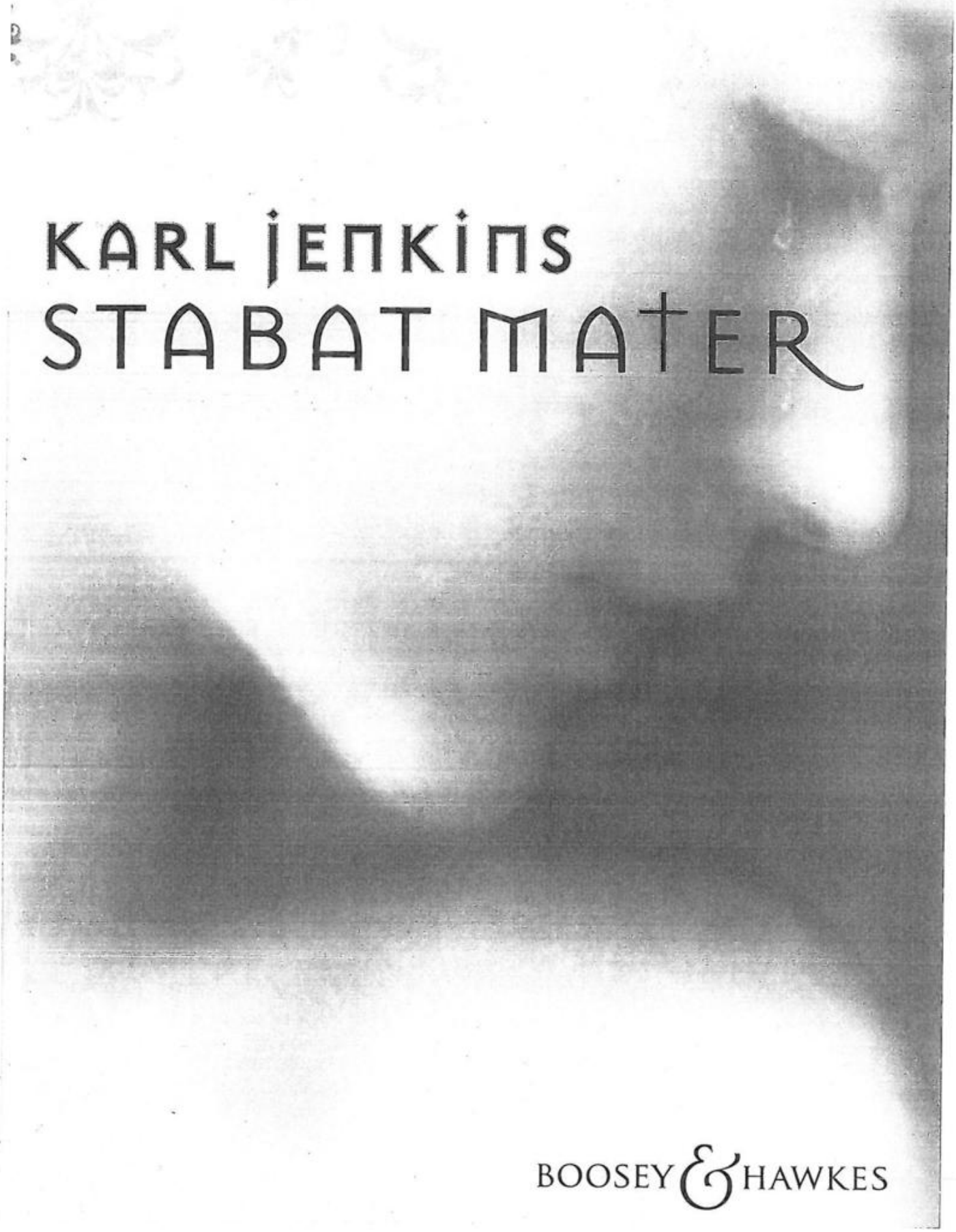
VOCAL SCORE

KARL JENKINS
STABAT MATER



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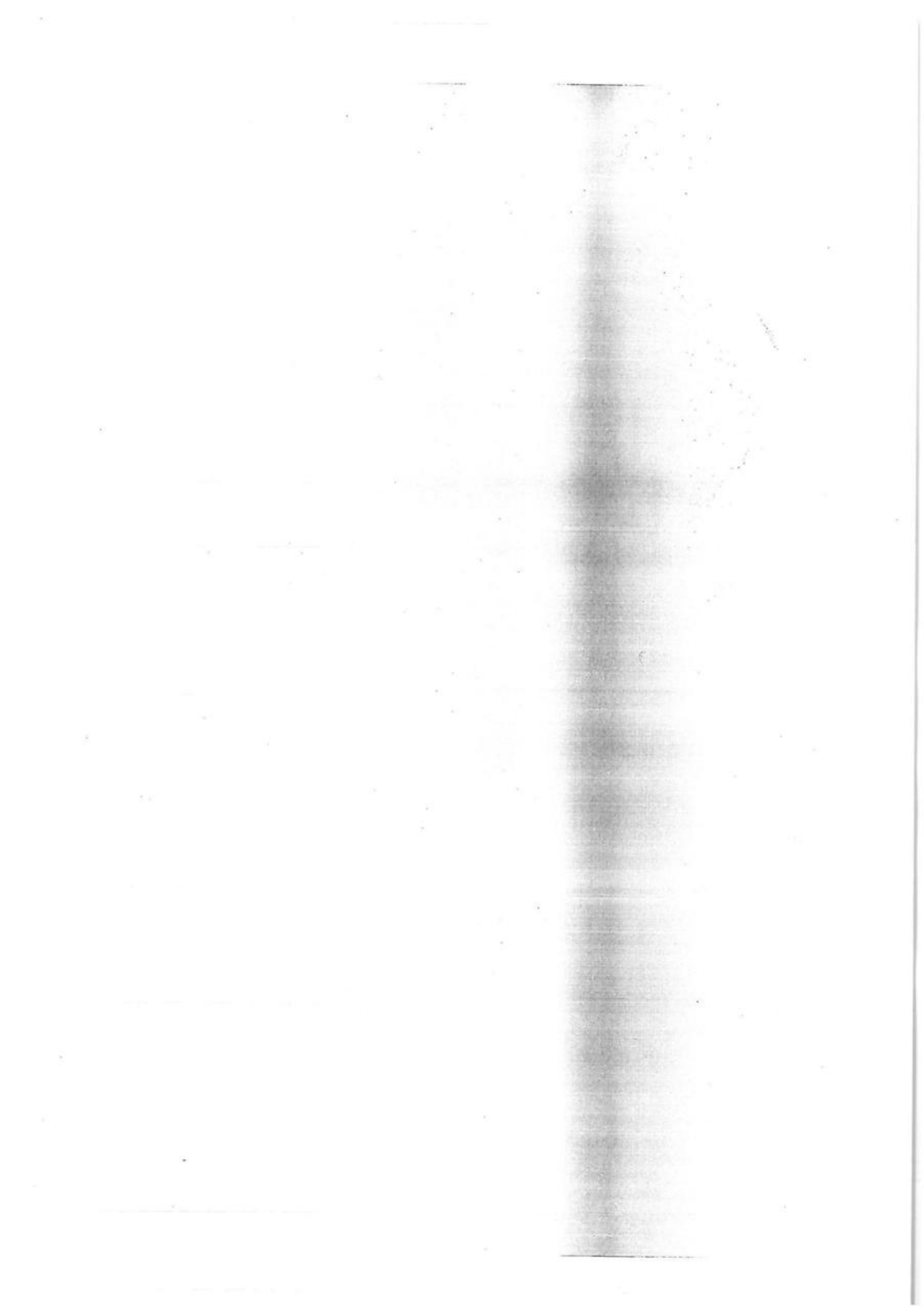

KARL JENKINS

STABAT MATER

for contralto solo,
chorus & orchestra

Vocal score

BOOSEY & HAWKES

Boosey & Hawkes Music Publishers Ltd
www.boosey.com

Published by Boosey & Hawkes Music Publishers Ltd
Aldwych House
71–91 Aldwych
London
WC2B 4HN

www.boosey.com

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ISMN 979-0-060-11952-1

First published 2008. Fourth impression 2012, with corrections. Fifth impression 2014

Printed in the EU by Halstan

Cover image courtesy of Warner Classics
www.warnerclassics.com

Music origination by Robin Hagues

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PERFORMANCE NOTES

Arabic, Aramaic, Hebrew and Greek texts are given in English transliteration.

In movements 6 (*Now my life is only weeping*) and 9 (*Are you lost out in darkness?*) *ch* is pronounced as in Scots *loch*.

The contralto solo part may be sung by a mezzo-soprano with the requisite range.

Optional parts for 'ethnic' woodwind instruments are included in movements 2 and 9. It is strongly emphasised, however, that *Stabat Mater* can be performed without these ethnic or improvisational elements since the full score incorporates alternative melodic material written out for standard orchestral instruments. Further information is included in the full score.

COMPOSER'S NOTE

Stabat Mater is a 13th-century Roman Catholic poem attributed to Jacopone da Todi. Its title is an abbreviation of the first line, *Stabat Mater dolorosa* ('the sorrowful mother was standing'). This text, one of the most powerful and immediate of medieval poems, meditates on the suffering of Mary, Jesus Christ's mother, during his crucifixion.

It has been set to music by many composers, among them Haydn, Dvořák, Vivaldi, Rossini, Pergolesi, Gounod, Penderecki, Poulenc, Szymanowski, Alessandro Scarlatti, Domenico Scarlatti and Verdi.

In addition, I have set six texts that lie outside the original poem. These comprise a choral arrangement of the *Ave verum* that I originally composed for Bryn Terfel; *And the Mother did weep*, comprising a single line of mine sung in English, Hebrew, Latin, Greek, and Aramaic (the common language of the period in the Middle East); *Lament* by Carol Barratt, written especially for this work; *Incantation*, semi-improvised in nature and sung partly in early Arabic; then two settings of ancient texts, revised into the original *Stabat Mater* rhyming scheme by the poet Grahame Davies, which is sung in both English and Aramaic.

Of the two ancient texts *Are you lost out in darkness?* comes from the *Epic of Gilgamesh*, which is the world's oldest written story, recorded on clay tablets in the 7th century BCE, and based on material from the third millennium BCE. It is from the ancient Babylonian civilisation, which means, of course, that it has come from what is now Iraq, so it has real resonance for our current time. It tells the story of the hero Gilgamesh and his exploits. The central point is the cursing and subsequent death of Gilgamesh's friend and companion, Enkidu. Gilgamesh laments him bitterly and, stricken with the fear of death, goes in search of immortality, ultimately without success. The extract set is where Gilgamesh laments his friend.

Now my life is only weeping is by Jalal al-Din Rumi, the 13th-century Persian mystic poet, for whom grief was a central fact of his personal history. He had an intense relationship with a spiritual mentor called Shams al-Din Tabrizi whose apparent murder turned Rumi into a poet and mystic who sought consolation in the Divine.

The scoring of *Stabat Mater* features ancient instruments and modes from the Middle East/Holy Land: percussion such as the *darbuca*, *def*, *doholla* and *riq*; the double-reed woodwind instrument the *mey*; and, alongside western harmony, scales or modes (*maqams*) such as *Hijaz* and *Bayati*. For performance purposes optional alternative scoring for standard orchestral instruments is included.

Karl Jenkins

1. Cantus lacrimosus

Stabat Mater dolorosa
juxta crucem lacrimosa,
dum pendebat Filius.

At the cross her station keeping,
stood the mournful mother weeping,
close to Jesus to the last.

Cujus animam gementem,
contristatam et dolentem,
pertransivit gladius.

Through her heart, his sorrow sharing,
all his bitter anguish bearing,
now at length the sword has passed.

O quam tristis et afflicta
fuit illa benedicta
mater Unigeniti!

O how sad and sore distressed
was that Mother, highly blest,
of the sole-begotten One.

Quae maerebat et dolebat
pia Mater dum videbat
nati poenas incliti.

Christ above in torment hangs,
she beneath beholds the pangs
of her dying glorious Son.

2. Incantation (Arabic)

Salli li ajlinaa,
ya qaddisa Maryam,
ya walidat Allah,
al adharaal adhara,
salli li ajlinaa.

Pray for us,
O Holy Mary,
O mother of God,
O virgin of virgins,
pray for us.

3. Vidit Jesum in tormentis

Quis est homo qui non fleret,
Matrem Christi si videret
in tanto supplicio?

Is there one who would not weep,
whelmed in miseries so deep,
Christ's dear Mother to behold?

Quis non posset contristari,
Christi Matrem contemplari
dolentum cum Filio?

Can the human heart refrain
from partaking in her pain,
in that Mother's pain untold?

Pro peccatis suae gentis
vidit Jesum in tormentis,
et flagellis subditum.

For the sins of his own nation,
she saw Jesus wracked with torment,
all with scourges rent.

Vidit suum dulcem natum
moriendo desolatum,
dum emisit spiritum.

She beheld her tender child,
saw him hang in desolation,
till his spirit forth he sent.

Eia Mater, fons amoris,
me sentire vim doloris
fac, ut tecum lugeam.

O thou Mother! fount of love!
Touch my spirit from above,
make my heart with thine accord:

Fac, ut ardeat cor meum
in amando Christum Deum,
ut sibi complaceam.

make me feel as thou hast felt;
make my soul to glow and melt
with the love of Christ my Lord.

4. Lament (Carol Barratt)

Feeling all the grief and sorrow
We live life with shadows in our hearts and minds,

with tears that wait to fall when sorrow in the world is more than we can truly bear.

We hear the cries of children,
we see death cast shadows on their hearts and minds,
as mothers in their grief stand crying, weeping, weeping, crying,
crying, weeping, weeping for this world.

On our bed of thorns such sorrow must surely end,
our tears can wash away the sins of the world,
no more crying, weeping, weeping, crying,
crying, weeping, weeping in this world, this world.

5. Sancta Mater

Sancta Mater, istud agas,
crucifixi fige plagas
cordi meo valide.

Tui nati vulnerati
tam dignati pro me pati
poenas mecum divide.

Fac me tecum pie flere
crucifixo condolere,
donec ego vixero.

Juxta crucem tecum stare
et me tibi sociare
in planctu desidero.

Holy Mother! pierce me through,
in my heart each wound renew
of my Saviour crucified:

let me share with thee his pain,
who for all my sins was slain,
who for me in torments died.

Let me mingle tears with thee,
mourning him who mourned for me,
all the days that I may live:

by the cross with thee to stay,
there with thee to weep and pray,
is all I ask of thee to give.

6. Now my life is only weeping

(Rumi, sung in English & Aramaic)

Now my life is only weeping,
like a candle melting,
like a flute my cries are song.

Barchay balchoordd hasha haina,
sharach barmooth shaooth shra,
barmooth baroof rauvai kal.

7. And the Mother did weep

(Karl Jenkins)

Vehaeym bachetah (Hebrew)
Lacrimavit Mater (Latin)
Warkath hahi imma (Aramaic)
Kai eklausen he meter (Greek)

8. Virgo virginum

Virgo virginum praeclara,
mihi iam non sis amara;
fac me tecum plangere.

Virgin of all virgins blest!
Listen to my fond request:
let me share thy grief divine.

9. Are you lost out in darkness?

(anon, sung in English & Aramaic)
Are you lost out in darkness?
Is your sleep, your silence, endless?
Can you no more hear my voice?

Ahtu sheereek bercheshka?
Damkuthak shetkaak dalalam?
Meshar arlam mashma kaalee?

10. Ave Verum

Ave verum corpus natum
de Maria Virgine.
Vere passum, immolatum
in cruce pro homine.
Cujus latus perforatum
fluxit aqua et sanguine.
Esto nobis praegustatum
mortis in examine.

Hail, true body,
born of the Virgin Mary,
truly suffered, sacrificed
on the cross for mankind,
whose pierced side
flowed with water and blood,
be for us a foretaste
in the trial of death.

Jesu dulcis! Jesu pie,
Fili Mariae.
Amen.

Sweet Jesus! Blessed Jesus,
Son of Mary.
Amen.

11. Fac, ut portem Christi mortem

Fac, ut portem Christi mortem,
passionis fac me sortem,
et plagas recolere.

Let me, to my latest breath,
in my body bear the death
of your dying son divine.

Fac me plagis vulnerari,
Fac me cruce inebriari
et cruore Filii.

Wounded with his every wound,
steep my soul till it hath swooned
in his very blood away.

12. Paradisi gloria

Flammis ne urar succensus,
per te, Virgo, sim defensus
in die judicii.

Be to me, O Virgin, nigh,
lest in flames I burn and die,
in his awful Judgment Day.

Christe, cum sit hinc exire,
da per Matrem me venire
ad palmam victoriae.

Christ, when thou shalt call me hence,
by thy Mother my defence,
by thy cross my victory.

Quando corpus morietur,
fac, ut animae donetur
paradisi gloria. Amen.
Alleluia.

When my body dies,
let my soul be granted
the glory of Paradise. Amen.
Alleuia.

INSTRUMENTATION

2 Flutes
2 Oboes (2nd doubling Cor anglais)
2 Clarinets in B♭
2 Bassoons (2nd doubling Contrabassoon)
4 Horns in F
3 Trumpets in B♭
2 Tenor Trombones
Bass Trombone
Tuba
Timpani
Percussion (5)*
Strings

*tubular bells, riq (or tambourine), 3 low drums (or floor tom-toms), darbuca (or goblet drum), bass drum, finger cymbals, cymbals, suspended cymbal, tam-tam (low)

Note. The percussion used in the recording includes many instruments indigenous to the Middle East. However, the work can be performed with more commonplace percussion.

Reduced version

Oboe (doubling Cor anglais)
2 Horns in F (2nd *ad lib*)
Trumpet in B♭
Percussion (2 or 3)
Organ
Strings (min 1.1.1.1.1)

Duration: 62 minutes

Performance materials available on hire

First recording: EMI Classics CD 50999 5 00283 2 0
(also available as digital download)

Jurgita Adamonyte *mezzo-soprano*
Belinda Sykes *Middle Eastern vocals & mey*
Jody K Jenkins *percussion*
EMO Ensemble, Pasi Hyökki *director*
Royal Liverpool Philharmonic Chorus, Ian Tracey *director*
Royal Liverpool Philharmonic Orchestra
Karl Jenkins *conductor*

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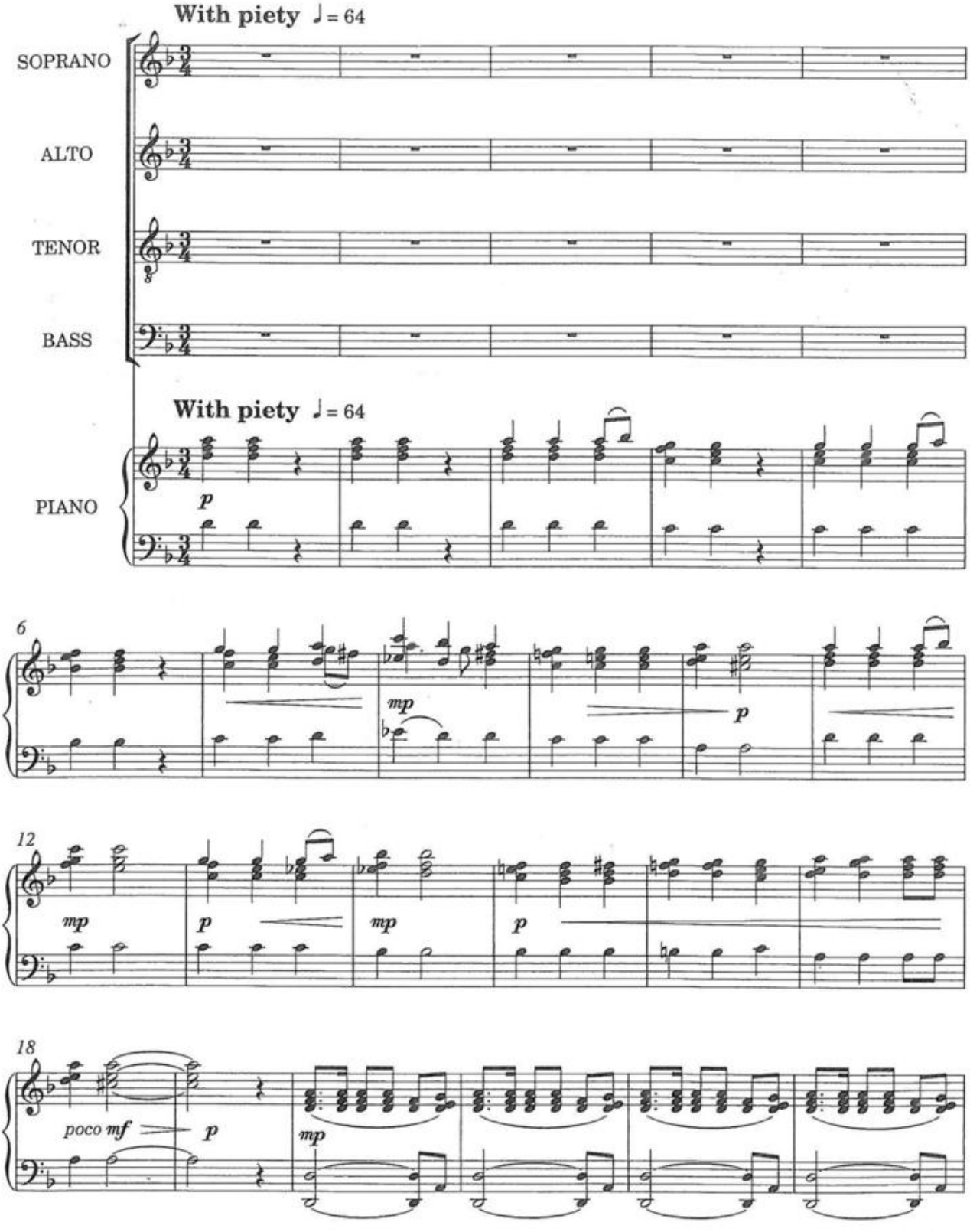
STABAT MATER

KARL JENKINS
(b 1944)

1. Cantus lacrimosus



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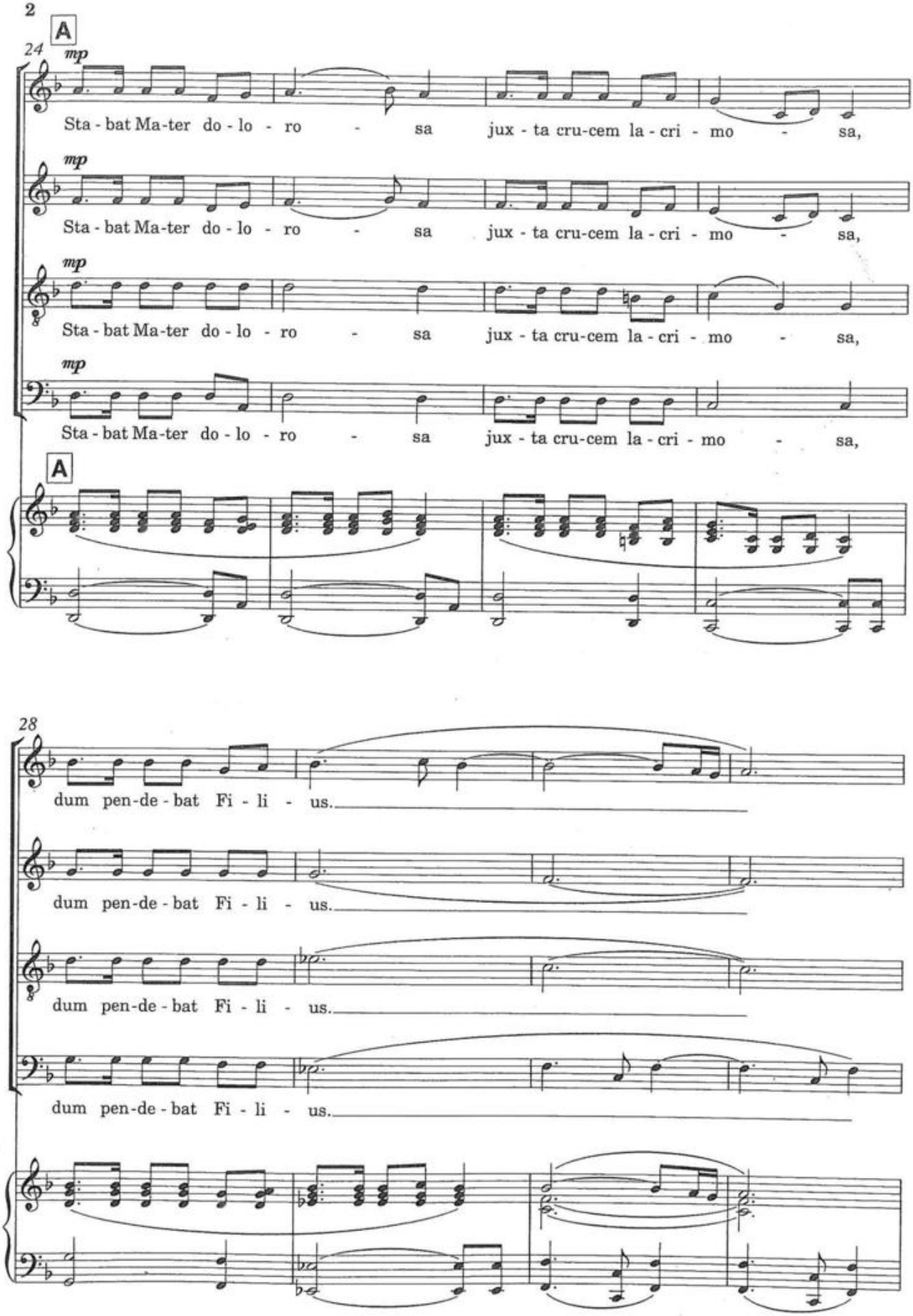
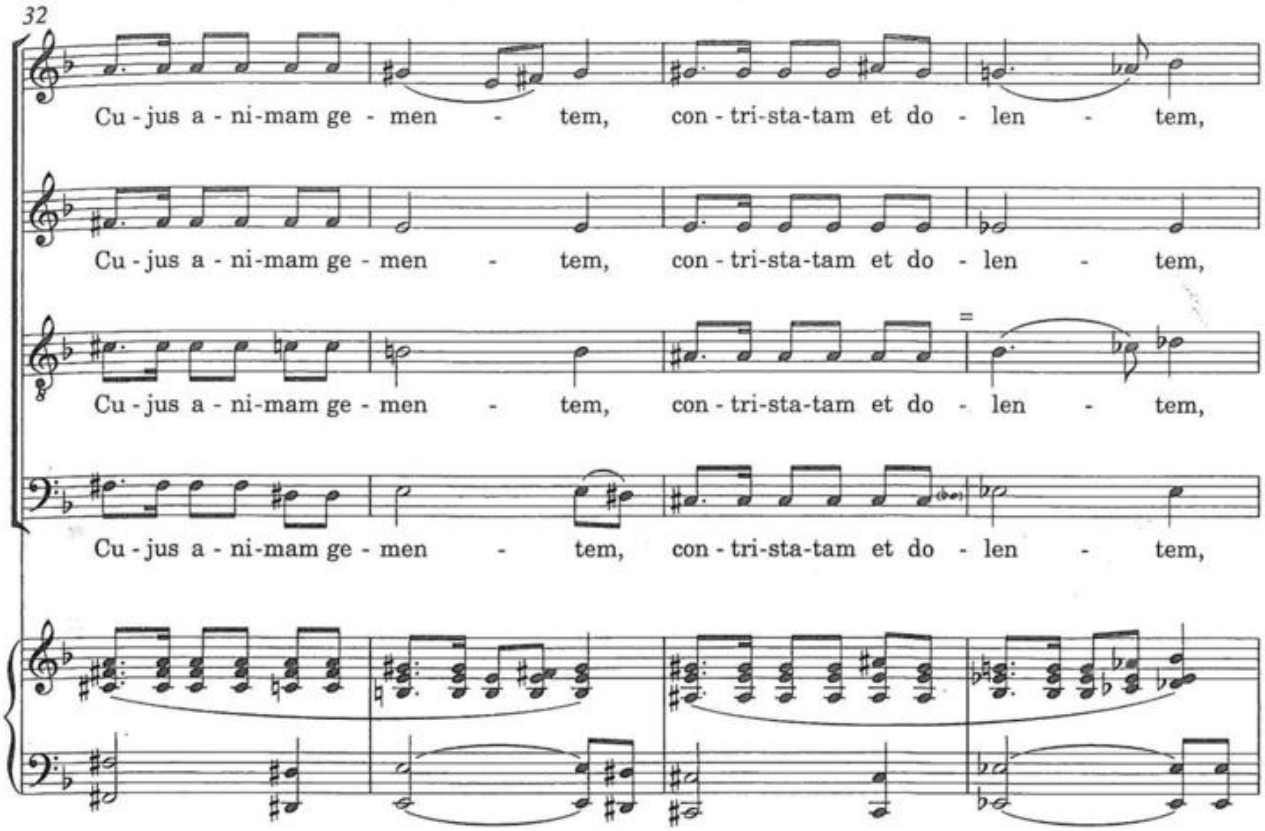
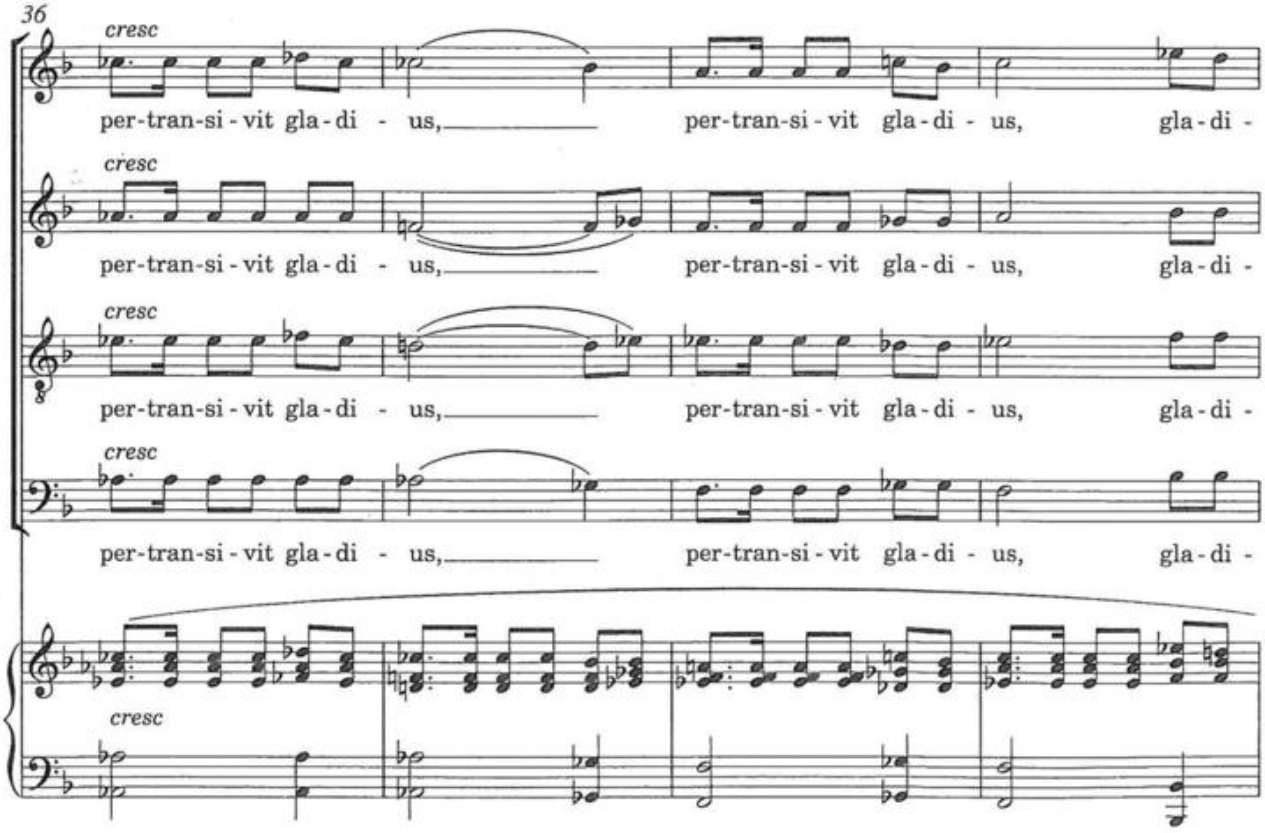
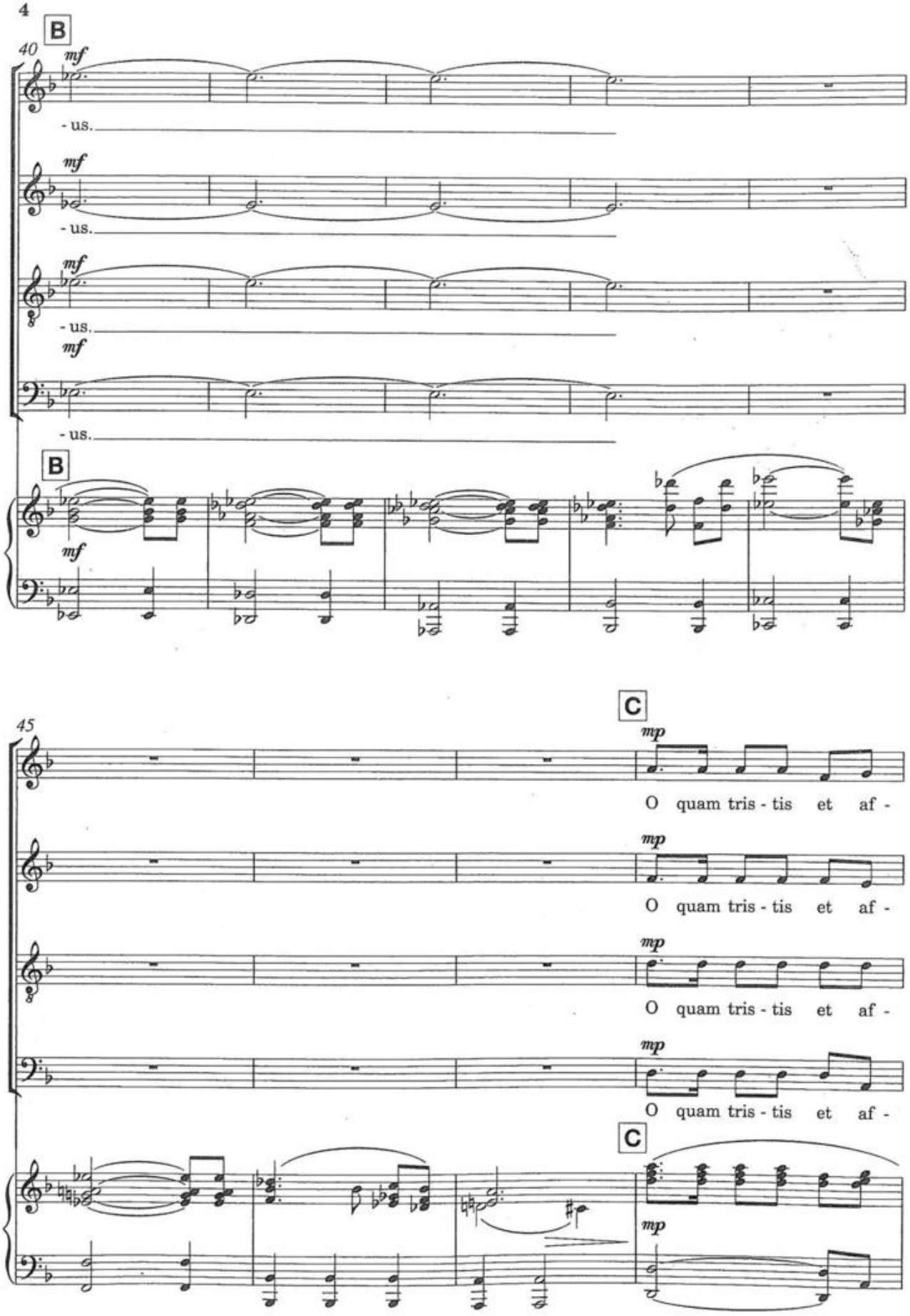
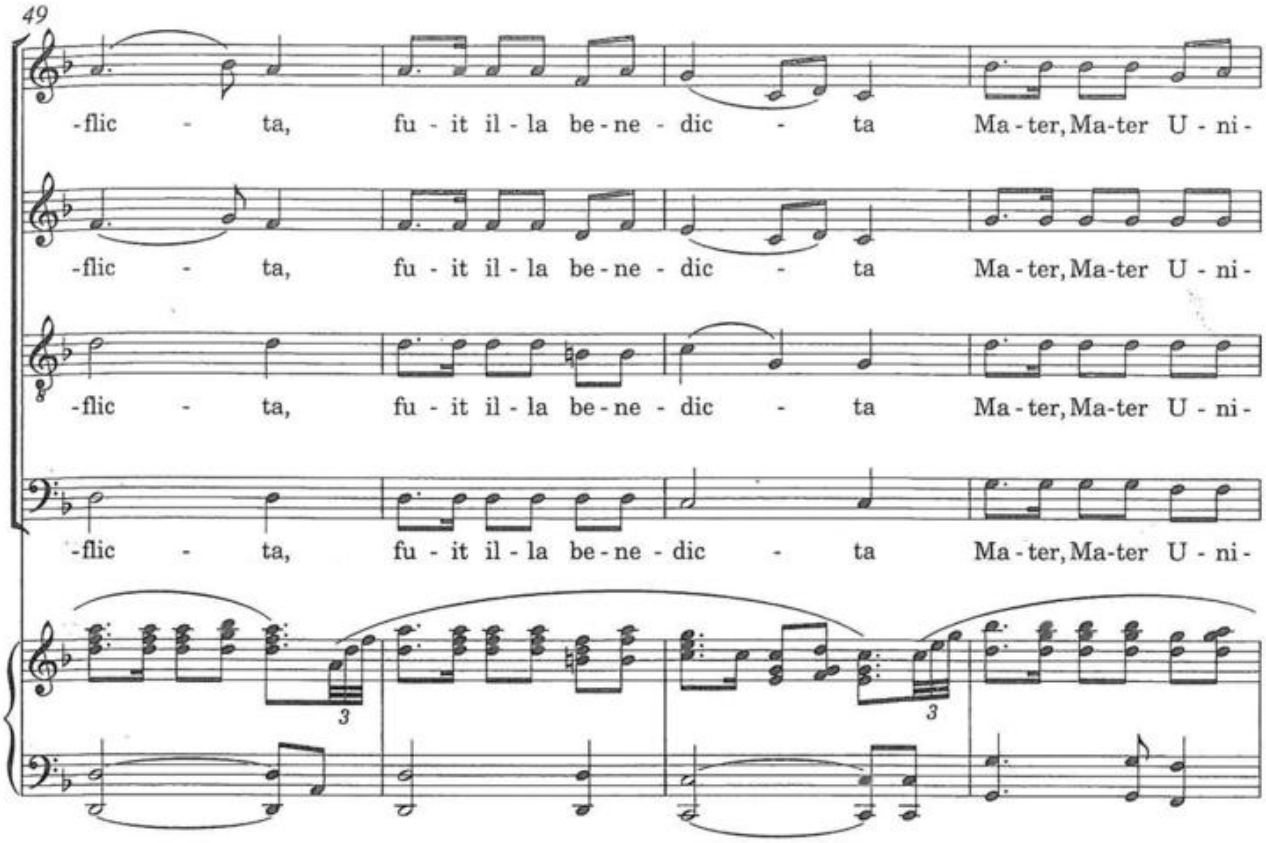
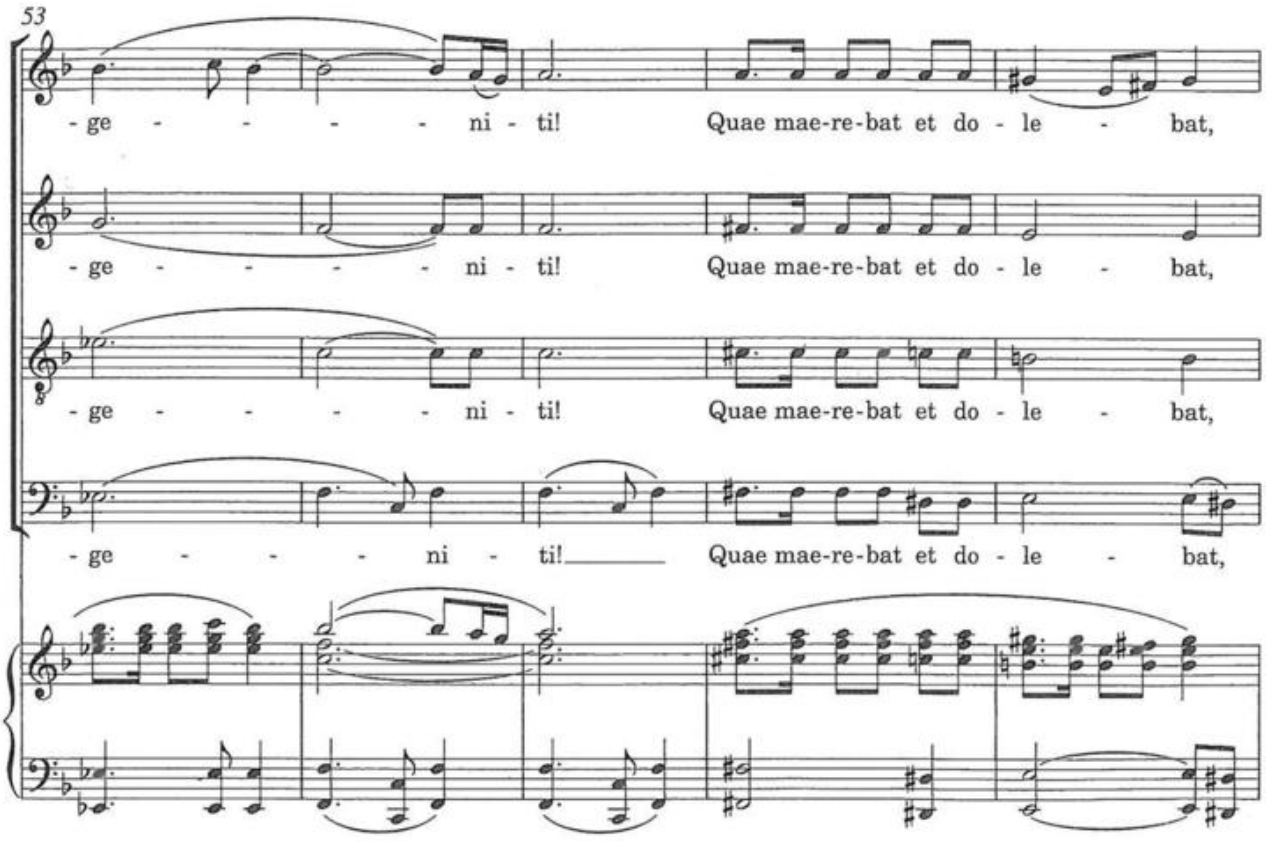

A
24
mp
Sta - bat Ma-ter do - lo - ro - sa jux - ta cru-cem la - cri - mo - sa,
mp
Sta - bat Ma-ter do - lo - ro - sa jux - ta cru-cem la - cri - mo - sa,
mp
Sta - bat Ma-ter do - lo - ro - sa jux - ta cru-cem la - cri - mo - sa,
mp
Sta - bat Ma-ter do - lo - ro - sa jux - ta cru-cem la - cri - mo - sa,
A
28
dum pen-de - bat Fi - li - us.
dum pen-de - bat Fi - li - us.
dum pen-de - bat Fi - li - us.
dum pen-de - bat Fi - li - us.

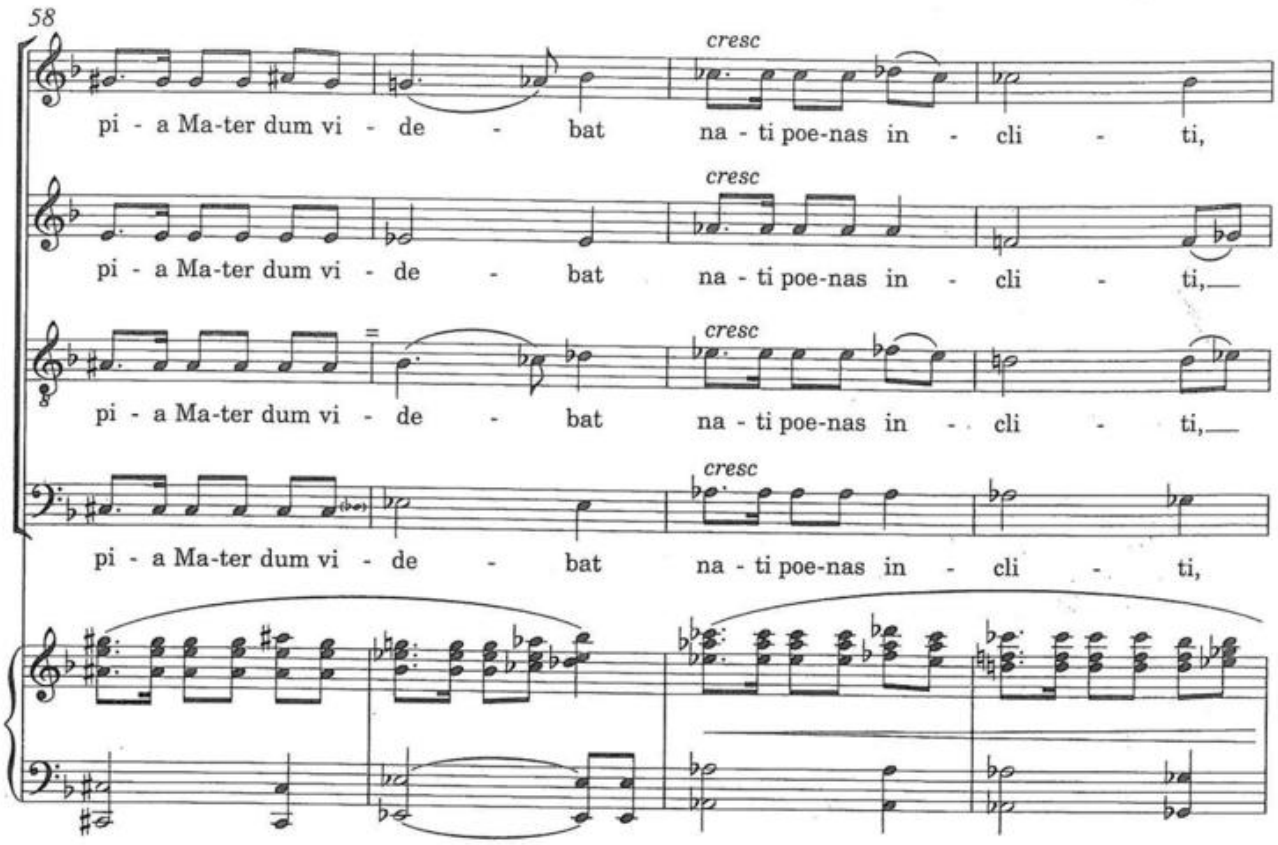

32
Cu - jus a - ni-mam ge - men - tem, con - tri-sta-tam et do - len - tem,
Cu - jus a - ni-mam ge - men - tem, con - tri-sta-tam et do - len - tem,
Cu - jus a - ni-mam ge - men - tem, con - tri-sta-tam et do - len - tem,
Cu - jus a - ni-mam ge - men - tem, con - tri-sta-tam et do - len - tem,

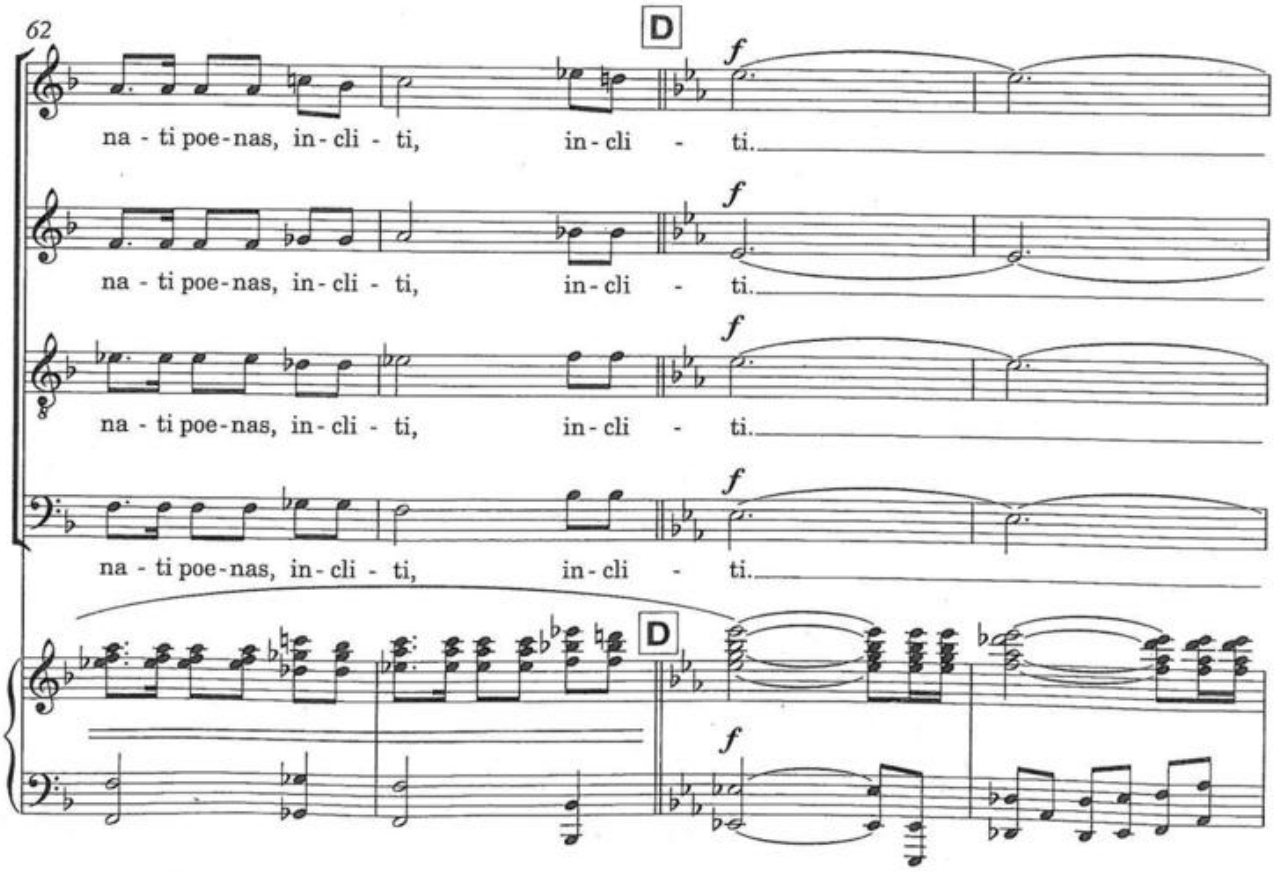

36
cresc
per-tran-si - vit gla - di - us, per-tran-si - vit gla - di - us, gla - di -
cresc
per-tran-si - vit gla - di - us, per-tran-si - vit gla - di - us, gla - di -
cresc
per-tran-si - vit gla - di - us, per-tran-si - vit gla - di - us, gla - di -
cresc
per-tran-si - vit gla - di - us, per-tran-si - vit gla - di - us, gla - di -
cresc

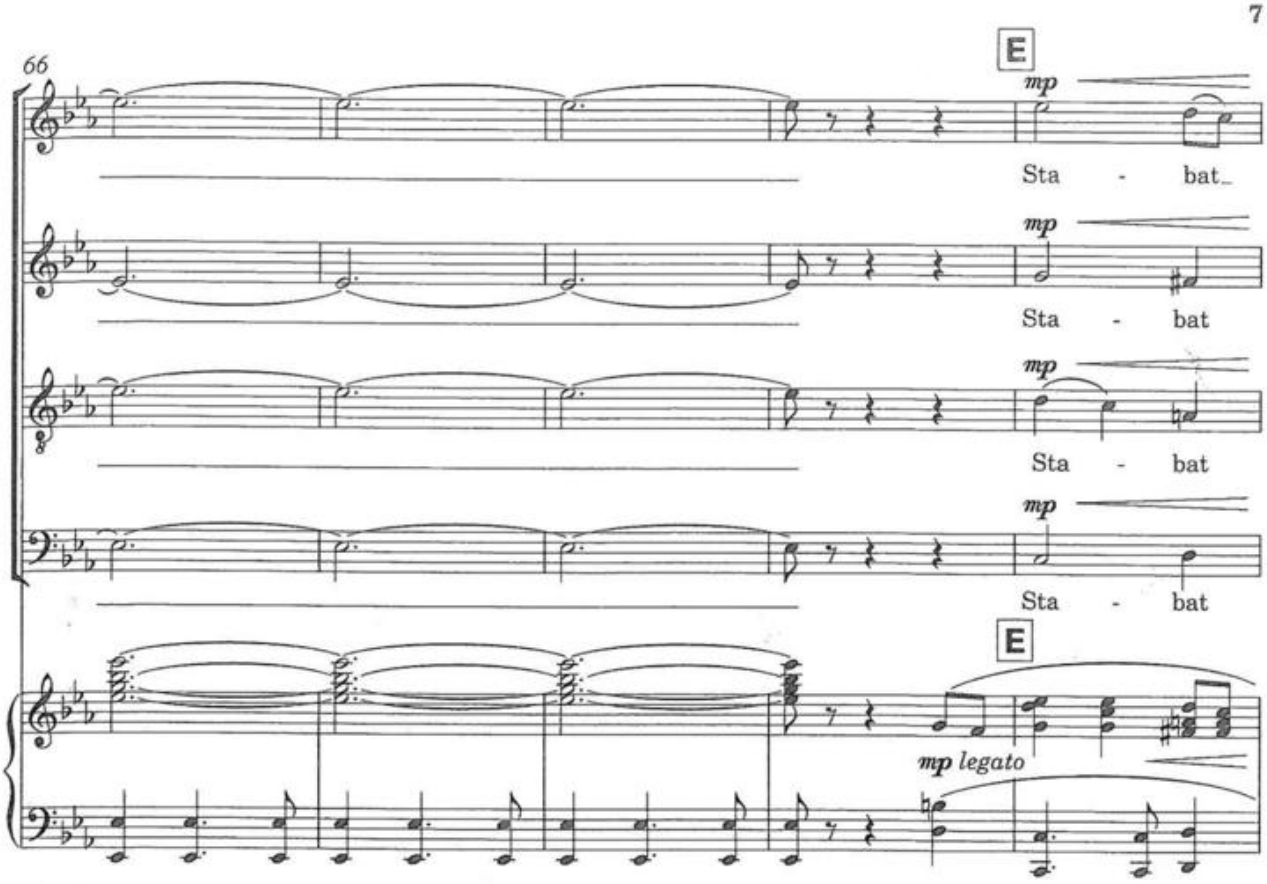

B
40
mf
- us.
mf
- us.
mf
- us.
mf
- us.
B
mf
C
45
mp
O quam tris - tis et af -
mp
O quam tris - tis et af -
mp
O quam tris - tis et af -
mp
O quam tris - tis et af -
C
mp

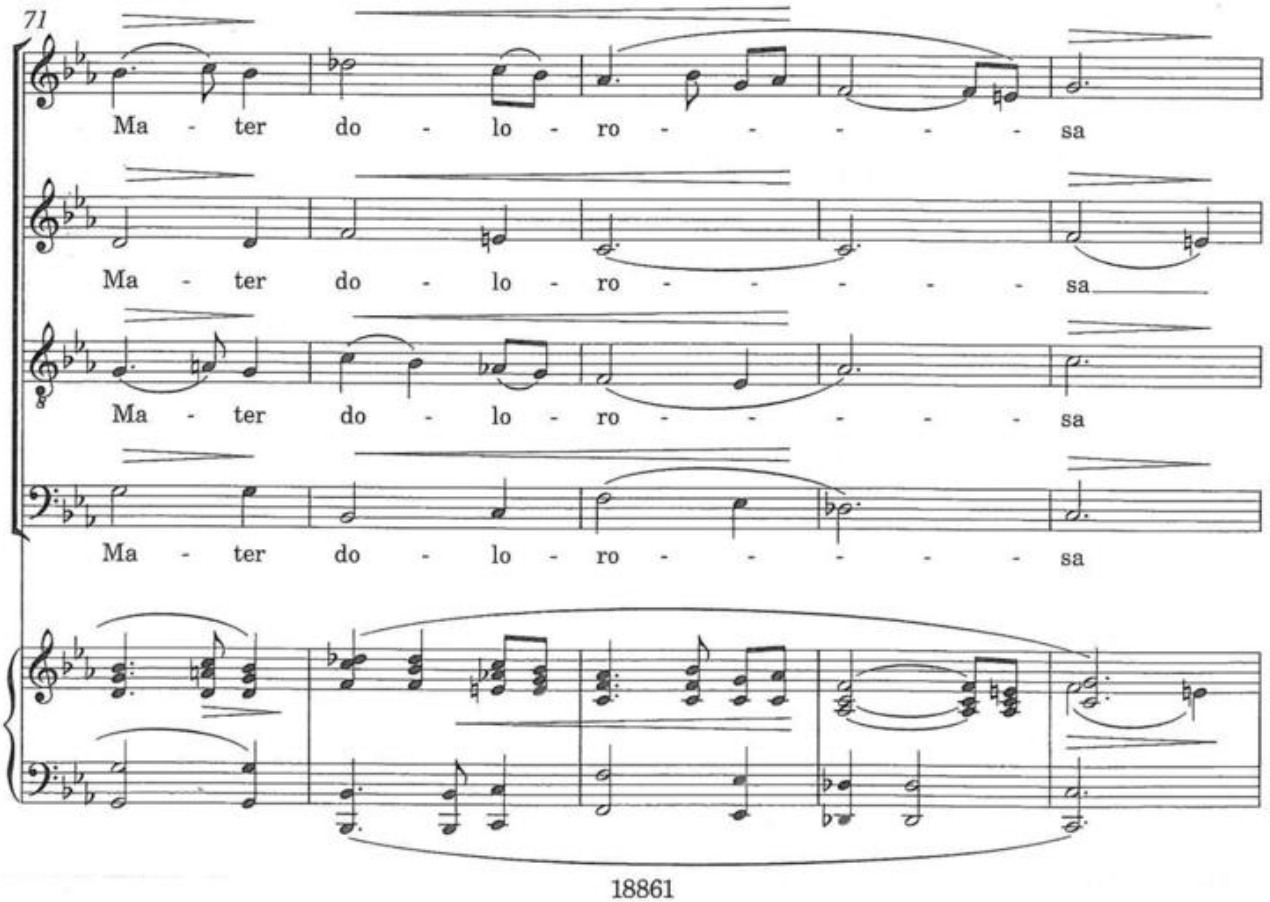

49
-flic - ta, fu - it il - la be - ne - dic - ta Ma - ter, Ma-ter U - ni -
-flic - ta, fu - it il - la be - ne - dic - ta Ma - ter, Ma-ter U - ni -
-flic - ta, fu - it il - la be - ne - dic - ta Ma - ter, Ma-ter U - ni -
-flic - ta, fu - it il - la be - ne - dic - ta Ma - ter, Ma-ter U - ni -
3
3

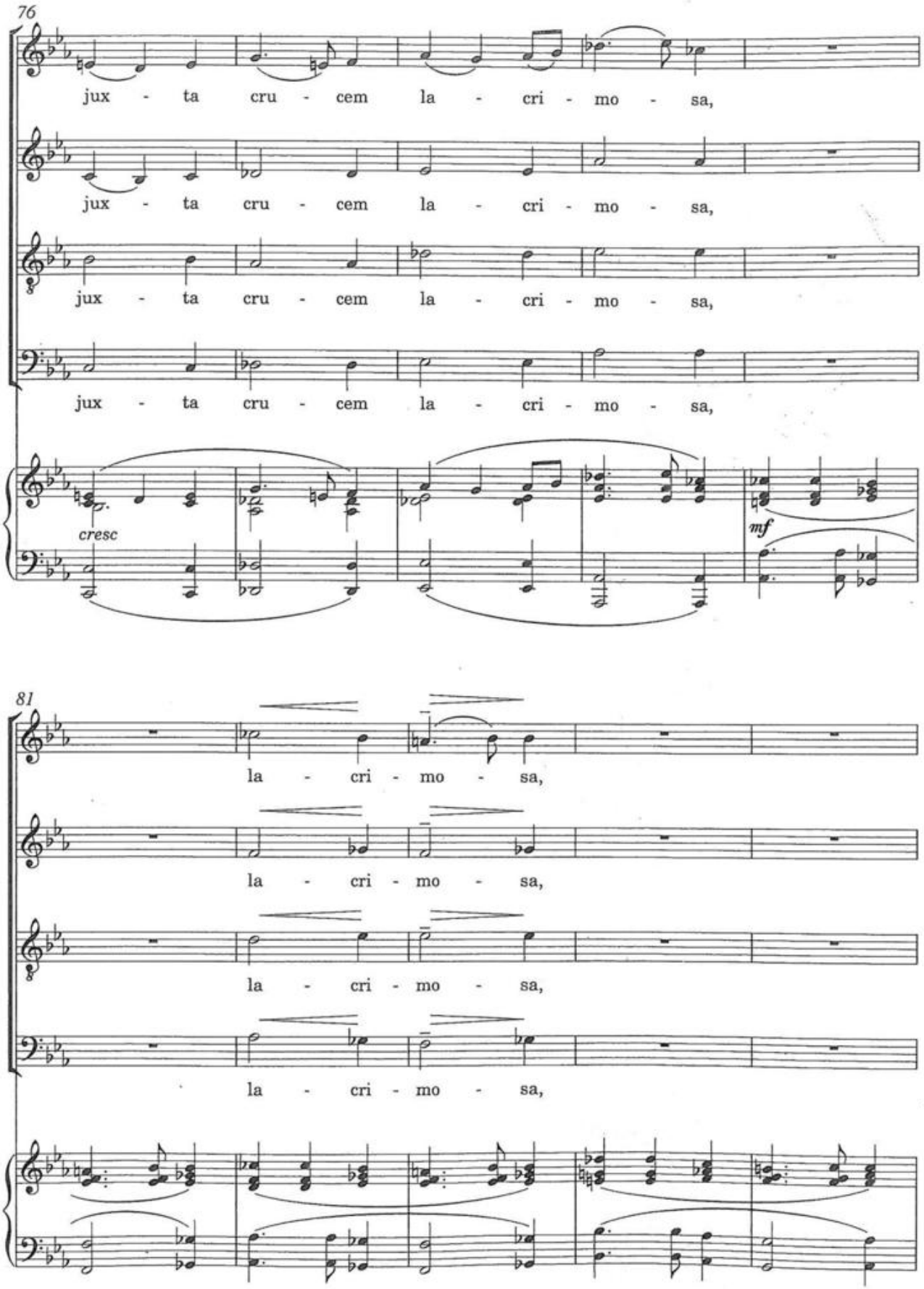

53
- ge - - - - - ni - ti! Quae mae-re-bat et do - le - bat,
- ge - - - - - ni - ti! Quae mae-re-bat et do - le - bat,
- ge - - - - - ni - ti! Quae mae-re-bat et do - le - bat,
- ge - - - - ni - ti! Quae mae-re-bat et do - le - bat,

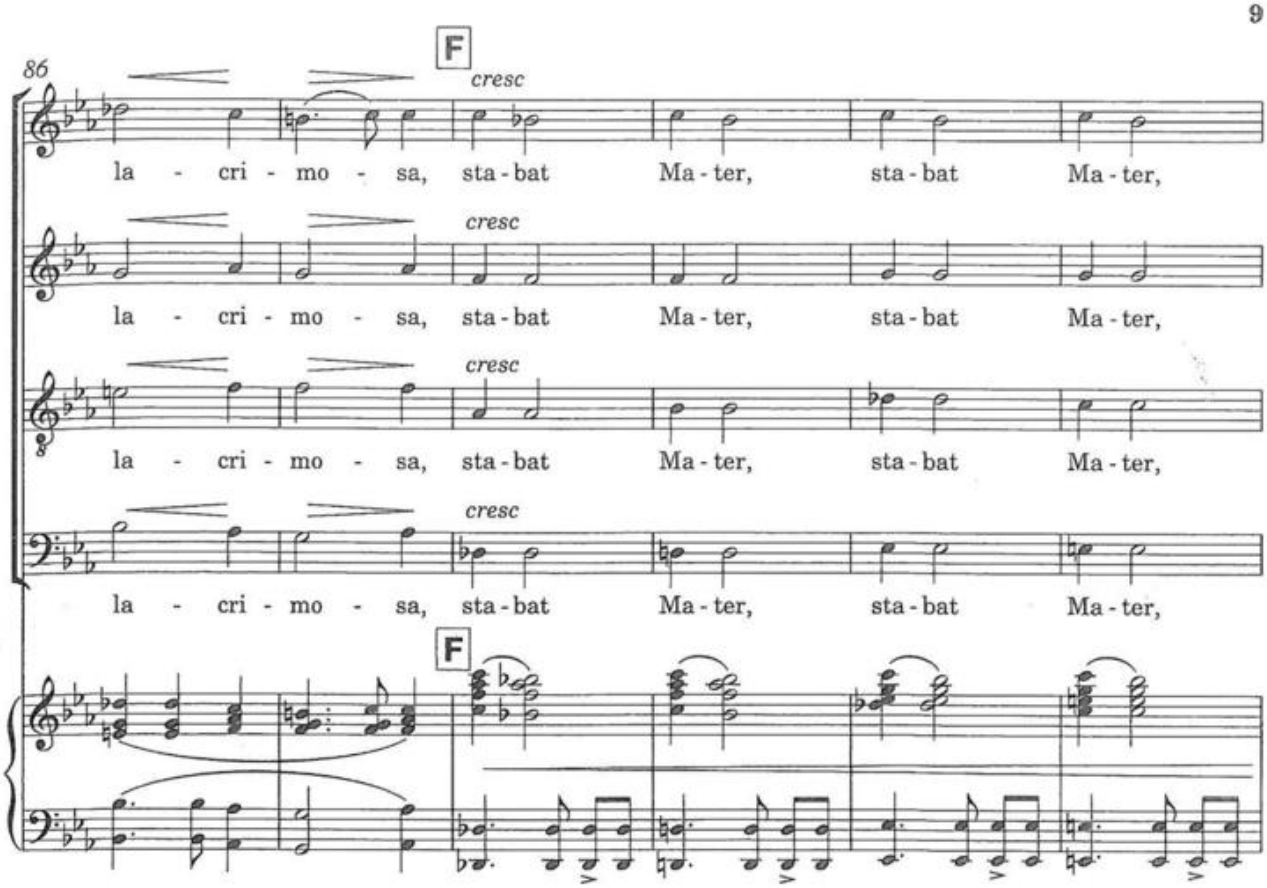

58
cresc
pi - a Ma-ter dum vi - de - bat na - ti poe-nas in - cli - ti,
pi - a Ma-ter dum vi - de - bat na - ti poe-nas in - cli - ti,
pi - a Ma-ter dum vi - de - bat na - ti poe-nas in - cli - ti,
pi - a Ma-ter dum vi - de - bat na - ti poe-nas in - cli - ti,

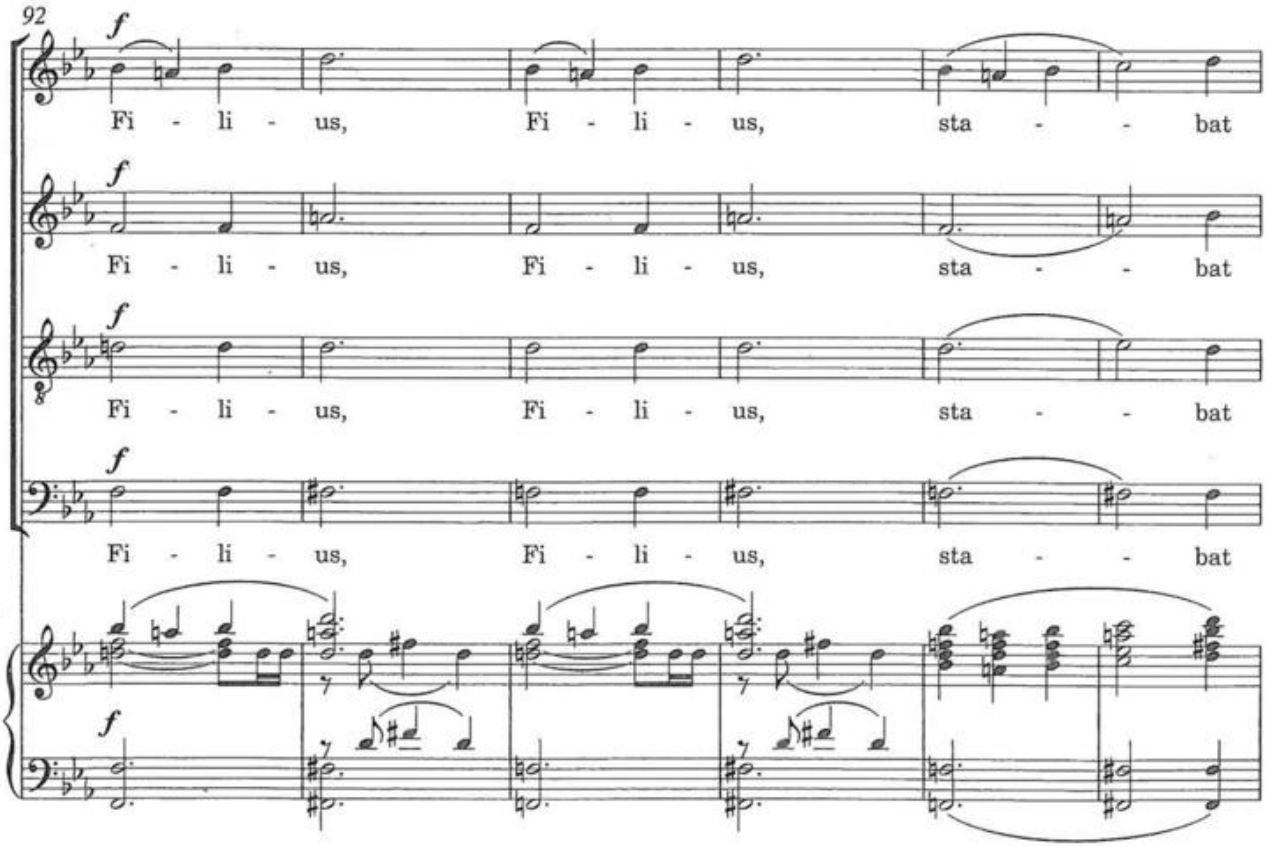

62
D
f
na - ti poe-nas, in - cli - ti, in - cli - ti.
na - ti poe-nas, in - cli - ti, in - cli - ti.
na - ti poe-nas, in - cli - ti, in - cli - ti.
na - ti poe-nas, in - cli - ti, in - cli - ti.
D
f

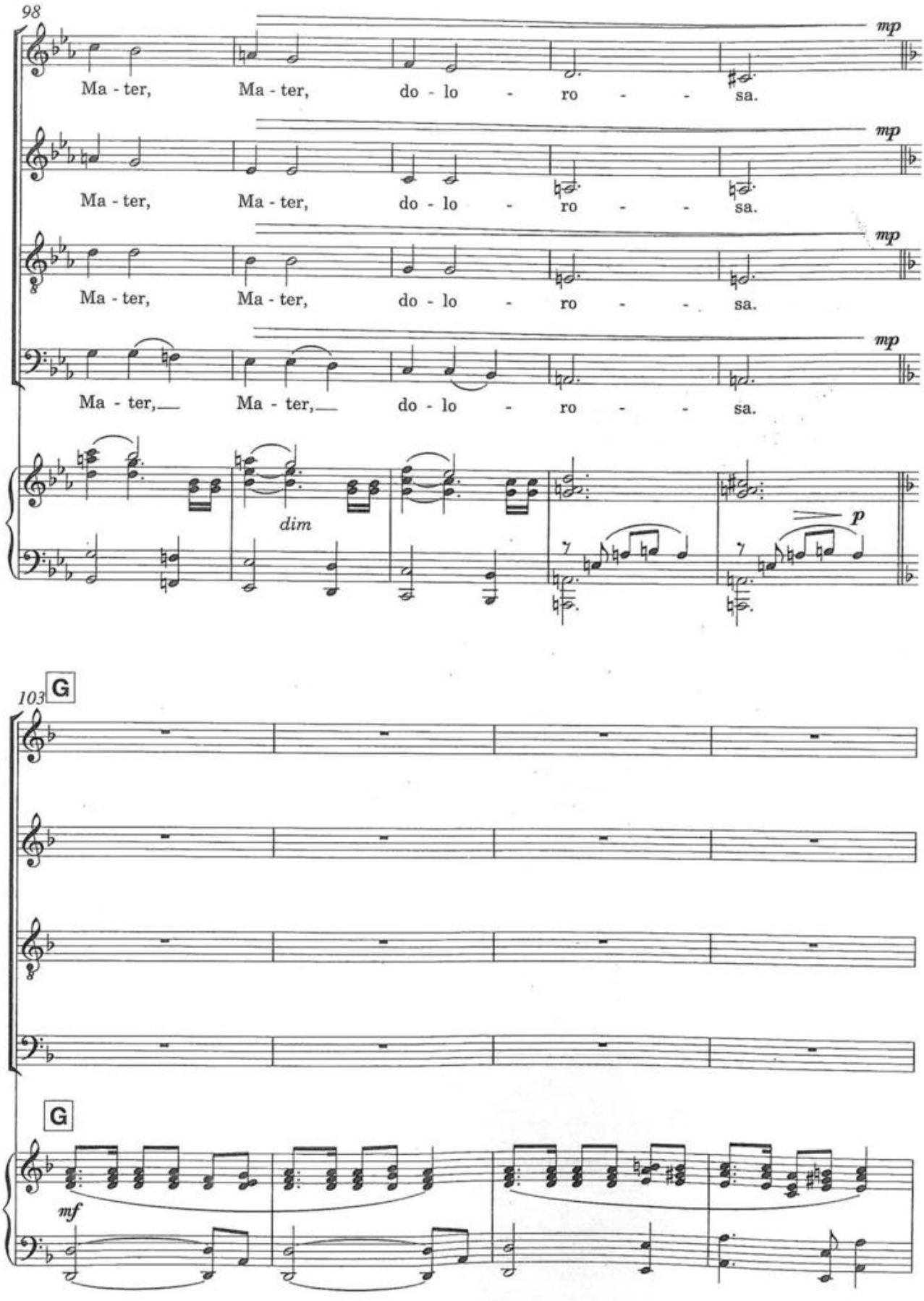

66
E
mp
Sta - bat
mp
Sta - bat
mp
Sta - bat
mp
Sta - bat
E
mp legato

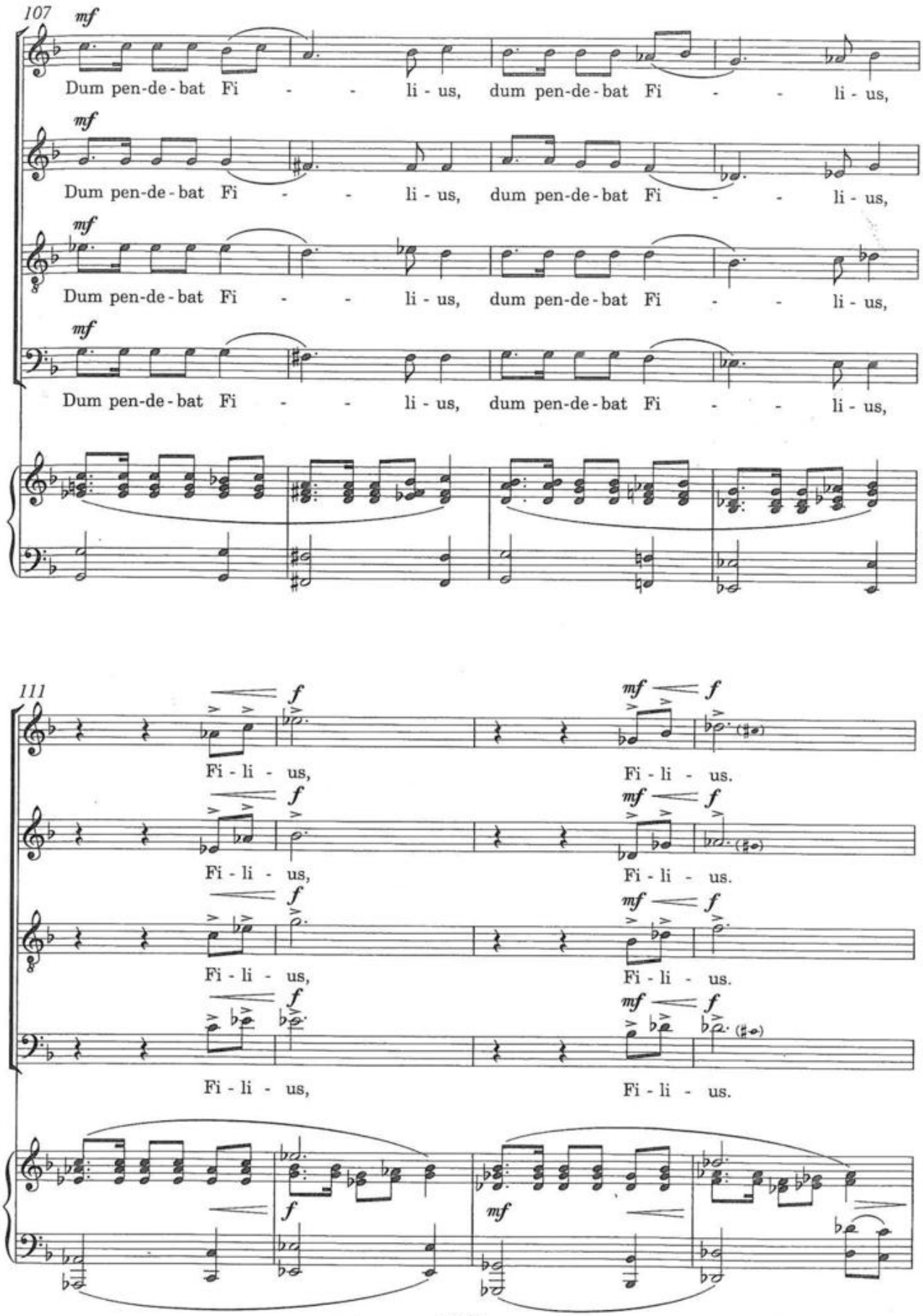

71
Ma - ter do - lo - ro - - - - - - sa
Ma - ter do - lo - ro - - - - - - sa
Ma - ter do - lo - ro - - - - - - sa
Ma - ter do - lo - ro - - - - - - sa

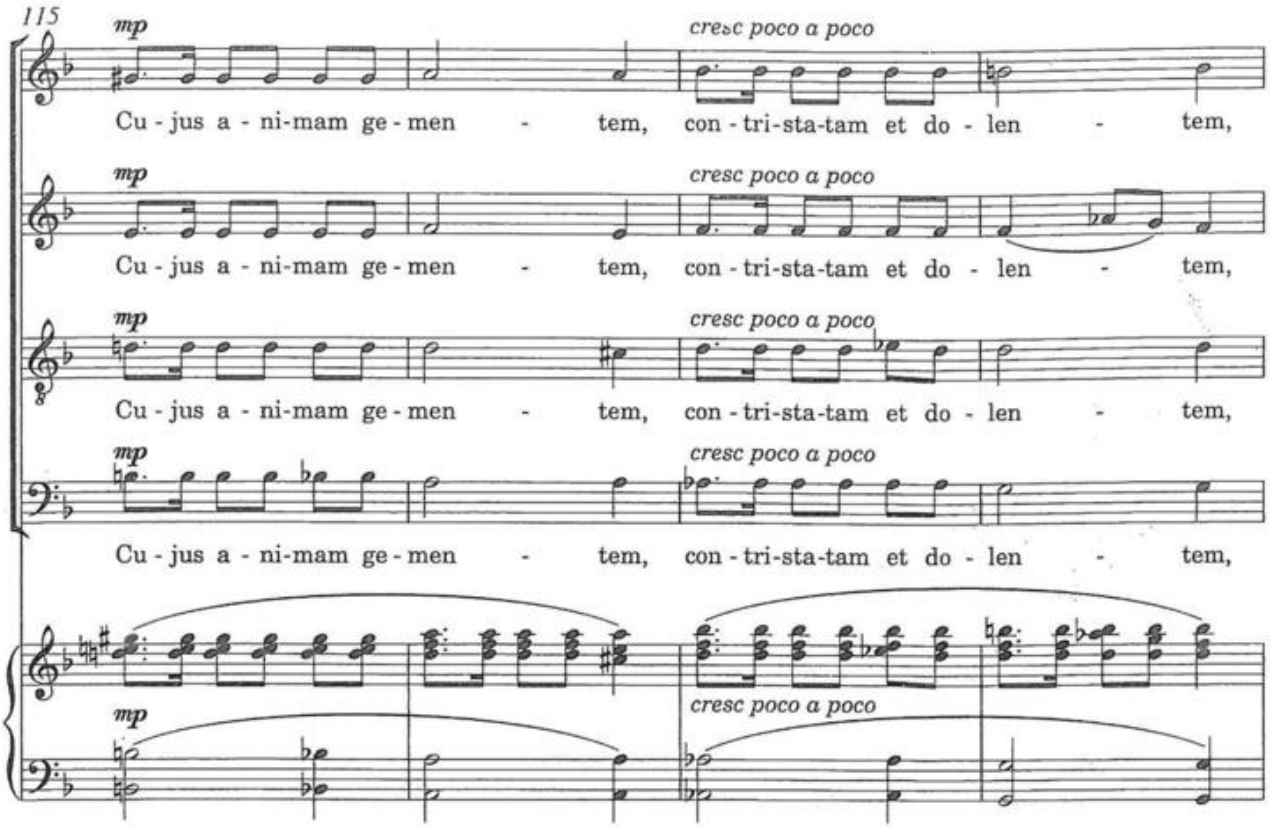

76
jux - ta cru - cem la - cri - mo - sa,
jux - ta cru - cem la - cri - mo - sa,
jux - ta cru - cem la - cri - mo - sa,
jux - ta cru - cem la - cri - mo - sa,
cresc
mf
81
la - cri - mo - sa,
la - cri - mo - sa,
la - cri - mo - sa,
la - cri - mo - sa,

