

SATB choir

Amor et Psyche

for choir, big-band and strings

music: **miłosz bembinow**
for lyrics check page no. 10

1. *Psyche et Venus...*
Senza metrum, ca 3"

ca 16"

Sopranos

Altos

Tenors

Basses

grido

A-mor

grido

A-mor

grido

A-mor

grido

A-mor

LINGUA LATINA
(Apuleius - Metamorfoses)

A-mor

3 ca 16"

S

A

T

B

Psy-che

Psy-che

Psy-che

Psy-che

4 ca 16"

S

A

T

B

parlando

Ve-nu-s (sss)

parlando

Ve-nu-s (sss)

parlando

Ve-nu-s (sss)

parlando

Ve-nu-s (sss)

5 ca 16"

A Con moto ♩ = 120

16

16

16

16

B

mf (non staccato, non marcato!)

mf (non staccato, non marcato!)

E-rant in qua-dam ci-vi ta-te rex et re-gi-na. Hi tres nu-me-ro

E-rant in qua-dam ci-vi ta-te rex et re-gi-na. Hi tres nu-me-ro

Hi tres nu-me-ro

Hi tres nu-me-ro

27

(quasi legato)

fi-li-as for-ma con-spi-cu-as tam prae-

fi-li-as for-ma con-spi-cu-as (quasi legato) tam prae-

fi-li-as for-ma ha-bu - e-re, at ve-ro puel-lae iu - nio-ris

fi-li-as for-ma ha-bu - e-re, at ve-ro puel-lae iu - nio-ris

32

S
ci - pu - a prae - cla - ra pul - chri - tu - do nec ex - pri - mi ac ne suf - fi - ci en - ter

A
ci - pu - a prae - cla - ra pul - chri - tu - do nec ex - pri - mi ac ne suf - fi - ci en - ter

T
8
pul - chri - tu - do qui - dem lau - da - ri

B
pul - chri - tu - do qui - dem lau - da - ri

36

C

S
cresc.
lau - da - ri po - te - rat. *f* Mul - ti ip - sam pror - sus

A
cresc.
lau - da - ri po - te - rat. *f* Mul - ti ip - sam pror - sus

T
8
ser - mo - nis hu - ma - ni pe - nu - ri - a *f* Mul - ti ip - sam pror - sus

B
ser - mo - nis hu - ma - ni pe - nu - ri - a *f* Mul - ti ip - sam pror - sus

40

S
de - am Ve - ne - rem ve - ne - rem ve - ne - ra ban - tur.

A
de - am Ve - ne - rem ve - ne - rem ve - ne - ra ban - tur.

T
8
de - am Ve - ne - rem ve - ne - rem ve - ne - ra ban - tur.

B
de - am Ve - ne - rem ve - ne - rem ve - ne - ra - ban - tur.

D **E** *mf* (non staccato, non marcato!)

S **12** Ve-nus vo-cat con-fes-tim A-mo-rem pu-e-rum

A **12** *mf* (non staccato, non marcato!) Ve-nus vo-cat con-fes-tim A-mo-rem pu-e-rum

T **12** *mp* et di-cit:

B **12** *mp* et di-cit:

61

S su-um "Psy-che vir-go a-mo-re fra-gran-tis-si-mo te-ne-a-tur ho-mi-nis ex-

A su-um "Psy-che vir-go a-mo-re fra-gran-tis-si-mo te-ne-a-tur ho-mi-nis ex-

T *mf* et di-cit: "Psy-che vir-go a-mo-re fra-gran-tis-si-mo te-ne-a-tur ho-mi-nis ex-

B *mf* et di-cit: "Psy-che vir-go a-mo-re fra-gran-tis-si-mo te-ne-a-tur ho-mi-nis ex-

65

S tre-mi" (quasi legato) nul-lum de-co-ris su-i fru-ctum

A tre-mi" (quasi legato) nul-lum de-co-ris su-i fru-ctum

T tre-mi" Psy-che cum su-a si-bi per-spi-cu-a pul-chri-tu-di-ne

B tre-mi" Psy-che cum su-a si-bi per-spi-cu-a pul-chri-tu-di-ne

69

poco a poco crescendo

S per-ci-pit. Sic pa-ter sus-pec-ta-tis cae-les-ti-bus o-di-is et i-rae su-pe-rum

A per-ci-pit. Sic pa-ter sus-pec-ta-tis cae-les-ti-bus o-di-is et i-rae su-pe-rum

