

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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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, Vl, 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, Vl, 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, Vl, B. c.)

Alleluia.

Übersetzung (Herta Schäfer):

Aria: Himmlische Geliebte

Himmlische Geliebte, eilt vom Himmel herab
und tragt Palmzweige in dem so großen Sieg.
Erglüht 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 glückselig 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 eingestuften Werke. Die Bezifferung wurde vervollständigt.

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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*

The musical score consists of eight staves of music for three voices: Violin (Violine), Soprano (Sopran), and Basso continuo (B. c.). The music is in common time, mostly in C major (indicated by a 'C' with a sharp sign) or C minor (indicated by a 'C' with a flat sign). The Violin and Basso continuo parts are primarily melodic, while the Soprano part provides harmonic support and vocal entries.

Violin (Violine): The Violin part is the primary melodic voice, featuring continuous sixteenth-note patterns and occasional eighth-note chords. It starts with a melodic line in measure 1, followed by harmonic chords in measures 2-3, and continues with a sustained note in measure 4. Measures 5-6 show a return to the melodic line, and measures 7-8 feature a rhythmic pattern of eighth and sixteenth notes. The score ends with a final melodic line in measure 9.

Soprano (Sopran): The Soprano part is mostly silent throughout the piece, with the exception of a single sustained note in measure 4.

Bassoon (B. c.): The Bassoon part provides harmonic support, consisting of sustained notes and simple rhythmic patterns. It includes harmonic chords in measures 2-3, 5-6, and 8-9, and a melodic line in measure 7.

Chords: Chords are indicated by Roman numerals above the basso continuo staff. In measures 2-3, the chords are I (C major). In measures 5-6, the chords are V (G major) and VI (F major). In measures 7-8, the chords are IV (D major) and II (A major). In measure 9, the chords are III (E major) and V (G major).

Vocal Entries: The Soprano voice has two distinct entries. In measure 7, she sings the lyrics "Cae - les - tes a - mo - - 6 -". In measure 9, she sings the lyrics "res de cae - lo vo -".

11

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

13

ta - te in tan - - - -

15

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

18

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

20

ta vic - to - ri - a.

22

Cae -

les - tes a - mo

res de cae - lo vo - la

te, cae - les - tes a - mo

res de cae - lo vo - la

32

34

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

36

ta te in tan

38

39

ta vic to ri

42

a. Cae -

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

la - - - - -

te et pal - mas por -

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

52

to - - - -

53

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

54

a.

55

6 6 6 6 7 6

56

6 6 6 6 6 7 6

57

6 6 5 6

58

6 6 6 6 6 6 6

59

6 6 7 6

60

Vos

6 6 6 6 6 6 6

62

cae - li splen - do

6 5 # 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 6 7 6 7 6 7 #3

68

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

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

71

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

6 6 6 5 5 6/4

73

ri-a, cum pa - ce, cum

5 6/4 7 6/5 7 6

75

Largo

[a tempo]

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

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

78

3 6 6 6

6 7

80

6 6 6 6

6 5 7 6 6 4 5

82

84

86

88

90

92

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

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

ta vic - to - ri - a.

Cae -

les - tes a - mo - - -

103

- res de cae - lo vo - la

6 6 7 7

105

- te, cae - les - tes a - mo

6 6 5 6 6 7

107

- res de cae - lo vo - la

6 6 6 6

109

7 6 5 7 6

111

6 5 7 6 5 7

113

ta - te in tan -

6 6 6

115

6 6 6

117

5 6 5 6 4 5 6 4 5

ta vic - to - ri -

119

a. Cae -

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

121

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

6 6 6 6 6 6

123

la

6 6

125

te et pal - mas por -

6

127

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

5 6 6

129

to

5 3 6 4 7 3 6 4

131

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

7 3 6 5 7 6 6 4 5

133

a.

135

137

Recitativo

Musical score for soprano and basso continuo. The soprano part (top) starts with a dotted half note followed by an eighth-note pattern. The basso continuo part (bottom) begins with a sustained note. The vocal line continues with lyrics: "De ter-ri - bi - li et fe - ro hos-te tri-umphos a - git al - ma me-a, nunc sum". The basso continuo part includes a bassoon line with sustained notes and a cello line with eighth-note patterns. The score is in common time, with key changes indicated by Roman numerals and sharps.

