

# Victoria and the Men op. 56(a)

Guitar 1

All players must be men

Opening scene (ensemble). Location: on the bridge

Tsippi Fleischer

**1**  $\text{♩} = 130$   
Speech *mf-f*

I - sha le-lo Ish

6

13

*mf sub.mp*

20

*mf f*

**2**  $\text{♩} = 76$   
29 *p-mp*

32

*pp mf*

**3** *slower*  
Arietta  
34 *f*

36 *scrap* *sub.mp* *ff* ⑥

Guitars 1 + 2: scrap nail along fast, reach high pitch

37 *mf* *f* *ff* *rit. un poco* *sul pontic.* "ugly" sound of 4 guitars

39 *mf* *f* *ff*

40 *mf* *f* *ff* *Play* *Sing*

ha - vi - 'u shi - kuy she - yar - gi - 'a ru - kha

41 *f* *mf* *f* *ff*

ku - la bo - 'e - ret a a bo a

♩ = 88

42 **4** Short instrumental Interlude *mf* *f* *mf* *bend*

43 *mp* *f* *f* *mp* *bend* *gliss.* *bend* *bend*

44 *f* *mf* *mp*

♩ = 130 Feel of "Hafla" with finés in Guitars

everybody nocks on wood or body of instrument

45 *accel.* *accel. molto*

*f* *ff*

high: played by nuckle on top  
middle: played by nuckle on side  
low: played by thumb on bridge

50 **Total break (silence) 2** **5** *mp* *p* *p+*

♩ = 72 Introduction to Vocalize

Vocalize

55

59 *(p+)*

63

66 *mp*

68

71

73 *x3 gradual descrec. during three bars* *pizz.* *p*

# Victoria and the Men op. 56(a)

Guitar 2

All players must be men

Opening scene (ensemble). Location: on the bridge

Tsippi Fleischer

**1**  $\text{♩} = 130$   
Speech *mf-f*

I - sha le-lo ish

6 *mf-f* quick speech, non measured speech con'd as before

kara'ti 'ota

12 quick speech, non measured *mf-f* *p* speech con'd as before

kara'ti 'ota *mf sub.mp*

19 *mf* *f*

*mf* *f*

**2**  $\text{♩} = 76$

29 *p-mp*

*p-mp*

32 *p* *pp*

*p* *pp*

**3** slower Arietta

34 *mf* *f*

*mf* *f*

Guitars 1 + 2:  
scrap nail along  
fast, reach high pitch

⑥

36 (word painting)

scrap

sub.mp

ff

37

mf

f

ff

sul pontic.

39

40

mf

Play

Sing

ha - vi - 'u shi - kuy she - yar - gi - 'a ru - kha

ku - la bo - 'e - ret a a a

42 4  $\text{♩} = 88$  Short Instrumental Interlude

mf

f

mf

bend

43

⑤

bend

gliss.

bend

bend

mp

f

f > mp

44

f

mf

mp

gliss.

$\text{♩} = 130$  Feel of "Hafla" with finés in Guitars *accel. molto*

45 *accel.*

*f* high: played by nuckle on top  
 middle: played by nuckle on side  
 low: played by thumb on bridge

50 **5**  $\text{♩} = 72$  Introduction to Vocalize

Total break (silence) 2

*mp*  $\text{p}$   $\text{p}+$

Vocalize

55

59  $\text{p}+$

63

66 *mp*

68

72  $\text{p-pp}$  x3

Guitar 3

# Victoria and the Men op. 56(a)

All players must be men

Tsippi Fleischer

**1**  $\text{♩} = 130$   
Speech *mf-f*  
Opening scene (ensemble). Location: on the bridge

I sha le-lo ish

6 *mf-f* quick speech, non measured speech con'd as before

kara'ti 'ota

12 *mf-f* quick speech, non measured *p* speech con'd as before

kara'ti 'ota

*mf sub.mp*

19 *mf* *f*

**2**  $\text{♩} = 76$   
29 *pizz.*  
*p-mp*

31  $\text{♩} = 76$

32 *pp*

**3** slower Arietta  
34 *mf*



44

*gliss.* *gliss.*  
*mp* *p*

Feel of "Hafla" with finés in Guitars

45  $\text{♩} = 13$  (*accel.*) *accel. molto*

*f* *ff*

high: played by nuckle on top  
 middle: played by nuckle on side  
 low: played by thumb on bridge  $\text{♩} = 72$

