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ציפי פליישר

סאגא פורטרט

לזמרת וסרט הקלטה - בשישה פרקים

מילים: דן פגיס

Tsippi Fleischer

SAGA PORTRAIT

For a Woman's Voice and Magnetic Tape
in six sections

Words: Dan Pagis (in Hebrew)

	<u>PDF</u> <u>Pages</u>	<u>Total</u>	
Structure, text in Hebrew (original), with English and German translations	2	1	מבנה, טקסט בעברית (מקור) ותרגומים לאנגלית ולגרמנית
German translation with phonetics	3	1	תרגום לגרמנית עם פונטיקה
MY CHILDHOOD SLIPPED AWAY - Score	4-5	2	חמקה לה ילדותי פרטיטורה
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Section list:

My Childhood Slipped Away (khamka la yalduti)

The Portrait

First Variation (The little boy keeps fidgeting...)

Second Variation (The little boy keeps fidgeting...)

Third Variation (The little boy keeps fidgeting...)

Fourth Variation (The little boy keeps fidgeting...)

Coda (The old man is gone. And I, whither shall I go?)

רשימת הפרקים:

חמקה לה ילדוטי [כורל ואלס]

הפורטרט

וריאציה ראשונה [הילד איננו יושב במנוחה...]

וריאציה שנייה [הילד איננו יושב במנוחה...]

וריאציה שלישית [הילד איננו יושב במנוחה...]

וריאציה רביעית [הילד איננו יושב במנוחה...]

קודה [הזקן איננו ואני אנה אני בא]

Entglitten ist mir meine Kindheit*

Entglitten ist mir meine Kindheit
und im Sterben nahm sie die Märchen mir, ließ mich zurück,
verkehrte mir die Geschichte meines Lebens in Fiktion.
Vergeblich such ich sie, vergeblich
werd ich nach Ophir und nach Tarsis segeln.
Das laute Gold von allem, was ich glaubte,
ist mir ergraut zu meiner Weisheit Blei.

Dan Pagis
Übersetzung: Anne Birkenhauer

My Childhood Slipped Away

My childhood slipped away and with its loss
Has stripped me of my myths and left just me behind.
The story of my life is nothing but a fabrication.
In vain will I still seek to find its image
In vain will sail to Tarsus and Ophir.
The purest gold of my beliefs has been enfolded
In my leaden weight of knowledge, turned to ashes.

Dan Pagis
Translation: Gila Abrahamson*

חמקה לה ילדוטי

חמקה לה ילדוטי ובמותה
נטלה אגדותי ורק אותי הותירה.
הפך ספור חיי לי לבדיתה.
לשוא אשוב עוד לבקש דמותה
לשוא אפליג תרשישה ואופירה.
זהב אמונותי הוזף עטה
עופרת חכמתי שהאפירה.

דן פגיס

Das Porträt**

Der Junge
sitzt nicht still.
Ich treffe nur schwer die Linie seiner Wangen.
Ich zeichne eine Linie,
und sein Gesicht kriegt immer mehr Falten,
ich tauche den Pinsel ein,
und seine Lippen erschlaffen, sein Haar wird weiß,
die Haut wird blau und schält sich von den Knochen.
Er verschwindet.
Der Alte verschwindet, und ich,
wo soll ich hin?

Dan Pagis
Übersetzung: Anne Birkenhauer

The Portrait

The little boy
keeps fidgeting
It's hard for me to catch the line of his profile.
I draw one line
and his wrinkles multiply,
dip my brush
and his lips curl, his hair whitens,
his skin turned blue, peels from his bones. He's gone.
The old man is gone. And I,
whither shall I go?

Dan Pagis
Translation: Stephen Mitchell**

הפורטרט

הילד
איננו יושב במנוחה,
קשה לי לתפס את קו לחייו.
אני רושם קו אחד
וקמטי פניו מתרבים,
אני טובל מכחול
ושפתיו מתעקמות, שערו מלבין,
עורו המכחיל מתקלף מעל עצמותיו. איננו.
הזקן איננו נאני
אנה אני בא.

