

W.A. Mozart KV437

Sechs Nocturnos - VI

Poco Adagio

Sopran I

Musical notation for Soprano I part, measures 1-4. The staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody begins with a quarter note G4, followed by eighth notes A4, B4, and C5. A fermata is placed over the C5 note. The phrase continues with quarter notes D5, E5, and F#5, followed by a quarter rest.

Mi la-gne - rò- ta - cen - do del-la mia sorte a - va-ra, del-

Sopran II

Musical notation for Soprano II part, measures 1-4. The staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is identical to the Soprano I part.

Mi la-gne - rò- ta - cen - do. del-la mia sorte a - va-ra, del-

Baß

Musical notation for Bass part, measures 1-4. The staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The bass line consists of quarter notes G2, A2, and B2, followed by a quarter rest.

Mi la-gne - rò- ta - cen - do del-la mia sor - te a - va-ra,

Poco Adagio

Violine I. II.

Musical notation for Violin I and II parts, measures 1-4. The staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The parts are in unison, playing a series of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, and G4-A4-B4. A piano (*p*) dynamic marking is present at the beginning.

<Klavier>

Violoncello

Musical notation for Cello part, measures 1-4. The staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The bass line consists of quarter notes G2, A2, and B2, followed by a quarter rest.

6

Musical notation for Soprano I part, measures 5-8. The staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody continues with quarter notes G4, A4, and B4, followed by a quarter rest. A mezzo-forte (*mf*) dynamic marking is present.

— la- mia sor - te - a - va - ra; ma ch'io non t'a- mi, o

Musical notation for Soprano II part, measures 5-8. The staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The melody is identical to the Soprano I part.

— la- mia sor - te - a - va - ra; ma ch'io non t'a- mi, o

Musical notation for Bass part, measures 5-8. The staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The bass line continues with quarter notes G2, A2, and B2, followed by a quarter rest. A mezzo-forte (*mf*) dynamic marking is present.

del - la mia sor - te a - va - ra; ma ch'io non t'a- mi, o

6

Musical notation for Violin I and II parts, measures 5-8. The staff is in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The parts are in unison, playing a series of chords: G4-A4-B4, G4-A4-B4, G4-A4-B4, and G4-A4-B4. A mezzo-forte (*mf*) dynamic marking is present.

Musical notation for Cello part, measures 5-8. The staff is in bass clef with a key signature of one sharp (F#) and a 3/4 time signature. The bass line continues with quarter notes G2, A2, and B2, followed by a quarter rest.

11

ca - ra, non lo spe-rar da me, — non lo spe - rar, — non lo spe - rar, — non lo spe -

ca - ra, non lo spe-rar da me, — no, no,

ca - ra, non lo spe-rar da me, no, no,

11

16

rar, spe - rar — da me, ma ch'io non

non lo spe - rar — da me, ma ch'io non

non lo spe - rar da me, ma ch'io non ta - mi,

16

20

t'a - mi, non lo spe - rar, non lo spe-rar da me, non lo spe-rar da

t'a - mi non lo spe - rar, non lo spe - rar, spe-rar da

non lo spe - rar, no, non lo spe-rar da

20

24 *f* me! — Cru - de - le, in che t'of - fen - do, *p* cru - de - le, *f*

me! — Cru - de - le, in che t'of - fen - do, *p* cru - de - le, *f*

me! Cru - de - le, in che t'of - fen - do, *p* cru - de - le, *f*

24 *p*

29 *p* in che t'of - fen - do, se re - sta a ques - to pet - to il mi - se - ro di -

p in che t'of - fen - do, se re - sta a ques - to pet - to il mi - se - ro di -

p in che t'of - fen - do, se re - sta a ques - to pet - to il mi - se - ro di -

29 *p*

34 let - to, di so - spi - rar per te, di — so - spi - rar per

let - to, di so - spi - rar per te, di — so - spi - rar per

let - to, di so - spi - rar per te, di so - spi - rar per

34

39

te? Mi la - gne - rò ta - cen - do del - la mia sor - te a -

te? Mi la - gne - rò ta - cen - do del - la mia sor - te a -

te? Mi la - gne - rò ta cen - do del - la mia sor - te a

44

va - ra, del - la mia sor - te a - va - ra; ma ch'io non t'a - mi, o

va - ra, del - la mia sor - te a - va - ra; ma ch'io non t'a - mi, o

va - ra del - la mia sor - te a - va - ra; ma ch'io non t'a - mi. o

50

ca - ra, non lo sperar da me, — no, no, non

ca - ra, non lo sperar da me, — no, no, non lo sperar —

ca - ra, non lo sperar da me, non lo spe - rar, — non lo spe - rar, — non lo spe - rar —

56

losperar da me, non lo spe - rar da me; ma ch'io non
 da me, non lo spe - rar da me; ma ch'io non

da me, non lo spe - rar da me; ma ch'io non t'a - mi,

56

61

t'a - mi, non lo spe - rar, non lo spe - rar da me, non lo spe - rar da
 t'a - mi, non lo spe - rar, spe - rar da me, spe - rar da
 non lo spe - rar, — no, non lo spe - rar da

61

65

me, — non lo spe - rar da me, no, non lo spe - rar — da me! —
 me, — non lo spe - rar da me, no, non lo spe - rar — da me! —
 me. non lo spe - rar da me, no, non lo spe - rar da me! —

65