

Gerald Cohen

Adonai, where shall I find you?

(Ya ana emtza'acha?)

for solo voice, SATB chorus and piano

(2023)

PERUSAL SCORE

Gerald Cohen Music
www.geraldcohenmusic.com

Adonai, where shall I find you? (Ya ana emtza'acha?) was commissioned for the Colorado Hebrew Chorale by Carol Kozak Ward, Founder and Artistic Director of the Chorale, in memory of her mother Joanne L. Kozak. The text, part of a larger poem by Yehuda Halevi (c. 1075-1141), one of the greatest Jewish poets and philosophers of Medieval Spain, speaks of the mystery of and our relation to the divine: that God is both unknowable, and in every atom of the universe; and that by being open to that mystery, we can encounter the wonder of the divine presence.

I originally wrote the basic setting (using the English translation here) as an a cappella melody to be sung as part of the Yom Kippur service, and was very pleased in this composition to expand the melody into a larger choral piece including both English and Hebrew. I was also delighted to write a new composition for Carol Kozak Ward and her chorus; I have known Carol since I was accompanist for her Connecticut Hebrew Chorale during my college years. My first commissioned piece, *Libavtini Achoti Chala*, was written for that chorus in 1983.

The premiere of *Adonai, where shall I find you?* will be performed in Denver by the Colorado Hebrew Chorale, conducted by Carol Kozak Ward, in February 2024.

—Gerald Cohen

Text, transliteration, and translation:

*Ya ana emtza'acha?
m'komcha na'aleh v'nelam,
v'ana lo emtza'acha?
k'vodcha malei olam.*

*Darashti kirvat'cha,
b'chol libi k'raticha,
uvtzeiti likrat'cha
likrati m'tzaticha.*

Adonai, where shall I find You?
High and hidden is Your place.
And where shall I not find You?
The world is full of Your glory.

I sought Your closeness,
I called to You with all my heart,
And going out to meet You
I found you coming toward me.

יְהָ, אָנָה אֶמְצָאָה?
מִקּוֹמֶךָ נָעַלְהָ וְנַעֲלֵם
אָנָה לֹא אֶמְצָאָה?
פְּבָדָךְ מֶלֶא עַולְם!

דָּרַשְׁתִּי קָרְבָּתְךָ,
בְּכָל־לִבִּי קָרָאתְךָ
וּבָצָאָתִי לְקָרָאתְךָ
לְקָרָאתִי מְצָאתְךָ.

—Yehuda Halevi (c.1075–1141)

Translation from *Siddur Lev Shalem*, published by the Rabbinical Assembly

Founder and Artistic Director, Colorado Hebrew Chorale,
in memory of Joanne L. Kozak, 1928-2023

Adonai, where shall I find you?

Text: Yehuda HaLevi

Rather broadly $\text{♩} = 66$

Bring out tenuto notes in
 8^{va} - r.h. very gently - - -

(Ya ana emtza'acha?)

for SATB chorus and piano

Music: Gerald Cohen

Piano {
 1st staff: $4/4$, $\#$, pp , *gently shimmering, sempre legato*, 8^{va} - r.h. very gently - - -
 2nd staff: $4/4$, $\#$, *simile*, 8^{va} - (l.h. tremolo: unmeasured)
 3rd staff: $4/4$, $\#$, p , *ped.* (Allow to blur with pedal)
 4th staff: $4/4$, $\#$, p , *ped.*
 Pno. { 5th staff: $2/4$, $\#$, p , *ped.*
 Pno. { 6th staff: $2/4$, $\#$, p , *ped.*
 Pno. { 7th staff: $2/4$, $\#$, p , *ped.*
 Pno. { 8th staff: $2/4$, $\#$, p , *ped.*

Adonai, where...?

Soprano (S) Treble clef, 4/4 time, key signature 1 sharp.

Alto (A) Treble clef, 4/4 time, key signature 1 sharp.

Tenor (T) Treble clef, 4/4 time, key signature 1 sharp. Dynamics: **p**. Vocal line: Ya.

Bass (B) Bass clef, 4/4 time, key signature 1 sharp. Dynamics: **p**. Vocal line: Ya.

Piano (Pno.) Two staves: Treble clef and Bass clef, 4/4 time, key signature 1 sharp. Playing eighth-note chords.