דן פגיס

* Aus: 'Dan Pagis: Collected Poems', Kibbutz Hameuchad/
Bialik Institute, 1991

**Aus: Dan Pagis, 'An beiden Ufern der Zeit', Straelener
Manuskripte, Straelen 2003

* From: 'Dan Pagis: Collected Poems', translated by Gila
Abrahamson. Hakibbutz Hameukhad/Bialik Institute, 1991

** From: 'Variable Directions', translated by Stephen Mitchell.
North Point Press, San Francisco, 1989

הטקסטים מתוך: דן פגיס, כל השירים
עורכים: חנן חבר, ט. כרמי
הוצאת הקיבוץ המאוחד ומוסד ביאליק
תל אביב וירושלים, תשנ"ב 1991

Tsippi FLEISCHER ©2002
"SAGA PORTRAIT"

in
 Deutsch
 v = sch
 kh = ch

הפורטרט

Das Porträt

הילד
 אינגו יושב בקנחתה,
 קשה לי לתפס את קו לחייו.
 אני רושם קו אחד
 וקמטי פניו מתרבים,
 אני טובל מקחול
 ושפתיו מתעקמות, שערו מלבין.
 עורו המכחיל מתקלף מעל עצמותיו. אינגו.
 הנקו אינגו נאני
 אנה אני בא.

- 1 Der Junge
- 2 sitzt nicht still.
- 3 Ich treffe nur schwer die Linie seiner Wangen.
- 4 Ich zeichne eine Linie,
- 5 und sein Gesicht kriegst immer mehr Falten,
- 6 ich tauche den Pinsel ein,
- 7 und seine Lippen erschlaffen, sein Haar wird weiß,
- 8 die Haut wird blau und schält sich von den Knochen. Er verschwindet.
- 9 Der Alte verschwindet, und ich,
- 10 wo soll ich hin?

Text: DAN PAGIS

Phonetics

- 1 HAYELED
- 2 EYNENU YOŠEV BIMNUKHA.
- 3 KAŠE LI LITPOS ET KAV LEKHAYAV.
- 4 ANI ROŠEM KAV EKHAD
- 5 VEKIMTEY PANAV MITRABIM
- 6 ANI TOVEL MIKKHOL
- 7 USFATAV MITAKMOT, SE'ARO MALBIN,
- 8 'ORO HAMAKKHIL MITKALEF ME'AL'ATSMOTAV.
EYNENU.
- 9 HAZAKEN EYNENU VA'ANI
- 10 ANA ANI BA

$\text{♩} = 96$ (" ") $\text{♩} = 120$ $\text{♩} = 144$ $\text{♩} = 168$ $\text{♩} = 192$

mp 1 2 3 4

ND- $\text{עֵלֶיךָ יְיָ אֱלֹהֵינוּ$ $\text{אֱלֹהֵינוּ אֱלֹהֵינוּ אֱלֹהֵינוּ}$ $\text{אֱלֹהֵינוּ אֱלֹהֵינוּ אֱלֹהֵינוּ}$ $\text{אֱלֹהֵינוּ אֱלֹהֵינוּ אֱלֹהֵינוּ}$

laham mp $\text{הָאֱלֹהִים לֹא יִשְׁכַּח עַד־עַד}$ $\text{וְעַד־עַד וְעַד־עַד וְעַד־עַד}$ $\text{וְעַד־עַד וְעַד־עַד וְעַד־עַד}$ $\text{וְעַד־עַד וְעַד־עַד וְעַד־עַד}$