The image shows a musical score for 'Ave Maria'. The top staff is for the soprano voice, featuring a treble clef and a key signature of one flat. The lyrics are: 'lae - ta conten-ta in te, in te Je-su, spes me-a, er-go ne fa-cis, a ful-gi-do splen-'. The bottom staff is for the basso continuo, indicated by a bass clef. Below the bass clef are two small boxes: the left one contains a sharp sign [♯] and the right one contains a flat sign [♭]. The basso continuo part consists of a single continuous note. The score includes a dynamic marking 'b' (bass) over a horizontal line. At the end of the page, there are three Roman numerals: 6/4, 5/3, and 4/2, indicating harmonic changes.

Musical score for 'Ave Maria' by Franz Schubert, Op. 52, No. 1. The vocal part is in soprano C major, 8 measures long. The piano part is in basso continuo, providing harmonic support. Measure 8 lyrics: 'do - re il-lu - mi - na - ta e-ro pla - ci - da in cae - lo et be-a - ta.' Bassoon markings: 6, 6, 5, 4, 3.

Aria: *Hoste inferni debellato : non presto*

35

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

6 6 5 6 6 6 4 5

42

re,

6 6 6 6 6 6

48

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

6 4 5 tasto 4 6

55

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

6 7 6 5 4

62

lae-ta in a - mo -

6 6 6 6 6 6

69

75

81

87

93

Largo

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 -

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

100 [a tempo]

re.
tasto

107

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

114

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

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

122

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

6 — 6/5 — 6 — 5 — 6 — 5 — #5 — 6 — 3

128

134

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

5 7 6 5 6 6

141

do

6 6 6 3 4 2

147 **Largo**

re.

6 6 5 5 6 4 5

153 **[a tempo]**

tasto tasto

6 6 6 6 6 6 4 5

160

6 6 6 6 6 6 6 4 5

167

6 6 ————— 6 # 7/3 5/6 6 6/4 5/3

Musical score for orchestra and choir, page 174. The score consists of three staves. The top two staves are for the orchestra, featuring treble clef, a key signature of one flat, and common time. The third staff is for the choir, also in common time. The vocal line includes lyrics in Latin: "Hos-te in - fer - ni de - bel - la - to, iam gau - de - bo cae - lo au-". The bassoon part is labeled "tasto" at the beginning and end of its section. The score is set against a light gray background.

Musical score for orchestra and choir, page 181. The score consists of three staves: a treble clef staff for the soprano, an alto staff, and a bass clef staff for the bassoon. The vocal parts sing "ra - to, lae - ta in a - mo - - - - -". The bassoon part has sixteenth-note patterns. Measure numbers 181, 182, and 183 are indicated at the bottom right.

187

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

6 6 6 6 6 6 6

194

re,

6 6 6 6 6 6

6 6 6

200

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

$\frac{6}{4}$ $\frac{5}{3}$ $\frac{4}{2}$ $\frac{6}{1}$

207

de - bo, cae-lo au - ra - to lae - ta,
6 $\frac{7}{3}$ $\frac{6}{4}$ $\frac{5}{3}$ $\frac{4}{2}$

214

lae-ta in a - mo -
6 6 6 6

221

re, lae - ta, lae - ta in
6 6 7 6 6 7 $\frac{7}{3}$ 6 6

227

a-mo - re, hos-te in - fer - ni de - bel - la - to,
 $\frac{6}{4}$ $\frac{5}{3}$ 6 6 $\frac{7}{1}$ taste taste

A musical score page featuring three staves. The top staff is soprano, the middle staff is alto, and the bottom staff is bass. The music is in common time, key signature of one flat. The soprano and alto sing a recitation with 'tasto' markings under the bass line. The piano accompaniment consists of eighth-note chords.

241

ta, lae-ta in a - mo

————— 6 ————— 5 6 5 # ————— 6 6 6 4/3

247

Largo

[**a tempo**]

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

6 6 4 #3

tasto

Musical score for piano, page 254, measures 1-8. The score consists of two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. The key signature is one flat. Measure 1: Treble staff has eighth-note pairs (A, B), (C, D), (E, F#), (G, A). Bass staff has eighth-note pairs (D, E), (F, G), (A, B), (C, D). Measure 2: Treble staff has eighth-note pairs (B, C), (D, E), (F, G), (A, B). Bass staff has eighth-note pairs (E, F), (G, A), (B, C), (D, E). Measures 3-8: Both staves show eighth-note pairs with various note heads (solid, hollow, stems up, stems down) and rests.

Musical score for piano, page 261, showing three staves of music with harmonic analysis below the bass staff.

