



Gerald Cohen

V'higad'ta L'vincha

(And You Shall Tell Your Child...)

For SATB Chorus, Clarinet, Cello, and Piano

A Passover Cantata
Full Score

FOR PERUSAL ONLY

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FOR PERUSAL ONLY

Composer's Note

V'higad'ta L'vincha (And You Shall Tell Your Child) was composed in 1996 for the Syracuse Children's Chorus, Barbara Tagg, founder and director, and was commissioned by the Chorus as part of the "Commissioning Music/USA" program of Meet The Composer and the National Endowment for the Arts, with support from the Helen F. Whitaker Fund. As the transmission of the Passover story from one generation to another is a central theme of the Haggadah and of the piece, it felt most fitting to compose a setting of these texts in a work written for this wonderful children's chorus.

V'higad'ta L'vincha is a joyful 16-minute piece celebrating Passover, in a setting of key passages from the Passover Haggadah. The Haggadah, or "telling," is the text that is used at the Seder, the family meal—full of discussion, ceremony, and song—that is the central feature of the Passover celebration of freedom and rejoicing. One of the most significant themes of the Passover celebration, emphasized in Cohen's choices of texts for the piece, is that we all must experience the story of the deliverance from slavery as if we ourselves had lived through it; we must then tell our children that story so as to pass it down, vividly, from one generation to the next.

The piece begins with a chant-like setting of the Biblical verse that instructs us to tell our children the story of the Exodus, and then moves, as does the Haggadah, from the oppression of slavery to the joy of deliverance. That joy is expressed especially in the famous text "Dayeinu" ("It would have been enough...") set here as a lively dance, and in the final "L'fichach," ("Therefore we should thank") which gives gratitude to God in a procession which grows from a quiet beginning to an exuberant conclusion.

Available in versions for SSA chorus and for SATB chorus, V'higad'ta L'vincha was originally written with an ensemble of clarinet, cello, and piano, but can also be performed with just piano accompaniment. Several movements of the piece, particularly "Dayeinu" and "L'fichach," are often performed as individual movements.

A recording of the the original version for treble chorus—performed by the Syracuse Children's chorus, Barbara Tagg, conductor—is available on the album *Generations: Music of Gerald Cohen* (New World Records, NWCR879).

Pronunciation Guide

Vowels

a as in "father"
ar as in "light" e
as in "bed" **ei** as
in "weigh"
(not a diphthong)
i as in "police"
o as in "go"
u as in "rude"

An apostrophe in transliterated Hebrew indicates a neutral vowel or shwa, pronounced like "uh," as in **sup**pose.

Consonants

ch as in the German "ach"; *never* as in "cheese"
g is always hard, as in "get"
r is slightly rolled, as in Italian or French
s is always unvoiced as in "sit"; not voiced as in "has"

Libretto

1. V'higad'ta l'vincha

V'higad'ta l'vincha bayom hahu leimor:
ba-avur ze asa Adonai li, betseiti mimitsrayim; ki
v'yad chazaka hotsiacha Adonai mimitsrayim.

And you shall tell your child on that day,
saying: it is because of what Adonai did for me
when I went out of Egypt. For with a mighty
hand did Adonai bring you out of Egypt.

2. Avadim hayinu l'faro

Avadim hayinu l'faro b'mitsrayim,
vayotsieinu Adonai eloheinu misham b'yad
chazaka uvizro-a n'tuya. V'chol hamarbe l'saper
bitsiat mitsrayim harei ze m'shubach.

We were slaves to Pharaoh in Egypt, and
Adonai our God brought us forth with a mighty
hand and an outstretched arm. And the more one
talks about the exodus from Egypt, the more
praiseworthy it is.

3. Ha lachma anya

Ha lachma anya, diachalu avantana, b'ara
dimitsrayim. Kol dichfin yeitei v'yeichul, kol
ditsrich yeitei v'yifsach. Hashata hacha,
lashana haba-a b'ara d'yisraeil. Hashata avdei
lashana haba-a b'nei chorin.

This is the bread of poverty which our
ancestors ate in the land of Egypt. Let all who
are hungry come and eat; let all who are needy
come and celebrate the Passover. Now we are
here; next year may we be in the land of Israel.
Now we are slaves; next year may we be free people.

Dayeinu!

Kama ma-alot tovo lamakom aleinu!
Ilu hotsianu mimitsrayim, Dayeinu!
Ilu kara lanu et hayam, Dayeinu!
Ilu sipeik tsorkeinu bamidbar arbayim shana,
Dayeinu!
Ilu keir'vanu lifnei har sinai, Dayeinu!
Ilu natan lanu et hatorah, Dayeinu!
Ilu hichnisanu l'erefs yisraeil, Dayeinu!

