

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.

System 1 of a musical score. It features 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 with one flat (B-flat). The first two staves contain whole rests. The third staff has a melodic line starting with a piano (*p*) dynamic. The bottom two staves feature a dense, rhythmic accompaniment of eighth notes.

System 2 of a musical score. It features 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 with one flat (B-flat). The first two staves contain whole rests. The third staff has a melodic line with various intervals and dynamics. The bottom two staves feature a dense, rhythmic accompaniment of eighth notes.

System 3 of a musical score. It features 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 with one flat (B-flat). The first two staves contain whole rests. The third staff has a melodic line starting with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) dynamic. A first ending bracket labeled '1' is placed above the staff. The bottom two staves feature a dense, rhythmic accompaniment of eighth notes. A first ending bracket labeled '1' is placed below the staff.



The first system of musical notation consists of four staves. The top staff is a single treble clef staff. The second and third staves are a grand staff (treble and bass clefs). The bottom staff is a single bass clef staff. The music is in 2/4 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.



The second system of musical notation consists of four staves. The top staff is a single treble clef staff. The second and third staves are a grand staff (treble and bass clefs). The bottom staff is a single bass clef staff. The music continues with similar rhythmic patterns and includes some longer note values.



The third system of musical notation consists of four staves. The top staff is a single treble clef staff. The second and third staves are a grand staff (treble and bass clefs). The bottom staff is a single bass clef staff. The music concludes with a final cadence, featuring sustained notes in the lower staves.

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.

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 groups of notes). The instruction *a poco* is written in the left margin of the first and second staves.

The first system of the musical score 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 sharp (F#) and one flat (Bb). The music features a complex melodic line in the upper staves and a more rhythmic accompaniment in the lower staves. The first measure shows a busy melodic passage, while the second measure has some rests in the upper staves.

The second system continues the piece with four staves. It features a variety of musical textures, including melodic lines with accents (marked with 'v') and chords. The bass line is particularly active with slurs and ties. The system concludes with a double bar line and the word 'ritto' written below the staves, indicating a ritardando.

The third system of the score also consists of four staves. It begins with a complex chordal structure in the upper staves. The lower staves continue with melodic and harmonic development, including slurs and ties. The system ends with a double bar line and a final melodic flourish in the bass line.

First system of musical notation. It consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music features chords and melodic lines with various accidentals and dynamics. 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 clef, and the bottom two are bass clef. The music continues with complex chordal textures and melodic passages. 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 clef, and the bottom two are bass clef. The music concludes with sustained chords and melodic lines. A key signature change to one flat is indicated at the beginning of the second measure.

The first system of musical notation consists of four staves. The top staff is in treble clef, and the bottom staff is in bass clef. A 3-measure rest is indicated by a circled '3' at the beginning of the first measure. The music features various notes, rests, and dynamic markings such as *mf* and *ff*. A dotted line above the first measure indicates a continuation of a previous section.

The second system of musical notation consists of four staves. It continues the piece with similar melodic and harmonic structures, including slurs and dynamic markings like *mf* and *ff*.

The third system of musical notation consists of four staves. It features a change in dynamics to *p* (piano) in the second measure of the first staff. The notation includes complex rhythmic patterns and slurs.

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, continuing from the first. It also consists of four staves in the same clefs and key signature. The *cresc.* marking continues from the previous system. The music includes a variety of rhythmic patterns and melodic lines.

Third system of musical notation, the final system on the page. It consists of four staves in the same clefs and key signature. A *f* (forte) marking is present in the second measure of the top staff. The music concludes with a series of rhythmic figures and chords.

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. It consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in a minor key, indicated by a single flat. A dynamic marking of *p* (piano) is placed above the first measure of the top staff. The notation includes various note values, slurs, and ties across the measures.

Second system of musical notation, continuing from the first system. It also consists of four staves in the same clef arrangement. A dynamic marking of *p* is placed above the second measure of the top staff. A dynamic marking of *mf* (mezzo-forte) is placed above the second measure of the second staff. The notation continues with complex melodic and harmonic lines.

Third system of musical notation, starting with a boxed number '5' in the top left corner. It consists of four staves. A dynamic marking of *pp* (pianissimo) is placed above the second measure of the bottom staff. The notation includes slurs and various note values, concluding the piece.

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, including sixteenth and thirty-second notes, and various rests. A dynamic marking *p* is present in the lower left of the system.

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 complex rhythmic patterns and rests. A dynamic marking *p* is present in the lower left of the system.

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 continues with complex rhythmic patterns and rests. A dynamic marking *pp* is present in the middle of the system, and a dynamic marking *p* is present in the lower right. A circled number 6 is located above the top staff and below the bottom staff.

