

Karl Jenkins

STABAT MATER

for Contralto solo,
Chorus & Orchestra

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STABAT MATER

I. Cantus lacrimosus

KARL JENKINS
(b. 1944)

PIANO

With piety

$\text{♩} = 64$

A *mp*

S. Sta-bat Ma-ter do-lo - ro - sa jux - ta cru-cem la-cri - mo - sa,

A. Sta-bat Ma-ter do-lo - ro - sa jux - ta cru-cem la-cri - mo - sa,

T. Sta-bat Ma-ter do-lo - ro - sa jux - ta cru-cem la-cri - mo - sa,

B. Sta-bat Ma-ter do-lo - ro - sa jux - ta cru-cem la-cri - mo - sa,

28

S. dum pen-de-bat Fi-li - us. Cu-jus a-ni-mam ge - men - tem,

A. dum pen-de-bat Fi-li - us. Cu-jus a-ni-mam ge - men - tem,

T. dum pen-de-bat Fi-li - us. Cu-jus a-ni-mam ge - men - tem,

B. dum pen-de-bat Fi-li - us. Cu-jus a-ni-mam ge - men - tem,

34

S. con tris-ta-tam et do - len - tem, per tran-si-vit gla-di - us, per tran-si-vit gla-di -
cresc.

A. con tris-ta-tam et do - len - tem, per tran-si-vit gla-di - us, per tran-si-vit gla-di -
cresc.

T. con tris-ta-tam et do - len - tem, per tran-si-vit gla-di - us, per tran-si-vit gla-di -
cresc.

B. con tris-ta-tam et do - len - tem, per tran-si-vit gla-di - us, per tran-si-vit gla-di -
cresc.

cresc.

39

B *mf*

S. us, gla-di - us.

A. us, gla-di - us.

T. us, gla-di - us.

B. us, gla-di - us.

46

C *mp*

S. O quam tris-tis et af - flic - ta fu - it il - la be-ne - dic - ta

A. O quam tris-tis et af - flic - ta fu - it il - la be-ne - dic - ta

T. O quam tris-tis et af - flic - ta fu - it il - la be-ne - dic - ta

B. O quam tris-tis et af - flic - ta fu - it il - la be-ne - dic - ta

52

S. Ma-ter, Ma-ter U-ni - ge ni - ti! Quae mae-re-bat et do - le - bat,

A. Ma-ter, Ma-ter U-ni - ge ni - ti! Quae mae-re-bat et do - le - bat,

T. Ma-ter, Ma-ter U-ni - ge ni - ti! Quae mae-re-bat et do - le - bat,

B. Ma-ter, Ma-ter U-ni - ge ni - ti! Quae mae-re-bat et do - le - bat,

58

S. pi - a Ma-ter dum vi - de - bat na - ti poe-nas in - cli - ti, na - ti poe-nas in-cl
cresc

A. pi - a Ma-ter dum vi - de - bat na - ti poe-nas in - cli - ti, na - ti poe-nas in-cl
cresc

T. pi - a Ma-ter dum vi - de - bat na - ti poe-nas in - cli - ti, na - ti poe-nas in-cl
cresc

B. pi - a Ma-ter dum vi - de - bat na - ti poe-nas in - cli - ti, na - ti poe-nas in-cl
cresc

D *f*

S. ti, in-cli - ti.

A. ti, in-cli - ti.

T. ti, in-cli - ti.

B. ti, in-cli - ti.

Piano: *f* *mp legato*

E *mp*

S. Sta - bat Ma - ter do - lo - ro - - sa jux - ta cru - cem

A. Sta - bat Ma - ter do - lo - ro - - sa jux - ta cru - cem

T. Sta - bat Ma - ter do - lo - ro - - sa jux - ta cru - cem

B. Sta - bat Ma - ter do - lo - ro - - sa jux - ta cru - cem

Piano: *cresc*

78

S. la - cri - mo - sa,

A. la - cri - mo - sa,

T. la - cri - mo - sa,

B. la - cri - mo - sa,

la - cri - mo - sa,

86

F

S. la - cri - mo - sa, sta-bat Ma-ter, sta-bat Ma-ter, Fi - li - us,

A. la - cri - mo - sa, sta-bat Ma-ter, sta-bat Ma-ter, Fi - li - us,

T. la - cri - mo - sa, sta-bat Ma-ter, sta-bat Ma-ter, Fi - li - us,

B. la - cri - mo - sa, sta-bat Ma-ter, sta-bat Ma-ter, Fi - li - us,

f

f

f

f

f

94

S. Fi - li - us, sta - bat Ma-ter, Ma-ter do-lo - ro -

A. Fi - li - us, sta - bat Ma-ter, Ma-ter do-lo - ro -

T. Fi - li - us, sta - bat Ma-ter, Ma-ter do-lo - ro -

B. Fi - li - us, sta - bat Ma-ter, Ma-ter do-lo - ro -

dim

102

G

S. sa. Dum pen-de-bat Fi -

A. sa. Dum pen-de-bat Fi -

T. sa. Dum pen-de-bat Fi -

B. sa. Dum pen-de-bat Fi -

p **mf**

108

S. - li-us, dum pen-de bat Fi - li-us, Fi - li - us, Fi - li-

A. - li-us, dum pen-de bat Fi - li-us, Fi - li - us, Fi - li-

T. - li-us, dum pen-de bat Fi - li-us, Fi - li - us, Fi - li-

B. - li-us, dum pen-de bat Fi - li-us, Fi - li - us, Fi - li-

114

S. f us. Cu-jus a - ni-mam ge - men - tem, con-tri-sta-tam et do - len - tem,

A. f us. Cu-jus a - ni-mam ge - men - tem, con-tri-sta-tam et do - len - tem,

T. f us. Cu-jus a - ni-mam ge - men - tem, con-tri-sta-tam et do - len - tem,

B. f us. Cu-jus a - ni-mam ge - men - tem, con-tri-sta-tam et do - len - tem,

cresc. poco a poco

mp

cresc. poco a poco

mp

cresc. poco a poco

mp

cresc. poco a poco

119 (cresc)