5 6 7 8 9

$\text{אֱלֹהֵינוּ אֱלֹהֵינוּ אֱלֹהֵינוּ}$ $\text{אֱלֹהֵינוּ אֱלֹהֵינוּ אֱלֹהֵינוּ}$ $\text{אֱלֹהֵינוּ אֱלֹהֵינוּ אֱלֹהֵינוּ}$ $\text{אֱלֹהֵינוּ אֱלֹהֵינוּ אֱלֹהֵינוּ}$ $\text{אֱלֹהֵינוּ אֱלֹהֵינוּ אֱלֹהֵינוּ}$

mf $\text{וְעַד־עַד וְעַד־עַד וְעַד־עַד}$ $\text{וְעַד־עַד וְעַד־עַד וְעַד־עַד}$ $\text{וְעַד־עַד וְעַד־עַד וְעַד־עַד}$ $\text{וְעַד־עַד וְעַד־עַד וְעַד־עַד}$ $\text{וְעַד־עַד וְעַד־עַד וְעַד־עַד}$

mp $\text{וְעַד־עַד וְעַד־עַד וְעַד־עַד}$ $\text{וְעַד־עַד וְעַד־עַד וְעַד־עַד}$ $\text{וְעַד־עַד וְעַד־עַד וְעַד־עַד}$ $\text{וְעַד־עַד וְעַד־עַד וְעַד־עַד}$ $\text{וְעַד־עַד וְעַד־עַד וְעַד־עַד}$

(mp) 10 11 12

$\text{אֱלֹהֵינוּ אֱלֹהֵינוּ אֱלֹהֵינוּ}$ $\text{אֱלֹהֵינוּ אֱלֹהֵינוּ אֱלֹהֵינוּ}$ $\text{אֱלֹהֵינוּ אֱלֹהֵינוּ אֱלֹהֵינוּ}$ $\text{אֱלֹהֵינוּ אֱלֹהֵינוּ אֱלֹהֵינוּ}$ $\text{אֱלֹהֵינוּ אֱלֹהֵינוּ אֱלֹהֵינוּ}$

(mp) $\text{וְעַד־עַד וְעַד־עַד וְעַד־עַד}$ $\text{וְעַד־עַד וְעַד־עַד וְעַד־עַד}$ $\text{וְעַד־עַד וְעַד־עַד וְעַד־עַד}$ $\text{וְעַד־עַד וְעַד־עַד וְעַד־עַד}$ $\text{וְעַד־עַד וְעַד־עַד וְעַד־עַד}$

$\text{וְעַד־עַד וְעַד־עַד וְעַד־עַד}$ $\text{וְעַד־עַד וְעַד־עַד וְעַד־עַד}$ $\text{וְעַד־עַד וְעַד־עַד וְעַד־עַד}$ $\text{וְעַד־עַד וְעַד־עַד וְעַד־עַד}$ $\text{וְעַד־עַד וְעַד־עַד וְעַד־עַד}$

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Prague-Wien

ah = ch in German
y = j " "
sh = sch " "

Handwritten musical score for the song "Furze-havze-munotay ha zahh a-ta co-". The score is written on three staves in 3/4 time. The first staff contains the melody with lyrics in Persian script below it. The second and third staves contain a piano accompaniment with chords. Dynamics include (p), mp, and p. The score is divided into measures 13, 14, and 15.

Measure 13: (p)
 Measure 14:
 Measure 15: mp p

Lyrics:
 -'0-77 3-77 1: -1N-1-1-1 7- 7- 7-77 18-
 fi ra ze-hav ze - mu-no-tay ha zahh a-ta co-

ਮਾਧੋਰਾਜ ਬੀ. ਟੀ. ਟੀ. ਟੀ.
1929. 9. 6-11 ਮਿਥੁਨ
ਭਵਿੱਖ: ਮੀ. ਰੀਤ 'ਮਨ'

Handwritten musical score for three staves. The top staff has treble clef, key signature of one sharp (F#), and time signature of 2/4. It contains measures 16, 17, and 18. Below the notes are handwritten lyrics in Arabic script. The middle staff also has a treble clef, key signature of one sharp, and time signature of 2/4. It contains measures 16, 17, and 18. Below the notes are handwritten lyrics in English: "(P) fe-ret / khohkha-ti she-he-ve - fi-ra". The bottom staff has a treble clef, key signature of one sharp, and time signature of 2/4. It contains measures 16, 17, and 18. Below the notes are handwritten lyrics in Arabic script.

אלה :
האבות והאמהות
הכל במלכות
(ע"ר ד"ר)
אם תבנה
(הכלל הכולל)
הנמשך, ואם
בפנימיות (החלטה)
נמשך
אם
אם
אם

[ציון לשיר. ספר נקי באיטאליה.]

