

Louis-Thomas Bourgeois

## **Cantata : Mus.Saec. XVII.18-5/2**

[Musikhandschrift, Partitur], [S.l.], [ca.1709]

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Musikhandschrift Freier  Zugang



Cantata

de Sir Bourgeois

Recit. O! o tenero & mor su su venite a mitigar la

fiamma ed i sos piri rador-piate lar dora questi

Cuori per univ gli-ambi duoi in un sol Cuor

re

Segue Aria

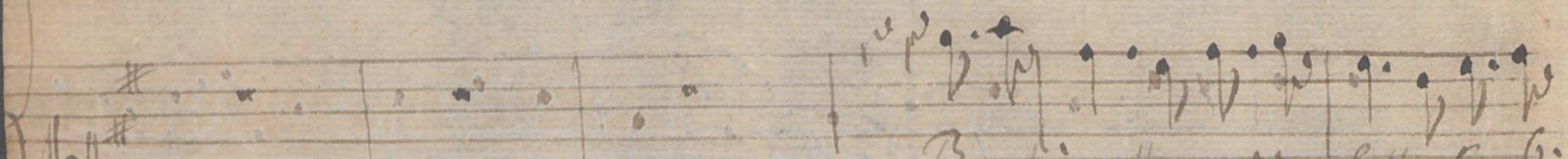
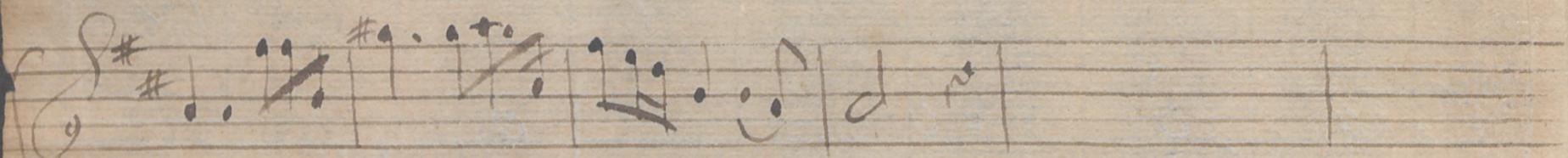
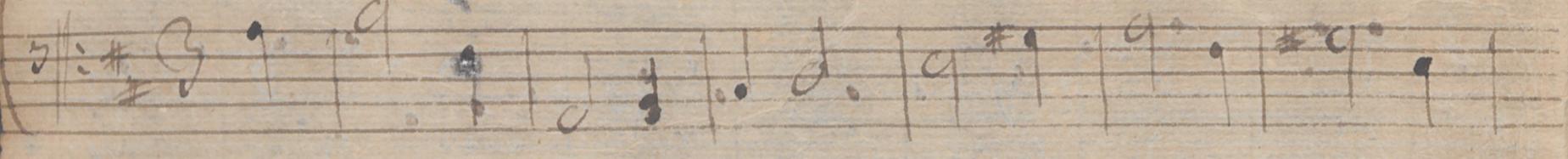
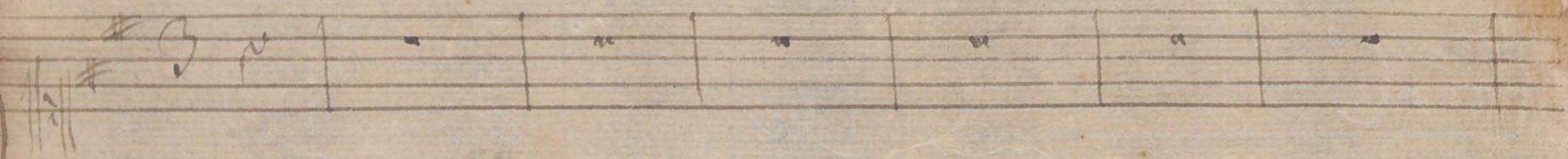