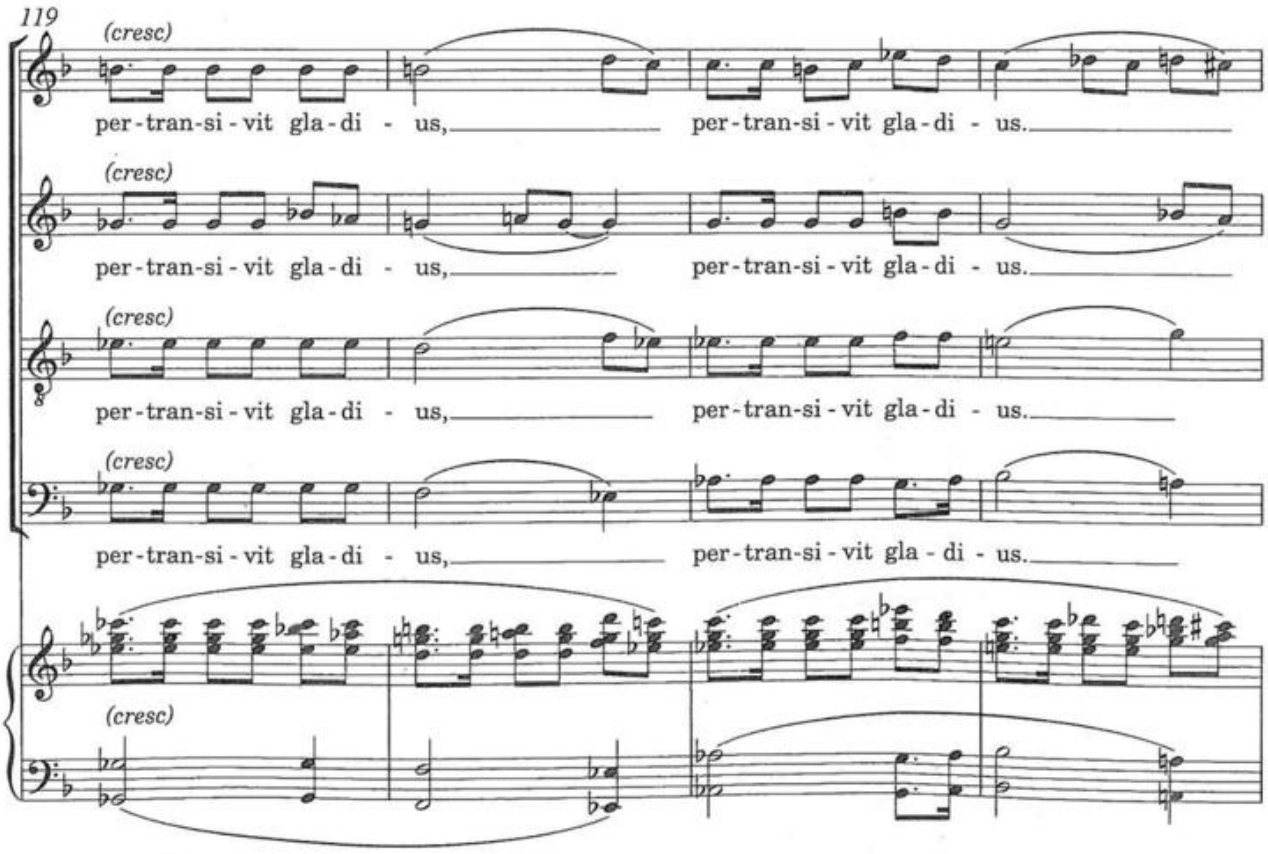

86
F
cresc
la - cri - mo - sa, sta - bat Ma - ter, sta - bat Ma - ter,
cresc
la - cri - mo - sa, sta - bat Ma - ter, sta - bat Ma - ter,
cresc
la - cri - mo - sa, sta - bat Ma - ter, sta - bat Ma - ter,
cresc
la - cri - mo - sa, sta - bat Ma - ter, sta - bat Ma - ter,
F

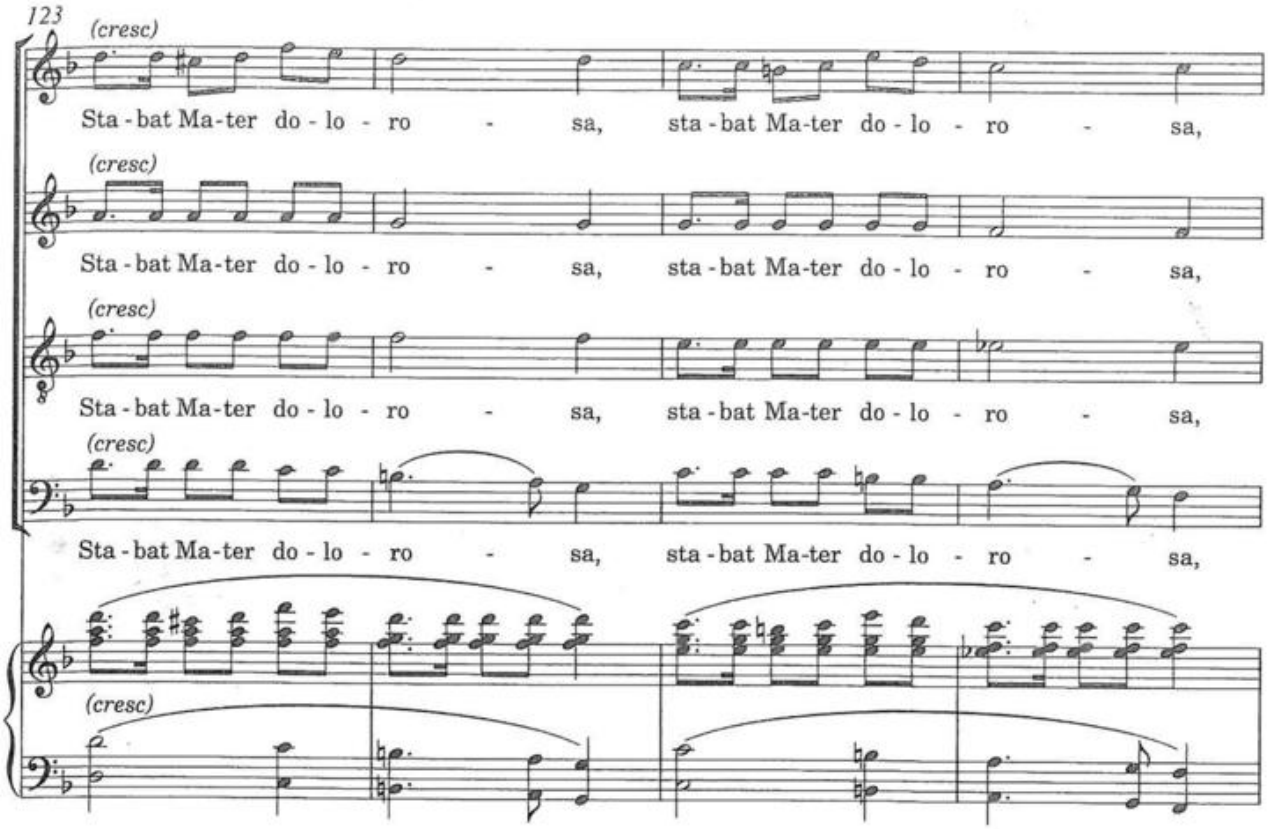

92
f
Fi - li - us, Fi - li - us, sta - - bat
f
Fi - li - us, Fi - li - us, sta - - bat
f
Fi - li - us, Fi - li - us, sta - - bat
f
Fi - li - us, Fi - li - us, sta - - bat
f

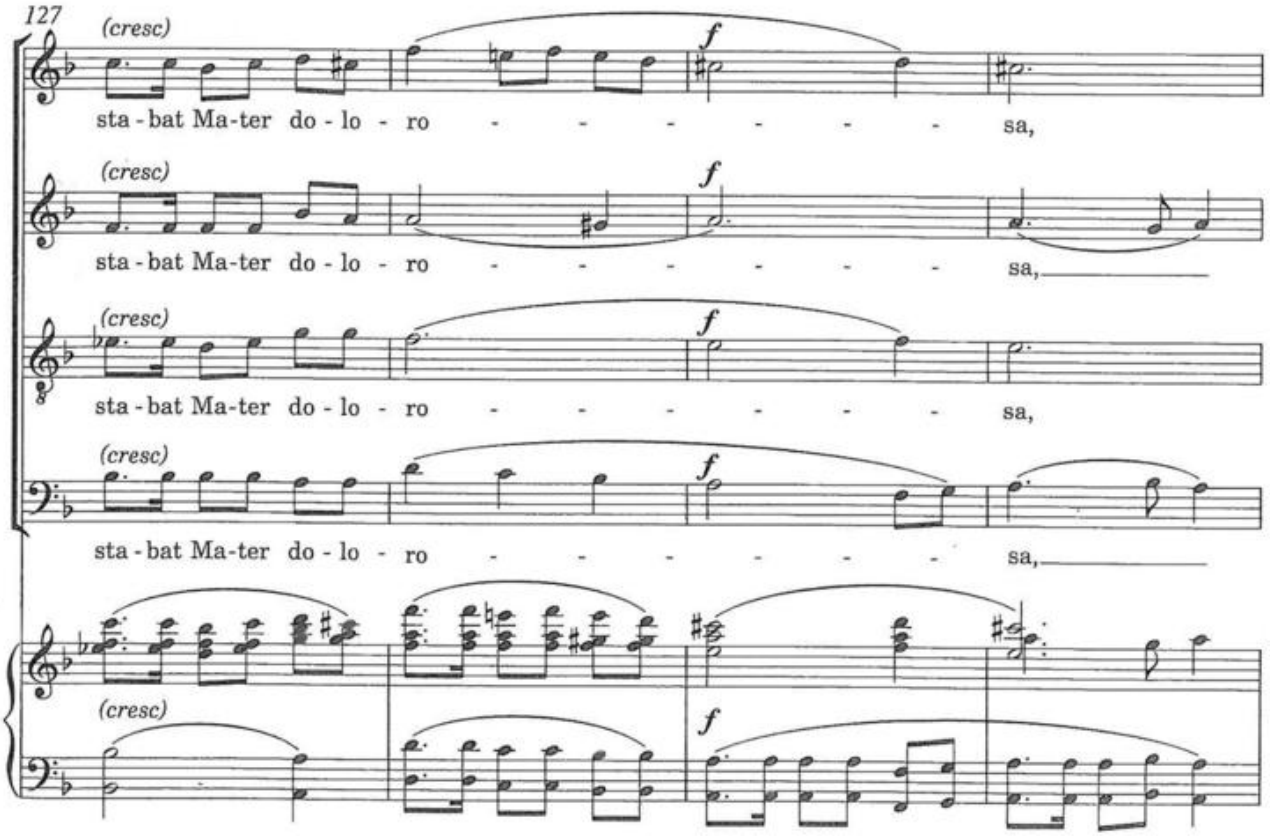

98
mp
Ma - ter, Ma - ter, do - lo - ro - - sa.
mp
Ma - ter, Ma - ter, do - lo - ro - - sa.
mp
Ma - ter, Ma - ter, do - lo - ro - - sa.
mp
Ma - ter,__ Ma - ter,__ do - lo - ro - - sa.
dim
p
103
G
G
mf

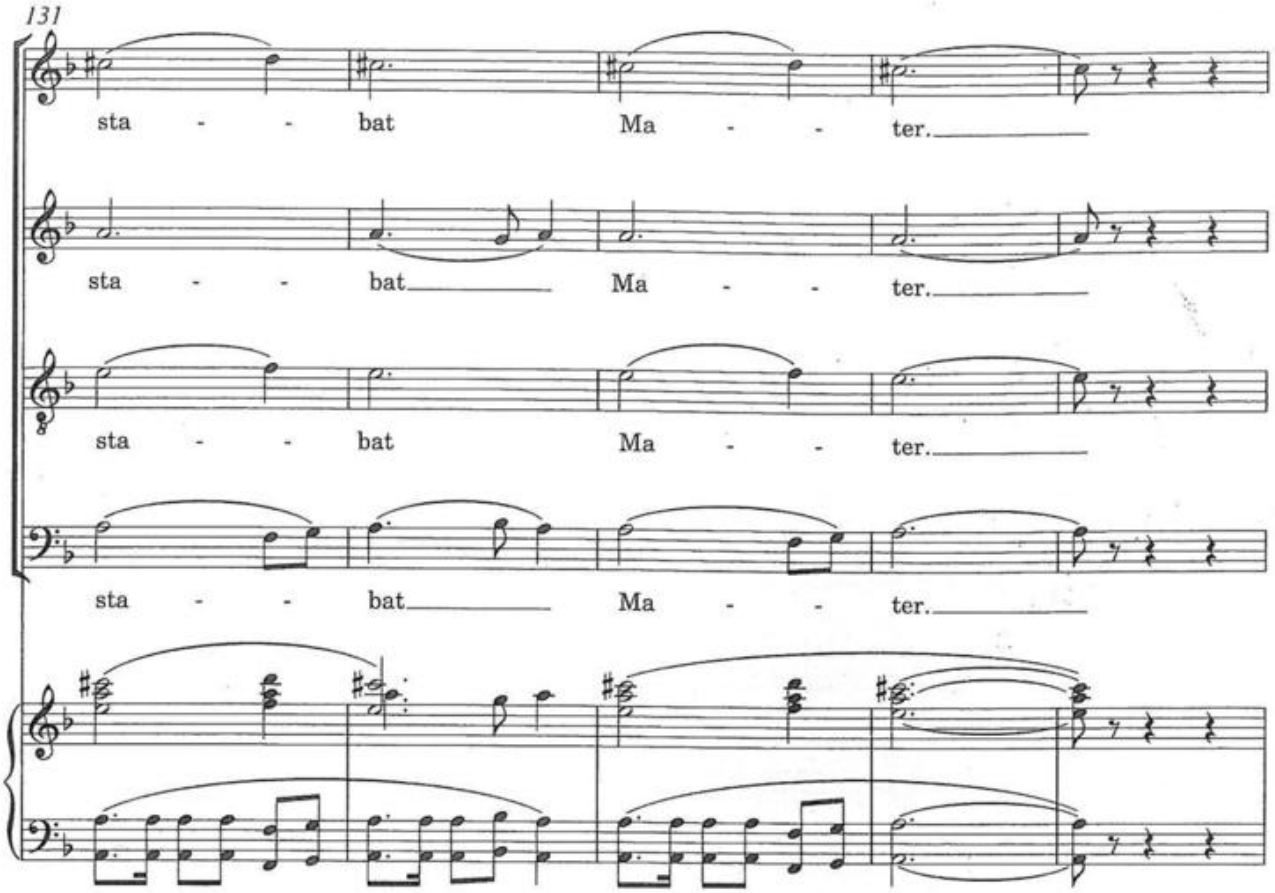

107
mf
Dum pen-de-bat Fi - - li - us, dum pen-de-bat Fi - - li - us,
mf
Dum pen-de-bat Fi - - li - us, dum pen-de-bat Fi - - li - us,
mf
Dum pen-de-bat Fi - - li - us, dum pen-de-bat Fi - - li - us,
mf
Dum pen-de-bat Fi - - li - us, dum pen-de-bat Fi - - li - us,
111
f
mf f
Fi - li - us, Fi - li - us.
f
mf f
Fi - li - us, Fi - li - us.
f
mf f
Fi - li - us, Fi - li - us.
f
mf f
Fi - li - us, Fi - li - us.
f
mf

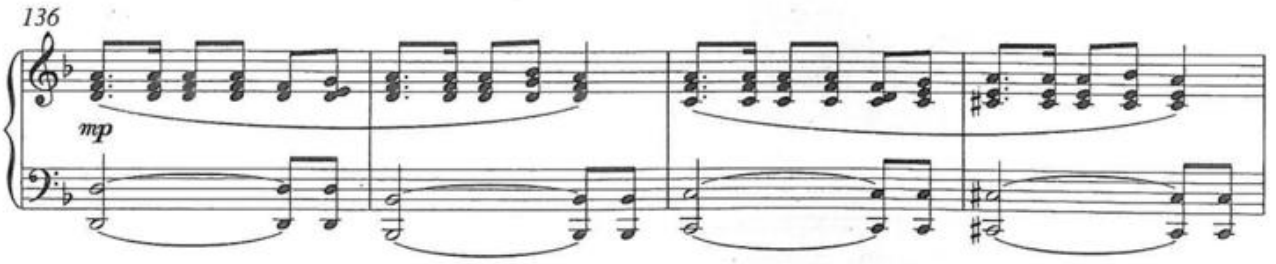

115
mp
cresc poco a poco
Cu - jus a - ni-mam ge - men - tem, con - tri-sta-tam et do - len - tem,
Cu - jus a - ni-mam ge - men - tem, con - tri-sta-tam et do - len - tem,
Cu - jus a - ni-mam ge - men - tem, con - tri-sta-tam et do - len - tem,
Cu - jus a - ni-mam ge - men - tem, con - tri-sta-tam et do - len - tem,

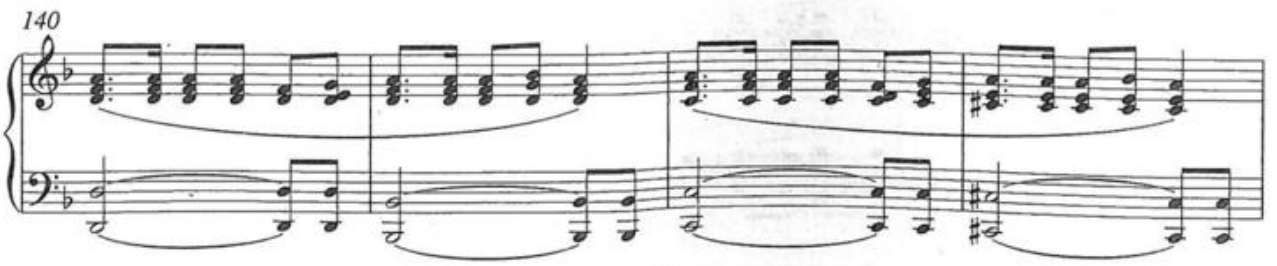

119
(cresc)
per-tran-si-vit gla-di - us, per-tran-si-vit gla-di - us.
per-tran-si-vit gla-di - us, per-tran-si-vit gla-di - us.
per-tran-si-vit gla-di - us, per-tran-si-vit gla-di - us.
per-tran-si-vit gla-di - us, per-tran-si-vit gla-di - us.

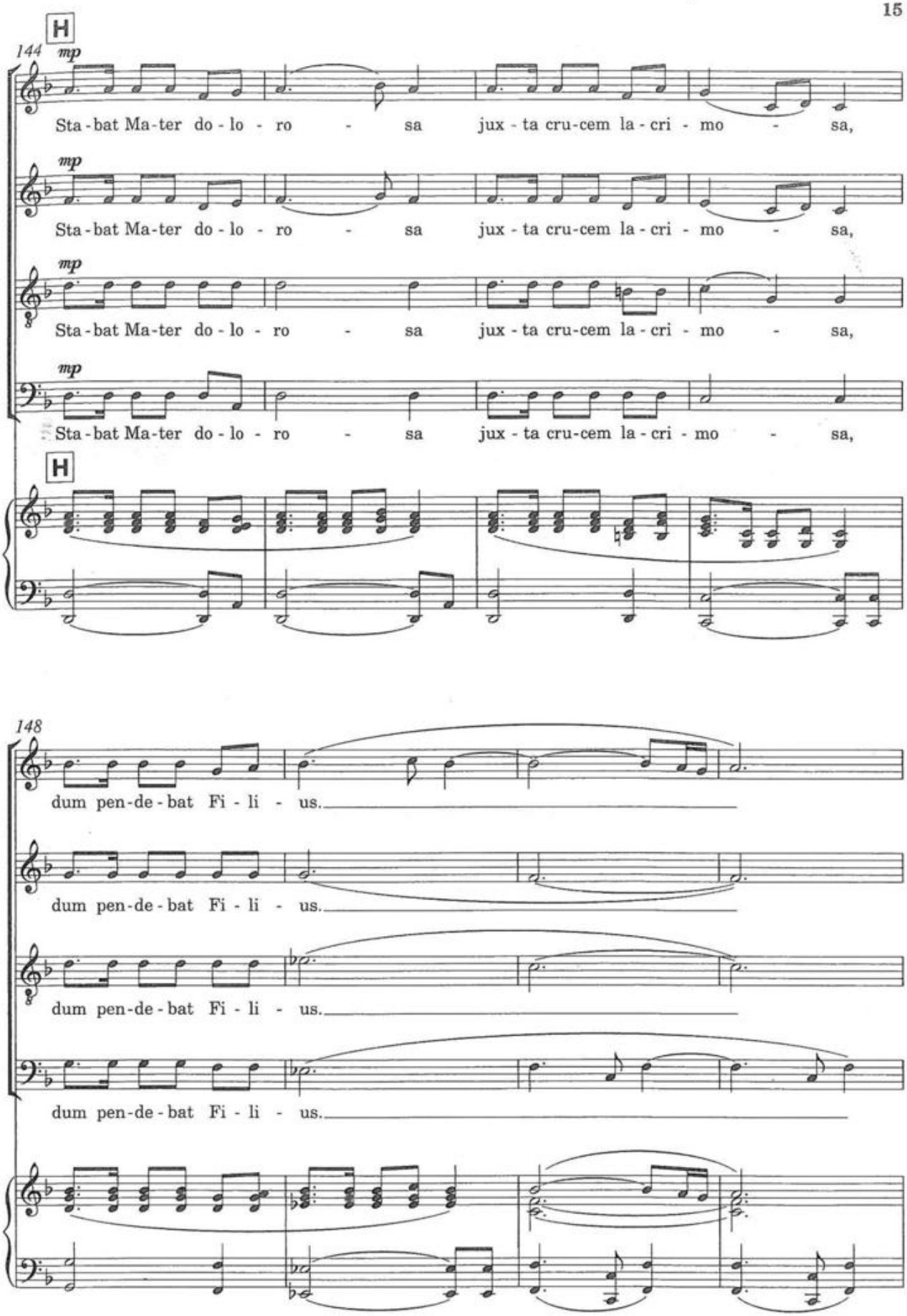

123
(cresc)
Sta - bat Ma-ter do - lo - ro - sa, sta - bat Ma-ter do - lo - ro - sa,
(cresc)
Sta - bat Ma-ter do - lo - ro - sa, sta - bat Ma-ter do - lo - ro - sa,
(cresc)
Sta - bat Ma-ter do - lo - ro - sa, sta - bat Ma-ter do - lo - ro - sa,
(cresc)
Sta - bat Ma-ter do - lo - ro - sa, sta - bat Ma-ter do - lo - ro - sa,
(cresc)

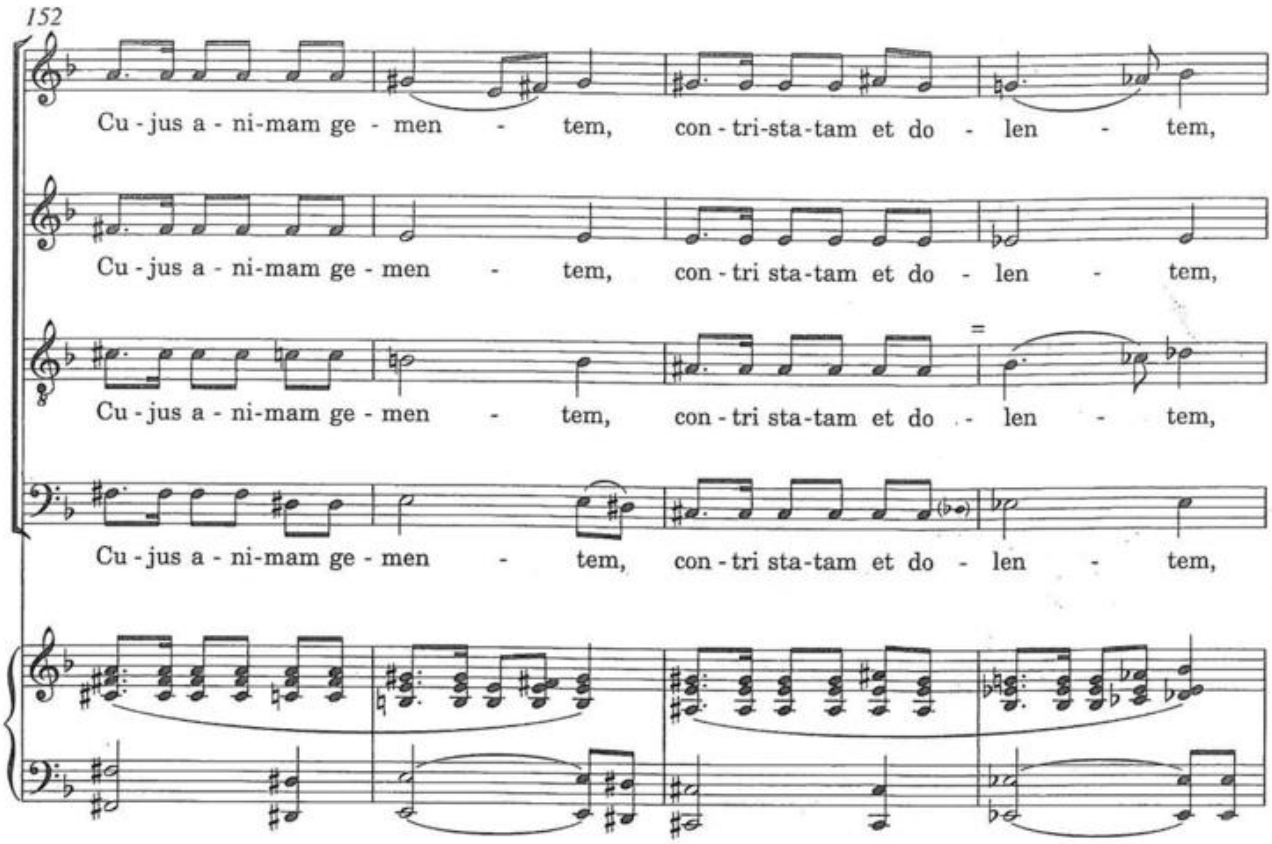

127
(cresc)
f
sta - bat Ma-ter do - lo - ro - - - - - - - sa,
(cresc)
f
sta - bat Ma-ter do - lo - ro - - - - - - - sa,
(cresc)
f
sta - bat Ma-ter do - lo - ro - - - - - - - sa,
(cresc)
f
sta - bat Ma-ter do - lo - ro - - - - - - - sa,
(cresc)
f

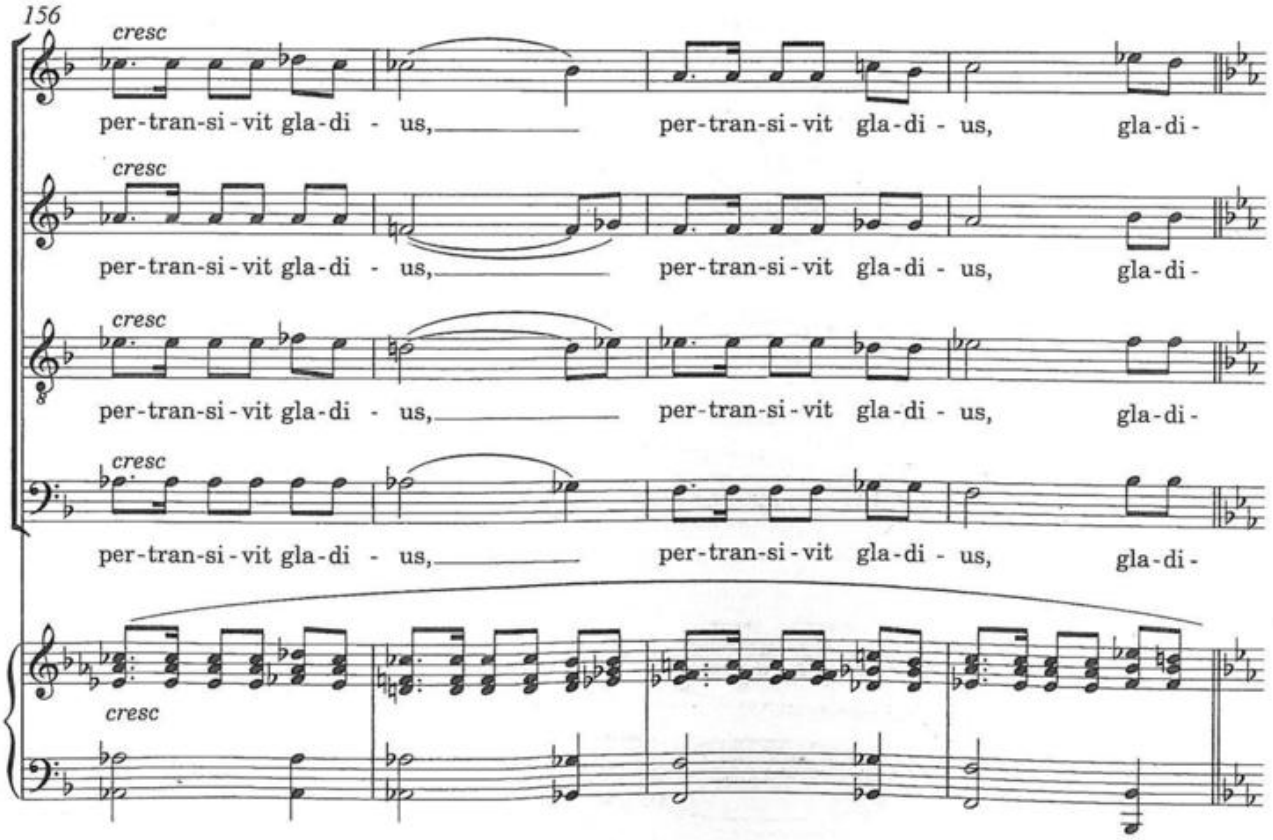

131
sta - - bat Ma - - ter.
sta - - bat Ma - - ter.
sta - - bat Ma - - ter.
sta - - bat Ma - - ter.

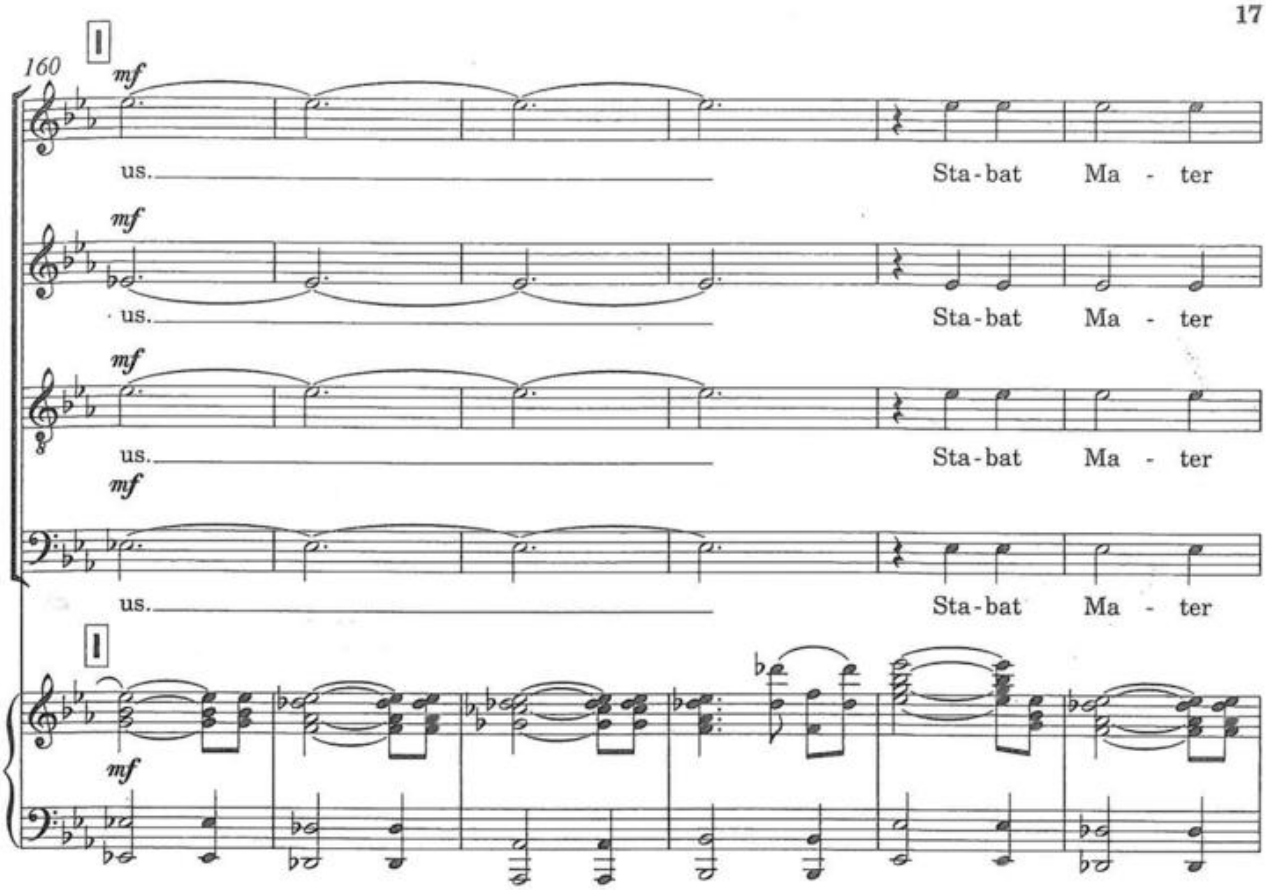

136
mp

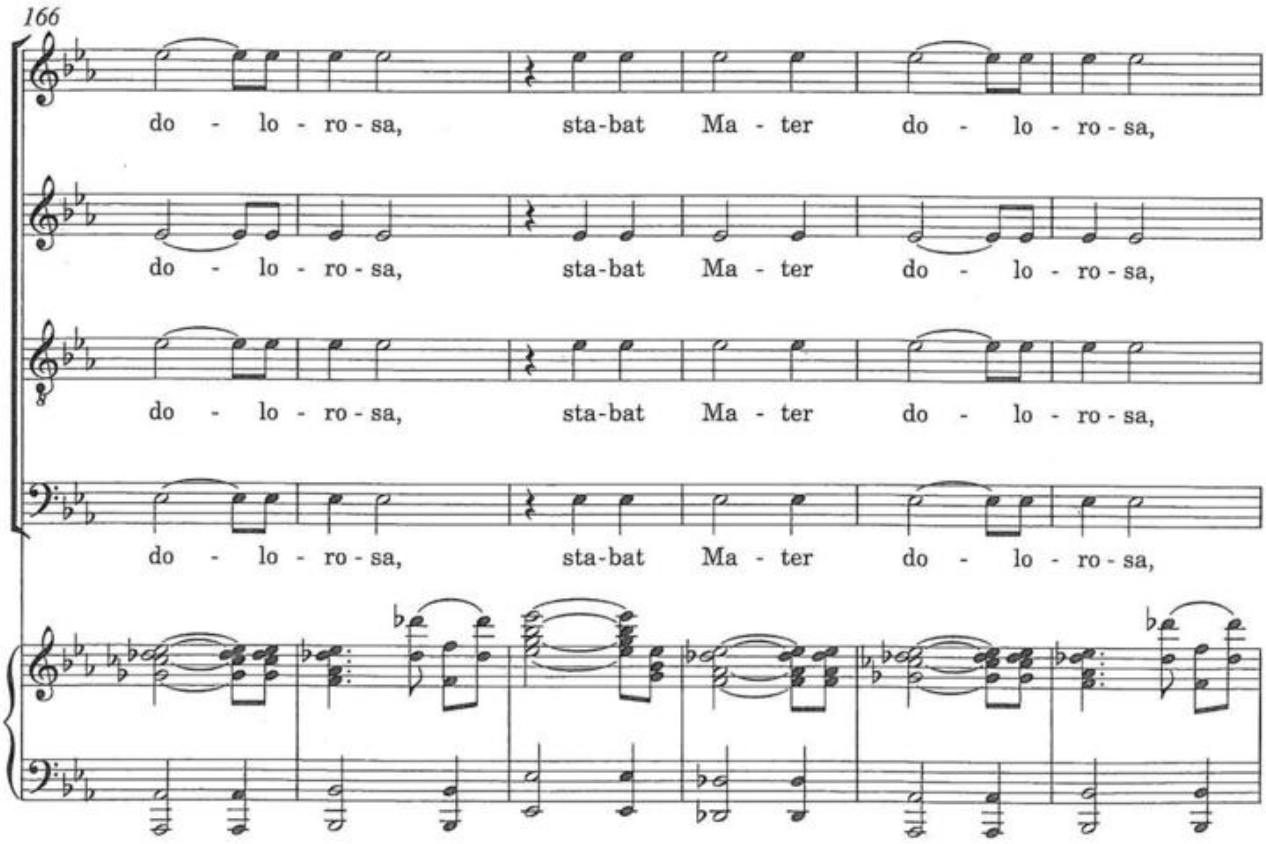

140

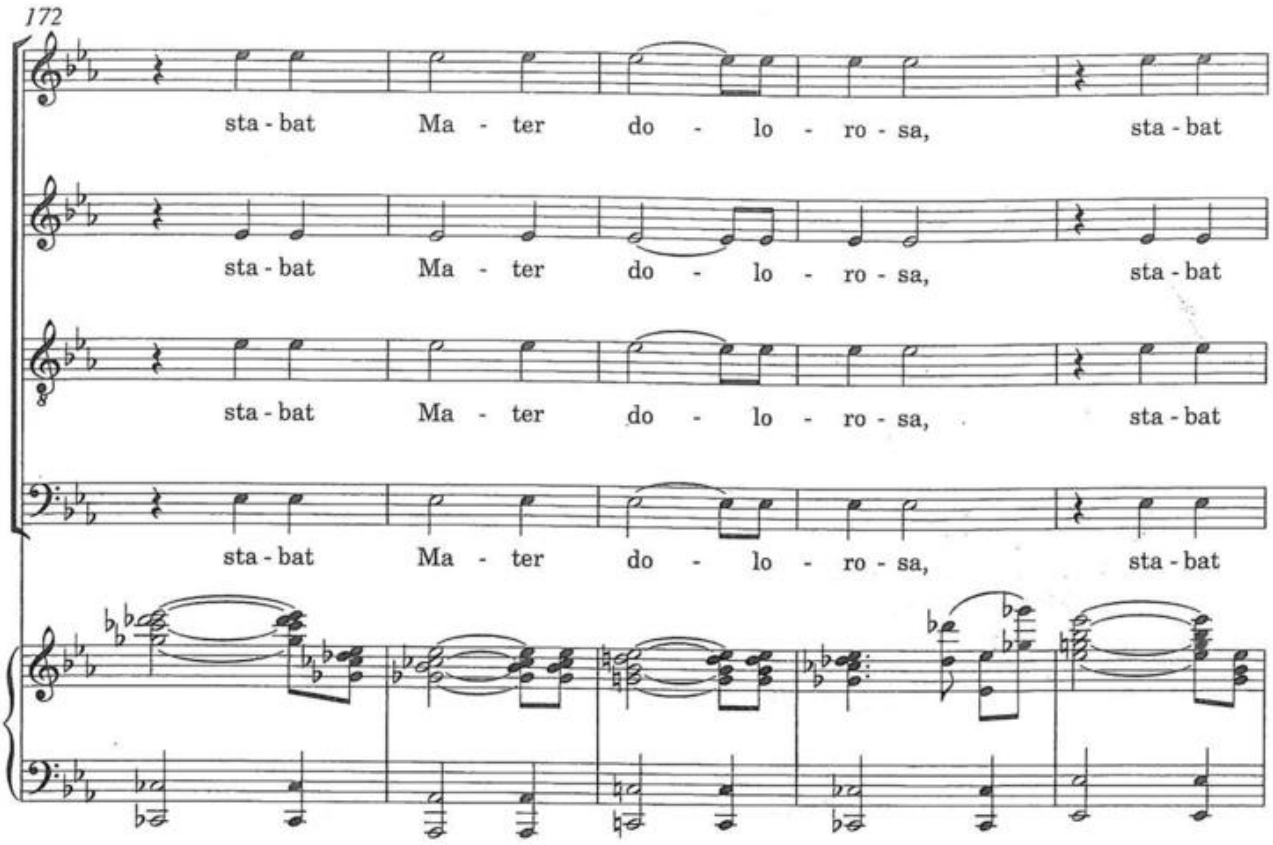

H
144
mp
Sta - bat Ma - ter do - lo - ro - sa jux - ta cru - cem la - cri - mo - sa,
mp
Sta - bat Ma - ter do - lo - ro - sa jux - ta cru - cem la - cri - mo - sa,
mp
Sta - bat Ma - ter do - lo - ro - sa jux - ta cru - cem la - cri - mo - sa,
mp
Sta - bat Ma - ter do - lo - ro - sa jux - ta cru - cem la - cri - mo - sa,
H
148
dum pen - de - bat Fi - li - us.
dum pen - de - bat Fi - li - us.
dum pen - de - bat Fi - li - us.
dum pen - de - bat Fi - li - us.

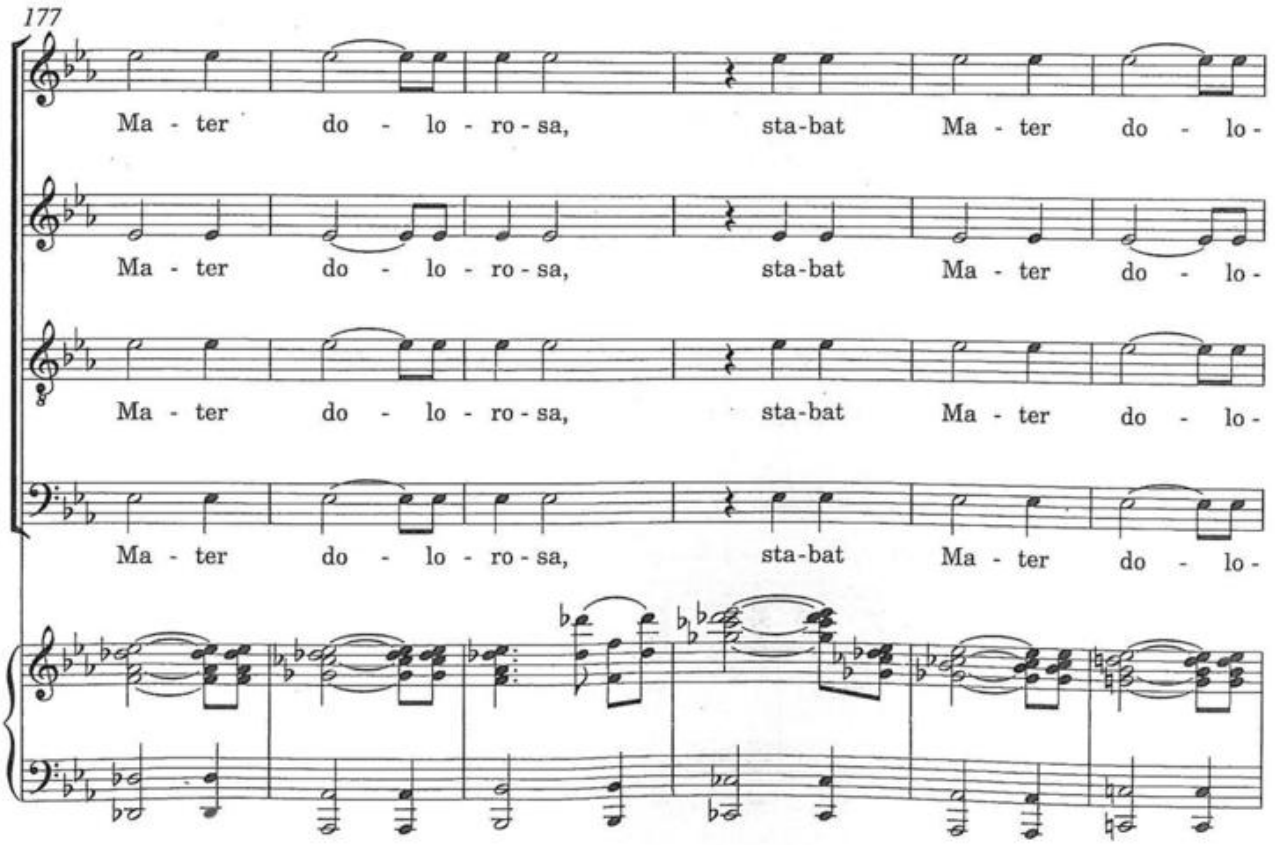

152
Cu - jus a - ni-mam ge - men - tem, con - tri-sta-tam et do - len - tem,
Cu - jus a - ni-mam ge - men - tem, con - tri sta-tam et do - len - tem,
Cu - jus a - ni-mam ge - men - tem, con - tri sta-tam et do - len - tem,
Cu - jus a - ni-mam ge - men - tem, con - tri sta-tam et do - len - tem,

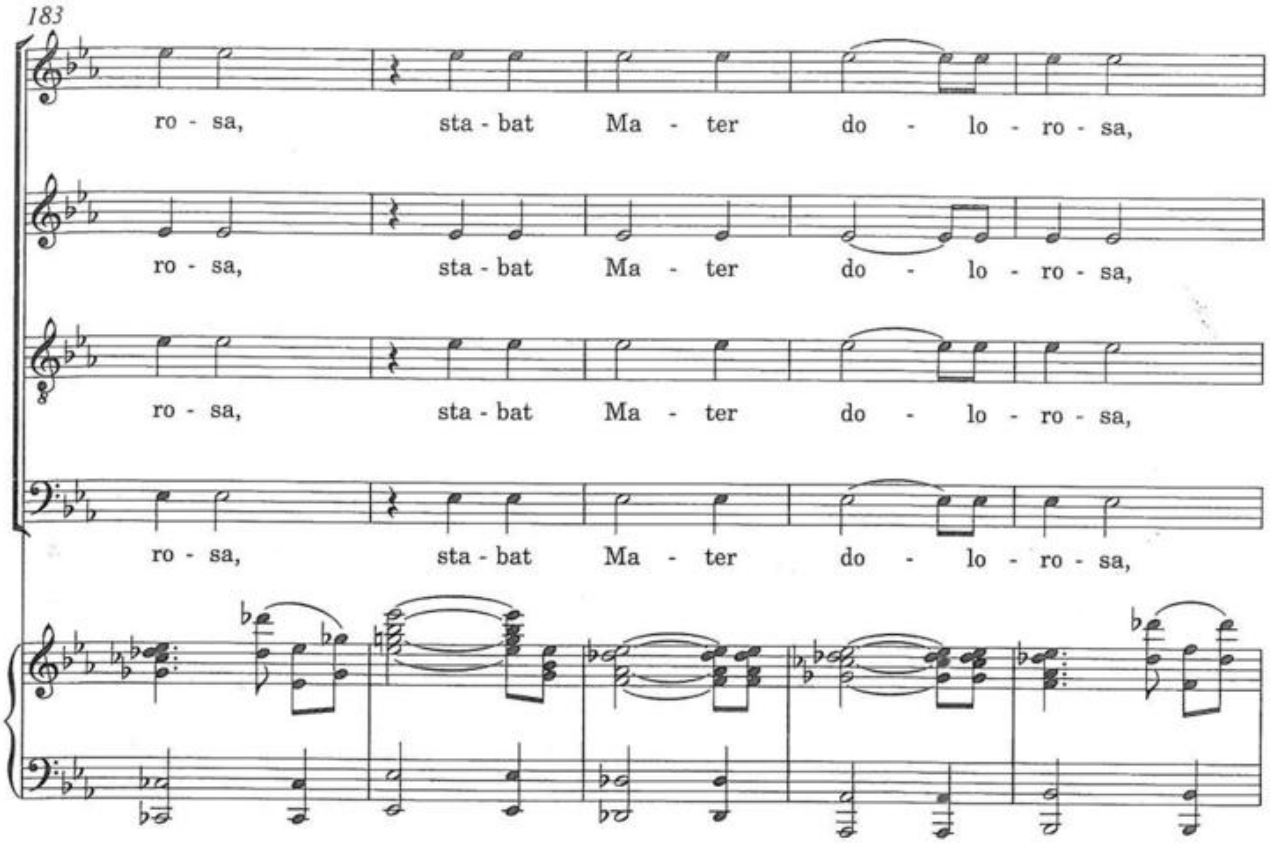

156
cresc
per-tran-si-vit gla-di - us, per-tran-si-vit gla-di - us, gla-di-
cresc
per-tran-si-vit gla-di - us, per-tran-si-vit gla-di - us, gla-di-
cresc
per-tran-si-vit gla-di - us, per-tran-si-vit gla-di - us, gla-di-
cresc
per-tran-si-vit gla-di - us, per-tran-si-vit gla-di - us, gla-di-
cresc

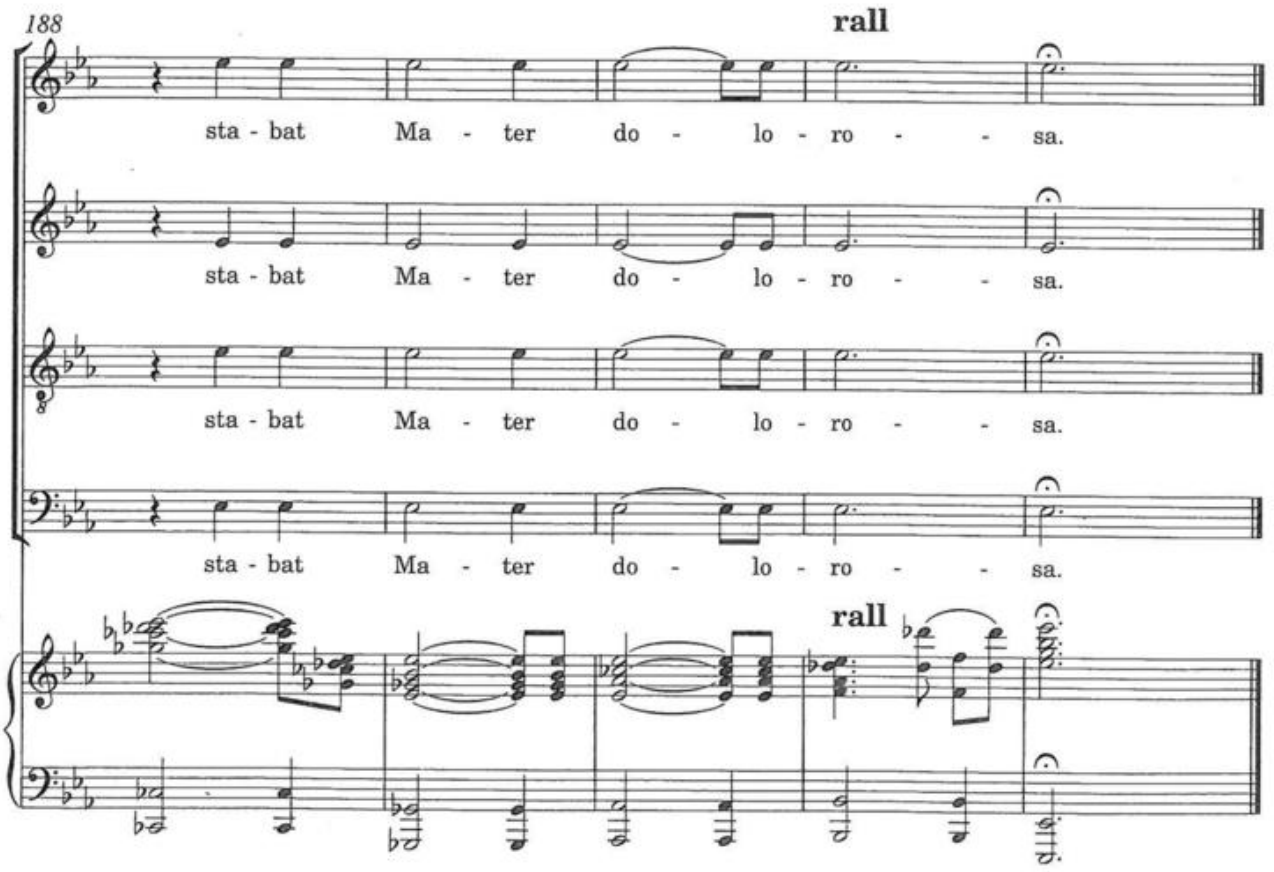

160
I
mf
us.
Sta-bat Ma - ter
mf
us.
Sta-bat Ma - ter
mf
us.
Sta-bat Ma - ter
mf
us.
Sta-bat Ma - ter
I
mf


166
do - lo - ro - sa, sta-bat Ma - ter do - lo - ro - sa,
do - lo - ro - sa, sta-bat Ma - ter do - lo - ro - sa,
do - lo - ro - sa, sta-bat Ma - ter do - lo - ro - sa,
do - lo - ro - sa, sta-bat Ma - ter do - lo - ro - sa,

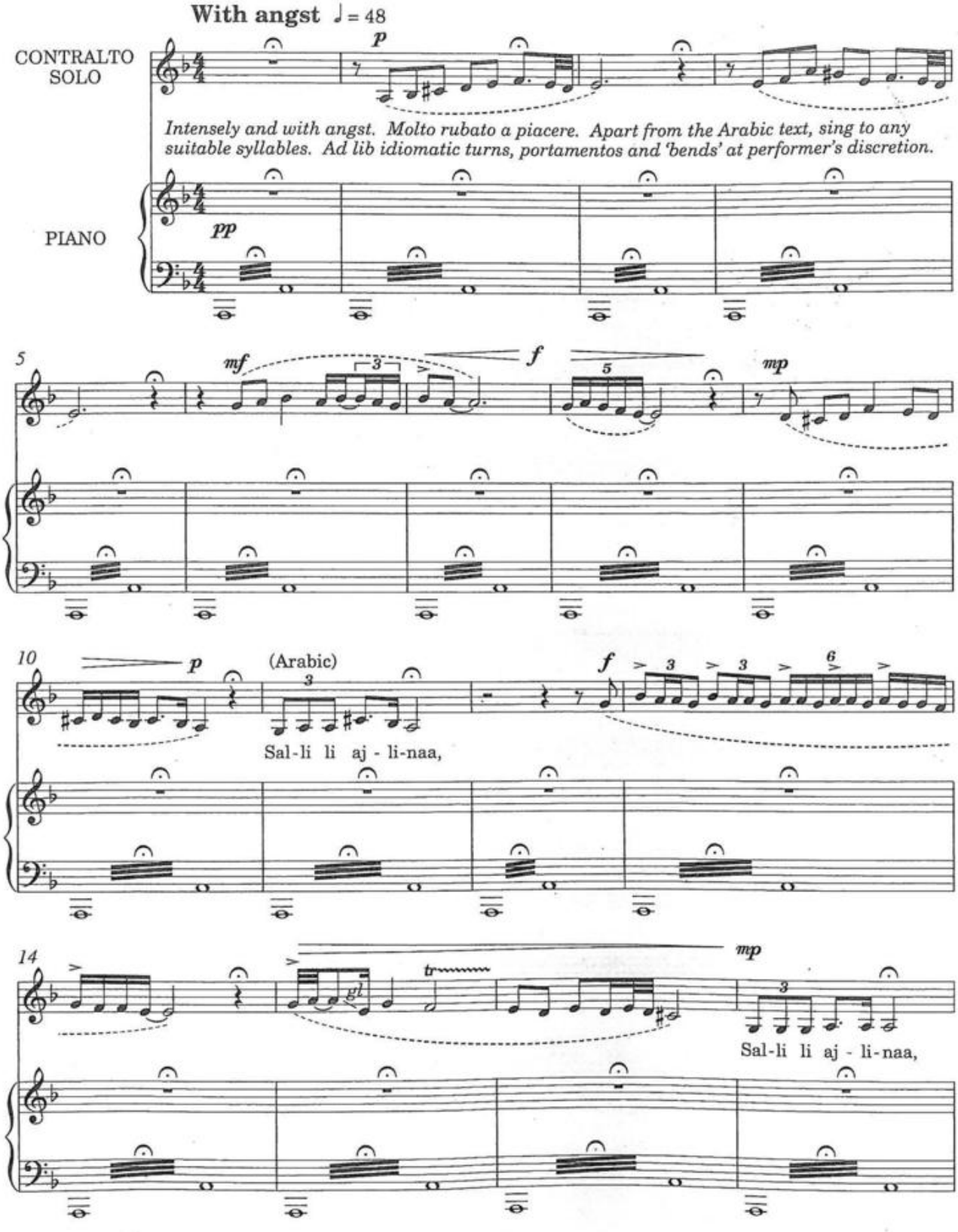

172
sta - bat Ma - ter do - lo - ro - sa, sta - bat
sta - bat Ma - ter do - lo - ro - sa, sta - bat
sta - bat Ma - ter do - lo - ro - sa, sta - bat
sta - bat Ma - ter do - lo - ro - sa, sta - bat

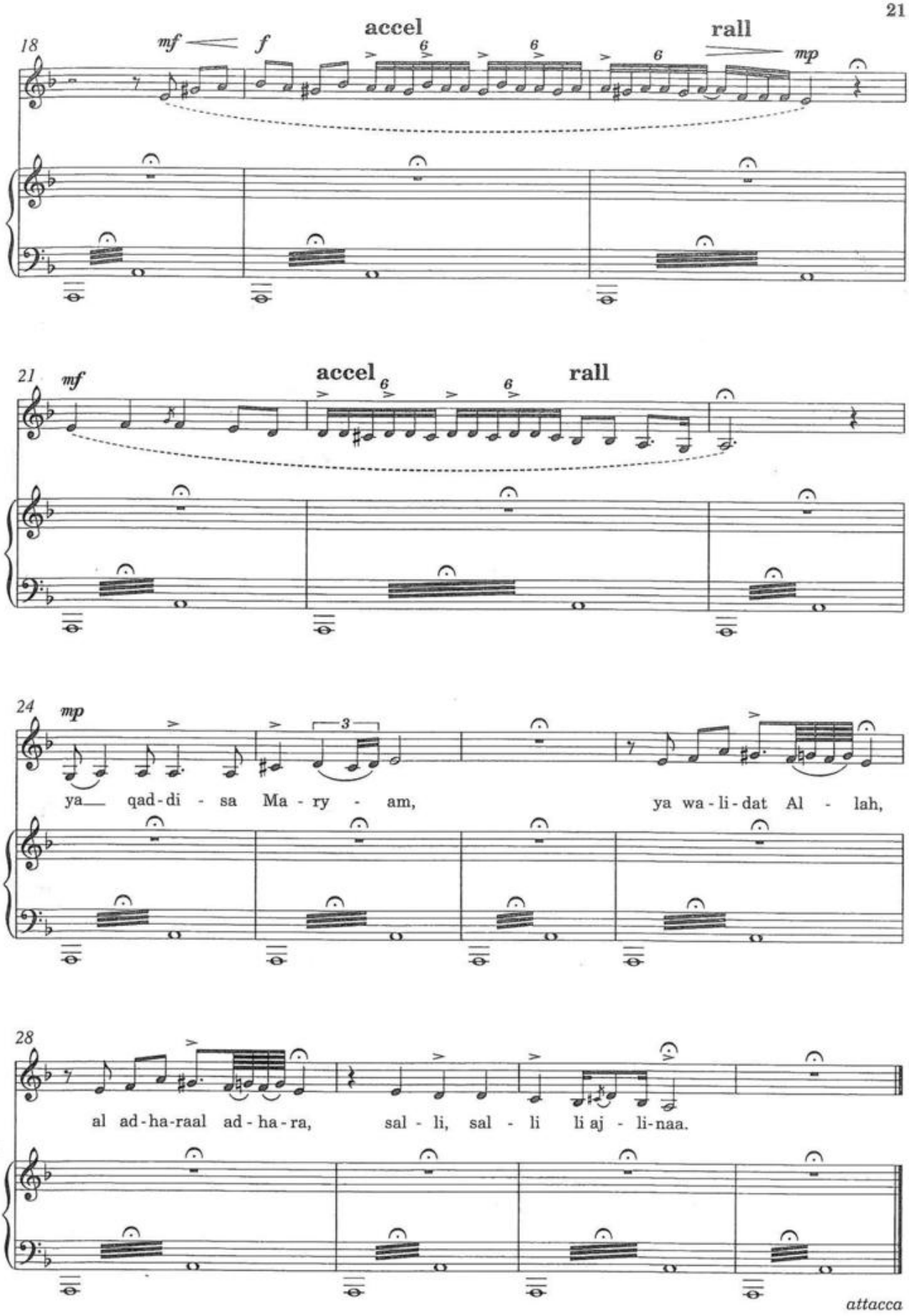

177
Ma - ter do - lo - ro - sa, sta-bat Ma - ter do - lo -
Ma - ter do - lo - ro - sa, sta-bat Ma - ter do - lo -
Ma - ter do - lo - ro - sa, sta-bat Ma - ter do - lo -
Ma - ter do - lo - ro - sa, sta-bat Ma - ter do - lo -


183
ro - sa, sta - bat Ma - ter do - lo - ro - sa,
ro - sa, sta - bat Ma - ter do - lo - ro - sa,
ro - sa, sta - bat Ma - ter do - lo - ro - sa,
ro - sa, sta - bat Ma - ter do - lo - ro - sa,

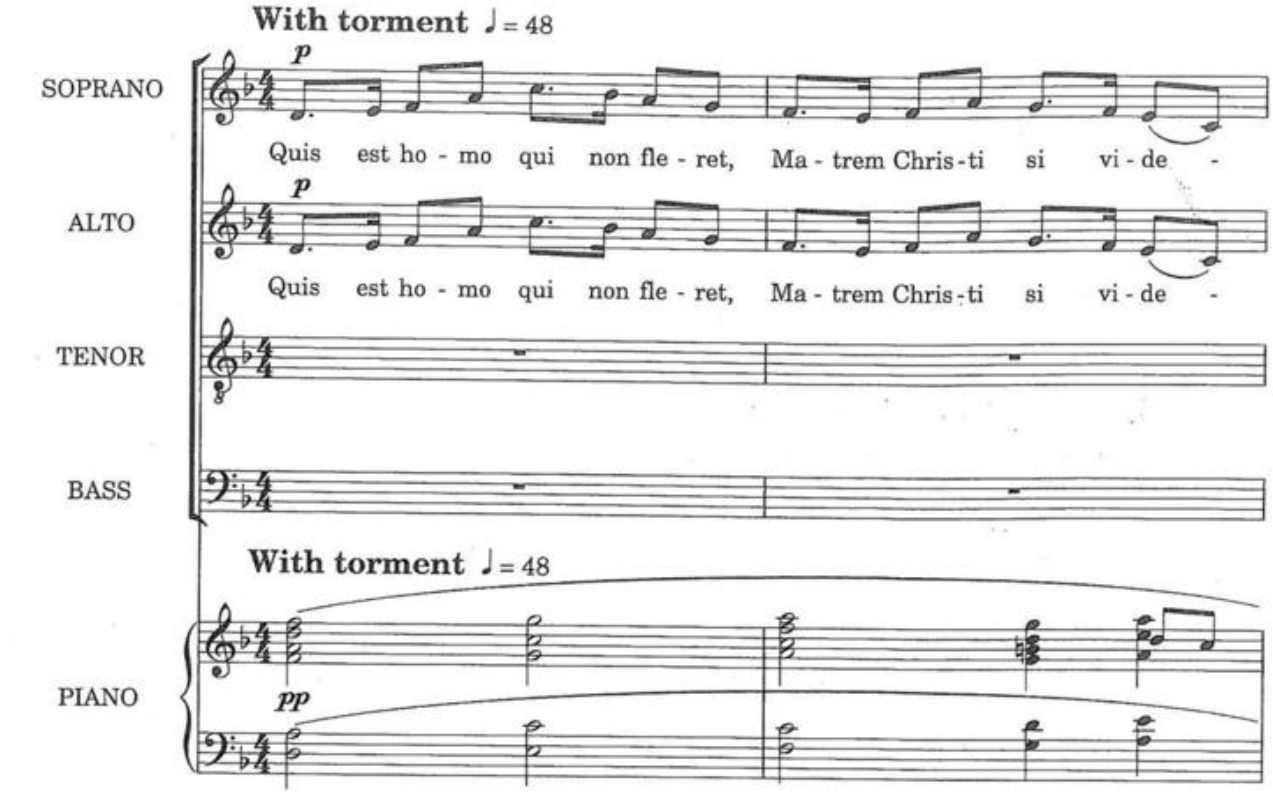

188
rall
sta - bat Ma - ter do - lo - ro - - sa.
sta - bat Ma - ter do - lo - ro - - sa.
sta - bat Ma - ter do - lo - ro - - sa.
sta - bat Ma - ter do - lo - ro - - sa.
rall

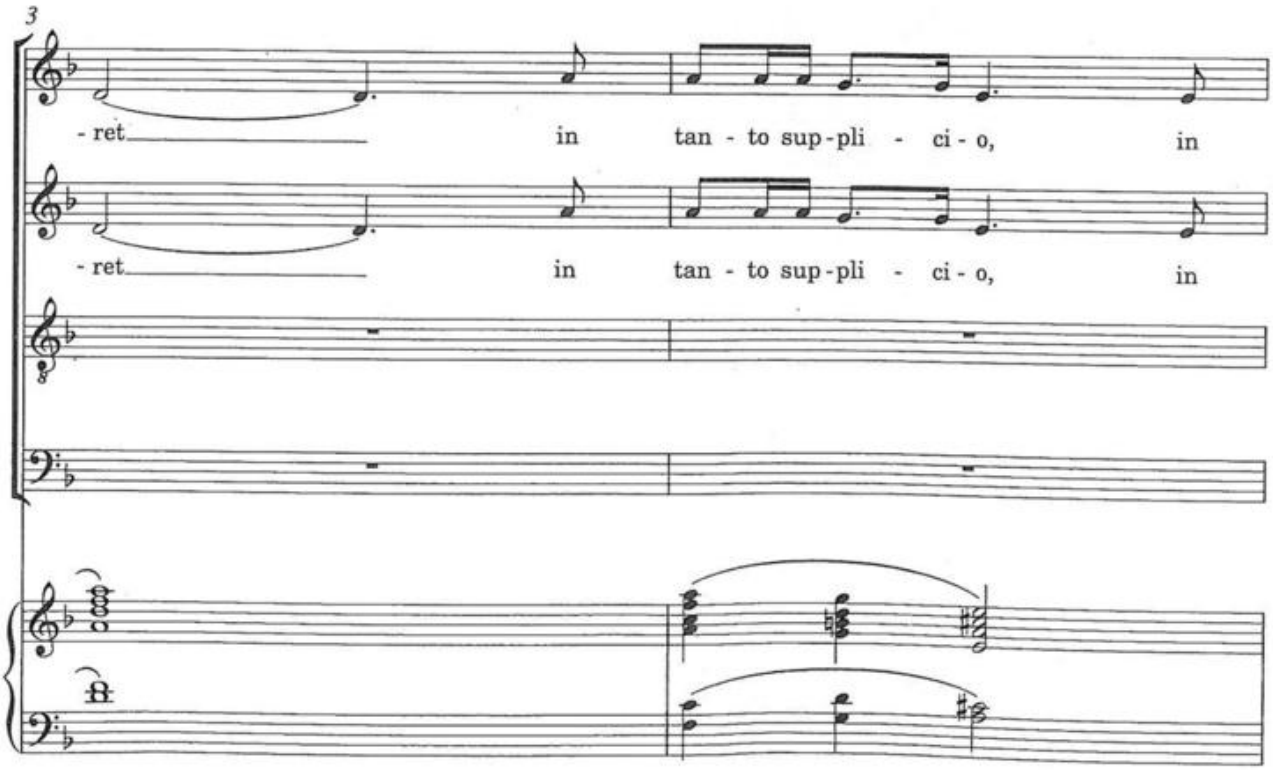
2. Incantation

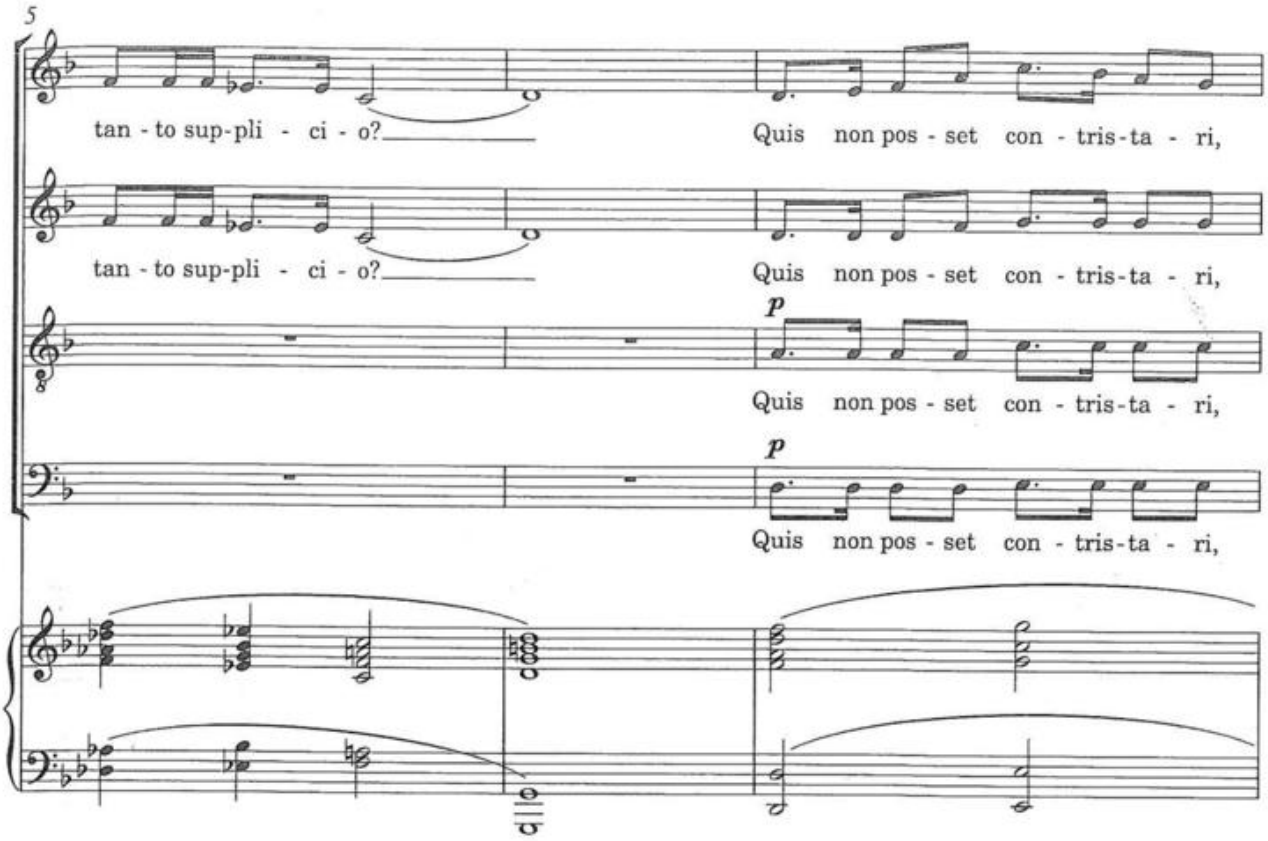


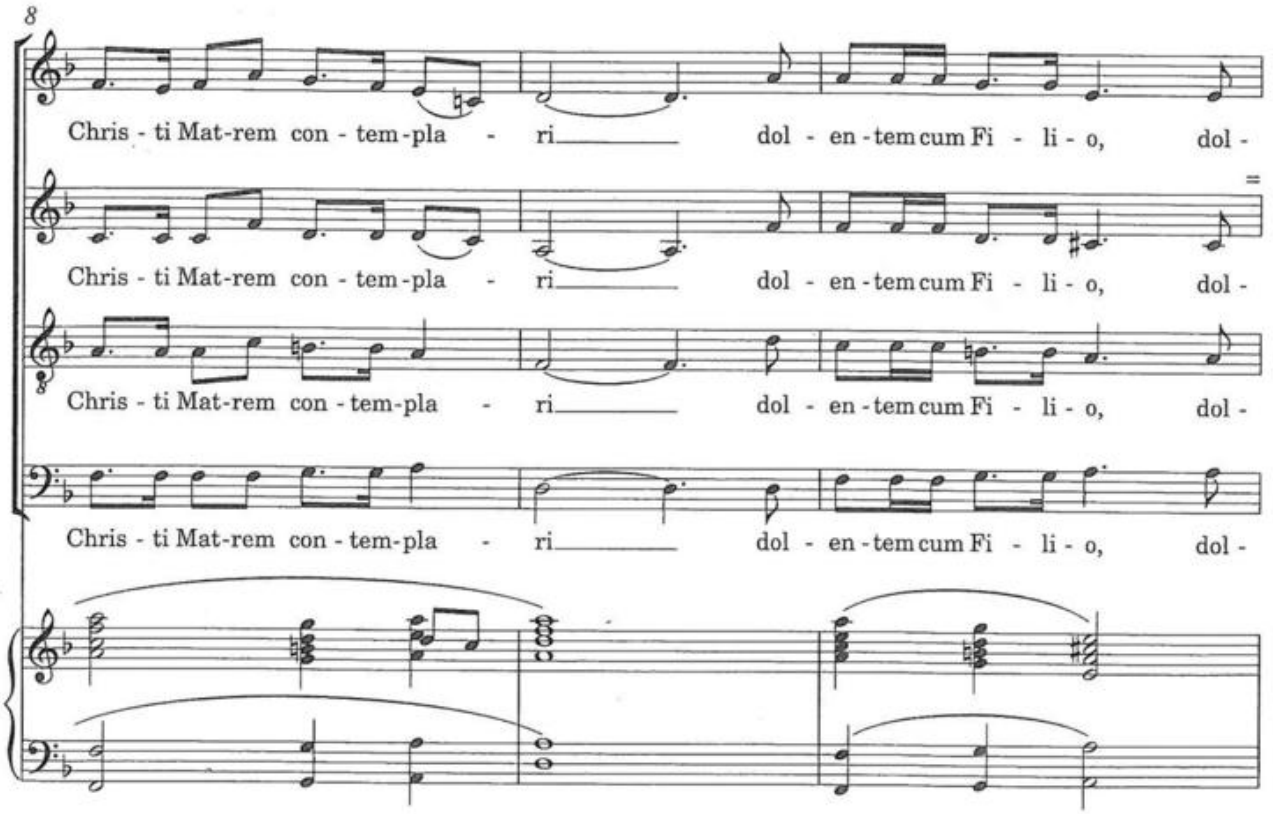

18
mf
f
accel
rall
mp
21
mf
accel
rall
24
mp
ya qad-di-sa Ma-ry-am,
ya wa-li-dat Al-lah,
28
al ad-ha-raal ad-ha-ra,
sal-li, sal-li li aj-li-naa.
attacca

