

# חורשת האקליפטוס

## לתזמורת כלי קשת ייצוגית

מילים ולחן : נעמי שמר  
מעבד : בוריס פיגובט

מעבר לירדן רעמו התותחים  
והשלום חזר בסוף הקיץ  
וכל התינוקות היו לאנשים  
ושוב על הגבעה הקימו בית

אבל על חוף ירדן...

בשביל הנה יורדת עדת התינוקות,  
הם בירדן ישכשכו רגליים  
גדלו הילדים וכבר למדו לשחות  
ובני הנעורים חותרים בשניים.

אבל על חוף ירדן...

שאמא באה הנה יפה וצעירה,  
אז אבא על גבעה בנה לה בית.  
חלפו האביבים, חצי מאה עברה  
ותלתלים הפכו שיבה בינתיים.

אבל על חוף ירדן כמו מאומה לא  
קרה,  
אותה הדומיה וגם אותה התפאורה:  
חורשת האקליפטוס, הגשר, הסירה  
ורیح המלוח על המים.

חורשת האקליפטוס הוא פזמון עברי שחיברה והלחינה נעמי שמר, על חורשת אקליפטוסים אשר בקבוצת כנרת, השוכנת על גדת נהר הירדן.

שמר, בת הקיבוץ, כתבה את השיר בשנת 1961 למחזמר "כיצד שוברים חמסין", שהועלה לציון סיום המחזור הראשון של בית הספר היסודי בקבוצת כנרת. השיר התפרסם בביצועו של צוות הווי הנח"ל בתוכניתו "כמה טוב" שהועלתה ב-1968, כדואט של אופירה גלוסקא וצילה דגן. השיר בוצע בהמשך על ידי אמנים רבים נוספים, ועל פי נתוני אקו"ם יש לו מעל ל-120 גרסאות שונות.

חורשת האקליפטוסים שעליה נכתב השיר ניטעה בכנרת על ידי ראשוני היישוב, וסיפקה צל לילדי כנרת ודגניה. הודעה בעיתון "הפועל הצעיר" מ-1912 מלמדת כי בשנה זו ניטעה חורשת האקליפטוס כמצבה לזכרו של ממש"י במלאת שנה למותו, וגם בשלט שהתקינה המועצה לשימור אתרים בכניסה לחורשה מצוין כי היא ניטעה ב-1912, אולם ישנה מחלוקת בין חברי קבוצת כנרת באשר לתאריך הנטיעה המדויק, ולא מוסכם האם היא ניטעה ב-1912, 1917 או 1921. קבוצת כנרת הוקמה ב-1913, והשיר נכתב 48 שנים אחר כך ("חלפו האביבים חצי מאה עברה"). השורה "מעבר לירדן רעמו התותחים" מתייחסת ככל הנראה לקרב בדגניה, הקיבוץ הסמוך לקבוצת כנרת, שמה שמפריד ביניהם הוא הירדן.

השורה "ורیح המלוח על המים" עוררה ביקורת בוטנית לאור העובדה שלצמח זה אין ריח. נעמי שמר, שנדרשה לעניין, הסבירה זאת בכך שכאשר שיחי המלוח תלויים ונרטבים על הירדן, הם מעלים בלילה ריח אופייני, לו קראה "ריח המלוח". בנוסף, לדברי פרופסור אבינעם דנין, לצמח המלוח יש ריח מובחן כאשר מועכים את עליו או את גבעוליו.

ב-1970 אמרה נעמי שמר על "חורשת האקליפטוס":  
לרגע דימיתי כי פינה זו בעמק הירדן שבה זכיתי להיוולד היא היחידה שנוצרו בה דברים אמיתיים, שיש להם התחלה, המשך ומשמעות: הראשונים נטעו חורשה - החורשה היתה לשיר - השיר חוזר אל הנוטעים - והתנועה נמשכת.

([קרא עוד.. מתוך ויקיפדיה](#))

