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# PARADISI GLORIA

Attributed to  
JACOPONE DA TODI  
c1230–1306

from *Stabat Mater*

for mixed chorus & piano

KARL JENKINS  
(b 1944)

**Andante** ♩ = 70

SOPRANO

ALTO

TENOR

BASS

PIANO

**Andante** ♩ = 70

*pppp cresc poco a poco*

3

6

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2

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.

Piano accompaniment for measures 12-15. The right hand features a melodic line with a slur over measures 13-14. The left hand plays a rhythmic accompaniment of eighth notes with accents.

**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.

4

20

**C** *pp*

Quan - do cor - pus mo - ri - e - tur, fac, ut a - ni - mae do - ne - tur

*pp*

Quan - do cor - pus mo - ri - e - tur, fac, ut a - ni - mae do - ne - tur

*pp*

Quan - do cor - pus mo - ri - e - tur, fac, ut a - ni - mae do - ne - tur

*pp*

Quan - do cor - pus mo - ri - e - tur, fac, ut a - ni - mae do - ne - tur

*pp*

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

Musical score for measures 26-28. Measure 26 has a treble clef with a half note chord (F4, A4) and a bass clef with a half note chord (B2, D3). Measure 27 has a treble clef with a half note chord (F4, A4) and a bass clef with a half note chord (B2, D3). Measure 28 has a treble clef with a half note chord (F4, A4) and a bass clef with a half note chord (B2, D3). A slur covers measures 27 and 28 in the treble staff.

29

Musical score for measures 29-30. Measure 29 has a treble clef with a half note chord (F4, A4) and a bass clef with a half note chord (B2, D3). Measure 30 has a treble clef with a half note chord (F4, A4) and a bass clef with a half note chord (B2, D3).

31

Musical score for measures 31-32. Measure 31 has a treble clef with a half note chord (F4, A4) and a bass clef with a half note chord (B2, D3). Measure 32 has a treble clef with a half note chord (F4, A4) and a bass clef with a half note chord (B2, D3).

33 **D**

*cresc poco a poco*

Musical score for measures 33-34. Measure 33 has a treble clef with a half note chord (F4, A4) and a bass clef with a half note chord (B2, D3). Measure 34 has a treble clef with a half note chord (F4, A4) and a bass clef with a half note chord (B2, D3).

35

*(cresc)*

Musical score for measures 35-36. Measure 35 has a treble clef with a half note chord (F4, A4) and a bass clef with a half note chord (B2, D3). Measure 36 has a treble clef with a half note chord (F4, A4) and a bass clef with a half note chord (B2, D3).

37

(cresc)

Musical score for measures 37-38. The score is in G minor (one flat) and 4/4 time. The right hand features a complex rhythmic pattern of eighth and sixteenth notes with slurs and accents. The left hand plays a steady eighth-note accompaniment. A crescendo marking is present at the start of measure 37.

39

(cresc)

Musical score for measures 39-40. The right hand continues the complex rhythmic pattern. The left hand maintains the eighth-note accompaniment. A crescendo marking is present at the start of measure 39.

41

*ff*  
(cresc)

Musical score for measures 41-42. The right hand continues the complex rhythmic pattern. The left hand maintains the eighth-note accompaniment. A fortissimo (*ff*) marking is present at the start of measure 41, followed by a crescendo marking.

43

(cresc) *f ff sub*

Musical score for measures 43-44. The right hand continues the complex rhythmic pattern. The left hand maintains the eighth-note accompaniment. A crescendo marking is present at the start of measure 43. At the end of measure 44, there is a fortissimo (*f*) marking followed by a fortissimo subito (*ff sub*) marking.

45 **E** *ff*

S  
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 - - - -

**E**

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*

A - - - -

A - - - -

A - - - -

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)

127

men.

men.

men.

men.

(8)