

Musanko

Musik anonymer KomponistInnen

*Motetto [Kantate]:
Caelestes amores*

für Sopran, Violine
und Basso continuo

(D-DI Mus.3119-E-1 (Nr. 4))

Partitur und Stimmen

Edition Musanko

Edition MusanKo – Musik anonymer KomponistInnen

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***Motetto [Kantate]: Caelestes amores* für Sopran, Violine und Basso continuo**

herausgegeben von Harald Schäfer,

gesetzt mit Lilypond/Frescobaldi,

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Quelle

D-Dl Mus.3119-E-1 (Nr. 4) (aus der Notensammlung der Dresdner Hofkirche und Königlichen Privat-Musikaliensammlung)

Bibliographischer Nachweis: <https://opac.rism.info/search?id=212007477>

Kontakt

Anregungen, Fragen, Kritik und Wünsche bitte jederzeit per Mail an schafha <at> web.de

Texte

Aria: Caelestes amores (4/4, B-Dur, Besetzung: S, VI, B. c.)

Caelestes amores de caelo volate
et palmas portate in tanta victoria.
Vos caeli splendores laetantes ardete,
ardendo gaudete cum pace, cum gloria.

Recitativo: De terribili et fero hoste (4/4, D-Dur/C-Dur, Besetzung: S, B. c.)

De terribili et fero hoste, triumphos agit alma mea,
nunc sum laeta contenta in te, in te Jesu, spes mea,
ergo ne facis, a fulgido splendore illuminata ero placida in caelo et beata.

Aria: Hoste inferni debellato (non presto, 3/8, d-Moll, Besetzung: S, VI, B. c.)

Hoste inferni debellato,
iam gaudebo caelo aurato,
laeta in amore.

Non plus poena cordi meo,
sed contenta in sponso Deo,
ero in me laeta in ardore.

Aria: Alleluia (Allegro, 3/8, B-Dur, Besetzung: S, VI, B. c.)

Alleluia.

Übersetzung (Herta Schäfer):

Aria: Himmlische Geliebte

Himmlische Geliebte, eilt vom Himmel herab
und tragt Palmzweige in dem so großen Sieg.
Erglühst ihr frohlockenden Zierden des Himmels,
freut euch im Glanz vereint mit Frieden und Ehre.

Recitativo: Über den schrecklichen und grausamen Feind

Über den schrecklichen und grausamen Feind triumphiert meine Wohltäterin,
nun bin ich fröhlich und zufrieden in dir, Jesus, meine Hoffnung,
nicht von einer Fackel, sondern vom schimmernden Glanz erhellt werde ich im Himmel fried-
lich und glücklich sein.

Aria: Wenn der Feind besiegt ist

Wenn der teuflische Feind besiegt ist,
werde ich mich sogleich über den goldenen Himmel freuen
und glücklich in der Liebe sein.

Meinem Herzen wird keine Strafe mehr zuteil,
sondern, zufrieden bei dem verheißenen Gott,
werde ich in meinem Innersten glücklich in der glühenden Liebe sein.

Aria: Halleluja

Halleluja.

Anmerkungen zur Edition

Die Editionsvorlage stammt aus der Notensammlung der Dresdner Hofkirche und Königlichen Privat-Musikaliensammlung und ist unter der angegebenen Signatur die vierte Komposition der zehn derzeit im *Répertoire International des Sources Musicales* als anonym eingestufteten Werke. Die Bezifferung wurde vervollständigt.

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Ich danke

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Caelestes amores

Motetto [Kantate] für Sopran, Violine und Basso continuo

Anonymus, D-Dl Mus.3119-E-1 (Nr. 4)

Aria: Caelestes amores

Violine

Sopran

B. c.

3

5

7

9

Cae - les - tes a - mo -

res de cae - lo vo -

11

la - te et pal - mas por - ta - te, et pal - mas por -

6 7 6 7

13

ta - te in tan -

6 6 6 6

15

- ta vic - to - ri - a, et pal - mas por - ta -

7 6 5 $\frac{4}{2}$ 6 6 6 5

18

te in tan - ta vic - to - ri - a, in tan -

7 7 6 6

20

- ta vic - to - ri - a.