# EUCALIPTUS GROVE

Naomi SHEMER  
Arranged by B. Pigovat

**Moderato** *div.* *unis.* *div.* *unis.* *div.*

Violin I: *f dolce e molto cantabile*, *mf*

Violin II: *mf*, *pizz.*

Violin III: *mf*

Viola: *mf*, *pizz.*

Violoncello I: *mf*, *pizz.*

Violoncello II: *mf*, *pizz.*

Contrabass: *mf*

7 *unis.* **1** *mf* *arco* *p* *p* *p* *mp* *mp* *mp* *mp*

Vln. I: *mf*

Vln. II: *p*, *arco*

Vln. III: *p*

Vla.: *p*

Vc. I: *mp*

Vc. II: *mp*

Cb.: *mp*, *mp*

EUCALIPTUS GROVE

Musical score for measures 15-22. The score includes parts for Violin I, Violin II, Violin III, Viola, Violoncello I, Violoncello II, and Contrabass. Measure 15 is marked with a first ending bracket. Dynamics include *mf*. Performance instructions include *div.*, *unis.*, and *mf*. The Violin I part features a first ending bracket over measures 15-16 and a *mf* dynamic marking. The Violin II, Violin III, and Viola parts also feature *mf* dynamics. The Violoncello I part has a *mf* dynamic. The Violoncello II and Contrabass parts have a *mf* dynamic. The Violin I part has a *mf* dynamic. The Violin II, Violin III, and Viola parts have a *mf* dynamic. The Violoncello I part has a *mf* dynamic. The Violoncello II and Contrabass parts have a *mf* dynamic.

Musical score for measures 23-30. The score includes parts for Violin I, Violin II, Violin III, Viola, Violoncello I, Violoncello II, and Contrabass. Measure 23 is marked with a first ending bracket. Dynamics include *cresc.*, *mp*, and *mf*. Performance instructions include *div.*, *unis.*, *div. pizz.*, and *mp*. The Violin I part features a first ending bracket over measures 23-24 and a *mp* dynamic marking. The Violin II, Violin III, and Viola parts also feature *mp* dynamics. The Violoncello I part has a *mp* dynamic. The Violoncello II and Contrabass parts have a *mp* dynamic. The Violin I part has a *mp* dynamic. The Violin II, Violin III, and Viola parts have a *mp* dynamic. The Violoncello I part has a *mp* dynamic. The Violoncello II and Contrabass parts have a *mp* dynamic.

EUCALIPTUS GROVE

31

rall. unis. div. arco unis. 3 a tempo dolce e molto cantabile

Vln. I cresc. mf f

Vln. II cresc. mf pizz. mf

Vln. III cresc. mf

Vla. cresc. mf

Vc. I cresc. mf mf

Vc. II mp mf

Cb. mp mf

38

div. unis. div. unis. f dolce pizz. mf dim. mf pizz. mf pizz. mf mp mf

Vln. I mf f dolce

Vln. II mf dim. mf pizz. mf

Vln. III mf mf

Vla. mf pizz. mf

Vc. I mf dim. mf pizz. mf

Vc. II mf dim. mf pizz. mf

Cb. mp mf

Musical score for measures 46-53. The score includes parts for Violin I, Violin II, Violin III, Viola, Violoncello I, Violoncello II, and Contrabass. Measure 46 starts with a *div.* marking and a *mf* dynamic. Measure 47 has a *unis.* marking. Measure 48 has a *mf* dynamic. Measure 49 has a *div.* marking. Measure 50 has a *mf* dynamic. Measure 51 has a *unis.* marking. Measure 52 has a *mf* dynamic. Measure 53 has a *div.* marking, a *p* dynamic, and an *arco* marking. The bottom of the page shows *mp* and *p* dynamics.

Musical score for measures 54-61. The score includes parts for Violin I, Violin II, Violin III, Viola, Violoncello I, Violoncello II, and Contrabass. Measure 54 starts with a *simile* marking. Measure 55 has a *mf* dynamic. Measure 56 has a *mp* dynamic. Measure 57 has a *mp* dynamic. Measure 58 has a *mp* dynamic. Measure 59 has a *mp* dynamic. Measure 60 has a *mf* dynamic. Measure 61 has a *mf* dynamic. The bottom of the page shows *mp* and *p* dynamics.

EUCALYPTUS GROVE

62

div. *p* *mp* *cresc.* *mf*

unis. *mp* *cresc.* *mf*

Vln. I

Vln. II

Vln. III

Vla.

Vc. I

Vc. II

Cb.

*cresc.* *mf* *p*

5

div. *pizz.* *mp* *cresc.* *mp* *cresc.* *mp* *cresc.* *mp* *cresc.*

Vln. I

Vln. II

Vln. III

Vla.

Vc. I

Vc. II

Cb.

