



STANLEY M. HOFFMAN

Anim Zemiros

for SATB Chorus (divisi) unaccompanied

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WITHOUT WRITTEN PERMISSION FROM
THE COMPOSER

Composer's Notes

Although **Anim Zemiros** may be used for the Jewish Musaf Sabbath Service, it was conceived as a concert piece. In the synagogue, this hymn is sung responsively by the cantor and congregation. The responsive nature of this hymn is what inspired the use of contrapuntal passages alternating with homophonic ones. Ashkenazic pronunciation was chosen over Sephardic for two reasons. I wished to have the "s" sound on the Hebrew letter "sof" rather than the "t" sound. In addition, Ashkenazic pronunciation is considered to be somewhat archaic since Sephardic is used in modern Hebrew. I felt this gave me artistic license to compose vocal lines containing correct or incorrect syllabic stress for purely musical effect. I deemed it necessary to state this at the outset, lest one think that this composition contains errors in text-setting.

Ashkenazic Transliteration

An-im zemiros veshirim e-erog,
Ki eilecho nafshi sa-arog.
Naf-shi chimedo betseil yodecho,
Loda-as kol roz sodecho,
Midei daberu bichevodecho,
Ho-me libi el dodecho.
Ye-eravno sichi olecho,
Ki nafshi sa-arog eilecho.

English Translation

I will chant sweet hymns and compose songs,
For my soul pants after you.
My soul has longed to be beneath the shadow of your hand,
To know all of your mysteries.
Even while I speak of your glory,
My heart yearns for your love.
May my meditation be pleasant unto you,
For my soul pants after you.

Anim Zemiros

(A Hymn of Glory)

for SATB Chorus (divisi) unaccompanied

Hebrew text adapted from the
Jewish Musaf Service for the Sabbath

Stanley M. Hoffman (b. 1959)
(BMI)

$\text{♩} = 90$

Soprano

Alto

Tenor

Bass

An - im _____ ze - mi - ros _____ ve - shi - rim _____ e - e - rog, -

5

An - im _____ ze - mi - ros _____ ve - shi - rim _____

Ki ei - le - cho, ei - le - cho, ei - le - cho, _____ Ki - ei le - cho naf -

8

e - e - rog. _____ Ki ei - le - cho naf - shi sa -

shi sa - a - rog. Ki ei - le cho naf - shi sa - a - rog. Ki - ei -

11

a - rog. — Ki ei - le - cho naf - shi sa - a - rog. — Ki ei - le - cho, ei -

An - im —

le - cho naf - shi sa - a - rog. — Ki ei -

14

le - cho, ei - le - cho, — Ki ei - le - cho naf - shi sa - a - rog.

ze - mi - ros — ve - shi - rim — e - e - rog, —

le - cho naf - shi sa - a - rog. —

17

An - im — ze - mi - ros — ve - shi - rim —

Ki ei - - le - - cho naf - shi sa -

Ki ei - le - cho, ei - le - cho, ei - le - cho, — Ki ei - le cho naf -

Ki ei - le - cho naf - shi sa - a - rog. — Ki ei - le - cho

20

rit. *ten.* *a tempo* ***pp***

e - e - rog. Naf - shi chi - me - do be -

rit. *ten.* *a tempo* ***pp*** *div.*

a - rog. Naf - shi chi - me - do be -

rit. *ten.* *a tempo* ***pp***

shi sa - a - rog. Naf - shi chi - me - do be -

rit. *ten.* ***pp***

naf - shi sa - a - rog. Naf - shi chi - me - do be -

23

p *div.*

tseil yo - de - cho, Naf - shi chi - me - do be - tseil yo - de - cho, —

unis. ***p***

tseil yo - de - cho, Naf - shi chi - me - do be - tseil yo - de - cho, —

div. ***p unis.*** *div.* *unis.*

tseil yo - de - cho, Naf - shi chi - me - do be - tseil yo - de - cho, —

p sotto voce

tseil yo - de - cho, Naf - shi chi - me - do be - tseil yo - de - cho, —

27

mp unis.

Lo - da - as kol roz so - de - cho. —

mf div.

Mi - dei da - be -

mp

Lo - da - as kol roz so - de - cho. — Lo - da - as kol roz so - de - cho.

mf

Mi - dei da - be -

31 *mf* *div.* $\text{♩} = \text{♩}$ *unis.* $\text{♩} = \text{♩}$ *unis.* $\text{♩} = \text{♩}$

Mi - dei da - be - ri bi - che - vo -

unis. $\text{♩} = \text{♩}$ *mf* $\text{♩} = \text{♩}$ *unis.* $\text{♩} = \text{♩}$

ri bi - che - vo - de - cho, Mi - dei

mf $\text{♩} = \text{♩}$ *unis.* $\text{♩} = \text{♩}$ *mf* $\text{♩} = \text{♩}$ *unis.* $\text{♩} = \text{♩}$

Mi - dei da - be - ri bi - che - vo -

mf $\text{♩} = \text{♩}$ *unis.* $\text{♩} = \text{♩}$ *mf* $\text{♩} = \text{♩}$ *unis.* $\text{♩} = \text{♩}$

ri bi - che - vo - de - cho, Mi - dei

34 $\text{♩} = \text{♩}$ *f* $\text{♩} = \text{♩}$ *f*

de - cho, Ho - me li - bi

div. *unis.* *div.* *unis.*

da - be - ri bi - che - vo - de - cho,

div. *unis.* *div.* *unis.*

de - cho,

unis. *div.* *unis.* *div.*

da - be - ri bi - che - vo - de - cho,

37 *mf* $\text{♩} = \text{♩}$ *f* $\text{♩} = \text{♩}$

el do - de - cho. Ho - me li - bi el

mf $\text{♩} = \text{♩}$ *f* $\text{♩} = \text{♩}$

Naf - shi chi - me - do be - tseil yo - de - cho, Lo - da - as kol roz so - de - cho.

f $\text{♩} = \text{♩}$

Ho - me li - bi el do - de - cho.

