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URL: www.forschung.schola-cantorum-basiliensis.ch/de/forschung/basso-continuo-on-harp/sola-fra-suoi-piu-cari.html
Published: 5 May 2021
Research project: "Realising the Basso Continuo on the Italian *Arpa a Tre Ordini*"

Basso Continuo on the Harp for "Sola fra' suoi più cari" (Orazio Michi)

Mara Galassi, harp; María Cristina Kiehr, soprano
(ed. Martina Papiro)

Abstract
Video recording and related materials to "Sola fra' suoi più cari", lamento for voice and basso continuo by Orazio Michi.

Video Recording on YouTube & Credits

Orazio Michi (c. 1595–1641):
"Sola fra' suoi più cari"

Mara Galassi, arpa a tre ordini & realisation of the basso continuo

María Cristina Kiehr, soprano

Arpa a tre ordini, copy of the Arpa Barberini, Girolamo Acciari, Rome 1632
by Dario Pontiggia, 2009, Milano (Italy)

Link: https://youtu.be/6C9c8siCa5A

Recorded on 4 February 2018
at the Scola Cantorum Basiliensis, Basel (Switzerland), Kleiner Saal

Sound engineer: Oren Kirschenbaum
Video production & editing: Elam Rotem

Project manager & concept: Martina Papiro

Special thanks to: Masako Art, Thomas Drescher, Martin Kirnbauer, Birgit Knab, Isabell Seider

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Sources for “Sola fra’ suoi più cari”

For a complete list of sources see Ziane 2020b, 278–279.
The proposed realisation of the basso continuo is based on two sources, both preserved in Roman libraries: I-Rc, 2490 and I-Rn, mss. mus. 56. These sources differ in many details, e.g. in ornaments of the solo voice or for the rhythm and notation of the last bars.

Roma, Biblioteca Casanatense, Ms. 2490 , f. 60v–63r (olim 124–129)

