

III. Cour d'Amours

15. AMOR VOLAT UNDIQUE

Largo $\text{♩} = 48$

103

8
pp
rubato flessibile
pochiss. rit.
 $\text{♩} = 96$

Musical score for measures 103-104. It features a piano accompaniment with a complex rhythmic pattern of eighth and sixteenth notes. The tempo is marked 'Largo' with a quarter note equal to 48 beats. The dynamics range from *pp* to *p*. The tempo changes to $\text{♩} = 96$ at the end of measure 103.

a tempo (come prima)
Ragazzi *)

pochiss. rit.

$\text{♩} = 112$

104

un poco impertinente a tempo
(come prima)

A.mor vo.lat un.di.que;

Musical score for measures 104-105. It includes a vocal line for boys (Ragazzi) and piano accompaniment. The tempo is 'a tempo (come prima)' with a quarter note equal to 112 beats. The dynamics are *p* and *pp*. The tempo changes to *pochiss. rit.* at the start of measure 104.

pochiss. rit. $\text{♩} = 112$

a tempo (come prima)

cap.tusest li.bi.di.ne.

Musical score for measures 105-106. It includes a vocal line and piano accompaniment. The tempo is 'a tempo (come prima)' with a quarter note equal to 112 beats. The dynamics are *p* and *pp*. The tempo changes to *pochiss. rit.* at the start of measure 105.

pochiss. rit. $\text{♩} = 112$

105

poco rit.

a tempo (come prima)

Ju.ve.nes,iu.vencule con.iunguntur me.ri.to.

Musical score for measures 106-107. It includes a vocal line and piano accompaniment. The tempo is 'a tempo (come prima)' with a quarter note equal to 112 beats. The dynamics are *pp* and *pp dolcissimo*. The tempo changes to *poco rit.* at the start of measure 106.

*) Исполняется хором мальчиков.

pochiss rit.

♩ = 120

ppp

pp

Musical notation for the piano introduction, featuring a treble and bass staff with a key signature of one sharp (F#) and a 4/4 time signature. The piece begins with a *pochiss rit.* (very little ritardando) and a tempo of ♩ = 120. The piano part starts with a *ppp* (pianissimo) dynamic and transitions to *pp* (pianissimo) in the second system.

(sospirando)

Musical notation for the piano accompaniment, continuing from the introduction. It features a treble and bass staff with a key signature of one sharp (F#) and a 4/4 time signature. The piece is marked *(sospirando)* (sighing) and includes several five-finger patterns (marked with a '5') in the right hand.

Soprano solo

106

con estrema civetteria fingendo innocenza

Si - qua si - ne so - ci - o,

pp col canto

Musical notation for the soprano solo, starting at measure 106. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in a bass clef with the same key signature and time signature. The vocal line is marked *pp col canto* (pianissimo with the voice). The lyrics are "Si - qua si - ne so - ci - o,".

ca - ret om - ni

Musical notation for the soprano solo, continuing from the previous system. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in a bass clef with the same key signature and time signature. The lyrics are "ca - ret om - ni".

gau - di - o;

Musical notation for the soprano solo, continuing from the previous system. The vocal line is in a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is in a bass clef with the same key signature and time signature. The lyrics are "gau - di - o;".

te - net noc - tis in fi - ma sub in - ti -

- mo cor dis in cu - sto di -

pochiss. rit. *dolciss.* a tempo pochiss. rit.

a tempo a tempo (come prima) ♩ = 96

- a :

pochiss. rit. a tempo pochiss. rit.

♩ = 112 Ragazzi

fit res a.ma.ris.si.ma.

a tempo (come prima) pochiss. rit.

