**Shimri Li Al Ha’mangina (שמרי לי על המנגינה)**

(Israel)

This is a classic done in most Israeli dance sessions worldwide. However, it has undergone significant edits due to the “folk process,” and most dancers do a simpler version than the original choreography noted below.

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| Arranged by: | Shlomo Maman | Year: | 1979 | |
| Pronunciation: | sheem-REE LEE ALL hah-mahn-gee-NAH | Translation: | Preserve the Melody for Me | |
| Music: | 4/4 meter | Composer:  Lyricist:  Singer: | | Dov Zeltser  Chaim Chefer  Yehoram Ga’on |
| Formation: | Partners, arranged in a circle | | | |
| Steps & Styling: | Slow, and elegant, with a deep connection to one’s partner | | | |

Meas 4/4 meter Pattern

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| 8 meas |  | INTRODUCTION. *No action. Dance starts with the singing.* |
|  | I. | FIGURE 1: ALONG THE LINE |
|  |  | *Varsouvienne position, M on L, facing CCW line, R foot free for M and W.* |
| 1 |  | Both brush R (1) and hold (2). Step fwd on R and rock (3), rock in place on L (4). |
| 2 |  | Step back on R and rock (1), rock in place on L (2). W turn 1/2 over R shoulder to face M along the line: R (3), L (4). M take 2 steps in place: R (3), L (4). Keep hands joined; W turn under L arms. |
| 3 |  | M walk fwd 3 steps on the CCW line. W walk bkwd 3 steps on CCW line. Both: R (1), L (2), R (3), hold (4). |
| 4 |  | W turn 1/2 to the L in 3 steps, and end up on M’s R side in Varsouvienne. M take 3 steps in place. Both: L (1), R (2), L (3), hold (4). |
| 5 |  | Both sway R (1), L (2). W step on R (3), crossing in front of M to his L side and making 1/2 turn over L to face CW, lean toward R (4). M step slightly to the R (3) and lean R (4). Let go of R hands on ct 3, but keep L hands joined. |
| 6 |  | M take 3 small steps to advance slightly on the CCW line. W take 3 small steps turning 1/2 over L shoulder to come shoulder-to-shoulder with M on his L side. Both: L (1), R (2), L (3), hold (4). Join L hands in promenade position. |
| 7 |  | Both walk 3 steps on CCW line: R (1), L (2), R (3), hold (4). |
| 8 |  | W cross in front of the M and make 1/2 turn over R shoulder to end up in Varsouvienne on M’s R side in 3 steps. M take 3 steps in place. Both: L (1), R (2), L (3), hold (4). Keep hands joined; W turn under both sets of arms. |
|  |  | *2nd time through Fig. I, both make a 1/4 turn to L on meas. 8 ct. 4 to face each other.* |
|  | II. | FIGURE 2: CHORUS |
|  |  | *Drop both hands, face-to-face, with M facing out, W facing center.* |
| 1 |  | Partners separate with a full turn over R shoulder (M along CW line, W along CCW line): R (1), L (2), R (3), lean and hold (4). |
| 2 |  | Full turn back to face partner: L (1), R (2), L (3), hold (4). |
| 3 |  | Back Yemenite: step back on R (1), back on L (2), fwd on R (3), hold (4). On ct 4, join L hand to L hand high (above head) and R hand to R hand low (waist). |
| 4 |  | Exchange places, traveling with partner on your R side. W take 3 steps fwd making 1/2 turn over L shoulder. M take 3 steps fwd making 1/2 over L shoulder. Both: L (1), R (2), L (3), hold (4). Let go of R hands on ct 1, but keep L hands joined; M go under L arms. |
| 5-8 |  | Repeat meas 1-4, same ftwk, but with M on outside facing center, W on inside facing out. |
| 9 |  | Both sway R (1), sway L (2), sway fwd on R toward partner (3), sway in place on L (4). Join R hands (over L hands) on ct 3. |
| 10 |  | Step back on R and rock (1), hold (2), rock in place on L (3), hold (4). On ct 3, M make 1/4 turn to L, W make 1/4 turn to R, both face CCW line, lifting R arms over W’s head into Varsouvienne position. |
| 11 |  | Walk 3 steps: R (1), L (2), R (3), hold (4). |
| 12 |  | Repeat meas 11, opp ftwk. |
| 13-16 |  | Repeat meas 9-12. |
|  |  | Sequence. I, I, II, II. The 3rd time through the dance, fig. II is done one extra time, with a long pause between meas 14 and 15, in which partners hold for the music. |