6 6 6 6 6 5

22

Cae -

24

les - tes a - mo - - - - -

26

- res de cae - lo vo - la - - - - -

28

- te, cae - les - tes a - mo - - - - -

30

- res de cae - lo vo - la - - - - -

32

7 6 6 7 6

34

te et pal - mas por - ta - te, et pal - mas por -

6 5 #3 #6 5 #3 #3

36

ta - te in tan -

#5 #3 6 6

38

6 5 6 5 6

40

ta vic - to - ri -

5 #6 #5 6 #5 #3 6 #5 #3

42

a. Cae -

7 #3 5 #3 7 #3 7 6 4 5 #3

44

les - tes a - mo - res de cae - lo vo - la - te, vo -

6/5 6/5

46

la - - - - -

6/5 6/5

48

- - - - - te et pal - mas por -

6/5 6/5

50

ta - te in tan - ta vic - to - ri - a, in tan - ta vic -

5 6 6

52

to - - - - -

5/3 6/4 7/3 6/4

54

- ri - a, in tan - - - - ta vic - to - ri -

7/3 6/5 7 6 6/4 5/3

56

a.

6 6 7 6

58

6 6 6/4 5/3 6

60

Vos

6 6/5 7 6/4 5/3 6

62

cae - li splen - do

6 6 # 6 7 #3 6

64

- res lae - tan - tes ar - de - te, ar - den - do gau -

6 6 7 6 6 7

66

de - te cum pa -

6 5 7 5 7 5 7 #3

68

- ce, cum glo - ri - a, ar - den - do gau -

7 6 5 #4 6 6 6 6 5 #5 #3 6

71

de - te cum pa - ce, cum pa - ce, cum glo -

6 6 6 6 5 5 6 4

73

ri - a, cum pa - ce, cum

5 6 7 6 7 6

75

Largo **[a tempo]**

glo - ri - a, cum glo - ri - a.

6 5 7 6 7 5 6 5

78

6 6 6 6

6 6 6 7

80

6 6 6 6

6 7 6 6 5

82

84

Cae - les - tes a - mo -

86

- res de cae - lo vo -

88

la - te et pal - mas por - ta - te, et pal - mas por -

90

ta - te in tan -

92

- ta vic - to - ri - a, et pal - mas por - ta -

7 6 5 $\frac{4}{2}$ 6 $\flat 6$ 6 $\frac{6}{4}$ 5 $\flat 3$ 7 $\flat 3$

95

te in tan - ta vic - to - ri - a, in tan - - -

7 $\flat 3$ $\flat 6$ 6 $\flat 6$

97

- - - ta vic - to - ri - a.

$\flat 6$ 6 $\flat 6$ 6 6 $\frac{6}{4}$ 5 $\flat 3$ 7 $\flat 3$

99

Cae -

\flat 7 $\flat 3$ 7 $\frac{6}{4}$ 5 $\flat 3$

101

les - tes a - mo - - - - -

6 $\frac{6}{5}$ \flat 6 $\flat 3$ $\flat 6$

103

res de cae - lo vo - la -

105

te, cae - les - tes a - mo -

107

res de cae - lo vo - la -

109

111

te et pal - mas por - ta - te, et pal - mas por -

113

ta - te in tan -

115

117

- ta vic - to - ri -

119

a. Cae -

121

les - tes a - mo - res de cae - lo vo - la - te, vo -

123

la

125

te et pal - mas por -

127

ta - te in tan - ta vic - to - ri - a, in tan - ta vic -

129

to

131

ri - a, in tan - ta vic - to - ri -

133

135

137

Recitativo

Sopran

De ter-ri-bi-li et fe-ro hos-te tri-umphos a-git al-ma me-a, nunc sum

B. c.

4

lae-ta conten-ta in te, in te Je-su, spes me-a, er-go ne fa-cis, a ful-gi-do splen-

8

do-re il-lu-mi-na-ta e-ro pla-ci-da in cae-lo et be-a-ta.

Aria: *Hoste inferni debellato* : non presto

Violine

Sopran

B. c.

tasto

tasto

8

6

6

6

6

6

6 4 5 3

15

6

6

6

7 6 5

6

6 4 5 3

22

Hos-te in - fer - ni de - bel - la - to, iam gau - de - bo cae - lo au -

tasto

tasto

29

ra - to, lae - ta in a - mo -

6

7

6

35

re, lae - ta, lae - ta in a - mo -

6 6 6 6 6 6 5 6 4 5 3

42

re,

6 6 6 6 6 6 6

48

hos - te in - fer - ni de - bel - la - to, iam gau -

tasto 6 5 4 3 2 6

55

de - bo, cae - lo au - ra - to lae - ta,

6 7 6 5 4 3 2

62

lae - ta in a - mo

6 6 6 6 6 6 6

69

re, lae - ta, lae - ta in

6 6 7 # 6 6 7 #3 6 6

75

a - mo - re, hos - te in - fer - ni de - bel -

6 4 #3 6 6 # tasto

81

la - to, iam gau - de - bo cae - lo au - ra - to, lae -

tasto tasto tasto

87

ta, lae - ta in a -

6 5 6 5

93

Largo

mo - re, lae - ta, lae - ta in a - mo -

6 6 4 #3 6 6 6 4 #3

100 [a tempo]

re.