22. TEMPUS EST IOCUNDUM

Allegro molto $\text{♩} = 144$

132

S. *f* Tem-pus est io-cun-dum, *p* temp-us est io-cun-dum, *mf* o, o, o, o, o vir-gines, o vir-gines,

A. *f* Tem-pus est io-cun-dum, *p* temp-us est io-cun-dum, *mf* o, o, o, o, o vir-gines, o vir-gines,

T. *f* Tem-pus est io-cun-dum, *p* temp-us est io-cun-dum, *mf* o, o, o, o, o vir-gines, o vir-gines,

B. *f* Tem-pus est io-cun-dum, *p* temp-us est io-cun-dum, *mf* o, o, o, o, o vir-gines, o vir-gines,

Cymbali

Tamb. basso

C. chiara

Piatti

Gr. cassa *f* Allegro molto $\text{♩} = 144$

f sempre martellatissimo

Baritono solo

più lento $\text{♩} = 120$

f modo con-gau-de-te, *p* modo con-gau-de-te *mf* vos, vos, vos, vos, vos lu-venes, vos lu-ve-nes.

f modo con-gau-de-te, *p* modo con-gau-de-te *mf* vos, vos, vos, vos, vos lu-venes, vos lu-ve-nes.

Oh, ch, oh,

f modo con-gau-de-te, *p* modo con-gau-de-te *mf* vos, vos, vos, vos, vos lu-venes, vos lu-ve-nes.

f modo con-gau-de-te, *p* modo con-gau-de-te *mf* vos, vos, vos, vos, vos lu-venes, vos lu-ve-nes.

più lento $\text{♩} = 120$

accel.

to-tus fio-re-o, iam a-mo-re vir-gi-na-li to-tus ar-de-o,

Tamb. basco

Piatti
Gr. cassa

accel.

Detailed description: This system contains the first vocal line in bass clef with lyrics 'to-tus fio-re-o, iam a-mo-re vir-gi-na-li to-tus ar-de-o,'. Below it are two staves for percussion: 'Tamb. basco' and 'Piatti Gr. cassa'. The percussion parts feature rhythmic patterns with accents and slurs. A second vocal line in treble clef and a bass line in bass clef are also present, both marked 'accel.'.

133

no-vis, no-vis, no-vis a-mo-re est quo pe-re-o, quo pe-re-o, quo pe-re-o.

S.

quo pe-re-o, quo pe-re-o, quo pe-re-o.

A.

T.

quo pe-re-o, quo pe-re-o, quo pe-re-o.

B.

Detailed description: This system begins with a boxed measure number '133'. It features a vocal line in bass clef with lyrics 'no-vis, no-vis, no-vis a-mo-re est quo pe-re-o, quo pe-re-o, quo pe-re-o.' Below are four vocal staves labeled 'S.', 'A.', 'T.', and 'B.'. The piano accompaniment consists of a treble clef staff with chords and a bass clef staff with a simple harmonic line. Dynamics include 'f' and 'f>'.

5 3

4 2

5 3

4 2

5 3

4 2

5 3

4 2

Detailed description: This system is primarily piano accompaniment. It features five staves: four for the right hand (treble clef) and one for the left hand (bass clef). The right hand staves show complex rhythmic patterns with slurs and accents, while the left hand provides a steady harmonic foundation. Measure numbers 5, 4, 3, 2 are indicated at the beginning of the system.

s. Allegro molto

A. Me - a me con - for - tat, me - a me con - for - tat pro, pro, pro, pro, pro.

f *p* *mp*

Allegro molto

f *p* *mf*

sempre martellatissimo

- mis - si - o, pro - mis - si - o, me - a me de - por - tat, me - a me de - por - tat

f *p*

Soprano solo,
Ragazzi

come prima

134

Oh, oh, oh, to - tus flo - re - o,

S. *mp*

A. *mp* ne, ne, ne, ne, ne - ga - tio, ne - ga - tio, ga - tio.

come prima

p *sempre marcato*

accel.

iam a.mo.re vir.gi.na.li to.tus ar.de.o, no.vus, no.vus, no.vus a.mo.est, quo

accel.

