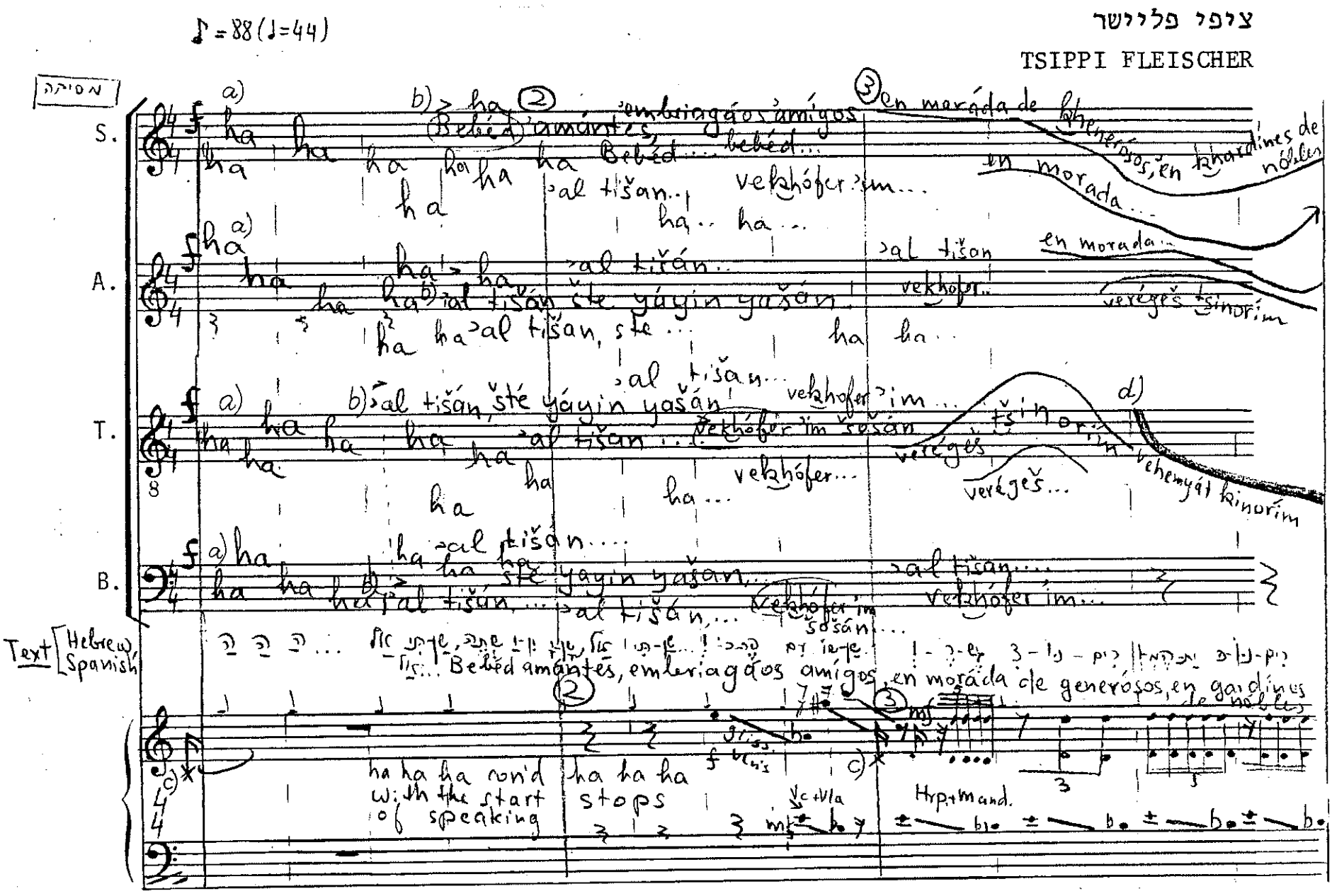
[2] *ḥ* is a voiceless pharyngeal consonant (as in the Arabic name *Muḥámmad*). Ashkenazic Jews usually pronounce it as *ch* in German *Buch*.

[3] ʿ is a voiced pharyngeal consonant (pronounced with the pharynx half-closed by the epiglottis). Ashkenazic Jews usually pronounce it just as א (glottal stop or nothing).

1992 - AN ORATORIO (1991) אורטוריה - 1992

Of Wine and the Delights of Love I שירי היין והעלס

צִיפִּי פְלַיְשֶׁר
TSIPPI FLEISCHER



a) Free entrances, attacca-nature, individually, "interesting" pitches.
b) Speaking naturally, "moderato"; each sentence 3 times by each individual.
When a new sentence by a new voice appears, the others will try to lessen dynamics.
c) A glass is thrown and broken.
d) Together.

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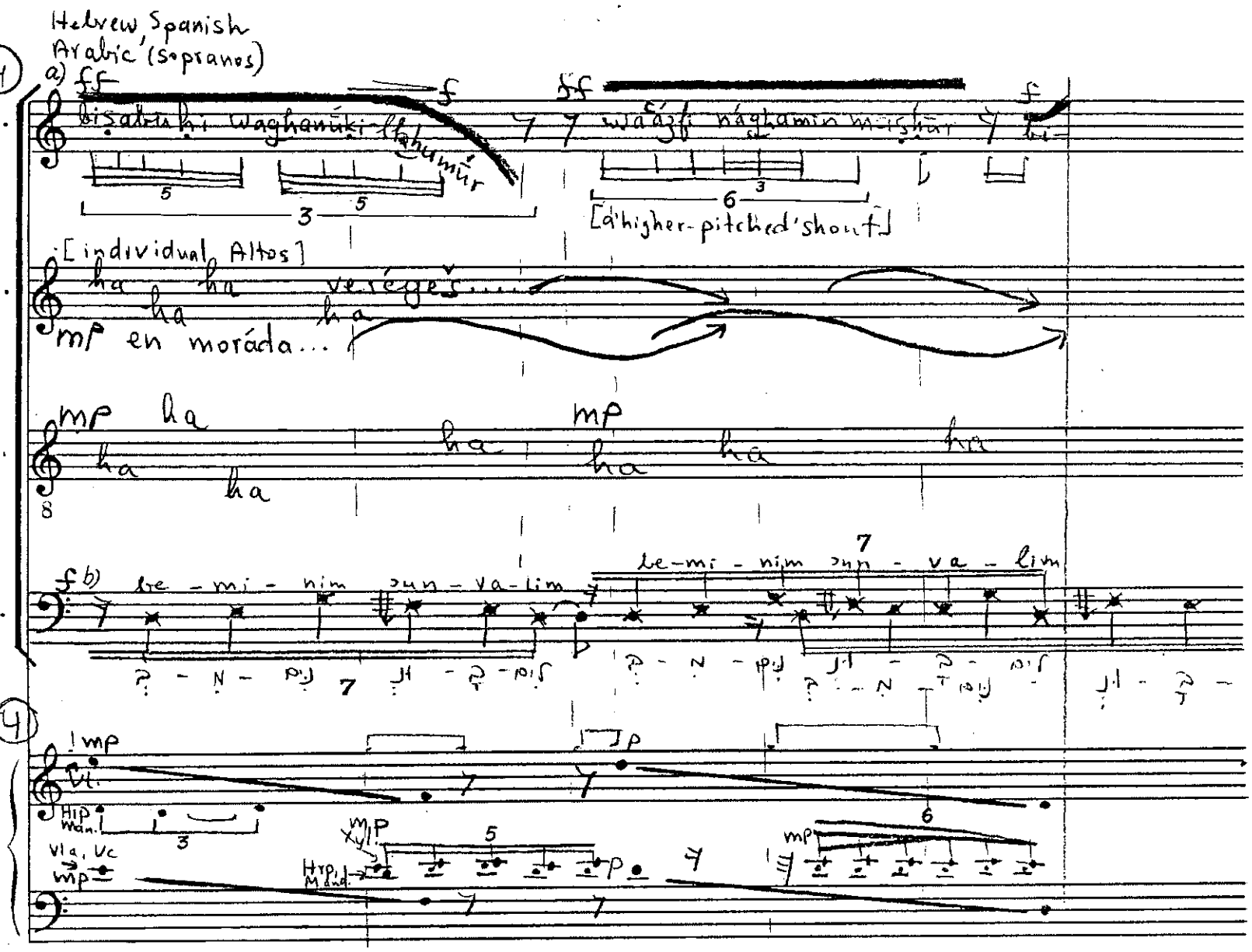
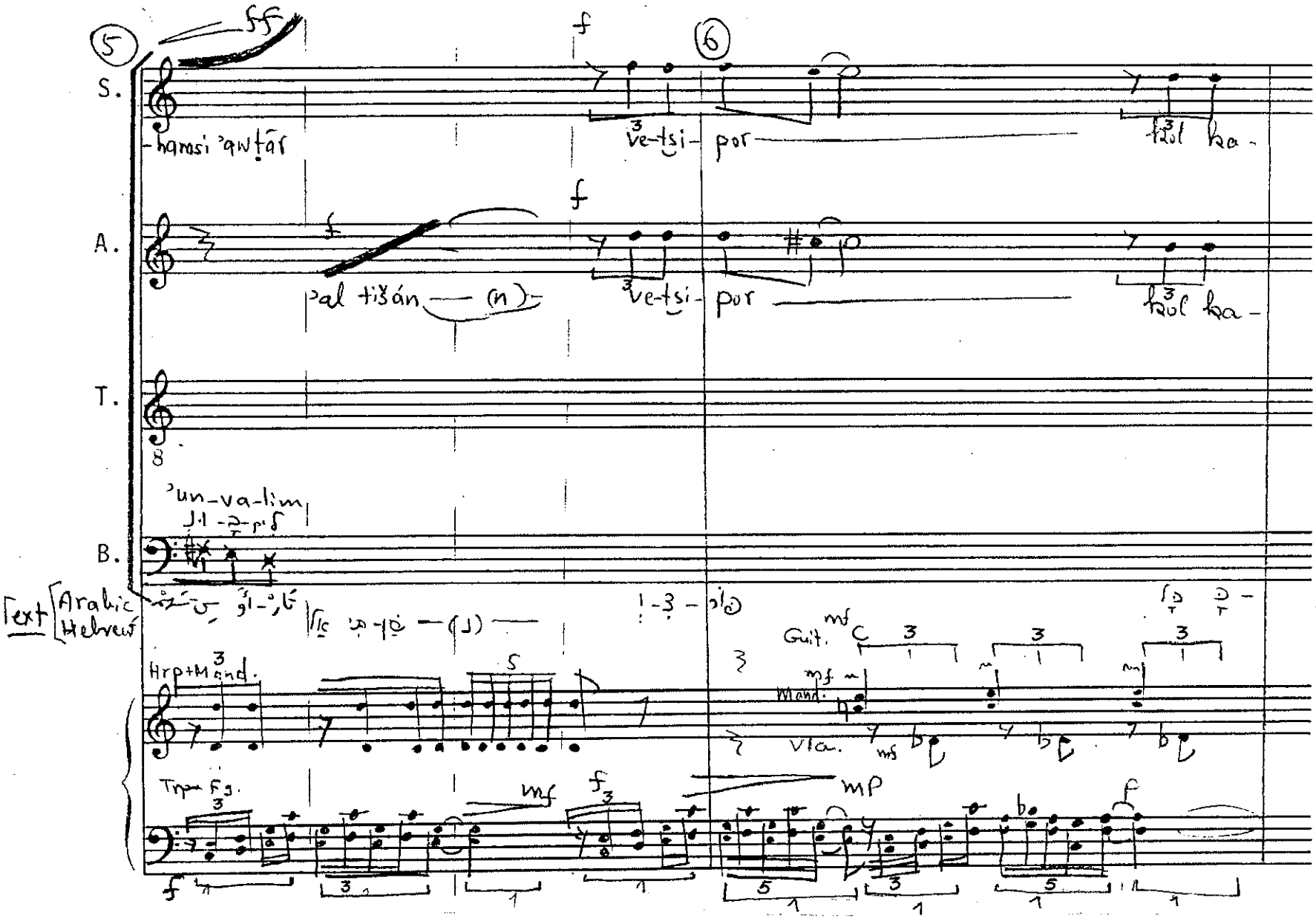
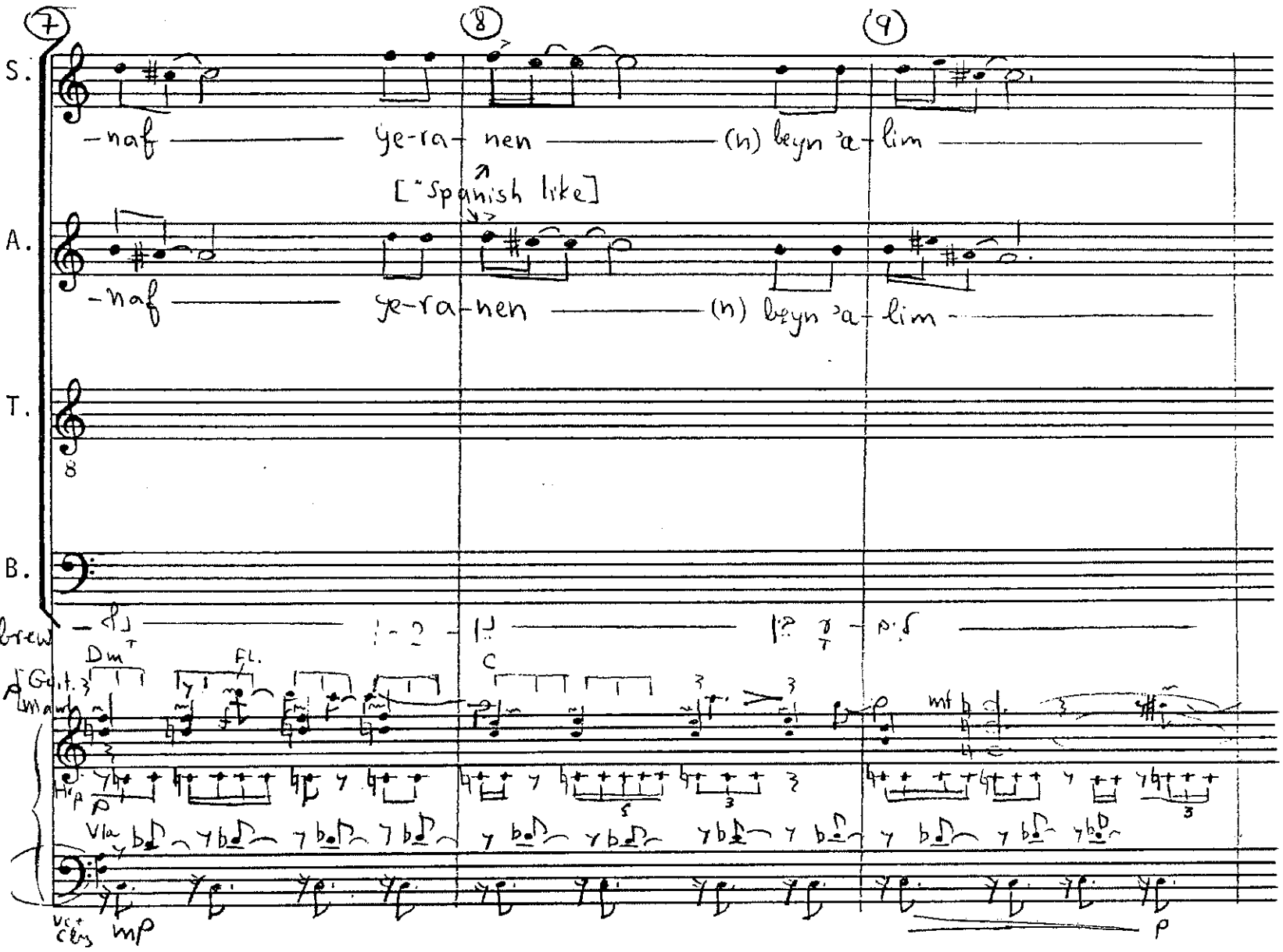
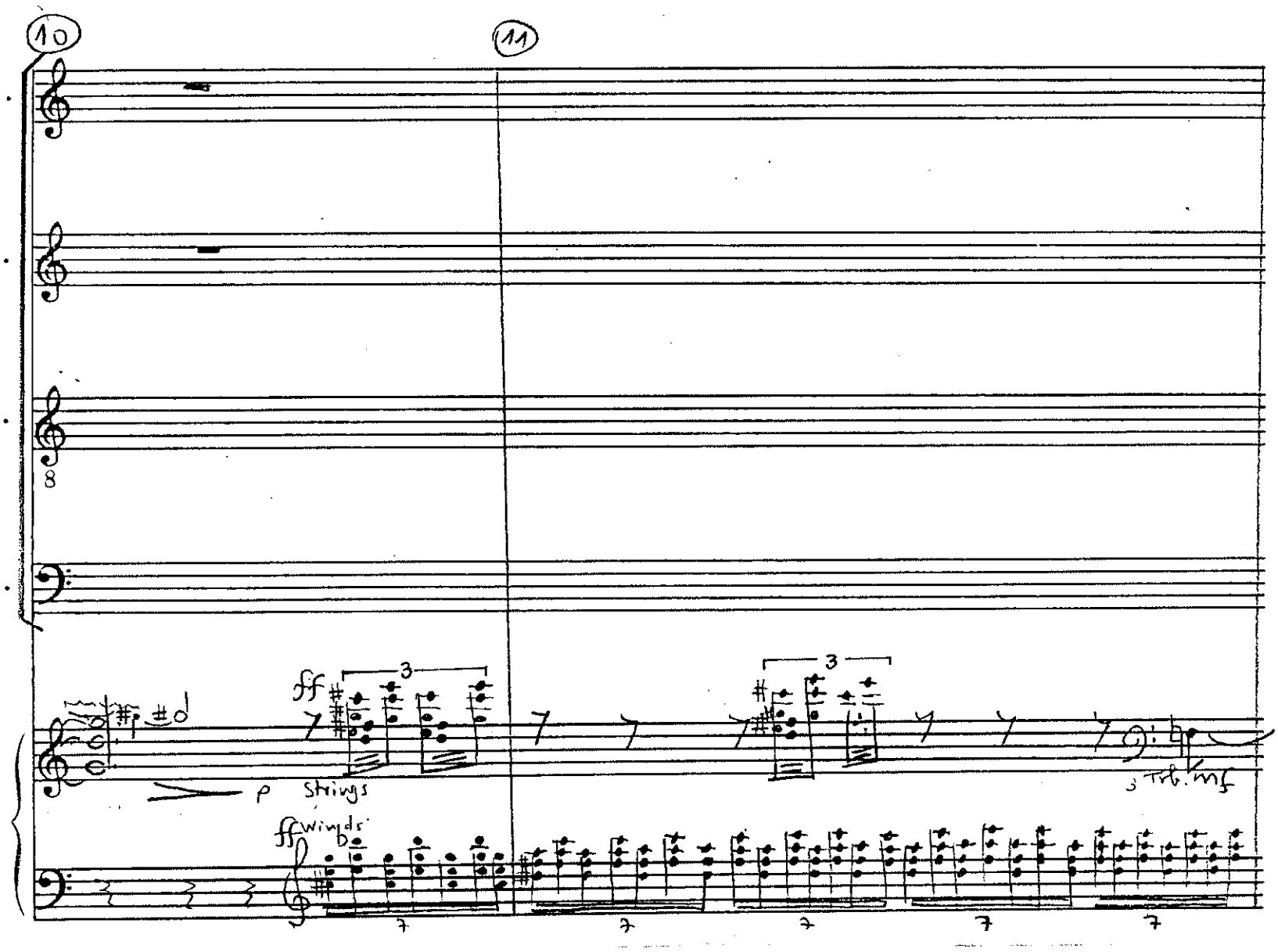
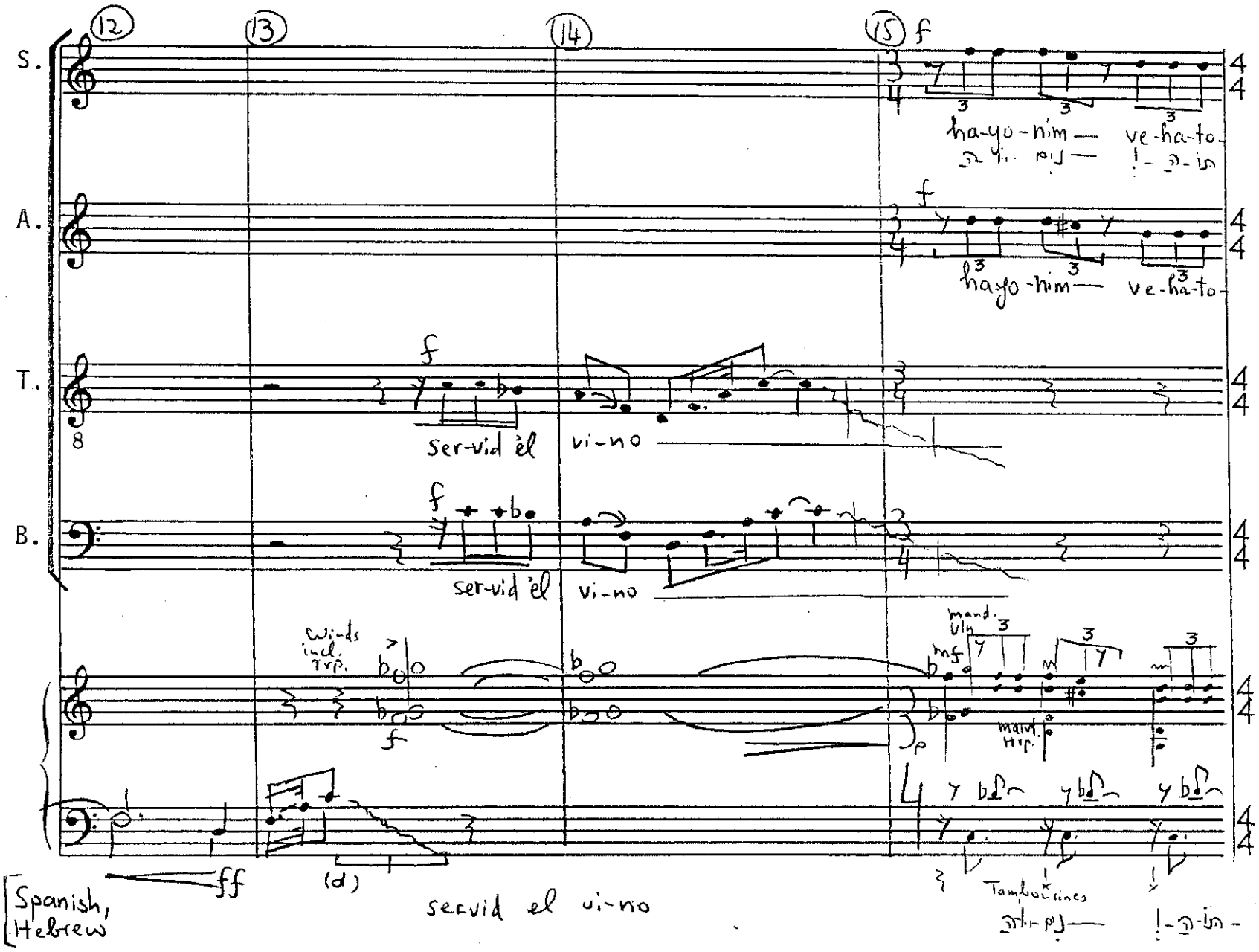


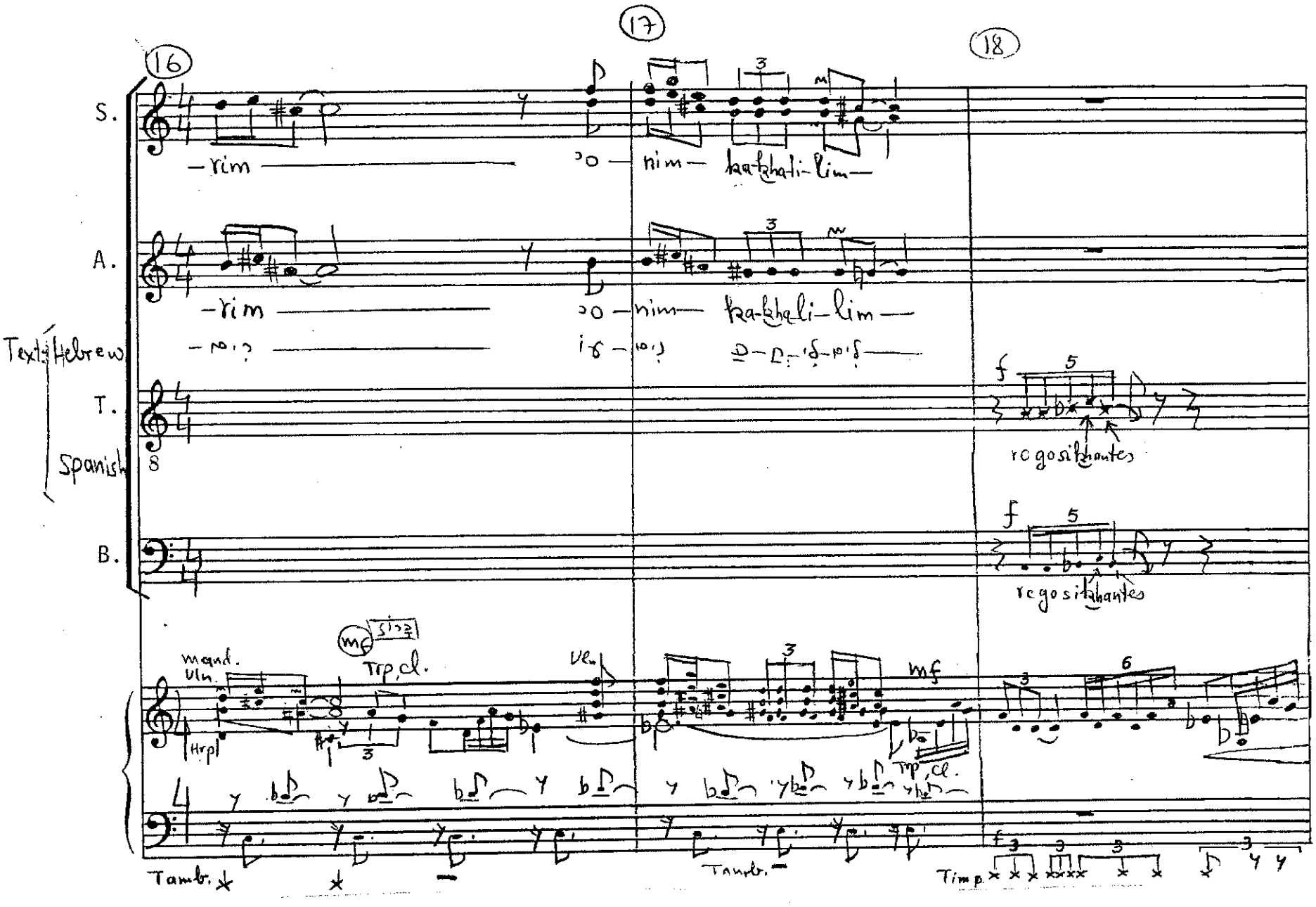
a) Together
b) Groups of Bass singers; like drunk, Sprechgesang

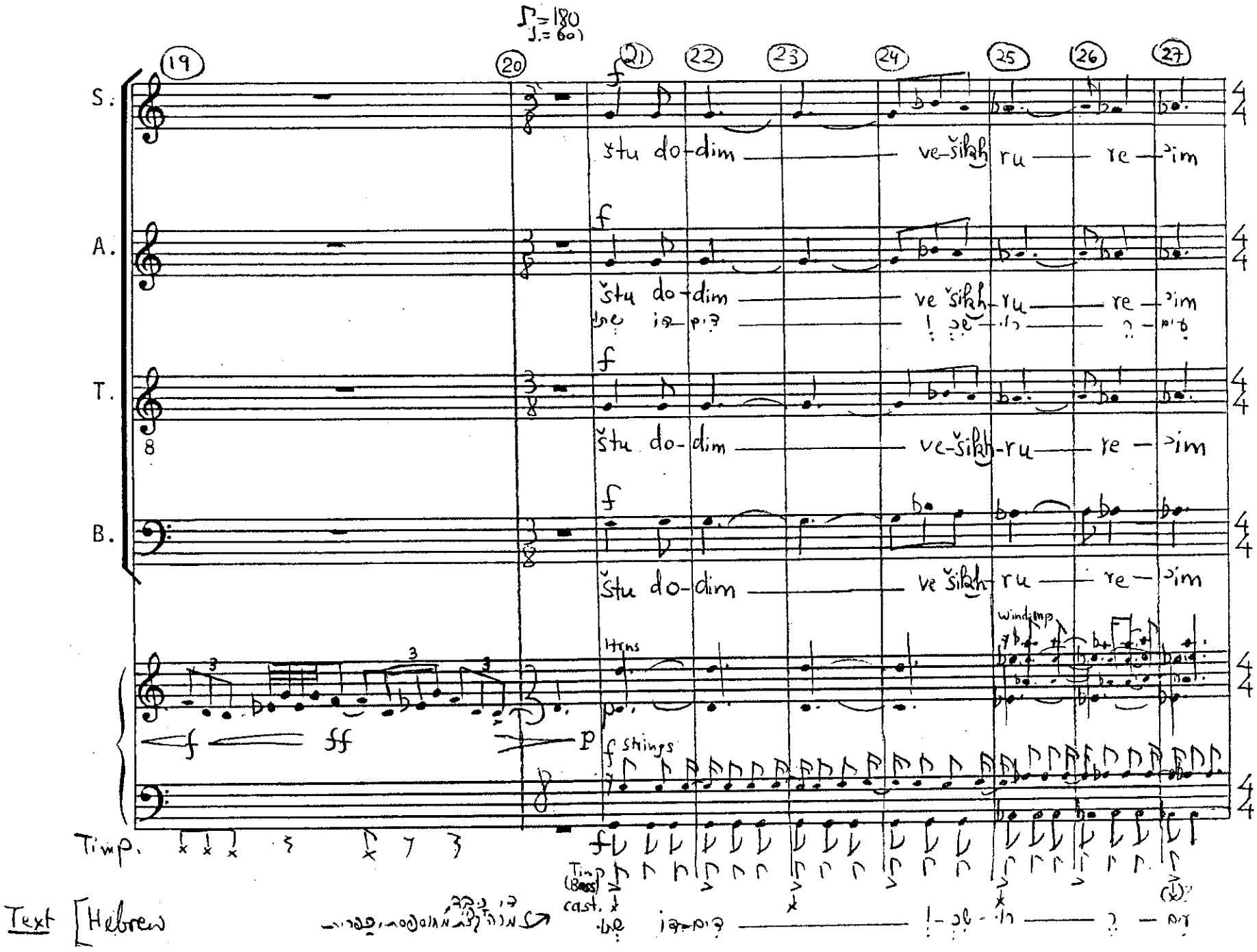

5
6
S.
A.
T.
B.
ff
f
-hamsi 'awṭār
ve-tsi- por
kol ka-
'al tišán (n)
ve-tsi- por
kol ka-
'un-va-lim
Text
Arabic
Hebrew
Hrp+Mand.
Guit.
Mand.
Vla.
Trpa Fg.
mf
mp

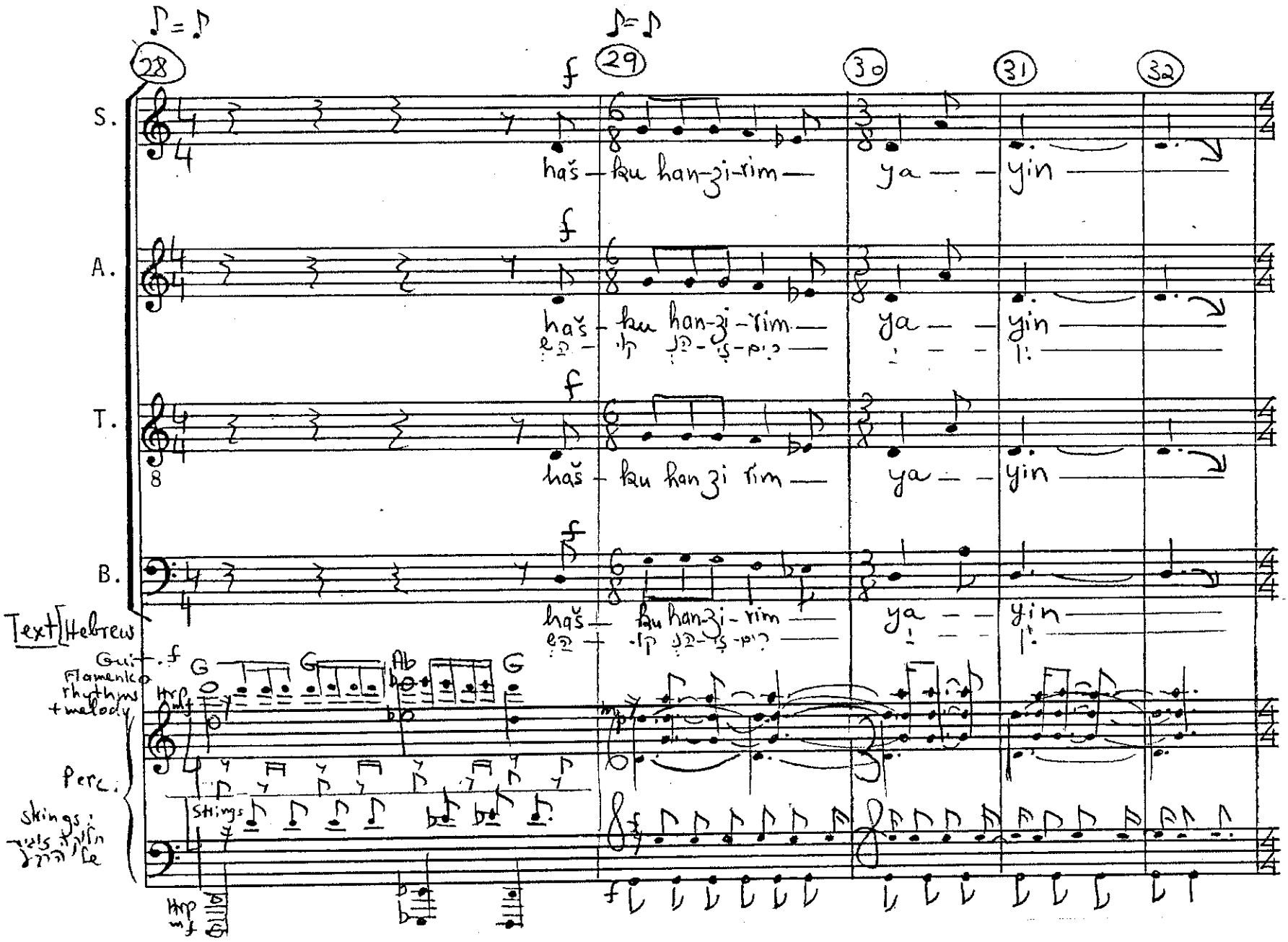

7
8
9
S.
-naf
ye-ra-nen
(n) beyn 'a-lim
["Spanish like]
A.
-naf
ye-ra-nen
(n) beyn 'a-lim
T.
B.
Text [Hebrew
Dm
Fl.
C
Guit.
Mand.
Hp
Vla
Vc
Cbs
mp
p

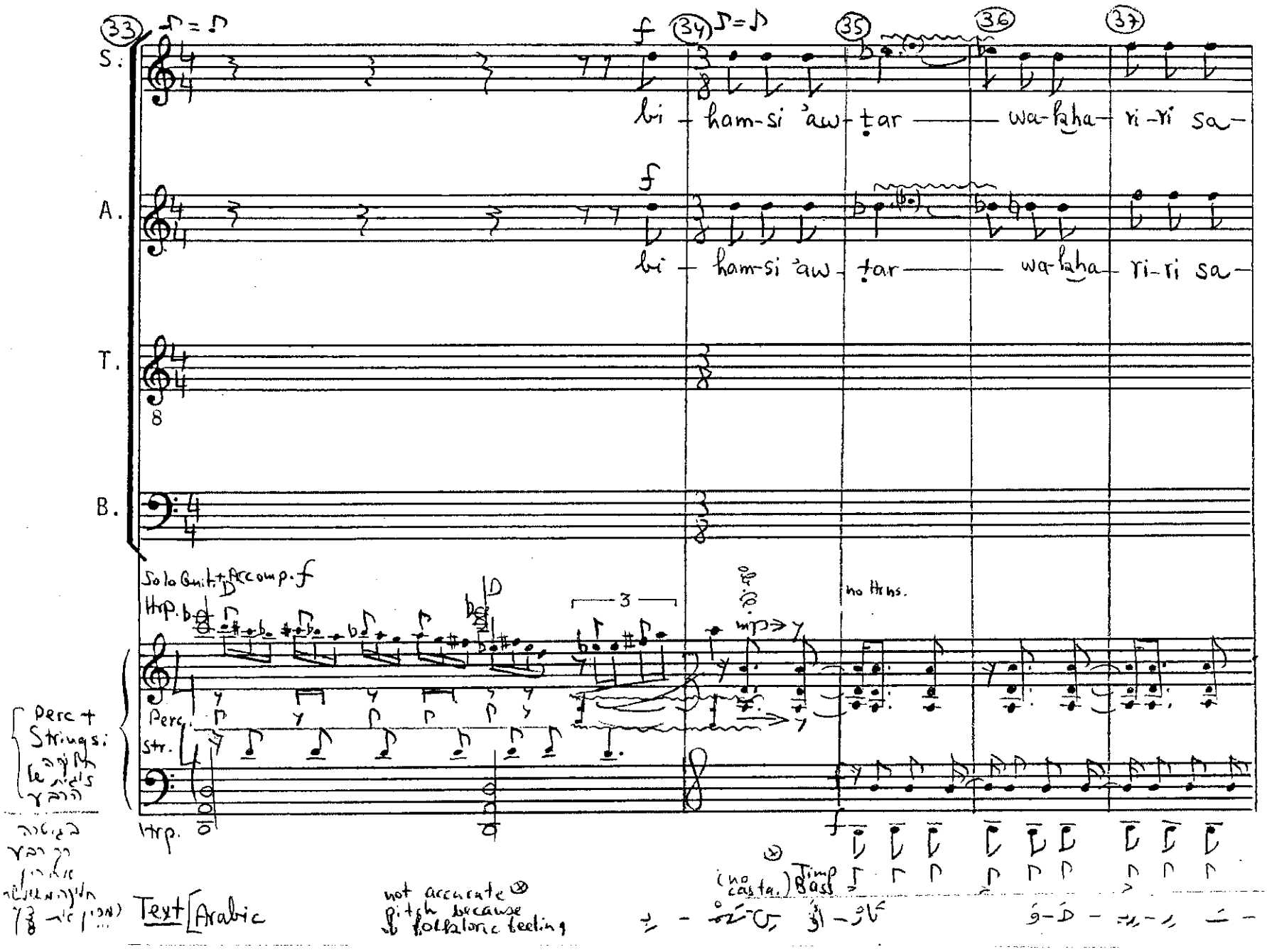

10
11
S.
A.
T.
8
B.
ff
3
p
Strings
ff winds
3 Trb.
mf

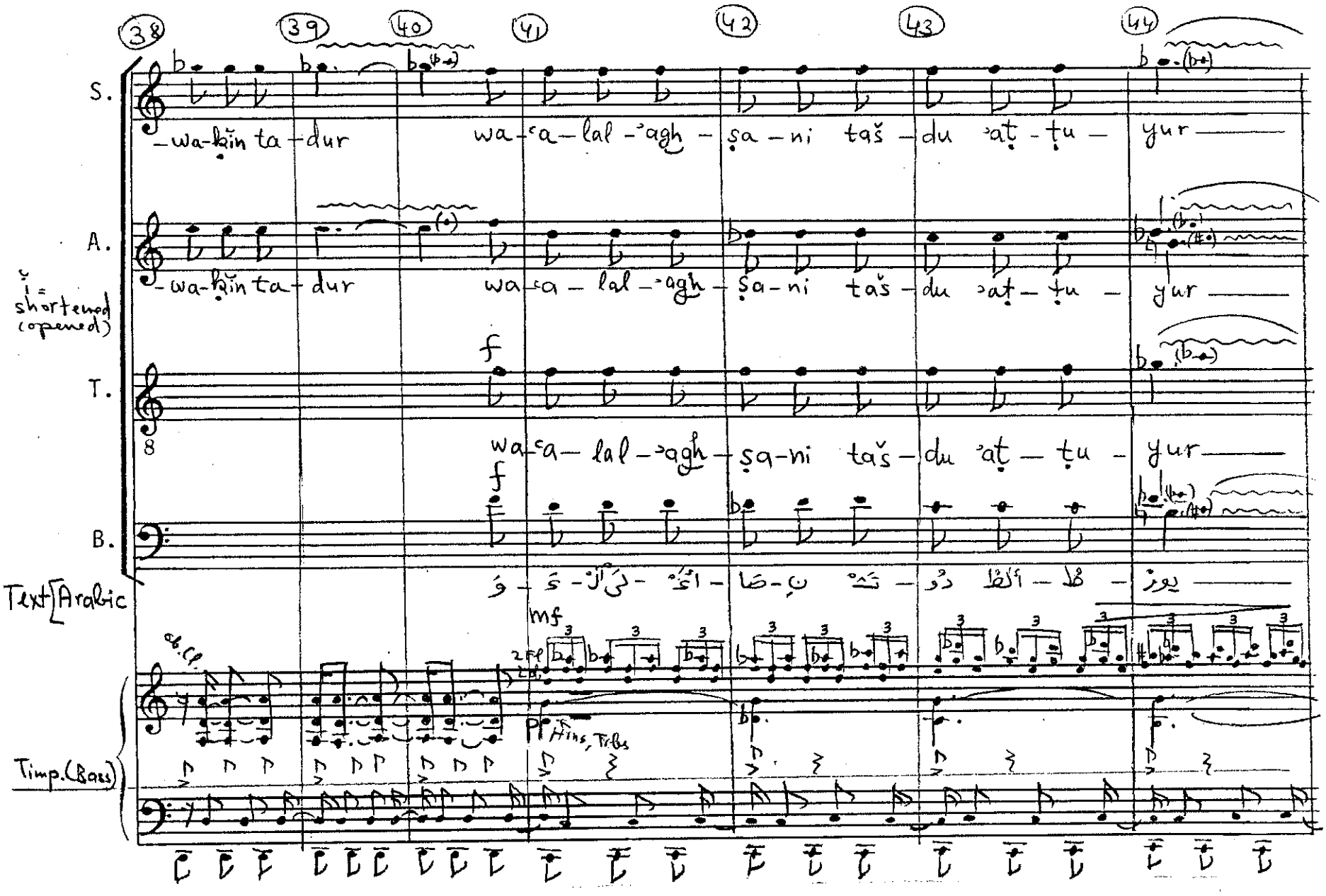

12
13
14
15
S.
A.
T.
B.
ha-yo-nim — ve-ha-to-
ha-yo-nim — ve-ha-to-
ser-vid el vi-no
ser-vid el vi-no
Winds incl. Trp.
mand. Vln
mf
mand. Hrp.
Tambourines
(d)
servid el vi-no
Text
Spanish, Hebrew

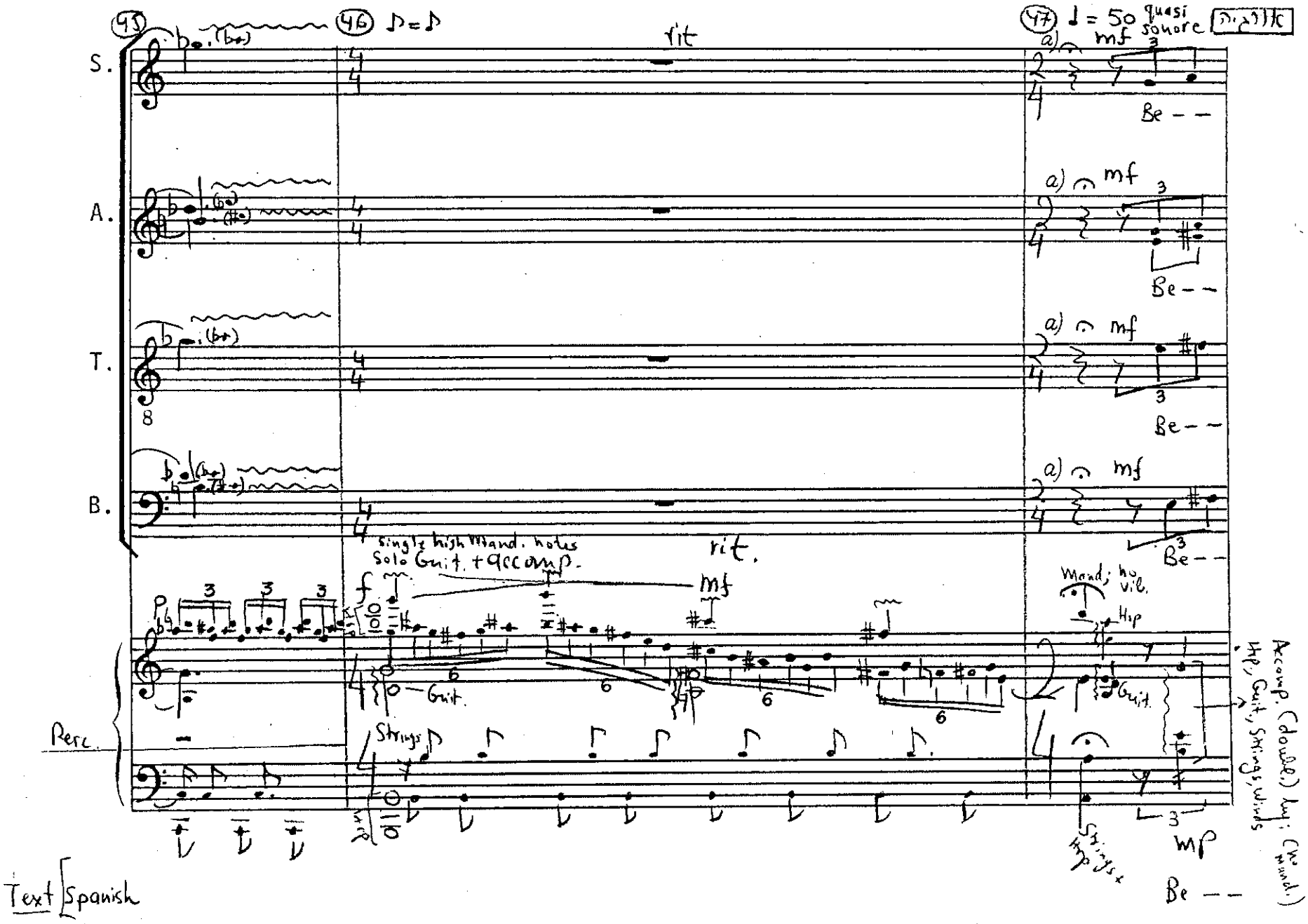

16
17
18
S.
A.
T.
B.
Text: Hebrew
Spanish
-rim
ʾo-nim
ka-khali-lim
regosikhantes
mand.
Vln.
Hrp.
Trp, cl.
Vln.
mf
Tamb.
Timp.