40

do - de - cho. *mf* Mi - dei da - be - ri *div.* bi - che - vo - de - cho, *mf* Mi - dei da - be - ri *mf div.* Mi - dei da - be - ri *unis.* bi - che - vo - de - cho, _____

43

ri bi - che - vo - de - cho, *unis.* Ho - ri bi - che - vo - de - cho, *div.* *unis.* *div.* Mi - dei da - be - ri bi - che - vo - de - cho, *div.* ri bi - che - vo - de - cho, *div.* *unis.* Mi - dei da - be - ri bi - che - vo - de - cho, _____

46

me li - bi el do - de - cho. Ho - me li - bi el do - de - cho. *unis.* de - cho, *unis.* Ho - me li - bi el do - de - cho. de - cho,

50 *ff*

Mi - - dei da - be - ri bi - che - vo - de - cho, _____

ff

Mi - dei da - be - ri bi - che - vo - de - cho, _____

ff *div.* *unis.*

Mi - dei da - be - ri bi - che - vo - de - cho, _____

unis. ff

Mi - dei da - be - ri bi - che - vo - de - cho, _____

52 *fff* *rit.* *lunga a tempo* *p*

Ho - me li - bi el _____ do - de - cho. _____ *lunga a tempo* Ye - e -

fff *div.*

Ho - me li - bi el _____ do - de - cho. _____ *lunga a tempo*

fff *div.* *unis.* *lunga a tempo*

Ho - me li - bi el _____ do - de - cho. _____ *lunga a tempo*

fff *lunga a tempo*

Ho - me li - bi el _____ do - de - cho. _____

55

rav - na _____ si - chi o - - le -

pp unis.

Ki naf - shi, Ki _____ naf - shi _____ sa - a - rog ei -

pp

Ki _____ naf - shi, _____ Ki _____ naf - shi, _____ Ki naf - shi sa - a -

pp *sotto voce*

Ki naf - shi sa - a - rog ei - le - cho. _____ Ki naf - shi sa - a

58 *pp ma sonoro*

cho, Ki naf - shi, Ki naf - shi, —

p

le - cho. Ye - e - rav - na si - chi

8

rog ei - le - cho.

(pp)

rog ei - le - cho. Ki naf - shi, Ki naf - shi —

61

— Ki naf - shi sa - a - rog ei - le - cho. —

o - - - - le - cho, —

p

Ye - e

8

sa - a - rog ei - le - - - cho. —

63

rav - no si - - - chi

(pp)

— Ki naf - shi, Ki naf - shi,

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65

o - - - - le - - - - cho,
Ki naf - shi sa - a - rog ei - le - cho.

67

pp Ye - e - rav - no si - chi o - le - cho,
pp Ye - e - rav - no si - chi o - le - cho,
pp Ye - e - rav - no si - chi o - le - cho,
pp Ye - e - rav - no si - chi o - le - cho,

69

ppp Ki naf - shi sa - a - rog ei - le - cho.
ppp Ki naf - shi sa - a - rog ei - le - cho.
ppp Ki naf - shi sa - a - rog ei - le - cho.
Ki naf - shi sa - a - rog ei - le - cho.

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Stanley M. Hoffman

Stanley M. Hoffman was born in Cleveland, Ohio in 1959. He has lived in the greater Boston area since 1977. He received degrees in Composition from Brandeis University (Ph.D. 1993), the New England Conservatory of Music (M.M. 1984), and the Boston Conservatory (B.M. *Cum Laude* 1981).

Dr. Hoffman's accomplishments as a composer include receiving an "Honors" citation in 2002 in the Waging Peace Through Singing project sponsored by iwagepeace.com for *Grant Us Peace* for SATB chorus. The first song from his song cycle *Selections From "The Song of Songs"* for male voice and wind ensemble received a 1996 premiere performance from the Metropolitan Wind Symphony. Dr. Hoffman received a 1995 commission from the ALEA III contemporary music ensemble for his composition *Trio In One Movement* for clarinet, viola and violoncello. His piece *There Is a Name* for SA chorus and amplified classical guitar was performed before an audience of over 8000 people at the dedication ceremonies of the New England Holocaust Memorial in Boston on October 22, 1995. Dr. Hoffman's composition *String Quartet (1987)* was performed by the Boston Composers String Quartet at Jordan Hall in Boston on January 29, 1989. This piece was also performed by them in the Weill Recital Hall at Carnegie Hall, New York City on February 12, 1989. He received a 1984-85 Broadcast Music Incorporated (BMI) Award to Student Composers for his composition *Thirteen Ways of Looking at a Blackbird*.

Dr. Hoffman also works as a conductor, lecturer, and vocalist. He has been Chief Editor at ECS Publishing in Boston since 1998.