tasto

tasto

107

6 6 6/5 # 7/3 6/5 6 6/4 #3

114

Non plus poe - na cor - di me - o, sed con - ten - ta in sponso De - o,

6 #3 6 6/4 #3 6/5 # 6 6/4 #3 6

122

er - o in me lae - ta in ar - do -

6 6/5 6 6/5 #3 6/3

128

- re, lae - ta in ar - do - re,

6/4 3 6 6 6/6 #3 6/4 6 #3 6 6/5

134

lae - ta, e - ro in me lae - ta in ar -

5/3 7/3 6/4 5/3 6 6

141

do

6 6/3 4/2

147

Largo

re.

6 6 5/3 5/3 6/4 5/3

153

[a tempo]

tasto

tasto

160

6 6 6 6 6 6/4 5/3

167

6 6 — # 7 6 5 6 6 4 #3

174

Hos-te in - fer - ni de - bel - la - to, iam gau - de - bo cae - lo au -
tasto ————— tasto —————

181

ra - to, lae - ta in a - mo - - - - -
6 7 6 5

187

re, lae - ta, lae - ta in a - mo -
6 6 6 5 6 6 4 3

194

re,
6 6 6 3 6 6 6

200

hos-te in - fer - ni de - bel - la - to, iam gau -

6/4 5/3 *tasto* 4/2 6

207

de - bo, cae-lo au - ra - to lae - - - - ta,

6 7/3 6/4 5/3 4/2

214

lae-ta in a - mo - - - - -

6 6 6 6 6 6 6

221

re, lae - - - - ta, lae - ta in

6 6 7 # 6 6 #3 6 6

227

a - mo - re, hos-te in - fer - ni de - bel - la - to,

6/4 5/3 6 6 # *tasto* *tasto*

234

iam gau - de - bo cae - lo au - ra - to, lae - - - - -

tasto

241

- - - - - ta, lae - ta in a - mo - - - - -

6 5 6 5 # 6 6 5 #3

247

Largo [a tempo]

re, lae - ta, lae - ta in a - mo - re.

6 6 6 4 #3

tasto

254

tasto

6

261

6 6 # 7 6 6 6 5 #3 5

Aria: Alleluia : Allegro

Al - le - lu - ia, al - le - lu - ia, al -

Figured bass notation: 6 5, 6, 6, 6 4, 5 3, 6, 6, 6

- lu - ia, al - le - lu - ia,

Figured bass notation: 5, 6 4 3, 6 5, 6, 6

- le - lu - ia, al - le - lu - ia,

Figured bass notation: 6, 6 4, 5 3, 6, 6 4, 5 3

al - le - lu - ia, al - le -

Figured bass notation: 6, 6, 6, 6, 6 6

al - le - lu - ia, al - le -

Figured bass notation: 6 4, 5 3, 6, 6 4, 5 3, 7

35

lu - ia, al - le - lu - ia, al -

b7 6

41

-

6 b b

47

-

b5 b b6 6

53

- le - lu - ia, al - le -

b6 6/4 5/3

60

lu - ia, al - le - lu - ia, al -

7/3 6/4 5/3 6

67

6 6 6 5 6 6 5 6 5 6

74

5 6 5 6 5 6 6 7 6 6 5

81

6 6 6 6 5

88

6 6 6 6 6

95

6 6 6 6 6 6

102

lu - ia, al -

6 5 4 3

6 6 6 6

109

6 6 6 6 6 6 5

115

le - lu - ia, al - le - lu -

7 6 6 4 3

tasto

122

ia, al - le - lu - ia, al -

tasto

129

le - lu - ia.

tasto

Caelestes amores

Motetto [Kantate] für Sopran, Violine und Basso continuo

Sopran

Anonymus, D-Dl Mus.3119-E-1 (Nr. 4)

Aria: Caelestes amores

24

 les - tes a - mo - res de cae - lo vo -

27

 la - te, cae - les - tes a - mo - 6

30


 - res de cae - lo vo - la -


33

 - te et pal - mas por - ta - te, et pal - mas por -

36

 ta - te in tan -

39

 - ta vic - to - ri -

42

 a. Cae - les - tes a - mo - res de cae - lo vo - la - te, vo -

46

 la - - - - -

49

 - te et pal - mas por - ta - te in tan - ta vic - to - ri - a, in tan - ta vic -

52

 to - - - - - ri - a, in tan - -

55

 - - ta vic - to - ri - a.