S.
A.
T.
B.
štu do-dim ve-šikh ru re-'im
Timp.
Text [Hebrew
Wind imp.
strings
Timp (Bass)
cast.

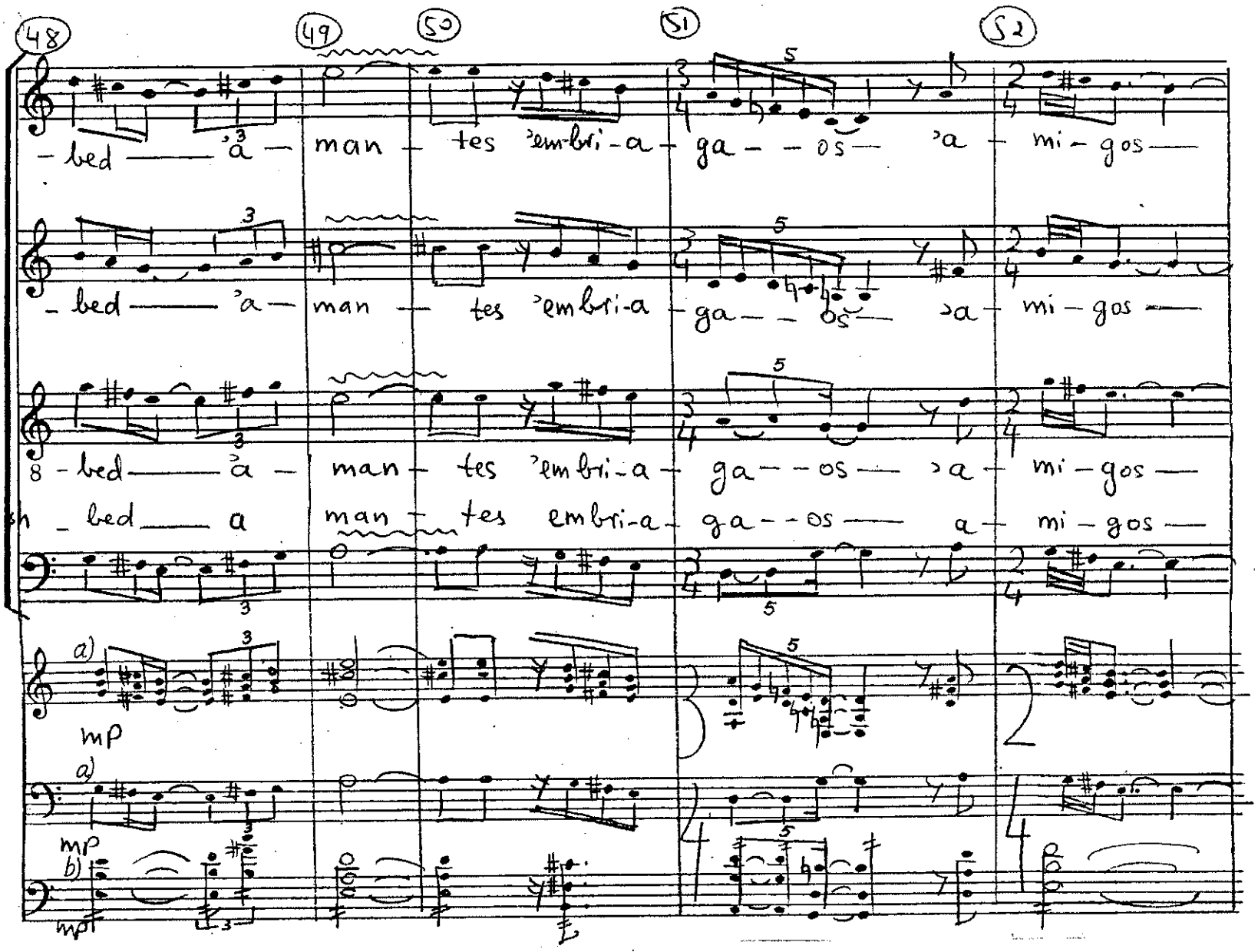

28
29
30
31
32
S.
A.
T.
B.
haš - ku han-zi-rim — ya — yin
haš - ku han-zi-rim — ya — yin
haš - ku han zi rim — ya — yin
haš - ku han-zi-rim — ya — yin
Text [Hebrew
Guit.
Flamenko rhythms + melody
Perc.
Strings
Hrp


33
34
35
36
37
S.
A.
T.
B.
bi - ham-si 'aw - ṭar — wa-ḳha - ri-ri sa-
bi - ham-si 'aw - ṭar — wa-ḳha - ri-ri sa-
Solo Guit. + Accomp. f
Hrp.
Perc.
Str.
Perc + Strings:
no Hrns.
Timp
Bass
(no casta.)
Text [Arabic
not accurate pitch because of folkloric feeling

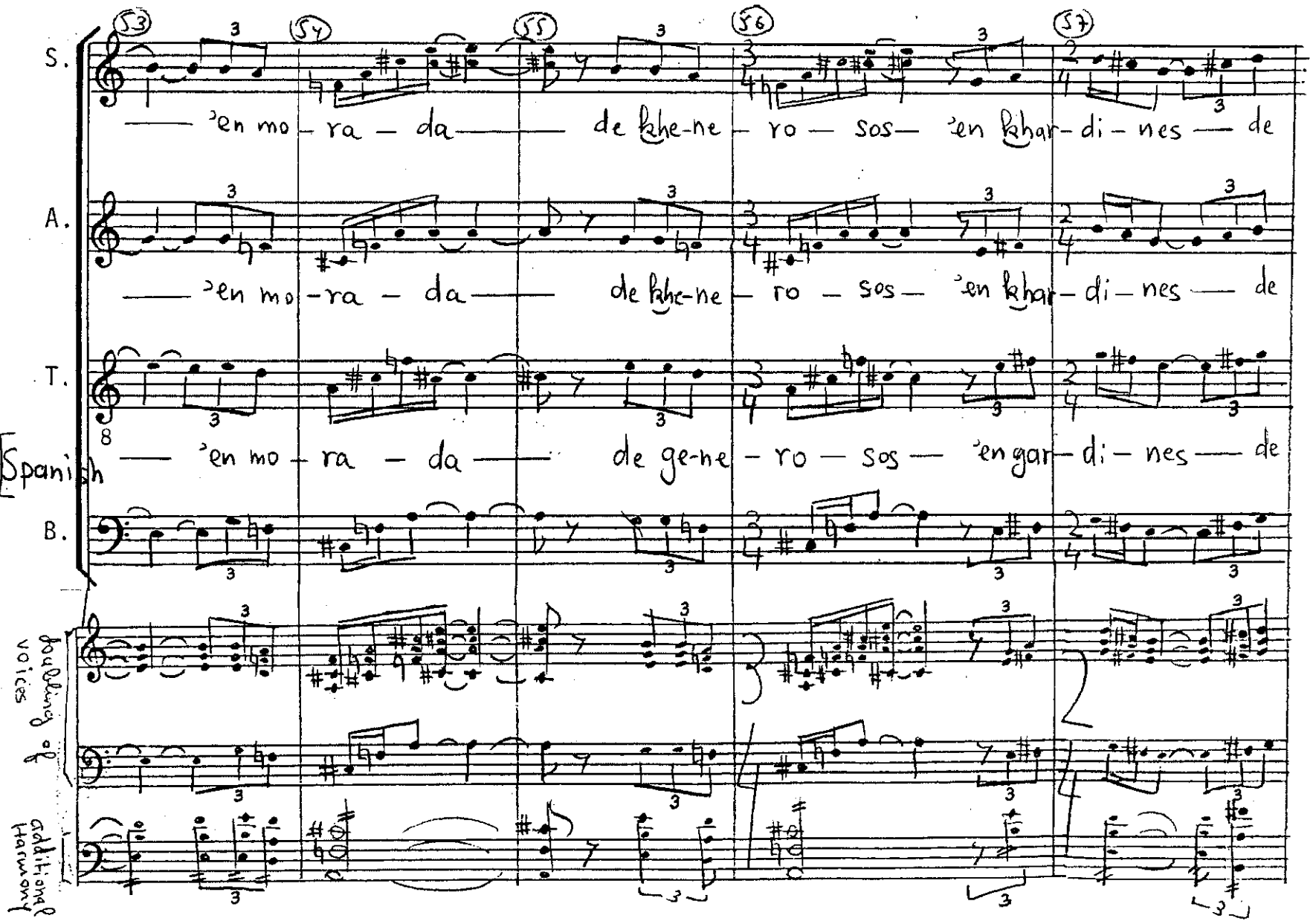

38
39
40
41
42
43
44
S.
A.
T.
B.
ỉ = shortened (opened)
Text [Arabic
Timp. (Bass)
wa-ḳin ta-dur
wa-ʿa-lal-ʾagh-ṣa-ni taš-du ʾaṭ-ṭu-yur
f
mf
Hins, Tribs

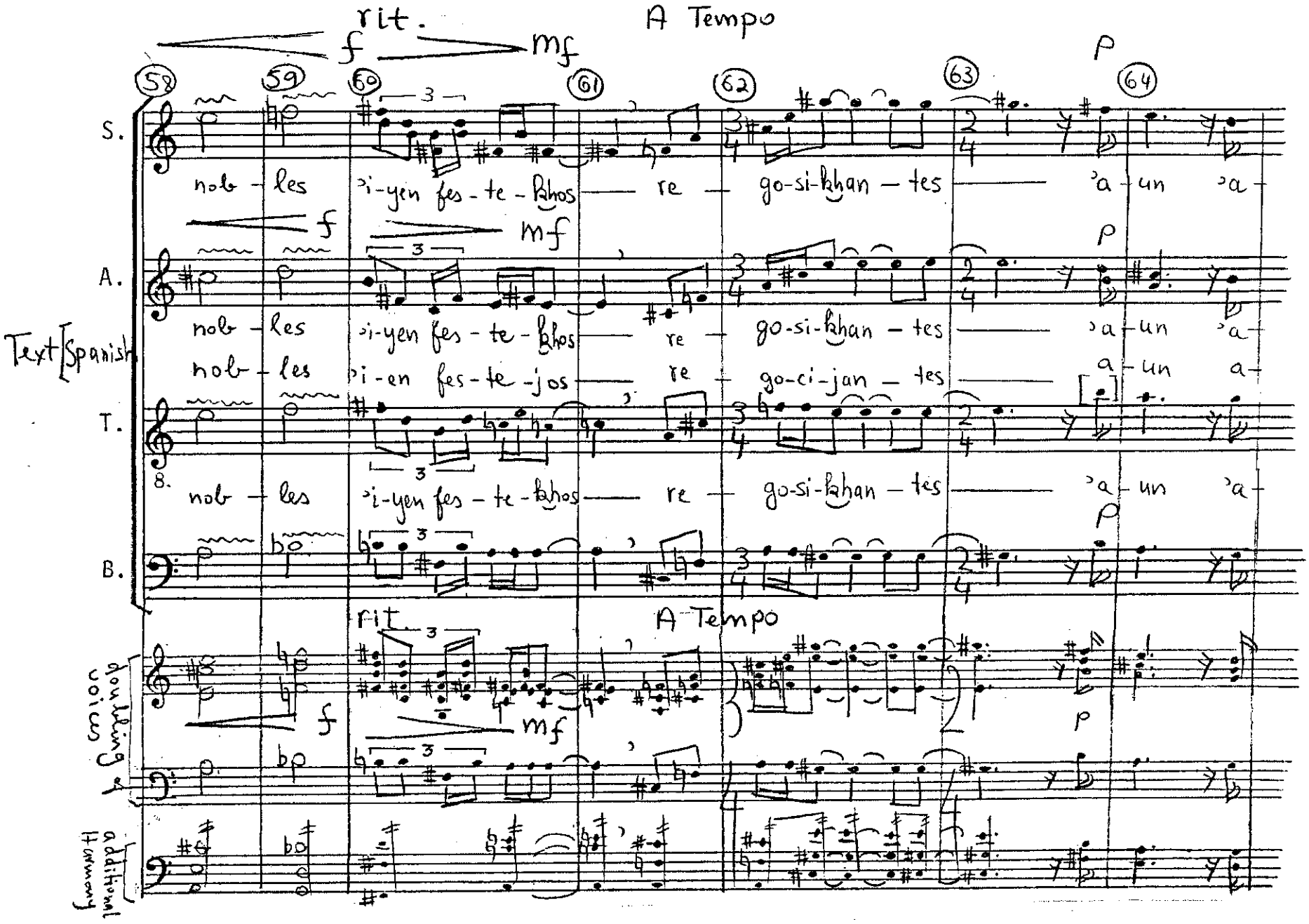


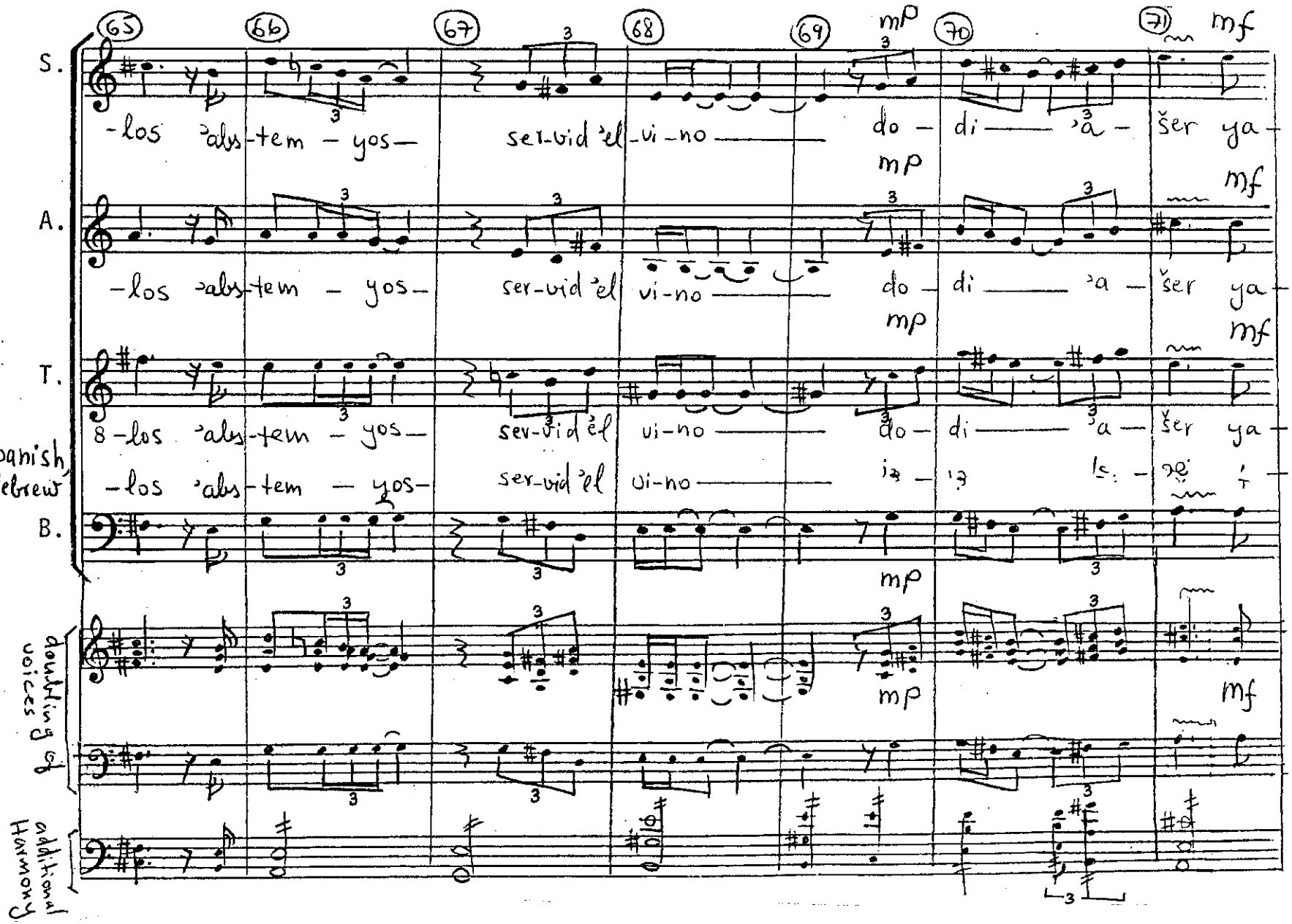
a) Turn page after ⊙

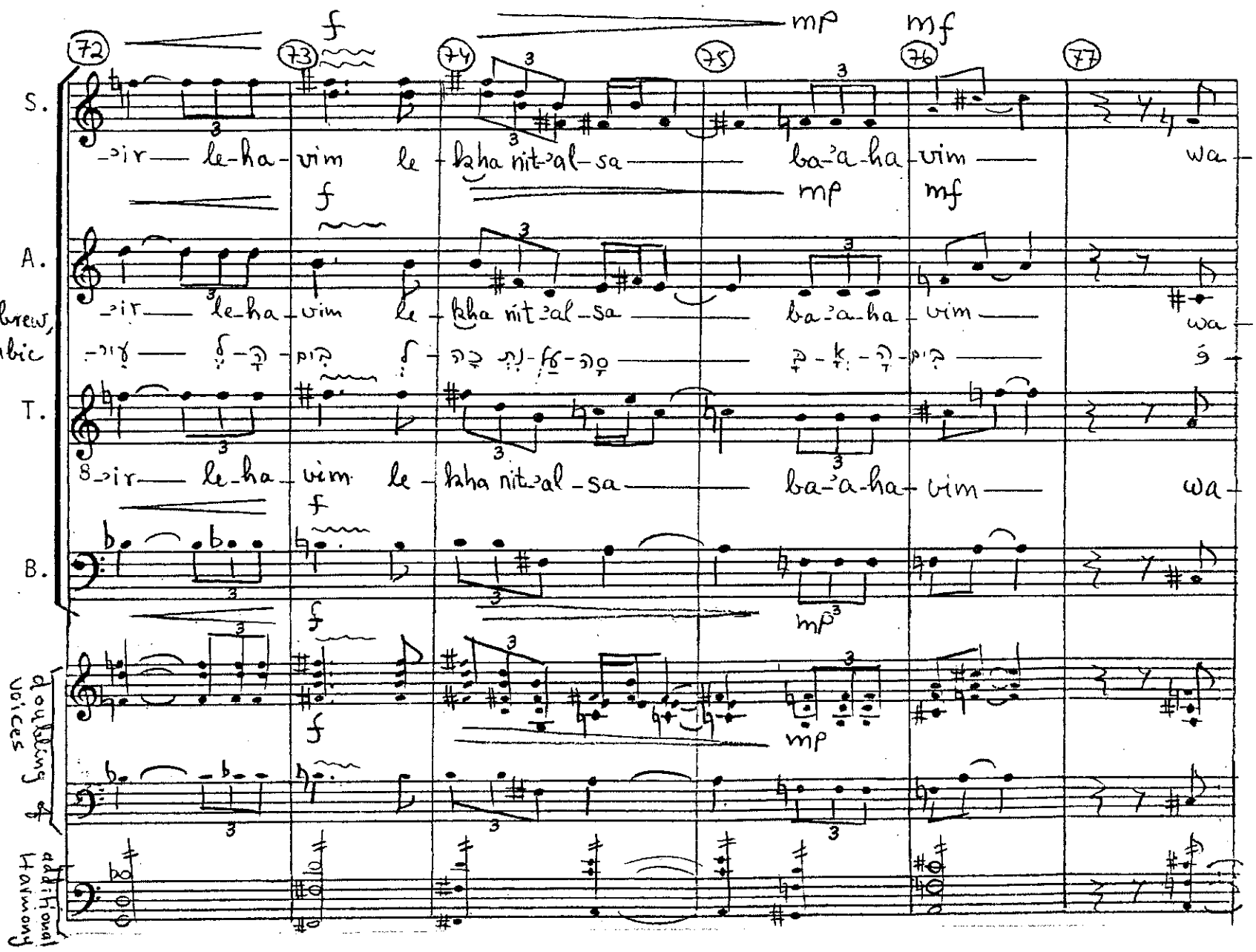


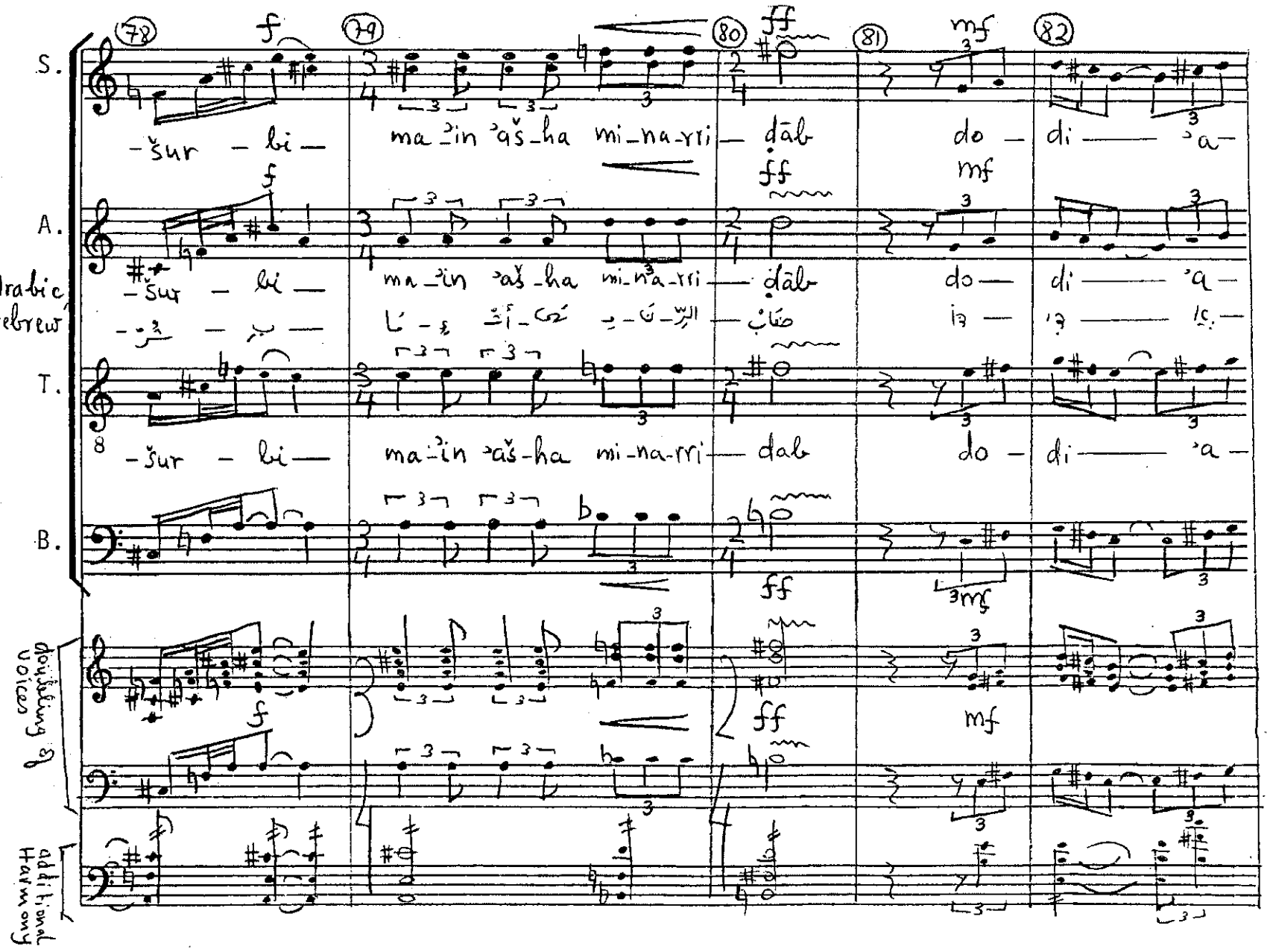
a) Doubling of the voices (Woodwinds, Violins, Violas)
b) Additional harmony (Horns, low strings)
N.B. Harp and Guitar chords are being played in the middle range.

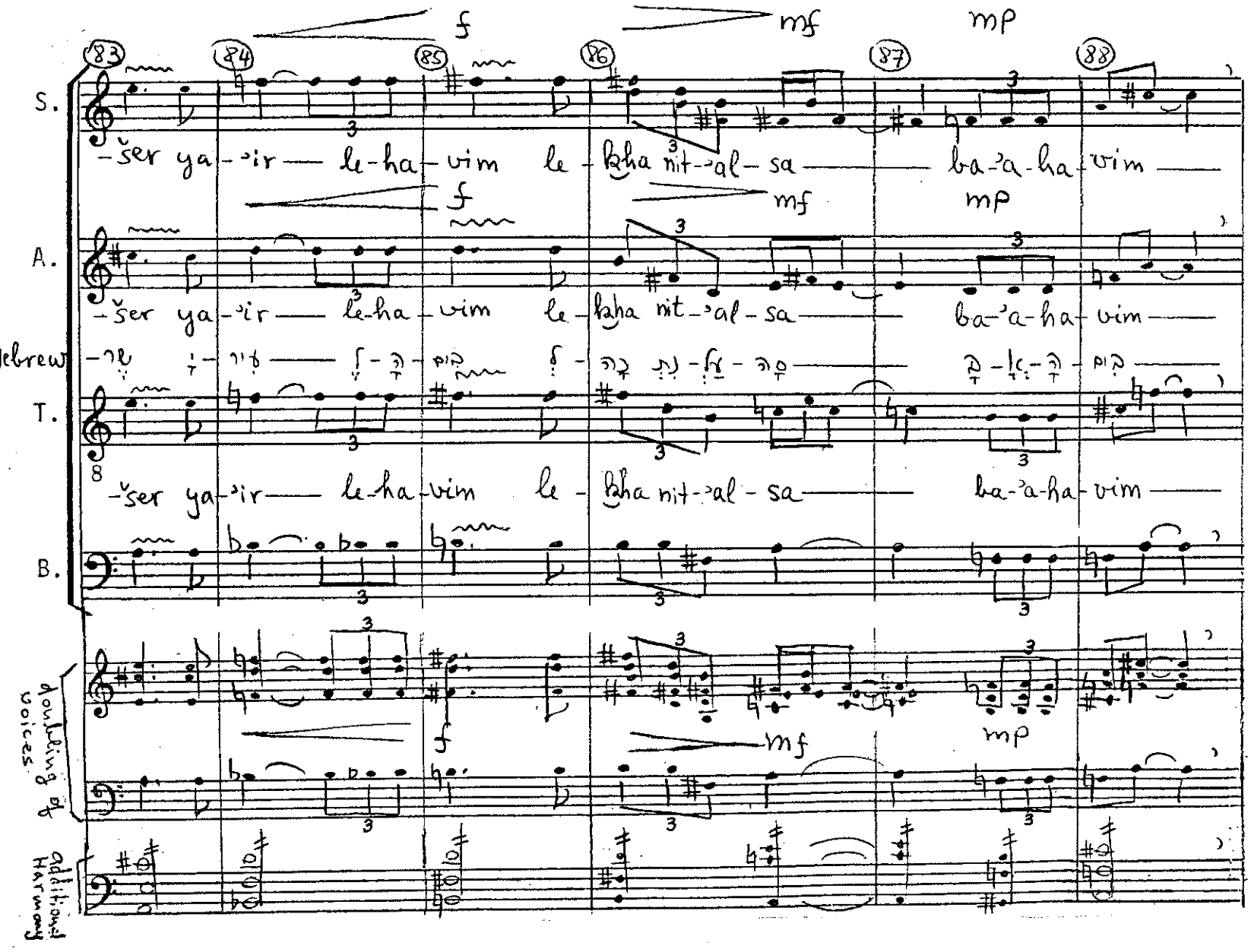

S.
A.
T.
B.
Text Spanish
doubling voices
additional Harmony
53
54
55
56
57
— ʾen mo – ra – da — de ḵhe-ne – ro — sos — ʾen ḵhar – di – nes — de
— ʾen mo – ra – da — de ḵhe-ne – ro — sos — ʾen ḵhar – di – nes — de
— ʾen mo – ra – da — de ge-ne – ro — sos — ʾen gar – di – nes — de

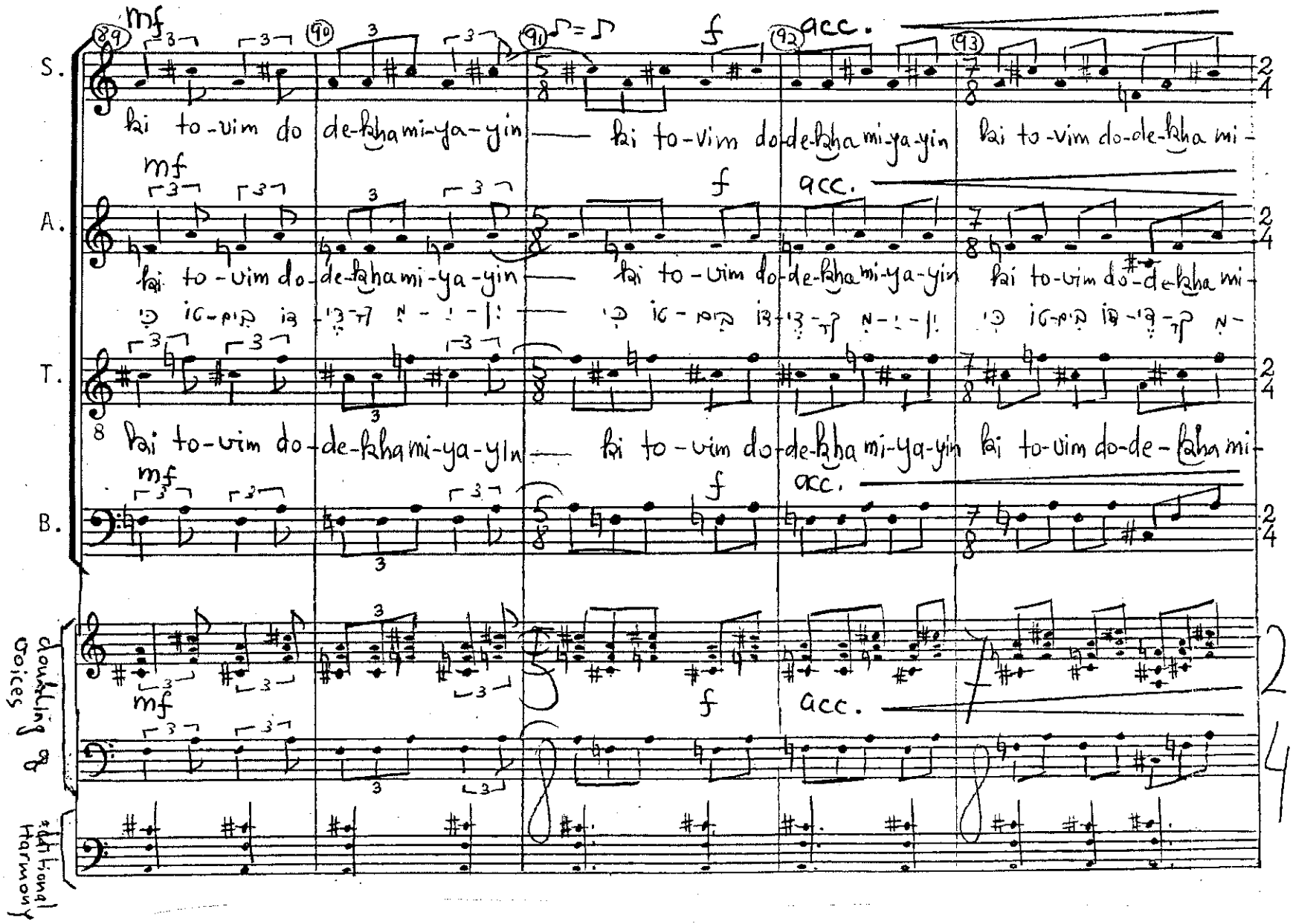

rit.
A Tempo
f
mf
p
58
59
60
61
62
63
64
S.
A.
T.
B.
Text [Spanish
nob - les 'i-yen fes - te - khos re go-si-khan - tes 'a - un 'a -
nob - les 'i-en fes - te - jos re go-ci-jan - tes a - un a -
doubling voices
additional harmony

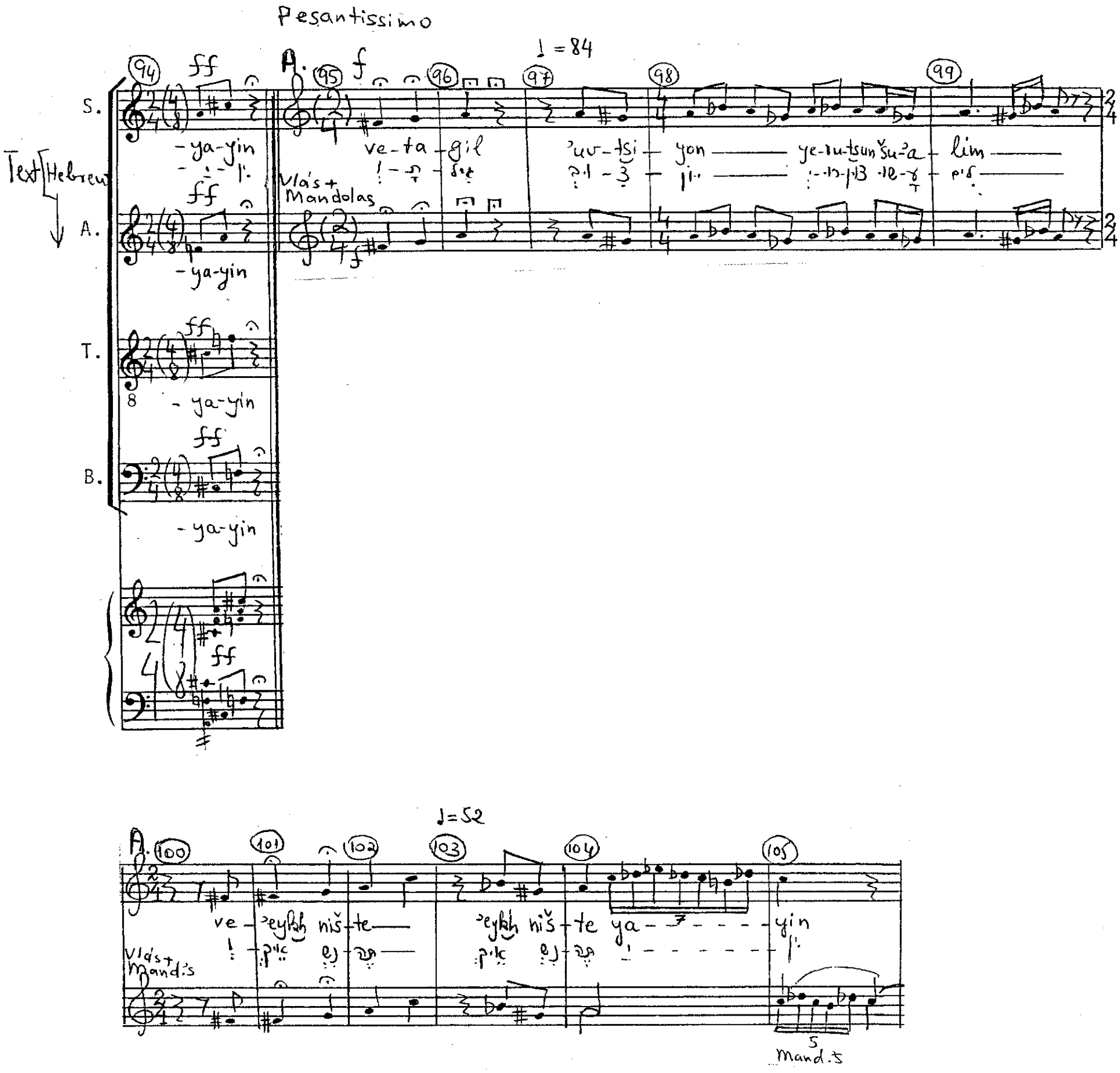

65
66
67
68
69
70
71
mp
mf
S.
-los 'abs-tem - yos-
ser-vid 'el-vi-no
do-
di - 'a -
šer ya-
A.
-los 'abs-tem - yos-
ser-vid 'el vi-no
do-
di - 'a -
šer ya-
T.
8 -los 'abs-tem - yos-
ser-vid 'el vi-no
do-
di - 'a -
šer ya-
ext Spanish, Hebrew
-los 'abs-tem - yos-
ser-vid 'el vi-no
B.
doubling voices
additional Harmony
3

