

Pronunciation Guide for singing in Hebrew

Follow the general rule for Italian diction, with the following exceptions:

- ch - as in the German *Bach*
- e - always open, as in *red*
- ey - similar to the French *passé*
- g - always hard, as in *gold*
- h - as in *head*
- i - always closed, as in *greet*
- k - as in *kid*
- o - similar to the French *beau*
- s - always unvoiced, as in *said*
- sh - as in *shall*
- z - as in *zoo*

My thanks to Joshua R. Jacobson and HaZamir Music Publications (Newton, MA) for use of the pronunciation guide -- J.A.

The instrumentation noted in the score suggests the imitative colors of organ registration.

About Memento mori: An AIDS Requiem

Memento mori: An AIDS Requiem for soprano, mezzo-soprano, baritone, men's chorus, and orchestra was commissioned by the Atlanta Gay Men's Chorus. The texts include traditional Latin, Hebrew, and English texts, personal prose and poetry by and about people with AIDS, as well as the poetry of Quentin Crisp. The nine movements of this Requiem suggest a parallel format to the Requiem Mass. The performance duration of the entire requiem is approximately 75 minutes.

Sanctus * Holy * Kadosh, here adapted for mixed chorus, is the sixth movement of *Memento mori*.

Duration: 4 minutes.

In Memoriam Greg, Rand., and Patrick, with Love
Sanctus • Holy • Kadosh [1995]

from *Memento mori*
for Soprano, Mixed Chorus (SATB), and Keyboard

Traditional Latin, English, and Hebrew Texts
Adapted by J.A.

James Adler

With Bright Spirit
[♩ = 144]

The musical score is arranged in systems. The first system shows the Keyboard part with a treble and bass clef, 4/4 time signature, and dynamics of *f* and *mf* *legato*. The second system features the Bass line with lyrics: "San - ctus, — san - ctus, san - ctus — Do - mi - nus De - us Sa - ba -", with dynamics *p poco cresc.* and *mf*. The third system features the Soprano line with lyrics: "Ho - ly, ho - - - ly, ho - ly Lord God — of", with dynamics *mp e cresc.* and *mf*. The fourth system features the Bass line with lyrics: "oth. San - ctus, —", with dynamics *mp* and *p*. The fifth system features the Keyboard part with dynamics *mp*, *rfz*, *mp*, *mf*, and *fz e dim.*

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Soprano
[10] *mp* *mp cresc.*

Hosts, Lord God of Hosts. Ho - ly, ho -

Alto *mp cresc.*

Ho - ly, ho -

Bass *p e cresc.*

San - - - ctus, san - ctus Do - mi - nus De - us

[10] *mp e cresc.*

[15] *f* *mf*

ly, ho - ly Lord God, Lord God of Hosts

[15] *f* *mf*

ly, ho - ly Lord God, Lord God of Hosts

[15] *f* *mf*

— Sa - ba - oth, san - ctus Do - mi - - nus De - us

[15] *f* *fz poco dim.* *mf*

p
 Ple - ni sunt coe - li et ter - ra
p
 Ple - ni sunt coe - li et ter - ra
f e dim. *p* *mp*
 Sa - ba - oth, san - ctus, san - ctus.

sfz *mf* *cantabile* *mp* *8va*

mf *mp* *mp*
 glo - ri - a tu - a. Ple -
mf *mp* *mp*
 glo - ri - a tu - a. Ple - ni, ple -
cresc.
 — Heav - en and earth are filled with your glo - ry — filled with

mp *mf* *8va* *8va*

ni sunt coe - li et ter - ra glo - - - ri - a
 ni sunt coe - li et ter - ra glo - - - ri - a
 glo - - - ry, Heav - en and earth are filled with your

f *mp* *cresc.*
f *mp* *cresc.*
f *mf poco dim.* *mp e cresc.*

f e dim. *mf* *mp e cresc.* *sfz*

25
 Soprano
 tu - a, glo - ri - a tu - a.
 Alto
 tu - a, glo - ri - a tu - a.
 Tenor
 Ka-dosh, Ka-dosh, Ka-dosh A - do - nay tz' - va -
 Bass
 glo - ry, glo - ri - a.

