

Bartolomeo Tromboncino: Occhi miei lassi  
from  
**CANZONI NOVE**  
CON ALCUNE SCELTE DE VARII LIBRI DI CANTI



Sculpito in Roma per Andrea Antico de Montona... 1510

*Edited by Andreas Stenberg, 2020*

# Occhi miei lassi

Andrea Antico: Canzoni nove con alcune scelte ..., Roma 1510

Diplomatic edition

[Francesco Petrarca:]

B[artolomeo].T[romboncino].

[Canzoniere (Rerum vulgarium fragmenta) XIV]

Edited by Andreas Stenberg

Oc - chi miei las - si, men - tre che io vi gi - ro Nel bel vi - so di

Oc - chi miei las - si,

Oc - chi miei las - si,

Oc - chi miei las - si,

7  
 quel - la che vha mor - ti, Pre - go - vi sia - te ac - cor - ti, Ché già vessi - da

14

amore, on - de io so - spi - ro. Mor - te pò chiu - der so - la

21

a' miei pen - se - ri l'a - mo - ro - so ca - min che gli con - du - ce al dolce porto de

29

la lor sa - lu - te; ma puos - si a voi ce - lar la vo - stra lu - ce per me - no ob -

<sup>1</sup>Probably a printing error. Should be semiminima.

get-to, per - ché meno in-te - ri sie-te formati, et di mi - nor virtu - te.

Pe - rò, do - len-ti, an - zi che sian ve-nu - te Et o-re del pian - to,

Che son gia vicine

Prendere hor ala fine

Breve conforto a si largo martiro

# Occhi miei lassi

From: **Tenori e contrabassi intabulati... Francisci Bossinensis, Venetia 1509.**

[Francesco Petrarca:]

[Liuto in E]

B[artolomeo].T[romboncino].

[Canzoniere (Rerum vulgarium fragmenta) XIV]

Edited by Andreas Stenberg

Oc - chi miei las-si, men-tre che io vi gi - ro Nel bel vi - so di quella che viha mor - ti,

The first system of the score consists of a vocal line and a lute tablature line. The vocal line is in common time (C) and features a melody with diamond-shaped note heads. The lute tablature line is in common time and uses numbers 0-3 to represent fret positions. The lyrics are: "Oc - chi miei las-si, men-tre che io vi gi - ro Nel bel vi - so di quella che viha mor - ti,"

Pre - go - vi sia - te ac - cor - ti, Ché già vis - si - da a - mo - re, on - dio so - spi - ro. Mor - te pò chiuder so -

The second system continues the piece. The vocal line has two 'x' marks above it, indicating natural harmonics. The lute tablature line includes a '5' in the fifth measure, representing the fifth fret. The lyrics are: "Pre - go - vi sia - te ac - cor - ti, Ché già vis - si - da a - mo - re, on - dio so - spi - ro. Mor - te pò chiuder so -"

- la a' mi - ei pen - se - ri l'a - mo - ro - so ca - min che gli con - du - ce al dol - ce por - to

The third system concludes the piece. The vocal line has two 'x' marks above it. The lute tablature line includes a '5' in the fifth measure. The lyrics are: "- la a' mi - ei pen - se - ri l'a - mo - ro - so ca - min che gli con - du - ce al dol - ce por - to"



# Occhi miei lassi

From: **Tenori e contrabassi intabulati... Francisci Bossinensis, Venetia 1509.**

Francesco Petrarca:

**Liuto in E, transcription**

Bartolomeo Tromboncino

Canzoniere (Rerum vulgarium fragmenta) XIV

Edited by Andreas Stenberg

Oc - chi miei las-si, men-tre che io vi gi - ro Nel bel vi - so di quell-a che viha mor - ti,

Pre - go - vi sia-te ac - cor-ti, Ché già vis - si-da a-mo - re, on - dio so - spi-ro. Mor - te pò chiuder so -

- la a' mi - ei pen - se - ri l'a - mo-ro - so ca-min che gli con - du-ce al dol - ce por-to

Fine.

di la lor sa-lu - te; ma puossi a voi ce-lar la vostra lu - ce per meno ogget-

to, per - ché meno intie - ri sie - te for - mati, et di mi-nor vir - tu-te. Pe - rò, do - len - ti, an - zi che

sian ve - nu - te l'ho-re da pianto, che son già vi-ci - ne, pren-dete hor a la fi - ne



bre-ve con - forto a sí lon - go mar-ti - ro. bre - ve e confor - to a sí lon - go mar-ti - ro.

