

# Cor ferite o coeli amores

Edition: Tim Severloh

Motetto per Alto Solo con Violino e Violoncello

Carlo Francesco Pollarolo

(ca.1653 - 1723)

[Aria.]

Violine

Violoncello

Alt

6 # 6 6

3

VI.

Vc.

A.

6 6 4 5

5

VI.

Vc.

A.

Cor fe - ri - te o coe - li a - mo - res,

7

VI.

Vc.

A.

cor fe - ri - te\_o coe - li\_a -

9

VI.

Vc.

A.

mo - - - -

6 #

11


VI.

Vc.


A.

- - - res, o\_\_\_ coe - li\_a -

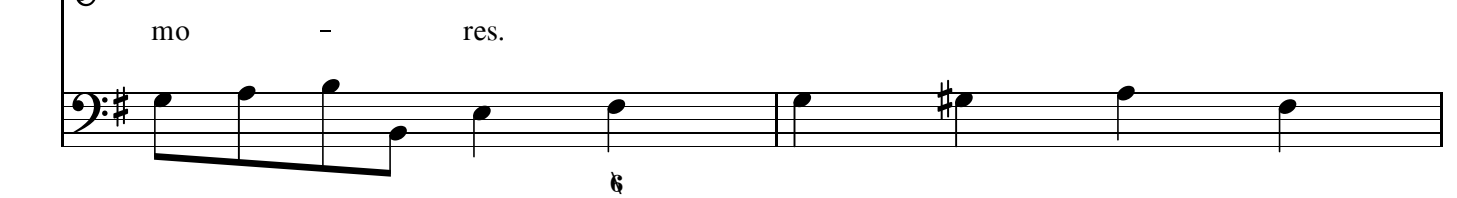
13

VI. 

Vc. 

A. 

mo - res.



15

VI. 

Vc. 

A. 

Fine (◡)

Lu - ci -



17

VI. 


Vc. 

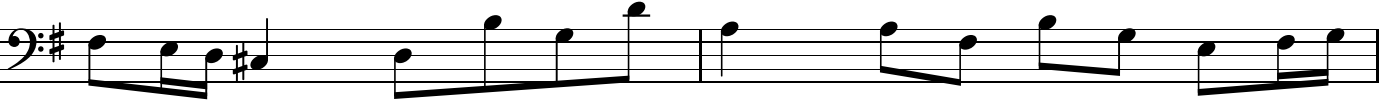
A. 


dis - si - mi - splen - do - res me be - a - te,




19

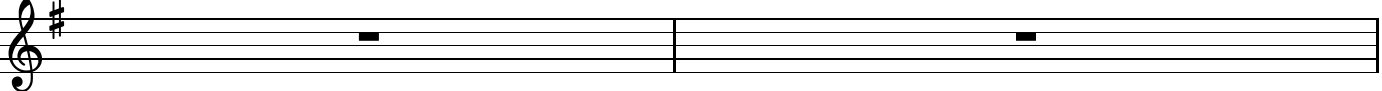
VI. 


Vc. 


A. 
  
me be - a - te in me ar - de - te




21

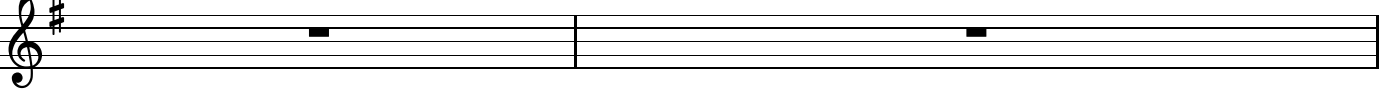
VI. 


Vc. 

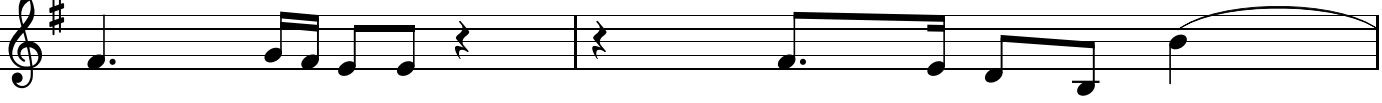
A. 
  
cor a - man - tis vul - ne - ra




23

VI. 

Vc. 

A. 
  
te, sunt su - a - ves ve



25

VI. 

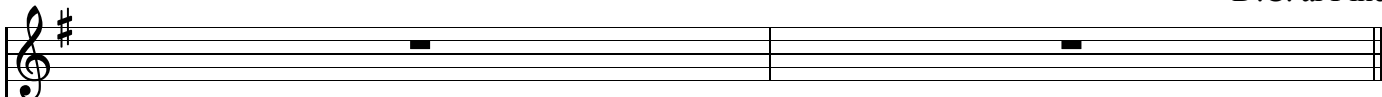
Vc. 