S. per tran-si-vit gla-di - us, per tran-si-vit gla-di - us. Sta-bat Ma-ter do-lo-

A. (cresc) per tran-si-vit gla-di - us, per tran-si-vit gla-di - us. Sta-bat Ma-ter do-lo-

T. (cresc) per tran-si-vit gla-di - us, per tran-si-vit gla-di - us. Sta-bat Ma-ter do-lo-

B. (cresc) per tran-si-vit gla-di - us, per tran-si-vit gla-di - us. Sta-bat Ma-ter do-lo-

(cresc)

124 (cresc)

S. ro - sa, sta-bat Ma-ter do-lo - ro - sa, sta-bat Ma-ter do-lo - ro - - - f

A. (cresc) ro - sa, sta-bat Ma-ter do-lo - ro - sa, sta-bat Ma-ter do-lo - ro - - - f

T. (cresc) ro - sa, sta-bat Ma-ter do-lo - ro - sa, sta-bat Ma-ter do-lo - ro - - - f

B. (cresc) ro - sa, sta-bat Ma-ter do-lo - ro - sa, sta-bat Ma-ter do-lo - ro - - - f

(cresc)

130

S. - sa, sta - bat Ma - ter.

A. - sa, sta - bat Ma - ter.

T. - sa, sta - bat Ma - ter.

B. - sa, sta - bat Ma - ter.

Piano accompaniment (right hand) consists of eighth-note chords in G major. The left hand provides harmonic support with sustained notes and eighth-note chords.

137

Piano accompaniment (right hand) consists of eighth-note chords in G major. The left hand provides harmonic support with sustained notes and eighth-note chords.

H

144 *mp*

S. Sta-bat Ma-ter do-lo - ro - sa jux-ta cru-cem la-cri - mo - sa, dum pen-de-bat fi - li-

A. *mp* Sta-bat Ma-ter do-lo - ro - sa jux-ta cru-cem la-cri - mo - sa, dum pen-de-bat fi - li-

T. *mp* Sta-bat Ma-ter do-lo - ro - sa jux-ta cru-cem la-cri - mo - sa, dum pen-de-bat fi - li-

B. *mp* Sta-bat Ma-ter do-lo - ro - sa jux-ta cru-cem la-cri - mo - sa, dum pen-de-bat fi - li-

Piano accompaniment (right hand) consists of eighth-note chords in G major. The left hand provides harmonic support with sustained notes and eighth-note chords.

mp

Piano accompaniment (right hand) consists of eighth-note chords in G major. The left hand provides harmonic support with sustained notes and eighth-note chords.

149

S. Cu-jus a-ni-mam ge - men - tem, con tris-ta-tam et do-

A. Cu-jus a-ni-mam ge - men - tem, con tris-ta-tam et do-

T. Cu-jus a-ni-mam ge - men - tem, con tris-ta-tam et do-

B. Cu-jus a-ni-mam ge - men - tem, con tris-ta-tam et do-

155

S. len - tem, per tran-si-vit gla-di - us, per tran-si-vit gla-di - us, gla-di-

A. len - tem, per tran-si-vit gla-di - us, per tran-si-vit gla-di - us, gla-di-

T. len - tem, per tran-si-vit gla-di - us, per tran-si-vit gla-di - us, gla-di-

B. len - tem, per tran-si-vit gla-di - us, per tran-si-vit gla-di - us, gla-di-

160

S. us. Sta-bat Ma-ter do - lo - ro-sa, Sta-bat

A. us. Sta-bat Ma-ter do - lo - ro-sa, Sta-bat

T. us. Sta-bat Ma-ter do - lo - ro-sa, Sta-bat

B. us. Sta-bat Ma-ter do - lo - ro-sa, Sta-bat

mf

169

S. Ma-ter do - lo - ro-sa, Sta-bat Ma-ter do - lo - ro-sa, Sta-bat

A. Ma-ter do - lo - ro-sa, Sta-bat Ma-ter do - lo - ro-sa, Sta-bat

T. Ma-ter do - lo - ro-sa, Sta-bat Ma-ter do - lo - ro-sa, Sta-bat

B. Ma-ter do - lo - ro-sa, Sta-bat Ma-ter do - lo - ro-sa, Sta-bat

mf

177

S. Ma - ter do - lo - ro-sa, Sta-bat Ma - ter do - lo - ro-sa, Sta-bat

A. Ma - ter do - lo - ro-sa, Sta-bat Ma - ter do - lo - ro-sa, Sta-bat

T. Ma - ter do - lo - ro-sa, Sta-bat Ma - ter do - lo - ro-sa, Sta-bat

B. Ma - ter do - lo - ro-sa, Sta-bat Ma - ter do - lo - ro-sa, Sta-bat

185 rall.

S. Ma - ter do - lo - ro-sa, Sta-bat Ma - ter do - lo - ro - - sa.

A. Ma - ter do - lo - ro-sa, Sta-bat Ma - ter do - lo - ro - - sa.

T. Ma - ter do - lo - ro-sa, Sta-bat Ma - ter do - lo - ro - - sa.

B. Ma - ter do - lo - ro-sa, Sta-bat Ma - ter do - lo - ro - - sa.

*Intensely and with Angst. Molto rubato a piacere. Apart from the Arabic text, sing to any suitable syllable.
Ad lib idiomatic turns, portamentos and 'bends' at the performer's discretion.*

2. Incantation

CONTRALTO SOLO

With angst $\text{♩} = 48$

Pray for us,
O Holy Mary,
O Mother of God,
O Virgin of Virgins,
pray for us.

1

7

12

17

21

24

28

Pray for us,
O Holy Mary,
O Mother of God,
O Virgin of Virgins,
pray for us.

Sal-li - li aj - li - naa,

Sal-li - li aj - li - naa,

ya - qad - di - sa Ma - ry - am,

ya - wa - li - dat Al - lah,

al - ad - ha - raal ad - ha - ra, sal - li, sal - li li aj - li - naa.