D.c. al Fine

The image shows a musical score for a vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of one sharp (F#). The lyrics are: "bre-ve con - forto a sí lon - go mar-ti - ro. bre - ve e confor - to a sí lon - go mar-ti - ro." The piano accompaniment is written on a single staff with a bass clef and a key signature of one sharp. The score ends with a double bar line and the instruction "D.c. al Fine".

# Occhi miei lassi

From: **Tenori e contrabassi intabulati... Francisci Bossinensis, Venetia 1509.**

Francesco Petrarca:

Liuto in E - French tab.

Bartolomeo Tromboncino

Canzoniere (Rerum vulgarium fragmenta) XIV

Edited by Andreas Stenberg

Oc - chi miei las-si, men-tre che io vi gi - ro Nel bel vi - so di quella che vi ha mor - ti,

The first system of music consists of a vocal line and a lute tablature line. The vocal line is in common time (C) and features a melody with various note values and rests. The lute tablature line is written on a six-line staff with letters 'a', 'b', 'c', 'd' indicating fret positions. Arrows point from the lyrics to the corresponding notes in the tablature.

Pre-go-vi sia-te ac - cor-ti, Ché già vis - si-da a-mo - re, on - dio so - spi-ro. Mor-te pò chiuder so -

The second system continues the piece with similar notation. The lute tablature line includes a double bar line with repeat dots, indicating a section to be repeated.

- la a' mi - ei pen - se - ri l'a - mo-ro - so camin che gli con-du-ce al dol - ce por-to di la

The third system concludes the piece. The lute tablature line features a double bar line with repeat dots and a final cadence symbol (a double bar line with a diamond) at the end.

lor sa-lu - te; ma puossi a voi ce-lar la vostra lu - ce per meno oggetto, per-ché

Figured bass notation for the first system:

d	d	c	d	d	b	a	d	a	b	a	b	a	b	d	b	d	a	d	b	d	c	d	a	d	b	a			
a	a		a											d	a	d	b	d	c	d	a	a	f	d	c	a	c	a	a

meno intie - ri sie - te for - mati, et di mi-nor vir - tu - te. Pe - rò, do - len - ti, an - zi che sian ve -

Figured bass notation for the second system:

d	d	c	d	b	a	d	c	d	c	b	a	d	b	d	a	b	a	b	d	d	b	c	a	c			
a	a		a	c	a	a	a	a	c	a	d	a		d	a	d	b	d	a	d	b	a	a	a			

nu - te l'ho-re da pian-to, che son già vi - ci - ne, pren-dete hor a la fi - ne

Figured bass notation for the third system:

d	c	d	b	d	b	a	d	b	a	d	c	c	d	b	d	d	a	b									
a	c	d	f		f	d	c	a	a	a	a	c	a	a	c	d	f	d	c	a	a	b	d	d	a	b	

bre-ve con - forto a sí lon - go mar-ti - ro. bre - ve e con-for - to a sí lon - go mar - ti - ro.

a d c | d a d a-b | a c | d | a | a a d b | d d c | a d a b d c | d c | a a d | a f a | d d

# Occhi miei lassi

Andrea Antico: Canzoni nove con alcune scelte ..., Roma 1510

Practical edition

Francesco Petrarca:

Canzoniere (Rerum vulgarium fragmenta) XIV

Bartolomeo Tromboncino.

Edited by Andreas Stenberg

[Cantus]

Oc - chi miei las - si, men - tre che io vi gi - ro Nel bel vi - so di quella che vha mor -

Altus

Oc - chi miei las - si,

Tenor

Oc - chi miei lassi,

Bassus

Oc - chi miei las - si,

Detailed description: This block contains the first system of a four-part vocal setting. It features four staves: Cantus (Soprano), Altus (Alto), Tenor, and Bassus (Bass). The music is in a common time signature (C) and a key signature of one flat (B-flat). The lyrics are written below each staff. The Cantus part has a melodic line with various note values. The Altus, Tenor, and Bassus parts provide harmonic support with longer note values and rests.

8

ti, Prego - vi sia - te ac - cor - ti, Ché già ves - si - da a - mo - re, on - de io so - spi - ro. [on - de io

Detailed description: This block contains the second system of the vocal setting. It continues with the same four parts. The lyrics are: 'ti, Prego - vi sia - te ac - cor - ti, Ché già ves - si - da a - mo - re, on - de io so - spi - ro. [on - de io'. The music includes a key signature change to two sharps (D major) indicated by two sharp signs (# #) above the staff. A triplet of eighth notes is marked with a '3' and a bracket in the Tenor part. The system ends with a double bar line.

16

so - spi - ro.] Mor - te pò chiuder so - la a' miei pen - se - ri l'a - mo - ro - so ca -

23

min che gli con - du - ce al dol - ce por - to de la lor sa - lu - te; ma puossi a voi ce -

<sup>1</sup>This note is a minima-note in the original which probably is a printing error.

