

# A DOLENTE PARTITA

Madrigale a cinque voci

GIOVANNI BATTISTA DE BELLIS DA ITRI



**Giovanni Battista de Bellis** (c. 1585-90, c. 1623-37) was een Italiaanse componist en organist. Geboren in Itra, nabij Formia, werkte hij in Napels, waar hij in de gunst was van de Cafara familie. Een paar boeken met madrigalen, in een traditionele stijl, zijn bewaard gebleven, maar het meeste van zijn geestelijke werk is verloren gegaan.

Zijn *Primo Libro de Madrigali* (Napels, 1608) bevat 21 5-stemmige madrigalen op Italiaanse tekst; enkele zijn van bekende dichters, Guarrini en Murtolo; de overigen zijn niet achterhaald.

Terwijl de eerste vier stemmen de traditionele benaming hebben: Canto, Alto, Tenore, Basso, vertoont de Quinto meer variatie. In drie madrigalen is het een tenor, en een hoge (vrouwen) stem in de andere; soms in dezelfde ligging als de Canto, maar soms tussen Canto en Alto in. In dit laatste geval was het ook in een andere sleutel genoteerd.

Dertien madrigalen zijn genoteerd in chiavette sleutels (G2 voor Canto, F3 voor Basso), in tegenstelling tot de normale chiave sleutels (C1 voor Canto en F4 voor Basso). Chiavette sleutels impliceren een transpositie omlaag tot maximaal een kwint. Nauwkeurige analyse van de stemomvang, hoogste, gemiddelde en laagste noot, geeft aan dat een kleine tert voor al deze madrigalen optimaal is. Om praktische reden is in de meeste gevallen een grote secunde toegepast. De Tabel hieronder geeft de verdere details.

Een benaderende vertaling van het Italiaans is gegeven; hier is een balans gehanteerd tussen een letterlijke vertaling en de waarschijnlijke betekenis van het gedicht.

**Giovanni Battista de Bellis** (c. 1585-90, c. 1623-37) was an Italian composer and organist. Born in Itri, near Formia, he worked in Napels, where he was favoured by the Carafa family. A few books of madrigals, in traditional style, have survived, but most of his sacred works are lost.

His *Primo Libro de Madrigali* (Naples, 1608) comprises of 21 5-part madrigals on Italian texts; some of these are from well-known poets, Guarrini and Murtolo; the provenance of the remaining could not be ascertained.

Whereas the first four voices have the traditional names: Canto, Alto, Tenore, Basso, the Quinto part shows more variation. It is for a tenor in three madrigals, and for a high (female) voice in the other ones; sometimes in the same compass as the Canto, but sometimes between Canto and Alto. In the latter case, it was printed in a different clef.

Thirteen madrigals are set in chiavette clefs (G2 for Canto and F3 for Basso), in contrast to the remaining eight that are in normal chiave clefs (C1 for Canto and F2 for Basso). The use of chiavette clefs is usually taken to indicate a downwards transposition of up to a fifth. Careful analysis of the compass of the parts, including lowest, average and highest notes, reveals that transposition by a minor third is required. To avoid complicated keys, a major second was used in most instances. Details are listed in the Table below.

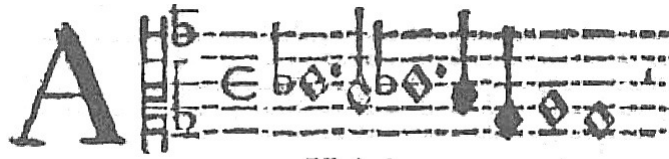
A tentative translation of the Italian text is provided; a balance was made between a literally translation and the likely meaning of the poem.