50

Total break (silence) 2

5 Introduction to Vocalize ②

Vocalize ③

*mp* *p* *p+* *non trem.*

55 *non trem.*

59 *slow*

*(p+)* with flat index's flesh

63

67

*p*

70

71

*pizz.* *mp* *pizz.* *p*

x3 gradual descresc. during three bars

# Victoria and the Men op. 56(a)

Guitar 4

All players must be men

Tsippi Fleischer

**1**  $\text{♩} = 130$   
Speech

Opening scene (ensemble). Location: on the bridge

*mf-f*

I - sha le-lo ish

6

13

*mf sub.mp*

20

*mf* *f* cut of all together

**2**

29  $\text{♩} = 76$

*pizz.*  
*p-mp*

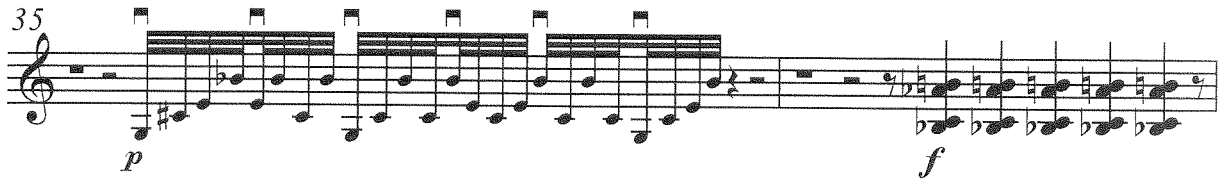
31  $\text{♩} = 76$

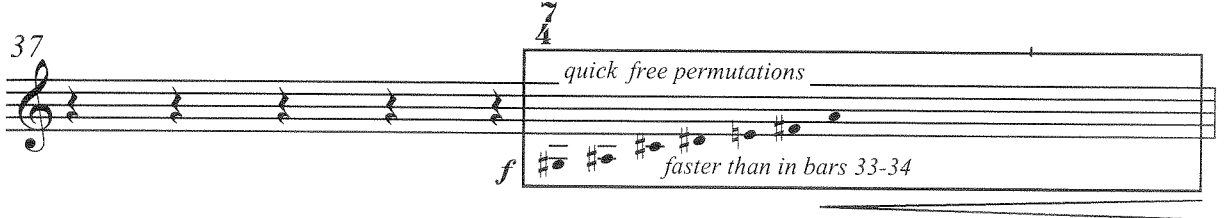
32

*pp*

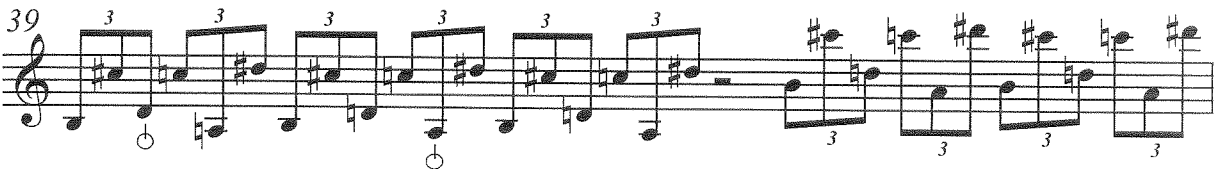
*slower*  
**3** Arietta

*p* *p*

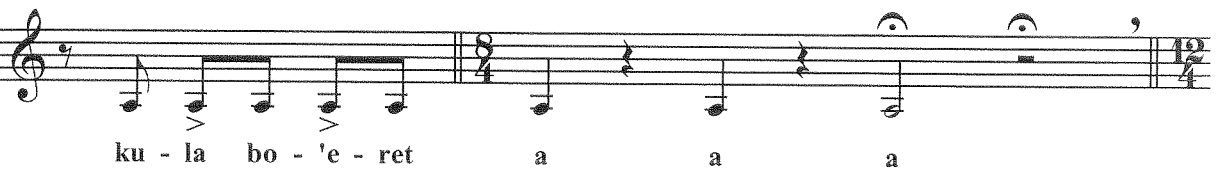
35 

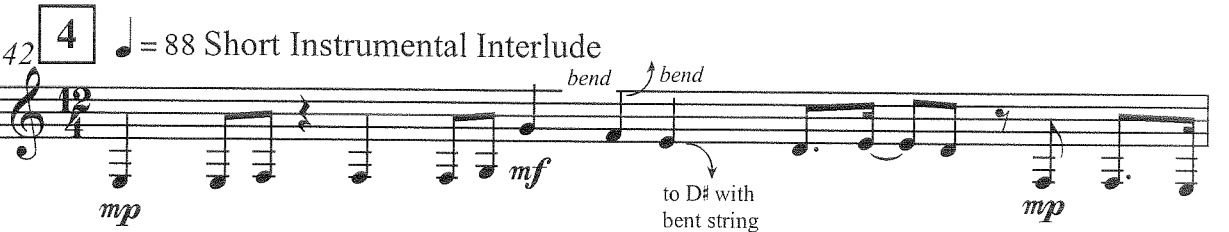
37 

38 

39 

40 



42 

43 

44

*mp* *p* *gliss.* *bend*

45

*accel.* *accel. molto*

*f* *ff*

50

Total break (silence) 2

5 Introduction to Vocalize

