

Stabat Mater

A

Symphonic Cantata

for

Soli, Chorus and Orchestra

Composed by

Charles Villiers Stanford

Op. 96.

Pianoforte arrangement by the Composer.

Price 4/6 net

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Stabat Mater.

I. Prelude.

C. V. Stanford, Op. 96.

Largo.

Primo.

Secondo.

Allegro e feroce.

First system of musical notation. It consists of three staves. The top two staves are grand staff notation (treble and bass clefs). The bottom staff is a single bass clef. The music is in a key with one flat (B-flat). The bottom staff features a continuous eighth-note accompaniment. The middle staff has a melodic line starting with a piano (*p*) dynamic marking.

Second system of musical notation, continuing the piece. It features the same three-staff structure as the first system. The melodic line in the middle staff continues with various rhythmic patterns and dynamics.

Third system of musical notation. It includes a first ending bracket labeled '1' above the top staff. The middle staff has dynamic markings for piano (*p*) and mezzo-forte (*mf*). The bottom staff continues with the eighth-note accompaniment. A second first ending bracket labeled '1' is located at the end of the bottom staff.

The first system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one flat (B-flat). The second and third staves are also treble clefs, and the fourth staff is a bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. There are several accidentals, including flats and sharps, throughout the system.

The second system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one flat. The second and third staves are also treble clefs, and the fourth staff is a bass clef. The music continues with similar rhythmic patterns and accidentals as the first system.

The third system of musical notation consists of four staves. The top staff is a treble clef with a key signature of one flat. The second and third staves are also treble clefs, and the fourth staff is a bass clef. The music concludes with a final cadence, including a whole note chord in the bass staff.

First system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features a variety of note values, including eighth and sixteenth notes, and rests. A key signature of one flat is indicated by a B-flat symbol on the first staff.

Second system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with similar rhythmic patterns. The instruction *cresc. poco* is written in the right margin of the second and third staves.

Third system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music includes triplet markings (indicated by a '3' over the notes) in the upper staves. The instruction *a poco* is written in the left margin of the first and second staves.

First system of musical notation. It consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The music is in 3/4 time with a key signature of one flat (B-flat). The first measure contains a triplet of eighth notes in both hands. The second measure continues with eighth notes. A dotted line above the first measure indicates a first ending. The system concludes with a double bar line.

Second system of musical notation. It consists of four staves. The first measure is marked with a box containing the number '2', indicating a second ending. The second measure is marked with 'cresc.' (crescendo). The system concludes with a double bar line.

Third system of musical notation. It consists of four staves. The first measure is marked with a box containing the number '2'. The second measure is marked with 'f' (forte). The system concludes with a double bar line.

First system of musical notation, consisting of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music features a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves.

Second system of musical notation, consisting of four staves. This system includes dynamic markings such as *mf* and *ff*, and articulation marks like accents (*>*) and slurs. The bass line shows a prominent melodic development.

Third system of musical notation, consisting of four staves. It features a variety of note values and rests, with some notes marked with accents. The bass line continues with a melodic line, while the upper staves provide harmonic support.

First system of musical notation. It consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music features various notes, rests, and dynamic markings such as *mf* and *pp*. A key signature change to one flat is indicated at the beginning of the second measure.

Second system of musical notation. It consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music features various notes, rests, and dynamic markings such as *mf* and *pp*. A key signature change to two sharps is indicated at the beginning of the first measure.

Third system of musical notation. It consists of four staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music features various notes, rests, and dynamic markings such as *mf* and *pp*. A key signature change to one flat is indicated at the beginning of the second measure.

3

5

Musical score system 1, featuring a treble and bass clef staff. It includes a 3-measure rest and a 5-measure rest. The key signature has one sharp (F#) and one flat (Bb). The system contains two measures of music.

Musical score system 2, featuring a treble and bass clef staff. It contains two measures of music.

Musical score system 3, featuring a treble and bass clef staff. It contains two measures of music. The second measure includes a *p* (piano) dynamic marking.

First system of musical notation. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat (B-flat). The first measure contains a *cresc.* marking. The music features a mix of eighth and sixteenth notes, with some chords and slurs.

Second system of musical notation. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat. The music continues with similar rhythmic patterns, including slurs and dynamic markings like *f* (forte).

Third system of musical notation. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has one flat. The music continues with similar rhythmic patterns, including slurs and dynamic markings like *f* (forte).

Musical score system 1, consisting of two systems of staves. The first system has a treble and bass staff with a forte (*ff*) dynamic. The second system has a grand staff (treble, middle, and bass staves) with a forte (*ff*) dynamic. A square box containing the number '4' is positioned above the first system and below the second system.

Musical score system 2, consisting of two systems of staves. The first system has a treble and bass staff with a *dim.* dynamic. The second system has a grand staff with a *dim.* dynamic. The bass staff in the second system features a large, dark shaded area, possibly representing a specific performance technique or a correction.

Musical score system 3, consisting of two systems of staves. The first system has a treble and bass staff with a *mf* dynamic. The second system has a grand staff with a *p* dynamic. The bass staff in the second system features a large, dark shaded area, similar to the one in the previous system.

First system of musical notation, featuring a treble and bass staff. The treble staff begins with a piano (*p*) dynamic marking. The music consists of flowing sixteenth-note passages in both hands, with a melodic line in the treble and a supporting bass line. The system concludes with a fermata over the final notes.

Second system of musical notation, continuing the piece. It features a treble and bass staff. The treble staff has a piano (*p*) dynamic marking. The bass staff includes a mezzo-forte (*mf*) dynamic marking. The music continues with intricate sixteenth-note patterns and a melodic line in the treble.

Third system of musical notation, starting with a boxed number 5 in the treble staff. It features a treble and bass staff. The treble staff has a piano (*p*) dynamic marking. The bass staff includes a pianissimo (*pp*) dynamic marking. The music continues with sixteenth-note passages and a melodic line in the treble.

First system of musical notation, consisting of two grand staves (treble and bass clefs). The music features a complex texture with many beamed notes and slurs. The key signature has one flat (B-flat). The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The music is written in a style that suggests a late 19th or early 20th-century composition.

Second system of musical notation, consisting of two grand staves. The music continues with similar complexity, featuring many beamed notes and slurs. The key signature remains one flat. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The music is written in a style that suggests a late 19th or early 20th-century composition.

Third system of musical notation, consisting of two grand staves. The music continues with similar complexity, featuring many beamed notes and slurs. The key signature remains one flat. The first staff has a treble clef and a key signature of one flat. The second staff has a bass clef and a key signature of one flat. The music is written in a style that suggests a late 19th or early 20th-century composition. There are dynamic markings *pp* and *p* in this system. There are also circled numbers 6 in the first and last measures of the system.

The image displays a musical score for piano, organized into three systems. Each system consists of two staves: a treble clef staff on top and a bass clef staff on the bottom. The first system shows a treble staff with a whole rest followed by a half note chord, and a bass staff with a melodic line of eighth notes and a long, low register chord. The second system features a treble staff with a long, high register chord and a bass staff with a melodic line of eighth notes and a long, low register chord. The third system has a treble staff with a long, high register chord and a bass staff with a melodic line of eighth notes and a long, low register chord. The score includes various musical notations such as notes, rests, and ornaments.

First system of musical notation, measures 1-3. The score is written for piano with a treble and bass clef. The first two staves are for the right hand, and the last two are for the left hand. The first measure is marked with a piano (*p*) dynamic. The second measure is marked with *poco cresc.* The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Second system of musical notation, measures 4-6. The score continues with the same instrumentation. Measure 4 is marked with a first ending bracket and a repeat sign. Measure 5 is marked with a first ending bracket and a repeat sign. Measure 6 is marked with a first ending bracket and a repeat sign. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand.

Third system of musical notation, measures 7-9. The score continues with the same instrumentation. Measure 7 is marked with a first ending bracket and a repeat sign. Measure 8 is marked with a first ending bracket and a repeat sign. Measure 9 is marked with a first ending bracket and a repeat sign. The music features a melodic line in the right hand and a rhythmic accompaniment in the left hand.



First system of musical notation, featuring a grand staff with three staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in a key signature of one flat (B-flat). The first measure contains a *cresc.* marking. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.



Second system of musical notation, featuring a grand staff with three staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in a key signature of one flat (B-flat). The first measure contains a *p* marking. The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.



Third system of musical notation, featuring a grand staff with three staves. The top two staves are treble clefs, and the bottom two are bass clefs. The music is in a key signature of one flat (B-flat). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests.

8

Musical score system 1, measures 1-4. It features a grand staff with treble and bass clefs. The right hand has chords and triplets, while the left hand has a melodic line. A box containing the number '8' is at the top. A 'cresc.' marking is present in the right hand.

Musical score system 2, measures 5-8. It continues the grand staff notation with various chordal and melodic textures.

Musical score system 3, measures 9-12. It features more complex chordal structures and melodic lines. 'cresc.' markings are present in both the right and left hands.

First system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features complex rhythmic patterns with eighth and sixteenth notes, often beamed together. A dynamic marking of *ff* (fortissimo) is present in the second measure of the second staff. A fermata is placed over the final measure of the system.

Second system of musical notation, consisting of four staves. It begins with a circled number '9' above the first measure. The notation continues with complex rhythmic patterns. A dynamic marking of *sf* (sforzando) is used in the second measure of the second staff. A circled number '9' is placed below the first measure of the third staff. A fermata is placed over the final measure of the system.

Third system of musical notation, consisting of four staves. It begins with a circled number '8' above the first measure. The notation continues with complex rhythmic patterns. A dynamic marking of *sf* (sforzando) is used in the second measure of the second staff. A fermata is placed over the final measure of the system.

8

8

9

9

10

10

8.....

This system contains the first system of music, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music features complex rhythmic patterns with many beamed notes and rests. A dotted line with the number '8' is positioned above the first staff.

8.....

This system contains the second system of music, consisting of four staves. The notation continues with similar complex rhythmic patterns. A dotted line with the number '8' is positioned above the first staff.