*mp* *p* *mp* *mf* *mp* *p* *mp* *mf*

EUCALIPTUS GROVE

77 **rall.** unis. div. arco unis. **6** a tempo div. unis. div. unis. *mf* *f* *mf* *mf* *mf*

83 **7** div. unis. div. unis. div. unis. *f* *f* *f* *f* *f* *mp* *f*

EUCALIPTUS GROVE

*poco a poco rall.*

91 *div.* *unis.* *rit.*

Vln. I *pizz.* *arco*

Vln. II *pizz.* *arco*

Vln. III *pizz.* *arco*

Vla. *pizz.* *arco*

Vc. I *mf* *dim.* *mp* *pp* *arco*

Vc. II *mf* *dim.* *mp* *pp* *arco*

Cb. *mf* *mp* *p* *p*



# EUCALIPTUS GROVE

Naomi SHEMER  
Arranged by B. Pigovat

**Moderato**

*f dolce e molto cantabile*

6 *mf*

13 *mf*

19 *cresc.*

25 *mp*

31 *cresc.* *rall.* *mf* *f* *arco unis.*

3 **a tempo** *dolce e molto cantabile* *mf*

42 *f dolce* *mf*

48 *p*

54 *simile* unis.  $\nabla$  div. *mf*

60 div. unis. *p* *mp*

66 div. unis. **5** div. pizz. *mp* *cresc.*

72 *cresc.*

77 *rall.* unis. div. arco unis. **6** a tempo div. unis. div. *mf* *f*

82 unis. div. unis. div. unis. **7** div. *mf* *f*

88 unis. div. unis. div. unis. div. unis. *poco a poco rall.*

93 *rit.* pizz. arco *p* *mp* *pp*

# EUCALIPTUS GROVE

Naomi SHEMER  
Arranged by B. Pigovat

**Moderato**

1

2

arco

*p*

13

19

*mf*

*mp*

25

2

*mf*

*mp*

31

*cresc.*

*rall.*

3

**a tempo**

*pizz.*

*mf*

42

*dim.*

*pizz.*

*mf*

48

4

*arco*

*mf*

EUCALIPTUS GROVE

Violin II

54 *mp*

60 *mf*

66 *mp* *mf* **5**

72 *mp* *cresc.*

77 *rall.* **6** *a tempo* *pizz.* *mf* **7**

83 *arco* *f*

88 *poco a poco rall.*

93 *rit.* *pizz.* *p* *mp* *arco* *pp*

Violin III  
(as Viola)

# EUCALIPTUS GROVE

Naomi SHEMER  
Arranged by B. Pigovat

Moderato

6 **1** **2** *p*

13

19 *mf* *mp* *V*

25 *V* **2** *mf* *mp* *V*

31 *rall.*

37 *cresc.* **3** *a tempo* *mf*

42 *mf*

48 **4** *V* *mf*

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נרכש ע"י הפיקוח על החינוך המוזיקלי משרד החינוך

EUCALIPTUS GROVE

Violin III (as Viola)

54 *mp*

60 *mf* **5**

66 *mp* *mf* **5**

72 *mp* *cresc.*

77 *rall.* **6** *a tempo* *mf*

84 **7** *f*

90 *poco a poco rall.* *p*

95 *rit.* *pizz.* *mp* *arco* *pp*

Detailed description: This is a page of a musical score for Violin III (as Viola). The score consists of eight staves of music, numbered 54 to 95. The music is written in a single treble clef. It features various dynamics including *mp* (mezzo-piano), *mf* (mezzo-forte), *f* (forte), and *pp* (pianissimo). Performance instructions include *rall.* (ritardando), *a tempo*, *poco a poco rall.* (poco a poco ritardando), *pizz.* (pizzicato), and *arco* (arco). There are also five-measure rests indicated by a box with the number 5. The score ends with a double bar line at measure 95.