58

 Vos

62

 cae - li splendo - - - - - res lae - tan - tes ar -

65

 de - te, ar - den - do - - gau - de - te cum pa - - - - -

68

ce, cum glo - ri - a, ar - den - do gau -

71

de - te cum pa - ce, cum pa - ce, cum glo - ri - a, cum

74

pa - ce, cum glo - ri - a, cum glo - ri - a.

Largo *tr* [a tempo]

78

82

Cae - les - tes a - mo - 6 -

86

res de cae - lo vo - la - te et pal - mas por -

89

ta - te, et pal - mas por - ta - te in tan -

92

 ta vic-to - ri-a, et pal - mas porta - te in tan - ta vic-to-ri-

96

 a, in tan - ta vic-to - ri-a. Cae-

101

 les - tes a - mo - res de cae - lo vo -

104

 la - te, cae - les - tes a - mo - 6 - 6 -

107

 - res de cae - lo vo - la -

110

 - te et pal - mas por - ta - te, et pal - mas por -

113

 ta - te in tan -

116

ta vic - to - ri -

119

a. Cae - les - tes a - mo-res de cae - lo vo - la - te, vo -

123

la

126

- te et pal - mas por - ta - te in tan - ta vic - to - ri - a, in tan - ta vic -

129

to - - - ri - a, in tan - -

132

- - ta vic - to - ri - a.

135

Recitativo

De ter-ri-bi-li et fe-ro hos-te tri-um-phos a-git al-ma me-a, nunc sum

lae-ta conten-ta in te, in te Je-su, spes me-a, er-go ne fa-cis, a ful-gi-do splen-

do-re il-lu-mi-na-ta e-ro pla-ci-da in cae-lo et be-a-ta.

Aria: *Hoste inferni debellato* : non presto

Hos-te in-fer-ni

de-bel-la-to, iam gau-de-bo cae-lo au-ra-to, lae-ta in a-

31

mo - - - - -

38

- re, lae - ta, lae - ta in a - mo - re,

45

hos - te in - fer - ni

52

de - bel - la - to, iam gau - de - bo, cae - lo au - ra - to

58

lae - - - - - ta, lae - ta in a - mo - - - - -

65

- - - - - re,

72

lae - ta, lae - ta in a - mo - re, hos - te in -

79

fer - ni de - bel - la - to, iam gau - de - bo cae - lo au - ra - to,

86

lae - - - - - ta, lae - ta in a -

93

Largo

mo - - - re, lae - ta, lae - ta in a - mo -

100

[a tempo]

re.

106

113

Non plus poe - na cor - di me - o, sed con - ten - ta

120

in spon - so De - o, er - o in me lae - ta in ar - do -

126

re, lae - ta in ar - do -

132

re, lae - ta, e - ro in me

140

lae - ta in ar - do -

146

Largo

re.

153

[a tempo]

159

166

173

Hos-te in - fer - ni de - bel - la - to, iam gau - de - bo

180

cae - lo au - ra - to, lae - ta in a - mo -

186

re, lae - ta,

192

lae - ta in a - mo - re,

199

hos-te in - fer - ni de - bel - la - to,

206

iam gau - de - bo, cae - lo au - ra - to lae -

213

ta, lae - ta in a - mo -

220

re, lae - ta, lae - ta in a - mo - re, hos - te in - fer - ni de - bel - la - to, iam gau - de - bo cae - lo au - ra - to, lae - - - - - ta, lae - ta in a - mo - - - - - re, lae - ta, lae - ta in a - mo - re.

227

a - mo - re, hos - te in - fer - ni de - bel - la - to, iam gau - de - bo cae - lo au - ra - to, lae - - - - - ta, lae - ta in a - mo - - - - - re, lae - ta, lae - ta in a - mo - re.