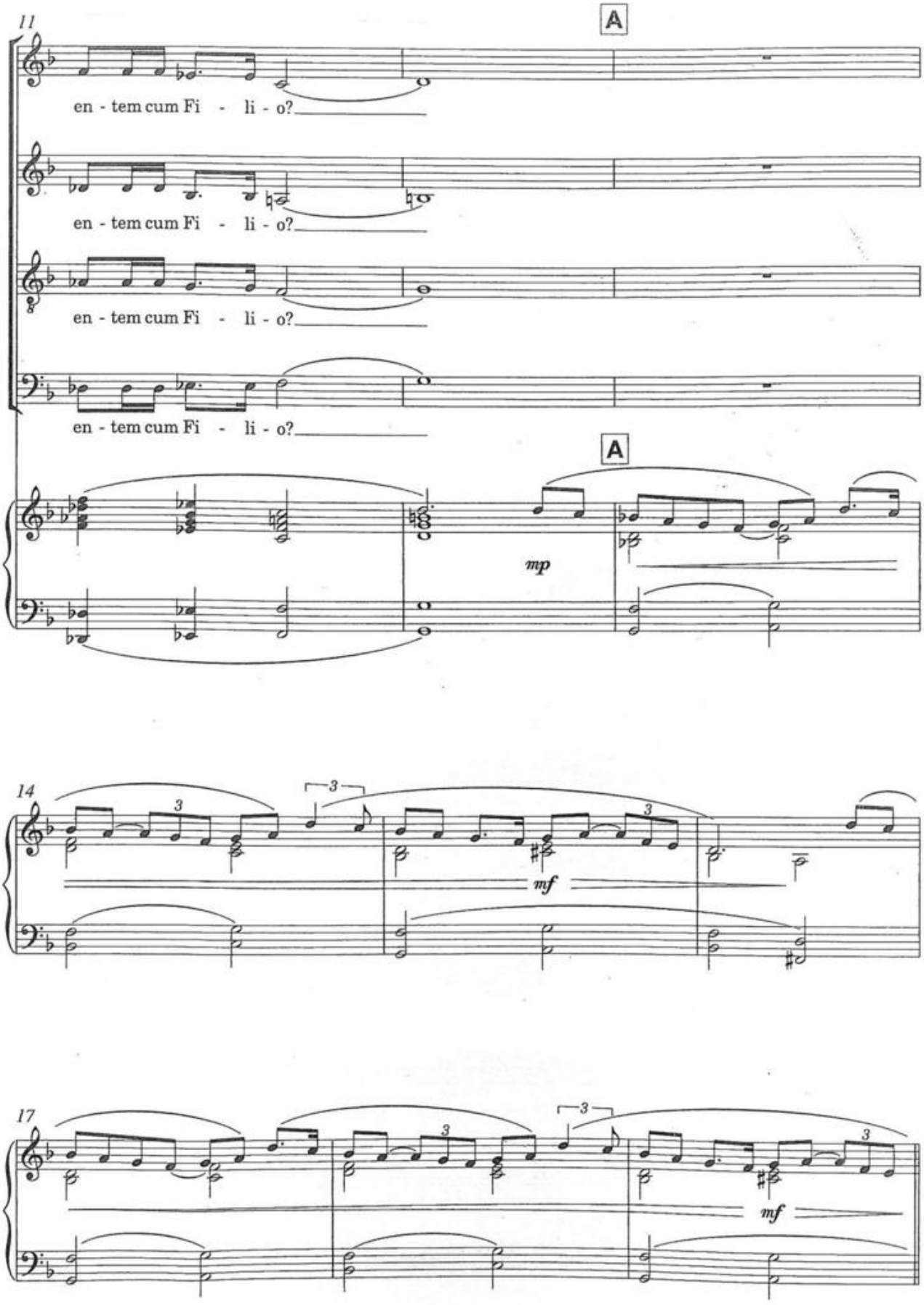
3. Vidit Jesum in tormentis

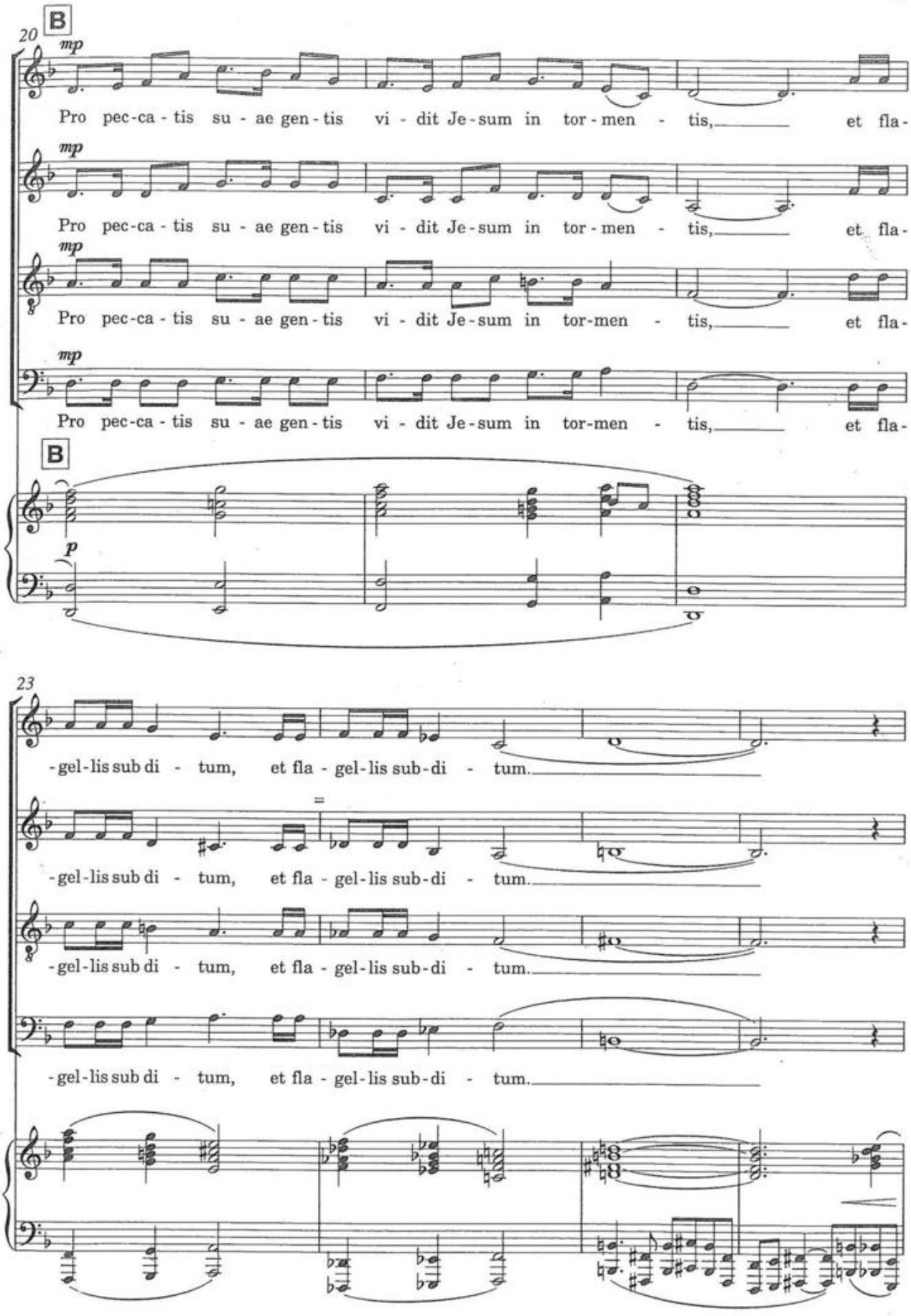


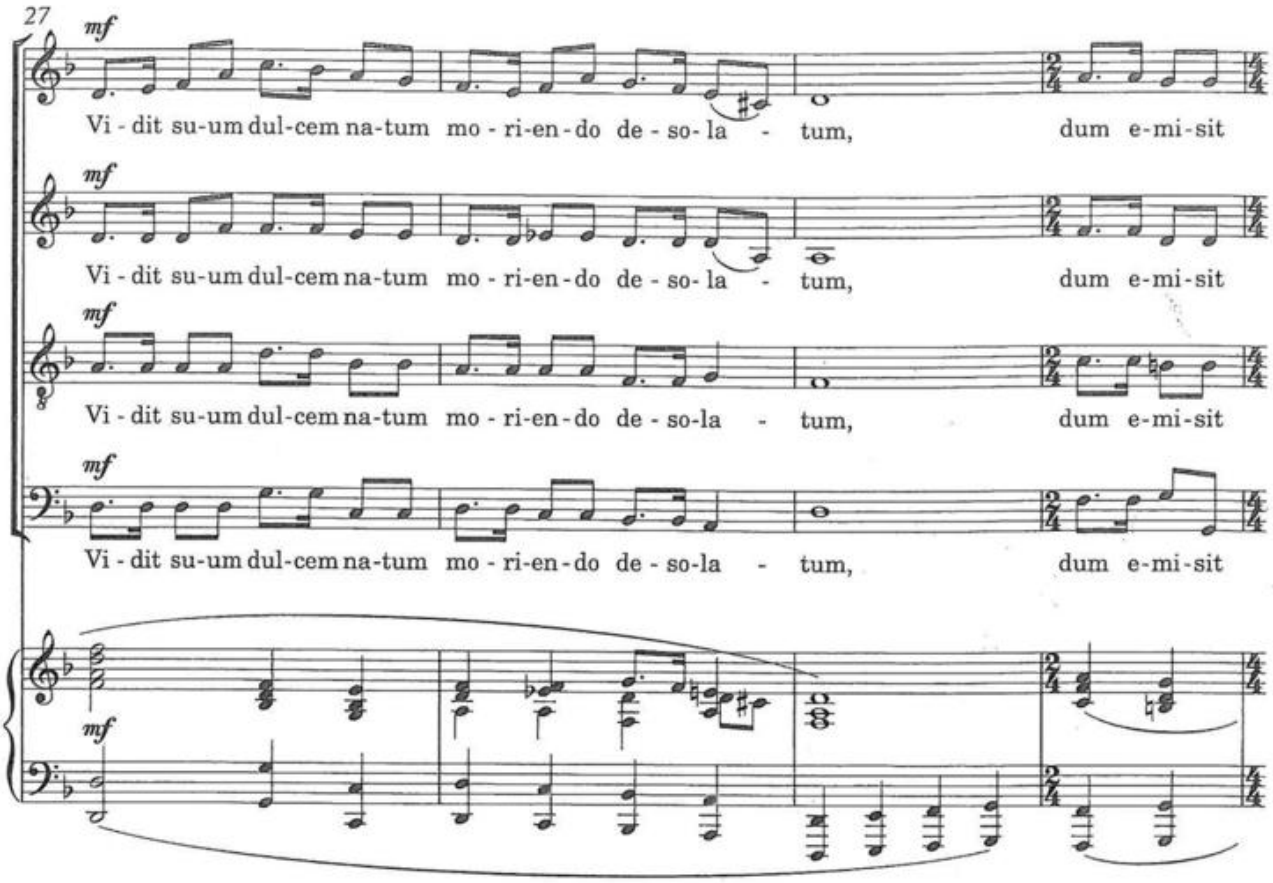


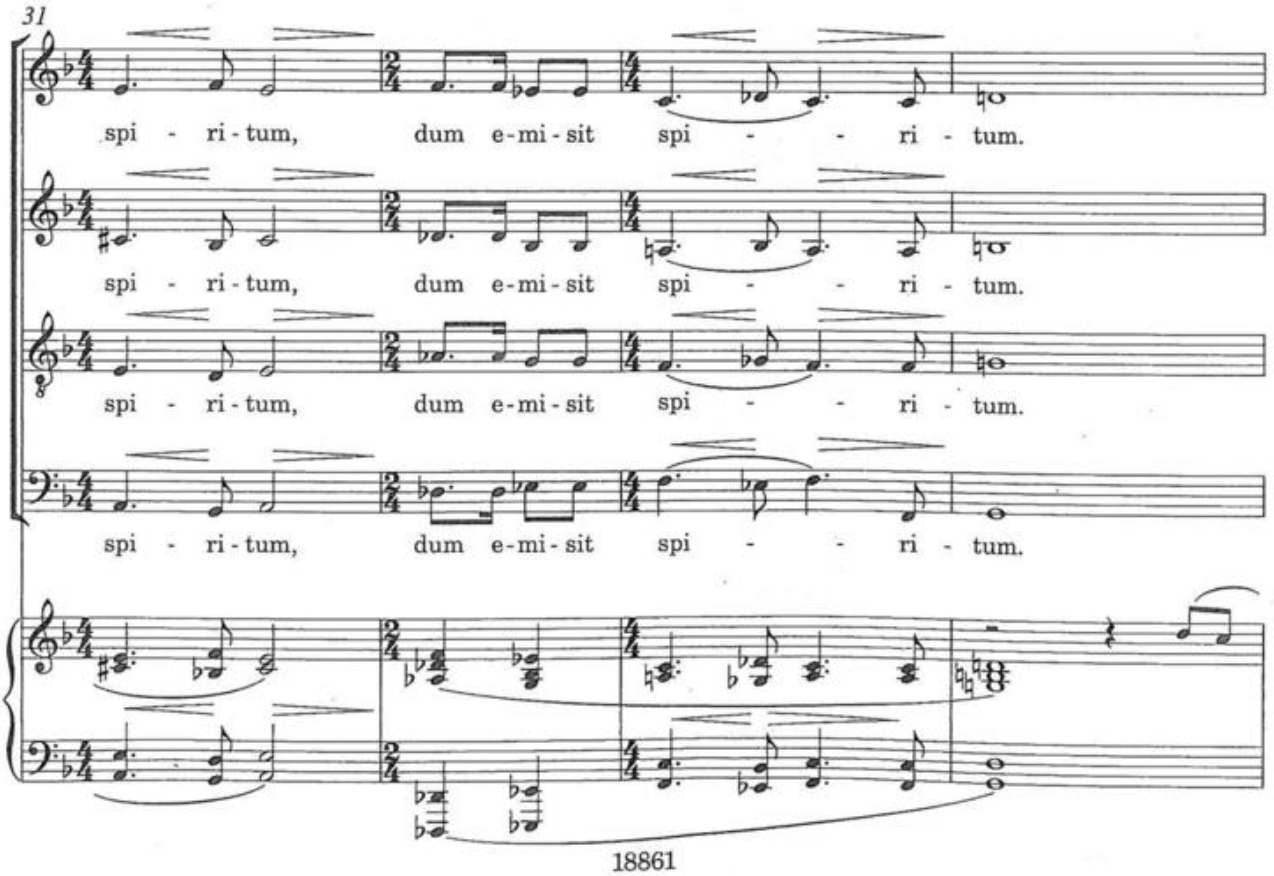

5
tan - to sup-pli - ci - o?
Quis non pos - set con - tris-ta - ri,
tan - to sup-pli - ci - o?
Quis non pos - set con - tris-ta - ri,
p
Quis non pos - set con - tris-ta - ri,
p
Quis non pos - set con - tris-ta - ri,

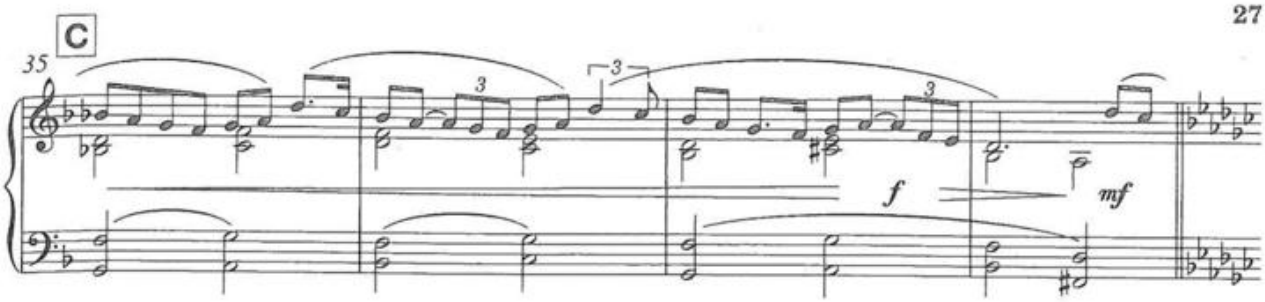

8
Chris - ti Mat-rem con - tem-pla - ri
dol - en - tem cum Fi - li - o, dol -
Chris - ti Mat-rem con - tem-pla - ri
dol - en - tem cum Fi - li - o, dol -
Chris - ti Mat-rem con - tem-pla - ri
dol - en - tem cum Fi - li - o, dol -
Chris - ti Mat-rem con - tem-pla - ri
dol - en - tem cum Fi - li - o, dol -

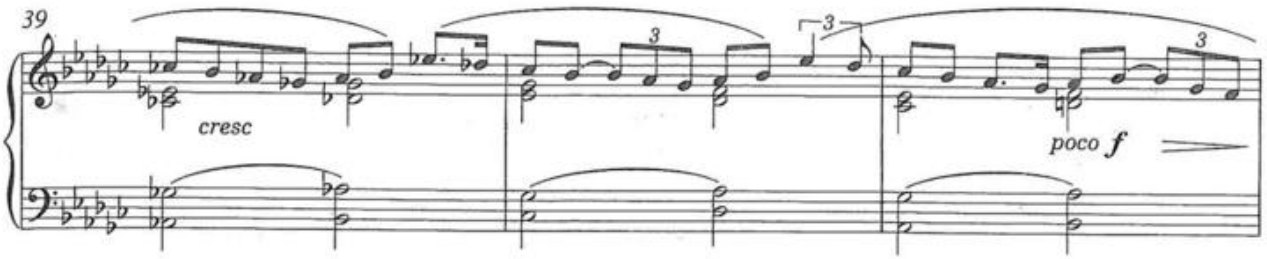

11
A
en - tem cum Fi - li - o?
en - tem cum Fi - li - o?
en - tem cum Fi - li - o?
en - tem cum Fi - li - o?
A
mp
14
3
3
3
mf
17
3
3
3
mf

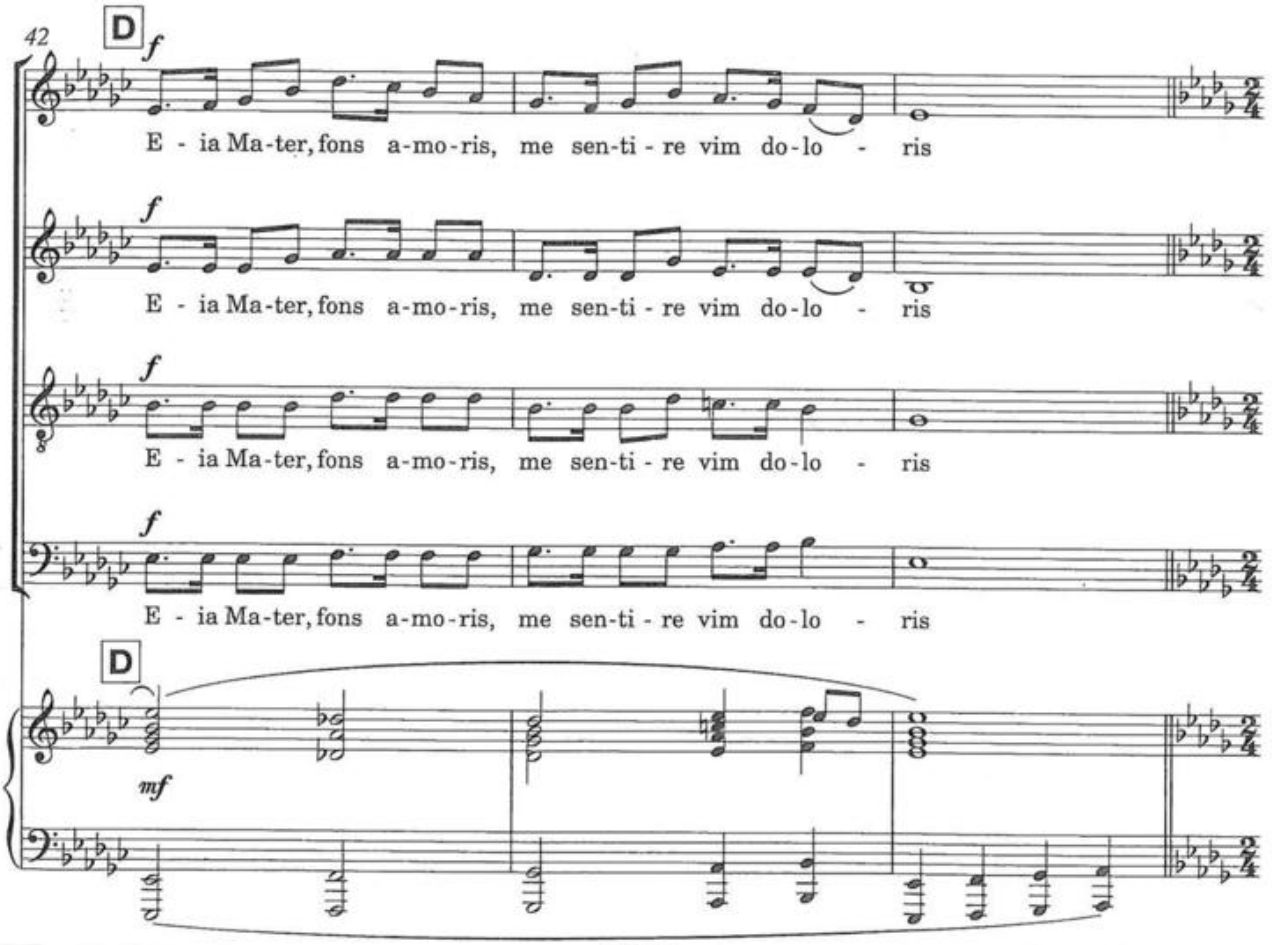

20
B
mp
Pro pec-ca-tis su-ae gen-tis vi-dit Je-sum in tor-men-tis, et fla-
Pro pec-ca-tis su-ae gen-tis vi-dit Je-sum in tor-men-tis, et fla-
Pro pec-ca-tis su-ae gen-tis vi-dit Je-sum in tor-men-tis, et fla-
Pro pec-ca-tis su-ae gen-tis vi-dit Je-sum in tor-men-tis, et fla-
B
p
23
-gel-lis sub di-tum, et fla-gel-lis sub-di-tum.
-gel-lis sub di-tum, et fla-gel-lis sub-di-tum.
-gel-lis sub di-tum, et fla-gel-lis sub-di-tum.
-gel-lis sub di-tum, et fla-gel-lis sub-di-tum.

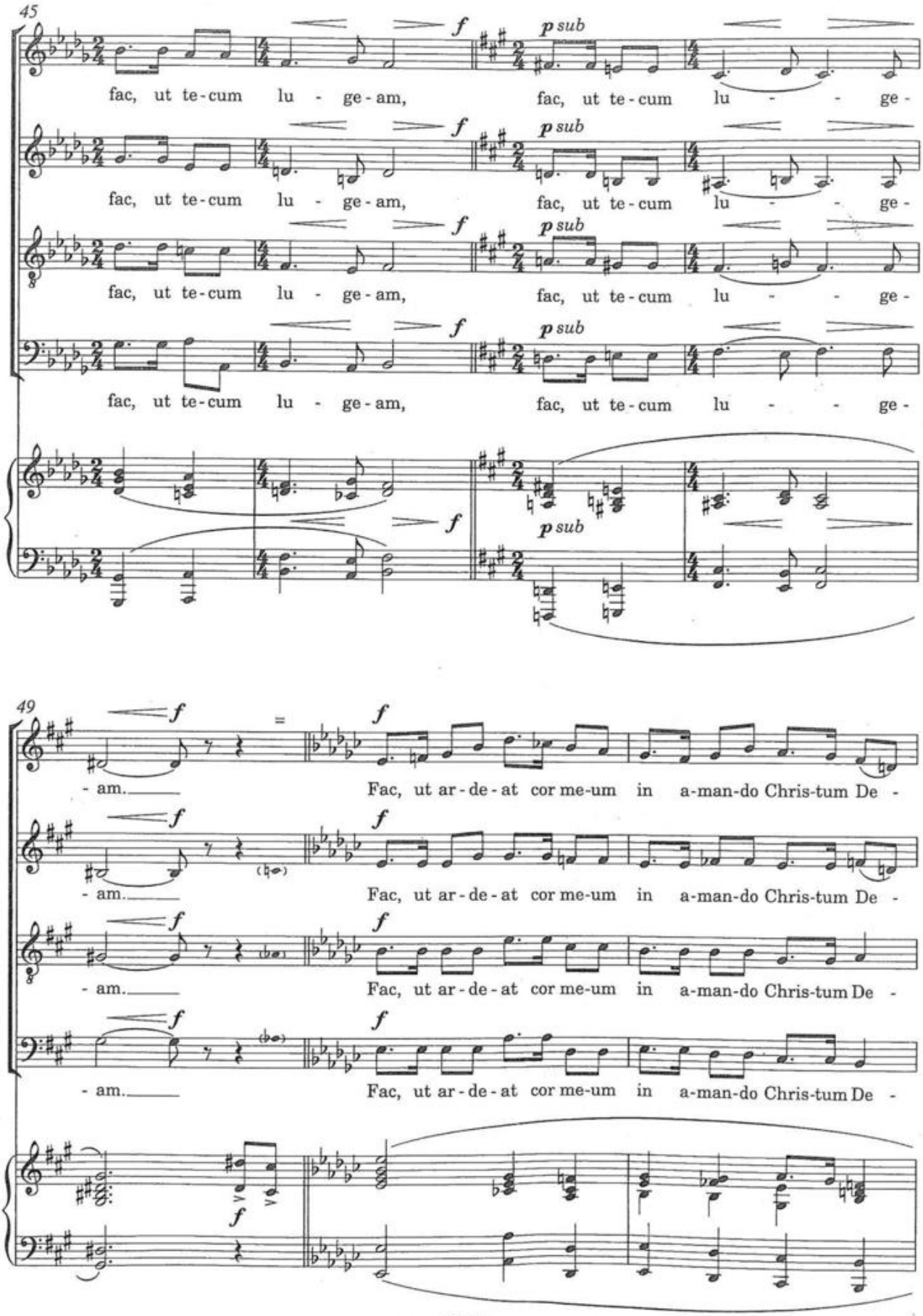

27
mf
Vi - dit su-um dul-cem na-tum mo - ri-en-do de - so- la - tum, dum e-mi-sit
mf
Vi - dit su-um dul-cem na-tum mo - ri-en-do de - so- la - tum, dum e-mi-sit
mf
Vi - dit su-um dul-cem na-tum mo - ri-en-do de - so-la - tum, dum e-mi-sit
mf
Vi - dit su-um dul-cem na-tum mo - ri-en-do de - so-la - tum, dum e-mi-sit
mf

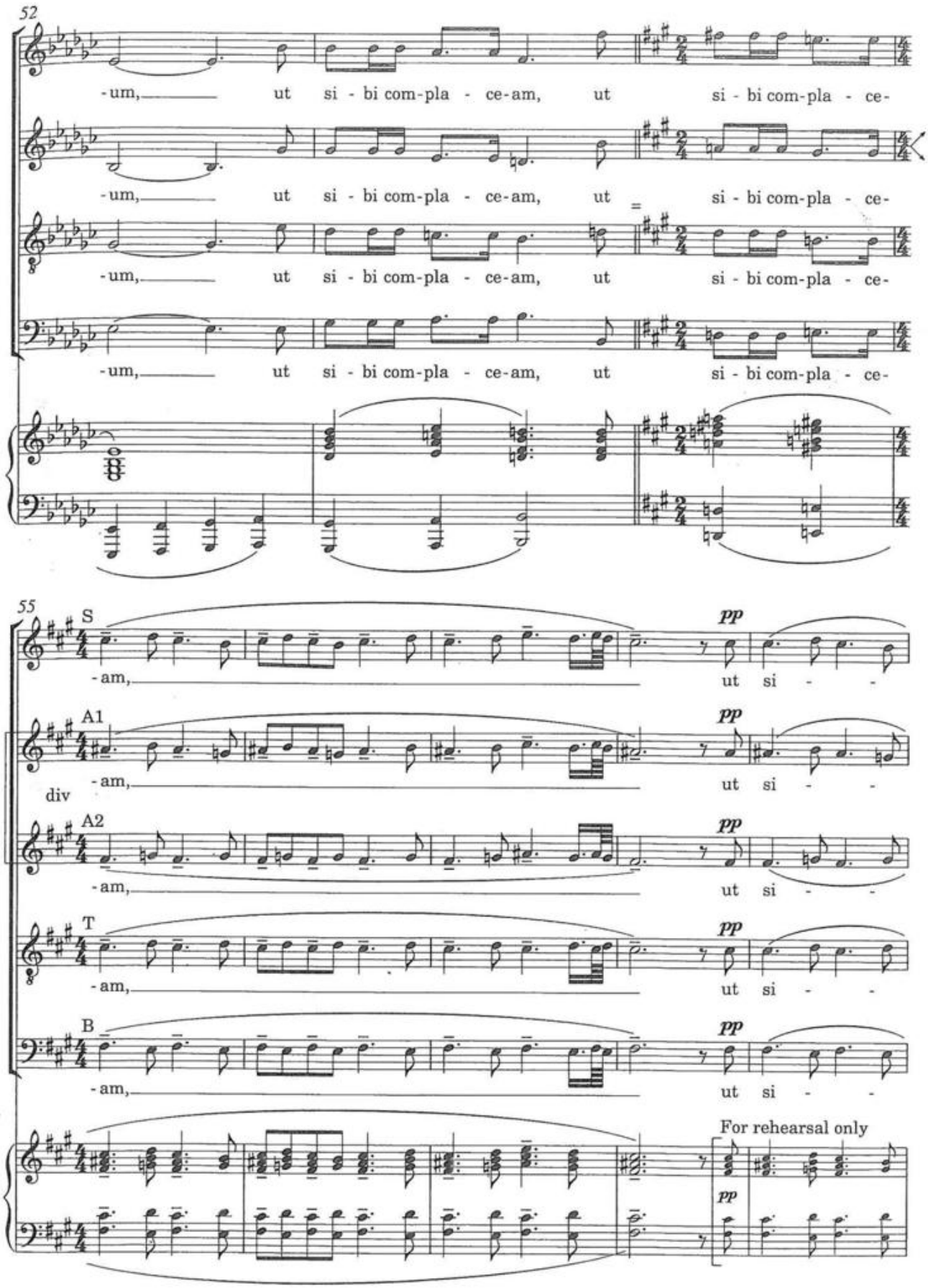

31
spi - ri - tum, dum e-mi - sit spi - - ri - tum.
spi - ri - tum, dum e-mi - sit spi - - ri - tum.
spi - ri - tum, dum e-mi - sit spi - - ri - tum.
spi - ri - tum, dum e-mi - sit spi - - ri - tum.

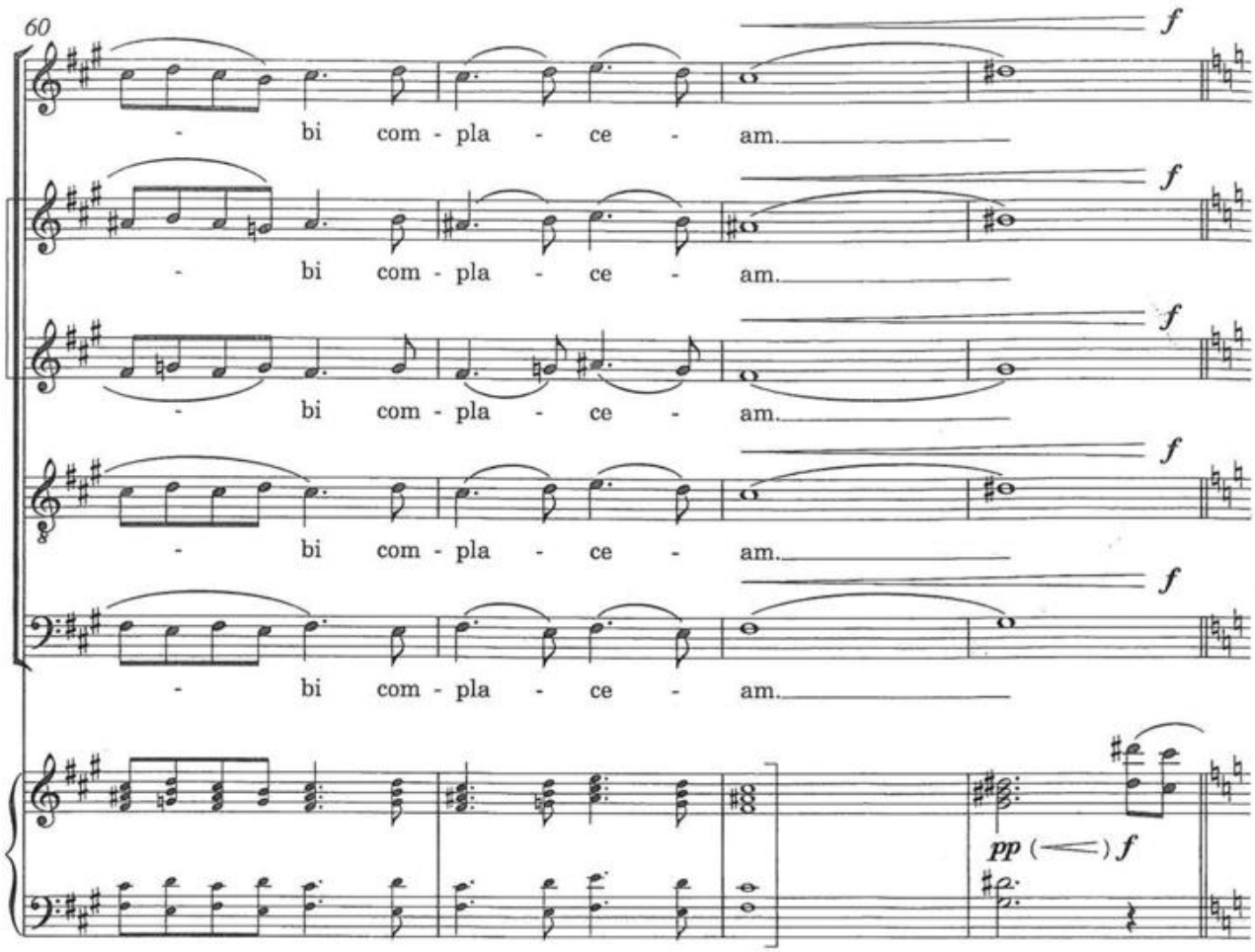

C
35
f
mf

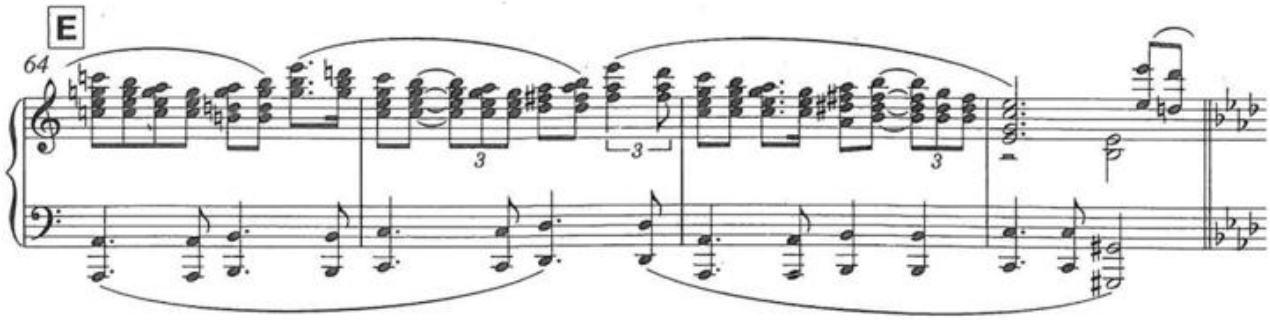

39
cresc
poco f

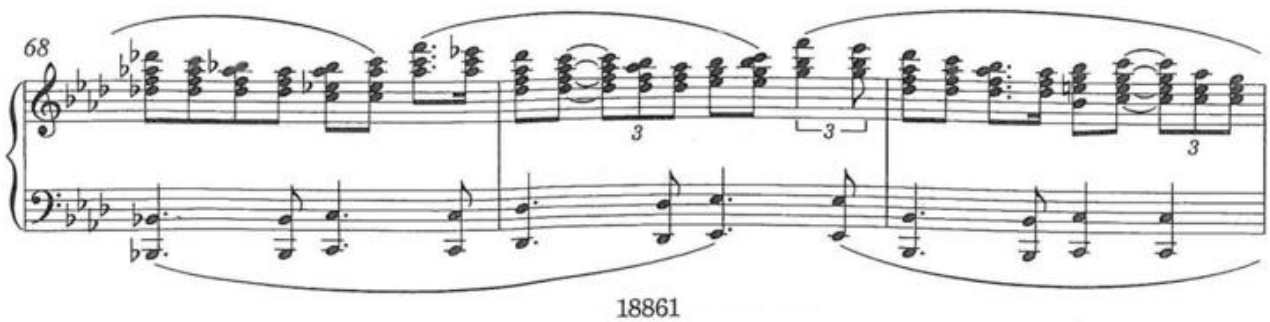

42
D
f
E - ia Ma-ter, fons a-mo-ris, me sen-ti - re vim do-lo - ris
E - ia Ma-ter, fons a-mo-ris, me sen-ti - re vim do-lo - ris
E - ia Ma-ter, fons a-mo-ris, me sen-ti - re vim do-lo - ris
E - ia Ma-ter, fons a-mo-ris, me sen-ti - re vim do-lo - ris
D
mf

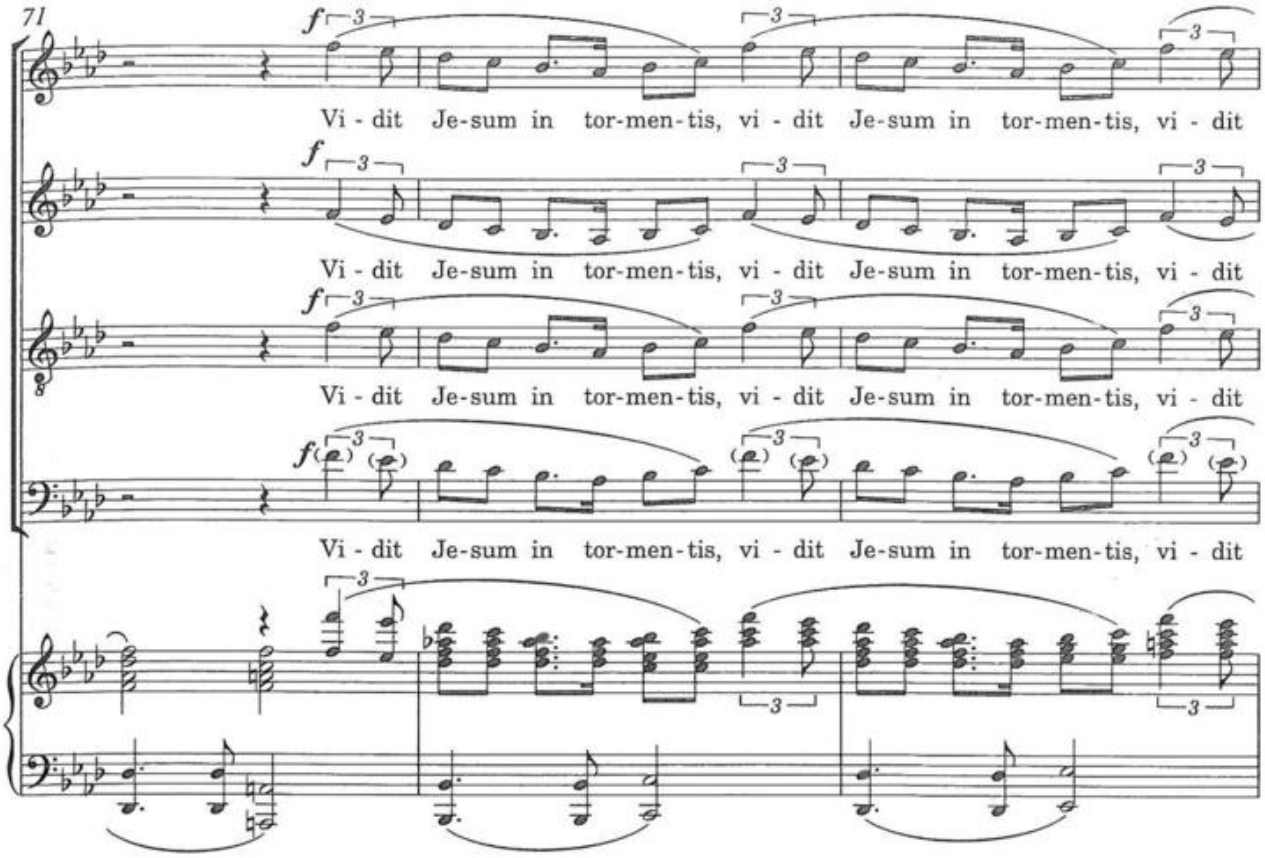

45
f
p sub
fac, ut te-cum lu - ge-am,
fac, ut te-cum lu - - ge-
49
- am.
Fac, ut ar-de-at cor me-um in a-man-do Chris-tum De -

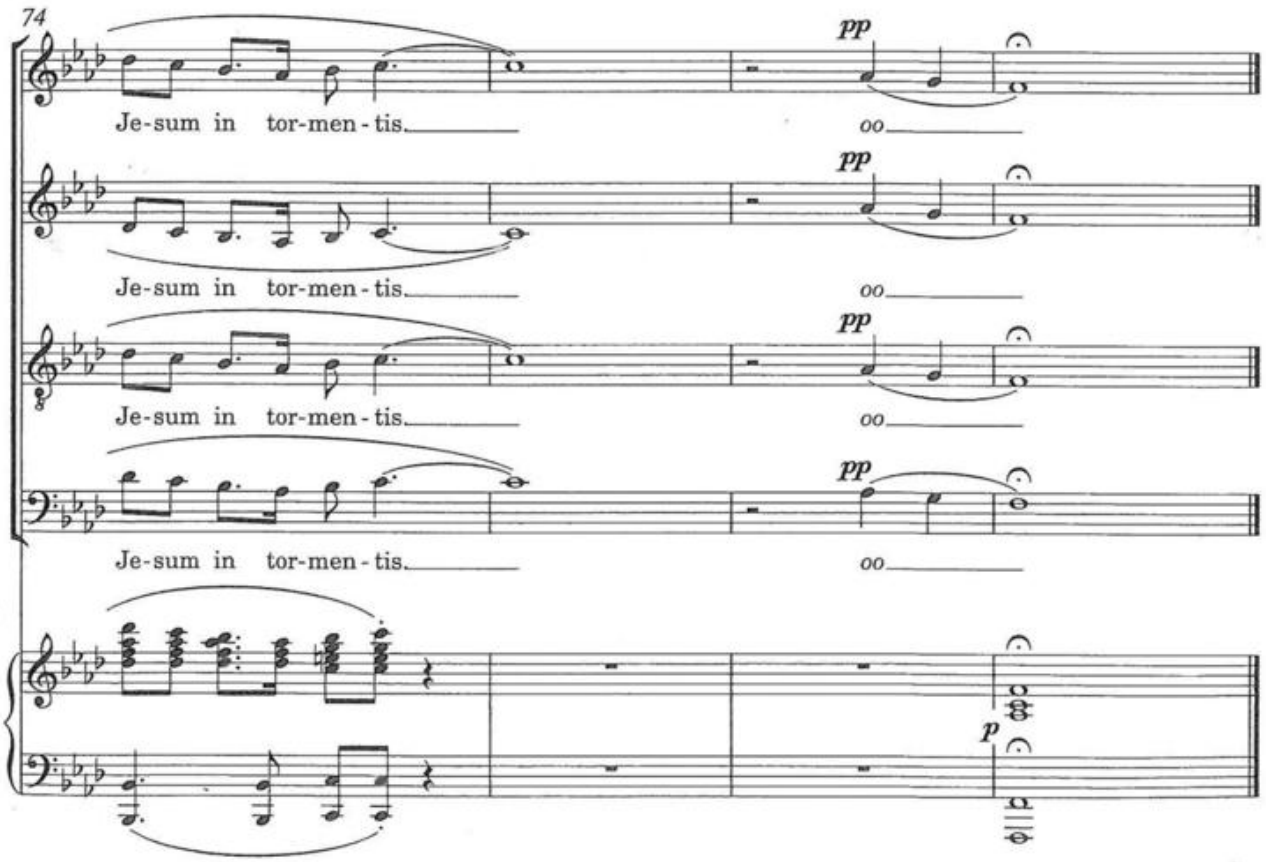

52
-um, ut si - bi com-pla - ce-am, ut si - bi com-pla - ce-
-um, ut si - bi com-pla - ce-am, ut si - bi com-pla - ce-
-um, ut si - bi com-pla - ce-am, ut si - bi com-pla - ce-
-um, ut si - bi com-pla - ce-am, ut si - bi com-pla - ce-
55
S
-am, ut si - -
pp
A1
div
-am, ut si - -
A2
-am, ut si - -
T
-am, ut si - -
B
-am, ut si - -
For rehearsal only


60
f
- bi com - pla - ce - am.
f
- bi com - pla - ce - am.
f
- bi com - pla - ce - am.
f
- bi com - pla - ce - am.
f
- bi com - pla - ce - am.
pp (<) f


E
64
3
3
3

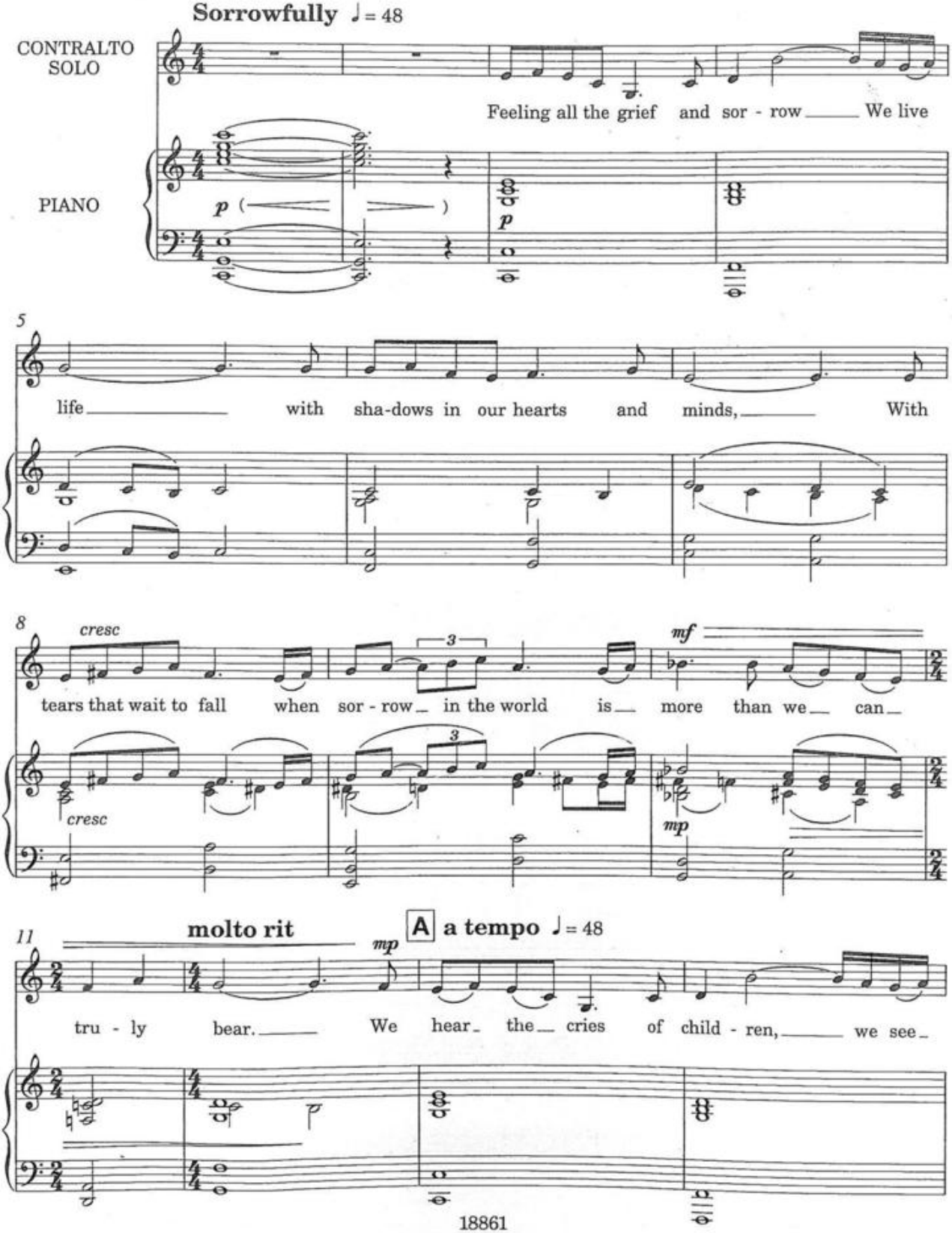

68
3
3
3

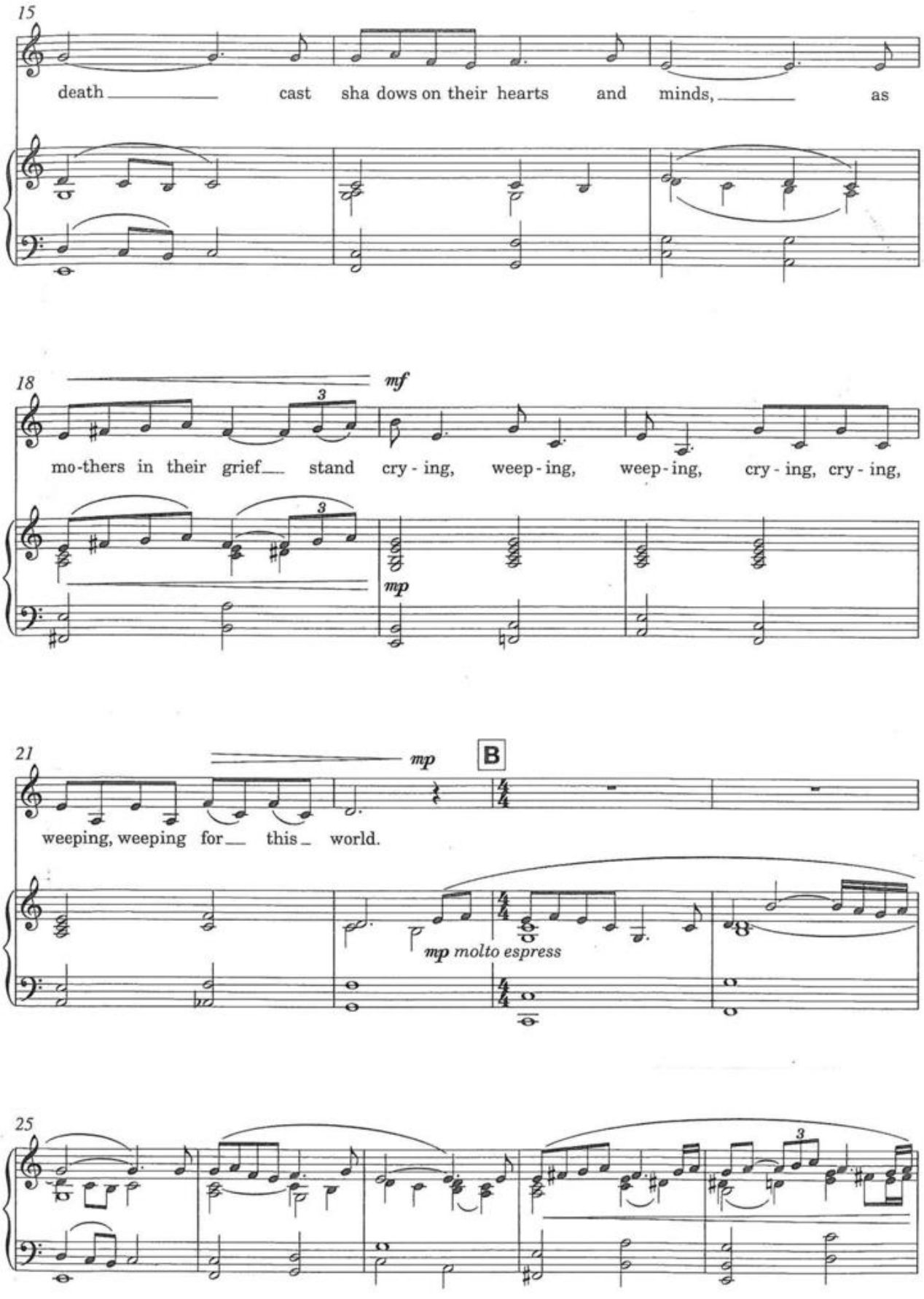

71
f
Vi - dit Je-sum in tor-men-tis, vi - dit Je-sum in tor-men-tis, vi - dit
Vi - dit Je-sum in tor-men-tis, vi - dit Je-sum in tor-men-tis, vi - dit
Vi - dit Je-sum in tor-men-tis, vi - dit Je-sum in tor-men-tis, vi - dit
Vi - dit Je-sum in tor-men-tis, vi - dit Je-sum in tor-men-tis, vi - dit

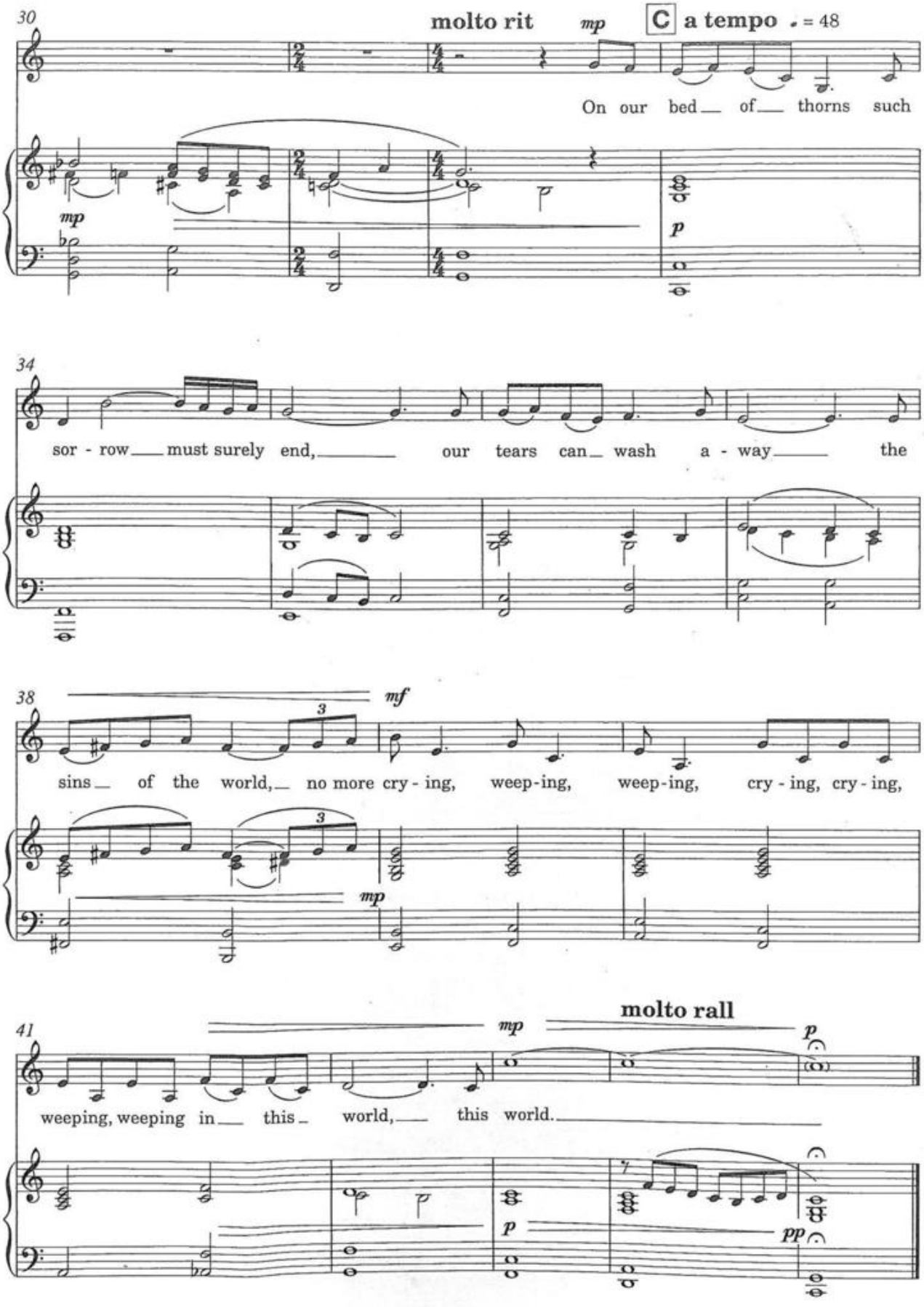

74
pp
Je-sum in tor-men-tis.
oo
Je-sum in tor-men-tis.
Je-sum in tor-men-tis.
Je-sum in tor-men-tis.
p

4. Lament

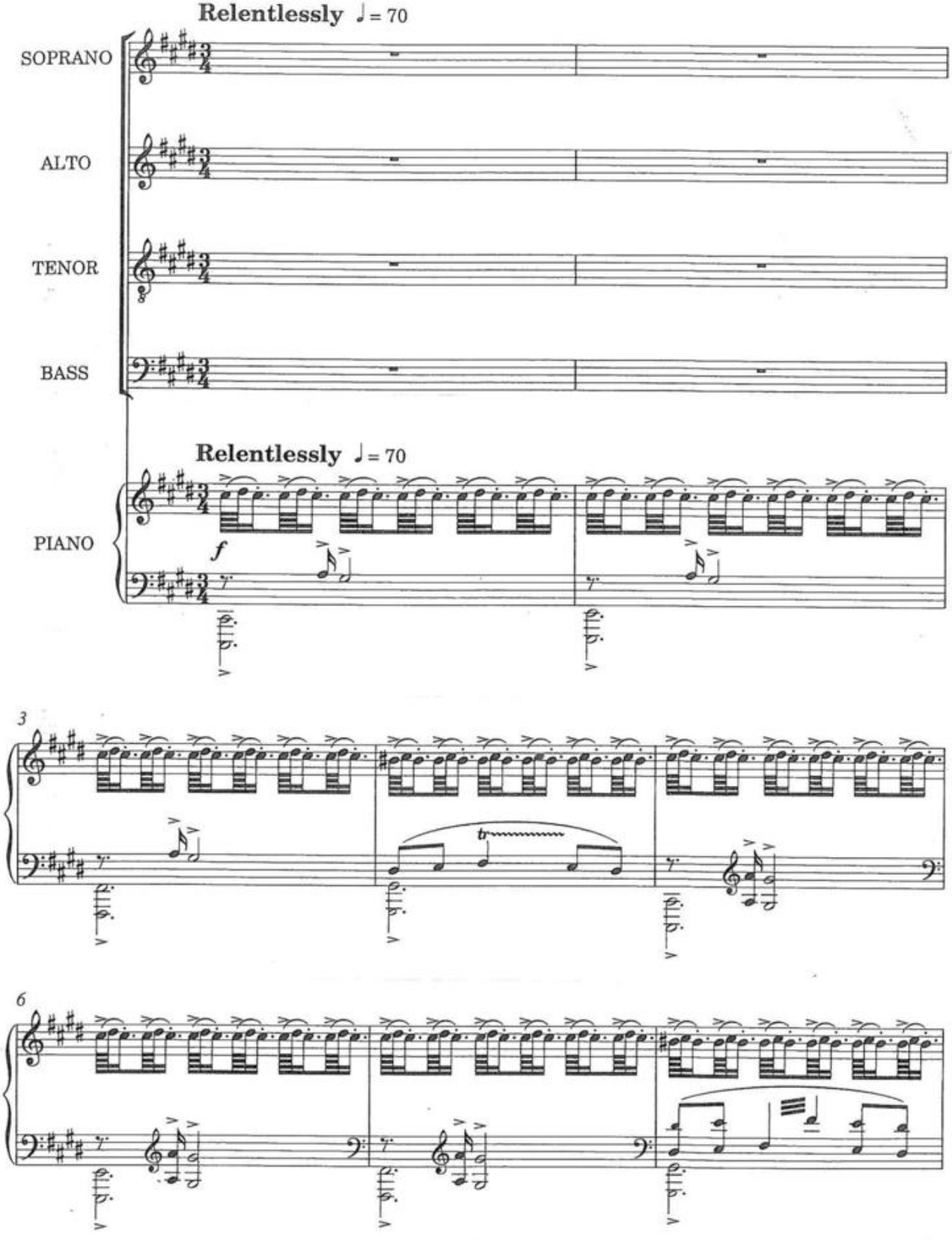
Words by
CAROL BARRATT

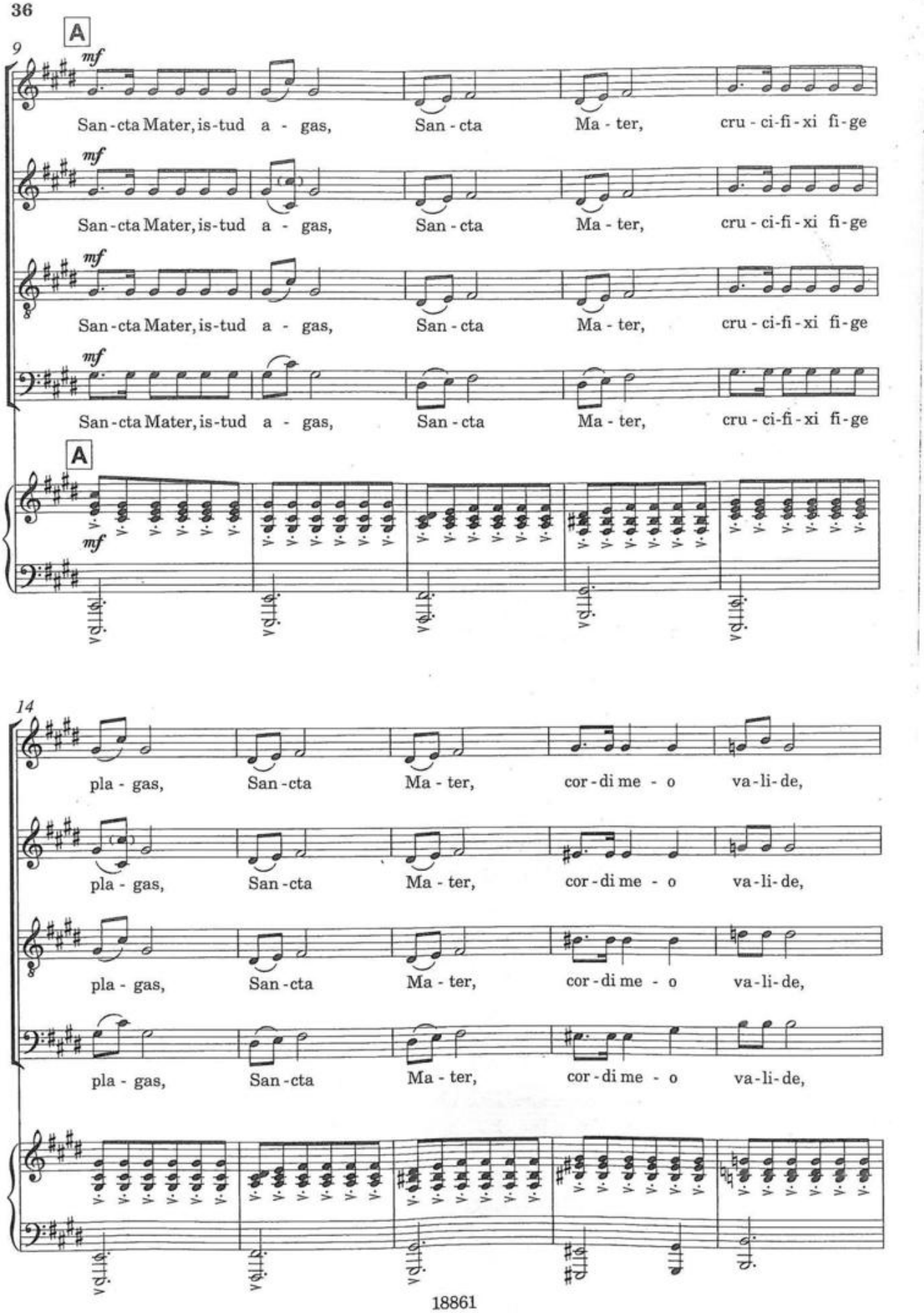


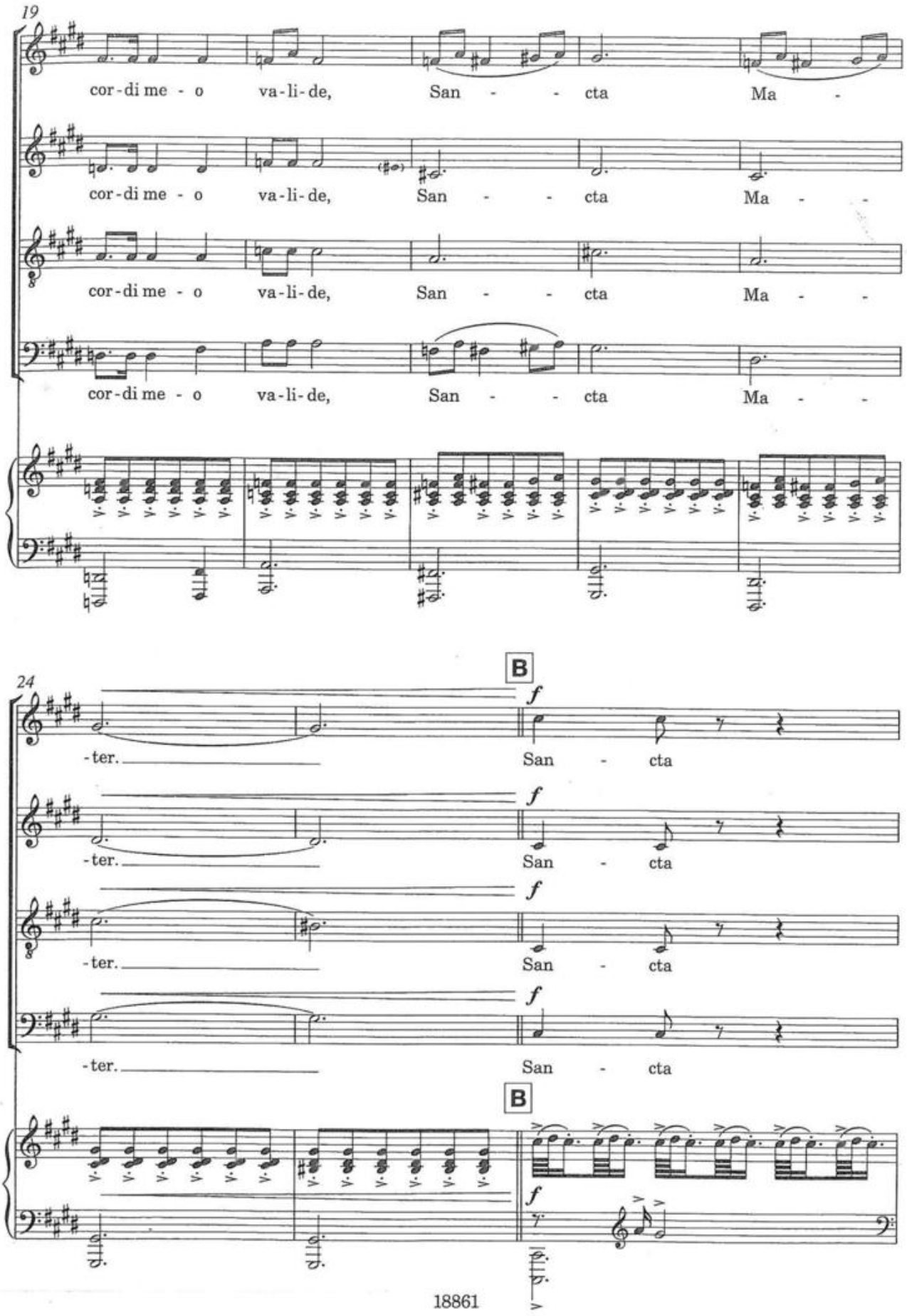

15
death cast sha dows on their hearts and minds, as
18
mf
mo-thers in their grief stand cry - ing, weep - ing, weep - ing, cry - ing, cry - ing,
mp
21
mp
B
weeping, weeping for this world.
mp molto espress
25

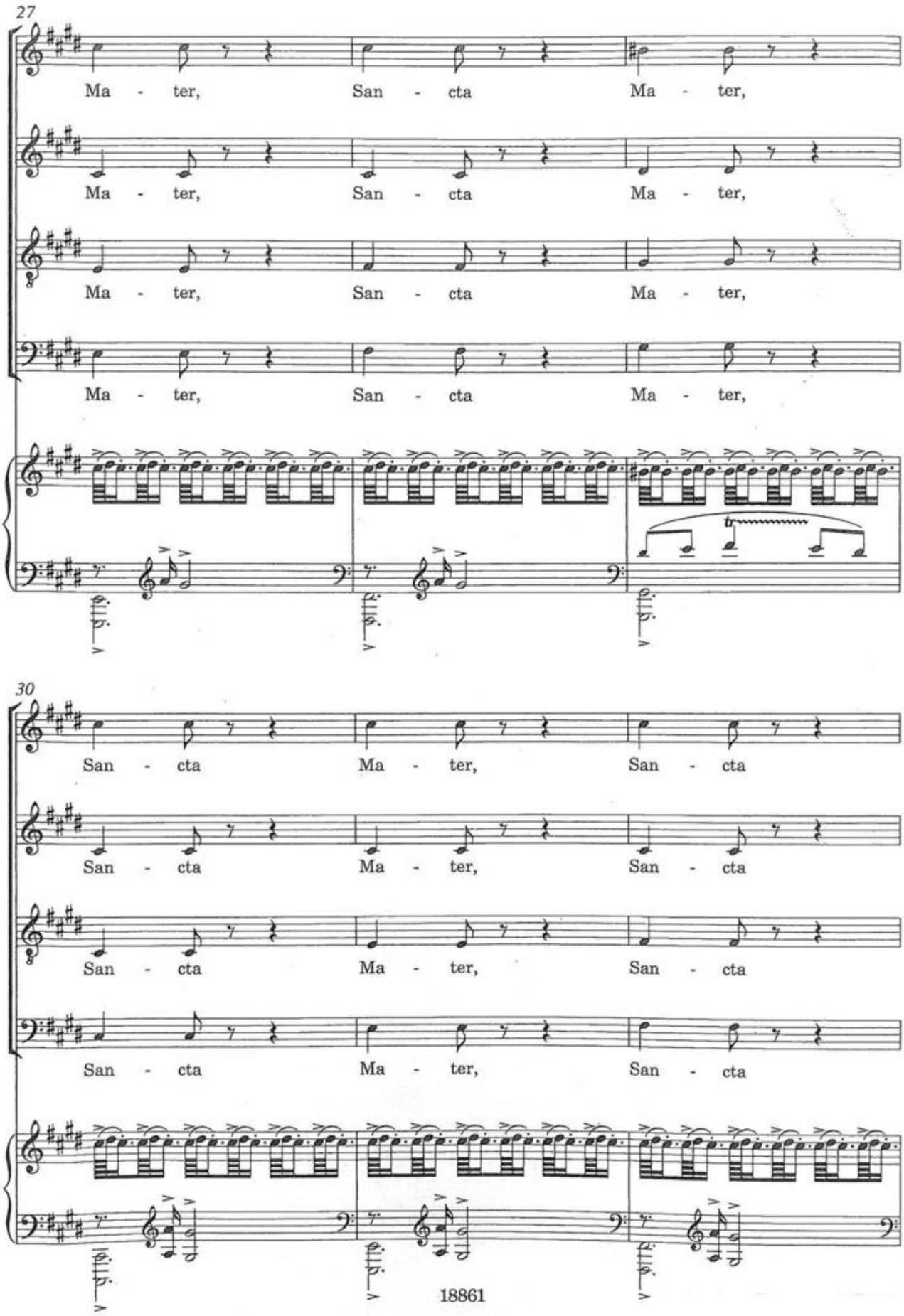

30
molto rit
mp
C a tempo ♩. = 48
On our bed of thorns such
mp
p
34
sor - row must surely end, our tears can wash a - way the
38
mf
sins of the world, no more cry - ing, weep-ing, weep-ing, cry - ing, cry - ing,
mp
41
mp
molto rall
p
weeping, weeping in this world, this world.
p
pp

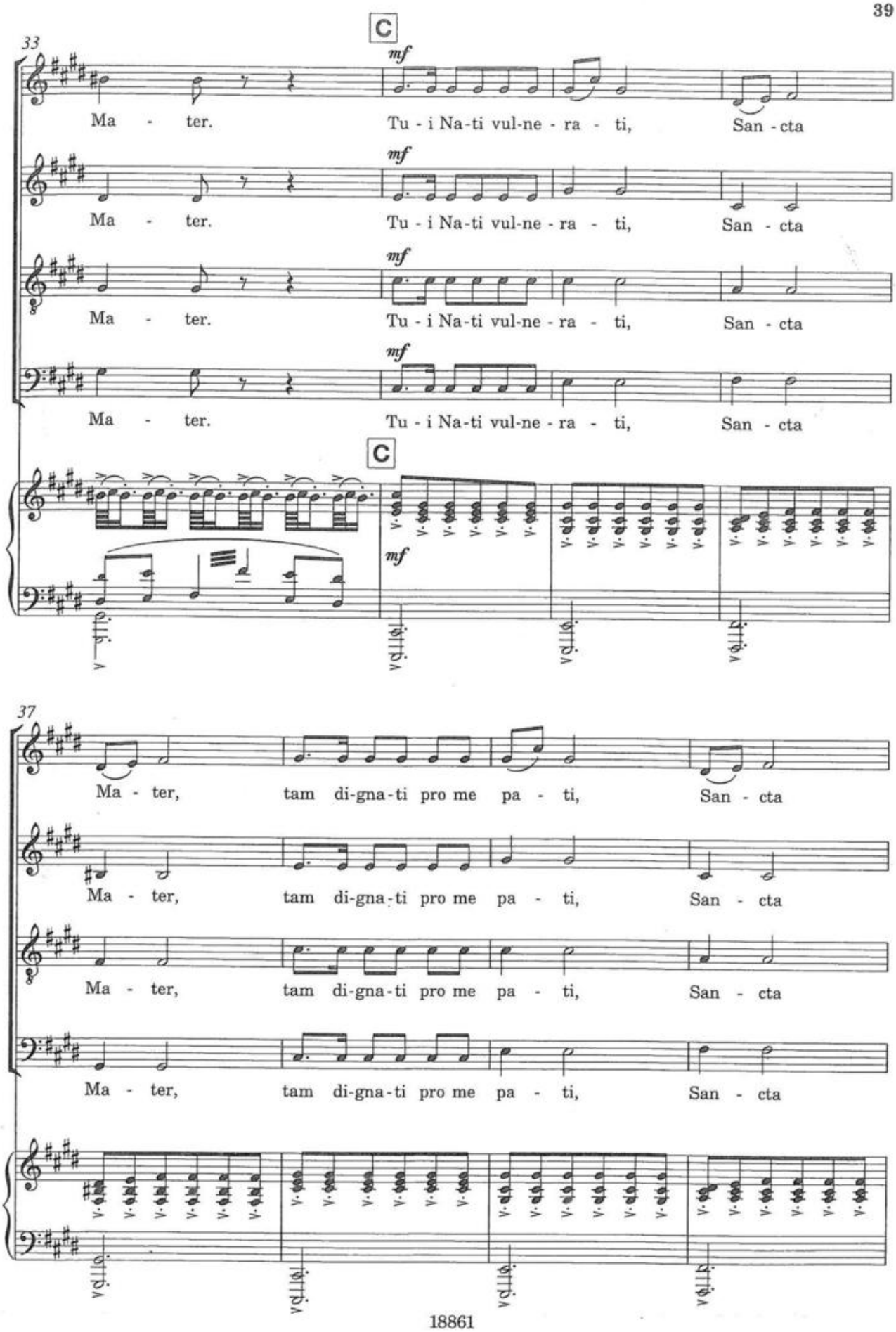
5. Sancta Mater

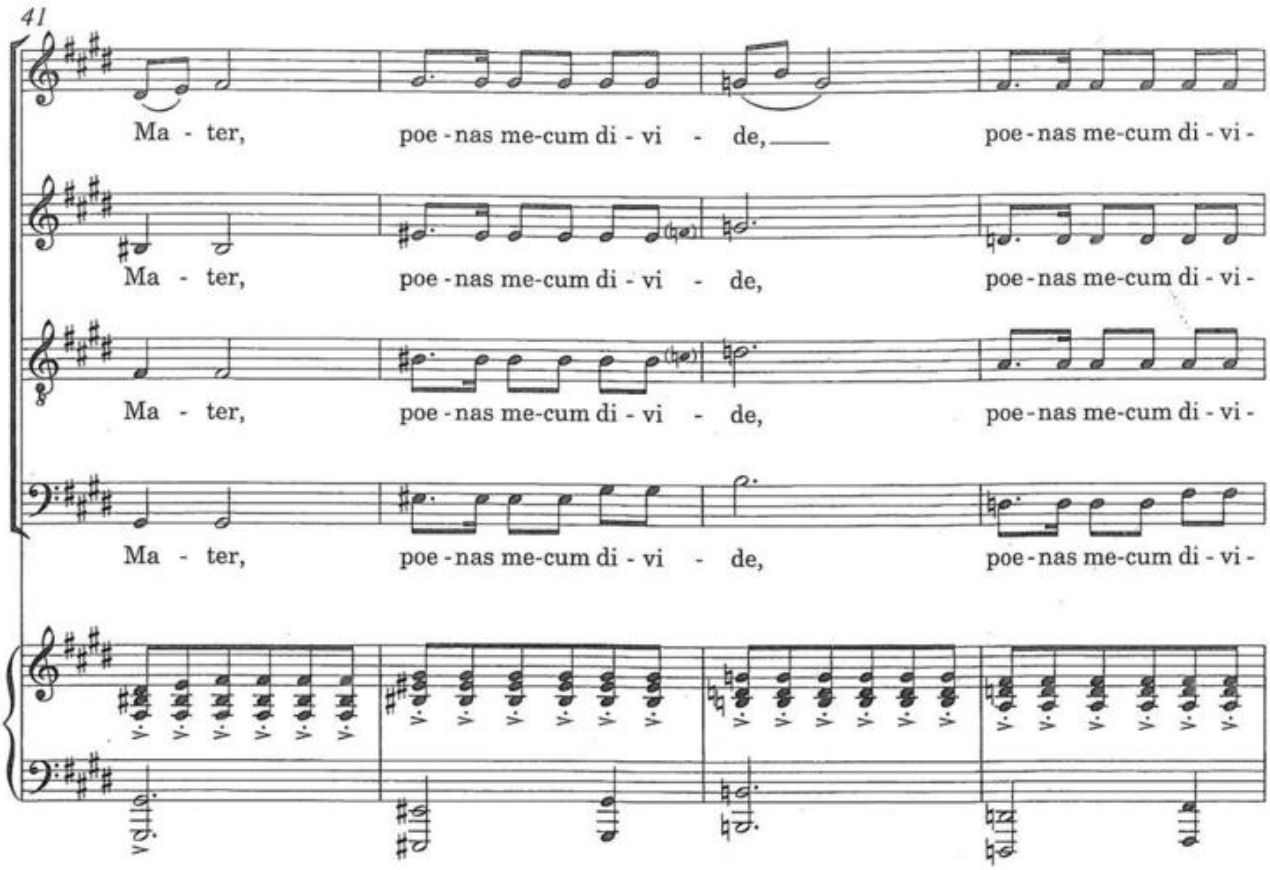


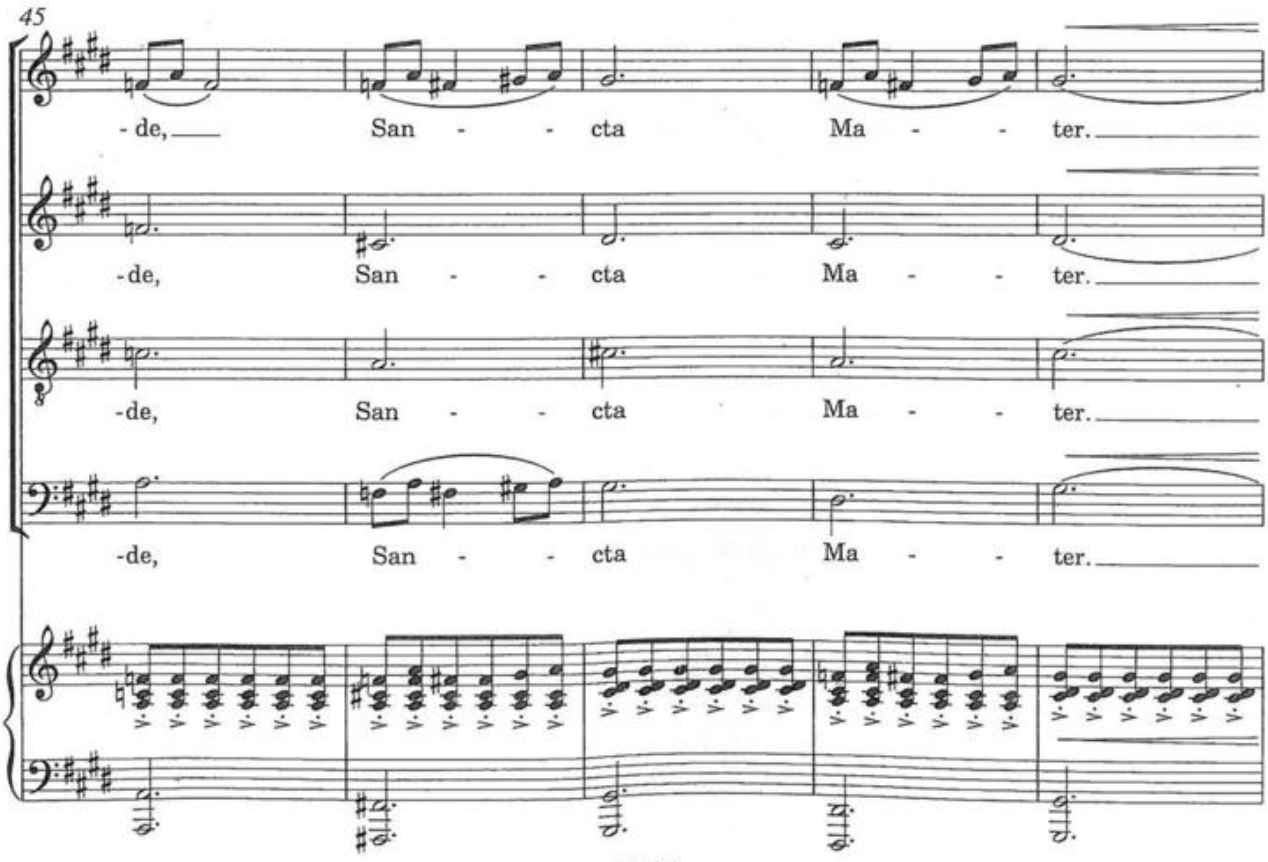

A
9
mf
San - cta Mater, is - tud a - gas, San - cta Ma - ter, cru - ci - fi - xi fi - ge
San - cta Mater, is - tud a - gas, San - cta Ma - ter, cru - ci - fi - xi fi - ge
San - cta Mater, is - tud a - gas, San - cta Ma - ter, cru - ci - fi - xi fi - ge
San - cta Mater, is - tud a - gas, San - cta Ma - ter, cru - ci - fi - xi fi - ge
A
mf
14
pla - gas, San - cta Ma - ter, cor - di me - o va - li - de,
pla - gas, San - cta Ma - ter, cor - di me - o va - li - de,
pla - gas, San - cta Ma - ter, cor - di me - o va - li - de,
pla - gas, San - cta Ma - ter, cor - di me - o va - li - de,

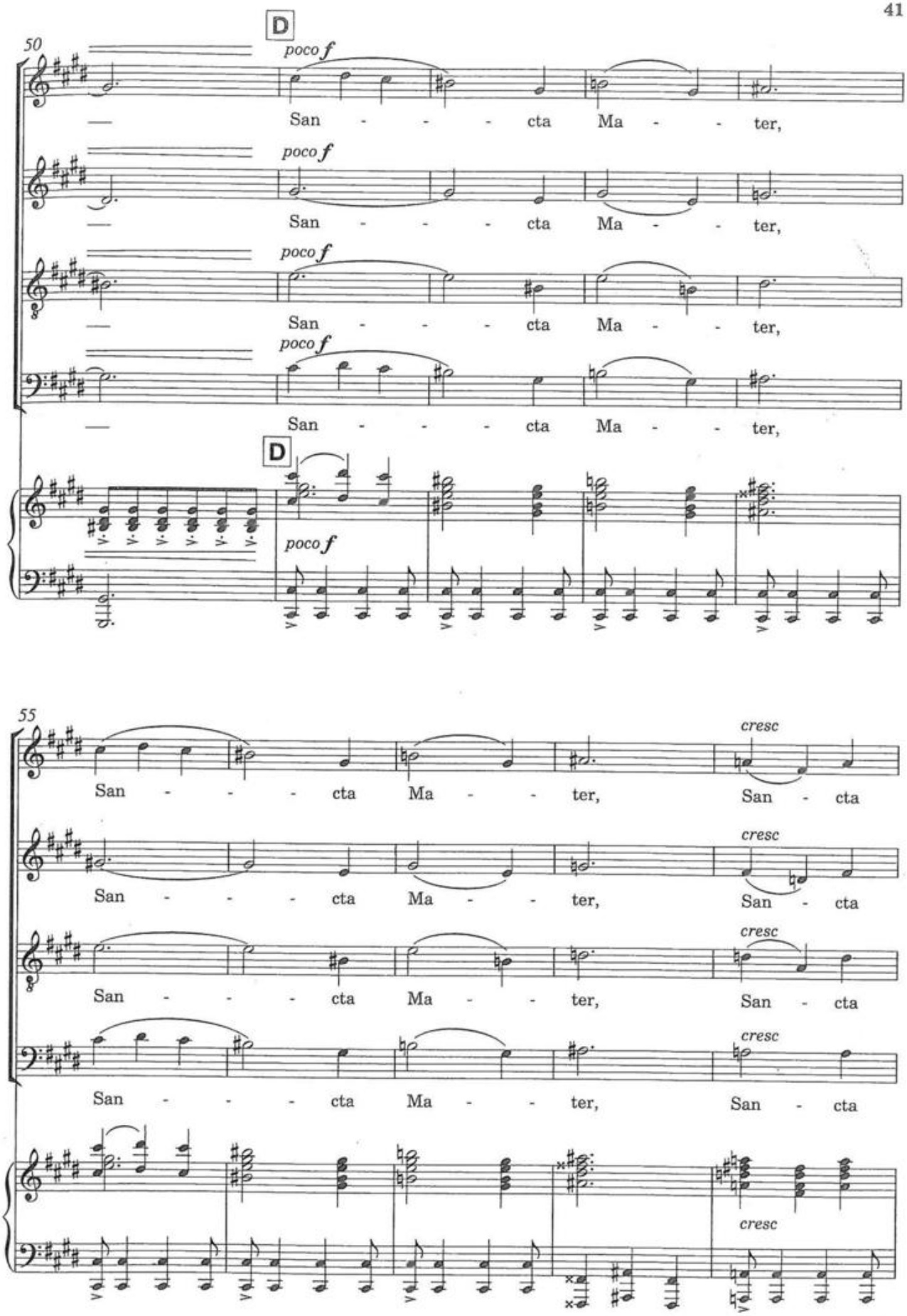

19
cor-di me - o va-li-de, San - - cta Ma -
cor-di me - o va-li-de, San - - cta Ma - -
cor-di me - o va-li-de, San - - cta Ma - -
cor-di me - o va-li-de, San - - cta Ma - -
24
B
f
-ter.
San - cta
-ter.
San - cta
-ter.
San - cta
-ter.
San - cta
B
f