# EUCALIPTUS GROVE

Naomi SHEMER  
Arranged by B. Pigovat

Moderato

6 *mf*

13 *p*

19 *mf* *mp*

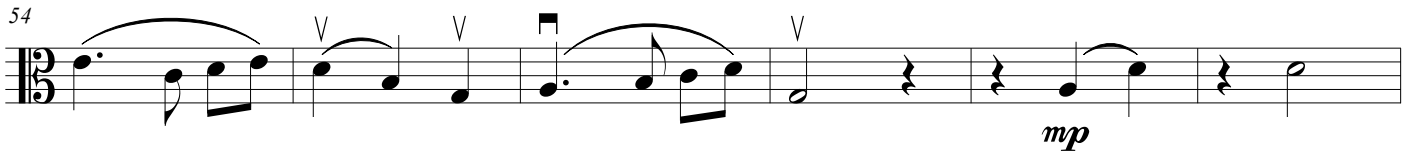
25 *mf* *mp*

31 *cresc.* *rall.*

3 *a tempo* *mf*

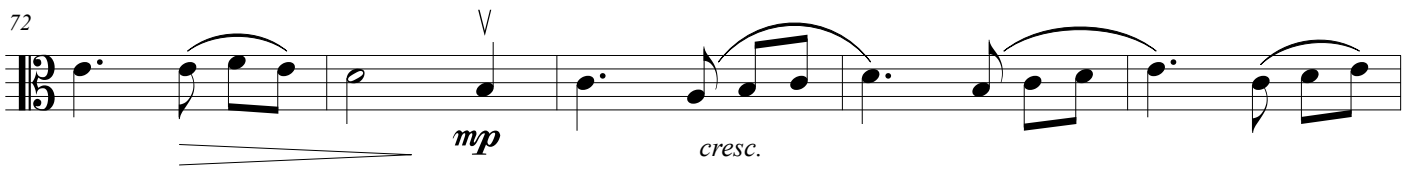
42 *mf*

48 *mf*

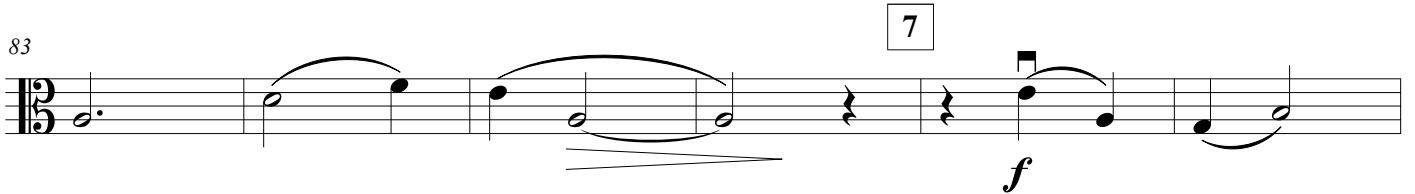
54 

60 

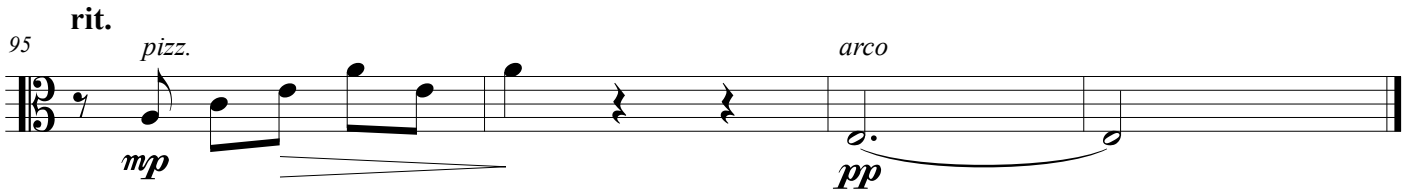
66 

72 

77 

83 

89 

95 



# EUCALIPTUS GROVE

Naomi SHEMER  
Arranged by B. Pigovat

Moderato

*pizz.*  
*mf*

6 1 *mp*

12

18 *cresc.*

24 2 *mf* *mp*

30 *rall.* *cresc.* *mf*

3 *a tempo* *mf*

42 *dim.* *pizz.* *mf*

48 *dim.* 4 *mp*

54

60

Musical staff 60: Bass clef, eighth-note pattern.

66

*cresc.* *mf* *mp*

5

Musical staff 66: Bass clef, eighth-note pattern. Dynamics: *cresc.*, *mf*, *mp*. A box containing the number 5 is positioned above the staff.

71

*cresc.*

Musical staff 71: Bass clef, eighth-note pattern. Dynamics: *cresc.*

77

rall. 6 a tempo

*mf* *mf*

7

Musical staff 77: Bass clef, eighth-note pattern. Dynamics: *mf*, *mf*. A box containing the number 6 is positioned above the staff, followed by the text "a tempo". A box containing the number 7 is positioned below the staff.

82

*dim.* *f*

Musical staff 82: Bass clef, eighth-note pattern. Dynamics: *dim.*, *f*

88

poco a poco rall.

*mf* *dim.*

Musical staff 88: Bass clef, eighth-note pattern. Dynamics: *mf*, *dim.*. Tempo marking: *poco a poco rall.*

94

rit. arco *pp*

Musical staff 94: Bass clef, eighth-note pattern. Dynamics: *mp*, *pp*. Tempo marking: *rit.*. *arco* marking is present above the staff.

# EUCALIPTUS GROVE

Naomi SHEMER  
Arranged by B. Pigovat

**Moderato**

*pizz.*  
*mf*

6 **1**  
*mp*

12

18 *cresc.*

24 **2**  
*mf* *mp* *rall.*

30 *mp*

**3** *a tempo*  
*mf*

42 *dim.* *pizz.* *mf*

48 *dim.* **4** *mp*

54

61

Musical staff 61: Bass clef, quarter notes with stems up, crescendo leading to *mf*.