3. Vedit Jesum in tormentis

With torment

J = 48

S. *p*
A. *p*
T.
B.

Quis est ho-mo qui non fle-ret, Ma-trem Chris-ti si vi de - ret____ in tan-to sup-pli - ci-o, in
 Quis est ho-mo qui non fle-ret, Ma-trem Chris-ti si vi de - ret____ in tan-to sup-pli - ci-o, in

5

S. *p*
A. *p*
T.
B.

tan-to sup-pli-ci-o?____ Quis non pos-set con-tris-ta- ri, Chris-ti Ma-trem con-tem-pla - ri____ do-
 tan-to sup-pli-ci-o?____ Quis non pos-set con-tris-ta- ri, Chris-ti Ma-trem con-tem-pla - ri____ do-
 Quis non pos-set con-tris-ta- ri, Chris-ti Ma-trem con-tem-pla - ri____ do-
 Quis non pos-set con-tris-ta- ri, Chris-ti Ma-trem con-tem-pla - ri____ do-

A

S. len-tem cum Fi - li - o, do - len-tem cum Fi - li - o?

A. len-tem cum Fi - li - o, do - len-tem cum Fi - li - o?

T. len-tem cum Fi - li - o, do - len-tem cum Fi - li - o?

B. len-tem cum Fi - li - o, do - len-tem cum Fi - li - o?

B

S. Pro pec-ca-tis su - ae gen-tis vi - dit Je-sum in tor-men - tis, et fla-

A. Pro pec-ca-tis su - ae gen-tis vi - dit Je-sum in tor-men - tis, et fla-

T. Pro pec-ca-tis su - ae gen-tis vi - dit Je-sum in tor-men - tis, et fla-

B. Pro pec-ca-tis su - ae gen-tis vi - dit Je-sum in tor-men - tis, et fla-

23

S. gel-lis sub-di - tum, et fla - gel-lis sub-di - tum.

A. = gel-lis sub-di - tum, et fla - gel-lis sub-di - tum.

T. gel-lis sub-di - tum, et fla - gel-lis sub-di - tum.

B. gel-lis sub-di - tum, et fla - gel-lis sub-di - tum.

27 *mf*

S. Vi-dit su-um dul-cem na-tum mo-ri-en-do de-so-la - tum, dum e-mi-sit spi - ri-tum,

A. *mf* Vi-dit su-um dul-cem na-tum mo-ri-en-do de-so-la - tum, dum e-mi-sit spi - ri-tum,

T. *mf* Vi-dit su-um dul-cem na-tum mo-ri-en-do de-so-la - tum, dum e-mi-sit spi - ri-tum,

B. *mf* Vi-dit su-um dul-cem na-tum mo-ri-en-do de-so-la - tum, dum e-mi-sit spi - ri-tum,

C

32

S. dum e-mi-sit spi - ri - tum.

A. dum e-mi-sit spi - ri - tum.

T. dum e-mi-sit spi - ri - tum.

B. dum e-mi-sit spi - ri - tum.

37

D

41

S. Ei - a Ma-ter, fons a-mo-ris, me sen-ti-re vim do-lo - ris

A. Ei - a Ma-ter, fons a-mo-ris, me sen-ti-re vim do-lo - ris

T. Ei - a Ma-ter, fons a-mo-ris, me sen-ti-re vim do-lo - ris

B. Ei - a Ma-ter, fons a-mo-ris, me sen-ti-re vim do-lo - ris

45

S. fac, ut te-cum lu - ge-am,

A. fac, ut te-cum lu - ge-am,

T. fac, ut te-cum lu - ge-am,

B. fac, ut te-cum lu - ge-am,

piano: *p subito*

50

S. Fac, ut ar-de-at cor e-um in a-man-do Chris-tum De - um, ut si-bi com-pla-ce-am, ut

A. Fac, ut ar-de-at cor e-um in a-man-do Chris-tum De - um, ut si-bi com-pla-ce-am, ut

T. Fac, ut ar-de-at cor e-um in a-man-do Chris-tum De - um, ut si-bi com-pla-ce-am, ut

B. Fac, ut ar-de-at cor e-um in a-man-do Chris-tum De - um, ut si-bi com-pla-ce-am, ut

piano: *f*

54

S. si-bi com-pla-ce - am, ut si -
A1
A. si-bi com-pla-ce - am, ut si -
A2
T. si-bi com-pla-ce - am, ut si -
B. si-bi com-pla-ce - am, ut si -

For rehearsal only

Piano chords: G major, C major, F major, B major, E major, A major, D major, G major.

60

S. bi com - pla - ce - am. **E**
A. bi com - pla - ce - am.
A. bi com - pla - ce - am.
T. bi com - pla - ce - am.
B. bi com - pla - ce - am.

Piano chords: G major, C major, F major, B major, E major, A major, D major, G major.

65

66

S. *f*

A. *f*

T. *f*

B. *f*

Vi-dit Je-sum in tor-men-tis, Vi-dit
Vi-dit Je-sum in tor-men-tis, Vi-dit
Vi-dit Je-sum in tor-men-tis, Vi-dit
Vi-dit Je-sum in tor-men-tis, Vi-dit

67

69

S. *f*

A. *f*

T. *f*

B. *f*

Vi - dit Je - sum in tor - men - tis, Vi - dit

70

71

72

73

S. *pp*

A. *pp*

T. *pp*

B. *pp*

Je-sum in tor-men-tis, Vi - dit Je-sum in tor-men-tis, _____ oo.

74

75

76

Words by Carol Barrett

4. Lament

CONTRALTO SOLO

Sorrowfully ♩ = 48

5. Sancta Mater

Relentlessly J = 78

♩ = 78

A musical score for piano in 3/4 time, featuring a treble clef staff and a bass clef staff. The treble staff has a continuous melodic line consisting of eighth-note pairs connected by slurs. The bass staff has a steady eighth-note bass line. Dynamic markings include a forte dynamic (f) in the treble staff and a 'v' dynamic in the bass staff. Performance instructions 'v' (vibrato) are placed above specific notes in both staves. The score is set against a background of vertical bar lines.

