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## Cujus Animam

Wilhelm Kuhe

*Composer*

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# CUJUS ANIMAM.

De L'OPERA. STABAT MATER.

W. KÜHE. Op: 101. N° 3.

Allegretto maestoso.

*f* *con fiore.*  
*ff*  
*Ped*

*8* *8* *8* *8*  
*sempre ff e accel.* *Ped* *\** *Ped* *\** *Ped* *\** *Ped* *\** *pausa.*

*p ma sonore.* *Ped* *\** *Ped* *\** *Ped* *\**

*Ped* *\** *dim*

*f* pomposo. *cres.* *ff* molto rinf:

*Ped* *sempre.* *Ped* *Ped*

*Ped* *Ped* *Ped*

*Ped* *Ped* *Ped* *sempre. e ff martellato.*

*Ped* *string.* *Ped* *Ped* *rinf assai.*



*Armonioso e dolce cantando.*

The first system of music consists of two staves. The upper staff is in treble clef and contains a melodic line with sixteenth-note runs and slurs. The lower staff is in bass clef and contains a bass line with triplets and slurs. The dynamic marking *pp* is placed above the first measure of the bass staff. The word *Ped* appears below the first and second measures of the bass staff, with asterisks indicating the end of the pedal effect.

The second system continues the musical piece. The upper staff features melodic lines with slurs and sixteenth-note patterns. The lower staff contains a bass line with triplets and slurs. The word *Ped* is written below the first and second measures of the bass staff, with asterisks indicating the end of the pedal effect.

The third system of music shows the continuation of the piece. The upper staff has melodic lines with slurs and sixteenth-note runs. The lower staff contains a bass line with slurs and fingering numbers (1, 2, 3, 4) written below the notes. The word *Ped* is written below the first and second measures of the bass staff, with asterisks indicating the end of the pedal effect.

The fourth system concludes the piece. The upper staff features melodic lines with slurs and sixteenth-note runs, ending with a fermata over the final note. The lower staff contains a bass line with slurs and fingering numbers (1, 2, 3, 4) written below the notes. The word *Ped* is written below the first and second measures of the bass staff, with asterisks indicating the end of the pedal effect.

*Strepitoso e con molto fuore.*

*ff*

*Ped brillante.*

*f*

*Ped*

*Ped cres ed accel.*

*ff con bravura.*

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First system of musical notation. The treble clef staff contains a series of eighth-note chords and single notes, with an 8-measure rest indicated by a dashed box and the number '8'. The bass clef staff contains a rhythmic accompaniment of eighth notes and chords.

Second system of musical notation, continuing the piece. It features similar rhythmic patterns in both staves, with an 8-measure rest in the treble staff.

Third system of musical notation. The treble staff has more complex rhythmic figures, including some sixteenth-note runs. The bass staff continues with a steady eighth-note accompaniment.

Fourth system of musical notation. The treble staff begins with a *p dol.* marking. The bass staff features triplet markings over groups of eighth notes.

Fifth system of musical notation. The treble staff has a *poco a poco cres ed.* marking. The bass staff continues with the triplet accompaniment.

*f* accel. *ff* *dim.* *senza rall.*

*p legg.*

*poco a poco cres ed*

*f accel.*

The musical score consists of five systems of two staves each. The first system begins with a treble clef, a key signature of two flats, and a 3/4 time signature. It features a complex texture with chords and moving lines. Dynamics include *f* accel., *ff*, *dim.*, and *senza rall.*. The second system continues with a *p legg.* instruction. The third system shows a gradual increase in volume with the instruction *poco a poco cres ed*. The fourth system concludes with a *f accel.* instruction. The notation includes various articulations such as slurs, accents, and dynamic hairpins.



*ff con bravura.*

*p con grazia.* *dim.*

*p sempre.* *poco rall.*

*f cres.*

*Presto.* *ff martellato.* *prestissimo e con tutta la forza.* *Ped*