234

iam gau - de - bo cae - lo au - ra - to, lae - - - - - ta, lae - ta in a - mo - - - - - re, lae - ta, lae - ta in a - mo - re.

241

re, lae - ta, lae - ta in a - mo - re.

247

Largo **[a tempo]**

re, lae - ta, lae - ta in a - mo - re.

254

re, lae - ta, lae - ta in a - mo - re.

260

re, lae - ta, lae - ta in a - mo - re.

Aria: *Alleluia* : Allegro

Al - le - lu - ia, al - le - lu - ia, al -

le -

- lu - ia, al - le - lu - ia,

al - le - lu - ia,

al - le - lu - ia, al - le - lu - ia, al -

le - lu - ia,

al - le - lu - ia, al - le - lu - ia, al -

68

77

le - lu - ia, al - le - lu - ia, al - le -

86

lu - ia, al -

94

101

le - lu - ia, al -

109

le - lu - ia,

117

al - le - lu - ia,

126

al - le - lu - ia, al - le - lu - ia.

Caelestes amores

Motetto [Kantate] für Sopran, Violine und Basso continuo

Violine


Anonymus, D-Dl Mus.3119-E-1 (Nr. 4)

Aria: *Caelestes amores*

The image displays the violin part of the aria 'Caelestes amores'. The score is written in a single system with 12 staves, each containing a line of music. The key signature is one flat (B-flat), and the time signature is common time (C). The music features a variety of rhythmic patterns, including eighth and sixteenth notes, often grouped with slurs and fingerings. Many passages are marked with a '6', indicating sixteenth-note runs. There are also measures with a '2' above them, likely indicating a half note or a specific rhythmic value. The score includes measure numbers 3, 5, 7, 11, 14, 18, 21, 23, 26, 29, and 32. The notation is clear and professional, typical of a printed musical score.

Violin score for 'Caelestes amores' (Edition MusanKo). The score is written for a single violin in G minor (one flat) and 3/4 time. It consists of 12 staves of music, with measure numbers 36, 39, 42, 44, 47, 50, 53, 56, 58, 60, 62, and 67 indicated at the beginning of each staff. The music features a complex rhythmic pattern of eighth and sixteenth notes, often grouped into sixteenth-note runs. Many of these runs are marked with a '6' and a bracket, indicating sixteenth-note sextuplets. There are also some triplet markings (marked with a '3') and a double bar line with a '2' above it at measure 62. The key signature has one flat (B-flat), and the time signature is 3/4. The score ends with a final measure at measure 67.

71 

74 

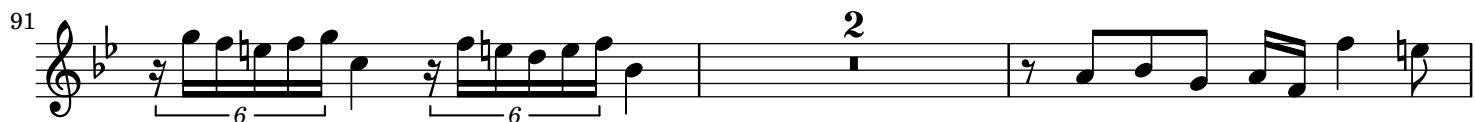
78 **A** 

80 

82 

84 

88 

91 

95 

98 

100 

103 

The image displays a page of a violin score for the piece 'Caelestes amores'. The score is written in a single system on a grand staff (treble clef) with a key signature of one flat (B-flat) and a 3/4 time signature. The music is divided into measures, with measure numbers 106, 109, 113, 116, 119, 121, 124, 127, 130, 133, 135, and 137 indicated at the beginning of their respective lines. The notation includes various rhythmic values, primarily eighth and sixteenth notes, often grouped with slurs and fingerings. A prominent feature is the use of sixteenth-note runs, many of which are marked with a '6' underneath, indicating a sixteenth-note sextuplet. There are also some triplet markings (marked with a '3') and a double bar line with a repeat sign. The piece concludes with a double bar line at the end of measure 137.

