

6. Tu parti a pena giunto  
*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

Tu parti a pena giunto,  
You leave just arrived,

Fuggitivo crudel; fia mai quel giorno  
Deserter cruel; will ever that day

Che fin al tuo partir ponga ritorno?  
That end to your departure gives return?

O dolcissimo vago,  
Oh sweetest wanderer,

Se tu non fossi di vagar sì vago!  
If you were not of wandering so yearning!

Almen ferma la fede,  
At least remain the faith,

Né da me fugga il cor se fugge il piede.  
Not from me flees the heart if flees the foot.

Idiomatic Translation

You leave after having just arrived,  
Cruel deserter. Will that day ever return,  
To end your departure?  
Oh sweetest wanderer,  
If only you were not so in love with wandering!  
At least give me the faith  
To believe that your heart will remain with me even though you disappear.

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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. 6 Tu parti a pena giunto

## *Il Primo Libro de Madrigali a Quattro Voce*

Giovanni Battista Guarini  
(1538-1612)

Salamone Rossi  
(c1570-c1630)

$\text{♩} = 60$

Cantus

Altus

Tenore

Bassus

Piano  
(for rehearsal only)

$\text{♩} = 60$

Tu par - ti a pe - na

Tu par - ti a pe - na giun - to, a pe - na

Tu par - ti a pe - na giun - to, a pe - na

5

Fug - gi - ti - vo cru - del; fia mai quel gior - -

giun - to. Fug - gi - ti - vo cru - del; fia mai quel gior -

giun - to. Fug - gi - ti - vo cru - del; fia mai quel gior -

giun - to. Fug - gi - ti - vo cru - del; fia mai quel gior -

10

-no Che fi-ne al tuo par - tir pon - - ga ri - tor -

no Che fi-ne al tuo par - tir pon - - ga ri - tor -

no Che fi-ne al tuo par - tir pon - ga ri - tor -

no Che fi-ne al tuo par - tir pon - ga ri - tor - -

15

-no? Se tu non fos-si di va-gar si va - go.

no? O dol - cis - si-mo va - - go. Se tu non fos-si di va - gar si va -

no? Se tu non fos-si di va-gar si

no? O dol - cis - si-mo va - go.

di va - gar si va - - - go, di va - gar si va - - -  
 go. Se tu non fos - si di va - gar si va - go,  
 va - go, di va - gar \_\_\_\_\_ si va - go, di va -  
 O dol - cis - si - mo va - go. Se tu non fos - si di va -

-go, si va - go! Ah - men fer - ma la fe - de.  
 si va - go! Al - men fer - ma la fe - de. Nè da  
 gar si va - go! Al - men fer - ma la fe - - de.  
 gar si va - go! Al - men fer - ma la fe - de.

25



Nè da me fugga il cor se fugge il pie - de, se fug - ge il  
 me fugga il cor se fug - ge il pie - de, Nè da me fugga il cor se fugge il  
 Nè da me fugga il cor se fug - ge il pie - de, se fug - ge il pie -  
 Nè da me fugga il cor se fug - ge il pie - de.

30



pie - de, se fug - ge il pie - de, se fug - ge il  
 pie - de, Nè da me fugga il cor nè da me fugga il cor,  
 de, se fug - ge il pie - - - de, Nè da me fugga il cor,  
 Nè da me fugga il cor se fug - ge il pie - de, se

35

pie - de, se fug - ge il pie - - - de.

nè da me fug - ga il cor se fug - ge il pie - - de.

nè da me fug - ga il cor se fug - ge il pie - - de.

fug - ge il pie - - - - - de.

The musical score consists of five systems. The first four systems are vocal staves with lyrics. The first system is a single treble clef staff. The second and third systems are two-staff systems (treble and bass clefs). The fourth system is a single bass clef staff. The fifth system is a grand staff (treble and bass clefs). The lyrics are: 'pie - de, se fug - ge il pie - - - de.' (top), 'nè da me fug - ga il cor se fug - ge il pie - - de.' (middle), 'nè da me fug - ga il cor se fug - ge il pie - - de.' (bottom), and 'fug - ge il pie - - - - - de.' (bottom). The music features various note values, rests, and a key signature change to one sharp (F#) at the end of the piece.