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 bass line with a long, sustained chord marked with a fermata and a 'p' dynamic. The second system features a treble staff with a long, sustained chord and a bass staff with a melodic line of eighth notes and a bass line with a long, sustained chord marked with a fermata and a 'p' dynamic. The third system shows a treble staff with a long, sustained chord and a bass staff with a melodic line of eighth notes and a bass line with a long, sustained chord marked with a fermata and a 'p' dynamic.

Musical score for the first system, measures 1-3. The score is written for piano and features a treble and bass clef. The key signature has one flat (B-flat). The first measure is marked with a piano (*p*) dynamic. The second measure is marked with *poco cresc.* (poco crescendo). The music consists of a melody in the upper voice and a bass line in the lower voice.

Musical score for the second system, measures 4-6. The score continues from the first system. Measure 4 is marked with a first ending bracket labeled "7". Measure 5 is marked with a first ending bracket labeled "7". Measure 6 is marked with a first ending bracket labeled "7". The music continues with a melody in the upper voice and a bass line in the lower voice.

Musical score for the third system, measures 7-9. The score continues from the second system. Measure 7 is marked with a first ending bracket labeled "7". Measure 8 is marked with a first ending bracket labeled "7". Measure 9 is marked with a first ending bracket labeled "7". The music continues with a melody in the upper voice and a bass line in the lower voice.



First system of musical notation, featuring a grand staff with treble and bass clefs. The music is in a key with one flat (B-flat major or D minor) and a 3/4 time signature. The upper staff contains a melodic line with eighth and sixteenth notes, and the lower staff contains a rhythmic accompaniment with eighth notes and chords. A *cresc.* marking is present above the second measure of the upper staff.



Second system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The upper staff has a melodic line with some rests and a *p* (piano) dynamic marking. The lower staff has a rhythmic accompaniment with eighth notes and chords. The key signature changes to two flats (B-flat major or D minor).



Third system of musical notation, continuing the piece. It features a grand staff with treble and bass clefs. The upper staff has a melodic line with some rests and a *p* (piano) dynamic marking. The lower staff has a rhythmic accompaniment with eighth notes and chords. The key signature changes to two flats (B-flat major or D minor).

8

cresc.

p

3

3

p

p

cresc.

cresc.

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, including sixteenth and thirty-second notes, and rests. A dynamic marking of *ff* is present in the second measure of the second staff. A first ending bracket is shown above the first staff, spanning the first four measures.

Second system of musical notation, consisting of four staves. It begins with a first ending bracket above the first staff, marked with a circled '9'. The music continues with complex rhythmic patterns. A dynamic marking of *sf* is present in the second measure of the second staff. A second ending bracket is shown below the first staff, marked with a circled '9'.

Third system of musical notation, consisting of four staves. It continues the complex rhythmic patterns from the previous systems. A dynamic marking of *sf* is present in the second measure of the second staff.

8

Musical score for measures 8-11. The system 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). Measure 8 starts with a forte (*f*) dynamic. The music features a melodic line in the upper voice and a bass line with chords and octaves. There are fermatas over the final notes of measures 10 and 11.

