

Amor, se pur degg'io

Il primo libro de madrigali a quattro voci no. 17

Salamone Rossi

edition by Fabián Rodríguez Castro

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

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 vocal texture 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.

Il Primo Libro de Madrigali a Quattro Voci

by Salomone Rossi (1570-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

Word for word translation

Amor, se pur degg'io

Love, if truly I must

Morir senza pietà del dolor mio,

Die without pity for pain my

Perché morir non deve ancor colei,

Why die noy must also she

Cagion de' dolor miei?

Cause of pains my?

Se sei giusto e fedele,

If you are just and faithful

Ferrisci la crudele,

Injure the cruel one

Ché se pur di ferrir quella ti cale,

Since if really of injury the one you care for

Habbi almeno pietà del mio gran male.

Have at least pity for my great suffering.

Idiomatic translation

Love, if I must truly

Die without pity for my pain,

Why mustn't she - the source of my suffering -

Die as well?

If you are just and faithful,

Then injure her, the cruel one,

Since, if it is really important that you injure

her,

At least have some pity for my great suffering.

Amor, se pur degg'io

Il primo libro de madrigali a quattro voci no. 17

Anonymous

Salamone Rossi

Edited by Fabián Rodríguez Castro

$\text{♩} = 70$

CANTUS 1
A - more___ se pur deg - g'i - o Mo - rir sen - za pie - tà del__

ALTUS 1
A - more___ se pur deg - g'i - o Mo - rir sen - za pie - tà

TENORE 1
A - more___ se pur deg - g'i - o Mo - rir sen - za pie - tà del__

BASSUS 1
A - more___ se pur deg - g'i - o Mo - rir sen - za pie - tà del

CANTUS 2

ALTUS 2

TENORE 2

BASSUS 2

Piano
(for rehearsal only)

7

do - lor mi - - - o, A - mor, se pur deg - g'i - o Mo - rir sen -

del do - lor mi - - o, A - mor, se pur deg - g'i - o Mo - rir sen -

do - - lor mi - - o, A - mor, se pur deg - g'i - o Mo - rir sen -

do - lor mi - - - o, A - mor, se pur deg - g'i - o Mo - rir sen -

A - mor, se pur deg - g'i - o Mo - rir sen -

A - mor, se pur deg - g'i - o Mo - rir sen -

A - mor, se pur deg - g'i - o Mo - rir, mo -

A - mor, se pur deg - g'i - o Mo - rir sen -

The score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in two staves, with the right hand in a treble clef and the left hand in a bass clef. The music is in a 4/4 time signature. The lyrics are in Italian and describe the pain of love and the desire for death. The score is divided into two systems, with the first system containing the first four staves and the second system containing the remaining four staves. The piano accompaniment features a mix of chords and moving lines, providing a harmonic and rhythmic foundation for the vocal melody.

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The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single system with four staves (Soprano, Alto, Tenor, Bass) and continues into a second system with three staves (Soprano, Alto, Tenor). The piano accompaniment is written in a grand staff (treble and bass clefs) at the bottom of the page. The lyrics are: '- za pie - tà del do - lor mi - - o, Per - chè mo - rir non'. The score includes various musical notations such as notes, rests, and accidentals.

- za pie - tà del do - lor mi - - o, Per - chè mo - rir non

- za pie - tà del do - lor mi - - o, Per - chè mo - rir non

- za pie - tà do - lor mi - - o, Per - chè mo - rir non

- za pie - tà do - - lor mi - - o, Per - chè mo - rir non

- za pie - tà del do - lor mi - - o,

- za pie - tà del do - lor mi - - o,

- rir sen - za pie - tà del do - lor mi - - o,

- za pie - tà del do - lor mi - - o,

20

de - ve Ca - gion de' do - lor

de - ve Ca - gion de' do - lor mie -

de - ve Ca - gion de' do - lor

de - ve Ca - gion de' do - lor

Per - chè mo - rir non de - ve an - cor co - le - i,

Per - chè mo - rir non de - ve an - cor co - le - i,

Per - chè mo - rir non de - ve an - cor co - le - i,

Per - chè mo - rir non de - ve an - cor co - le - i,

Per - chè mo - rir non de - ve an - cor co - le - i,

27

mie - - i? Se sei giu - sto_e fe -
- - - i, Ca - gion Se sei
mie - - i? Se sei giu -
mie - - i? Se sei giu -

Ca - gion de' do - lor mie - - i?
Ca - gion de' do - lor_____ mie - - i?
Ca - gion de' do - lor mie - - i?
Ca - gion de' do - lor mie - - i?

