

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 three staves. The top staff in each system is a treble clef staff, which is mostly empty. The middle and bottom staves are grand staff notation. The first system includes dynamics *ff* and *pp*, and markings *I. Man.* and *II. Man.*. The second system includes the marking *dolce*. The third system is mostly empty. The fourth system includes dynamics *ff* and *p*, and markings *I. Man.* and *II. Man.*. The score features various musical notations including notes, rests, slurs, and articulation marks.

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,

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.

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

f *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*

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

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. 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 -

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.

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

p

L.H.
II. Man.

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.

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, wel - ches Ban - gen hielt dich Heil - ger, schwer um - fan - gen, hielt dich,

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

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,
To - des - streit!

na - - - ti
Du - - - rangst

II. Man. *p*

rall.

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

p dolce

Pedal.

sempre dim.

un poco rit.