

# GEBET

irrtümlicherweise Alessandro Stradella (1645-1682) zugeschrieben.  
Vermutliche Komponisten: Louis Niedermeyer (1802-1861),  
François-Joseph Fétis (1784-1871) oder Gioachino Rossini (1792-1868)

Orgel

*Andante*

*p*

16

Pie-tà, Si - gno - - re,  
Ha-be Er - bar - - men

24

di me do - len - te,  
mit mei-nen Schmer-zen,

Si - gnor, pie - - tà! Se a te  
schon mich, o Va-ter! Wenn mei-ne

32

giun-ge il moi - o pre - gar,  
Kla-gen drin-gen zu mir,

non mi pu - ni - sca il tu - - o ri - gor:  
rä-che nicht mein Ver - ge - - hen an mir!

# Gebet

39

me - no se - ve - ri, cle - men - ti o - gno - ra vol - gi i tu - o i sguar - di  
Nim - mer mit Stren - ge, all - zeit voll Gna - de wen - - de die Blik - ke

The musical score for measures 39-44 features a vocal line in G minor with a melodic line and a piano accompaniment. The piano part consists of a steady bass line in the left hand and chords in the right hand.

45

so - pra di me, so - pra di me! Non fi - - a ma - - i, che nell' in -  
für - der zu mir, für - der zu mir! Laß nicht ge - - - sche - - hen, das ich auf

The musical score for measures 45-51 continues the vocal line with a melodic line and piano accompaniment. The piano part features a more active bass line with eighth notes.

52

fer - - no si - a dan - na - to nel fuo - co e - ter - - no dal  
e - - wig zu Flam - men - qua - len wer - de ver - dam - - met zur

The musical score for measures 52-56 features a vocal line with a melodic line and piano accompaniment. The piano part has a dense texture with many sixteenth notes in the bass line.

57

tu - - o ri - gor: Gran Di - o! giam - ma - i  
Stra - - fe von dir! O Va - ter, das ich nicht

The musical score for measures 57-62 features a vocal line with a melodic line and piano accompaniment. The piano part has a steady bass line and chords in the right hand.

## Gebet

63

fi - a dan - na - to nel fuo - co e - ter - - no dal tu - o ri -  
zu Flam - men - qua - len wer - de ver - dam - - met zur Stra - - fe von

68

gor, dal tuo ri - gor! Pie-tà, Sig - gno - - re,  
dir, ver - dammt von dir! Ha-be Er - bar - - men,

76

Si-gnor, pie - - tà di me do - - len - - te: se a te  
ha - be Er - - bar - - - - - men mit mei-nen Schmer - - zen, wenn mei-ne

82

giun - ge il mio pre - ga-re, il mio pre - - gar, me - - no se - ve - - ri,  
Kla - ge drin-gen zu dir, drin - - gen zu dir; nim - - mer mit Stren - - ge,

# Gebet

89

cle - - men - tio - gn o - - ra vol - gi i tu - o i sguar - - di, deh! Vol - gi i sguar - - di  
all - - zeit voll Gna - - de wen - - de die Blik - - ke, wen - de die Blik - - ke

The musical score for measures 89-94 features a vocal line in G major with a treble clef and a piano accompaniment in G major with a grand staff. The piano part includes a prominent eighth-note bass line in the left hand and chords in the right hand.

95

zu me, Si - gnor, su - - me, Si - - gnor!  
für - - der zu mir, für - - der zu mir!

The musical score for measures 95-102 continues the vocal line and piano accompaniment. The piano part features a more active bass line with eighth-note patterns.

103

Pie - tà, Si - gno - - re, di me do - len - te,  
Ha - be Er - bar - - men mit mei - nen Schmer - zen,

The musical score for measures 103-108 shows the vocal line and piano accompaniment. The piano part has a more static accompaniment with long notes in the right hand and a simple bass line.

109

Si - gnor, pie - - tà! Se a te giun - ge il  
schon mich, o Va - ter! Wenn mei - ne Kla - gen

The musical score for measures 109-114 concludes the piece. The piano part features a final active bass line and chords in the right hand.

# Gebet

115

mi - o pre - - gar, non mi pu - ni - sca il tu - - o ri - gor:  
drin - gen zu dir, rä - che nicht mein Ver - ge - - hen an mir!

The musical score for measures 115-120 features a vocal line in the upper staff and a piano accompaniment in the lower staves. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady bass line in the left hand and chords in the right hand.

121

me - no se - ve - ri, cle - men - ti o - gno - ra vol - gi i tu - o i  
Nim - mer mit Stren - ge, all - zeit voll Gna - de wen - - de die

The musical score for measures 121-125 continues the vocal and piano parts. The vocal line starts with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the same harmonic structure as the previous system.

126

sguar - di so - pra di - me, so - pra di me!  
Blik - ke für - der zu mir, für - der zu mir!

The musical score for measures 126-130 shows the vocal line with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a more active bass line with eighth notes in the left hand.

131

Non fi - - a ma - - i, che nell' in - - fer - - no si - a dan -  
Laß nicht ge - - - sche - - hen, daß ich auf e - - wig zu 'Flam - men -

The musical score for measures 131-135 concludes the piece. The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment features a steady bass line in the left hand and chords in the right hand.

# Gebet

136

na - to nel fuo - co e - ter - - no dal tu - o ri  
qua - len wer - de ver - dam - - met zur Stra - - fe von

140

gor:  
dir!

Gran Di - o!  
O Va - ter,

Giam - ma - i  
daß ich nicht

145

fi - a dan - na - to nel fuo - co e - ter - - no dal  
zu Flam - men - qua - len wer - de ver - dam - - met zur

149

tu - o ri - gor, dal tuo ri - gor!  
Stra - - fe von dir, ver - dammt von dir!