Musica Saec. XVII. 18. no. 5. 2<sup>na</sup>

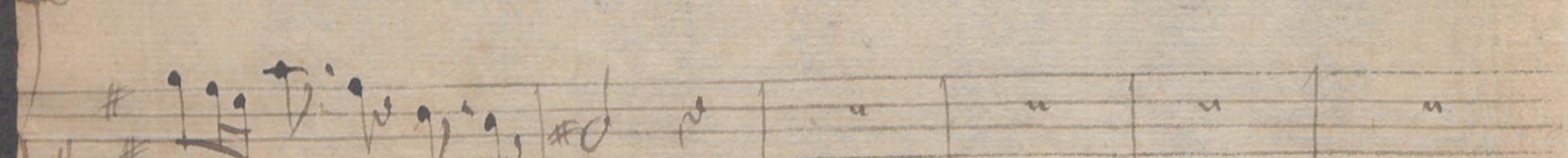
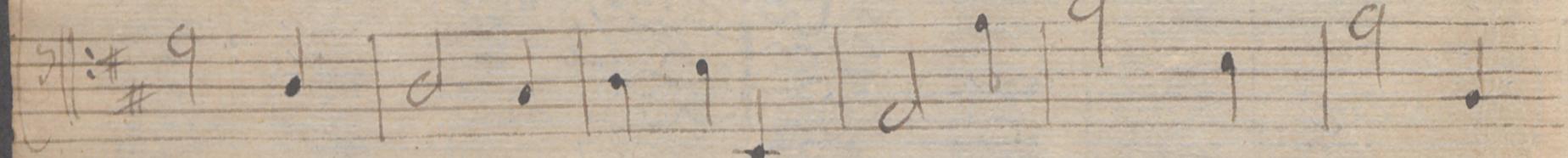


Violino Solo

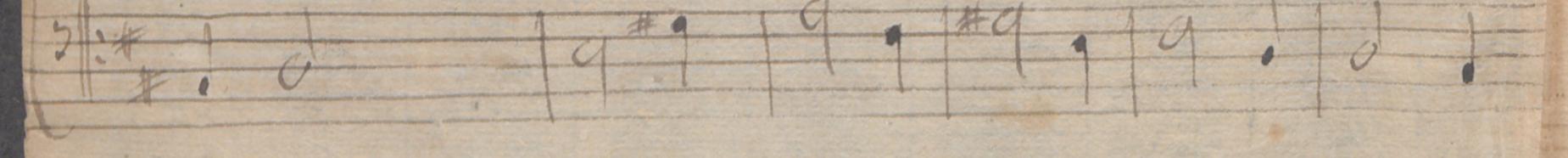
2



Bambi netto vezzo setto scacchi



dar - do adamb' in son



Musical notation (treble clef, G major, 3/4 time)

Bambi netto vezzo setto scocch il dar - do a damb

Musical notation (bass clef, G major, 3/4 time)

Musical notation (treble clef, G major, 3/4 time)

Sen, bambi' netto vezzo setto scocch il dar - do

Musical notation (bass clef, G major, 3/4 time)

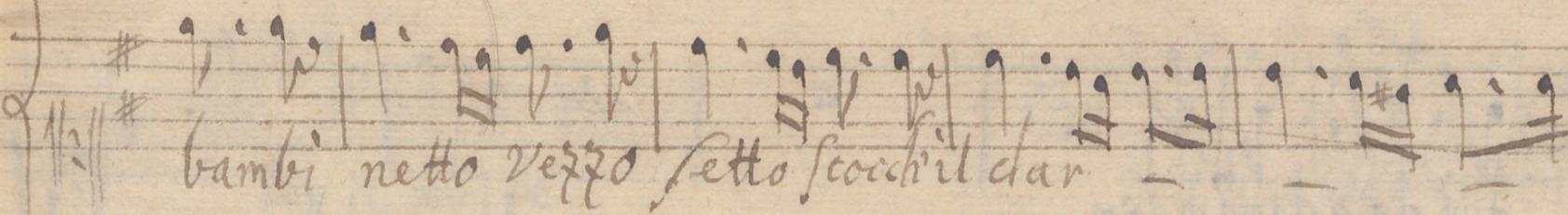
Musical notation (treble clef, G major, 3/4 time)