How many acts of kindness God has performed for us!
If God had brought us out of Egypt, *Dayeinu!**
If God had split the sea for us, *Dayeinu!*
If God had sustained us in the wilderness for forty years,
Dayeinu!
If God had brought us before Mount Sinai, *Dayeinu!*
If God had given us the Torah, *Dayeinu!*
If God had led us to the land of Israel, *Dayeinu!*

*Dayeinu! = "it would have been enough for us!"

5. B'chol dor vador

B'chol dor vador chayav adam lirot et atsmo
k'ilu hu yatsa mimitsrayim. Shene-emar:
V'higad'ta l'vincha bayom hahu leimor: ba-avur
ze asa Adonai li, betseiti mimitsrayim.

In every generation, each person should feel as though
he or she had actually experienced the exodus from Egypt.
As it is written: "And you shall tell you child on that day,
saying: it is because of what Adonai did for me when
I went out of Egypt."

6. L'fichach anachnu chayavim l'hodot

L'fichach anachnu chayavim l'hodot, l'haleil,
l'shabei-ach, l'fa-er, l'romeim, l'hadeir, l'vareich,
l'alei, ul'kaleis, l'mi sheasa lavoteinu v'lanu et
kol hanisim ha-eilu. Hotsianu mei-avdut
l'cheirut, miyagon l'simcha, mei-eivel l'yom tov,
umei-afeila l'or gadol, umishibud ligula.
V'nomar l'fanav shira chadasha, Hal'luya!

Therefore, we should thank, praise, laud,
glorify, exalt, honor, bless, extol, and adore the
Power who performed all of these miracles for our
ancestors and for us. God brought us from slavery
to freedom, from sorrow to joy, from mourning to
celebration, from darkness to great light, from
bondage to redemption. Let us then sing a new
song to God, Halleluya!

V'HIGAD'TA L'VINCHA

A Passover Cantata for Mixed Choir (SATB),
B♭ Clarinet, Violoncello, and Piano

Text from the Passover Haggadah

Gerald Cohen

1. V'higad'ta l'vincha *And you shall tell your child*

As a chant, freely (♩=60)
mp

Solo Voice*
V'-hi-ga-d'-ta l'-vin-cha ba - yom ha-hu lei-mor: — ba-a-mor ze a - sa A-do-nai li, — b'tsei-
(Score in C)

Clarinet in Bb

Violoncello

Piano

Solo
ti mi - mits-r'yim ki v'-yad cha-za-ka — ho - tsi-a-cha A-do-nai — mi - mits -

Cl.
Vc.
Pf.

*The soloist may be sung by any voice part. Alternatively, the first movement and the solos in the fourth and fifth movements may be sung in unison by the soprano and alto sections.

A little faster, freely (♩=84)

9 *p*

Solo ra - yim. —

Cl. *p quasi improvisando*

Vc. *p quasi improvisando*

Pf. *pp* *p*
very evenly

tr

ped. (hold through m. 31)

14

Cl. *mp*

Vc. *mp*

Pf. *sempre p*

18

Solo *mp*

Ki v' - yad cha - za - ka —

Cl. *mp*

Vc. *mf* *p* *mp*

Pf. *sempre p*

2. Avadim hayinu l'faro

We were slaves to Pharaoh

Fast ($\text{♩} = 168$) G.P.

Soprano
Alto
Tenor
Bass

Clarinet
Violoncello
Piano

5

S. *f* A - va - dim ha - yi - nu l' - fa - ro b' - mits - ra - yim,
A. *f* A - va - dim ha - yi - nu l' - fa - ro b' - mits - ra - yim,
T. *f* A - va - dim ha - yi - nu l' - fa - ro b' - mits - ra - yim,
B. *f* A - va - dim ha - yi - nu l' - fa - ro b' - mits - ra - yim,

Cl. *f*
Vc. *f*
Pf. *f*

The musical score is written for a chamber ensemble and vocal soloists. It begins with a tempo marking of 'Fast' and a metronome marking of 168 quarter notes per minute. The key signature is one flat (B-flat major or F minor), and the time signature is 4/4. The score is divided into two systems. The first system includes staves for Soprano, Alto, Tenor, Bass, Clarinet, Violoncello, and Piano. The vocal parts are marked with a forte (*f*) dynamic. The instrumental parts also feature dynamic markings of *f* and *ff*. The second system continues the vocal lines with the lyrics 'A - va - dim ha - yi - nu l' - fa - ro b' - mits - ra - yim,' and includes staves for Clarinet, Violoncello, and Piano. A large diagonal watermark 'FOR PERUSAL ONLY' is overlaid across the entire score.