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$\text{♩} = 60$

Cantus

Altus

Tenore

Bassus

basso continuo

Tu par - ti a pe - na giun - to, a pe - na

Tu par - ti a pe - na giun - to, a pe - na

5

Fug - gi - ti - vo cru - del; fia mai quel gior - -

giun - to. Fug - gi - ti - vo cru - del; fia mai quel gior - -

giun - to. Fug - gi - ti - vo cru - del; fia mai quel gior - -

giun - to. Fug - gi - ti - vo cru - del; fia mai quel gior - -

4 3

10

-no Che fi-ne al tuo par - tir pon - - ga ri - tor -  
 no Che fi-ne al tuo par - tir pon - - ga ri - tor -  
 no Che fi-ne al tuo par - tir pon - ga ri - tor -  
 no Che fi-ne al tuo par - tir pon - ga ri - tor -

15

no? Se tu non fos-si di va-gar si va - go.  
 no? O dol - cis - si-mo va - - go. Se tu non fos-si di va - gar sì va -  
 no? Se tu non fos-si di va-gar sì  
 no? O dol - cis - si-mo va - - go.



di va - gar si va - - - go, di va - gar si va - - -

go. Se tu non fos - si di va - gar si va - go,

va - go, di va - gar si va - go, di va -

O dol - cis - si - mo va - go. Se tu non fos - si di va -

The first system of the musical score consists of four staves. The top two staves are vocal lines (Soprano and Alto), and the bottom two are piano accompaniment (Right and Left Hand). The lyrics are: "di va - gar si va - - - go, di va - gar si va - - - go. Se tu non fos - si di va - gar si va - go, va - go, di va - gar si va - go, di va - O dol - cis - si - mo va - go. Se tu non fos - si di va -".

-go, si va - go! Ah - men fer - ma la fe - de.

si va - go! Al - men fer - ma la fe - de. Nè da

gar si va - go! Al - men fer - ma la fe - - de.

gar si va - go! Al - men fer - ma la fe - de.

The second system of the musical score consists of four staves. The top two staves are vocal lines (Soprano and Alto), and the bottom two are piano accompaniment (Right and Left Hand). The lyrics are: "-go, si va - go! Ah - men fer - ma la fe - de. si va - go! Al - men fer - ma la fe - de. Nè da gar si va - go! Al - men fer - ma la fe - - de. gar si va - go! Al - men fer - ma la fe - de.".

25

Nè da me fug-ga il cor se fug-ge il pie - de, se fug - ge il  
 me fug-ga il cor se fug - ge il pie - de, Nè da me fug-ga il cor se fug-ge il  
 Nè da me fug-ga il cor se fug - ge il pie - de, se fug - ge il pie -  
 Nè da me fug-ga il cor se fug - ge il pie - de.

30

pie - de, se fug - ge il pie - de, se fug - ge il  
 pie - de, Nè da me fug-ga il cor, nè da me fug-ga il cor,  
 de, se fug - ge il pie - - - de, Nè da me fug-ga il cor,  
 Nè da me fug-ga il cor, se fug - ge il pie - de, se

pie - de, se fug - ge il pie - - - de.  
nè da me fug - ga il cor se fug - ge il pie - - de.  
nè da me fug - ga il cor se fug - ge il pie - - de.  
fug - ge il pie - - - de.

The musical score consists of five systems. The first four systems are vocal staves with lyrics. The first system has a treble clef and a key signature of one sharp (F#). The second and third systems have a treble clef and a key signature of one sharp. The fourth system has a bass clef and a key signature of one sharp. The fifth system is a piano accompaniment with a grand staff (treble and bass clefs) and a key signature of one sharp. The lyrics are: 'pie - de, se fug - ge il pie - - - de.' on the first staff; 'nè da me fug - ga il cor se fug - ge il pie - - de.' on the second and third staves; and 'fug - ge il pie - - - de.' on the fourth staff. The piano accompaniment features chords and a melodic line in the right hand, and a bass line in the left hand.