

15. Ah dolente partita
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 on several occasions he was given dispensation from wearing the yellow or orange 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 Austrian invasion, 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

Ah dolente partita,
Oh painful departure,

Ah fin de la mia vita!
Oh end of my life

Da te parto e non moro? e pur i' provo
From you I leave and don't die? And yet I try it

La pena de la morte,
The pain of death

E sento nel partire
And I feel in departing

Un vivace morire
A lively dying

Che dà vit'al dolore
That gives life to suffering

Per far che moia immortalment'il core.
In order to make die immortally the heart.

Idiomatic Translation

Oh painful departure,
Oh end of my days,
I leave you, but don't die? And yet I taste
The pain of death.
And in leaving you, I feel
A lively death
That gives life to my suffering
In order to make my heart die immortally.

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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.

15. Ah dolente partita

Il Primo Libro de Madrigali a Quattro Voci

(Giovanni) Battista Guarini

Salomone Rossi

Cantus
Ah do - len - te par - ti - ta, do - len - te par -

Altus
Ah do - len - te par - ti - ta, do -

Tenore
8 Ah do - len - te par - ti - ta, do - len - te par -

Bassus
Ah do - len - te par - ti -

piano
(for rehearsal only)

8
ti - ta, Ah fin, ah fin de la mia vi - ta!

len - te par - ti - ta, Ah fin de la mia vi - ta!

8
ti - ta, Ah fin de la mia vi - ta, de la mia vi - ta!

ta, Ah fin de la mia vi - ta!

8

15. Ah dolente partita, p. 2

16

Da te par - to_e non mo - ro, da te par - to_e non mo - ro? e pur i' pro -

Da te par - to_e non mo - ro? e pur i' pro - vo, da te par - to_e non mo ro? e pur i' pro - vo

Da te par - to_e non mo - ro? e pur i' pro - vo La pe - na de la mor - te, e pur i' pro -

Da te par - to_e non mo - ro? e pur i' pro -

16

22

vo La pe - na de la mor - te, E sen - to nel par - ti - re, e sen - to nel par -

La pe - na de la mor - te, E sen - to nel par - ti - re, e sen - to nel par - ti -

vo La pe - na de la mor - te, E sen - to nel par - ti - re, e sen - to nel par -

vo La pe - na de la mor - te, E sen - to nel par - ti - re, e sen - to nel par -

22

15. Ah dolente partita, p. 3

28

ti - re Un vi - va - ce mo - ri - re Che da vi - t'al do - lo -

- re Un vi - va - ce mo - ri - re Che da vi - t'al do - lo -

ti - re Un vi - va - ce mo - ri - re Che da vi - t'al do - lo -

ti - re Che da vi - t'al do - lo -

28

28

34

re Per far che mo - ia, per far che mo - ia im - mor - tal - men - t'il co -

re Per far che mo - ia, per far che mor - ia, per far che

re Per far che mo - ia, per far che mo - ia im - mor - tal - men - t'il co -

re Per far che mo - ia im - mor - tal - men - t'il co - re.

34

34

15. Ah dolente partita, p. 4

40

re, im - mor - tal - men - t'il co - re, im - mor - tal - men - t'il co - re.

mo - ia im - mor - tal - men - t'il co - re, per far che mo - ia im - mor - tal - men - t'il co - re.

8 re, per far che mo - ia im - mor - tal - men - t'il co - re, il co - re.

per far che mo - ia im - mor - tal - men - t'il co - re.

40

40

Detailed description: This musical score page contains five systems of music. The first four systems are vocal lines for different voices, each with a staff and lyrics. The first system is a soprano line, the second an alto line, the third a tenor line (marked with an '8'), and the fourth a bass line. The lyrics are: 're, im - mor - tal - men - t'il co - re, im - mor - tal - men - t'il co - re.', 'mo - ia im - mor - tal - men - t'il co - re, per far che mo - ia im - mor - tal - men - t'il co - re.', 're, per far che mo - ia im - mor - tal - men - t'il co - re, il co - re.', and 'per far che mo - ia im - mor - tal - men - t'il co - re.'. The fifth system consists of two staves for piano accompaniment, with a brace on the left. Both staves are marked with the number '40' at the beginning. The piano part features chords and melodic lines in both hands, with a key signature of one sharp (F#) and a common time signature.

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Musical score for the first system of 'Ah dolente partita'. It features four vocal parts: Cantus, Altus, Tenore, and Bassus, and a basso continuo. The lyrics are: Ah do - len - te par - ti - ta, do - len - te par -

Musical score for the second system of 'Ah dolente partita'. It features four vocal parts: Cantus, Altus, Tenore, and Bassus, and a basso continuo. The lyrics are: ti - ta, Ah fin, ah fin de la mia vi - ta!
len - te par - ti - ta, Ah fin de la mia vi - ta!
ti - ta, Ah fin de la mia vi - ta, de la mia vi - ta!
ta, Ah fin de la mia vi - ta!

15. Ah dolente partita, p. 2

16

Da te par - to_e non mo - ro, da te par - to_e non mo - ro? e pur i' pro -

Da te par - to_e non mo - ro? e pur i' pro - vo, da te par - to_e non mo ro? e pur i' pro - vo

Da te par - to_e non mo - ro? e pur i' pro - vo La pe - na de la mor - te, e pur i' pro -

Da te par - to_e non mo - ro? e pur i' pro -

16

16

22

vo La pe - na de la mor - te, E sen - to nel par - ti - re, e sen - to nel par -

La pe - na de la mor - te, E sen - to nel par - ti - re, e sen - to nel par - ti -

vo La pe - na de la mor - te, E sen - to nel par - ti - re, e sen - to nel par -

vo La pe - na de la mor - te, E sen - to nel par - ti - re, e sen - to nel par -

22

22

15. Ah dolente partita, p. 3

28

ti - re Un vi - va - ce mo - ri - re Che da vi - t'al do - lo -

- re Un vi - va - ce mo - ri - re Che da vi - t'al do - lo -

ti - re Un vi - va - ce mo - ri - re Che da vi - t'al do - lo -

ti - re Che da vi - t'al do - lo -

28

28

34

re Per far che mo - ia, per far che mo - ia_im - mor - tal - men - t'il co -

re Per far che mo - ia, per far che mor - ia, per far che

re Per far che mo - ia, per far che mo - ia im - mor - tal - men - t'il co -

re Per far che mo - ia_im - mor - tal - men - t'il co - re.

34

34

15. Ah dolente partita, p. 4

40

re, im - mor - tal - men - t'il co - re, im - mor - tal - men - t'il co - re.

mo - ia im - mor - tal - men - t'il co - re, per far che mo - ia im - mor - tal - men - t'il co - re.

8 re, per far che mo - ia im - mor - tal - men - t'il co - re, il co - re.

per far che mo - ia im - mor - tal - men - t'il co - re.

40

40

Detailed description: This musical score is for the piece 'Ah dolente partita, p. 4'. It consists of five staves. The first four staves are vocal parts, and the last two are piano accompaniment. The vocal parts are written in treble clef, while the piano accompaniment is in bass clef. The score begins at measure 40. The lyrics are: 're, im - mor - tal - men - t'il co - re, im - mor - tal - men - t'il co - re. mo - ia im - mor - tal - men - t'il co - re, per far che mo - ia im - mor - tal - men - t'il co - re. re, per far che mo - ia im - mor - tal - men - t'il co - re, il co - re. per far che mo - ia im - mor - tal - men - t'il co - re.' The piano accompaniment features a steady bass line and chords in the right hand. The key signature has one sharp (F#), and the time signature is 4/4. The score ends with a double bar line.