9

S. *f* a - va - dim ha -

A. *f* a - va - dim ha -

T. *f* a - va - dim ha -

B. *f* a - va - dim ha -

Cl. *ff* *f*

Vc. *ff*

Pf. *ff* *f*

12

S. *mp sub.* *cresc.* yi - nu — l' - fa b' - mits - ra - yim, l' - fa - ro b' - mits -

A. *mp sub.* *cresc.* yi - nu — l' - fa - ro b' - mits - ra - yim, l' - fa - ro b' - mits -

T. *mf cresc.* yi - nu — l' - fa - ro b' - mits -

B. *mf cresc.* yi - nu — l' - fa - ro b' - mits -

Cl. *mp* *cresc.*

Vc. *f* *mp subito* *cresc.*

Pf. *mp subito* *cresc.*

22 *p dolente*

S. A - - - va - dim ha - - - yi - - - nu

A. a - va - dim ha - yi - - nu l' - fa - ro, a - va -

T. *p dolente*
A - - - va - dim ha - - - yi - - - nu

B. dim ha - yi - - nu l' - fa - ro, a - va - dim ha - - - nu l' - fa - ro,

Cl. *pp* *p* *pp* *p*

Vc. *pp* *p* *pp* *p*

Pf.

25

S. l' - fa - ro b' - mits -

A. dim ha - yi - - nu l' - fa - ro, a - va - dim ha - yi - - nu l' - fa - ro,

T. l' - fa - ro b' - mits -

B. a - va - dim ha - yi - - nu l' - fa - ro, a - va -

Cl.

Vc. *pp* *p* *pp* *p*

Pf.

28

S. ra - yim, a - va - dim ha - yi - nu l' - fa -

A. a - va - dim ha - yi - nu l' - fa - ro a - va - dim ha - yi - nu l' - fa -

T. ra - yim, a - va - dim ha - yi - nu l' - fa -

B. dim ha - yi - nu l' - fa - ro,

Cl. *pp* *p*

Vc. *pp* *p*

Pf.

31

S. ro, a - va - dim ha - yi - nu l' - fa - ro b' - mits -

A. ro, a - va - dim ha - ri - nu l' - fa - ro b' - mits -

T. ro, a - va - dim ha - yi - nu l' - fa - ro b' - mits -

B. b' - mits -

Cl.

Vc.

Pf.

34 *cresc.* *f*

S. ra - - - - - yim, b' - mits -

A. *cresc.* *f* ra - - - - - yim, b' - mits -

T. *cresc.* *f* ra - - - - - yim, b' - mits -

B. *cresc.* *f* ra - - - - - yim, b' - mits -

Cl. *p cresc.*

Vc. *p cresc.*

Pf. *p cresc.*

38

S. ra - yim.

A. ra - yim.

T. ra yim.

B. ra yim.

Cl. *ff*

Vc. *ff* *ff*

Pf. *ff*

41

S. _____

A. _____

T. *p* _____
Va - yo - tsi - ei - nu A - do - nai e - lo - hei - nu mi -

B. *p* _____
Va - yo - tsi - ei - nu A - do - nai e - lo - hei - nu mi -

Cl. _____

Vc. _____

Pf. *p* *molto legato* _____
(hold through m. 52)

And.

45

S. _____ *p* _____
Va - yo - tsi - ei - nu A - do -

A. _____ *p* _____
Va - yo - tsi - ei - nu A - do -

T. _____
sham, _____

B. _____
sham, _____

Cl. _____ *p* _____

Vc. _____

Pf. *p* *delicate* _____

49

S. *mp*
nai e - lo - hei - nu mi - sham, b' -

A. *mp*
nai e - lo - hei - nu mi - sham, b' -

T. *mp*
b' -

B. *mp*
b' -

Cl. *p delicate*

Vc. *p*

Pf.

53

S. yad cha - za - ka u - viz - ro - a n' - tu - ya, u - viz - ro - a n' - tu -

A. yad cha - za - ka u - viz - ro - a n' - tu - ya, u - viz - ro - a n' - tu -

T. yad cha - za - ka u - viz - ro - a n' - tu - ya, u - viz - ro - a n' - tu -

B. *mp*
cha - za - ka n' - - - tu - ya, n' - - - tu -

Cl. *mp*

Vc. *pizz.*
mp

Pf. *mp*

58 *f*

S. ya. _____ Va - yo - tsi - ei - nu A - do - nai e - lo - hei -

A. ya. _____ Va - yo - tsi -

T. ya. _____ yo - - - tsi -

B. ya. _____ Va - yo - tsi - ei - nu A - do - nai e - lo - hei - nu mi -

Cl. *f*

Vc. *f* *arco*

Pf. *f*

62

S. - nu mi - sham, _____ va - yo - tsi - ei - nu A - do - nai e - lo - hei - nu mi -

A. ei - nu A - do - nai e - lo - hei - nu mi - sham, _____ va - yo - tsi - ei - nu A - do -

T. - - nu va - yo - tsi - ei - nu A - do - nai e - lo - hei - nu mi - sham, _____

B. sham, _____ yo - - - tsi - ei - - - nu yo - - - tsi -

Cl.

