

# 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 vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is three flats (B-flat, E-flat, A-flat) and the time signature is common time (C). The tempo is marked "Allegro maestoso".

- System 1:** The piano accompaniment begins with a forte (*ff*) dynamic in the right hand (I. Man.) and a piano (*pp*) dynamic in the left hand (II. Man.). The left hand has a *ped.* marking.
- System 2:** The right hand (I. Man.) is marked *dolce*. The left hand (II. Man.) continues with a steady accompaniment.
- System 3:** The right hand (I. Man.) features a melodic line with a long slur. The left hand (II. Man.) continues with the accompaniment.
- System 4:** The right hand (I. Man.) is marked *ff*. The left hand (II. Man.) is marked *p*.

*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.

*f* *f* *f*

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,

*p* II. Man.

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

3 4 3 1 2 *p* I. Man.

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

*p* II. Man.

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

I. Man. *p* II. Man.

fu - - it il - - la be - - ne - - dic - - ta  
seh - - 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*

*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* II. Man. *p* 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!

*p* *cresc.*

*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, welches 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 in the right hand, 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 shown in the bass line.

The third system consists of piano accompaniment for the right and left hands. The right hand features arpeggiated chords with fingerings 2 1 1 and 2 1 1. The left hand provides a steady bass line.

*sempre dim.* *un poco rit.*

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