ff *ffz* *mf*
ff *ffz* *mf*
ff *f*
ffz *fz* *mf*

mf *ff* *mf*

Tenor *mf* *dim.* *mp* *mf*

ot, A-do-nay tz'-va - ot, m'-lo chol ha' - a-retz k' - vo-do. A - do-

Bass *mp*

mp *mp* San - ctus, —

nay tz' - va - ot, A - do - nay tz' - va - ot, m' - lo

fz *mp* *mf*

— Ho - ly, ho - ly — Lord, — Lord God — of

mf *dim. poco*

Soprano *mp e cresc.* *fz*

Alto *mp e cresc.* *fz*

Tenor *mf e dim.* *mp* *fz*

Bass *mp* *cresc.* *mf* *f*

Heav - en and earth are filled with your glo - ry, —

Heav - en and earth are filled with your glo - ry, —

chol ha' - a - retz — k' - vo - do. A - do -

Hosts, ho - ly Lord of heav - en and earth, Lord, —

mp *f*

Lord God of Hosts, Lord God of
 Lord God of Hosts, Lord God of
 nay tz' - va - ot, m' - lo chol ha' - a - retz k' - vo -
 are filled with your glo - ry, heav - en and

mf *ffz* *fz* *cresc.* *fz* *rfz*

Hosts, Lord God of Hosts, Ho - ly, ho - ly, ho - ly Lord of Hosts, God of
 Hosts, Lord God of Hosts, Ho - ly, ho - ly, ho - ly Lord of Hosts, God of
 do. A - do - nay, A - do -
 earth, Lord, are filled with your glo - ry.

fz *mf* *fz* *mf* *fz* *mf* *fz* *mf* *fz* *f* *fz* *f e dim.* *mf*

40

fz *mf* *f* *cresc.*

heav - en and earth are filled with your glo - ry, with your

heav - en and earth are filled with your glo - ry, with your

nay, A - do - nay tz' - va - ot,

mf e cresc. *f*

Heav - en and earth are filled with your

40

f *fz*

8vb

ff *ff* *ff*

glo - ry, glo - ry. —

glo - ry, glo - ry. —

chol ha' - a - retz...

glo - ry, glo - ry. — Ho - san - na — in ex -

cresc. *ff pesante* *ffz*

8vb

45 *ff*

Ho - san - na — in ex -

ff *f*

Ho - san - na — in the high - est, ple - ni sunt coe - li,

f *mf*

cel - sis, Do - mi - nus De - us Sa - ba - oth.

45 *fz* *f* *mf* *fz*

Detailed description: This system contains the first four measures of the piece. It features a vocal line with lyrics and a piano accompaniment. The vocal line starts with a rest, followed by 'Ho - san - na — in ex -' in the first measure, and continues with 'Ho - san - na — in the high - est, ple - ni sunt coe - li,' in the second measure. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Dynamics include *ff*, *f*, and *mf*. A watermark 'Youshu' is visible across the score.

50 *f* *mf*

cel - sis, Do - mi - nus De - us Sa - ba - oth.

mf

glo - ri - a.

ff *f*

Ho - san - na — in the high - est, ple - ni sunt coe - li,

ff

Ho - san - na — in ex -

50 *mf* *fz* *f*

Detailed description: This system contains the next four measures. The vocal line continues with 'cel - sis, Do - mi - nus De - us Sa - ba - oth.' in the first measure, followed by 'glo - ri - a.' in the second measure. The piano accompaniment continues with chords and a bass line. Dynamics include *f*, *mf*, *fz*, and *ff*. A watermark 'Youshu' is visible across the score.