Vc.

Pf.

66

S. sham, b' - yad cha - za - ka u - viz -

A. nai e - lo - hei - nu mi - sham, b' - yad cha - za - ka u - viz -

T. b' - yad cha - za - ka u - viz -

B. ei - nu mi - sham, b' - yad cha - za - ka u - vi -

Cl. *ff*

Vc. *ff*

Pf. *ff*

70

S. ro - a n' - tu - ya, u - viz - ro - a n' - tu -

A. ro - a n' - tu - ya, u - viz - ro - a n' - tu -

T. ro - a n' - tu - ya, u - viz - ro - a n' - tu -

B. ro - a n' - tu - ya, u - viz - ro - a n' - tu -

Cl.

Vc.

Pf.

74

S. *ya.*

A. *ya.*

T. *ya.*

B. *ya.*

Cl. *ff non legato, dancing*

Vc. (Cello: principal melody in mm. 74-76) *ff non legato, dancing* *tr (#)*

Pf. *ff non legato, dancing*

78

Cl. *ff*

Vc.

Pf. *ff*

82

Cl.

Vc.

Pf.

ff

87

S.

A.

T.

B.

Cl.

Vc.

Pf.

mp

V' - chol ha - mar - be

mp

V' - chol ha - mar - be

p sotto voce

A - va - dim - ha -

pp

p

mp

p

pp

92

S. *mp*
l' - sa - per

A. *p*
Va - yo - tsi - ei - nu A - do - nai e - lo - hei - nu,

T. *mp*
l' - sa - per

B. *mp*
yi - nu,

Cl. *mp*

Vc. *pp*

Pf. *mp* *p*

97

S. *mp* *mf*
bi - at - mits - ra - yim

A. *mp* *mf*
tsi - at - mits - ra - yim

T. *mp* *mf*
bi - tsi - at - mits - ra - yim

B. *mp* *mf*
bi - tsi - at - mits - ra - yim

Cl. *mf*

Vc. *mf*

Pf. *p* *mf*

103 Sop. *p*
ha - rei - ze m' - shu - bach.

Ten. *p*
ha - rei - ze m' - shu - bach.

Cl. *p*

Vc. *p*

Pf. *p*

108 Cl. *p*

Vc. *p*

Pf. *mp*

113 Cl. *mp*

Vc. *mp*

Pf. *mp*

117

Cl. *f* *p*

Vc. *pp* *pizz.* *arco* *pizz.* *arco* *p*

Pf. *mp* *p*

*Very short pause,
then attacca:*

3. Ha lachma anya *This is the bread of poverty*

Slow, with motion (♩=69)

mf

Tenor

Ha lach-ma an - ya, di - a - cha - lu a - va - ta - na, b' - a - ra di - mits -

mf

Bass

Ha lach-ma an - ya, di - a - cha - lu a - va - ta - na, b' - a - ra di - mits -

6

mf

S.

Kol dich - fin yei-tei v'-yei - chul, kol ditz - rich yei-tei v'-yif -

mf

A.

Kol dich - fin yei-tei v'-yei - chul, kol ditz - rich yei-tei v'-yif -

T.

ra - yim.

B.

ra - yim.

12

S. *p* *mf*, *p sub.*
 sach. — Ha-sha - ta ha - cha, la-sha - na ha-ba - a b' - a - ra d' - yis - ra - el. — Ha-sha -

A. *p* *mf*, *p sub.*
 sach. — Ha-sha - ta ha - cha, la-sha - na ha-ba - a b' - a - ra d' - yis - ra - el. — Ha-sha -

T. *p* *mf*, *p sub.*
 Ha-sha - ta ha - cha, la-sha - na ba - a b' - a - ra d' - yis - ra - el. — Ha-sha -

B. *p* *mf*
 Ha-sha - ta ha - cha, la-sha - na ba - a b' - a - ra d' - yis - ra - el. —

17

S. *mp* *p*
 ta av - dei la-sha - na ha-ba - a b' - nei cho - rin, b' - nei cho - rin.

A. *mp* *p*
 ta av - dei la-sha - na ha - ba - a b' - nei cho - rin, b' - nei cho - rin.

T. *mp* *p*
 ta av - dei la-sha - na ha - ba - a b' - nei cho - rin, b' - nei cho - rin.

B. *mp* *p*
 b' - nei cho - rin.

*Very short pause,
 then attacca:*

4. Dayeinu!

It would have been enough for us!

Freely (♩=138)

Solo Voice* *p* T.
 Ka - ma — ma - a - lot to - vot la - ma - kom — a - lei - nu! —

Clarinet

Violoncello

Piano

*See note on p. 3.

7 Exuberantly (♩=160) Tenors *p*

T. I - lu - ho - tsi - a - nu, ho - tsi - a - nu -

Cl.