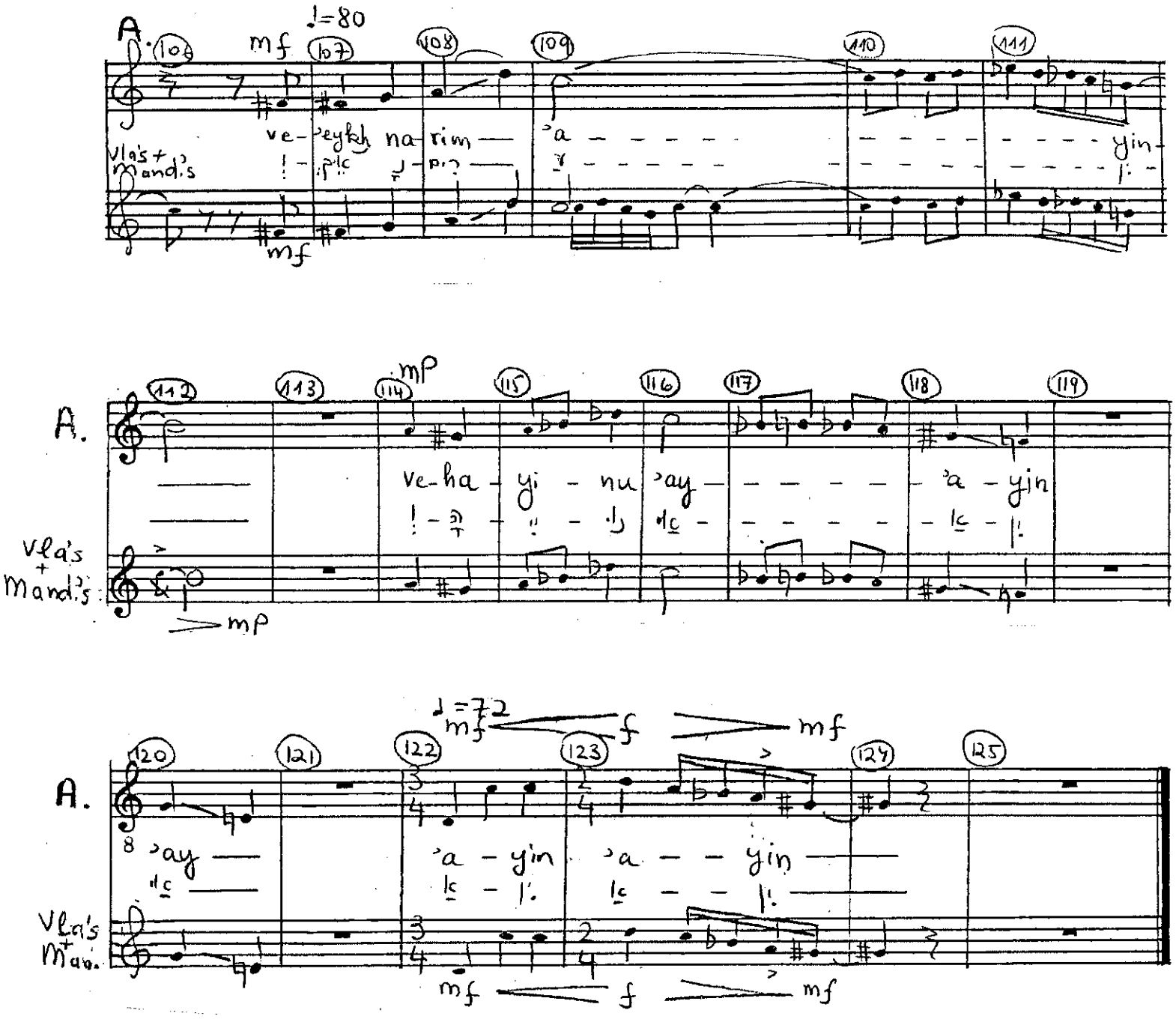

72
73
74
75
76
77
S.
A.
T.
B.
Text
Hebrew,
Arabic
doubling voices
additional Harmony
f
mp
mf
-'ir le-ha-vim le-kha nit-'al-sa ba-'a-ha-vim wa-
-'ir le-ha-vim le-kha nit-'al-sa ba-'a-ha-vim wa-
-'ir le-ha-vim le-kha nit-'al-sa ba-'a-ha-vim wa-

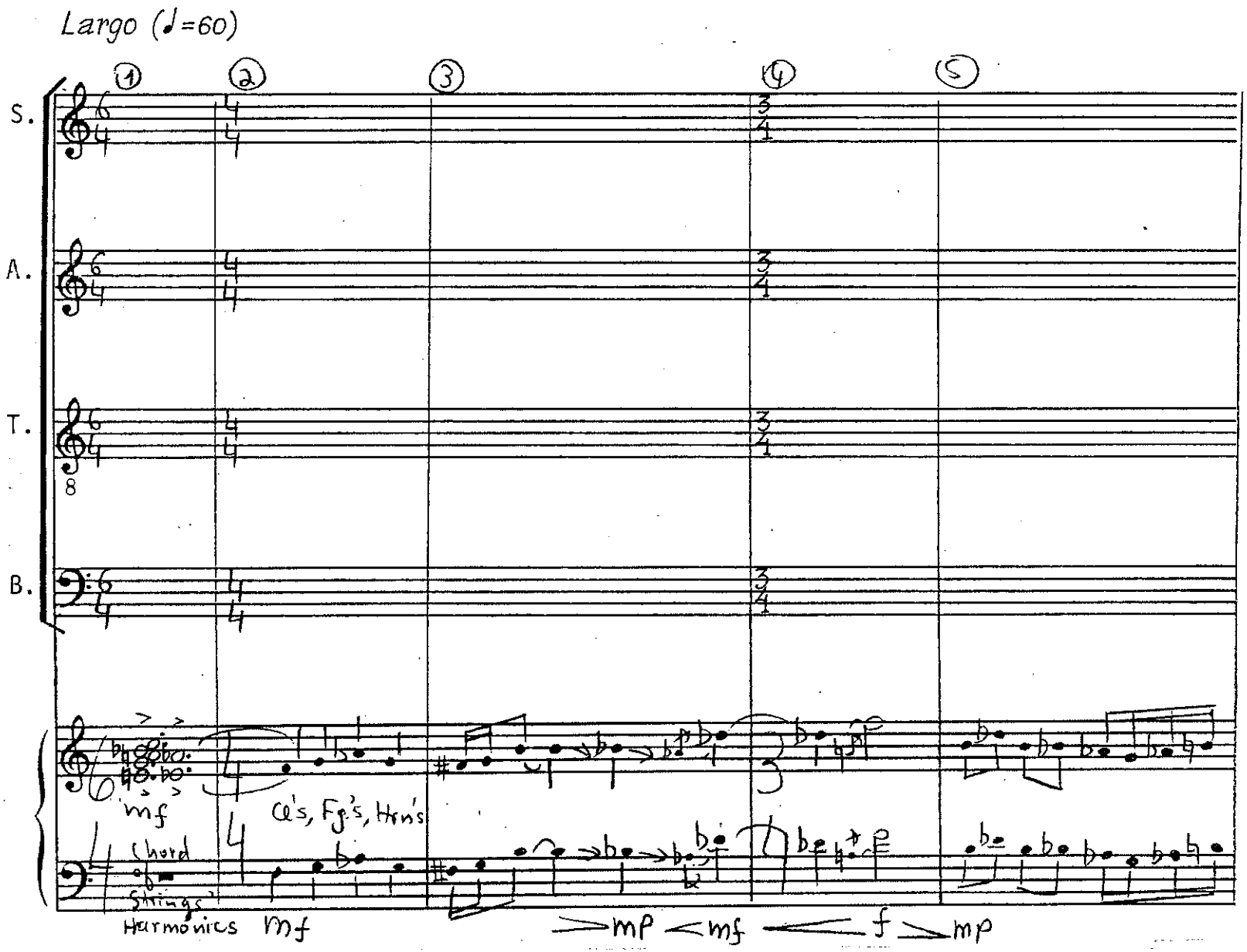

78
79
80
81
82
S.
A.
T.
B.
Text Arabic Hebrew
doubling voices
additional Harmony
-šur - li —
ma-'in 'aš-ha mi-na-rri —
dāb
do —
di —— 'a —

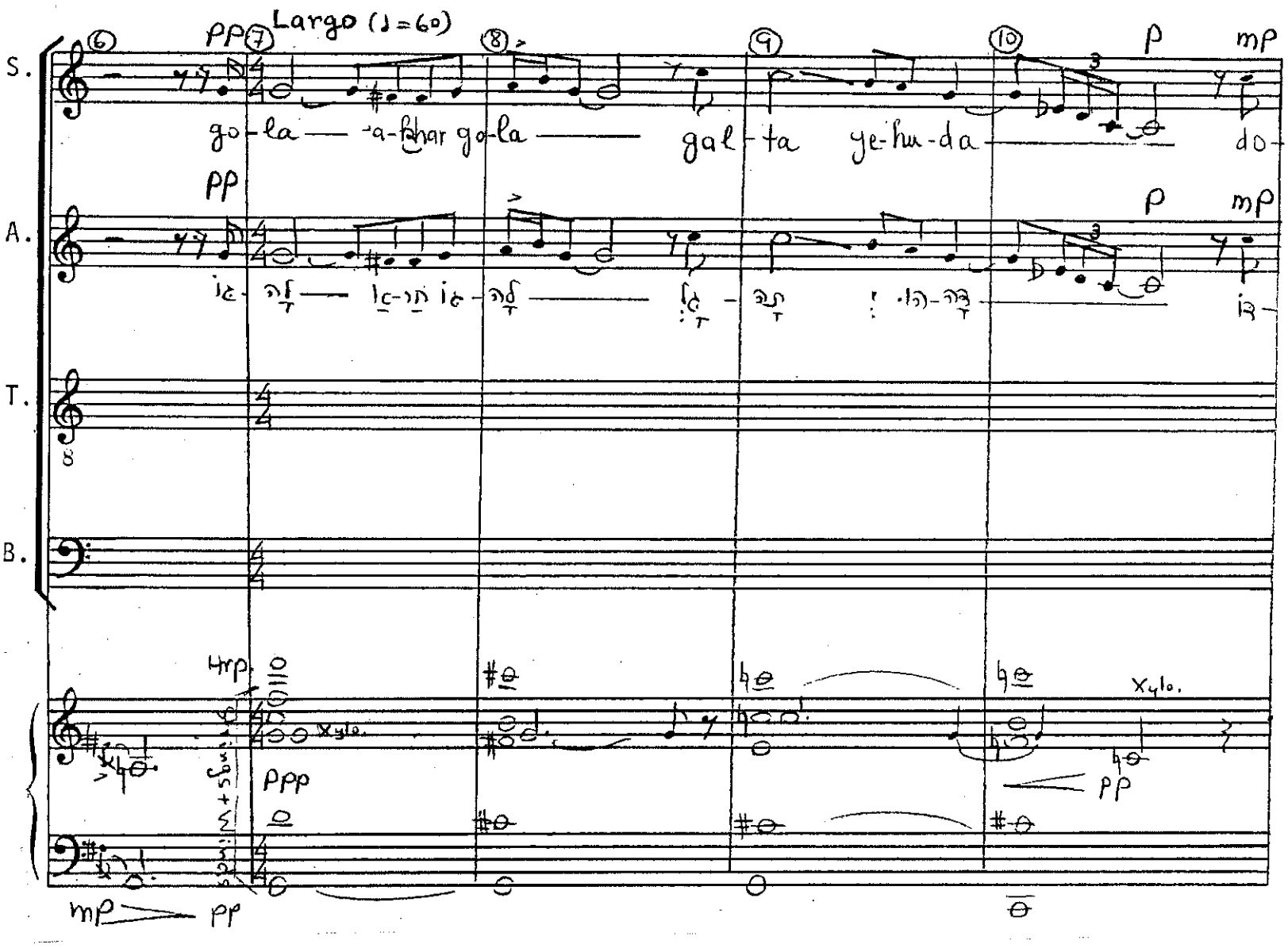

83
84
85
86
87
88
S.
A.
T.
B.
Text [Hebrew
doubling of voices
additional Harmony
f
mf
mp
-šer ya-'ir — le-ha-vim le-ḵha nit-'al-sa — ba-'a-ha-vim —

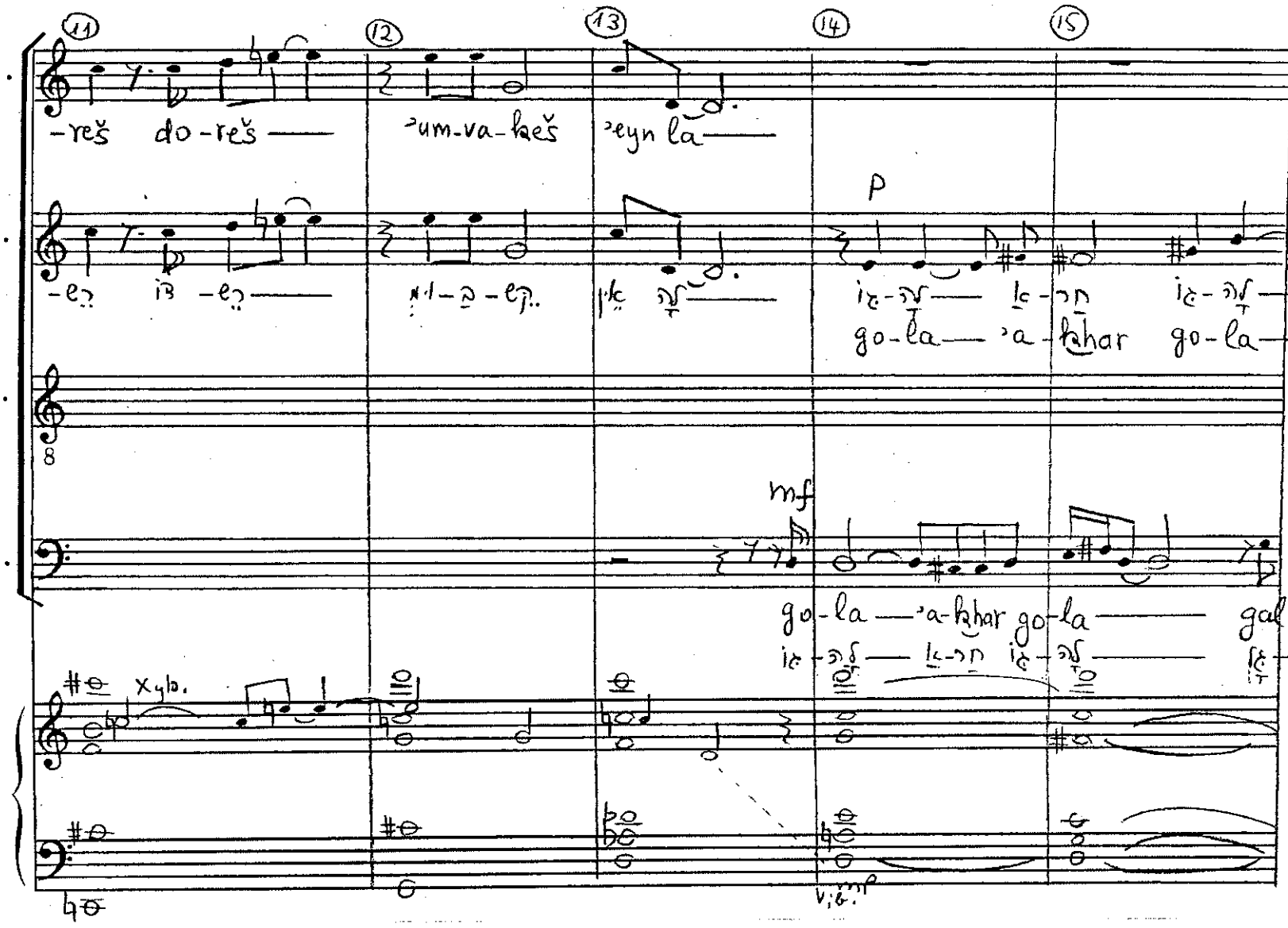

S.
A.
T.
B.
mf
f
acc.
ki to-vim do de-kha mi-ya-yin — ki to-vim do-de-kha mi-ya-yin ki to-vim do-de-kha mi-
doubling voices
additional Harmony

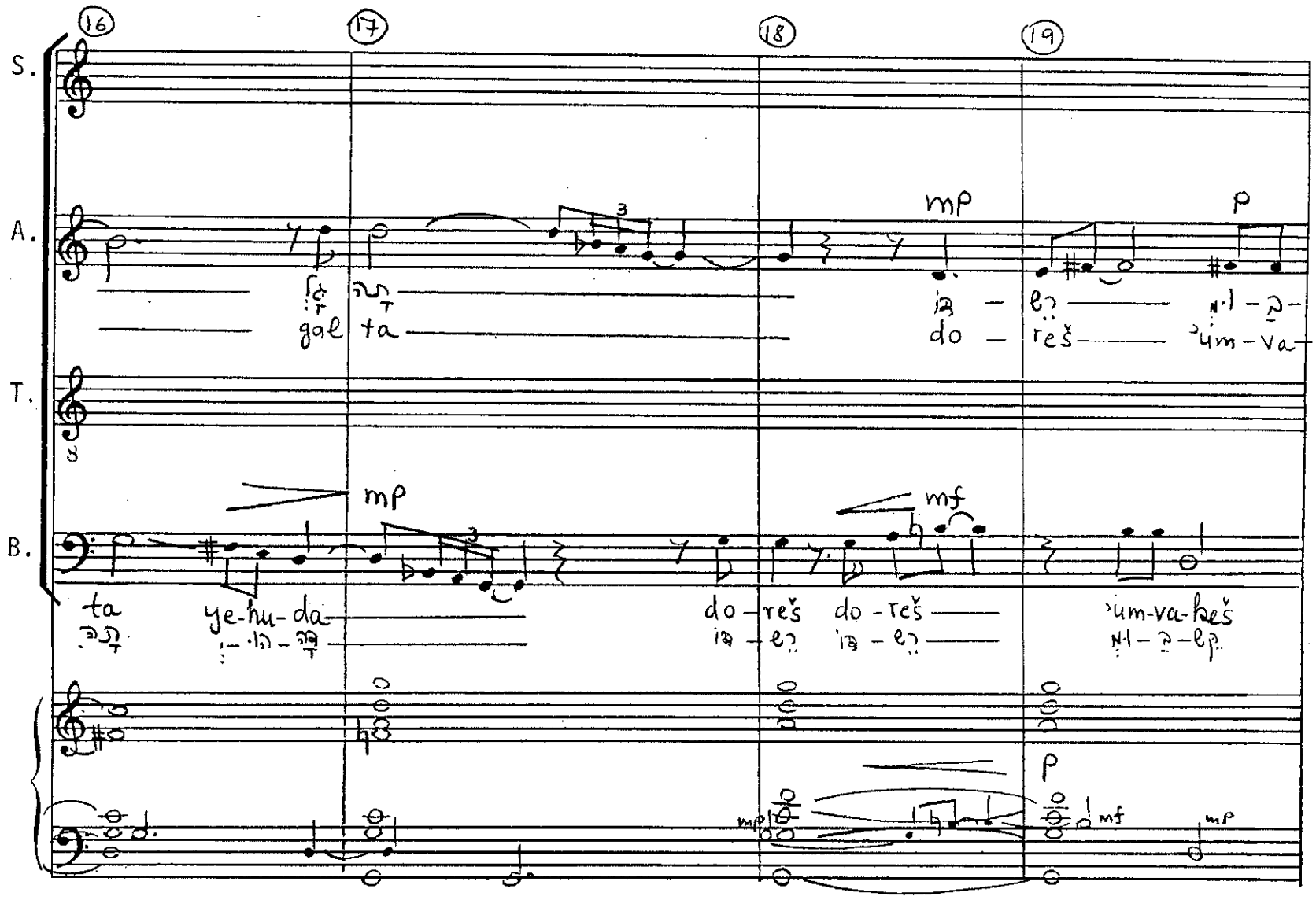

Pesantissimo
♩ = 84
94
95
96
97
98
99
A.
S.
A.
T.
B.
Text [Hebrew]
ff
f
-ya-yin
ve-ta-gil
'uv-tsi-yon
ye-ru-tsun šu-'a-lim
Vla's + Mandolas
♩ = 52
100
101
102
103
104
105
ve-'eykh niš-te
'eykh niš-te ya-yin
Vla's + Mand.'s
Mand.'s

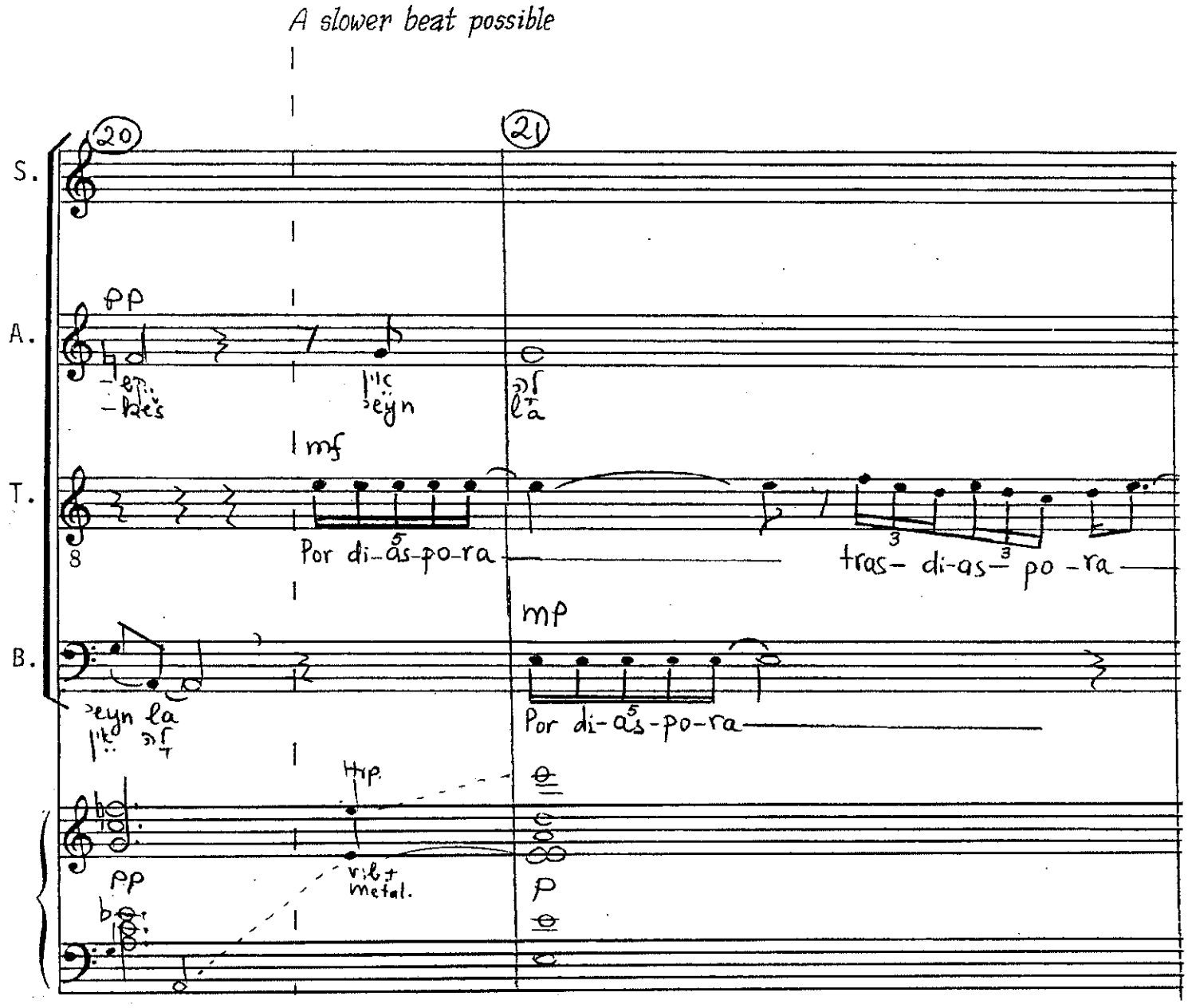

A.
mf
♩=80
ve-ʾeykh na-rim ʾa - - - - - - - - - - - - - - - - - - yin-
Vla's + Mand.'s
mf
mp
ve-ha - yi - nu ʾay - - - - - - - ʾa - yin
Vla's + Mand.'s
mp
♩=72
mf f mf
ʾay
ʾa - yin ʾa - - yin
Vla's + Man.
mf f mf

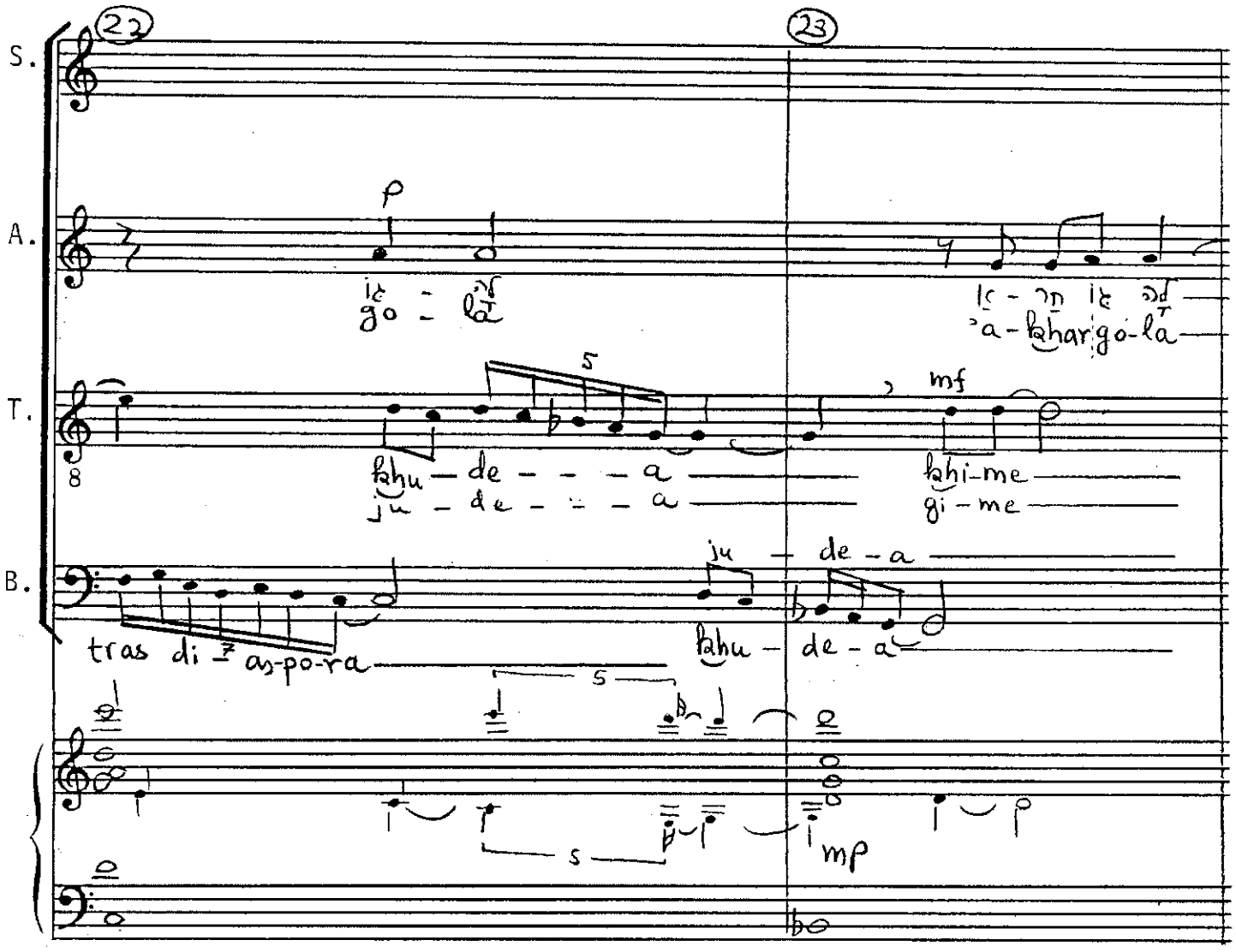

Largo (♩=60)
1
2
3
4
5
S.
A.
T.
8
B.
mf
Cl's, Fg's, Hrn's
Chord
Strings
Harmonics
mf
mp
mf
f
mp

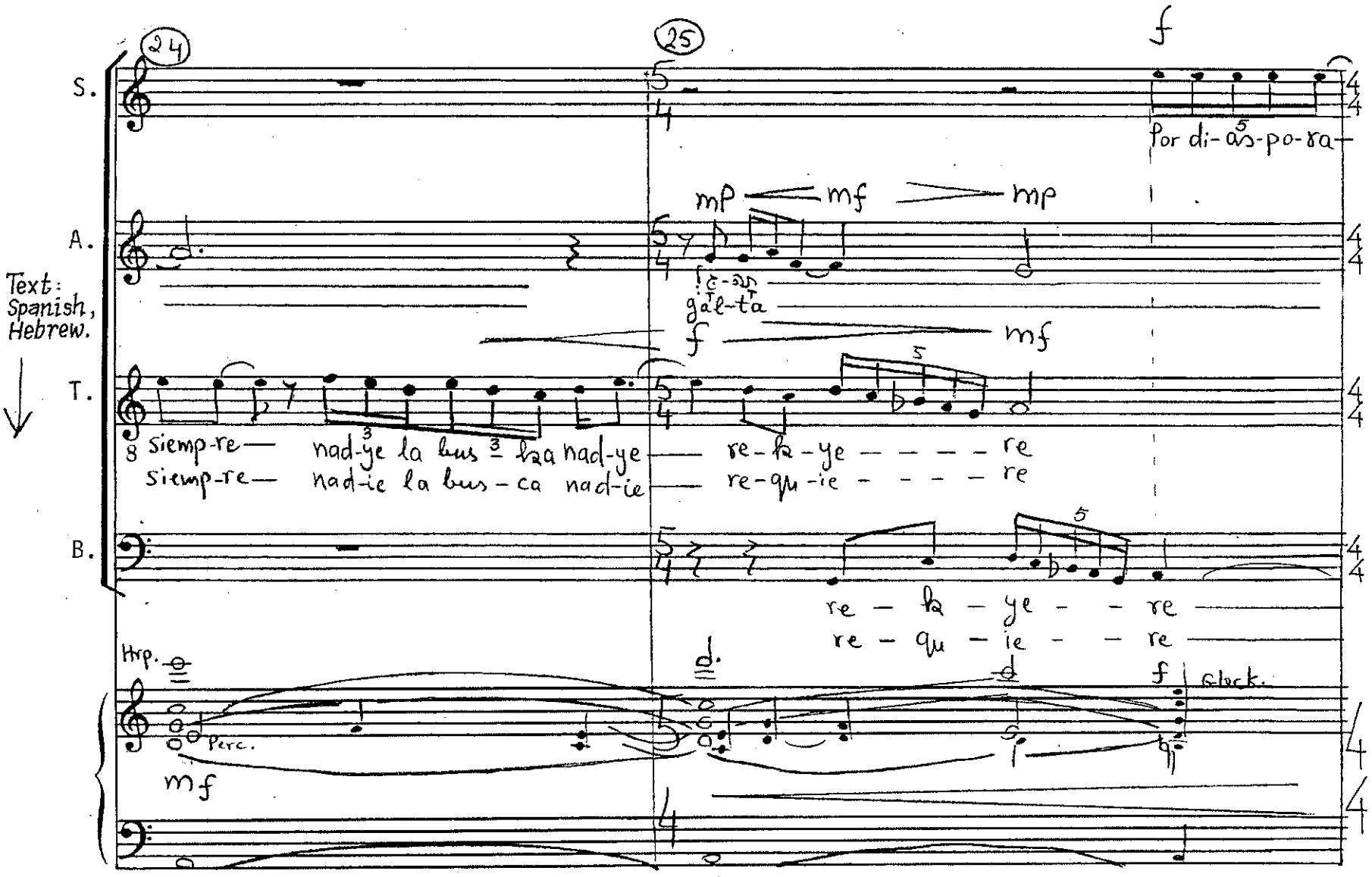

Largo (♩=60)
S.
A.
T.
B.
go-la — a-khar go-la — gal-ta ye-hu-da — do-
Hrp.
Xylo.
Xylo.
pp
p
mp
ppp
mp
pp

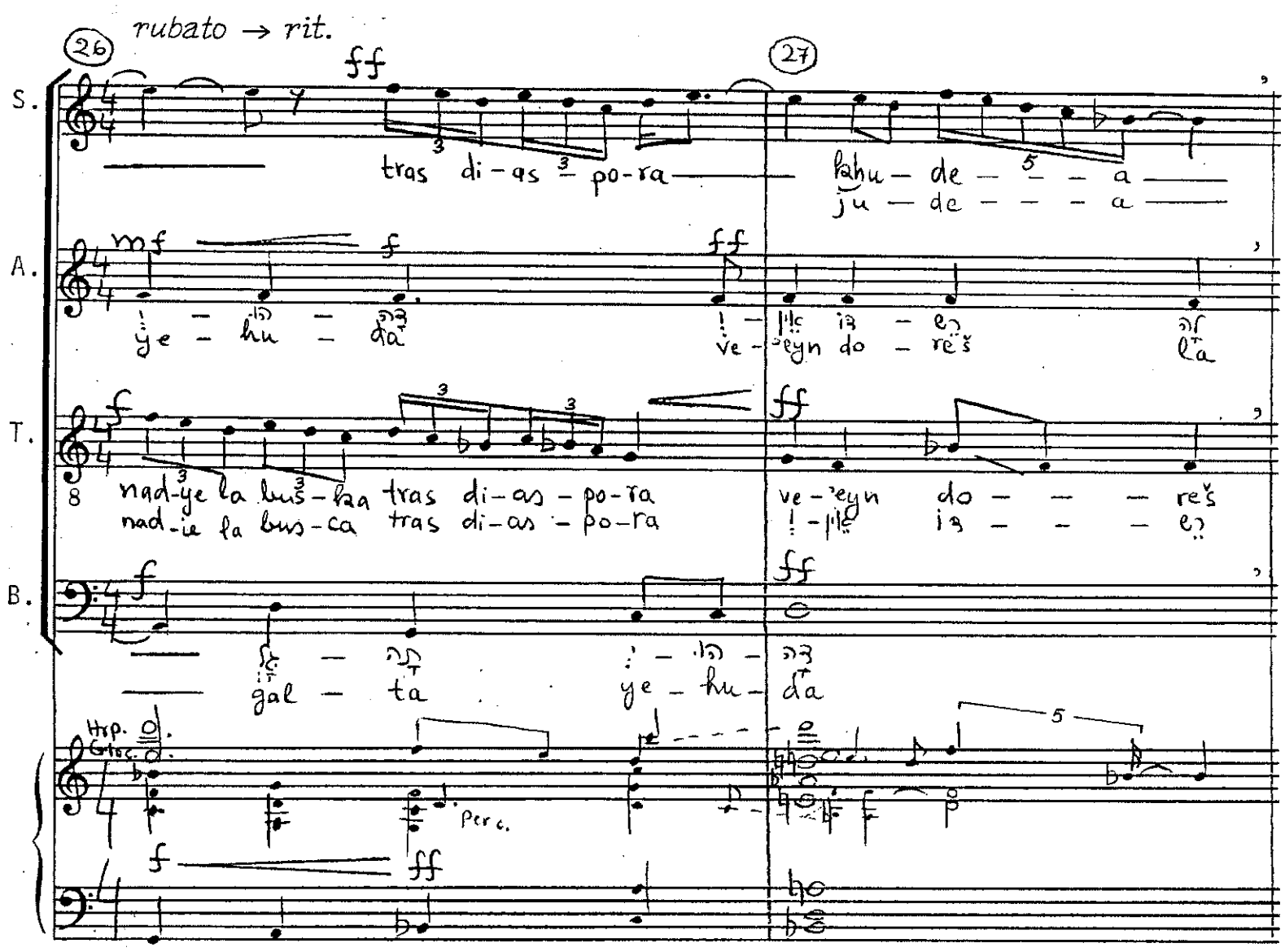

11
12
13
14
15
S.
A.
T.
B.
-reš do-reš
'um-va-keš
'eyn la
p
go-la 'a-khar go-la
mf
go-la 'a-khar go-la gal-
Xyb.
Vib.

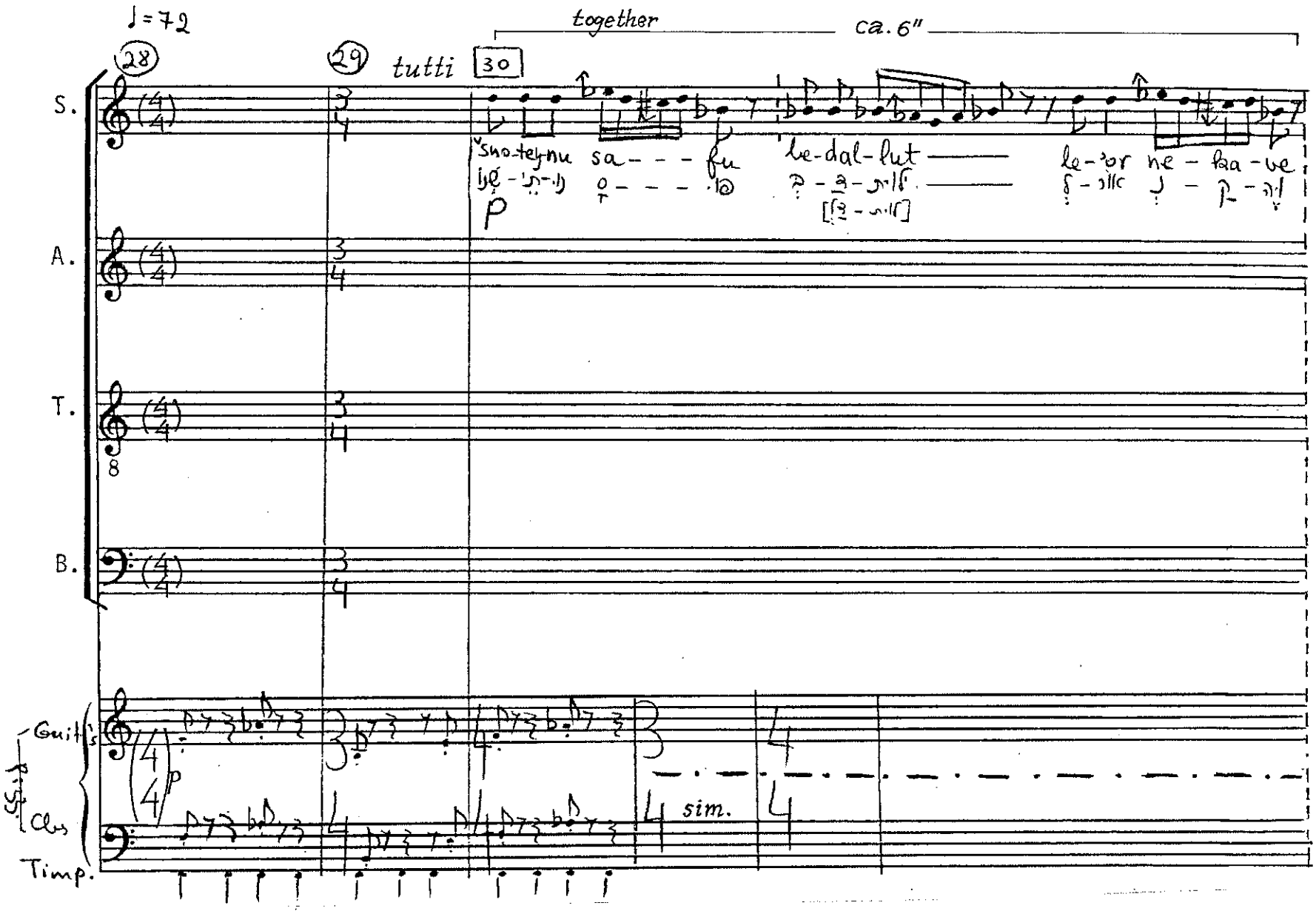

16
17
18
19
S.
A.
T.
B.
mp
p
gal ta
do - reš
'um - va
mp
mf
ta
ye-hu-da
do - reš do - reš
'um-va-keš
p
mp
mf
mp

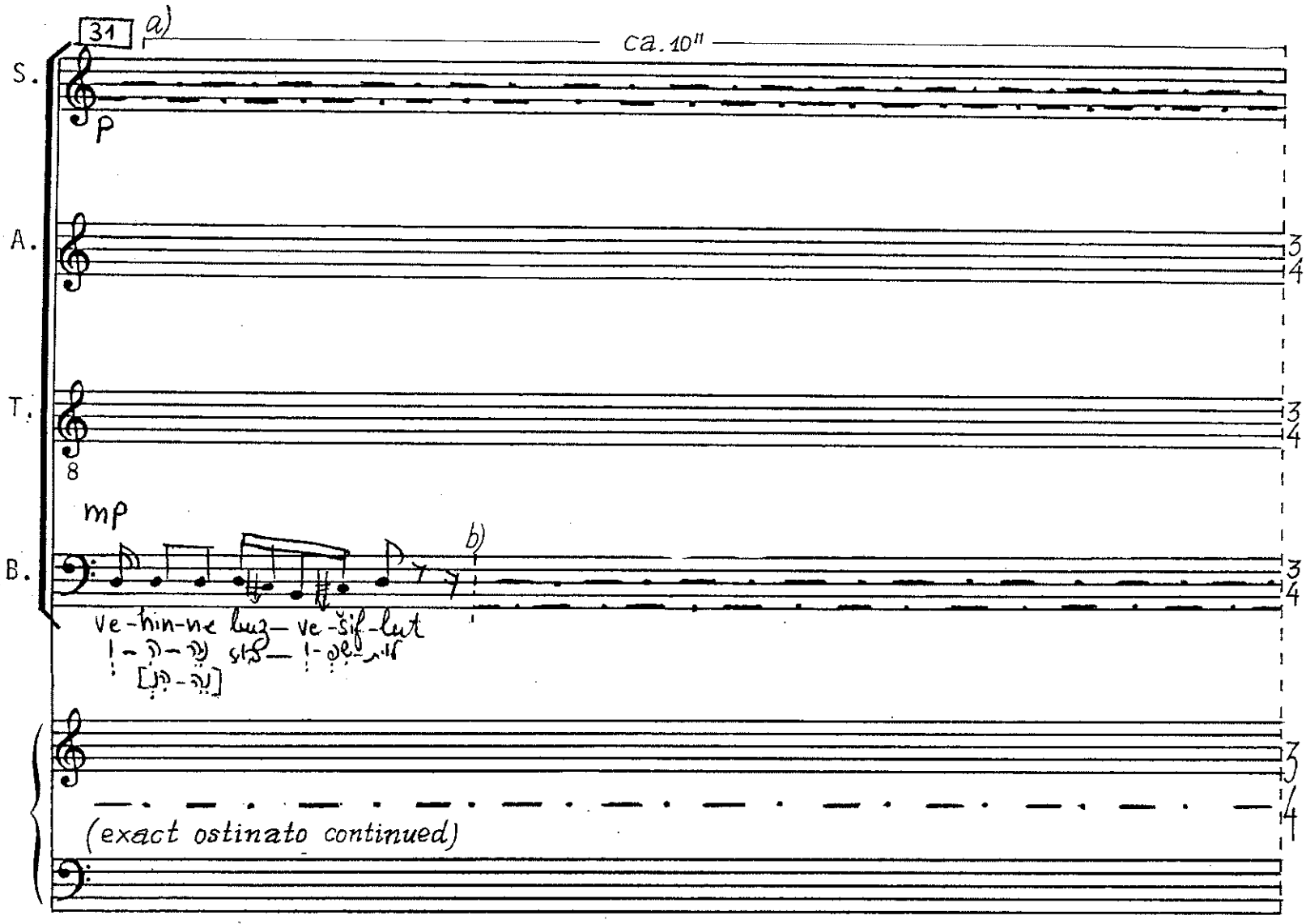

A slower beat possible
20
21
S.
A.
T.
B.
pp
mf
mp
p
Por di-as-po-ra
tras- di-as- po -ra
Por di-as-po-ra
Hrp.
vib.+ metal.