This system contains the third system of music, consisting of four staves. The notation continues with similar complex rhythmic patterns. The first staff includes the dynamic markings *dim.* and *p*. The second staff also includes *dim.* and *p*. The bottom two staves feature more complex rhythmic patterns.

First system of musical notation. It consists of two grand staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. Both staves are marked with *cresc.* (crescendo). The music features a melody in the upper staff and a more active accompaniment in the lower staff.

Second system of musical notation. It consists of two grand staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. The music features a melody in the upper staff and a more active accompaniment in the lower staff. A dynamic marking of *f* (forte) is present in the lower staff.

Third system of musical notation. It consists of two grand staves. The upper staff has a treble clef and a key signature of one flat. The lower staff has a bass clef and the same key signature. The music features a melody in the upper staff and a more active accompaniment in the lower staff. A dynamic marking of *ff* (fortissimo) is present in the lower staff. The system concludes with a double bar line and a fermata over the final notes.

8

First system of musical notation, measures 1-3. It consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The music features complex chordal textures and melodic lines. A dotted line with the number '8' is positioned above the first staff.

9

Second system of musical notation, measures 4-6. It consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The music continues with complex chordal textures and melodic lines. A dotted line with the number '9' is positioned above the first staff.

10

Third system of musical notation, measures 7-10. It consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The music continues with complex chordal textures and melodic lines. A dotted line with the number '10' is positioned above the first staff.

8.....

dim. poco a poco

dim. poco a poco

12

12

12

p

dim.

p

dim.

Musical score for the first system, featuring piano and grand staves. The piano part includes a *pp* dynamic marking. The grand staff shows a complex texture with multiple voices.

Musical score for the second system, continuing the piano and grand staves. The piano part includes a *ppp* dynamic marking. The grand staff continues the complex texture.

(♩ = ♩)

Molto solenne e tranquillo.

Musical score for the third system, featuring piano and grand staves. The piano part includes a *p marcato il tema* dynamic marking. The grand staff shows a complex texture with multiple voices.

The first system of the musical score consists of two systems of staves. The upper system contains a piano staff (treble clef) and a bass staff (bass clef). The piano staff features a complex melodic line with many sixteenth and thirty-second notes, often beamed together. The bass staff provides a harmonic accompaniment with fewer notes. The lower system also contains a piano staff and a bass staff, continuing the melodic and harmonic development. The key signature has two sharps (F# and C#), and the time signature is 4/4.

The second system begins with a boxed measure number '13' above the first measure of the piano staff. The piano staff (treble clef) contains a melodic line with dynamic markings including *p* (piano). The bass staff (bass clef) provides a harmonic accompaniment. The key signature remains two sharps (F# and C#), and the time signature is 4/4.

The third system continues the musical piece. The piano staff (treble clef) features a melodic line with dynamic markings including *sost.* (sostenuto) and *f* (forte). The bass staff (bass clef) provides a harmonic accompaniment. The key signature remains two sharps (F# and C#), and the time signature is 4/4.

First system of musical notation. It consists of four staves: two treble clefs and two bass clefs. The music is in a key with one sharp (F#) and a 2/4 time signature. The first two staves are connected by a brace on the left. The first two staves contain melodic lines with various ornaments and slurs. The third and fourth staves contain accompaniment, including chords and a rhythmic pattern of eighth notes. Dynamics markings include *pp* (pianissimo) and *p* (piano).

Second system of musical notation, continuing from the first system. It features the same four-staff layout. The melodic lines in the upper staves continue with slurs and ornaments. The accompaniment in the lower staves maintains a consistent rhythmic pattern. A *p* (piano) dynamic marking is present in the first measure of the third staff.

Third system of musical notation. It begins with a boxed number **14** above the first measure of the top staff. The notation continues with the same four-staff structure. The melodic lines show further development with slurs and ornaments. The accompaniment includes a *dim.* (diminuendo) marking in the third measure of the third staff.

14

musical score system 1, featuring piano and vocal staves. The piano part includes a *ppp* dynamic marking. The vocal part includes the instruction *molto espressivo*.

musical score system 2, featuring piano and vocal staves. The piano part includes a *p* dynamic marking and a *pp* dynamic marking. The vocal part includes a *p* dynamic marking.

musical score system 3, featuring piano and vocal staves. The piano part includes a *lunga* marking and an *attacca* instruction. The vocal part includes a *lunga* marking.

II. Quartet and Chorus.

Andante molto espressivo.

SOPRANO SOLO.

pp

Sta-bat ma - ter, do - lo-ro - sa, do -
 Stood the mo - ther, sor - row-la - den, sor -

p

Pianoforte.

- lo-ro - sa, Jux - ta cru - cem,
 - row-la - den, By the cross - tree,

p

la - cri - mo - sa,
 bit - ter weep - ing,

15 *mf*

la - cri - mo - sa,
bit - ter weep - ing,

15

Dum pen - de - bat, pen - de - bat.
Where He hung, He hung

SOPRANO.

Fi - li - us.
her son, the Lord.

ALTO.

TENORE.

BASSO.

p

Sta - bat ma - ter,
Stood the mo - ther,

SOLI.

p

Sta - bat ma - ter, do - - - lo -
 Stood the mo - ther, sor - - - row

do - - - lo - ro - sa,
 sor - - - row la - den,

16

ro - sa, do - - - lo - ro - - -
 la - den, sor - - - row la - - -

mf

Sta - bat ma - ter, do - - - lo - ro - sa,
 Stood the mo - ther, sor - - - row la - den,

mf

Sta - bat ma - ter, do - - - lo - ro - sa,
 Stood the mo - ther, sor - - - row la - den,

mf

Sta - bat ma - ter, do - - - lo - ro - sa,
 Stood the mo - ther, sor - - - row la - den,

16

SOLI.

- sa, Jux - ta cru - cem, Jux - ta
- den, By the cross tree, By the

Jux - ta cru - cem, Jux - ta
By the cross tree, By the

Jux - ta cru - cem, Jux - ta
By the cross tree, By the

Jux - ta cru - cem, Jux - ta
By the cross tree, By the

CHORUS.

pp Jux - ta cru - cem, Jux - ta cru - cem,
By the cross tree, By the cross tree,
pp

Jux - ta cru - cem, Jux - ta cru - cem,
By the cross tree, By the cross tree,

pp

mf

cru - cem, la - cri - mo - sa,
cross - tree, bit - ter weep - ing,

cru - cem, la - cri - mo - sa,
cross - tree, bit - ter weep - ing,

cru - cem, la - cri - mo - sa,
cross - tree, bit - ter weep - ing,

cru - cem, la - cri - mo - sa,
cross - tree, bit - ter weep - ing,

pp

la - cri - mo - sa,
bit - ter weep - ing,

pp

la - cri - mo - sa,
bit - ter weep - ing,

la - cri - mo - sa,
bit - ter weep - ing,

la - cri - mo - sa,
bit - ter weep - ing,

pp

SOLI.

Dum pen - de - - - bat
Where He hung_____

17

Dum pen - de - - - bat
Where He hung_____

Dum pen - de - - - bat,
Where He hung_____

pp

17

pp

Fi - son - li - us,
her son, the Lord,

pp

Fi - li - us,
the Lord,

pp

Fi - son - li - us,
her son, the Lord,

pp

Fi - son - li - us,
her son, the Lord,

The first system of music consists of five staves. The top four staves are vocal parts, each with lyrics. The first vocal line starts with a *pp* dynamic. The second vocal line starts with a *pp* dynamic. The third vocal line starts with a *pp* dynamic. The fourth vocal line starts with a *pp* dynamic. The fifth staff is the piano accompaniment, starting with a *pp* dynamic. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Fi - son - li - us,
her son, the Lord,

Fi - li - us,
the Lord,

Fi - son - li - us,
her son, the Lord,

Fi - son - li - us,
her son, the Lord,

pp

p

The second system of music consists of five staves. The top four staves are vocal parts, each with lyrics. The first vocal line starts with a *pp* dynamic. The second vocal line starts with a *pp* dynamic. The third vocal line starts with a *pp* dynamic. The fourth vocal line starts with a *pp* dynamic. The fifth staff is the piano accompaniment, starting with a *pp* dynamic. The piano part features a melodic line in the right hand and a harmonic accompaniment in the left hand.

Fi - li -
where - he

Fi - li -
where - he

Fi - li -
where - he

CHORUS.

pp
Dum pen - de - bat Fi - li - us.
Where He - hung - her son, - the Lord.

pp
Dum pen - de - bat Fi - li - us.
Where He - hung - her son, - the Lord.

pp
Dum pen - de - bat Fi - li - us.
Where He - hung - her son, - the Lord.

pp
Dum pen - de - bat Fi - li - us.
Where He - hung - her son, - the Lord.

pp

pp a piacere

Sta - bat ma - ter do - lo - ro -
 Stood the mo - ther sor - row la -

us.
hung,

us.
hung,

us.
hung,

Fi - li - us.
 her son, — the Lord.

Fi - li - us.
 her son, — the Lord.

Allegretto.

18

p

sa.
den.

Cu - jus
See her

18

an - i - mam ge - men - tem, Con - tris - ta - tam et do -
soul so full of an - guish, Sore af - flic - ted, torn with

lentem,
sor - row,

TENOR SOLO.

Cu - jus an - i - mam ge - men - tem, Con - tris - ta - tam et do -
See her soul so full of an - guish, Sore af - flic - ted, torn with

mf *cresc.*
Per - trans -
Deep - ly

mf *cresc.*
Per - trans - i - vit,
Deep - ly pier - cèd,
Per - trans -
Deep - ly

mf *cresc.*
lentem,
sor.row,
Per - trans - i -
Deep - ly pier -

mf *cresc.*
Per - trans - i - vit,
Deep - ly pier - cèd,
Per - trans -
Deep - ly

p
Per - trans -
Deep - ly

p
Per - trans -
Deep - ly

p
Per - trans - i -
Deep - ly pier -

p
Per - trans - i -
Deep - ly pier -

cresc.