T o-ra-cu-lum et in-gra-tae vir-gi-ni pe-tit nup-ti-as et

B o-ra-cu-lum et in-gra-tae vir-gi-ni pe-tit nup-ti-as et

poco a poco crescendo

poco a poco crescendo

poco a poco crescendo

73

F *f*

S me-tu-ens o-ra-cu-lum Sic pa-ter A-pol-li-nis per-con-ta-tur

A me-tu-ens Sic pa-ter A-pol-li-nis per-con-ta-tur

T ma-ri-tum. Sic pa-ter A-pol-li-nis per-con-ta-tur

B ma-ri-tum. Sic pa-ter A-pol-li-nis per-con-ta-tur

f

f

f

f

78

S A-pol-li-nis per-con-ta-tur

A A-pol-li-nis per-con-ta-tur

T A-pol-li-nis per-con-ta-tur

B A-pol-li-nis per-con-ta-tur

(G) Swing! ♩ = ♩³ (H) (I) (J) (K) Con moto ♩ = 120

22 6 16 8 6

S

A

T

B

140

mp *non dim.*

S

mp *non dim.*

A

mp *non dim.*

T

mp *non dim.*

B

sed A - pol - lo res - pon-dit:

sed A - pol - lo res - pon-dit:

sed A - pol - lo res - pon-dit:

sed A - pol - lo res - pon-dit:

146

(L) *mp cantabile*

S

mp cantabile

A

mf cantabile

T

mf cantabile

B

"Mon-tis in ex - cel - si sco - pu - lo, rex,

"Mon-tis in ex - cel - si sco - pu - lo, rex,

si - ste pu -

si - ste pu -

153

S

A

T

B

el - lam or - na - tam mun-do fu - ne - re - i tha - la - mi."

el - lam or - na - tam mun-do fu - ne - re - i tha - la - mi."

(M)

S *mp* (non staccato, non marcato!)

A *mp* (non staccato, non marcato!)

T

B

"Du-ci-te me et cu-i sors ad-di-xit sco-pu-lo sis-ti-te. Fes-ti-no fe-li-ces

"Du-ci-te me et cu-i sors ad-di-xit sco-pu-lo sis-ti-te. Fes-ti-no fe-li-ces

Fes-ti-no fe-li-ces

Fes-ti-no fe-li-ces

170

S *mf* (quasi legato)

A *mf* (quasi legato)

T

B

is-tas nup-ti-as o-bi-re, il-lum

is-tas nup-ti-as o-bi-re, il-lum

is-tas nup-ti-as o-bi-re, fes-ti-no ge-ne-ro-sum

is-tas nup-ti-as o-bi-re, fes-ti-no ge-ne-ro-sum

175

S ma - ri - tum me - um vi - de - re." Vi - det lu - cum, vi - det fon - tem

A ma - ri - tum me - um vi - de - re." Vi - det lu - cum, vi - det fon - tem

T vit - re - o la - ti - ce per - lu - ci - dum me - di - o lu - ci

B vit - re - o la - ti - ce per - lu - ci - dum me - di - o lu - ci

179

S *cresc.* lu - ci do - mus re - gi - a non hu - ma - nis

A *cresc.* lu - ci do - mus re - gi - a non hu - ma - nis

T do - mus re - gi - a est ae - di - fi - ca - ta, non hu - ma - nis

B do - mus re - gi - a est ae - di - fi - ca - ta, non hu - ma - nis

(N)

183

S ma - ni - bus sed di - vi - nis ar - ti - bus ...

A ma - ni - bus sed di - vi - nis ar - ti - bus ...

T ma - ni - bus sed di - vi - nis ar - ti - bus ...

B ma - ni - bus sed di - vi - nis ar - ti - bus ...

①

Soprano (S): 2 2 2 2 2 2 2

Alto (A): 2 2 2 2 2 2 2

Tenor (T): 2 2 2 2 2 2 2

Bass (B): 2 2 2 2 2 2 2

②

Soprano (S): 14

Alto (A): 14 *ppp* *nnn*

Tenor (T): 14

Bass (B): 14

219

Soprano (S): 2

Alto (A): *mp* 2

Tenor (T): 2

Bass (B): 2

ATTACCA

[ca 8']

„Amor et Psyche”

1. *Psyche et Venus...* (text excerpts from „Metamorfoses” – by Apuleius)

Psyche, Venus, Amor

Erant in quadam civitate rex et regina.
 Hi tres numero filias forma conspicuas habuere, (...)
 at vero puellae iunioris tam praecipua tam praeclara pulchritudo
 nec exprimi ac ne sufficienter quidem laudari sermonis humani penuria poterat.
 Multi ipsam prorsus deam Venerem venerabantur.