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Measure 11: Soprano, Alto, Tenor, Bass, Piano. Dynamics: **p**. Vocal line: Ya.

Measure 12: Soprano, Alto, Tenor, Bass, Piano. Dynamics: **p**. Vocal line: Ya.

Measure 13: Soprano, Alto, Tenor, Bass, Piano. Dynamics: **mp cresc.**. Vocal line: a - na.

Measure 14: Soprano, Alto, Tenor, Bass, Piano. Dynamics: **cresc.**. Vocal line: a - na.

Measure 15: Soprano, Alto, Tenor, Bass, Piano. Dynamics: **cresc.**. Vocal line: a - na.

Measure 16: Soprano, Alto, Tenor, Bass, Piano. Dynamics: **(8va)**. Vocal line: a - na.

Measure 17: Soprano, Alto, Tenor, Bass, Piano. Dynamics: **(8va)**. Vocal line: a - na.

Adonai, where shall I find You?
mp cresc.

Soprano (S) voice part: Starts with a rest, then sings "Ya." followed by a melodic line with lyrics "a - na".

Alto (A) voice part: Starts with a rest, then sings "Ya" followed by a melodic line with lyrics "a - na em".

Tenor (T) voice part: Starts with a rest, then sings "na" followed by a melodic line with lyrics "em".

Bass (B) voice part: Starts with a rest, then sings "na" followed by a melodic line with lyrics "em".

Piano (Pno.) accompaniment: Features eighth-note chords in the treble clef staff, with dynamics marked as (8^{va}) and 9th chords. The bass clef staff also shows eighth-note chords.

Measures 15-16: The vocal parts sing "em - tza - a - cha?" followed by "Ah,". The piano accompaniment continues with eighth-note chords.

Measures 17-18: The vocal parts sing "tza - a - cha?" followed by "a". The piano accompaniment continues with eighth-note chords.

Measures 19-20: The vocal parts sing "tza - a" followed by a melodic line with lyrics "a - - - -". The piano accompaniment continues with eighth-note chords.

PERUSAL SCORE: A large, semi-transparent watermark in black text, rotated diagonally across the page.

19

Solo Soprano (S) A Alto (A) Tenor (T) Bass (B)

Piano (Pno.)

p

A-do-

f

Ah,

f

Ah,

f

Ah,

f

Ah,

cha?

cha?

19

Pno.

f

sub. p

ped.

ped.

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With more motion $\text{♩} = 72$

22

Solo Soprano (S)

Pno. Piano (Pno.)

nai, where shall I find You? High and hid-den is Your place. And

With more motion $\text{♩} = 72$

sempr legato

p

With Ped.

PERUSA'S SCORE

27

Solo Soprano (S)

Pno. Piano (Pno.)

where shall I not find You? The world is full—of Your glo - ry.

PERUSA'S SCORE

32

Solo

mp

I sought Your close-ness, I called to You with all my

S

p

oo, oo,

A

p

oo, oo,

T

p

oo, oo,

B

p

oo, oo,

Pno.

38

Solo

mf

heart, And go - ing out to meet You I found you

S

ah, ah, ah, ah,

A

ah, ah, ah, ah,

T

ah, ah, ah, ah,

B

ah, ah, ah, ah,

Pno.

44

Solo: com - ing toward me. _____ rit.

S: ah, _____

A: ah, _____

T: ah, _____ ah, _____ rit.

B: ah, _____ ah, _____

Pno. (l.h.)

48 Tempo I, broadly $\text{♩} = 66$

S: _____

A: where shall I find You? _____

T: Ya _____ na

B: Ya _____ na

Pno. (l.h.: play bass note, then start trill as soon as possible)

48 $\text{♩} = 66$

pp

Soprano (S) part: Measures 50-52. Dynamics: *mf*, *cresc.*, *cresc.*, *dec.*. Text: "where shall I find You? I", "Ya ana Ya", "with all my heart, _____", "called to You", "a na Ya", "Ya". Measure 52: (8va) dynamic.

Alto (A) part: Measures 50-52. Text: "I", "I", "my heart, _____", "You", "na Ya", "Ya".

Tenor (T) part: Measures 50-52. Text: "ana", "cresc.", "cresc.", "na Ya", "na Ya", "na Ya".

Bass (B) part: Measures 50-52. Text: "I", "I", "my heart, _____", "You", "na Ya", "Ya".