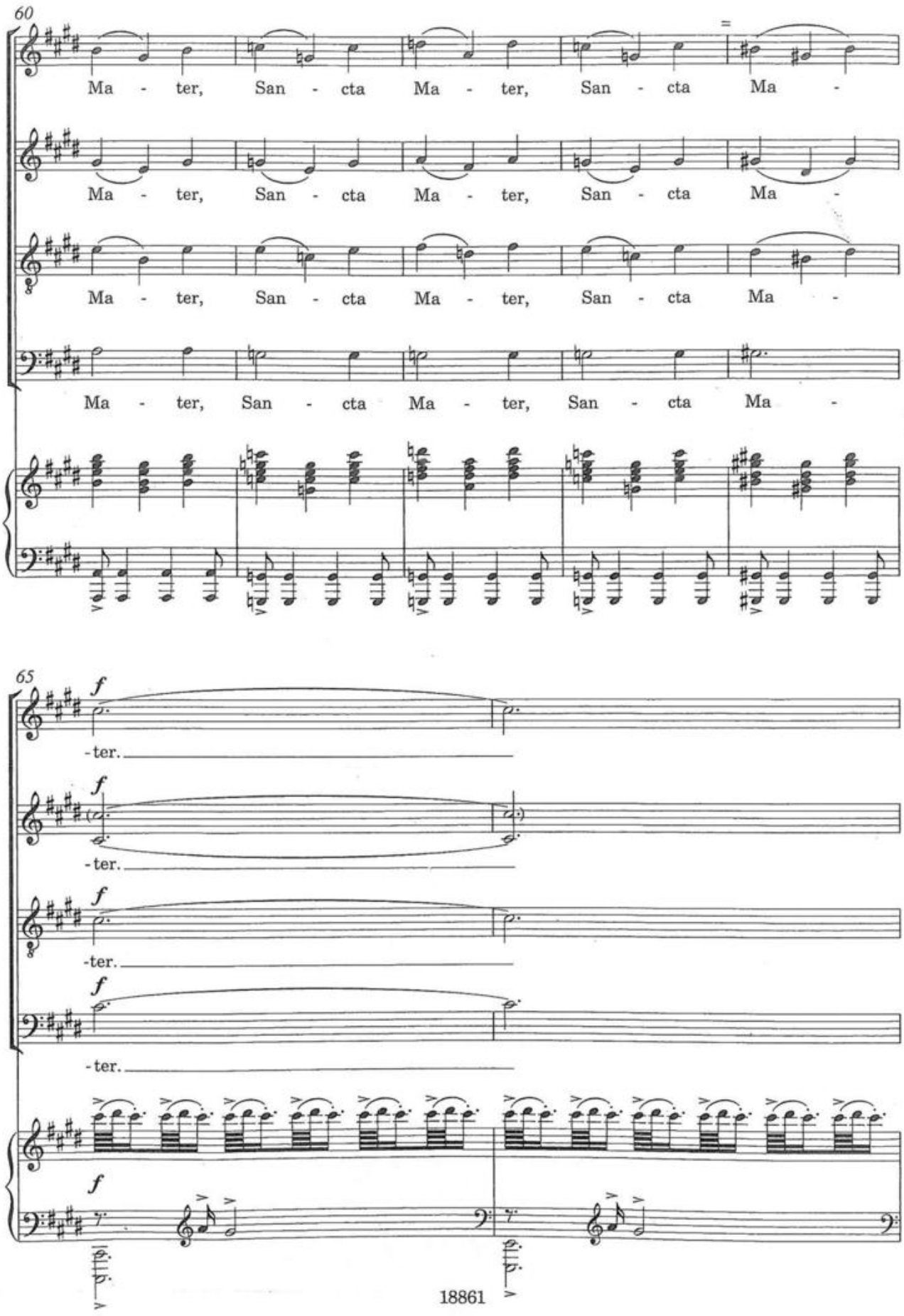

27
Ma - ter, San - cta Ma - ter,
Ma - ter, San - cta Ma - ter,
Ma - ter, San - cta Ma - ter,
Ma - ter, San - cta Ma - ter,
30
San - cta Ma - ter, San - cta
San - cta Ma - ter, San - cta
San - cta Ma - ter, San - cta
San - cta Ma - ter, San - cta

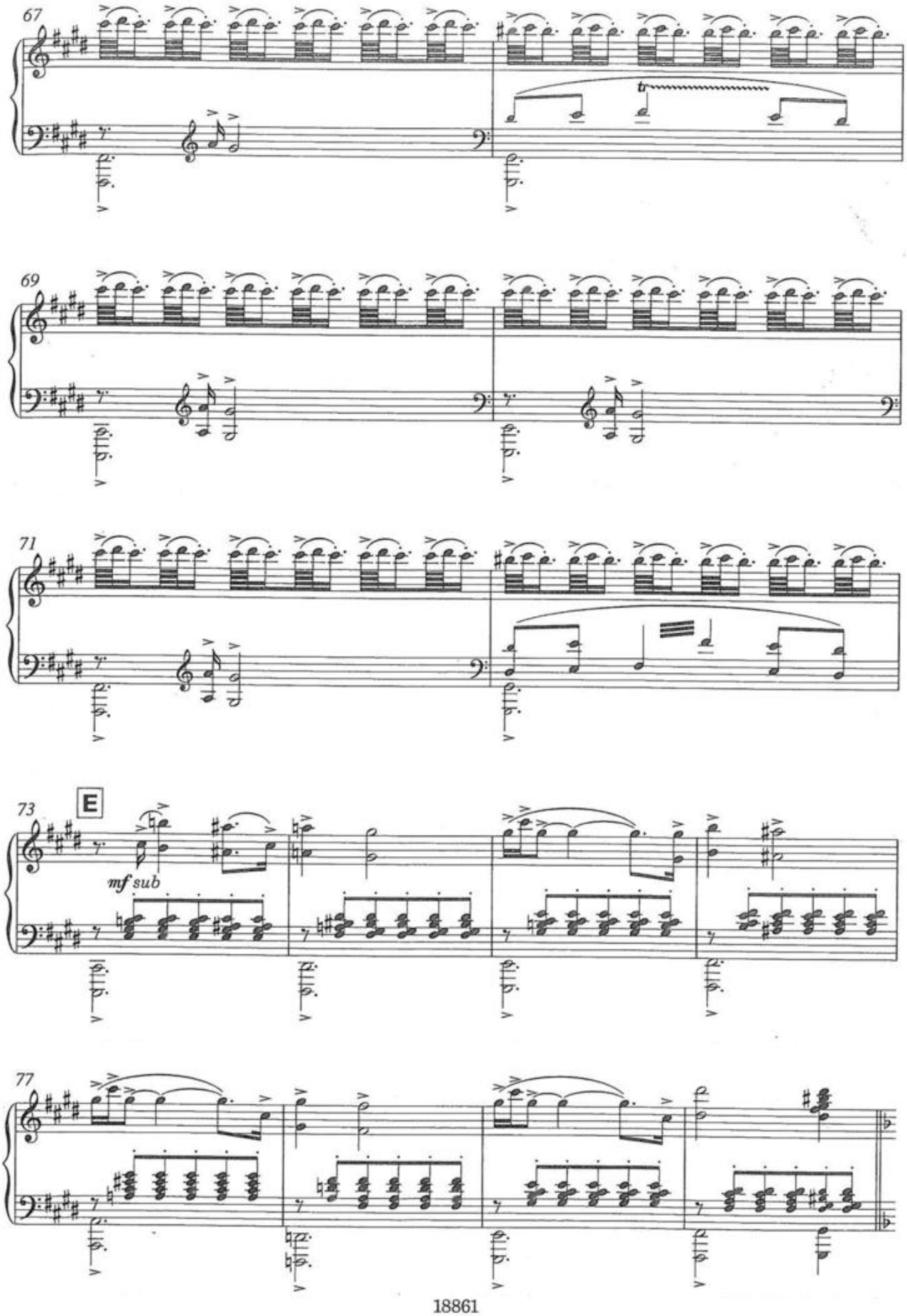

C
33
mf
Ma - ter. Tu - i Na-ti vul-ne - ra - ti, San - cta
Ma - ter. Tu - i Na-ti vul-ne - ra - ti, San - cta
Ma - ter. Tu - i Na-ti vul-ne - ra - ti, San - cta
Ma - ter. Tu - i Na-ti vul-ne - ra - ti, San - cta
C
mf
37
Ma - ter, tam di-gna-ti pro me pa - ti, San - cta
Ma - ter, tam di-gna-ti pro me pa - ti, San - cta
Ma - ter, tam di-gna-ti pro me pa - ti, San - cta
Ma - ter, tam di-gna-ti pro me pa - ti, San - cta

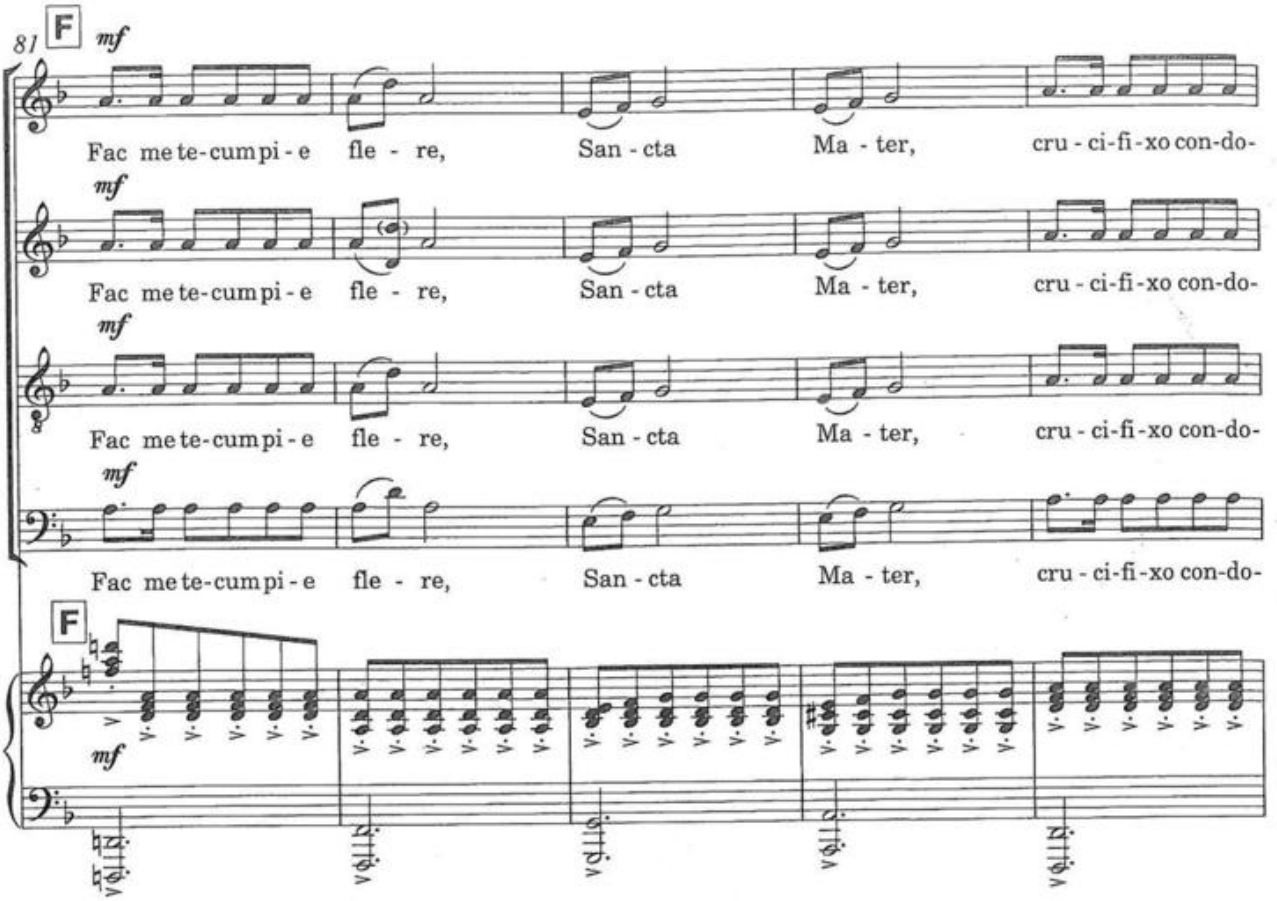

41
Ma - ter, poe - nas me-cum di - vi - de, poe - nas me-cum di - vi -
Ma - ter, poe - nas me-cum di - vi - de, poe - nas me-cum di - vi -
Ma - ter, poe - nas me-cum di - vi - de, poe - nas me-cum di - vi -
Ma - ter, poe - nas me-cum di - vi - de, poe - nas me-cum di - vi -

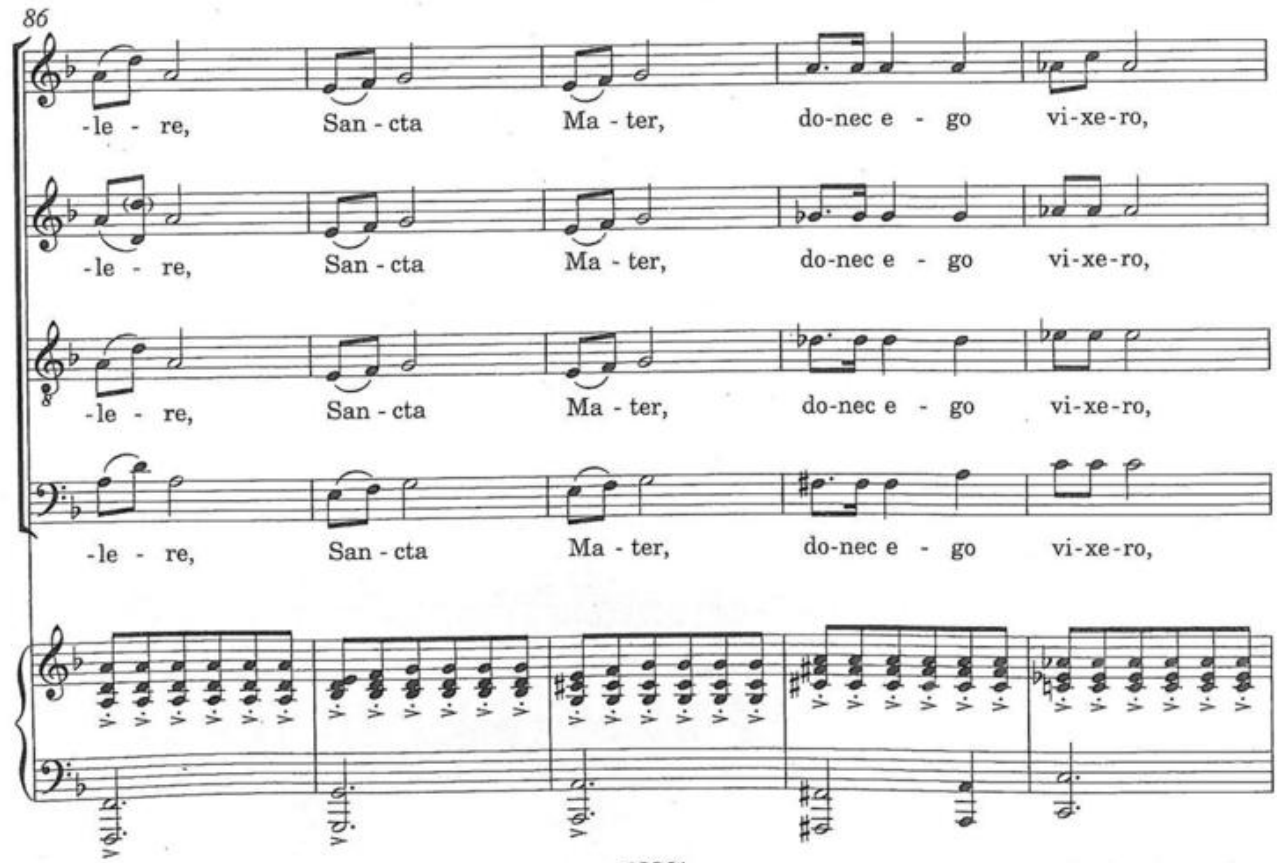

45
- de, San - - cta Ma - - ter.
-de, San - - cta Ma - - ter.
-de, San - - cta Ma - - ter.
-de, San - - cta Ma - - ter.

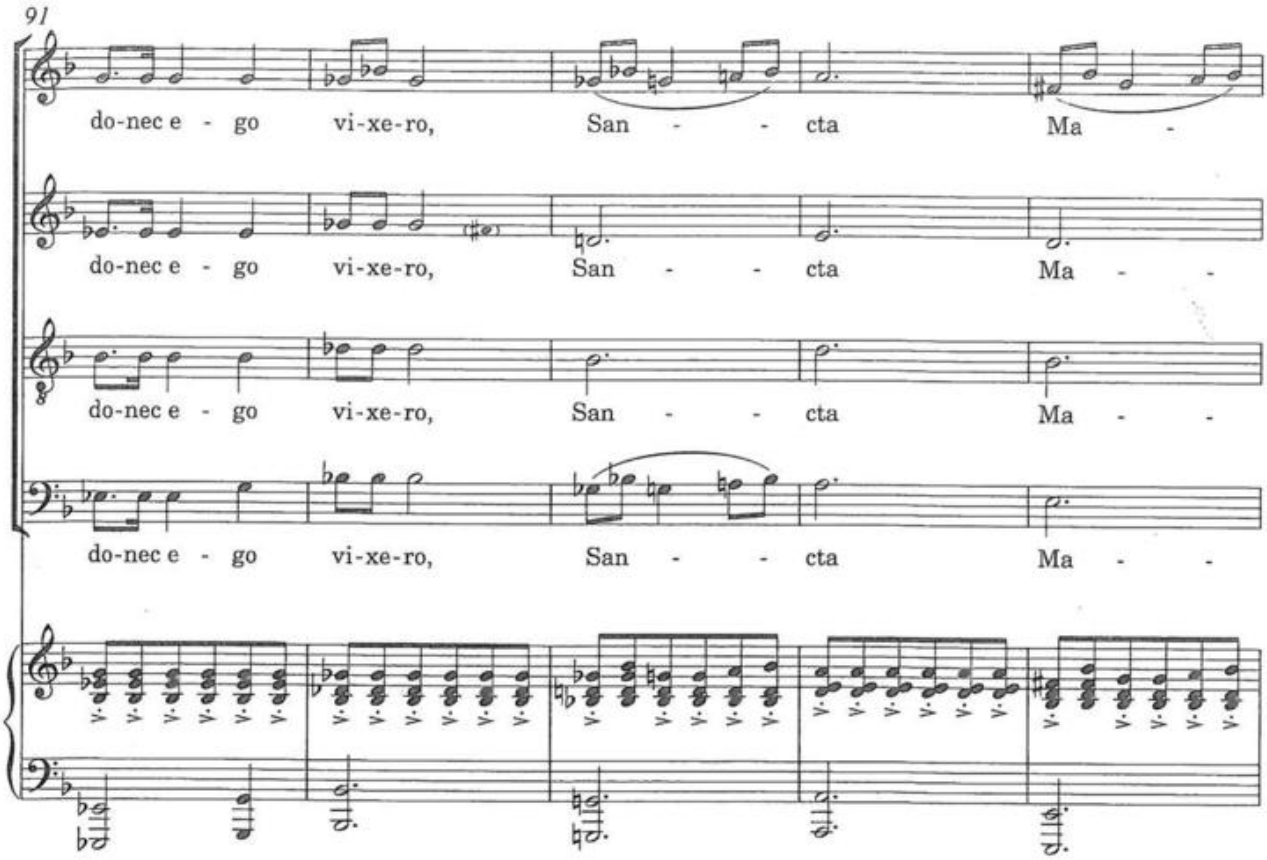

50
D
poco f
San - - - - cta Ma - - ter,
San - - - - cta Ma - - ter,
San - - - - cta Ma - - ter,
San - - - - cta Ma - - ter,
D
poco f
55
cresc
San - - - - cta Ma - - ter, San - cta
San - - - - cta Ma - - ter, San - cta
San - - - - cta Ma - - ter, San - cta
San - - - - cta Ma - - ter, San - cta
cresc

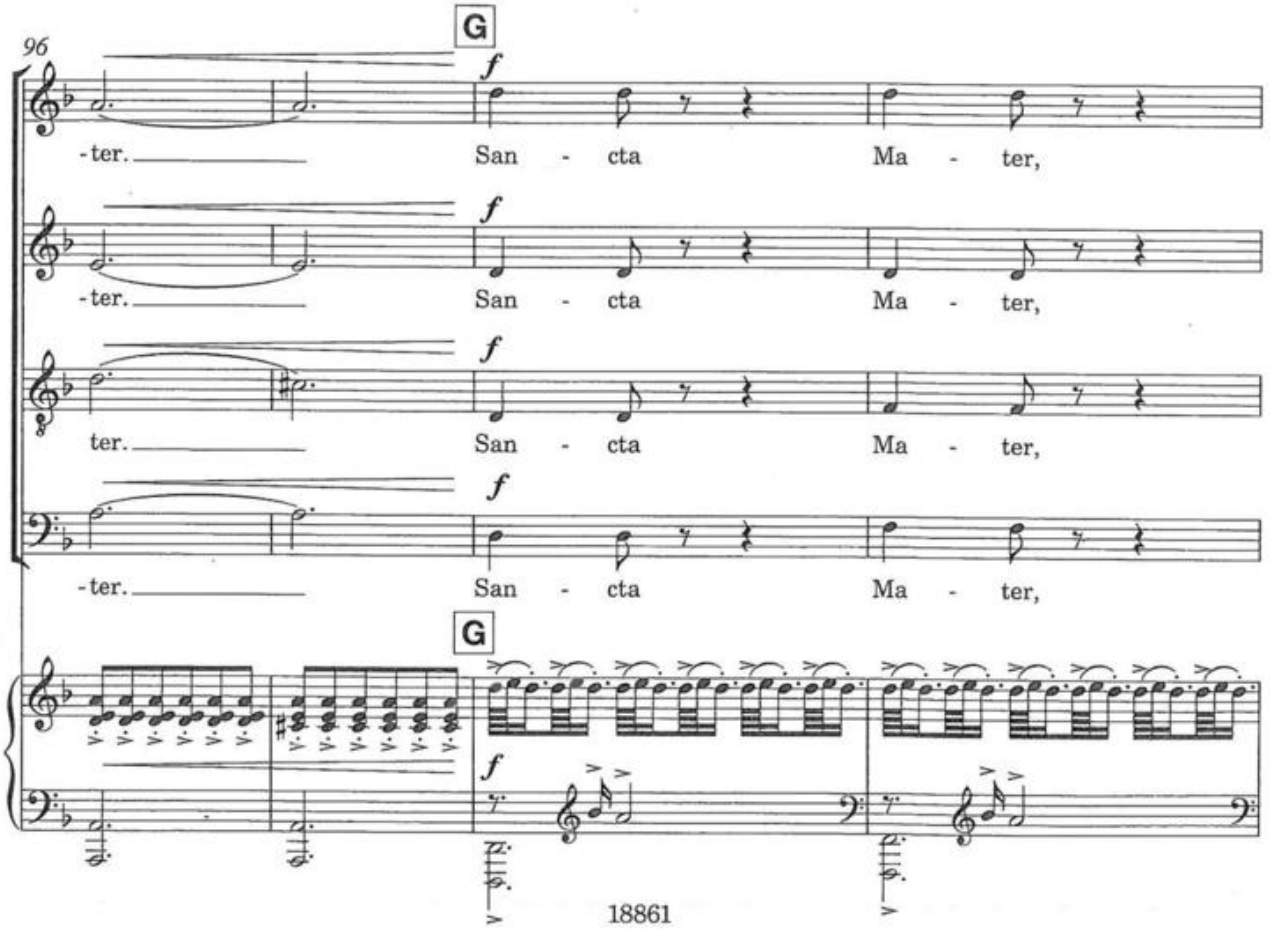

60
Ma - ter, San - cta Ma - ter, San - cta Ma -
Ma - ter, San - cta Ma - ter, San - cta Ma -
Ma - ter, San - cta Ma - ter, San - cta Ma -
Ma - ter, San - cta Ma - ter, San - cta Ma -
65
f
-ter.
f
-ter.
f
-ter.
f
-ter.
f

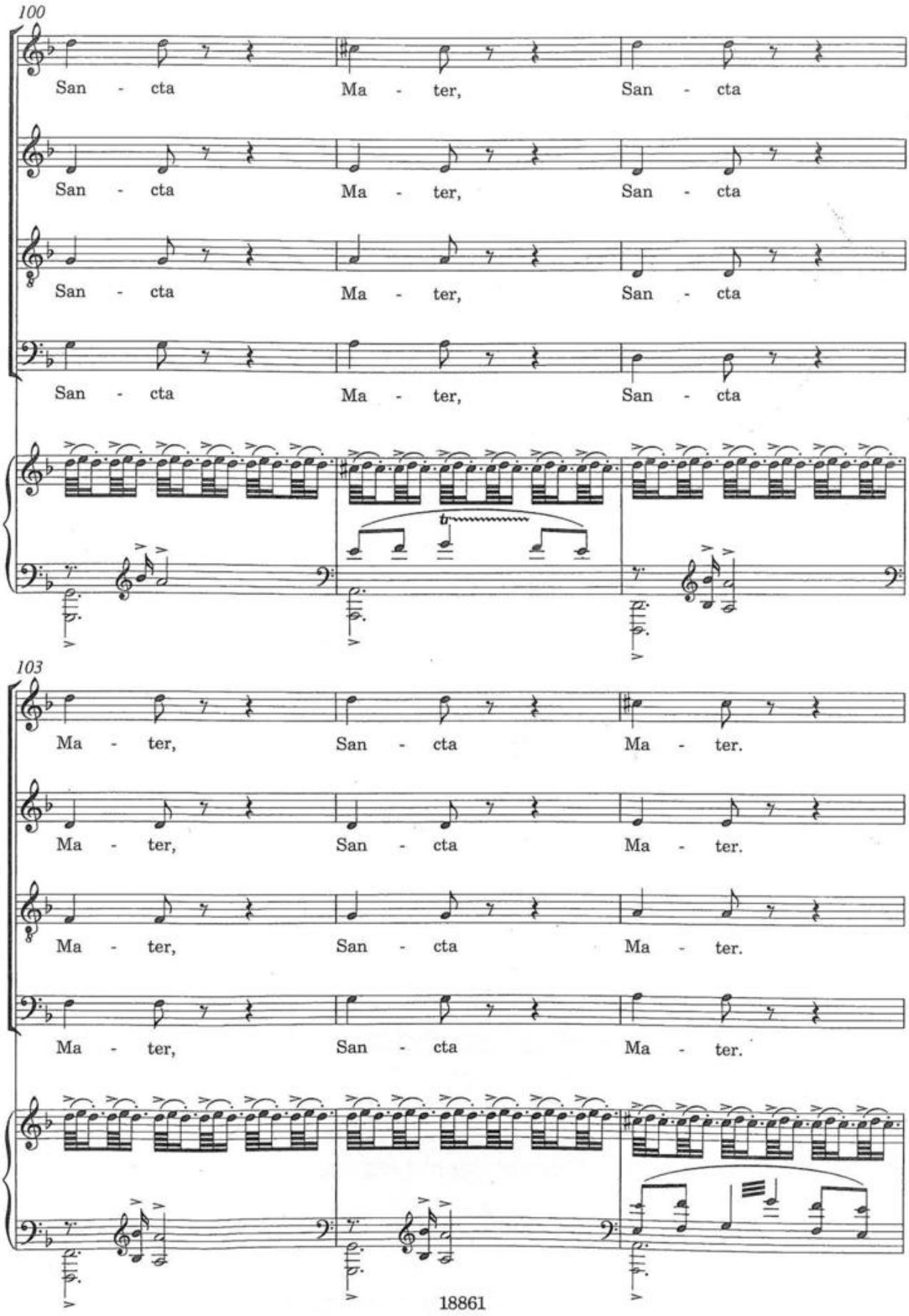

67
tr
69
71
73
E
mf sub
77

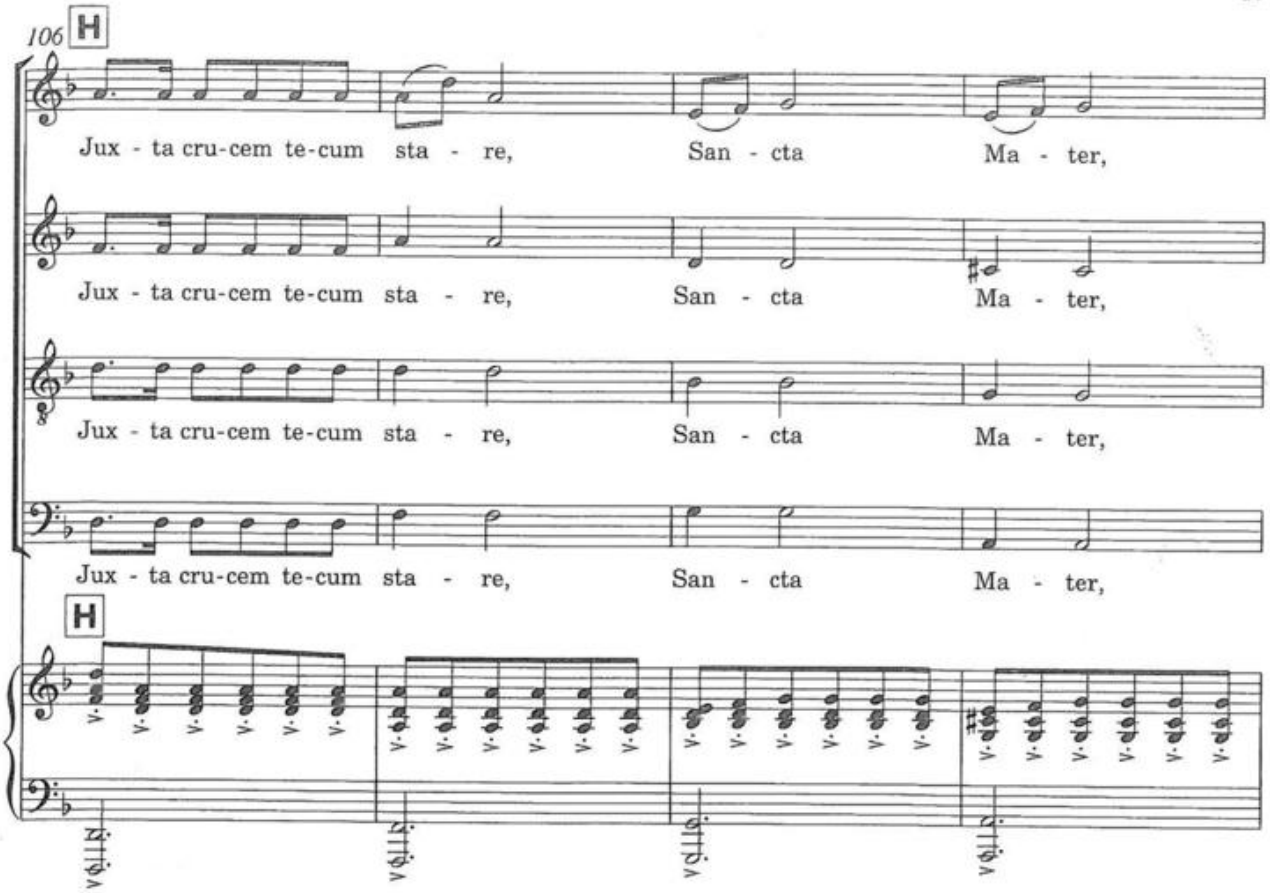

81
F
mf
Fac me te-cum pi - e fle - re, San - cta Ma - ter, cru - ci-fi-xo con-do-
mf
Fac me te-cum pi - e fle - re, San - cta Ma - ter, cru - ci-fi-xo con-do-
mf
Fac me te-cum pi - e fle - re, San - cta Ma - ter, cru - ci-fi-xo con-do-
mf
Fac me te-cum pi - e fle - re, San - cta Ma - ter, cru - ci-fi-xo con-do-
F
mf

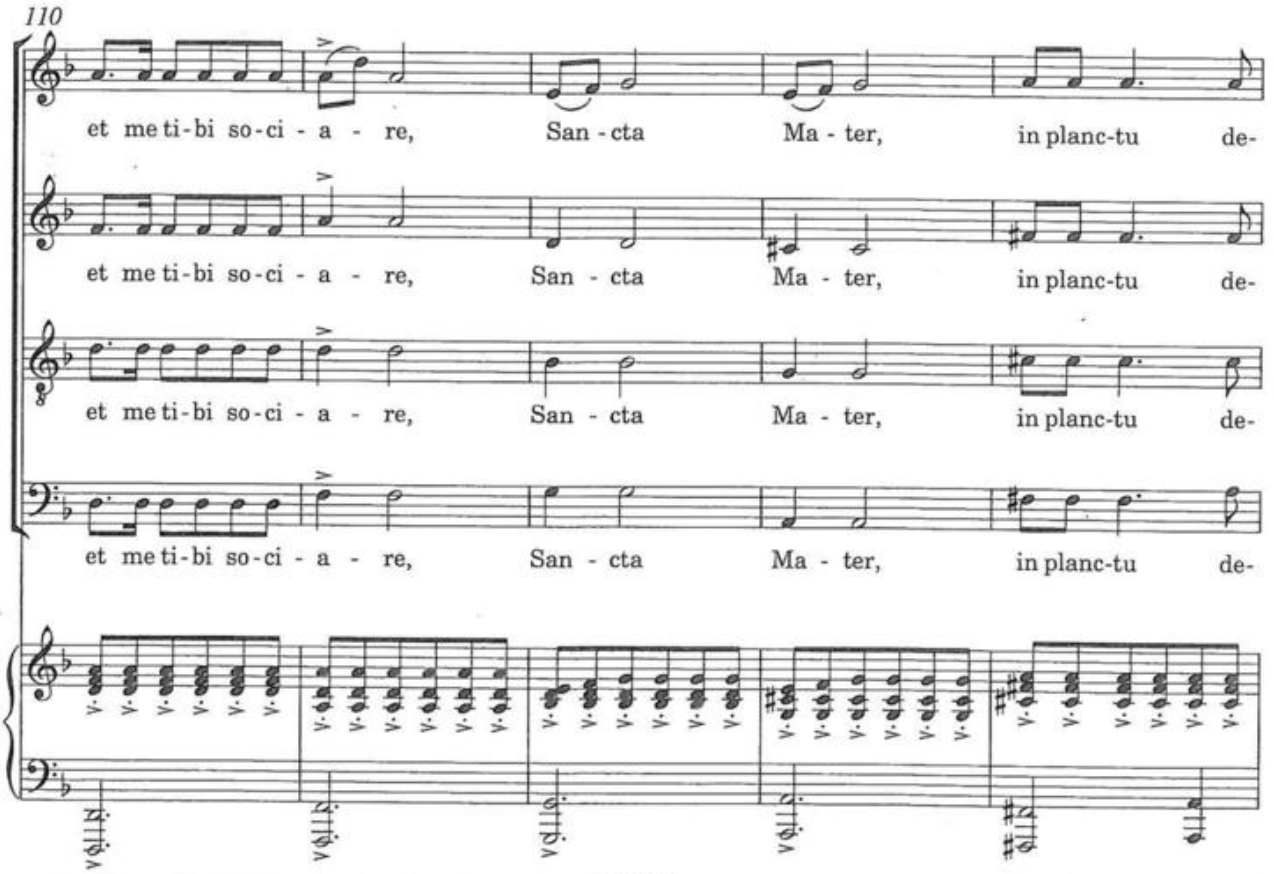

86
-le - re, San - cta Ma - ter, do-nec e - go vi-xe-ro,
-le - re, San - cta Ma - ter, do-nec e - go vi-xe-ro,
-le - re, San - cta Ma - ter, do-nec e - go vi-xe-ro,
-le - re, San - cta Ma - ter, do-nec e - go vi-xe-ro,

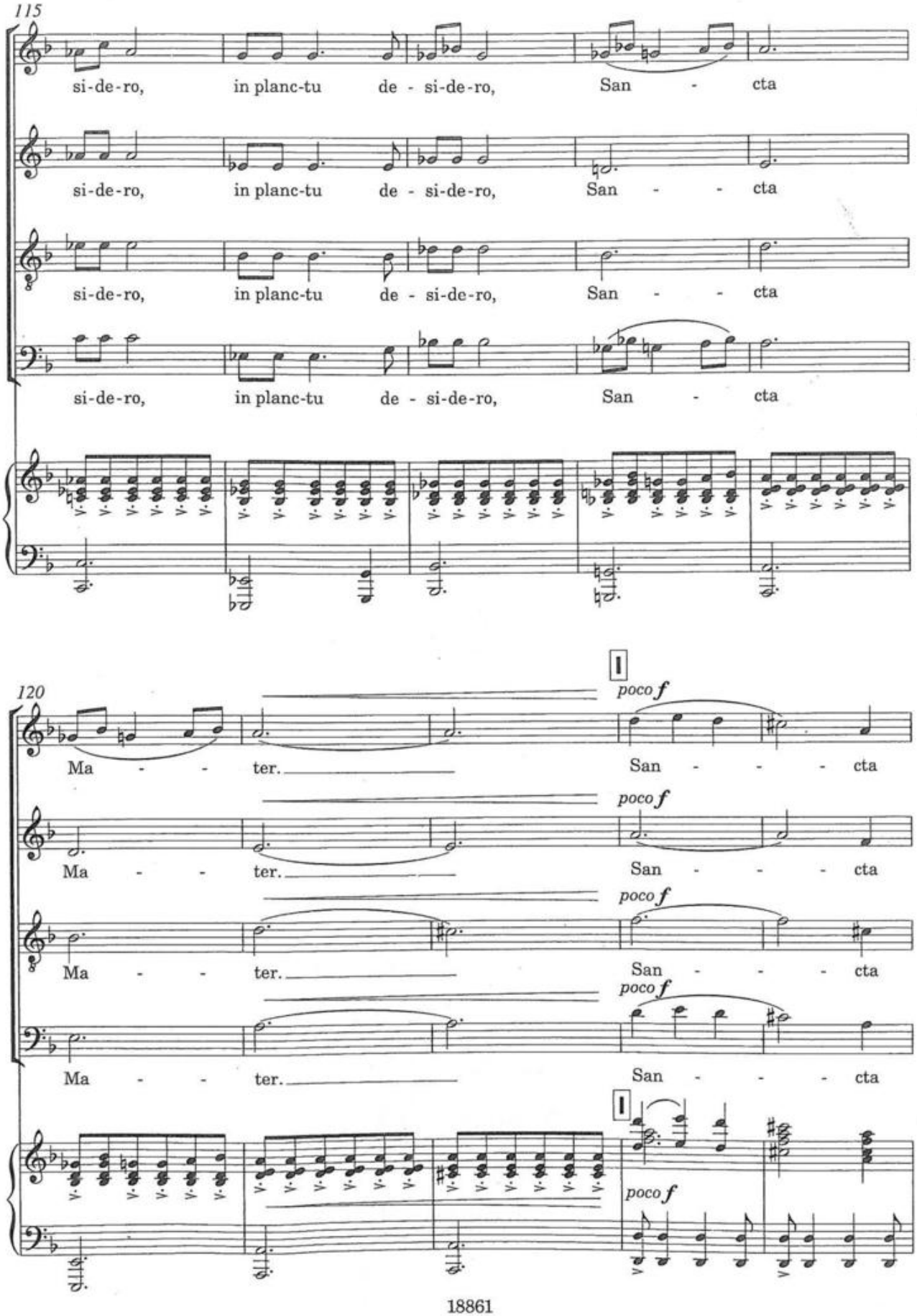

91
do-nec e - go vi-xe-ro, San - - cta Ma -
do-nec e - go vi-xe-ro, San - - cta Ma - -
do-nec e - go vi-xe-ro, San - - cta Ma - -
do-nec e - go vi-xe-ro, San - - cta Ma - -

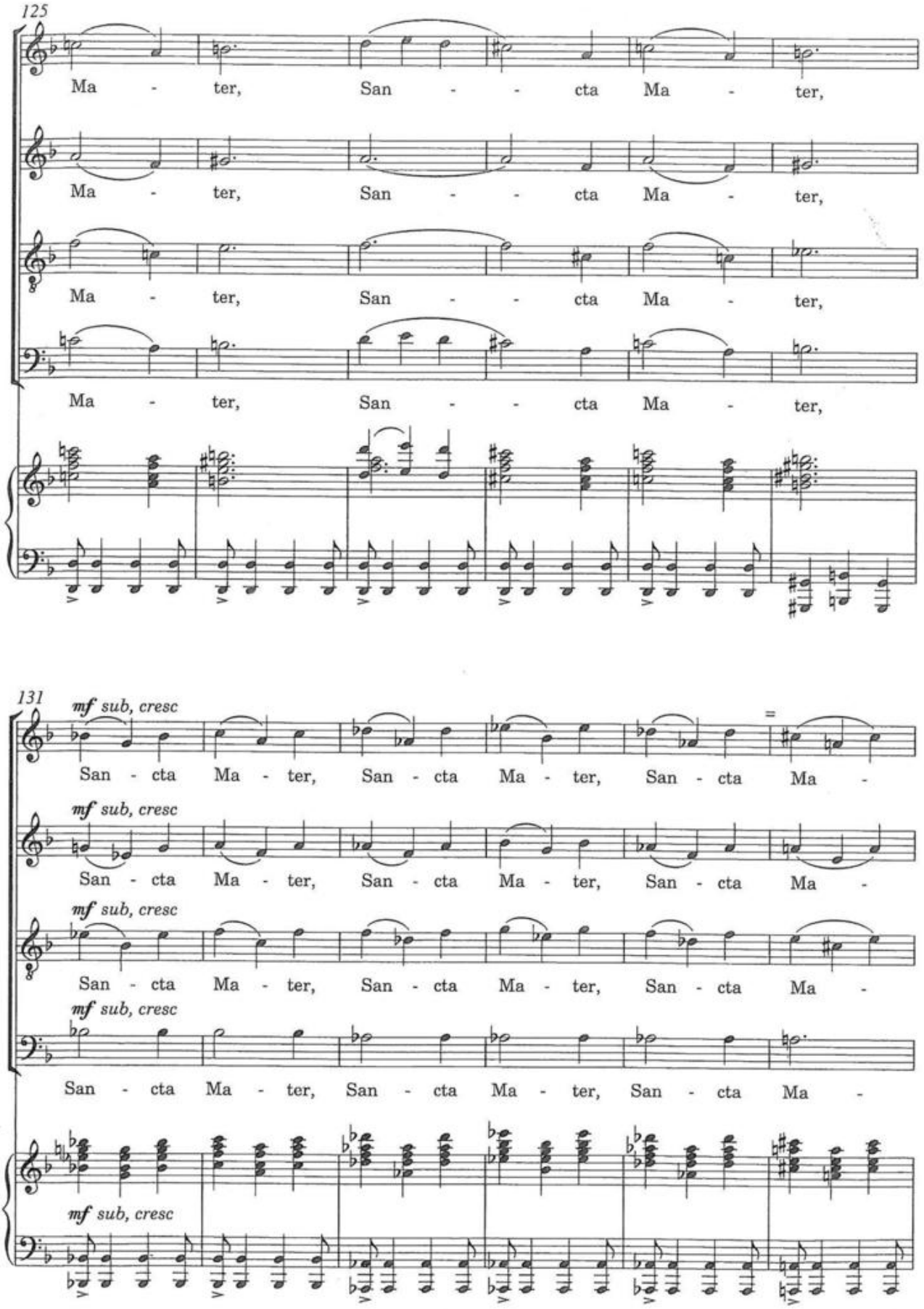

96
G
f
-ter. San - cta Ma - ter,
-ter. San - cta Ma - ter,
ter. San - cta Ma - ter,
-ter. San - cta Ma - ter,
G
f

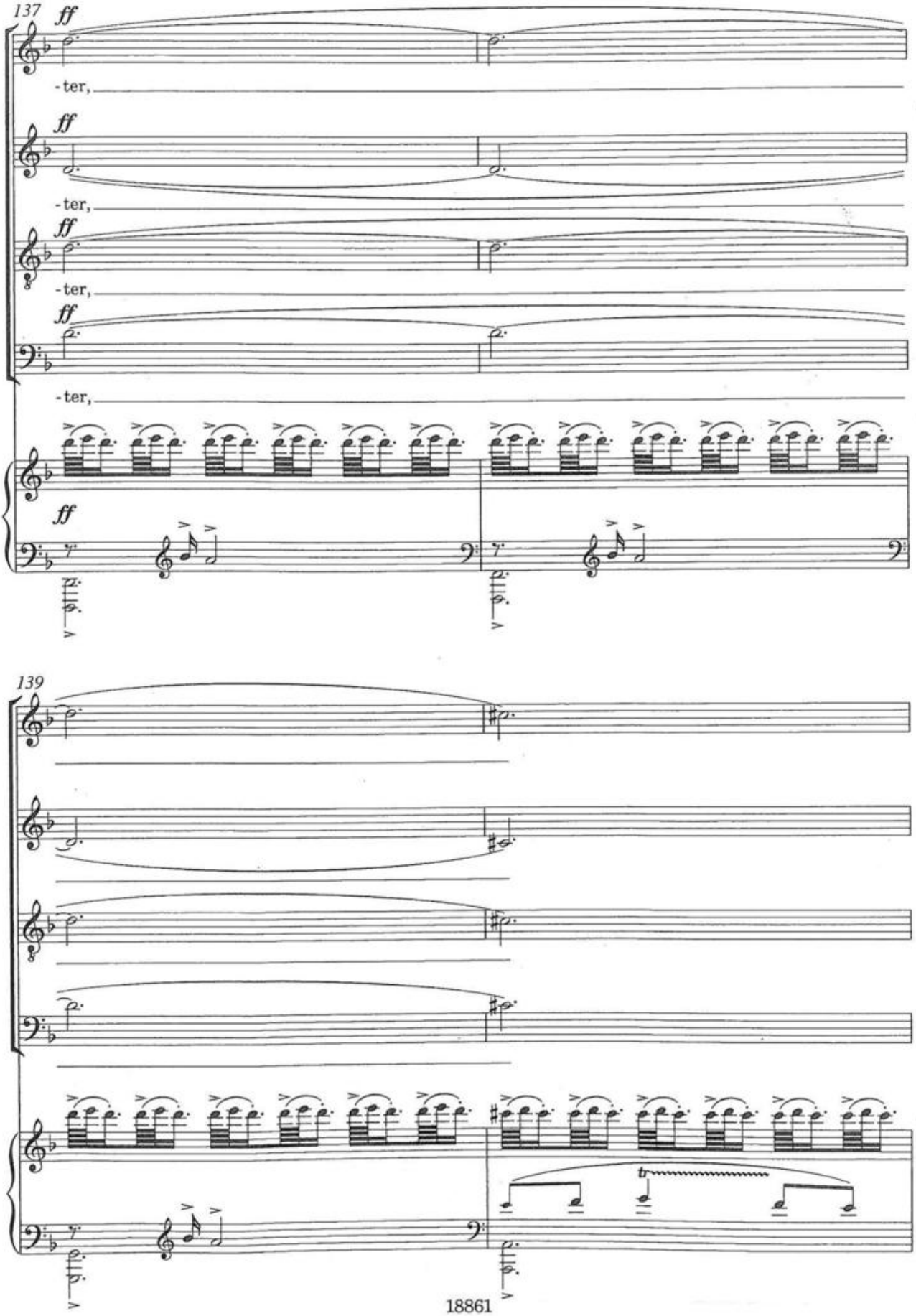

100
San - cta Ma - ter, San - cta
San - cta Ma - ter, San - cta
San - cta Ma - ter, San - cta
San - cta Ma - ter, San - cta
103
Ma - ter, San - cta Ma - ter.
Ma - ter, San - cta Ma - ter.
Ma - ter, San - cta Ma - ter.
Ma - ter, San - cta Ma - ter.

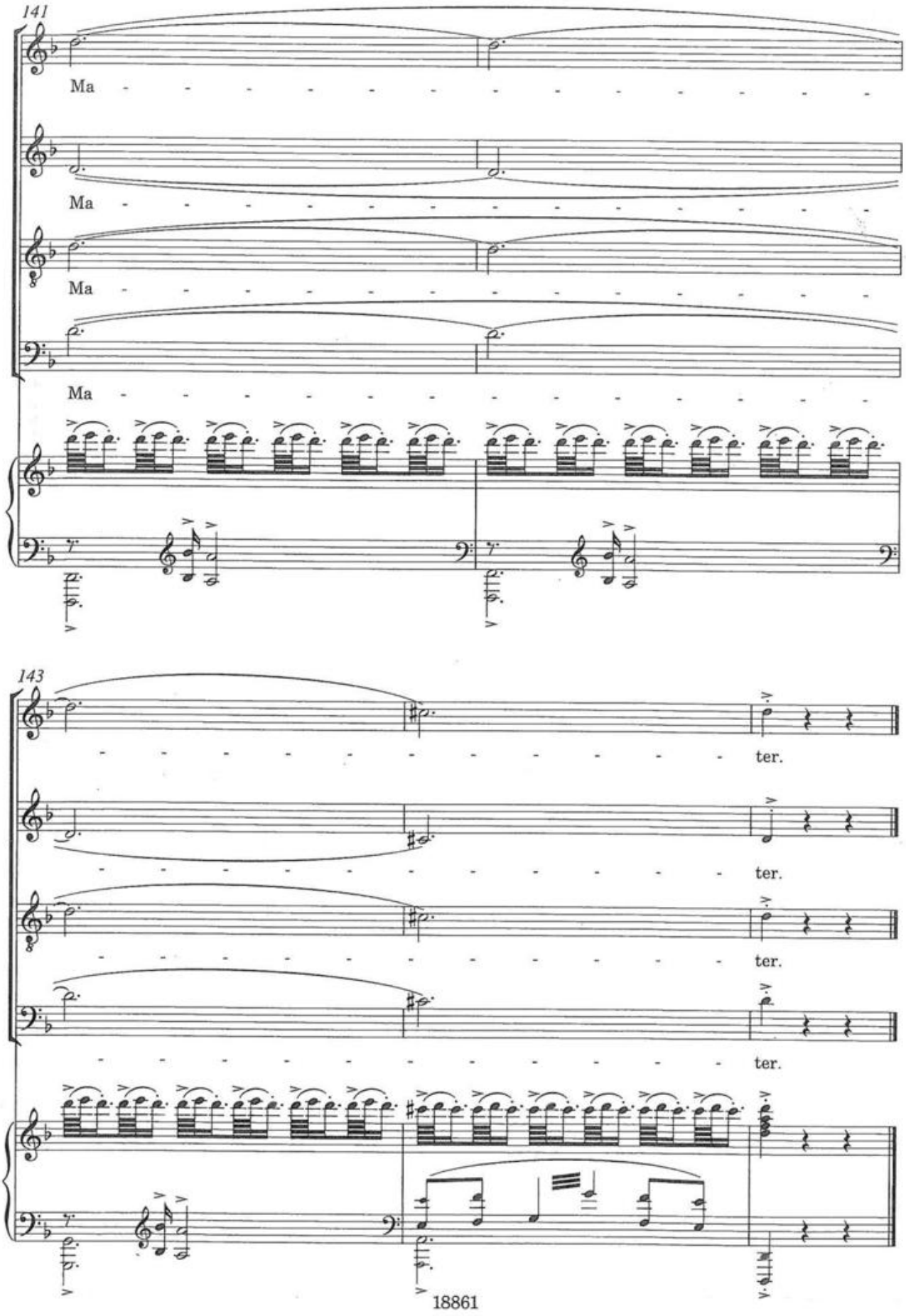

106
H
Jux - ta cru-cem te-cum sta - re, San - cta Ma - ter,
Jux - ta cru-cem te-cum sta - re, San - cta Ma - ter,
Jux - ta cru-cem te-cum sta - re, San - cta Ma - ter,
Jux - ta cru-cem te-cum sta - re, San - cta Ma - ter,
H


110
et me ti-bi so-ci - a - re, San - cta Ma - ter, in planc-tu de-
et me ti-bi so-ci - a - re, San - cta Ma - ter, in planc-tu de-
et me ti-bi so-ci - a - re, San - cta Ma - ter, in planc-tu de-
et me ti-bi so-ci - a - re, San - cta Ma - ter, in planc-tu de-


115
si-de-ro, in planc-tu de - si-de-ro, San - cta
si-de-ro, in planc-tu de - si-de-ro, San - - cta
si-de-ro, in planc-tu de - si-de-ro, San - - cta
si-de-ro, in planc-tu de - si-de-ro, San - cta
120
I
poco f
Ma - - ter. San - - - - cta
poco f
Ma - - ter. San - - - - cta
poco f
Ma - - ter. San - - - - cta
poco f
Ma - - ter. San - - - - cta
I
poco f

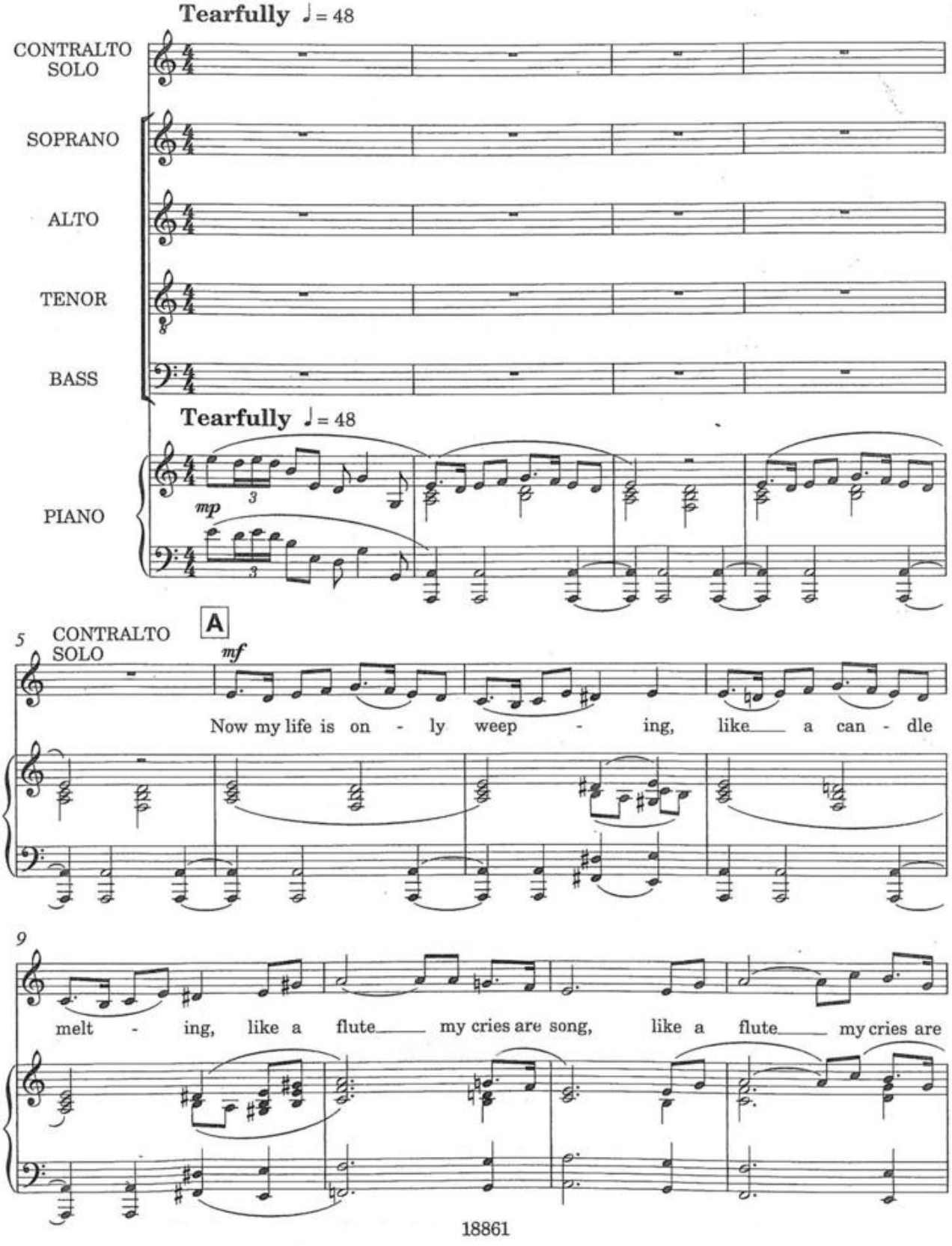

125
Ma - ter, San - - cta Ma - ter,
Ma - ter, San - - cta Ma - ter,
Ma - ter, San - - cta Ma - ter,
Ma - ter, San - - cta Ma - ter,
131
mf sub, cresc
San - cta Ma - ter, San - cta Ma - ter, San - cta Ma -
mf sub, cresc
San - cta Ma - ter, San - cta Ma - ter, San - cta Ma -
mf sub, cresc
San - cta Ma - ter, San - cta Ma - ter, San - cta Ma -
mf sub, cresc
San - cta Ma - ter, San - cta Ma - ter, San - cta Ma -
mf sub, cresc

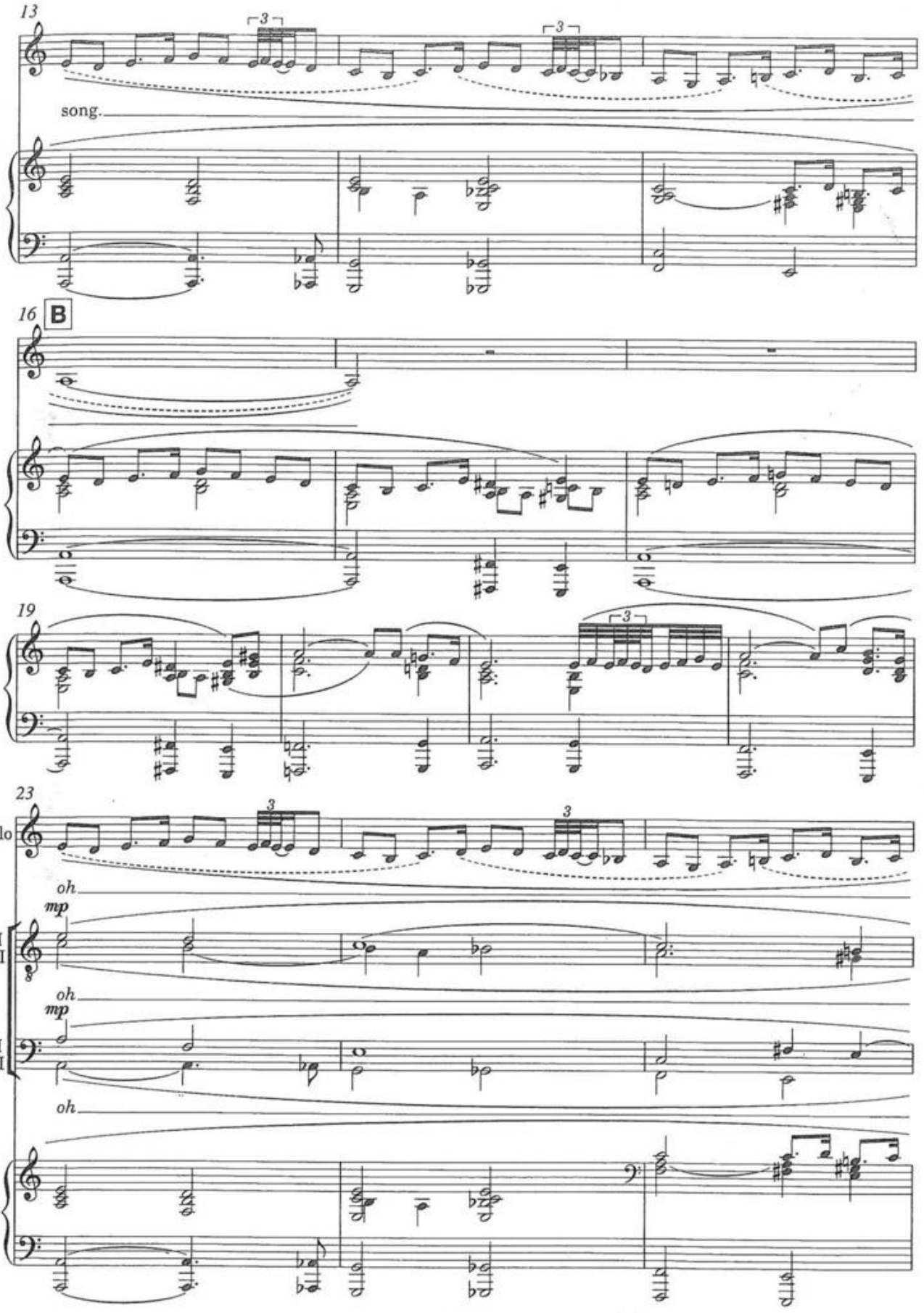

137
ff
-ter,
ff
-ter,
ff
-ter,
ff
-ter,
ff
139
tr

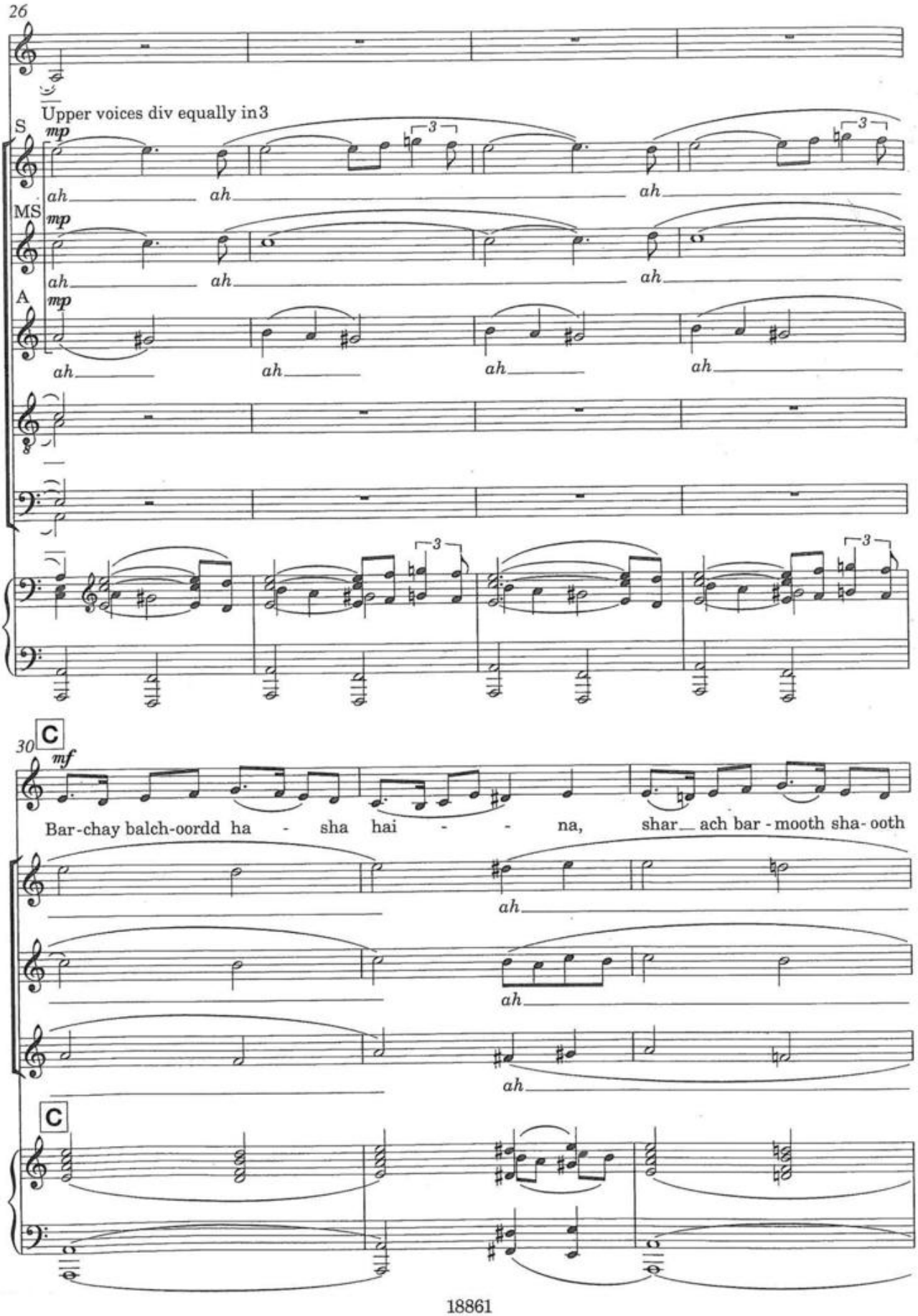

141
Ma
Ma
Ma
Ma
143
ter.
ter.
ter.
ter.

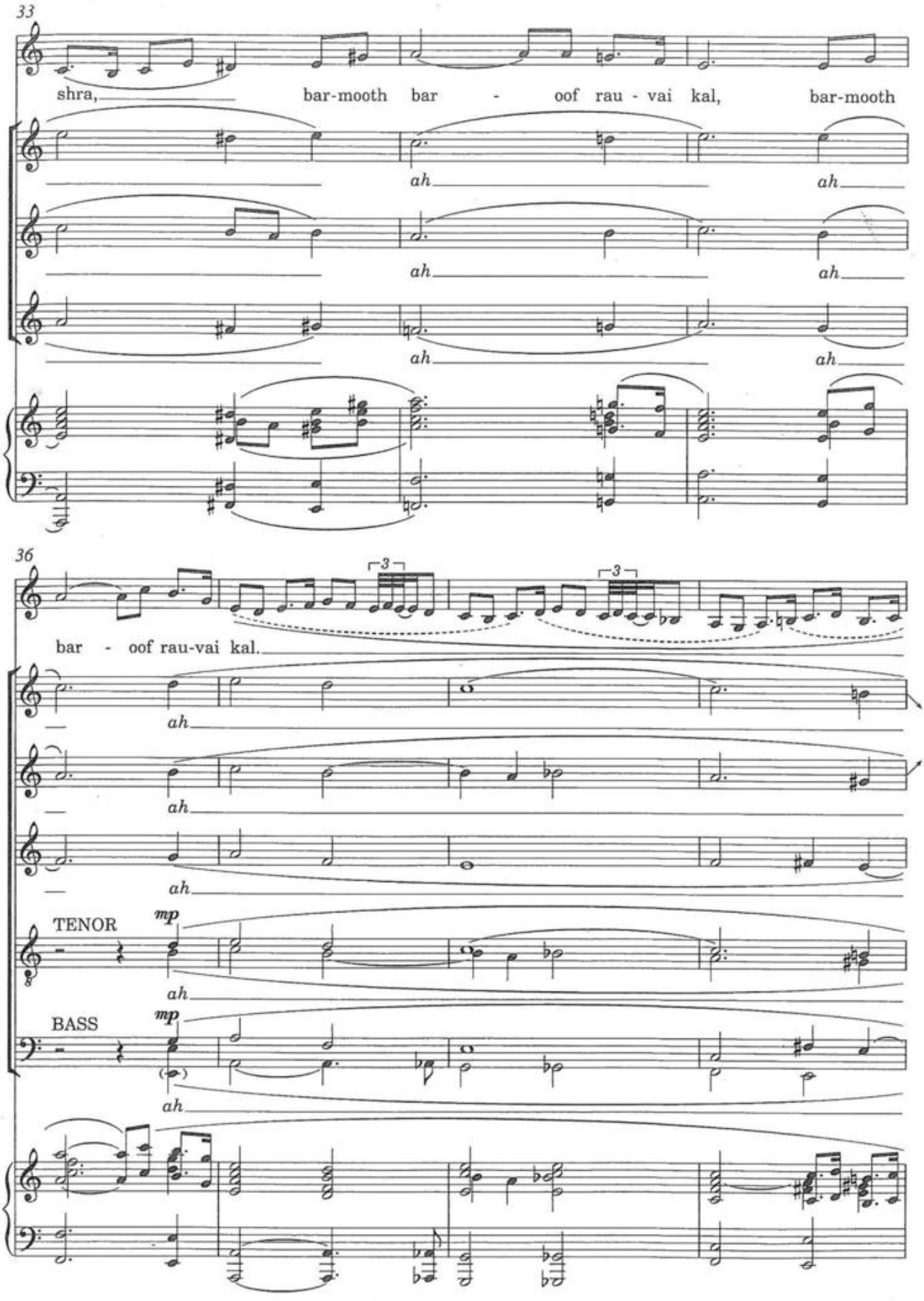
6. Now my life is only weeping

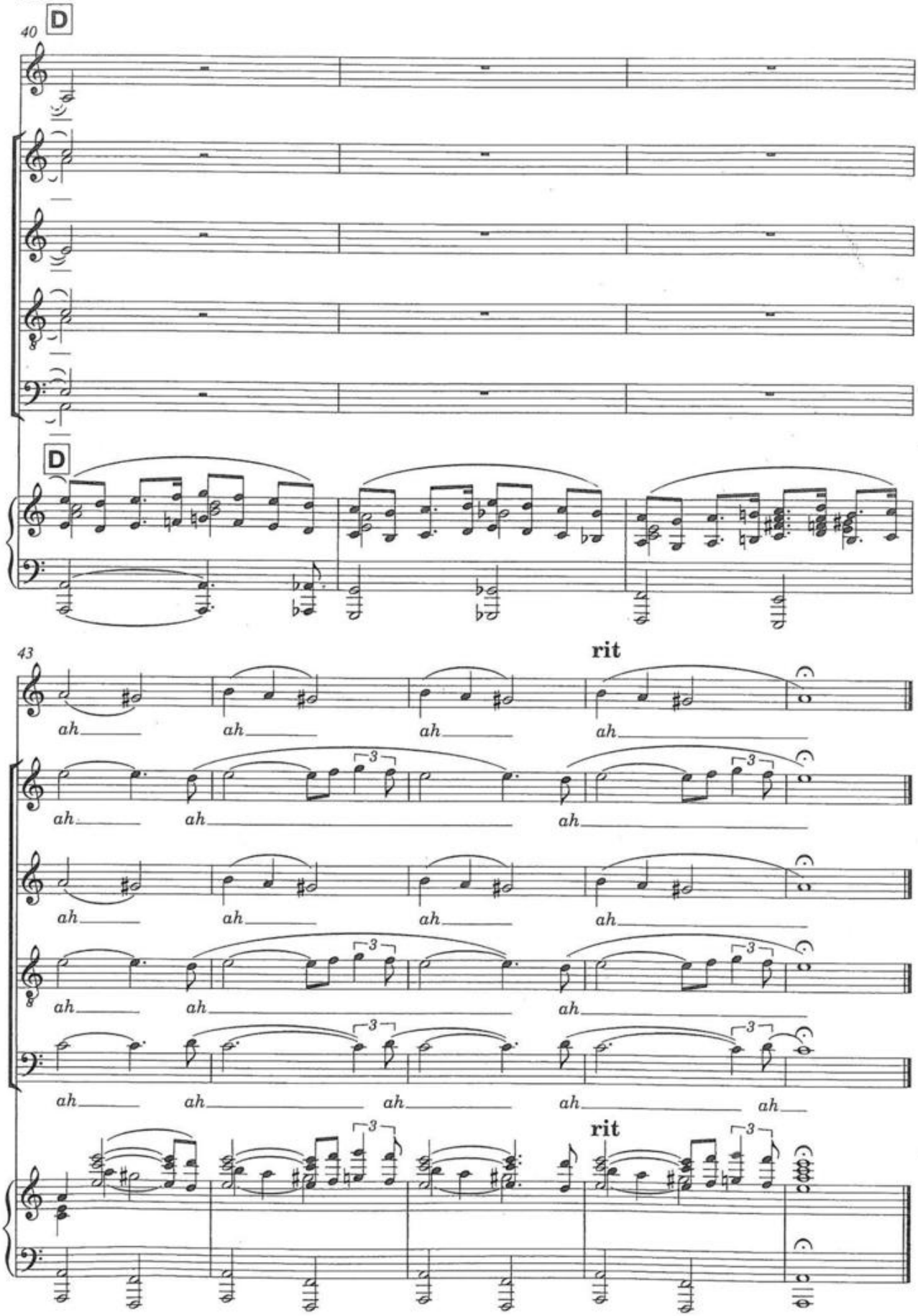
From Rumi, *Quatrains*
(Persian, 13th century CE)




13
song.
16
B
19
23
solo
oh
mp
oh
mp
oh

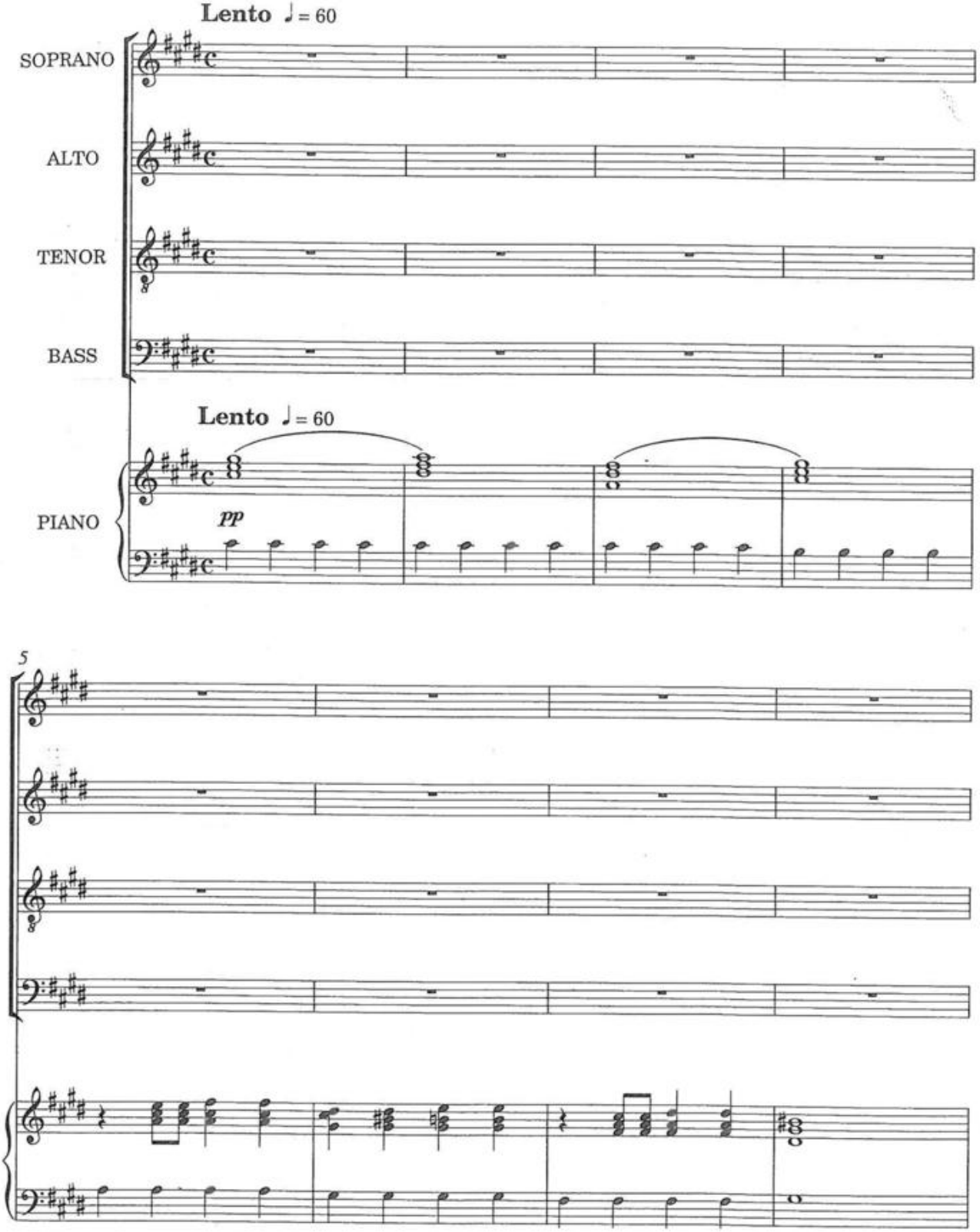

26
Upper voices div equally in 3
S
MS
A
mp
ah
30
C
mf
Bar-chay balch-oordd ha - sha hai - - na, shar_ach bar-mooth sha-ooth
C

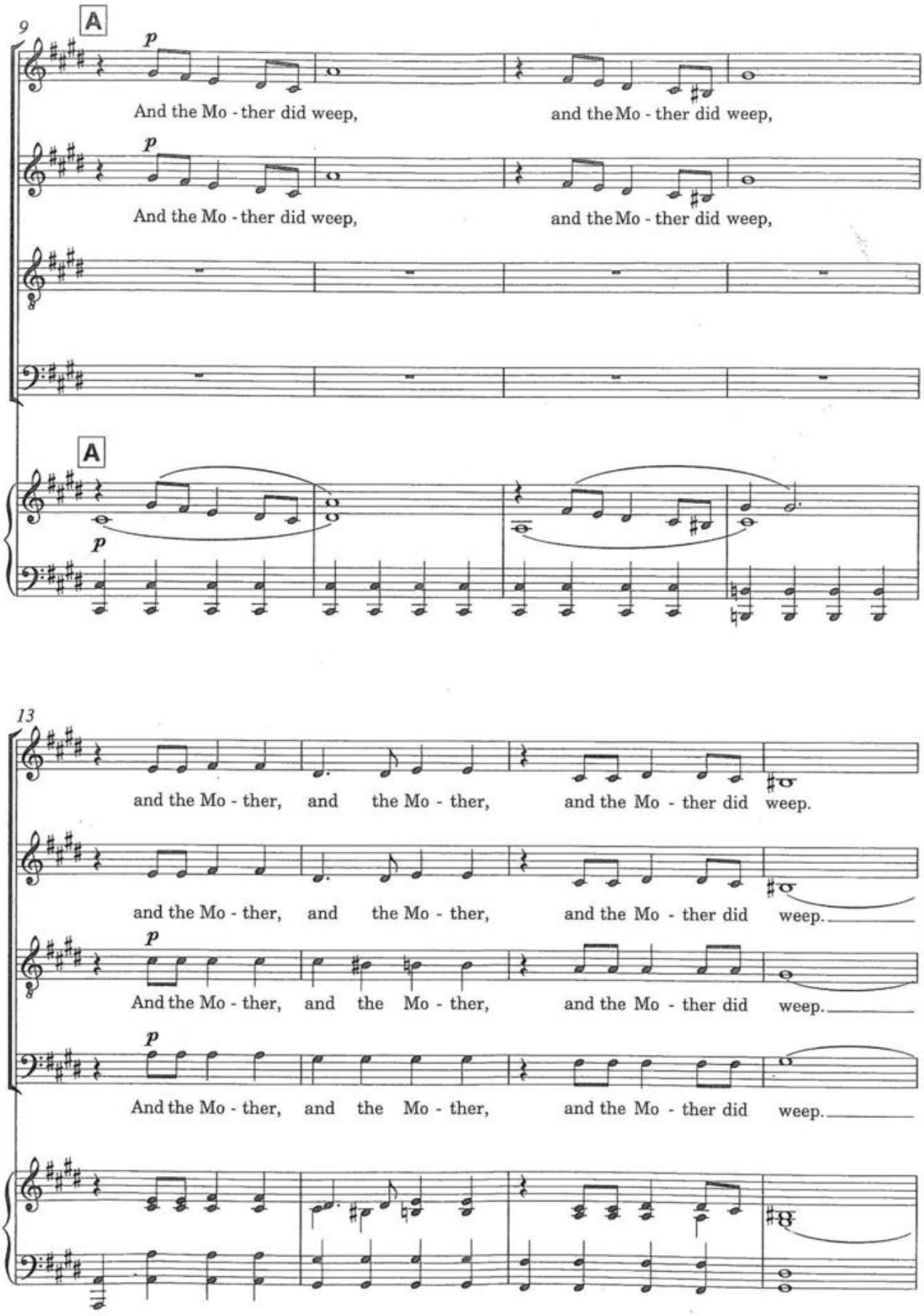

33
shra, bar-mooth bar - oof rau - vai kal, bar-mooth
ah
ah
ah
ah
ah
ah
36
3
3
bar - oof rau-vai kal.
ah
ah
ah
TENOR
mp
ah
BASS
mp
ah