Musical score for piano, page 4, measures 1-10. The score consists of two staves. The top staff is in treble clef, G major (no sharps or flats), and 4/4 time. It features a continuous eighth-note pattern with grace notes. The bottom staff is in bass clef, C major (one sharp), and 4/4 time. It includes sustained notes and a trill instruction. Measure numbers 1 through 10 are indicated above the staves.

A

11

S. San - cta Ma - ter, cru - ci - fi - xi fi - ge pla - gas, San - cta Ma - ter,

A. San - cta Ma - ter, cru - ci - fi - xi fi - ge pla - gas, San - cta Ma - ter,

T. San - cta Ma - ter, cru - ci - fi - xi fi - ge pla - gas, San - cta Ma - ter,

B. San - cta Ma - ter, cru - ci - fi - xi fi - ge pla - gas, San - cta Ma - ter,

17

S. cor-di me - o va-li-de, cor-di me - o va-li-de, San - cta

A. cor-di me - o va-li-de, cor-di me - o va-li-de, San - cta

T. cor-di me - o va-li-de, cor-di me - o va-li-de, San - cta

B. cor-di me - o va-li-de, cor-di me - o va-li-de, San - cta

B

23

S. Ma - - ter. San - cta

A. Ma - - ter. San - cta

T. Ma - - ter. San - cta

B. Ma - - ter. San - cta

f

f

f

f

27

S. Ma - - ter, San - cta Ma - - ter,

A. Ma - - ter, San - cta Ma - - ter,

T. Ma - - ter, San - cta Ma - - ter,

B. Ma - - ter, San - cta Ma - - ter,

f

f

f

f

tr.

30

S. San - cta Ma - ter, Sancta

A. San - cta Ma - ter, Sancta

T. San - cta Ma - ter, Sancta

B. San - cta Ma - ter, Sancta

C

33

S. Ma - ter, *mf* Tu - i Na-ti vul-ne - ra - ti, Sancta Ma - ter,

A. Ma - ter, *mf* Tu - i Na-ti vul-ne - ra - ti, Sancta Ma - ter,

T. Ma - ter, *mf* Tu - i Na-ti vul-ne - ra - ti, Sancta Ma - ter,

B. Ma - ter, *mf* Tu - i Na-ti vul-ne - ra - ti, Sancta Ma - ter,

38

S. tam di-gna-ti pro me pa - ti, San-cta Ma - ter, poe-nas me-cum di-vi - de,

A. tam di-gna-ti pro me pa - ti, San-cta Ma - ter, poe-nas me-cum di-vi - de,

T. tam di-gna-ti pro me pa - ti, San-cta Ma - ter, poe-nas me-cum di-vi - de,

B. tam di-gna-ti pro me pa - ti, San-cta Ma - ter, poe-nas me-cum di-vi - de,

44

S. poe-nas me-cum di - vi - de, San - cta Ma - ter,

A. poe-nas me-cum di - vi - de, San - cta Ma - ter,

T. poe-nas me-cum di - vi - de, San - cta Ma - ter,

B. poe-nas me-cum di vi=de, San - cta Ma - ter,

D

50

S. — San - cta Ma - ter, San - cta

A. — San - cta Ma - ter, San - cta

T. — San - cta Ma - ter, San - cta

B. — San - cta Ma - ter, San - cta

poco f

poco f

poco f

poco f

57

S. Ma - ter, San - cta Ma - ter, San - cta Ma - ter, San - cta Ma -

A. Ma - ter, San - cta Ma - ter, San - cta Ma - ter, San - cta Ma -

T. Ma - ter, San - cta Ma - ter, San - cta Ma - ter, San - cta Ma -

B. Ma - ter, San - cta Ma - ter, San - cta Ma - ter, San - cta Ma -

cresc.

cresc.

cresc.

cresc.

cresc.