The score consists of three staves:

- Top Staff:** Treble clef, key signature of one flat. The melody is primarily in the right hand, with some eighth-note patterns and grace notes. The left hand provides harmonic support.
- Middle Staff:** Treble clef, key signature of one flat. This staff contains mostly rests, indicating harmonic support from the bass staff.
- Bass Staff:** Bass clef, key signature of one flat. Shows a continuous harmonic progression with the following Roman numerals and symbols:
 - Measure 1: 6
 - Measure 2: 6⁵
 - Measure 3: \sharp $\frac{7}{3}$
 - Measure 4: 6⁵
 - Measure 5: 6
 - Measure 6: 6₄ $\frac{5}{3}$

The harmonic analysis below the bass staff shows the progression: 6 — 6⁵ — \sharp $\frac{7}{3}$ — 6⁵ — 6 — 6₄ $\frac{5}{3}$.

Aria: Alleluia : Allegro

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

8

- - - - -

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

14

- - - - -

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

21

- - - - -

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

28

35

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

17 — 6 —

41

6 5 3

b b

47

b 5 b 6 6

53

6 6 4 5

- le - lu - ia, al - le -

60

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

3 6 4 5 6

67

73

le lu ia,

74

81

al le lu ia, al le lu ia, al

88

95

le

102

lu - ia,
al -

6 5 6 6 6

109

6 6 6 6 5

115

7 6 6 5
4 3

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

Aria: Caelestes amores

1
Caelestes amores
Motetto [Kantate] für Sopran, Violine und Basso continuo
Sopran
Anonymus, D-Dl Mus.3119-E-1 (Nr. 4)

8
les - tes a - mo - res de cae - lo vo -
la - te et pal - mas por - ta - te, et pal - mas por - ta - te in tan -
ta vic - to - ri -
a, et pal - mas por - ta - te in tan - ta vic - to - ri - a, in tan -
ta vic - to - ri - a.

20
Cae -

46

49

52

55

58

62

65

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

Largo *tr* [a tempo]

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

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-a.

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-

a.

119

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

la -

123

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

to -

126

ri-a, in tan -

129

ta vic-to - ri - a.

132

- - -

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 con - ten - 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*

16 Hos - te in - fer - ni

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

31

mo - - - - -

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, 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

tr 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

227

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

234

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

241

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

247

Largo

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

[a tempo]

254

260

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 - - -

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 musical score consists of 32 staves of music for Violin (Violine). The key signature is one flat (B-flat), and the time signature is common time (indicated by 'c'). The score is divided into measures numbered 1 through 32. Measure 1 starts with a single note followed by a sixteenth-note pattern. Measures 2-4 show a continuous sixteenth-note pattern. Measures 5-7 continue the sixteenth-note pattern. Measure 8 begins a new section with a sixteenth-note pattern followed by eighth notes. Measures 9-10 continue this pattern. Measures 11-12 show a sixteenth-note pattern followed by eighth notes. Measures 13-14 continue this pattern. Measures 15-16 show a sixteenth-note pattern followed by eighth notes. Measures 17-18 continue this pattern. Measures 19-20 show a sixteenth-note pattern followed by eighth notes. Measures 21-22 continue this pattern. Measures 23-24 show a sixteenth-note pattern followed by eighth notes. Measures 25-26 show a sixteenth-note pattern followed by eighth notes. Measures 27-28 show a sixteenth-note pattern followed by eighth notes. Measures 29-30 show a sixteenth-note pattern followed by eighth notes. Measures 31-32 show a sixteenth-note pattern followed by eighth notes.

Violine

2

36

Violine

36

37

38

39

40

41

42

43

44

45

46

47

48

49

50

51

52

53

54

55

56

57

58

59

60

61

62

63

64

65

66

67

71

74 **Largo** [a tempo]

78 A

80

82

84 2

88

91 2

95

98

100

103

Violine

4

106

109

113

116

119

121

124

127

130

133

135

137

Recitativo tacet

Aria: Hoste inferni debellato : non presto

7

13

19

25

32 5

44

50

56

62

68

74

80

87

94 **Largo** **3** [a tempo]

103

109

115 **B** **2**

125

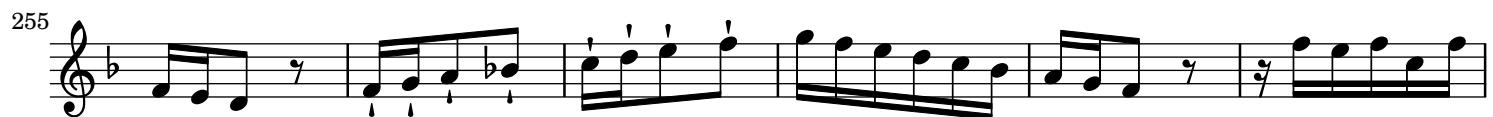
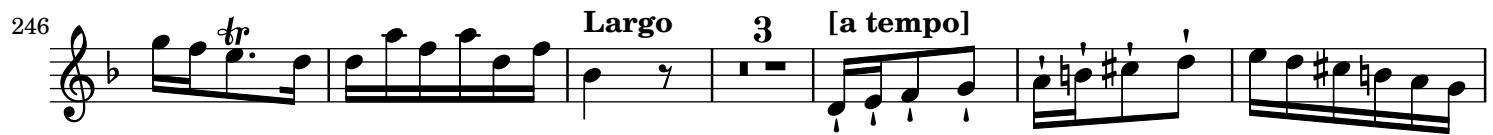
133