dar-do a damb in sen bambi netto vezzo setto scocch il dardo a damb in sen

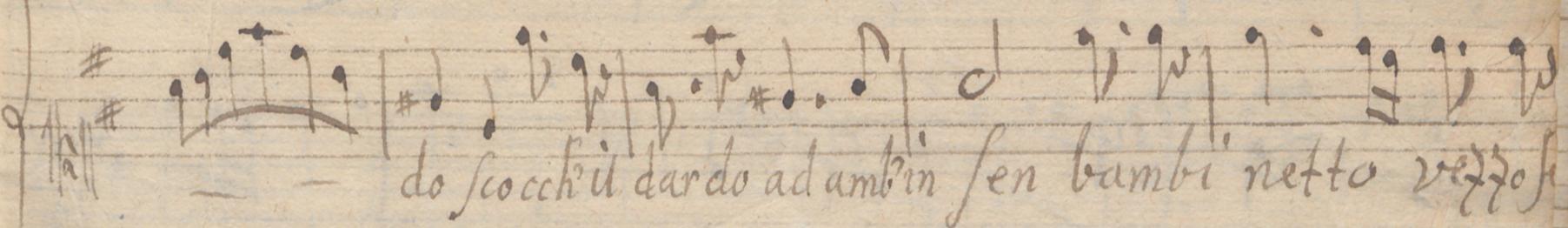
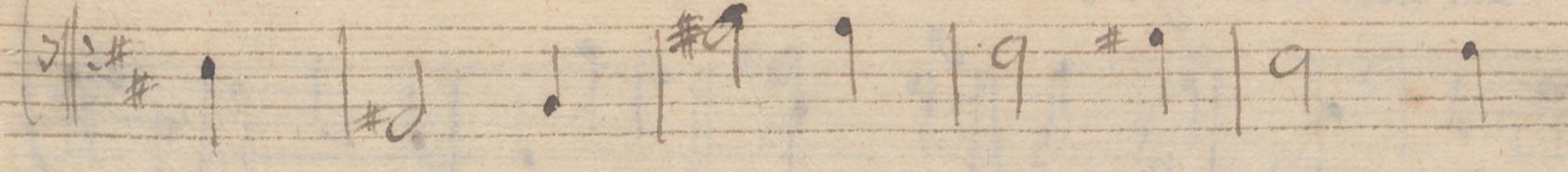
Musical notation (bass clef, G major, 3/4 time)

Verte

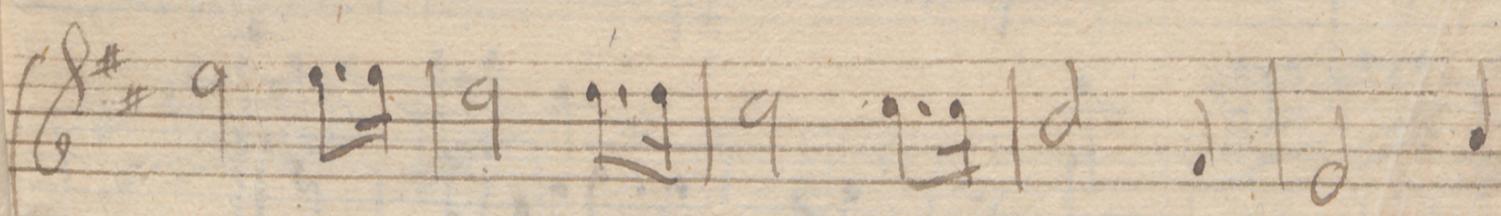
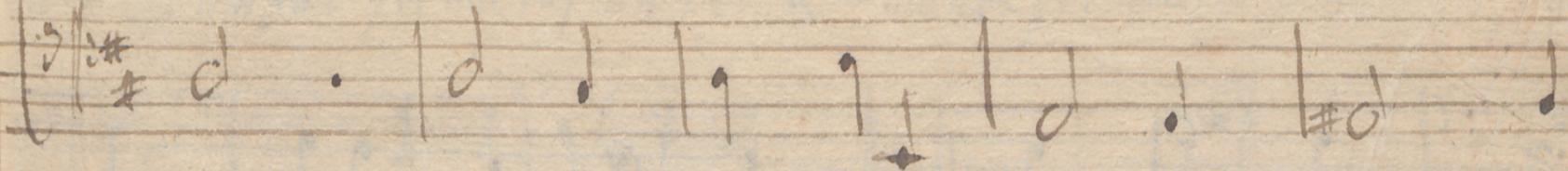
Bambi-netto vezzo-setto scocch' il dardo ad amb in sen