Venus vocat confestim Amorem puerum suum et dicit:
 „Psyche virgo amore fragrantissimo teneatur hominis extremi”

Psyche cum sua sibi perspicua pulchritudine
 nullum decoris sui fructum percipit.
 Sic (...) pater suspectatis caelestibus odiis et irae
 superum metuens Apollinis dei percontatur oraculum
 et ingratae virgini petit nuptias et maritum.

(...) sed Apollo respondit:
 „Montis in excelsi scopulo, rex, siste puellam ornatam mundo funerei thalami.”

[Psyche]
 „Ducite me et cui sors addixit scopulo sistite.
 Festino felices istas nuptias obire, festino generosum illum maritum meum videre.”

Videt lucum, videt fontem vitreo latice perlucidum;
 medio luci domus regia est aedificata, non humanis manibus sed artibus divinis.

2. *Prima nox...* (text excerpts from „Cupid and Psyche” – by William Adlington)

Then Psyche perceived the felicity of divine providence
 all sorts of divine meats and wines were brought in
 The harmony of the instruments did so great thrill in her ears (...)

when night approached Psyche went to bed:
 and when she was laid, that the sweet sleep came upon her,
 she greatly feared her virginity, because she was alone:
 then came her unknown husband and lay with her:
 and after that he had made a perfect consummation of the marriage

Then she desired her husband more and more ...

3. *Lucerna, Ad Olympum...* (text excerpts from „Metamorfoses” – by Apuleius)

Nox aderat et maritus aderat, primisque Veneris proeliis velitatus,
 in altum soporem descenderat.
 Psyche autem prolata lucerna, videt omnium ferarum,
 mitissimam dulcissimamque bestiam, ipsum illum Cupidinem, (...)
 lucerna illa evomit stillam ferventis olei super umerum dei dexterum.
 Sic inustus exiluit dues, visaque detectae fidei colluvie,
 prorsus ex osculis et manibus infelicissimae coniugis tacitus avolvit.

Interea Psyche variis iactabatur discursibus,
 dies noctesque mariti vestigationibus inquieta animi.

Tunc Iupiter pro sede sublimi sedens procerus sic enuntiat:
 [„Cupido”] „Puellam elegit et virginitate privavit:
 teneat, possideat, amplexus Psychen semper suis amoribus perfuat.”

Porrecto ambrosiae poculo:
 „Sume,” inquit „Psyche, et immortalis esto,
 nec umquam digredietur a tuo nexu Cupido
 sed istae vobis erunt perpetuae nuptiae.”

2. Prima nox... (A CAPPELLA)

Cupid and Psyche
for unaccompanied choir a cappella*

milosz bembinow

226

Andante moderato ♩ = 69-72

p espress.

S Then Psy - che per - ceived the fe - li - ci - ty the fe -

A Then Psy - che per - ceived the fe - li - ci - ty the fe -

T Then Psy - che per - ceived the fe - li - ci - ty the fe -

B Then Psy - che per - ceived the fe - li - ci - ty the fe -

ENGLISH
(lyrics by W. Adlington)

231

mf

S li - ci - ty of di - vine pro - vi - dence all sorts of di - vine

A li - ci - ty of di - vine di - vine pro - vi - dence all sorts of di - vine

T li - ci - ty of di - vine di - vine pro - vi - dence all sorts of di - vine

B li - ci - ty of di - vine pro - vi - dence

236

f **Q**

S meats and wines were brought brought in The har - mo - ny of the

A meats and wines were brought in The har - mo - ny of the

T meats and wines were brought in The har - mo - ny of the

B brought in har - mo - ny of the

* if performed separately

241

f (sempre) *non dim.* *f*

S in - stru - ments did so great great thrill in her ears The

A in - stru - ments did so so great thrill in her ears The

T in - stru - ments did so great great thrill in her ears The

B in - stru - ments did so so great thrill in her ears

247

risoluto *poco a poco diminuendo*

S har-mo-ny of the in-stru-ments did so great thrill in her ears The har-mo-ny

A *risoluto* *poco a poco diminuendo* har-mo-ny of the in-stru-ments did so great thrill in her ears The har-mo-ny

