

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 for the entire requiem is approximately 75 minutes.

The Wounded (Ingemisco) is the fourth movement of *Memento mori*.
Duration: 7 minutes.

The Wounded (Ingemisco) [1995]

from *Memento mori*

for Mezzo-Soprano, Men's Chorus (TTBB), and Keyboard

Poetry by Quentin Crisp

James Adler

Moderato (♩ = 72)

Keyboard

mp *fz* *mp* *fz subito* *sempre dim.*

Mezzo-Soprano

p *molto legato*

What shall we say, who

[Quasi Harp]

p

poco *cresc.*

cringed— and— live, What shall we say to those who fought and

© 1995 James Adler.

All Rights Reserved, including public performance for profit

International Copyright Secured

Printed in U.S.A.

mf *(no break)* *poco* *dim.* *mp*

died, What shall we say, and what ex - cu - ses shall we give? Where can we

p **15**

hide?

Tenor I and II *pp* *mf*

What shall we say, and what ex - cu - ses shall we give? Where can we hide?

Baritone and Bass *pp* *mf*

What shall we say, and what ex - cu - ses shall we give? Where can we hide?

15

mp *p* *mf* *mf*

If there's a heav - en, there they live... Our

who cringed and live,

who cringed and live,

mp *mf*

[20] *poco accel.*

(♩ = 88)

mf

hell is at their side. Wheth-er they blame or, worse, for -

p

to those who fought and died, Our

p

to those who fought and died,

to those who died, Our

cresc.

3

poco accel.

(♩ = 88)

[20]

mp

mf

mp e cresc. sempre

(no break)

fz

[25]

give, Where can we hide? Where can we hide?

mf

hell is at their side. Wheth-er they blame or for -

mf

hell is at their side. Wheth-er they blame or for -

cresc.

cresc.

3

3

3

3

[25]

mf

3

3

Intense (non-legato)

ritard al tempo

f What shall we say, who cringed and live, to those who fought and died, and

give, Where can we hide? Where can we

give, Where can we hide? Where can we

fz *fz*

f *fz*

ritard al tempo

dim. *mf* *mp* *a piacere* [30] *a tempo* (♩ = 72) *p*

what ex-cu-ses shall we give? Where can we hide?

hide? Where can we hide?

hide? Where can we hide?

mf *mf* *mp*

dim. *mf* *mp*

[30] *a tempo* (♩ = 72)

mf *sfz* *sfz* *poco ritard.* *mp e cresc.*

*Optional Cut to bar 54

Not Hurried (♩ = 63)

35

Musical score for measures 35-39. The piece is in 3/4 time with a tempo of ♩ = 63. The key signature has two flats. The score features a melody in the right hand and a bass line in the left hand. Measure 35 starts with a *mf* dynamic and a triplet of eighth notes. Measure 36 includes a *f subito* dynamic marking. Measure 37 has a *dim.* marking. Measure 38 returns to *mf*. Measure 39 ends with a *mp* dynamic and a triplet of eighth notes.

Musical score for measures 40-44. Measure 40 is marked *cantabile*. Measure 41 has a *fz* dynamic. Measure 42 has a *mp* dynamic. Measure 43 has a *mf* dynamic. Measure 44 has a *rfz* dynamic. Measure 45 has a *mp* dynamic. The score includes triplets and various dynamic markings.

Musical score for measures 46-50. Measure 46 has a *mf* dynamic. Measure 47 is marked *molto espressione*. Measure 48 is marked *Calm*. Measure 49 has a *p* dynamic and an *accel.* marking. Measure 50 has a *pp* dynamic. The score includes triplets and various dynamic markings.

Musical score for measures 51-54. Measure 51 has a *cresc.* marking. Measure 52 has a *rfz* dynamic. Measure 53 has a *mf* dynamic. Measure 54 has a *mf* dynamic. The score includes triplets and various dynamic markings.