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I-Rc 2490, f. 60v

I-Rc 2490, f. 61r

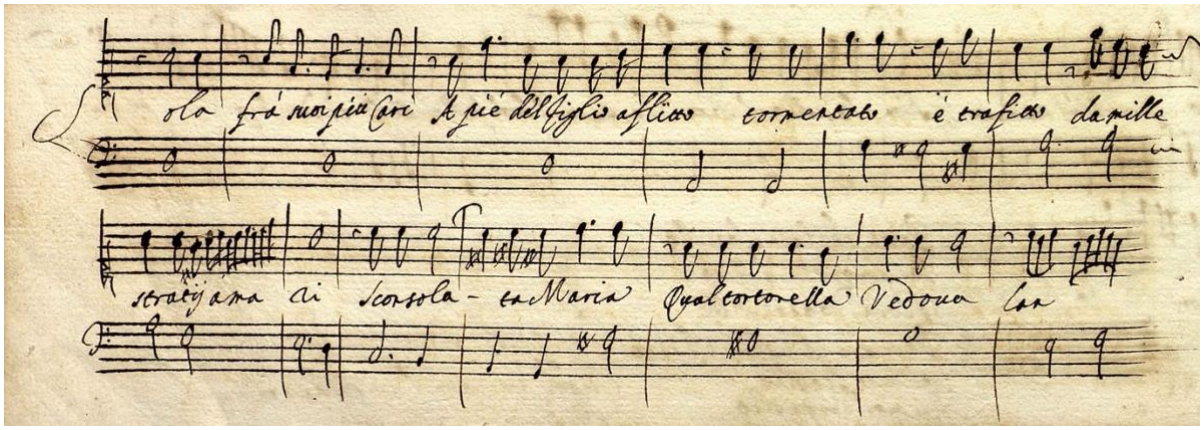
I-Rc 2490, f. 61v

I-Rc 2490 f. 62r

I-Rc 2490, f. 62v

I-Rc 2490, f. 63r

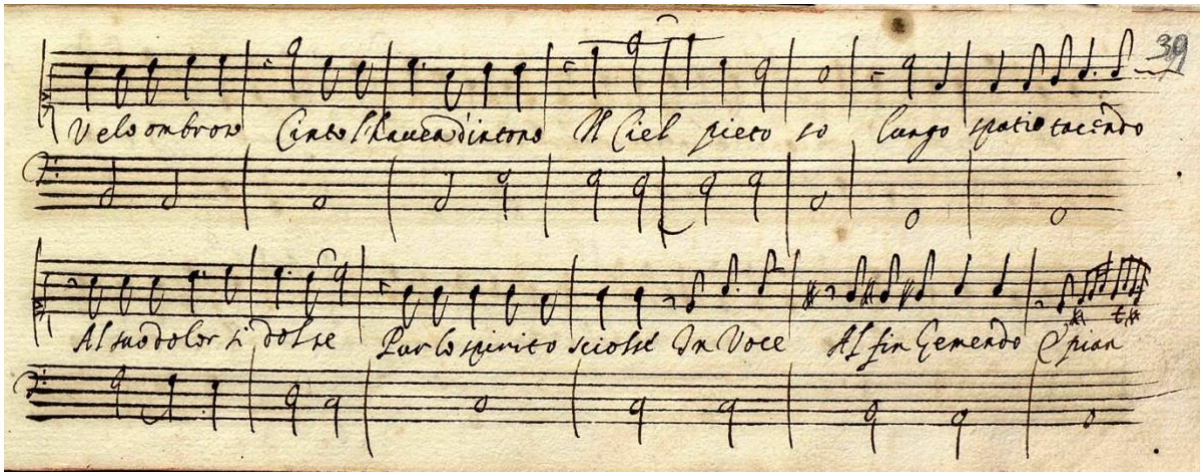
Roma, Biblioteca Nazionale, Mss. musicali 56, cc. 37v–42r