19

i - vit gla . di . us.
 pier - cèd by the sword.

i - vit gla . di . us. *p*
 pier - cèd by the sword. Cu - jus
 See her

vit gla . di . us.
 cèd by the sword.

i - vit gla . di . us.
 pier - cèd by the sword.

i - vit, Per - trans . i - vit gla - di - us.
 pier - cèd, Deep - ly pier . cèd by the sword.

i - vit, Per - trans . i - vit gla - di - us.
 pier - cèd, Deep - ly pier . cèd by the sword.

vit, Per - trans . i - vit gla - di - us.
 cèd, Deep - ly pier . cèd by the sword.

vit, Per - trans . i - vit gla - di - us.
 cèd, Deep - ly pier . cèd by the sword.

19

SOLI.

a - ni - mam ge - men - tem, Con - tris - ta - tam et do -
soul so full of an - guish, Sore af - flic - ted, torn with

len - tem,
sorrow,

mp
Cu - jus a - ni - mam ge - men - tem, Con - tris - ta - tam et do -
See her soul so full of anguish, Sore af - flic - ted, torn with

mf *cresc.*
 Per - trans - i - vit,
 Deep - ly pier - cèd,

mf *cresc.*
 Per - trans - i - vit, Per - trans -
 Deep - ly pier - cèd, Deep - ly

mf *cresc.*
 Per - trans - i - vit, Per - trans -
 Deep - ly pier - cèd, Deep - ly

mf *cresc.*
 Per - trans -
 Deep - ly

mf *cresc.*
 Per - trans -
 Deep - ly

p
 Per - trans -
 Deep - ly

p
 Per - trans -
 Deep - ly

p
 Per - trans - i -
 Deep - ly pier -

p
 Per - trans - i -
 Deep - ly pier -

cresc.

CHORUS.

20

Per - trans - i - vit gla - di - us.
 Deep - ly pier - cèd by the sword.

i - vit, Per - trans - i - vit gla - di - us.
 pier - ced, Deep - ly pier - cèd by the sword.

i : - vit, Per - trans - i - vit gla - di - us.
 pier - ced, Deep - ly pier - cèd by the sword.

i - vit, Per - trans - i - vit gla - di - us.
 pier - ced, Deep - ly pier - cèd by the sword.

i - vit, Per - trans - i - vit gla - di - us. Pertrans. II.
 pier - ced, Deep - ly pier - cèd by the sword. Deeply ff

i - vit, Per - trans - i - vit gla - di - us. Pertrans.
 pier - ced, Deep - ly pier - cèd by the sword. Deeply ff

vit, Per - trans - i - vit gla - di - us.
 cèd, Deep - ly pier - cèd by the sword.

vit, Per - trans - i - vit gla - di - us.
 cèd, Deep - ly pier - cèd by the sword.

20

poco a poco più moto

Pertrans - i - vit gla - di - us,
Deeply pier - cèd by the sword,

i - vit gla - di - us,
pier - cèd by the sword,

i - vit gla - di - us,
pier - cèd by the sword,

Pertrans -
Deeply

Pertrans - i -
Deeply pier -

Pertrans - i -
Deeply pier -

CHORUS.

Per.trans -
Deep - ly

i - vit gla - di - us,
pier - cèd by the sword,

Per.trans -
Deep - ly

- vit gla - di - us,
- cèd by the sword,

Per.trans -
Deep - ly

- vit gla - di - us,
- cèd by the sword,

Per.trans -
Deep - ly

i - vit, per - trans -
 pier - ced deep - ly

i - vit, per - trans -
 pier - ced deep - ly

i - vit, per - trans -
 pier - ced deep - ly

i - vit, per - trans -
 pier - ced deep - ly

i - vit, pertrans - i - vit
 pier - ced deep.ly pier - ced

i - vit, pertrans - i - vit
 pier - ced deep.ly pier - ced

i - vit, pertrans - i - vit
 pier - ced deep.ly pier - ced

i - vit, pertrans - i - vit
 pier - ced deep.ly pier - ced

cresc.

21

Tempo I. (Allegretto)

gla - di - us.
by the sword.

gla - di - us.
by the sword.

gla - di - us.
by the sword.

gla - di - us.
by the sword.

8.....

ff

21

poco rall.

p

Poco meno mosso.

Con tenerezza

p *poco* *pp*
 O quam tris-tis et af-fli-cta, et af-
 Oh how stri-cken and be-wail-ing and be-
p *poco* *pp*
 O quam tris-tis et af-fli-cta, et af-
 Oh how stri-cken and be-wail-ing and be-
p *poco* *pp*
 O quam tris-tis et af-fli-cta, et af-
 Oh how stri-cken and be-wail-ing and be-
p *pp*

p
 fli-cta fu-it il-la be-ne-
 wail-ing Was that mo-ther e-ver
p
 fli-cta fu-it il-la be-ne-
 wail-ing Was that mo-ther e-ver
p
 fli-cta fu-it il-la be-ne-
 wail-ing Was that mo-ther e-ver
p

22

pp *poco*

di - cta, be - ne - di - cta ma - ter
bles - sed, e - ver bles - sed As she

pp *poco*

di - cta, be - ne - di - cta ma - ter
bles - sed, e - ver bles - sed As she

pp *poco*

di - cta, be - ne - di - cta ma - ter
bles - sed, e - ver bles - sed As she

pp *poco*

di - cta, be - ne - di - cta ma - ter
bles - sed, e - ver bles - sed As she

pp

22

u - ni - ge - ni - ti,
heard his lone ly cry!

u - ni - ge - ni - ti,
heard his lone ly cry!

u - ni - ge - ni - ti,
heard his lone ly cry!

u - ni - ge - ni - ti,
heard his lone ly cry!

Quae moe - re - bat et do - le - bat, et do - *pp*
 See her mourn.ing, and la - men - ting and la - *pp*

Quae moe - re - bat et do - le - bat, et do - *pp*
 See her mourn.ing, and la - men - ting and la - *pp*

Quae moe - re - bat et do - le - bat, et do - *pp*
 See her mourn.ing, and la - men - ting and la - *pp*

Quae moe - re - bat et do - le - bat, et do - *pp*
 See her mourn.ing, and la - men - ting and la - *pp*

le - - bat et tre - me - bat, et tre - *pp*
 men - - ting, See her trem - bling see her *pp*

le - - bat et tre - me - bat, et tre - *pp*
 men - - ting, See her trem - bling see her *pp*

le - - bat et tre - me - bat, et tre - *pp*
 men - - ting, See her trem - bling see her *pp*

le - - bat et tre - me - bat, et tre - *pp*
 men - - ting, See her trem - bling see her *pp*

me - bat trem - bling cum vi - de - - bat na - - ti his

trem - bling at the vi - - sion Of his

me - bat trem - bling cum vi - de - - bat na - - ti his

trem - bling at the vi - - sion Of his

me - bat trem - bling cum vi - de - - bat na - - ti his

trem - bling at the vi - - sion Of his

me - bat trem - bling cum vi - de - - bat na - - ti his

trem - bling at the vi - - sion Of his

poco

poco

poco

poco

poco

poe - - nas in - - cly - ti.
glo - - rious a - - go - ny.

poe - - nas in - - cly - ti.
glo - - rious a - - go - ny.

poe - - nas in - - cly - ti.
glo - - rious a - - go - ny.

poe - - nas in - - cly - ti.
glo - - rious a - - go - ny.

mf

23

TEN. SOLO

mf

Quis est ho - mo, qui non fle - ret
Who is he that would not sor - row

p

23

SOPR. SOLO

mf

ALTO SOLO

Chris - ti. ma. trem si vi - de - ret
As he ga - zed on that mo - ther *mf*

in
Heard

mf

SOLI

in tan - to sup - pli - ci - o, in tan - *mf*
Heard her moan - ing, heard her

tan - to sup - pli - ci - o, in tan - *mf*
her moan - ing, heard her

in tan - to sup - pli - ci - o, in *mf*
Heard her moan - ing, her

in tan - her

p

24

f
 - to sup - pli - ci - o?
 moan - ing, saw her weep

f
 - to sup - pli - ci - o?
 moan - ing, saw her weep

f
 tan - to sup - pli - ci - o?
 moan - ing, saw her weep

f
 - to sup - pli - ci - o?
 moan - ing, saw her weep

CHORUS.

mf
 Quis est ho.mo qui non fle - ret?
 Who is he that would not sor - row?

mf
 Quis est ho.mo qui non fle - ret?
 Who is he that would not sor - row?

mf
 Quis est ho.mo qui non fle - ret?
 Who is he that would not sor - row?

mf
 Quis est ho.mo qui non fle - ret?
 Who is he that would not sor - row?

mf *p* *pp*

24

BASSO SOLO
mf espress.

Quis non pos - set con - tris - ta - - ri,
Nec a man, but would for pi - - ty

ALTO SOLO

TEN. SOLO

Pi - - am ma - trem con - tem - pla - ri
Share the ten - der - hear - ted an - guish *p*
do -
Of that

Do - len - - tem cum
Of that mo - - ther - love, that
do - len - - tem cum
Of that mo - - ther - love, that
len - - tem,
mo - - ther - love,
Do - len - tem cum
Of that mo - - ther -
Do - len - tem cum
Of that mo - - ther -

25

fi - li - o.
love so deep.

fi - li - o.
love so deep.

fi - li - o.
love so deep.

fi - li - o.
love so deep.