T *risoluto* *poco a poco diminuendo* har-mo-ny of the in-stru-ments did so great thrill in her ears The har-mo-ny

B *f* *risoluto* *poco a poco diminuendo* har-mo-ny of the in-stru-ments did so great thrill in her ears The har-mo-ny

252

mp *mp* *più agitato*

S thrill in her ears Psy - che per - ceived the fe -

A thrill in her Then Psy - che per - ceived the fe -

T *sussurando* thrill in her ears Then Psy - che per - ceived the fe -

B thrill in her Psy - che per - ceived the fe -

257

mf

S li - ci - ty the fe li - ci - ty of di - vine pro - vi - dence

A li - ci - ty the fe li - ci - ty of di - vine di - vine pro - vi -

T li - ci - ty the fe li - ci - ty of di - vine di - vine pro - vi -

B li - ci - ty the fe - li - ci - ty of di - vine pro - vi - dence

262

più espr. *f*

S all sorts of di-vine meats and wines were brought brought in The

A dence all sorts of di-vine meats and wines were brought in The

T dence all sorts of di-vine meats and wines were brought in The

B brought in

267 **Pochissimo più mosso** ♩ = 72-76

f

S har - mo - ny of the in - stru - ments did so great great thrill in her

A har - mo - ny of the in - stru - ments did so great great

T har - mo - ny of the in - stru - ments did so great great thrill in her

B har - mo - ny of the in - stru - ments did so great great

273 *mf* **S** *dolce*

S ears ... when night app-roached Psy-che went to bed: and

A thrill in her ears ... when night app-roached Psy-che went to bed: and *dolce*

T ears ... when night app-roached Psy-che went to bed: and *dolce*

B thrill in her ears ... night app-roached Psy-che went to bed and *dolce*

279 *p*

S when she was laid, that the sweet sleep came u - pon her,

A when she was laid, that the sweet sleep came

T when she was laid, that the sweet sleep came

B when she was laid, that the sweet sleep came *sussurando* sleep sweet

283 **Tempo I** ♩ = 69-72 *pp* *non dim.*

S she great-ly feared her vir gi - ni - ty, be-cause she was a - lone:

A she great-ly feared her vir gi - ni - ty, be-cause she was a - lone:

T *sussurando* (pp) she

B

287

pp *<* *>*

S she great-ly feared her vir gi-ni-ty, be-cause she was a-lone:

A she great-ly feared her vir gi-ni-ty, be-cause she was a-lone:

T great-ly feared her vir gi-ni-ty vir-gi-ni-ty, be-cause she was a-lone: be-cause she was a-lone:

B *mp* *≥*

then

(T)

sussurando

S un-known husband

A *sussurando*
un-known husband

T *mp* (!)
her un-known husband her hus-band lay with her: and

B *p*
came husband and lay with her: and

295

p *legato* *cresc.*

S and af-ter that he had made and af-ter that he had made a

A *p* *legato* *cresc.*
and af-ter that he had made and af-ter that he had made a

T *legato* *cresc.*
af-ter that he had made and af-ter that he had made a

B *legato* *cresc.*
af-ter that he had made and af-ter that he had made a

299

U

(non staccato, non marcato!) *mf*

S per-fect con-sum-ma-tion per-fect per-fect a per-fect con-sum-ma-tion a per-fect con-sum-ma-tion of the

A per-fect con-sum-ma-tion per-fect per-fect a per-fect con-sum-ma-tion a per-fect con-sum-ma-tion of the

T per-fect con-sum-ma-tion per-fect per-fect a per-fect con-sum-ma-tion a per-fect con-sum-ma-tion of the

B 8 per-fect con-sum-ma-tion per-fect per-fect a per-fect con-sum-ma-tion a per-fect con-sum-ma-tion of the

per-fect con-sum-ma-tion per-fect per-fect a per-fect con-sum-ma-tion a per-fect con-sum-ma-tion of the

303

f *cresc.* *ff più espr.*

S mar-riage per-fect con-sum-ma-tion of the mar-riage per-fect con-sum-ma-tion of the

A *f* *cresc.* *gliss.* *ff più espr.* mar-riage per-fect con-sum-ma-tion of the mar-riage per-fect con-sum-ma-tion of the

