

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.

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 is approximately 75 minutes.

Yizkor (Remembrance) is the third movement of *Memento mori*.
Duration: 8 minutes.

Yizkor (Remembrance) [1995]

from *Memento mori*

for Lyric Baritone, Men's Chorus (TTBB), Flute, Piano, and Double Bass

Text: Traditional *Yizkor* service (adapted by J. A.)
Based on *Ahava-Raba* prayer mode
English version adapted by J. A.

James Adler

Musical score for the first system of "Yizkor (Remembrance)". The score includes parts for Flute, Baritone, Tenor I, Tenor II, Baritone Bass, Piano, and Double Bass. The Flute part features dynamics *mp*, *mf*, and *mp*, with markings for "Moderate Tempo - With Deep Feeling" ($\text{♩} = 84$), *stringendo*, *rall.*, and *a tempo*. The Piano part features dynamics *mf* and *mp*, with markings for "Moderate Tempo - With Deep Feeling" ($\text{♩} = 84$), *stringendo*, and *rall.*. The Double Bass part features dynamics *mp* and *pizz.*. Rehearsal marks 5 and 10 are present.

*Please note that this is a non-Western key signature containing a G^\sharp and an F^\sharp .

Musical score for the second system of "Yizkor (Remembrance)". The score includes parts for Baritone Solo, Piano, and Double Bass. The Baritone Solo part features dynamics *fz*, *mf e dim.*, and *mp*, with markings for "With rubato" ($\text{♩} = 69-72$) and rehearsal mark 10. The Piano part features dynamics *mf* and *mf*, with markings for "With rubato" ($\text{♩} = 69-72$) and rehearsal mark 10. The Double Bass part features dynamics *mf* and *mf*, with markings for *arco* and rehearsal mark 10. The lyrics "Yiz - kor el - o - him, yiz -" are written below the Baritone Solo staff.

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mf 3 3 3 *mp*

kor el - o - him — nish - mot — re - yim — a - hu - vim, —

Tenor I and II *p*

May God re - mem - ber — the souls of my be - lov - ed

Baritone and Bass *p*

May God re - mem - ber — the souls of my be - lov - ed

mf *p*

mf *p* *pp* *p*

15 *mp* *p* *p*

she - hal' - chu l' - o - la - mam, she - hal' - chu l' - o - la - mam, —

friends and lov - ers, — who have gone to their world. —

friends and lov - ers, — who have gone to their world. —

5 15 *mp* *sfz* *mp* *p*

15 *mp* *p* *mf*

Freely -- Cadenza

mp e cresc. she - hal' - chu l' - o - la - - - - - mam, *In tempo* U - vis - char, *a tempo mp* U-vis-char zeh

p In this mer-it, _____

p In this mer-it, _____

Freely -- Cadenza

mf *With Soloist*

pizz. *fz*

In tempo *a tempo mp*

arco mp

cresc. 20 *f* *Freely* *rall.*

tih' - ye - nah naf - sho - tey - hem ts' - ru - rot bitz - ror ha - cha - yim, bitz - ror ha - cha -

cresc. 20 *f* *Freely* *rall.* *sfz*

pizz. *fz*

mp
a tempo

mp

mf

mp

yim,

im nish-mot, im nish - mot Av-ra-ham, Yitz-chak, v' - Ya' - a-kov,

may their souls be bound in the Bond of Life,

with the souls of

may their souls be bound in the Bond of Life,

with the souls of

a tempo

p e cresc.

mf

mp

mf

arco

mf

[25] Flute

mf

p *mf*

mf

Sa - ra, Riv - ka, Ra - cheyl, v' - Le - yah,

Ab - ra - ham, Is - aac, and Ja - cob;

Sa - rah, Re - bec - ca,

Ab - ra - ham, Is - aac, and Ja - cob;

Sa - rah, Re - bec - ca,

[25]

[25]

ey - den, sheh - b' - gan ey - - - den, sheh - b' - gan ey - den. V' -

in the Gar - den of E - den, in Par - a - dise.

in the Gar - den of E - den, in Par - a - dise.

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

poco *f* *fz* *f* *sfmp*

Flute *sost.* *a tempo* [35]

no - mar, v' - no - mar: A - meyn; v' - no - mar: A - meyn.

Now let us say: A - men.

Now let us say: A - men.

