

Amorosa lontananza

Biagio Marini (1594-1663)

[p. 18]

1

G + E B

L Vngi dal mio bel Sol di luce

(1) G + E B

Lun - gi dal mio bel Sol di lu - ce

Detailed description: This system contains the first two staves of music. The left staff is a lute tablature with a treble clef and a C-clef, showing fret numbers for the strings. The right staff is a vocal line with a treble clef and a key signature of one flat (B-flat). It begins with a first ending bracket labeled '1' and contains the lyrics 'Lun - gi dal mio bel Sol di lu - ce'. Above the notes are chord symbols: G, +, E, and B. The bass line is a simple accompaniment with a bass clef and a key signature of one flat.

3

H G O E B G (2) G + E .II

pri - vo in que - ste sel - ve io vi - vo. Se vi - vo si può dir chi non ha co -

Detailed description: This system contains the third and fourth staves. The vocal line continues with the lyrics 'pri - vo in que - ste sel - ve io vi - vo. Se vi - vo si può dir chi non ha co -'. Above the notes are chord symbols: H, G, O, E, B, G (2), G, +, E, and .II. The bass line continues with a simple accompaniment.

8

C E O C A G (3) E H .B.B G

re me - ra - vi - gliad'A - mo - re, me - ra - vi - gliad'A - mo - re

Detailed description: This system contains the fifth and sixth staves. The vocal line continues with the lyrics 're me - ra - vi - gliad'A - mo - re, me - ra - vi - gliad'A - mo - re'. Above the notes are chord symbols: C, E, O, C, A, G (3), E, H, .B.B, and G. The bass line continues with a simple accompaniment.

[p. 19]

1 Ritornel(l)o Ottavo.

Ritornelo Ottavo.

Detailed description: This system contains the seventh and eighth staves. The left staff is a lute tablature with a treble clef and a C-clef, labeled 'Ritornelo Ottavo.'. The right staff is a vocal line with a treble clef and a key signature of one flat, labeled 'Ritornel(l)o Ottavo.'. It begins with a first ending bracket labeled '1'. The bass line is a simple accompaniment with a bass clef and a key signature of one flat.

5

Detailed description: This system contains the ninth and tenth staves. The vocal line continues with a melodic phrase. The bass line continues with a simple accompaniment.

Amorosa lontananza

[1] Lungi dal mio bel Sol di luce privo,
In queste selve io vivo;
Se vivo si può dir chi non ha core
Meraviglia d'Amore, meraviglia d'Amore.

[2] Senz'alma spiro in dolorosi accenti
I miei crudi lamenti;
E senza spire io avampo in grave ardore
Meraviglia d'Amore, meraviglia d'Amore.

[3] Meco la vita non soggiorna punto
Qual misero defunto;
E pur mi doglio in questo tetro horrorre,
Meraviglia d'Amore, meraviglia d'Amore.

[4] Com'esser può, che provi tante pene,
Colui, che 'l core non tiene,
E sia spirto, d'alma, e vita fore,
Meraviglia d'Amore, meraviglia d'Amore.

The piece is part of "Scherzi e Canzonette a una, e due voci" printed in Parma by Anteo Viotti, in 1632 [ref. pp. 18-19]. Available on IMSLP.

PERFORMANCE NOTE

The Ritornello should be played by Violin and Chitarone, as reported in "Scherzi e Canzonette", cit., p. 5.

TRANSCRIPTION NOTES

The alphabetical letters upon the tenor line refer to the *accompagnato* performed by the Chitariglia. In "Scherzi e Canzonette", cit., p. 3, the author advises the readers «to accompany the voice as much as possible, not feeling obliged to follow that (i.e. the letters that sometimes would not match with the basso), as the Chitariglia misses many good consonances». For a proper understanding, see the related page that shows the tablatures for each alphabetical letter.

- (1) Choose the performer whether to respect strictly the repetition signs, or considering them as referring to the presence of the 4 stanzas.
- (2) In the original print, the original note is a semibreve with the word "vivo" under it. It has been split in two minimes according to the two syllables of every stanza.
- (3) In the original print, the whole repeated verse is written as *ij*, a usual text repetition sign.