Musical score for measures 55-59. Measure 55 is marked *sempre dim. e ritard*. Measure 56 has a *mp* dynamic. Measure 57 has a *p* dynamic. Measure 58 has a *p* dynamic. Measure 59 is marked *a tempo* (♩ = 72). The score includes triplets and various dynamic markings.

poco accel. 55

(♩ = 80) 60 *ritard*

Tempo I (♩ = 72)

Mezzo-Soprano

p *poco* *mf e dim.*

What can we do that will as-suage, — that will as-suage, for those who live, —

Tempo I (♩ = 72)

Mezzo-Soprano

mp *mf* 65 *mp*

— their pain, their blind-ness, lame-ness, and their pain, —

Bass

pp

65 *mp* *mf* *sfz* *mp* *mp e dim.*

What can we

Mezzo-Soprano *pp* (hold *ad. lib.*) *p* 3

What can we

Tenor II *pp* 3

What can we do for those who live, — their pain, —

Bass *p*

do that will as-suage, — for those who live, their pain, their

[70] *Broaden mp* ($\text{♩} = 63$) *cresc.* *mf* *p*

do that will as-suage, for those who live, — their pain, their blind-ness, lame-ness, —

Tenor I *fz subito* *pp* 3 *dim.* *p* *pp*

— blind-ness, — their lame-ness, What can we do... — What can we

Tenor II *fz subito* *pp* 3 *dim.* *p* *pp*

blind-ness, lame-ness, Bass What can we do... — What can we

[70] *Broaden mp* ($\text{♩} = 63$) *fz* *p* *r.h.* *l.h.* *molto cresc.*

ff *ff^z, dim.* 75 *mf*

and their rage, that it was vain?

cresc. *fz* *mp* *rfz* 3

do for those who live, and their rage, that it was vain?

cresc. *fz* *mp* *rfz* 3

do for those who live, and their rage, that it was vain?

fz 3 *sfz* 5 3 3

pp *ritard*

p

p

mf e dim. *mp* *mf e dim.* *ritard* 3 3 3 3 3 3

80 With great expression and rubato (♩ = 84)

p

There are no words that we can give to those, _____ no

80 With great expression and rubato (♩ = 84)

mp *p* *mf* *mp*

mf 85 *mp*

words that we can give to those who fought and died, _____

Tenor I and II *p e cresc.*

Baritone and Bass *p e cresc.*

There are no words that we can

85 There are no words that we can

mf *mp* *mf e cantabile*

ritard al tempo (♩ = 76) *mp e cresc.*

to beg for

mf *p*

give _____ to those who fought and died, _____

mf *p*

give _____ to those who fought and died, _____

ritard al tempo (♩ = 76)

dim. poco *mp* *mf*

Tempo I (♩ = 72)

90 *mf* (no decresc.)

par - don that we — live.*

Baritone *p*

to those who

Bass *pp* *mp*

There are no words that we can give

90 Tempo I (♩ = 72)

mp e cresc.

*Liquid "L" in live

Tenor I 95

Tenor II *mp e cresc.*

Baritone *mp* *cresc.*

to beg for

fought and died, — to beg for par-don that we — live. —

Bass *mp e cresc.*

to beg for par-don that we — live. — Where —

95

mp *mf e dim.*

Tenor I *mf*

Tenor II

Baritone *mf*

Bass

There are no words that we can give to those who
 par - don that we live. Where can we hide? _____
 Where can we hide? _____ Where _____
 _____ can we hide? _____ Where _____

mp *mf*

Mezzo-Soprano *mf*

Tenor I

Tenor II

Baritone

Bass

fought and died, Where can we hide? _____
 _____ Where can we hide? _____ Where _____
 _____ can we hide? _____ Where _____
 _____ can we hide? _____ Where _____

fz *mf*

100 *cresc.* *mp* *fz* *f* *3*

words that we can give to those who fought and died, ———— Where can we

fz *sempre dim.*

What shall we say? ————

fz *sempre dim.*

can we hide? ———— What shall we say? ————

fz *sempre dim.*

can we hide? ———— What shall we say, ————

fz *sempre dim.*

can we hide? ———— What shall we say, ————

100 *cresc.* *f* *molto dim.*

ritard e dim. sempre 105 *mf* *pure, vibrato-free* *al niente*

hide? ———— Where can we hide? ————

mf *mp* *ppp* *3*

Where ———— can we hide? ————

mf *mp* *ppp* *3*

Where ———— can we hide? ————

mf *mp* *ppp* *3*

Where ———— can we hide? ————

mf *mp* *ppp* *3*

Where ———— can we hide? ————

ritard e dim. sempre 105 *p* *ppp* *l.v.*