T *f* *cresc.* *ff più espr.* mar-riage per-fect con-sum-ma-tion of the mar-riage per-fect con-sum-ma-tion of the

B 8 *f* *cresc.* *gliss.* *ff più espr.* mar-riage per-fect con-sum-ma-tion of the mar-riage per-fect con-sum-ma-tion of the

mar-riage per-fect con-sum-ma-tion of the mar-riage per-fect con-sum-ma-tion of the

307

S mar-riage per-fect con-sum-ma-tion of the mar-riage per-fect con-sum-ma-tion of the

A mar-riage per-fect con-sum-ma-tion of the mar-riage per-fect con-sum-ma-tion of the

T 8 mar-riage per-fect con-sum-ma-tion of the mar-riage per-fect con-sum-ma-tion of the

B mar-riage per-fect con-sum-ma-tion of the mar-riage per-fect con-sum-ma-tion of the

Pochissimo meno mosso ♩ = 66-69

311

S *fff* *non dim.* *p*
mar-riage con - sum - ma - tion Then she

A *fff* *non dim.* *mp* *sussurando* *p*
mar-riage con - sum - ma - tion she de - si-red her hus-band she de -

T *fff* *non dim.* *mp* *sussurando* *p*
mar-riage con - sum - ma - tion she de - si-red her hus-band she de -

B *fff* *non dim.* *p*
mar-riage con - sum - ma - tion she de -

315

S *p dolce* *mp*
Then she de - si-red her hus-band more and more more and more Then

A *mp*
si-red her hus-band more and more she de - si-red her hus-band more and more Then

T *mp*
si-red her hus-band more and more she de - si-red her hus-band more and more Then

B *mp*
si-red her hus-band more and more she de - si-red her hus-band more and more Then

(V)

S *p poco marcato*
Psy - che de - si-red her hus-band ...

A *p poco marcato*
Psy - che de - si-red and more and more more and more more and more more and more

T
Psy - che de - si-red her hus-band

B
Psy - che de - si-red her hus-band

324

S *pp* *sussurando*
more and more more and more

A *p* (*sempre*) *poco a poco diminuendo*
more and more more and more more and more more and more more and more more and more

T *pp* *sussurando*
more and more more and

B *p* *poco marcato* *poco a poco diminuendo*
more and more more and more more and more and more and more and more and more and

328

S more and more more and more more and more more and more more and more more and more

A *ppp*
more and more more and more more and more more and more

T more more and more more and more more and more more and more more and more more and

B *ppp*
more more and more more and more more and more and more

Senza metrum, ca 13"

332

S *pp* *ripetere ad libitum* (*pppp*)
more and more more and more

A *sussur.* *ripetere ad libitum* *pppp*
more and more

T *pp* *ripetere ad libitum* (*pppp*)
more more and more and more

B *sussur.* *ripetere ad libitum* *pppp*
more and more

* End of sopranos' and tenors' parts
along with altos and basses
ONLY in case of performing the
a cappella movement separately.

/Otherwise continue to bar no. 337./

ATTACCA

[ca 5'45"]
tt ~13'50"

3. Lucerna, Ad Olympum...

Amor et Psyche

19

miłosz bembinow

333

Con moto ♩ = 120

Score for Soprano (S), Alto (A), Tenor (T), and Bass (B) staves, measures 333-336. The tempo is Con moto (♩ = 120). The key signature is one flat (B-flat major/D minor). The time signature is 4/4. The Soprano part is mostly whole notes. The Alto and Bass parts feature a rhythmic pattern of eighth notes, marked *p* (piano) and "more and more". The Tenor part is mostly whole notes.

337

Score for Soprano (S), Alto (A), Tenor (T), and Bass (B) staves, measures 337-340. The Soprano part is mostly whole notes, marked *pppp* (pianissimo). The Alto and Bass parts feature a rhythmic pattern of eighth notes, marked *poco a poco crescendo* and "more and more". The Tenor part is mostly whole notes, marked *pppp*.

W

Score for Soprano (S), Alto (A), Tenor (T), and Bass (B) staves, measures 341-344. The Soprano part is mostly whole notes. The Alto and Bass parts feature a rhythmic pattern of eighth notes, marked *parl.* (parlando) and *(suss.)* (sussurro). The Tenor part is mostly whole notes. The Alto and Bass parts are marked "more and more".

