

Dopo tante e tante pene

Cantata per soprano e basso continuo

Anonymous

Francesco Bartolomeo Conti* (c1681 – 1732)

Original key: C minor

Aria: Dopo tante e tante pene

Do - po** tan - te e tan - te pe - ne D'u - na cru - da lon - ta -

3
- nan - za, Pu - re al - fin a voi ri - tor - no, Va - ghe lu - ci del mio ben. Do - po

5
tan - te e tan - te pe - ne Pu - re al - fin a voi ri - tor - no, Va - ghe lu - ci del mio

* The Sieber arrangement of "Dopo tante e tante pene" and Banck/Parisotti arrangement of "Il mio bel foco / Quella fiamma" misattribute this work to Benedetto Marcello. The present version is transcribed from the Mus.ms. 30186 and 30226 manuscripts; NB, it is not compatible with the Banck/Parisotti versions. All cue-sized notations are editorial, usually with the most minimal support to make the harmonies clear.

** Original uses obsolete spelling, *doppo*.

7

ben, Pu - re al - fin a voi ri - tor - no, Va - ghe lu - ci del mio ben.

9

Fine
Sen - to già che più se -

11

- re - ne Spi - ran l'au - re in sì bel gior - no, E ri - tor - na la spe - ran - za, E ri -

13

- tor-na la spe - ran-za A bril - lar den - tro il mio sen, A bril-

15

D.C. al Fine

- lar den - tro il mio sen.

Recitativo: Dubbio di vostra fede

Dub - bio di vos - tra fe - de, quan - to, o Dio, tor - tò l'a - ni - ma

Dio, tor - men - tò*

* *Tormentò* is found in place of *tortò* in some modern editions.

4

mia. Ti - ran - na ge - lo - si - a non spen - se, nò, ma ac - creb - be il mio bel

7

fo - co, che per fie - ro de - sti - no, o lon - ta - no a vi - ci - no ch'es - ser pos - s'io, sen -

10

- za can - giar mai tem - pre, per voi, ca - re pu - pil - le, ar - de - rà sem - pre!

Aria: Quella fiamma che m'accende

The musical score is written for voice and piano. It consists of three systems of music, each with a vocal line and a piano accompaniment. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 3/8. The lyrics are in Italian.

System 1: The vocal line begins with the lyrics "Quel - la _____ fiam - ma _____ che m'ac - - cen - de,". The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

System 2: This system contains the piano accompaniment for measures 5 through 9. The vocal line is not present in this system.

System 3: The vocal line resumes with the lyrics "Quel - la _____ fiam - ma _____ che m'ac - cen - de Pia - ce tan - to al - l'al - ma mi - a". The piano accompaniment continues with the same rhythmic pattern.

System 4: The vocal line continues with the lyrics "Che giam - mai s'e - stin - gue - rà, che giam - mai s'e - stin - gue - rà, _____ s'e - stin - gue". The piano accompaniment concludes the piece with a final cadence.

21

-rà! Quel - la fiam - ma che m'ac - cen - de Pia - ce tan - to al - l'al - ma

Musical score for measures 21-26. The vocal line begins with a whole note rest, followed by a melodic phrase. The piano accompaniment features a rhythmic pattern of eighth notes in the left hand and chords in the right hand.

27

mi - a che giam - mai s'e - stin - gue - rà, s'e - stin - gue - rà,

Musical score for measures 27-31. The vocal line continues with a melodic phrase, followed by a long note. The piano accompaniment maintains the rhythmic pattern.

32

s'e - stin - gue - rà, s'e - stin - gue - rà!

Musical score for measures 32-35. The vocal line features a melodic phrase with a long note. The piano accompaniment continues with the same rhythmic pattern.

36

Fine

Musical score for measures 36-39. The vocal line ends with a long note. The piano accompaniment concludes with a final chord.

41

E se il fa - to a voi mi ren - de, Va - ghi rai del mio bel so - le, Al - tra lu - ce el - la non

46

vuo - le Nè vo - ler giam - mai po - trà, nè vo - ler giam - mai po - trà,

52

giam - mai po - trà.

59

D.C. al Fine