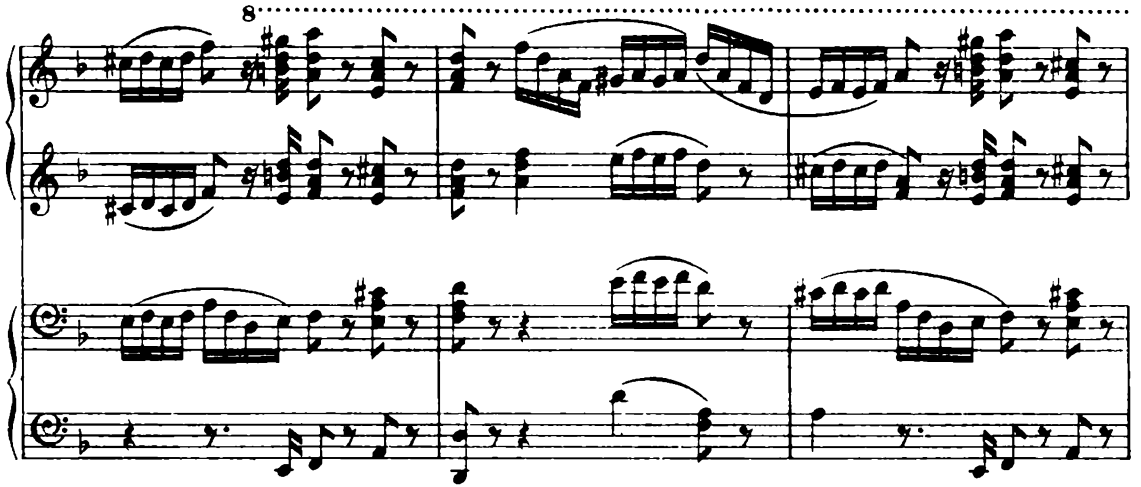
9

Musical score for measures 9-12. The system 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). Measure 9 starts with a forte (*f*) dynamic. The music features a melodic line in the upper voice and a bass line with chords and octaves. There are fermatas over the final notes of measures 11 and 12.

10

Musical score for measures 10-13. The system 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). Measure 10 starts with a forte (*f*) dynamic. The music features a melodic line in the upper voice and a bass line with chords and octaves. There are fermatas over the final notes of measures 12 and 13.

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 rhythmic 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 continues with a melody in the upper staff and 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 continues with a melody in the upper staff and 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. The number 11 is enclosed in a box at the end of the system.

8

This system contains the first two measures of the piece. It features a grand staff with three staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in 3/4 time and includes various chords, arpeggios, and melodic lines. A dotted line above the first measure indicates a first ending.

9

This system contains measures 3 through 6. It continues the musical themes established in the first system, with complex chordal textures and rhythmic patterns. A dotted line above the first measure of this system indicates a second ending.

10

This system contains measures 7 through 10. The music concludes with a series of chords and melodic fragments. A dotted line above the first measure indicates a final ending. The system ends with a double bar line and repeat signs.

8.....

dim. poco a poco

dim. poco a poco

12

12

12

p

dim.

p

dim.

pp

pp

ppp

(♩ = ♩)

Molto solenne e tranquillo.

p marcato il tema

pp

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 lower system has a bass clef staff and a bass clef staff. The music is written in a key signature of two flats and a 3/4 time signature. It features complex rhythmic patterns with many sixteenth and thirty-second notes, often grouped with slurs. The first system ends with a measure containing a fermata.

The second system of the musical score begins with a boxed measure number '13'. It consists of two systems of staves. The upper system has a treble clef staff and a bass clef staff. The lower system has a bass clef staff and a bass clef staff. The music continues with complex rhythmic patterns. A piano dynamic marking 'p' is present in the first measure of the upper staff. The system concludes with a fermata in the final measure.

The third system of the musical score begins with a boxed measure number '13'. It consists of two systems of staves. The upper system has a treble clef staff and a bass clef staff. The lower system has a bass clef staff and a bass clef staff. The music continues with complex rhythmic patterns. Dynamic markings 'sost.' and 'f' are present in the upper staff. The system concludes with a fermata in the final measure.

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 dynamic marking of *p* is present.

Third system of musical notation. It begins with a boxed number **14** above the first staff. The notation continues with melodic and accompaniment parts. A dynamic marking of *dim.* (diminuendo) is placed in the lower staves. The system concludes with another boxed number **14** below the first staff.

musical score system 1, measures 1-4. The system consists of four staves. The top two staves are for the vocal line, and the bottom two are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is 4/4. The piano part features a rhythmic pattern of eighth notes with a downward slant. The vocal line is mostly rests. The instruction *molto espressivo* is written in the upper right of the system.

musical score system 2, measures 5-8. The piano accompaniment continues with the eighth-note pattern. The vocal line has some notes in measures 6 and 7. The dynamic marking *ppp* is present in measure 5, and *p* and *pp* are present in measures 7 and 8 respectively.

musical score system 3, measures 9-12. The piano accompaniment continues. The vocal line has a long note in measure 10 marked *lunga*. The piano part has a long note in measure 11 also marked *lunga*. The system concludes with the instruction *attacca*.

II. Quartet and Chorus.

Andante molto espressivo.

SOPRANO SOLO.

Stood the mo - ther, sor - row - la - den, sor -

Pianoforte.

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

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

15 *mf*

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

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

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

ALTO.

TENORE. *p*

BASSO.

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

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

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

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 staff has a *pp* dynamic marking. The second staff has a *pp* dynamic marking. The third staff has a *pp* dynamic marking. The fourth staff has a *pp* dynamic marking. The fifth staff is the piano accompaniment, starting with a *pp* dynamic marking. The music is in a key with two flats and a 4/4 time signature. The lyrics are: 'Fi - son, li - us, her son, the Lord,' for the first staff; 'Fi - li - us, the Lord,' for the second staff; 'Fi - son, li - us, her son, the Lord,' for the third staff; and 'Fi - son, li - us, her son, the Lord,' for the fourth staff.