345

mp parlando

S Nox a - de - rat et ma - ri - tus a - de - rat, pri - mis - que Ve - ne - ris pro - e - li - is ve - li - ta - tus

A in

T Nox a - de - rat et ma - ri - tus a - de - rat, pri - mis - que Ve - ne - ris pro - e - li - is ve - li - ta - tus

B in

LINGUA LATINA
(Apuleius - Metamorfoses)

349

S in al - tum so - po - rem des - cen - de - rat.

A al - tum so - po - rem des - cen - de - rat. in al - tum so - po - rem des - cen - de - rat.

T in al - tum so - po - rem des - cen - de - rat.

B al - tum so - po - rem des - cen - de - rat. in al - tum so - po - rem des - cen - de - rat.

353

(X)

mp legato

S Psy - che au - tem pro - la - ta lu - cer - na,

A Psy - che au - tem pro - la - ta lu - cer - na,

T

B

358

S *più espr.*
mi - tis - si - mam dul -

A *più espr.*
mi - tis - si - mam dul -

T *mf legato* *non dim.*
vi - det om - ni - um fe - ra - rum,

B *mp legato* *non dim.*
vi - det om - ni - um fe - ra - rum,

363

S
ci - ssi - mam - que be - sti - am, Cu - pi -

A
ci - ssi - mam - que be - sti - am, Cu - pi -

T *più agitato*
ip - sum il - lum Cu - pi -

B *più agitato*
ip - sum il - lum Cu - pi -

368

S **(Y)** *f*
di - nem Psy - che vi - det Cu - pi - di - nem

A *f*
di - nem Psy - che vi - det Cu - pi - di - nem

T *f*
di - nem Psy - che vi - det Cu - pi - di - nem

B *f*
di - nem Psy - che vi - det Cu - pi - di - nem

374 Swing! ♩ = ♩³♩

S 6

A 6

T 6

B 6

Z

parlando

S *p* repeat slowly in all possibly known languages:
She saw him / Sie hat ihn gesehen / Ella lo vïo
Lei lo ha visto / Ona yevo videla / Ona go zobaczyla / ...

A *mp* repeat slowly in all possibly known languages:
She saw him / Sie hat ihn gesehen / Ella lo vïo
Lei lo ha visto / Ona yevo videla / Ona go zobaczyla / ...

T

B

ripetere ad libitum

parlando

384

S *poco a poco crescendo*

A *ripetere ad libitum*

T *parlando* repeat slowly in all possibly known languages:
She saw him / Sie hat ihn gesehen / Ella lo vïo
Lei lo ha visto / Ona yevo videla / Ona go zobaczyla / ... *mp*

B repeat slowly in all possibly known languages:
She saw him / Sie hat ihn gesehen / Ella lo vïo
Lei lo ha visto / Ona yevo videla / Ona go zobaczyla / ... *mf*

poco a poco crescendo

ripetere ad libitum

parlando

388

parlando ————— *grido*

1 2 3 4 5 6 7 8

S *ff* Psy - che

parlando ————— *grido*

A *ff* Psy - che

1 2 3 4 5 6 7 8

T *poco a poco crescendo* *ff* A - mor

8 *ripetere ad libitum* *parlando* ————— *grido*

B *poco a poco crescendo* *ff* A - mor

AA (sempre grido) > > > > > > poss. lowest sound **f parl.**

S lu - cer - na e - vo - mu - it lu - cer - na il - la e -

BB (sempre grido) > > > > > > poss. lowest sound **f parl.**

A lu - cer - na e - vo - mu - it lu - cer - na il - la e -

T lu - cer - na e - vo - mu - it

B lu - cer - na e - vo - mu - it

405

S *vo - mu - it sti - llam fer - ven - tis o - le - i Sic in - us - tus ex -*

A *vo - mu - it sti - llam fer - ven - tis o - le - i Sic in - us - tus ex -*

T *su - per u - me - rum de - i dex - te - rum . Sic in -*

B *su - per u - me - rum de - i dex - te - rum . Sic in -*

più agitato

411

S *i - lu - it du - es, vi - sa - que de - tec - tae fi - de - i col - lu - vi - e, pror - sus ex os -*

A *i - lu - it du - es, vi - sa - que de - tec - tae fi - de - i col - lu - vi - e, pror - sus ex os -*

T *us - tus ex - i - lu - it du - es, vi - sa - que de - tec - tae fi - de - i col - lu - vi - e,*

B *us - tus ex - i - lu - it du - es, vi - sa - que de - tec - tae fi - de - i col - lu - vi - e,*

cresc.