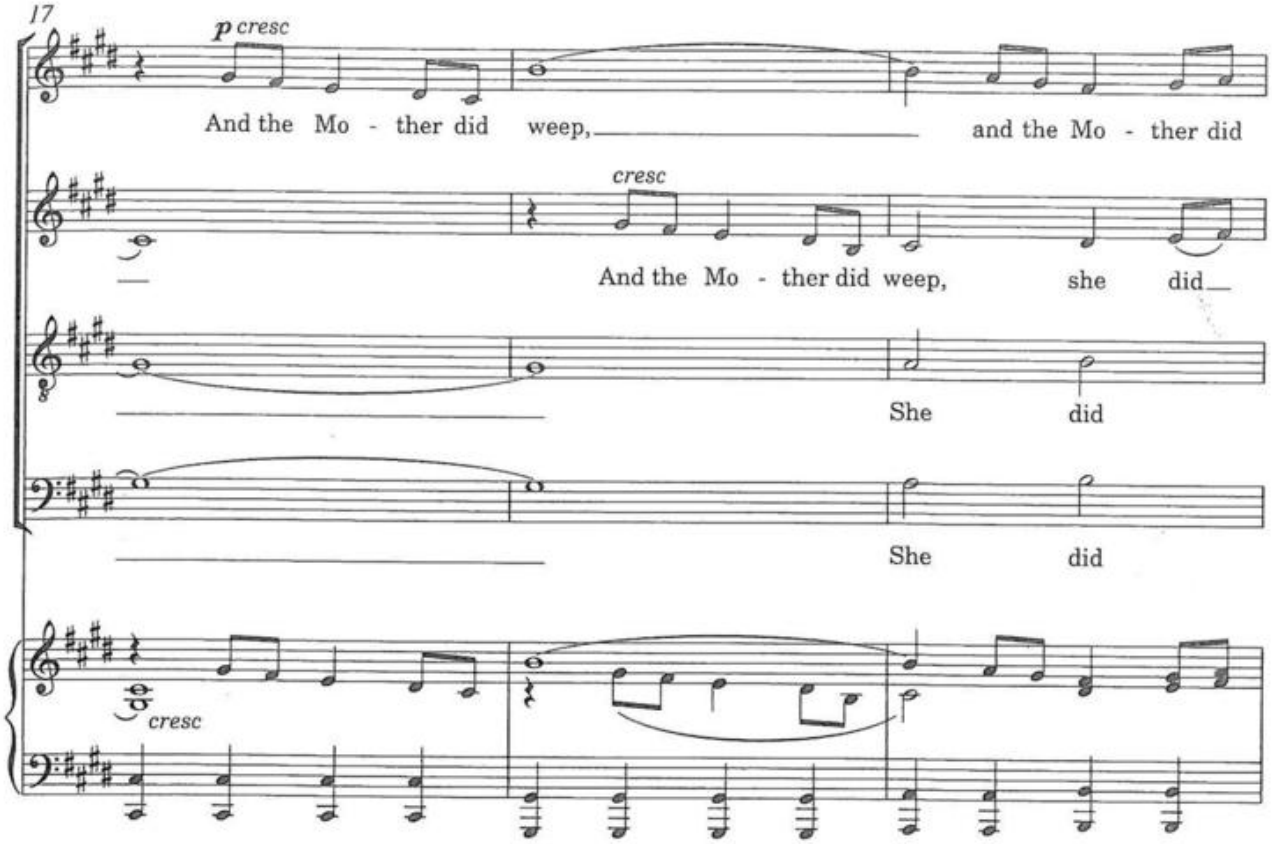

40
D
D
43
rit
ah
rit

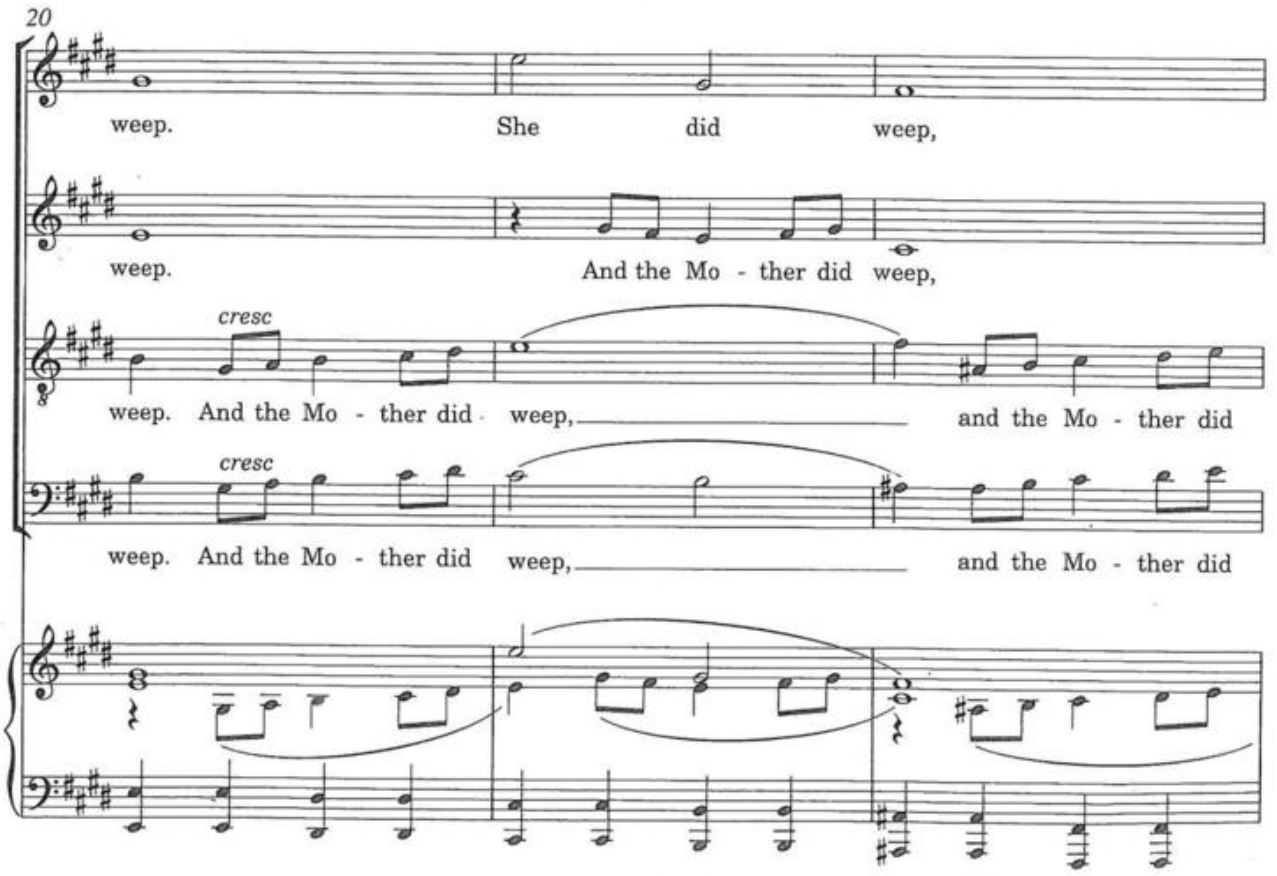
7. And the Mother did weep

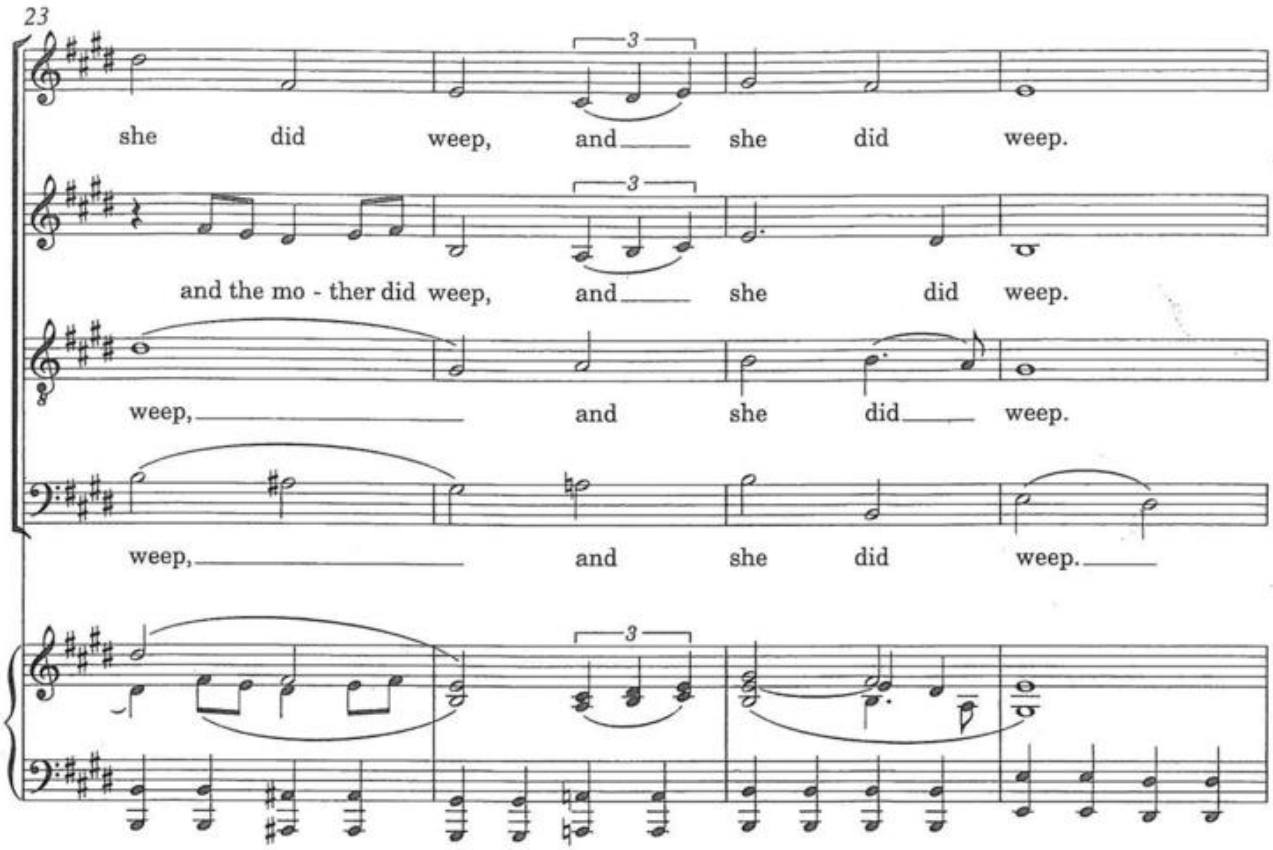
Words by
KARL JENKINS

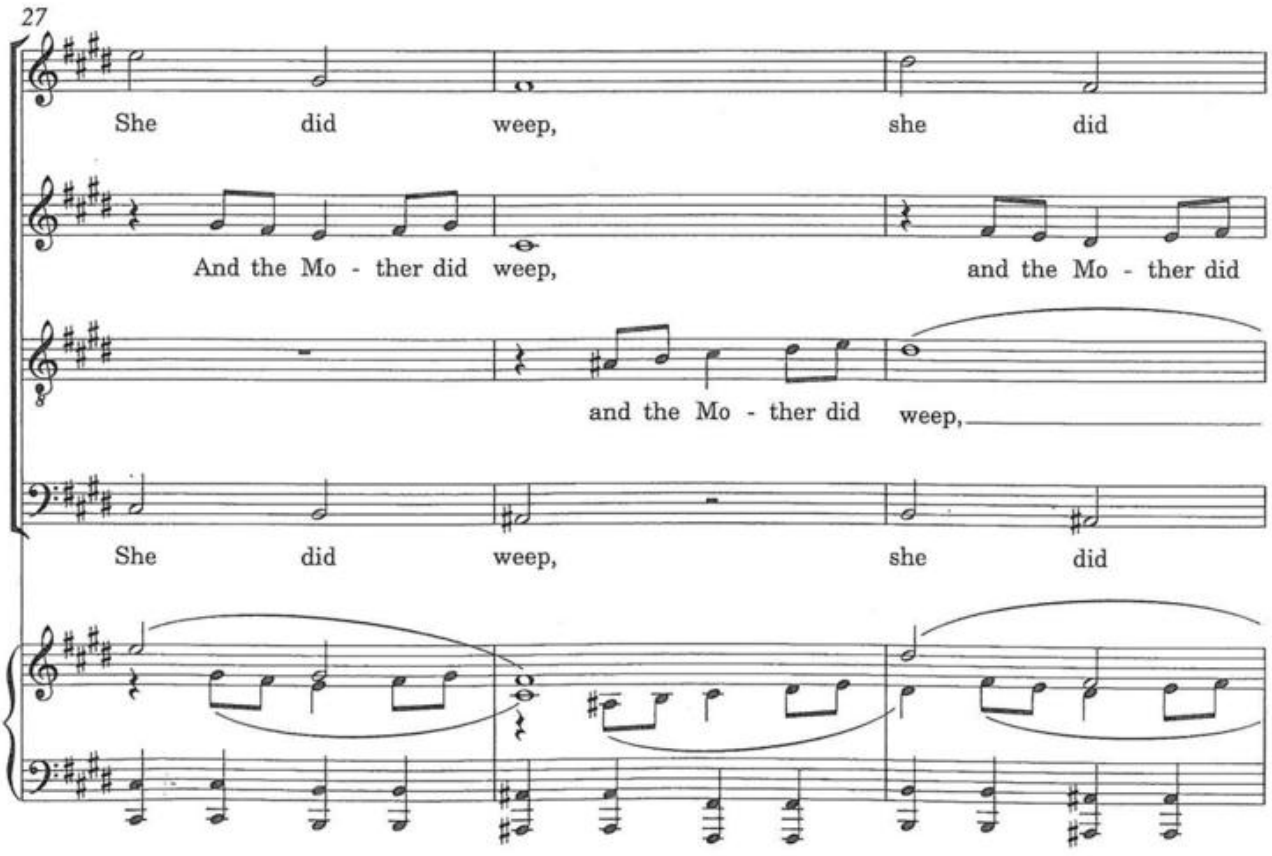


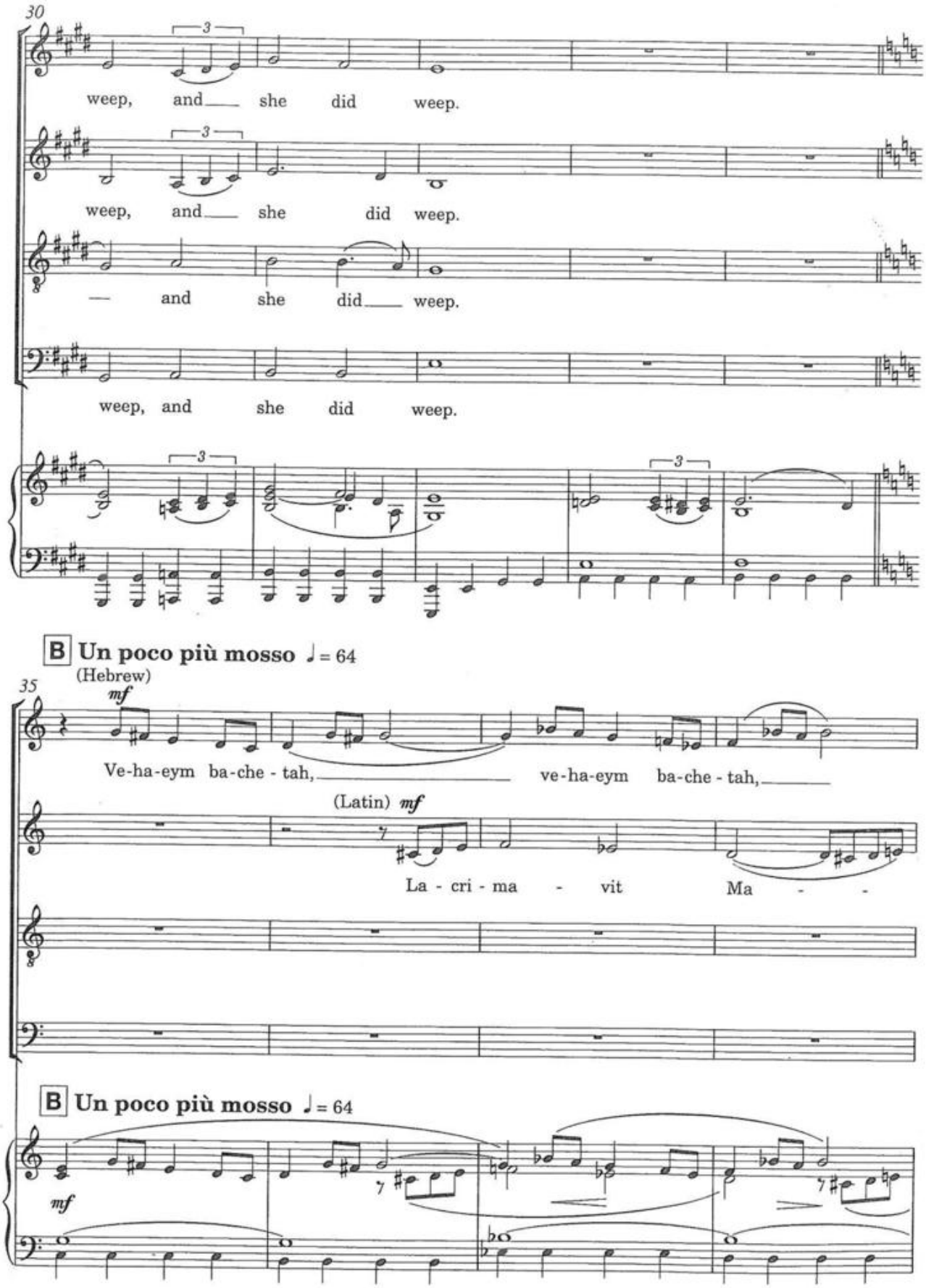

9
A
p
And the Mo - ther did weep,
and the Mo - ther did weep,
p
And the Mo - ther did weep,
and the Mo - ther did weep,
A
p
13
and the Mo - ther, and the Mo - ther, and the Mo - ther did weep.
and the Mo - ther, and the Mo - ther, and the Mo - ther did weep.
p
And the Mo - ther, and the Mo - ther, and the Mo - ther did weep.
p
And the Mo - ther, and the Mo - ther, and the Mo - ther did weep.

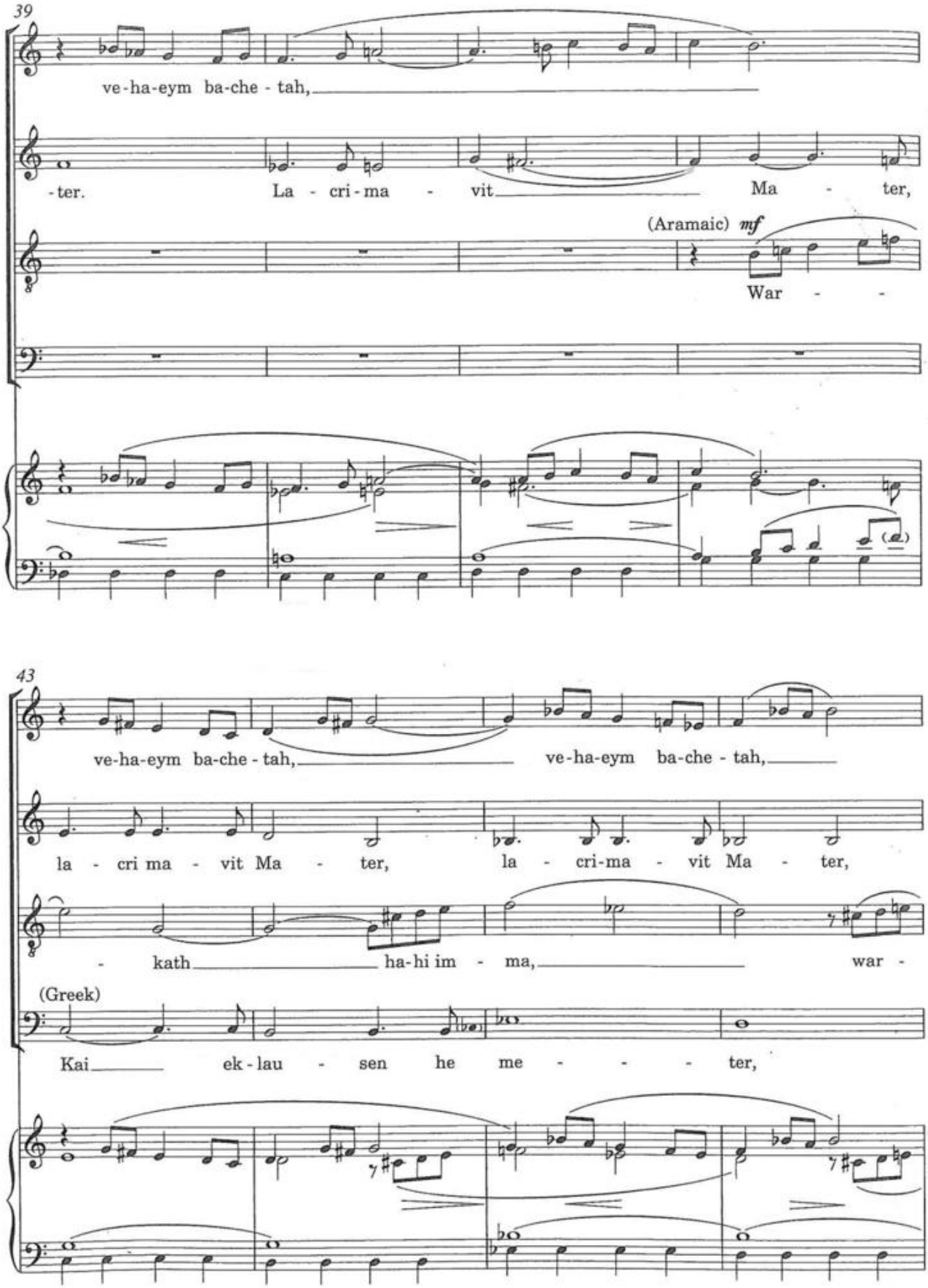

17
p cresc
And the Mo - ther did weep, and the Mo - ther did
cresc
And the Mo - ther did weep, she did
She did
She did
cresc

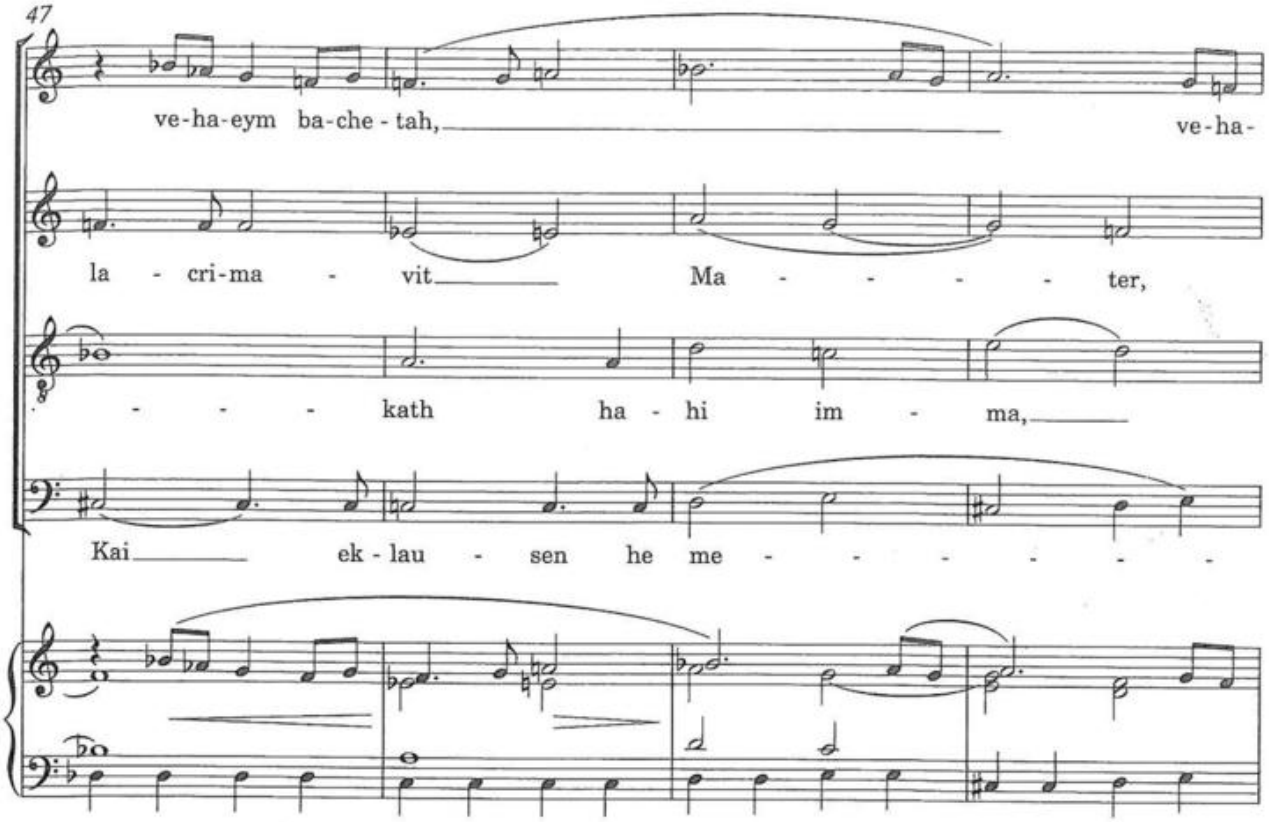

20
weep. She did weep,
weep. And the Mo - ther did weep,
cresc
weep. And the Mo - ther did weep, and the Mo - ther did
cresc
weep. And the Mo - ther did weep, and the Mo - ther did

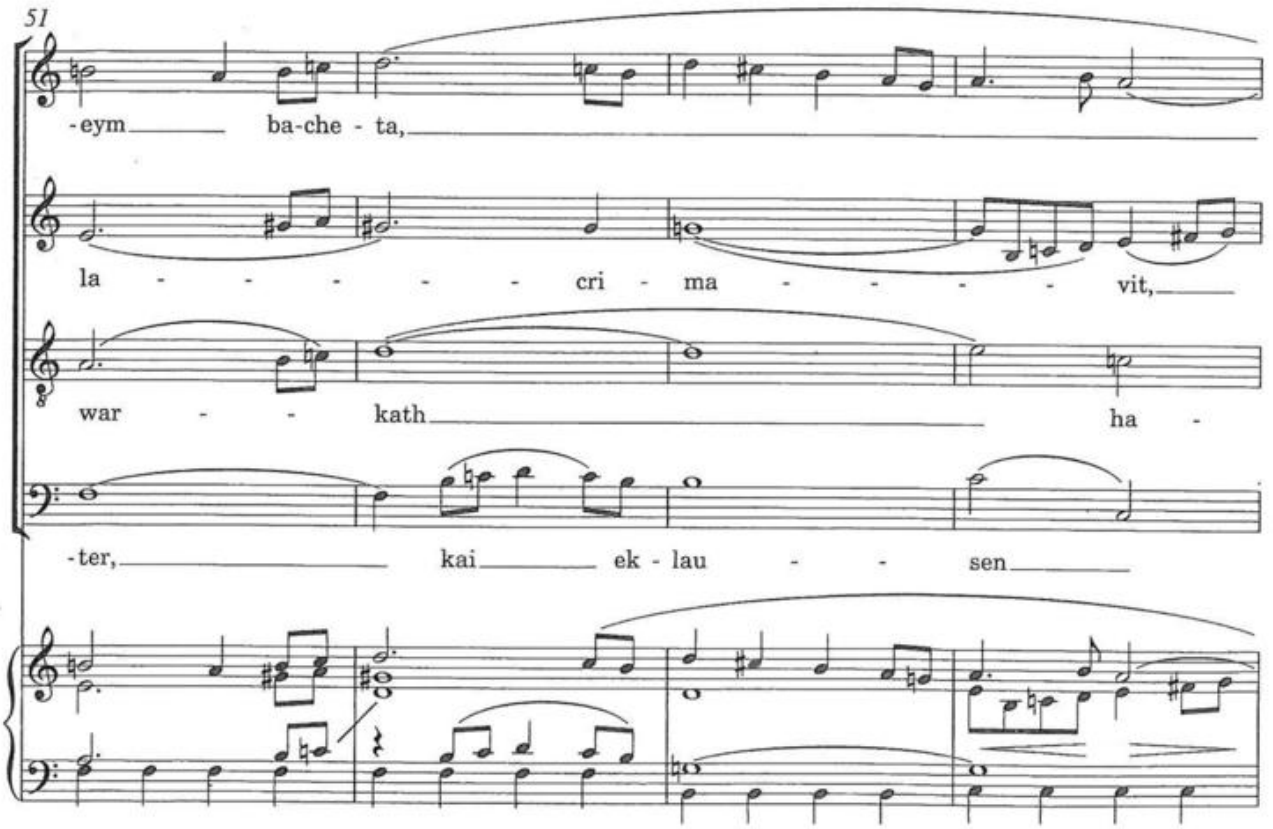

23
3
she did weep, and she did weep.
3
and the mo - ther did weep, and she did weep.
weep, and she did weep.
weep, and she did weep.
3

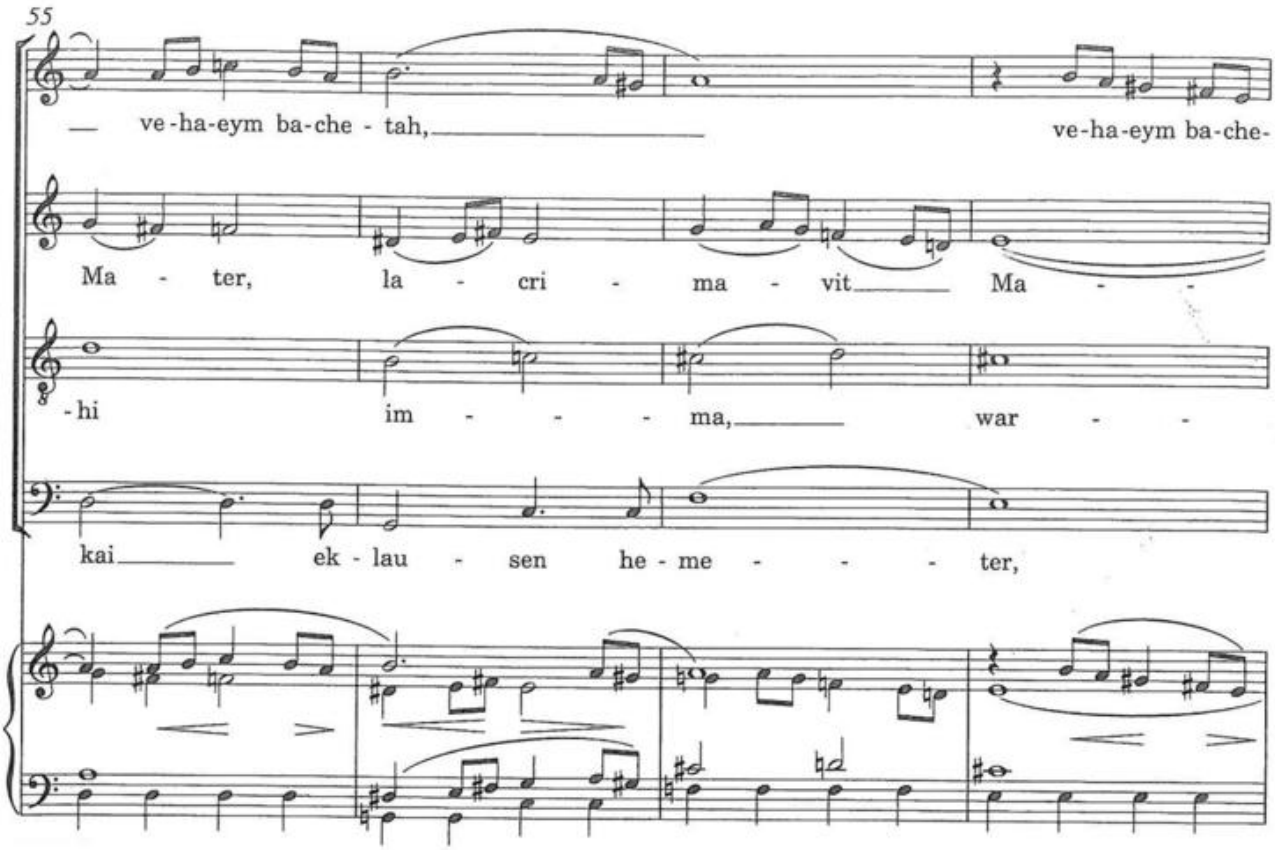

27
She did weep, she did
And the Mo - ther did weep, and the Mo - ther did
and the Mo - ther did weep,
She did weep, she did

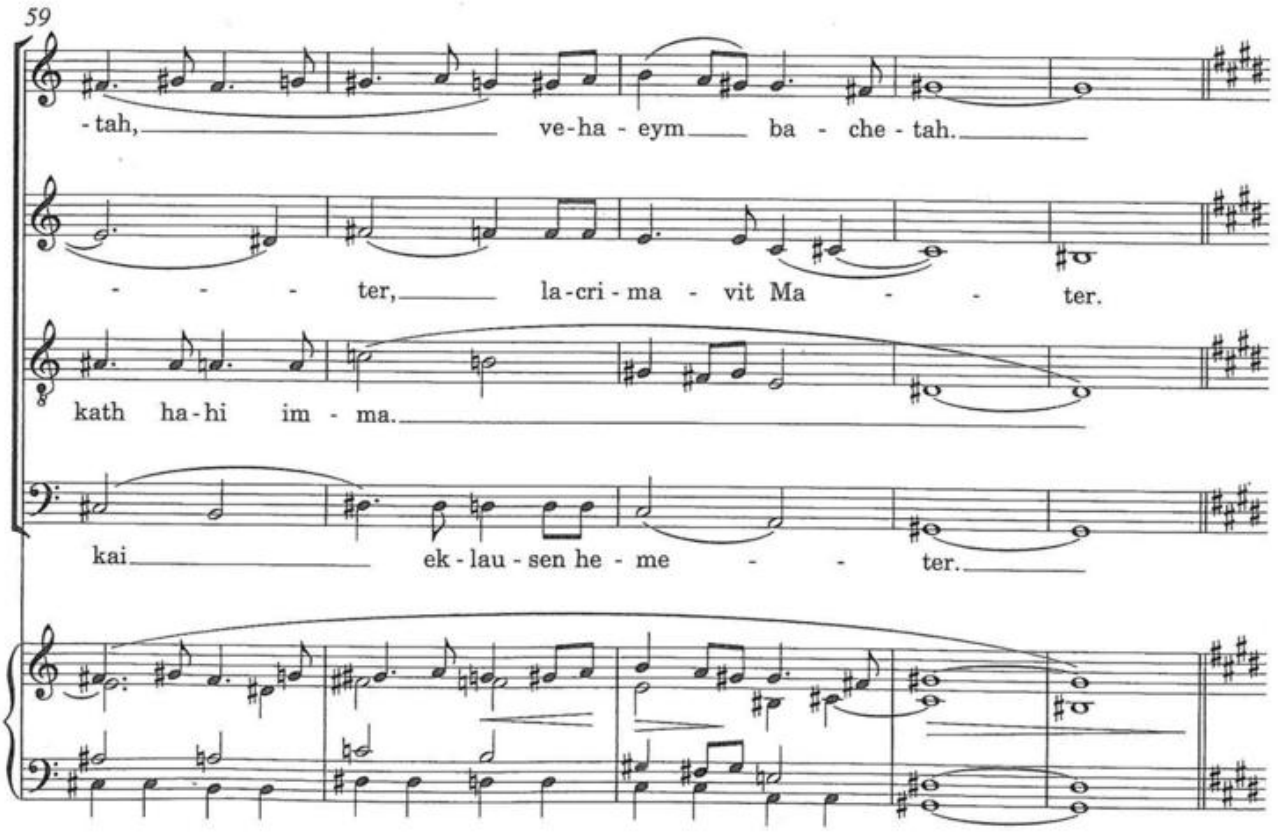

30
weep, and she did weep.
weep, and she did weep.
and she did weep.
weep, and she did weep.
B Un poco più mosso ♩= 64
(Hebrew)
mf
35
Ve-ha-eym ba-che - tah, ve-ha-eym ba-che - tah,
(Latin) mf
La - cri - ma - vit Ma - -
B Un poco più mosso ♩= 64
mf

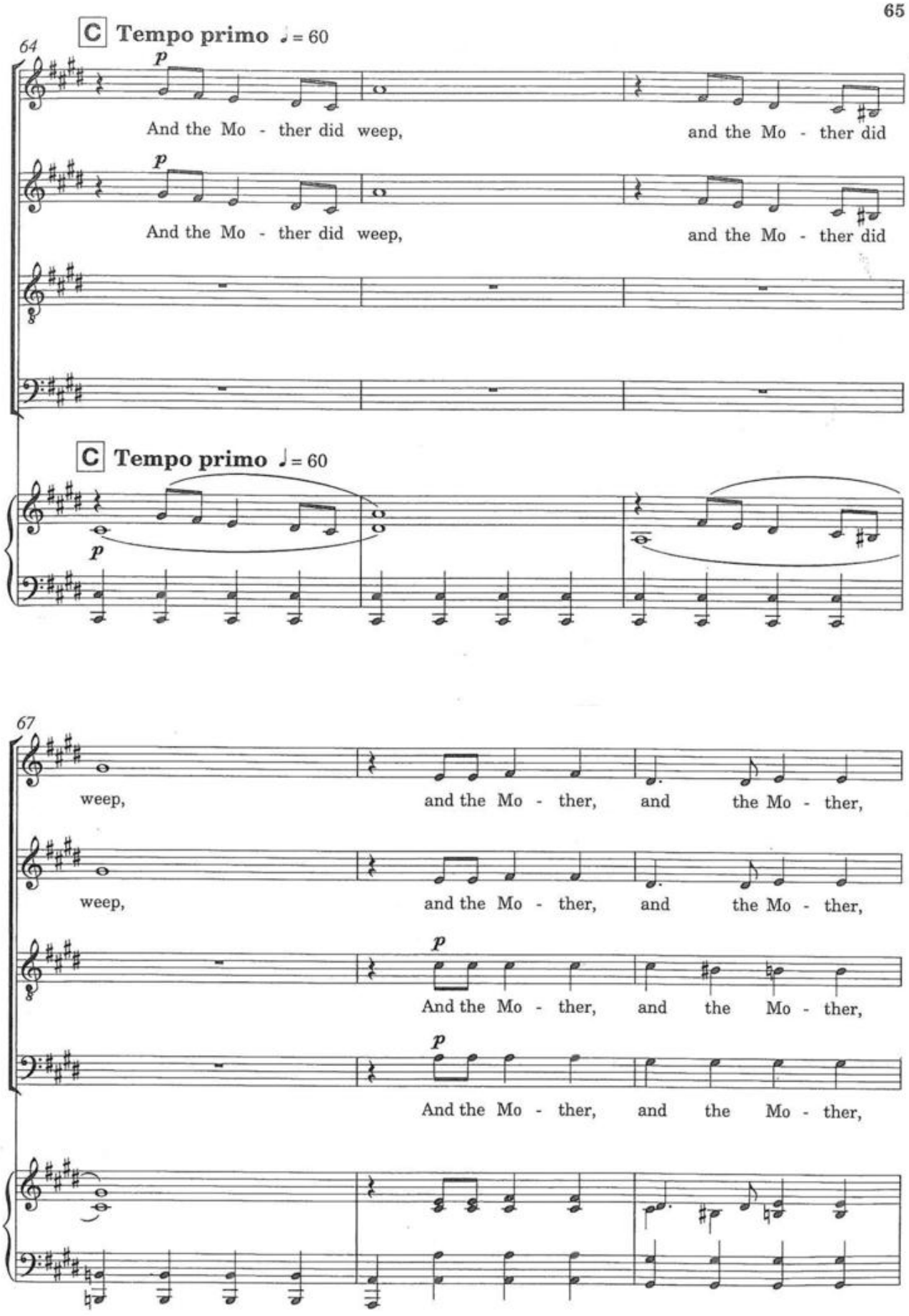

39
ve-ha-eym ba-che-tah,
-ter. La-cri-ma-vit Ma-ter,
(Aramaic) mf
War - -
43
ve-ha-eym ba-che-tah, ve-ha-eym ba-che-tah,
la-cri ma-vit Ma-ter, la-cri-ma-vit Ma-ter,
- kath ha-hi im-ma, war-
(Greek)
Kai ek-lau-sen he me-ter,

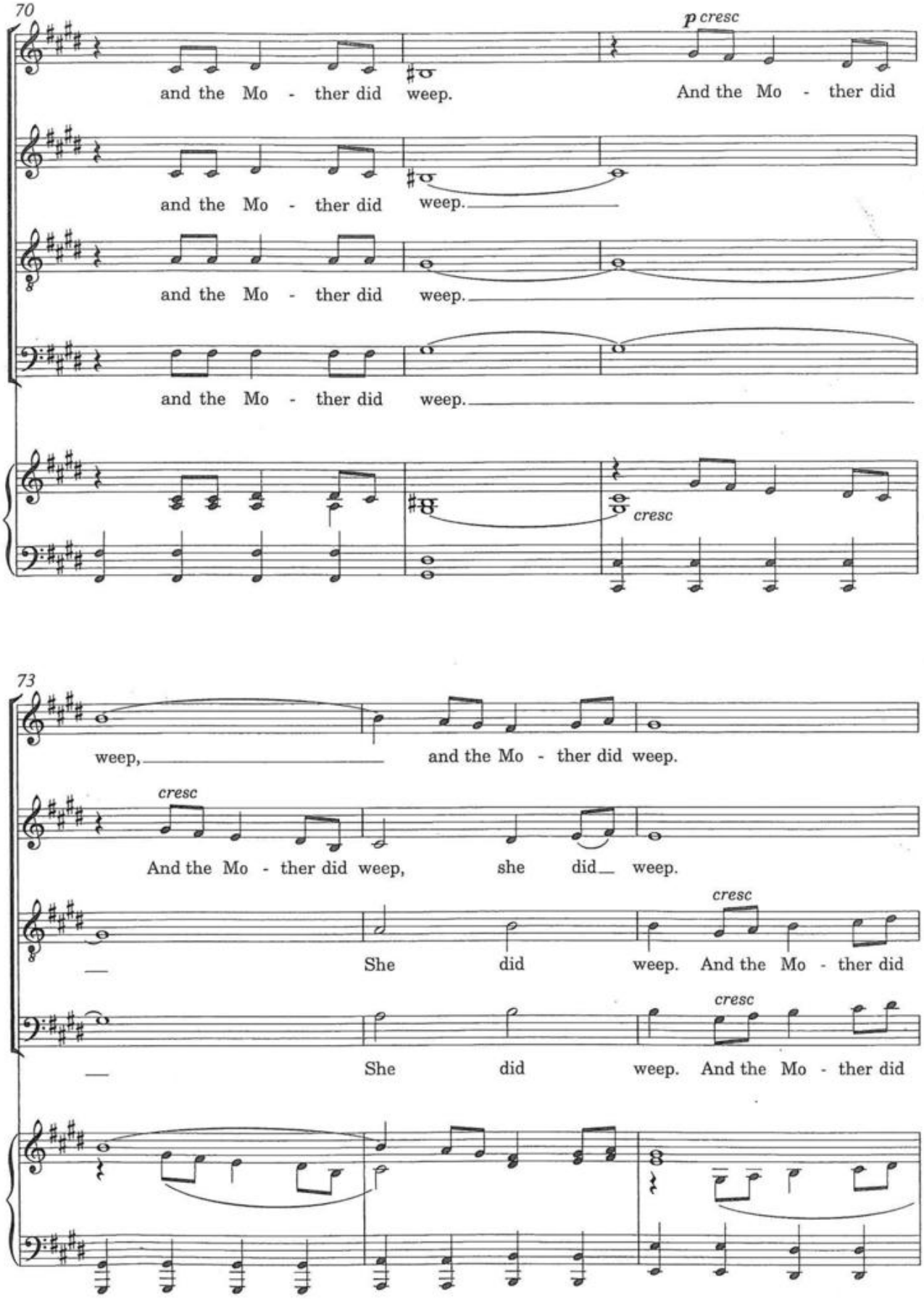

47
ve-ha-eym ba-che-tah, ve-ha-
la-cri-ma-vit Ma-ter,
kath ha-hi im-ma,
Kai ek-lau-sen he me-

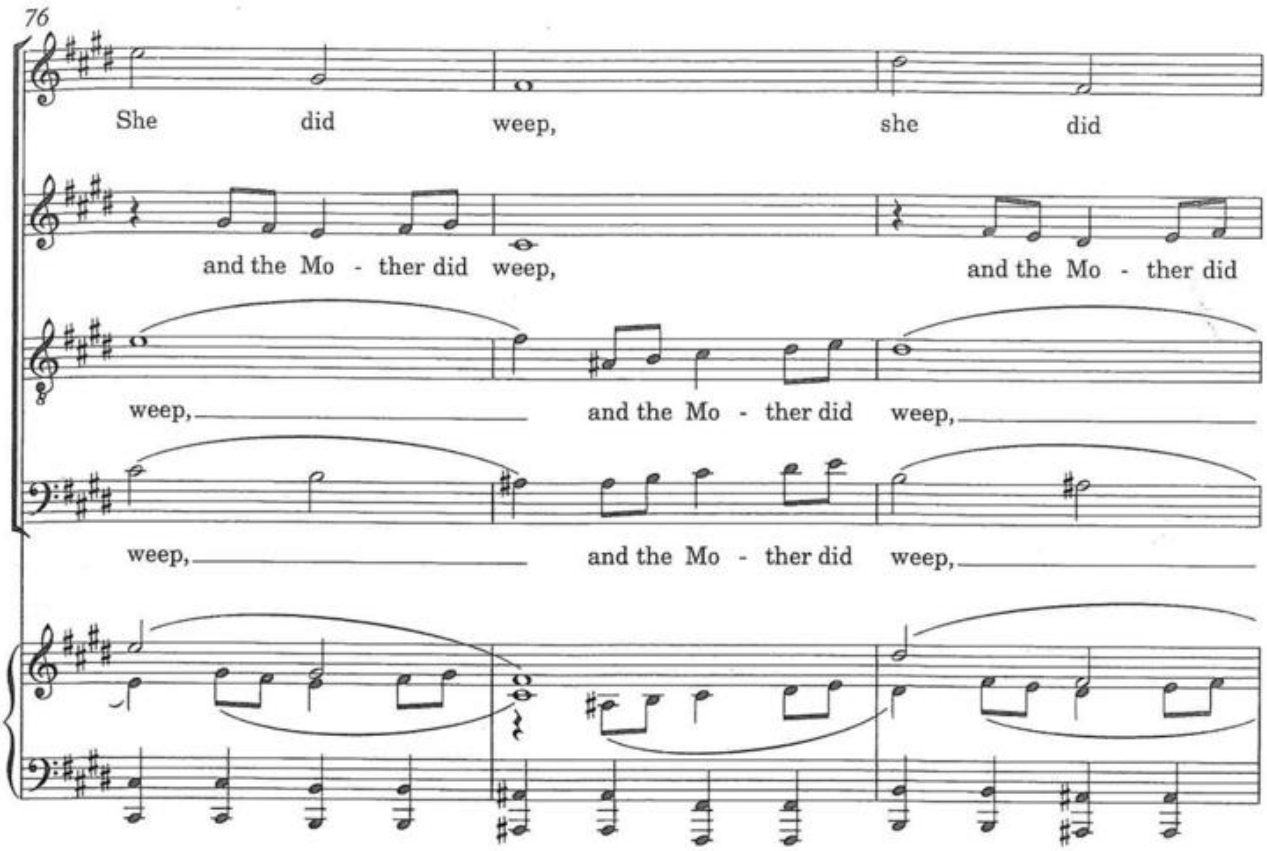

51
-eym ba-che-ta,
la-cri-ma-vit,
war-kath ha-
-ter, kai ek-lau-sen

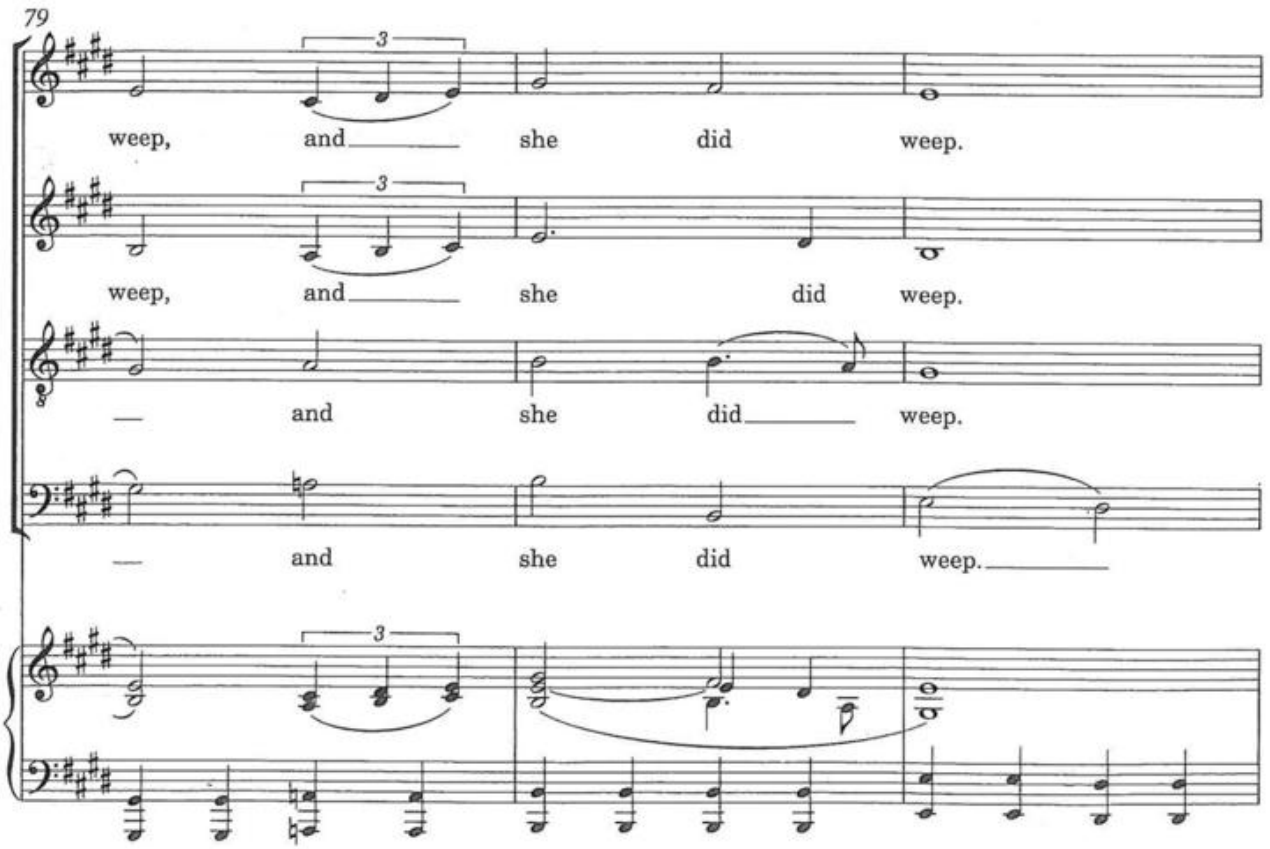

55
ve-ha-eym ba-che - tah,
ve-ha-eym ba-che-
Ma - ter, la - cri - ma - vit Ma -
-hi im - - - ma, war -
kai ek - lau - sen he - me - - - ter,

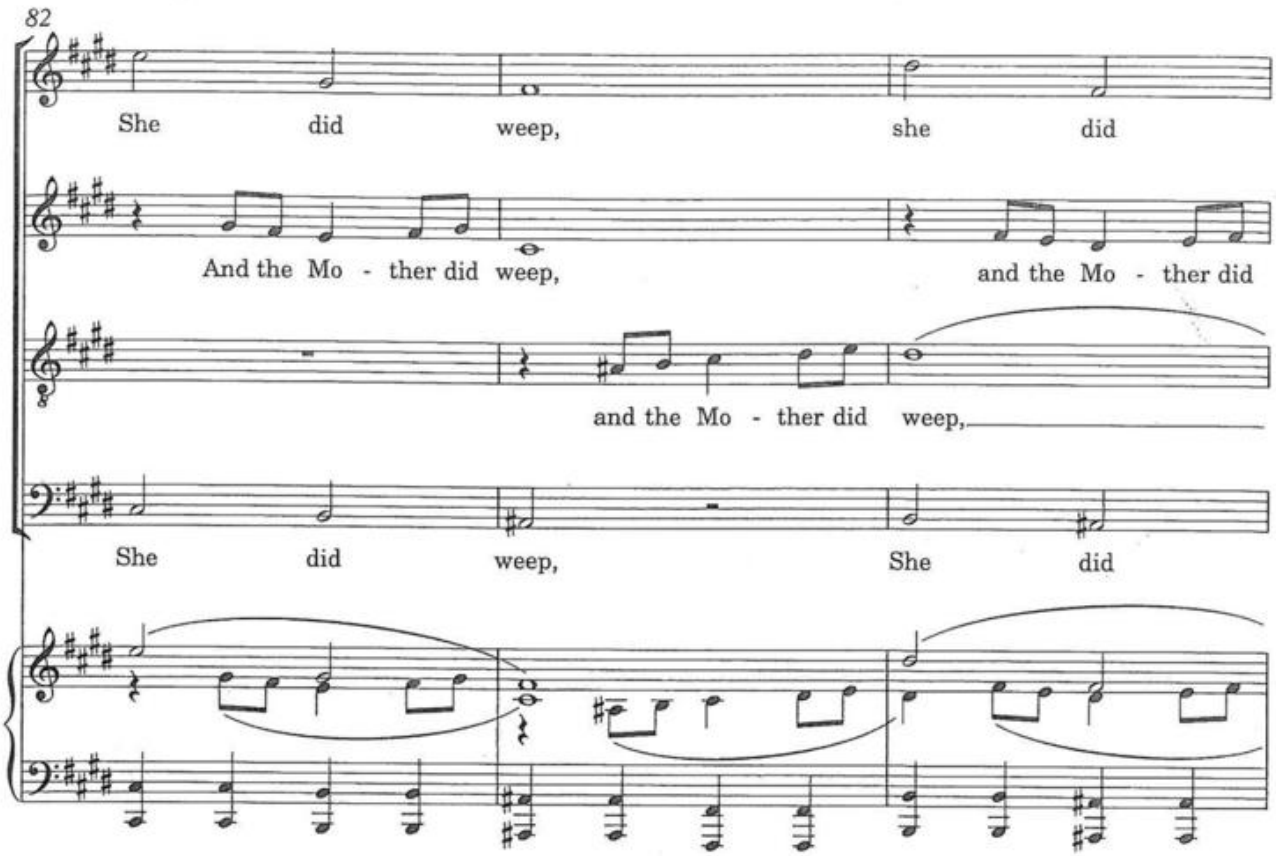

59
-tah, ve-ha - eym ba - che - tah.
- - - ter, la-cri - ma - vit Ma - - ter.
kath ha - hi im - ma.
kai ek - lau - sen he - me - - ter.

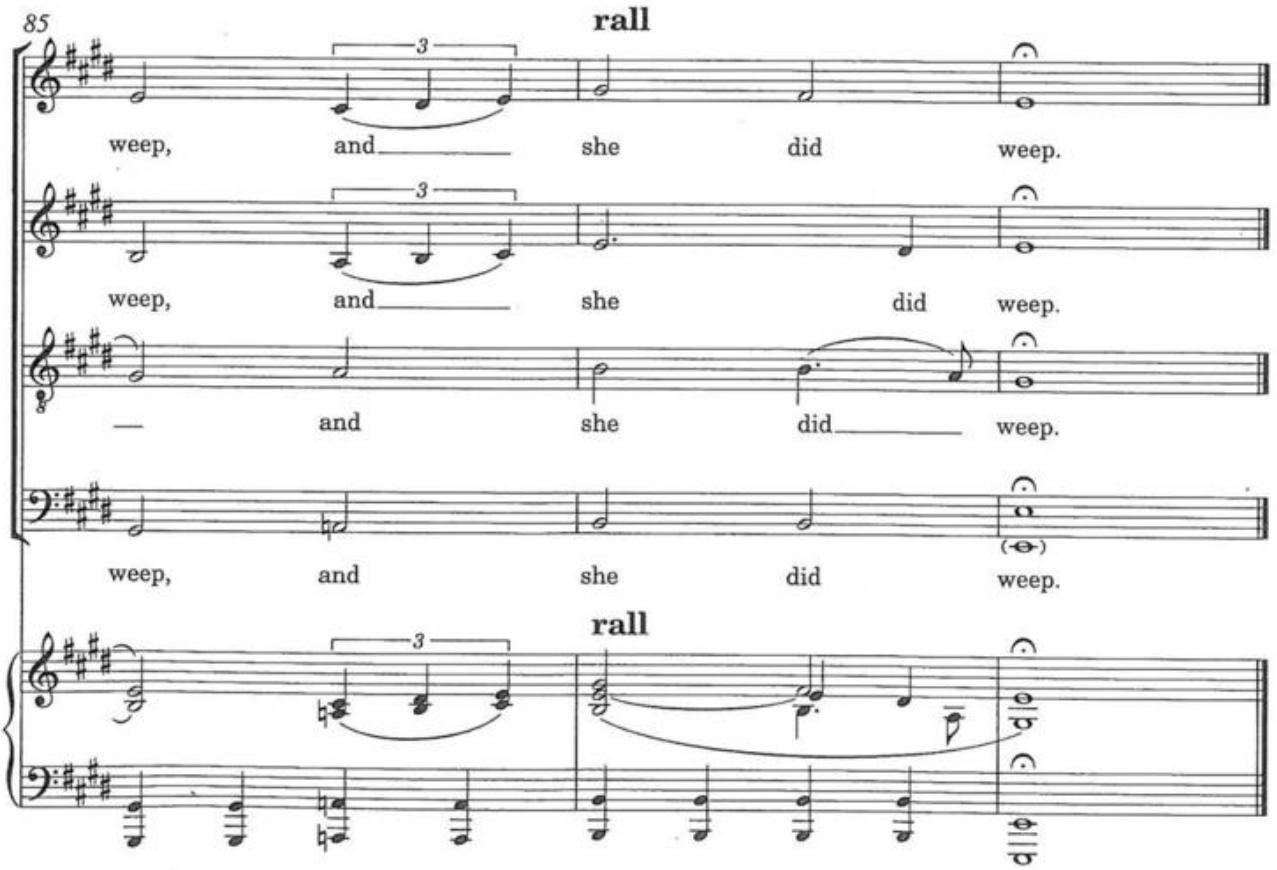

64
C Tempo primo ♩= 60
p
And the Mo - ther did weep,
and the Mo - ther did
And the Mo - ther did weep,
and the Mo - ther did
C Tempo primo ♩= 60
p
67
weep,
and the Mo - ther,
and the Mo - ther,
weep,
and the Mo - ther,
and the Mo - ther,
p
And the Mo - ther,
and the Mo - ther,
p
And the Mo - ther,
and the Mo - ther,


70
p cresc
and the Mo - ther did weep.
And the Mo - ther did
and the Mo - ther did weep.
and the Mo - ther did weep.
and the Mo - ther did weep.
cresc
73
weep,
and the Mo - ther did weep.
cresc
And the Mo - ther did weep, she did weep.
cresc
She did weep. And the Mo - ther did
cresc
She did weep. And the Mo - ther did

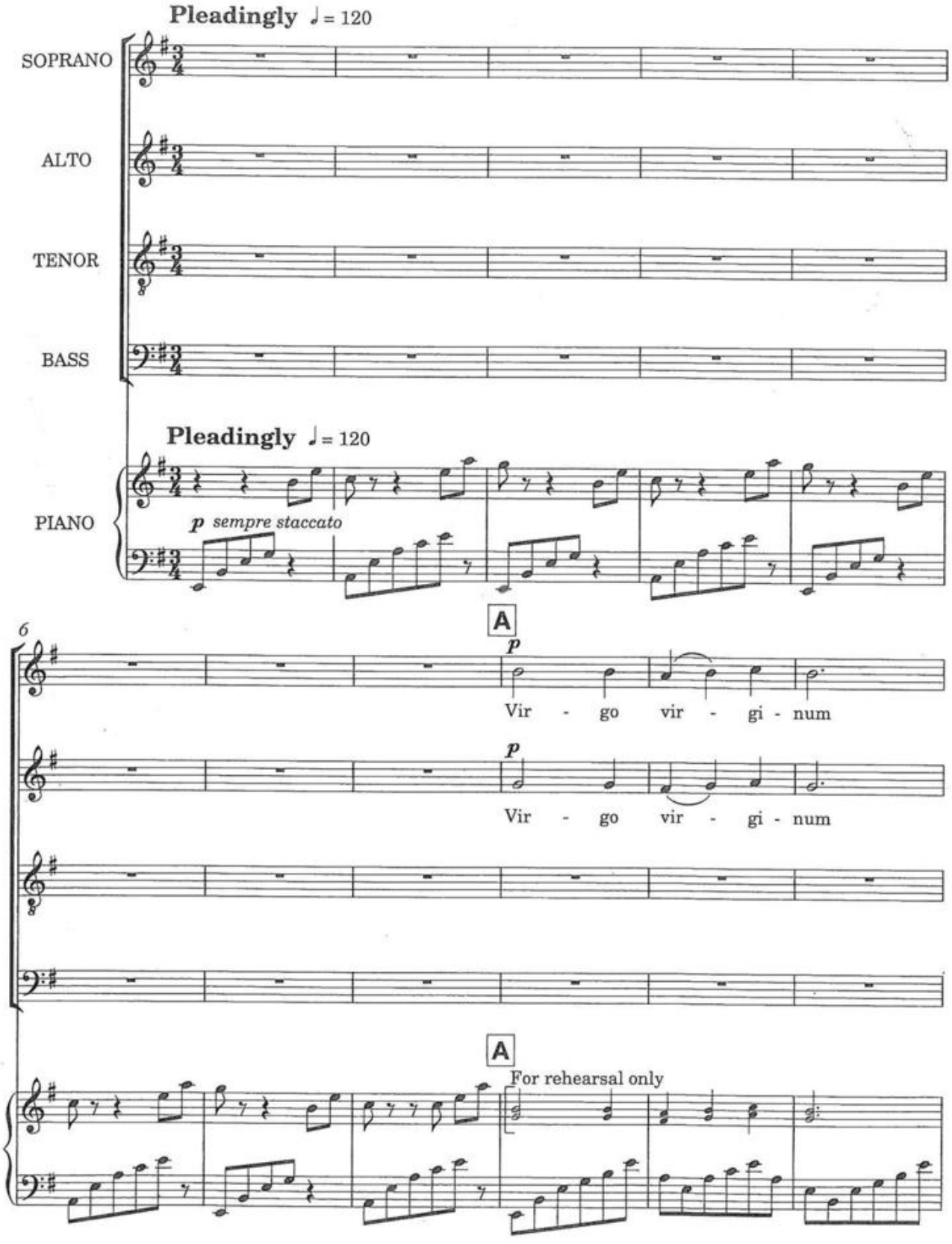

76
She did weep, she did
and the Mo - ther did weep, and the Mo - ther did
weep, and the Mo - ther did weep,
weep, and the Mo - ther did weep,

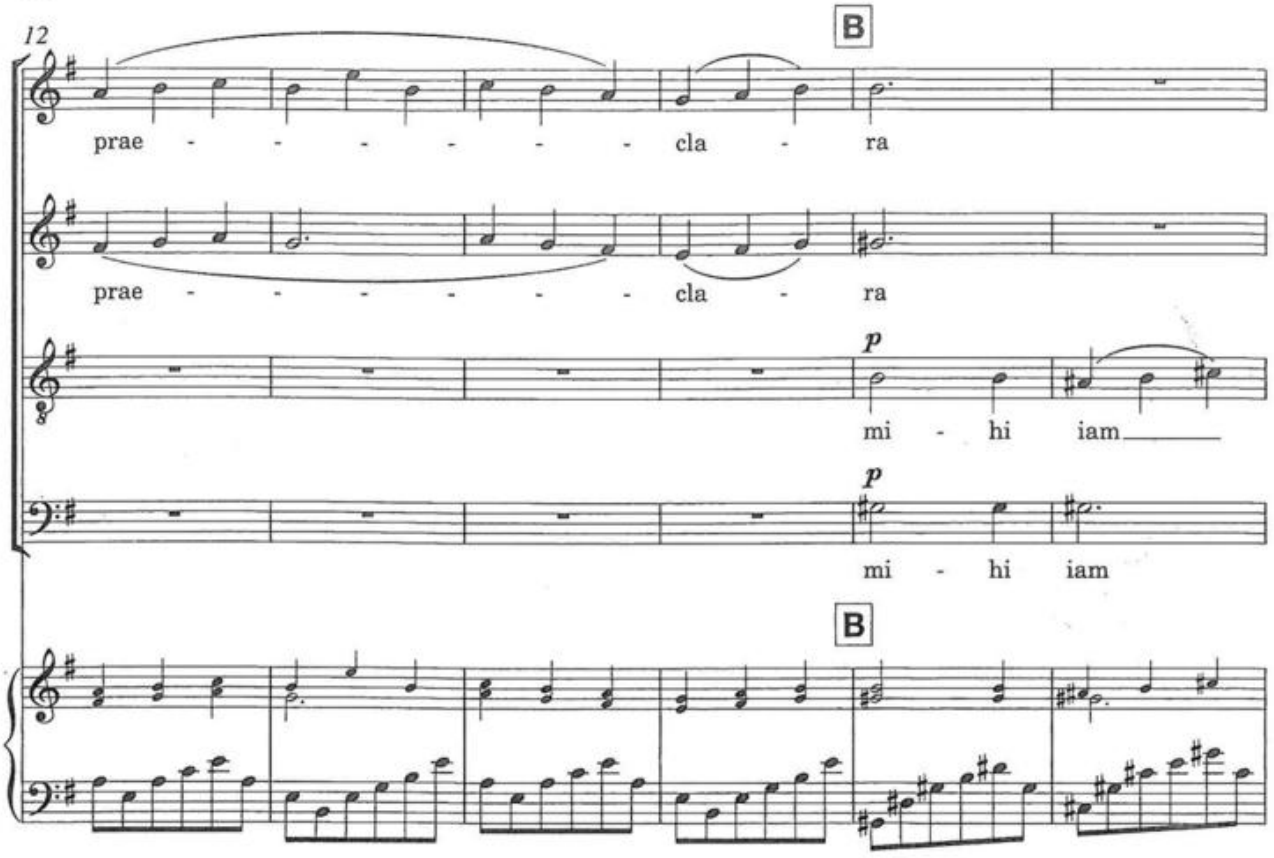

79
3
weep, and she did weep.
3
weep, and she did weep.
and she did weep.
and she did weep.
3

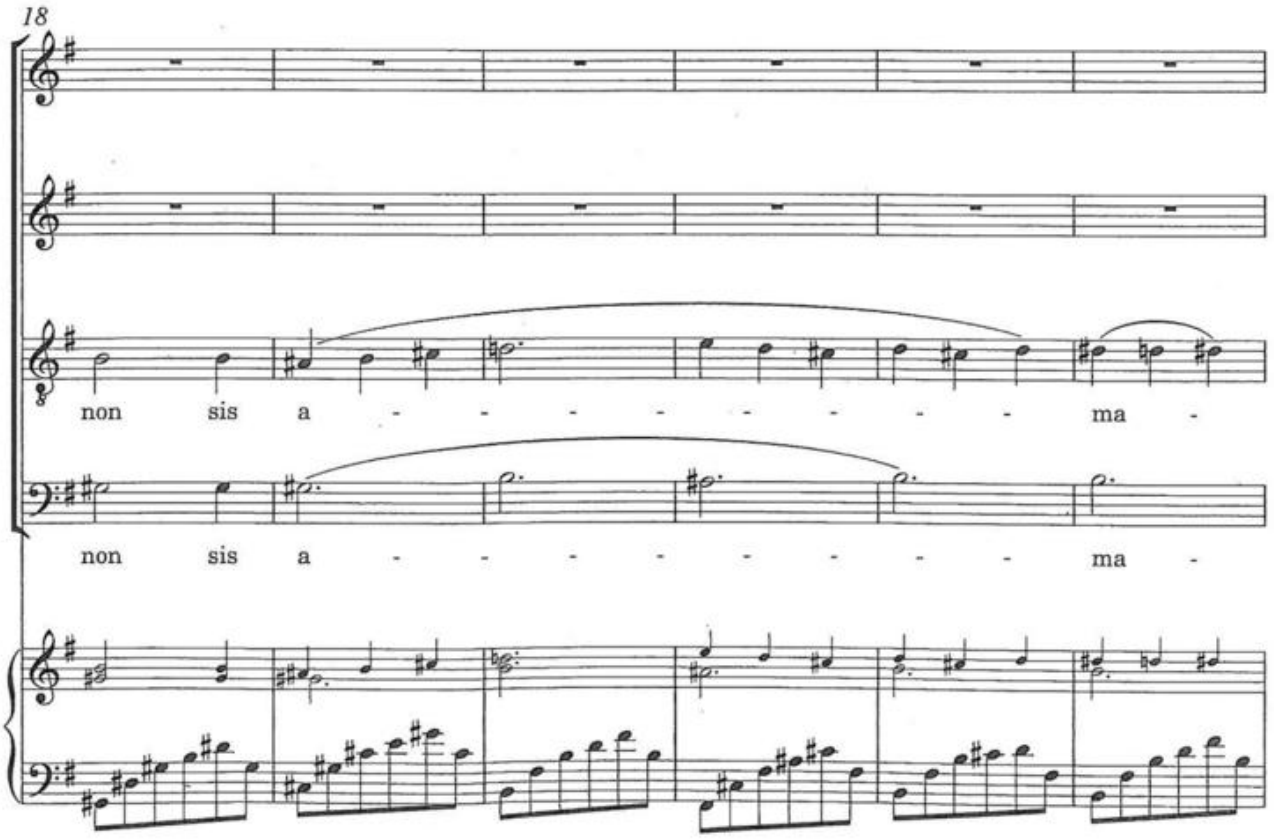

82
She did weep, she did
And the Mo - ther did weep, and the Mo - ther did
and the Mo - ther did weep,
She did weep, She did

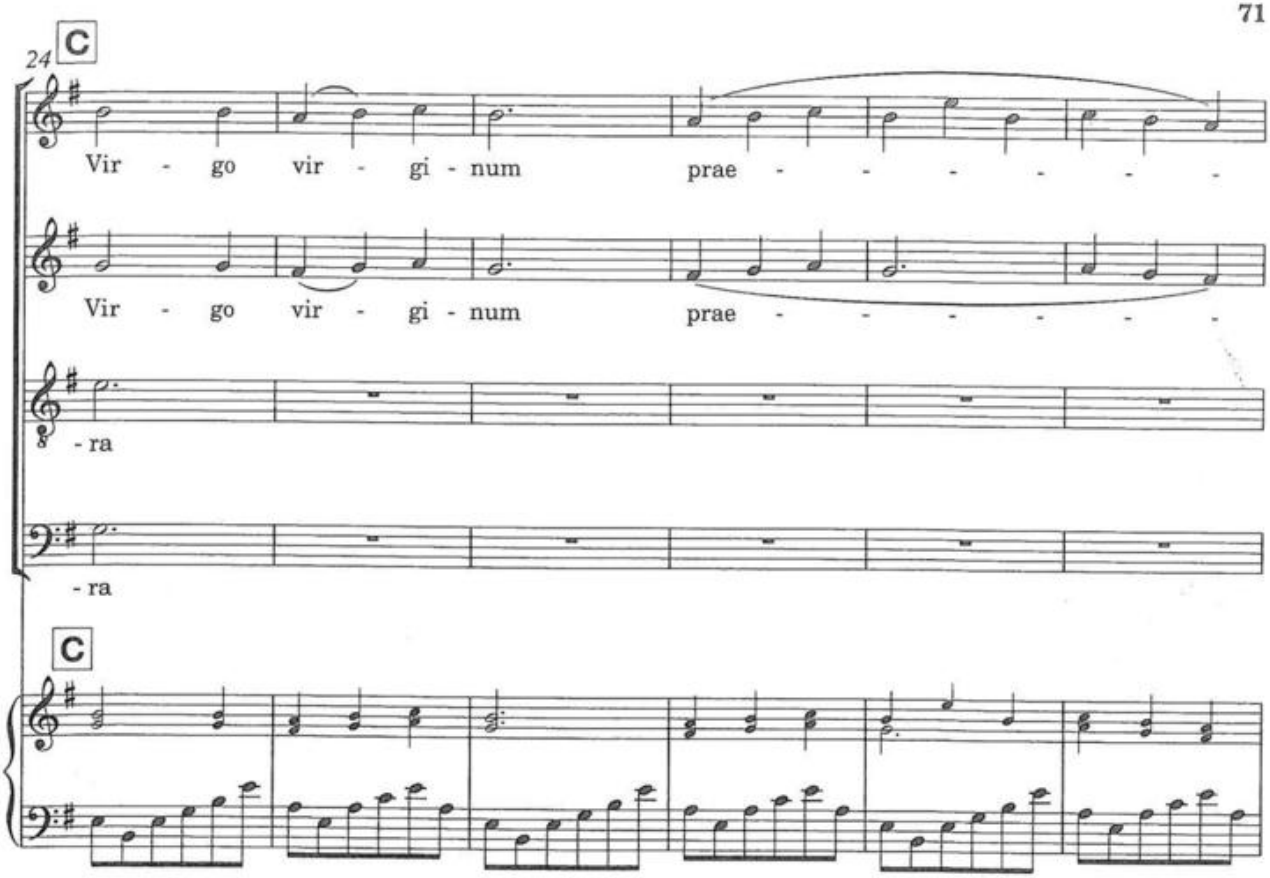

85
rall
3
weep, and she did weep.
weep, and she did weep.
and she did weep.
weep, and she did weep.
rall