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 fifth staff is the piano accompaniment. The lyrics are: 'Fi - son, li - us, her son, the Lord,' for the first staff; 'Fi - li - us, the Lord,' for the second staff; 'Fi - son, li - us, her son, the Lord,' for the third staff; and 'Fi - son, li - us, her son, the Lord,' for the fourth staff. The piano accompaniment starts with a *pp* dynamic marking and has a *p* dynamic marking later in the system. The music is in a key with two flats and a 4/4 time signature.

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

SOLI.

CHORUS.

The musical score is written in B-flat major and 4/4 time. It features a Soli section with four vocal staves and a Chorus section with four vocal staves, all accompanied by piano accompaniment. The lyrics are: "Per-trans-ivit, Deep-ly pier-ced, len-tem, sor-row, Per-trans-ivit, Deep-ly pier-ced, Per-trans-ly, Per-trans-ly". The score includes dynamic markings such as *mf*, *cresc.*, and *p*, and articulation like accents and slurs. The piano part includes triplet figures in the right hand and a *cresc.* marking in the left hand.

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.

Musical score for piano accompaniment, including a grand staff with treble and bass clefs, dynamic markings (*f*, *p*), and a repeat sign.

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.*
 len-tem, Per - trans -
 sor-row, 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, Pier - 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.
 pier - ced, Deep - ly pier - cèd by the sword. Deeply

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

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.

The first system of the score consists of four vocal staves and two piano accompaniment staves. The vocal parts are in a soprano, alto, tenor, and bass range. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and chords in the left hand. The tempo is marked 'Tempo I. (Allegretto)' and the dynamics include 'ff' (fortissimo) and 'p' (piano).

21

The second system of the score continues the vocal and piano parts. The vocal lines are mostly rests, indicating that the vocalists are silent during this section. The piano accompaniment continues with the same rhythmic pattern, but with some melodic development in the right hand. The tempo remains 'Tempo I. (Allegretto)' and the dynamics include 'poco rall.' (poco rallentando) and 'p' (piano).

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

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
 Of - - - his

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

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

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

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.

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 gazed on that mo - ther *mf*

in
Heard

mf

SOLI

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

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

in tan - to sup - pli - ci - o, in
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

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

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

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

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,

CHORUS.

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

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.

pp

morendo

SOPR. SOLO.

p

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

ppp

III. Intermezzo.

Allegro moderato.

Primo.

Secondo.

The musical score is arranged in three systems. The first system shows the beginning of the piece. The Primo part (treble clef) starts with a rest, followed by a melodic line in the second measure. The Secondo part (bass clef) begins with a piano (*pp*) accompaniment of chords. The second system continues the development of both parts. The Primo part has a melodic line with some rests, while the Secondo part maintains its accompaniment. The third system starts with a measure number '29' in a box. The Primo part features a more active melodic line, and the Secondo part continues with its accompaniment. Dynamic markings include *pp*, *p*, and *f* throughout the score.

29

8

p

This system contains the first two systems of music. The first system has two staves with treble clefs. The second system has two staves with bass clefs. A measure number '8' is written below the first staff. A dynamic marking '*p*' is present in the second measure of the second system.

cresc.

cresc.

This system contains the third and fourth systems of music. The third system has two staves with treble clefs, and the fourth system has two staves with bass clefs. Both systems feature a 'cresc.' (crescendo) marking.

30

mf *cresc.* *f*

30

8

This system contains the fifth and sixth systems of music. The fifth system has two staves with treble clefs, and the sixth system has two staves with bass clefs. A measure number '30' is written above the first staff. Dynamic markings '*mf*', '*cresc.*', and '*f*' are present in the sixth system. A second '30' is written below the sixth system, and a measure number '8' is written below the first staff of the sixth system.

Allegro molto.

The first system of the musical score consists of two systems of staves. The upper system contains a treble clef staff and a bass clef staff. The treble staff begins with a melodic line featuring a descending eighth-note scale, marked with a '7' (seventh fingering), and is followed by a series of rests. The bass staff contains a complex rhythmic accompaniment with eighth and sixteenth notes. The lower system also consists of two staves. The upper staff continues the melodic line with a '7' fingering and a dynamic marking of *mp*. The lower staff continues the rhythmic accompaniment. A fermata is placed over a note in the bass staff of the lower system, with the text '8.....:' below it.