Recitativo tacet

Aria: Hoste inferni debellato : non presto

7

13

19

25

32

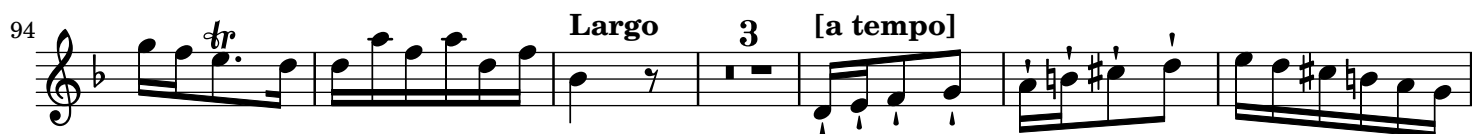
44

50

56

62

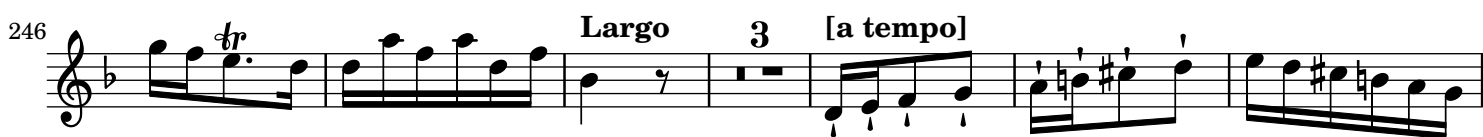
68



[a tempo]

A

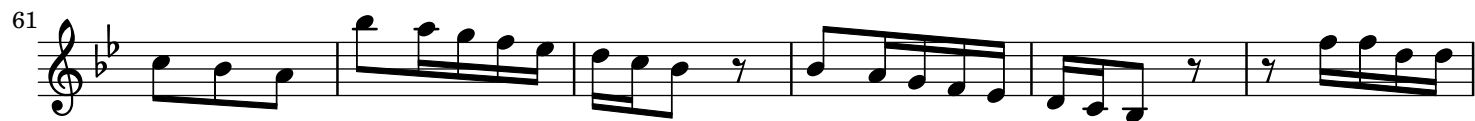
Violin score for 'Caelestes amores' (Edition MusanKo). The score is written for a single violin in G minor (one flat) and 3/4 time. It consists of ten staves of music, with measure numbers 153, 159, 165, 171, 177, 184, 196, 202, 208, 214, and 220 indicated at the beginning of each staff. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. A fermata is present over a measure in the 184th measure, with a '5' above it, indicating a fifth finger position. The score concludes with a final cadence in the 220th measure.



Aria: Alleluia : Allegro

18





Caelestes amores

Motetto [Kantate] für Sopran, Violine und Basso continuo

Basso continuo

Anonymus, D-Dl Mus.3119-E-1 (Nr. 4)

Aria: Caelestes amores

The image displays a musical score for the Basso continuo part of the aria 'Caelestes amores'. The score is written in bass clef with a key signature of one flat (B-flat) and a common time signature (C). It consists of nine staves of music, each with a corresponding line of figured bass notation below it. The figured bass uses numbers 1-7 to indicate fingerings and various symbols like ♯, ♭, and 4/3 to denote accidentals and intervals. The music features a mix of eighth and sixteenth notes, with some rests and dynamic markings like 'z' (zaccato) and 'y' (yato). The score is numbered 5, 10, 15, 21, 26, 31, 36, and 41 at the beginning of each staff.

46

6 5 6 5 6 5 5 6

51

6 5/3 6/4 7/3 6/4 7/3 6/5 7 6 6/4 5/3 6

57

6 7 6 6 6/5 4/3 6 6 6/5 7 6/5 4/3 6

62

B

6 6/5 # 6 7/3 6 6 6 7 6 6 7 # 6 6 7/5

67

6 7/5 6 7/5 3 7 6 5/4 2 6 6 6 6 5/4 3 5/3 6 6 6

72

Largo [a tempo]