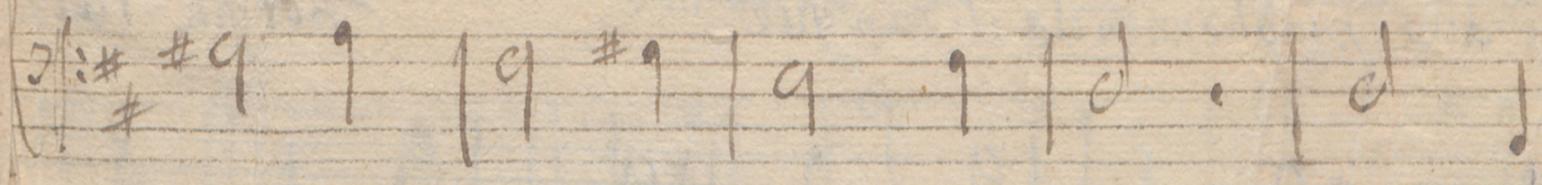
bambi netto veggio setto scocch'il dar



do scocch'il dardo ad amb'in sen bambi netto veggio

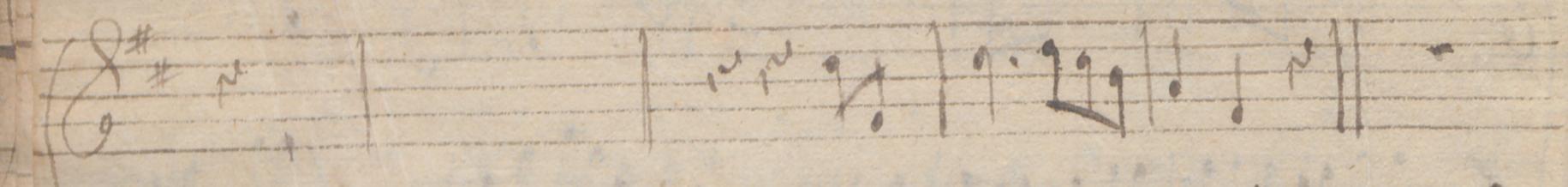
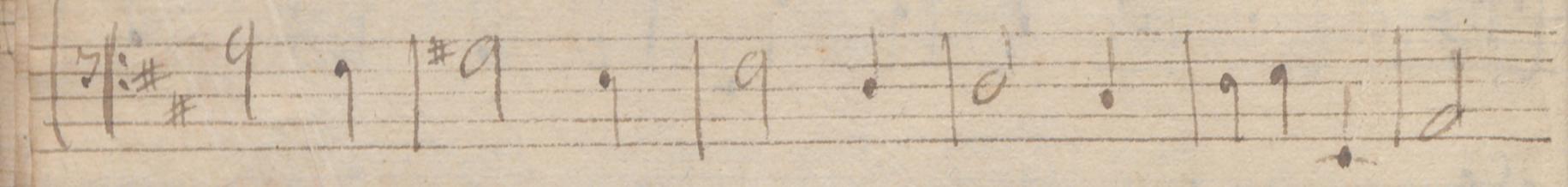
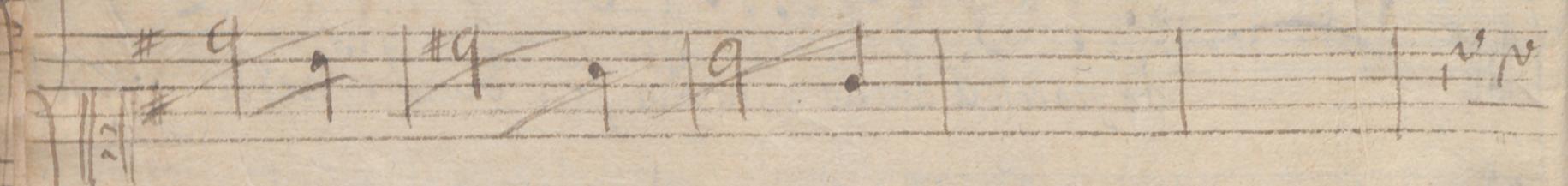
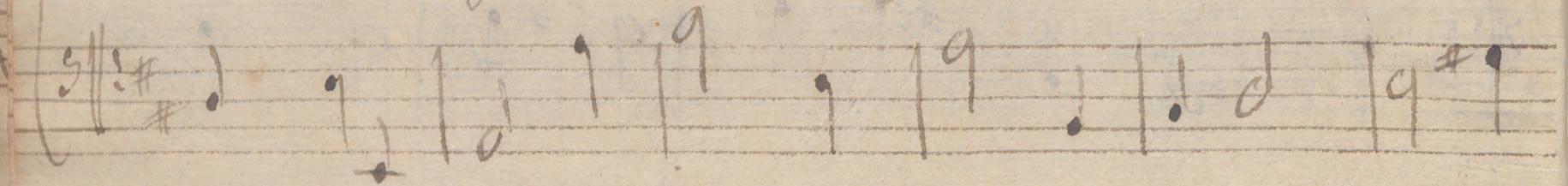