31

lar la vo-stra lu - ce per meno ob-get-to, per - ché me - no in - te - ri sie - te for - ma - ti, et di mi-

39

- nor vir - tu - te. Pe-rò, do - lenti, anzi che sian ve-nu - te l'o - re del pian - to, che son

47

già vi - ci - ne, prende - te or a la fi - ne bre - ve con - for - to a sí lun - go mar - ti - ro. D.C. al Fine.



**Text:**

Occhi miei lassi, mentre ch'io vi giro  
 nel bel viso di quella che v'à morti,  
 pregovi siate accorti,  
 ché già vi sfida Amore, ond'io sospiro.

Morte pò chiuder sola a' miei pensieri 5  
 l'amoroso camin che gli conduce  
 al dolce porto de la lor salute;  
 ma puossi a voi celar la vostra luce  
 per meno obgetto, perché meno interi  
 siete formati, et di minor virtute. 10  
 Però, dolenti, anzi che sian venute  
 l'ore del pianto, che son già vicine,  
 prendete or a la fine  
 breve conforto a sí lungo martiro.

Edizione: Il Canzoniere di Francesco Petrarca  
 a cura di Gianfranco Contini  
 Edizione Einaudi, 1964

**Translation:**

My weary eyes, there, while I turn you  
 towards the lovely face of her who slays you,  
 I pray you guard yourself  
 since, already, Love challenges you, so that I sigh.

Only Death can close from my thoughts  
 the loving path that leads them  
 to the sweet doorway of their blessing;  
 but your light can hide itself from you  
 for less reason, since you are formed  
 as lesser entities, and of less power.  
 But, grieve, before the hour of tears  
 is come, that is already near,  
 take to the end now  
 brief comfort from such long suffering.

<https://www.poetryintranslation.com/>  
 Petrarch, The Complete Canzoniere.

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 electronically or otherwise, for any non-commercial purpose.

## Commentary

Francesco Petrarca's Ballata grande: "Occhi miei lassi, mentre che io vi giro" (Canzone 14) was one of the more widely used texts for polyphonic settings in the renaissance. Especially the Florentin composers of frottole seem to have had a liking for this text. Apart from the most known setting by Jaques Archadelt composers as Francesco de Layolla, Marcetto Cara and Bartolomeo Tromboncino have used this text.

This is an edition of Bartolomeo Tromboncinos setting. His setting was first published as a version for four-parts in the Andrea Antico print: "Canzoni nuove con Alcune scelte de varii libri di canto" Romma 1510 where it is the last composition in this book printed in choir-book formate. An intabulation for solo-voice and lute of this setting made by Francisco Bossinensis was printed one year later in the collection: "Tenori e contrabassi intabulati col sopran in canto figurato per cantar e sonar col lauto Libro Secundo. Francisci Bossinensis Opus." This print is by Andrea Antico 1511.

This edition gives both of these versions as diplomatic editions and as modernised editions (modern clefs, shortened note-values and ficta alterations added). The lute intabulation is given both as the original Italian lute-tablature, a transcription to french lute-tablature and a raw transcript to modern notation.

One of the major difficulties in editing and performing this frottola is the question of text-underlay. The text-underlay in the Andrea Antico print is at best approximate for the soprano part and in the second section of the composition, not even that. Words are printed beneath the soprano staves but as the letter-types used take more space than the note types there is almost two and a half line of text left when the music setting comes to an end. These are in Anticos print printed beneath the Tenore-part on the same page as the Cantus part. An analysis of the phrase-structure of the setting and mechanically aligning the lines of text to the phrases results in one phrase too many either at the end of the first section of the composition or at the end.

Already Bossinensis intavolation tries to solve this by moving the first line of the poems second section to the end of the first section of the music and using the last line of the poem to both the next to last and last phrase of the music. I have left this solution in both the diplomatic edition of the lute-voice setting and its transcriptions to french tablature and modern notation.

In the editions of the four-part setting I have retained the problematic underlay of the original in the diplomatic edition and tried to find a working solution in the modernised edition: Using the last line of the first section of the poem to both the next to last phrase and the last phrase of the first section of the composition and aligning the lines of the second part of the poem with the phrases of the second part of the composition.

## Table of Contents

Diplomatic edition of four-part setting	2
Diplomatic edition of Italian Lute tablature - soprano voice setting	5
Transcription to modern notation	7
Transcription to French Lute-tablature	10
Transcription in modernised notation of the four-part setting.	13
Text and translation.	17
Commentary	18