

7. In dolci lacci
Il Primo Libro de Madrigali a Quattro Voci
by Salomone Rossi (c1570-c1630)

Relatively little is known about the composer Salomone Rossi. It is likely that he was born in Mantua around 1570, and that he was connected through much of his life with the Gonzaga court. Two of his publications were dedicated to Duke Vincenzo Gonzaga and a third to the Marquis of Pallazuolo, also associated with the court. In one of the dedications, Rossi refers to being in “the happy shade of your [Vincenzo’s] service.” Rossi seems to have been favored by Vincenzo since he was not required to wear the yellow badge that other members of the Jewish community had to wear at the time. Rossi also worked as an instrumentalist playing in and composing for Mantuan Jewish theatrical troupes that performed not only in the Jewish ghetto, but also for Christian audiences, including at court. Many consider his greatest and most unique achievement to be his collection of 33 motets in Hebrew published in Venice in 1622. A prolific composer of madrigals, Salomone Rossi released five separate books. The book from which this piece originates, *Il Primo Libro de Madrigali a Quattro Voce* (The First Book of Madrigals for Four Voices), contains 17 madrigals and is his ninth collection, published circa 1600. Rossi’s last published work bore a date of 1628 and nothing more is known of his life after this date. It is possible he died, along with many others, during the destruction of the ghetto and the onset of the plague, around 1630.

~Dane Carten

Translator's Note

There are some minor stylistic choices I have made—keeping Italian proper names untranslated, for example (Filli, Mirtillo, etc.). In all cases in which Amor/e is capitalized in Italian I have translated it as "Love" with a capital L—meaning the God of Love (Cupid). There are a few places in which "amor/e" appears in lower case, but is referring in fact to Amor (Cupid). All other appearances of "amor/e" in the lower case have been translated as "love," that is "love" in the general sense (to love someone, to be loved, etc.), or reference to the beloved (my love). I have closed the stanzas in the idiomatic translation because they do not make sense unless they are read through-composed.

~Cory Gavito

Word-for-word Translation

In dolci lacci e'n un soave foco
In sweet snares and in a pleasant flame

Mi sfaccio a poco a poco,
I fall to pieces little by little

E tanta gioia sento
And such joy I feel

Fra le pen'e'l tormento
Among the pains and the torment

Ch'io canto a tutte l'hore:
That I sing at all hours:

Viva, viv' amore che m'ard'il core!
Long live, long live love that burns the heart!

Idiomatic Translation

Sweetly trapped amidst pleasant flames
I fall to pieces little by little.
And I feel so much joy
From my pain and torment
That I sing night and day:
“Long live the love that burns in my heart!”

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Following the first version of this madrigal with piano reduction is a second version with a *basso continuo* part that has been realized by Nicky Manlove and that may be used for performance. Those wishing to create their own realization can use the lowest note of the included continuo part as the bass line - it is included in Rossi’s collection. The editor also expresses gratitude to James Higgs for assistance with the piano reduction, Fabián Rodríguez Castro for assistance with engraving, and to Dr. Joshua Jacobson for editorial assistance.

No. 7 In dolci lacci
Il Primo Libro de Madrigali a Quattro Voce

Anonymous

Salamone Rossi
(c1570-c1630)

$\text{♩} = 60$ 5

Cantus
In dol-ci lac - - ci e'n un so - a - ve fo - - co, e'n

Altus
In dol - ci lac - - ci e'n un so - a - ve fo -

Tenore
In dol-ci lac -

Bassus
In dol-ci lac - - ci e'n un so -

$\text{♩} = 60$

Piano
(for rehearsal only)

10

un so - a - - ve fo - - co Mi sfac - - cio a po - co a

co, e'n un so - a - - ve fo - co Mi sfac - - - - - cio a po - co a po -

-ci e'n un so - a - - ve fo - - co Mi sfac - - - - - cio a po - co a

a - ve fo - - co Mi sfac - - - - - cio a po - co a po - co.

po - - co. Mi sfac - cio a po - co a po - -

- - co. Mi sfc - cio a po - co a po - -

po - - co. Mi sfac - cio a po - co a po - -

co. E tan - ta gio - ia sen - to Fra le pe - -

-co. E tan - ta gio - ia sen - to Fra le pe - -

co. E tan - ta gio - ia sen - to Fra le pe - - n'e'l tor -

E tan - ta gio - ia sen - to Fra le pe - - n'e'l tor -

co. E tan - ta gio - ia sen - to Fra le pe - -

-co. E tan - ta gio - ia sen - to Fra le pe - -

co. E tan - ta gio - ia sen - to Fra le pe - - n'e'l tor -

E tan - ta gio - ia sen - to Fra le pe - - n'e'l tor -

25

- n'e'l tor - men - to. Fra le pe - - n'e'l tor - men - to Ch'io

n'e'l tor - men - to. Fra le pe - n'e'l tor - men - - to Ch'io

men - - to. Fra le pe - n'e'l tor - men - to Ch'io

men - to Ch'io

Detailed description: This block contains the musical score for measures 25 through 29. It features four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The lyrics are: "- n'e'l tor - men - to. Fra le pe - - n'e'l tor - men - to Ch'io". The piano part provides harmonic support with chords and melodic lines.

