

Yifeat Ziv

How Much Time?

A song cycle by poet Yehuda Amichai

For Voice and Violoncello

2013

(1)
The mountains have valleys
And I have thoughts.

(1)
לְהָרִים יֵשׁ עֲמָקִים
וְלִי מַחְשְׁבוֹת.

They are broad
until the fog and till (there are) no paths

הֵן רְחֹבוֹת
עַד הָעָרְפֶּל וְעַד בְּלֵי דְרָכִים.

(מתוך: "שירים לאישה", 'במרחק שתי תקוות')

(2)
I know now where they live,
but I will never feel my own hands as the hands of
others.
God took away the vowels (also – movements)
And left me but consonants
that's why my life is sad. That's why my life is in a
rush.

(2)
אֲנִי יוֹדֵעַ עַכְשָׁו הֵיכֵן הֵם גָּרִים,
אֲךָ לְעוֹלָם לֹא אֶחֱוֹשׂ יָדַי עֲצָמֵי כַּיְדֵי הָאֲחֵרִים.
אֲלֵהִים נֹטֵל אֶת הַתְּנוּעוֹת וְהַשְּׂאִיר לִי רַק עֲצוּרִים
לְכֵן חֲיֵי עֲצוּבִים. לְכֵן חֲיֵי מְמַהְרִים.

(מתוך: "בוזית ישרה – מחזור מרובעים",
'במרחק שתי תקוות')

(3)
I remember the rain,
but I've forgotten the things
the rain fell on many years ago.

(3)
אֲנִי זוֹכֵר אֶת הַגֶּשֶׁם,
אֲךָ שָׁכַחְתִּי אֶת הַדְּבָרִים,
שֶׁהִגְשֵׁם נָפַל עֲלֵיהֶם לְפָנַי שָׁנִים.

A gaze has already been lifted,
like an airplane between still-supervised
and already-distant, of abandonment and
forgetfulness.

מִבֶּט כָּבֵר מוֹרָם,
כְּמוֹ אוֹרִיוֹן בֵּין עוֹד-פִּיקוּחַ
וּבֵין כָּבֵר-מְרַחֲקִים שֶׁל הַפֶּקֶר וְשִׁכְחָה.

a foreign land passes
its waters upon me.

אֶרֶץ זָרָה מַעֲבִירָה
עַל פְּנֵי אֶת מִימֶיהָ.

How much time needs to pass
in order for such spider webs to be created,
how much time?

כַּמָּה זְמַן צָרִיף לְעֵבֵר,
כַּדֵּי שִׁיתְהוּוּ קוּרֵי עַכְבִּישׁ כְּאֵלֶּה,
כַּמָּה זְמַן?

(מתוך: "כמה זמן", 'עכשיו ברעש')

(4)
In the language of absence

(4)
בְּשִׁפְתַּי הַהֶעֱדָרוֹת

Speak to me in the language of absence,
Speak to me now.
Because the present too
Isn't but a desperate entreaty
To stay put,
To rest a while, and not to be in a journey
Like birds, and like words,
For the words too must always come back

דַּבְּרֵי אֵלַי בְּשִׁפְתַּי הַהֶעֱדָרוֹת,
דַּבְּרֵי אֵלַי עַכְשָׁו.
כִּי גַם הַהֵנָּה
אֵינִי אֶלָּא תַחֲנוּן נוֹאֵשׁ
לְהִשָּׂאֵר בְּמָקוֹם,
לְנוּחַ מְעַט וְלֹא לְהִיּוֹת בְּמַסָּע
כְּמוֹ צִפְרִים וְכְמוֹ מְלִים.
כִּי גַם הַמְּלִים צָרִיכוֹת לְחֹזֵר תְּמִיד

In the Via Delorosa (path of misery) of speaking and
hearing,
Forgetting and speaking from within a dream.

בְּדֶרֶךְ הַיְסוּרִים
שֶׁל דְּבוּר וְשִׁמְיעָה,
שִׁכְחָה וְדְבוּר מִתּוֹךְ חֵלוֹם.