22 Nov 80
Completed

הכרזת נד בקצרה ואולם פחות או יותר. לצומח
הרבה היות מית הפטינה פטרסטיס כון אכן
אחידות: פאנדאליס סקסטורליס כל הענין אולם
שזה כון בקצרה אודות: עמיתיה יסודות קאדע שפיתגורס
במחשבותו הליניאריה - ענין הילדיות נאיש כד וסאקאליס
אודות, שזונת תשיו פאנדע. מתחתיו נכספס שרפאליס
בספרה גפורה הילדית ופי שפטיס לקול (פטיס), במחשבות
יחס נקוד. חופשית כון רוסטיקה, משהו אחרת
עין - אינשהו יופי: הילדיות חמקה אכסיה עדין קושה
ל הענין כפכפון חי.
שנה - הענין הילדית רוסטיקה (הילדית של פטיס) אכן כד
אוריינטל עס השפעות שירה ימה (תבנית אופייני), שנים
פספוס אכן כל מילה מחורה כל קר רכה תפסות 20. 10. 4.

7.
 8.
 9.
 10.

הפורטרט

הילד

אינגו יושב במנוחה,
קושה לי לתפס את קו לחייו.
אני רושם קו אחד
וקמטי פניו מתרבים,
אני טובל מכחול
ושפתיו מתעקמות, שצרו מלביו,
עורו המכתיל מתקלף מעל עצמותיו. אינגו.
הזקן אינגו ואני
אנה אני בא.

Handwritten musical score for the first system. It features a vocal line (Cpt) and a piano line (Obl). The vocal line includes lyrics in Hebrew and English: "mit ha'lef me al ats mo tau", "ey he nu", and "pitch". The piano line includes the word "point" and musical notation. There are circled numbers 19, 20, 21, and 22. A box on the right contains handwritten notes in Hebrew and English, including "point", "pitch", and "ta".

Handwritten musical score for the second system, titled "II וריאציה / VARIATION II". It features a vocal line (Cpt) and a piano line (Obl). The vocal line includes lyrics in Hebrew and English: "ha - ye", "led", "ey he nu", "yo shev", and "him nu". The piano line includes the word "point" and musical notation. There are circled numbers 1, 2, 3, 4, 5, 6, and 7. A box on the right contains handwritten notes in Hebrew and English, including "point", "pitch", and "ta".

Handwritten musical score for the third system. It features a vocal line (Cpt) and a piano line (Obl). The vocal line includes lyrics in Hebrew and English: "ha - ye", "led", "ey he nu", "yo shev", and "him nu". The piano line includes the word "point" and musical notation. There are circled numbers 8, 9, 10, 11, 12, and 13. A box on the right contains handwritten notes in Hebrew and English, including "point", "pitch", and "ta".

Handwritten musical score for the fourth system, titled "singing with pressure". It features a vocal line (Cpt) and a piano line (Obl). The vocal line includes lyrics in Hebrew and English: "ha - ye", "led", "ey he nu", "yo shev", and "him nu". The piano line includes the word "point" and musical notation. There are circled numbers 14, 15, 16, 17, 18, and 19. A box on the right contains handwritten notes in Hebrew and English, including "point", "pitch", and "ta".

Handwritten musical score for Soprano (S), Oboe (Obl), and Piano (Poi). The system covers measures 32 to 37.

Measure 32: Soprano: *se* (mf); Oboe: *se* (mp); Piano: *se* (mf).

Measure 33: Soprano: *ca* (mp); Oboe: *ca* (mp); Piano: *ca* (mp).

Measure 34: Soprano: *ro* (mp); Oboe: *ro* (mp); Piano: *ro* (mp).

Measure 35: Soprano: *mal* (mp); Oboe: *mal* (mp); Piano: *mal* (mp).

Measure 36: Soprano: *ly* (mp); Oboe: *ly* (mp); Piano: *ly* (mp).

Measure 37: Soprano: *ha* (mp); Oboe: *ha* (mp); Piano: *ha* (mp).

