

# Editing Rossi

Preparing the synagogue music of Salamone Rossi  
—published in 1622—  
for modern performers

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In 1622 Bragadini Publishers in Venice issued a collection of polyphonic motets the likes of which had never been seen before. This was an anthology of motets not for the church, but for the synagogue, with lyrics not in Latin but in Hebrew. Composed by the Mantuan Jew Salamone Rossi, this unique collection was destined to remain the only one of its kind for several centuries.

We don't know much about Salamone Rossi. He was born *circa* 1570. His first published music is a book of nineteen canzonets printed in 1589.<sup>1</sup> His last published music is dated 1628, a book of two-part *madrigaletti*. And after that there is nothing. Perhaps he died in the plague of 1628. Perhaps he died during the Austrian invasion in 1630. We just don't know.

His published output consists of six books of madrigals, one book of canzonets, one *balletto* from an opera, one book of *madrigaletti*, four books of instrumental works (sonatas, sinfonias, and various dance pieces), and the path-breaking collection of synagogue motets: in all, some 313 compositions published between 1589 and 1628. Rossi also composed music for a renowned Jewish theatre ensemble, but, alas, none of it was published, none has survived.<sup>2</sup>

Rossi was employed at the ducal palace in Mantua, where he served as a violinist and composer. He was quite the *avant garde* composer. His trio sonatas are among the first to appear in print.<sup>3</sup> Rossi's madrigals are based on texts by the most modern poets of his time, and he was one of the earliest composers to publish them with continuo accompaniment.<sup>4</sup> His first book of madrigals (1600) featured an optional chitarrone tablature appearing with the canto part book.<sup>5</sup> His second book of madrigals (1602) included a basso continuo part, placing it in the vanguard of experiments with accompanied monody, and antedating by three years Monteverdi's first attempt at concerted madrigals.<sup>6</sup>

There were many other notable composers at the Mantuan court, including Claudio Monteverdi and Giovanni Gastoldi. But as far as we know, Rossi was the only Jew. In August 1606, acknowledging Rossi's stature, the Mantuan Duke Vincenzo Gonzaga issued an edict, which stated, "As we wish to express our gratitude for the services in composing and performing provided for many years by Salamone Rossi Ebreo, we grant him unrestricted freedom to move about town without the customary orange mark [required of all Jews] on his hat."<sup>7</sup> And yet, as we see in the edict, Rossi still bore the epithet, "Ebreo"—the Jew.

At the Mantuan court, Rossi worked alongside as many as thirty Christian musicians: composers, instrumentalists and singers. Then each night Rossi returned to his home in the Jewish section of

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<sup>1</sup> Some musicologists think that Rossi chose to publish nineteen compositions because he was nineteen years old, and if so he would have been born nineteen years before 1589. Harrán *Salamone Rossi*, 12.

<sup>2</sup> Harran, "Salamone Rossi as a Composer of Theater Music," 130.

<sup>3</sup> Rossi's sonatas were published in 1613, Marini's in 1617.

<sup>4</sup> Rossi's madrigals with continuo were published in 1600, Monteverdi's in 1605 (book five).

<sup>5</sup> The practice of accompanying solo songs with lute was common enough at the time, but Rossi's *Libro primo* may have been the first publication in Italy of through-composed madrigals with an original lute tablature.

<sup>6</sup> Claudio Monteverdi, *Il quinto libro de madrigali a cinque voci*, 1605.

<sup>7</sup> Mantua, Archivo Storico, Archivo Gonzaga, Mandati 97, fol. 62. Cited and translated in Harran, *Salamone Rossi*, 16.

Mantua, where he lived, and where he worshipped.<sup>8</sup> But influenced by his friend, Rabbi Leon Modena (1571-1648), Rossi would poke a hole in the cultural boundary line. In a daring innovation, Rossi introduced polyphonic music into the synagogue, bringing the extramural music of the Christian world into the ghetto. In 1622 thirty-three of Rossi's Hebrew motets were published in Venice. The title of the collection, *Ha-shirim Asher Lishlomo* (*The Songs of Solomon*), not only refers to the name of the author (Salamone is the Italian form of *Shelomo* or Solomon), but playing on the name of a book of the Hebrew Bible, *Shir Ha-shirim Asher Lishlomo* (*The Song of Songs of Solomon*), also gave the music an implied intertextual stamp of approval.

The title page—in Hebrew—celebrates the innovative nature of the pages that lay beyond. See figure 1.



Figure 1. Title page, *Hashirim*, bass part book.

