

**Gerald Cohen** was born in 1960 in New York City. His early studies focused on both piano and composition, and he received a B.A. in music from Yeshiva University in 1982. He began his career as a cantor while pursuing graduate studies at Columbia University, where he received a D.M.A. in composition, with distinction, in 1993. His principal composition teachers included Jack Beeson, Mario Davidovsky, George Edwards and Andrew Thomas; his cantorial studies were with Jacob Mendelson.

Cohen is known for both his liturgical settings of Jewish texts and for his chamber and other concert music. A CD of his compositions, entitled *Generations*, is on the Composers Recordings, Inc. label, and includes the *Trio* for viola, cello and piano, *Four Songs on Hebrew Texts*, *String Quartet No. 2*, and *V'higad'ta L'vincha* ("And you shall tell your child"), all published by Oxford University Press.

His music has been commissioned by chamber ensembles including the Franciscan String Quartet, the Degas String Quartet (with trombonist Haim Avitsur), the Wave Hill Trio, the Lambros/Kannen/Stroke Trio, the Bronx Arts Ensemble, and the Brooklyn Philharmonic Brass Quintet; by choruses including the New York Virtuoso Singers, the Canticum Novum Singers, the Syracuse Children's Chorus, the Zamir Chorale of Boston; by the Cantors Assembly of America, the Westchester Youth Symphony, and by the Battery Dance Company, which performed his *Songs of Tagore* on tours of India and Eastern Europe. His music has also been performed by the San Diego Symphony, the Westchester Philharmonic, the Riverside Symphony, the Plymouth Music Series Orchestra, the New York Concert Singers, and many other ensembles and soloists.

Cohen has received commissioning grants from the American Composers Forum, Meet the Composer/National Endowment for the Arts, and the New York State Council on the Arts/Westchester Arts Council; residencies at The MacDowell Colony and Yaddo; as well as Yale University's Sudler Prize for outstanding achievement in the creative arts.

Cohen lives with his wife Caroline and son Daniel in Yonkers, N.Y. He is Assistant Professor of Music at the H.L. Miller Cantorial School of the Jewish Theological Seminary, and Cantor at Shaarei Tikvah Congregation in Scarsdale, New York.

## 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.

After writing the original treble chorus version, I had wanted to arrange the piece for mixed chorus, and was delighted when Hazzan Steven Berke and Congregation Brith Shalom, of Bellaire, Texas, commissioned me in 1998 to make the arrangement which is published here.

The composition is based on selections from the Haggadah, the central text of the Passover celebration. One of the most significant themes of the Haggadah, emphasized in my choices of text 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 presentation of the biblical verse instructing all of 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 "Dayeinu" set here as a lively dance, and in the final "L'fichach," which gives thanks to God in a procession which grows from a quiet beginning to an exuberant conclusion.

A recording on CD of the original version for three-part treble chorus with the Syracuse Children's Chorus, Barbara Tagg, conductor, appears on Gerald Cohen's *Generations* (CRI 070).

## Pronunciation Guide

### Vowels

**a** as in "father"  
**ai** as in "right"  
**e** as in "best"  
**ei** as in "weigh"  
**oi** (not a diphthong)  
**o** as in "police"  
**o** as in "go"  
**u** as in "rude"

### 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"

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

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The complete Hebrew text and English translation are presented on p. 51.

# 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 - yom a - sa A-do - nai li, b'-tsei-

(Score in C)

Clarinet in Bb

Violoncello

Piano

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

Cl.

Vc.

Pf.

\*The soloist may be female or male. 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)

Solo *p*  
ra - yim.

Cl. *p quasi improvisando*

Vc. *p quasi improvisando*

Pf. *pp* *p*  
*very evenly*

*tr*

*And.* (hold through m. 31)

Cl. *mp*

Vc. *mp*

Pf. *sempre p*

Solo *mp*  
Ki v' - yad cha - za - ka

Cl. *mp*

Vc. *mf* *p* *mp*

Pf. *sempre p*

23

Solo

ho - tsi - a - cha A - do - nai mi - mits - -

Cl.

*mp*

Vc.

Pf.

28

Solo

ra - yim, — mi - mits - - - - ra - - - - yim.

Cl.

*p*

Vc.

*p*

Pf.

*p*

*rit.*  
Very short pause,  
then attacca:

PERUSAL SCORE

## 2. Avadim hayinu l'faro *We were slaves to Pharaoh*

Fast (♩=168) G.P.