♩ = 144

Allegro molto

pe - re - o, quo pe - re - o, quo pe - re - o.

pe - re - o, quo pe - re - o, quo pe - re - o.

B. Tempo.re bru.ma - li, tem.po.re bru.ma.li

♩ = 144

Allegro molto

T.

B.

vir, vir, vir, vir, vir pa - ti - ens, vir pa - ti - ens, a - ni - mo ver - na - li

s. Allegro molto

136

Me-a me-cum lu-dit, me-a me-cum lu-dit vir, vir, vir, vir, vir-gi-ni-tas, vir-gi-ni-tas,

A.

Allegro molto

me-a me de-tru-dit, me-a me de-tru-dit sim, sim, sim, sim, sim-pli-ci-tas, simpli-ci-tas.

come prima
Soprano solo
Ragazzi

accel.

137

Oh, oh, oh, totus flore-o! iam a mo-re vir-gi-na-li to-tus ar-de-o,

pp

sempre marcato

no-vus, no-vus, no-vus a-mor est, quo pe-re-o, quo pe-re-o, quo pe-re-o. *Allegro molto*

S. *f* quo *ff* pe-re-o, quo pe-re-o, quo pe-re-o. Ve-ni, do-mi-cel-la,

A. *f* pe-re-o, quo pe-re-o, quo pe-re-o. *ff* Ve-ni, do-mi-cel-la,

T. *ff* Ve-ni, do-mi-cel-la,

B. *ff* Ve-ni, do-mi-cel-la,

Allegro molto

S. *p* ve-ni, do-mi-cel-la, *f* cum, cum, cum, cum, cum gau-di-o, cum gau-di-o, *ff* ve-ni, ve-ni pul-chra,

A. *p* ve-ni, do-mi-cel-la, *f* cum, cum, cum, cum, cum gau-di-o, cum gau-di-o, *ff* ve-ni, ve-ni pul-chra,

T. *p* ve-ni, do-mi-cel-la, *f* cum, cum, cum, cum, cum gau-di-o, cum gau-di-o, *ff* ve-ni, ve-ni pul-chra,

B. *p* ve-ni, do-mi-cel-la, *f* cum, cum, cum, cum, cum gau-di-o, cum gau-di-o, *ff* ve-ni, ve-ni pul-chra,

Allegro molto

Baritono solo

138

S.
ve - ni, ve - ni, pul - chra, iam, iam, iam, iam, iam pe - re - o, iam pe - re - o.

A.
ve - ni, ve - ni, pul - chra, iam, iam, iam, iam, iam pe - re - o, iam pe - re - o.

T.
ve - ni, ve - ni, pul - chra, iam, iam, iam, iam, iam pe - re - o, iam pe - re - o.

B.
ve - ni, ve - ni, pul - chra, iam, iam, iam, iam, iam pe - re - o, iam pe - re - o.

ancora più lento di prima

Oh, oh, oh, to-tus flo-re-o, iam a-mo-re vir-gi-na-li to-tus ar-de-o,

Oh, oh, oh, to-tus flo-re-o, iam a-mo-re vir-gi-na-li to-tus ar-de-o,

Oh, oh, oh, to-tus flo-re-o, iam a-mo-re vir-gi-na-li to-tus ar-de-o,

ancora più lento di prima

ben marcato

no-vus, no-vus, no-vus a-mor est quo pe-re-o, quo pe-re-o, quo pe-re-o.

no-vus, no-vus, no-vus a-mor est quo pe-re-o, quo pe-re-o, quo pe-re-o.

no-vus, no-vus, no-vus a-mor est quo pe-re-o, quo pe-re-o, quo pe-re-o.

no-vus, no-vus, no-vus a-mor est quo pe-re-o, quo pe-re-o, quo pe-re-o.

accel.

attaca

23. DULCISSIME

con abbandono $\text{♩} = 132$

Soprano solo

Dulcissi-me, ah, tatantibsubdo mel

rit. largo larghissimo

139

ppp

ppp

attaca