

# Deh Tirsì anima mia

(Words adapted from G. B. Guarini)

Edited with piano reduction  
by Denis Arnold.  
English Translation by Millicent Rose.

LUCA MARENZIO  
(1553-1599)

Soprano

Bass

Piano  
(for  
rehearsal  
only)

NOTE. Source: Il sesto libro de Madrigali a cinque voci, Venice, 1594, Gardano. The copy of the 1603 reprint in the Biblioteca Marciana in Venice has been collated. The original clefs were Soprano (Canto): treble; Mezzosoprano (Alto): mezzo-soprano; Contralto (Tenore): alto; Tenor (Quinto): alto; Bass (Basso): baritone. Bar lines and all accidentals in brackets are editorial.

Note for the performer: If any difficulty is found in singing bars 40-52 and 91-101, an interchange of Alto and Tenor will prove helpful.

Denis Arnold

na, per - do - na a ques - ta, so - lo nei det - tie nel sem - bian - te  
 me, for - give me, for 'tis on - ly in words and out-ward show that

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per - do - na  
 for - give me,

na, per - do - na a ques - ta, so - lo nei det - tie nel sem - bian - te  
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per - do - na a ques - ta, so - lo nei det - tie nel sem - bian - te  
 for - give me, for 'tis on - ly in words and out-ward show that

ri - gi - da - ne - mi - mel pie - to - si - ssi - ma - a - man  
 I ap - p - so - un - feel - wall with - me my heart longs still to love

da - ne - mi - ca, ma nel co - re pie - to - si - ssi - ma - a - man  
 car so - feel - ing, while with - in me my heart longs still to love

un - mi - ca, ma nel co - re pie - to - si - ssi - ma - a - man  
 feel - ing, while with - in me my heart longs still to love

pie - to - si - ssi - ma - a - man  
 my heart longs still to love

**PREVIEW**

**Low Resolution**

30

35

te;  
thee.e se pur hai de - sio  
Yet if thou should'st de - sire

di to ven-di - car

- ti, deh,  
geance,te;  
thee.e se pur hai de - sio  
Yet if thou should'st de - sire

di to ven-di - car

- ti, deh,  
geance,te;  
thee.e se pur hai de - sio  
Yet if thou should'st de - sire

di to ven-di - car

- ti, deh,  
geance,te; e se pur hai de - sio,  
thee. Yet if thou should'st de - sire,pur hai de - sio  
thou should'st de - siredeh,  
Ah,e se pur hai de - sio  
Yet if thou should'st de - siredi ven - di - car  
to take thy ven- ti, deh,  
geance,

40

deh, — qual ven - dett' a - ver puoi  
Ah, — how could'st thou find pun - ish -deh, — qual ven - dett' a - ver puoi  
Ah, — how could'st thou find pun - ish -deh, — qual ven - dett' a - ver puoi  
Ah, — how could'st thou find pun - ish -qual ven - dett' a - ver puoi tu mag-gio  
how could'st thou find pun - ish-ment se - vedeh, — qual ven - dett' a - ver puoi  
Ah, — how could'st thou find pun - ish -deh, — qual ven - dett' a - ver puoi  
Ah, — how could'st thou find pun - ish -

45

tu mag-gio - re del \_\_\_\_\_ tuo pro - prio do - lo - ry sor - row?

ment se-ve - rer than I feel in thy sor - row?

tu mag-gio - re del \_\_\_\_\_ tuo pro - prio do - lo - ry sor -

ment se-ve - rer than I feel in thy sor -

tu mag-gio - re del tuo pro - prio do - lo - ry sor -

ment se-ve - rer than I feel in thy sor -

tu mag-gio - re del \_\_\_\_\_ tuo pro - prio

ment se-ve - rer than I

50

A page of sheet music for a vocal piece titled "Low Resolution". The music is arranged for four voices (SATB) and includes piano accompaniment. The vocal parts are written on treble and bass staves. The piano part is on a separate staff. The lyrics are in Italian and English, with some words in parentheses. The music is divided into sections labeled "Seconda Parte" and "Coda". The piano part includes dynamic markings like "p" (piano) and "f" (forte). The vocal parts include dynamic markings like "ff" (fortissimo) and "mf" (mezzo-forte). The lyrics describe a journey through various landscapes and feelings, from "tu mag-gio-ment se-re" to "pur mal art thou, dear".

A musical score page showing two measures of music. The top staff uses a treble clef and a common time signature, starting with a B-flat major key signature. The first measure consists of eighth-note chords: B-flat major (B-flat, D, F), E major (E, G, B), A major (A, C-sharp, E), and D major (D, F, A). The second measure begins with a B-flat major chord followed by a bass note on the downbeat. The bottom staff uses a bass clef and a common time signature, starting with a C major key signature. It features eighth-note chords in G major (G, B, D), C major (C, E, G), and F major (F, A, C).