

## 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. 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 fah-cheeyah doo-nah loo-nah strah-loo-chen-tee!*

Tie-ne-mi men-te, gio-ia mia bel-la,

*Teeyeh-neh-mee mehn-teh, jeeoh-eeeah meeyah 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-teeyehn-toh.*

# O OCCHI MANZA MIA (O Eyes of My Beloved)

for S.S.A. voices, a cappella\*

Arranged by RUSSELL ROBINSON  
English translation by RUSSELL ROBINSON

Music by  
ORLANDO di LASSO (1532-1594)

M 338  
M 339  
T 340  
342  
343

In two, not too fast (♩ = ca. 69)

*mf*

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

*mf*

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

*mf*

ALTO  
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 (♩ = ca. 69)

*mf (for rehearsal only)*

PIANO

5

*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*

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

*p*

8

\* Also available for 3-part mixed (22958).

Copyright © 2009 by Alfred Publishing Co., Inc.  
All Rights Reserved. Printed in USA.

To purchase a full-length performance recording of this piece, go to [alfred.com/downloads](http://alfred.com/downloads)

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 -

15 *mf*

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

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

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

17

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

- na, beams. O fac - cia d'u - na lu - na stra - lu - beams in its

- na, beams. O fac - cia d'u - na lu - na stra - lu - beams in its

21

22 *mp*

- ti! dor. Tie - ne - mi men - te, gio - ia mia bel - la, If in your mem - 'ry, my dear be - lov - ed, cen - ti! splen - dor. Tie - ne - mi men - te, gio - ia mia bel - la, If in your mem - 'ry, my dear be - lov - ed, cen - ti! splen - dor. Tie - ne - mi men - te, gio - ia mia bel - la, If in your mem - 'ry, my dear be - lov - ed,

- ti! splen - dor. Tie - ne - mi men - te, gio - ia mia bel - la, If in your mem - 'ry, my dear be - lov - ed,

- ti! splen - dor. Tie - ne - mi men - te, gio - ia mia bel - la, If in your mem - 'ry, my dear be - lov - ed,

24

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

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

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

*mf* *f* *mf* *f* *mf* *f*

28

31

mi con - tien - to. Tie - ne - mi men - te,  
 leave me in con - tent - ment. If in your mem - ry,

mi con - tien - to. Tie - ne - mi men - te,  
 leave me in con - tent - ment. If in your mem - ry,

mi con - tien - to. Tie - ne - mi men - te,  
 leave me in con - tent - ment. If in your mem - ry,

*mp* *mp* *mp* *mp*

32

gio - ia mia bel - la, guar - da - m'un po - c'a me, a me, a  
my dear be - lov - ed, you will but think of me, of me, of

gio - ia mia bel - la, guar - da - m'un po - c'a me, a me, a me,  
my dear be - lov - ed, you will but think of me, of me, of me, of me,

gio - ia mia bel - la, guar - da - m'un po - c'a me, a me, a  
my dear be - lov - ed, you will but think of me, of me, of

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

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

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

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.