CHORUS.

mf

mf
Quis non pos - set, quis non pos - set con - tris - ta -
Neer a man but would for pi - ty share that love so

mf

mf
Quis non pos - set, quis non pos - set con - tris - ta -
Neer a man but would for pi - ty share that love so

mf

mf
Quis non pos - set, quis non pos - set con - tris - ta -
Neer a man but would for pi - ty share that love so

mf

mf
Quis non pos - set, quis non pos - set con - tris - ta -
Neer a man but would for pi - ty share that love so

mf

25

(♩ = ♩)

mf

ri? Pro pec - ca - tis
deep. For the sins of

mf

ri? Pro pec - ca - tis su - ae gen - - tis
deep. For the sins of all His peo - - ple

mf

ri? Pro pec - ca - tis
deep. For the sins of

mf

ri? Pro pec - ca - tis su - ae gen - - tis
deep. For the sins of all His peo - - ple

pp

su - ae gen - - tis vi - dit Je - sum in tor - men - - tis,
all His peo - - ple She must see Him doom'd to tor - - ment,

vi - dit Je - sum in tor - men - - tis,
She must see Him doom'd to tor - - ment,

su - ae gen - - tis vi - dit Je - sum in tor - men - - tis,
all His peo - - ple She must see Him doom'd to tor - - ment,

vi - dit Je - sum in tor - men - - tis,
She must see Him doom'd to tor - - ment,

poco a poco cresc.

26

SOLI.

Et fla - gel - lis,
Lash and scourge,

Et fla - gel - lis,
Lash and scourge,

Et fla - gel - lis,
Lash and scourge,

Et fla - gel - lis,
Lash and scourge,

cresc. Et fla - gel - lis, Et fla -
Lash and scourge, Lash and

cresc. Et fla - gel - lis, Et fla -
Lash and scourge, Lash and

cresc. Et fla - gel - lis, Et fla - gel - lis,
Lash and scourge, Lash and scourge

cresc. Et fla - gel - lis, Et fla - gel - lis,
Lash and scourge, Lash and scourge

26

fla-gel - - - - - lis sub-di-tum.
and scourge - - - - - and cru-el death.

fla-gel - - - - - lis sub-di-tum.
and scourge - - - - - and cru-el death.

fla-gel - - - - - lis sub-di-tum.
and scourge - - - - - and cru-el death.

fla-gel - - - - - lis sub-di-tum.
and scourge - - - - - and cru-el death.

gel - lis, fla-gel - - - - - lis sub-di-tum.
scourge and scourge and cru-el death.

gel - lis, fla-gel - - - - - lis sub-di-tum.
scourge and scourge and cru-el death.

fla-gel - - - - - lis sub-di-tum.
and scourge - - - - - and cru-el death.

fla-gel - - - - - lis sub-di-tum.
and scourge - - - - - and cru-el death.

Tempo I. (Andante espressivo.)

SOPR. SOLO.

mp

Vi - dit su - um dul - cem na - tum
She must see her best - be - lo - ved

ALTO SOLO.

p

mo - ri - en - tem de - so - la - tum,
Slow-ly dy - ing, quite for - sa - ken,

più p

27

pp

mo - ri - en - tem de - so - la - tum,
Slow-ly dy - ing quite for - sa - ken,

pp

mo - ri - en - tem de - so - la - tum,
Slow-ly dy - ing quite for - sa - ken,

pp

mo - ri - en - tem de - so - la - tum,
Slow-ly dy - ing quite for - sa - ken,

pp

mo - ri - en - tem de - so - la - tum,
Slow-ly dy - ing quite for - sa - ken,

pp

27

ppp

ppp

ppp

ppp

ppp

CHORUS.

dum e - mi - sit
As He yield - ed

dum e - mi - sit
As He yield - ed

dum e - mi - sit
As He yield - ed

dum e - mi - sit
As He yield - ed

ppp

quasi niente

ppp

CHORUS.

spi - ri - tum.
up His breath.

spi - ri - tum.
up His breath.

spi - ri - tum.
up His breath.

spi - ri - tum.
up His breath.

28

Molto teneramente.

pp

Ob.

morendo

SOPR. SOLO.

p

Sta - - bat ma - - ter.
 Stood the mo - - ther

ppp

III. Intermezzo.

Allegro moderato.

Primo.

Secondo.

The musical score is divided into three systems. The first system shows the beginning of the piece with the tempo marking 'Allegro moderato.' The Primo part (top two staves) starts with a rest, followed by a melodic line in the right hand and a supporting line in the left hand, marked with a forte 'f' dynamic. The Secondo part (bottom two staves) begins with a piano-piano 'pp' dynamic, featuring a rhythmic accompaniment of chords in the left hand and a melodic line in the right hand. The second system continues the development of these themes, with the Primo part showing more melodic movement and the Secondo part providing harmonic support. The third system, starting at measure 29, features a key signature change to one sharp (F#) and a more complex melodic line in the Primo part, while the Secondo part continues with its characteristic accompaniment. Dynamic markings of 'p' and 'f' are used throughout to indicate changes in volume.

8

p

This system contains the first two systems of a musical score. The first system has two staves (treble and bass clef). The second system has three staves (treble, middle, and bass clef). The music is in a key with one flat and a 3/4 time signature. A piano (*p*) dynamic marking is present in the second system. A measure number '8' is indicated at the beginning of the first system.

cresc.

cresc.

This system contains the third and fourth systems of the musical score. The third system has two staves (treble and bass clef) with a *cresc.* marking. The fourth system has three staves (treble, middle, and bass clef) with another *cresc.* marking. The music continues with various melodic and harmonic developments.

30

mf *cresc.* *f*

30

8

This system contains the fifth and sixth systems of the musical score. The fifth system has two staves (treble and bass clef) with a measure number '30' in a box above the staff. The sixth system has three staves (treble, middle, and bass clef) with dynamic markings *mf*, *cresc.*, and *f*. A measure number '30' is also in a box at the bottom right, and a measure number '8' is at the bottom left. The system concludes with a double bar line and a repeat sign.

Allegro molto.

The first system of the musical score consists of two systems of staves. The upper system has a treble clef staff and a bass clef staff. The treble staff begins with a melodic line featuring a descending eighth-note scale with a fermata and a '7' marking. The bass staff has a similar descending eighth-note scale. The lower system also has a treble and bass clef staff. The treble staff continues the melodic line with a '7' marking. The bass staff features a complex rhythmic pattern with a '7' marking. Dynamic markings include 'mp' in the bass staff of the lower system. A fermata is present in the bass staff of the lower system.

The second system of the musical score consists of two systems of staves. The upper system has a treble clef staff and a bass clef staff. The treble staff has a melodic line with dynamic markings 'p' and 'pp'. The bass staff has a complex rhythmic pattern. The lower system also has a treble and bass clef staff. The treble staff has a melodic line with a 'dim.' marking. The bass staff has a complex rhythmic pattern.

The third system of the musical score consists of two systems of staves. The upper system has a treble clef staff and a bass clef staff. The treble staff has a melodic line with dynamic markings 'pp' and 'rall.'. The bass staff has a complex rhythmic pattern. The lower system also has a treble and bass clef staff. The treble staff has a melodic line with a 'rall.' marking. The bass staff has a complex rhythmic pattern.

Largo solenne.

The first system of the musical score consists of two grand staves. The upper staff is in treble clef and the lower in bass clef. The key signature has three sharps (F#, C#, G#). The music begins with a series of chords in the upper staff and a single note in the lower staff. A dynamic marking of *pp* (pianissimo) is placed above the first measure of the upper staff. The piece concludes with a final chord in the upper staff and a whole note in the lower staff.

The second system of the musical score continues from the first. It features two grand staves. The upper staff has a dynamic marking of *f* (forte) above the first measure. A box containing the number '31' is positioned above the first measure of the upper staff. The music is characterized by dense chordal textures and melodic lines in both staves, with various articulations and dynamics.

The third system of the musical score continues from the second. It features two grand staves. The tempo marking **Più mosso. (Andante.)** is centered above the first measure. A dynamic marking of *mf* (mezzo-forte) is placed above the first measure of the upper staff. The music shows a change in texture and dynamics, with more active melodic lines and sustained chords.

The first system of the musical score consists of three measures. It features a grand staff with four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and tenor clefs). The key signature has two flats (B-flat and E-flat), and the time signature is common time (C). The right hand plays a melodic line with eighth and sixteenth notes, often beamed together. The left hand provides a harmonic accompaniment with chords and moving bass lines.

32

The second system of the musical score consists of three measures, starting with a measure number of 32. The notation continues with similar melodic and harmonic patterns as the first system, maintaining the two-flat key signature and common time. The right hand continues its melodic development, while the left hand supports it with a steady accompaniment.

32

The third system of the musical score consists of three measures, continuing the piece. The melodic lines in both hands show further development, with the right hand featuring more complex rhythmic patterns and the left hand providing a consistent harmonic foundation. The key signature and time signature remain unchanged.

First system of musical notation, consisting of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The key signature has two flats. The music features flowing melodic lines with various articulations and dynamics. A *mf* dynamic marking is present in the second measure of the bass staff, and a *p* marking is in the third measure.

Second system of musical notation, consisting of four staves. A box containing the number **33** is positioned above the first measure of the top staff. The music continues with a *dim.* (diminuendo) marking in the first measure of both the top and bottom staves. A *pp* (pianissimo) marking appears in the second measure of both staves. The system concludes with a *dim.* marking in the final measure of the bottom staff.

Third system of musical notation, consisting of four staves. A box containing the number **33** is positioned below the first measure of the bottom staff. The music features a series of chords in the upper register of the piano, with a dotted line above the top staff indicating a melodic line. The system ends with a double bar line. The instruction *Attacca subito.* is written at the bottom right of the system.

IV. Quartet and Chorus.

Allegretto.

