

PERFORMANCE NOTES

Orlando di Lasso (also known as Roland de Lassus) was one of the most important composers of the Renaissance period (from 1450-1600). He was born in 1532 in Mons, Belgium, just northeast of the French border. Legend has it that young Orlando had such a beautiful voice that he was kidnapped three times by nobility to sing in choirs for them. At the age of 12, he moved to Italy to sing in the court of the viceroy of Sicily. In 1553, at the age of 21, he became the choirmaster at St. John Lateran in Rome. He moved to Bavaria (now Germany) in 1564 and was the choirmaster for the court in Munich until his death in 1594.

Di Lasso wrote in all of the predominant styles of music during his time: masses, motets, madrigals, lied, and hymns. *O Occhi Manza Mia* is one of his notable madrigals (along with *Matona Mia Cara*, see page 8). The simple form of the piece makes it relatively easy to sing and memorize. Originally written for four voices, this 3-part mixed arrangement is written with a limited six note range in Part III. Try to achieve the text accents in the Italian lyrics. The optional repeat is provided so that the singers may sing it through a second time, using the English translation provided by the arranger. Also, try to achieve dynamic contrast for greater musicality in your performance.

PRONUNCIATION GUIDE

O oc-chi man-za mi-a, ci-gli do-ra-ti!
Oh oh-kee mahn-tsah mee-ah chee-lyee doh-rah-tee!

O fac-cia d'u-na lu-na stra-lu-cen-ti.
Oh fa-cheeah doo-nah loo-nah strah-loo-chen-tee.

Tie-ne-mi men-te, gio-ia mi-a bel-la,
Tee-yeh-neh-mee mehn-teh, jeeoh-eeah mee-ah behl-lah,

guar-da-m'un po-c'a me,
gwahr-dah-moon poh-kah meh,

a me, fa mi con-tien-to.
ah meh, fah mee kohn-teeeyehn-toh.

O OCCHI MANZA MIA

(O Eyes of My Beloved)

for 3-part mixed voices, a cappella

Arranged by **RUSSELL ROBINSON**

English translation by **RUSSELL ROBINSON**

Music by

ORLANDO di LASSO (1532-1594)

In two, not too fast ($\text{♩} = \text{ca. } 69$)

PART I

mf

O oc - chi man - za mi - a, O oc - chi man - za
O eyes of my be - lov - ed, O eyes of my be -

PART II

mf

O oc - chi man - za mi - a, O oc - chi man - za
O eyes of my be - lov - ed, O eyes of my be -

PART III

mf

O oc - chi man - za mi - a, O oc - chi man - za
O eyes of my be - lov - ed, O eyes of my be -

In two, not too fast ($\text{♩} = \text{ca. } 69$)

PIANO

mf for rehearsal only

5

mi - a, ci - gli do - ra - ti! O oc - chi
lov - ed be - neath eyes glanc - ing. O eyes of

8 *p*

mi - a, ci - gli do - ra - ti! O oc - chi
lov - ed be - neath eyes glanc - ing. O eyes of

p

mi - a, ci - gli do - ra - ti! O oc - chi
lov - ed be - neath eyes glanc - ing. O eyes of

p

9

man - za mi - a, O oc - chi man - za mi - a, ci -
 my be - lov - ed, O eyes of my be - lov - ed be -

man - za mi - a, O oc - chi man - za mi - a, ci -
 my be - lov - ed, O eyes of my be - lov - ed be -

man - za mi - a, O oc - chi man - za mi - a, ci -
 my be - lov - ed, O eyes of my be - lov - ed be -

13

15 *mf*

gli do - ra - ti! O fac - cia d'u - na
 neath eyes glanc - ing. O your face like the

mf

gli do - ra - ti! O fac - cia d'u - na lu -
 neath eyes glanc - ing. O your face like the moon

mf

gli do - ra - ti! O fac - cia d'u - na lu -
 neath eyes glanc - ing. O your face like the moon

17

lu - na, O fac - cia d'u - na lu - na stra - lu - cen -
 moon beams. O your face like the moon beams in its splen -

- na, O fac - cia d'u - na lu - na stra lu -
 beams. O your face like the moon beams in its

- na, O fac - cia d'u - na lu - na stra - lu -
 beams. O your face like the moon beams in its

21

22 *mp*

- ti! Tie - ne - mi men - te, gio - ia mia bel - la, guar - da - m'un po - c'a
 - dor. If in your mem - 'ry, my dear be - lov - ed, you will but think of

mp

cen - ti! Tie - ne - mi men - te, gio - ia mia bel - la, guar - da - m'un po - c'a
 splen - dor. If in your mem - 'ry, my dear be - lov - ed, you will but think of

mp

cen - ti! Tie - ne - mi men - te, gio - ia mia bel - la, guar - da - m'un po - c'a
 splen - dor. If in your mem - 'ry, my dear be - lov - ed, you will but think of

25

mf *f*

me, a me, a me, fa mi con - tien -
 me, of me, of me, will leave me in -

mf *f*

me, a me, a me, a me, fa mi con -
 me, of me, of me, of me, will leave me in con -

mf *f*

me, a me, a me, fa mi con -
 me, of me, of me, will leave me in con -

mf *f*

29

mp

— con - tent - to. Tie - ne-mi men - te, gio - ia mia bel - la,
 — — ment. If in your mem - 'ry, my dear be-lov - ed,

mp

tien - to. Tie - ne-mi men - te, gio - ia mia bel - la,
 tent - ment. If in your mem - 'ry, my dear be-lov - ed,

mp

tien - to. Tie - ne-mi men - te, gio - ia mia bel - la,
 tent - ment. If in your mem - 'ry, my dear be-lov - ed,

mp

33 *mf*

guar - da-m'un po - c'a me, a me, a
 you will but think of me, of me, of

mf

guar - da-m'un po - c'a me, a me, a me,
 you will but think of me, of me, of me,

mf

guar - da-m'un po - c'a me, a me, a
 you will but think of me, of me, of

mf

36 *f* *rit. to end (last time only)* (Optional Repeat)

me, fa mi con - tien to.
 me, will leave me in con - tent - ment.

f

a me, fa mi con - tien to.
 of me, will leave me in con - tent - ment.

f

me, fa mi con - tien to.
 me, will leave me in con - tent - ment.

f *rit. to end (last time only)* (Optional Repeat)

* Perform fermata last time only.

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