

SE' L VENIR FÙ PARTITA

Madrigale a cinque voci

GIOVANNI BATTISTA DE BELLIS DA ITRI



Giovanni Battista de Bellis (c. 1585-90, c. 1623-37) was an Italian composer and organist. Born in Itra, near Formia, he worked in Naples, 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 translated and the likely meaning of the poem.

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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		

SE'L VENIR FÙ PARTITA



E'l venir fù partita

Giovanni Battista de Bellis
(1630 - 1693)

Canto

Quinto

Alto

Tenore

Basso

che mi tol - se la vi - ta,
Se'l ve - nir fù par - ti - ta che mi tol - se la vi -
Se'l ve - nir fù par - ti - ta che mi tol - se la
che mi tol - se la vi -

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

5

C

Q

A

T

B

Se'l ve - nir fù par - ti - ta che mi tol - se la
se'l ve - nir fù par - ti - ta che mi tol - se la vi - ta,
ta, che mi tol - se la vi - ta, che mi
vi - ta, che mi tol - se la vi - ta, se'l ve - nir fù par - ti -
ta, se'l ve - nir fù par - ti - ta

Bellis - Se'l venir fù partita

10

C
vi - - ta, che mi tol - se la vi - ta, per - che

Q
che mi tol - se la vi - - - - ta, per - che

A
tol - se la vi - - - ta, la vi - ta, per - che

T
ta che mi tol - se, che mi tol - se la vi - ta, per - che

B
che mi tol - se la vi - - - - ta, per - che

14

C
col fug-gir vi - a, per - che col fug-gir vi - a

Q
col fug-gir vi - a, per - che col fug-gir vi - a con voi non mi ra -

A
col fug-gir vi - a, per - che col fug-gir vi - a

T
col fug-gir vi - a, per - che col fug-gir vi - a con

B
col fug-gir vi - a, per - che col fug-gir vi - a

18

C
con voi non mi ra - pi - - - -

Q
pi - - - - sti

A
con voi non mi ra-pi - - - - sti

T
voi non mi ra-pi - sti con voi non mi ra-pi -

B
con voi non mi ra-pi - sti

Bellis - Se'l venir fù partita

22

C
sti ac - ciò ac - ciò

Q
ac - ciò con-tra-ria si - a,

A
ac - ciò con-tra-ria si - a, ac - ciò con-tra-ria si -

T
sti ac - ciò con-tra-ria si - - - a,

B
ac - ciò con-tra-ria si - - - - - a, ac -

26

C
con-tra-ria si - a, ac - ciò con-tra-ria si - a

Q
ac - ciò con-tra-ria si - a di Ga-ni-me - de

A
a, ac - ciò con-tra-ria si - a di Ga-ni-

T
ac - ciò con-tra-ria si - a di Ga-ni-me -

B
ciò con-tra-ria si - - - a di Ga-ni-me - de

31

C
di Ga-ni-me - de la per - di-ta mi - a, di Ga-ni -

Q
la per - di-ta mi - a, di Ga-ni-me - de

A
me - de la per - di-ta mi - - a,

T
de di Ga-ni-me - de la per - di-ta mi - a, di Ga-ni -

B
di Ga-ni-me - de la per - di-ta mi -

Bellis - Se'l venir fù partita

35

C
me - - - - de la per - di - ta mi - a.

Q
la per - di - ta mi - - - - - a.

A
di Ga - ni - me - de la per - di - ta mi - - - - a.

T
me - de la per - di - ta mi - - - - a.

B
a, la per - di - ta mi - - - - - a.

Se'l venir fù partita che mi tolse la vita,
perche col fuggir via con voi non mi rapisti
acciò contraria sia di Ganimede la perdita mia.

Als komen het heengaan was dat mij het leven kostte,
omdat je me niet ontvoert als ik met jou weg loop;
zo is mijn verlies anders dan van Ganymedes.

If coming was going that took my life,
because you don't kidnap me when I run away with you;
so my loss is different from Ganymede's.