65

S. *f*

A. *f*

T. *f*-ter.

B. *f*-ter.

f

4

E

71

mf subito

76

81

F *mf*

S. Fac me te-cum pi - e fle - re, San - cta Ma - ter, cru - ci-fi-xo con do-

A. Fac me te-cum pi - e fle - re, San - cta Ma - ter, cru - ci-fi-xo con do-

T. Fac me te-cum pi - e fle - re, San - cta Ma - ter, cru - ci-fi-xo con do-

B. Fac me te-cum pi - e fle - re, San - cta Ma - ter, cru - ci-fi-xo con do-

mf

86

S. le - re, San - cta Ma - ter, do-nec e - go vi-xe-ro, do-nec e - go

A. le - re, San - cta Ma - ter, do-nec e - go vi-xe-ro, do-nec e - go

T. le - re, San - cta Ma - ter, do-nec e - go vi-xe-ro, do-nec e - go

B. le - re, San - cta Ma - ter, do-nec e - go vi-xe-ro, do-nec e - go

92

S. vi-xe-ro, San - cta Ma - ter,

A. vi-xe-ro, San - cta Ma - ter,

T. vi-xe-ro, San - cta Ma - ter,

B. vi-xe-ro, San - cta Ma - ter,

G

98 *f*

S. San - cta Ma - ter, San - cta Ma - ter,

A. San - cta Ma - ter, San - cta Ma - ter,

T. San - cta Ma - ter, San - cta Ma - ter,

B. San - cta Ma - ter, San - cta Ma - ter,

102

S. San - cta Ma - ter, San - cta Ma - ter.

A. San - cta Ma - ter, San - cta Ma - ter.

T. San - cta Ma - ter, San - cta Ma - ter.

B. San - cta Ma - ter, San - cta Ma - ter.

H

106

S. Jux-ta cru-cem te-cum sta - re, San - cta Ma - ter, et me ti-bi so-ci - a - re,

A. Jux-ta cru-cem te-cum sta - re, San - cta Ma - ter, et me ti-bi so-ci - a - re,

T. Jux-ta cru-cem te-cum sta - re, San - cta Ma - ter, et me ti-bi so-ci - a - re,

B. Jux-ta cru-cem te-cum sta - re, San - cta Ma - ter, et me ti-bi so-ci - a - re,

112

S. San - cta Ma - ter, in planc-tu de - si-de-ro, in planc-tu de-

A. San - cta Ma - ter, in planc-tu de - si-de-ro, in planc-tu de-

T. San - cta Ma - ter, in planc-tu de - si-de-ro, in planc-tu de-

B. San - cta Ma - ter, in planc-tu de - si-de-ro, in planc-tu de-

117

S. si-de-ro, San - cta Ma - ter.

A. si-de-ro, San - cta Ma - ter.

T. si-de-ro, San - cta Ma - ter.

B. si-de-ro, San - cta Ma - ter.

123 *poco f*

S. San - - cta Ma - ter, San - - cta Ma -

A. San - - cta Ma - ter, San - - cta Ma -

T. San - - cta Ma - ter, San - - cta Ma -

B. San - - cta Ma - ter, San - - cta Ma -

poco f

130 *mf sub cresc.*

S. - ter, San - cta Ma - ter, San - cta Ma - ter, San - cta Ma -

A. - ter, San - cta Ma - ter, San - cta Ma - ter, San - cta Ma -

T. - ter, San - cta Ma - ter, San - cta Ma - ter, San - cta Ma -

B. - ter, San - cta Ma - ter, San - cta Ma - ter, San - cta Ma -

mf sub cresc.

mf sub cresc.

137 *ff*

S. -ter.

A. -ter.

T. -ter.

B. -ter.

ff

4

ff

4

141

S. Ma - - - - - ter.

A. Ma - - - - - ter.

T. Ma - - - - - ter.

B. Ma - - - - - ter.

ff

4

589 Stabat Mater

6 . Now my life is only weeping

The text is by Rūmī - a 13th-century Persian Sunni Muslim poet, jurist, Islamic scholar, theologian, and Sufi mystic

CONTRALTO SOLO

Tearfully ♩ = 48

A

6 *mf*

Now my life is on - ly weep - ing, like a can - dle melt - ing, like a

10

flute my cries are song, like a flute my cries are song.

B

14

18

23

oh

Upper voices divide into 3

S. *mp*

A. *ah ah*

A. *mp*

A. *ah*

T. *mp*

T. *oh*

T. *mp*

B. *mp*

B. *oh*

B. *mp*

B. *oh*

Piano accompaniment at the bottom.

27

C *mf*

Bar-chay balch-oord ha - sha hai - na,

S. ah ah

A. ah ah

A. ah ah

B. ah ah

32

shar-ach bar-mooth sha-ooth shra, bar-mooth bar - oof rau - val kal, bar-mooth

S.

A.

A.

B.

36

bar - oof rau-vai kal.

S. ah

A. ah

A. ah

T. *mp* ah

T. *mp* ah

B. *mp* ah

B. *mp* ah

Piano accompaniment with bass line and chords.

D

40

Soprano (D):

Soprano (S.): ah _____ ah_

A. (Alto): ah _____

A. (Alto): ah _____

Tenor (T.): ah _____ ah_

Tenor (T.): ah _____ ah_

Bass (B.): ah _____ ah_

Bass (B.): ah _____ ah_

Piano:

44 rit.

S. ah.

A. ah.

A. ah.

T. ah.

T. ah.

B. ah.

B. ah.

C. C. C. C.

7. And the Mother did weep

Lento $\text{♩} = 60$

A

S. *p* And the Mo-ther did weep, and the Mo-ther did weep,

A. *p* And the Mo-ther did weep, and the Mo-ther did weep,

T. —

B. —

13 *p cresc.* and the Mo-ther, and the Mo-ther, and the Mo-ther did weep. And the Mo-ther did

A. and the Mo-ther, and the Mo-ther, and the Mo-ther did weep.

T. *p* And the Mo-ther, and the Mo-ther, and the Mo-ther did weep.

B. *p* And the Mo-ther, and the Mo-ther, and the Mo-ther did weep.

cresc.

18

S. weep, and the Mo-ther did weep. She did

A. *cresc* And the Mo-ther did weep, she did weep. And the Mo-ther did

T. — She did weep. And the Mo-ther did weep,

B. — She did weep. And the Mo-ther did weep,

22

S. weep, she did weep, and *3* she did weep.

A. weep, and the Mo-ther did weep, and *3* she did weep.

T. — and the Mo-ther did weep, and she did weep.

B. — and the Mo-ther did weep, and she did weep,

27

S. She did weep, she did weep, and she did

A. And the Mo-ther did weep, and the Mo-ther did weep, and she did

T. And the Mo-ther did weep, and she did

B. She did weep, she did weep, and she did

B**Un poco più mosso**

(Hebrew)

mf

Ve-ha-eym ba-che - tah,

32

S. weep.

A. weep.

T. weep.

B. weep.

37

S. ve-ha-eym ba-che - tah, ve-ha-eym ba-che - tah,

A. ma - vit Ma - - ter, la - cri-ma - vit

T.

B.



