

To Every Thing There is a Season

Texts: Ecclesiastes 3:1-6
Stabat Mater Sequence

Ramona Luengen

The musical score is written for Soprano (S), Alto (A), and Piano. It begins with a tempo marking of *mp* (mezzo-piano) and a note value of $\text{♩} = c. 63$, with the instruction *unhurried, flowing, chant-like*. The key signature is one flat (B-flat) and the time signature is 4/4. The lyrics are: "Quan-do .no-ri - e - tur, cor-pus mo-ri - e - tur, fac ut a - ni-ma do-ne-tur, pa-ra-di-si glo-ri - a." The score includes a double bar line with repeat dots on the left side, indicating a section to be repeated. A large diagonal watermark reads "PERUSAL SCORE ONLY - PLEASE DO NOT COPY".

From the Stabat Mater Sequence:
Quando corpus morietur fac ut anima donetur paradisi gloria.
When my body dies, grant that my soul be given the glory of Paradise.

A $\text{♩} = \text{c. } 69$

S.I. *mp* Quan-do cor-pus mo - ri - e - tur, — fac ut a - ni - ma do - ne - tur, —

S2 *p* Quan-do cor-pus mo - ri - e - tur, — fac ut a - ni -

A.I. *p* Quan-do cor-pus mo - ri - e - tur, —

A2 *p* Quan-do cor-pus mo - ri - e - tur, — fac ut a - ni - ma do - ne - tur,

$\text{♩} = \text{c. } 69$

p *p+*

13 *pp* *poco accel.*

S.I. pa - ra - di - si glo - ri - a.

S2 - ma do - ne - tur, — ra - di - si glo - ri - a.

A.I. glo - a, glo - ri - a.

A2 *mp* — si glo - ri - a.

p *pp* *p+*

pp *poco accel.*

17 *sost.* **B** ♩ = c. 80 *unhurried* *p* *mp*

S To ev'-ry thing there is a sea-son, and a time for ev'-ry pur-pose un-der

A To ev'-ry thing there is a sea-son, and a time for ev'-ry pur-pose un-der

sub. p *pp* *pp* *mp*

21 *mf*

S hea-ven, and a time for ev'-ry pur-pose un-der hea-ven, un-der hea-ven:

A hea-ven, and a time for pur-pose un-der hea-ven, un-der hea-ven:—

p

25 *mp* *mf*

S A time to be born, a time to die; a time to take up what is plan-ted; a time to

A time to be born, a time to die; a time to plant, a time to take up what is plan-ted; a time to

mp

29 *sost.* ----- *mp* **A tempo** (*mp*) 3

S heal, a time to heal; a time to break

A heal. To ev' - ry thing there is a sea - son,

sost. ----- **A tempo** *pp*

32

S down, ne to build up, a time to break

A to ev' - ry thing there is a s' on: A time to break down, a

mp 3

35 *mf* *f* 3 3 3 *f*

S down, e to build up, time to break down, time to build up,

A o build up, time to build, time to break down, time to build up,

f 3 3 3 *f*

mf 3 *f*

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38

S *mf* build up, build up. *mp*

A1 *mf* build up, build up. To ev'-ry thing there is a sea - son. *mp*

A2 *mf* build up, build up. *mp*

mp *P*

42 **C**

S *mp* To ev' - ry thing there is a sea - son, a *rit.*

A *mp* To ry thing there is a sea - son, a *rit.*

mp+ dolce *mp+ dolce*

45

S sea - (n)

A son. (n)

mp *freely*

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♩ = c. 84

D

S *mp*
A time to weep, a time to weep, a time to

A *mp*
A time to weep, a time to weep, a time to

p

S1 mourn, a time to mourn, a time and mourn, weep and

S2 mourn, mourn, weep and mourn, weep and

A mourn, mourn, weep and mourn, weep and

p

E *mf* *joyfully* *mf* *joyfully*

S mourn; a time to laugh, a time to laugh and

A a time to laugh, a time to

mf *joyfully*

59

S
dance, to laugh and dance, a time to laugh,

A
laugh and dance, to laugh and dance, a time to

mf

61

S
a time to laugh and dance to laugh and dance, to

A
laugh, a time to and dance, laugh and dance, to

64

S
laugh and to laugh and dance, a time to laugh and dance;

A
dance, to laugh and dance, a time to laugh and dance;

f+

f

8va

69

ff *mf sub*

73 rit.

S *f* **F**
A time to seek, a time to

A *mf*
A time to seek, a time to

rit. $\text{♩} = \text{c. } 80$

mp

76

S *mp* *sost.* -----
lose to throw a - way, a - way; a time to lose, a time to

A
, a time to keep, to throw a - way, a - way; a time to lose.

sost. -----

mp *sost.*

80 *A tempo* *p*

S lose, a time to lose;

A *mp* To ev'-ry thing there is a sea - son, to ev'-ry thing there is a

A tempo

83 *mf*

S and a time for ev'-ry pur-pose un-der

A sea - son, a son, and a time for ev'-ry pur-pose un-der

mf

sempre mp

86 *mf+* *p rit.*

S hea - and a time for ev'-ry pur-pose un-der hea - ven, un-der hea - ven.

A - ven, and a time for ev'-ry pur-pose un-der hea - ven, un-der hea - ven.

mf+ *p*

rit.

90 $\text{♩} = c. 63$

G $\text{♩} = c. 69$

pp

S.I. *pp* Quan - do cor - pus mo - ri - e - tur, _____

S2 *pp* Quan - do cor - pus mo e - tur, _____

A.I. *pp* Quan - do cor - pus mo - ri - e - tur,

A2 *pp* Quan - do cor - pus mo - ri -

$\text{♩} = c. 63$ $\text{♩} = c$

94 $\text{♩} = c$

p

S.I. *p* fac ni - ma do - ne - tur, _____

S2 *p* fac ut a - ni - ma do - ne - tur, _____

A.I. *p* fac ut a - ni - ma do - ne - tur, _____

A2 *p* tur, _____ fac ut a - ni - ma do - ne - tur, _____

$\text{♩} = c$ *p* *8va*

H ♩ = c. 69

rit. . . . *mf* A tempo

97

S
fac ut a - ni - ma do - ne - tur,

A
fac ut a - ni - ma do - ne - tur,

mf

rit. . . .

mf

a cappella

100

S
fac ut a - ni - ma do - ne tur, do - ne - tur,

A
fac ut a - ni - ma do - ne tur, do - ne - tur,

103

S
pp dolce pa - ra - si glo - ri - a.

A
pp dolce pa - di - si glo - ri - a.

rall. . . .

approximate duration: 6:30



Dr. Ramona Luengen has composed extensively in the choral genre and her works have been performed by both amateur and professional choirs in North America, Europe, Australia, New Zealand and Japan. Performances of her music have been broadcast on CBC, BBC, WDR (Germany), WKRP (USA) and radio stations in Denmark, Hungary, the Netherlands, Norway, Spain and Sweden. Her large-scale Stabat Mater was named Choral-Composition-of-the-Year and Outstanding-Choral-Event-of-the-Year by the Canadian Association of Choral Conductors. Luengen's opera for young audiences, Naomi's Road, has received over 350 performances in North America. Respected for her work as a composer, conductor and educator, Luengen believes that music can be beautiful and transcending. It should be moving. But it should also challenge us to see and hear the world in new ways.

For more information,
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