Vc. *pizz.* *p*

Pf. *p*

11

T. mi - mits - ra - yim, da - yei - nu, da - yei - nu!

Cl.

Vc.

Pf.

15 Sopranos + Altos *p*

S. - lu - ka - ra - la - nu, ka - ra - la - nu et ha - yam, da - yei - nu!

Cl.

Vc. *p*

Pf. *p*

19 S.A. unis. *mp* vivaciously (4+3) (3+4) (SATB unis.)

S. A. Da - yei - nu, da - yei - nu da - yei - nu da - yei - nu da - yei - nu da - yei - nu!

Cl. *mp* arco

Vc. *mp*

Pf. *mp*

23 SATB unis. (4+3) (3+4)

All. (8) Da - yei - nu da - yei - nu da - yei - nu da - yei - nu da - yei - nu!

Cl.

Vc.

Pf.

27 Cl. (3+2) *mp*

Vc. *mp*

Pf.

31

S. Sopranos *mp*
I - lu si - peik tsor - kei - nu —

A. Altos *mp*
I - lu si - speik tsor - kei - nu —

Cl. *6*

Vc. *pizz.*

Pf. *mp*

Half *cro.* (through m. 44)

35

S. (3+4)
ba - mid - - - bar — ba - mid - bar — ar - ba - im sha - na, ar - ba -

A. ba - mid - - - bar — ar - ba - - - im

Cl. *mp*

Vc.

Pf.

39

S. im sha - na, da - yei - - - nu da - yei - nu!

A. sha - - - na, da - - - yei - - - nu!

Cl. *mf*

Vc.

Pf.

44

S.

A.

T. *mf*
I lu kei - r' - va - nu lif - nei har si - nai,

B. *mf*
lu kei - r' - va - nu lif - nei har si - nai,

Cl.

Vc. *arco*
mf

Pf. *p*

48 *f*

S. Da - yei - nu da - yei - nu da - yei - nu da - yei - nu da - yei - nu da - yei - nu

A. Da - yei - nu da - yei - nu da - yei - nu da - yei - nu da - yei - nu

T. Da - yei - nu da - yei - nu da - yei - nu da - yei - nu da - yei - nu

B. Da - yei - nu da - yei - nu

Cl. *f* *ff*

Vc. *f* *ff*

Pf. *f* *ff*

52 *mf* (4+3) (3+4)

S. Da - yei - nu da - yei - nu da - yei - nu da - yei - nu da - yei - nu!

A. Da - yei - nu da - yei - nu da - yei - nu da - yei - nu!

Cl. *mf sub.*

Vc. *mf sub.*

Pf. *mf sub.*

56 *mf* (4+3) (3+4)

S. Da - - - - - yei - nu da - - - - - yei-nu da-yei-nu!

A. Da - yei - nu - - - - - da-yei-nu da-yei - nu da - yei - nu da - yei-nu da-yei-nu!

T. Da - - - - - yei - nu da - - - - - yei-nu da-yei-nu!

B. Da - yei - nu - - - - - da-yei-nu da-yei - nu da - yei - nu - yei-nu da-yei-nu!

Cl. *mf*

Vc. *mf*

Pf. *mf*

60 *f boisterous*

Cl. *f boisterous*

Vc. *f boisterous*

Pf. *f boisterous*

64 (3+2+3) *ff*

Cl. *ff*

Vc. *ff*

Pf. *ff*

68

Cl. *(4+3+3)*

Vc.

Pf.

dim.

dim.

dim.

73

S. *p*
I - lu na - tan la - nu et ha - to - rah, —

A. *p*
I - lu na - tan la - nu et ha - to - rah, —

T. *p*
Ah, —

B. *p*
Ah, —

Cl. *p*

Vc. *mp* *p*

Pf. *p* *sonorous but delicate*

8va *8vb*

78

S. na - tan la - nu et ha - to - rah, - da - yei - nu da - yei - nu! ———

A. to - - - - rah, da - - - - yei -

T. to - - - - rah, da - - - - yei - - -

B. to - - - - rah, da - - - - yei - - -

Cl. *p*

Vc. *p*

PF. *p*

8^{va}

84

S. I - lu - hich - ni - sa - nu l' - e - rets - Yis -

A. nu! I - lu - hich - ni - sa - nu l' - e - rets - Yis -

T. nu! I - lu - hich - ni - sa - nu l' - e - rets - Yis -

B. nu! I - lu - hich - ni - sa - nu l' - e - rets - Yis -

Cl. *cresc.*

Vc. *cresc.*

PF. *cresc.*

8^{va}

8^{va}

8^{va}

89 *(cresc.)*

S. ra - el, l' - e - rets — Yis - ra - - - - el, _____

A. ra - el, l' - e - rets — Yis - ra - - - - el, _____ Yis - ra - el, _____

T. ra - el, l' - e - rets — Yis - ra - - - - el, _____

B. ra - el, l' - e - rets — Yis - ra - - - - el, _____

Cl. _____

Vc. _____

PF. _____

94 *f*

S. Da - - - - nu da - - - - yei-nu da-yei - nu!

A. Da - - - - yei - nu da-yei-nu da-yei-nu da - yei - nu da - yei-nu da-yei - nu!

T. Da - - - - yei - nu da - - - - yei-nu da-yei - nu!

B. Da - - - - yei - nu da-yei-nu da-yei-nu da - yei - nu da - yei-nu da-yei - nu!

Cl. *f*

Vc. *f*

PF. *f*

98 *ff* (4+3) (3+4)