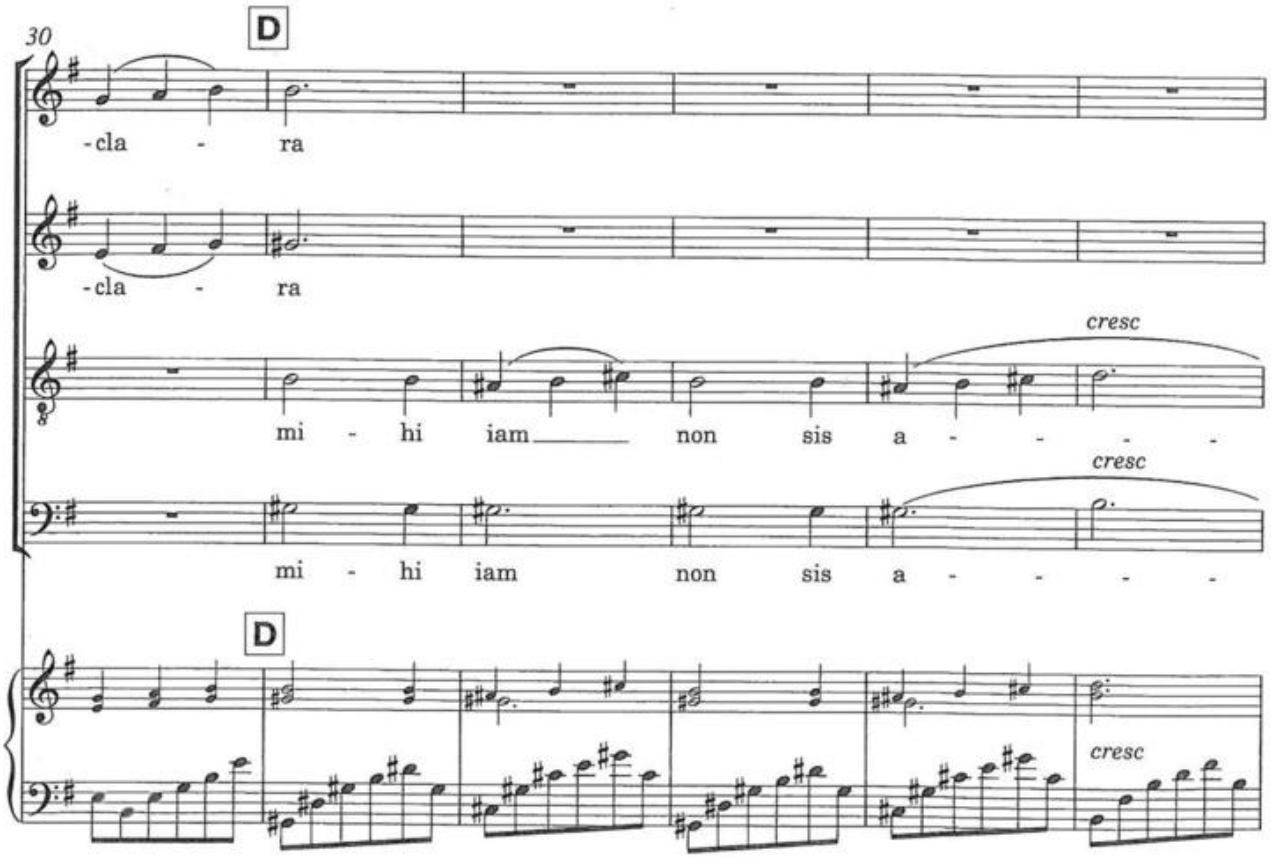
8. Virgo virginum

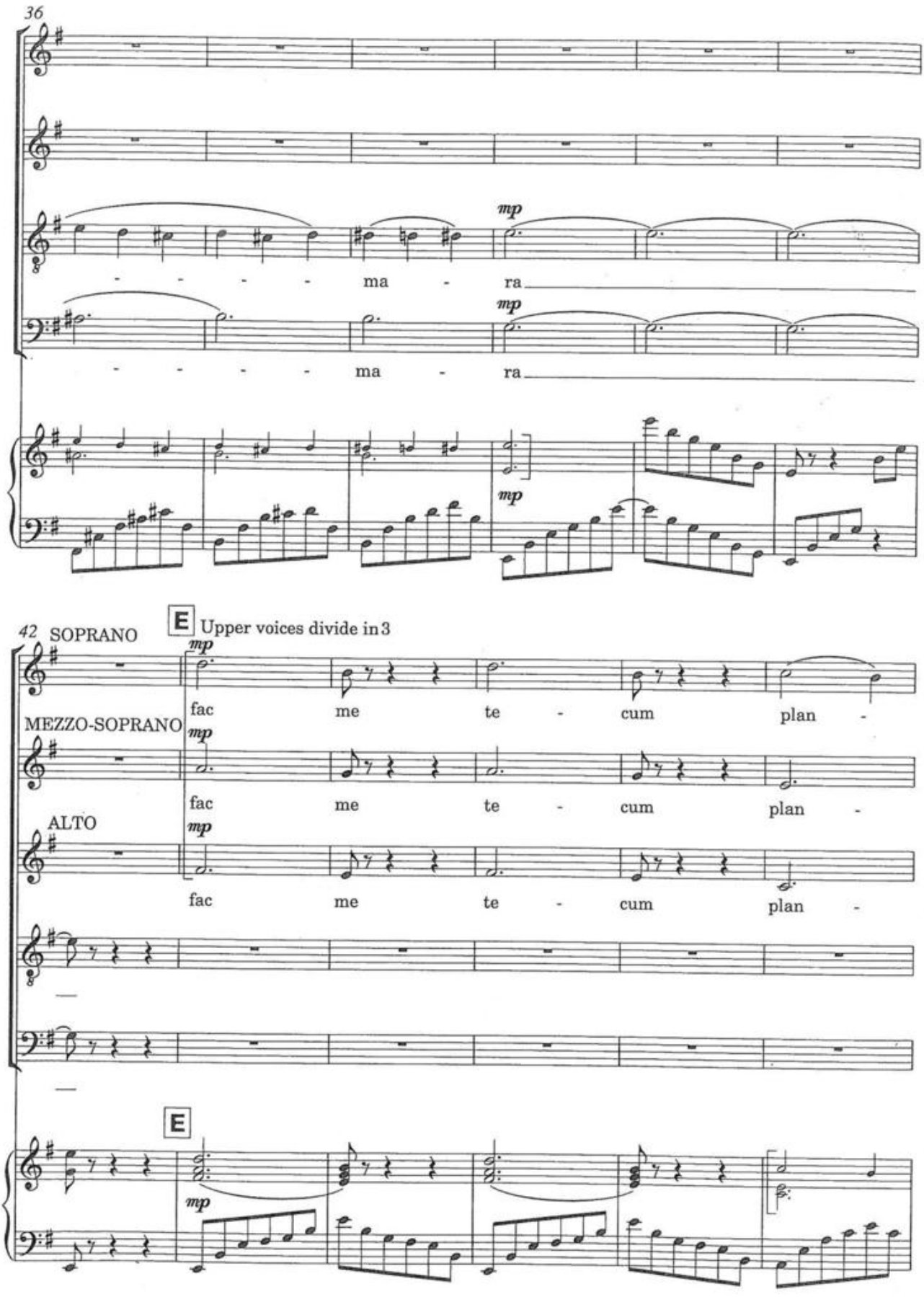


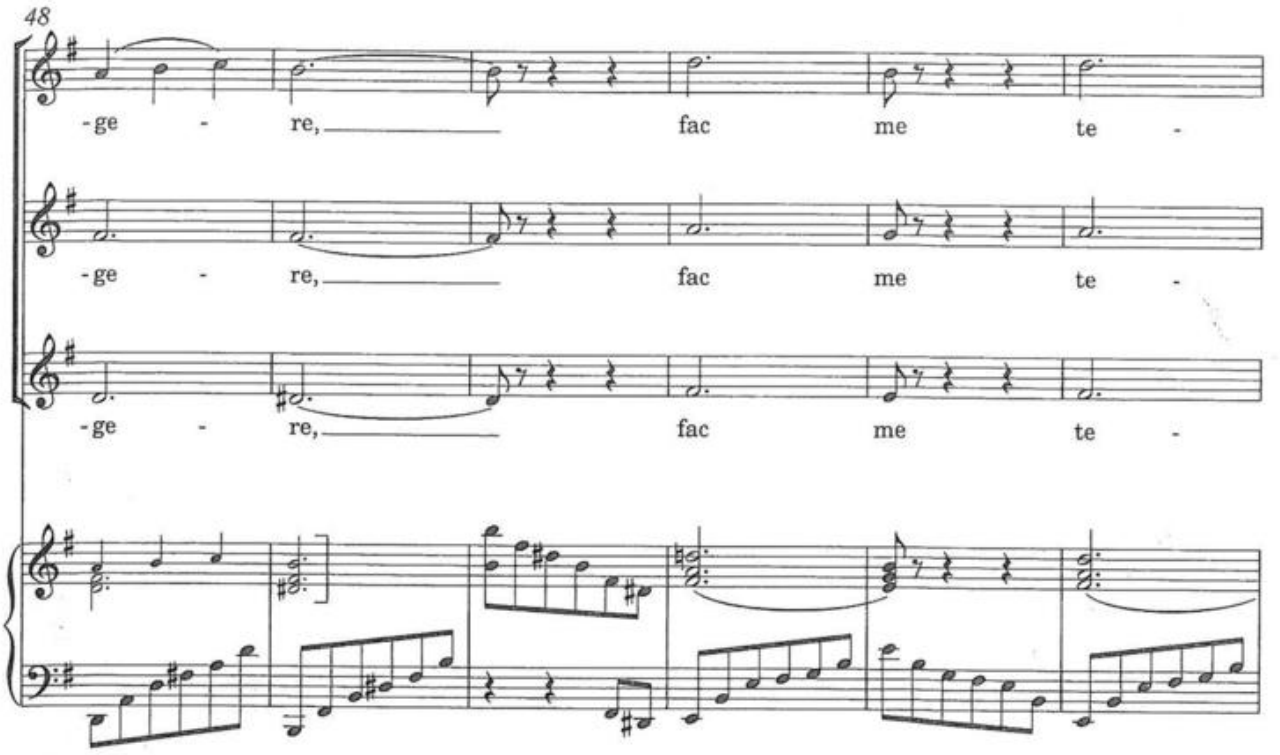

12
B
prae - - - - - - - cla - ra
prae - - - - - - - cla - ra
p
mi - hi iam
p
mi - hi iam
B

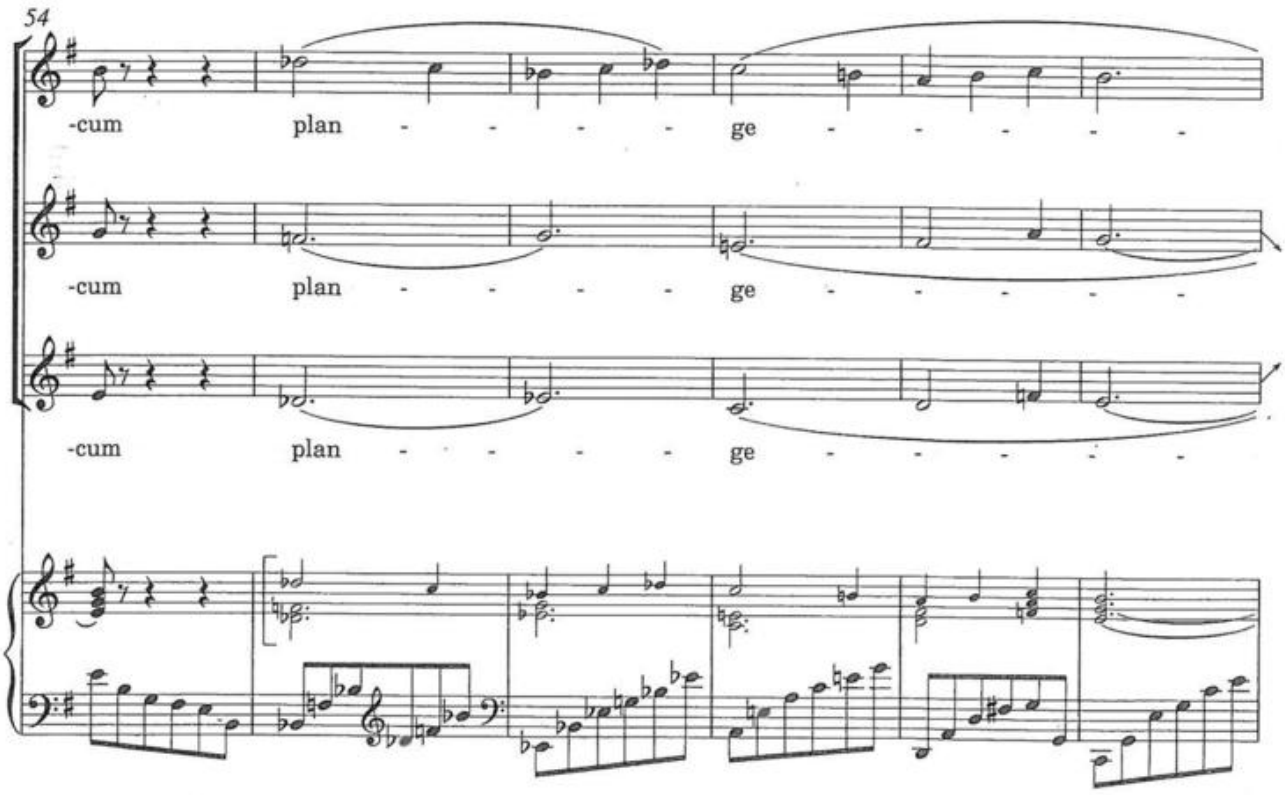

18
non sis a - - - - - - - - ma -
non sis a - - - - - - - - ma -

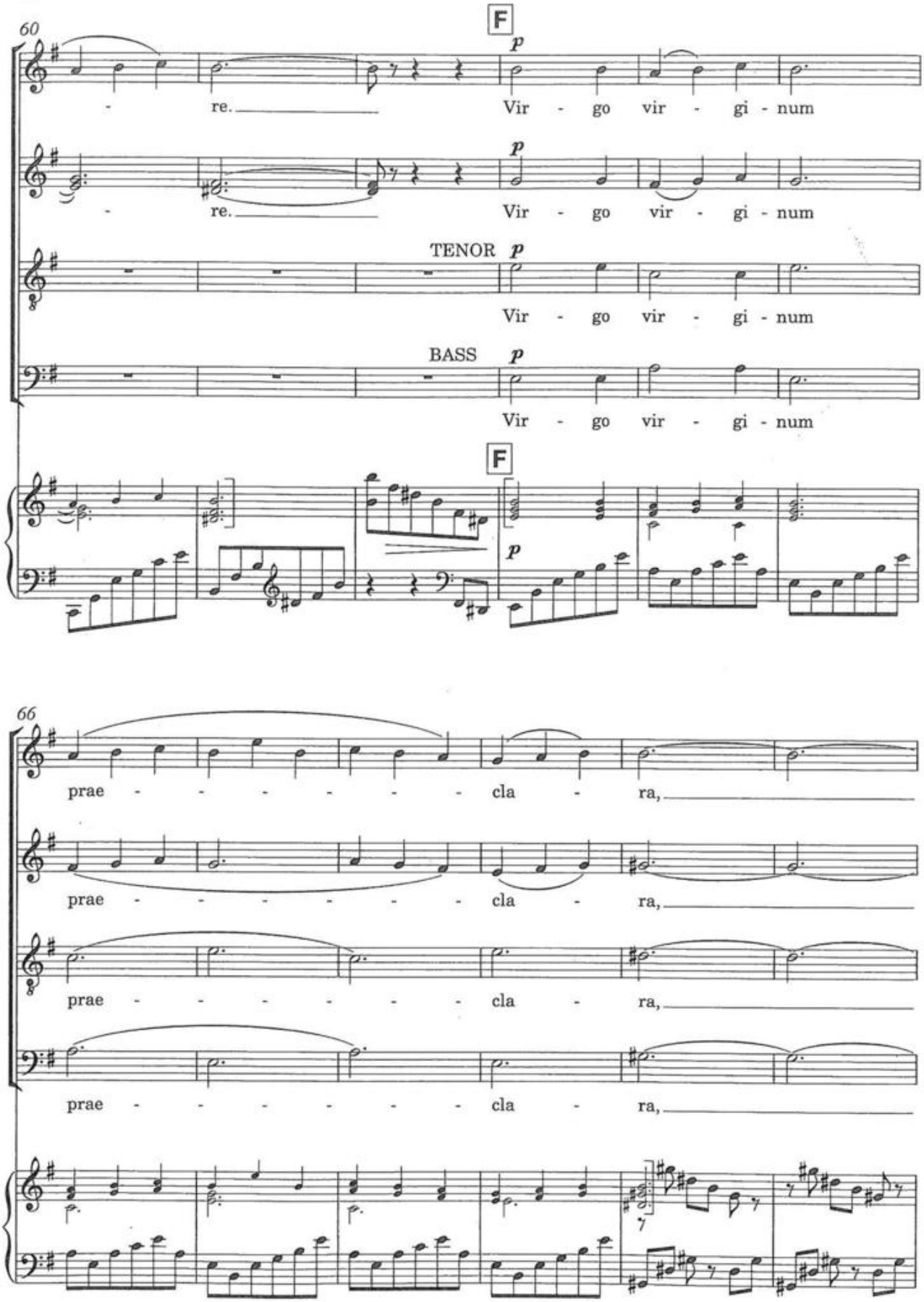

24
C
Vir - go vir - gi - num prae - - - - - - -
Vir - go vir - gi - num prae - - - - - - -
- ra
- ra
C

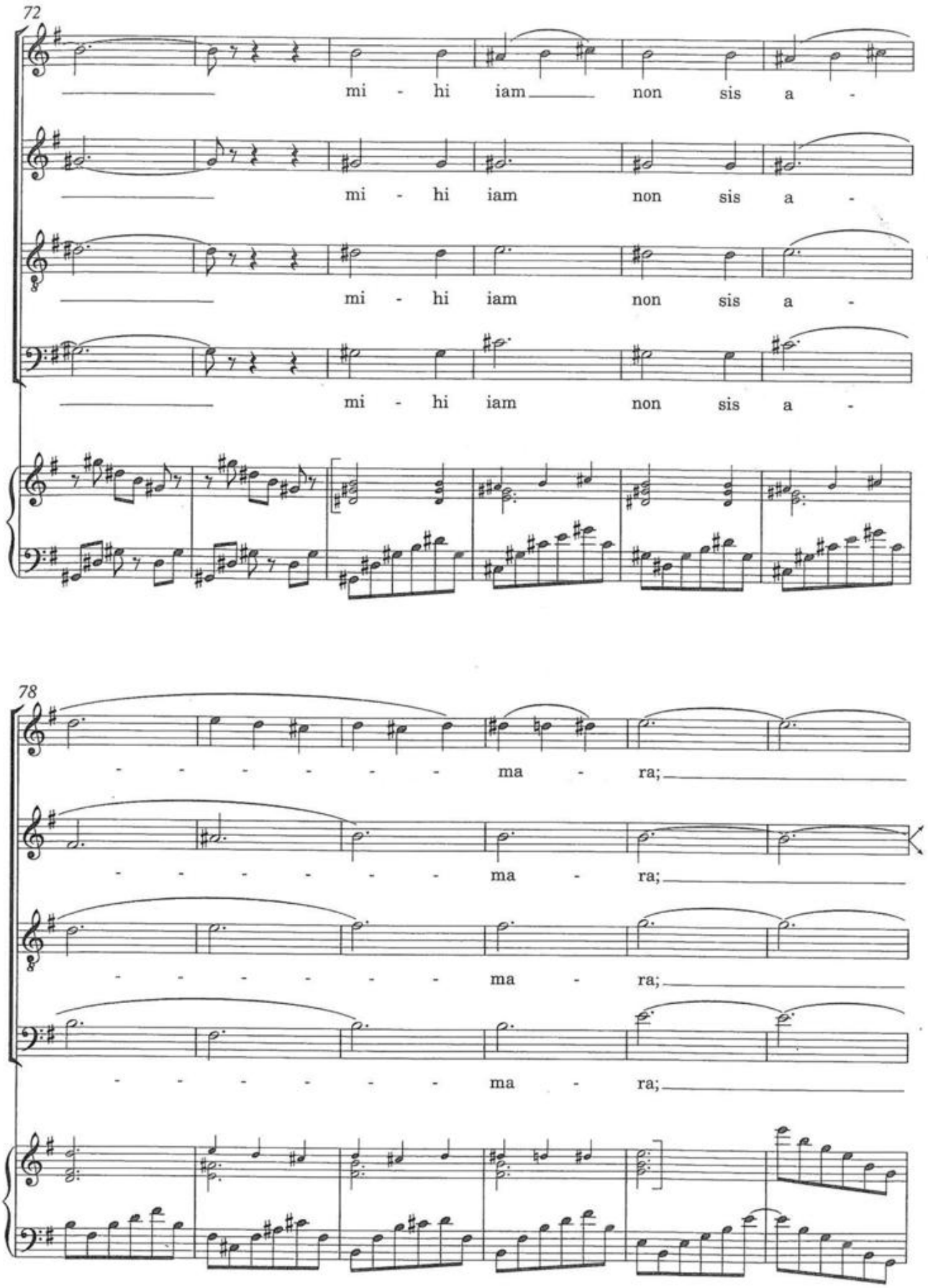

30
D
- cla - ra
- cla - ra
cresc
mi - hi iam non sis a - - - -
cresc
mi - hi iam non sis a - - - -
D
cresc

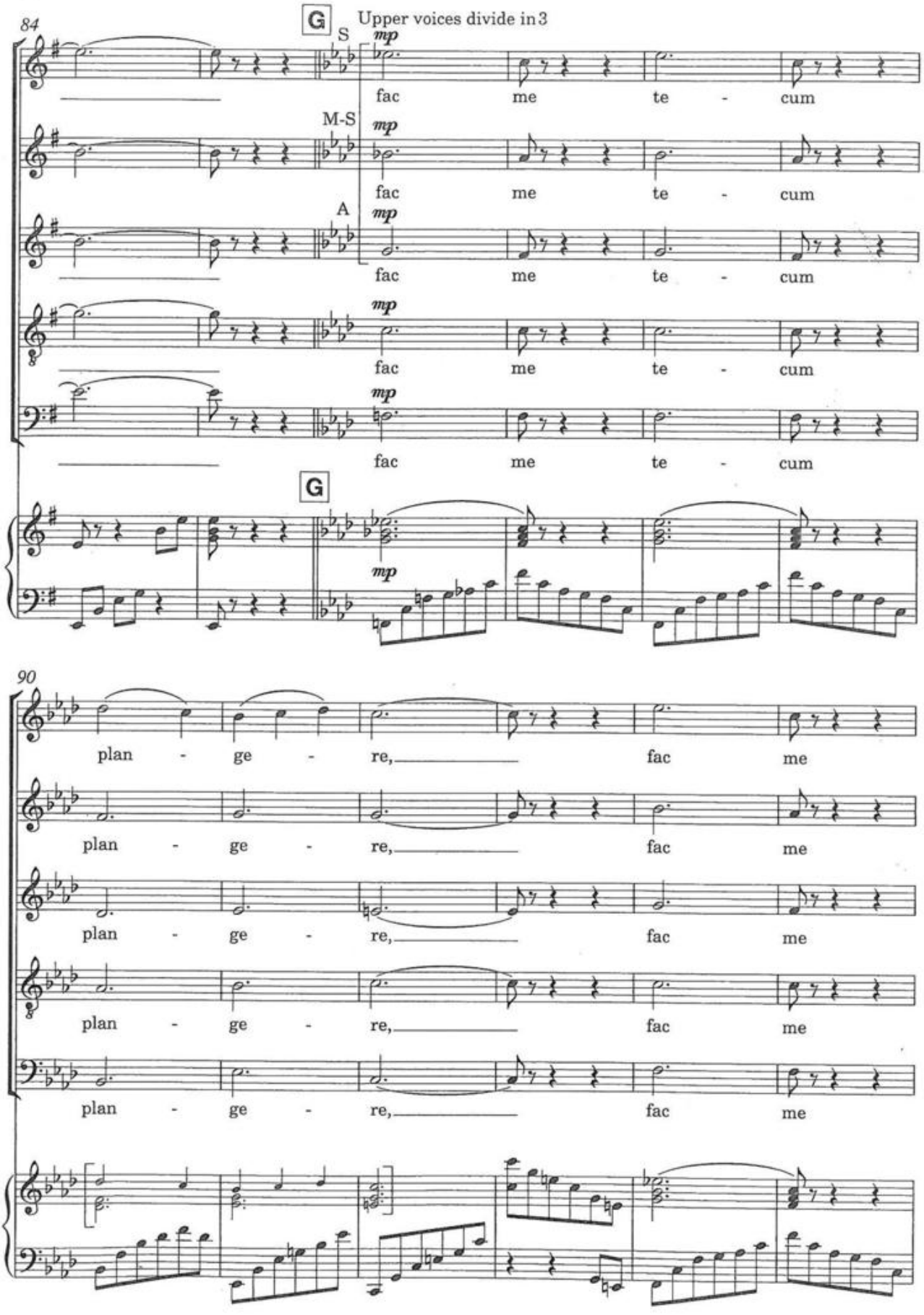

36
mp
ma - ra
mp
ma - ra
mp
42 SOPRANO
E
Upper voices divide in 3
mp
fac me te - cum plan -
MEZZO-SOPRANO
mp
fac me te - cum plan -
ALTO
mp
fac me te - cum plan -
E
mp

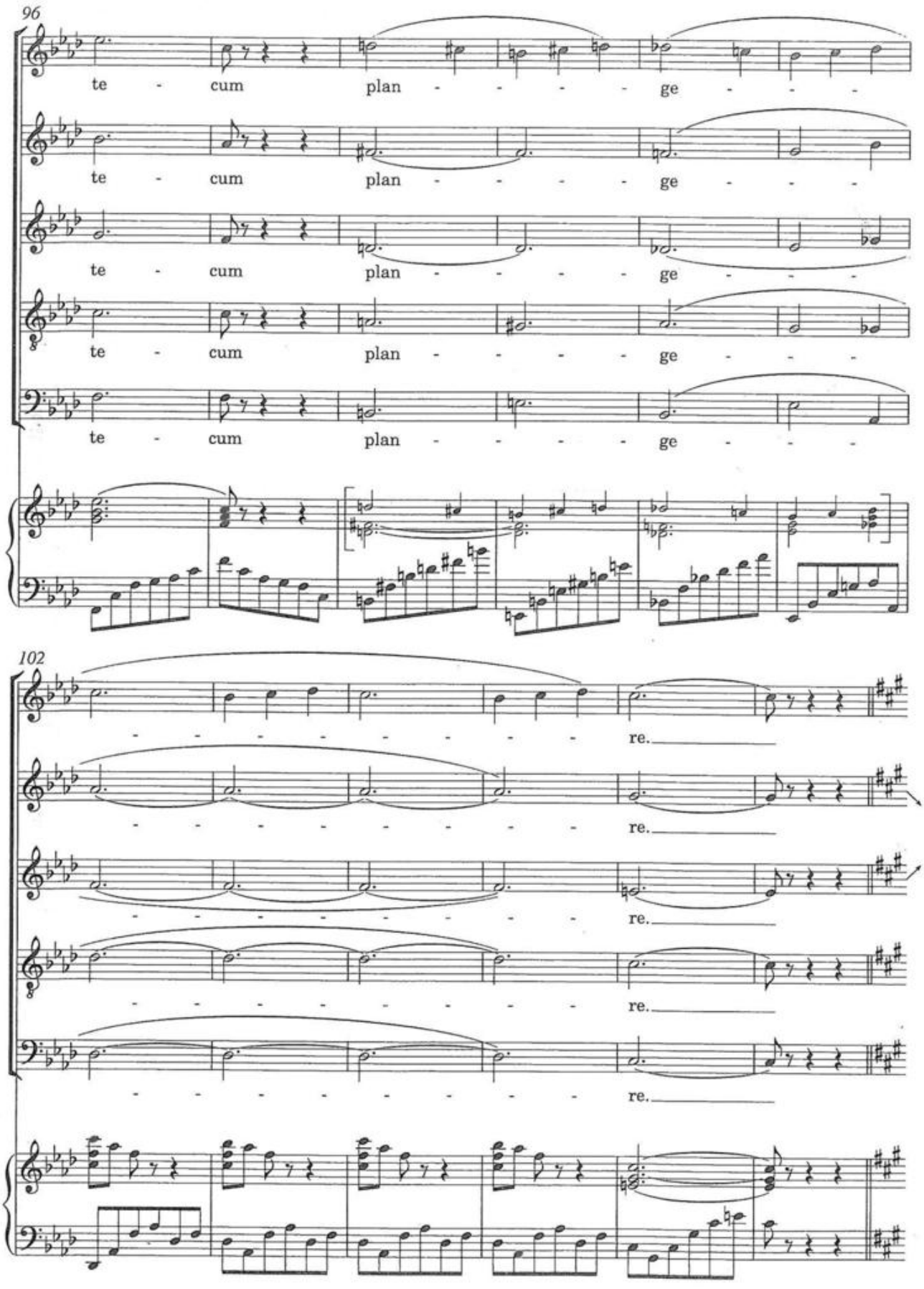

48
-ge - re, fac me te -
-ge - re, fac me te -
-ge - re, fac me te -

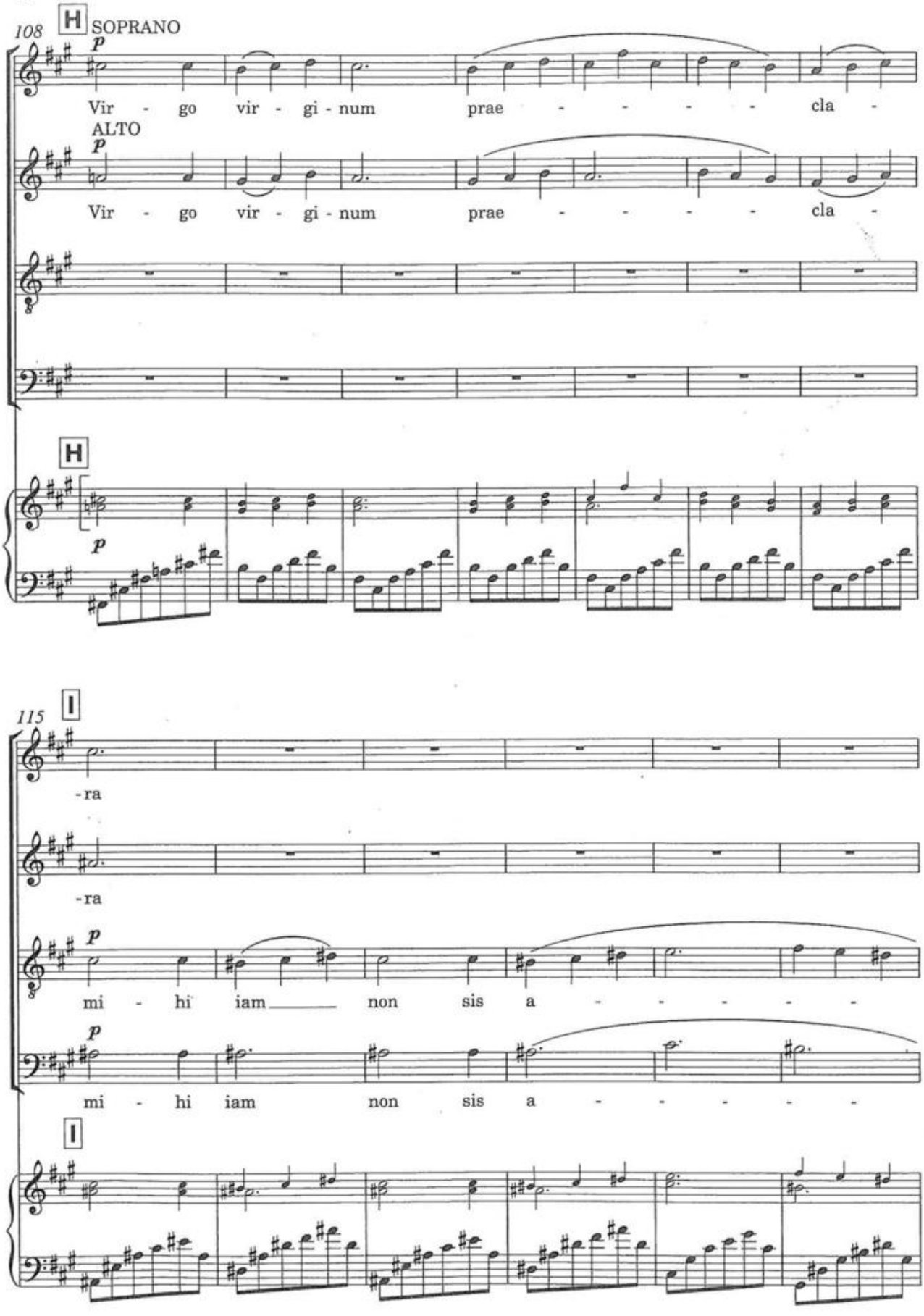

54
-cum plan - - - - ge - - - - -
-cum plan - - - - ge - - - - -
-cum plan - - - - ge - - - - -

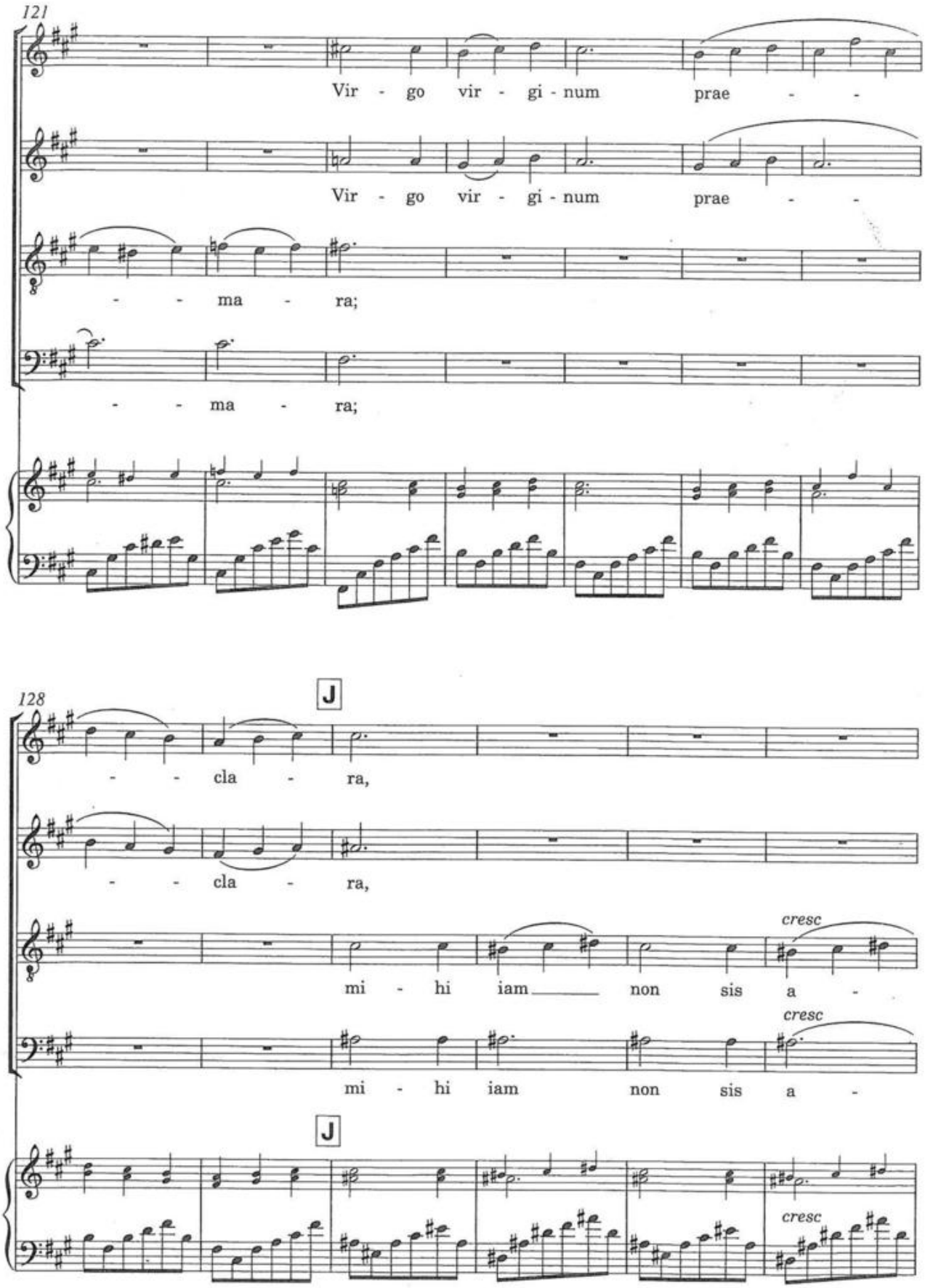

60
F
p
re.
Vir - go vir - gi - num
p
re.
Vir - go vir - gi - num
TENOR p
Vir - go vir - gi - num
BASS p
Vir - go vir - gi - num
F
p
66
prae - - - - - - cla - ra,
prae - - - - - - cla - ra,
prae - - - - - - cla - ra,
prae - - - - - - cla - ra,

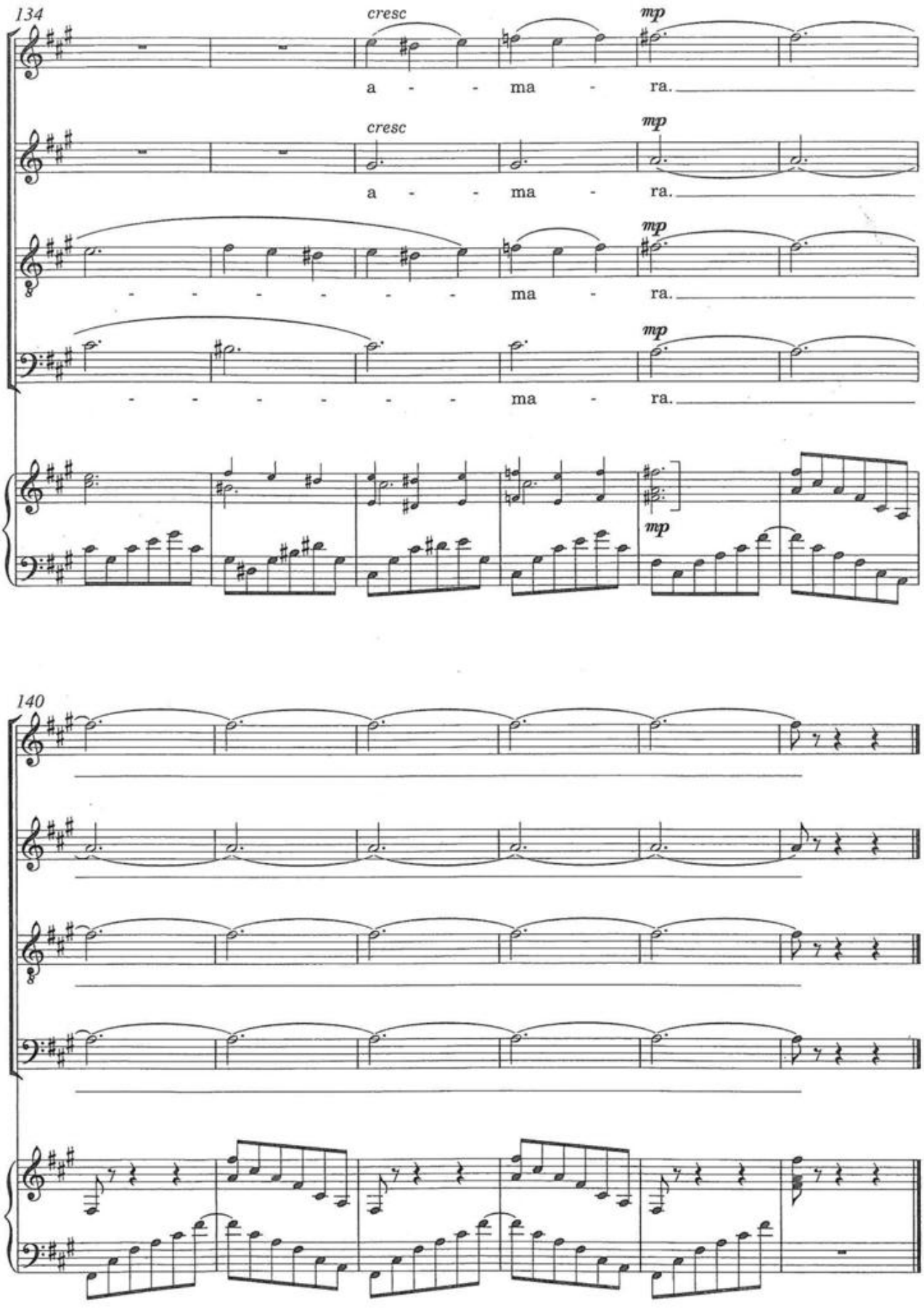

72
mi - hi iam non sis a -
mi - hi iam non sis a -
mi - hi iam non sis a -
mi - hi iam non sis a -
78
- - - - - - - ma - ra;
- - - - - - - ma - ra;
- - - - - - - ma - ra;
- - - - - - - ma - ra;


84
G
Upper voices divide in 3
S
M-S
A
mp
fac me te - cum
G
90
plan - ge - re, fac me


96
te - cum plan - - - - - ge - - -
te - cum plan - - - - - ge - - -
te - cum plan - - - - - ge - - -
te - cum plan - - - - - ge - - -
te - cum plan - - - - - ge - - -
102
- - - - - - - - - re.
- - - - - - - - - re.
- - - - - - - - - re.
- - - - - - - - - re.
- - - - - - - - - re.

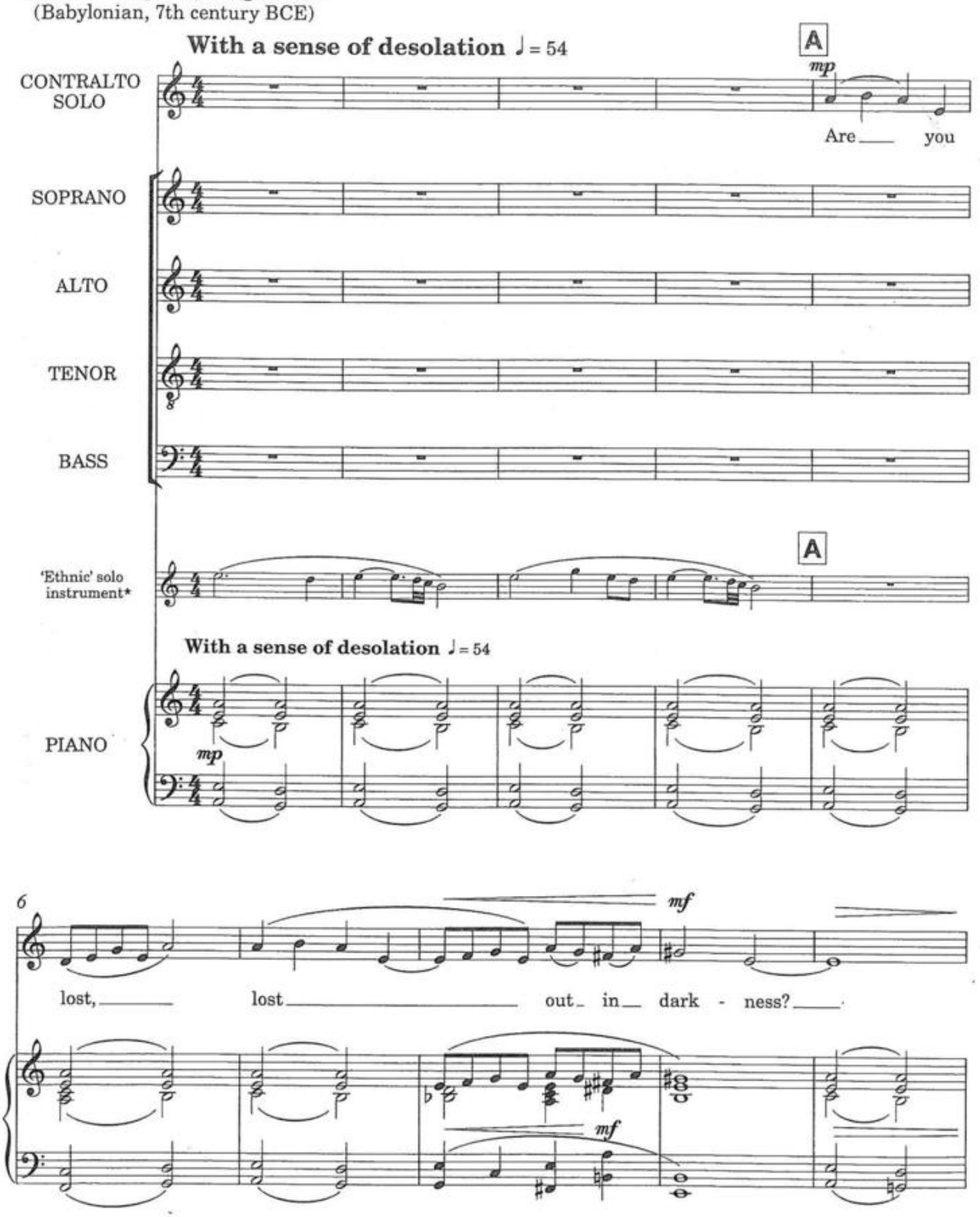

108
H
SOPRANO
p
Vir - go vir - gi - num prae - - - - - cla -
ALTO
p
Vir - go vir - gi - num prae - - - - - cla -
H
p
115
I
-ra
-ra
p
mi - hi iam non sis a - - - - -
p
mi - hi iam non sis a - - - - -
I


121
Vir - go vir - gi - num prae - -
Vir - go vir - gi - num prae - -
- - ma - ra;
- - ma - ra;
128
J
- - cla - ra,
- - cla - ra,
cresc
mi - hi iam non sis a -
cresc
mi - hi iam non sis a -
J
cresc

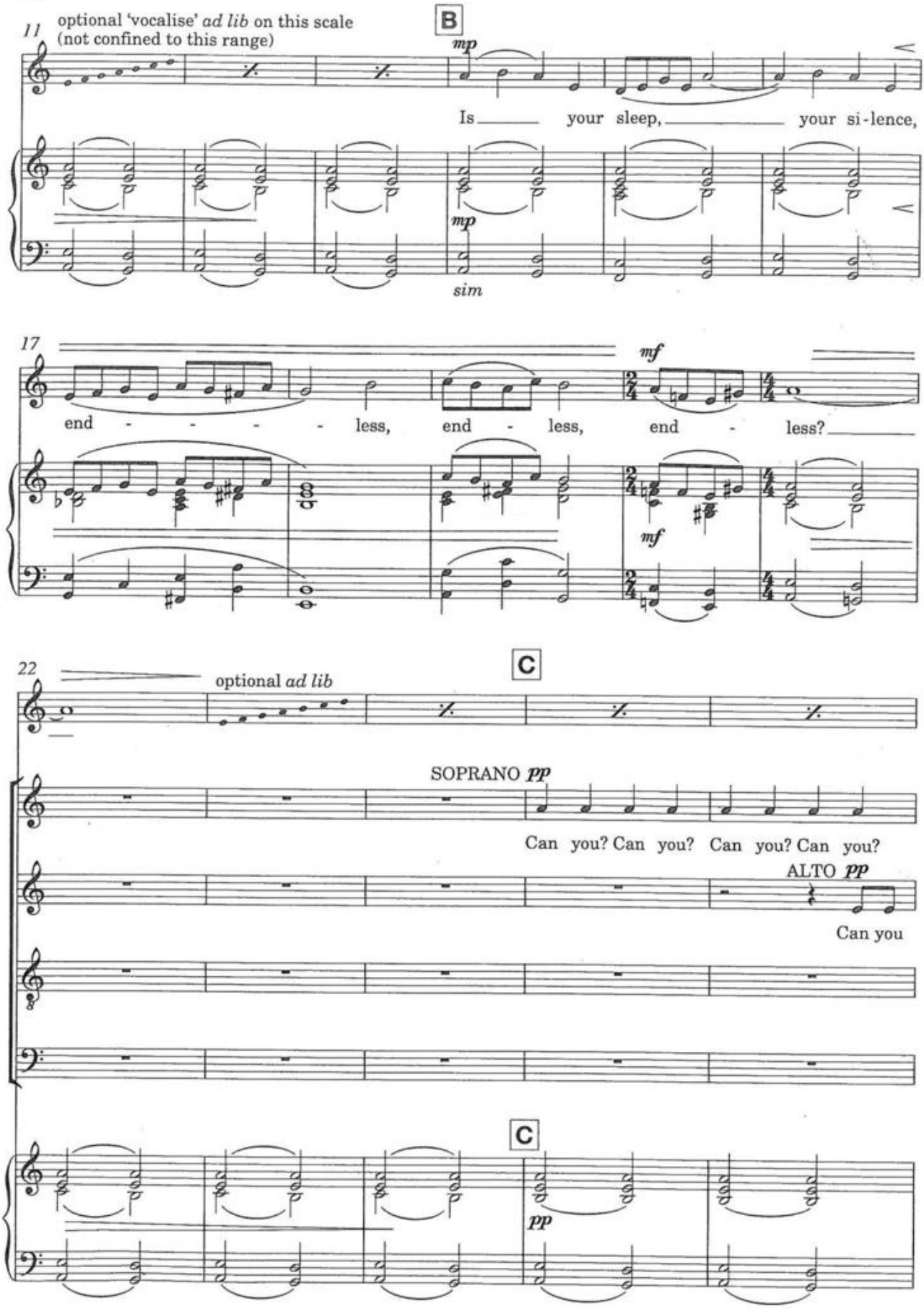

134
cresc
mp
a - - ma - ra.
cresc
mp
a - - ma - ra.
mp
- - - - - - - ma - ra.
mp
- - - - - - - ma - ra.
mp
140

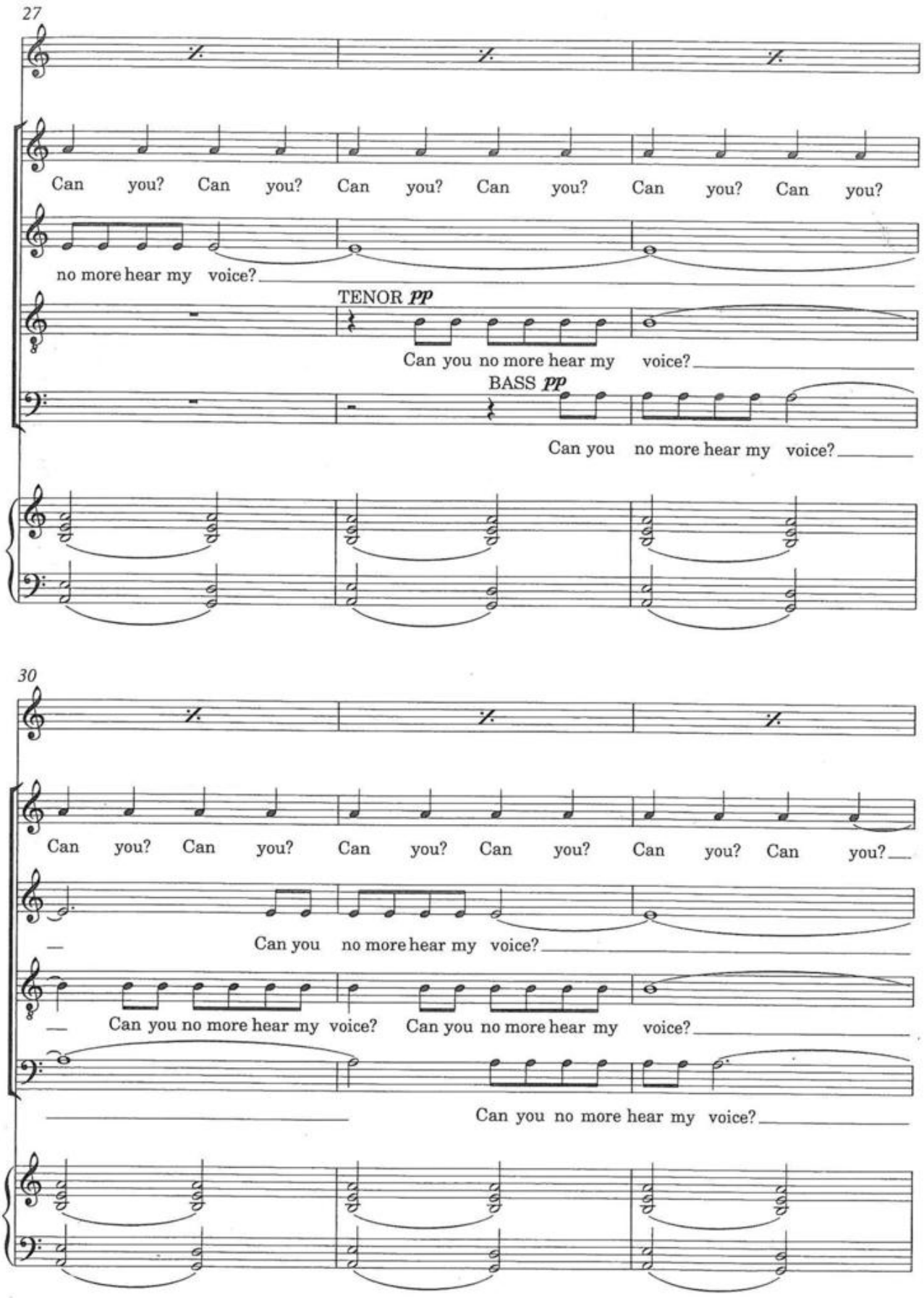
9. Are you lost out in darkness?

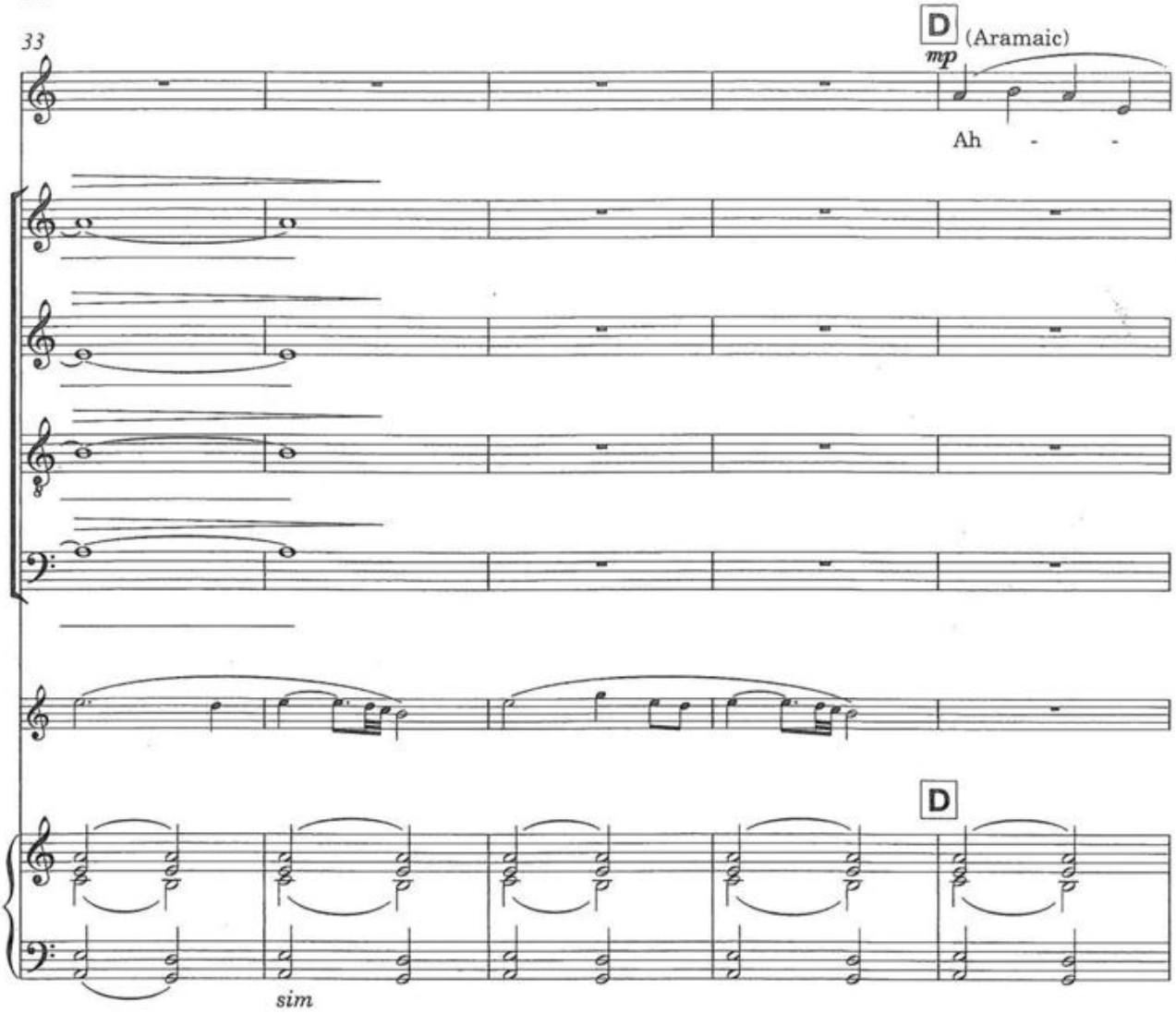
From the *Epic of Gilgamesh*
(Babylonian, 7th century BCE)

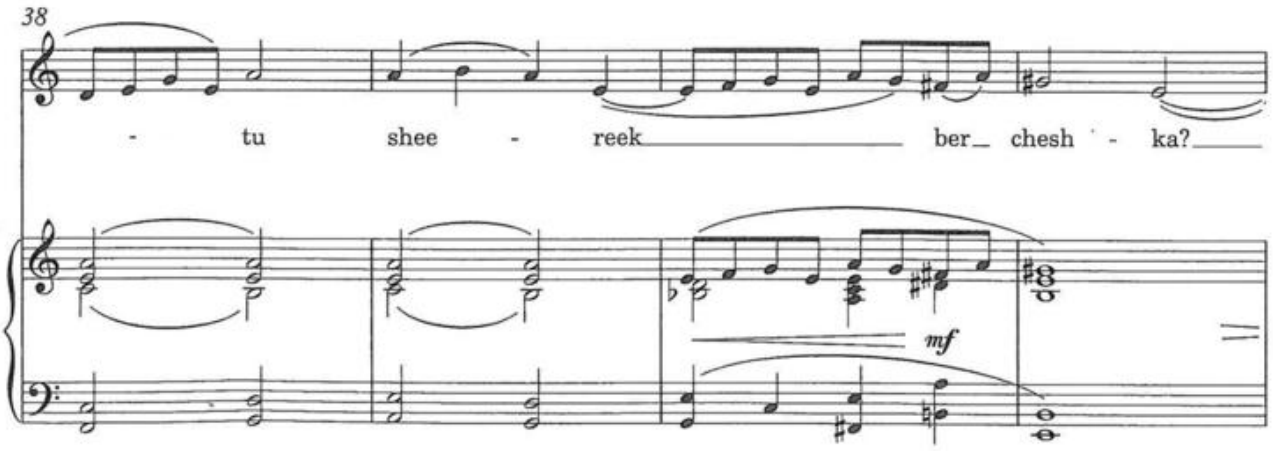


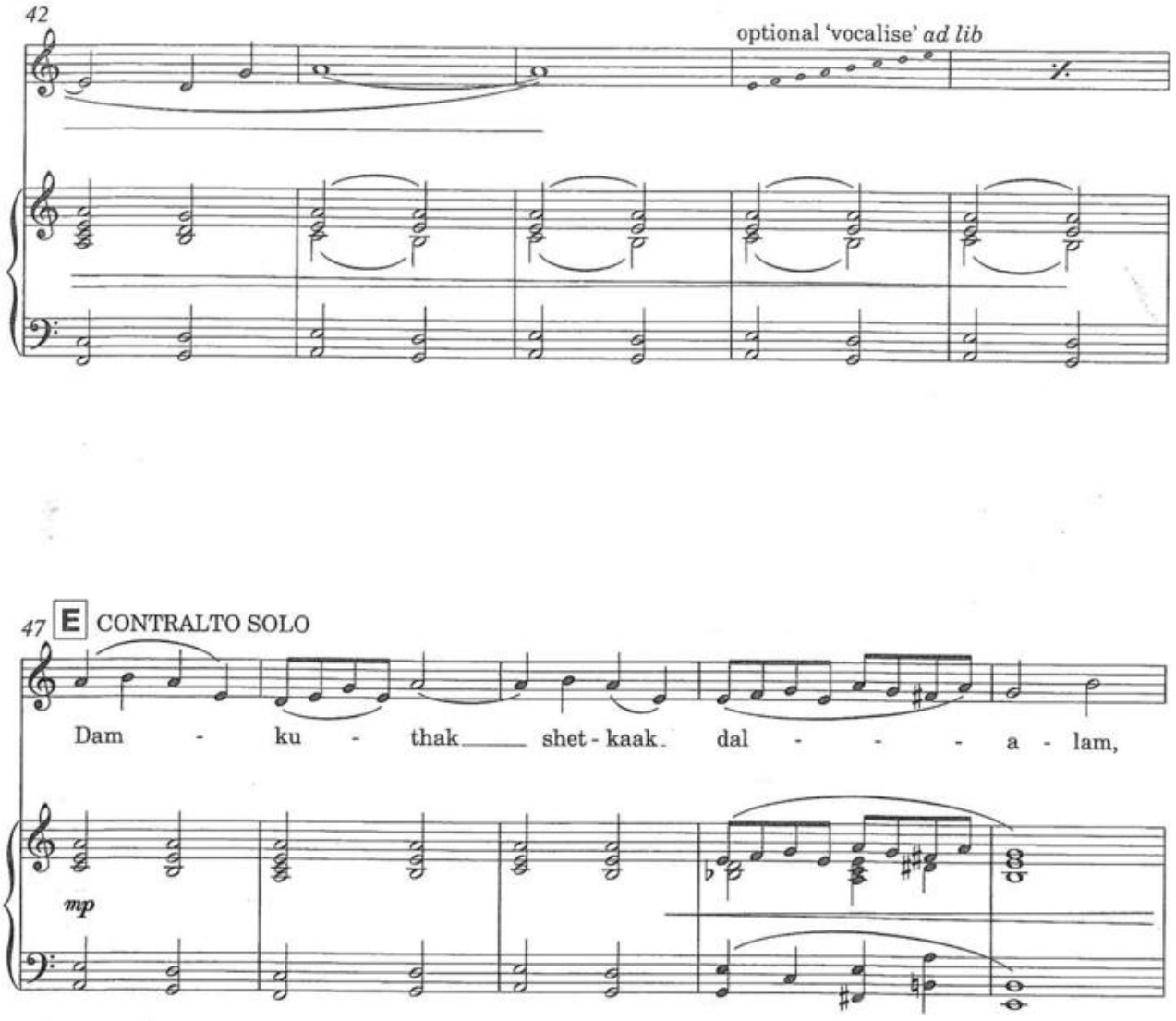
*Mey, nay or other woodwind instrument

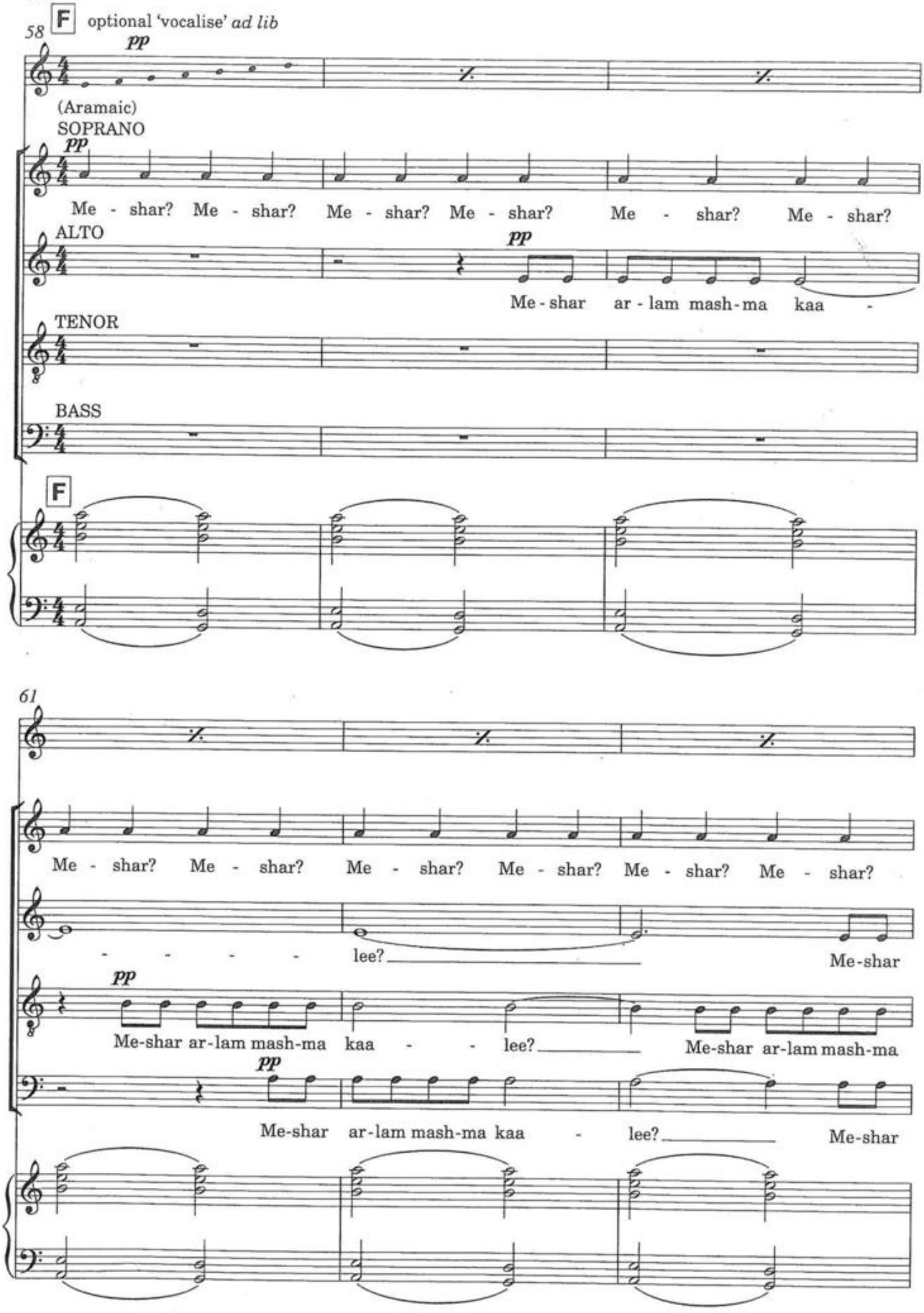

11
optional 'vocalise' ad lib on this scale
(not confined to this range)
B
mp
Is your sleep, your si-lence,
mp
sim
17
mf
end - - - - - less, end - less, end - less?
mf
22
optional ad lib
C
SOPRANO pp
Can you? Can you? Can you? Can you?
ALTO pp
Can you
C
pp

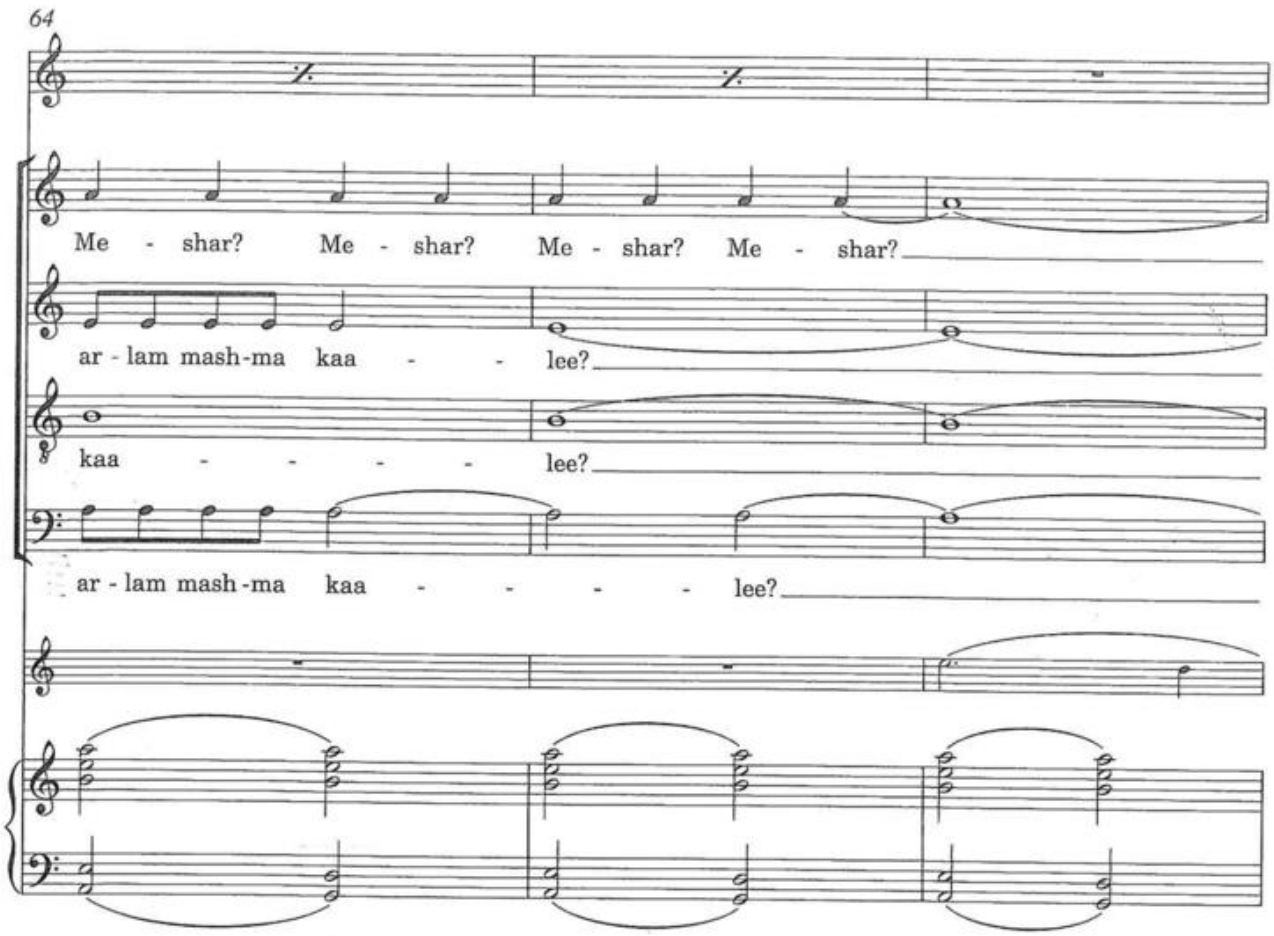

27
Can you? Can you? Can you? Can you? Can you? Can you?
no more hear my voice?
TENOR pp
Can you no more hear my voice?
BASS pp
Can you no more hear my voice?
30
Can you? Can you? Can you? Can you? Can you? Can you?
Can you no more hear my voice?
Can you no more hear my voice? Can you no more hear my voice?
Can you no more hear my voice?

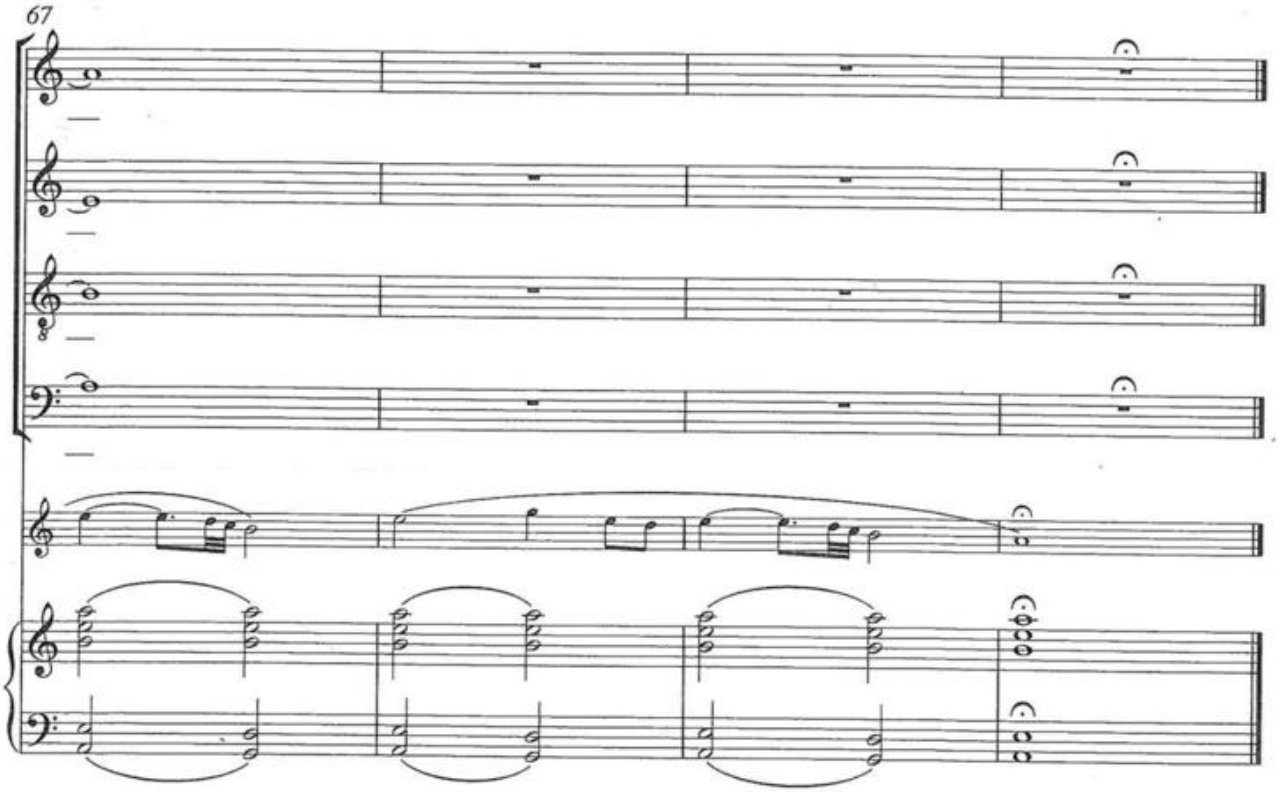

33
D
(Aramaic)
mp
Ah - -
D
sim


38
- tu shee - reek ber_ chesh - ka?
mf

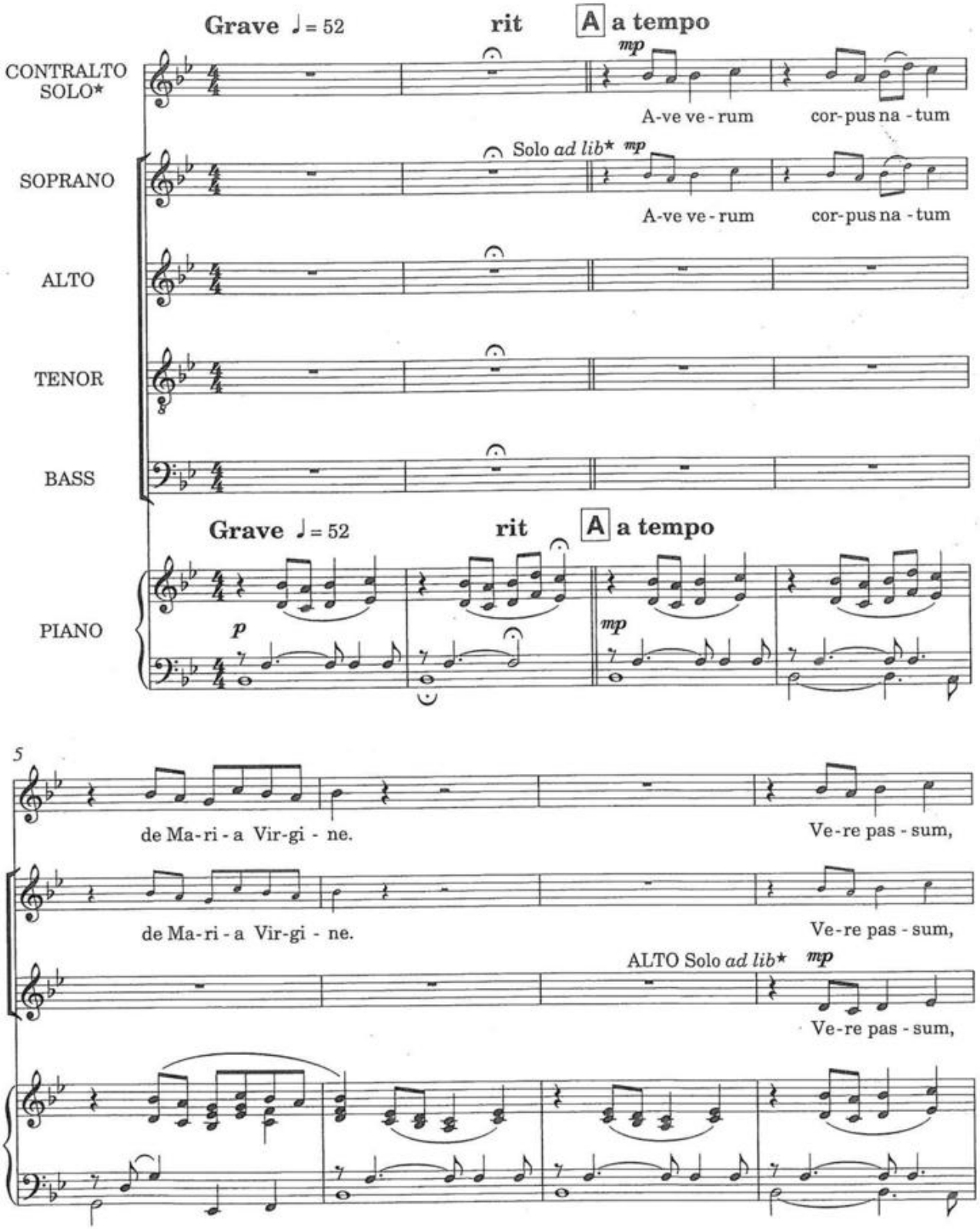

42
optional 'vocalise' *ad lib*
47
E
CONTRALTO SOLO
Dam - ku - thak shet - kaak dal - - - - a - lam,
mp
52
dal - a - lam, dal - a - lam.
mf
pp


58
F
optional 'vocalise' ad lib
pp
(Aramaic)
SOPRANO
pp
Me - shar? Me - shar? Me - shar? Me - shar? Me - shar? Me - shar?
ALTO
pp
Me - shar ar - lam mash - ma kaa -
TENOR
BASS
F
61
Me - shar? Me - shar? Me - shar? Me - shar? Me - shar? Me - shar?
- - - - lee? Me - shar
pp
Me-shar ar-lam mash-ma kaa - - lee? Me-shar ar-lam mash-ma
pp
Me-shar ar-lam mash-ma kaa - lee? Me-shar

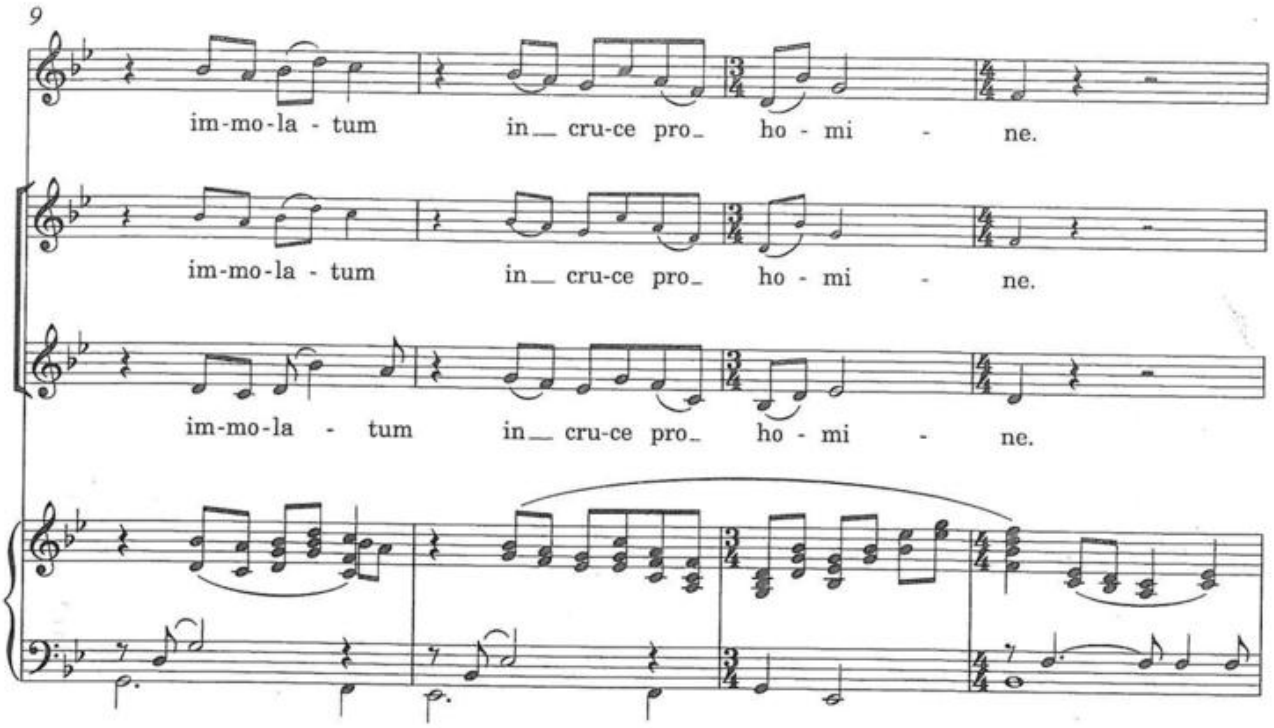

64
Me - shar? Me - shar? Me - shar? Me - shar?
ar - lam mash-ma kaa - - lee?
kaa - - - - - lee?
ar - lam mash-ma kaa - - - - - lee?

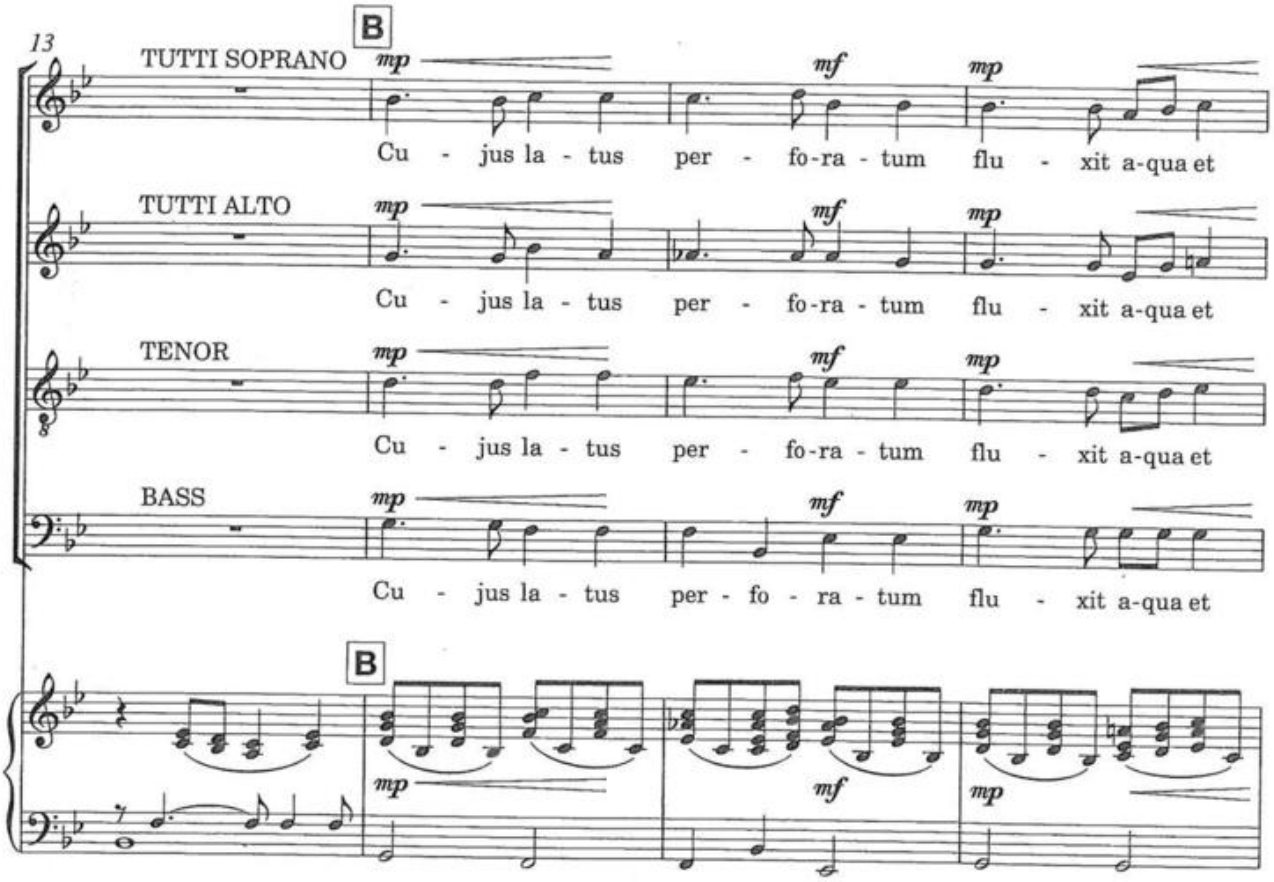

67

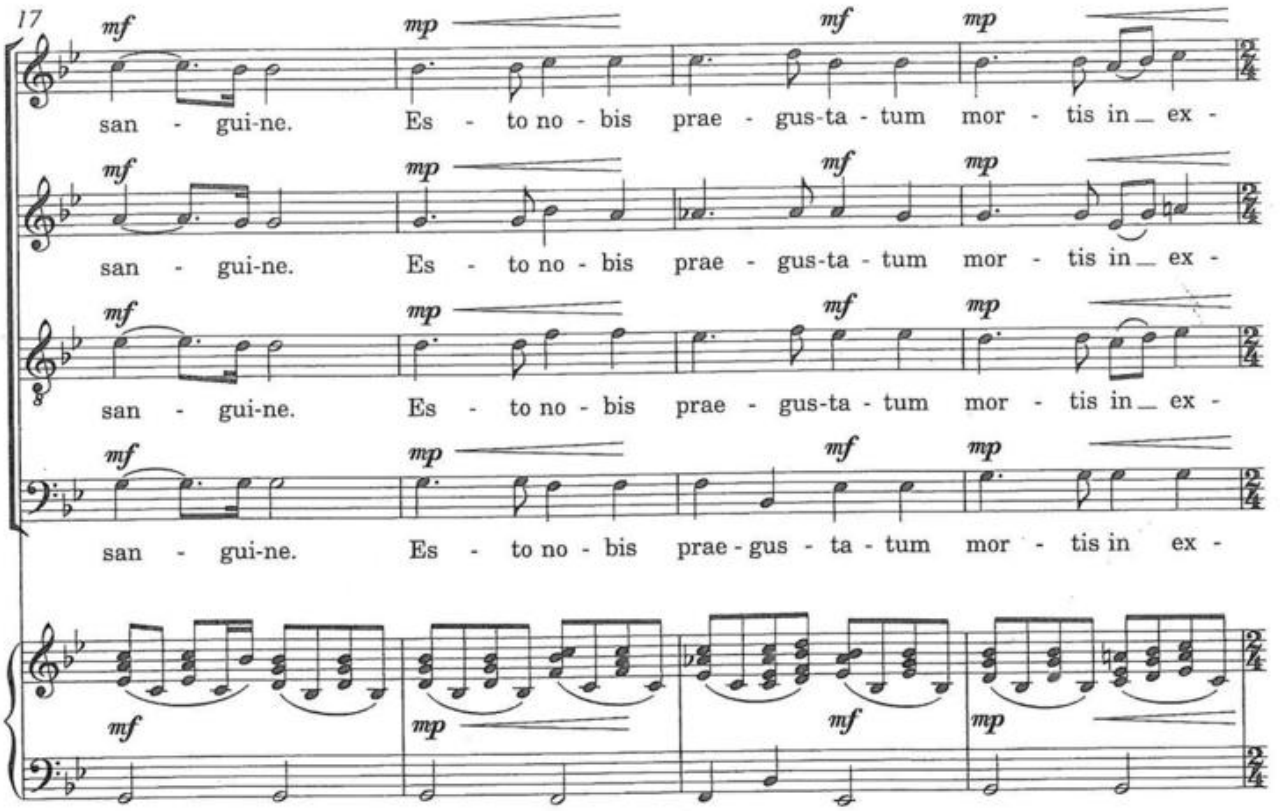
10. Ave verum

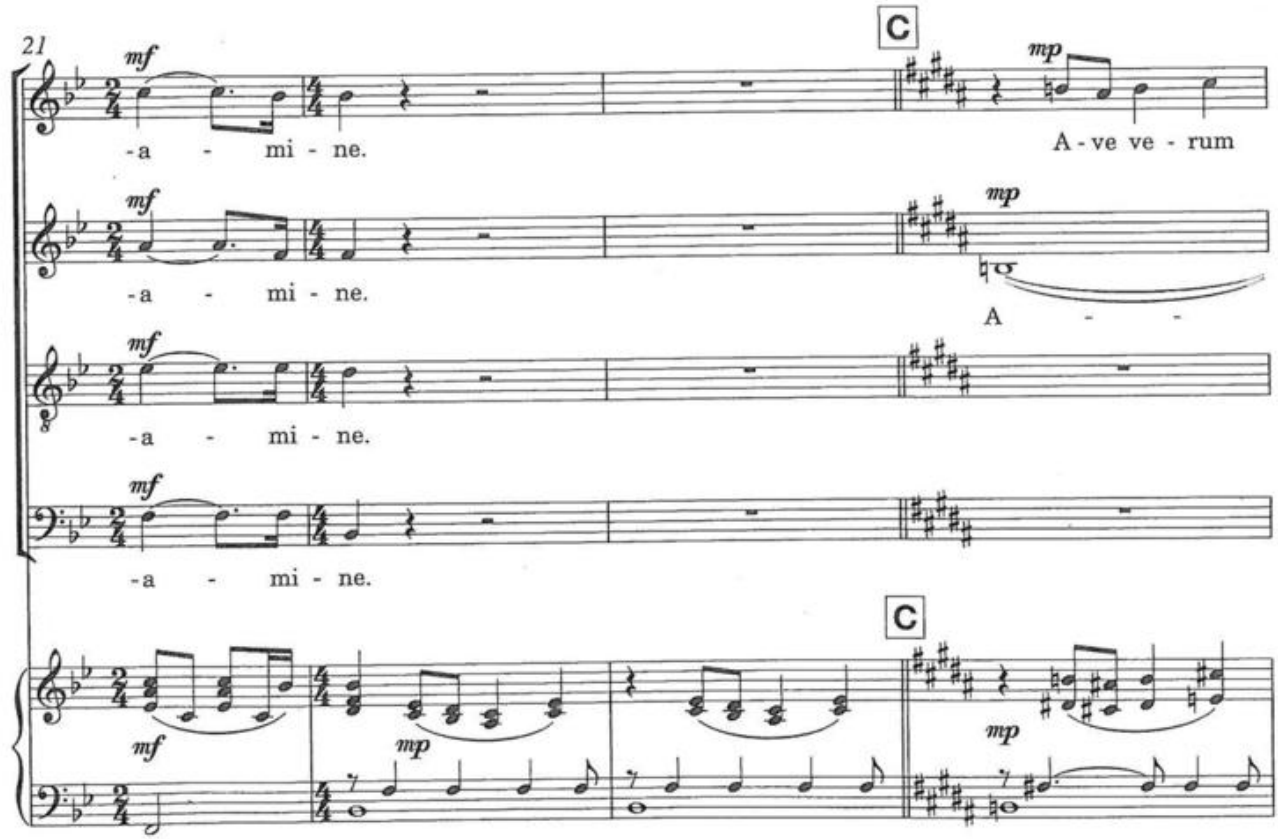


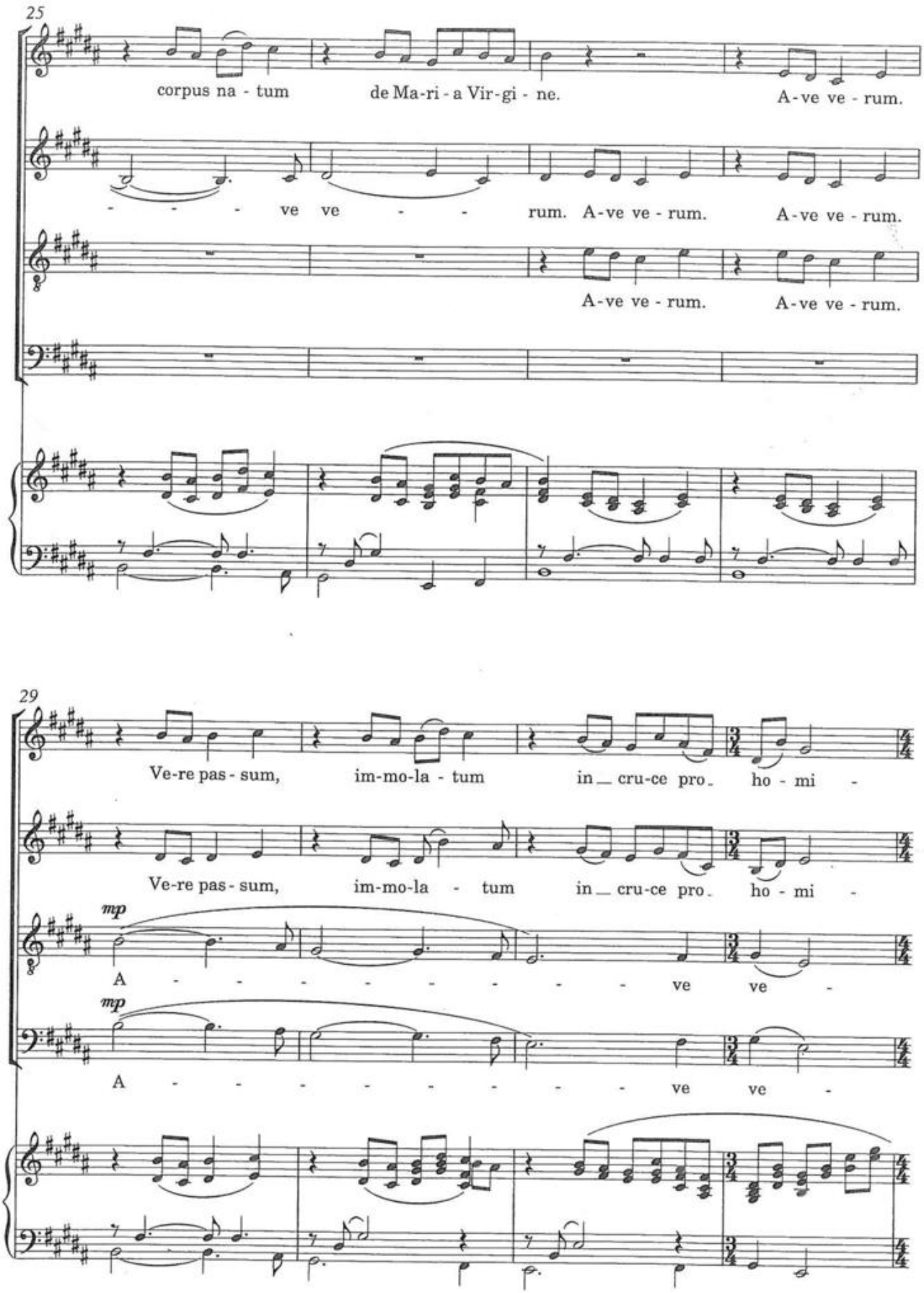
*It is preferable for the upper part between letters A and B to be sung by the contralto soloist. If the soloist does not have the requisite range, the part may be taken by a soprano solo. The lower part in this section may be taken by an alto solo or chorus altos. Alternatively, the passage may be sung entirely by chorus sopranos and altos.