to scocch'il dar do scocch'il



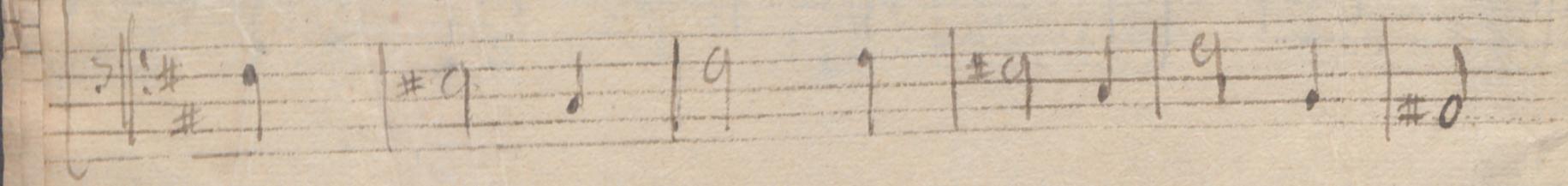


dar do a damb in sen



di due piaghe unendo il Sangue

forma-rai un



Cor a mante

di due paghe unendo u

Sangue forma raj un cor a - mante forma ra - -

un i

forma ra - - i - -

formara

i un Cor a-mante sempre

Li vido e se-ren di que piagheu nen doit sangue forma-

ra — — — i un con a mante sempre Li vi — dve se

Cupido Risponde

Da } Recit: O ve son quei corse deli so  
 Capo } se ren

getti al mio im pero che go — der voglion de piu bei

gior ni b amo ro — — fa pace si si con dur

vaglia a quel por to fe — li ce chi in vita ha lma a — go

Verte

der de foavi pia cere ta merita ta palma *segue b*  
*Aria*

*Aria*

*A tempo d' alla breve*

*Son Ca pi - do*

b  
ia

Handwritten musical notation for the first system, including a treble clef, a key signature of two sharps (F# and C#), and a vocal line with lyrics: *non in-fi-do a-since-rie schietti a-*

Handwritten musical notation for the second system, including a treble clef, a key signature of two sharps, and a vocal line with lyrics: *man ti*

Handwritten musical notation for the third system, including a treble clef, a key signature of two sharps, and a vocal line with lyrics: *Son Cu-pi-do non in fi-do a sin-*

Handwritten musical notation for the fourth system, including a treble clef, a key signature of two sharps, and a vocal line with lyrics: *erie schietti man*

fi son ca-pi-do

non in fi-do à sin cerie schietti st - ti

à - sin cerie schietti st man ti

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of two sharps (F# and C#). The notation includes various note values and rests.

Handwritten musical notation on a five-line staff, featuring a bass clef and a key signature of two sharps (F# and C#). The notation includes various note values and rests.

Handwritten musical notation on a five-line staff, featuring a bass clef and a key signature of two sharps (F# and C#). The notation includes various note values and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of two sharps (F# and C#). The notation includes various note values and rests.

Handwritten musical notation on a five-line staff, featuring a bass clef and a key signature of two sharps (F# and C#). The notation includes various note values and rests.

Handwritten musical notation on a five-line staff, featuring a bass clef and a key signature of two sharps (F# and C#). The notation includes various note values and rests.

Handwritten musical notation on a five-line staff, featuring a treble clef and a key signature of two sharps (F# and C#). The notation includes various note values and rests.

Handwritten musical notation on a five-line staff, featuring a bass clef and a key signature of two sharps (F# and C#). The lyrics "Sol a - dopro in gam - no e in Can - ti con chi" are written below the notes.

Handwritten musical notation on a five-line staff, featuring a bass clef and a key signature of two sharps (F# and C#). The notation includes various note values and rests.