Handwritten notes above the staff: "הנהיגה את הציפורים" (She led the birds).

Handwritten musical score for Soprano (S), Oboe (Obl), and Piano (Poi). The system covers measures 38 to 43.

Measure 38: Soprano: *mit* (mp); Oboe: *mit* (mp); Piano: *mit* (mp).

Measure 39: Soprano: *ha* (mp); Oboe: *ha* (mp); Piano: *ha* (mp).

Measure 40: Soprano: *lel* (mp); Oboe: *lel* (mp); Piano: *lel* (mp).

Measure 41: Soprano: *in* (mp); Oboe: *in* (mp); Piano: *in* (mp).

Measure 42: Soprano: *in* (mp); Oboe: *in* (mp); Piano: *in* (mp).

Measure 43: Soprano: *tr* (mp); Oboe: *tr* (mp); Piano: *tr* (mp).

Handwritten notes above the staff: "הנהיגה את הציפורים" (She led the birds).

Handwritten musical score for Soprano (S), Oboe (Obl), and Piano (Poi). The system covers measures 44 to 46.

Measure 44: Soprano: *sey* (mp); Oboe: *sey* (mp); Piano: *sey* (mp).

Measure 45: Soprano: *ne* (mp); Oboe: *ne* (mp); Piano: *ne* (mp).

Measure 46: Soprano: *nu* (mp); Oboe: *nu* (mp); Piano: *nu* (mp).

Handwritten notes above the staff: "הנהיגה את הציפורים" (She led the birds).

Handwritten notes at the bottom left of the page:

מפ/מפ 3:2
 חזקתו של הציפורים
 (הנהיגה את הציפורים)
 חזקתו של הציפורים - חזקתו של הציפורים

שירה
"III

III

Chest voice, diction

קול תזמרה
זמרה

III וריאציה

VARIATION III

Handwritten musical notation for Variation III, measures 1-5. The notation includes a treble clef, a key signature of one sharp (F#), and a 6/4 time signature. The music is written on a grand staff with a vocal line and a piano accompaniment line. The vocal line features various notes, rests, and dynamic markings such as *pp* and *ppp*. The piano accompaniment includes chords and rhythmic patterns. The lyrics are written in Hebrew and English, with some words like "ha", "ye", "e", "led", "sey", "ne", and "we" appearing. The measure numbers 1 through 5 are circled at the top of the staff.

Handwritten musical notation for Variation III, measures 6-9. The notation continues from the previous section, maintaining the same key signature and time signature. The vocal line and piano accompaniment are shown, with dynamic markings like *pp* and *ppp*. The lyrics include "nu", "yo", "she", "him", "nu", "kha", and "ha". The measure numbers 6 through 9 are circled at the top of the staff.

Handwritten musical notation for Variation III, measures 10-12. The notation continues from the previous section, maintaining the same key signature and time signature. The vocal line and piano accompaniment are shown, with dynamic markings like *pp* and *ppp*. The lyrics include "she", "li", "pos", "set", "bad", and "ah". The measure numbers 10 through 12 are circled at the top of the staff.

Handwritten notes in Hebrew and English, likely providing performance instructions or commentary. The text includes phrases like "שירה" (Song) and "וריאציה" (Variation).

Handwritten notes in Hebrew and English, likely providing performance instructions or commentary. The text includes phrases like "שירה" (Song) and "וריאציה" (Variation).

Handwritten musical score for measures 13-16. The score is written on three staves: Cpt (Cello/Piano), Obl (Oboe), and point (Piano). The music is in 4/4 time and features a key signature of one sharp (F#).

Measure 13: Cpt (p) has notes for 'le', 'kha', and 'rav'. Obl (p) has notes for 'le' and 'kha'. point has notes for 'le' and 'kha'.

Measure 14: Cpt (p) has notes for 'yav' and 'yav'. Obl (p) has notes for 'yav' and 'yav'. point has notes for 'yav' and 'yav'.

Measure 15: Cpt (p) has notes for 'ni' and 'ni'. Obl (p) has notes for 'ni' and 'ni'. point has notes for 'ni' and 'ni'.