68

5

Musical staff 68: Bass clef, quarter notes with stems up, dynamic markings *p*, *p*, *mp*, *mf*, *mp*.

74

rall.

6 a tempo

Musical staff 74: Bass clef, quarter notes with stems up, dynamic markings *p*, *mp*, *mf*, *mf*.

80

Musical staff 80: Bass clef, quarter notes with stems up, dynamic marking *dim.*

86

7

poco a poco rall.

Musical staff 86: Bass clef, quarter notes with stems up, dynamic markings *f*, *mf*, *dim.*

93

rit.

arco

Musical staff 93: Bass clef, quarter notes with stems up, dynamic markings *mp*, *pp*, ending with a fermata.

# EUCALIPTUS GROVE

Naomi SHEMER  
Arranged by B. Pigovat

Moderato

*pizz.*  
*mf*

6 1  
*mp* *mp*

12

18 *cresc.*

24 2  
*mf* *mp*

30 *rall.*  
*mp*

3 a tempo  
*mf*

42 *pizz.*  
*mp* *mf*

48 4  
*mp* *p*

54

60

Musical staff 60-65: Bass clef, 4/4 time signature. The staff contains six measures of music. Each measure begins with a quarter rest, followed by a quarter note. The notes are G2, F2, E2, D2, C2, and B1. The dynamics are *mf*, *p*, *p*, *mp*, *mf*, and *mp*. The piece concludes with a *cresc.* marking.

*cresc.*

66

Musical staff 66-71: Bass clef, 4/4 time signature. The staff contains six measures. Measure 66 has a quarter rest followed by a quarter note G2. Measure 67 has a quarter rest followed by a quarter note F2. Measure 68 has a quarter rest followed by a quarter note E2. Measure 69 has a quarter rest followed by a quarter note D2. Measure 70 has a quarter rest followed by a quarter note C2. Measure 71 has a quarter rest followed by a quarter note B1. Dynamics are *mf*, *p*, *p*, and *mp*. A box containing the number 5 is positioned above the staff between measures 69 and 70.

72

Musical staff 72-77: Bass clef, 4/4 time signature. The staff contains six measures. Measure 72 has a quarter rest followed by a quarter note G2. Measure 73 has a quarter rest followed by a quarter note F2. Measure 74 has a quarter rest followed by a quarter note E2. Measure 75 has a quarter rest followed by a quarter note D2. Measure 76 has a quarter rest followed by a quarter note C2. Measure 77 has a quarter rest followed by a quarter note B1. Dynamics are *mf*, *mp*, *p*, *mp*, and *mf*. The piece concludes with a *rall.* marking.

*rall.*

78

Musical staff 78-83: Bass clef, 4/4 time signature. The staff contains six measures. Measure 78 has a quarter rest followed by a quarter note G2. Measure 79 has a quarter rest followed by a quarter note F2. Measure 80 has a quarter rest followed by a quarter note E2. Measure 81 has a quarter rest followed by a quarter note D2. Measure 82 has a quarter rest followed by a quarter note C2. Measure 83 has a quarter rest followed by a quarter note B1. Dynamics are *mf*, *mp*, *p*, *mp*, and *mf*. A box containing the number 6 is positioned above the staff between measures 78 and 79, followed by the text *a tempo*.

6 *a tempo*

84

Musical staff 84-89: Bass clef, 4/4 time signature. The staff contains six measures. Measure 84 has a quarter rest followed by a quarter note G2. Measure 85 has a quarter rest followed by a quarter note F2. Measure 86 has a quarter rest followed by a quarter note E2. Measure 87 has a quarter rest followed by a quarter note D2. Measure 88 has a quarter rest followed by a quarter note C2. Measure 89 has a quarter rest followed by a quarter note B1. Dynamics are *mp* and *f*. A box containing the number 7 is positioned above the staff between measures 84 and 85.

91

Musical staff 91-96: Bass clef, 4/4 time signature. The staff contains six measures. Measure 91 has a quarter rest followed by a quarter note G2. Measure 92 has a quarter rest followed by a quarter note F2. Measure 93 has a quarter rest followed by a quarter note E2. Measure 94 has a quarter rest followed by a quarter note D2. Measure 95 has a quarter rest followed by a quarter note C2. Measure 96 has a quarter rest followed by a quarter note B1. Dynamics are *mf*, *mp*, *p*, and *p*. The piece concludes with a *rit.* marking and a triple bar line. A box containing the number 3 is positioned above the staff between measures 95 and 96.

*poco a poco rall.*

*rit.*

3