22
23
S.
A.
T.
B.
p
go - la
a - khar go - la
mf
khu - de - - - a
ju - de - - - a
khi - me
gi - me
ju - de - a
tras di - as - po - ra
khu - de - a
mp

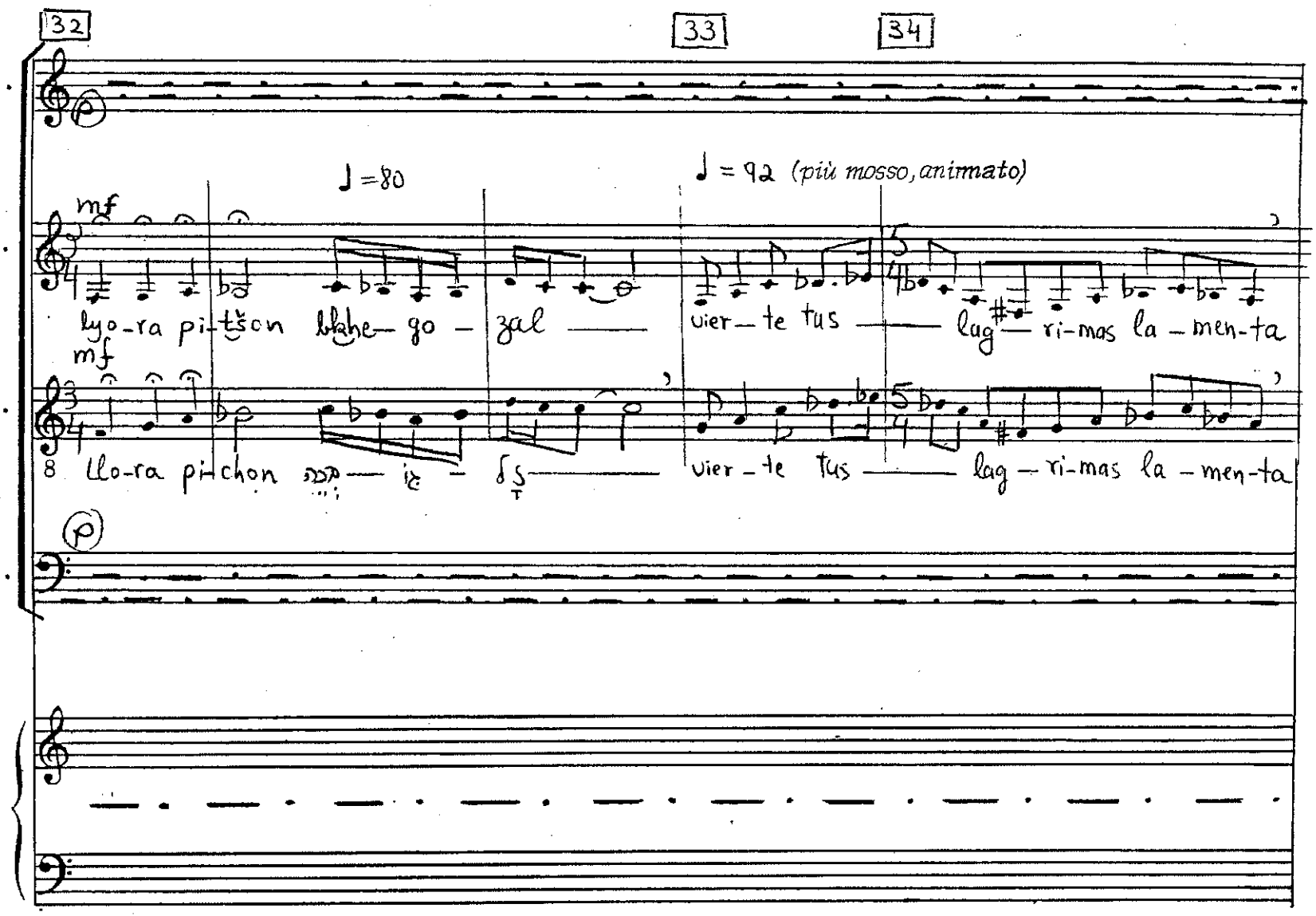

24
25
S.
A.
T.
B.
Text: Spanish, Hebrew.
Por di-as-po-ra-
mp
mf
mp
gal-ta
f
mf
siemp-re— nad-ye la bus-ka nad-ye — re-k-ye - - - - re
siemp-re— nad-ie la bus-ca nad-ie — re-qu-ie - - - - re
re - k - ye - - re
re - qu - ie - - re
Hrp.
Perc.
mf
f
Glock.

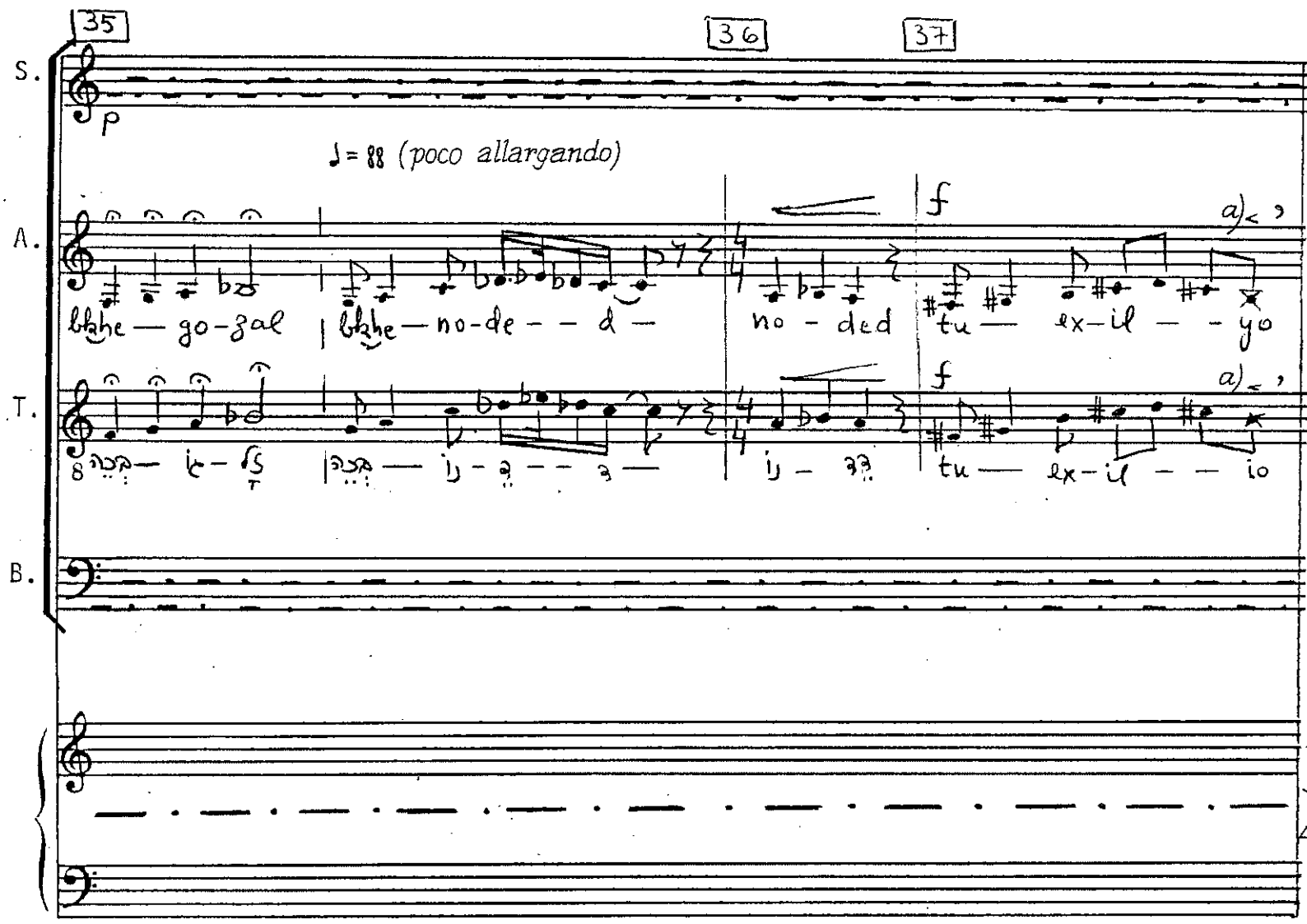

rubato → rit.
26
27
S.
A.
T.
B.
Hrp.
Glock.
Perc.
tras di-as-po-ra
ya-hu-de-a
ju-de-a
ye-hu-da
ve-'eyn do-re'š
nad-ye la bus-ca tras di-as-po-ra
gal-ta


♩=72
28
29
tutti
30
together
ca. 6"
S.
A.
T.
B.
Guit's
Cbs
Timp.
sim.
sno-tey-nu sa - - - fu
be-dal-lut
le-'or ne - ka - ve

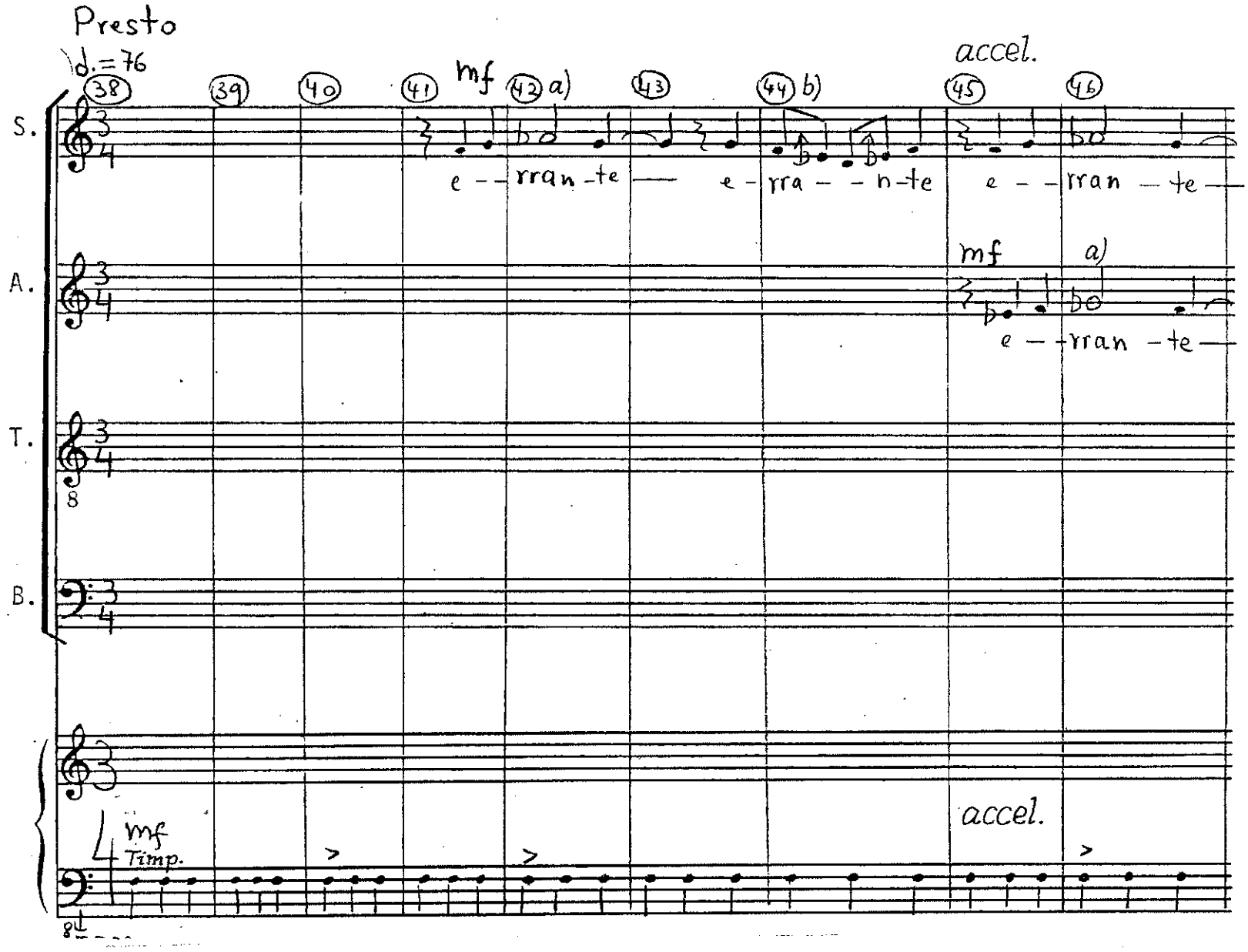


a) Each Soprano singer continues in her own highest pitch (heterophony)
b) Each Bass singer continues in his own lowest pitch (heterophony)

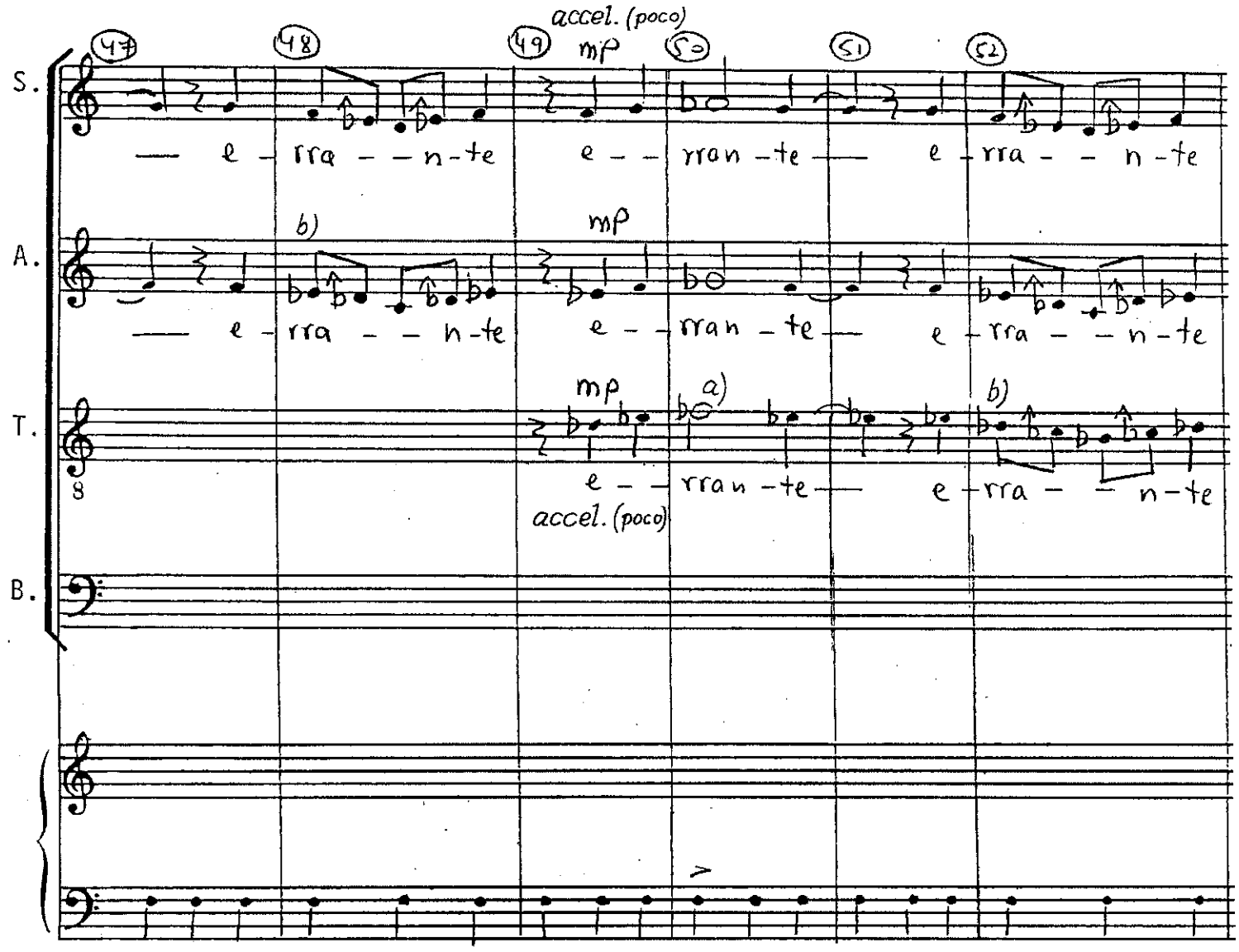

32
33
34
S.
A.
T.
B.
♩ = 80
♩ = 92 (più mosso, animato)
mf
lyo-ra pi-tšon bkhe-go-zal
vier-te tus
lag-ri-mas la-men-ta
mf
llo-ra pi-chon
vier-te tus
lag-ri-mas la-men-ta



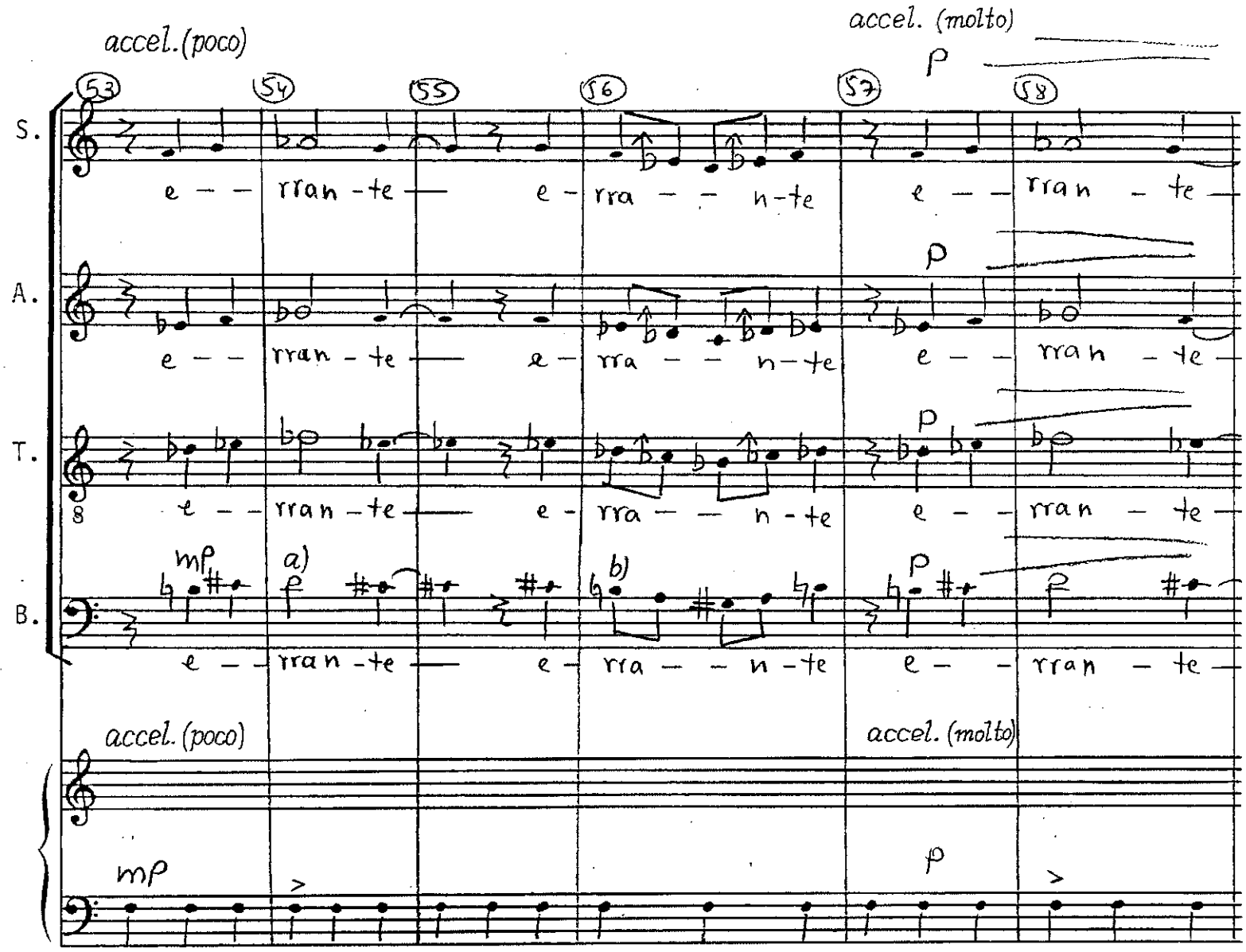
a) $\overset{\times}{p}$ = Sprechgesang, quite shouted.



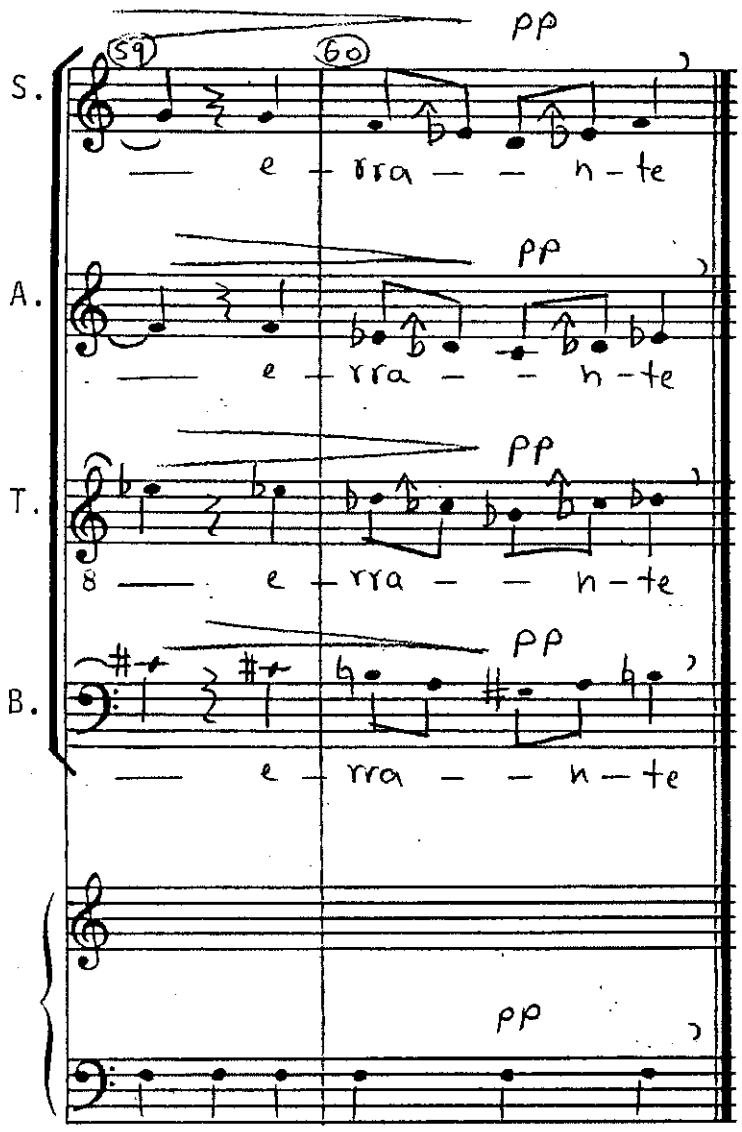
a) Close quickly on "n" b) Don't close till "n"

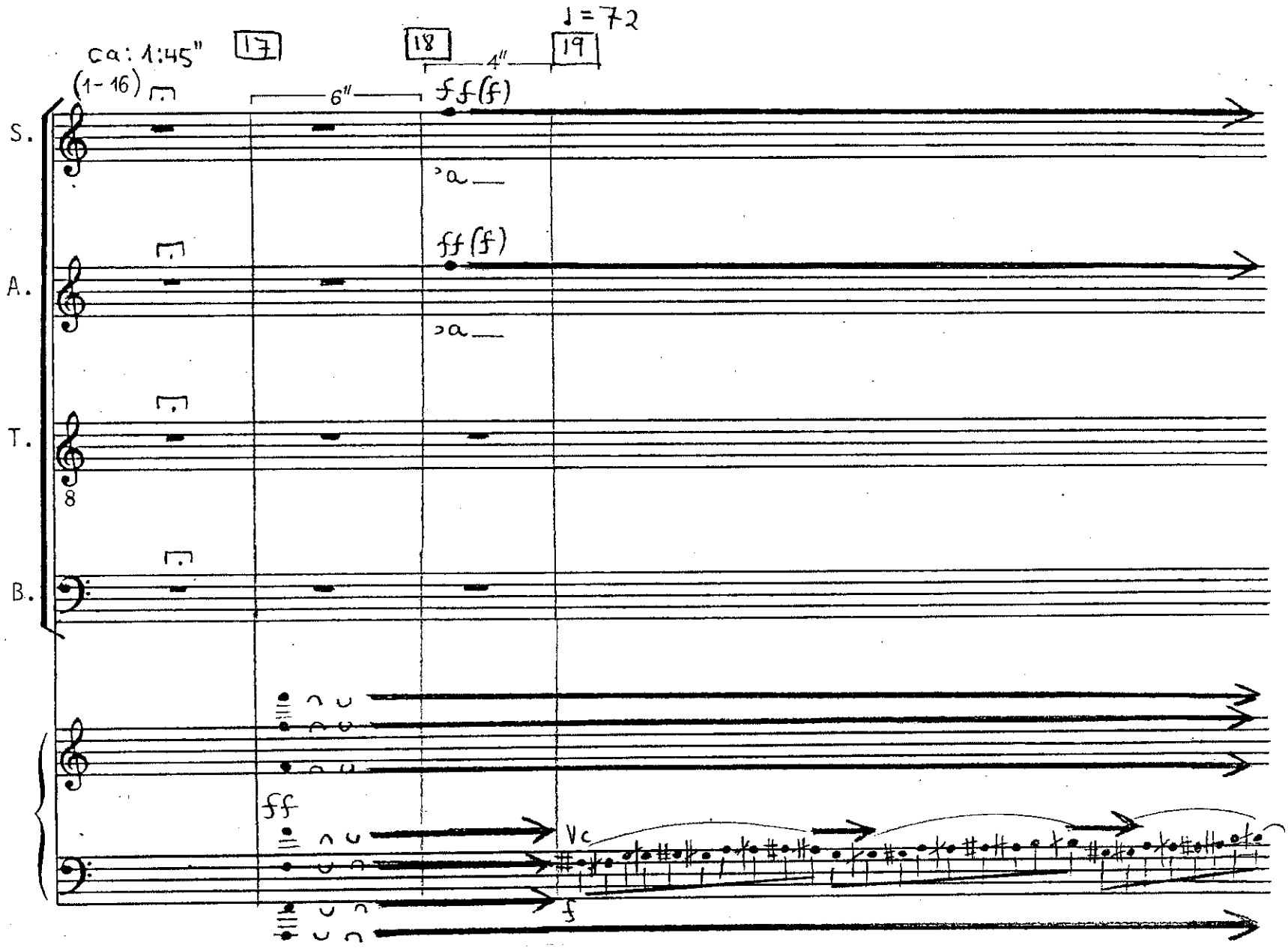


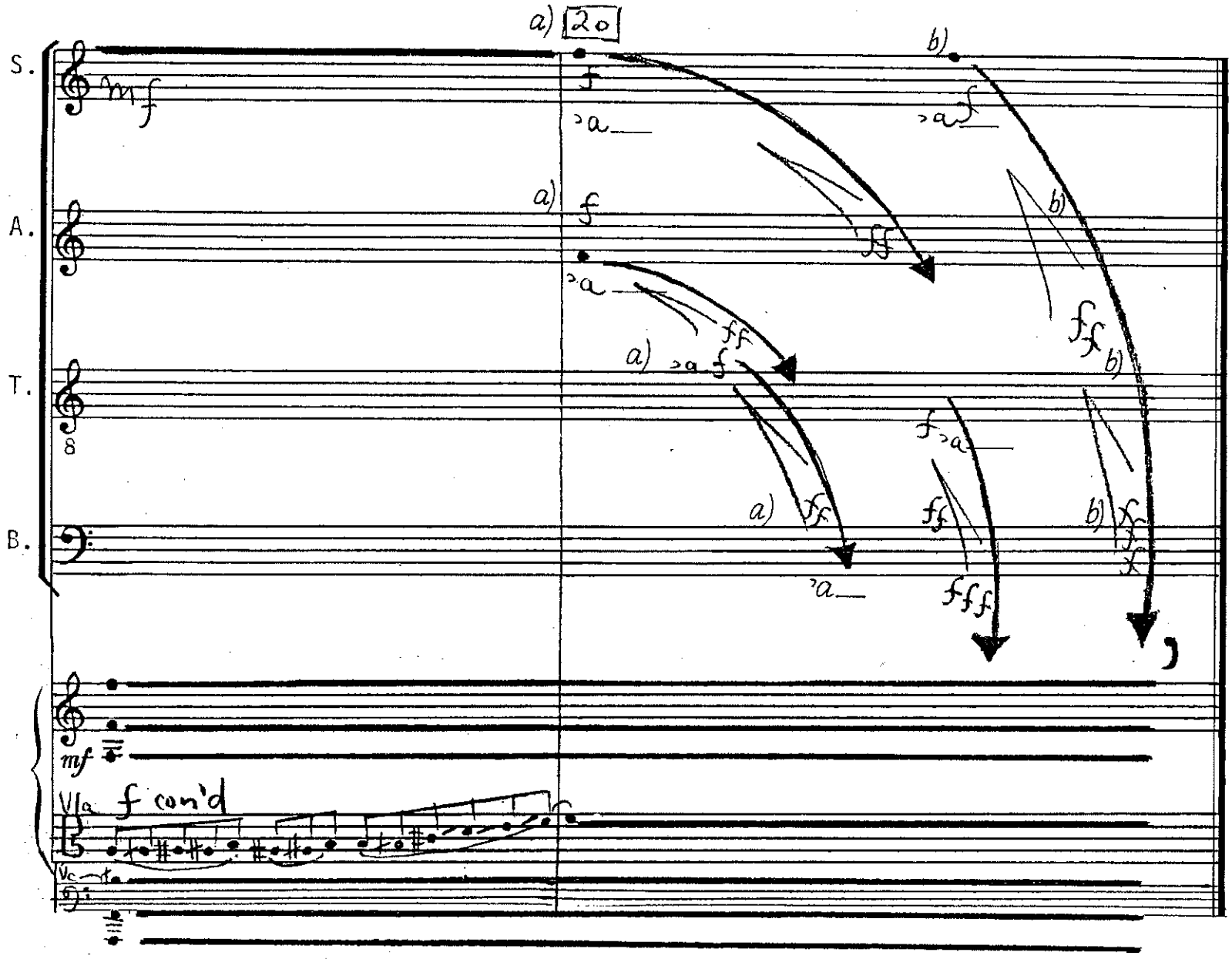
a) Close quickly on "n" b) Don't close till "n"



a) Close quickly on "n" b) Don't close till "n"