SOPRANO SOLO. *f* E - ja Oh - blest

SOPRANO. *p* E - ja ma - ter, Fons a -
Oh - blest Fount of Love ce -

ALTO. *p* E - ja ma - ter, Fons a -
Oh - blest Fount of Love ce -

TENORE. *p* E - ja ma - ter, Fons a -
Oh - blest Fount of Love ce -

BASSO. *p* E - ja ma - ter, Fons a -
Oh - blest Fount of Love ce -

Pianoforte. *p*

34

ma - ter, Fons a - mo - ris, *p* *dim.* *pp*
Fount of Love ce - les - tial,

mo - ris, Fons a - mo - ris, E - ja ma - ter, Fons a - mo -
les - tial, Love ce - les - tial, Oh blest Fount of Love ce - les -

mo - ris, a - mo - ris, E - ja ma - ter, Fons a - mo -
les - tial, ce - les - tial, Oh blest Fount of Love ce - les -

mo - ris, a - mo - ris, E - ja ma - ter, Fons a - mo -
les - tial, ce - les - tial, Oh blest Fount of Love ce - les -

Fons a - mo - ris, E - ja ma - ter, Fons a - mo -
Love ce - les - tial, Oh blest Fount of Love ce - les -

p *dim.* *pp*

ris. _____
tial. _____

ris. _____
tial. _____

ris. _____
tial. _____

ris. _____
tial. _____

mf

p

Detailed description: This block contains the first system of a musical score. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. Each vocal staff has a melodic line with a fermata over the first measure and a dotted line below it labeled 'ris.' and 'tial.'. The piano accompaniment begins with a *mf* dynamic and includes a *p* dynamic marking in the right hand.

SOP. SOLO.

p

Me _____ sen.
Let _____ me

p

pp

Detailed description: This block shows the beginning of a soprano solo. The vocal line starts with a *p* dynamic and includes the lyrics 'Me sen.' and 'Let me'. The piano accompaniment features a *p* dynamic in the right hand and a *pp* dynamic in the left hand.

p

ti - re vim do - lo - ris Fac, _____ ut te -
know those depths of suff' - ring, Feel _____ that grief,

Detailed description: This block continues the musical score with lyrics. The vocal line has a *p* dynamic and the lyrics 'ti - re vim do - lo - ris Fac, ut te -' and 'know those depths of suff' - ring, Feel that grief,'. The piano accompaniment continues with various dynamics and articulation marks.

cum lu - ge - am.
and know its might.

TEN. SOLO. 35 *mf*

Fac, ut ar - de - at cor
Set my heart a - blaze and

p

35

me - um In a - man - do Chris - tum De - - um,
glow - ing With the love of Christ my Sa - - viour,

pp *mp*

Ut si - bi com - pla - ce - am.
Make me plea - - sing in His sight.

p

SOP

ALTO.

mf

Sanc - - - ta ma - ter, is - tud a - gas,
Bend thine ear to my en - trea - ty,

TEN.

mf

Sanc - ta ma - ter,
Bend thine ear to

BASSO.

mf

Sanc - ta ma - ter,
Bend thine ear to

Cru - ci - fi - xi fi - ge pla - -
Turn the spear a - gainst my bos - -

Cru - ci - fi - xi fi - ge pla - -
Turn the spear a - gainst my bos - -

is - tud a - gas, Cru - ci - fi - xi fi - ge pla - -
my en - trea - ty, Turn the spear a - gainst my bos - -

is - tud a - gas,
my en - trea - ty,

36

gas om, *mf* Cor - di me - o va - li - de,
Pierce my heart and plant it there;

gas om, *mf* Cor - di me - o va - li - de,
Pierce my heart and plant it there;

gas om, *mf* Cor - di
Pierce my

mf Cor - di
Pierce my

36

p Cor - di me - o va - li - de,
Pierce my heart and plant it

p Cor - di me - o va - li - de,
Pierce my heart and plant it

p me - o va - li - de,
heart and plant it

p me - o va - li - de,
heart and plant it

de.
there.

de.
there.

de.
there.

de.
there.

p E - - ja ma - - ter, Fons a - -
Oh - - - blest Fount - - - of Love - - - ce - -

p E - - ja ma - - ter, Fons a - -
Oh - - - blest Fount - - - of Love - - - ce - -

p E - - ja ma - - ter, Fons a - -
Oh - - - blest Fount - - - of Love - - - ce - -

p E - - ja ma - - ter, Fons a - -
Oh - - - blest Fount of Love ce - -

CHORUS.

p *mf*

mo - - - ris.
les - - - tial.

mo - - - ris.
les - - - tial.

mo - - - ris.
les - - - tial.

mo - - - ris.
les - - - tial.

mf

pp

37

BASSO SOLO.

mf

Tu - i na - - ti vul - ne -
All the pain - - - the Man of

mf *p*

ra - - - ti
Sor - - - rows

38

Tam dig - na - ti pro me - pa - ti,
 Quailed not to en - dure - for mor - tals

Poe - nas me - cum,
 Now - - and e - ver

piu f
 poc - nas me - cum, poc - nas me - cum,
 now - - and e - ver, now and e - ver,

poc - nas me - cum di - vi - de.
 now and e - ver let - me share.

poco ad lib.

Poe - nas me - cum, poc -
Now and e - ver now

colla parte

a tempo

- nas me - cum di - vi - de.
and e - ver let me share.

pp

SOR.

ALTO. *mp*

Fac me te - cum ve - re fle - re,
Let me weep true tears of sor - row,

TEN. *mp*

Fac - me te - cum ve - re
Let - me weep true tears of

BASSO. *mp*

Fac - me te - cum ve - re
Let - me weep true tears of

40

mf

Cru - ci - fi - xo con - do - le - re,
 Let me suf - fer as - He suf - fered,

fle - re,
 sor - row,

Cru - ci -
 Let - me

fle - re,
 sor - row,

Cru - ci -
 Let - me

40

mf Cru - ci - fi - xo con - do - le - re, Do - nec
 Let me suf - fer as - He suffered, While this

fi - xo con - do - le - re,
 suf - fer as He suf - fered,

Cru - ci -
 Let me

fi - xo con - do - le - re,
 suf - fer as He suf - fered,

Cru - ci -
 Let me

mf *cresc.*

Cru - ci - xo con - do -
Let - me suf - fer as He

e - go vi - xe - ro, —
life to me re - mains.

cresc.

fi - xo con - do - le - re, Do - nec e - go vi - xe -
suf - fer as He suf - fered, While this life to me re -

cresc.

fi - xo con - do - le - re, Do - nec e - go vi - xe -
suf - fer as He suf - fered, While this life to me re -

le - re, Do - nec e - go, do - nec e - go vi - xe -
suf - fered, While this life, while this life to me re -

cresc. *f*

Do - nec e - go, do - nec e - go vi - xe -
While this life, while this life to me re -

f

ro, Do - nec e - go, do - nec e - go vi - xe -
mains, While this life, while this life to me re -

f

ro, Do - nec e - go, do - nec e - go vi - xe -
mains, While this life, while this life to me re -

cresc.

41

ro. Jux - ta cru -
 mains. Let me stand .

ro. Jux - ta cru -
 mains. Let me stand .

ro. Jux - ta cru -
 mains Let me stand .

ro. Jux - ta cru -
 mains Let me stand .

41

cem, jux - ta cru -
 ing, Let me stand .

cem, jux - ta cru -
 ing, Let me stand .

cem, jux - ta cru -
 ing, Let me stand .

cem, jux - ta cru -
 ing, Let me stand .

cem,
ing, jux - ta cru - cem,
Let me stand - ing,

cem,
ing, jux - ta cru - cem,
Let me stand - ing,

cem,
ing, jux - ta cru - cem,
Let me stand - ing,

cem,
ing, jux - ta cru - cem,
Let me stand - ing,

cru - cem stand - ing te - by - cum the poco rit.

cru - cem stand - ing te - by - cum the poco rit.

cru - cem stand - ing te - by - cum the poco rit.

cru - cem stand - ing te - by - cum the poco rit.

42

a tempo

sta - re. Et me ti - bi
cross - tree. Share that long and

sta - re.
cross - tree.

sta - re.
cross - tree.

sta - re.
cross - tree.

pp E - ja ma - ter, fons a - mo - ris
Oh - blest Fount of Love ce - les - tial

pp E - ja ma - ter, fons a - mo -
Oh - blest Fount of Love ce - les -

pp E - ja ma - ter, fons a - mo -
Oh - blest Fount of Love ce - les -

pp E - ja ma - ter, fons
Oh - blest Fount of Love

42

so - ci - a - re, me ti - bi so - ci - a - -
 lone - ly vi - gil, that long lonely vi - -

me ti - bi so - ci - a - -
 that long lone - ly vi - -

me ti - bi so - ci - a - -
 that long lone - ly vi - -

me ti - bi so - ci - a - -
 that long lone - ly vi - -

fons a - mo - - - ris!
 Love ce - les - - - tial!

ris a - mo - - - ris!
 tial ce - les - - - tial!

ris a - mo - - - ris!
 tial ce - les - - - tial!

- a - mo - - - ris!
 - ce - les - - - tial!

pp

43

SOLI.

re,
gil,

re, In planc - - tu de - si - de - ro,
- gil, Feel the an - guish, bear the pains.

re,
gil, In planc - tu de.
Feel the

re,
gil, In planc - - the
Feel the

p

43

mf

In planc - - tu de - si - de - ro,
Feel the an - guish, bear the pains.

mf

In planc - - tu de - si - de - ro,
Feel the an - guish, bear the pains.

mf

si - de - ro, in planc - - tu de - si - de - ro, in
an - - - guish, Feel the an - guish, bear the pains. The

tu de - si - de - ro, in
an - guish, bear the pains The

p
 in the planc - tu de - si -
 an - guish, bear
p
 in the planc - tu de - si -
 an - guish, bear
p
 planc - tu, in planc - tu de - si -
 an - guish, the an - guish, bear
p
 planc - tu, in planc - tu de - si -
 an - guish, the an - guish, bear

44

de - ro.
 the pains.
 de - ro.
 the pains.
 de - ro.
 the pains.
 de - ro.
 the pains.
pp

44

CHORUS.

pp
In planc - tu de - si - de -
Feel the an - guish, bear the

pp
In planc - tu de - si - de -
Feel the an - guish, bear the

pp
In planc - tu de - si - de -
Feel the an - guish, bear the

pp
In planc - tu de - si - de -
Feel the an - guish, bear the

ro.
pains.

ro.
pains.

ro.
pains.

ro.
pains.

in planc - tu de - si -
Feel the an - guish, bear

in planc - tu de - si -
the an - guish, bear

in planc - tu de - si -
the an - guish, bear

in planc - tu de - si -
the an - guish, bear

- de - ro.
the pains.