6 5/3 6 5/3 6 5/3 6 7/3 6 5 7 6 6 5/4 3 7 6 7 5/3 6 5/3 6 5/3

78

A

6 6 6 7 6 6 5/3 7 6 6 5/4 3

82

6 6 6 7/5 6 5/4 3 6 6/5 6 7 6

87

6 6 6 7 6 7/3 6 6 6 6 6 5/3

92

7 6 5 4 2 6 4 6 6 6 5 4 3 7 7 4 3 7 7 4 3 4 6 6 4 6 4 6 6 4 6 6

98

6 5 4 3 7 4 3 4 7 4 3 7 6 5 4 3 6 6 5 4 6 7 4 3 4 6

103

6 6 7 7 4 3 6 6 5 6 7 6 6

108

6 6 7 6 5 7 6 5 6 7 3 4 6 7 5 3

113

4 5 3 6 6 5 6 5 6 5 3 6 5 4 3 6 5 4 3

118

6 4 3 4 5 3 4 5 3 7 6 4 3 6 5 6 5

123

6 5 6 5 6 5 5 6

128

6 5 3 6 4 7 3 6 4 7 3 6 5 7 6 6 4 3 6

134

6 7 6 4 6 6 5 4 3 6 6 5 7 6 5 4 3

Recitativo

Sopran

De ter-ri-bi-li et fe-ro hoste, triumphos a-git al-ma me-a, nunc sum

B. c.

6 \flat $\sharp 4$ $\frac{6}{4}$ $\frac{5}{\sharp 3}$

4

lae-ta contenta in te, in te Je-su spes me-a, er-go ne facis, a ful-gi-do splen-

[4] \flat $\frac{\flat 6}{4}$ $\frac{5}{\sharp 3}$ \flat $\frac{4}{2}$

8

do-re il-lu-mi-na-ta e-ro pla-ci-da in cae-lo et be-a-ta.

6 $\frac{6}{5}$ 4 3

Aria: *Hoste inferni debellato* : non presto

tasto ————— tasto ————— 6 —————

10

6 6 6 6 $\frac{6}{4}$ $\frac{5}{\sharp 3}$ 6 6 ————— 6 $\frac{\sharp 7}{\sharp 3}$ $\frac{6}{5}$ 6 $\frac{6}{4}$ $\frac{5}{\sharp 3}$

21

tasto ————— tasto —————

30

$\frac{6}{\flat 3}$ ————— $\frac{7}{\flat 3}$ ————— $\frac{6}{5}$ 6 ————— 6 ————— 6 ————— $\frac{6}{5}$ 6 4

41

$\frac{6}{4}$ $\frac{5}{\sharp 3}$ 6 6 4 ————— 6 $\frac{6}{\sharp 3}$ 6 6 6 $\frac{6}{4}$ $\frac{5}{\sharp 3}$ tasto —————

52

4/2 6 6 7/3 6/4 5/3 4/2

62

6 6 6 6 6 6 6 6 7 # 6

73

6 7/#3 6 6 6 5/4 #3 6 6 # *tasto* *tasto*

83

tasto *tasto* # 6 5 6 5 # 6

94

Largo [a tempo]

6 5/4 #3 6 6 6 4 #3 *tasto*

104

tasto 6 6 5/5 # 7/#3 5/5 6 6 5/4 #3

114

B

6 5/4 #3 6 6 5/4 #3 5/5 # 6 6 5/4 #3 6 6 6 5/4 #3

126

6 5/5 6 5/4 #3 6 6 6 6 6 6 6 5/4 #3 6 6 5/5 7 6 5/4 #3 6

139

Largo

6 6 6 6 # 6 6 6 6 5/4 #3 5/4 #3 6 5/4 #3

153

[a tempo]

A

tasto *tasto* 6

162

6 6 6 6 $\frac{6}{4} \frac{5}{3}$ 6 6 — 6 $\# \frac{7}{3} \frac{6}{5}$ 6 $\frac{6}{4} \frac{5}{\#3}$

173

tasto ————— taste —————

182

$\flat 6$ — $\frac{7}{3} \frac{6}{5}$ 6 — \flat — 6 — $\frac{6}{5}$ 6 \flat

193

$\frac{6}{4} \frac{5}{\#3}$ 6 6 \flat — $\frac{6}{\#3}$ 6 6 6 $\frac{6}{4} \frac{5}{\#3}$ taste —————

204

$\frac{4}{2}$ 6 — 6 — $\frac{7}{3}$ — $\frac{6}{4}$ — $\frac{5}{3}$ $\frac{4}{2}$

214

6 — 6 6 — 6 6 — 6 6 — 6 — 6 7 # — 6 —

225

6 — $\frac{7}{\#3}$ $\flat 6$ 6 $\frac{6}{4} \frac{5}{\#3}$ 6 6 # taste ————— taste ————— taste —————

236

taste ————— # — 6 — 5 6 5 # — 6 \flat $\frac{6}{4} \frac{5}{\#3}$

247

Largo [a tempo]

6 6 \flat \flat \flat 4 #3 taste ————— taste —————

257

6 — 6 — $\frac{6}{5}$ # $\frac{7}{3} \frac{6}{5}$ 6 $\frac{6}{4} \frac{5}{\#3}$

