

Andante sostenuto più tosto lento*)

Klavier
oder
Harmonium

7

8

smorzando

pp

una corda

A - ve ma - ris stel - la,

cantando

13

poco ritard.

a tempo

Dei ma - ter al - ma, - que semper Vir - go, Felix cae - li

18

poco ritard.

a tempo

por - ta. Su - mens il - lud a - ve Ga - bri - e - lis o - re,

*) „Tempo ohngefähr: MM ♩ = 66.“ (L-P)

**) „Liszt selbst führte derartige melodische Tonreihen bei ruhigster gleichsam in sich versunkener Hand (knapp an der Tastatur) mit schleichender Bewegung von Ton zu Ton ... aus ...“ (L-P)

***) „Das Achtel e¹ ... ist Auftakt zur neuen Verszeile und tritt nach kurzer Atmungspause (Cäsur) frei ein ...“ (L-P)

*) “Tempo approximately: MM ♩ = 66.” (L-P)

**) “Liszt himself played this kind of melodic line with a hand that hardly moved (very close to the keyboard), ‘slipping’ from note to note.” (L-P)

***) “The quaver e¹ is an upbeat to the new line of the verse and enters freely after a short pause for breath (cesura).” (L-P)

Fun - da nos in pa - - ce, Mu - tans Hé - vae no - -

23

quieto

Ped. * Ped. * Ped. *

27

men. poco ritard. a tempo

pp smorzando

Ped. Ped. Ped.

Sol - ve vincla re - - is, Profer lu - men cae - cis: Ma - la nostra

31

*) un poco marcato

pp un poco marcato

Ped. * Ped. *

pelle, Bona cun - cta po - - sce.

36

pp

pp

Ped. * Ped. *

Mon - stra te es - se ma - - trem,

Harmonium

41

pp dolcissimo

pp dolcissimo

Ped. Ped.

sempre una corda

*) „Der ... Kontrast dieses und des Paralleltaktes mit den vorhergehenden Takten ist vor Übertreibung des marcato zu schützen ...“ (L-P)

*) “The contrast between this as well as the similar bar and the preceding ones should be protected from exaggerations of the marcato.” (L-P)

ma - - - - - trem:

Su - mat per te

45 (sopra)
pp espressivo smorzando

8

Red. *

pre - - - - - ces,

pre - - - - -

49 (sopra)
pp espressivo

8

Red. *

ces,

Qui pro no - bis na - - - tus, Tu - - lit

Tu - - lit

52 smorzando sempre dolcissimo e quieto

8

Red. *

es - - se tu - us.

56

8

Red. *

60

ppp *mf* *)

Red.

Harmonium

Vir - go sin - gu - la - ris,

dolce

65

pp *ten.* **)

Red.

sempre una corda

In - ter om - nes mi - tis, Nos cul - pis so - lu - tos,

poco rall.

69

ten. *smorzando*

mento piano

Red.

*) (L-P)

*) (L-P)

**) „Die im Widerschein und Widerhall der Melodie stehende Akkordbegleitung schmiege sich innig, mehr Klang als Akkord, dem canto ein ...“ (L-P)

**) “The chordal accompaniment which reflects and echoes the melody should complement the melody by giving a tonal background rather than by stressing individual chords.” (L-P)

Mi - tes fac et cas - tos. Vi - tam prae - sta pu - ram,

sempre legato

2 1 2 3

2 1 2

8⁷ 8⁷ 8

Red. *

Iter pa - ra tu - tum: Ut vi - den - tes Je - sum,

quieto

1 2

5 3 2 3 4

3 4 5

8 3 2 4 2 4

ten. ten.

Red. *

Sem - per col - lae - te - mur.

un poco rall.

5 4

3 1 2

1 2 3 4

5

rall.

Red. *

a tempo
 3
 smorzando
 2 1 8
 a tempo
 PPP f
 tre corde
 decus,
 Spiritui Sancto,
 Tri - bus ho - nor unus.
 91
 ff
 sf
 A - men.
 96
 p
 sempre più p
 103
 8
 pp perdendo ppp

Musical score for piano with lyrics and performance instructions. The score is divided into systems. The first system (measures 1-8) features a triplets in the right hand and a melodic line in the left hand, with dynamics ranging from *smorzando* to *ff*. The second system (measures 9-16) includes the lyrics "decus, Spiritui Sancto, Tri - bus ho - nor unus." and features a *PPP* dynamic in the left hand and *ff* in the right hand. The third system (measures 17-24) continues the melodic line with *sf* dynamics. The fourth system (measures 25-32) includes the word "A - men." and features a *p* dynamic. The final system (measures 33-40) features a tremolo in the right hand with dynamics *pp*, *perdendo*, and *ppp*.

*) Beim Vortrag auf dem Harmonium ist hier und in Takt 92-93, obwohl von Liszt nicht gekennzeichnet, der untere Ton der Oktaven der linken Hand nach dem Muster von Takt 94-95 wegzulassen.

*) If the piece is performed on a harmonium—although Liszt did not indicate this separately—the lower note in the octaves of the left hand should be omitted here and in bars 92-93, corresponding to 94-95.