30

can - to a tut - te l'ho - re: Vi - va, vi - v'a - mo - re, vi - va, vi - v'a - mo - re che

can - to a tut - te l'ho - re: Vi - va, vi - v'a - mo - re, vi - va, vi - v'a -

can - to a tut - te l'ho - re: Vi - va, vi - v'a - mo - re che

can - to a tut - te l'ho - re: Vi - va, vi - v'a - mo - re, vi - va, vi - v'a - mo - re che

Detailed description: This block contains the musical score for measures 30 through 34. It features four vocal staves and a piano accompaniment. The lyrics are: "can - to a tut - te l'ho - re: Vi - va, vi - v'a - mo - re, vi - va, vi - v'a - mo - re che". The piano part includes a prominent bass line and chordal accompaniment.

No. 7 In dolci lacci
Il Primo Libro de Madrigali a Quattro Voce

Anonymous

Salamone Rossi
(c1570-c1630)

$\text{♩} = 60$ 5

Cantus
In dol-ci lac - - ci e'n un so - a - ve fo - - co, e'n

Altus
In dol - ci lac - - ci e'n un so - a - ve fo -

Tenore
In dol-ci lac -

Bassus
In dol-ci lac - - ci e'n un so -

$\text{♩} = 60$

basso continuo

10

un so - a - ve fo - co Mi sfac # - cio a

co, e'n un so - a - ve fo - co Mi sfac - - - cio a

-ci e'n un so - a - ve fo - co Mi sfac - cio a

a - ve fo - co Mi sfac - cio a po - co a po -

po - co a po - - co. Mi sfac - cio a po - co a

po - co a po - - - co. Mi sfc - cio a po - co a po -

po - co a po - - co. Mi sfac - cio a po - co a

co.

po - - co. E tan - ta gio - ia sen - to Fra le

- - co. E tan - ta gio - ia sen - to Fra le

po - - co. E tan - ta gio - ia sen - to Fra le pe -

E tan - ta gio - ia sen - to Fra le pe -

pe - - - n'e'l tor - men - to. Fra le pe - - -

pe - - n'e'l tor - men - - to. Fra le pe - - n'e'l tor -

- n'e'l tor - men - - - to. Fra le pe - - n'e'l tor -

- n'e'l tor - men - - - to

The first system consists of four staves. The top three staves are vocal parts (Soprano, Alto, and Tenor) with lyrics. The bottom staff is the piano accompaniment. The music is in a major key with a key signature of one sharp (F#). The tempo and meter are not explicitly stated but appear to be a common time signature.

- n'e'l tor - men - to Ch'io can - to a tut - te l'ho - re:

men - - - to Ch'io can - to a tut - te l'ho - re:

men - - - to Ch'io can - to a tut - te l'ho - re:

Ch'io can - to a tut - te l'ho - re:

The second system continues the vocal and piano parts. It features the same four-staff layout. The lyrics continue across the vocal lines. The piano accompaniment provides harmonic support. The key signature remains one sharp (F#).

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Vi-va, vi-v'a-mo - re, vi-va, vi-v'a-mo - re che m'ar-d'il co - re.

Vi-va, vi-v'a-mo - re, vi-va, vi-v'a - mo - re, vi-va, vi-v'a-mo -

Vi-va, vi-v'a - mo - re che m'ar - d'il co - re. Vi-va, vi-v'a-mo -

Vi-va, vi-v'a-mo - re, vi-va, vi-v'a-mo - re che m'ar - d'il co - re. Vi-va, vi-v'a-

35

Vi - va, vi - v'a - mo - re che m'ar - d'il co - re che m'ar - d'il co - re.

re, vi - va, vi - v'a - mo - re che m'ar - d'il co -

re che m'ar - d'il co - re. Vi - va, vi - v'a - mo - re che m'ar - d'il

mo - re, vi - va, vi - v'a - mo - re che m'ar - d'il co - - -

Vi - va, vi - v'a - mo - re che m'ar - d'il co - re!

re, che m'ar - d'il co - re, che m'ar - d'il co - re!

co - re, che m'ar - d'il co - re!

- re, che m'ar - d'il co - re!

The musical score consists of five systems. The first four systems are vocal lines, and the fifth system is a piano accompaniment. The vocal lines are written in a single staff with a treble clef. The lyrics are: "Vi - va, vi - v'a - mo - re che m'ar - d'il co - re! re, che m'ar - d'il co - re, che m'ar - d'il co - re! co - re, che m'ar - d'il co - re! - re, che m'ar - d'il co - re!". The piano accompaniment is written in two staves, with a treble clef on the upper staff and a bass clef on the lower staff. The music is in a key with one sharp (F#) and a common time signature. The score ends with a double bar line and repeat dots.