- de - ro.
the pains.

- de - ro.
the pains.

- de - ro.
the pains.

V. Finale.

Allegro.

SOPRANO. **CHORUS.**
Vir - go
Bright and

ALTO. **CHORUS.**
Vir - go
Bright and

Pianoforte. *f*

vir - gi - num prae - cla - - - - - ra. - - - - -
spot - less in your glo - - - - - ry. - - - - -

vir - gi - num prae - cla - - - - - ra. - - - - -
spot - less in your glo - - - - - ry. - - - - -

ALTO SOLO. 45 *mf*

Mi - hi jam, - - - - -
Be not bit - ter

p

mi - hi jam non sis a -
 be not bit - ter, bit - ter,

ma - ter to my be - ing.

46

46

SOPRANO SOLO.

prae - cla - ra!
 your glo - ry!

SOPRANO.

CHORUS.

Vir - go vir - gi - num prae - cla - ra.
 Bright and spot - less in your glo - ry.

ALTO.

Vir - go vir - gi - num prae - cla - ra.
 Bright and spot - less in your glo - ry.

SOLI

Mi - hi jam,
Be not bit - ter

Mi - hi
Be not

Mi - hi jam non sis a -
Be not bit - ter to my

mi - hi jam non sis a - ma -
be not bit - ter to my be -

jam bit - ter, mi - hi non sis a - ma -
bit - ter, bit - ter to my be -

mi - hi jam non sis a - ma -
Be not bit - ter to my be -

ma - ra, non sis a - ma -
be - ing to my be -

47

ra,
ing,

ra,
ing,

ra,
ing,

mf
Fac me
Let me

ra,
ing,

CHORUS.

p
Fac me te - cum plan - ge - re,
Let me mix my tears with thine,

p

47

mf
 Fac me
 Let me

te - cum plan - ge - re,
 mix my tears with thine,

p
 Fac me te -
 Let me mix

p
 Fac me te -
 Let me mix

p
 Fac me te -
 Let me mix

p
 Fac me te -
 Let me mix

te - - - cum plan - - - ge - re,
mix my tears with thine,

mf
Fac me te - cum plan - - - ge - re,
Let me mix my tears with thine,

mf
Fac me te - cum plan - - - ge - re,
Let me mix my tears with thine,

mf
Bac me te - cum plan - - - ge - re,
Let me mix my tears with thine,

pp
- - cum my plan - - - ge - re,
tears with thine,

pp
- - cum my plan - - - ge - re,
tears with thine,

pp
- - cum my plan - - - ge - re,
tears with thine,

pp
- - cum my plan - - - ge - re,
tears with thine,

48

plan - ge - re.
tears with thine.

plan - ge - re.
tears with thine.

plan - ge : re.
tears with thine.

plan - ge - re.
tears with thine.

plan - ge - re,
let me mix my tears with thine.

plan - ge - re,
let me mix my tears with thine.

plan - ge - re,
let me mix my tears with thine.

plan - ge - re,
let me mix my tears with thine.

48

Con moto Maestoso e pesante.

CHORUS.

TEN. *mp*

Fac ut por - tem Christi mor - tem, pas - si - o - nis fac con -
 May I pe - rish as He pe - rished, may His pas - sion be my

BASSO. *mp*

Fac ut por - tem Christi mor - tem, pas - si - o - nis fac
 May I pe - rish as He pe - rished, may His pas - sion be

mp

mf

sor - tem, et pla - gas, et pla - gas, et
 pas - sion, and His stripes and His stripes and His

mf

— con - sor - tem, et pla - gas, et pla - gas, et
 — my pas - sion, and His stripes, His stripes, His

49

pla - gas re - co - le - re.
 stripes a - new be mine.

pla - gas re - co - le - re.
 stripes a - new be mine.

p

49

mf *cresc.*

Fac ut por - tem Christi mor - tem, pas - si - o - nis fac con -
 May I pe - rish as He pe - rished, may His pas - sion be my

mf *cresc.*

Fac ut por - tem Christi mor - tem, pas - si - o - nis fac con -
 May I pe - rish as He pe - rished, may His pas - sion be my

mf *cresc.*

Fac ut por - tem Christi mor - tem, pas - si - o - nis fac con -
 May I pe - rish as He pe - rished, may His pas - sion be my

mf *cresc.*

Fac ut por - tem Christi mor - tem, pas - si -
 May I pe - rish as He pe - rished, may His

CHORUS.

cresc.

f sor.tem, et pla-gas, et pla-gas re-co-le-re. *dim.*
f pas.sion, and His stripes, and His stripes a-new be mine. *dim.*
f sor.tem, et pla-gas, et pla-gas re-co-le-re. *dim.*
f pas.sion, and His stripes, and His stripes a-new be mine. *dim.*
f o-nis fac con-sor-tem, et pla-gas re-co-le-re. *dim.*
f pas.sion be my pas.sion, and His stripes a-new be mine.

pp Et pla-gas, pla-gas re-co-le-re.
And pp His stripes, His stripes a-new be mine.

pp Et pla-gas, pla-gas re-co-le-re.
And pp His stripes, His stripes a-new be mine.

pp Et pla-gas, pla-gas re-co-le-re.
And pp His stripes, His stripes a-new be mine.

pp Et pla-gas re-co-le-re.
And His stripes a-new be mine.

p

mf *cresc.*

50

SOLI.

Fac me
Fill, oh

Fac me
Fill, oh

Fac me
Fill, oh

CHORUS.

Fac me pla - gis vul - ne - ra - ri,
Pierce me through as He was pier - ced,

Fac me pla - gis vul - ne - ra - ri,
Pierce me through as He was pier - ced,

50

mf

Fac me cru - ce hac in - e - bri - a - ri,
 Fill, oh fill - my soul as His was fil - lèd,

cru - ce hac in - e - bri - a - ri,
 fill - my soul as His was fil - lèd,

cru - ce hac in - e - bri - a - ri,
 fill - my soul as His was fil - lèd,

cru - ce hac in - e - bri - a - ri,
 fill - my soul as His was fil - lèd,

p
 Ob a -
 With that

p
 cru - ce hac in - e - bri - a - ri,
 fill - my soul as His was fil - lèd, Ob a -
 With that

p
 Ob a -
 With tha

p
 cru - ce hac in - e - bri - a - ri,
 fill - my soul as His was fil - lèd, Ob a -
 With that

dim.

allargando

p

Ob a - mo - - - - rem Fi - li.
With that love _____ He bore to

p

Ob a - mo - - - - rem Fi - li.
With that love _____ He bore to

mp

Ob a - mo - - - rem Fi - li -
With that love _____ He bore to

mp

Ob a - mo - - - rem Fi - li -
With that love _____ He bore to

mo - - - - rem Fi - li - i,
love _____ He bore to all,

mo - - - - rem Fi - li - i,
love _____ He bore to all,

mo - - - - rem Fi - li - i,
love _____ He bore to all,

mo - - - - rem Fi - li - i,
love _____ He bore to all,

pp

51

f
i, ob a - mo - rem, ob a - mo - rem Fi -
all, With that love, with that love He bore

f
i, ob a - mo - rem, ob a - mo - rem Fi -
all, With that love, with that love He bore

f
i, ob a - mo - rem, ob a - mo - rem Fi -
all, With that love, with that love He bore

f
i, ob a - mo - rem, ob a - mo - rem Fi -
all, With that love, with that love He bore

mf *dim.*
ob a - mo - rem, ob a - mo - rem, ob a -
With that love, with that love with that

mf *dim.*
ob a - mo - rem, ob a - mo - rem, ob a -
With that love, with that love with that

mf *dim.*
ob a - mo - rem, ob a - mo - rem, ob a -
With that love, with that love with that

mf *dim.*
ob a - mo - rem, ob a - mo - rem, ob a -
With that love, with that love with that

51

a tempo

li - i.
to all.

li - i.
to all.

li - i.
to all.

li - i.
to all.

mo - rem Fi - li - i.
love He bore to all.

mo - rem Fi - li - i.
love He bore to all.

mo - rem Fi - li - i.
love He bore to all.

mo - rem Fi - li - i.
love He bore to all.

all.

mp

CHORUS.

mp

In - flam - ma - tus et - ac - cen - sus,
 When the fires are flam - ing round me,

In - flam - ma - tus et - ac - cen - sus,
 When the fires are flam - ing round me,

In - flam - ma - tus et - ac - cen - sus,
 When the fires are flam - ing round me,

In - flam - ma - tus et - ac - cen - sus,
 When the fires are flam - ing round me,

mp
basso

Per te, Vir - go, sim - de -
 Be thou guar - dian, and - pro -

Per te, Vir - go, sim - de -
 Be thou guar - dian, and - pro -

Per te, Vir - go, sim - de -
 Be thou guar - dian, and - pro -

Per te, Vir - go, sim - de -
 Be thou guar - dian, and - pro -

cresc. *poco a poco accelerando*

fen - sus In di - e ju - di - ci - i, In
 tec - tor That dread day of judg - ment call, That

cresc.

fen - sus In di - e ju - di - ci - i, In
 tec - tor That dread day of judg - ment call, That

cresc.

fen - sus In di - e ju - di - ci - i, In
 tec - tor That dread day of judg - ment call, That

cresc.

fen - sus In di - e ju - di - ci - i, In
 tec - tor That dread day of judg - ment call, That

cresc. *poco a poco accelerando*

53

di - e ju - di - ci - i, Per
 dread day of judg - ment call, Be

di - e ju - di - ci - i, Per
 dread day of judg - ment call, Be

di - e ju - di - ci - i, Per
 dread day of judg - ment call, Be

di - e ju - di - ci - i, Per te, per
 dread day of judg - ment call, Be thou, be

p

53

H. 5089.

cresc. sempre

te, Vir - go, Vir - go, sim de - fen - sus In
 thou guar - dian guar - dian and pro - tec - tor That

cresc. sempre

te, Vir - go, Vir - go, sim de - fen - sus In
 thou guar - dian guar - dian and pro - tec - tor That

cresc. sempre

te, Vir - go, Vir - go, sim de - fen - sus In
 thou guar - dian guar - dian and pro - tec - tor That

cresc. sempre

f

di - e, ju - di - ci -
 dread day of judg - ment

f

di - e, ju - di - ci -
 dread day of judg - ment

f

di - e, ju - di - ci -
 dread day of judg - ment

f

di - e, ju - di - ci -
 dread day of judg - ment

con passione

SOPRANO SOLO.