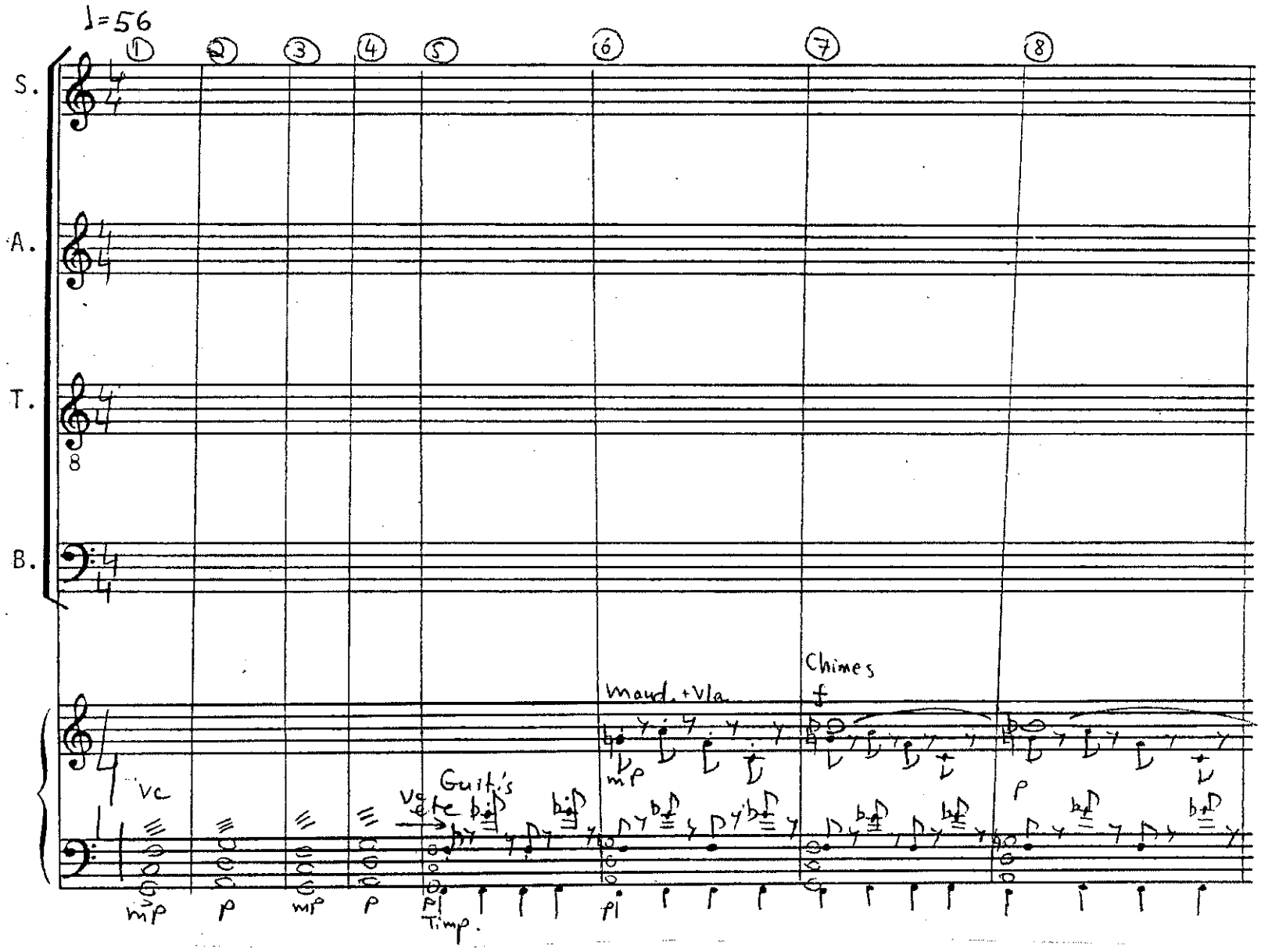

S.
A.
T.
B.
pp
59
60
e - rra - - n - te

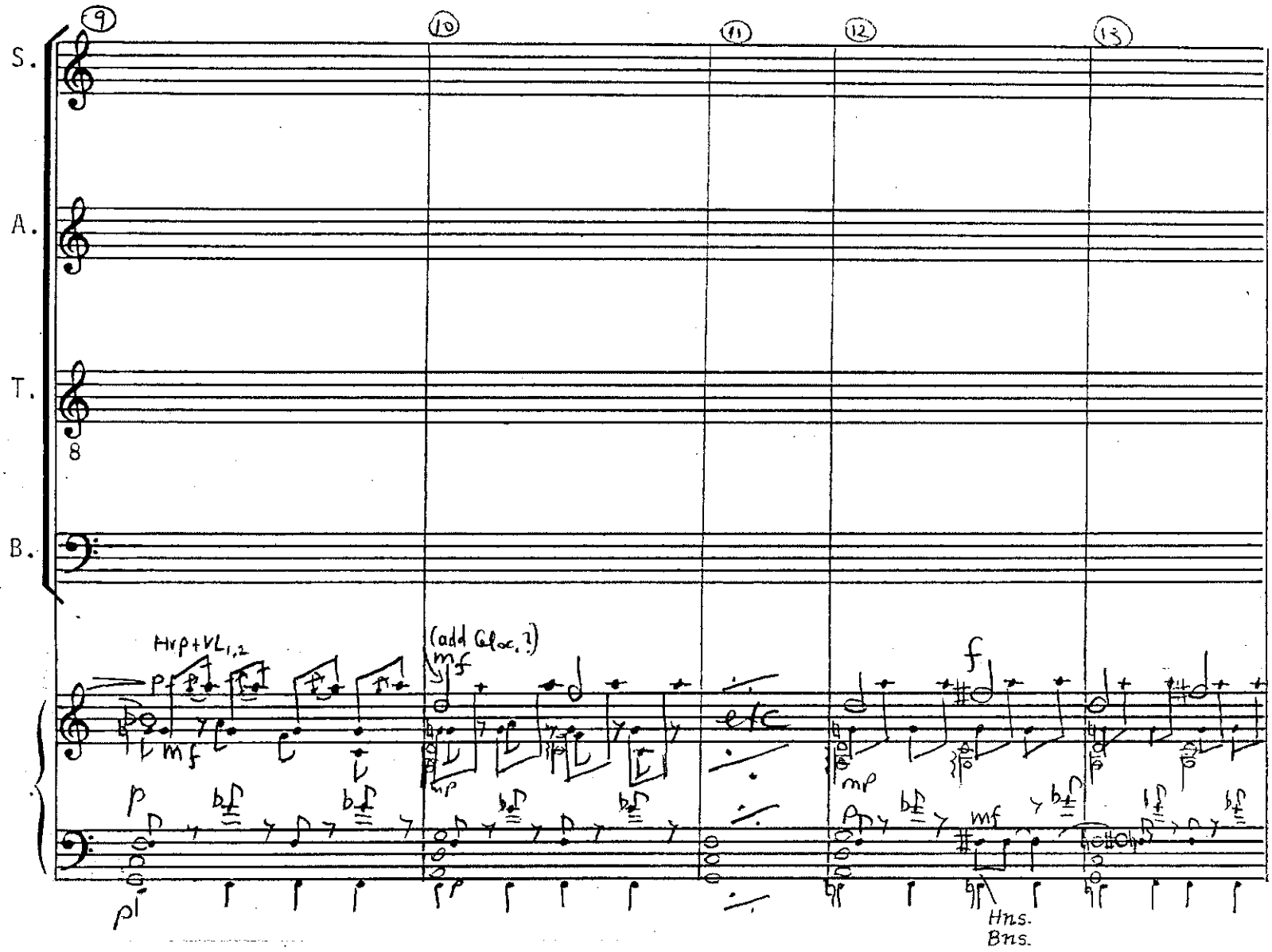

♩=72
ca: 1:45"
17
18
19
(1-16)
6"
4"
ff (f)
S.
A.
T.
B.
8
ff
Vc
f

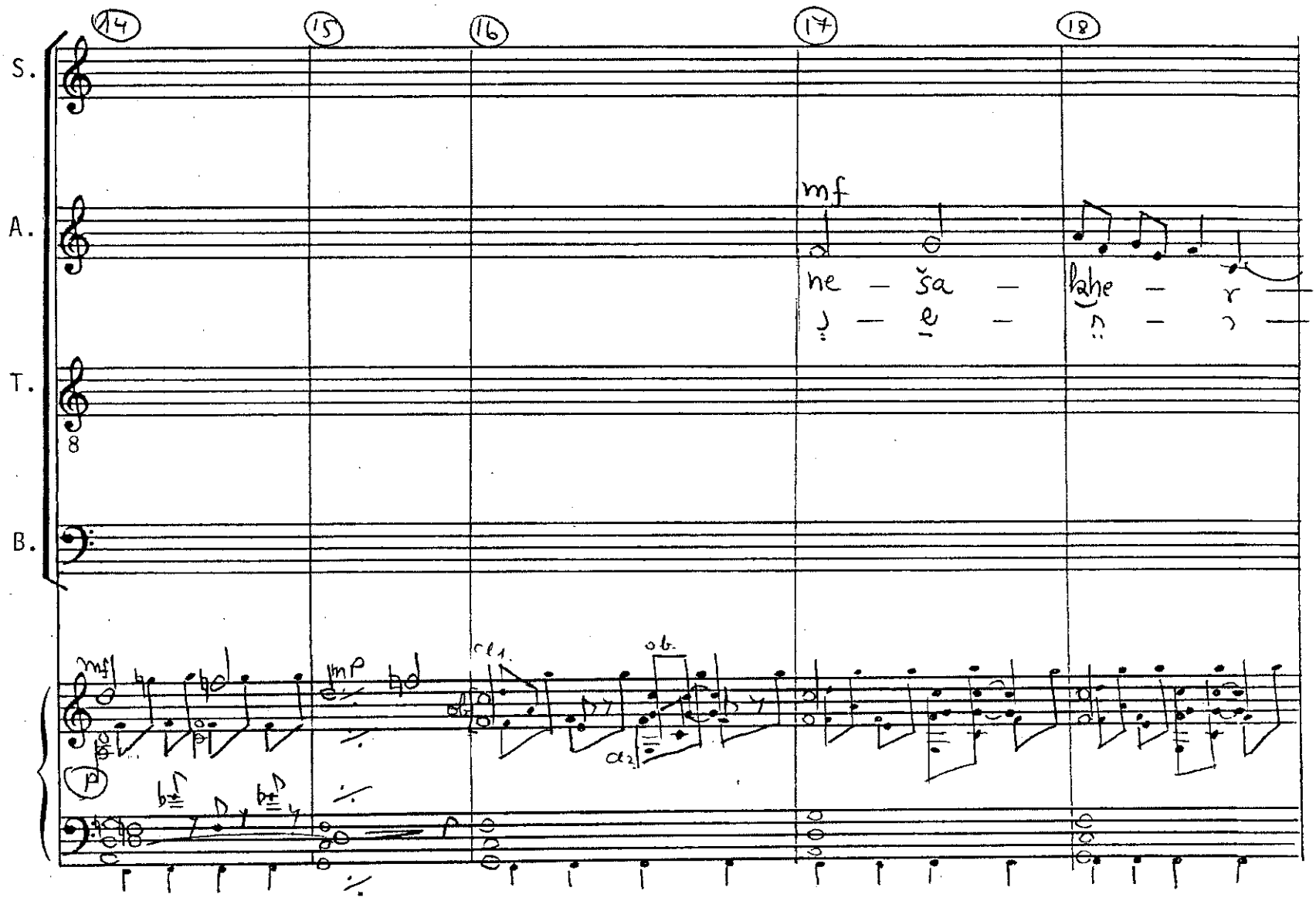


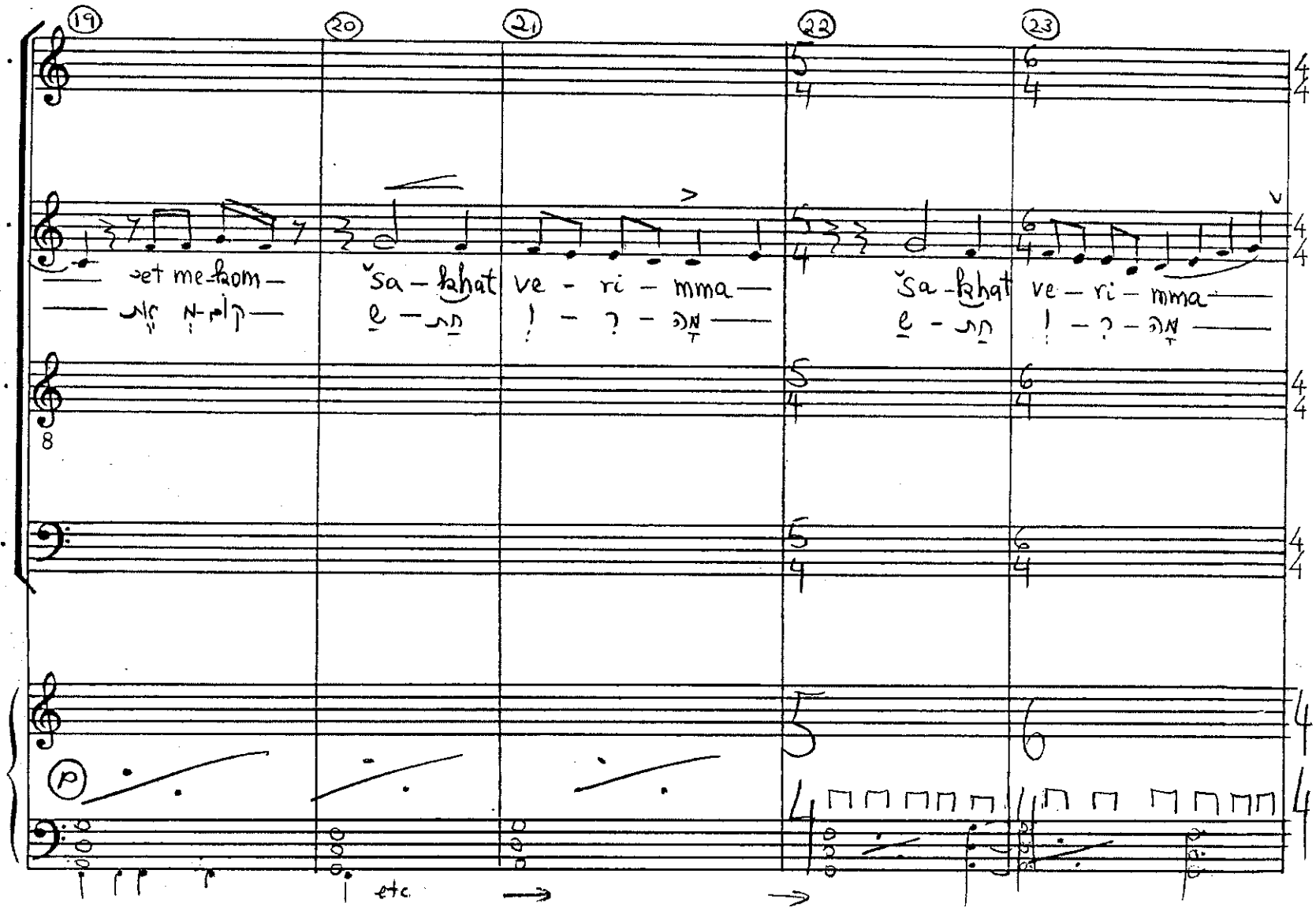
a) Tenor and Bass join Soprano and Alto and "take" their line.
b) One continued organic glissando line between S.A.T.B. downward;
the orchestra has to stop playing at the last (and lowest) choir sound.

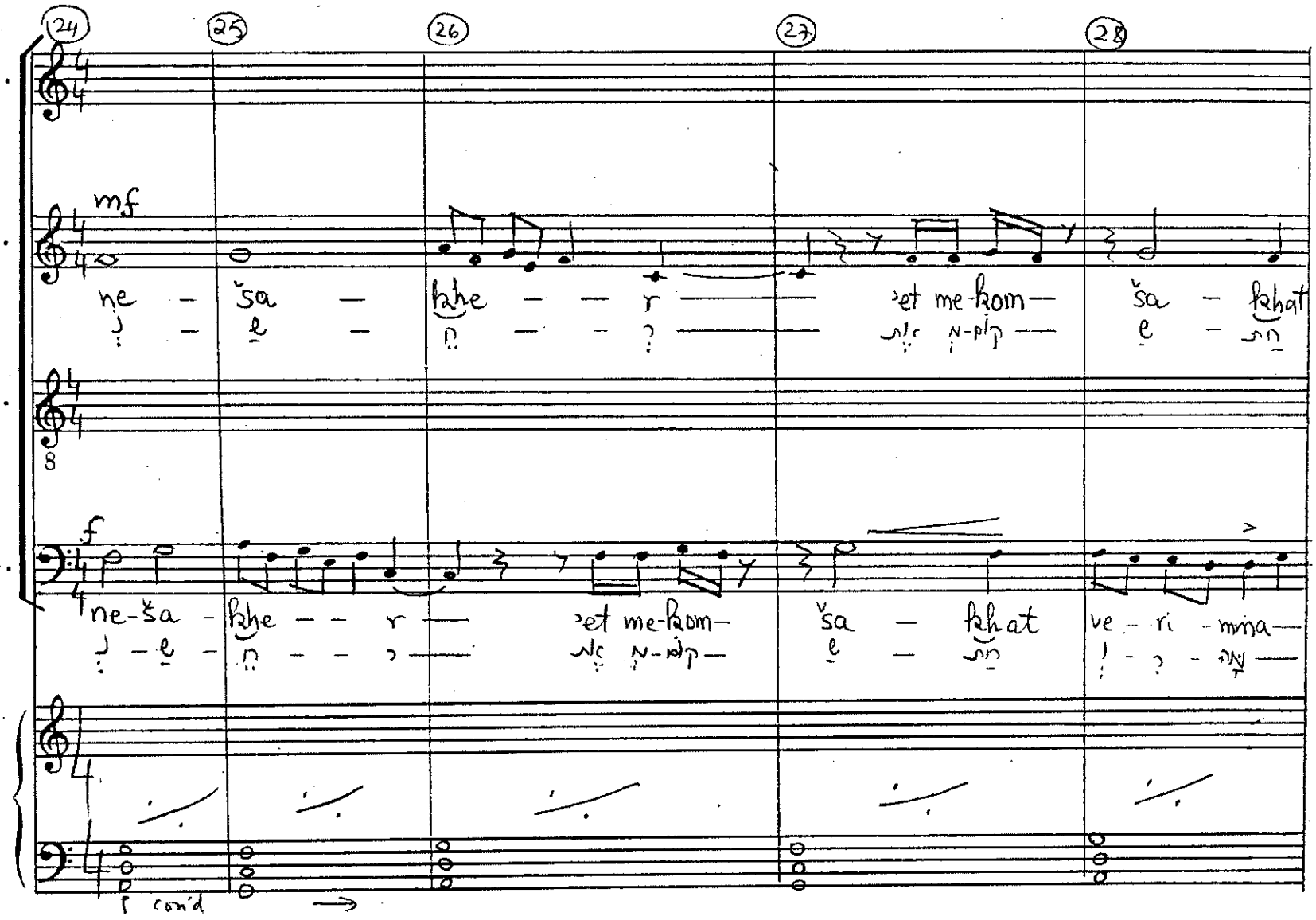
Of Wandering (of Temptations, Guilt, Persecution and of Despair) IV נדודים (פתיונות ורגשי אשם, רדיפות, יאוש)

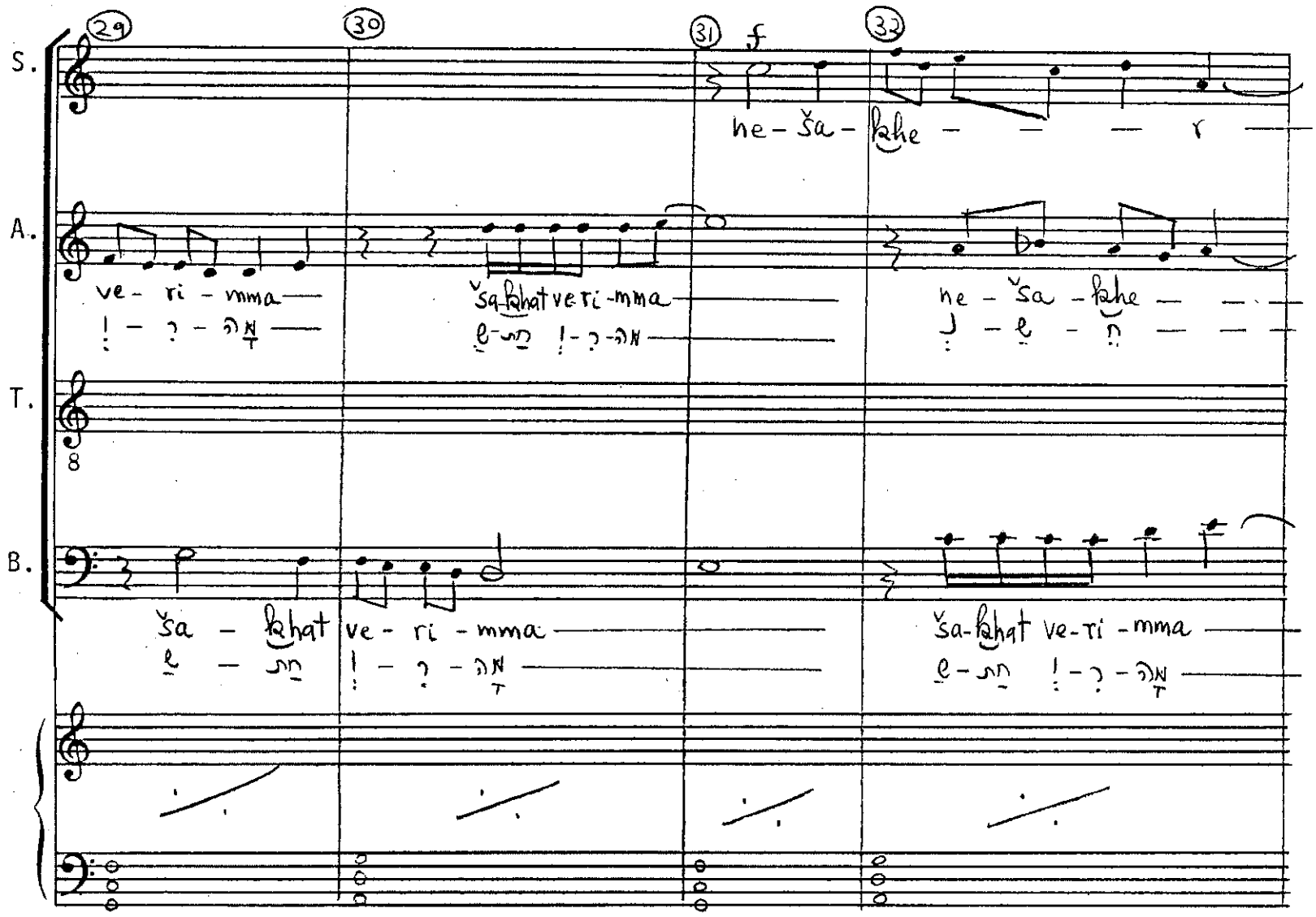


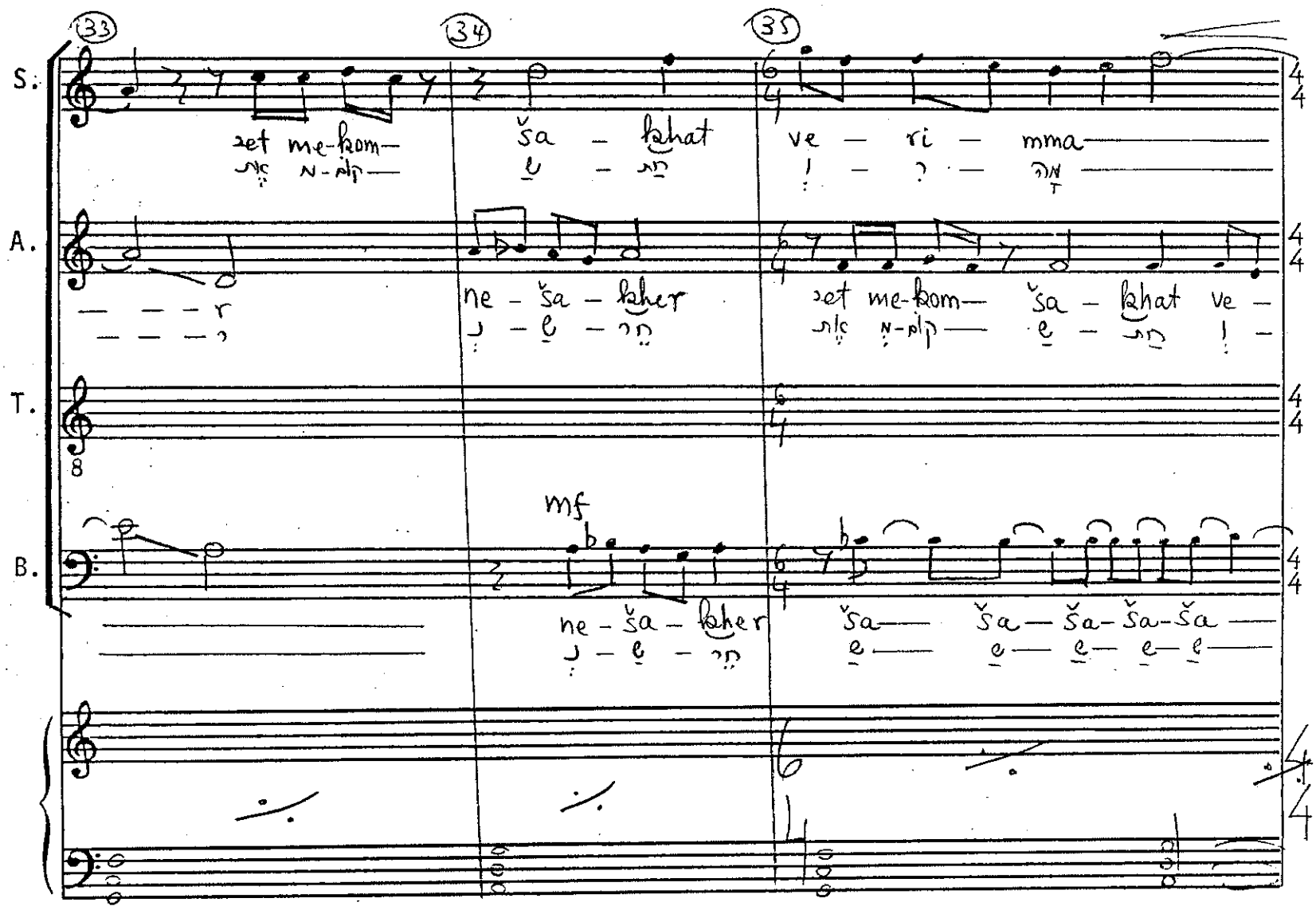

9
10
11
12
13
S.
A.
T.
B.
Hrp+VL1,2
(add Cloc.?)
mf
p
mp
f
etc
Hns.
Bns.

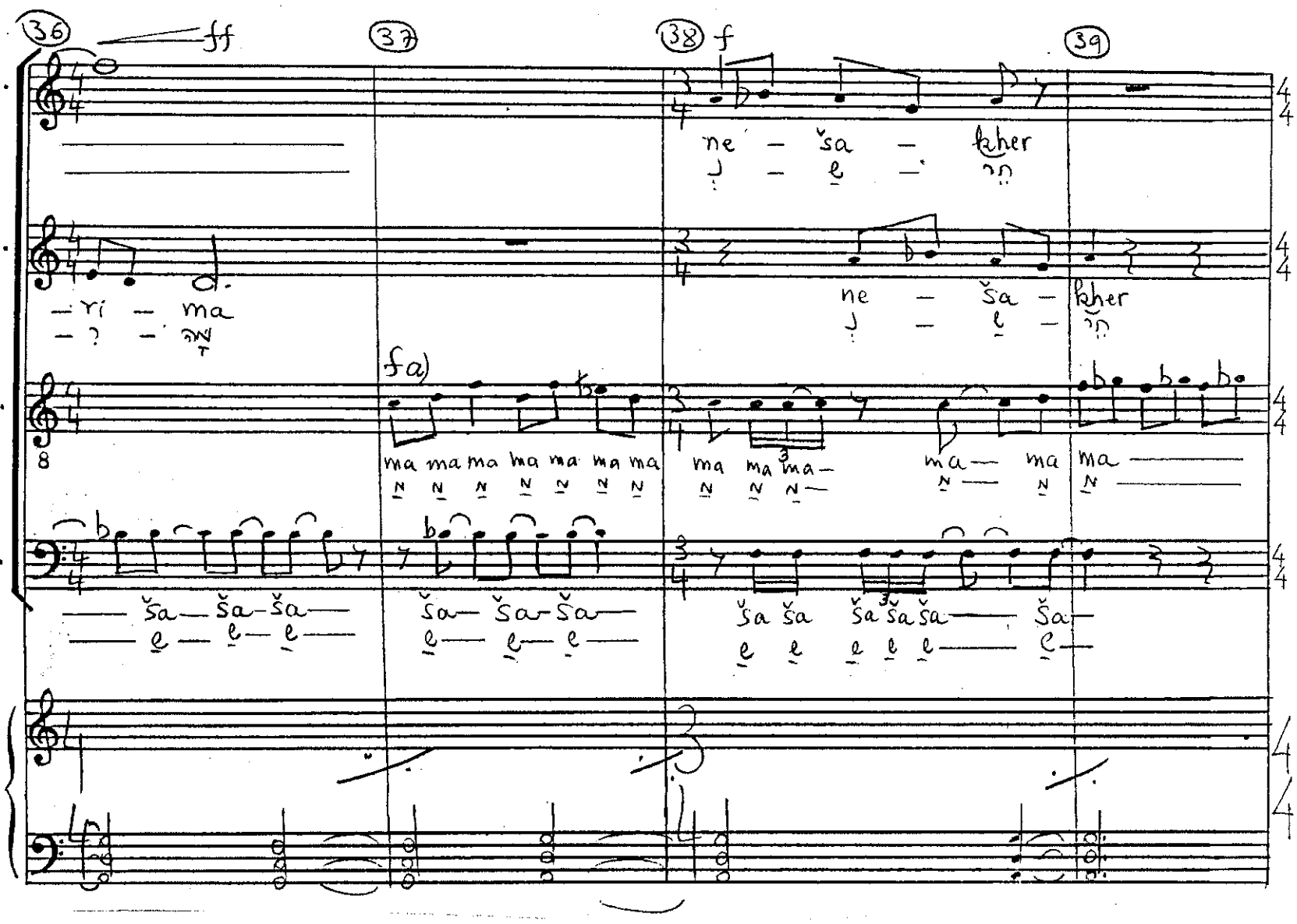

14
15
16
17
18
S.
A.
T.
B.
mf
ne — ša — khe — r —
mf
mp
cl.1
ob.
a2
p


S.
A.
T.
B.
19
20
21
22
23
et me-kom
ša-khat ve-ri-mma
ša-khat ve-ri-mma
etc.

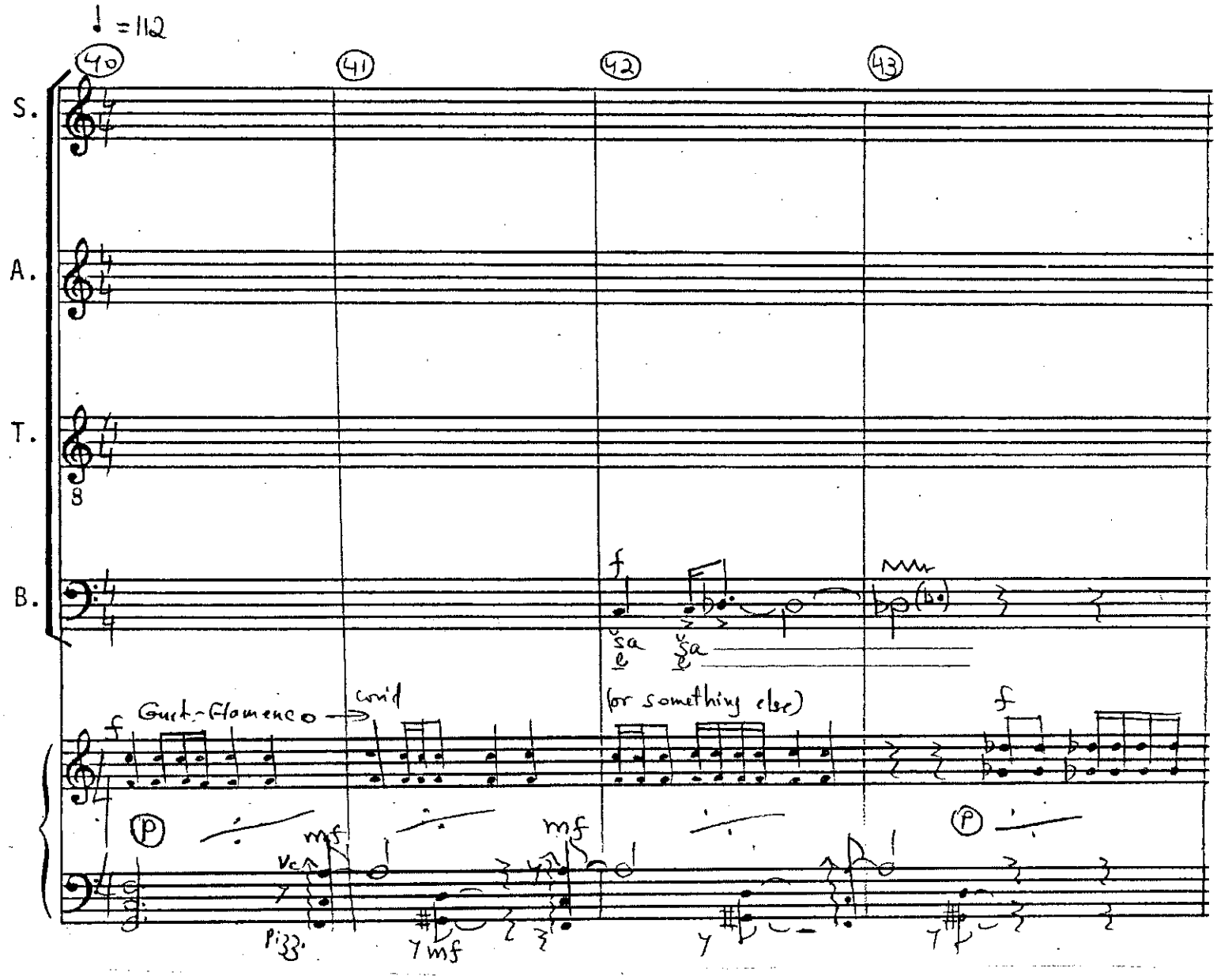

24
25
26
27
28
S.
A.
T.
B.
mf
ne - ša - khe - - r
ʾet me-kom
ša - khat
f
ne-ša - khe - - r
ʾet me-kom
ša - khat
ve - ri - mna
cont'd

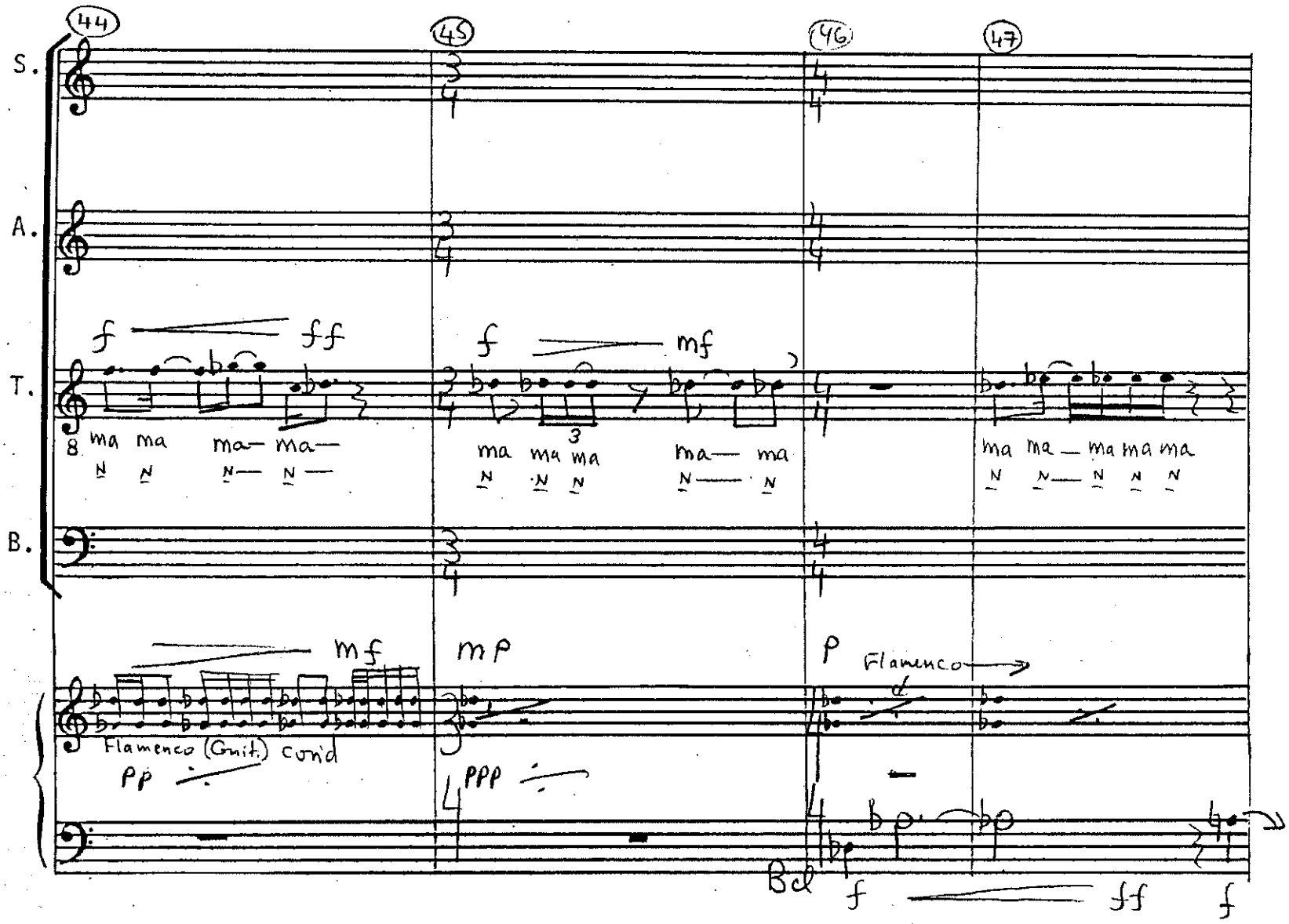

29
30
31
32
S.
A.
T.
B.
f
ne - ša - khe - - - r
ve - ri - mma
ša-khat ve-ri-mma
ne - ša - khe
ša - khat ve - ri - mma
ša-khat ve-ri-mma

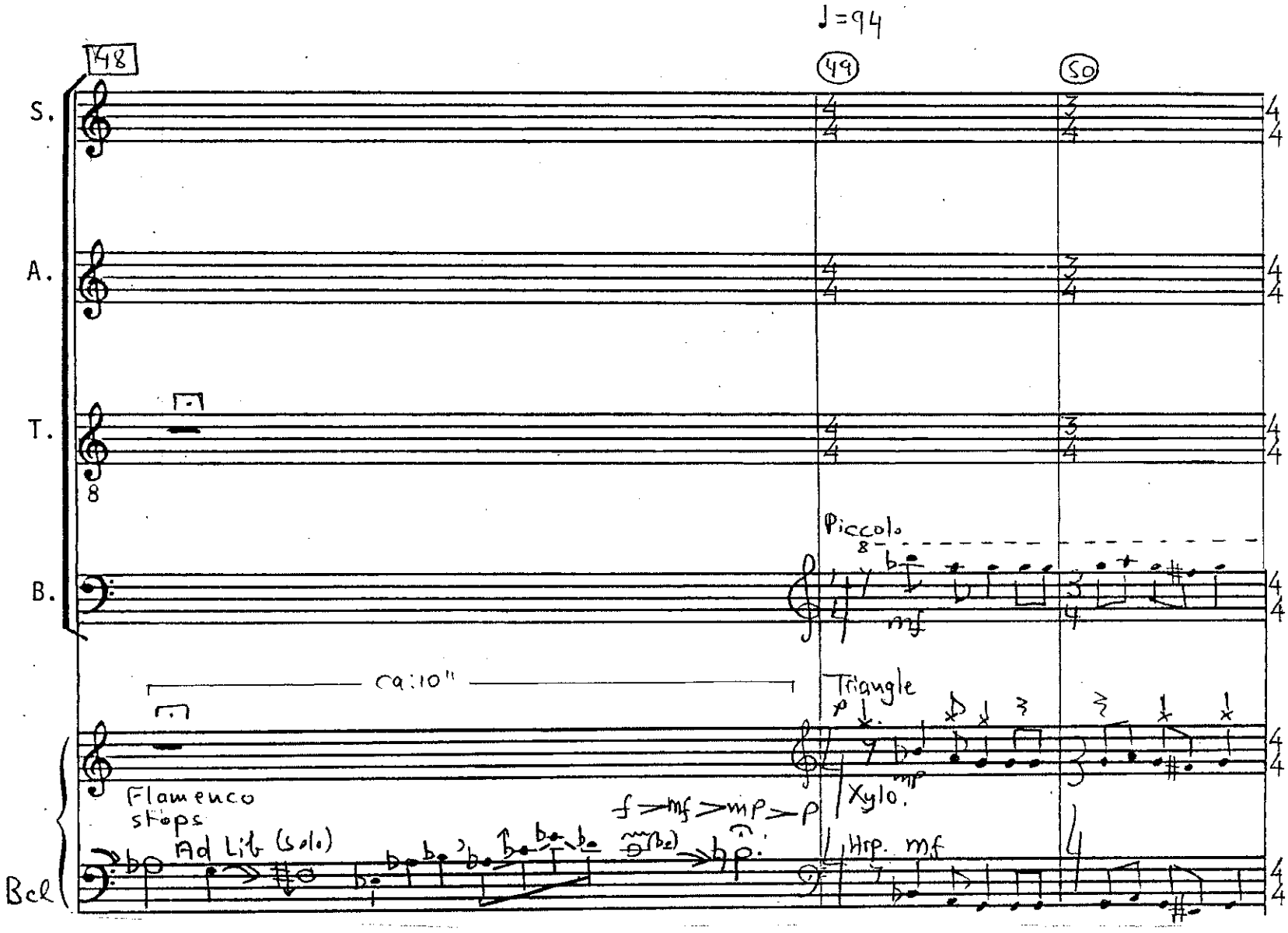

33
34
35
S.
A.
T.
B.
set me-kom— ša — khat ve — ri — mma
ne — ša — kher set me-kom— ša — khat ve —
mf
ne — ša — kher ša— ša— ša— ša— ša —

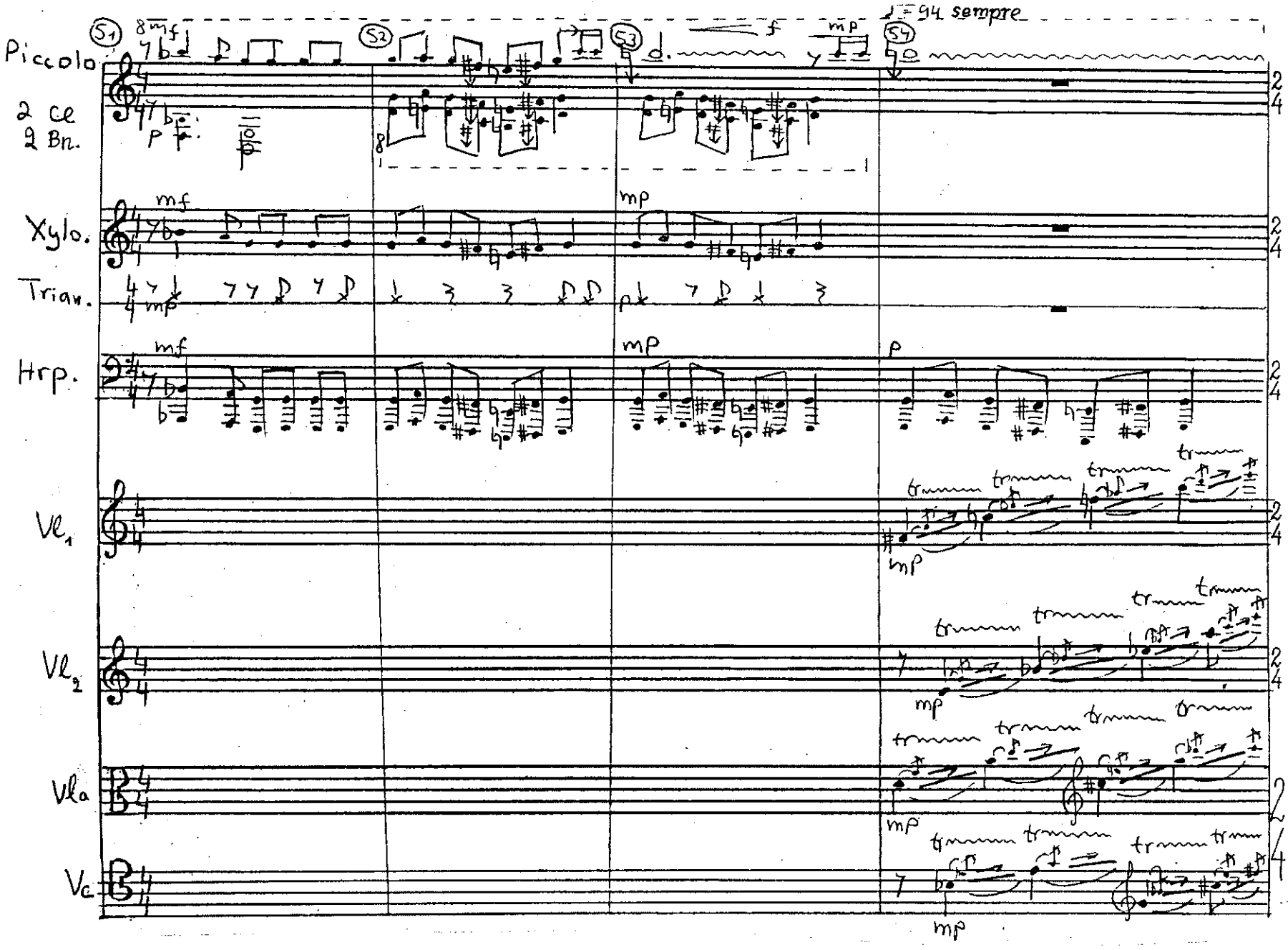


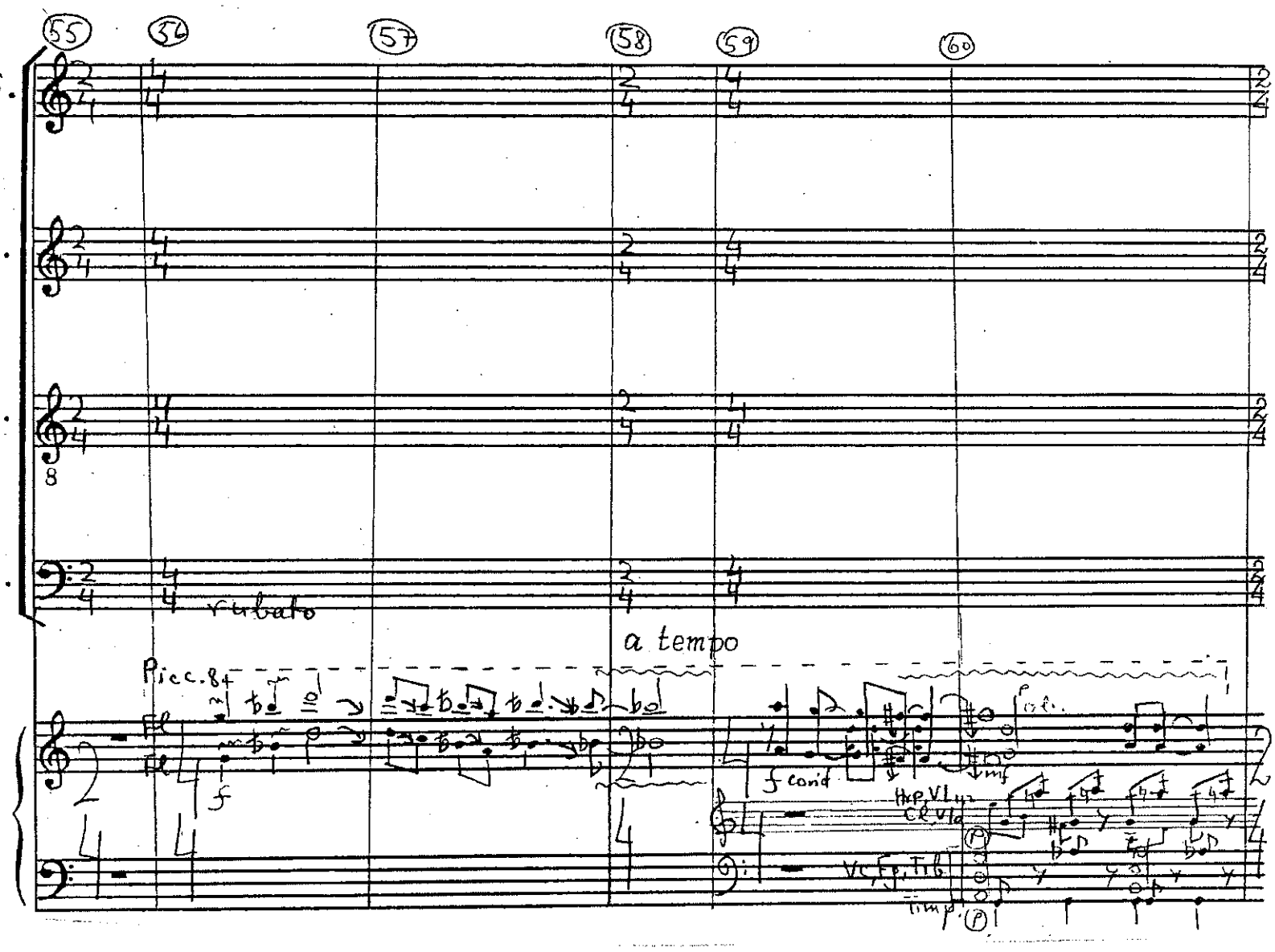
a) One or two singers ("drunk")

