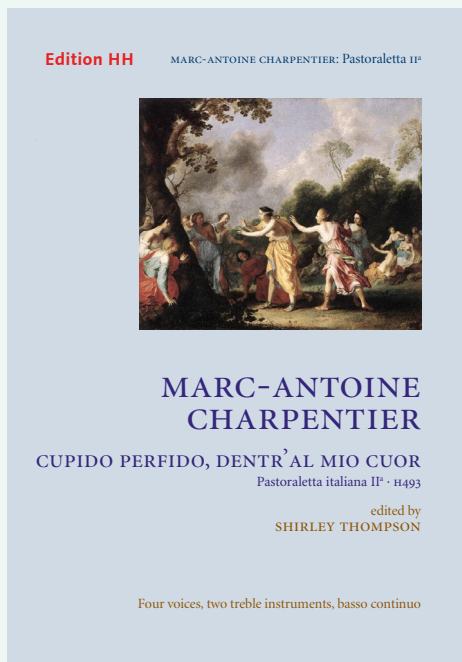


# MARC-ANTOINE CHARPENTIER

CUPIDO PERFIDO, DENTR'AL MIO CUOR, Pastoraletta Italiana IIa, H493  
edited by Shirley Thompson



Marc-Antoine Charpentier was unusual amongst his French contemporaries in setting a significant number of Italian texts. Among the most substantial of these settings are a pair of so-called *pastoralette*, ‘Amor vince ogni cosa’ and ‘Cupido perfido, dentr'al mio cuor’. ‘Cupido perfido, dentr'al mio cuor’ has a simple plot: the shepherds Silvio and Linco, passionately in love, bemoan the indifference shown to them by Eurilla and Filli. Yet the shepherdesses suddenly have a change of heart, and the two pairs of lovers are united. All that remains is to reflect on the fact that, despite the pain it causes, love brings ‘a thousand joys’ to its ‘faithful and constant followers’. Scored for four solo voices, two treble instruments and continuo, this work may also involve choral forces if desired. As in the companion work ‘Amor vince’, Charpentier incorporates innovative Italian features into his essentially French musical style.

Marc-Antoine Charpentier (1643–1704)  
Cupido Perfido, dentr'al mio Cuor, Pastoraletta IIa, H493,  
for four voices, two treble instruments and basso continuo  
edited by Shirley Thompson

xiv/24 pages

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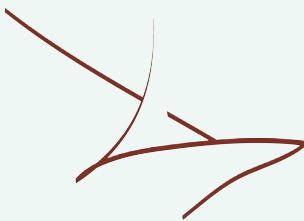
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CUPIDO PERFIDO, DENTR'AL MIO CUOR,  
Pastoraletta Italiana IIa, H493  
edited by Shirley Thompson

PASTORALETTA II<sup>a</sup>  
Cupido perfido, dentr'al mio cuor

MARC-ANTOINE CHARPENTIER  
(1643-1704)

PRELUDIO

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