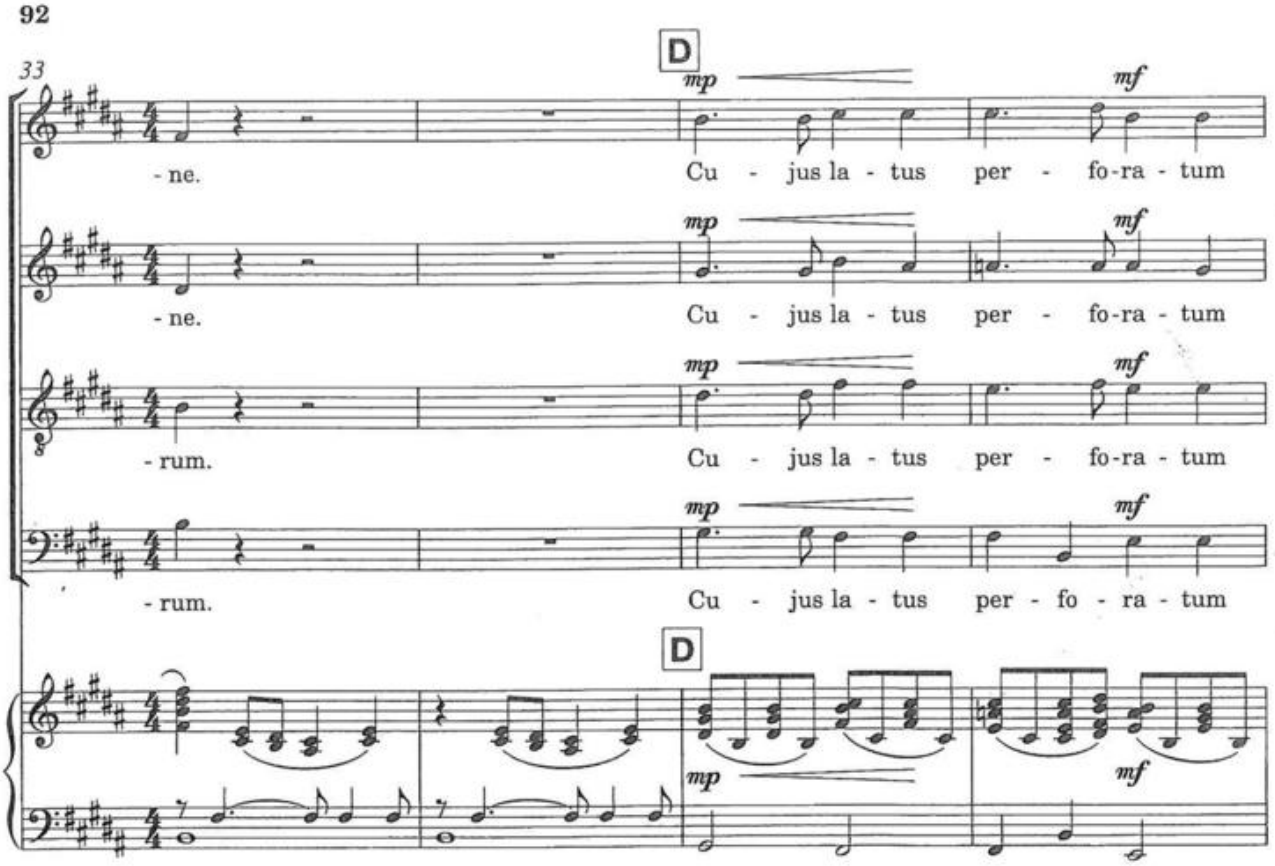

9
im-mo-la - tum in cru-ce pro- ho - mi - ne.
im-mo-la - tum in cru-ce pro- ho - mi - ne.
im-mo-la - tum in cru-ce pro- ho - mi - ne.

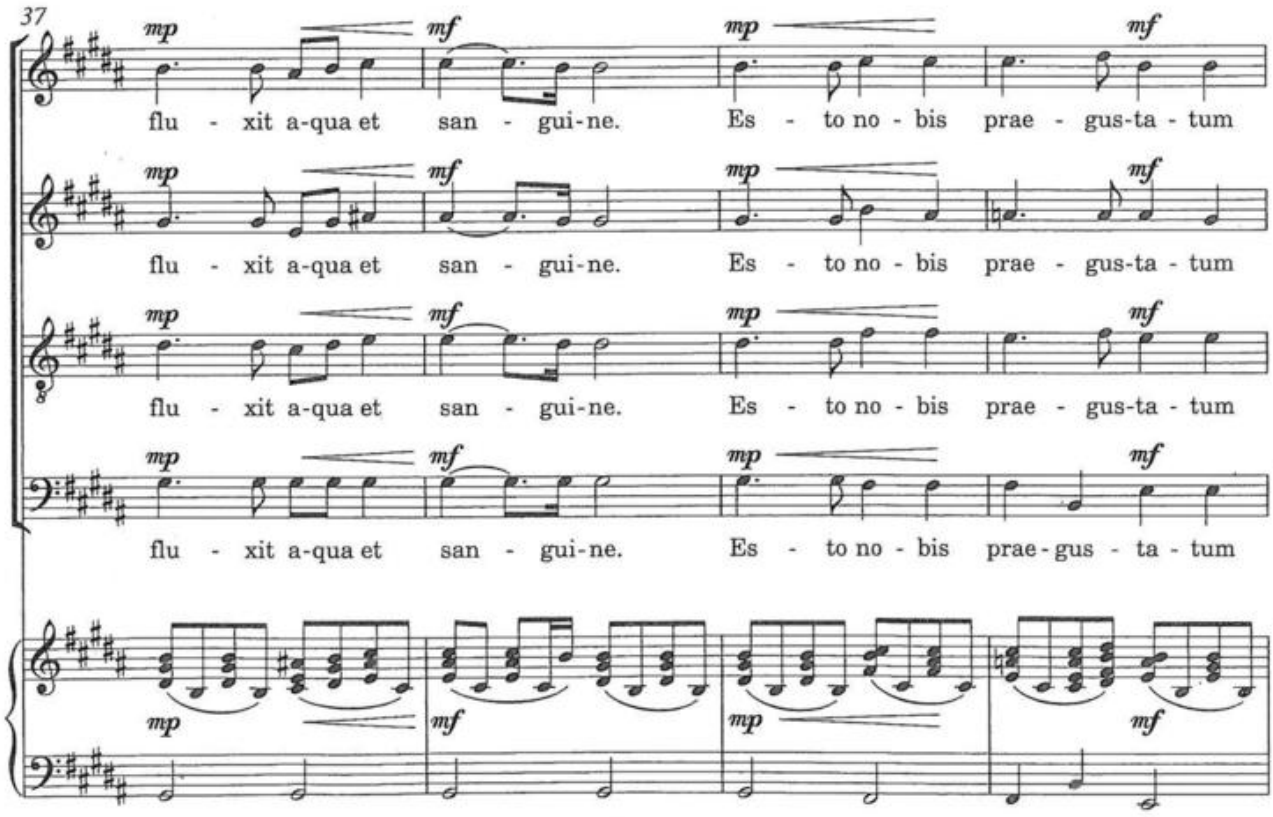

13
B
TUTTI SOPRANO
mp mf mp
Cu - jus la - tus per - fo-ra - tum flu - xit a-qua et
TUTTI ALTO
mp mf mp
Cu - jus la - tus per - fo-ra - tum flu - xit a-qua et
TENOR
mp mf mp
Cu - jus la - tus per - fo-ra - tum flu - xit a-qua et
BASS
mp mf mp
Cu - jus la - tus per - fo - ra - tum flu - xit a-qua et
B
mp mf mp

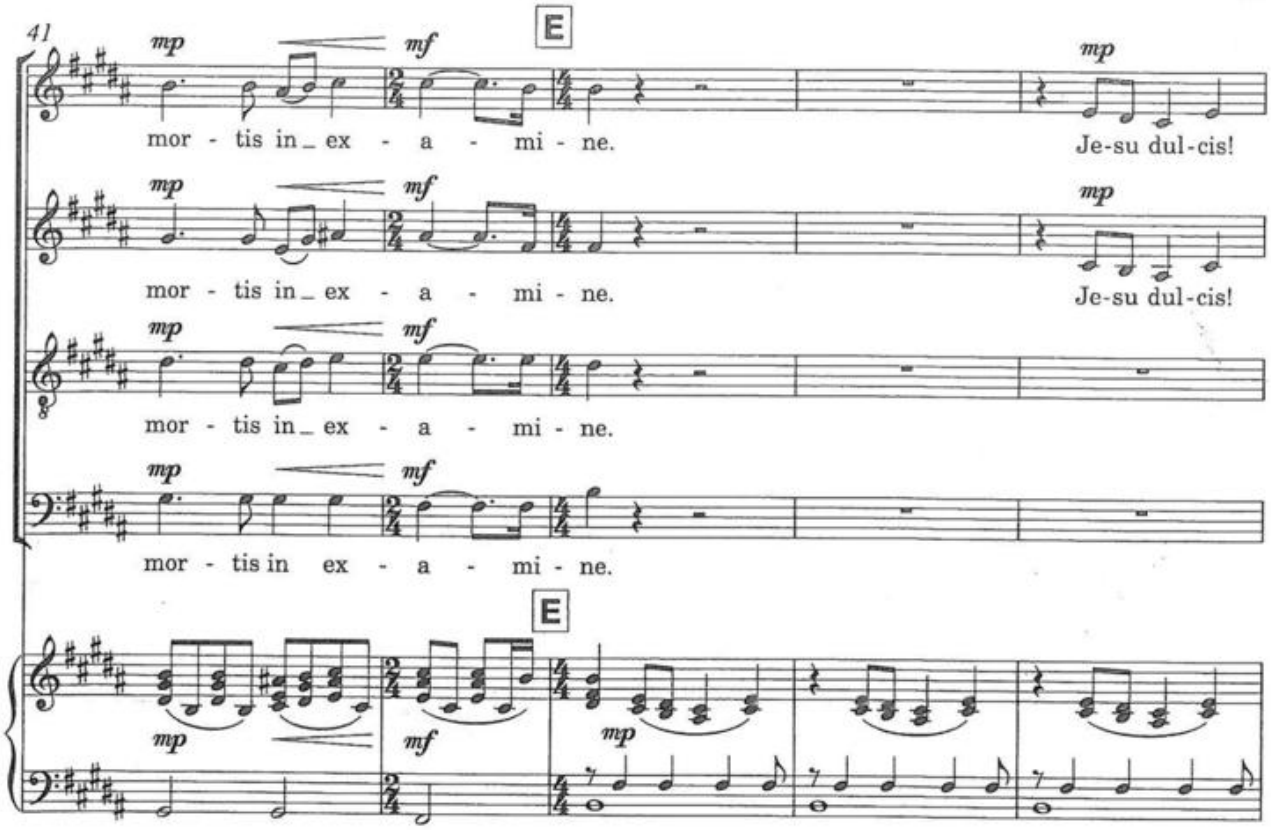

17
mf mp mf mp
san - gui-ne. Es - to no - bis prae - gus-ta - tum mor - tis in_ ex -
san - gui-ne. Es - to no - bis prae - gus-ta - tum mor - tis in_ ex -
san - gui-ne. Es - to no - bis prae - gus-ta - tum mor - tis in_ ex -
san - gui-ne. Es - to no - bis prae - gus - ta - tum mor - tis in ex -

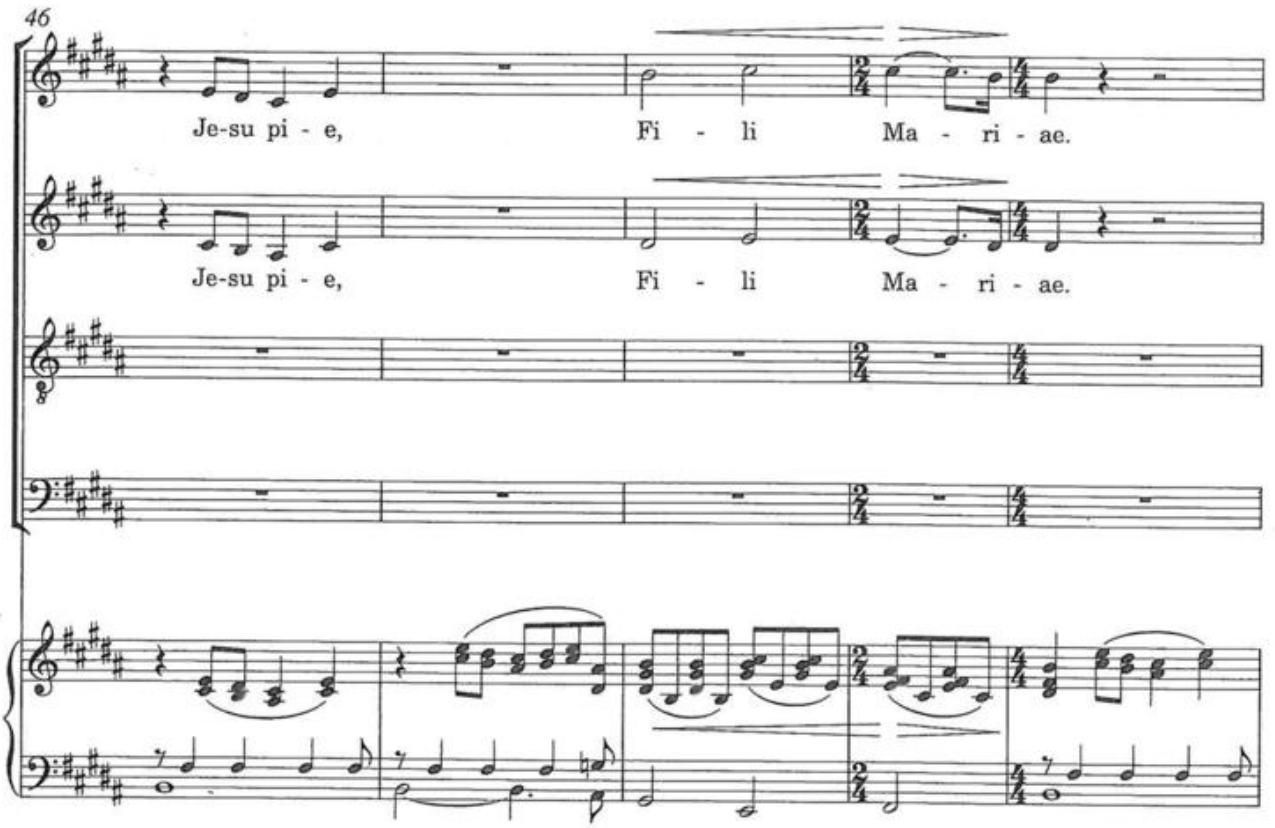

21
C
mf mp
-a - mi - ne. A - ve ve - rum
-a - mi - ne. A - - -
-a - mi - ne.
-a - mi - ne.
C

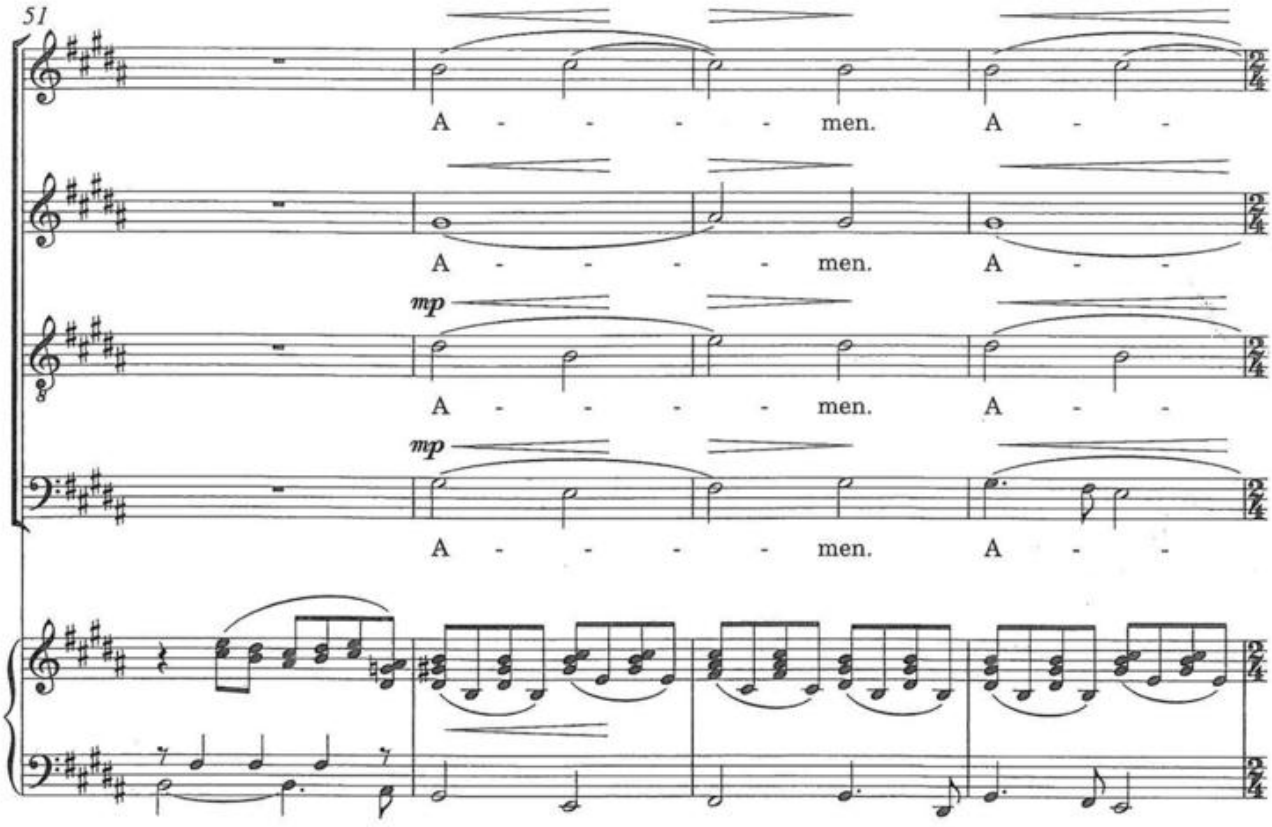

25
corpus na - tum
de Ma-ri - a Vir-gi - ne.
A-ve ve - rum.
ve ve
rum. A-ve ve - rum.
A-ve ve - rum.
A-ve ve - rum.
A-ve ve - rum.
29
Ve-re pas - sum,
im-mo-la - tum
in cru-ce pro - ho - mi -
Ve-re pas - sum,
im-mo-la - tum
in cru-ce pro - ho - mi -
mp
A - - - - - - - - - ve ve -
mp
A - - - - - - - - - ve ve -

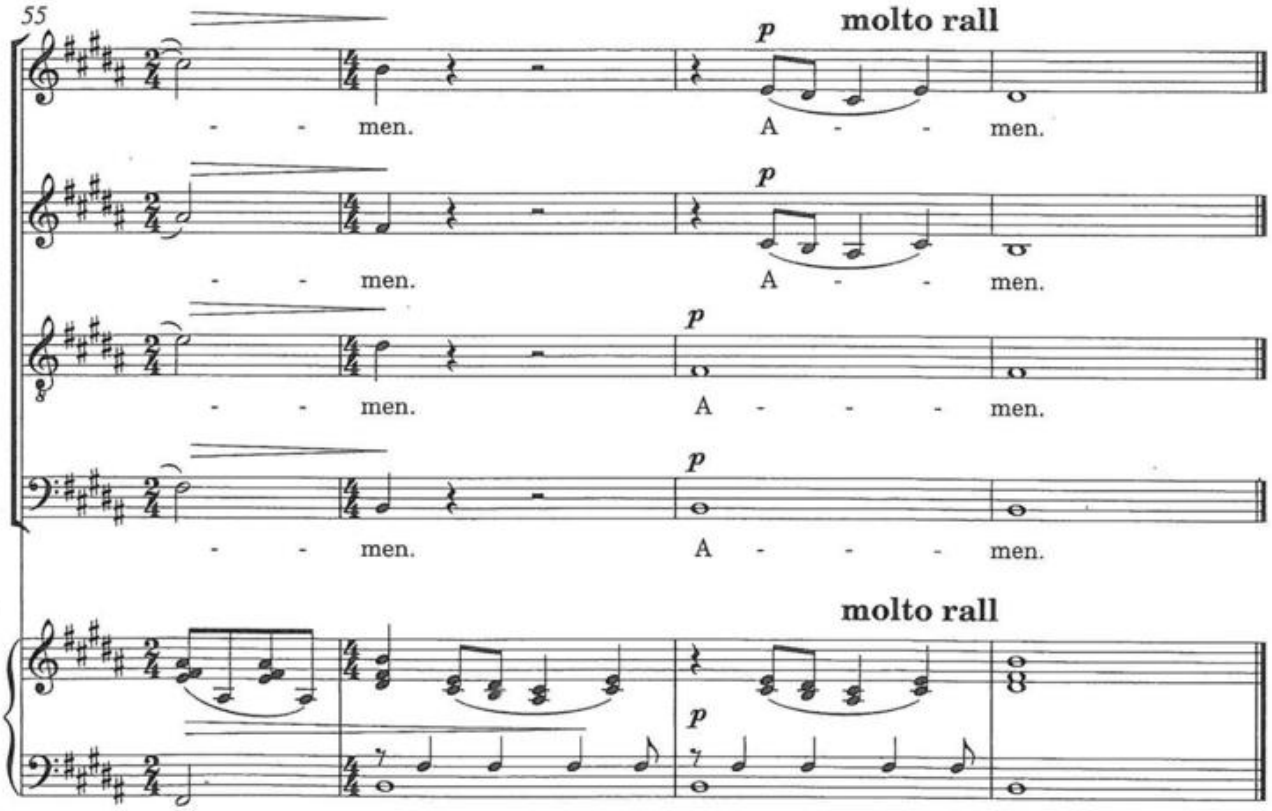

33
D
mp
mf
- ne.
Cu - jus la - tus per - fo-ra - tum
- ne.
Cu - jus la - tus per - fo-ra - tum
- rum.
Cu - jus la - tus per - fo-ra - tum
- rum.
Cu - jus la - tus per - fo - ra - tum
D


37
mp
mf
flu - xit a-qua et san - gui-ne.
Es - to no - bis prae - gus-ta - tum
flu - xit a-qua et san - gui-ne.
Es - to no - bis prae - gus-ta - tum
flu - xit a-qua et san - gui-ne.
Es - to no - bis prae - gus-ta - tum
flu - xit a-qua et san - gui-ne.
Es - to no - bis prae-gus - ta - tum

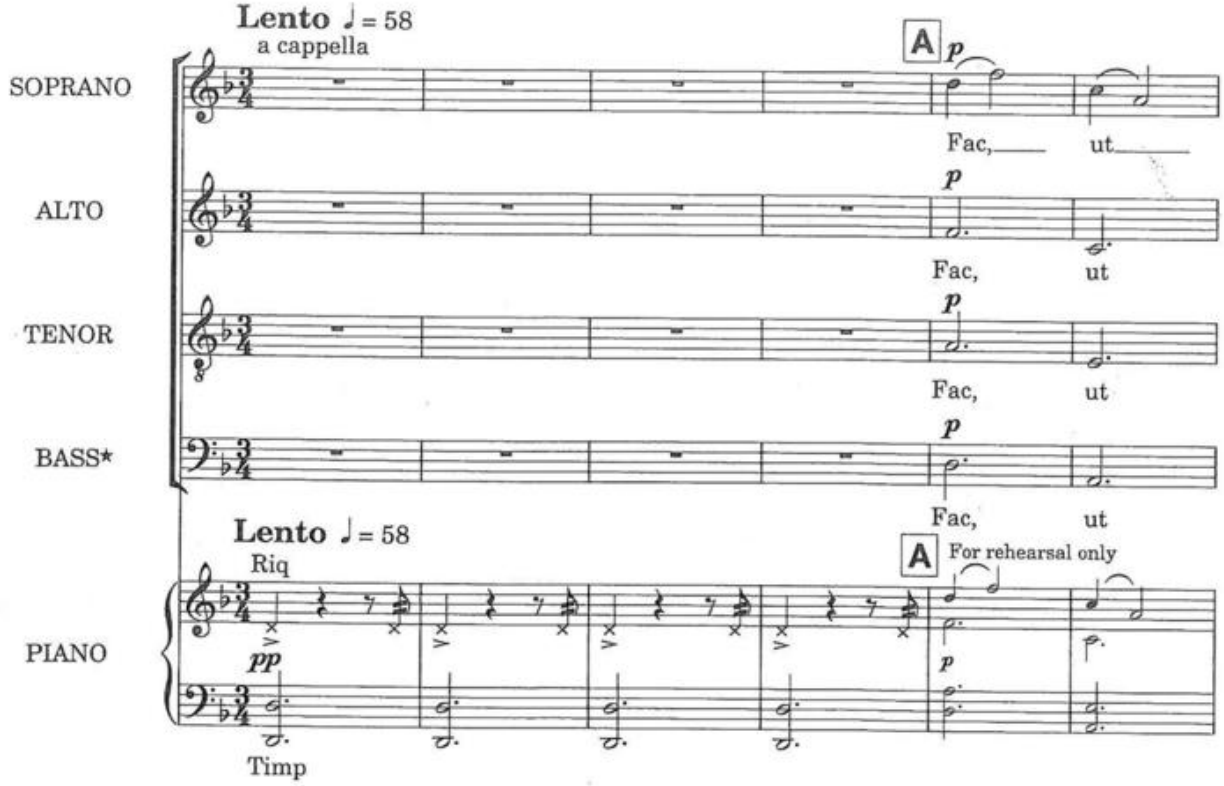

41
mp
mf
E
mor - tis in_ ex - a - mi - ne.
Je-su dul-cis!
mor - tis in_ ex - a - mi - ne.
Je-su dul-cis!
mor - tis in_ ex - a - mi - ne.
mor - tis in ex - a - mi - ne.

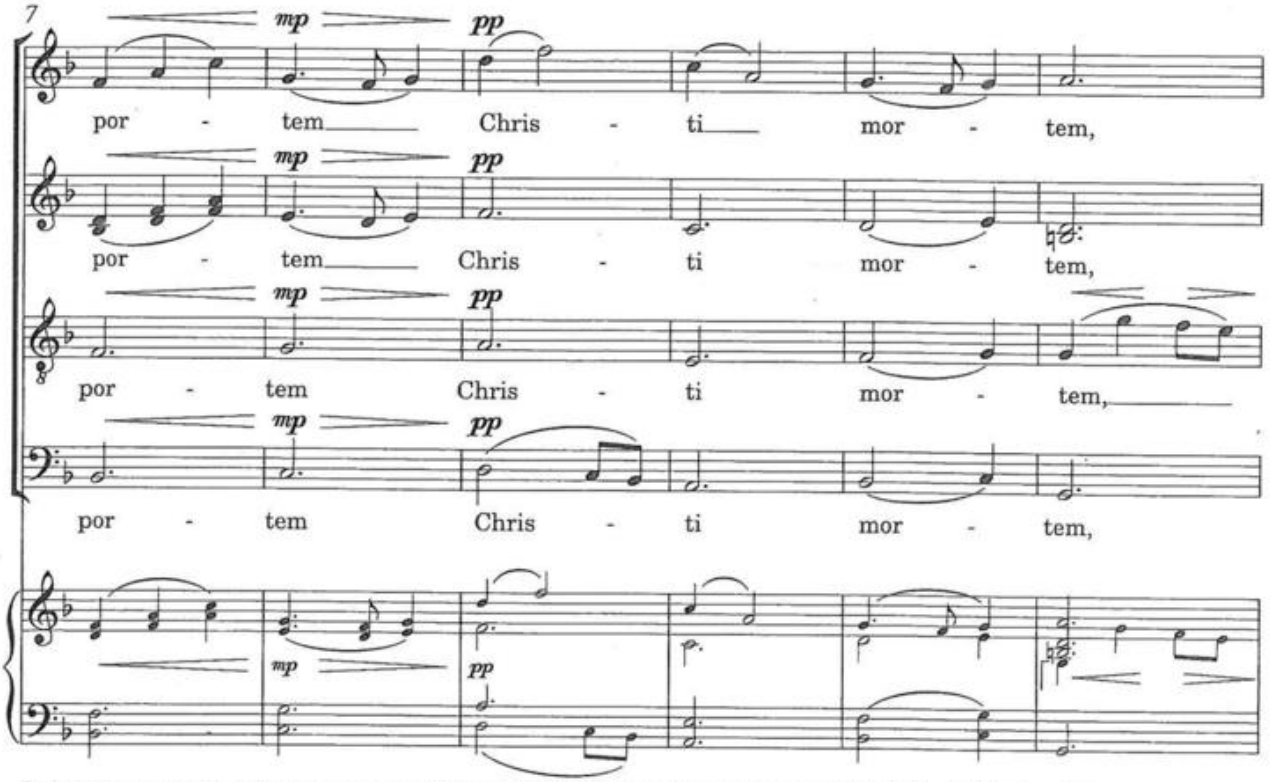

46
Je-su pi - e, Fi - li Ma - ri - ae.
Je-su pi - e, Fi - li Ma - ri - ae.


51
A - - - - - men. A - -
A - - - - - men. A - -
mp
A - - - - - men. A - -
mp
A - - - - - men. A - -

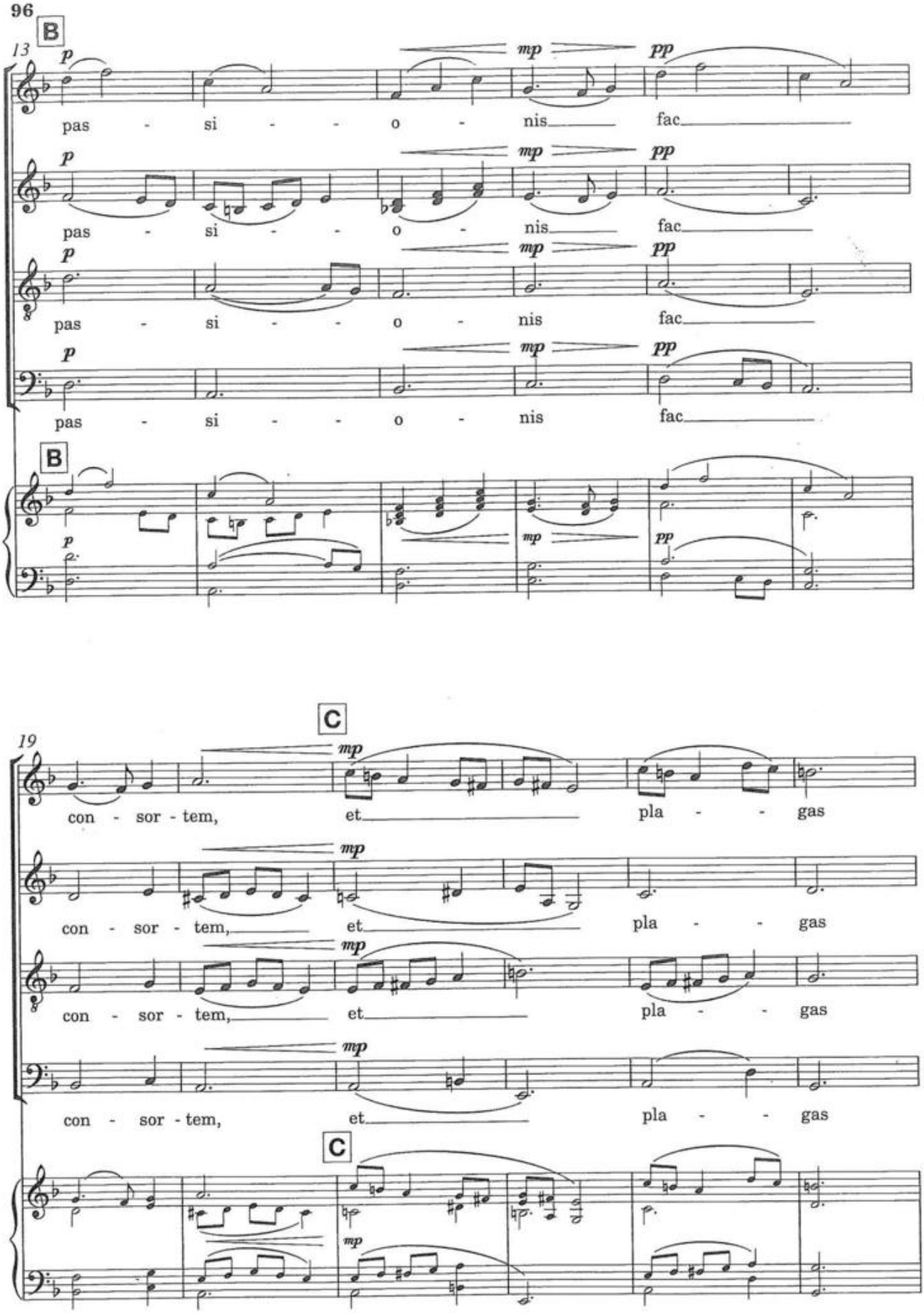

55
- - men. p molto rall A - - men.
- - men. p A - - men.
- - men. p A - - - men.
- - men. p A - - - men.
molto rall
p

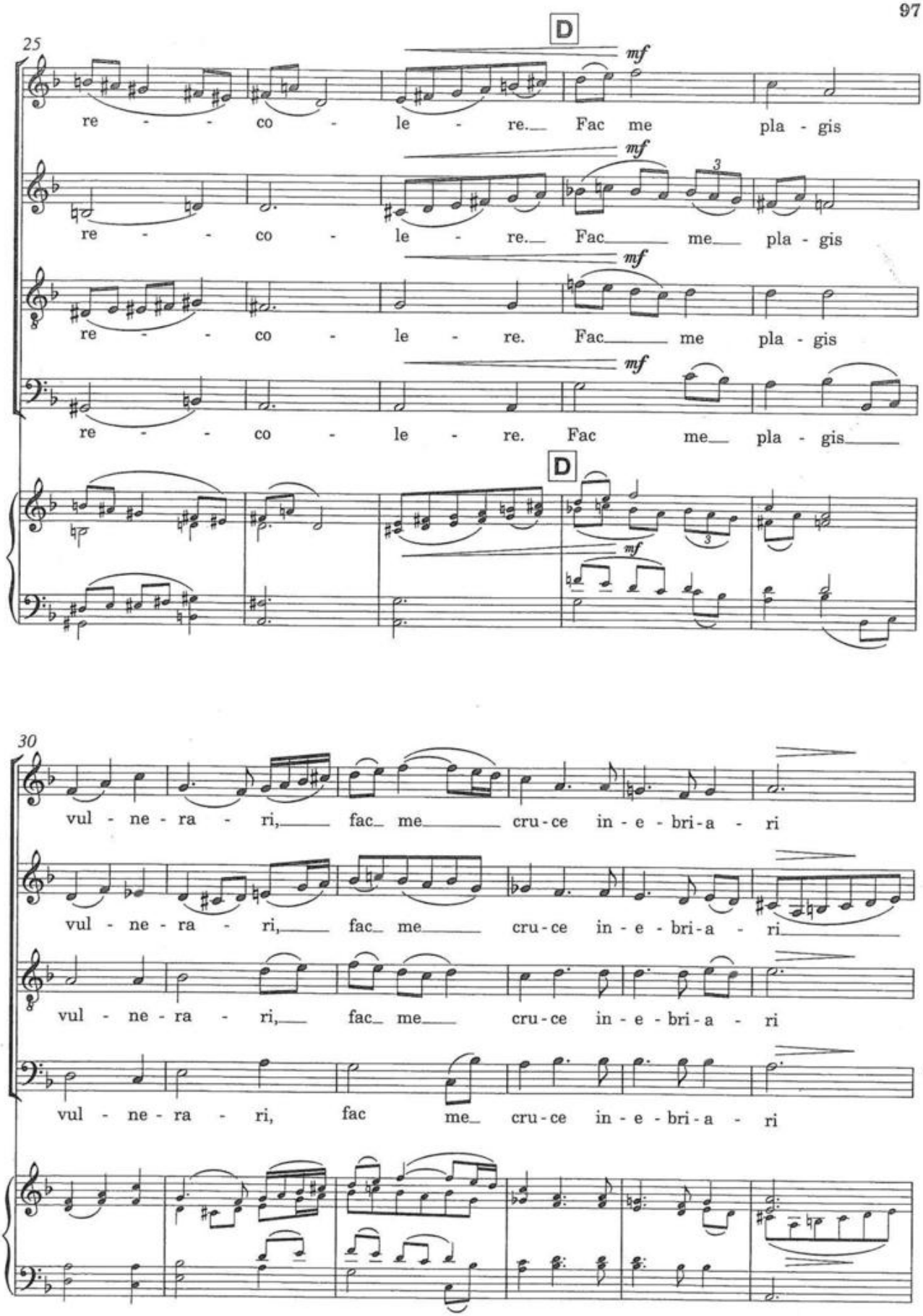
11. Fac, ut portem Christi mortem

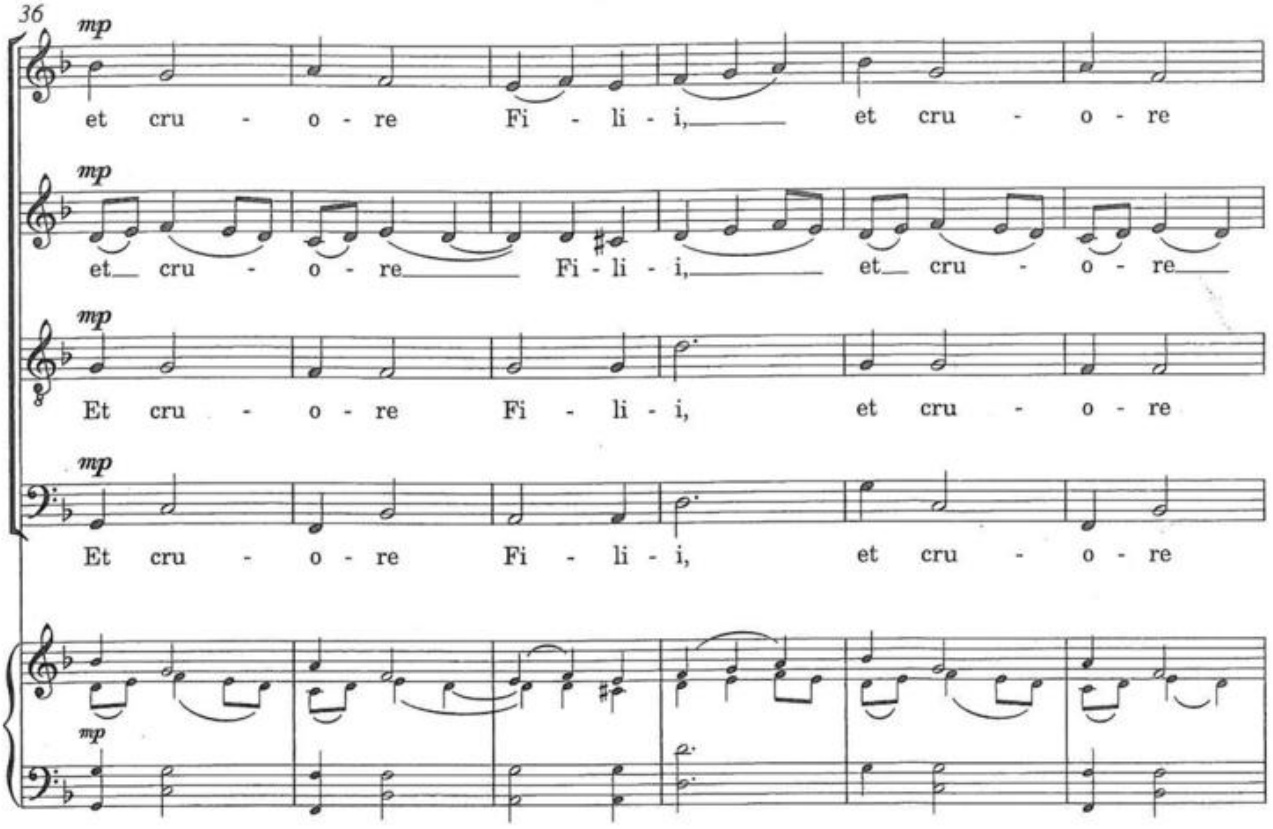




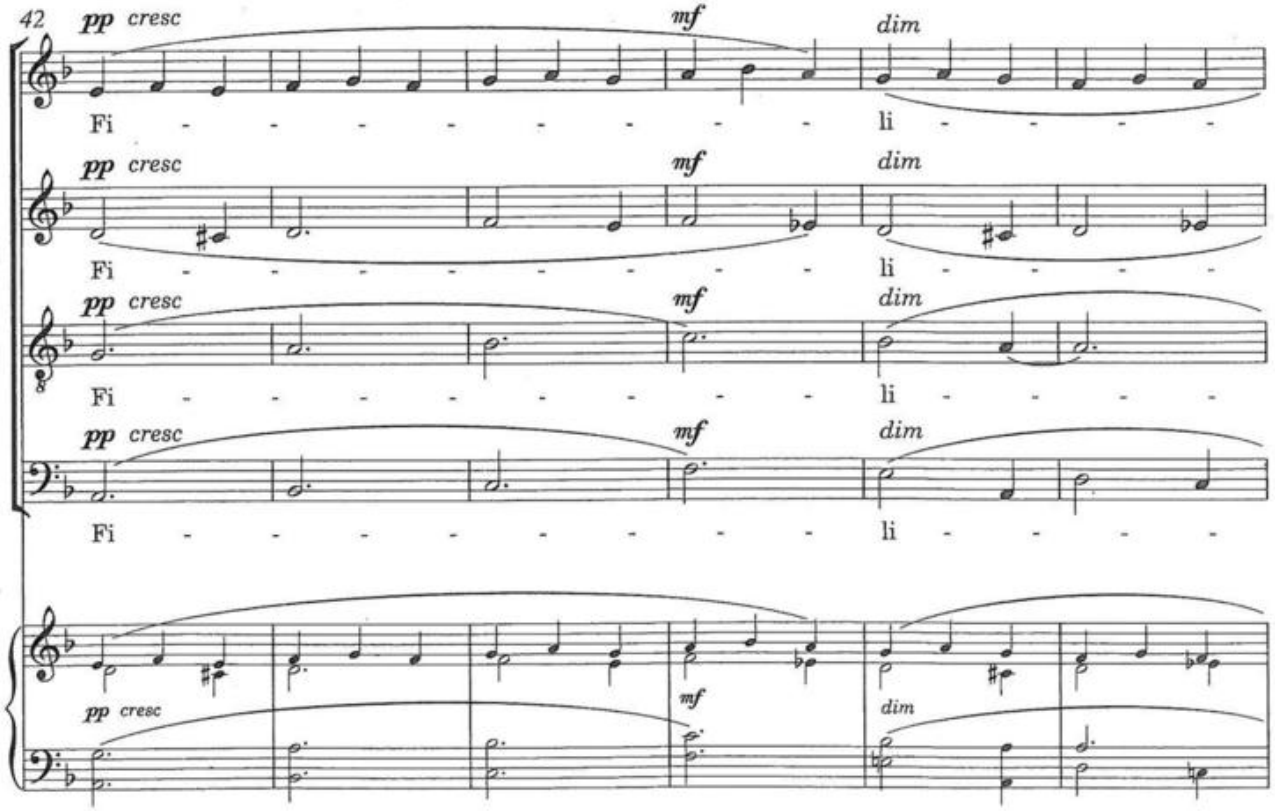
*The bass part may be doubled *8va bassa* where appropriate, and depending on the availability of (a) suitable singer(s).

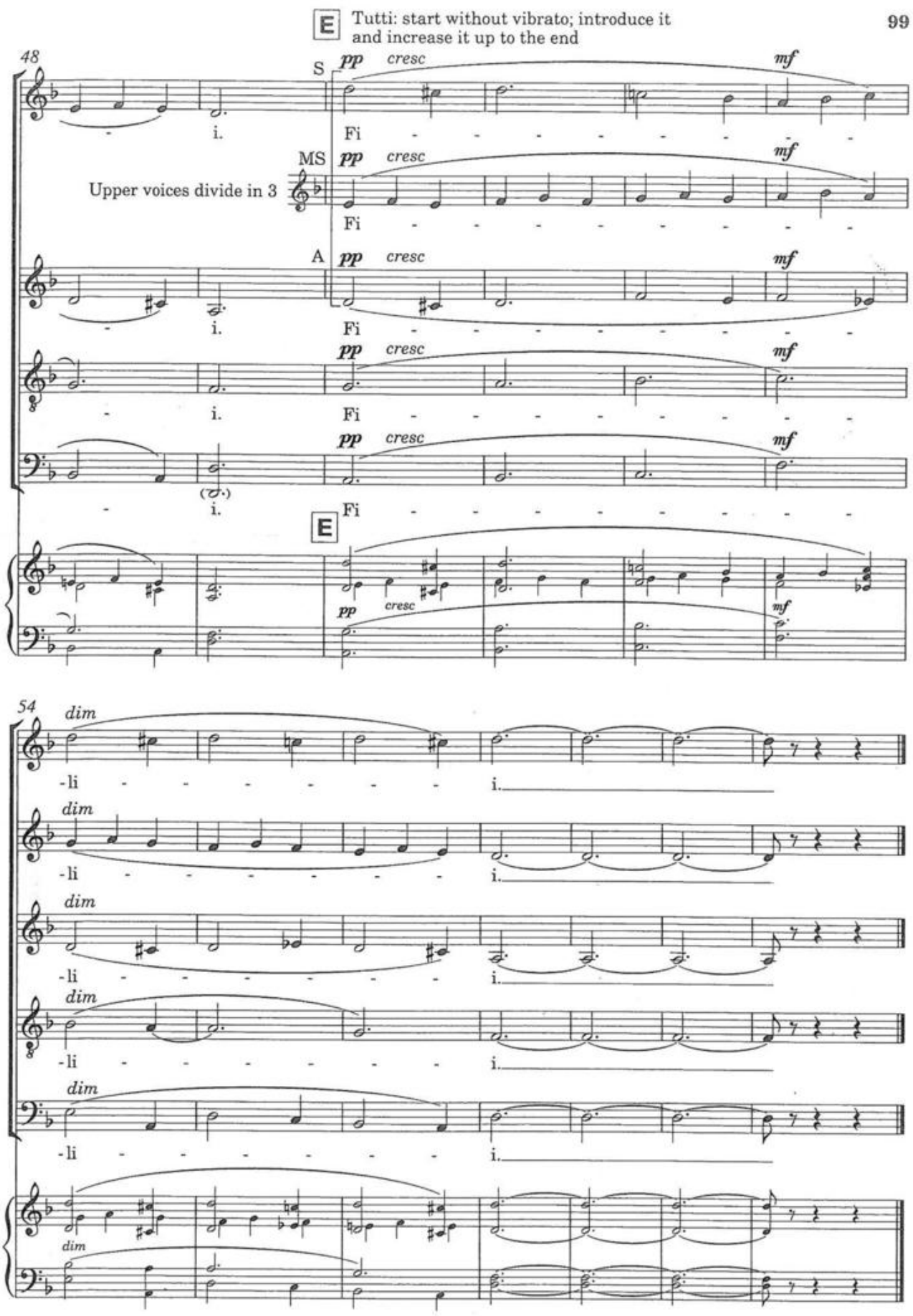

96
B
13
p
mp
pp
pas - si - - o - nis fac
B
19
C
con - sor - tem, et pla - - gas
C


25
D
mf
re - - - co - le - re. Fac me pla - gis
re - - - co - le - re. Fac me pla - gis
re - - - co - le - re. Fac me pla - gis
re - - - co - le - re. Fac me pla - gis
D
30
vul - ne - ra - ri, fac me cru - ce in - e - bri - a - ri
vul - ne - ra - ri, fac me cru - ce in - e - bri - a - ri
vul - ne - ra - ri, fac me cru - ce in - e - bri - a - ri
vul - ne - ra - ri, fac me cru - ce in - e - bri - a - ri

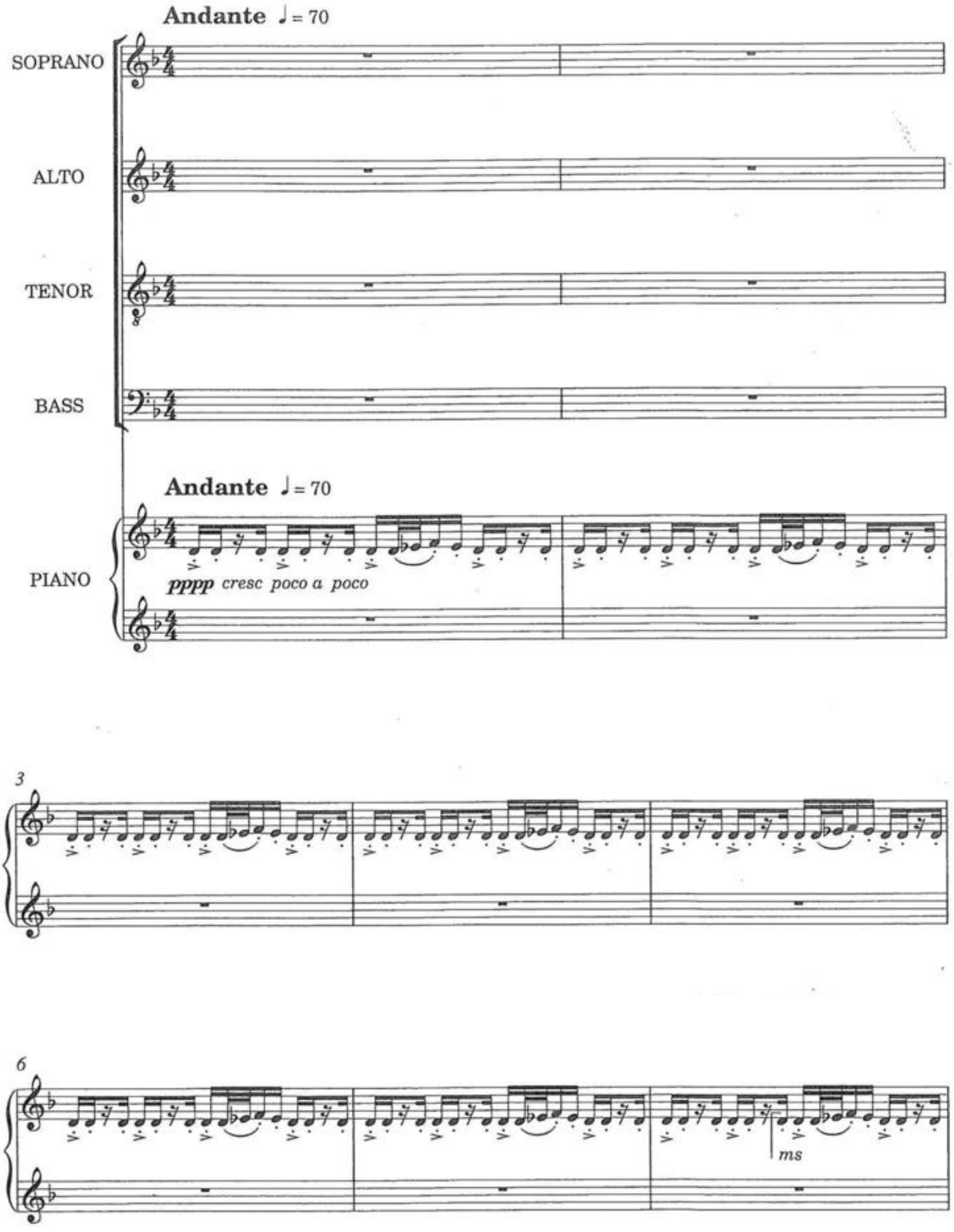


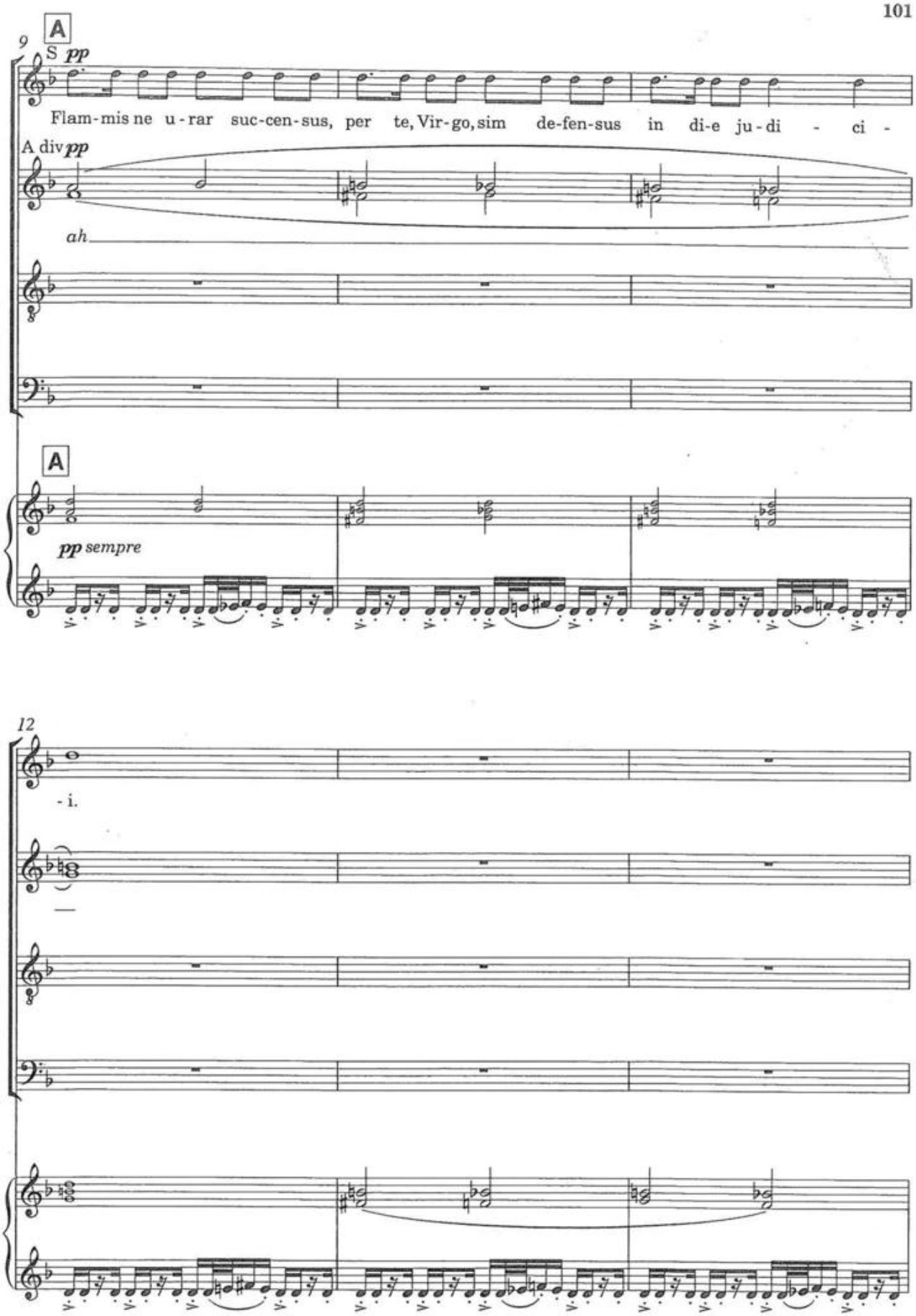
Tutti: start without vibrato; introduce it and increase it to letter E

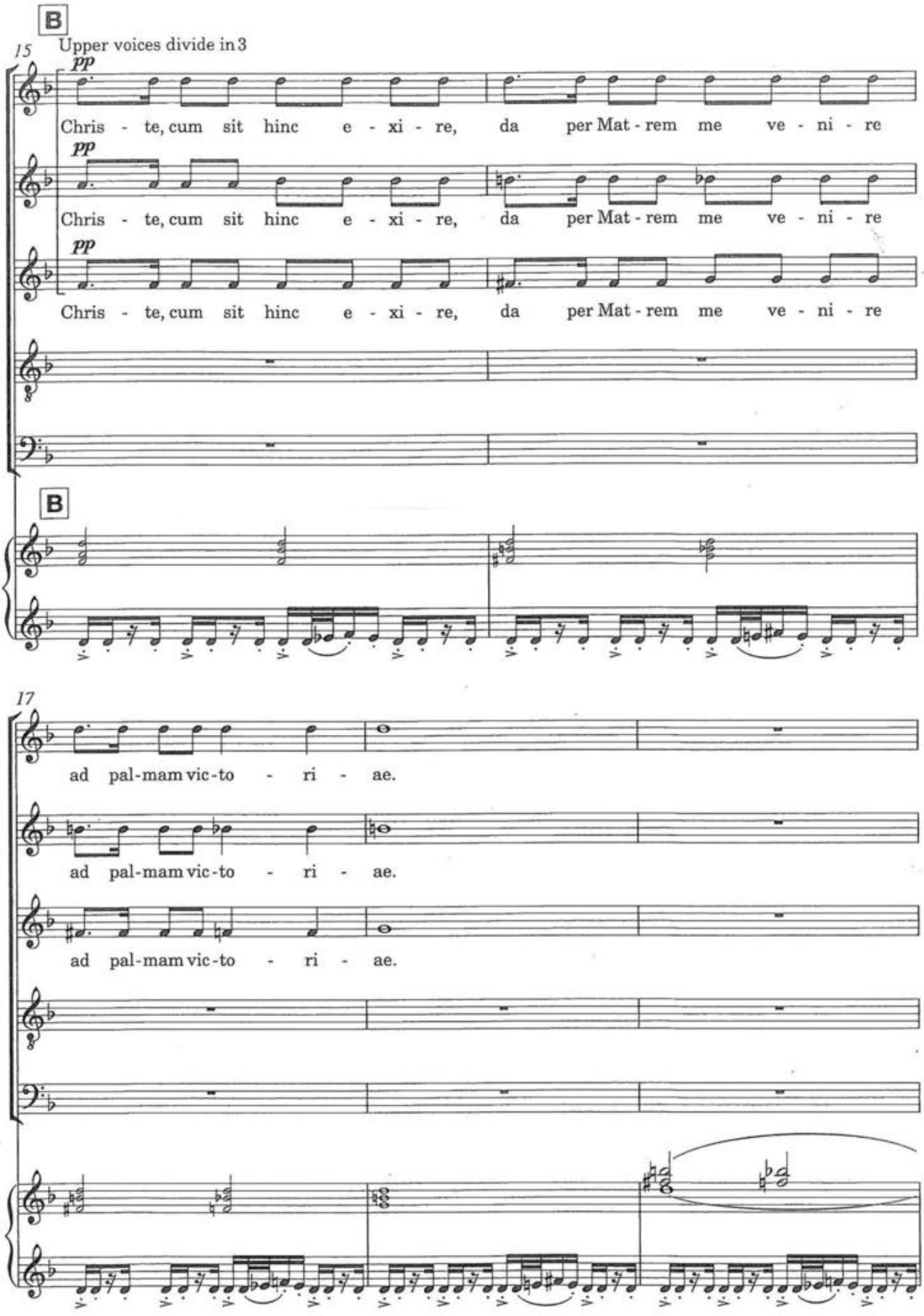


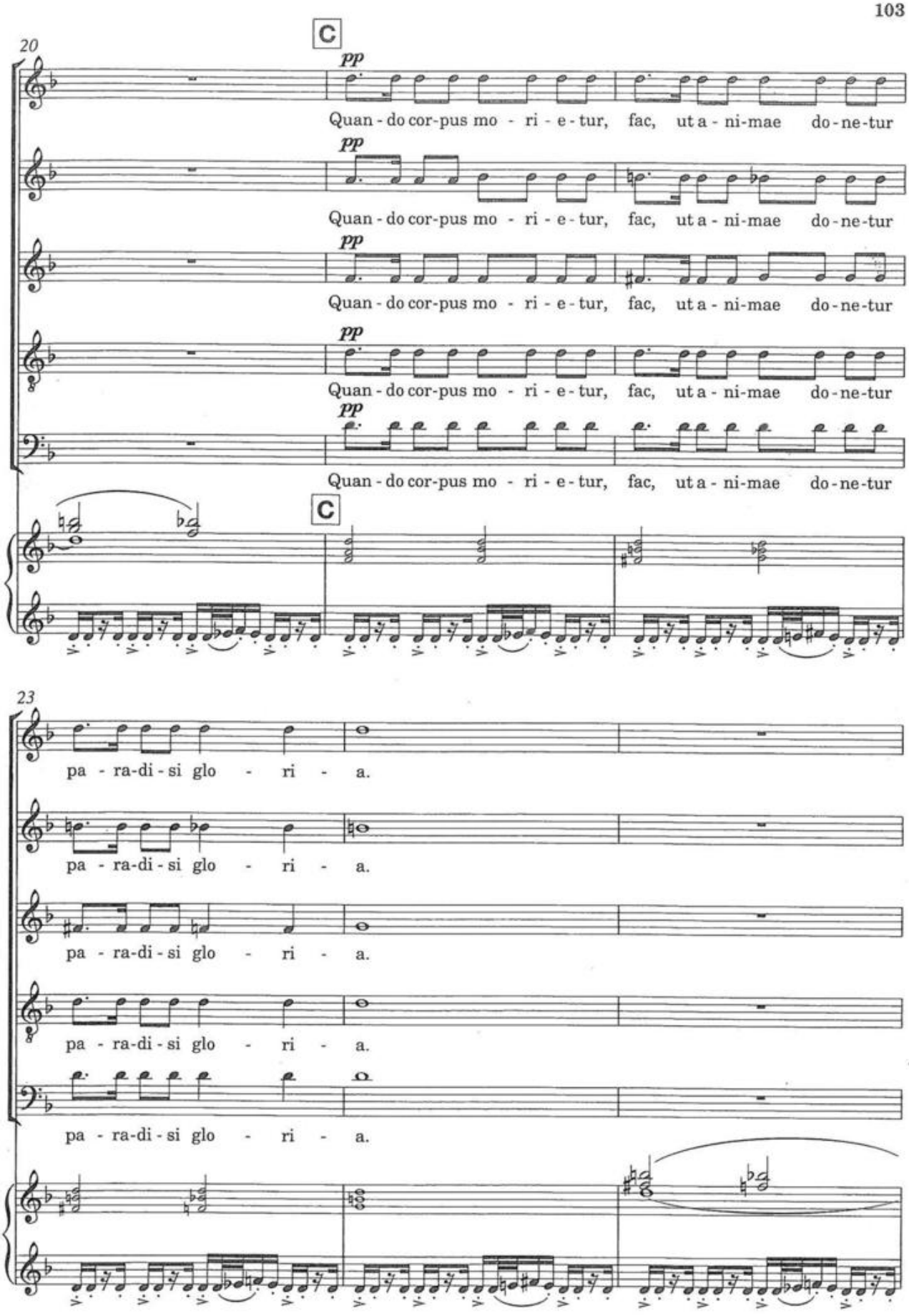

E Tutti: start without vibrato; introduce it and increase it up to the end
48
S
MS
A
Upper voices divide in 3
pp cresc mf
i.
Fi
54
dim
-li
i.

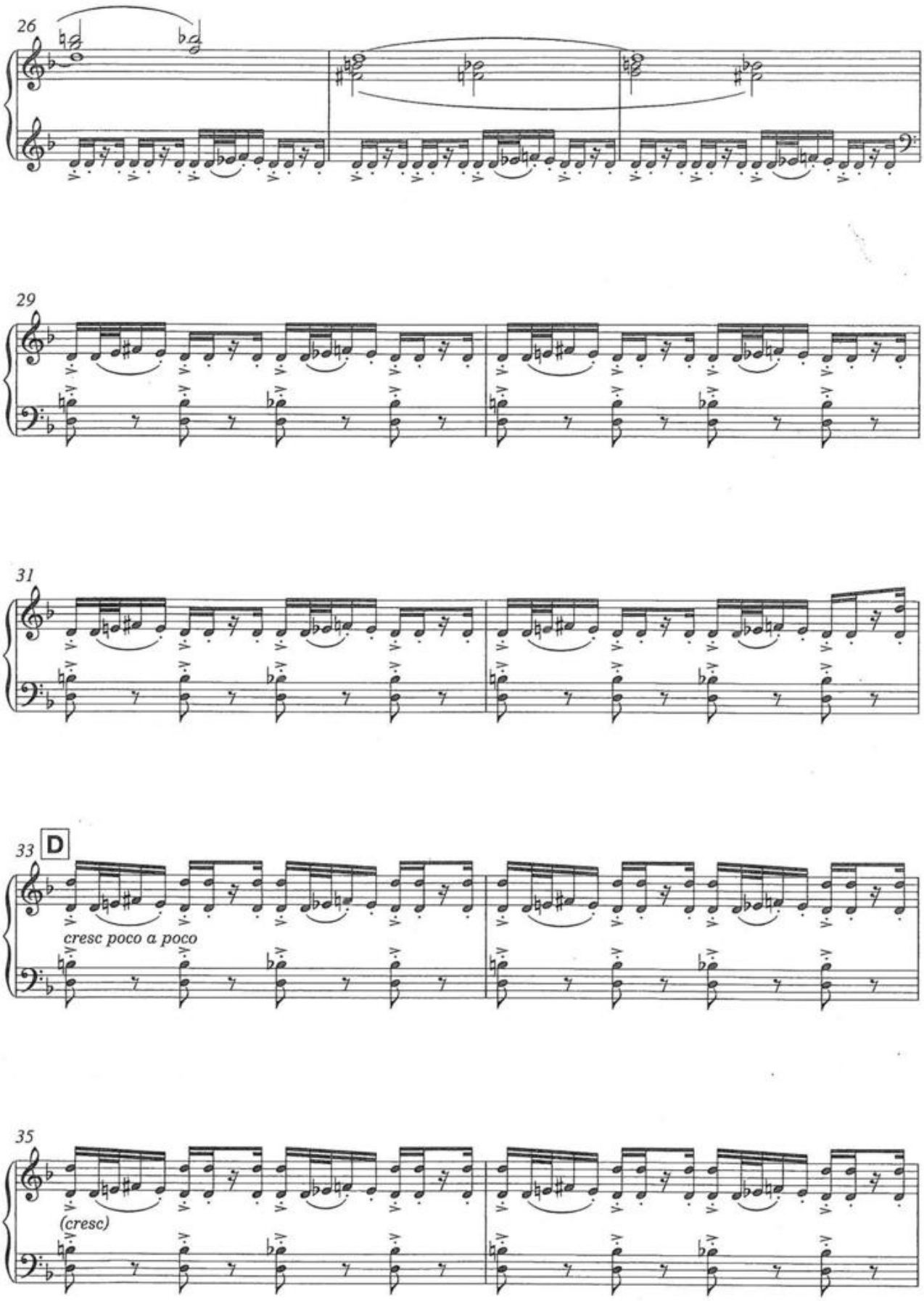
12. Paradisi gloria

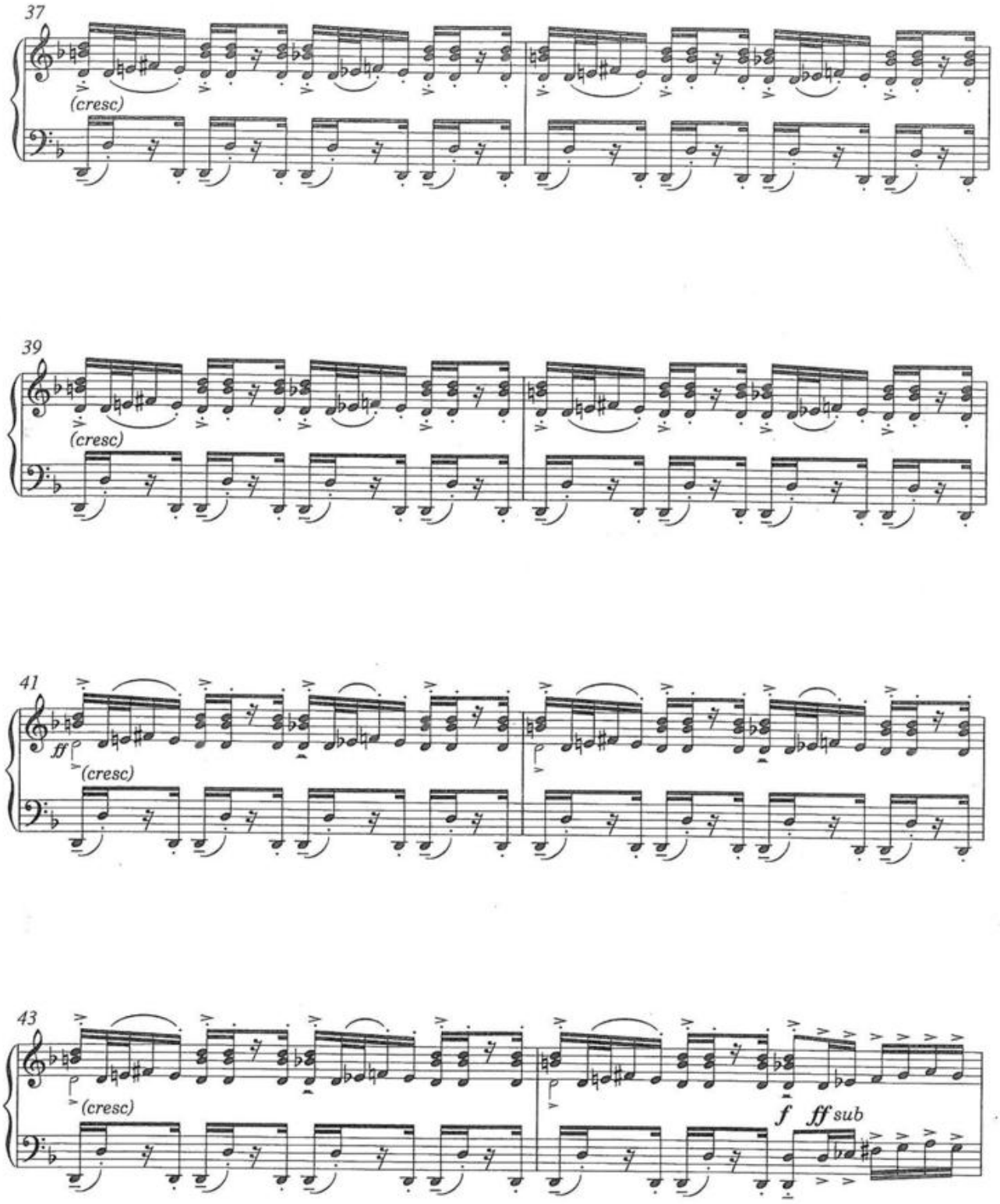


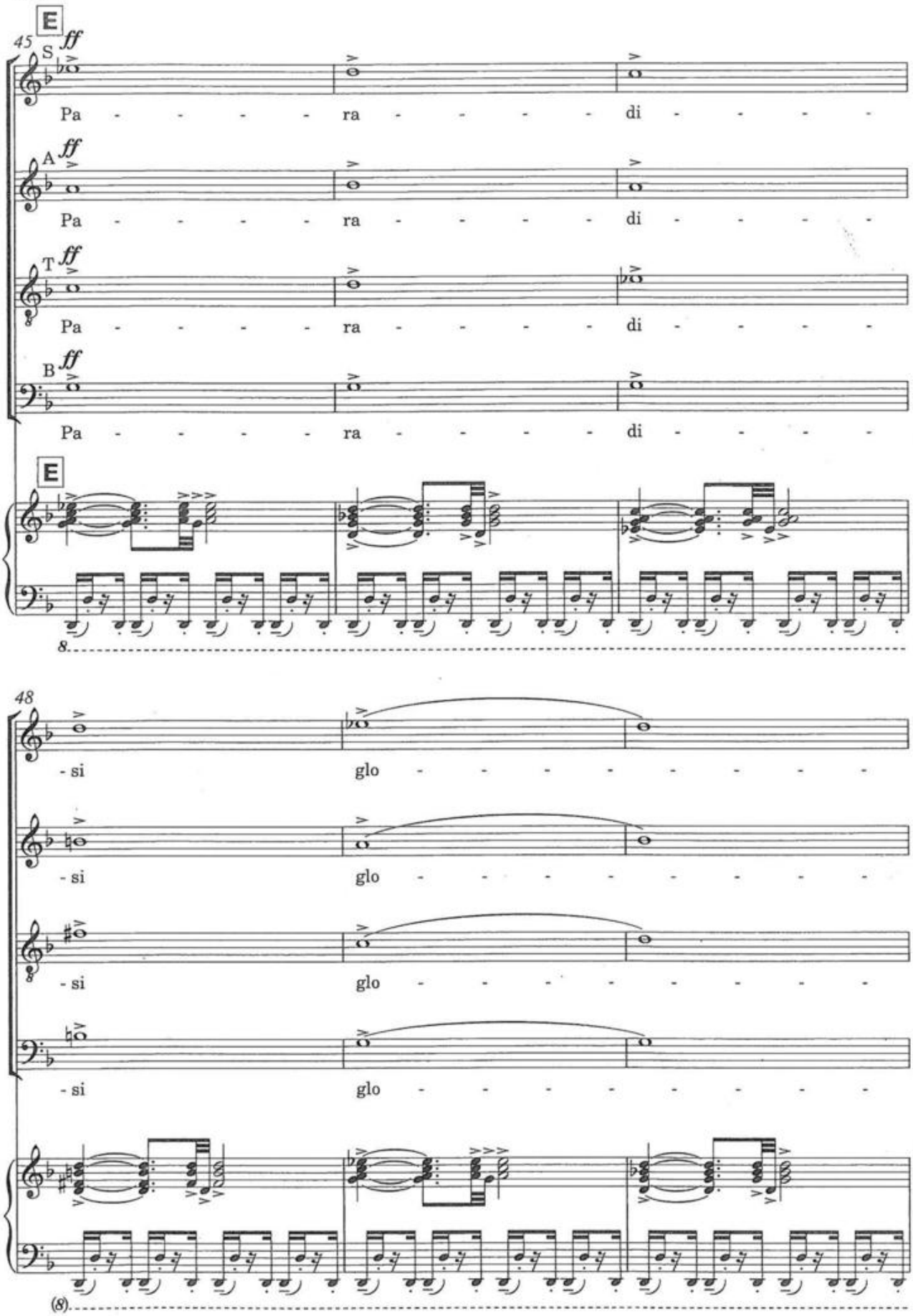

9
A
S pp
Flam-mis ne u-rar suc-cen-sus, per te, Vir-go, sim de-fen-sus in di-e ju-di - ci -
A div pp
ah
A
pp sempre
12
- i.

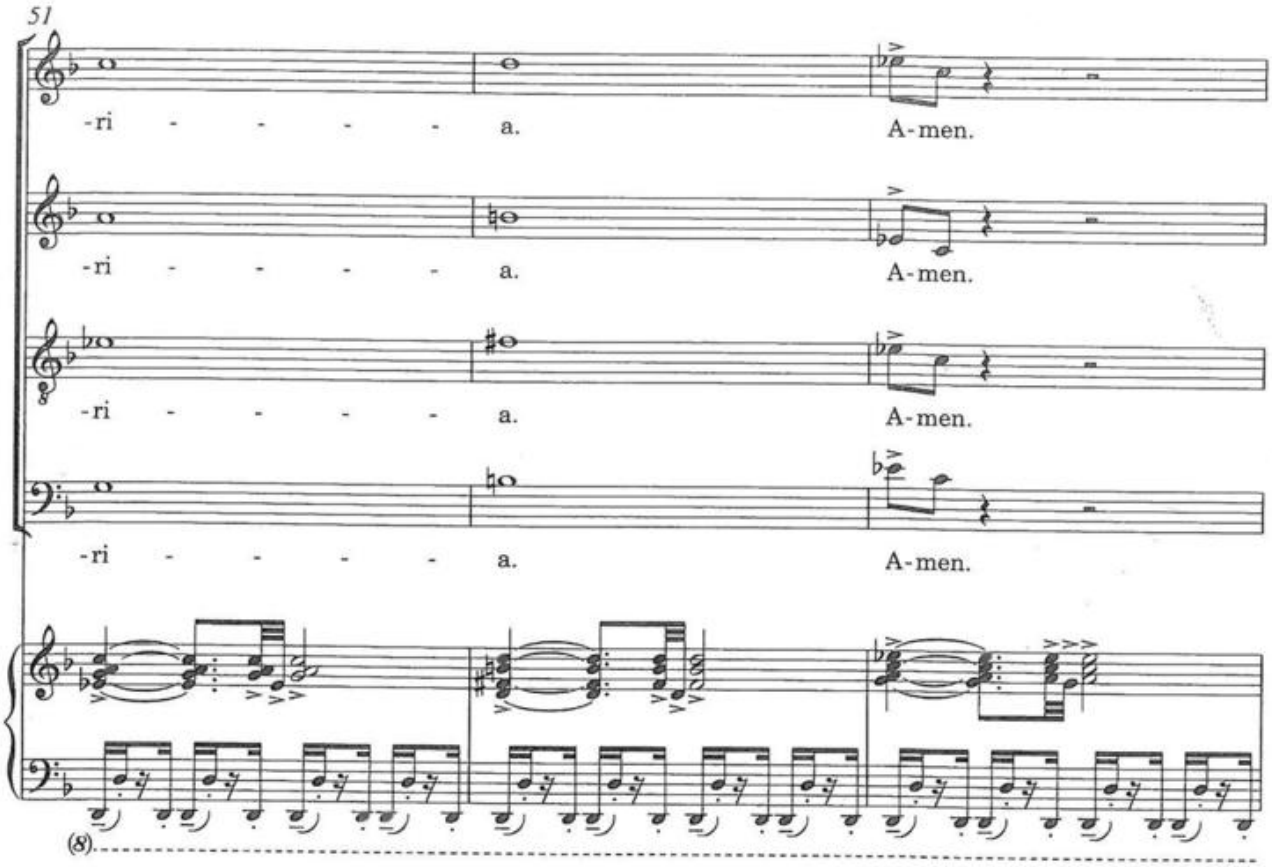

B
15
Upper voices divide in 3
pp
Chris - te, cum sit hinc e - xi - re, da per Mat - rem me ve - ni - re
pp
Chris - te, cum sit hinc e - xi - re, da per Mat - rem me ve - ni - re
pp
Chris - te, cum sit hinc e - xi - re, da per Mat - rem me ve - ni - re
B
17
ad pal-mam vic-to - ri - ae.
ad pal-mam vic-to - ri - ae.
ad pal-mam vic-to - ri - ae.