416

S *cu - lis et ma - ni - bus in - fe - li - cis - si - me co - niu - gis ta - ci - tus*

A *cu - lis et ma - ni - bus in - fe - li - cis - si - me co - niu - gis ta - ci - tus*

T *pror - sus ex os - cu - lis et ma - ni - bus in - fe - li - cis - si - me co - niu - gis ta - ci - tus*

B *pror - sus ex os - cu - lis et ma - ni - bus in - fe - li - cis - si - me co - niu - gis ta - ci - tus*

ff *cresc.*

421

S *a - vo - la - vit a - vo - la - vit*

A *a - vo - la - vit a - vo - la - vit*

T *a - vo - la - vit a - vo - la - vit*

B *a - vo - la - vit a - vo - la - vit*

fff grido

426 **Con moto** ♩ = 120

DD

mf cantabile

4 2 4 4 4

S In - te - re - a Psy - che

A In - te - re - a Psy - che

T cantabile *mf* va - ri - is ia - cta - ba - tur dis -

B cantabile *mf* va - ri - is ia - cta - ba - tur dis -

435

S di - es noc - tes - que in - qui - e - ta *dolce*

A di - es noc - tes - que in - qui - e - ta *dolce*

T cur - si - bus, ma - ri - ti ve - sti - ga - ti - o - ni - bus

B cur - si - bus, ma - ri - ti ve - sti - ga - ti - o - ni - bus

440

EE

legato

S a - ni - mi . Tunc Iu - pi - ter e - nun - ti - at:

A a - ni - mi . Tunc Iu - pi - ter e - nun - ti - at: *legato*

T Tunc Iu - *legato*

B Tunc Iu -

447

FF

mp (non staccato, non marcato!)

S "Cu - pi - do Pue - llam e -

A *mp* (non staccato, non marcato!) "Cu - pi - do Pue - llam e -

T pi - ter e - nun - ti - at:

B pi - ter e - nun - ti - at:

451

mp (non staccato, non marcato!)

S le - git te - ne - at pos - si - de - at, am - ple-xus Psy - chen

A le - git te - ne - at pos - si - de - at, am - ple-xus Psy - chen

T *mp* et vir - gi - ni - ta - tae pri - va - vit: am - ple-xus Psy - chen

B *mp* et vir - gi - ni - ta - tae pri - va - vit: am - ple-xus Psy - chen

455

mf

S sem-per su - is a - mo - ri - bus Por - rec - to Am - bro - si - ae

A sem-per su - is a - mo - ri - bus Por - rec - to Am - bro - si - ae

T sem-per su - is per - fu - a - tur." Por - rec - to Am - bro - si - ae

B sem-per su - is per - fu - a - tur." Por - rec - to Am - bro - si - ae

460

S po-cu-lo: "Su - me, Psy-che, et im - mor - ta - lis es - to, *cresc.*

A po-cu-lo: "Su - me, Psy-che, et im - mor - ta - lis es - to, *cresc.*

T po-cu-lo: et in - quit sed is - tae vo - bis nup - ti - ae e - runt per - *cresc.*

B po-cu-lo: et in - quit sed is - tae vo - bis nup - ti - ae e - runt per - *cresc.*

465

S *GG* *f* Psy - che, et im - mor - ta - lis es - to, *cresc.* *ff* im - mor -

A *f* Psy - che, et im - mor - ta - lis es - to, *cresc.* *ff* im - mor -

T *f* pe - tu - ae." et im - mor - ta - lis es - to, *cresc.* *ff* im - mor -

B *f* pe - tu - ae." et im - mor - ta - lis es - to, *cresc.* *ff* im - mor -

471

S *HH* ta - lis es - to, 2 2 2 2

A ta - lis es - to, 2 2 2 2

T ta - lis es - to, 2 2 2 2

B ta - lis es - to, 2 2 2 2

II

mp

S *mp*

A

nec um - quam di - gre - di - e - tur

490

S

A

tu - o ne - xu tu - o Cu - pi - do

JJ

Senza metrum, ca 16"

S *sussur. mf* 21

A *sussur. mf* 21

T *sussur. mf* 21

B *sussur. mf* 21

A-mor

A-mor

Psyche

Psyche

PREPARE THE SCORE SILENTLY...
...TO PERFORM THE LAST MEASURE

PREPARE THE SCORE SILENTLY...
...TO PERFORM THE LAST MEASURE

PREPARE THE SCORE SILENTLY...
...TO PERFORM THE LAST MEASURE

PREPARE THE SCORE SILENTLY...
...TO PERFORM THE LAST MEASURE

524

ca 8"

ca 8"