Per te, Vir go, sim de - fen -
 Be thou guar - dian and pro - tec -

i. call.

i. call.

i. call.

i. call.

colla parte

Più mosso.

- sus!
 - tor.

Per te, Vir go,
 Be thou guar - dian,

Per te, Vir go,
 Be thou guar - dian,

Per te, Vir go,
 Be thou guar - dian,

Per te, Vir go,
 Be thou guar - dian,

ad lib.

Per te, Vir - go, sim de - fen -
 Be thou guar - dian and pro - tec -

colla parte

55

a tempo (Più mosso.)

- sus!
 - tor.

f sim de - fen - - sus,
and pro - tec - - tor

f sim de - fen - - sus,
and pro - tec - - tor

f sim de - fen - - sus,
and pro - tec - - tor

f sim de - fen - - sus,
and pro - tec - - tor

55

SOLI.

mf
Per
Be

mf
Per
Be

mf
Per te sim de - fen - sus,
Be thou my pro - tec - tor

mf
Per te sim de - fen - sus,
Be thou my pro - tec - tor

p
Per te
Be thou

p
Per te
Be thou

p
Per te sim de - fen - sus,
Be thou my pro - tec - tor

p
Per te sim de - fen - sus,
Be thou my pro - tec - tor

sf

56

te sim de fen -
thou my pro - tec -

te sim de fen -
thou my pro - tec -

sim de fen -
my pro - tec -

sim de fen -
my pro - tec -

sim de fen - sus, Per te de -
my pro - tec - tor, Be thou pro -

sim de fen - sus, Per te de -
my pro - tec - tor, Be thou pro -

sim de fen - sus, Per te de -
my pro - tec - tor, Be thou pro -

sim de fen - sus, Per te de -
my pro - tec - tor, Be thou pro -

56

sus!
tor.

sus!
tor.

sus!
tor.

sus!
tor.

f rall.

fen - - - sus In di - - -
tec - - - tor That dread

f

fen - - - sus In di - - -
tec - - - tor That dread

f

fen - - - sus In di - - -
tec - - - tor That dread

f

fen - - - sus In
tec - - - tor That

rall.

Meno mosso.

57 *mf*

- - e ju - di - ci - i, In
 day of judg - ment call, That

- - e ju - di - ci - i, In
 day of judg - ment call, That

- - e ju - di - ci - i, In
 day of judg - ment call, That

di - e ju - di - ci - i, In
 dread day of judg - ment call, That

Musical score for the first system, featuring vocal staves and piano accompaniment. The piano part includes a prominent bass line with eighth-note patterns.

57

di - e ju - di - ci - i, In
 dread day of judg - ment call, That

di - e ju - di - ci - i, In
 dread day of judg - ment call, That

di - e ju - di - ci - i, In
 dread day of judg - ment call, That

di - e ju - di - ci - i, In
 dread day of judg - ment call, That

Musical score for the second system, continuing the vocal and piano parts. The piano part continues with similar rhythmic patterns.

di - e ju - di - - ci - i,
dread day of judg - - ment call,

di - e ju - di - - ci - i,
dread day of judg - - ment call,

di - e ju - di - - ci - i,
dread day of judg - - ment call,

di - e ju - di - - ci - i,
dread day of judg - - ment call,

58

In di - - - e, in di - e ju -
That dread day, that dread day of

In di - - - e, in di - e ju -
That dread day, that dread day of

In di - - - e, in di - e ju -
That dread day, that dread day of

In di - - - e, in di - e ju -
That dread day, that dread day of

58

Allegro.

di - ci - i.
judg - ment call.

di - ci - i.
judg - ment call.

di - ci - i.
judg - ment call.

di - ci - i.
judg - ment call.

p *cresc.*

Tempo I. Maestoso e pesante.

In.flam - ma - tus et ac - cen - sus, Per te, Vir - go, sim de -
When the fires are flaming round me Be thou guar.dian and pro.

In.flam - ma - tus et ac - cen - sus, Per te, Vir - go, sim de -
When the fires are flaming round me Be thou guar.dian and pro.

In.flam - ma - tus et ac - cen - sus, Per te, Vir - go, sim de -
When the fires are flaming round me Be thou guar.dian and pro.

In.flam - ma - tus et ac - cen - sus, Per te, Vir - go, sim de -
When the fires are flaming round me Be thou guar.dian and pro.

f *ff*

fen - sus, sim de - fen - sus, sim de - fen - sus In - di - - - - -
 tec - tor, and pro - tec - tor, and pro - tec - tor That dread

fen - sus, sim de - fen - sus, sim de - fen - sus In - di - - - - -
 tec - tor, and pro - tec - tor, and pro - tec - tor That dread

fen - sus, sim de - fen - sus, sim de - fen - sus In - di - - - - -
 tec - tor, and pro - tec - tor, and pro - tec - tor That dread

fen - sus, sim de - fen - sus, sim de - fen - sus In - di - - - - -
 tec - tor, and pro - tec - tor, and pro - tec - tor That dread

59

e ju - di - ci - i. Fac me cru - ce cus - to -
 day of judg - ment call. By His cross may I be

e ju - di - ci - i. Fac me cru - ce cus - to -
 day of judg - ment call. By His cross may I be

e ju - di - ci - i. Fac me
 day of judg - ment call. By His

e ju - di - ci - i. Fac me
 day of judg - ment call. By His

59

di - ri, Mor - te Chri - sti prae - mu - ni - ri, Con - fo - ve - ri,
shadowed, By His death - be safe de - fen - ded, Be ful - fil - led

di - ri, Mor - te Chri - sti prae - mu - ni - ri, Con - fo - ve - ri,
shadowed, By His death - be safe de - fen - ded, Be ful - fil - led

cru - ce cus - to - di - ri, Mor - te Chri - sti prae - mu - ni - ri,
cross may I be shadowed, By His death - be safe de - fen - ded,

cru - ce cus - to - di - ri, Mor - te Chri - sti prae - mu - ni - ri,
cross may I be shadowed, By His death - be safe de - fen - ded,

SOLI. CHOR. (Soli ad lib. *rall. col Coro.*)

con - fo - ve - ri, con - fo - ve - ri, con - fo - ve - ri - gra - ti -
be - ful - fil - led, be - ful - fil - led, be - ful - fil - led - by His

con - fo - ve - ri, con - fo - ve - ri, con - fo - ve - ri - gra - ti -
be - ful - fil - led, be - ful - fil - led, be - ful - fil - led - by His

Con - fo - ve - ri, con - fo - ve - ri, con - fo - ve - ri - gra - ti -
Be - ful - fil - led, be - ful - fil - led, be - ful - fil - led - by His

Con - fo - ve - ri, con - fo - ve - ri, con - fo - ve - ri - gra - ti -
Be - ful - fil - led, be - ful - fil - led, be - ful - fil - led - by His

Andante. (♩ = ♩)

a. love. Quando cor - pus, Quando
Tho'the bo - dy, Tho'the

a. love. Quando cor - pus, Quando
Tho'the bo - dy, Tho'the

a. love. Quando cor - pus, Quando
Tho'the bo - dy, Tho'the

a. love. Quando cor - pus, Quando
Tho'the bo - dy, Tho'the

60 *dim.*

cor - pus mo - ri - e - tur,
bo - dy pass and per - ish,
dim.

cor - pus mo - ri - e - tur,
bo - dy pass and per - ish,
dim.

cor - pus mo - ri - e - tur,
bo - dy pass and per - ish,
dim.

cor - pus mo - ri - e - tur,
bo - dy pass and per - ish,
dim.

sempre dim.

mo - ri - e - tur, Quando cor - pus
pass and per - ish, Tho'the bo - dy
sempre dim.

mo - ri - e - tur, Quando cor - pus,
pass and per - ish, Tho'the bo - dy
sempre dim.

mo - ri - e - tur, Quando cor - pus,
pass and per - ish, Tho'the bo - dy
sempre dim.

mo - ri - e - tur, Quando cor - pus,
pass and per - ish, Tho'the bo - dy

p *dim.*

pp rall.

mo - ri - e - tur.
pass and per - ish.

pp rall.

cor - pus mo - ri - e - tur.
pass and per - ish, and per - ish.

pp rall.

cor - pus mo - ri - e - tur.
pass and per - ish, and per - ish.

pp rall.

cor - pus mo - ri - e - tur.
pass and per - ish, and per - ish.

pp rall.

Adagio solenne.

Fac ut
Grant my

Fac ut
Grant my

Fac ut
Grant my

Fac ut
Grant my

p
R.H.

a - ni - ma: do - ne - - - tur
soul - may - sure - - - ly en - - - ter

a - ni - ma: do - ne - - - tur
soul - may - sure - - - ly en - - - ter

a - ni - ma: do - ne - - - tur
soul - may - sure - - - ly en - - - ter

a - ni - ma: do - ne - - - tur
soul - may - sure - - - ly en - - - ter

p
Pa - ra - di - si
Glo - rious gates of

p
Pa - ra - di - si
Glo - rious gates of

p
Pa - ra - di - si
Glo - rious gates of

p
Pa - ra - di - si
Glo - rious gates of

SOLI.

Pa - ra - di - si glo - ri -
Glo - rious gates of Heav'n a -

CHORUS.

Pa - ra - di - si glo - ri -
Glo - rious gates of Heav'n a -

Pa - ra - di - si glo - ri -
Glo - rious gates of Heav'n a -

Pa - ra - di - si glo - ri -
Glo - rious gates of Heav'n a -

61

glo - ri - a.
Heav'n a - bove.

glo - ri - a.
Heav'n a - bove.

glo - ri - a.
Heav'n a - bove.

glo - ri - a.
Heav'n a - bove.

a.
bove.

a.
bove.

a.
bove.

a.
bove.