S. Da - yei - nu ——— da-yei-nu da-yei-nu da - yei - nu da - yei-nu da-yei - nu!

A. Da - - - - yei - nu da - - - - yei-nu da-yei - nu!

T. Da - yei - nu ——— da-yei-nu da-yei-nu da - yei - nu da - yei-nu da-yei - nu!

B. Da - - - - yei - nu da - - - - yei-nu da-yei - nu!

Cl. *ff*

Vc. *ff*

Pf. *ff*

102 *p* *cresc.*

S. Ka - ra la - nu et ha-yam, keir -

A. *p* Et ha-yam,

T. *p sub.* *cresc.* Ho-tsi - a - nu mi-mits-ra-yim, si - peik — tsor-kei - nu ba - mid -

B. *p sub.* *cresc.* Mits - ra - yim, ba - - - mid -

Cl. *p sub.* *cresc.*

Vc. *p sub.* *cresc.*

Pf. *p sub.* *cresc.*

106 *cresc.*

S. va - nu lif-nei— har si - nai, hich - ni - sa - nu l' - e - rets Yis - ra -

A. *cresc.*
har si - nai, e - rets, — e - rets Yis - ra -

T. *cresc.*
bar, na-tan la-nu et ha - to - rah, Yis - ra -

B. *cresc.*
bar, ha - - - to - rah, Da - *f*

Cl. *cresc.*

Vc. *cresc.*

Pf. *cresc.*

110 *f*

S. el, — Da - yei-nu da-yei - nu da - yei - nu — da - yei-nu da-yei - nu! Da - *ff*

A. *f*
el, — Da - yei - nu — da - yei - nu — da - yei - nu! — Da - *ff*

T. *f*
el, — Da - yei-nu da-yei - nu da - yei - nu — da - yei-nu da-yei - nu! Da - *ff*

B. *f*
yei - nu — da - yei - nu — da - yei - nu — da - yei - nu! — Da - *ff*

Cl. *f* *ff*

Vc. *f*

Pf. *f* *ff*

114

S. yei - nu— da - yei-nu da-yei - nu da - yei - nu— da - yei-nu da-yei - nu!

A. yei - nu— da - yei - nu— da - yei - nu— Da - yei - - - nu!

T. yei - nu— da - yei-nu da-yei - nu da - yei - nu— da - yei-nu da-yei - nu!

B. yei - nu— da - yei - nu— da - yei - nu— da - yei - - - nu!

Cl.

Vc. *ff*

Pf.

118

S. ⁽³⁺⁴⁾ Da - yei - nu! ⁽²⁾

A. *ff* Da - yei - nu!

T. *ff* Da - yei - nu!

B. *ff* Da - yei - nu!

Cl. *sempre ff*

Vc. *sempre ff*

Pf. *sempre ff*

122

S. *ff* Da - - - yei - nu!

A. *ff* Da - - - yei - nu!

T. *ff* Da - - - yei - nu!

B. *ff* Da - - - yei - nu!

Cl. *ff*

Vc. *(sempre ff)*

Pf. *(sempre ff)*

attacca:

5. Behol dor vador
in every generation

L'istesso temp. (♩ = 100) rit. a

Soprano *mp cantabile* B' -

Alto

Tenor *mp cantabile* B' -

Bass *p* B' -

Clarinet *p sub.*

Violoncello *p*

Piano *p sub.*

7 Lyrallyly (♩=138)

S. chol dor— va - dor, cha - yav a -

A.

T. chol dor— va - dor, cha - yav a -

B. chol, chol dor, cha - yav a -

Cl. *p cantabile*
pizz.

Vc. *p*

Pf. *p sotto voce*
with scd .

13

S. dam li - rot et ats - mo li - rot et ats - mo k'—

A.

T. dam li - rot et ats - mo li - rot et ats - mo k'—

B. dam, li - rot ats - mo, li -

Cl.

Vc.

Pf.

19

S. *mp*
i - lu - hu ya - tsa — mi - mits - ra - - - yim, b' - chol dor — va -

A. *mp*
b' - chol —

T. *mp*
i - lu - hu ya - tsa — mi - mits - ra - - - yim,

B. *mp*
rot ats - mo,

Cl.