Speak to me in the language of absence.

דַּבְּרֵי אֵלַי בְּשִׁפְתַּי הַהֶעֱדָרוֹת.

(עכשיו ברעש)

(5)

Break now

Break now

The words between us

into sharp shards:

"I'll never be able to live without you",

And thrust them one by one

In each other's heart:

I'll not be able to.

live,

never,

without you.

live.

no.

(5)
לְשֹׁבֵר עֶכְשָׁו

לְשֹׁבֵר עֶכְשָׁו

אֶת הַמְּלִים שֶׁבֵּינֵינוּ

לְרִסְסִים חֲדִים:

"לְעוֹלָם לֹא אוּכַל לְחַיּוֹת בְּלִעְדֶּיךָ",

וְלִתְקַע אוֹתָם אֶחָד אֶחָד

בְּלֵב הַשְּׂנִי:

לֹא אוּכַל.

לְחַיּוֹת,

לְעוֹלָם לֹא,

בְּלִעְדֶּיךָ.

לְחַיּוֹת.

לֹא.

(עכשיו ברעש)

(6)

The last thing I heard

was that they played an old tune

that the feet no longer rise up

to dance to.

No more words, but rather ghosts

will lift my heart, like

an old letter, out on the streets.

(6)

הַדָּבָר הָאַחֲרוֹן שֶׁשָּׁמַעְתִּי

הָיָה, שֶׁנִּגְנְנוּ מִנְּגִינָה עֲתִיקָה

שֶׁלֹּא עוֹד הַרְגַּלִּים מִתְרוֹמְמוֹת בָּהּ עֶכְשָׁו

לְרִקְדָּה.

לֹא עוֹד מְלִים אֲלָא רוּחוֹת

יְרִימוּ לִי אֶת הַלֵּב, כְּמוֹ

מִכְתָּב יָשָׁן, בְּחוּצוֹת.

(מתוך: "יציאה", המקום שלא הייתי בו)

(Translation: Shira Z Carmel.)

(1)

♩=85 Rubato

Violoncello

pizz poco accel.. vib. poco accel.. vib. arco poco accel...

mf

Detailed description: This block contains the first system of the Violoncello part. It starts with a 3/4 time signature, changes to 2/4, then 3/4, 5/4, and finally 3/4 and 4/4. The music features a mix of pizzicato and arco playing, with various dynamics and articulations like 'pizz poco accel..', 'vib.', and 'arco poco accel...'. A mezzo-forte (mf) dynamic is indicated at the beginning.

Vc.

poco rit....

Detailed description: This block shows the second system of the Violoncello part. It continues with a 4/4 time signature and includes a 'poco rit....' marking. The music features a melodic line with some triplets and a final triplet ending.

Vc.

♩=45 sul pont. Sfumato

p 5 5 5 5 5 5

Detailed description: This block shows the third system of the Violoncello part. It is marked '♩=45 sul pont. Sfumato' and begins with a piano (p) dynamic. The music consists of a continuous, flowing sixteenth-note pattern with frequent fifth-finger (5) fingering.

Singer

Le - ha - rim Yesh

Vc.

5 5 5 5 5 5

Detailed description: This block shows the fourth system, featuring the Singer's vocal line and the Violoncello accompaniment. The Singer's part has a 3/4 time signature and lyrics 'Le - ha - rim Yesh'. The Vc. part continues with the sixteenth-note pattern and fifth-finger fingering.

Singer

'A - ma - kim Ve - li Mach - sha -

Vc.

5 5 5 5 5 5

Detailed description: This block shows the fifth system, continuing the vocal and cello parts. The Singer's part has a 4/4 time signature and lyrics ''A - ma - kim Ve - li Mach - sha -'. The Vc. part continues with the sixteenth-note pattern and fifth-finger fingering.

Singer

vot Hen Re - cha - vot Re - cha

wide

Vc.