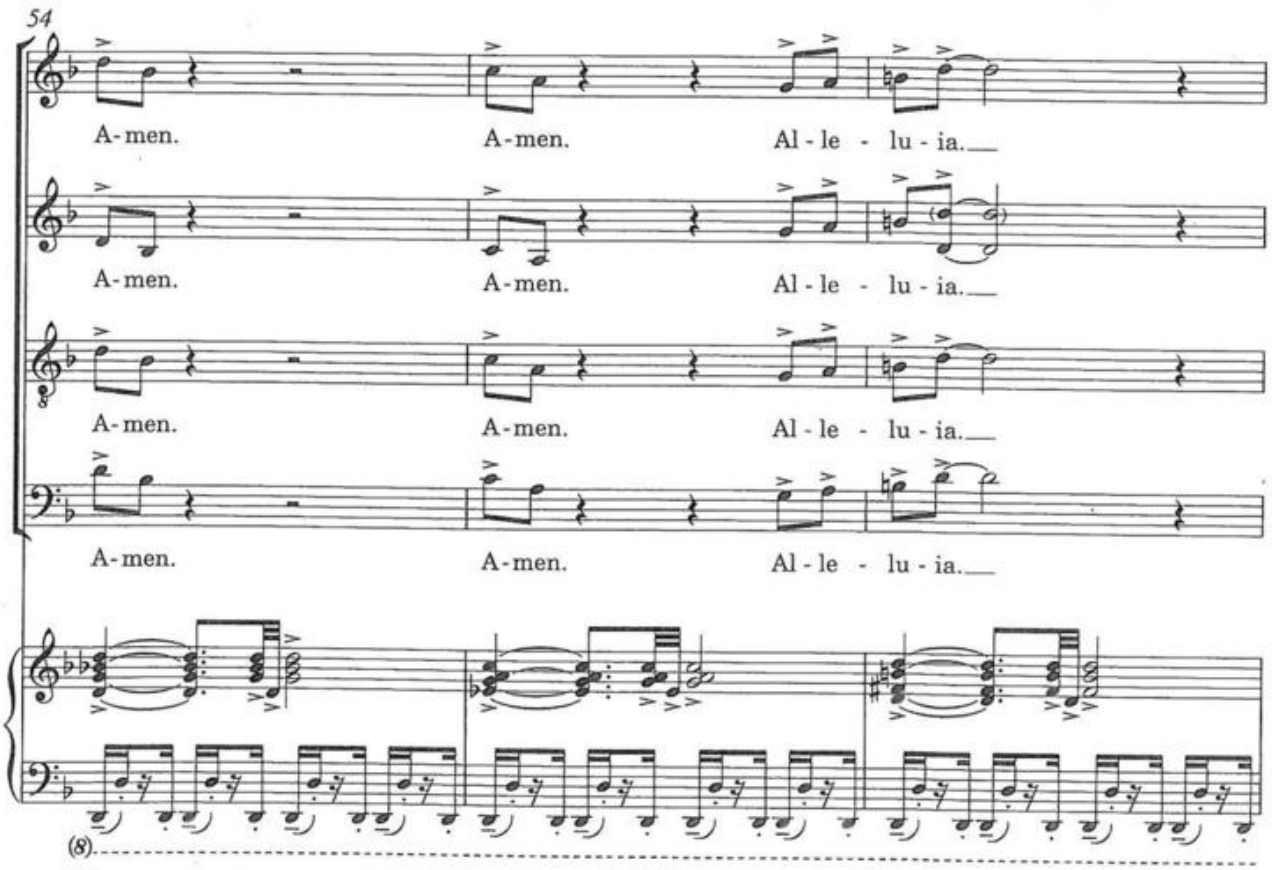

20
C
pp
Quan - do cor-pus mo - ri - e - tur, fac, ut a - ni-mae do - ne-tur
Quan - do cor-pus mo - ri - e - tur, fac, ut a - ni-mae do - ne-tur
Quan - do cor-pus mo - ri - e - tur, fac, ut a - ni-mae do - ne-tur
Quan - do cor-pus mo - ri - e - tur, fac, ut a - ni-mae do - ne-tur
Quan - do cor-pus mo - ri - e - tur, fac, ut a - ni-mae do - ne-tur
C
23
pa - ra-di - si glo - ri - a.
pa - ra-di - si glo - ri - a.
pa - ra-di - si glo - ri - a.
pa - ra-di - si glo - ri - a.
pa - ra-di - si glo - ri - a.

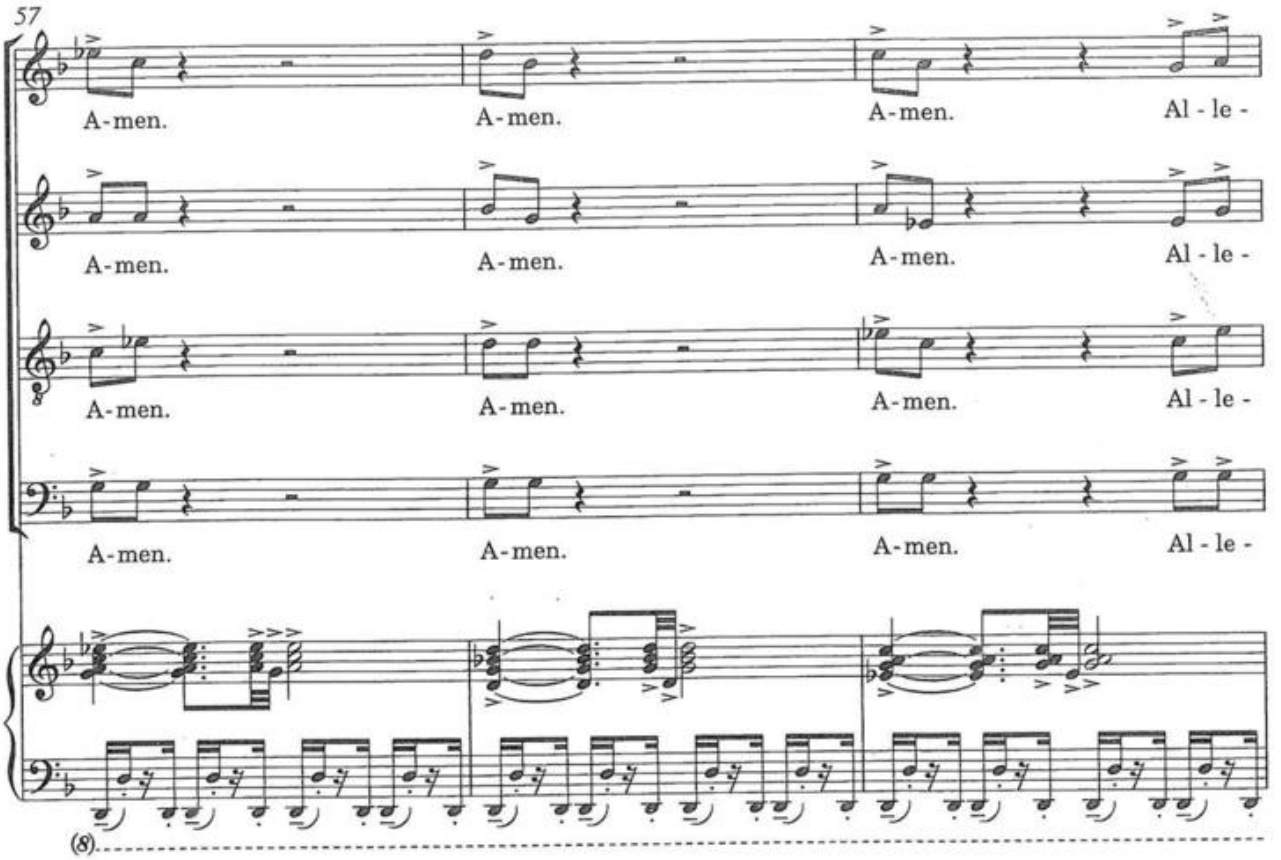

26
29
31
33
D
cresc poco a poco
35
(cresc)

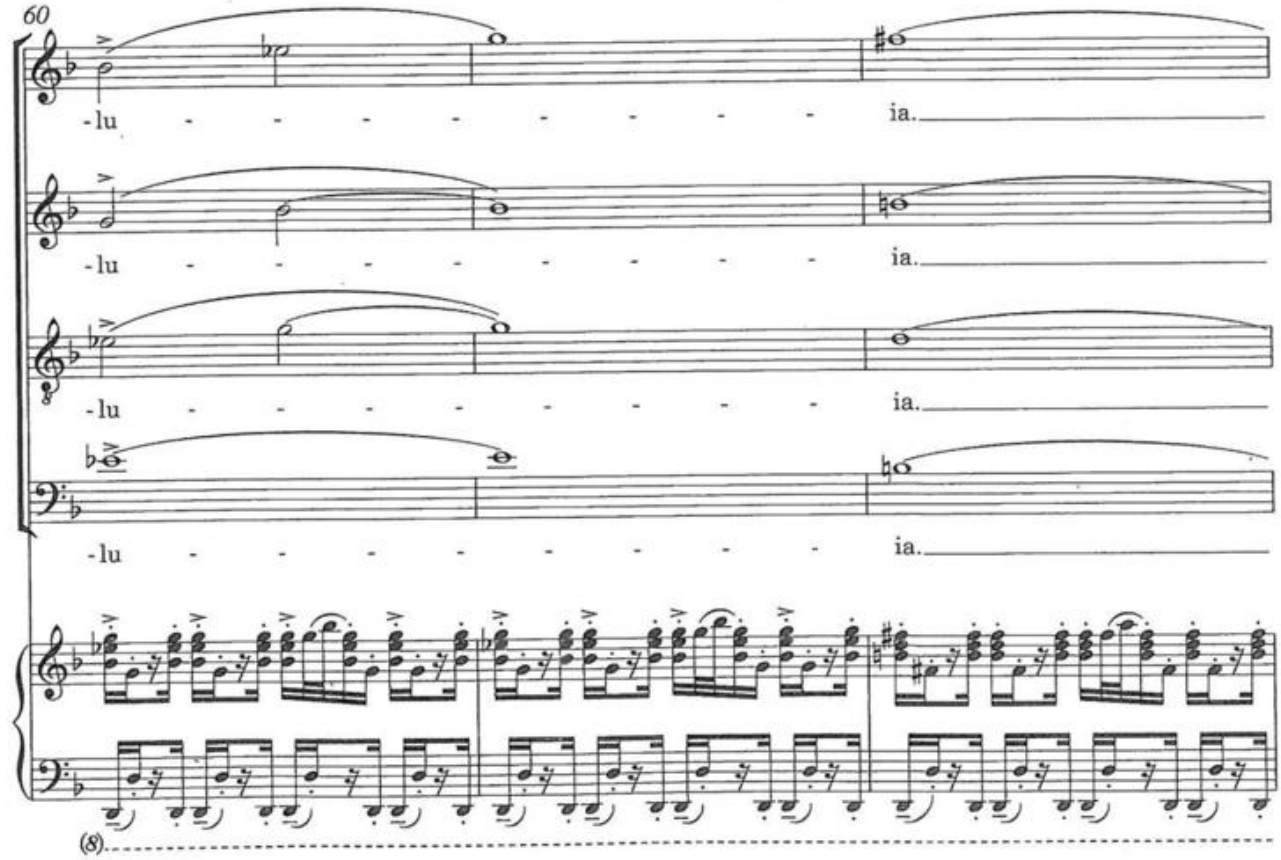

37
(cresc)
39
(cresc)
41
ff
(cresc)
43
(cresc)
f
ff sub

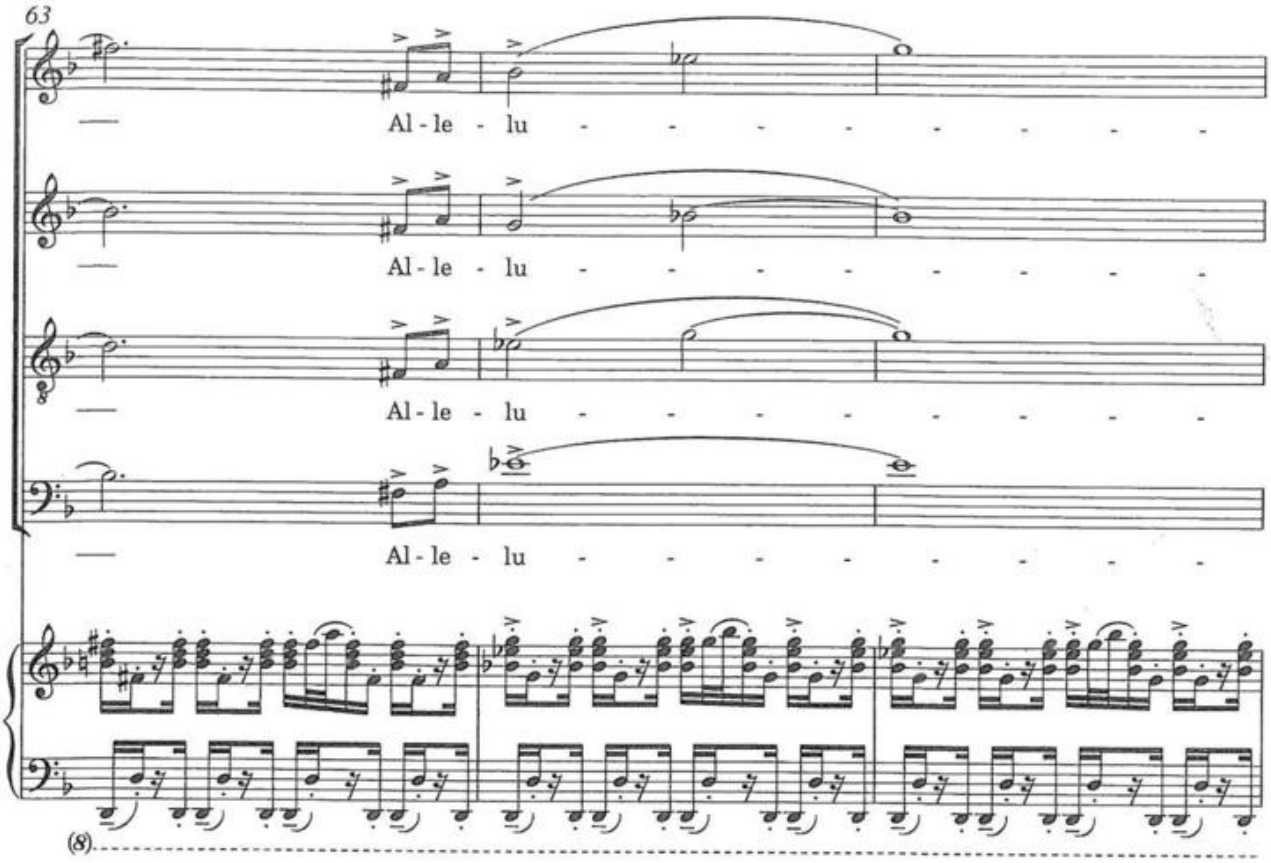

E
45
S ff
Pa - - - - - ra - - - - - di - - - - -
A ff
Pa - - - - - ra - - - - - di - - - - -
T ff
Pa - - - - - ra - - - - - di - - - - -
B ff
Pa - - - - - ra - - - - - di - - - - -
E
8
48
- si glo - - - - - - - - -
- si glo - - - - - - - - -
- si glo - - - - - - - - -
- si glo - - - - - - - - -
(8)

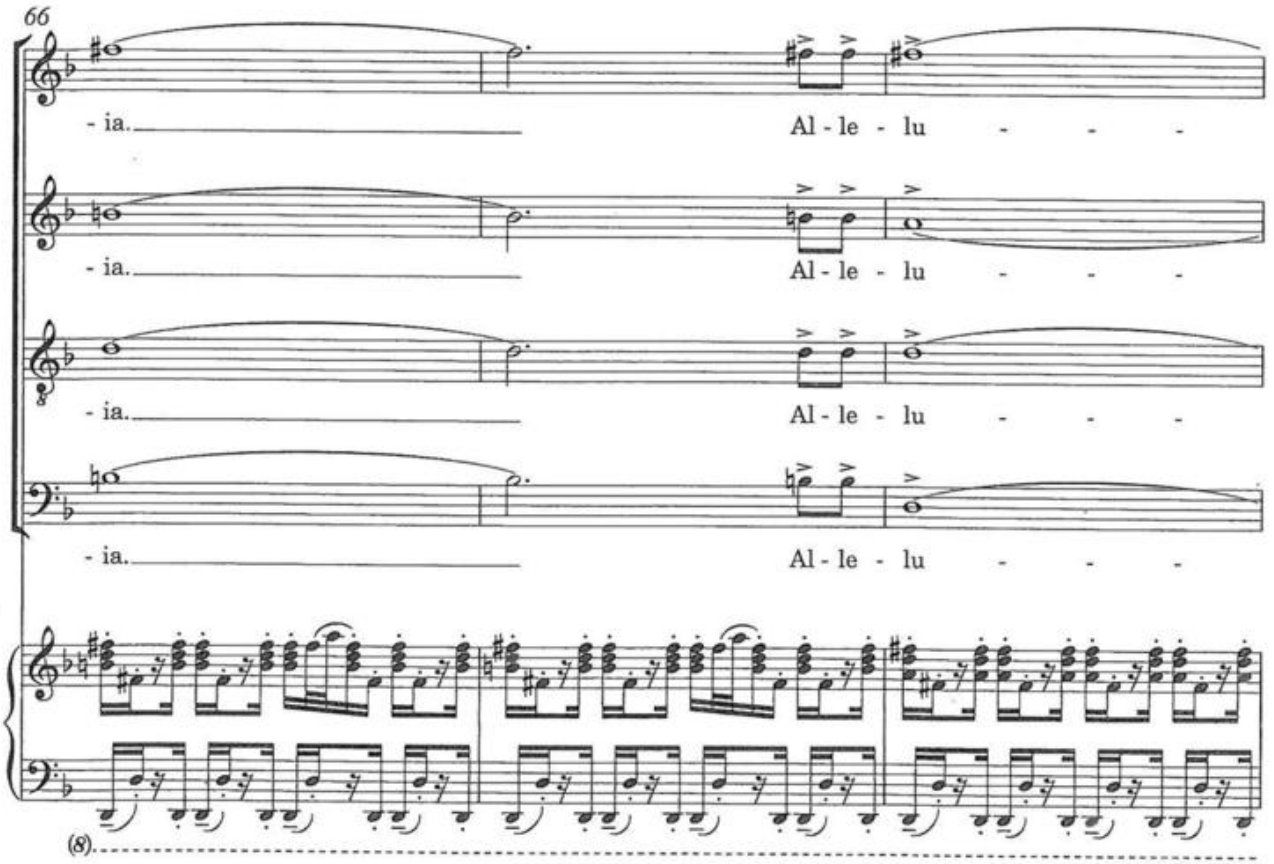

51
-ri - - - - - a.
A-men.
-ri - - - - - a.
A-men.
-ri - - - - - a.
A-men.
-ri - - - - - a.
A-men.
(8)

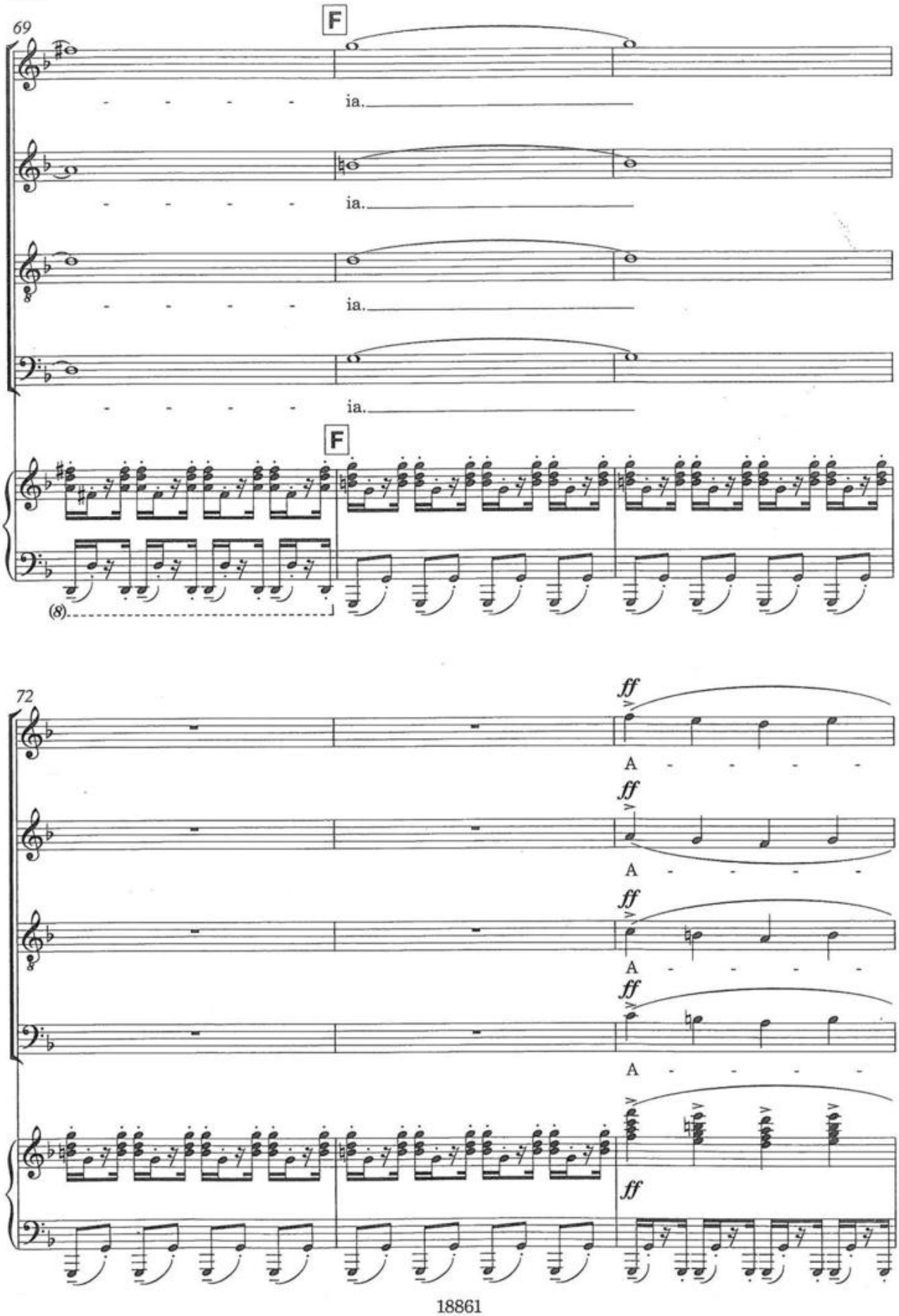

54
A-men.
A-men.
Al - le - lu - ia.
A-men.
A-men.
Al - le - lu - ia.
A-men.
A-men.
Al - le - lu - ia.
A-men.
A-men.
Al - le - lu - ia.
(8)

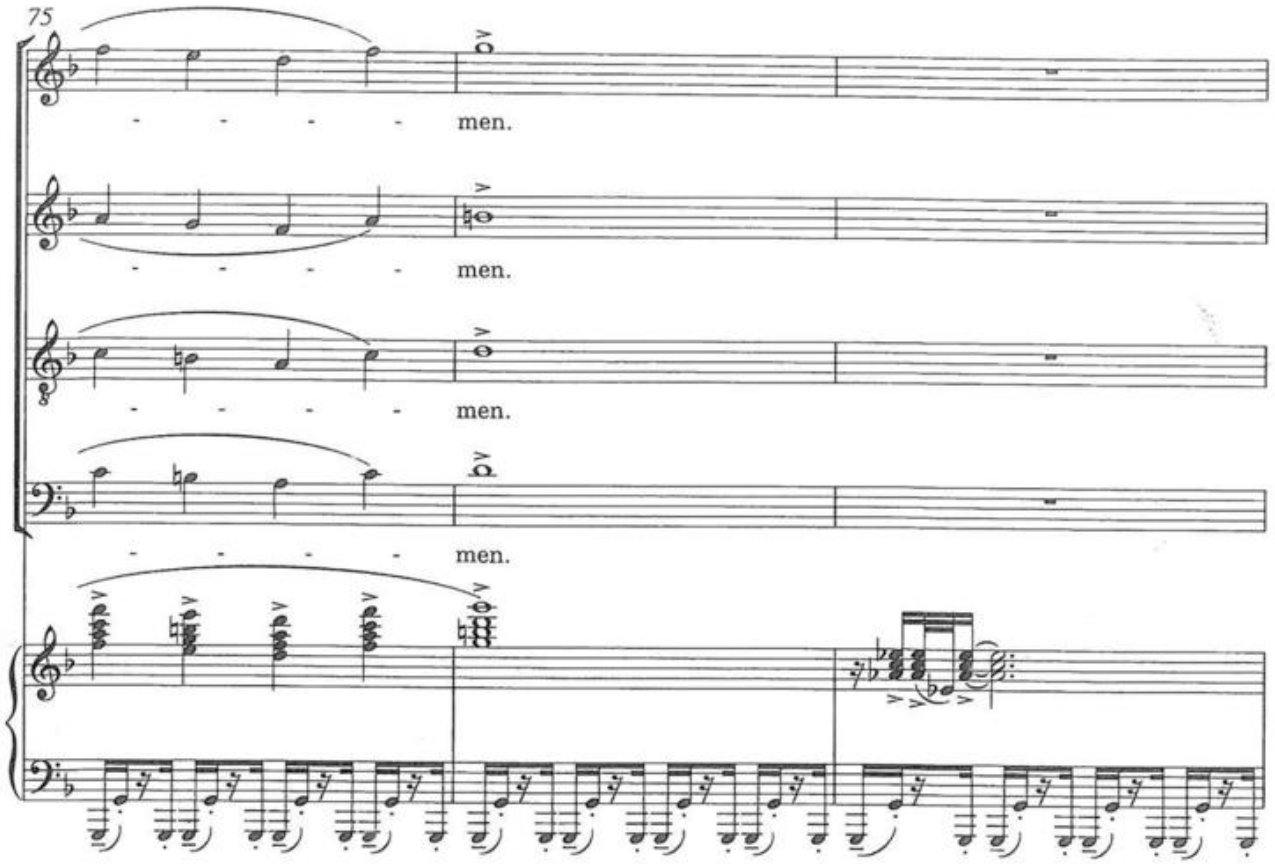

57
A-men.
A-men.
A-men.
Al - le -
A-men.
A-men.
A-men.
Al - le -
A-men.
A-men.
A-men.
Al - le -
A-men.
A-men.
A-men.
Al - le -
(8)

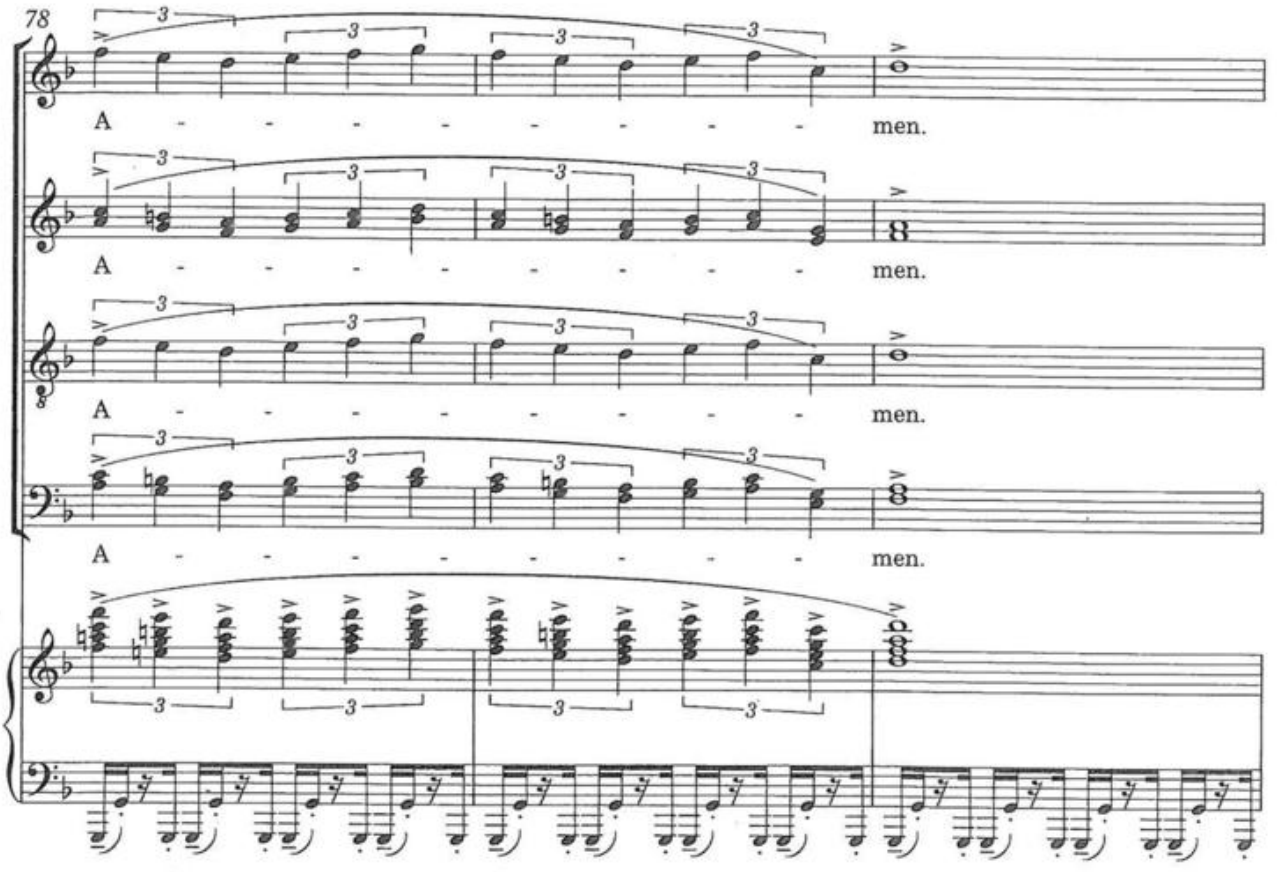

60
-lu
ia.
-lu
ia.
-lu
ia.
-lu
ia.
(8)

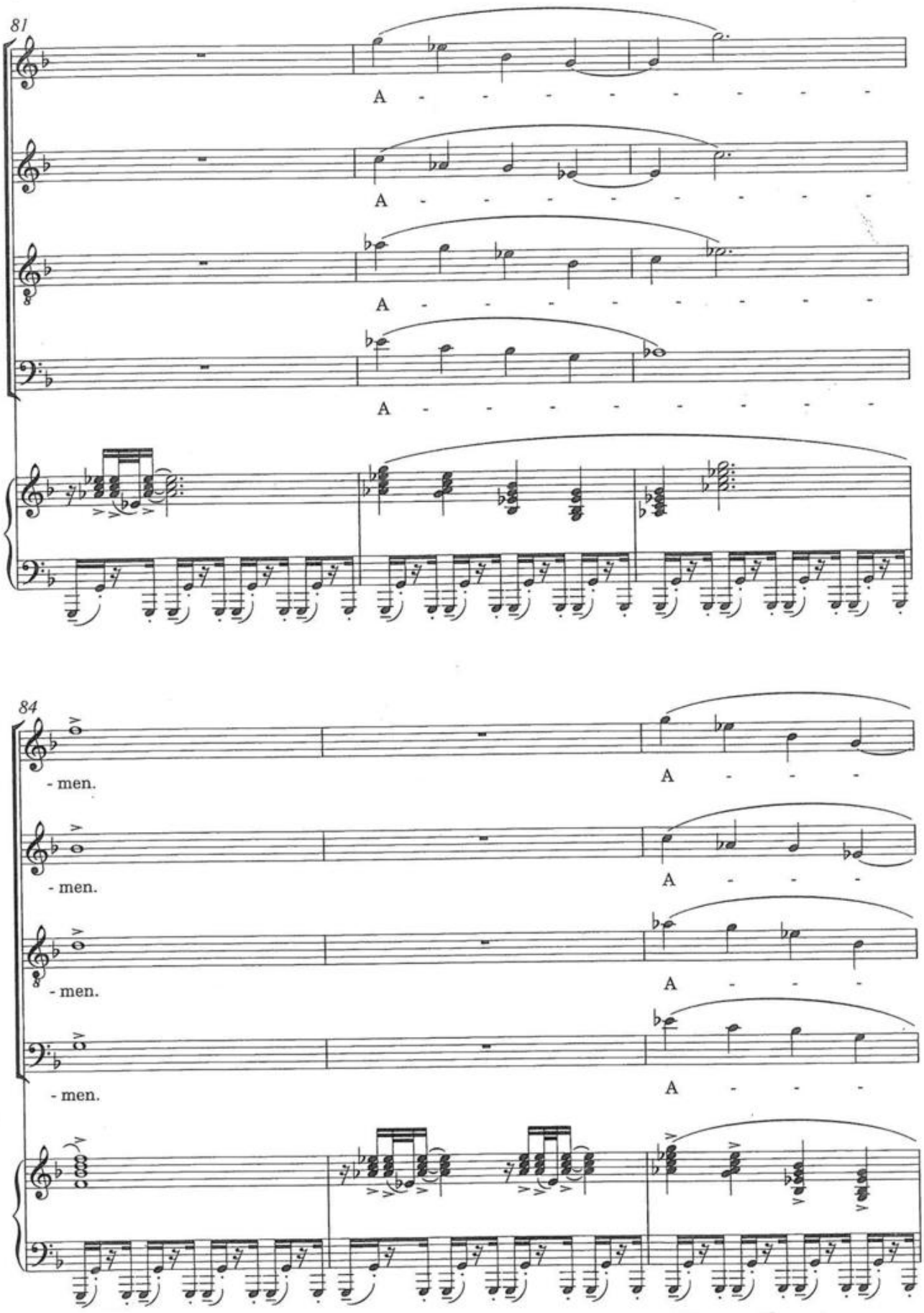

63
Al - le - lu - - - - - - - - -
Al - le - lu - - - - - - - - -
Al - le - lu - - - - - - - - -
Al - le - lu - - - - - - - - -
(8)

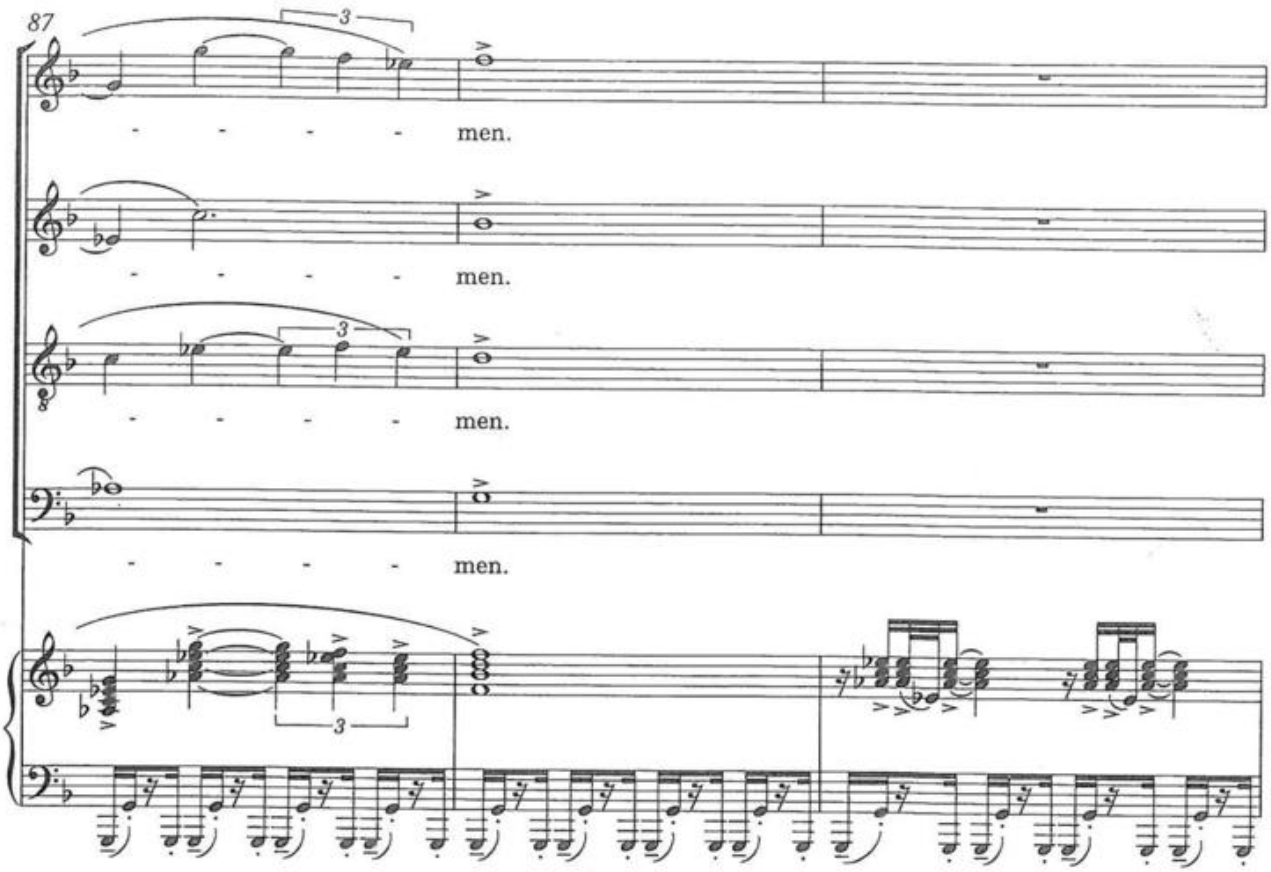

66
- ia.
Al - le - lu - - -
- ia.
Al - le - lu - - -
- ia.
Al - le - lu - - -
- ia.
Al - le - lu - - -
(8)

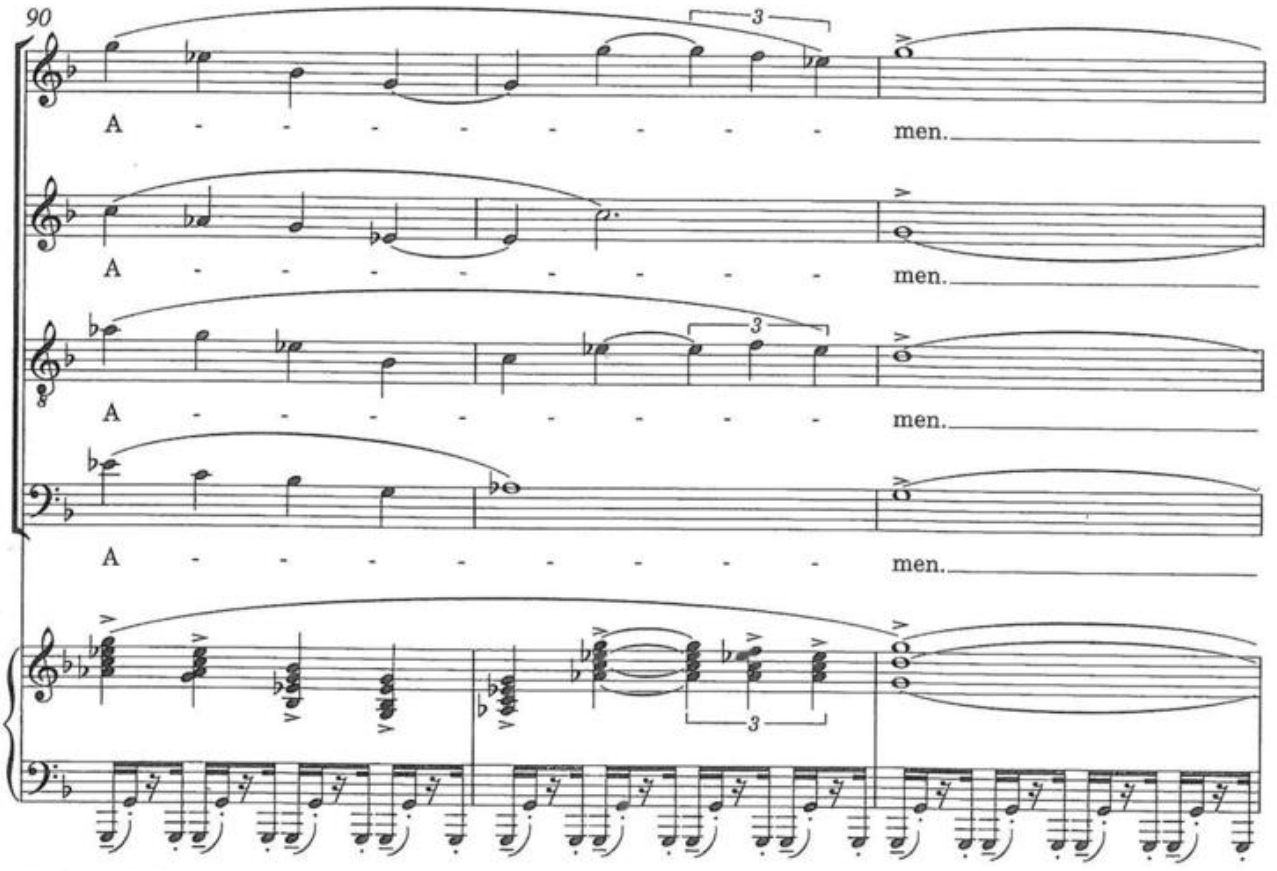

69
F
ia.
ia.
ia.
ia.
F
(8)
72
ff
A
ff
A
ff
A
ff
A
ff

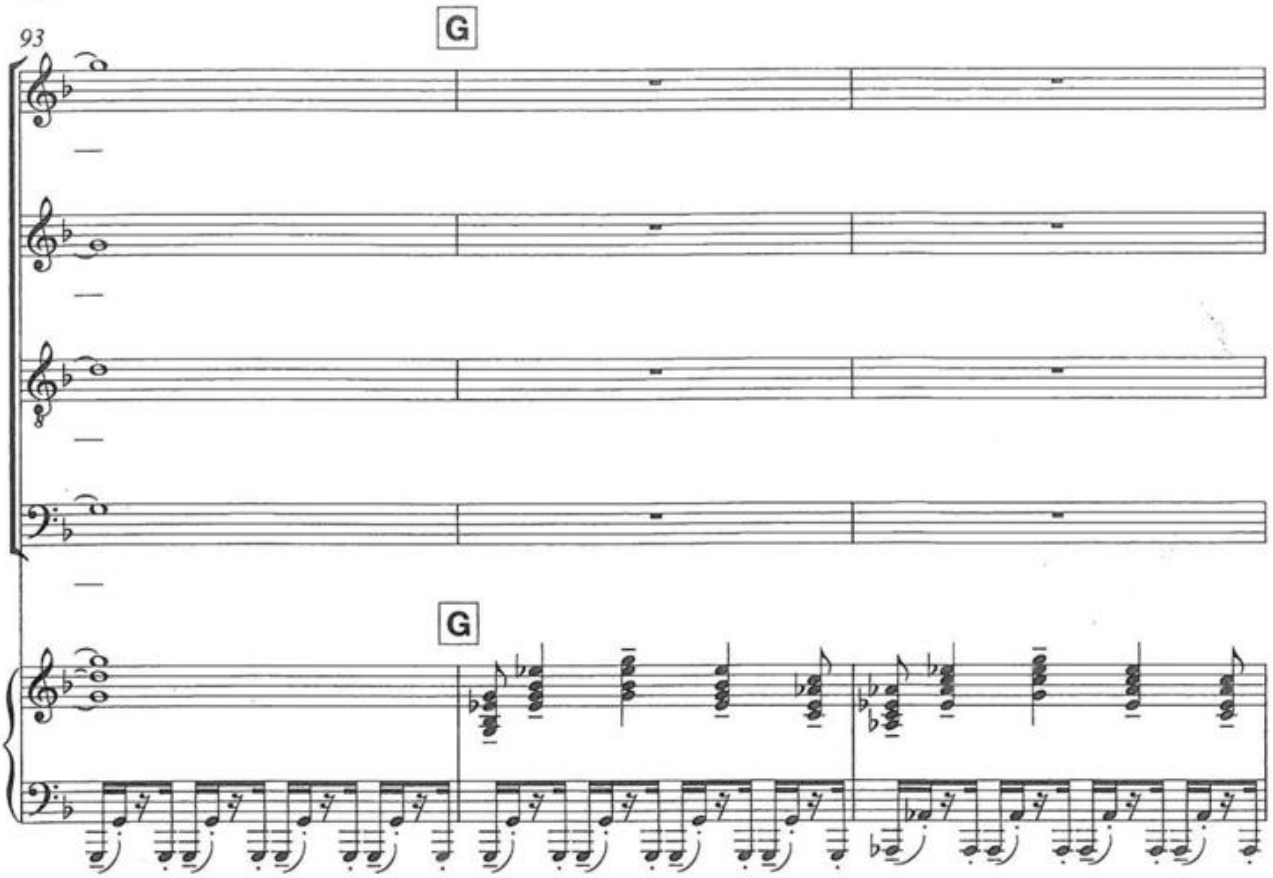

75
men.
men.
men.
men.

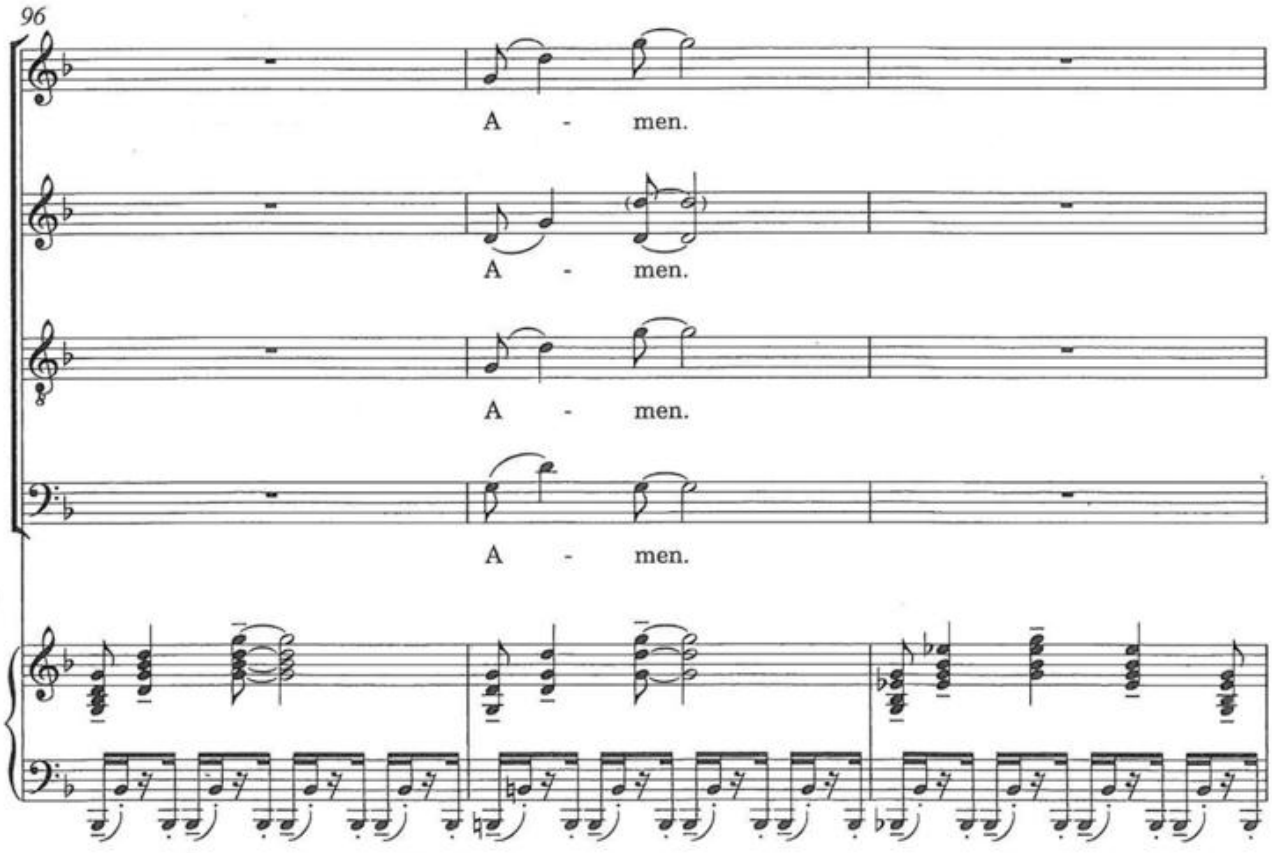

78
A - - - - - - - - men.
A - - - - - - - - men.
A - - - - - - - - men.
A - - - - - - - - men.

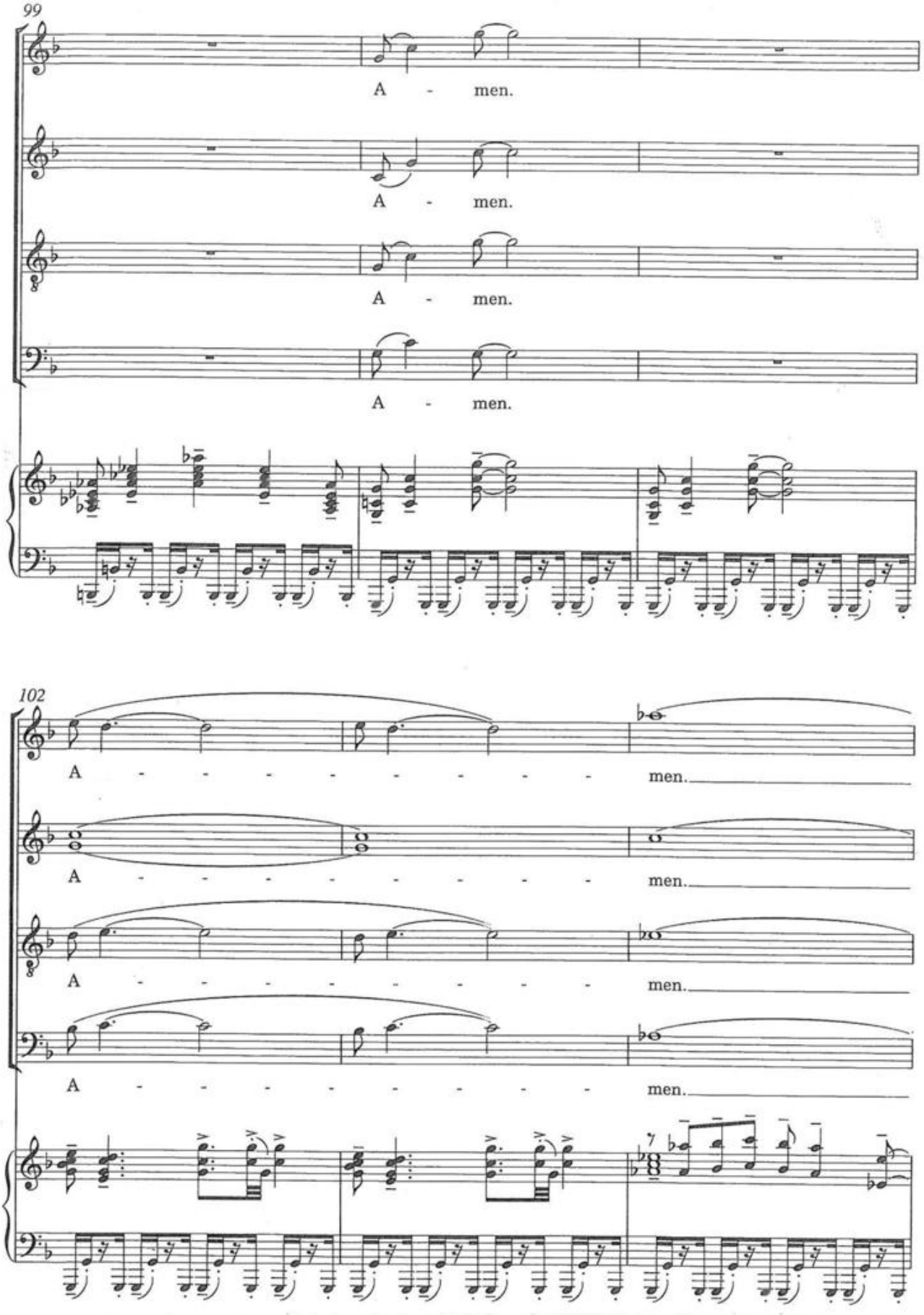

81
A - - - - - - - - -
A - - - - - - - - -
A - - - - - - - - -
A - - - - - - - - -
84
- men.
A - - -
- men.
A - - -
- men.
A - - -
- men.
A - - -

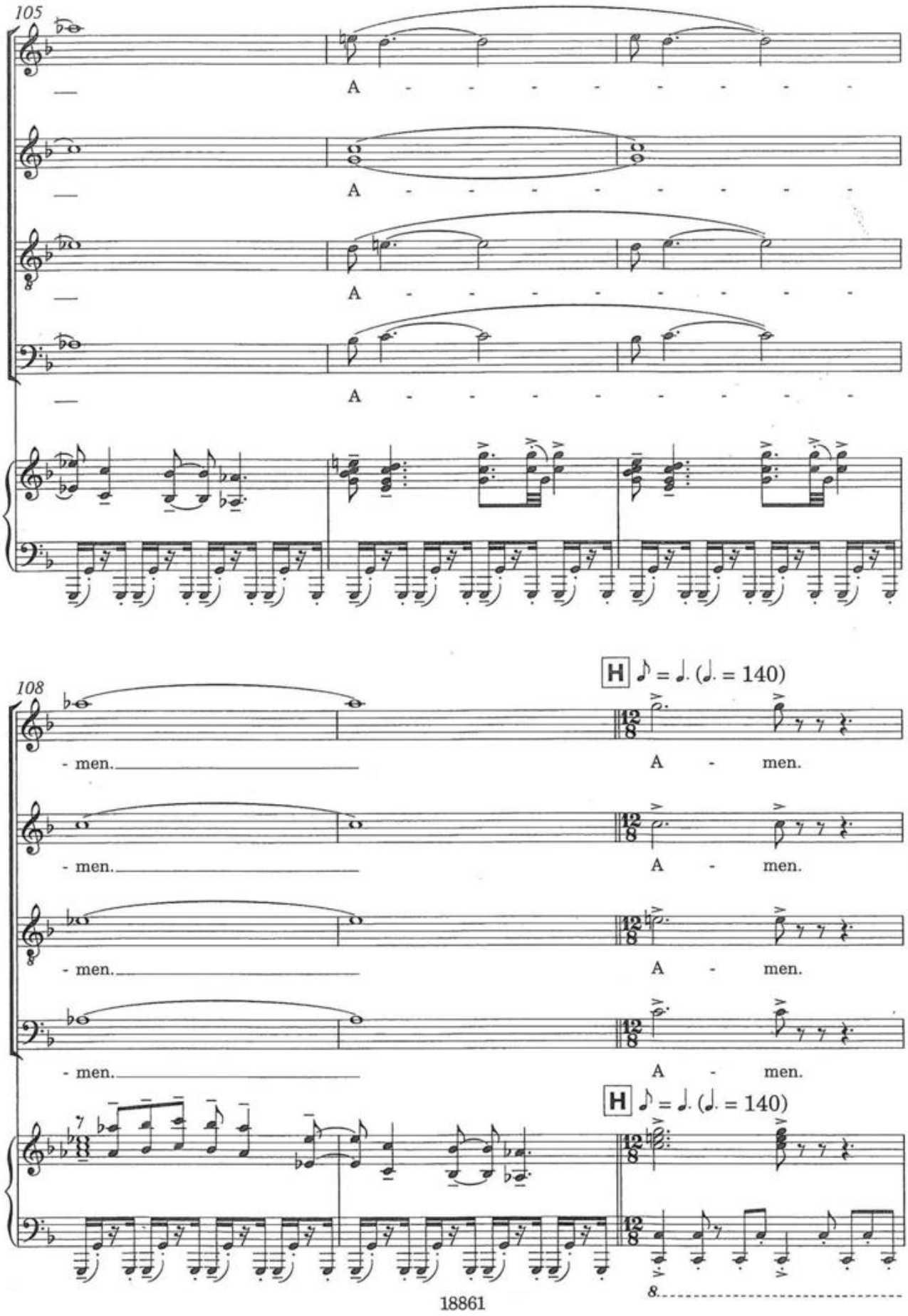

87
men.
men.
men.
men.

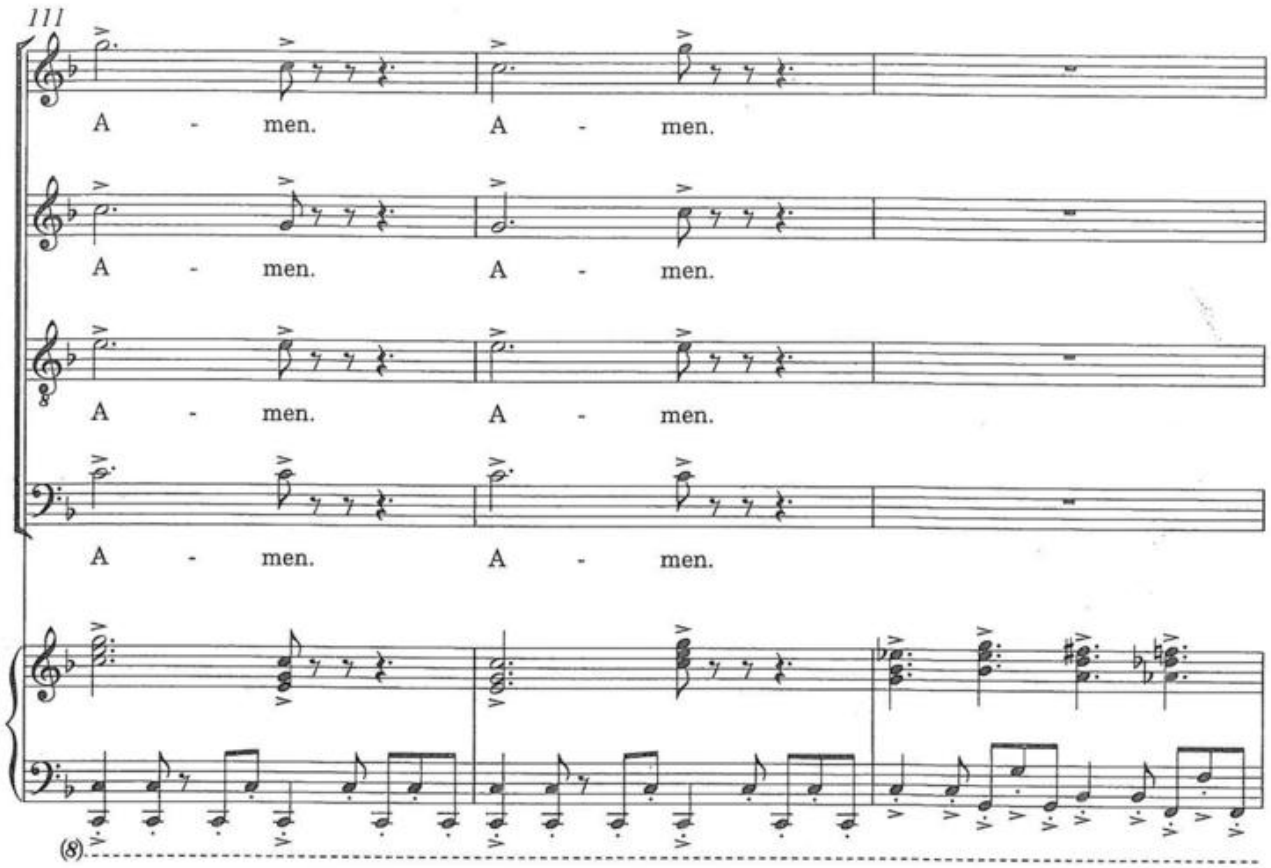

90
A men.
A men.
A men.
A men.

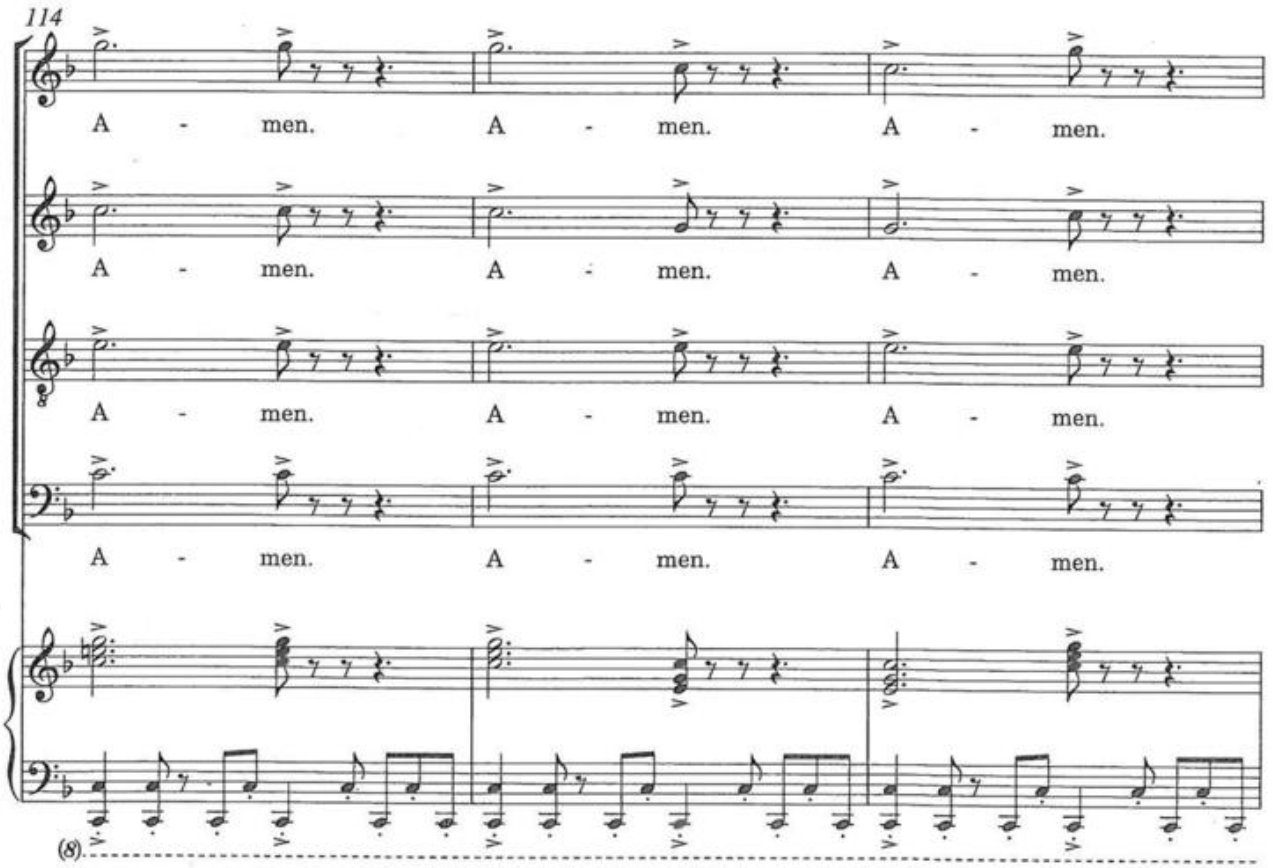

93
G
G

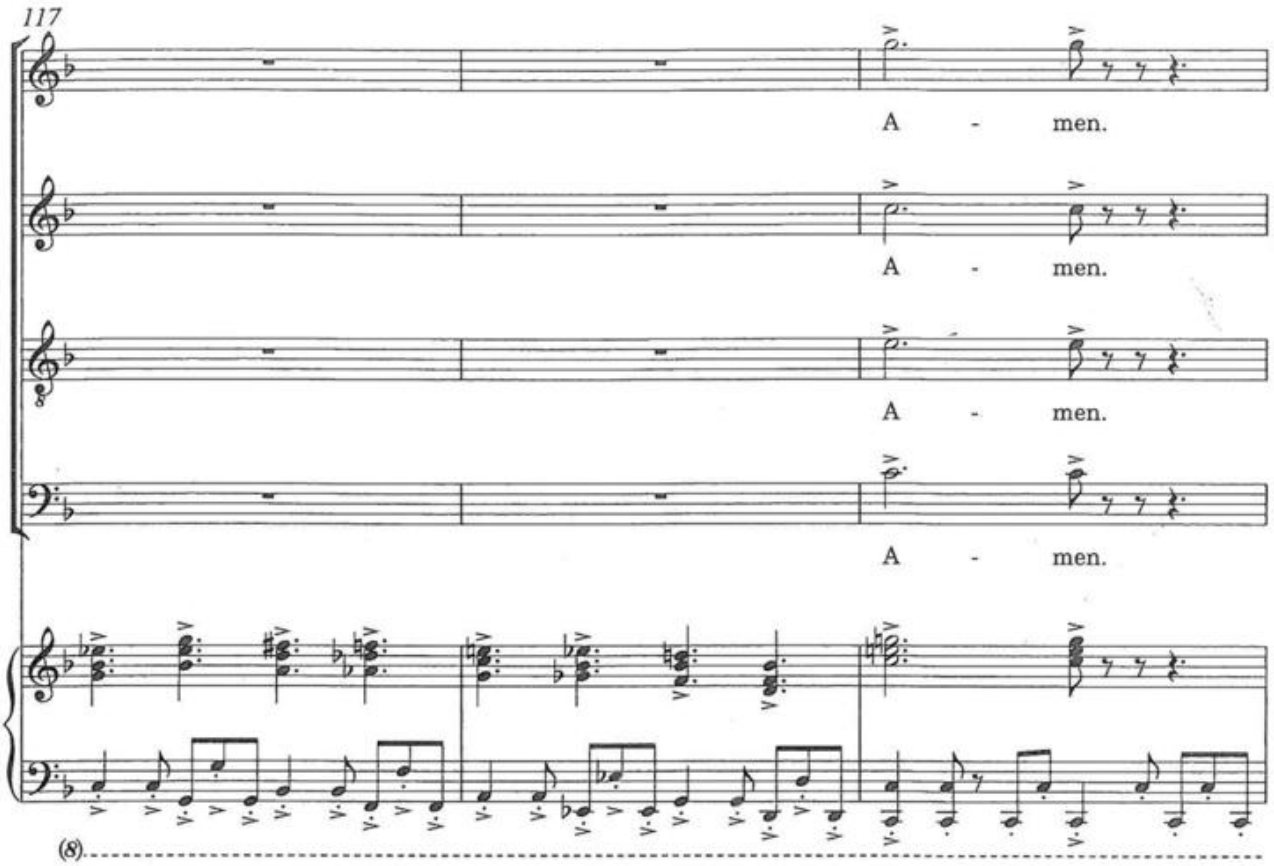

96
A - men.
A - men.
A - men.
A - men.

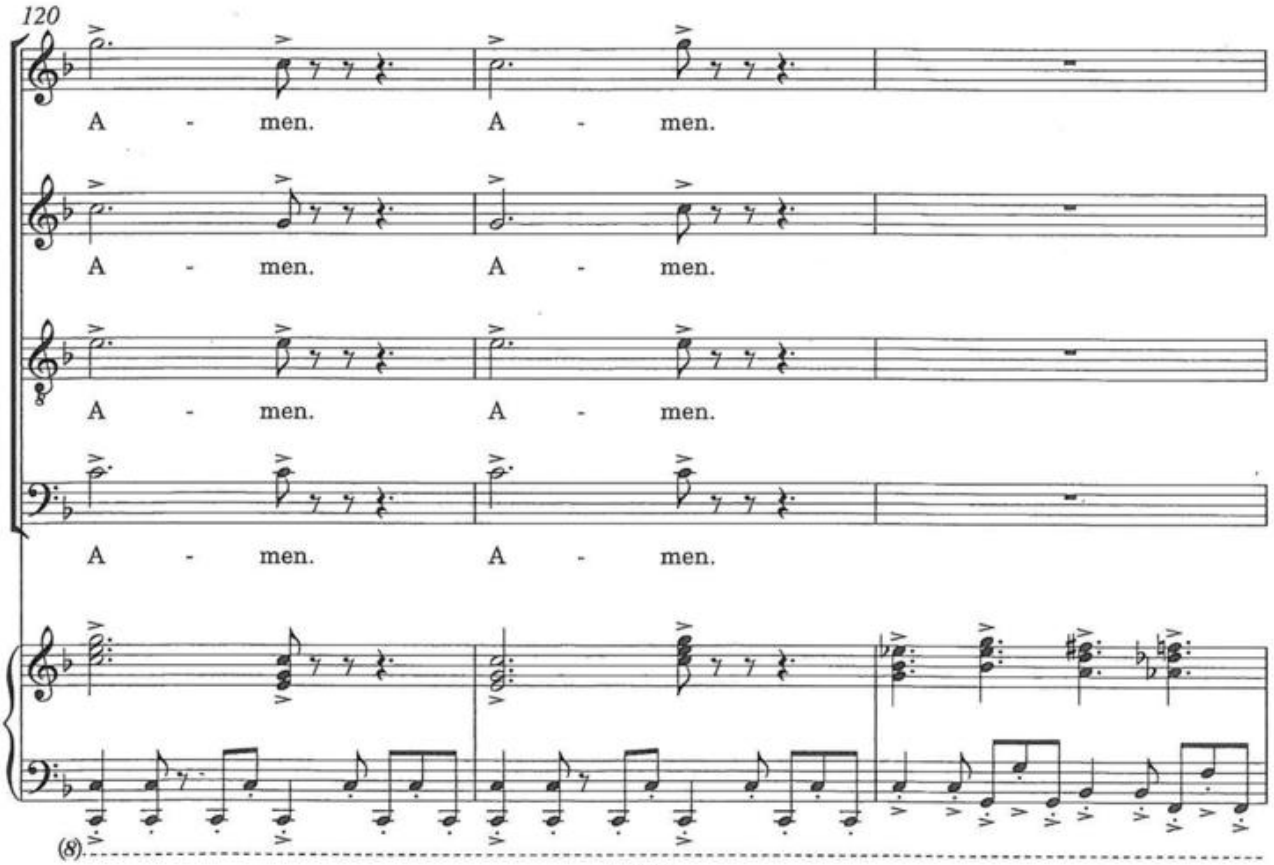

99
A - men.
A - men.
A - men.
A - men.
102
A - - - - - - - - - men.
A - - - - - - - - - men.
A - - - - - - - - - men.
A - - - - - - - - - men.

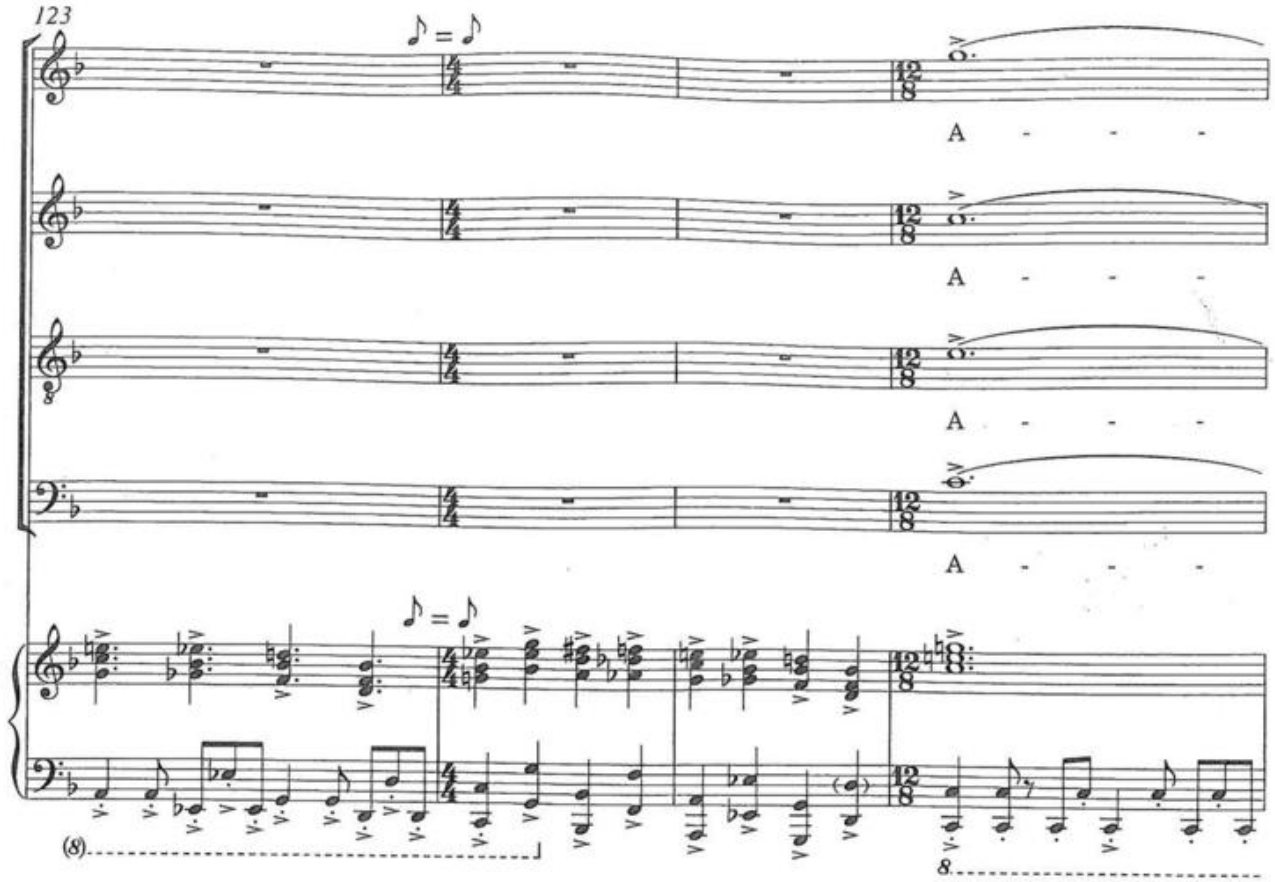

105
A - - - - - - - - -
A - - - - - - - - -
A - - - - - - - - -
A - - - - - - - - -
108
H ♪ = ♩. (♩. = 140)
- men.
A - men.
- men.
A - men.
- men.
A - men.
- men.
A - men.
H ♪ = ♩. (♩. = 140)
8

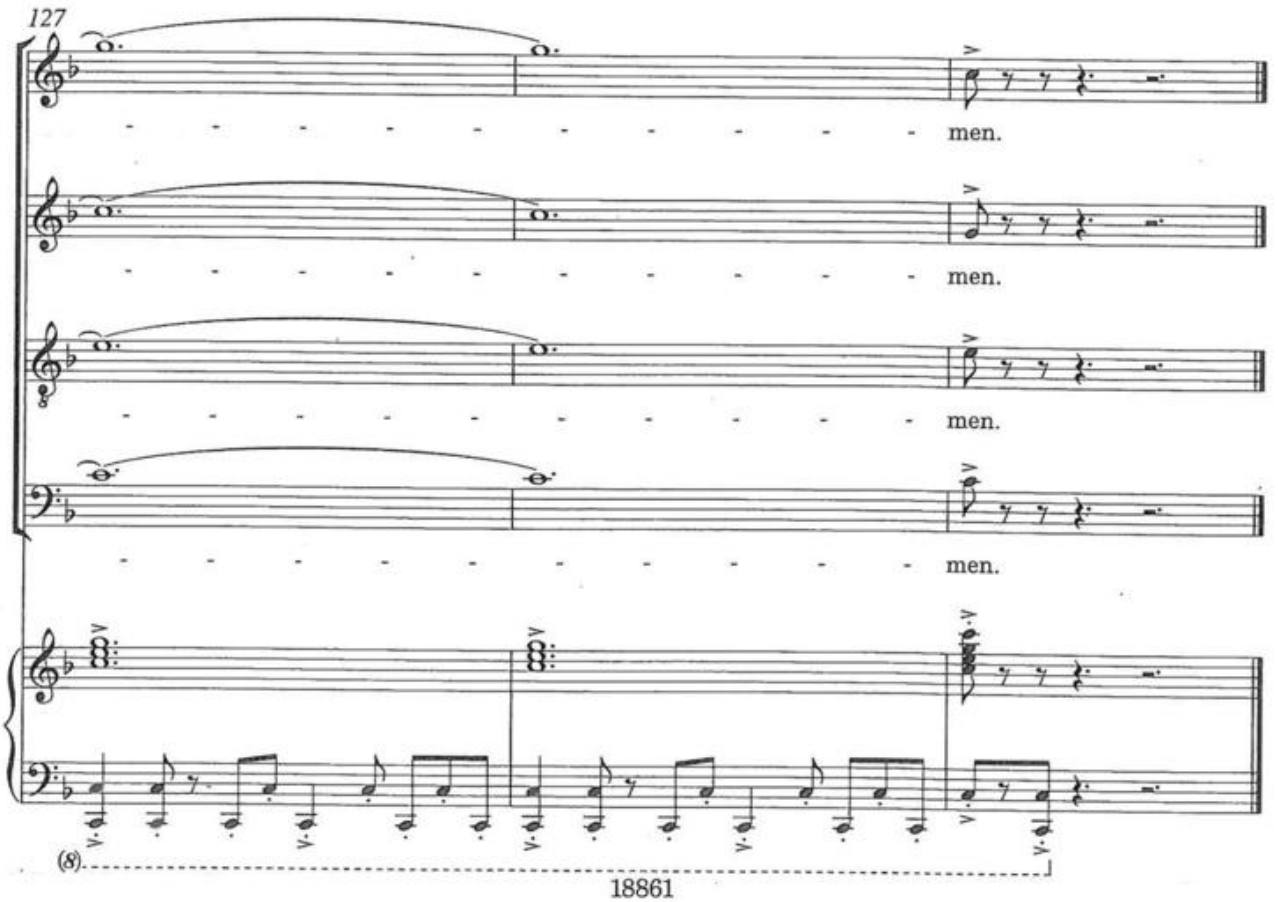

111
A - men. A - men.
A - men. A - men.
A - men. A - men.
A - men. A - men.
(8)


114
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)


117
A - men.
A - men.
A - men.
A - men.
(8)


120
A - men. A - men.
A - men. A - men.
A - men. A - men.
A - men. A - men.
(8)


123
A - - - -
A - - - -
A - - - -
A - - - -
(8)
8


127
men.
men.
men.
men.
(8)

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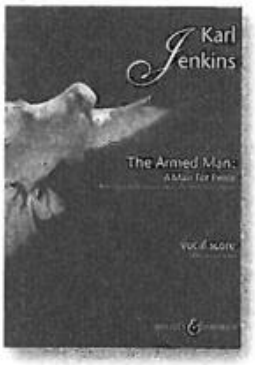

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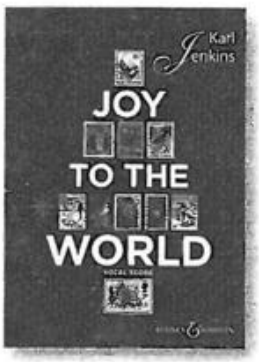

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KARL JENKINS
STABAT MATER

Karl Jenkins

Karl Jenkins draws on a wide range of musical training and experience. After a classical training at Cardiff University, Wales, and the Royal Academy of Music, London, he worked as a jazz musician with Soft Machine and Ronnie Scott, among others. His *Adiemus* projects have consistently enjoyed global success with 15 gold and platinum awards, and *The Armed Man: A Mass for Peace* has been performed by thousands around the world. Karl has received commissions from the Royal Ballet, Bryn Terfel, HRH The Prince of Wales, London Symphony Orchestra, Evelyn Glennie and Lesley Garrett. In 2004 he entered Classic FM's 'Hall of Fame' at no 8 and has been in the top ten both in 2005 and 2006, the highest position for a living composer. He was awarded an OBE in 2005 for services to British music and given Doctorate by University of Wales in 2006.

Stabat Mater

Looking outside the purely Western European tradition for inspiration and freshness, Karl Jenkins sets the 13th-century *Stabat Mater* text in Latin and English and has extended it to a universal depiction of grief with six other texts, some of them from ancient sources, in a variety of languages. The scoring is for voices and modern symphony orchestra augmented by indigenous instruments such as the *darabuca* [hand drum] and *riq* [small tambourine], and the *mey* [woodwind].

The work has been recorded by EMI Classics, performed by the Royal Liverpool Philharmonic Orchestra and Choir, the EMO Choir of Helsinki, with soloists Jurgita Adamonyte and Belinda Sykes, conducted by the composer.

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