S

A

T

B

A M

O R

A M

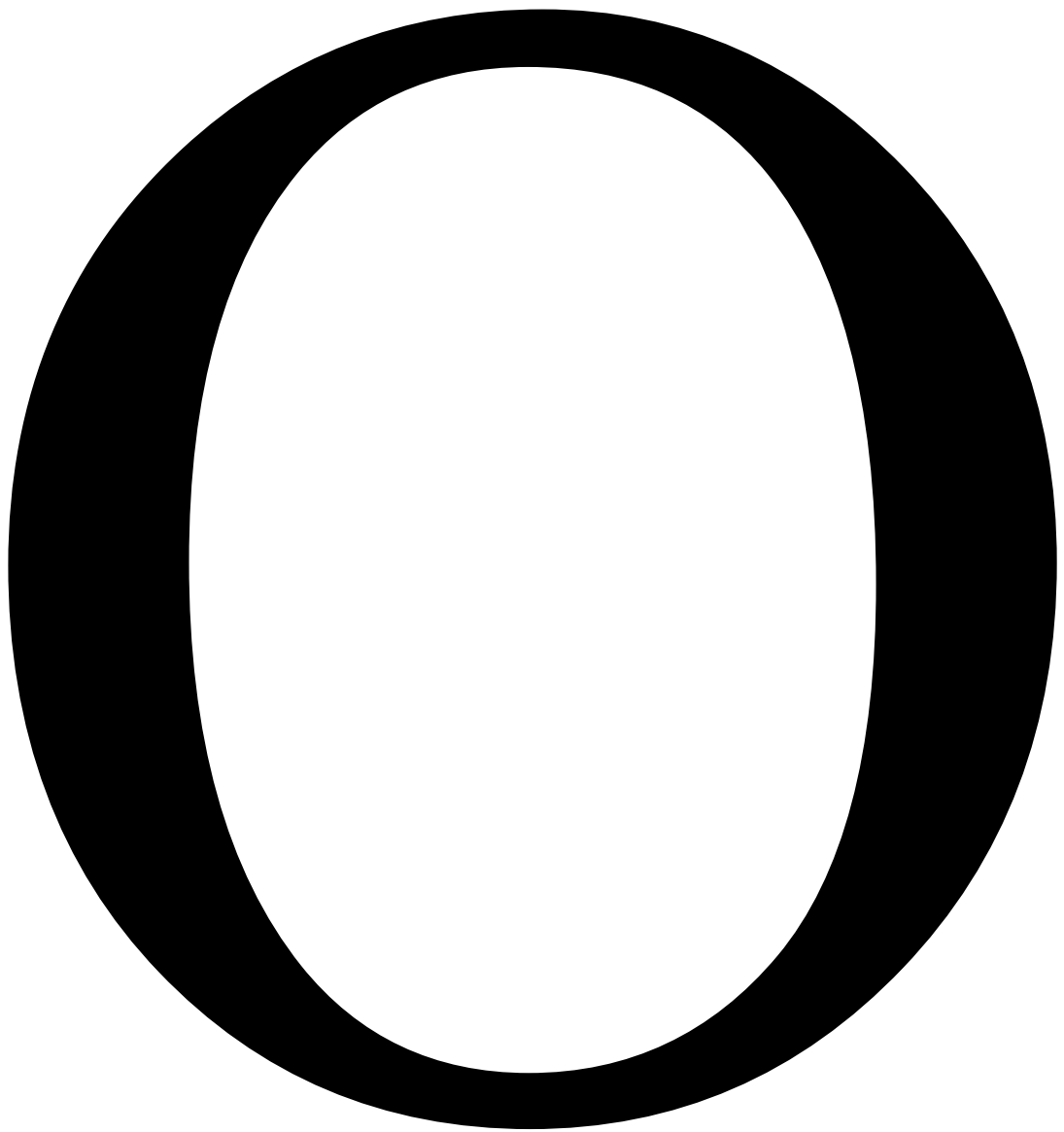
O R

Depending on the stage setup,
build an "Amor" word using
printed block capitals...

[ca 6'40"]
tt ~20'30"

A

N



R