42

S. ve-ha-eym ba-che - tah, ve-ha-eym ba-che - tah,

A. Ma - ter, la - cri-ma - vit Ma - ter, la - cri-ma - vit Ma - ter,

T. (Aramaic) War - - kath ha-hi im - ma, war -

B. (Greek) Kai ek - lau - sen he ma ter,



47

S. ve-ha-eym ba-che - tah, ve-ha - eym ba-che

A. la - cri-ma - vit Ma - - - ter, la - -

T. - - - kath ha - hi im - ma, war -

B. kai ek - lau - sen he me - - - - - ter,

52

S. tah, ve-ha-eym ba-che - tah,

A. cri - ma - - - vit Ma - - ter, la - cri -

T. - kath ha - hi im - -

B. kai ek - lau - - - sen, kai ek - lau - - sen he -

57

S. ve-ha-eym ba-che - tah, ve-ha - eym ba - che

A. ma - vit Ma - ter, la - cri - ma - vit Ma -

T. - ma, war - kath ha - hi im - ma.

B. me - ter, kai ek - lau-sen he - me -

Tempo primo

C = 60

p

62

S. tah. And the Mo-ther did weep, and the Mo-ther did weep, and the Mo-ther,

A. - ter. And the Mo-ther did weep, and the Mo-ther did weep, and the Mo-ther,

T. And the Mo-ther,

B. - ter. And the Mo-ther,

69

S. and the Mo-ther, and the Mo-ther did weep. And the Mo-ther did weep,

A. and the Mo-ther, and the Mo-ther did weep. And the Mo-ther did

T. and the Mo-ther, and the Mo-ther did weep.

B. and the Mo-ther, and the Mo-ther did weep.

74

S. — and the Mo-ther did weep, She did weep,

A. weep, she did weep. And the Mo-ther did weep,

T. She did weep. And the Mo-ther did weep, and the Mo-ther did

B. She did weep. And the Mo-ther did weep, and the Mo-ther did

78

S. she did weep, and she did weep. She did

A. and the Mo-ther did weep, and she did weep. And the Mo-ther did

T. weep, and she did weep.

B. weep, and she did weep. She did

83

rall.

S. weep, she did weep, and she did weep.

A. weep, and the Mo-ther did weep, and she did weep.

T. And the Mo-ther did weep, and she did weep.

B. weep, she did weep, and she did weep.

8. Virgo virginum

Pleadingly ♩ = 120

7

A

S. *p* Vir - go vir - gi - num prae -

A. *p* Vir - go vir - gi - num prae -

For rehearsal only

13

B

S. cla - ra;

A. cla - ra;

T. *p* mi - hi iam non sis

B. *p* mi - hi iam non sis

C

19

S. Vir - go

A. Vir - go

T. a ma - ra;

B. a ma - ra;

Bass continuo: eighth-note patterns

D

25

S. vir - gi - num prae - - - clara,

A. vir - gi - num prae - - - clara,

T. - - - - - - - - - mi - hi

B. - - - - - - - - - mi - hi

Bass continuo: eighth-note patterns

32

S.

A.

T.

B.

iam non sis a - cresc.

iam non sis a - cresc.

E

38

Upper voices divide into 3

S.

A.

A.

T.

- ma - ra; *mp*

B.

- ma - ra; *mp*

mp

mp

mp

44

S. me te - cum plan - ge - re,

A. me te - cum plan - ge - re,

A. me te - cum plan - ge - re,

T.

B.

Piano accompaniment:

50

S. — fac me te - cum plan -

A. — fac me te - cum plan -

A. — fac me te - cum plan -

T.

B.

Piano accompaniment:

56

S. ge re.

A. ge re.

A. ge re.

T.

B.

Piano: Melodic line with eighth-note patterns.

F

63 **p**

S. Virgo virgi num prae-

A. Virgo virgi num prae-

T. Virgo virgi num prae-

B. Virgo virgi num prae-

Piano: Melodic line with eighth-note patterns.

Piano: Melodic line with eighth-note patterns.

69

S. - cla - ra, mi - hi

A. - cla - ra, mi - hi

T. - cla - ra, mi - hi

B. - cla - ra, mi - hi

75

S. iam non sis a - - - - -

A. iam non sis a - - - - -

T. iam non sis a - - - - -

B. iam non sis a - - - - -

81

S. - ma - - ra;

A. - ma - - ra;

T. - ma - - ra;

B. - ma - - ra;

86 **G** *mp*

S. fac me te - cum plan - ge -

A. fac me te - cum plan - ge -

A. fac me te - cum plan - ge -

T. fac me te - cum plan - ge -

B. fac me te - cum plan - ge -

92

S. - re, fac me te - cum

A. - re, fac me te - cum

A. - re, fac me te - cum

T. - re, fac me te - cum

B. - re, fac me te - cum

98

S. plan - - - ge

A. plan - - - ge

A. plan - - - ge

T. plan - - - ge

B. plan - - - ge

104

S. A. A. T. B.

H

re. Vir - go vir - gi - num
re. Vir - go vir - gi - num
re. Vir - go vir - gi - num
re.

I

pra - cla - ra, mi - hi iam non sis
pra - cla - ra, mi - hi iam non sis

118

S. - - - - - *Vir - go vir - gi -*

A. - - - - - *Vir - go vir - gi -*

T. - - - - - *a - - - - ma - - ra;*

B. - - - - - *a - - - - ma - - ra;*

125 **J**

S. *num prae - - - - cla - - ra,*

A. *num prae - - - - cla - - ra,*

T. *- - - - - - - - - - mi - hi iam*

B. *- - - - - - - - - - mi - hi iam*

S. A. T. B.

139

The musical score consists of five staves. The top four staves represent the SATB voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). Each voice has a sustained note (eighth note) with a grace note (sixteenth note) preceding it, followed by a fermata. The bottom staff represents the piano, featuring a rhythmic pattern of eighth notes and sixteenth notes. The key signature is F major (one sharp), and the time signature is common time.

*From the Epic of Gilgamesh
(Babylonian, 7th century BeE)*

9. Are you lost out in darkness?

CONTRALTO SOLO

With a sense of desolation

A *mp*

Are you lost, lost

8 *mf*

optional 'vocalise' ad lib on this scale
(not confined to this range)

out in dark - ness?

B *mp*

Is your sleep, your si- lence, end - - less,

19 *mf*

optional 'vocalise' ad lib

end - less, end - less?

25 **C**

S. *pp* Can you? Can you? Can you? Can you? Can you? Can you? Can you?

A. *pp* Can you no more hear my voice?

T. *pp* Can you no more hear my

B. *pp* Can you

29

S. Can you? Can you? Can you? Can you? Can you? Can you?

A. Can you no more hear my voice?

T. voice? Can you no more hear my voice? Can you no more hear my

B. no more hear my voice? Can you no more

D (Aramaic)

mp

32

S. Can you? Can you?

A.

T. voice?

B. hear my voice?

39

shee - reek ber_ chesh - ka?