34

de - - - le,

giu - sto_e fe - de - le,

-sto_e fe - de - le,

-sto_e fe - de - le

Se sei giu - sto, se sei giu - sto_e fe - de - - -

Se sei giu - sto_e fe - de - le, Se sei giu - sto_e fe -

Se sei giu - sto_e fe - de - le, Se sei giu - sto_e fe - de -

Se sei giu - sto_e fe - de - le, Se sei giu - sto_e fe - de -

40

Fer - ri - sci, fer - ri - sci, fer - ri - sci, fer - ri - sci

Fer - ri - sci, fer - ri - sci la

Fer - ri - sci, fer - ri - sci, fer - ri - sci la cru - de - le, la

Fer - ri - sci, fer - ri - sci

- le, Fer - ri - sci, fer - ri - sci la cru - de - le,

- de - le, Fer - ri - sci la cru - de - le, la cru - de - le,

- le, Fer - ri - sci, fer - ri - sci - la cru - de - le,

- le, Fer - ri - sci, fer - ri - sci la cru - de - le,

46

la cru - de - le, Chè se pur di fer - rir quel - la ti

cru - de - le, Chè se pur di fer - rir quel - la ti

— cru - de - le, Chè se pur di fer - rir quel - la ti

la cru - de - le, Chè se pur di fer - rir quel - la ti

Fer - ri - sci la cru - de - le,

Fer - ri - sci la cru - de - le,

Fer - ri - sci la cru - de - le,

Fer - ri - sci la cru - de - le,

Fer - ri - sci la cru - de - le,

52

ca - le, que - la ti ca - le, Hab - bi al - me - no pie -

ca - le, quel - la ti ca - le, Hab - bi al - me - no pie -

ca - le, que - la ti ca - le, Hab - bi al - me - no ple -

ca - le, que - la ti ca - le, Hab - bi al - me - no ple -

Chè se pur di fer - rir quel - la ti ca - le, Hab - bi al - me - no ple -

Chè se pur di fer - rir quel - la ti ca - le, Hab - bi al - me - no pie -

Chè se pur di fer - rir quel - la ti ca - le, Hab - bi al - me - no pie -

Chè se pur di fer - rir quel - la ti ca - le, Hab - bi al - me - no pie -

The piano accompaniment consists of two staves (treble and bass clef) with chords and melodic lines supporting the vocal parts.

58

-tà del mio gran ma - - le, Hab - bi al - me - no pie - tà del
 -tà del mio gran ma - - le, Hab - bi al - me - no pie - tà del
 -tà del mio gran ma - - le, Hab - bi al - me - no pie - tà del
 -tà del mio gran ma - - le, Hab - bi al - me - no pie - tà del
 -tà del mio gran ma - - le, Hab - bi al - me - no pie - tà
 -tà del mio gran ma - - le, Hab - bi al - me - no pie - tà del
 -tà del mio gran ma - - le, Hab - bi al - me - no pie - tà del
 -tà del mio gran ma - - le, Hab - bi al - me - no pie - tà del

64

mio gran ma - - - le.

mio gran ma - - - le.

mio, del mio gran ma - - le.

mio gran ma - - - le.

This system contains four staves. The top three are vocal staves in treble clef, and the bottom one is a piano accompaniment staff in bass clef. The lyrics are: 'mio gran ma - - - le.', 'mio gran ma - - - le.', 'mio, del mio gran ma - - le.', and 'mio gran ma - - - le.'.

del mio gran ma - - le.

mio gran ma - - - le.

mio gran ma - - - le.

mio gran ma - - - le.

This system contains four staves. The top three are vocal staves in treble clef, and the bottom one is a piano accompaniment staff in bass clef. The lyrics are: 'del mio gran ma - - le.', 'mio gran ma - - - le.', 'mio gran ma - - - le.', and 'mio gran ma - - - le.'.

This system contains two staves for piano accompaniment, one in treble clef and one in bass clef. It features chords and melodic lines.

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$\text{♩} = 70$

CANTUS 1

A - more___ se pur deg - g'i - o Mo - rir sen - za pie - tà del__

ALTUS 1

A - more___ se pur deg - g'i - o Mo - rir sen - za pie - tà

TENORE 1

A - more___ se pur deg - g'i - o Mo - rir sen - za pie - tà del__

BASSUS 1

A - more___ se pur deg - g'i - o Mo - rir sen - za pie - tà del

CANTUS 2

ALTUS 2

TENORE 2

BASSUS 2

Basso Continuo

7

do - lor mi - - o, A - mor, se pur deg - g'i - o Mo - rir sen -
del do - lor mi - - o, A - mor, se pur deg - g'i - o Mo - rir sen -
do - - lor mi - - o, A - mor, se pur deg - g'i - o Mo - rir sen -
do - lor mi - - o, A - mor, se pur deg - g'i - o Mo - rir sen -
A - mor, se pur deg - g'i - o Mo - rir sen -
A - mor, se pur deg - g'i - o Mo - rir sen -
A - mor, se pur deg - g'i - o Mo - rir, mo -
A - mor, se pur deg - g'i - o Mo - rir sen -

The musical score consists of a vocal line and a piano accompaniment. The vocal line is written in a single staff with a treble clef and a key signature of one sharp (F#). The piano accompaniment is written in two staves, with the right hand in a treble clef and the left hand in a bass clef. The score is divided into two systems. The first system contains four vocal staves and one piano staff. The second system contains three vocal staves and one piano staff. The lyrics are written below the vocal staves, and the piano accompaniment is written below the piano staff. The score is marked with a '7' at the beginning of the first system.

