



Edition Schott

# Amore Traditore

Cantata for Bass

Edited from the figured Bass Edition by  
Michael Tippett and Walter Bergmann

ED 11911  
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Johann Sebastian Bach

PREVIEW  
Low Resolution

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## VOICE AND KEYBOARD

This collection contains songs which were composed for voice and figured bass (basso continuo). The editors are convinced that an adequate rendering of the figured bass by arranger and performer is essential for a real understanding of nearly 200 years of music (c. 1600-1770). In their opinion it is the underestimation of this problem which has hindered the true appreciation of numerous treasures of this period. 'Adequate understanding' of the figured bass means: composing the accom-

paniment in the style of the time, i.e. writing the work in the technique of the instrument or instruments playing in groups.

The accompaniment may consist of one instrument, the harpsichord, but the editor recommends that the pianoforte should adjust the piano action to a special type.

As far from the common practice of the time, the original text is reproduced with its punctuation in brackets.

### Joh. Sebastian Bach : Cantata No. 140

This cantata is one of the best known by Bach in both words and music. While the first aria and the recitation are the old style, they are against harmonic, basso continuo, accompaniment, the second aria's accompaniment of the last aria is written in full keyboard, being a unique example of the art of accompanying.

The accompaniment in oboe and bassoon has been added (small notes) according to the old German custom. Telemann writes in the preface to his "Musical exercises": "They are suitable for recitatives composed in the Italian manner." - Italian style.

The basso continuo should sing in a somewhat light tempo which should be slightly faster than the vocal parts.

The basso continuo is by Norman Plant.

MICHAEL TIPPETT  
WALTER BERGMANN

# AMORE TRADITORE

Cantata for bass

Edited from the figured bass edition  
by MICHAEL TIPPETT & WALTER BERGMANN

J.S. SEB. BACH

ARIA

**PREVIEW**

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AMORE TRADITORE

A - mo - re tra - di - to - re,      a - mo - re tra - di -  
*O Love, thou hast* — be - trayed me,      *O Love, thou hast* be -

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- to - re, tu non m'in-gan-ni — più, a - mo - re tra - di -  
 - trayed me, but shalt be-tray no — more, o Love, thou hast... be -

- to - re, tu non m'in-gan - ni — più, a - mo - re tra - di -  
 - trayed — me, but shalt be - tray no — more, o Love, thou hast... be -

- to — re, tu non m'in - gan - ni più, a - mo - re tra - di -  
 - trayed — me, but shalt be - tray — me no more, but

m'in - gan - ni più, a - mo - re tra - di - to — re, tu  
 - tray — me no more, o Love, thou hast be - trayed — me, but

**PREVIEW**

**Low Resolution**

**PREVEEN**

**Low Resolution**

non m'in - gan-ni più,  
shalt be-tray me no more,

a - mo - re tra - di - to - re,  
o Love, thou hast be - trayed me.

- mo - re tra - di - to - re,  
Love thou hast be - trayed me,

but

non m'in - gan - ni, tu  
shalt be - tray me, but

non - min - ni, tu non m'in - gan - ni  
shalt be - tray me, but

ni, tu non m'in -  
me, but shalt be -

L.

The image shows a musical score for a vocal piece. The vocal line is in soprano C major, indicated by a treble clef and a C-sharp key signature. The piano accompaniment is in B-flat major, indicated by a bass clef and a B-flat key signature. The lyrics are in Italian, with English translations in parentheses. The first section of lyrics is: "gan ni più, no more, a mo - re tra - di - to o Love thou hast be - trayed me, but". The second section continues: "non m'in - gan - ni più, non m'in-gan - ni, shall be - tray no more, shall be-tray me, but". The third section begins with "ni, m'in - more, be-tray". The watermark 'PREVIEW' is written in large, bold, sans-serif letters, and 'Low Resolution' is written below it in a smaller font, both in a dark gray color.

A musical score for a vocal piece. The top staff shows a treble clef, a key signature of one sharp, and a common time signature. The lyrics "non m'in-gan-ni più, non m'in-gan-ni," are written below the notes. The bottom staff shows a bass clef, a key signature of one sharp, and a common time signature. The lyrics "shalt be-tray no more, shall be-tray me, but" are written below the notes. The watermark "PREVIEW Low Resolution" is diagonally overlaid across the music.

- gan - ni, tu non min - gan-ni più.  
 - tray me, but shall be - tray no-more.

# PREVIEW

Low Resolution

*Fine*

Non vo-glio più ca-  
 No more I'll wear thy

# PREVIEW

## Low Resolution