4 XII

Vocalize

*mp* *p* *p+*

*non trem.* *non trem.*

56

*(p+)* *slow*

60

↑ ↓ ↑ ↓

3

*rasg. with side of index's flesh*

64

*p*

68

72

*pp*

*gradual descresc. during three bars*

x3

# Victoria and the Men

op. 56(a)

Tsippi Fleischer

**1**  $\text{♩} = 130$   
Speech

All players must be men  
Opening scene (ensemble). Location: on the bridge  
*mf-f*

Violoncello

I - - sha le-lo ish

Victoria

Victoria walks -quite slowly, but knows the rhythm that goes.  
They tackle her (her walk = "slow cpt" to the rhythm), move a little,  
the whole scenery - as a "dance of humiliation". Each one speaks in his natural voice - variety of timbres.

5

Vc.

Vic. *mp non pitched*

Ein bakh

10

Vc.

Vic. *mf*

tso - rekh ein bakh tso - rekh hash -

14

Vc.

Vic.

- li - khi naf - shekh hash - li - khi gu - fekh


18

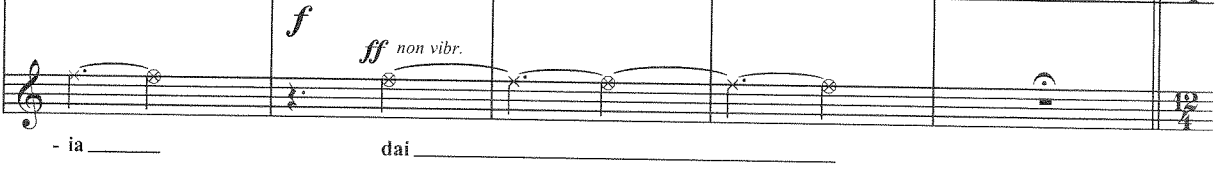
Vc.

Vic. *f* *mf* *f*

le - lo esh Vic - tor -

24

Vc. 

Vic.  *f* *ff non vibr.*

29 2 ♩ = 76

Vc. 