139

146 **Largo** **2**

[a tempo]**A**

Musical score for Violin (Violine) featuring ten staves of music. The score begins at measure 153 with a dynamic marking [a tempo] and a letter A above the staff. The music consists of continuous sixteenth-note patterns. Measures 153 through 165 show a variety of sixteenth-note figures, some with grace notes and slurs. Measure 166 starts with a sixteenth-note figure followed by a eighth-note rest, then continues with sixteenth-note patterns. Measures 171 through 177 show more complex sixteenth-note figures with grace notes and slurs. Measure 184 features a sixteenth-note figure followed by a eighth-note rest, then a measure repeat sign, and another sixteenth-note figure. Measures 196 through 202 show sixteenth-note patterns. Measures 208 through 214 show sixteenth-note patterns. Measure 220 concludes the page with a sixteenth-note figure.



Aria: Alleluia : Allegro



The sheet music consists of 14 staves of musical notation for Violin (Violine). The music is in common time and uses a treble clef. The key signature varies throughout the piece, indicated by a mix of G major (no sharps or flats) and F major (one sharp). Measure numbers are provided at the beginning of each staff: 54, 61, 67, 73, 80, 90, 98, 106, 114, 122, and 129. Measure 122 contains a '2' above the staff, and measure 129 contains a '2' below the staff. Measure 114 includes a dynamic marking 'tr'. The music features various note heads, stems, and bar lines, with some notes having horizontal dashes through them.

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 musical score consists of ten staves of basso continuo music. The key signature is one flat (B-flat). Measure numbers are indicated at the start of each staff: 1, 5, 10, 15, 21, 26, 31, 36, and 41. Below each staff, harmonic progressions are written in Roman numerals. The bassoon part uses a bass clef, and the violins and soprano parts are implied by the title.

Measure 1: - 6 6 - 6 7 - 6 - 6 5 5 7 6 6 5
Measure 5: - 6 - 6 - 6 7 6 5 3 6 6 5 - 6 7 6
Measure 10: 6 - 6 - 6 7 - 6 7 6 5 3 6 6 5 - 6 6 5
Measure 15: 7 6 5 4 2 6 6 6 6 4 3 7 7 7 3 7 7 3 6 6 6 6 6 6 6
Measure 21: 6 5 3 7 3 7 3 7 6 5 3 6 6 5 - 6 7 3 6 6
Measure 26: 6 - 6 7 6 6 5 - 6 6 5 - 6 7 6 6 -
Measure 31: - 6 6 - 7 6 5 7 5 6 - 5 7 5 6 5 7 5 6 5 7
Measure 36: 5 6 - 6 5 - 6 5 - 6 5 - 6 5 6 5 6 5 5 6 5 4 3
Measure 41: 6 5 3 7 5 3 7 5 7 6 5 3 6 5 - 6 5 -

Basso continuo

46

51

57

62

B

67

72

Largo [a tempo]

78

A

82

87

92

98

103

108

113

118

123

128

134

Recitativo

Sopran

4

8

Aria: *Hoste inferni debellato : non presto*

9

10

21

30

41

52

62

73

83

94

Largo

104

114

B

126

139

Largo

153

[a tempo]

A

Basso continuo

162

173

182

193

204

214

225

236

247

257

Aria: Alleluia : Allegro

Bassoon part with continuo basso notation.

The continuo basso is indicated by Roman numerals below the bassoon staff, representing harmonic functions. The bassoon part consists of eighth-note patterns.

Measure numbers are listed on the left side of the page.

Key signature: B-flat major (two flats).

Time signature: Common time (indicated by '8').

Continuo basso harmonic functions:

- Musical measures 1-11: 6 - 6 - 6 5
- Musical measure 12: 6 - 6 - 6 5
- Musical measure 13: 6 - 6 - 6 5
- Musical measure 14: 5 6 - 6 5
- Musical measure 15: 6 - 6 - 6 5
- Musical measure 16: 6 - 6 - 6 5
- Musical measure 17: 6 - 6 - 6 5
- Musical measure 18: 6 - 6 - 6 5
- Musical measure 19: 6 - 6 - 6 5
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