

**W.A.MOZART**  
(1756-1791)

*Ergo interest - Quaere superna*

*Transcribed for Voice and Organ*

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**KV 143**



**Recitativo**

Soprano

Er - go in - te - rest, an quis ma - le vi - vat an

Organo

Ped.

The choice of the Registers can vary according to the organists's sensitivity and good taste.

3

be - ne? Fi - de - lis a - ni - ma! Co - gi - ta vi - as tu - as, fa - ci -

3

5

le - que, quis ti - bi sit vi - de - bis ex - i - tum. Est a - li - quid, i - ram

7

pro - me - ru - is - se, an gra - ti - am.

**Andante**

9

Man. divisi *mf*

13

Musical score for measures 13-16. The system includes a vocal line (top) and a piano accompaniment (middle and bottom). The piano part features a complex texture with triplets in both hands and a melodic line in the right hand. A dynamic marking of *p* is present at the end of measure 16.

17

Musical score for measures 17-20. The system includes a vocal line (top) and a piano accompaniment (middle and bottom). The piano part continues with intricate triplet patterns and melodic development in the right hand. A dynamic marking of *p* is present at the end of measure 20.

21

Musical score for measures 21-24. The system includes a vocal line (top) and a piano accompaniment (middle and bottom). The piano part features a change in texture with chords and triplets. Dynamic markings of *f* and *p* are present, along with performance instructions *Man. uniti* and *Man. divisi*.

25

Quae - re su - per - na,

29

fi - ge ter - re - na fu - - - - - ge,

33

fu - ge ter - re - na, non cu - ra - re - li - qua,

Man. uniti

37  
nil - e - nim sunt Quae - re su -

37  
Musical notation for piano accompaniment, including treble and bass staves with triplets and a separate bass line.

41  
per - na, fu - ge ter - re - na, non - cu - ra

41  
Musical notation for piano accompaniment, including treble and bass staves with triplets, dynamics *f* and *p*, and a separate bass line.

45  
re - li - qua, non - cu - ra - - - - -

45  
Musical notation for piano accompaniment, including treble and bass staves with triplets, dynamics *mf*, and a separate bass line.

49

li-qua, nil e - - nim

49

53

sunt, nil e - nim, nil e - - - - -

53

57

sunt.

57

*f* Man. divisi

61

Hoc da - bit gau - di-a, mor - tis so -

*mp* Man. uniti

65

la - ti-a in coe - lis prae - mi - a, in coe - lis

69

prae - mi - a, ae - ter - na quae sunt, quae sunt ae -

73

ter - na Quae - re su - per - na, fu - ge ter -

73

Man. divisi

77

re - na, fu - - - - - ge, fu - ge ter -

77

Man. uniti

81

- re - na, non cu - ra re - li - qua, nil<sup>3</sup> - e - nim -

81



85

sunt. Quae - re su - per - na,

89

fu - ge ter - re - na, non cu - ra re - li - qua,

93

non cu - - ra re - - - - -

96

tr

96

*f*

100

li - qua, nil e - - nim sunt, nil e - nim, nil

100

104

e - - - - - nim sunt,

104

Man. divisi

108

108

nil e - nim

Man. uniti

108

111

112

112

sunt.

112

Man. divisi

Man. uniti

115



64

mor-tis so - la - ti - a in coe - lis prae - mi - a, in coe - lis prae - mi - a, ae - ter - na quae

71

sunt, quae sunt ae - ter - na Quae-re su - per - na, fu - ge ter - re - na,

78

fu - - - ge, fu - ge ter - re - na, non cu - ra re - li - qua,

84

nil <sup>3</sup> - e - nim sunt. Quae-re su - per - na, fu - ge ter -

90

re - na, non cu - ra re - li - qua, non cu - ra re - - -

95

- - - - -

98

- - - - - li - qua, nil e <sup>3</sup> - nim sunt, nil e - nim, nil e -

105

- - - nim sunt, nil e - nim sunt.