61

CHORUS.

Fac Grant ut a - ni - mæ do -
 my soul may sure - ly

Fac Grant ut a - ni - mæ do -
 my soul may sure - ly

Fac Grant ut a - ni - mæ do -
 my soul may sure - ly

Fac Grant ut a - ni - mæ do -
 my soul may sure - ly

ne - - - tur Pa - ra -
 en - - - ter Glo - rious

ne - - - tur Pa - ra -
 en - - - ter Glo - rious

ne - - - tur Pa - ra -
 en - - - ter Glo - rious

ne - - - tur Pa - ra -
 en - - - ter Glo - rious

SOLI.

f
 Pa - ra - di - si glo - ri - a,
 Glo - rious gates of Heav'n a - bove,

f
 Pa - ra - di - si glo - ri - a,
 Glo - rious gates of Heav'n a - bove,

f
 Pa - ra - di - si glo - ri - a,
 Glo - rious gates of Heav'n a - bove,

f
 Pa - ra - di - si glo - ri - a,
 Glo - rious gates of Heav'n a - bove,

mp *pp*
 di - si glo - ri - a, Pa - ra - di - si glo - ri -
 gates of Heav'n a - bove, Glo - rious gates of Heav'n a -

mp *pp*
 di - si glo - ri - a, Pa - ra - di - si glo - ri -
 gates of Heav'n a - bove, Glo - rious gates of Heav'n a -

mp *pp*
 di - si glo - ri - a, Pa - ra - di - si glo - ri -
 gates of Heav'n a - bove, Glo - rious gates of Heav'n a -

mp *pp*
 di - si glo - ri - a, Pa - ra - di - si glo - ri -
 gates of Heav'n a - bove, Glo - rious gates of Heav'n a -

f *pp*

Più mosso (Andante tranquillo).

CHORUS.

a.
bove.
 a.
bove.
 a.
bove.
 a.
bove.
pp
 Pa - ra - di - si
 Glo - rious gates of
pp
 Pa - ra - di - si
 Glo - rious gates of

pp
 Pa - ra - di - si glo - ri -
 Glo - rious gates of Heav'n a -
 glo - ri - a,
 Heav'n a - bove,
 glo - ri - a,
 Heav'n a - bove.
 glo - ri - a,
 Heav'n a - bove,
 Pa - ra - di - si glo - ri -
 Glo - rious gates of Heav'n a -

SOP. I. *pp*

Pa - ra - di - si - glo - ri -
Glo - rious gates of Heav'n a -

SOP. II. *pp*

Pa - ra - di - si - glo - ri -
Glo - rious gates of Heav'n a -

a, bove, Pa - ra - di - si - glo - ri -
Glo - rious gates of Heav'n a -

a, bove,

a, bove,

62

ALTO SOLO.

Pa - ra - di - si - glo - ri -
Glo - rious gates of Heav'n a -

a, bove,

a, bove,

a, bove,

62

SOLI.

The musical score is written for voice and piano. It features a key signature of one sharp (F#) and a common time signature (C). The score is divided into three systems. The first system includes a vocal line with the lyrics "a, hove," and four piano accompaniment staves. The second system features a vocal line with the lyrics "Pa - ra - di - si glo - ri - Glo - rious gates of Heav'n a -" and four piano accompaniment staves. The piano part in the second system begins with a *pp* dynamic marking. The third system consists of a grand piano (GP) section with a complex, flowing melodic line in the right hand and a supporting bass line in the left hand, spanning two staves.

Pa - ra - di - si
 Glo - rious gates of Heav'n,

Pa - ra - di - si
 Glo - rious gates of Heav'n,

Pa - ra - di - si
 Glo - rious gates of Heav'n,

Pa - ra - di - si
 Glo - rious gates of

a,
 bove,

Pa - ra - di - si
 Glo - rious gates of

Pa - ra - di - si
 Glo - rious gates of

H. 5099.

glo - ri - a.
Heav'n a - bove.

glo - ri - a.
Heav'n a - bove.

glo - ri - a.
Heav'n a - bove.

si,
Heav'n,

si,
Heav'n,

si,
Heav'n,

Musical score for a piece in G major, featuring vocal lines and piano accompaniment. The score includes dynamic markings (*mp*, *f*) and articulation (accents) across multiple staves.

The score consists of the following parts:

- Four vocal staves (Soprano, Alto, Tenor, Bass) at the top, each with a treble clef and a key signature of one sharp (F#).
- A piano accompaniment section starting from the fifth staff, including:
 - A vocal line (likely for a soloist or a specific voice part) with dynamic markings *mp* and *f*, and accents.
 - A piano line with dynamic markings *mp* and *f*, and accents.
 - A bass line with dynamic markings *mp* and *f*, and accents.
 - A grand piano accompaniment at the bottom, featuring a treble clef with chords and a bass clef with a rhythmic pattern of eighth notes.

The score is marked with *mp* (mezzo-piano) and *f* (forte) dynamics, and includes accents (*acc.*) on various notes. The key signature is G major (one sharp).

63

Pa-ra - di - si,
 Glo-ri-ous gates of Heav'n,

Pa-ra - di - si,
 Glo-ri-ous gates of Heav'n,

Pa-ra - di - si,
 Glo-ri-ous gates of Heav'n,

men.
 men.

men. Pa - ra - di -
 men. Glo - ri-ous gates

men. Pa - ra - di -
 men. Glo - ri-ous gates

men. Pa - ra - di -
 men. Glo - ri-ous gates

Pa - ra - di -
 Glo - ri-ous gates

Pa - ra - di -
 Glo - ri-ous gates

63

pp

Pa - ra - di - si
Glo - rious gates of

Pa - ra - di - si
Glo - rious gates of

Pa - ra - di - si
Glo - rious gates of

Pa - ra - di - si
Glo - rious gates of

- - - - si - glo - ri -
- - - - of Heav'n a -

- - - - si - glo - ri -
- - - - of Heav'n a -

- - - - si - glo - ri -
- - - - of Heav'n a -

H. 5099.

glo - ri - a,
Heav'n a - - bove,

glo - ri - a,
Heav'n a - - bove,

glo - ri - a,
Heav'n a - - bove,

glo - ri - a,
Heav'n a - - bove,

a
bove,

a
bove,

a
bove,

a
bove,

This musical score is for a piano piece with a vocal line. It consists of nine staves. The first four staves are vocal staves in treble clef, and the fifth staff is a bass staff in bass clef. The bottom two staves are piano accompaniment, with the right hand in treble clef and the left hand in bass clef. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with a *pp* dynamic marking and features several long, sustained notes, some of which are marked with *A* below the staff. The piano accompaniment includes chords and a rhythmic pattern in the left hand. The score is divided into two systems by a brace on the left side.

46

p
 Pa - - ra - di - si glo - ri -
 Glo - rious gates of Heav'n a -

p
 Pa - ra - di - si glo - ri -
 Glo.rious gates of Heav'n a -

p
 Pa - - - ra - di - - si glo - ri -
 Glo - - - rious gates of Heav'n a -

p
 Pa - - - ra - di - - si glo - ri -
 Glo - - - rious gates of Heav'n a -

men.
men.

men.
men.

men.
men.

men.
men.

46

a,
 bove,
 a,
 bove,
 a,
 bove,
 a,
 bove,
pp
 Pa - - ra - di - - si glo - - ri - -
 Glo - - rious gates of Heav'n a - -
pp
 Pa - - ra - - di - - si glo - - ri - -
 Glo - - rious gates of Heav'n a - -
pp
 Pa - - ra - - di - - si glo - - ri - -
 Glo - - rious gates of Heav'n a - -
pp
 Pa - - ra - - di - - si glo - - ri - -
 Glo - - rious gates of Heav'n a - -

Pa - - ra - - di - - si
Glo - rious gates of

Pa - - ra - - di - - si
Glo - rious gates of

Pa - - - - - ra di - - - - - si
Glo - - - - - rious gates of

Pa - - - - - ra di - - - - - si
Glo - - - - - rious gates of

a, Pa - - ra - - di - - si
bove, Glo - rious gates of

a, Pa - - ra - - di - - si
bove, Glo - rious gates of

a, Pa - - ra - - di - - si
bove, Glo - rious gates of

a, Pa - - ra - - di - - si
bove, Glo - rious gates of

65

glo - ri - a, Heav'n a - bove, Glo - ri - a Heav'n a

glo - ri - a, Heav'n a - bove, Glo - ri - a Heav'n a

glo - ri - a, Heav'n a - bove, Glo - ri - a Heav'n a

glo - ri - a, Heav'n a - bove, Glo - ri - a Heav'n a

glo - ri - a, Heav'n a - bove, Glo - ri - a Heav'n a

glo - ri - a, Heav'n a - bove, Glo - ri - a Heav'n a

glo - ri - a, Heav'n a - bove, Glo - ri - a Heav'n a

glo - ri - a, Heav'n a - bove, Glo - ri - a Heav'n a

mp *s* *dim.* *p*

65

a,
bove,

a,
bove,

a,
bove,

a,
bove,

dim. *pp*
a, *glo - ri -*
bove, *Heav'n a -*

dim. *pp*
a, *glo - ri -*
bove, *Heav'n a -*

dim. *pp*
a, *glo - ri -*
bove, *Heav'n a -*

dim. *pp*
a, *glo - ri -*
bove, *Heav'n a -*

Piano accompaniment section with two staves (treble and bass clef).

pp
A - - - - - men.
A - - - - - men.

pp
A - - - - - men.
A - - - - - men.

pp
A - - - - - men.
A - - - - - men.

pp
A - - - - - men.
A - - - - - men.

quasi niente
ppp
a, boue. A - men.
A - men.

ppp
a, boue. A - men.
A - men.

ppp
a, boue. A - men.
A - men.

ppp
a, boue. A - men.
A - men.

ppp *dim.*

March. 1906.