

Besof Ma'agal

Israel

CHOREOGRAPHER: Itzik Sa'ada (1984). This choreographer also created Hagva'ot Hakulot (The Blue Hills)

TRANSLATION: At The End of the Circle

FORMATION: Couples arranged in a circle around the dance floor. M's back to center; W faces M. M begins with L, W with R; opposite footwork throughout. Maintain waltz rhythm and footwork throughout unless otherwise noted (one place)

PATTERN

Meas

Part A

- 1 3/4 turn in waltz rhythm along the edge of the circle. M turns L; W turns R. End with R shoulders toward center.
- 2 Waltz backward, moving CCW.
- 3 Waltz forward, moving CW.
- 4 3/4 turn in waltz rhythm along the edge of the circle. M turns R; W turns L. End facing each other with M's back to center (the opening position).
- 5 Waltz backward (away from partner)
- 6 Waltz forward (toward partner). Optional: touch palms.
- 7 Full turn in waltz rhythm along the edge of the circle. M turns L; W turns R. End facing each other with M's back to center (the opening position)
- 8 Crossing waltz in place: Free foot (M's R, W's L) steps across in front, shift weight back to M's L, W's R foot, and sway (M to R, W to L).
- 9-16 Repeat 1-16 as above, but before beginning Part B, M touches R on the last beat so that his R foot is free for the next section.

Part B

- 1 Quickly join R hands. In waltz rhythm, switch places passing R shoulder, turning one-half to the R to face partner. W has back to center and M is facing W
- 2 Quickly join L hands. In waltz rhythm, switch places passing L shoulder, turning one-half to the L to face partner. W touches L on the last beat so that her L foot is free.
- 3-4 Join hands down. As a couple slide twice CW (to M's L, W's R). This is TWO steps in waltz rhythm.
Count 1: Step sideways (legs are apart)
Count 2: Hold
Count 3: Step sideways (legs are together)
W touches R at the end of second slide so that her R foot is free.
- 5 Waltz towards partner (joined hands rise to about chest height)

- 6 Waltz away from partner (joined hands drop down but remain joined)
- 7-8 Two waltzing steps more or less in place while M “wraps” or “cradles” the W: M raises L hand with W’s R. Other hand stays at waist level. W turns L 3/4 during her two waltzes, turning into her own L arm. At the end of the second waltz, M turns 1/4 L and brings his L hand with W’s R down in front. W’s arms are cross in front of her; M’s arms are around W.
- 9-10 Two waltzes together moving CCW as a couple, without turning, but maintaining the “wrap” or “cradle” position until the last step. M releases his R, W’s L hands, and raises the joined hands (M’s L, W’s R).
- 11 One waltz in Yemenite formation:
Count 1: Sway to side away from partner (stretching away from joined hands)
Count 2: Sway toward partner
Count 3: Cross M’s L, W’s R foot in front as W passes in front of M, under joined hands.
W should be approximately in front of M’s L shoulder.
- 12 One waltz in Yemenite formation:
Count 1: Sway to side away from partner (W looks over R shoulder at M)
Count 2: Sway toward partner
Count 3: Cross M’s R, W’s L foot in front as W passes in front of M. Release handhold.
- 13 Waltz away from partner (M to L into center of circle, W to R away from center)
W turn 1/2 R to face center; M turn 1/2 L to face W. This is not a pivot, but more of a gentle curve during the measure.
- 14 Waltz back toward partner and take ballroom position.
- 15-16 Two waltzes in ballroom position, rotating as a couple and moving CCW.
[Optionally, M can turn W to her R on the last waltz using his L hand. This is not recommended for beginning dancers or women who become dizzy easily because this turn at the end connects to the turn at the beginning which means two full turns in rapid succession.]

BESOF MA'AGAL



Uvesof ma'agal
Betzel shemesh bo'eret
Kibiti lach boker
Hidlakti lach erev.

Uvesof ma'agal,
Hitchamamnu al kerach.
Tziyart li shir eres.
Diklamti lach perach.

Shatinu kos etzev
Uvachinu kos tzchok.
Sharnu ba'esev
Hitkaravnu rachok.

Rak besof ma'agal
Sham hakav mitchaber lo,
Besof ma'agal, at sheli.

Uvesof ma'agal
Be'aviv shel shalechet
Halacht la'azov
Ach shachacht eich lalechet.

Ona bechidot al
Tshuvot shesha'alti.
Chapsi misaviv
Uvasof tegali,

Shebesof ma'agal
Sham hakav mitchaber lo
Besof ma'agal, at sheli.

Ona bechidot
Veshoteket sodot.
Chapsi misaviv
Uvasof tegali,

Shebesof ma'agal
Sham hakav mitchaber lo
Besof ma'agal, at sheli.

AT THE END OF THE CIRCLE

At the end of the circle
In the shade of the burning sun
I turned off the morning for you
I lit up the evening for you.

And at the end of the circle,
We warmed ourselves on ice.
You painted a lullaby for me.
I recited a flower for you.

We drank a cup of sadness
And wept a cup of laughter.
We sang in the grass
We became close, far away.

But at the end of the circle
Where the line joins together,
At the end of the circle, you are mine.

And at the end of the circle
In the spring of autumn
You went to leave
But you forgot how to go.

You answer in riddles
To answers that I asked.
Look around
And finally you'll discover,

That at the end of the circle
Where the line joins together
At the end of the circle, you are mine.

You answer in riddles
And keep quiet, secrets.
Look around
And finally you'll discover,

That at the end of the circle
Where the line joins together
At the end of the circle, you are mine.