Wim Looyestijn, 2021

Titel	Clefs				
	Canto	Alto	Tenore	Basso	Quinto
Cruda Amarilli	G2	C2	C3	F3	C1
(part 2) Ma grideran per me	G2	C2	C3	F3	C1
Queste lacrime mie	G2	C2	C3	F3	C1
Perfidissi volto	G2	C2	C3	F3	C1
Lasso non è morir	C1	C3	C4	F4	C2
Al partir del mio sole	C1	C3	C4	F4	C2
Ah dolente partita	C1	C3	C4	F4	C2
Usci da bei vostri occhi	C1	C3	C4	F4	C2
All' hor che l'alba indora	G2	C2	C3	F3	G2
Poi che ad altri	G2	C2	C3	F3	G2
(part 2) Arte fù non amore	G2	C2	C3	F3	G2
Rideva la mia fera	G2	C2	C3	F3	C1
Doloroso martire	G2	C2	C3	F3	C1
Ben riconosc' Amore	G2	C1	C3	F3	C3
Lungi da voi mia vita	G2	C2	C3	F3	C1
Dolci sguardi amorosi	G2	C2	C3	F3	C1
Se dal' aspra ferita	G2	C3	C4	F4	C4
Ardo per voi	C1	C3	C4	F4	C4
Quasi lampo venisti	C1	C3	C4	F4	C1
Se'l venir fù partita	C1	C3	C4	F4	C1
Hor che ritorna	C1	C3	C4	F4	C1

Original		Transposed	
Finalis	Key	Finalis	Key
A	--	G	b b
A	--	G	b b
A	--	G	b b
D	--	C	b b
G	b		
G	b		
G	b		
F	b		
G	b	E	##
D	b	B	##
D	b	B	##
A	--	G	b b
A	--	G	b b
G	--	F	b b
A	--	G	b b
Bes	b	G	##
E	--		
A	--		
D	--		
D	--		
G	b		

# AH DOLENTE PARTITA



Giovanni Battista Guarini  
(1538 - 1612)

Giovanni Battista de Bellis  
(1630 - 1693)

Canto

Quinto

Alto

Tenore

Basso

Ah, fin de

Ah, do - len - - - te par - ti - -

Ah,

Ah, do - len - - - - te par -

The first system of the musical score consists of five vocal staves: Canto (Soprano), Quinto (Alto), Alto (Tenor), Tenore (Bass), and Basso (Bass). Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The Canto part has a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The Quinto part has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The Alto part has a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The Tenore part has a whole rest followed by a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The Basso part has a whole rest followed by a half note G4, a quarter note A4, and a quarter note B4. The lyrics are: Canto: Ah, fin de; Quinto: Ah, do - len - - - te par - ti - -; Alto: Ah,; Tenore: Ah, do - len - - - - te par -; Basso: Ah, do - len - - - - te par -.

6

C

Q

A

T

B

la mia vi - - - ta, ah,

ta, ah, fin de la mia vi - - -

fin de la mia vi - ta, ah, do -

ti - - - ta, ah, fin de la mia vi - - -

Ah, fin de la mia vi - - - ta,

The second system of the musical score consists of five vocal staves: Canto (Soprano), Quinto (Alto), Alto (Tenor), Tenore (Bass), and Basso (Bass). Each staff begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The Canto part has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The Quinto part has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The Alto part has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The Tenore part has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The Basso part has a half note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, and a half note G4. The lyrics are: Canto: la mia vi - - - ta, ah,; Quinto: ta, ah, fin de la mia vi - - -; Alto: fin de la mia vi - ta, ah, do -; Tenore: ti - - - ta, ah, fin de la mia vi - - -; Basso: Ah, fin de la mia vi - - - ta,.

Source: Il primo Libro de Madrigali a cinque voci; Napoli, M DC VIII.

Bellis - Ah dolente partita

11

C do - len - - - - te par - ti - - - ta, ah, fin de  
 Q ta, ah, fin de la mia vi - ta, ah,  
 A len - te par - ti - ta, ah, fin de la mia vi - - -  
 T ta, ah, fin de la mia vi -  
 B ah, do - len - - - - te par - ti - - - ta,

17

C la mia vi - ta, ah, fin de la mia vi - - - ta.  
 Q fin de la mia vi - ta, de la mia vi - - - ta. Da te  
 A ta, ah, fin de la mia vi - - - - - ta.  
 T ta, ah, fin de la mia vi - - - ta.  
 B ah, fin de la mia vi - - - - - ta.