The score is arranged for Soprano, Alto, Tenor, Bass, Clarinet, Violoncello, and Piano. The vocal parts (Soprano, Alto, Tenor, Bass) are in 4/4 time. The instrumental parts (Clarinet, Violoncello, Piano) are in 4/4 time. The score is marked 'Fast' with a tempo of ♩=168. The key signature is one flat (B-flat major/D minor). The score is divided into two systems. The first system shows the instrumental introduction, and the second system shows the vocal entry with lyrics. The lyrics are: 'A - va - dim ha - yi nu l' - fa - ro b' - mits - ra - yim,'. The score includes dynamic markings such as *f* and *ff*. A large 'PERUSAL SCORE' watermark is overlaid on the page.

Soprano  
Alto  
Tenor  
Bass  
Clarinet  
Violoncello  
Piano

5

S.  
A.  
T.  
B.

Cl.  
Vc.  
Pf.

A - va - dim ha - yi nu l' - fa - ro b' - mits - ra - yim,  
A - va - dim ha - yi nu l' - fa - ro b' - mits - ra - yim,  
A - va - dim ha - yi nu l' - fa - ro b' - mits - ra - yim,  
A - va - dim ha - yi nu l' - fa - ro b' - mits - ra - yim,

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 - ro 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.*

16

S. ra - yim, l' - fa - ro b' - mits - ra - yim.

A. ra - yim, l' - fa - ro b' - mits - ra - yim.

T. ra - yim, l' - fa - ro b' - mits - ra - yim.

B. ra - yim, l' - fa - ro b' - mits - ra - yim.

Cl.

Vc.

PF.

19

S.

A. *pp* quietly and distinctly  
A - va - dim ha - yi - nu l' - fa - ro,

T.

B. *pp* quietly and distinctly  
A - va - dim ha - yi - nu l' - fa - ro, a - va -

Cl.

Vc. *f* (as if cut off) *pp* *p*

PF. (as if cut off) *pp*



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 - yi - nu l' - fa - ro,

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

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

PF.

25

S. l' - fa 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. *pp* *p* *pp* *p*

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*

Pf. *ff*

41

S.

A.

T. *p*

B. *p*

Cl.

Vc.

Pf.

*scd.*

45

S. *p*

A. *p*

T.

B.

Cl.

Vc.

Pf.

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

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

A. *f* ya. Va - yo - tsi -

T. *f* ya. yo - tsi -

B. *f* 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. ei - 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.

**PERUSAL SCORE**

66

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

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

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

B. *ff*  
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.

V' - chol ha - mar - be

V' - chol ha - mar - be

*p* sotto voce  
A - va - dim - ha -

*mp*

*mp*

*p* sotto voce

*pp*

*p*

*mp*

*p*

*pp*

*sed.*

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 - tsi - 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*

*mp*

Vc.

*p*

PF.

*mp*

*mp*

113

Cl.

*mp*

Vc.

*mp*

PF.

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)

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

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

S. *mf*  
Kol dich - fin yei-tei v'-yei - chul, kol ditz - rich yei-tei v'-yif-

A. *mf*  
Kol dich - fin yei-tei v'-yei - chul, kol ditz - rich yei-tei v'-yif-

T.  
ra - yim.

B.  
ra - yim.

12

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

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

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

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

17

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

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

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

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

*Very short pause,  
then attacca:*

#### 4. Dayeinu!

*It would have been enough for us!*

Freely (♩=138)

Solo Voice\* *p* 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 mi - mits - ra - yim, da - yei - nu, - yei - nu!

T. S.

Cl.

Vc.

Pf.

15 Sopranos *p* + Altos *p*

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

Cl. *p*

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 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 No. (through m. 44)

35

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

A. *7*  
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*

S. Da yei nu ——— (4) da - yei - nu da - yei - nu da - yei - nu da - yei - nu (3+4)

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

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

B. *mf* Da - yei - nu - - - da-yei-nu da-yei - nu da - yei - nu da 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.*

73

S.

A.

T.

B.

Cl.

Vc.

Pf.

*p*

*p*

*mp*

*p*

*p* *sonorous but delicate*

na - tan la - nu et ha - to - rah, —

I - lu na - tan la - nu et ha - to - rah, —

Ah, —

Ah, —

*8va*

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.

Pf. *p*

8<sup>th</sup>...

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<sup>th</sup>.....

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. (cresc.)

Vc. (cresc.)

Pf. (cresc.)

94 *f*

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

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

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

B. *f* 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!

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!

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

Cl. *ff*

Vc. *ff*

PF. *ff*

102

S. *p* *cresc.*  
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, *f* Da -

Cl. *cresc.*

Vc. *cresc.*

Pf.

110 *f*

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

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 - yei - - - nu!

Cl.

Vc. *ff*

Pf.

118

S. *ff* (3+4) Da - - - (3+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. *(sempre ff)*

Vc. *(sempre ff)*

Pf. *(sempre ff)*

*attacca:*

5. Bichol dor vador  
*In every generation*

L'istesso tempo (♩ = 100) rit..... a.....