Measure 16: Cpt (p) has notes for 'ro' and 'shem'. Obl (p) has notes for 'ro' and 'shem'. point has notes for 'ro' and 'shem'.

Handwritten musical score for measures 17-20. The score is written on three staves: Cpt (Cello/Piano), Obl (Oboe), and point (Piano). The music is in 4/4 time and features a key signature of one sharp (F#).

Measure 17: Cpt (p) has notes for 'kha' and 'kha'. Obl (p) has notes for 'kha' and 'kha'. point has notes for 'kha' and 'kha'.

Measure 18: Cpt (p) has notes for 'kha' and 'kha'. Obl (p) has notes for 'kha' and 'kha'. point has notes for 'kha' and 'kha'.

Measure 19: Cpt (p) has notes for 've' and 've'. Obl (p) has notes for 've' and 've'. point has notes for 've' and 've'.

Measure 20: Cpt (p) has notes for 'tey' and 'tey'. Obl (p) has notes for 'tey' and 'tey'. point has notes for 'tey' and 'tey'.

Handwritten musical score for measures 21-23. The score is written on three staves: Cpt (Cello/Piano), Obl (Oboe), and point (Piano). The music is in 4/4 time and features a key signature of one sharp (F#).

Measure 21: Cpt (p) has notes for 'pa' and 'pa'. Obl (p) has notes for 'pa' and 'pa'. point has notes for 'pa' and 'pa'.

Measure 22: Cpt (p) has notes for 'mit' and 'mit'. Obl (p) has notes for 'mit' and 'mit'. point has notes for 'mit' and 'mit'.

Measure 23: Cpt (p) has notes for 'ra' and 'ra'. Obl (p) has notes for 'ra' and 'ra'. point has notes for 'ra' and 'ra'.

3 pcs [L] = [L] in thick tongue between teeth

Handwritten musical score for the first system, measures 35-38.

Measure 35: Treble clef, key signature of one flat. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Bass clef: G3 (half), B2 (half). Dynamics: *mp*. Performance instruction: *point*.

Measure 36: Treble clef: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Bass clef: G3 (half), B2 (half). Dynamics: *mp*. Performance instruction: *bin*.

Measure 37: Treble clef: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Bass clef: G3 (half), B2 (half). Dynamics: *mp*. Performance instruction: *bin*.

Measure 38: Treble clef: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Bass clef: G3 (half), B2 (half). Dynamics: *mp*. Performance instruction: *bin*.

Handwritten notes above the staff: *mal*, *bin*, *mal*, *bin*.

Handwritten notes below the staff: *point*, *mal*, *bin*, *mal*.

Handwritten musical score for the second system, measures 39-42.

Measure 39: Treble clef, key signature of one flat. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Bass clef: G3 (half), B2 (half). Dynamics: *mp*. Performance instruction: *point*.

Measure 40: Treble clef: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Bass clef: G3 (half), B2 (half). Dynamics: *mp*. Performance instruction: *bin*.

Measure 41: Treble clef: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Bass clef: G3 (half), B2 (half). Dynamics: *mp*. Performance instruction: *bin*.

Measure 42: Treble clef: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Bass clef: G3 (half), B2 (half). Dynamics: *mp*. Performance instruction: *bin*.

Handwritten notes above the staff: *mal*, *bin*, *mal*, *bin*.

Handwritten notes below the staff: *point*, *mal*, *bin*, *mal*.

Handwritten musical score for the third system, measures 43-46.

Measure 43: Treble clef, key signature of one flat. Notes: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Bass clef: G3 (half), B2 (half). Dynamics: *mp*. Performance instruction: *point*.

Measure 44: Treble clef: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Bass clef: G3 (half), B2 (half). Dynamics: *mp*. Performance instruction: *bin*.

Measure 45: Treble clef: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Bass clef: G3 (half), B2 (half). Dynamics: *mp*. Performance instruction: *bin*.

Measure 46: Treble clef: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter). Bass clef: G3 (half), B2 (half). Dynamics: *mp*. Performance instruction: *bin*.