Piano (Pno.) part: Measures 50-52. Dynamics: *mf*, *cresc.*, *cresc.*, *dec.*. Measure 52: (8va) dynamic.

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54

S *cresc.* v' - a - na lo em - tza - a - cha?

A *cresc.* v' - a - na lo em - tza - a - cha?

T *cresc.* a - na Ya

B *cresc.* a - na Ya

Pno. *(8va)* *cresc.*

Rédo.

Adonai, where shall I find You?

With more motion $\text{♩} = 72$

High and hidden is Your place.

56

S *f* Ya a - na em - tza - a - cha?

A *f* Ya a - na em - tza - a - cha?

T *f* a - na em - tza - a - cha? m' - kom - cha na - a - leh v' - ne -

B a - na em - tza - a - cha? m' - kom - cha na - a - leh v' - ne -

With more motion $\text{♩} = 72$

Pno. *mf sempre legato*

Rédo.

(Allow to blur with pedal)

59

S na - a - leh v' - ne - lam, v' - a - na

A na - a - leh v' - ne - lam, v' - a - na

T lam, v' - a - na lo em -

B lam, v' - a - na lo em -

Pno. { Reed.

62

The world is full of Your glory.

S lo em - tza - a - cha?

A lo em - tza - a - cha?

T tza - a - cha? k' - vod - cha ma - lei o -

B tza - a - cha? k' - vod - cha ma - lei o -

Pno. { Reed.

I sought Your closeness,

Soprano (S) vocal line:

ma - lei o - lam. *p cantabile*

Alto (A) vocal line:

ma - lei o - lam. *p cantabile*

Tenor (T) vocal line:

lam. *p cantabile*

Bass (B) vocal line:

lam. *p cantabile*

Piano (Pno.) accompaniment:

mf (mezzo-forte) dynamic, followed by *p* (piano) dynamic with a crescendo. The piano part features eighth-note patterns.

With Ped. (With Pedal)

cresc. (crescendo) dynamic markings appear above the vocal parts.

Soprano (S) vocal line:

cha, *cresc.* b' - chol li - bi k' - ra - ti - cha, *cresc.*

Alto (A) vocal line:

ti b' - chol k' - ra - ti - cha, *cresc.*

Tenor (T) vocal line:

ti b' - chol k' - ra - ti - cha, *cresc.*

Bass (B) vocal line:

ti b' - chol k' - ra - ti - cha, *cresc.*

Piano (Pno.) accompaniment:

Three-measure patterns with eighth-note chords, followed by a crescendo (*cresc.*) in the piano line.

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73 *And going out to meet You*

Soprano (S) *mf*
 Alto (A) *mf*
 Tenor (T) *mf*
 Bass (B) *mf*
 Piano (Pno.) *mf*

Pno.

uv - tzei - ti li - krat - cha li - kra - ti
 uv - tzel - ti li - kra - ti
 uv - tzei - ti li - krat - cha li - kra - ti
 uv - tzei - ti li - kra - ti

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78 *I found You coming toward me.* rit. *mp*

Solo
 Soprano (S)
 Alto (A)
 Tenor (T)
 Bass (B)

Pno.

m' - tza - cha.
 m' - tza - ti - cha.
 m' - tza - ti - cha.
 m' - tza - ti - cha.

PERUSA\ SCORE

I found You coming toward me.

Tempo I, broadly $\text{♩} = 66$

82

Solo

kra - - - ti - - - m' - - - tza - -

Pno.

82

Tempo I, broadly $\text{♩} = 66$

pp (As at beginning)

Reed.

84

Solo

ti - - - cha. - - - - -

S

A

T

B

1

mp

1

mp

1

mp

1

PERUSAL SCORE

Pno.

84

Reed.

(Stop l.h. tremolo for an instant to play each voice in upper voice)

86

S found you _____ com - ing _____ rit. dim.

A found you _____ com - ing dim.

T 8 found you _____ com - ing dim. dim.

B found you _____ com - ing rit.

Pno. { *mp* Red.

89 a tempo

S toward _____

A toward _____

T 8 toward _____

B toward _____

Pno. { *p* Red.

89

91 *p*

S rit.

A

T

B me.

Pno. rit.

8va - *pp*

pp

rit.

8

91

91

Rit.

PERUSAL SCORE