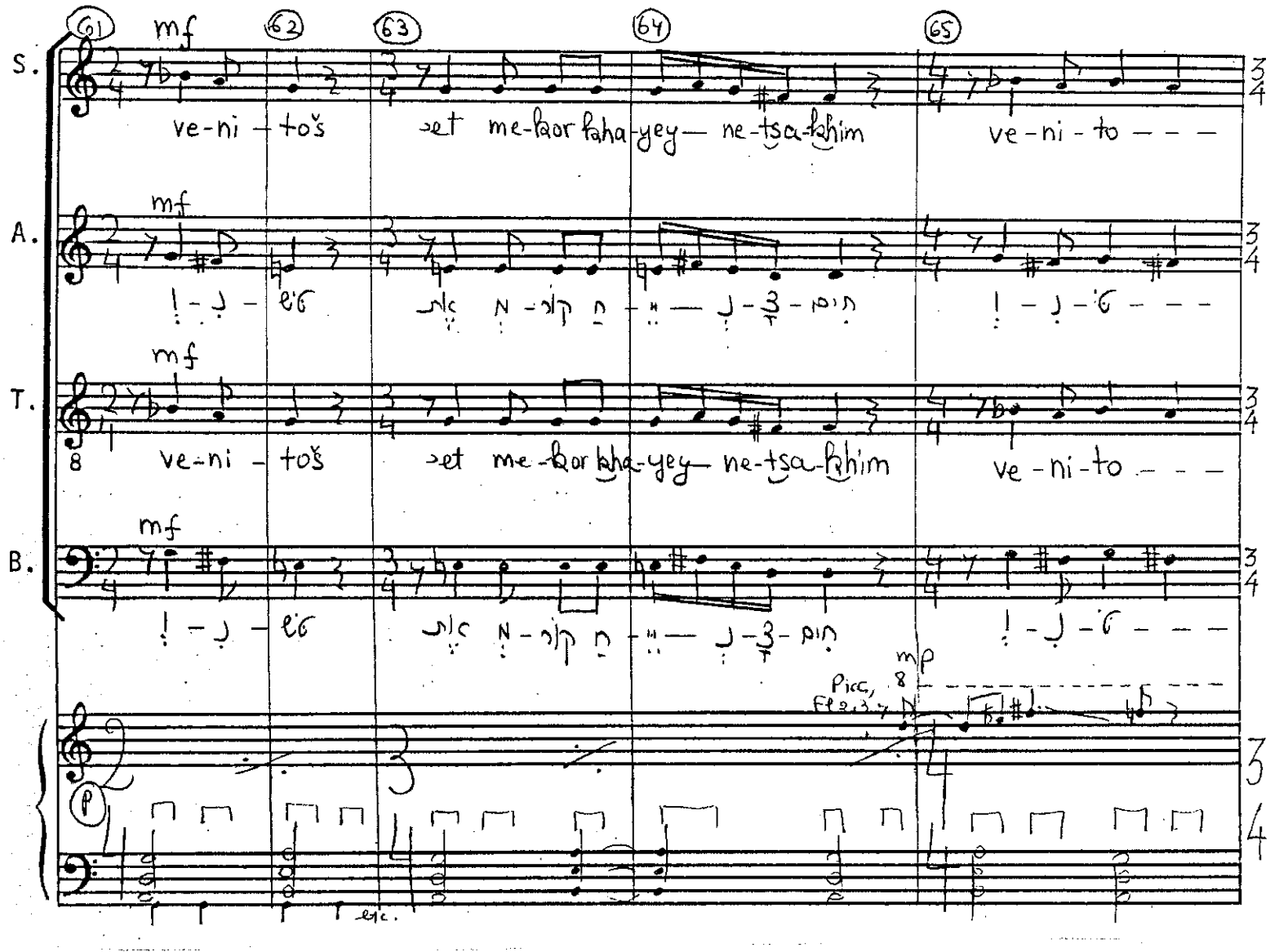

♩ = 112
40
41
42
43
S.
A.
T.
B.
f
sa
e
Guet-Flamenco
cord
(or something else)
mf
Vc
Pizz.
p

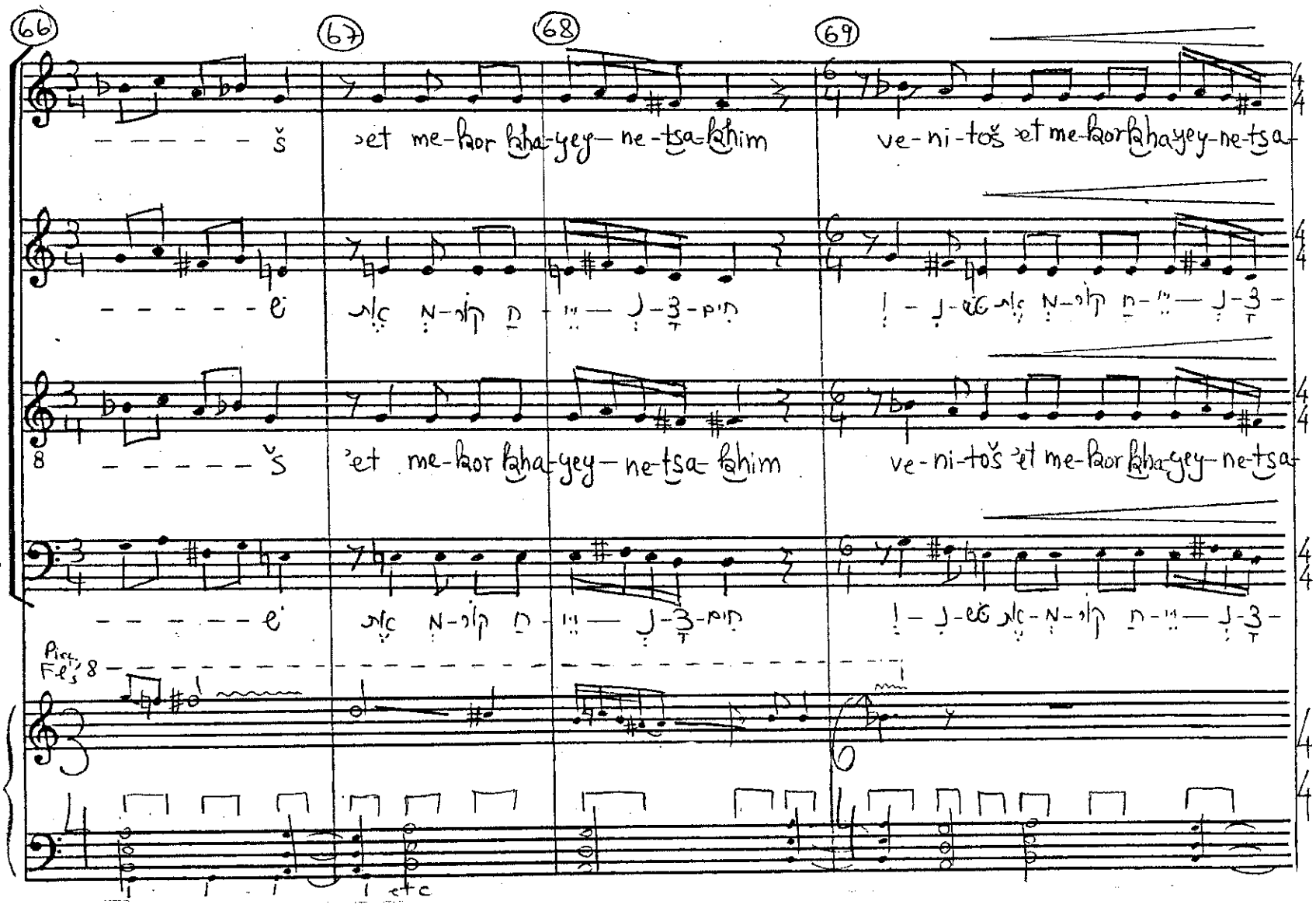

44
45
46
47
S.
A.
T.
B.
f
ff
mf
ma ma ma ma
N N N N
ma ma ma ma ma
N N N N N
mf
mp
p
Flamenco
Flamenco (Guit.) cont'd
pp
ppp
Bcl
f
ff
f

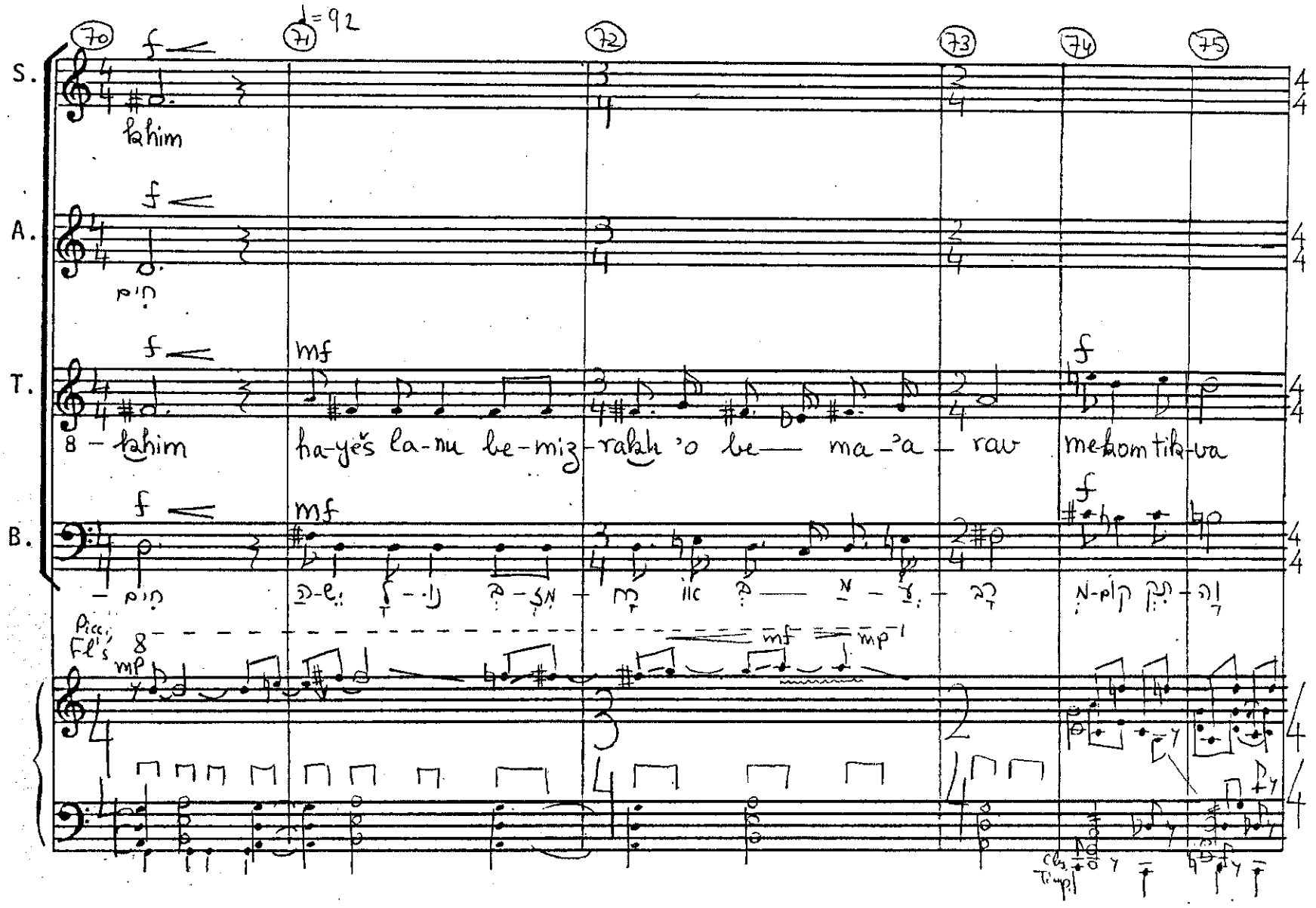

♩=94
48
49
50
S.
A.
T.
B.
Piccolo
mf
ca:10"
Triangle
p
mp
Xylo.
Flamenco
stops
Ad Lib (solo)
f > mf > mp > p
Hrp. mf
Bcl

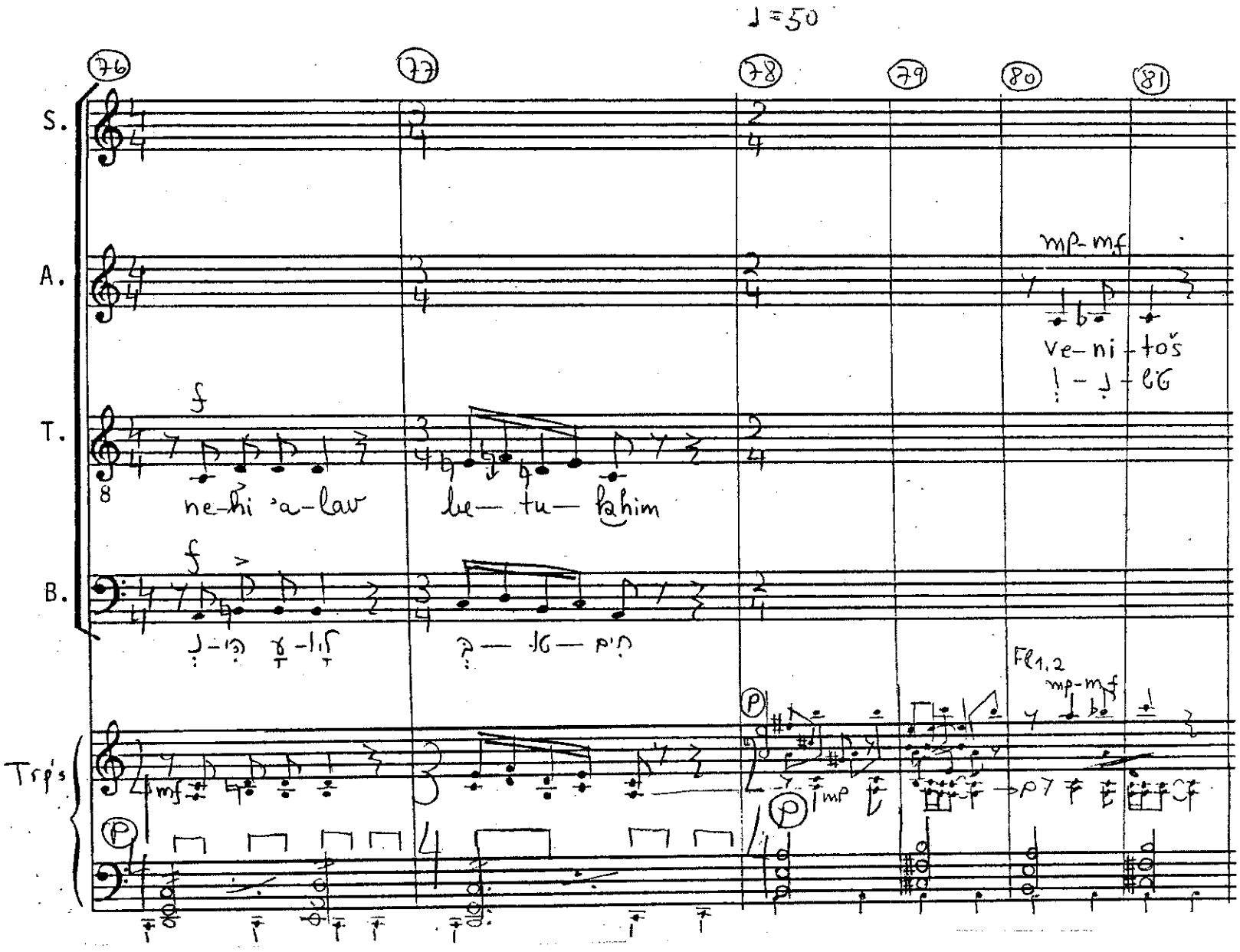

♩= 94 sempre
Piccolo
2 Ce
2 Bn.
Xylo.
Trian.
Hrp.
Vl1
Vl2
Vla
Vc
S1
S2
S3
S4
8mf
f
mp
mf
p
tr

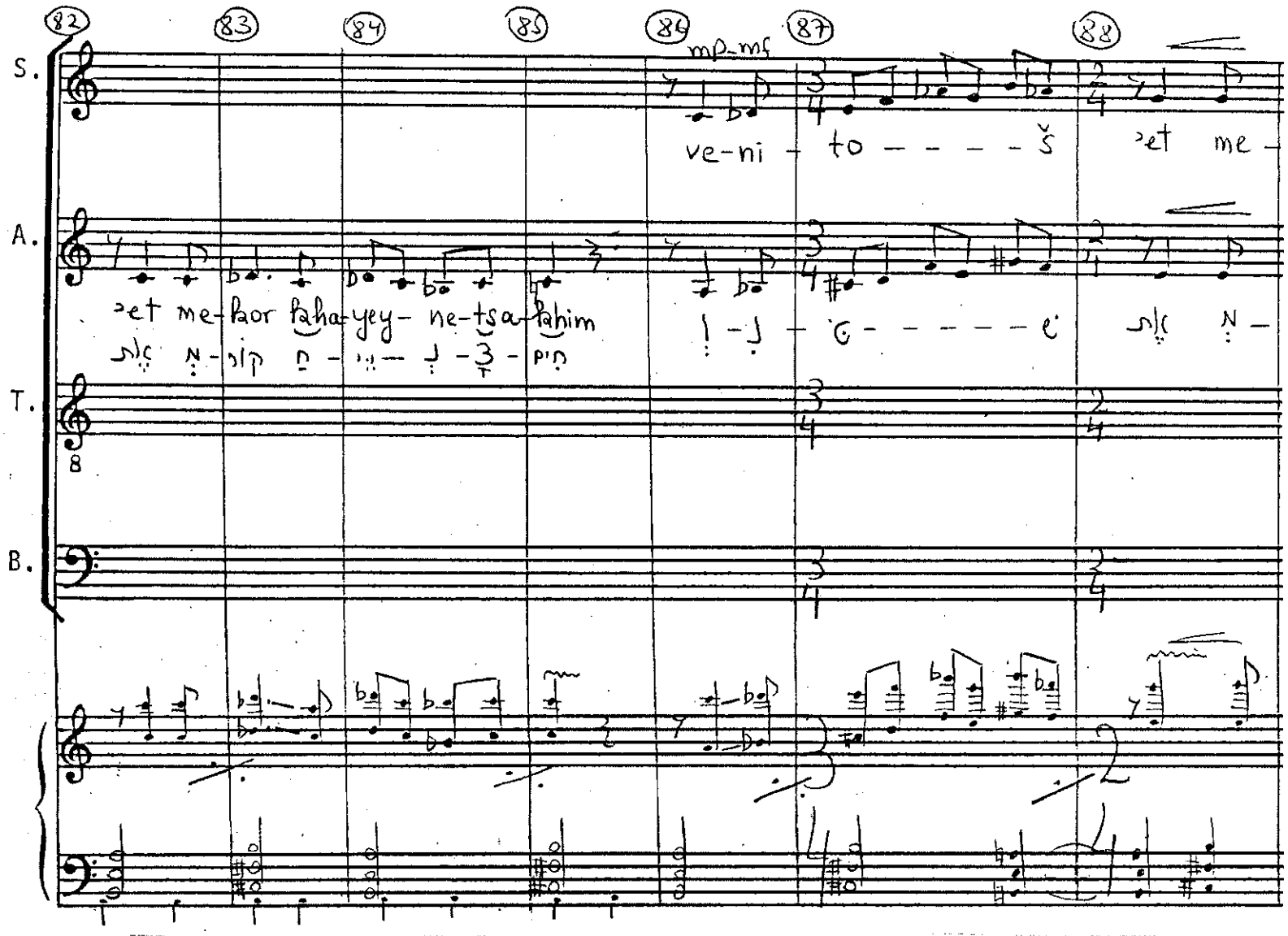

55
56
57
58
59
60
S.
A.
T.
B.
rubato
a tempo
Picc. 8
f
f cond
Hrp. Vl
Cl. Vla
Vc, Fg, Trb
Timp.

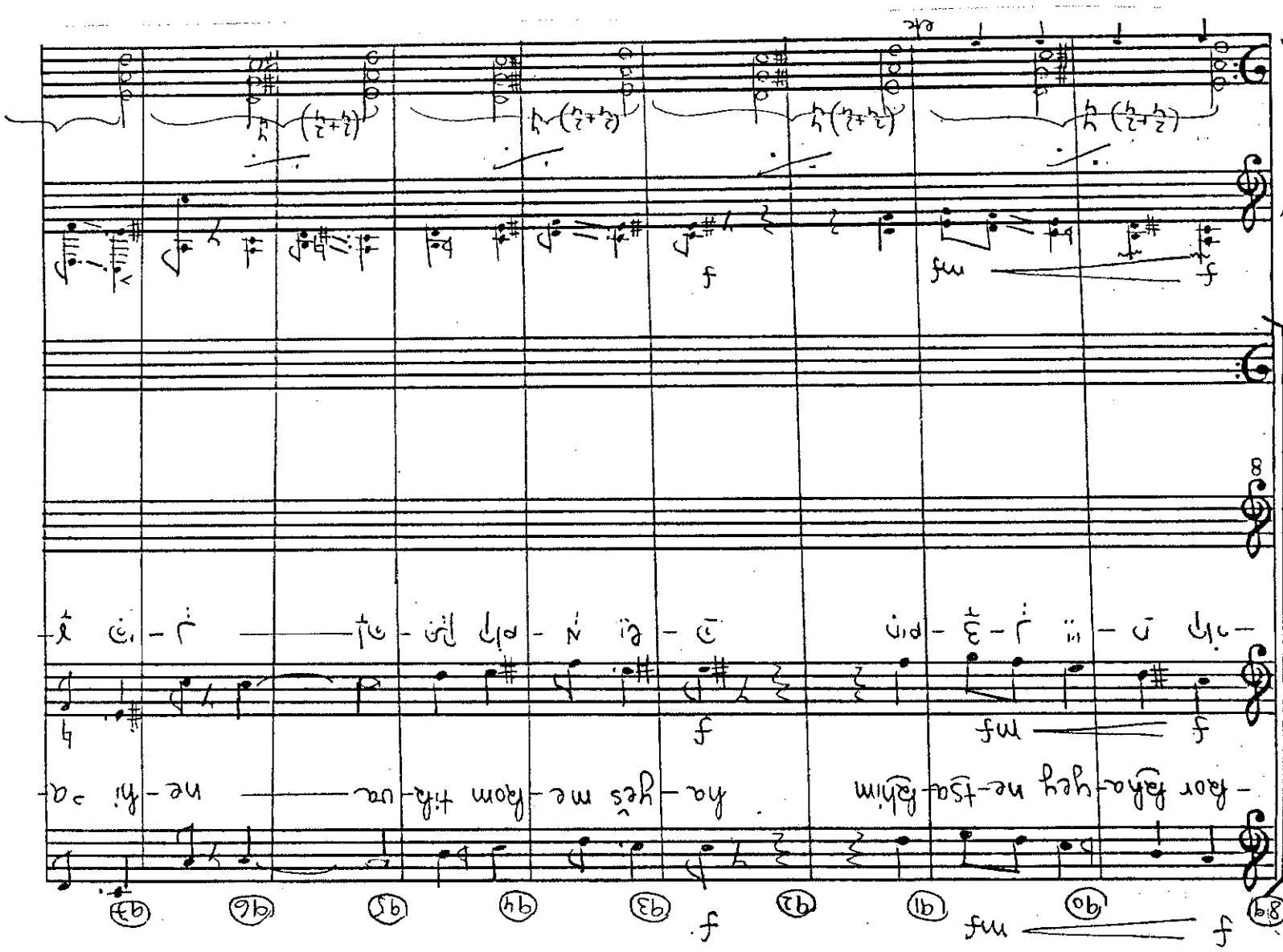

61
62
63
64
65
S.
A.
T.
B.
mf
ve-ni - toš
-et me-kor kha-yey— ne-tsa-khim
ve-ni - to - - -
mp
Picc,
Fl 2,3,4
P
etc.

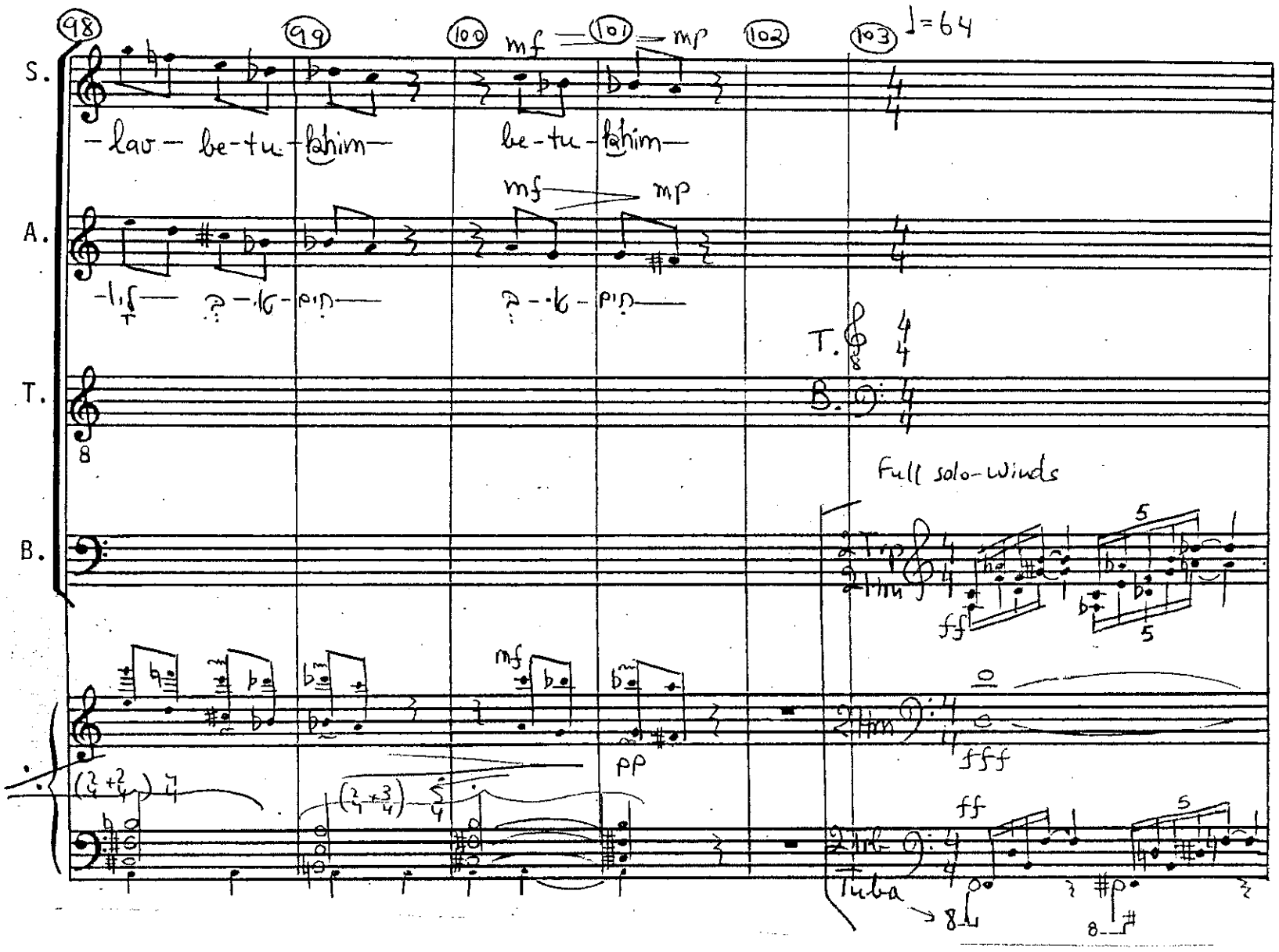

66
67
68
69
S.
A.
T.
B.
Picc.
Fl's 8
etc

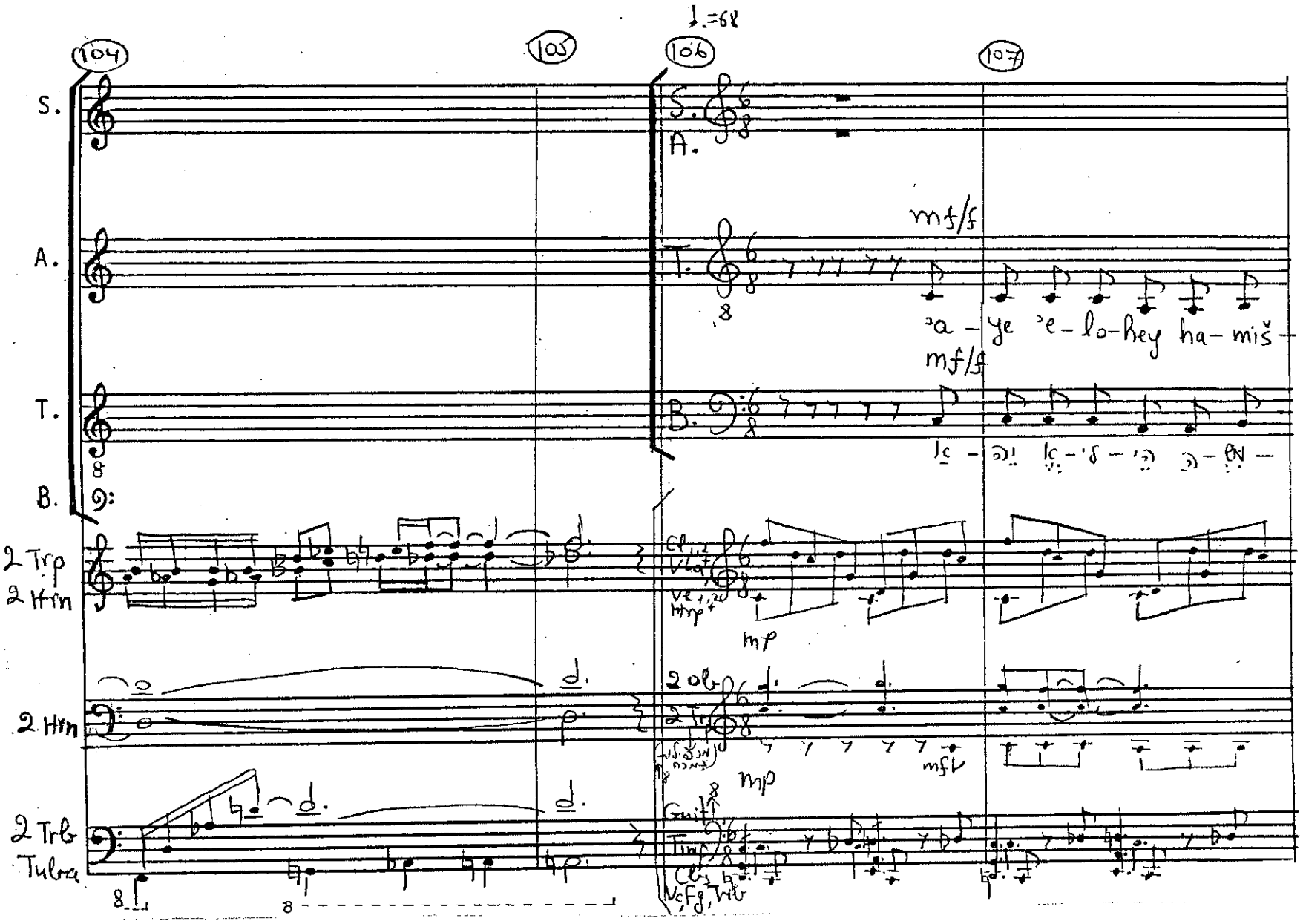

70
71
72
73
74
75
S.
A.
T.
B.
kḥim
8 – kḥim
ha-yeš la-nu be-miz-rakh 'o be— ma-'a – rav
me-kom tik-va
Picc.
Fl's
mf
mp
Cls.
Timp.

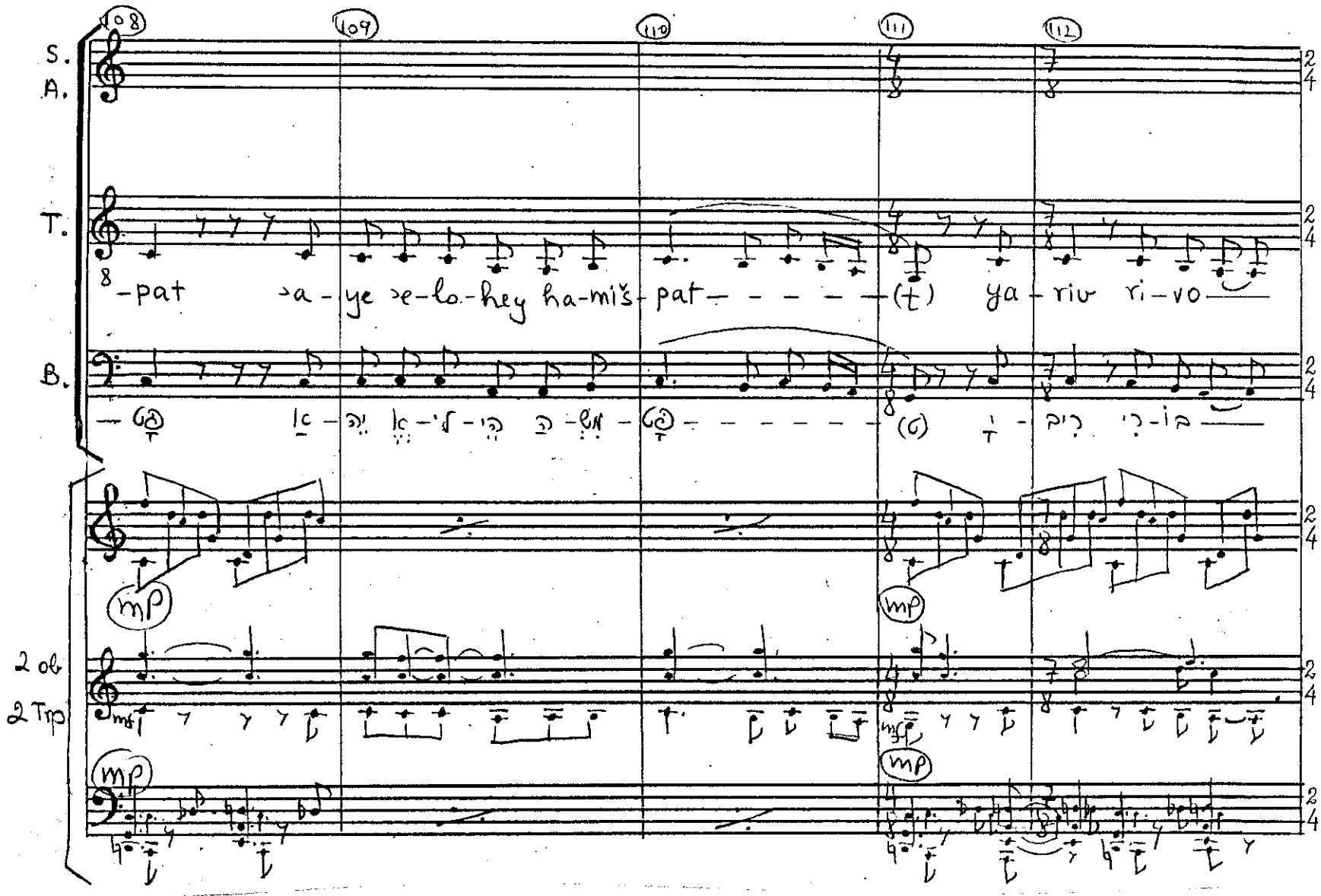

♩=50
76
77
78
79
80
81
S.
A.
T.
B.
Trp's
mp-mf
ve-ni-toš
f
ne-hi 'a-lav
be-tu-khim
Fl1,2
mp-mf
mf
mp

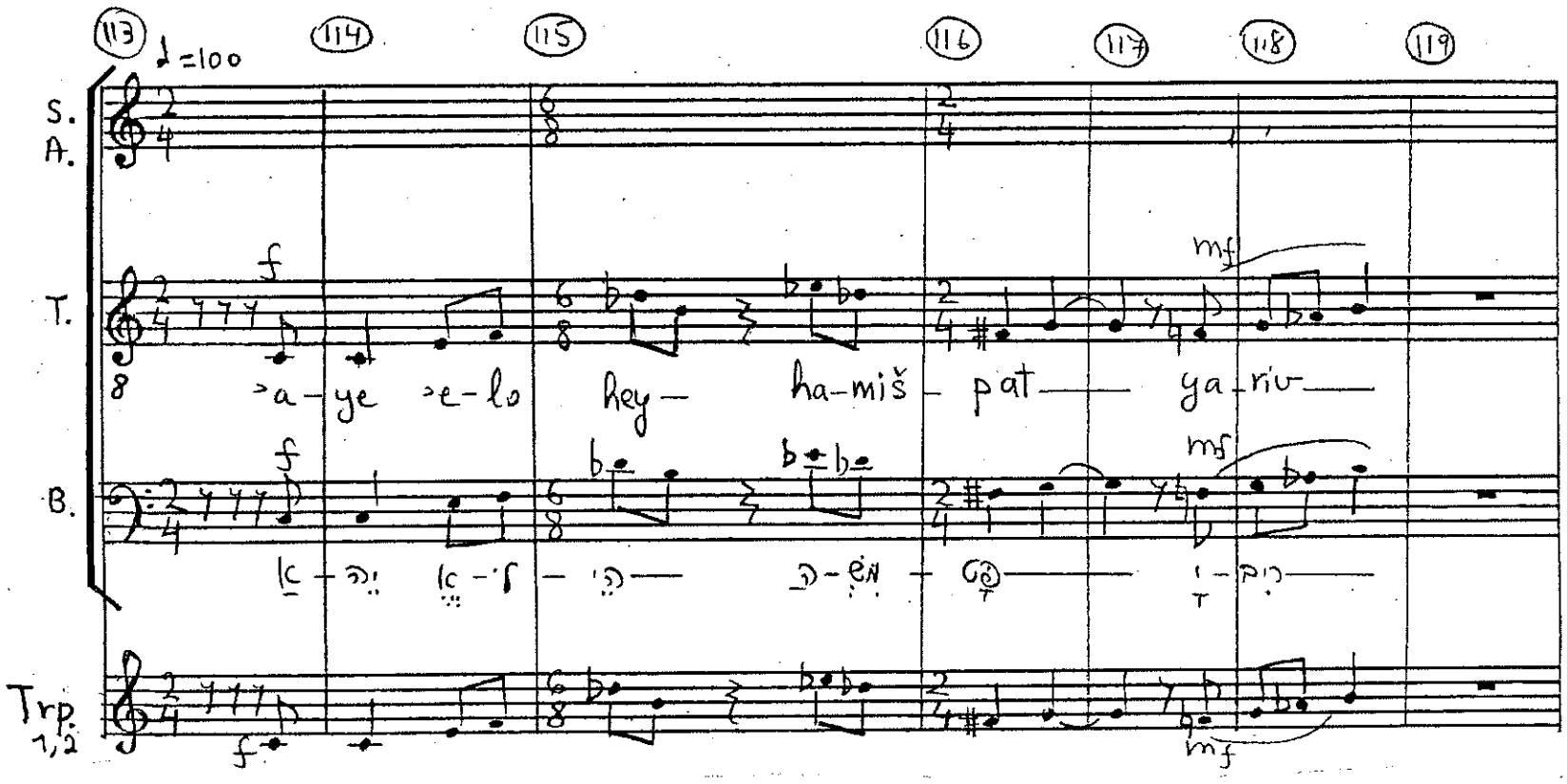

82
83
84
85
86
87
88
S.
A.
T.
B.
mp-mf
ve-ni - to - - - - - š ʾet me -
ʾet me-kor kha-yey- ne-tsa-khim
8