Vic.  *mp - mf*


31 ♩ = 76

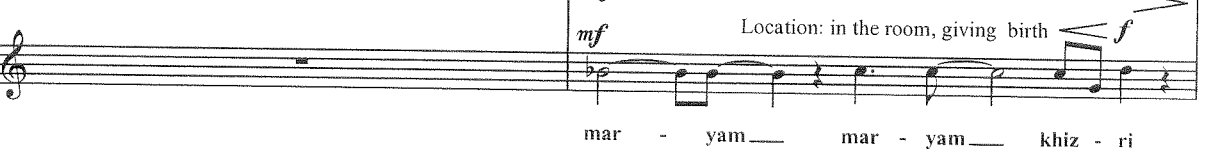
Vc. 

Vic. 


3 *slower*  
Arietta

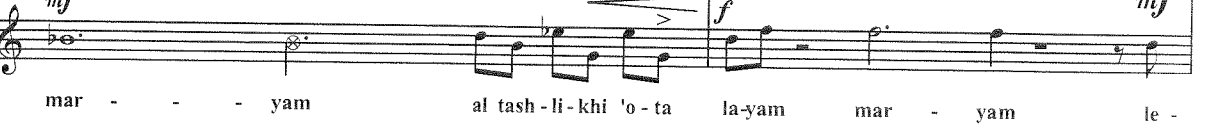
33 *pizz. arco pizz. arco*

Vc.  *mf*

Vic.  *mf* Location: in the room, giving birth *f*

35 *pizz. pizz. arco pizz. arco*

Vc.  *mp* *f* *sub.mp* *mf*

Vic.  *mf*

37

6 7 8 9 10 11 12

*pizz.* (*tr.*) *pizz.* *arco* *tr.*

Vc. *tremolando*  
(very high pitches)

Vic. *f*

'an he - ve - ta 'o - ti ra - fa - 'el le - 'an ma - shakh-ta 'o - ti ya ben sa - ta(n)

38

*tremolando*  
(very high pitches)

Vc. *f* *mf* *mp* *f* *p*

(free to celloist's imagination) *Sul talone + molto sul ponticello*

Vic. - an

39

*mf-f* *ff*

Vc. *f* *ff*

Vic. ge - kha - lim yits re - vu 'et ei - nai kshe - 'er - 'e ye - led ka -

40

Sing *mf*

Play

Vc. ha - vi - 'u shi - kuy she - yar - gi - 'a ru - kha

Vic. - tan kol ye - mey kha - yay

Vc. ku - la bo - 'e - ret a a a

Vic.

Victoria - Vcl.

4 **4** ♩ = 88 Short instrumental Interlude

42 both hands nocking on string

Vc. *p* *mp* *p*

Vic.

Vc. *pp* *mp*

Vic.

Vc. *p* *pp*

Vic.

Feel of "Hafla" with finés in Guitars

45 ♩ = 130 *accel.*

*accel. molto*

Vc. *ff*

Vic.

Total break  
(silence)  
2

**5** ♩ = 72  
Introduction  
to Vocalize

Vocalize

Vc. *ff* *p* *mp* *p* *mp - mf* *gliss.*

Vic. 2 *mp - mf*

54

Musical score for measures 54-56. The Vc. part (bass clef) features a glissando in measure 55. The Vic. part (treble clef) has a rhythmic accompaniment.

57

Musical score for measures 57-59. The Vc. part (bass clef) has a melodic line with a slur. The Vic. part (treble clef) has a rhythmic accompaniment. The instruction "quite slow" is present in measure 59.

60

Musical score for measures 60-62. The Vc. part (bass clef) has a glissando in measure 61. The Vic. part (treble clef) has a melodic line with dynamics *f* and *mf*.

63

Musical score for measures 63-65. The Vc. part (bass clef) has a glissando in measure 63. The Vic. part (treble clef) has a melodic line with dynamics *mf-mp*.

65

Musical score for measures 65-67. The Vc. part (bass clef) has a glissando in measure 65. The Vic. part (treble clef) has a melodic line.

67

Vc.

Vic. *f* *mf - mp*

69

Vc. *mp* *8va - (harmonics)* *randomal interrupted continuity*

Vic.

71

Vc. *8va* *gliss.* *(p)* *intonation according to graph*

Vic.

