

Aria aus dem Stabat mater von G. Rossini.

Bearbeitung von
Franz Liszt.

Allegro maestoso.

Orgel.

The musical score is arranged in four systems, each consisting of a grand staff (treble and bass clefs). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The first system includes the following markings: *ff* I.Man., *pp* II.Man., and *ped.* The second system includes *dolce* I.Man. and II.Man. The third system is mostly blank. The fourth system includes *ff* I.Man. and *p* II.Man. The score features a variety of musical textures, including arpeggiated chords, sustained notes, and rhythmic patterns.

p

Cu - - - jus a - - - ni - mam ge - men - - - tem,
Um zu süh - - - nen uns - - - re Schul - - - den

con - - - tris - tan - - - tem et do - len - tem
muß der Gott - - - mensch schmerz - - - voll dul - den,

I.Man.

per - - - tran - si - - - vit gla - - - di - - us.
ster - - - ben un - - - ter Spott und Hohn.

I.Man. *cresc.*

ff

Cu - - - jus a - - - ni - mam ge - men - - - tem
Um zu süh - - - nen uns - - - re Schul - - - den

ff

Pedal.

con - - tris - tan - - tem et do - lentem
 muß der Gott - - mensch schmerz - - voll dul - den,

per - tran - si - vit gla - di - us.
 ster - bend dul - den Spott und Hohn.

Oh quam tris - - tis et af - fli - - cta
 Ob auch Dor - - nen dich be - krän - - zen,

fu - - it il - - la be - - ne - di - - cta,
 seh ich doch dein Au - - ge glän - zen,

fu - - it il - - la be - - ne - dic - - ta
 sei - - - - - ich doch dein Au - - - - ge glän - - zen

p espress.

ma - - - ter, ma - - - ter u - ni - ge - - ni - ti!
 voll - - - von Mil - - - de und von Freund - lich - keit!

cresc. *f*

cresc. *f* I. Man. *p* II. Man.

Oh quam tris - - tis et af - fli - - cta
 Ob auch Dor - - nen dich be - krän - - zen,

f I. Man. *p* II. Man. *f* I. Man. *p* II. Man. *f* I. Man. *p* II. Man. *f* I. Man. *p* II. Man.

fu - - it il - - la be - - ne - di - - cta
 seh dein Au - - ge ich doch glän - - zen

f I. Man. *p* I. Man. *f* I. Man. *p* II. Man. *f* I. Man. *p* L.H. *un poco rall.*

pp

ma - - - ter, ma - - - ter u - - - ni - ge - - - ni -
 voll von Mil - - - de und von Freund - - - lich -

L.H. L.H. L.H.

a piacere *a tempo*
p

ti! Quae moe - re - - bat et do - le - - bat
 keit. Wel - - che Schmer - - zen, wel - - ches Ban - - gen

a tempo

II. Man.
p

et tre - me - - bat cum vi - de - - bat
 hielt dich, Hei - - - lig - ster um - fan - - gen

marc.
 I. Man.

na - - - ti poe - - - nas in - - cly - - ti,
 schwer in je - - - nem To - - des - - streit!

f *f*

cresc.

p

ff

et tre - me - - bat cum vi - de - - bat
 Wel - - ches Ban - - gen hielt um - fan - - gen

ff

Pedal.

na - - ti poe - - nas in - - cly - ti. Quae moe.
 dich in je - - nem schwe - - ren Streit! Wel - che

L.H.
 II. Man.

p

re - bat et do - le - bat et tre - me - bat cum vi -
 Schmer - zen, wel - ches Ban - gen hielt dich, Heil - ger, schwer um -

L.H. L.H. L.H.

de - bat et tre - me - - bat cum vi - de - - bat na - - ti
 fan - gen, hielt dich Hei - - lig - ster, um - fan - - gen schwer in

poe - - - - nas in - cly - ti. Quae moe -
 je - - - - - nem To - des - streit! L.H. Wel - che

rall. *p*

rall. *f* *p*

Pedal.

re - bat et do - le - bat et tre - me - bat cum vi - de - bat et tre -
 Schmerzen, L.H. wel - ches Ban - gen L.H. hielt dich Heil - ger, L.H. schwer um - fan - gen, hielt dich,

me - bat cum vi - de - bat na - ti poe - - - - - nas
 Hei - lig - ster, um - fan - gen schwer in je - - - - - nem

f

rall.
in - cly - ti, na - - - ti
To - des - streit! Du rangst

rall.
II. Man. *p*

The first system of the musical score features a vocal line and piano accompaniment. The vocal line begins with a *rall.* marking and contains the lyrics "in - cly - ti, na - - - ti" and "To - des - streit! Du rangst". The piano accompaniment is marked "II. Man. *p*" and includes fingerings such as 2, 2 1, and 3.

poe - - - nas in - cly - ti.
schwer - - - - - im To - des - streit!

p dolce

Pedal.

The second system continues the vocal line with lyrics "poe - - - nas in - cly - ti." and "schwer - - - - - im To - des - streit!". The piano accompaniment includes a *p dolce* marking and a "Pedal." instruction. Fingerings 2 1 are indicated in the bass line.

The third system shows the piano accompaniment with various chordal textures and fingerings (2 1 1, 2 1 1) in the bass line.

sempre dim. *un poco rit.*

The fourth system features piano accompaniment with a *sempre dim.* marking and a *un poco rit.* marking. Fingerings 3 2 and 3 1 are shown in the bass line.