23

C Da te par - to e non mo - ro, da te par -  
 Q par - to e non mo - ro, e pur io pro - vo, da te  
 A Da te par - to e non mo - ro, da te par - to e non mo -  
 T Da te par - to e non mo - ro, da te par - to e non  
 B Da te par - to e non mo - ro,

Bellis - Ah dolente partita

26

C  
to e non mo - ro, e pur io pro - vo la pe - na

Q  
par - to e non mo - ro, e pur io pro - vo la pe - - na de

A  
ro, e pur io pro - vo la pe - na de la

T  
mo - ro, e pur io pro - vo

B  
e pur io pro - vo la

30

C  
de la mor - te,

Q  
la mor - te, la pe - na de la mor - - - te,

A  
mor - te, la pe - - - na de la mor - - - te,

T  
la pe - - - na de la mor - - - te,

B  
pe - na de la mor - - - te,

35

C  
e sen - to nel par - ti - re, e sen - to nel par - ti -

Q  
e sen - to nel par - ti - re, e sen - to nel par - ti -

A  
e sen - to nel par - ti - re, e sen - to nel par - ti -

T  
e sen - to nel par - ti - re, e sen - to nel par - ti -

B  
e sen - to nel par - ti -

Bellis - Ah dolente partita

39

C  
re, un vi - va - ce mo - ri - re, un vi - va - ce mo - ri - re, un

Q  
re, un vi - va - ce mo - ri - re, un vi - va - ce mo -

A  
re, un vi - va - ce mo - ri - re, un vi - va - ce mo - ri - re, un

T  
re, un vi - va - ce mo - ri - re, un vi - va -

B  
re, un vi - va - ce mo - ri - re, un vi - va - ce mo -

44

C  
vi - va - ce mo - ri - re, che da vi - ta al do - lo - - - -

Q  
ri - re, che da vi - ta al do - lo - - - -

A  
vi - va - ce mo - ri - re, che da vi - - - ta al do -

T  
ce mo - ri - re, che da vi - ta al do - lo - re

B  
ri - - - re, che da vi - ta al do - lo - - -

49

C  
re per far che mo - ra, che mo - ia, per far che mo -

Q  
re per far che mo - ra, che mo - - - ia, per far che mo -

A  
lo - re per far che mo - ra, che mo - ia, per far che

T  
per far che mo - ra, che mo - ia, per far, per far che

B  
re per far che mo - ra, che mo - ia,

Bellis - Ah dolente partita

54

C  
ia im-mor-tal-men - - - te il co - re, per far,

Q  
ia im-mor-tal-men - - - te il co - re, per far che mo -

A  
mo - - - ia im-mor-tal - men-te il co - re, per far,

T  
mo - - - ia im-mor-tal - men-te il co - re, per far, per far che

B  
per far, per far che

58

C  
per far che mo - - - ia im-mor-tal-men - te il co - - - re.

Q  
ia im-mor-tal-men - - - te il co - - - re.

A  
per far che mo - - - ia im-mor-tal-men - te il co - - - re.

T  
mo - - - ia im-mor-tal - men - - - te il co - - - re.

B  
mo - - - ia im-mor-tal - men - - - te il co - - - re.

Ah, dolente partita, ah, fin de la mia vita.  
Da te parto e non moro,  
e pur io provo la pena de la morte,  
e sento nel partire, un vivace morire,  
che da vita al dolore per far che moia,  
immortalmente il core.

Ach, pijnlijk afscheid! Ach, einde van mijn leven!  
Ik verlaat jou en ik sterf niet?  
Maar ik voel de pijn van de dood  
En ik voel me bij het verlaten een levendig sterven,  
dat leven geeft aan pijn  
om mijn hart onsterfelijk te laten sterven.

Ah, painful parting! Ah, end of my life!  
From thee I leave and I don't die?  
But I feel the pain of death  
And I feel on leaving a lively dying,  
Which gives life to pain  
To let my heart immortally die.