45 optional 'vocalise' ad lib

E

Dam - ku - thak shet kaak dal - -

mp

51

a - lam, dal - a - lam, dal - a - lam.

F

optional 'vocalise' ad lib

4

58

S. *pp* Me - shar? Me - shar? Me- shar? Me- shar? Me - shar? Me shar? Me- shar? Me - shar?

A. *pp* Me-shar ar lam mash-ma kaa

T. *pp* Me-shar ar lam mash-ma

B. *pp* Me - shar

62

S. Me - shar? Me- shar? Me- shar? Me - shar? Me - shar? Me- shar? Me- shar?

A. lee? Me-shar ar-lam mash-ma kaa - lee?

T. kaa - lee? Me-shar ar-lam mash-ma kaa - - - lee?

B. ar-lam mash-ma kaa - lee? Me-shar ar-lam mash-ma kaa - - - lee?

8

66

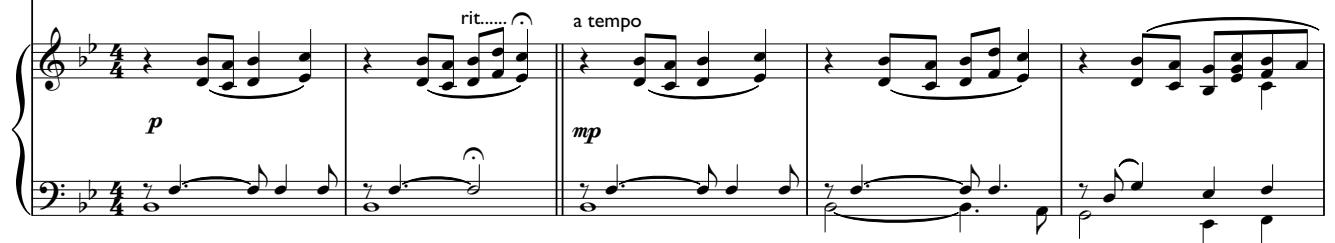
S. (melodic line with sustained notes and slurs)

A. (melodic line with sustained notes and slurs)

T. (melodic line with sustained notes and slurs)

B. (melodic line with sustained notes and slurs)

10. Ave Verum

CONTRALTO SOLO**Grave** **$\text{♩} = 56$** **A****rit.** **a tempo**

B

11

S. ho - mi - ne.

A. ho - mi - ne.

T. ho - mi - ne.

B. ho - mi - ne.

TUTTI *mp* ————— *mf*
Cu - jus la - tus per - fo-ra - tum

TUTTI *mp* ————— *mf*
Cu - jus la - tus per - fo-ra - tum

TUTTI *mp* ————— *mf*
Cu - jus la - tus per - fo-ra - tum

TUTTI *mp* ————— *mf*
Cu - jus la - tus per - fo-ra - tum

Cu - jus la - tus per - fo - ra - tum

16

S. flu - xit a - qua et san - gui - ne. Es - to no - bis pre - gus-ta - tum

A. flu - xit a - qua et san - gui - ne. Es - to no - bis pre - gus-ta - tum

T. flu - xit a - qua et san - gui - ne. Es - to no - bis pre - gus-ta - tum

B. flu - xit a - qua et san - gui - ne. Es - to no - bis pre - gus - ta - tum

20

S. *mp* mor - tis in ex - a - mi - ne.

A. *mp* mor - tis in ex - a - mi - ne.

T. *mp* mor - tis in ex - a - mi - ne.

B. *mp* mor - tis in ex - a - mi - ne.

mf

mf

mf

mf

mf

24

S. **C** *mp* A-ve ve - rum cor pus na - tus de Ma-ri - a Vir gi - ne,

A. *mp* A - - - - ve ve - - - rum, A-ve ve - rum, A-ve ve - rum

T. *mp* A-ve ve - rum, A-ve ve - rum,

B. *mp*

mp

mp

mp

29

S. Ve-re pas - sum im mo la - tum in_cru-ce pro_ ho - mi - ne.

A. Ve-re pas - sum im mo la - tum in_cru-ce pro_ ho - mi - ne.

T. A - - - - ve ve - rum.

B. *mp* A - - - - ve ve - rum.

S. Cu - jus la - tus per - fo-ra - tum flu - xit a-qua et

A. Cu - jus la - tus per - fo-ra - tum flu - xit a-qua et

T. Cu - jus la - tus per - fo-ra - tum flu - xit a-qua et

B. Cu - jus la - tus per - fo - ra - tum flu - xit a-qua et

38

S. *mf* san - gui-ne. *mp* Es - to no - bis *mf* pre - gus-ta - tum *mp* mor - tis in ex -

A. *mf* san - gui-ne. *mp* Es - to no - bis *mf* pre - gus-ta - tum *mp* mor - tis in ex -

T. *mf* san - gui-ne. *mp* Es - to no - bis *mf* pre - gus-ta - tum *mp* mor - tis in ex -

B. *mf* san - gui-ne. *mp* Es - to no - bis *mf* pre - gus - ta - tum *mp* mor - tis in ex -

42

E

S. *mf* a - mi - ne. *mp* Je-su dul - cis! *mp* Je-su pi - e,

A. *mf* a - mi - ne. *mp* Je-su dul - cis! *mp* Je-su pi - e,

T. *mf* a - mi - ne.

B. *mf* a - mi - ne.

47

S. *p* — Fi - li Ma - ri - ae. A -

A. *p* — Fi - li Ma - ri - ae. A -

T. — A -

B. *p* — A -

53

S. — men. A - men. A - men.

A. — men. A - men. A - men.

T. — men. A - men. A - men.

B. — men. A - men. A - men.

molto rall.

III. Fac, ut portem Christi mortem

a cappella

Solo voices to letter E

Lento ♩ = 58

A

S. ♩
A. ♩
T. ♩
B. ♩

Fac, ut portem Christi mortem

For rehearsal only

Timp. ♩

B

S. ♩
A. ♩
T. ♩
B. ♩

mor - tem, pas - si - o - nis fac

Pno. ♩

C

19

S. con - sor - tem, et pla - gas re -

A. con - sor - tem, et pla - gas re -

T. con - sor - tem, et pla - gas re -

B. con - sor - tem, et pla - gas re -

Pno.