<sup>8</sup> The first ghetto was established in nearby Venice in 1516. Mantua did not legislate a closed area for Jews until 1610. However, the Jews of Mantua had already been living in their own enclave for many years. Sanders, *Music at the Gonzaga Court in Mantua*, 109.

Bass  
The Songs of Solomon  
Psalms, songs and hymns of praise  
that have been composed according to the science of music  
for three, 4, 5, 6, 7 and 8 voices  
by the honored master Salamone Rossi, may his Rock  
keep him and save him,  
a resident of the holy congregation of Mantua,  
to give thanks to the Lord, and to sing His most  
exalted name on all  
sacred occasions. New  
in the land.  
Here in Venice, 1622  
at the command of their Lordships  
Pietro and Lorenzo Bragadini  
in the house of Giovanni Calleoni.  
By the distinguished Lords  
Pietro and Lorenzo Bragadini

Much has been written about this unique anthology. In this article I will address the challenges of making this music accessible for the modern performer. Some of the issues are common to anyone who works with music from this period. First of all, what is the difference between preparing a scholarly edition and one that is more suitable for amateur performers? Should the music be published in score or, as originally, in part books? How does one determine the proper tempo? Does the editor use the original key signature or one that makes more sense to performers who are accustomed to tonal harmony? What rhythmic value should be assigned for the *tactus*, and how does one translate mensuration into a modern meter sign? Should bar lines be added, and, if so, should they reflect the flexible meter of the original? Does the editor transpose the music to account for the rise of pitch over the centuries? Should ornamentation be suggested? Should the editor suggest dynamics and articulations?

But there are additional issues that are unique to this collection. How will this music translate from its original liturgical context—as part of a worship service in a small synagogue by an all-male chorus with one singer on a part—to a performance in a concert hall (or a liberal American synagogue) by a large mixed chorus? In several of the motets, double bars indicated that the choir should pause for a congregational response. How should the editor fill those gaps? The lyrics were not transliterated, but presented with Hebrew letters; the editor must decide which notes (running left to right) align with which syllables of the words, which are spelled from right to left. The editor must provide a transliteration of the Hebrew, but using which system? And should it be a standard modern pronunciation, or an attempt to represent the way Hebrew was pronounced in Venice and Mantua at the turn of the seventeenth century? Should the American editor provide an alternate singable English text to make the music more attractive to all performers and audiences? Should synagogue music directors adapt Rossi's motets to the needs of a modern liturgical service?

Figure 2 shows a page from the 1622 collection: the canto part of *Kedushah à4*. As was the case with church music of that period, most music was published in part books rather than in score format. There were no bar-lines, and no markings of tempo, dynamics, articulations or ornamentations; such decisions were left to the performer. But the most obvious difference between this page and a church motet is its Hebrew lyrics, spelled with Hebrew orthography.

Figure 2. The canto part of *Kedushah à4* from Rossi's *Ha-Shirim*.

The questions I have raised were already evident to Rossi's first modern editors. We have found no evidence of Rossi's music being performed or even known after the middle of the 17th century. The first reemergence of this music was the publication of a modern edition of

*HaShirim* in Paris in 1876.<sup>9</sup> It was prepared by Samuel Naumbourg, Cantor of the Great Synagogue of Paris, with the assistance of his synagogue choir director Samuel David, and Vincent D'Indy, then still a young music student. Naumbourg wrote that he was perhaps the only person who possessed a complete set of the eight part books for the motets.<sup>10</sup> And he acknowledged what a challenge he faced in trying to decipher the old notation.<sup>11</sup>

Naumbourg chose modernization over historical accuracy. In accordance with nineteenth-century standards, he felt free to add his interpretations of tempo and dynamics, transpose to different keys, rearrange for different voice parts, alter rhythms, and even substitute different texts to accommodate the needs of his synagogue.

Figure 3 shows Naumbourg's edition of Rossi's *Kedushah*, which we saw in figure 2. He has replaced the text of the Italian rite with that of the French Ashkenazic tradition, altering the rhythms to suit the change of text. We also note the change of the *tactus* from the half note to the quarter note and the addition of tempo indications and dynamics, and bar lines every four beats.