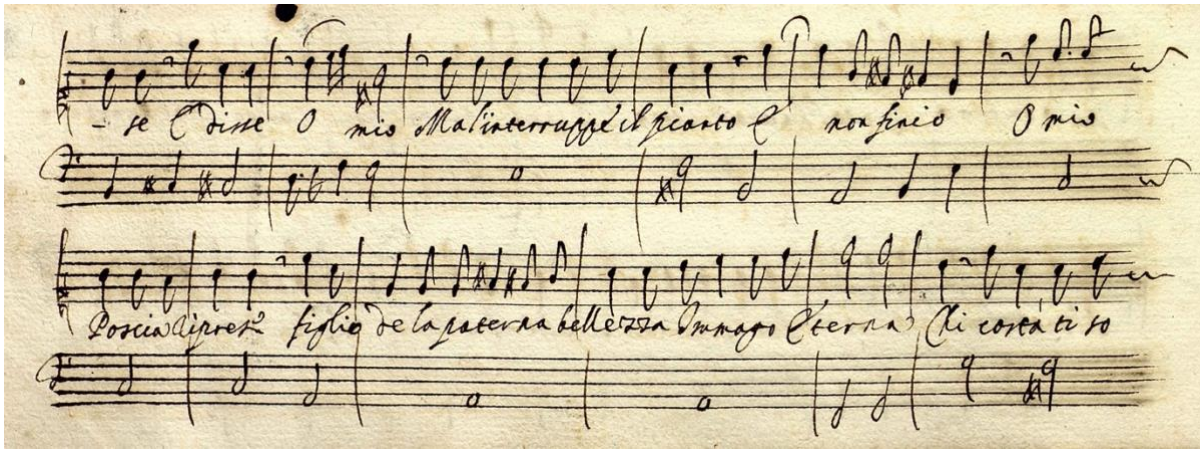
I-Rn MSS mus. 56, c. 37v

I-Rn MSS mus. 56, c. 38r

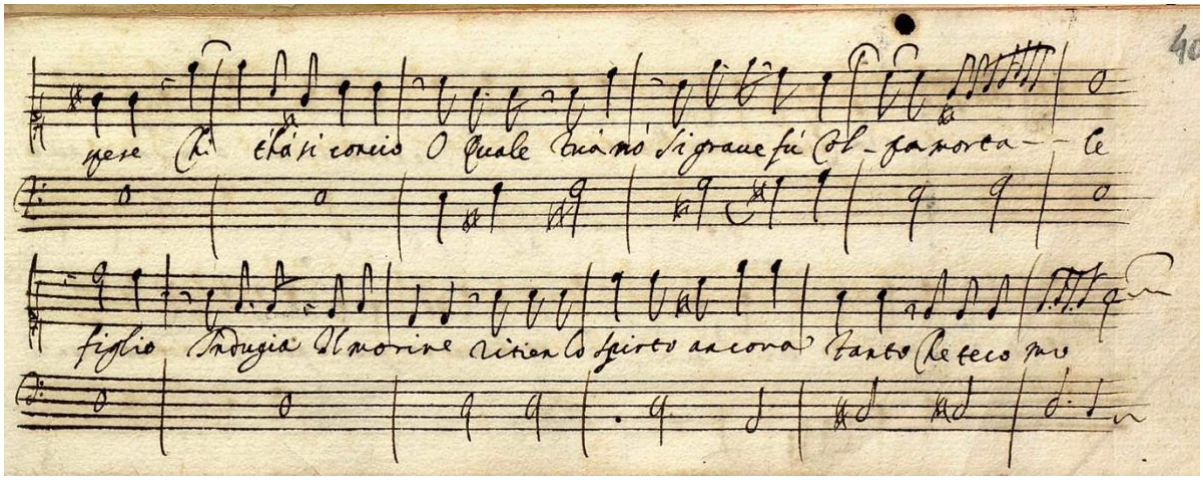
I-Rn MSS mus. 56, c. 38v



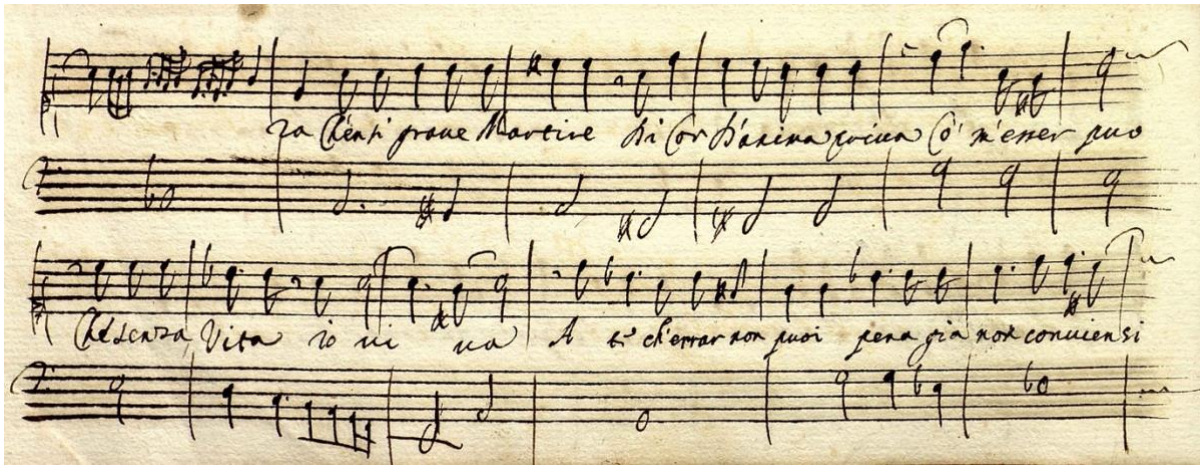
I-Rn MSS mus. 56, c. 39r



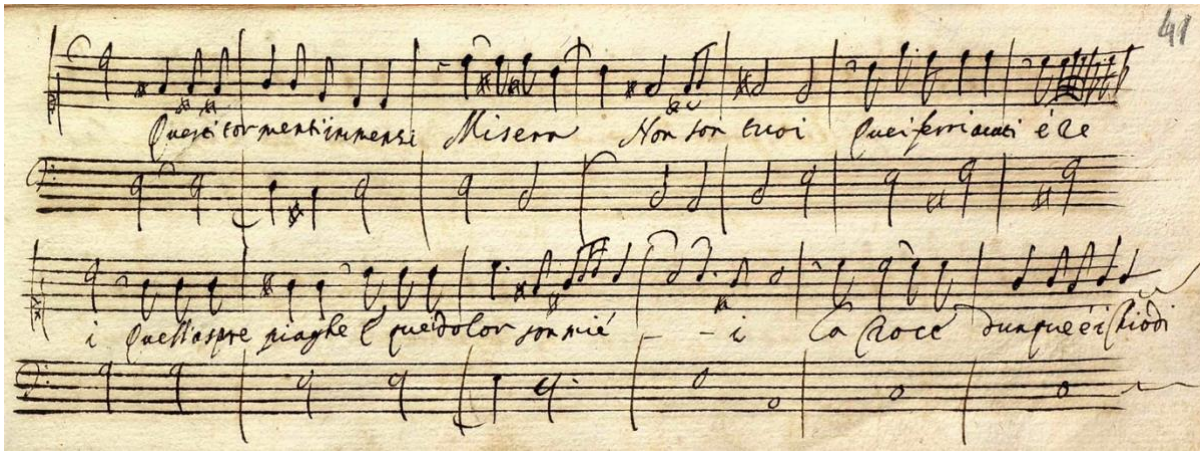
I-Rn MSS mus. 56, c. 39v



I-Rn MSS mus. 56, c. 40r

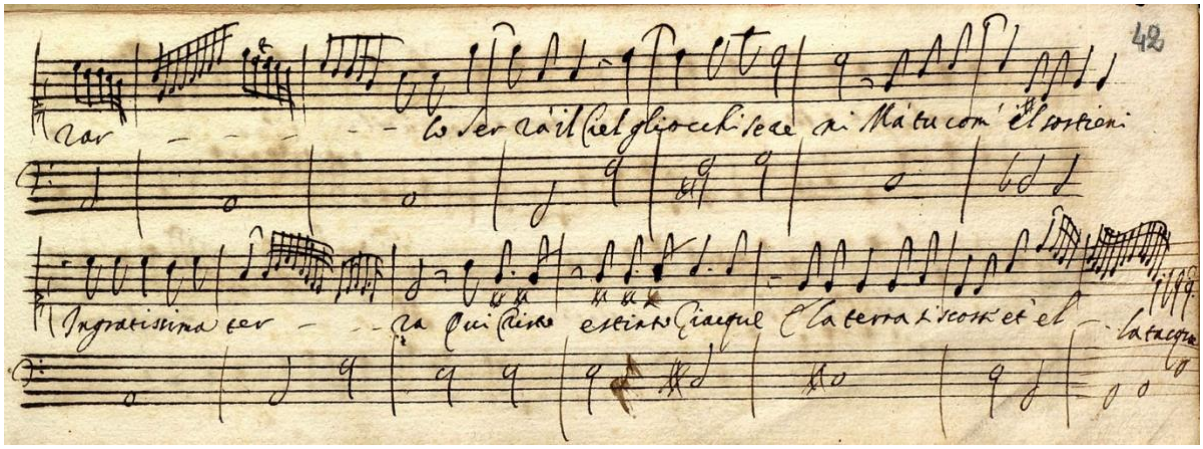


I-Rn MSS mus. 56, c. 40v



I-Rn MSS mus. 56, c. 41r

I-Rn MSS mus. 56, c. 41v



I-Rn MSS mus. 56, c. 42r

View the entire MSS mus. 56:
http://www.internetculturale.it/it/16/search/detail?instance=magindice&id=IT%5CICCU%5CMSM%5C0014249

Text of “Sola fra suoi più cari” by Giovanni Battista Marino

The edition of the text is adapted from Ziane 2020a, the English translation is adapted from Murata 2013. To distinguish direct from indirect speech, the direct speech is put in italics.

Sola fra’ suoi più cari, a’ piè del figlio afflitto, tormentato e traffitto da mille strazi amari, sconsolata Maria qual tortorella vedova languia.	Alone among her dearest ones, at the feet of her son, afflicted, tormented, and cut by a thousand bitter wounds, the inconsolable Maria, that widowed turtledove, languished.
Stava l’addolorata al duro tronco appresso, a par del tronco istesso, immobile, insensata, in piè reggeala amore e sosteneala in vita il suo dolore.	She stood grief-stricken near the hard trunk, herself like the same trunk, immobile, insensate, kept upright by Love and kept alive by her very pain.
Tutta struggeasi in pianto mirando, ahi scempio crudo, l’insanguinato ignudo, ignudo se non quanto d’un nero velo ombroso cinto l’havea d’intorno il ciel pietoso.	She dissolved in tears seeing, oh cruel image, the naked bleeding one, naked, except for the dark black veil with which Heaven mercifully surrounded him.