5 5 5 5 5 5

Detailed description: This block shows the sixth system, the final system on the page. The Singer's part has a 4/4 time signature and lyrics 'vot Hen Re - cha - vot Re - cha'. The Vc. part continues with the sixteenth-note pattern and fifth-finger fingering. A 'wide' marking is placed above the Singer's line.

Singer
vot Ooh

Vc.
sp *p* $\text{♩} = 70$ dreamy

Singer

Vc.

Singer
Le-ha-rim Yesh 'A-ma - kim Ve - Li Mach - sha - vot

Vc.
Ad Ha - 'a - ra - fel

clear mp *mf* *poco rit..* *poco a poco sfumato...*

Singer
Ad Ha - 'a - ra - fel Ve - 'ad Bli Dra - chim

Vc.
Ad Ha - 'a - ra - fel

sfumato p *rit.* *pizz* *arco*


(2)


♩=120 swing eights
f spoken sung

Singer 
A-ni Yo-

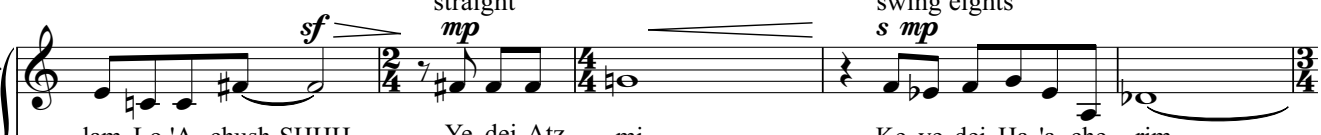
Vc. 
f


straight eights swing eights

Singer 
da-at Ach shav_ Hei-chan Hem Ga rim Ach Le-o-

Vc. 
p *mf*

rit. . . . A tempo swing eights

Singer 
lam Lo 'A-chush SHHH Ye dei Atz mi_ Ke-ye-dei Ha-'a-che-rim

Vc. 
sf straight *mp* *rit.* . . . A tempo *f* *p*

spoken

Singer 
A-ni Yo-da 'at_ Ach-shav

Vc. 
f swing eights

Ad-lib

straight eights

surprised (hold the breath)

ff **ff**

Singer

Hei-chan Hem Ga -rim E-lo - hi - (M) (HA)! E-lo - hi (HI)! (M) E-lo (HI)!

Vc.

Ad-lib

A tempo **accel.** **rit.**

(hold the breath)

ff **fff**

Singer

hi - (M) (HA)! Na - tal Et Ha - tnu - 'ot Ve-hish-'ir Li Ra - (K)

Vc.

A tempo **accel.** **rit.**

A tempo

♩ = 120

f

Singer

I (TZ) (HI) U (R) (HI) (M)

Vc.

A tempo

pizz

ff

start when it feels right

f

Singer

I (TZ) (HI) U (R) (HI) (M)

Vc.

Singer

Dolce
arco

Vc.

mp

Singer

mp swing eights

La-chen Cha-yai A-tzu vim____

rit.

La-chen

straight eights

Cha-yai Me-ma-ha - rim

Vc.

mf

rit.

(3)

Reminiscently
Ad-lib

Singer *p*

A - ni Zo - che - ret Et Ha - ge - she - (M) Ach Sha - chach - ti Et Ha - dva - rim

Singer *♩=55* dreamy

She - ha - ge - shem Na - fal A - lei he - (M) Lif - nei Sha - ni

Singer *♩=60-63*

- m

Singer *♩=50*

- m

Singer *mp* *accel.*

Ma - bat Kvar Mu - ram Kmo A - vi - ron Bein Od Pi -

Singer *mf* **A tempo** *rit.* *fp*

ku-ach Bein Od Pi-ku -ach U - Vein Kvar Mer-cha - kin Shel Hef - ker Ve-shi-che

Vc. *mp* **A tempo** *rit.* *fp*

Singer **A tempo** *rit.* *f* **dense**

cha E - retz Za -

Vc. **A tempo** *mp*

Singer *rit.*

ra Ma - 'a - vi - ra Al Pa - nai Et - mei -

Vc. *rit.*

Singer **Ad-lib** *p*

me-ha Ka-ma Zman Ka - ma Zman Tza - rich La-'a - vor K'dei She-yit-ha-

Vc. **Ad-lib** *mp* *p*

Singer

vu Ku - rei A - ka - vish Ka - 'e - le Ka - ma Zman Ka ma Zman - (N)

Vc.