*verte*

ha un cor in pet - to

chi non a - ma chyl di - let - to

di can - giar -

Canzone

ne mille di can-giarne millec tan-ti chi non  
 a-ma chi di-let-to di can giar-ne  
 mille e tanti di can giar

Verte

Handwritten musical notation for the first system. It consists of three staves: a treble clef staff, an alto clef staff, and a bass clef staff. The music is written in a key with two sharps (F# and C#) and a common time signature (C). The lyrics are: "ne mille di can-giarne mille fan -".

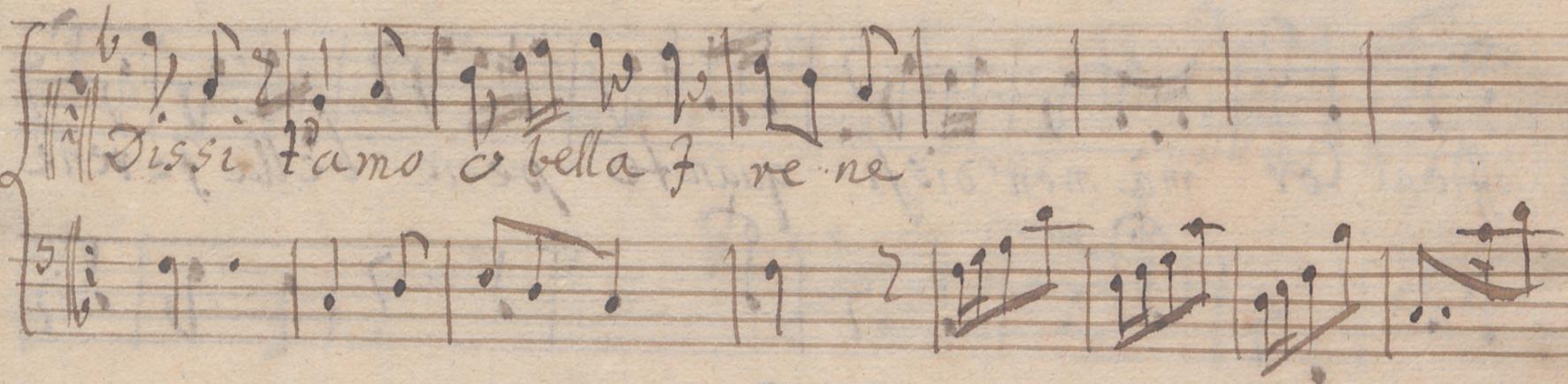
Handwritten musical notation for the second system. It consists of three staves: a treble clef staff, an alto clef staff, and a bass clef staff. The music is written in the same key and time signature as the first system. The lyrics are: "Da Capo fin.".