Soprano *mp cantabile* B' -

Alto

Tenore *mp cantabile* B' -

Basso *p* B' -

Clarinet *p sub.*

Violoncello *p*

Piano *p sub.*

7 Lyrally (♩=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. *mf*

Pf.

25

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

A. *mp*  
dor ya - yav a - dam li -

T. *mp*  
li -

B. *mp*  
li -

Cl. (optional)\* *mp*

Vc. (optional)\* *mp*

Pf.

**PERUSAL SCORE**

\*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.

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.

As a chant, freely (♩=60) Solo voice

48 *mp* 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* *trill: sempre p. very evenly*

*ped.* (hold ped. through m. 58)

52 ze a-sa A-do-nai li, b'-tsei-ti mi - mi ra-yim b'-tsei - ti

Cl. *p*

Vc. *p*

Pf. *p*

56 mi mits-ra - yim. L' - fi - chach, l' - fi - chach,

Cl. *p*

Vc. *p*

Pf. *p*

*8va*

*attacca:*

\*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 -

*mp cantabile*

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

Clarinet  
*mp cantabile*

Violoncello

Piano  
*mp legato*

Use a half-pedal through m. 38, allowing a change of tone without becoming too muddy.

5

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

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

Cl.

Vc.  
*mp cantabile*

Pf.

The image shows a musical score for a vocal and instrumental ensemble. It includes staves for Soprano, Alto, Clarinet, Violoncello, and Piano. The score is in 3/2 time and features a tempo marking of 'Joyously, not too fast (♩ = 88)'. The vocal parts have lyrics in Hebrew and English. The piano part includes a performance instruction: 'Use a half-pedal through m. 38, allowing a change of tone without becoming too muddy.' A large diagonal watermark 'PERUSAL SCORE' is overlaid on the score.

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' - a - 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

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

A. *mp*  
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*

31

S. *mp* (Sop.: counterline) *p*  
kol ha - ni - sim ha - ei - - - lu.

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

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

B.

Cl. *mf*

Vc.

Pf.

PERUSAL SCORE

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

B. *mf* rut, *p*  
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. *mf*  
u - mei - a - fei - la l' - or - ga - - dol,

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

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

B. *mp* *mf*  
la l' - or - ga - dol,

Cl. *mf*

Vc. *mf*

Pf. *mf*

59 *f cresc.*

S. *f cresc.*  
u - mi - shi - bud li - gu - la, mi - shi - bud li - gu -

A. *f cresc.*  
u - mi - shi - bud li - gu - la, mi - shi - bud li - gu -

T. *f cresc.*  
u - mi - shi - bud li - gu - la, mi - shi - bud li - gu -

B. *f cresc.*  
u - mi - shi - bud li - gu - la, mi - shi - bud li - gu -

Cl. *f cresc.*

Vc. *f cresc.*

Pf. *f cresc.*

(cresc.) ..... *ff* allargando .....

63

S. la, li - gu - la, V' - no -

A. (cresc.) ..... *ff*  
la, li - gu - la, li - gu - la, V' - no -  
(cresc.) ..... *ff*  
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.

Vc.

Pf. *ff*

a tempo

68 *ff* sempre unis.

S. A1. mar l' fa - nav shi - ra cha - da - sha,

A2. *ff* sempre  
mar - - - - - fa - - - - - nav shi -

T. *ff* sempre unis.  
mar l' - - - - - 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 - -

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, ha - - - -

Cl. *f*

Vc. *f*

Pf. *f*

86

S. ya!

A. ya!

T. ya!

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

Cl. *f*

Vc. *f*

Pf. *f* *sempre marcato*

91 *f*

S. V' - no - mar l' - fa - nav \_\_\_\_\_ shi - ra cha - da -

A. V' - no - mar l' - fa - nav \_\_\_\_\_ shi - ra cha - da -

T. V' - no - mar l' - ra - nav \_\_\_\_\_ shi - ra cha - da -

B. V' - no - mar l' - ra - nav \_\_\_\_\_ shi - ra cha - da -

Cl.

Vc.

Pf.

95 *cresc.*

S. sha, \_\_\_\_\_ Ha - l' - lu - ya, \_\_\_\_\_ ha - l' - lu - ya, ha -

A. sha, \_\_\_\_\_ Ha - l' - lu - ya, \_\_\_\_\_ ha - l' - ku - ya, ha -

T. sha, \_\_\_\_\_ Ha - l' - lu - ya, \_\_\_\_\_ ha - l' - lu - ya, ha -

B. sha, \_\_\_\_\_ Ha - l' - lu - ya, \_\_\_\_\_ ha - l' - lu - ya, ha -

Cl. *cresc.*

Vc. *cresc.*

Pf. *cresc.*



99

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

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

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

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

Cl. *ff*

Vc. *ff*

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

8va

8vb \*

## 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 cloheinu 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  
free, 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'erets 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!