(4)

$\text{♩} = 55$
Rubato

Singer

Da-ber 'E - lay Da-ber 'E - lay

Vc.

$\text{♩} = 55$
Rubato
mp

Singer

Da-ber 'E - lay Be-sfat Ha-he-'a - drut Da - ber 'E-lay Ach-shav Ki

Vc.

Singer

gam Ha - ho - ve 'Ei - no 'E - la Ta - cha - noon no-'ash (SH) Le - hi - sha -

Vc.

Singer

'er Ba-ma-kom La - nu-ach me-'at ve-lo Li - hi - yot Ba-ma - sa

Vc.

Singer *p* Kmo Tzi-po-rim U-chmo Mi - lim Ki Gam Ha-mi-lim Tzri -

Vc. *p*

Singer *rit.* *f* *A tempo* *p*
 chot La-cha zor Ta mid Be-de-rech Ha-yi-su rim Shel Di - bur 'U-shmi - 'a Shi-che

Vc. *rit.* *f* *A tempo* *p*

Singer *3* cha Ve-di-bur Mi-toch Cha - lom

Vc. *3*

Singer *p* *mp*
 Da-ber 'E - lay Da-ber 'E -

Vc. *p*

Singer lay Da-ber 'E - lay Be-sfat Ha - he-'a-drut Da -ber 'E lay Ach-shav

Vc.

(5)

ACCENTED DICTION

Molto Espressivo

Singer *ff* 3' 4'

(L) - (I) - (SH) - bor! Ach- shav! Et Ha-mi - (L) - (I) - (M)

Vc. *ff* 3' 4'

Molto Espressivo

Singer *p* *gliss.* 5' *f* *aggressive, accented diction*

She-bei-nei-nu (L) - (I) re sisim Cha- dim!

Vc. *p* *gliss.* 5' *ff*

Singer *f*

Le - 'O - lam Lo 'U - chal Lich - yot Bil - 'a - dei - cha

Vc. *mp* *spicc.* =85

Vc. *nat.* 3' 5'

Parlando, Detached

Singer

Ve - (L) - - (I) - - - - -

Vc.

p *cresc. poco a poco.*

Singer

-tko - a 'O - tam 'E - chad 'E - chad

Vc.

Singer

'E - chad 'E - chad - Be 'E - chad 'E - chad

Vc.

Singer

'E - chad Be le 'E - chad 'E - chad 'E - chad - be - lev - ha

Vc.

Singer

'E - chad 'E - chad 'E - chad Be - lev - ha - she - ni

Vc.

Lo 'U - chal Lich - yot Le - 'o - lam Lo

Vc.

ff *sf* *ff* *sf*

Bil - 'a - dei - cha Lich - yot LO

Vc.

ff *sf* *ff* *sf*

(6)

$\text{♩} = 60$
mute
sul pont.

Vc.

mp

Singer

mp

ord.
vib.

Vc.

pp

Ha-da var Ha-A-cha - ron(N) She sha - ma ti

Singer

Ha ya She-nig-nu Man-gi - na A ti ka She

Vc.

mf

Singer

poco acc. poco rit. dolce
mp

lo Od Ha - rag - la - yim mit - ro - me - mot ba Ach - shav Lir -

Vc.

poco acc. poco rit.

♩=70

Singer *kod* Lo Od Mi lim E - la Ru-

Vc. *pizz mp* *arco mf*

Singer *chot* Ya - ri - mu Li Et Ha lev

Vc.

Singer Kmo Mich -tav Ya - shan Ba - chu - tzot

Vc. *p*

Vc. *sul pont.*

Vc.