**Ha’Rechov Ha’Gadol (**הרחוב הגדול**)**

(Israel)

The words were written in 1936 as a poem – part of the Hebrew revival movement – by Natan Alterman. They are especially lyrical in quality, and make heavy use of metaphor. A big street is personified as a sad nobleman, made tired by the constant traffic of fishmongers, grocers, shoppers, etc., but at night, he rests, as the cold asphalt is silent.

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| Arranged by: | Shmulik Gov-Ari | Year: | 1987 |
| Pronunciation: | hah-reh-HOHV hah-gah-DOHL | Translation: | The Big Street |
|  | *H as in J.S. Bach* | Composer: | Roni Yedidiya |
| Meter: | 4/4 | Lyricist: | Natan Alterman |
|  |  | Singer: | Roni Yedidiya |
| Formation: | Circle, holding hands | | |
| Steps & Styling: | Large and energetic steps | | |

Meas 4/4 meter Pattern

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| 13 meas |  | INTRODUCTION. *No action. Dance begins with the singing.* |
|  | I. | FIGURE 1: GRAPEVINE |
|  |  | *Holding hands in a circle, facing center.* |
| 1 |  | Grapevine along the CCW line: open R (1), L cross in front (2), open R to R side (3), L cross behind (4). |
| 2 |  | Slide together twice: R to R side (1), L closes next to R (2), repeat (3, 4). |
| 3 |  | Pas de basque R: open R to R side (1), step L crossing over R and rock on it (&), rock in place on R (2). Pas de basque L (3, &, 4). |
| 4 |  | Step fwd on R (1), large step fwd on L turning body so L shoulder is toward center (2), step in place on R (3), step back on L and face center (4). |
|  | II. | FIGURE 2: HOP BACK |
|  |  | *Facing CCW line.* |
| 1 |  | Two steps on the circle line: R (1), L (2). Hop on L making 1/2 turn over L shoulder (3). Step backwards on R (4). |
| 2 |  | Two cha chas backwards on the CCW line: L (1), R (&), L (2). R (3), L (&), R (4). |
|  |  | *Despite the 1/2 turn, your body’s center moves continuously and smoothly on the CCW during meas. 1-2.* |
| 3-4 |  | Repeat meas. 1-2, opposite ftwk, opposite direction (CW line). |
| 5 |  | Two steps on the CCW line: R (1), L (2). Hop on L, crossing R over in a large arc and making 1/4 turn to face the center (3), step on R (4). |
| 6 |  | Moving toward the center, three steps in a criss cross pattern: L (1), R (2), L (3). Hop in place on L (4). |
| 7 |  | Pas de basque R (1, &, 2) and L (3, &, 4). |
| 8 |  | Four step full turn over R shoulder to return to the original circle line, ready to return to the beginning of the dance. |
|  |  | Sequence. Three times through: I, I, II. Fourth time through: I, I. |

Presented by Aaron Alpert

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| בְּצִלְצוּל מָגֵן וְקוֹל נִתְקָל בְּקוֹל  בִּנְגֹהוֹת אָבָק בְּקֶשֶׁת מַלְכוּתִית  בֵּין שׁוּרוֹת בָּתִּים נוֹסֵעַ רְחוֹב גָּדוֹל  בְּמַדֵּי בַּרְזֶל וְשֶׁמֶשׁ וּזְכוּכִית  מִן הַצַּד עִמְדוּ נָא וְהַבִּיטוּ אֵיךְ  הוּא רוֹכֵב לְאַט בְּתוֹךְ הַמְּעַרְבֹּלֶת  כְּאַבִּיר עָצוּב גָבוֹהַּ וּמְחַיֵּךְ  אֶל מוֹכְרוֹת דָּגִים וַחֲנֻיּוֹת־מַכֹּלֶת  בַּיָּמִים הָאֵלֶּה לֹא פָּסְקוּ מִלֶּכֶת  טַחֲנוֹת הָעִיר הַזּוֹ הַחֲסֻנּוֹת  בִּנְהִימַת הָאֶבֶן בְּחֵרוּק מַתֶּכֶת  בְּנִתְחֵי שָׁמַיִם שֶׁבַּחַלוֹנוֹת  כְּתָמִיד בַּשׁוּק חַיַּת הָמוֹן נוֹשֶׂמֶת  כְּתָמִיד הָאוֹר שׁוֹאֵג בְּלִי הֲפוּגוֹת  כְּתָמִיד מִלְמַעְלָה קֻרְנְסֵי הַשֶׁמֶש  בְּחֵמָה שְׁפוּכָה מַכִּים עַל הַגַּגּוֹת  רַק לְעֵת הַלַּיְלָה הוּא נוֹפֵל אַפִּים  וְנוֹשֵׁך בְּלִי קוֹל אֶת הָאַסְפַלְט הַקַּר  שְׁעוֹנֵי הָעִיר אוֹמְרִים בְּיַחַד: שְׁתַּיִם  וְיוֹתֵר מִזֶּה אֵין אִישׁ יָכוֹל לוֹמַר | Batzeltul magen vekol natkal bakol  Bingohot avak bakeshet malchutit  Bein shurot batim nosea rechov gadol  Bamadei barzel va’shemesh u’zukuchit  Min hatzad imdu nah ve’habetu eich  Hu rochev le’at betoch hamarbolet  Ka’abir atzuv gavo’a u’mchayech  El mochrot dagim va’hanehyot-makolet  Ba’yamim haeleh lo pasku milechet  Tachanot ha’ir ha’zo hachasehnot  Binhimat ha’even becherok matehchet  Benitchai shamayim shebachalonot  Ketamid bashuk chayat hamon nosemet  Ketamid ha’or shoeg b’li hafugot  Ketamid milmala kernaseh hashemesh  Bachima shfucha makim al hagagot  Rak le’et ha’lailah hu nofil alpayim  Ve’noshech b’li kol et ha’asfalt hakar  Sheoneh ha’ir omrim beyachad: shtayim  Ve’yoter mizeh ish yachol lomar |

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