Lungo spatio tacendo al suo dolor si dolse, pur lo spirito sciolse in voce alfin gemendo e pianse e disse: *O mio*, ma l’interruppe il pianto e non finio.	For a long time she grieved, silent about her pain. Then her spirit loosened at last, in trembling voice she wept and said, *O my,* but her tears interrupted and she did not finish.

O mio, poscia riprese,
figlio de la paterna
bellezza imago eterna,
chi costà ti sospese
chi t'hà sì concio? O quale
tua nò sì grave fu colpa mortale?

Figlio indugia il morire,
ritien' lo spirto ancora
tanto che teco mora,
che 'n sì grave martire,
di cor', d'anima priva,
com'esser può, che senza vita io viva?

A te ch'errar non puoi
pena già non conviensi,
questi tormenti immensi,
Misera, non son tuoi,
quei ferri acuti e rei,
quell'aspre piaghe e quei dolor son miei.

La croce, dunqu'e i chiodi
cedi à questa infelice
indegna genitrice.
Figlio, figlio non m'odi?
Lassa, già chini il volto,
già morte i sensi e 'l ragionar t'ha tolto.

Per non mirarlo serra
il ciel gl'occhi sereni,
ma tu com'il sostieni,
ingratissima terra?
Qui Cristo estinto giacque
e la terra si scosse et ella tacque.

O my, she then began again,
my son, eternal image
of fatherly beauty,
who has hung you there?
who has reduced you to this? O what
no, not yours was such a mortal sin?

Son, delay death,
keep your spirit alive
until I may die with you,
because such is the terrible torment
of the heart of a soul bereaved,
how could it be that without life I live?

For you, who cannot be at fault,
punishment is not appropriate,
these immense torments,
Miserable me, they are not yours
these sharp and cruel irons;
those harsh wounds and those pains are mine.

Yield then your Cross and the nails
to this unhappy woman,
this unworthy mother.
Son, son, do you not hear me?
Alas, you already bend your head,
death has already taken your senses and reason.

In order not to see him, Heaven
shuts its serene eyes.
But you, how can you hold him up,
ungrateful Earth?
Now Christ lay lifeless,
and the earth moved, and she fell silent.

Selected Bibliography

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