The second system of the musical score consists of two systems of staves. The upper system contains a treble clef staff and a bass clef staff. The treble staff has a series of rests followed by a few notes, with dynamic markings of *p* and *pp*. The bass staff contains a rhythmic accompaniment with eighth and sixteenth notes. The lower system also consists of two staves. The upper staff continues the melodic line with a dynamic marking of *dim.* The lower staff continues the rhythmic accompaniment.

The third system of the musical score consists of two systems of staves. The upper system contains a treble clef staff and a bass clef staff. The treble staff has a series of rests followed by a few notes, with a dynamic marking of *pp* and a *rall.* marking. The bass staff contains a rhythmic accompaniment with eighth and sixteenth notes. The lower system also consists of two staves. The upper staff continues the melodic line with a *pp* dynamic marking. The lower staff continues the rhythmic accompaniment with a *rall.* marking.

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 upper staff. The system concludes with a series of chords in the upper staff and a single note in the lower staff.

The second 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 features a series of chords in the upper staff and a series of notes in the lower staff. A dynamic marking of *p* (piano) is placed above the upper staff. A box containing the number 31 is located above the upper staff. The system concludes with a series of chords in the upper staff and a series of notes in the lower staff.

The third 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 features a series of chords in the upper staff and a series of notes in the lower staff. A dynamic marking of *mf* (mezzo-forte) is placed above the upper staff. A box containing the number 31 is located below the lower staff. The system concludes with a series of chords in the upper staff and a series of notes in the lower staff.

Più mosso. (Andante.)



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 (B-flat and E-flat). The music features various rhythmic patterns, including eighth and sixteenth notes, and rests.

32



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 key signature has two flats. The music continues with similar rhythmic patterns. A box containing the number 32 is positioned above the first measure of the top staff.

32



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 key signature has two flats. The music continues with similar rhythmic patterns.

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 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 staff. The music features a series of chords in the upper register of the piano, with a dotted line above the notes indicating a sustained or repeated effect. 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. CHORUS. E - ja ma - ter, Fons a -
Oh - blest Fount of Love ce -

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

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

Pianoforte. *p*

34

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

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*

34

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 articulations.

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 - -

CHORUS.

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 *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

38

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,

39

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

39

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.

CHORUS.

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

43

SOLI.

re,
gil,

- re,
- gil, In planc - - tu de - si - de - ro,
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 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 - - -

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. pas.sion, and His stripes, and His stripes a - new be mine.

f sor.tem, et pla - gas, et pla - gas re - co - le - re.
dim. pas.sion, and His stripes, and His stripes a - new be mine.

f sor.tem, et pla - gas, et pla - gas re - co - le - re.
dim. pas.sion, and His stripes, and His stripes a - new be mine.

f o - nis fac con - sor - tem, et pla - gas re - co - le - re.
dim. 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

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

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

7

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

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

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

Fac ut a - ni - mæ do -
 Grant 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 di - si glo - ri - a, *pp* Pa - ra - di - si glo - ri -
gates of Heav'n a - bove, Glo - rious gates of Heav'n a -

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

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

mp di - si glo - ri - a, *pp* 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.

a,
bove,

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

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 Heav'n,

a,
bove,

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 Heav'n,

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#).
- Two piano accompaniment staves at the bottom, with a grand staff (treble and bass clefs) and a key signature of one sharp (F#).

The piano accompaniment features a rhythmic pattern of eighth notes in the bass line and chords in the treble line. The vocal lines are primarily sustained notes with dynamic markings and accents.

Dynamic markings include *mp* (mezzo-piano) and *f* (forte). Accents are placed over various notes in the vocal lines.

63

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,

men.
 men.

men. Pa - ra - di - si,
 men. Glo - rious gates

men. Pa - ra - di - si,
 men. Glo - rious gates

men. Pa - ra - di - si,
 men. Glo - rious gates

pp

63

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,

This musical score is for a piano piece with a vocal line. It consists of nine staves. The first four staves are for the vocal line, and the last five are for the piano accompaniment. The key signature is one sharp (F#) and the time signature is common time (C). The vocal line begins with a *pp* dynamic and features several long, sweeping melodic lines. The piano accompaniment includes chords and a rhythmic pattern in the right hand, with a *pp* dynamic marking. The score is written in a standard musical notation style.

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 - -

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, *p* Glo - - ri - Heav'n a

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

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

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

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

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

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

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

mp *s* *s* *dim.* *p*

65

a,
bove,

a,
bove,

a,
bove,

a,
bove,

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

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

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

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

Piano accompaniment section with two staves.

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

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

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

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

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

ppp
a, bove. A - men.
A - men.

ppp
a, bove. A - men.
A - men.

ppp
a, bove. A - men.
A - men.

ppp *dim.*

March. 1906.