Vc. *arco*

Pf.

25

S. *mp*
dor, — cha - yav — a - dam — li -

A. *mp*
dor — cha - - yav — a - dam — li -

T. *mp*
li -

B. *mp*
li -

Cl. (optional)* *mp*

Vc. (optional)* *mp*

Pf.

*Note: mm. 30-45, *a cappella* is preferable; clarinet and cello may be added at the discretion of the conductor to help support the choir.

31 *mp (sub.)*

S. rot et ats - mo li - rot et ats - mo k' - i - lu hu ya - tsa mi-mits - ra - - - yim, k' -

A. rot et ats - mo ya - tsa mi - - - mits - ra - yim,

T. *mp (sub.)* rot et ats - mo li - rot et ats - mo k' - i - lu hu ya - tsa mi-mits - ra - - - yim, k' -

B. rot et ats - mo ya - tsa mi - - - mits - ra - yim,

Cl. *mp (sub.)*

Vc. *mp (sub.)*

Pf.

40 *p*

S. i - lu hu ya - tsa mi-mits - ra - - - yim. She - ne - e - mar:

A. *p* mi - - - mits - ra - yim.

T. *p* i - lu hu ya - tsa mi-mits - ra - - - yim.

B. *p* mi - - - mits - ra - yim.

Cl. *p*

Vc. *p*

Pf.

FOR PERUSAL ONLY

As a chant, freely ($\text{♩} = 60$) Solo voice
mp

48

V'-hi-ga-d'-ta l'-vin-cha— ba - yom ha - hu— lei-mor:— ba-a-vur

Cl. *(play)*
p

Vc. *(play)*
p

PF. *p*
tr. *trill: sempre p, very evenly*

ped. (hold ped. through m. 58)

52

Solo * ze a-sa A-do-nai— li, — b'-tsei-ti mi - mits - ra'im. b'-tsei - ti—

Cl.

Vc.

PF. *p*

56

Solo * — mi mits - yim. l' - fi - chach, l' - fi - chach, —

Cl. *p*

Vc. *p*

PF. *p*

8va

attaca:

*See note on p. 3.

6. L'fichach anachnu chayavim l'hodot

Therefore, we should thank

Joyously, not too fast ($\text{♩}=88$)

mp cantabile

Soprano
L' - fi - chach — a - nach - nu cha - - - ya -

Alto
L' - fi - chach — a - nach - nu cha - - - ya -

Clarinet
mp cantabile

Violoncello

Piano
mp legato

Use a harmonical pedal through m. 38, allowing a clear harmonic form without becoming too muddy.

5

S.
vim, - nach - nu cha - ya - vim l' - ho - dot,

A.
vim a - nach - nu cha - ya - vim l' - ho - dot,

Cl.

Vc.
mp cantabile

Pf.

10

S. l' - ha - leil, — l' - sha - bei - ach, l' - fa - er, l' - ro - meim, l' - ha -

A. l' - ha - leil, — l' - sha - bei - ach, l' - fa - er, l' - ro - meim, l' - ha -

Cl.

Vc.

PF.

15

S. deir, — l' - va - reich — l' - lei, u - l' - ka - - leis,

A. deir, — l' - va - reich — l' - a - lei, u - l' - ka - - leis,

Cl.

Vc.

PF.

19

Cl. *mp*

Vc. *mp*

PF.

25 *mf*

S. l' - mi she - a - sa la - vo - tei - nu v' - la - nu et

Alto (counterline): stay softer than sopranos and tenors
mp

A. mi she - a - sa la - vo - tei nu

T. *mf*
l' - mi she - a - sa la - vo - tei - nu v' - la - nu et

B.

Cl. *p*

Vc. *mf*

Pf. *mf*
And.

31

S. *mp* kol ha - ni - sim ha - ei - - - lu. *p*

(Sop.: counterline)

A. *mf* (Alto: melody) kol ha - ni - - - sim ha - ei - - - lu. *p*

T. kol ha - ni - sim ha - ei - - - lu. *p*

B.

Cl. *mf*

Vc.

Pf.

37

S.

A.

T. *p*
Ho - tsi - a - nu - mei - av - dut - l' - chei -

B. *p*
Ho - tsi - a - nu - mei - av - dut - l' - chei -

Cl. *p*

Vc. *p*

Pf. *p*

43

S.

A. *p*
ya - - - gon, -

T. *mf* *p* (bring out tenor line)
rut, mi - ya - gon

B. *mf* *p*
rut, mi - ya - gon

Cl. *mf* *p*

Vc. *mf* *p*

Pf. *mf* *p*

47

S. *p* *mf*
sim - - - cha,

A. *mf*
sim - - - - - cha,

T. *mf*
l' - sim - - - - - cha,

B. *mf*
mi - ya - gon l' - sim - - - - - cha,

Cl. *mf*

Vc. *mf*

Pf. *mf*

51

S. *mp*
mei - ei - - vel l' - yom tov,

A. *mp*
mei - ei - - vel l' - yom tov,

T. *mp*
mei - ei - - vel l' - yom tov,

B.