Presented by Aaron Alpert

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| Eini yodei'a im ani hayiti melech  Aval vadai she'at hayit nesichati.  U'keshesichaknu beh-"nidmeh li"  veh-"nidmeh lach"  Ani natati lach et keter malchuti.  Ve'at chavasht al tzamotayich et haketer  Ve'anochi hirkavti akordyon al gav.  Uvein yemei hachagigot  lisdot haketel  Hayiti shar lach beminim uve'ugav...  Pizmon  Shimri li al hamangina,  asher hayta shelanu.  Zichri ota, yalda k'tana,  bechol asher telchi.  Ve'et ha'akordyon, biti,  asher liva otanu  Ani mash'ir lach matana,  bederech hamlachim.  Lema'anech libi hiksheiti kevazelet.  Lema'anech pirnasti et kalvei har'chov.  Lema'anech hikiti et roshi basela  Velo chadalti af lerega le'ehov.  Uvaleilot kesheyashant al kar hameshi  Ani kibiti et ha'or bachadarim.  Vechaf yadi hayta noga'at umegasheshet  Ba'akordyon asher bacha et hashirim.  Halo tamid hayit li kevavat ha'ayin  K’mo yom aviv hamitmashech kol hashana.  Lachen rak lach ani yatzarti yesh mei'ayin  Keshemacharti kutanti ha'achrona.  Achshav gam at yoda'at she'eineni melech.  Ve'ein li bayit misheli ve'ein pina.  Kol ma sheyesh li hem aviv upat bemelach  Ve'akordyon yashan uvo hamangina | איני יודע אם הייתי מלך  אבל ודאי שאת היית נסיכתי  וכששיחקנו בנדמה לי  ונדמה לך  אני נתתי לך את כתר מלכותי  ואת חבשת על צמותייך את הכתר  ואנוכי הרכבתי אקורדיון על גב  ובין ימי החגיגות  לשדות הקטל  הייתי שר לך במינים ובעוגב  פזמון  שימרי לי על המנגינה  אשר היתה שלנו  זיכרי אותה ילדה קטנה  בכל אשר תלכי  ואת האקורדיון בתי  אשר ליווה אותנו  אני משאיר לך מתנה  כדרך המלכים  למענך ליבי הקפתי חומות כלא  למענך פרנסתי את כלבי הרחוב  למענך הכיתי את ראשי בסלע  ולא חדלתי אף לרגע לאהוב  ובלילות כשישנת על כר המשי  אני כיביתי את האור בחדרים  וכף ידי היתה נוגעת ומגששת  באקורדיון אשר בכה את השירים  הלא תמיד היית לי כבבת העין  ויום אביב המתמשך כל השנה  לכן רק לך אני יצרתי יש מאין  כשמכרתי כותונתי האחרונה  עכשיו גם את יודעת שאינני מלך  ואין לי בית משלי ואין פינה  כל מה שיש לי הם אביב ופת במל  ואקורדיון ישן ובו המנגינה | I don't know if I were a king  But surely you were my princess.  And when we played  "Pretend"  I gave you my royal crown.  And you put the crown onto your braids  And I put the accordion onto my back.  And between the days of celebration  and the fields of carnage  I would sing to you, with strings and flute...  Chorus  Preserve for me,  the melody which was ours.  Remember it, little girl,  wherever you may go.  And the accordion, my girl,  which accompanied us  I leave for you, a present,  as kings do.  For your sake I hardened my heart like basalt.  For your sake I supported the dogs of the street.  For your sake I hit my head against the rock.  And never stopped loving, even for a minute.  And at night while you slept on the silken pillow  I turned off the lights in the rooms.  And my hand would touch, feeling its way,  On the accordion which cried the songs.  Were you not always the apple of my eye  Like a spring day which continues all year long.  Only for you I created something from nothing  As I sold my last shirt.  Now you also know that I'm not a king.  I don't have a house, not even a corner.  All that I have is spring, and f bread with salt.  And an old accordion, and in it is the melody. |

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