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

pizz. *arco*

Freely -- Cadenza

cresc. 3 *f* *rall.* *mp*

chah n' - cho - nah al kan - fey, ————— m' - nu - chah n' - cho - nah al kan - fey - hash' - chi - nah, —————

p Al -

p Al -

Freely -- Cadenza

mf *rall.*

With Soloist

pizz. *mf*

a tempo *pp* [50]

cresc. 3 *mf*

migh - ty, ————— full of mer - cy, Who dwells ————— on high ————— grant pro - per rest, —————

cresc. 3 *mf*

migh - ty, ————— full of mer - cy, Who dwells ————— on high ————— grant pro - per rest, —————

a tempo [50] *mf*

p *cresc.* 3

[50] *arco* 3 *mf*

p
b'-ma'-a -

mf on the wings, *mp* 3 on the wings of the Di-vine pres-ence,

mp grant pro-per rest, on the wings of the Di-vine pres-ence, 3

mp *mf* *mp* *rfz*

mp *mf* *mp* *fz*

Flute *molto legato* [55] *p* *mf*

mf *mp* *mf*

lot k'-do-shim ut'-ho-rim k'-zo-har ha-ra-ki-yah maz-hi-rim, k'-zo-har ha-ra-ki-yah maz-hi-rim,

p e cresc. in the ex-al-ted spheres of the ho-ly,

p e cresc. in the ex-al-ted spheres of the ho-ly,

mp e cresc. [55]

p *mf* *mp* *mf* *pizz.* [55] *arco* *mp*

quasi trill
5

mp *mf* *mp*

mp *mp* *mf*

et nish - mot Ye - di - dey naf - shi, —

mf *p* *mp* <

ho - ly and pure, who shine like the glow of the fir - ma - ment, — for the

mf *p* *mp* <

ho - ly and pure, who shine like the glow of the fir - ma - ment, — for the

mf *mp* *mf*

mf *mp* *mf*

60 *mf* *f*

mf *p*

nish - mot — Ye - di - dey naf - shi, — she - ha - l' - chu l' - o - la - mam, she - hal' - chu l' -

mf *p*

friends of my soul, — Hm —

mf *p*

friends of my soul, — Hm —

60 *mp* *mf*

pizz. *f* *arco* *mf*

f *mf*

o - la - mam, b' - gan ey - den, b' - gan ey - den, b' - gan

who have gone to their world, May the Gar - den of E - den, may the Gar - den of E - den,

who have gone to their world, May the Gar - den of E - den, may the Gar - den of E - den,

cy - den t' - hey m' - nu - cha - tam, m' - nu - cha - tam, la -

may Pa - ra - dise be their rest - ing place.

may Pa - ra - dise be their rest - ing place.

65

65

65

mp *mp e cresc.* *p* *mf* *pizz.* *mf* *fz* *cresc.* *poco* *fz* *mf* *mp* *f* *fz* *mf* *rfz* *f* *p*

A little Held Back
[♩ = 58]

cheyn ba' - al ha - ra - cha - mim yas - ti - reym b' - sey - ter k' - na - fav l' - o - la - mim,

There - fore, may the Mer - ci - ful One shel - ter them in the shel - ter

There - fore, may the Mer - ci - ful One shel - ter them in the shel - ter

mf 6

p 3 3 3 *cresc.*

p 3 3 3 *cresc.*

A little Held Back
[♩ = 58]

mp *mf*

70 Flute *rall.* Very Expressive
[♩ = 80]

v' - yitz - ror bitz - ror ha - cha - yim, bitz - ror ha - cha -

of His wings — for e - ter - ni - ty;

of His wings — for e - ter - ni - ty;

mp *mf* *fz* *f e dim. poco* *mf* *p*

mf *p*

70 *rall.* Very Expressive
[♩ = 80]

arco *pizz.*

mf *f* *mf*

poco accel.

mf *fz* *mf* *fz* *mp*

f e dim. *mp* *p*

tam, v' - ya - nu - chu b' - sha - lom al mish - k' - vo - tey - hem.

mf *p*

age, and may they rest in their re - pose in peace.

mf *p*

age, and may they rest in peace.

poco accel.

f *mf* *fz* *mf* *p* *sempre cresc.*

f *mf* *mf* *p subito*

pizz.

Dramatic -- Slowly [$\text{♩} = 72$]

mf e cresc. *ffz > f* *mf* *ff*

a piacere

V' - no - mar, v' - no - mar: A - meyn.

f

Now let us say: A - men.

f

Dramatic -- Slowly [$\text{♩} = 72$]

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

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

pizz.