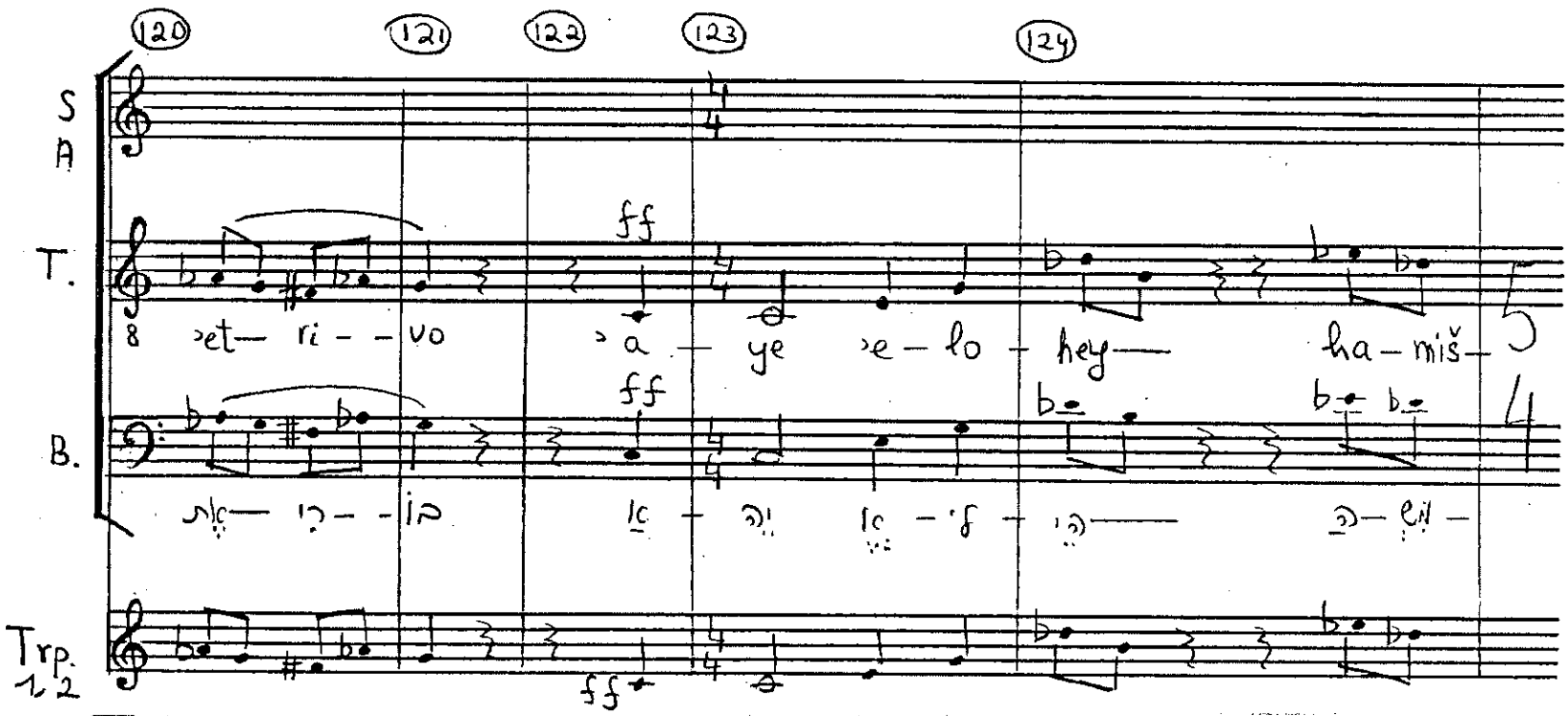

S.
A.
T.
B.
-ha-ra-ḥa-ma-yim
-ḥa-ra-ḥa-ma-yim
-ha-ra-ḥa-ma-yim
-ha-ra-ḥa-ma-yim

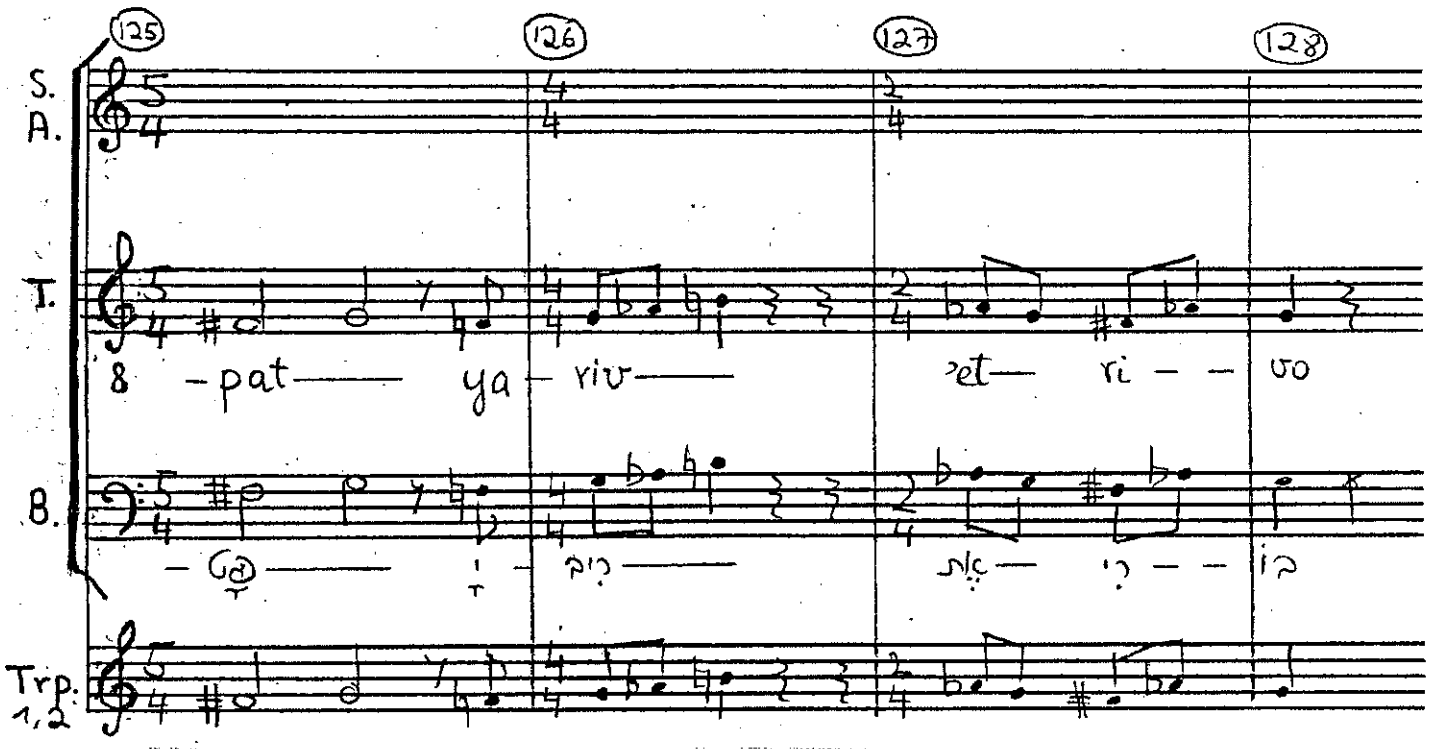

98
99
100
101
102
103
♩=64
S.
A.
T.
B.
mf
mp
-lav- be-tu-khim-
be-tu-khim-
Full solo-Winds
ff
fff
pp
Tuba


104
105
106
107
S.
A.
T.
B.
2 Trp
2 Hrn
2 Trb
Tuba
mf/f
ʾa - ye ʾe - lo - hey ha - miš -
mp
mf
Gui
Timp
Cb
Vc, Fg, Trb


S.
A.
T.
B.
2 ob
2 Trp
-pat a-ye-lo-hey ha-miš-pat (t) ya-riv ri-vo
mp
mf

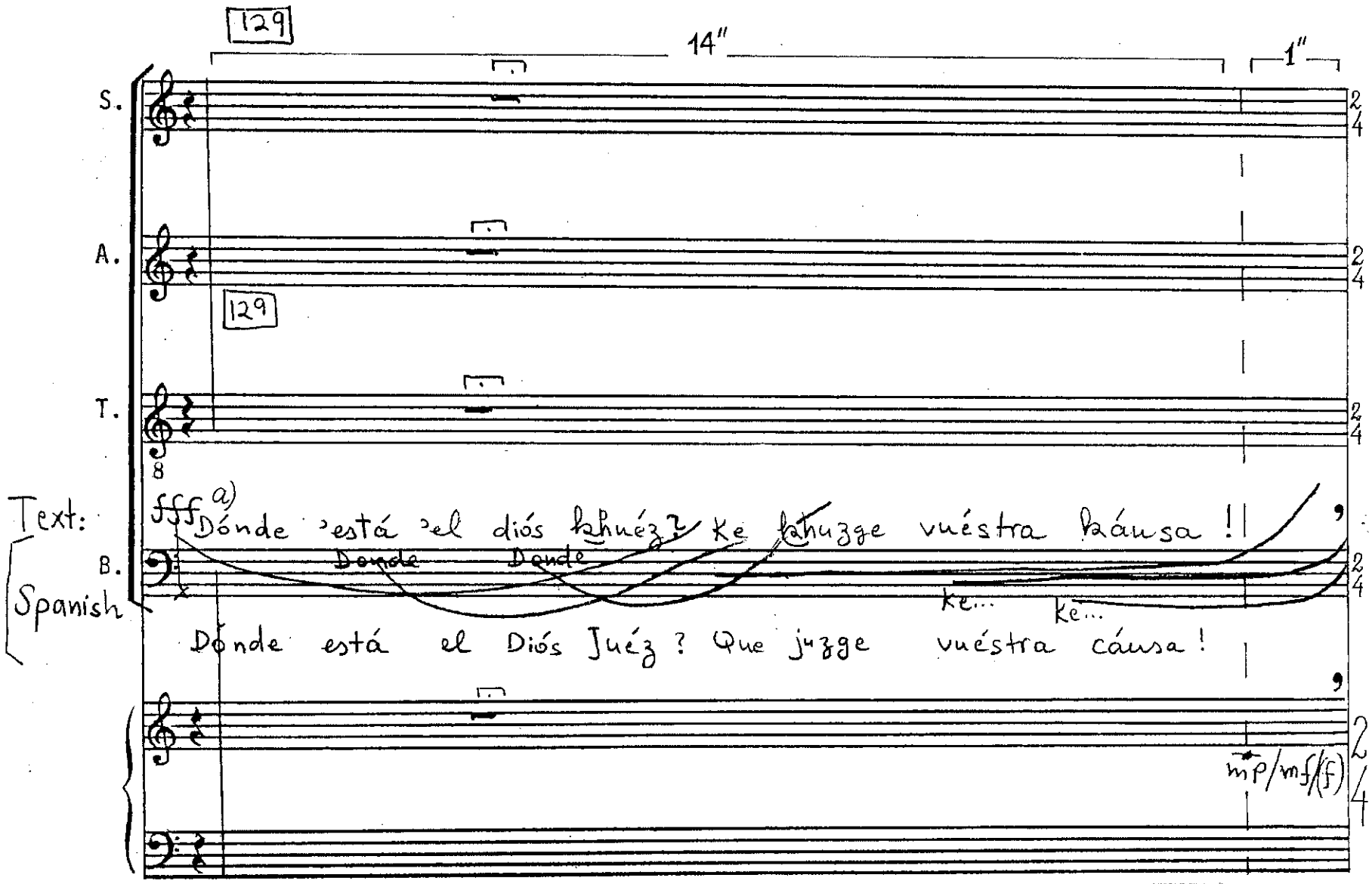

113
114
115
116
117
118
119
♩=100
S.
A.
T.
B.
Trp. 1,2
f
mf
>a-ye >e-lo Rey- ha-miš- pat— ya-riv—


120
121
122
123
124
S
A
T.
B.
Trp. 1,2
ff
8 ʾet— ri - - vo ʾa — ye ʾe — lo — hey— ha — miš—
5
4

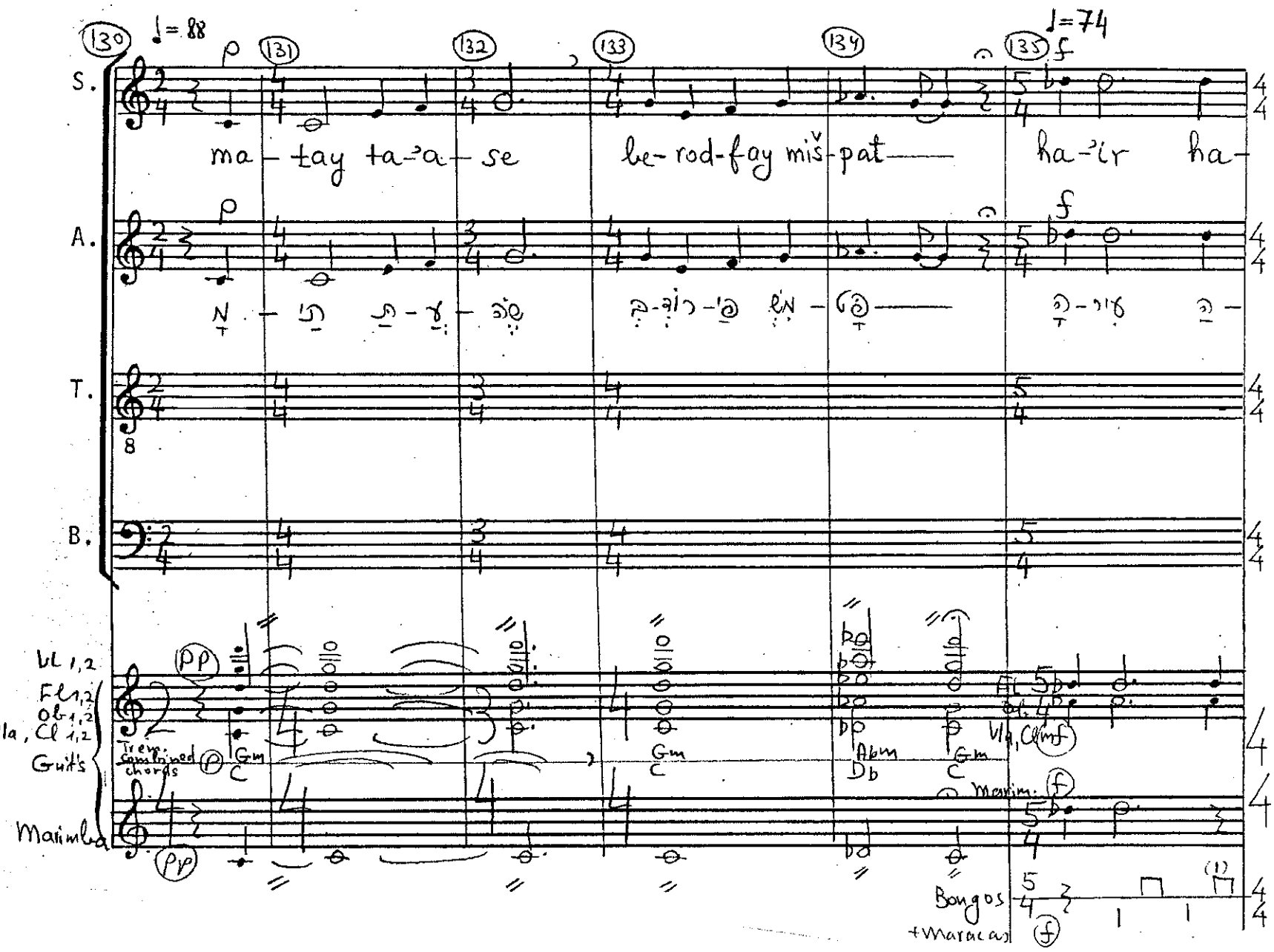


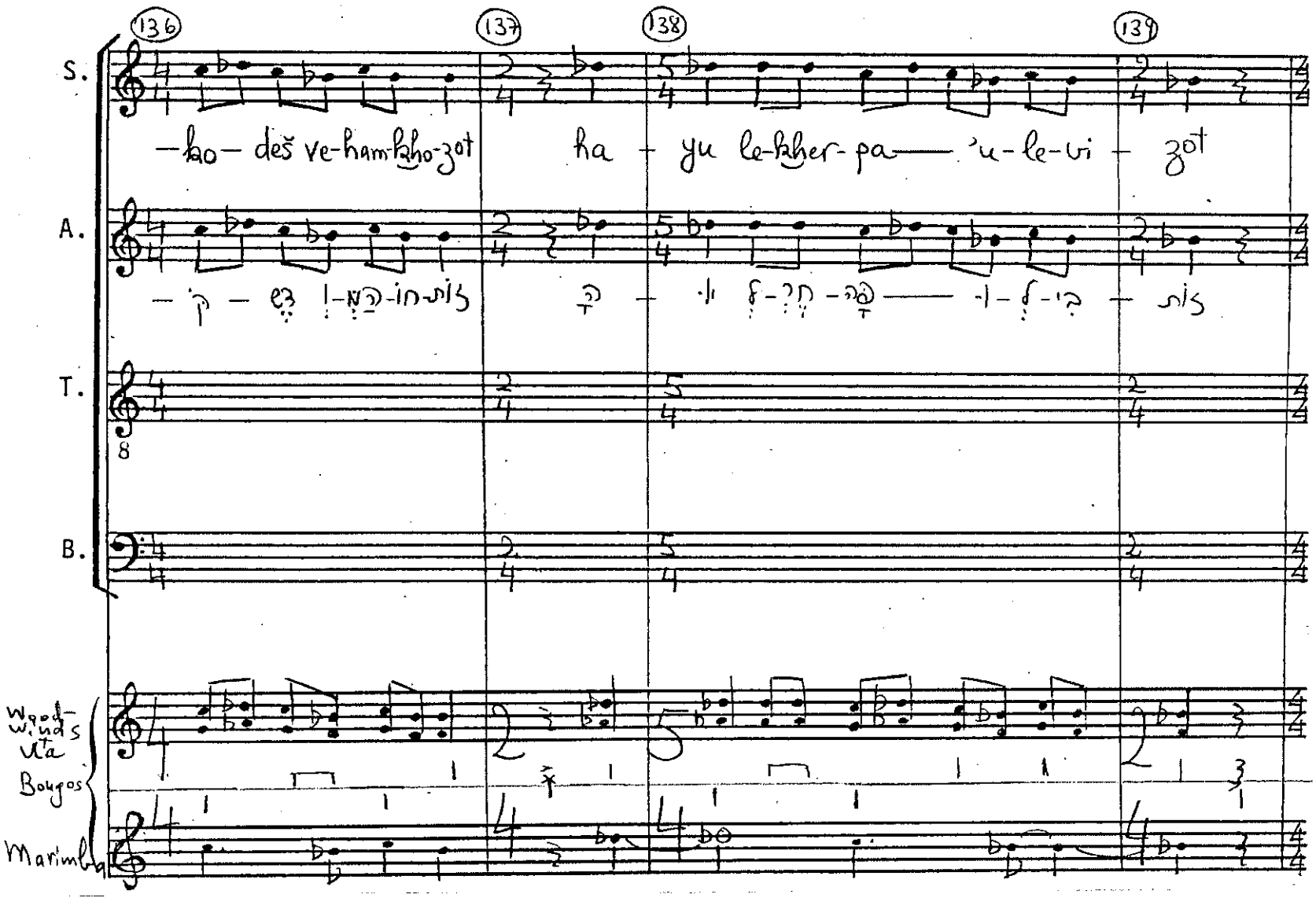
attacca

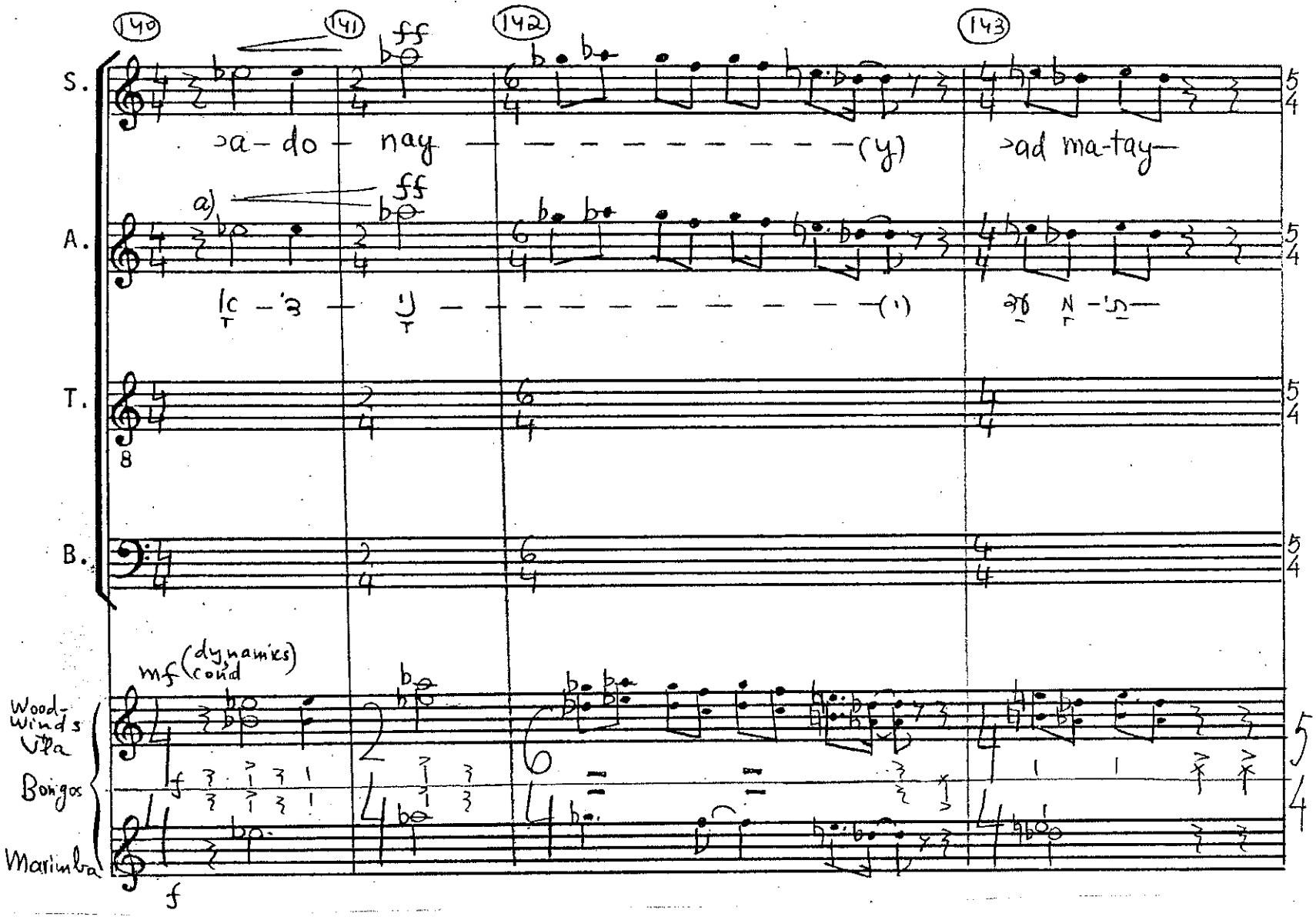
(see next page)



a) *Free quick concentrated stretto of individual Bass singers.*

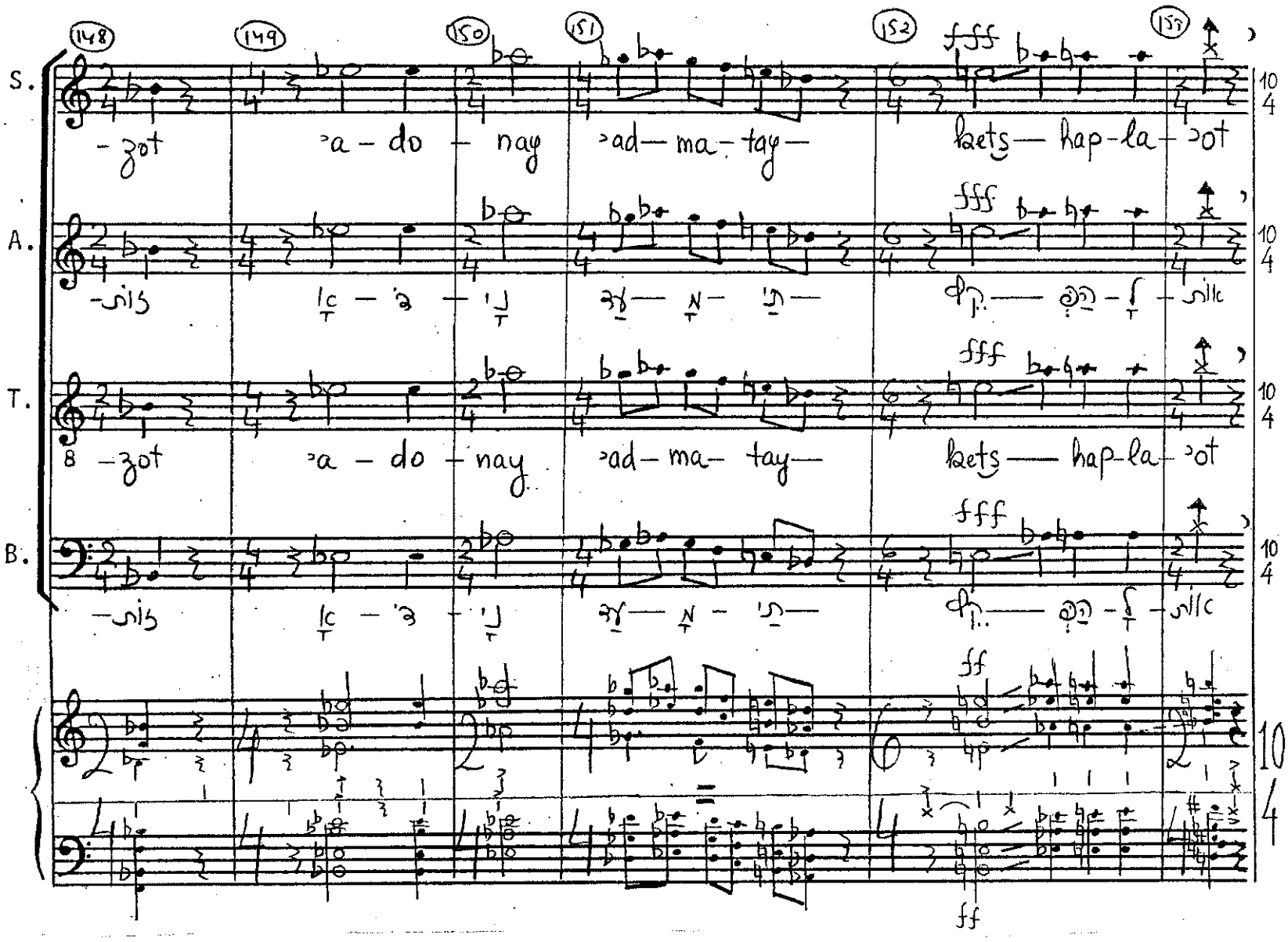

130
♩= 88
131
132
133
134
135
♩= 74
S.
A.
T.
B.
ma - tay ta-'a - se be-rod-fay miš-pat ha-'ir ha-
Vl 1,2
Fl 1,2
Ob 1,2
Vla, Cl 1,2
Guit's
Trem. combined chords
Marimba
Gm
C
Abm
Db
Vla, Cl
Marim.
Bongos
+Maracas

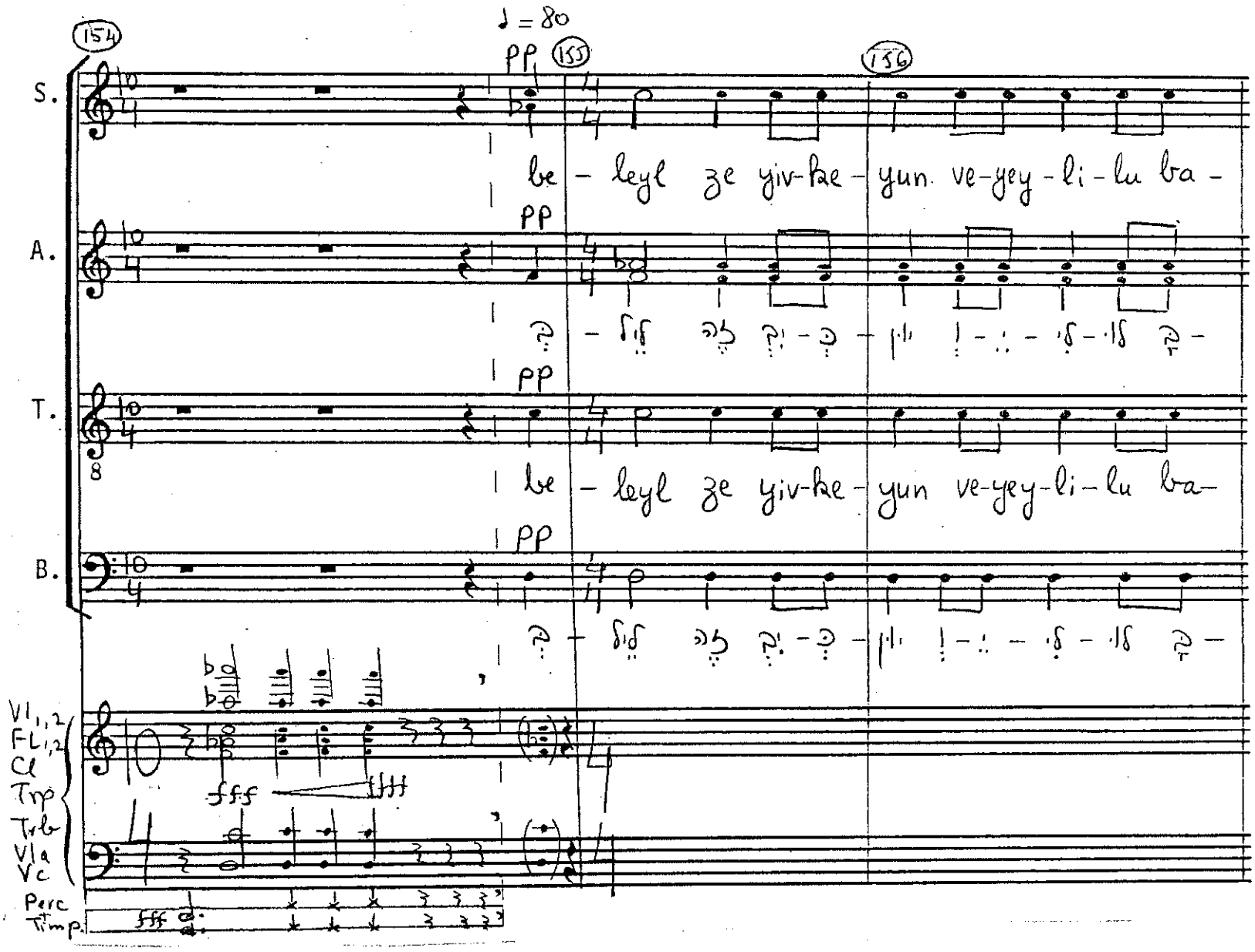

136
137
138
139
S.
A.
T.
B.
Wood-winds via Bongos
Marimba
-ko- deš ve-ham-kho-zot ha - yu le-kher-pa — 'u-le-vi - zot

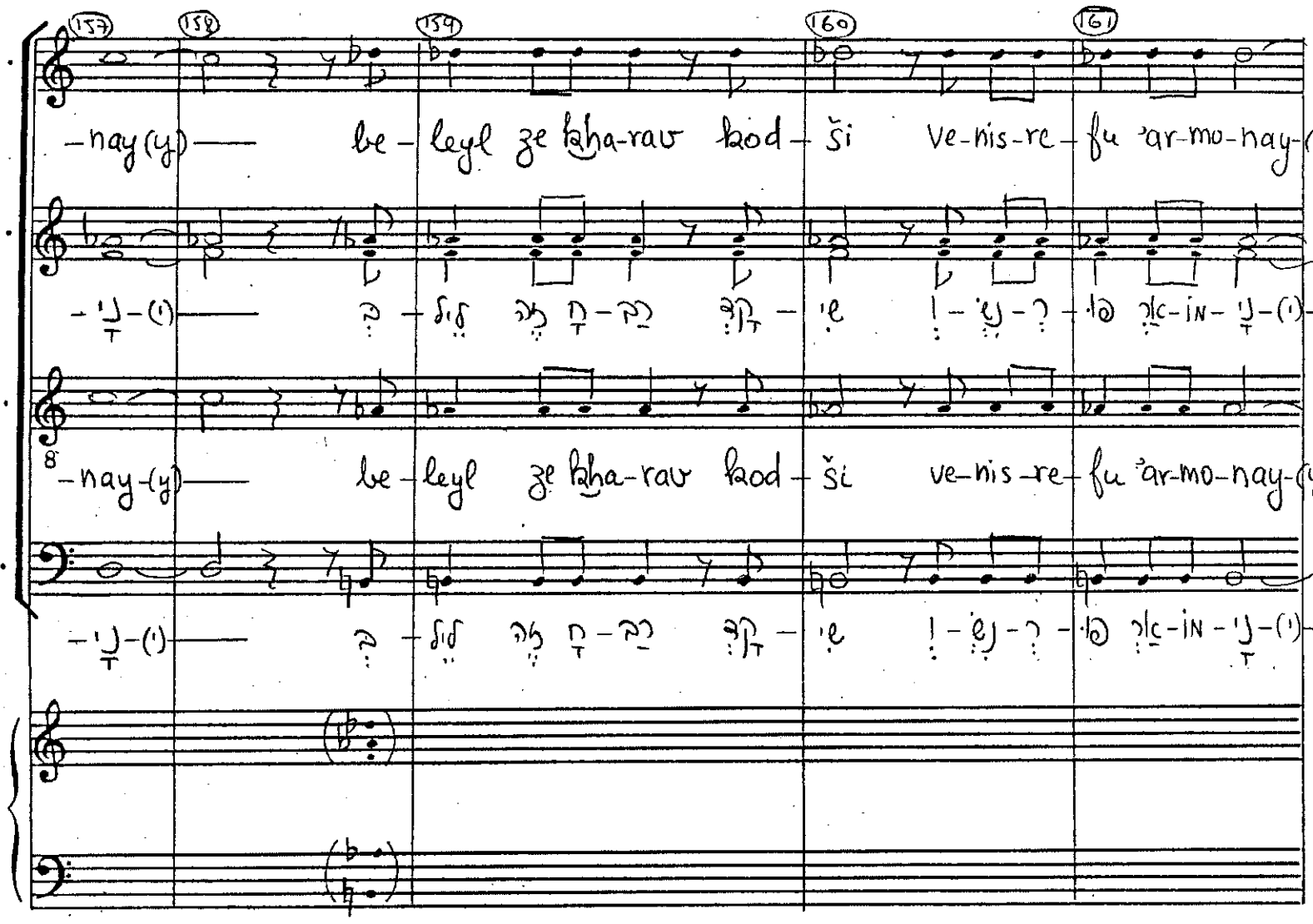


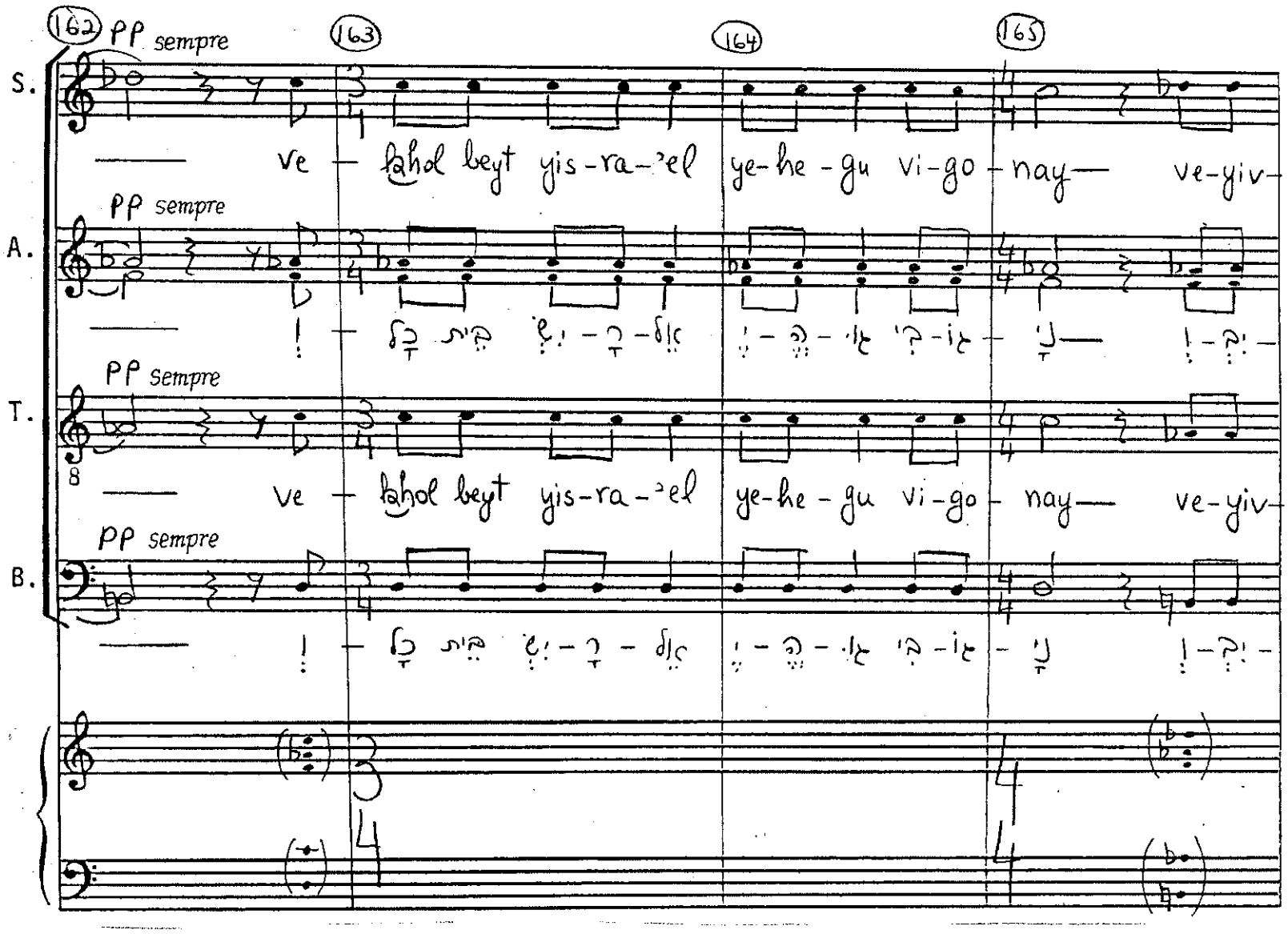
a) M. 140 and 141 only to be sung by those altos who are capable of performing them.