# Canata.

*Al Tempo giusto*



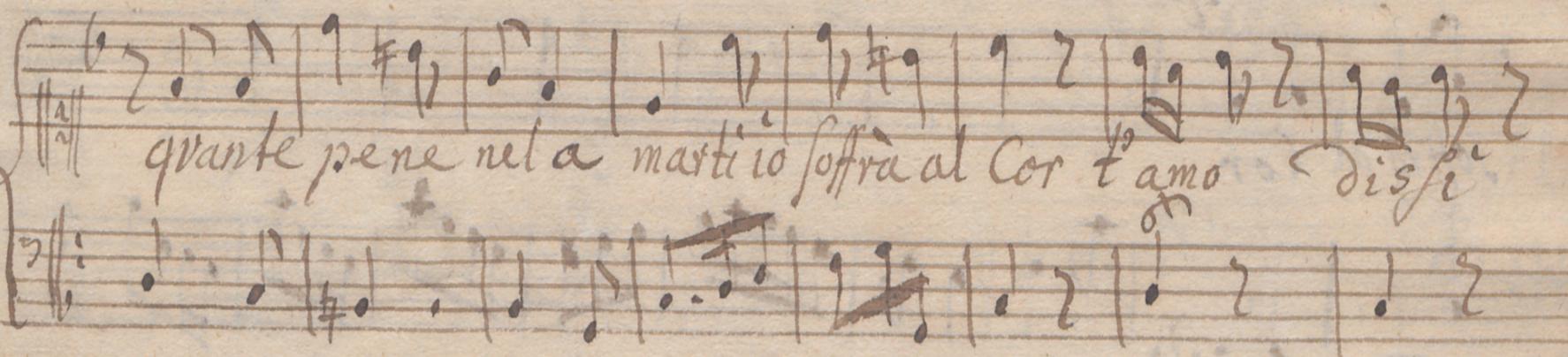
Dissi t'amo o bella f re ne



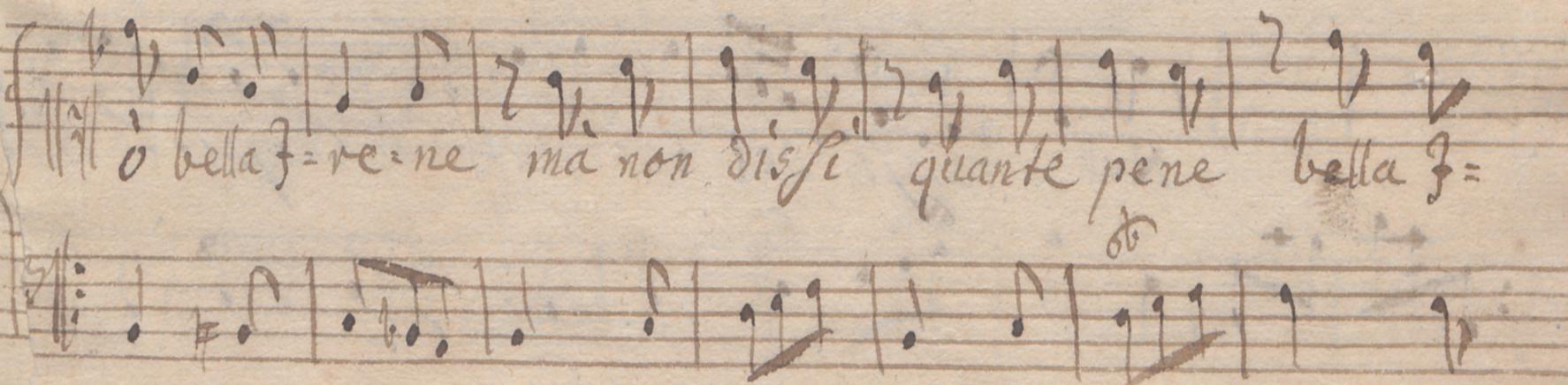
Dissi t'amo o bella f re ne ma non dissi



quante pene nel a marti io soffra al Cor t'amo dissi



o bella f re ne ma non dissi quante pene bella f re ne



verte

re=ne quante pe=ne nell' a= marti nell' a= marti io

Soffro al Cor ma non dissi quante pene bella f=rene

nell' a marti io soffro al Cor quante pene bella f=rene io

Soffro al Cor

Nulla # dissi del tormento che per te nel

al=maio sento matù in dentar il po=traì - se ben

sai che cosa è amor che cosa è a=mor nulla dissi del

tormento che per te nell alma io sento matù in tender

il potrai se ben sai se ben sai che

Cosa è amor che cosa è amor Da Capo

Recit:

amo sol' o' si e del mio Core amante tacqui

gl'aspri tormenti per non turbar dell' alma tua il se-re-no

ma gia che del mio seno l'interno duol tu leggi

chia-ro nel mio sembiante dirò ma con qual pena

il pallor dell' mio volto il pianto de miei lu-mi il

Son de miei sos per fede sen famo      Divò qual sia l'aj

fanno ch'ognor dentro al mio petto l'amo = ro so di

letto a turbar viene      Di-rollo è bella f =

vene e allor comprende = vai      che sol da troppa a =

more nasce il dolor che si m'in = gombra il core

# Aria

Penso ch'il di ue-

ra in cui si scio glie ra l'ama - ti - le ca =

te na che i nos - tri cor te = go penso penso

chil di uerra penso penso B si scio glie = ra

l'ama - bi - le ca tena che i nostri = cor - " - "

chei nostri cor lego che i nostri

cor chei nostri cor lego

Re men po tessi a marti mi

nor sa = ra la pena d'auer un Co da las

ciar ti ma ma che mai far passio ma

ma che mai far poss'io *g* dolo del cor mio

se amarti men non so *se* men po- tessi amarti *min*er sa

ria la pena d'aver un = di alas ciarti ma che mai

far poss'io *g* dolo del cor mio *se* amarti

men non so **Da Capo** *Fine.*



ma che mai far poss'io *g* dolo del cor mio

se amarti men non so se men po- tessi amarti minor sa

ria la pena d'aver un = di alas ciarti ma che mai

far poss'io *g* dolo del cor mio se amarti

men non so

Da

Capo Fine.

