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(Violoncello, Viola, Piano ad libitum.)

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21. Rossini. Arie aus „Stabat mater“ (Cylusanimam)

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 Julius Weiss Musikverlag
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Arie aus „Stabat Mater.“

(Cujus animam.)

VON

G. Rossini.

Für Violine etc. bearbeitet.

Allegro maestoso. (♩ = 100.)

Violino I.

PIANO.

Violino I. *ff* *pp* *pppp*

PIANO. *ff* *pp* *tr*

arco *dolce*

ff *pp* *pp*

p *p*

This page of musical notation consists of six systems, each with a treble and bass staff. The key signature is two sharps (F# and C#). The piece begins with a *cresc.* marking in the bass staff. The first system includes dynamic markings of *f* and *ff*. The second system features a *pp* marking in the treble staff and *ff* in the bass staff. The third system has *pp* in the treble and *f* in the bass. The fourth system is marked *f* in both staves. The fifth system has *p* in the treble and *f* in the bass. The sixth system includes *f* and *ff* markings. The notation is dense with rhythmic patterns, including triplets and sixteenth-note runs. There are also some performance markings like 'ca' and asterisks scattered throughout the score.

First system of the musical score, featuring a vocal line and piano accompaniment. The piano part consists of dense, rhythmic chords in the right hand and a more active bass line in the left hand. Dynamics include *sf* (sforzando).

Second system of the musical score. The piano accompaniment continues with similar rhythmic patterns. Dynamics include *sf* and *pp* (pianissimo).

Third system of the musical score. The vocal line has a section marked *a piacere a tempo* (at the performer's discretion, at tempo). The piano part has a section marked *p a tempo* (piano, at tempo). Dynamics include *p* (piano).

Fourth system of the musical score. The piano accompaniment features a steady, rhythmic accompaniment. Dynamics include *p* (piano).

Fifth system of the musical score. The piano part shows a dynamic increase with *cresc.* (crescendo) and *ff* (fortissimo). The vocal line has a *ff* marking. There are also *ca* (crescendo) markings in the piano part.

Sixth system of the musical score. The piano accompaniment continues with a rhythmic pattern. Dynamics include *ca* (crescendo) and *ff* (fortissimo). There are also *ca* markings in the piano part.

First system of the musical score. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature is one sharp (F#) and the time signature is 3/4. The piano part features a steady eighth-note accompaniment in the left hand and chords in the right hand. Dynamics include *p* and *ff*.

Second system of the musical score. The vocal line continues with a melodic line. The piano accompaniment maintains its rhythmic pattern. Dynamics include *ff* and *p*.

Third system of the musical score. The vocal line has a melodic phrase. The piano accompaniment continues. Dynamics include *ff* and *p*.

Fourth system of the musical score. The vocal line continues. The piano accompaniment features a more active right hand with chords and moving lines. Dynamics include *p*.

Fifth system of the musical score. The vocal line has a melodic phrase. The piano accompaniment continues. Dynamics include *pp*. There are decorative symbols (circles with dots) under the piano part.

Sixth system of the musical score. The vocal line continues. The piano accompaniment features a more active right hand with chords and moving lines. Dynamics include *pp*. There are decorative symbols (circles with dots) under the piano part.

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für
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bearbeitet von

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(1-7) *N^o 54. **ROSSINI**. Tell.

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Berlin, Jul. Weiss.

Arie aus „Stabat Mater.“

(Cujus animam.)

von

G. Rossini.

Violino I.

Für Violine etc. bearbeitet.

Allegro maestoso. (♩ = 100.)

The musical score consists of ten staves of music. The first staff begins with a treble clef, a key signature of two sharps (F# and C#), and a 3/4 time signature. The tempo is marked 'Allegro maestoso' with a metronome marking of quarter note = 100. The first staff contains several measures with dynamics *ff* and *pp*. The second staff includes the instruction 'pizz.' (pizzicato) and 'arco dolce' (arco, dolce). The third staff has a dynamic of *ff*. The fourth staff has dynamics *pp* and *p*. The fifth staff has dynamics *f* and *ff*. The sixth staff has dynamics *ff* and *pp*. The seventh staff has a dynamic of *f*. The eighth staff has a dynamic of *p*. The ninth staff has a dynamic of *f*. The tenth staff has dynamics *ff* and *p*. The score includes various musical notations such as slurs, accents, and fingerings.



Violino I.

a piacere
a tempo
pp
p
cresc.
f
ff
p
cresc.
ff
p
cresc.
ff
p
pp



254/989/1978

Arie aus „Stabat Mater.“

(Cujus animam.)

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G. Rossini.

Violino II.

Für Violine etc. bearbeitet.

Allegro maestoso. (♩ = 100)

pizz. *arco*

ff

pp *p*

cresc. *f* *ff*

pp *f* *f* *f* *f*

p

Violino II.

Musical score for Violino II, page 2. The score consists of ten staves of music in G major. The first staff begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music features a variety of rhythmic patterns, including sixteenth-note runs, eighth-note patterns, and quarter-note passages. Dynamics range from *pp* (pianissimo) to *ff* (fortissimo). Performance markings include accents, slurs, and fingerings. The score concludes with a final chord and a double bar line.

Arie aus „Stabat Mater”

(Cujus animam.)

von

G. Rossini.

Violino III.

Für Violine etc. bearbeitet.

Allegro maestoso.

ff

mp

pizz.

arco

ff

mp

p

cresc.

f

ff

pp

f

sf

p

ff

sf

Violino III.

3

p *sf* *p* *sf* *p* *sf* *p*

sf *pp*

col Viol. I
1 *p*

cresc. *sf* *ff*

p

cresc. *ff*

cresc. *ff*

pp

4 3 2