Cl. *mp*

Vc. *mp*

Pf. *mp*

55 *mf*

S. u - mei - a - fei - la l' - or - ga - - dol,

A. u - mei - a - fei - la l' - or - ga - dol,

T. u - mei - a - fei - la l' - or - ga - - dol,

B. la l' - or - ga - dol,

Cl. *mf*

Vc. *mf*

Pf. *mf*

59 *f cresc.*

S. u - mi - shi - bud li - gu - la, mi - shi - bud li - gu -

A. u - mi - shi - bud li - gu - la, mi - shi - bud li - gu -

T. u - mi - shi - bud li - gu - la, mi - shi - bud li - gu -

B. u - mi - shi - bud li - gu - la, mi - shi - bud li - gu -

Cl. *f cresc.*

Vc. *f cresc.*

Pf. *f cresc.*

(cresc.) *ff* *anargando*
63
S. la, li - gu - la. V' - no -
A. (cresc.) *ff*
(cresc.) *ff*
li - gu - la, li - gu - la, V' - no -
T. la, li - gu - la, li - gu - la, V' - no -
B. (cresc.) *ff*
la, li - gu - la, li - gu - la, V' - no -
Cl. *ff*
Vc. *ff*
Pf. *ff*

a tempo
68 *ff sempre unis.*
S. mar l' fa - na shi - ra cha - da - sha,
A1. *ff sempre*
A2. mar l' fa - - - nav shi -
T. mar - - - fa - - - nav shi -
B. *ff sempre*
mar l' - fa - nav shi - ra cha - da - sha,
Cl. *ff sempre*
Vc. full bows *ff sempre*
Pf. *ff sempre*

72

S. A1. v' - no - mar l' - fa - nav shi - ra cha - da - sha,

A2. ra cha - da - sha,

T. ra cha - da - sha,

B. v' - no - mar l' - fa - nav shi - ra cha - da - sha,

Cl.

Vc.

Pf.

77

S. A1. Ha - l' - lu - ya ha - l' - lu - ya, ha - l' - lu - ya! A1.

A2. ha - l' - lu ya, ha - l' - lu - ya!

T. ha - l' - lu - ya, ha - l' - lu - ya!

B. Ha - l' - lu - ya, ha - l' - lu - ya,

Cl.

Vc.

Pf.

82

S. Ha - l' - lu - ya, ha - l' - lu - ya, ha - l' - lu - - -

A. **Altos 1 & 2**
Ha - l' - lu - ya, ha - l' - lu - ya, ha - l' - lu - - -

T. Ha - l' - lu - ya, ha - l' - lu - ya, ha - l' - lu - - -

B. ha - l' - - - lu - - - - ya, - - - - -

Cl.

Vc.

Pf.

86

S. ya!

A. ya!

T. ya!

B. l' lu - - - - - ya!

Cl. *f*

Vc. *f*

Pf. *f* *sempre marcato*

91

S. *f* V' - no - mar l' - fa - nav. shi - ra cha - da -

A. *f* V' - no - mar l' - fa - nav. shi - ra cha - da -

T. *f* V' - no - mar l' - ra - nav. shi - ra cha - da -

B. *f* V' - no - mar l' - ra - nav. ra cha - da -

Cl.

Vc.

Pf.

95

S. *cresc.* sha, Ha - l' - lu - ya, ha - l' - lu - ya, ha -

A. *cresc.* sha, Ha - l' - lu - ya, ha - l' - ku - ya, ha -

T. *cresc.* sha, Ha - l' - lu - ya, ha - l' - lu - ya, ha -

B. *cresc.* sha, Ha - l' - lu - ya, ha - l' - lu - ya, ha -

Cl. *cresc.*

Vc. *cresc.*

Pf. *cresc.*

99 *ff*

S. l' - lu - - - ya! Ha - l' - lu - - - - ya! Ha - l' -

A. l' - lu - - - ya! Ha - l' - lu - - - - ya! Ha - l' -

T. l' - lu - - - ya! Ha - l' - lu - - - - ya! Ha - l' -

B. l' - lu - - - ya! Ha - l' - lu - - - - ya! Ha - l' -

Cl.

Vc.

Pf. *ff*

103

S. lu - - - - - ya!

A. lu - - - - - ya!

T. lu - - - - - ya!

B. lu - - - - - ya!

Cl. *ff* *non legato*

Vc. *ff* *non legato*

Pf. *ff*

107

S.

A.

T.

B.

Cl.

Vc.

Pf.

tr

Sw

8^{va}

8^{vb}