Handwritten notes above the staff: *mal*, *bin*, *mal*, *bin*.

Handwritten notes below the staff: *point*, *mal*, *bin*, *mal*.

Handwritten notes at the bottom left of the page.

Handwritten notes at the bottom center of the page.

Handwritten musical score for a vocal and piano piece. The score is written on three staves: Cpt (Carpenter), Obl (Oboe), and point (Piano). The music is in 4/4 time and features a variety of notes, rests, and dynamic markings.

Lyrics (Hebrew):

טב (46) טב (47) טב (48) טב (49) טב (50) טב (51)

Dynamic markings: *pp*, *ppp*, *non rit.*

Handwritten musical score for a vocal and piano piece, labeled **IV VARIATION IV**. The score is written on three staves: Cpt (Carpenter), Obl (Oboe), and point (Piano). The music is in 4/4 time and features a variety of notes, rests, and dynamic markings.

Lyrics (Hebrew):

טב (46) טב (47) טב (48) טב (49) טב (50) טב (51)

Dynamic markings: *ff*, *mf*, *mp*, *imp*, *proviz.*, *quick a high pitch*, *being abroad*, *led*, *ye*, *shew*, *lim*, *nu*.

Handwritten musical score for a vocal and piano piece, labeled **IV VARIATION IV**. The score is written on three staves: Cpt (Carpenter), Obl (Oboe), and point (Piano). The music is in 4/4 time and features a variety of notes, rests, and dynamic markings.

Lyrics (Hebrew):

טב (46) טב (47) טב (48) טב (49) טב (50) טב (51)

Dynamic markings: *ff*, *mf*, *mp*, *imp*, *proviz.*, *quick a high pitch*, *being abroad*, *led*, *ye*, *shew*, *lim*, *nu*.

Handwritten notes and diagrams at the bottom of the page, including a diagram of a box with the word "Yin" and a note "very low speech".

Yin

very low speech

non pitched (pitch)

// probably was cut in the recorded version //

Handwritten musical score for the first system. It includes vocal lines with lyrics in Hebrew and English, and instrumental parts for Cpt (ff), Oble (mf), and Point (mp). The lyrics include "kha", "ha", "she", "li", "quite hysterical", and "lit".

Lyrics:
 (12) kha
 (13) ha
 (14) she
 (15) li
 (16) quite hysterical
 (16) lit

Handwritten musical score for the second system. It includes vocal lines with lyrics in Hebrew and English, and instrumental parts for Cpt, Oble, and Point. The lyrics include "pos", "set", "haav", "le", "kha", and "yav".

Lyrics:
 (17) pos
 (18) set
 (19) haav
 (20) le
 (21) kha
 (21) yav

Handwritten musical score for the third system. It includes vocal lines with lyrics in Hebrew and English, and instrumental parts for Cpt, Oble, and Point. The lyrics include "ha", "she", "lit", "pos", "set", "haav", "le", "kha", and "yav".

Lyrics:
 (22) ha
 (23) she
 (24) lit
 (25) pos
 (26) set
 (26) haav
 (26) le
 (26) kha
 (26) yav

אני חושב שזה
היה חלק מהמקור

שלושה בלוי מקהלה קטנה

סידור - סידור סידור סידור
 נא היטב את כל המילים
 המצוינות בכתב יד.

Handwritten musical score system 1. The staff contains notes with lyrics in Hebrew and English. The lyrics are: *יְהוָה יְהוָה יְהוָה* (YHWH YHWH YHWH) and *יְהוָה יְהוָה יְהוָה* (YHWH YHWH YHWH). The English lyrics are: *pl shem*, *khav*, *khad*, *khad*. The staff is marked with *ff* (fortissimo) and *mf* (mezzo-forte). The system is numbered 28, 29, 30, 31.