D

26

S. - co - le - re. Fac me pla - gis vul - ne - ra - ri,

A. - co - le - re. Fac me pla - gis vul - ne - ra - ri,

T. - co - le - re. Fac me pla - gis vul - ne - ra - ri,

B. - co - le - re. Fac me pla - gis vul - ne - ra - ri,

Pno.

32

S. fac me crucem in e briari et cruce o re

A. fac me crucem in e briari et cruce o re

T. fac me crucem in e briari et cruce o re

B. fac me crucem in e briari et cruce o re

Pno.

Tutti: start without vibrato; introduce it and increase it to letter E

38

S. Fili i et cruce o re Fi -

A. Fili i et cruce o re Fi -

T. Fili i et cruce o re Fi -

B. Fili i et cruce o re Fi -

Pno.

45 *mf* dim *pp pp cresc*

S. - li - i. Fi - - -

A. *mf* dim *pp pp cresc*

A. *mf* dim *pp pp cresc*

T. *mf* dim *pp pp cresc*

B. *mf* dim *pp pp cresc*

53 *mf* dim *pp*

S. - li - i. - - -

A. *mf* dim *pp*

A. *mf* dim *pp*

T. *mf* dim *pp*

B. *mf* dim *pp*

12. Paradisi gloria

Andante $\text{♩} = 70$

Pno.

A

9 **pp**

S.

A.

Flam - mis ne u - rar suc-cen-sus, per te, Vir - go, sin de - fen - sus in di - e ju - di - ci - i.
ah

Pno.

pp

pp semper

10

11

S.

A.

Pno.

B **pp**

13

Chris-te, cum sit hinc e-xi-re, da per Ma-trem me ve - ni - re

Chris-te, cum sit hinc e-xi-re, da per Ma-trem me ve - ni - re

14

15

16

S.

A.

Pno.

17

ad palmam vic-to - ri - ae.

ad palmam vic-to - ri - ae.

18

19

20

C

21

S. *pp*
Quan - do cor-pus mo - ri - e - tur, fac, ut a - ni-mae do - ne-tur pa - ra-di - si glo - ri -

A. *pp*
Quan - do cor-pus mo - ri - e - tur, fac, ut a - ni-mae do - ne-tur pa - ra-di - si glo - ri -

T. *pp*
Quan - do cor-pus mo - ri - e - tur, fac, ut a - ni-mae do - ne-tur pa - ra-di - si glo - ri -

B. *pp*
Quan - do cor-pus mo - ri - e - tur, fac, ut a - ni-mae do - ne-tur pa - ra-di - si glo - ri -

Pno.

24

S. a.

A. a.

T. a.

B. a.

Pno.

28

Pno.

D

Pno.

33

cresc. poco a poco

4

Pno.

37

Pno.

41

cresc.

f ff subito

E

S.

45 ff

Pa - - ra - - di - - si - -

A.

ff

Pa - - ra - - di - - si - -

T.

ff

Pa - - ra - - di - - si - -

B.

ff

Pa - - ra - - di - - si - -

Pno.

8ve lower

49

S. glo - ri - a.

A. glo - ri - a.

T. glo - ri - a.

B. glo - ri - a.

Pno. (piano) provides harmonic support with sustained chords.

53

S. A-men. A-men. A-men. Al - le -

A. A-men. A-men. A-men. Al - le -

T. A-men. A-men. A-men. Al - le -

B. A-men. A-men. A-men. Al - le -

Pno. (piano) provides harmonic support with sustained chords.

56

S. lu - ia. A-men. A-men.

A. lu - ia. A-men. A-men.

T. lu - ia. A-men. A-men.

B. lu - ia. A-men. A-men.

Pno.

59

S. A-men. Al - le - lu

A. A-men. Al - le - lu

T. A-men. Al - le - lu

B. A-men. Al - le - lu

Pno.

62

S. - ia. Al-le - lu

A. - ia. Al-le - lu

T. - ia. Al-le - lu

B. - ia. Al-le - lu

Pno.

66

S. - ia. Al-le - lu

A. - ia. Al-le - lu

T. - ia. Al-le - lu

B. - ia. Al-le - lu

Pno.

70 **F**

S. - ia.

A. - ia.

T. - ia.

B. - ia.

Pno.

74 **ff**

S. - men.

A. A - men.

T. ff - men.

B. A - men.

Pno. ff

78

S.

A.

T.

B.

Pno.

A men.

A men.

A men.

A men.

82

S.

A.

T.

B.

Pno.

A men.

A men.

A men.

A men.

86

S. A - men.

A. A - men.

T. A - men.

B. A - men.

Pno.

90

S. A - men.

A. A - men.

T. A - men.

B. A - men.

Pno.

94 **G**

S.

A.

T.

B.

Pno.

98

S.

A.

T.

B.

Pno.

102

S. A - - - men.

A. A - - - men.

T. A - - - men.

B. A - - - men.

Pno.

106

S. A - - - men. **12/8**

A. A - - - men. **12/8**

T. A - - - men. **12/8**

B. A - - - men. **12/8**

Pno.

H

110 ♩ = ♩.

S. A. T. B. Pno.

12 8

A - men. A - men, A - men.

A - men. A - men, A - men.

A - men. A - men, A - men.

A - men. A - men, A - men.

12 8

A - men. A - men, A - men.

12 8

A - men. A - men, A - men.

114

S. A. T. B. Pno.

8

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

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

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

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

8

A - men. A - men, A - men.

8

A - men. A - men, A - men.

8

A - men. A - men, A - men.

8

A - men. A - men, A - men.

8

A - men. A - men, A - men.

118

S. A. T. B. Pno.

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

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

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

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

122

Pno.

126

S. A. T. B. Pno.

A - - - - men.

A - - - - men.