14

- za pie - tà del do - lor mi - o, Per - chè mo - rir non
 - za pie - tà del do - lor mi - o, Per - chè mo - rir non
 - za pie - tà do - lor mi - o, Per - chè mo - rir non
 - za pie - tà do - lor mi - o, Per - chè mo - rir non

- za pie - tà del do - lor mi - o,
 - za pie - tà del do - lor mi - o,
 - rir sen - za pie - tà del do - lor mi - o,
 - za pie - tà del do - lor mi - o,

- za pie - tà del do - lor mi - o,
 - za pie - tà del do - lor mi - o,

20

de - ve Ca - gion de' do - lor

de - ve Ca - gion de' do - lor mie -

de - ve Ca - gion de' do - lor

de - ve Ca - gion de' do - lor

Per - chè mo - rir non de - ve an - cor co - le - i,

Per - chè mo - rir non de - ve an - cor co - le - i,

Per - chè mo - rir non de - ve an - cor co - le - i,

Per - chè mo - rir non de - ve an - cor co - le - i,

Per - chè mo - rir non de - ve an - cor co - le - i,

27

mie - - i? Se sei giu - sto e fe -

- - - i, Ca - gion Se sei

mie - - i? Se sei giu -

mie - - i? Se sei giu -

Ca - gion de' do - lor mie - - i?

Ca - gion de' do - lor mie - - i?

Ca - gion de' do - lor mie - - i?

Ca - gion de' do - lor mie - - i?

Ca - gion de' do - lor mie - - i?

34

- de - - - le,
giu - sto_e fe - de - le,
-sto_e fe - de - le,
-sto_e fe - de - le

Se sei giu - sto, se sei giu - sto_e fe - de - - -
Se sei giu - sto_e fe - de - le, Se sei giu - sto_e fe -
Se sei giu - sto_e fe - de - le, Se sei giu - sto_e fe - de -
Se sei giu - sto_e fe - de - le, Se sei giu - sto_e fe - de -

40

Fer - ri - sci, fer - ri - sci, fer - ri - sci, fer - ri - sci

Fer - ri - sci, fer - ri - sci la

Fer - ri - sci, fer - ri - sci, fer - ri - sci la cru - de - le, la -

Fer - ri - sci, fer - ri - sci, fer - ri - sci

- le, Fer - ri - sci, fer - ri - sci la cru - de - le,

- de - le, Fer - ri - sci la cru - de - le, la cru - de - le,

- le, Fer - ri - sci, fer - ri - sci - la cru - de - le,

- le, Fer - ri - sci, fer - ri - sci la cru - de - le,

46

la cru - de - le, Chè se pur di fer - rir quel - la ti

cru - de - le, Chè se pur di fer - rir quel - la ti

— cru - de - le, Chè se pur di fer - rir quel - la ti

la cru - de - le, Chè se pur di fer - rir quel - la ti

Fer - ri - sci la cru - de - le,

Fer - ri - sci la — cru - de - le,

Fer - ri - sci la cru - de - le,

Fer - ri - sci la cru - de - le,

52

ca - le, que - la ti ca - le, Hab - bi al - me - no pie - tà del

ca - le, quel - la ti ca - le, Hab - bi al - me - no pie - tà del

ca - le, que - la ti ca - le, Hab - bi al - me - no ple - tà del

ca - le, que - la ti ca - le, Hab - bi al - me - no ple - tà del

Chè se pur di fer - rir quel - la ti ca - le, Hab - bi al - me - no ple - tà del

Chè se pur di fer - rir quel - la ti ca - le, Hab - bi al - me - no pie - tà del

Chè se pur di fer - rir quel - la ti ca - le, Hab - bi al - me - no pie - tà del

Chè se pur di fer - rir quel - la ti ca - le, Hab - bi al - me - no pie - tà del

59

mio - gran ma - le, Hab - bi al - me - no pie - tà del mio gran ma - - - le.
 mio gran ma - - le, Hab - bi al - me - no pie - tà del mio gran ma - - - le.
 mio gran ma - le, Hab - bi al - me - no pie - tà del mio, del mio gran ma - le.
 mio gran ma - le, Hab - bi al - me - no pie - tà del mio gran ma - - - le.
 mio gran ma - le, Hab - bi al - me - no pie - tà del mio gran ma - le.
 mio gran ma - le, Hab - bi al - me - no pie - tà del mio gran ma - - - le.
 mio gran ma - le, Hab - bi al - me - no pie - tà del mio gran ma - - - le.
 mio gran ma - le, Hab - bi al - me - no pie - tà del mio gran ma - - - le.