A.   
- stri ar - do - res, sunt su - a - - -





27

D.C. al Fine

VI. 

Vc. 

A.   
- - ves ve - stri ar - do - res.



[Recitativo.]

Alt

Non plus e - ro fri - gi - da a - man - do.

3

A.

Si tu mi Je - su, dul - cis ar - dor, ver - sus a - mor,

6

A.

tan - gis, — tan - gis cor.

[Aria.]

Violine

Alt

Cbl.

3

VI.

A.

Sa - git - tae a - do - ra - tae cor me - um be - an - tes,

Cbl.

5

VI.

A.

Cbl.

7

VI.

A.

Sa - git - tae a - do - ra - tae cor me - um be - an - tes, ve - ni - te, vos

Cbl.

9

VI.

A.

quae-ro, con-sum - mi-te me, con-su - mi - te me,

Cbl.

11

VI.

A.

ve - ni - te, vos quae - - - -

Cbl.

13

VI.

A.

- ro con-su - mi-te me, con - su - mi-te me.

Cbl.

15

Fine

VI.

A.

Est su-a-ve so-la men a -

Cbl.



18

VI.

A.

Cbl.

man - tis et le - ta - les ar - do - res a -

20

VI.

A.

Cbl.

ver - ni con - sump - ta in a - mo - re de - ce - dere in te,

22

VI.

A.

Cbl.

de - ce - dere in te, de - ce - dere in te. D.C. al Fine

[Recitativo.]

Alt

Non cu-ra vi - ve-re, si te non a - mo, mi bo-ne Je - su,

7

4

A.

si te a-man - do vo - lo pa - ti cu - pio tor men - ta,

Cbl.

7

A.

quae-ro poe-nas et ar - do - res et sic vi - vam con-ten - ta.

Cbl.

[Aria.]

Alt

4

A.

Spon - se cor - dis a - man - tis - sime,

A.

spon - se cor - dis a - man - tis - sime dul - ce

A.

mi - hi est mo - ri in te. Sunt tuae flam - mae ro - sa a -

A.

moe - ne, ar - dor pa - cis tuae se - re - nae us - que ad mor - tem

14

A.

vi - dit me, sunt tuae

16

A.

flam - mae ro - sa\_moe - ne, ar - dor pa - cis tuae se - re - nae us - que\_ad

18

A.

mor - tem\_ vi - dit\_ me, us - que\_ad

20

A.

mor - tem\_ vi - dit\_ me. [segue Ritomello.]

Ritornello.

Violine

Musical score for Violine, measures 1-2. The music is in G major and common time. The first staff (treble clef) begins with a quarter rest, followed by a series of eighth and sixteenth notes with slurs. The second staff (bass clef) provides a harmonic accompaniment with quarter and eighth notes.

3

VI.

Musical score for Violini, measures 3-4. The first staff (treble clef) features a triplet of eighth notes and a slur over a group of notes. The second staff (bass clef) continues the accompaniment with quarter and eighth notes.

6

VI.

Musical score for Violini, measures 5-6. The first staff (treble clef) has a slur over a group of notes. The second staff (bass clef) continues the accompaniment with quarter and eighth notes, ending with a double bar line.

Violine

Alt

Musical score for measures 1-3. The Violine part features a continuous eighth-note pattern. The Alto part is silent. The Bass part provides a simple harmonic accompaniment.

4

VI.

A.

Al - - -

Musical score for measures 4-6. The Violine part continues its eighth-note pattern. The Alto part begins with a vocal line starting on measure 5. The Bass part continues its accompaniment.

7

VI.

A.

le - lu - ia,

Musical score for measures 7-9. The Violine part has a rest in measures 7 and 8, then resumes its eighth-note pattern in measure 9. The Alto part continues the vocal line. The Bass part continues its accompaniment.

10

VI.

A.

Musical score for measures 10-12. The Violine part resumes its eighth-note pattern. The Alto part is silent. The Bass part continues its accompaniment.

13

VI.

A.

al - - - -

16

VI.

A.

19

VI.

A.

le - lu - ia,

22

VI.

A.

al - le - lu - ia,

25

VI.

A.

al - - - -

28

VI.

A.

le - lu - ia,

31

VI.

A.

al - - - -

34

VI.

A.



37

VI.

A.

le - lu - ia,

40

VI.

A.

al -

43

VI.

A.

le - lu - ia.

46

VI.

A.