*gradual descresc. during three bars*

74 x3

Vc. *p* *ppp*

Vic.

Bar 73 upper line:  
Harmonic arpeggios across  
all four strings

# Victoria and the Men

op. 56(a)

Tsippi Fleischer

Pitched Percussion  
(Perc. 3)  
Glock.  
Xyl.  
Vibr.

All players must be men  
Opening scene (ensemble). Location: on the bridge

**1**  $\text{♩} = 130$  With improviz. - engrowing slowly, gradually  
Congas

Percussion 1 *mf*

Percussion 2 *mf*

Percussion 3 *mf-f* Speech

I - sha le - lo ish

Victoria

Victoria walks - quite slowly, but knows the rhythm that goes.  
They tackle her (her walk = "slow cpt" to the rhythm), move a little,  
the whole scenery - as a "dance of humiliation". Each one speaks in his natural voice - variety of timbres.

4

1

2

3

Vic.

9

1

2

3

Vic. *mp* non pitched *mf*

Ein bakh tso - rekh ein bakh tso - rekh hash -

14

1  
2  
3

*mf sub.mp*  
*mf sub.mp*  
*mf sub.mp*

Vic. *f*

- li - khi naf - shekh hash - li - khi gu - fekh le -

19

1  
2  
3

*mf*  
*mf*  
*mf*

Vic. *f*

- lo esh Vic - tor - ia

25

1  
2  
3

*f*  
*f*  
*f*

*ff non vibr.*  
*cut of all together*

Vic.

dai

12/4

29

Congas

2 = 76

1  
2  
3

*mf*  
*mf*  
*mp*

Glock.  
*mp*

Vic.

12/4

31 ♩ = 76

33 3 *slower*  
Arietta

*mp - mf*

Xyl.  
*mp*

Vic. *mf* Location: in the room, giving birth *f*

mar - yam — mar - yam — khiz - ri

35

Xyl.

Vic. *mf*

mar - - - - - yam al tash - li - khi 'o - - ta

36

(Xyl.)

Vic. *sub.mp* *mf*

la - yam mar - - - - yam le -

37

1

2

3 (Xyl.)

*f* *7 quick free permutations*  
*faster than in bars 33-34 in Guit. 4*

Vic. *(f)*

-an he - ve - ta 'o - ti ra - fa - 'el le - 'an ma-shakh - ta 'o - ti ya ben sa - ta(n) -

38

1

2

3

Vic.

- an

*rit. un poco*

39

1

2

3 (Xyl.)

*f/mf*

Vic. *f* *ff*

ge - kha - lim yits - re - vu 'et ei - nai kshe - 'er - 'e ye - led ka -

40 both sing and drum *mf*

1 ha-vi-'u shi kuy she yar-gi-'a ru kha ku-la bo-'e-ret

2 both sing and drum *mf*

2 ha-vi-'u shi kuy she yar-gi-'a ru kha ku-la bo-'e-ret

3 (Xyl.) *mf*

3 L. H. *mf*

3 Sing *mf*

3 ha-vi-'u shi kuy she yar-gi-'a ru kha ku-la bo-'e-ret

Vic. - tan kol ye-mey kha - yay

41

4  $\text{♩} = 88$   
Short Instrumental Interlude

1 a a a

2 a a a

3 a a a

3 a a a

Vic.

Feel of "Hafla" with finés in Guitars

45  $\text{♩} = 130$  *accel.* *accel. molto* *ff* *ff* *ff*

1  
2  
3  
Vic.

50 **Total break (silence)** **2** **5**  $\text{♩} = 72$  **Introduction to Vocalize** **Vocalize** *p* *p* *Vib.* *mp* *mp - mf*

1  
2  
3  
Vic.

54

1  
2  
3  
Vic.

58

1

2

3

Vic.

61

1

2

3

Vic.

*f* *mf* *mf-mp*

64

1

2

3

Vic.

66

1

2

3

Vic. *f* *mf-mp*

69

1

2

3

Vic.

72

*gradual descresc. during three bars*

x3

1

2

3

Vic.