

**Gerald Cohen**

***Kumi ori***

**(Arise, shine)**

For SATB chorus and chamber orchestra  
(piano reduction)  
(2021)

PERUSAL SCORE

## Program Note:

*Kumi Ori (Arise, Shine)* was commissioned in 2021 by the Aspen Choral Society under the direction of Paul Dankers, in loving memory of Patricia “Pat” Smith. The chorus wanted, as part of their annual performance of Handel’s *Messiah*, to have three of the movements of the Handel composition replaced in performance by newly composed movements; in each case these new pieces were to be choral movements replacing solo or instrumental movements of the Handel. I was intrigued, honored, and a little bit daunted in taking on this task, but then began studying the Handel and grew fascinated with the idea of writing new pieces that would fit smoothly into the flow of the *Messiah*, and yet be true to my own musical voice. And since I am Jewish and write many compositions in Hebrew, I decided to compose pieces that would use Hebrew texts that are composed in English in the *Messiah*.

This piece is composed to replace the “Pastoral Symphony” movement of the Handel. The “Pastoral Symphony” comes after the great choral movement “For unto us a child is born,” and my piece is written so as to respond directly to the motifs and energy of “For unto us,” beginning with sixteenth-note figures taken from that movement, but in a new, more distant key, and shifts between different tonalities, and rhythmic meters. When the chorus enters, it is singing a long lyrical line against the continuing energy of the accompaniment, and on the text *Kumi Ori (Arise, Shine)*, from Isaiah Chapter 60, one that was also part of the movement “O thou that tellest good tidings to Zion.” The end of the movement eventually becomes more serene, leading to the following recitative and next part of the narrative in the Handel.

The premiere of this and its companion movements will be in December 2021, as part of the Aspen Choral Society’s performance of Handel’s *Messiah*. While they are written to fit into the context of the Handel, they can of course also be performed separately as independent pieces.

—Gerald Cohen

### Transliterated text, and translation (Isaiah 60:1)

*Kumi ori ki va orech, uchvod doyat alayich zarach.*

Arise, shine, for your light has come, and the glory of the Lord has dawned over you.

Commissioned by the Aspen Choral Society under the direction of Paul Dankers, in loving memory of Patricia "Pat" Smith

Isaiah 60:1

# Kumi Ori

Gerald Cohen

Quite fast, exuberantly ♩ = 116 (Arise, shine)

The musical score is arranged in systems. The first system is for Piano, marked *mf*, in 4/4 time. The second system is for Piano, marked *f*, in 4/4 time. The third system is for Soprano (S), Alto (A), Tenor (T), and Bass (B) voices, in 3/4 time, with lyrics "Arise, shine, Ku - - -". The fourth system is for Piano, marked *sub.mp*, in 4/4 time. A large diagonal watermark "PERUSAL SCORE" is overlaid across the center of the page.

9

S  
mi o ri

A  
mi o ri

T

B

Pno.

*mf*

12

S  
for your light has come,  
ki va o

A  
ki va o

T

B

Pno.

*mp*

15

S  
rech,

A  
rech,

T  
8

B

Pno.  
mf

18

S

A

T  
mp Arise, shine,  
8 Ku - - - mi o - -

B  
mp  
Ku - - - mi o - -

Pno.  
mp

21

S

A

T

B

Pno.

ri ki va

ri ki va

for your light has come,  
*cresc.*

*cresc.*

24

S

A

T

B

Pno.

o - rech,

o - rech,

27 *mf cresc.*

S  
ki va o - rech,

A  
ki va o - rech,

T  
ki va o - rech,

B  
ki va o rech,

Pno.  
*mf cresc.*

30

S  
o - - - - - rech!

A  
o - - - - - rech!

T  
o - - - - - rech!

B  
o - - - - - rech!

Pno.  
*f*

**Faster, very lively**  
(♩ = ♪) ♩ = 78, ♪ = 156

33 *mf* and the glory of the Lord has dawned over you.

S  
uch - vod A - do - nai a - la - yich za -

A  
*mf*  
uch - vod A - do - nai a - la - yich za -

T  
8

B

Pno.  
33 *tr*  
*mf*

37 *f*

S  
rach, *f* uch-

A  
rach, *f* uch-

T  
8 *f* uch-

B  
*f* uch-

Pno.  
37 *tr* *tr* *f*



41 *and the glory of the Lord has dawned over you.*

S  
vod A - do - nai a - la - yich za -

A  
vod A - do - nai a - la - yich za -

T  
8 vod A - do - nai a - la yich za -

B  
vod A - do - nai a - la yich za -

Pno.  
*f*

45 *ff*

S  
rach,

A  
*ff* rach,

T  
*ff* rach,

B  
*ff* rach,

Pno.  
*f*

48 *f*

S  
A  
T  
B

uch - vod A - do - nai a - la - yich za -

Pno.

52

S  
A  
T  
B

rach.

Pno.

56 *rit.* *a tempo* *mf* *lightly*

S  
A  
T  
B

*mf* *lightly* a - la - yich za-rach, —  
*mf* *lightly* a - la - yich — za-rach, —  
a - la - yich za-rach, —

Pno.

56 *rit.* *a tempo* *mf* *tr* *tr*

61 *rit.*

S  
A  
T  
B

Pno.

61 *rit.*

65 **Tempo I** ♩ = 116

S

A

T *Arise, shine,*  
*mp*

B *mp*

Ku - mi o -

Ku - mi o -

65 **Tempo I** ♩ = 116

Pno. *mp*

68

S

A

T *ri*

B *ri*

Pno.

70

S

A

T  
8

B

Pno.

*mp*

for your light has come,

ki va o - rech,

ki va o rech,

73

S

A

T  
8

B

Pno.

*mp*

Arise, shine,

Ku - - - mi

Ku - - - mi

Triplet 8ths sempre legato

76

S

A

T

B

Pno.

78

S

A

T

B

Pno.

*mf* for your light has come,

ri ki

ri ki

ki

ki

ki

*mf*

*mf*

81

S  
va o - rech,

A  
va o - rech,

T  
va o - rech,

B  
va o - rech,

Pno.

86

S  
*mp* your light. o - rech,

A  
*mp* o - rech,

T  
*mp* o - rech,

B  
*mp* o - rech,

Pno.

91

S *p*

A *p*

T *p*

B *p*

Pno. *p*

95

S *dim.* *rit.* *pp*

A *rech.* *dim.* *pp*

T *rech.* *dim.* *pp*

B *rech.* *dim.* *pp*

Pno. *dim.* *rit.* *pp*