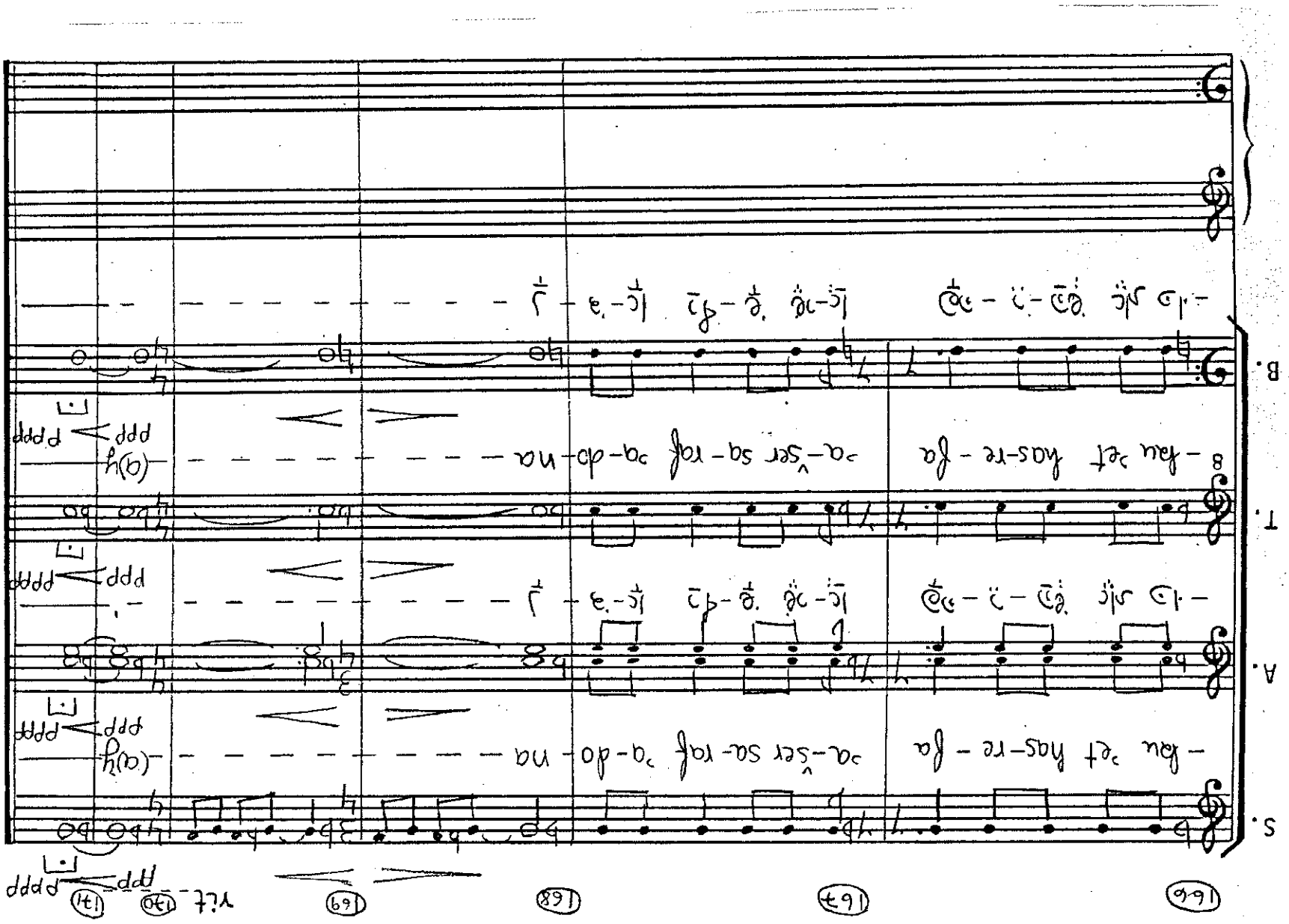
144
145
146
147
S.
A.
T.
B.
ff
ha-ir ha - ko - deš ve-ham-kho-zot ha - yu le-kher-pa — 'u-le-vi
Woodwinds +Vla
Marimba
Rhythm
2Fg, Vc, 3 Trb
f


148
149
150
151
152
153
S.
A.
T.
B.
fff
ff
-zot
'a - do - nay
'ad - ma - tay -
kets - hap - la - 'ot
10
4

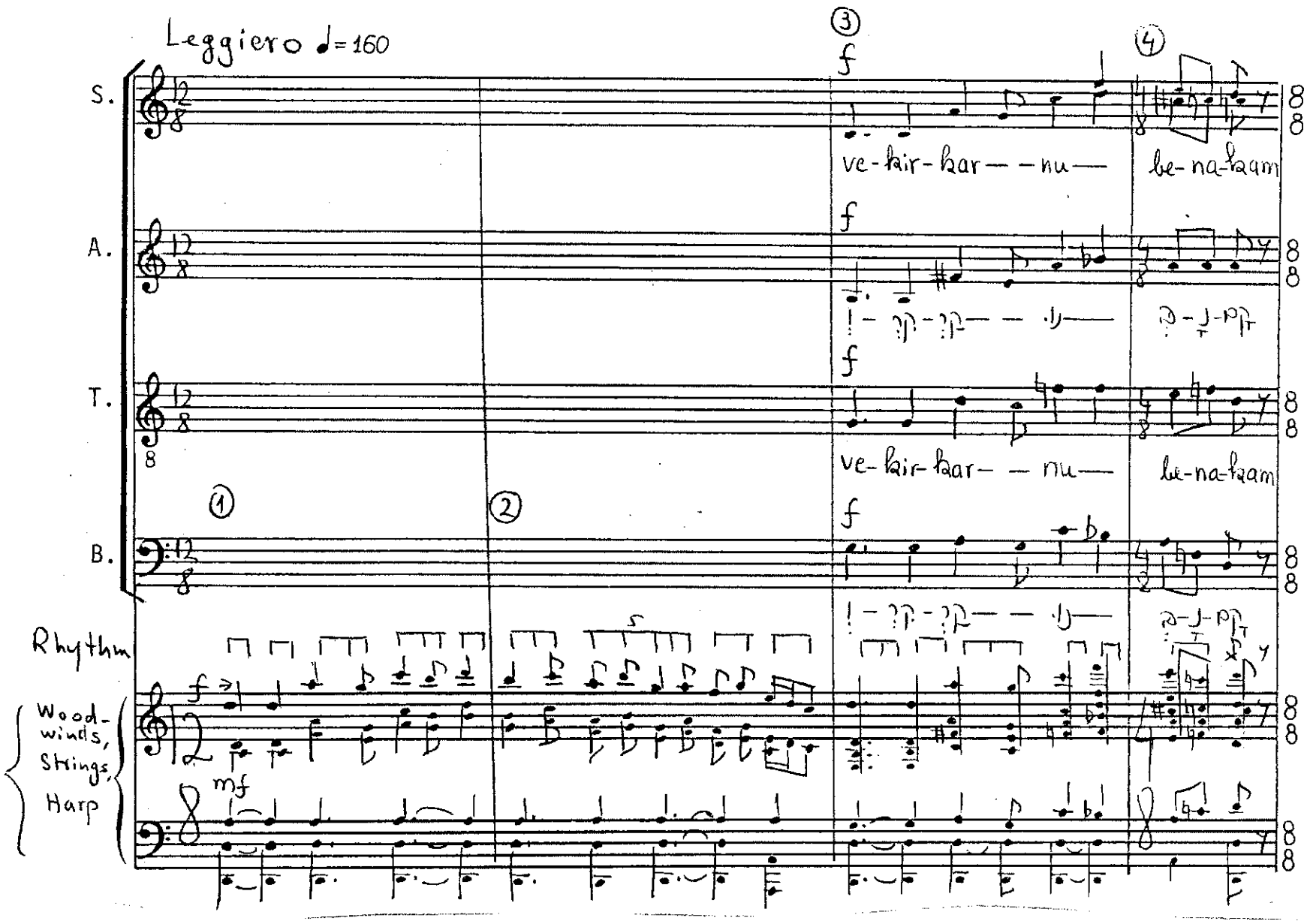

♩ = 80
154
155
156
S.
A.
T.
B.
be - leyl ze yiv-he - yun ve-yey - li - lu ba -
be - leyl ze yiv-he - yun ve-yey-li - lu ba -
be - leyl ze yiv-he - yun ve-yey-li - lu ba -
be - leyl ze yiv-he - yun ve-yey-li - lu ba -
pp
Vl 1,2
Fl 1,2
Cl
Trp
Trb
Vla
Vc
Perc
Timp.
fff

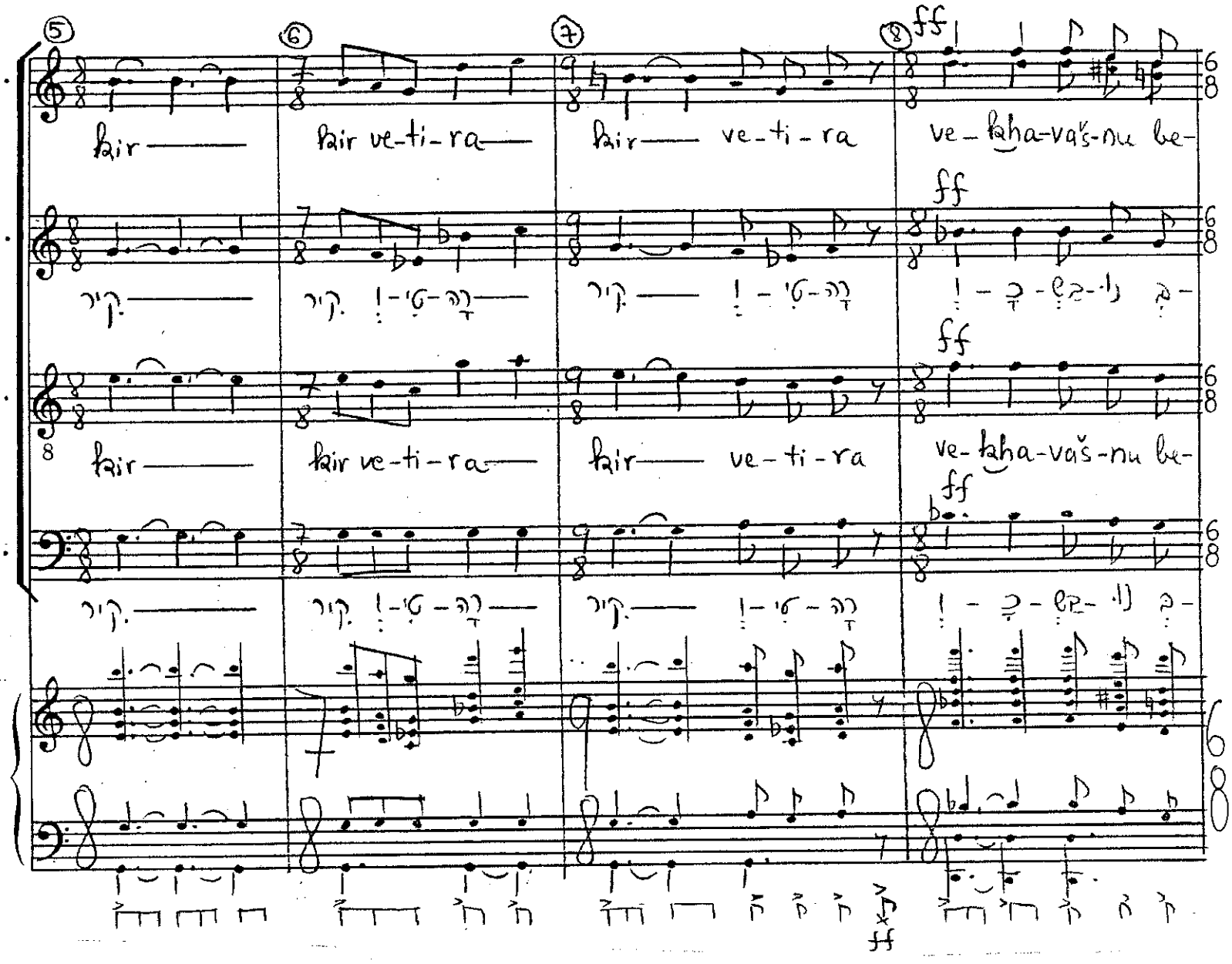

157
158
159
160
161
S.
-nay(y)— be-leyl ze kha-rav kod-ši ve-nis-re-fu 'ar-mo-nay-(y)—
A.
-נַי-(י)— בְּ-לֵיל זֶה חָ-רַב קָדְ-שִׁי וְ-נִשְׂ-רְ-פוּ אַרְ-מוֹ-נַי-(י)—
T.
-nay-(y)— be-leyl ze kha-rav kod-ši ve-nis-re-fu 'ar-mo-nay-(y)—
B.
-נַי-(י)— בְּ-לֵיל זֶה חָ-רַב קָדְ-שִׁי וְ-נִשְׂ-רְ-פוּ אַרְ-מוֹ-נַי-(י)—

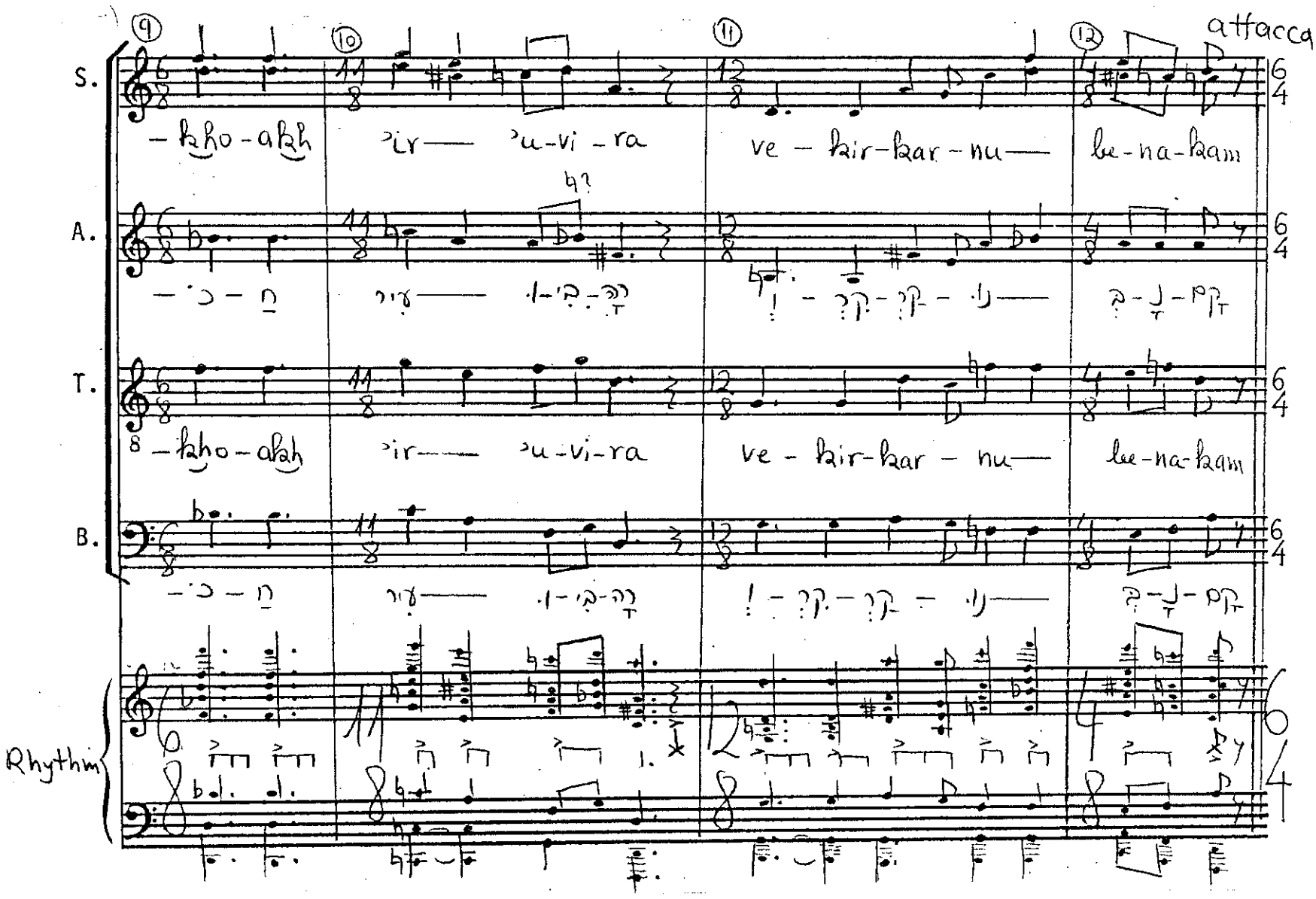

162
163
164
165
S.
A.
T.
B.
pp sempre
ve - ḥahol beyt yis-ra-'el ye-he-gu vi-go-nay ve-yiv-

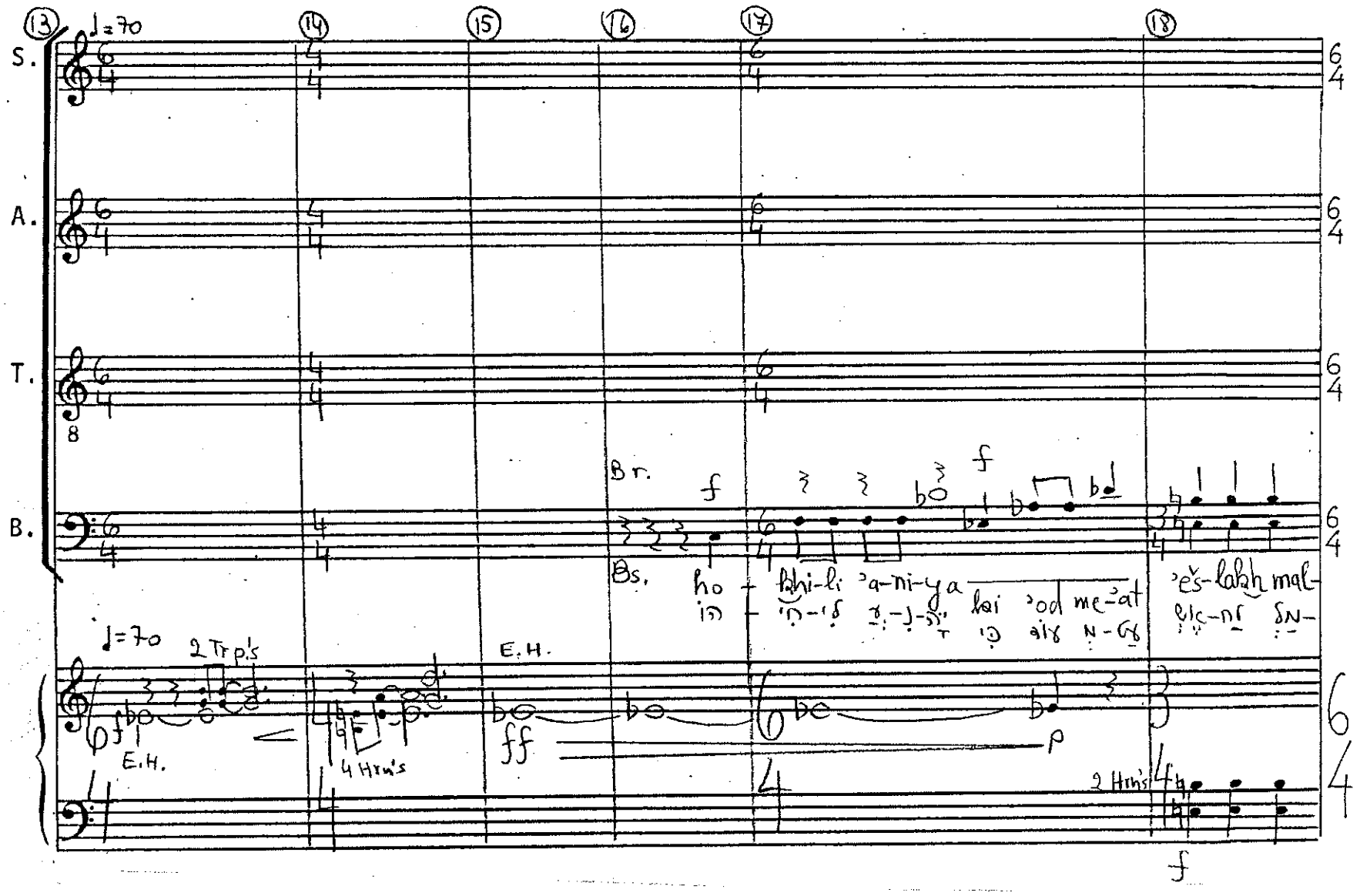

S.
A.
T.
B.
-ha ʾet has-re-fa ʾa-ṣer sa-raf ʾa-do-na
-ha ʾet has-re-fa ʾa-ṣer sa-raf ʾa-do-na
-ha ʾet has-re-fa ʾa-ṣer sa-raf ʾa-do-na
-ha ʾet has-re-fa ʾa-ṣer sa-raf ʾa-do-na
pppp
ppp
166
167
168
169
170
171
vlt.

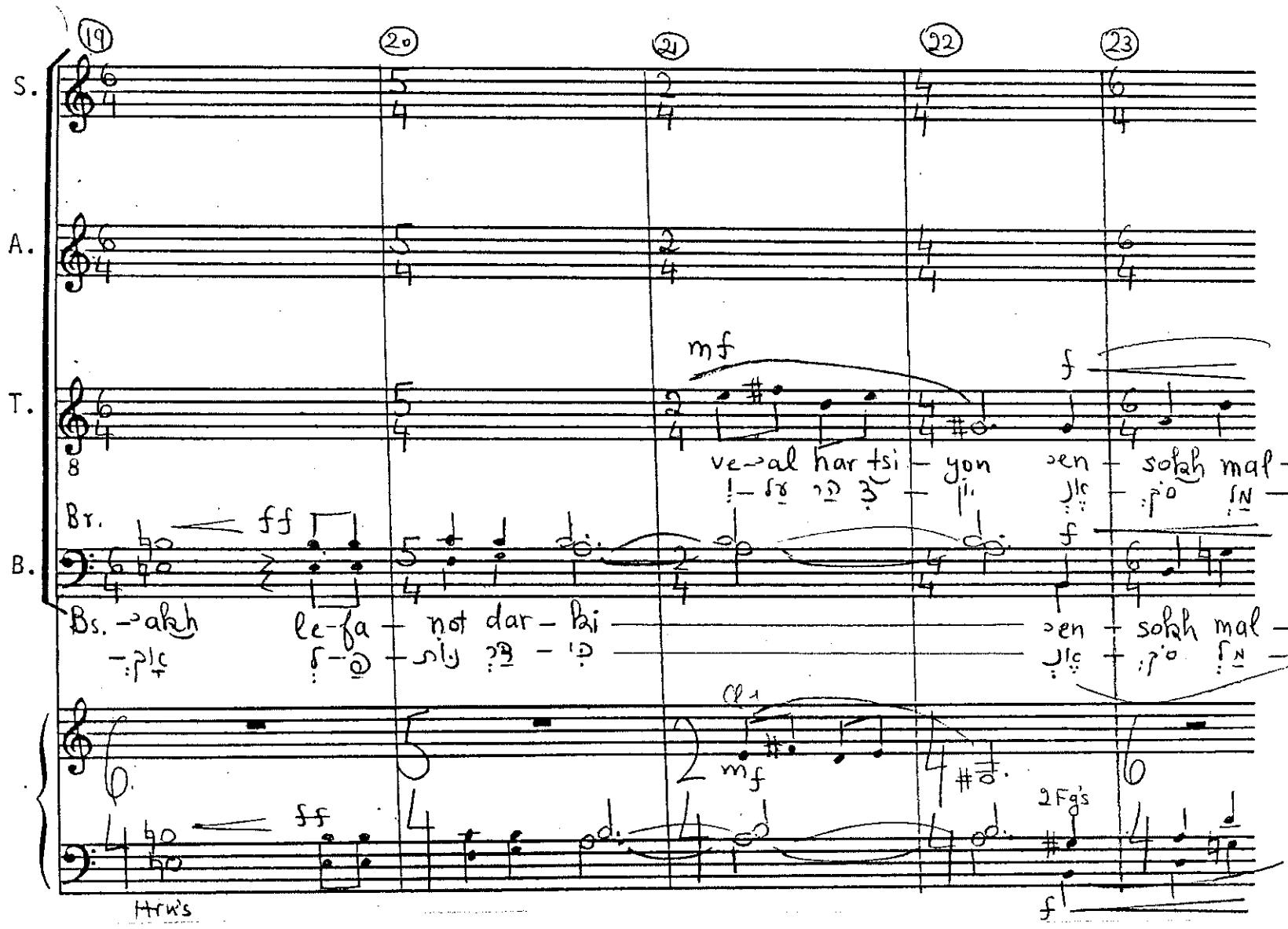
Of the Return to Zion V שיבת ציון

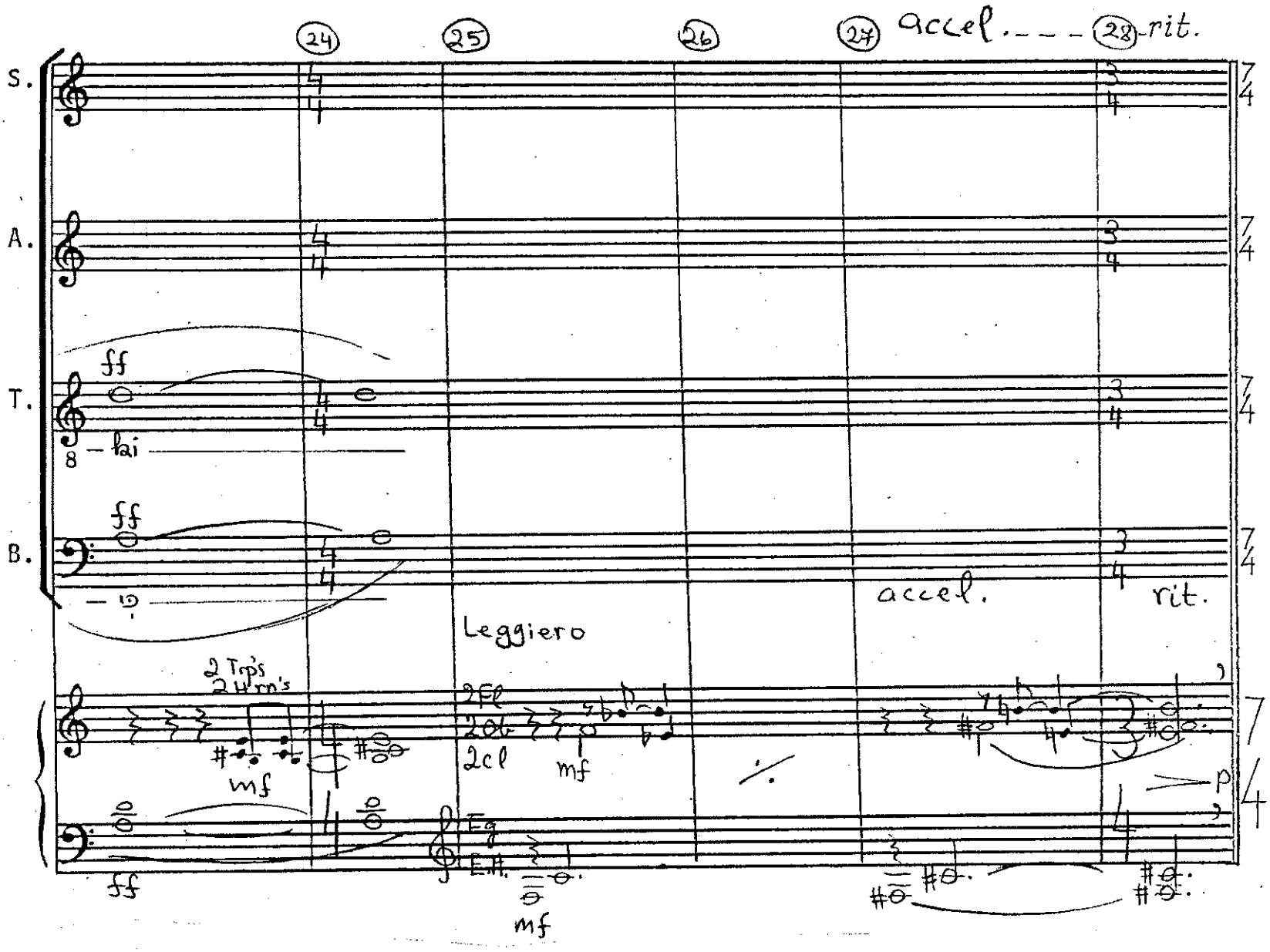



S.
A.
T.
B.
kir
kir ve-ti-ra
kir
ve-ti-ra
ve-kha-vaš-nu be-
קיר
רָה-טִי-!
קיר
רָה-טִי-!
בְּ-!
ff


attacca
S.
A.
T.
B.
Rhythm
-kho-akh
'ir— 'u-vi-ra
ve-kir-kar-nu—
be-na-kam
-kho-akh
'ir— 'u-vi-ra
ve-kir-kar-nu—
be-na-kam


13
14
15
16
17
18
S.
A.
T.
B.
♩=70
Br.
Bs.
ho - khi-li 'a-ni-ya lai 'od me-'at 'eš-lakh mal-
2 Trp's
E.H.
4 Hrn's
2 Hrn's


19
20
21
22
23
S.
A.
T.
B.
mf
f
ve-al har tsi - yon
en - sokh mal -
Br.
ff
Bs. -akh
le-fa - not dar - ki
en - sokh mal -
Cl 1
mf
2 Fg's
Hrn's


24
25
26
27
accel.
28
rit.
S.
A.
T.
B.
ff
hai
accel.
rit.
Leggiero
2 Tpts
2 Hrns
mf
2cl
mf
p
ff
mf

Largo, ad Lib.

Soprano Solo

29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44

f ff mp mf mp mf

Le-tsi-yon 'sa-'a-fa naf-ši ve-ru-ḥhi he-

-yot ba-ḥol ye-mey ḥha-yay me-nu-ḥhi

accel. un poco

rit. molto

'a-fa-ra 'e-'e-se mar-pe le-nig-ši

mp mf mf p

Finale ♩=110

45 46

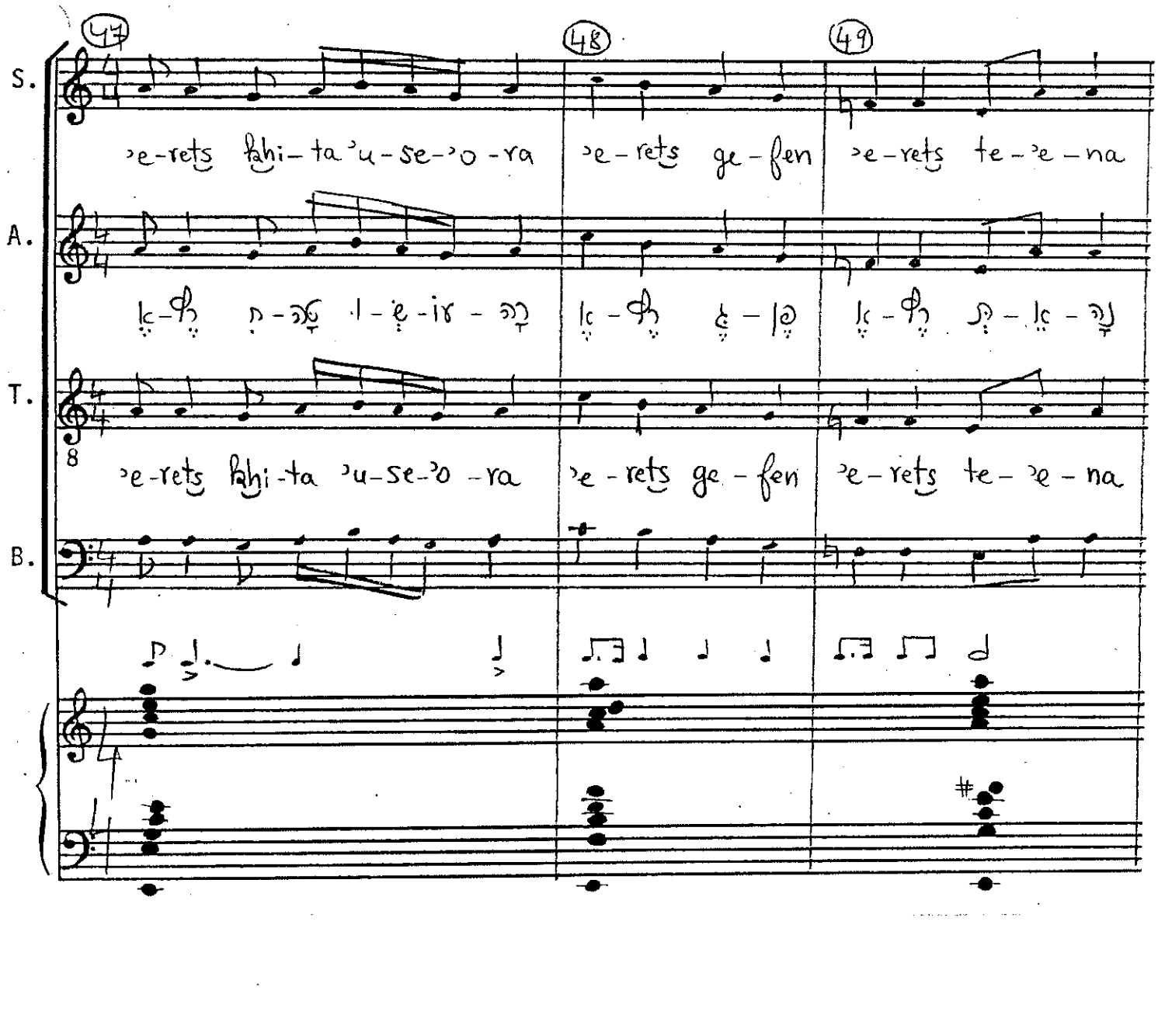
S. A. T. B.

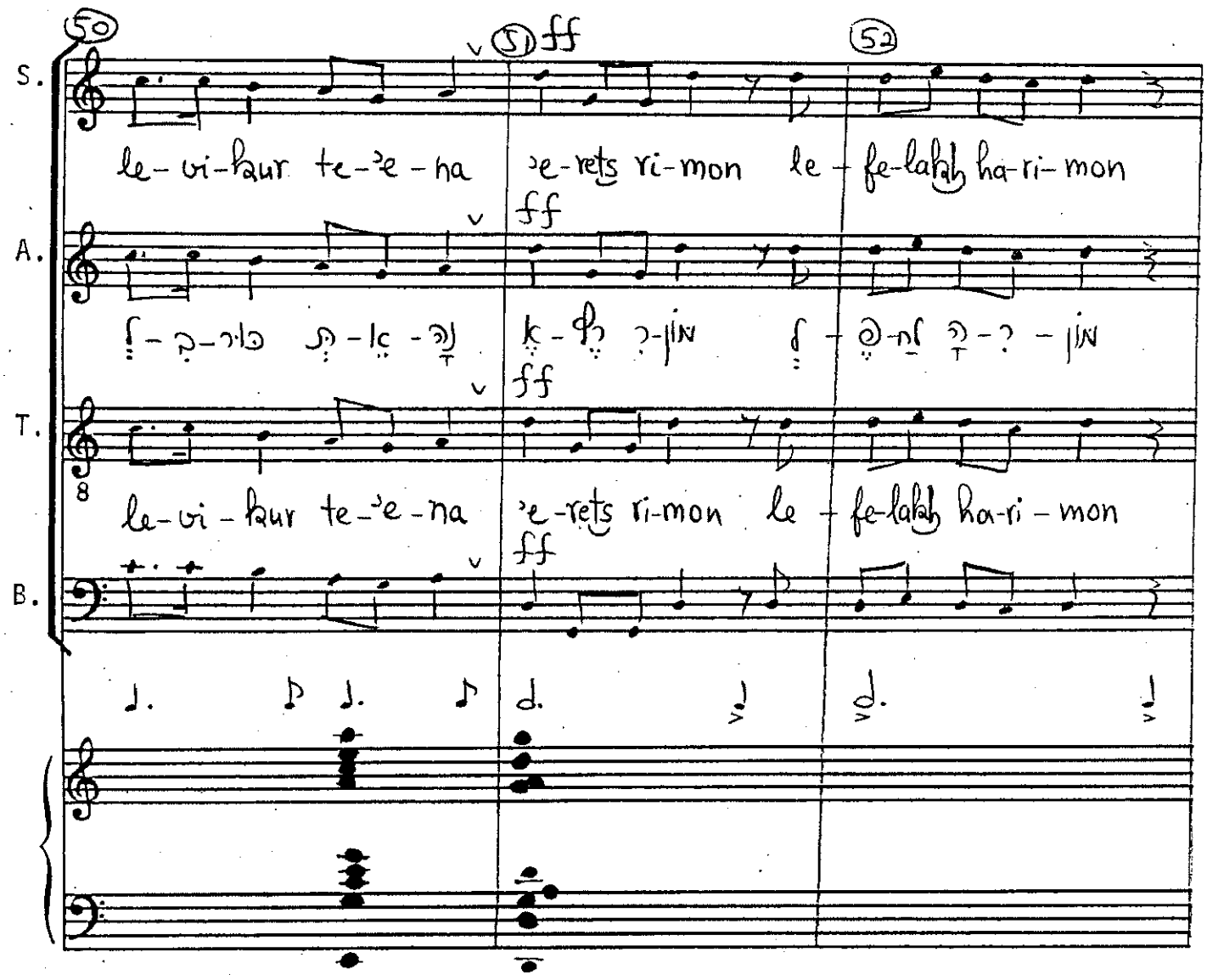
f

'e-rets 'a-šer la be-'u-zaḥh ni-hal-ta-nu ma-ta-na to-va hin-ḥhal-ta-nu

Full Tutti

repeat chords according to rhythm written above.


47
48
49
S.
A.
T.
B.
ʾe-rets ḥhi-ta ʾu-se-ʾo-ra
ʾe-rets ge-fen
ʾe-rets te-ʾe-na


50
51
52
ff
S.
A.
T.
B.
le-vi-hur te-'e-na
'e-rets ri-mon
le-fe-lahah ha-ri-mon

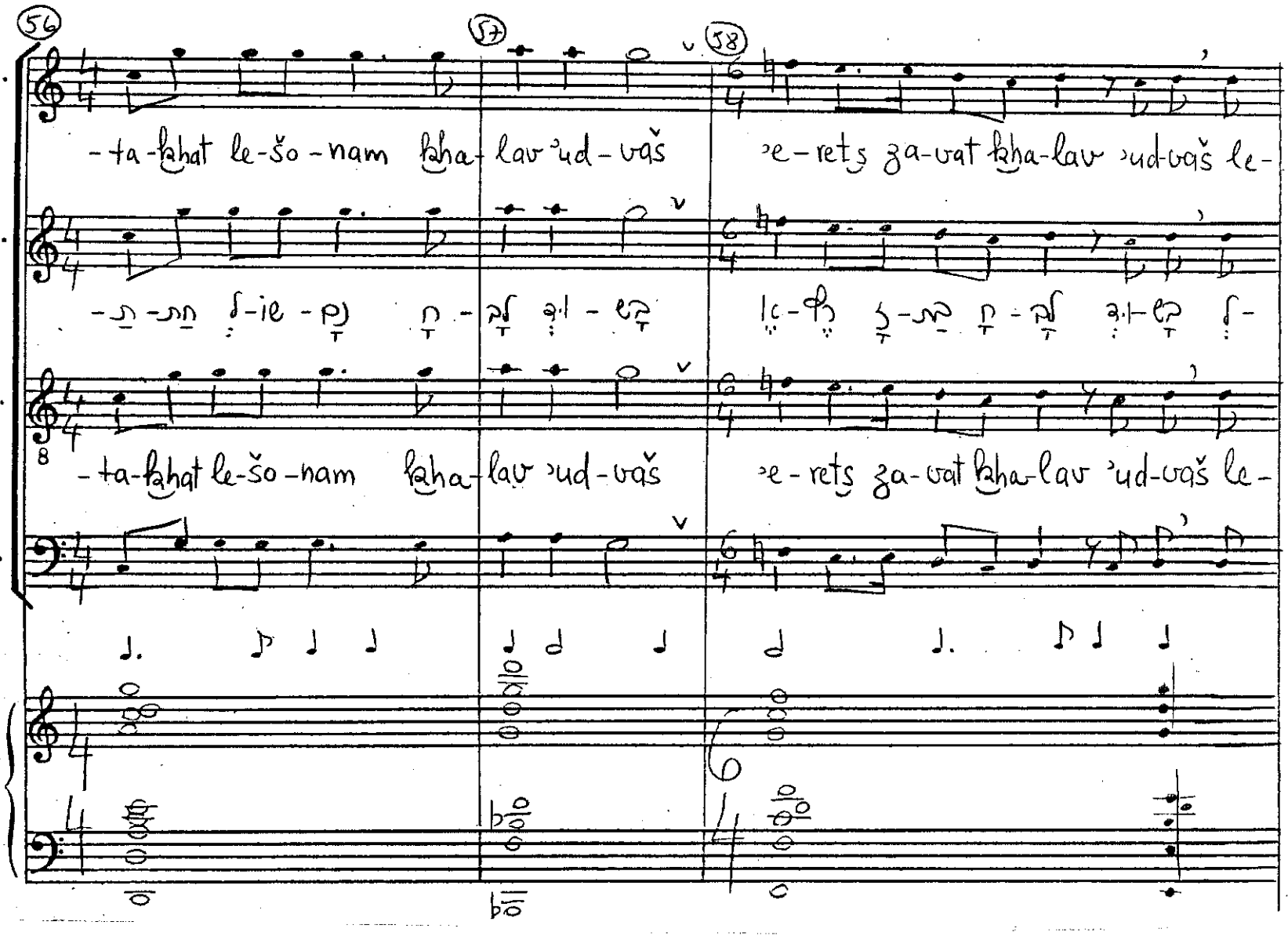
S. ʾe-rets za-yit le-ho-dam ha-za-yit ʾe-rets za-vat ha-lav ʾud-vaš le-

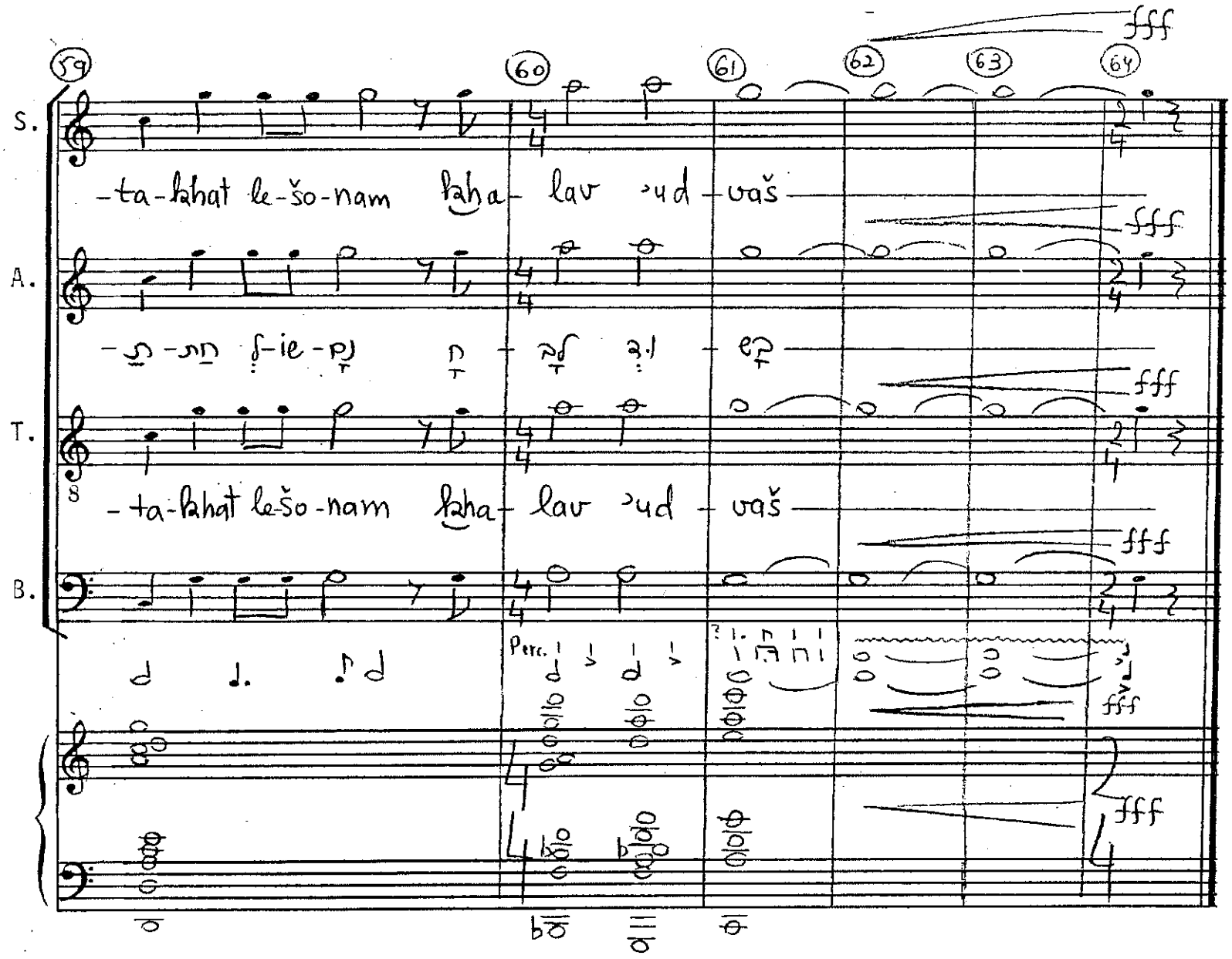
A. ʾe-rets za-yit le-ho-dam ha-za-yit ʾe-rets za-vat ha-lav ʾud-vaš le-

T. ʾe-rets za-yit le-ho-dam ha-za-yit ʾe-rets za-vat ha-lav ʾud-vaš le-

B.

(piano ad lib.)


56
57
58
S.
-ta-ḫhat le-šo-nam ḫha-lav 'ud-vaš
'e-rets ga-vat ḫha-lav 'ud-vaš le-
A.
T.
-ta-ḫhat le-šo-nam ḫha-lav 'ud-vaš
'e-rets ga-vat ḫha-lav 'ud-vaš le-
B.


59
60
61
62
63
64
S.
A.
T.
B.
-ta-ḥhat le-šo-nam ḥha- lav ʾud -vaš
fff
Perc.