Handwritten musical score system 2. The staff contains notes with lyrics in Hebrew and English. The lyrics are: *יְהוָה יְהוָה יְהוָה* (YHWH YHWH YHWH) and *יְהוָה יְהוָה יְהוָה* (YHWH YHWH YHWH). The English lyrics are: *ve*, *him*, *tey*, *pa*. The staff is marked with *ff* (fortissimo) and *mf* (mezzo-forte). The system is numbered 32, 33, 34, 35, 36, 37. A note in measure 33 says: "sing for two bars with an opened mouth, swallow the air inside".

Handwritten musical score system 3. The staff contains notes with lyrics in Hebrew and English. The lyrics are: *יְהוָה יְהוָה יְהוָה* (YHWH YHWH YHWH) and *יְהוָה יְהוָה יְהוָה* (YHWH YHWH YHWH). The English lyrics are: *mit*, *ra*, *him*. The staff is marked with *ff* (fortissimo) and *mf* (mezzo-forte). The system is numbered 38, 39, 40, 41, 42. A note in measure 39 says: "sing for two bars with an opened mouth, swallow the air inside".

וְכִן אֵלֶיךָ יְהוָה

וְכִן אֵלֶיךָ יְהוָה
אֵלֶיךָ יְהוָה
יְהוָה אֵלֶיךָ
יְהוָה אֵלֶיךָ
יְהוָה אֵלֶיךָ
יְהוָה אֵלֶיךָ

Handwritten musical score for the first system. It includes staves for Cpt, Oble, point, and a vocal line. The vocal line has lyrics in Hebrew and English. The score includes dynamic markings such as *f*, *ff*, *fff*, *mp*, *mf*, and *f*. There are also performance instructions like "highest bin" and "se ca ro mal lin". A large handwritten "14" is circled on the right side.

Handwritten musical score for the second system. It includes staves for Cpt, Oble, point, and a vocal line. The vocal line has lyrics in Hebrew and English. The score includes dynamic markings such as *f*, *ff*, *fff*, *mp*, *mf*, and *f*. There are also performance instructions like "highest bin" and "se ca ro mal lin".

Handwritten musical score for the third system. It includes staves for Cpt, Oble, point, and a vocal line. The vocal line has lyrics in Hebrew and English. The score includes dynamic markings such as *f*, *ff*, *fff*, *mp*, *mf*, and *f*. There are also performance instructions like "highest bin" and "se ca ro mal lin".

לחן נגינה

החלפת צלילים
החלפת צלילים

Handwritten musical score for the first system. It features a vocal line with lyrics in Hebrew and English, and an instrumental line. The lyrics are: "mit ba lef me cal cats mo tar". The instrumental line has a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staff: "mit ba lef me cal cats mo tar". The instrumental line has a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staff: "mit ba lef me cal cats mo tar".

Handwritten musical score for the second system. It features a vocal line with lyrics in Hebrew and English, and an instrumental line. The lyrics are: "mit ba lef me cal cats mo tar". The instrumental line has a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staff: "mit ba lef me cal cats mo tar". The instrumental line has a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staff: "mit ba lef me cal cats mo tar".

Handwritten musical score for the third system. It features a vocal line with lyrics in Hebrew and English, and an instrumental line. The lyrics are: "mit ba lef me cal cats mo tar". The instrumental line has a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staff: "mit ba lef me cal cats mo tar". The instrumental line has a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staff: "mit ba lef me cal cats mo tar".

Dan Pagis - The Portrait

(Coda)

Tsippi Fleisher

Voice

Voice

Voice

Voice

a ha - za - ken ey - ne - nu

9

Voice

Voice

Voice

Voice

a va - a - ni a - na a - ni

a ha - za - ken ey - ne - nu

17

Voice

Voice

Voice

Voice

ba

a va - a - ni a - na

-za - ken ey - ne - nu a va

a ha - za - ken

24

Voice

a - ha - za - ken ey - ne -

Voice

a - ni ba a - ha

Voice

a - ni a - na a - ni ba

Voice

ey - ne - nu a - va - a -

31

Voice

-nu a - va - a - ni

Voice

za - ken ey - ne - nu

Voice

a - ha -

Voice

-ni a - na a - ni ba

37

Voice

a - na a - ni ba

Voice

a - a

Voice

-za - ken ey - ne - nu a

Voice

a - ha