Soprano Solo

55

Soprano *fz* San-ctus,

Alto *ff* Ho - san - na — in the high - est, *f* ple - ni sunt coe - li,

Tenor *mf* Ho - san - na — in ex -

Bass *f* glo - ri - a. *mf*

cel - sis, Do - mi - nus De - us Sa - ba - oth.

mf fz mf fz f

san - ctus, *mf rfz* Do - mi - nus De - us Sa - ba - oth,

glo - ri - a. *f e dim. mf mp*

cel - sis, Heav - en and earth are your glo - ry.

f Ho - san - na — in the high - est, *f*

Ho -

mp mf mp poco

Soprano Solo

60 *mp e cresc.* *f* *mf* *espressivo* *mp e poco cresc.*

glo-ri-a tu - a, san - ctus. Cho - rus an - ge - lo - rum—

Tenor *mf* *p*

Lord God of Hosts is your glo - ry. —

Bass *mf e dim.* *p*

san - na — in ex - cel - sis, Ho - ly Lord God is your glo - ry. —

60 *mf* *mp* *mf* *mp*

65 *mf* *mp molto cantabile* *poco cresc.* *mf*

— te sus - ci - pi - at, — Cho - rus — an - ge - lo - rum — te sus - ci - pi - at, —

Calmer [same tempo]

[Harp or Celesta] *cantabile*

[Light Strings] *mp* *mf*

65 *mf* *p* *mf* *mp* *mf*

70 *mp* *rfz* *mf*

et cum La - za - ro — quon - dam pau - pe - re, et cum La - za - ro —

70 *mp* *fz* *mf*

75

Increasing Intensity

p e cresc. *mf* *sfz* *mf*

— quon-dam pau-pe-re, Cho-rus an-ge-lo-rum te sus-ci-pi-at,—

[Piano] *mp* *sfz* *mf* *f* *mf*

[Add Reeds]

80

mf *sfz*

Cho-rus an-ge-lo-rum te sus-ci-pi-at,—

f *mf* *f* *mf*

sfz *mf*

*mp**sfz**mf*

mp

et cum La-za-ro quon-dam,—

f *mp* *sfz*

sfz *mf*

rfz *mf*

85

Soprano Solo

La - za - ro quon - dam — pau - pe - re, — ae - ter - nam, —

Tenor

Do - mi - nus

Bass

div. mp *poco cresc.*

San - ctus,

mp *mf* *f* *mf* *mp*

90

Soprano Solo

ae - ter - nam ha - be - as —

Soprano

A - do - nay tz' - va - ot,

Alto

A - do - nay tz' - va - ot,

Tenor

De - us Sa - ba - oth, — Ho - ly

Bass

Sa - ba - oth, san - ctus,

San - ctus,

cresc. *mp cresc.* *mp cresc.* *mp* *mf* *mf* *mp*

fz *mf* *fz* *f* *mf*

90

Re - qui - em ae - ter - nam, ha - be - as... Re - - -

chol ha' - a - retz k' - vo - do, A - do -

chol ha' - a - retz k' - vo - do, A - do -

Lord God of Hosts, glo - ry filled with
unis. mf e cresc. Heav - en and earth are filled with your glo - ry, filled with

qui - em ae - ter - nam, Re - qui -

nay, A - do - nay tz' - va - ot, chol ha' - a - retz k' - vo -

nay, A - do - nay tz' - va - ot, chol ha' - a - retz k' - vo -

glo - ry, are filled with your glo - ry,

glo - ry, are filled with your glo - ry,

The musical score consists of five systems. The first system is a vocal line in treble clef with a dynamic marking of *p* and a fermata over a half note, followed by a slur over two eighth notes and a dynamic marking of *(p)* over a half note, and finally a dynamic marking of *fff* over a half note. The lyrics are "em.". The second and third systems are vocal lines in treble clef with dynamic markings of *ff*, *f*, and *ffz*. The lyrics are "do, Ka - dosh.". The fourth system is a vocal line in bass clef with dynamic markings of *ff*, *f*, and *ffz*. The lyrics are "San - - - ctus.". The fifth system is a piano accompaniment in grand staff. The right hand has dynamic markings of *fz*, *ff*, *fz*, *cresc.*, *ffz*, and *fffz*. The left hand has a dynamic marking of *fz* and a sub-octave marking *(8vb)*. A bracket labeled "[Brass]" is placed above the right hand in the final measure.