In 1954 the Sacred Music Press issued a reprint edition of Naumbourg's 1876 anthology. And in that same year Transcontinental Music published Isadore Freed's *Salamone Rossi: Sacred Service Transcribed for the American Synagogue*. In the preface Freed wrote,

[T]he music of Salamone Rossi presented difficulties. ... many of his liturgical works were written for 5, 6, 7, and 8 part a-cappella choir. ... Moreover, some basic prayer portions of the American ritual ... were entirely missing from the totality of Rossi's synagogal music. ... The task was to find Rossi's music that could be molded into our liturgy, both in spirit and in rhythm.<sup>12</sup>

Freed based his edition on that of Naumbourg, but went even further in changing the words to suit the American Reform liturgy (with Ashkenazic pronunciation) and arranging the music so that it could be performed by four-part chorus, organ, and cantorial soloist. Figure 4 shows Freed's adaptation of Rossi's *Kedushah* to the lyrics of "May the Words," a meditation derived from Psalm 19, often recited after the *Amidah*. Figure 5 shows Freed's adaptation of Rossi's *Elohim Hashivenu* to the words of "Va-anachnu" (from the *Aleynu* prayer). Figure 5 shows the first page of Rossi's *Elohim Hashivenu* in Naumbourg's edition. Note that in addition to changing the lyrics, Freed has added an organ accompaniment and allocated the first phrase to the cantor as a soloist.

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<sup>9</sup> Naumbourg, *Cantiques de Salomon Rossi*.

<sup>10</sup> Peut-être suis-je le seul qui possède aujourd'hui au complet le recueil des chants sacrés de Rossi. Naumbourg, *Cantiques de Salomon Rossi*, 12.

<sup>11</sup> Je pourrais ... faire valoir les difficultés que j'ai eu à surmonter, les obstacles qu'il m'a fallu vaincre et les veilles que m'a coûtées mon travail. Naumbourg, *Cantiques de Salomon Rossi*, 19.

<sup>12</sup> Freed, *Salamone Rossi Sacred Service*, 3.

קדושה

HYMNE À 4 VOIX.

CHANT DE SANCTIFICATION.

№ 6.

CHŒUR.

Andante con moto. Cresc.

SOPRANO. Na. ā. ri. tse. cha. ve. hak. dis. che. cha. ke. sod. siach. sar. fê. ko. des. ch. ham.

ALTO. Na. ā. ri. tse. cha. ve. hak. dis. che. cha. ke. sod. siach. sar. fê. ko. des. ch. ham.

TÉNOR. Na. ā. ri. tse. cha. ve. hak. dis. che. cha. ke. sod. siach. sar. fê. ko. des. ch. ham.

BASSE. Na. ā. ri. tse. cha. ke. sod. siach. sar. fê. ko. des. ch. ham.

mak. di. se. him. se. him. cha. bak. ko. des. ch. ka. ka. tub. al. yad. ne. bi. é.

mak. di. se. him. se. him. cha. bak. ko. des. ch. ka. ka. tub. al. yad. ne. bi. é.

mak. di. se. him. se. him. cha. bak. ko. des. ch. ka. ka. tub. al. yad. ne. bi. é.

mak. di. se. him. se. him. cha. bak. ko. des. ch. ka. ka. tub. al. yad. ne. bi. é.

Dolce. Sempref Ritard.

cha. ve. ka. ra. zeh. él. zeh. veka. ra. zeh. él. zeh. va. mar

cha. ve. ka. ra. zeh. él. zeh. veka. ra. zeh. él. zeh. va. mar

cha. ve. ka. ra. zeh. él. zeh. vekara. zeh. él. zeh. va. mar

cha. ve. ka. ra. zeh. él. zeh. veka. ra. zeh. él. zeh. zeh. va. mar

(1) Rossi a composé ce morceau sur les paroles du Kéter, qui est la Kéduschah du Rite des Sefardim (Portugais) mais le texte du Kéter qui se trouve dans les Haschirim est tellement incomplet, que j'ai dû le remplacer par les paroles de la Kéduschah du Rite des Aschkenasim (Allemands)

Figure 3. The first page of Naumbourg's edition of Rossi's Kedushah

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### MAY THE WORDS

CHOIR  
Andante quieto

S  
A  
T  
B

May the words of my mouth and the med-i-ta-tion of my heart, of my  
May the words of my mouth and the med-i-ta-tion of my heart, of my  
May the words of my mouth, med-i-ta-tion of my

ORGAN  
(ad lib.)

Andante quieto

41

S  
A  
T  
B

un-to Thee, O  
heart be ac-cept-a-ble un-to Thee, O  
heart be ac-cept-a-ble un-to Thee, O  
heart be ac-cept-a-ble un-to Thee, O

Lord, my Rock and my Re-deem-er.  
Lord, my Rock and my Re-deem-er.  
Lord, my Rock and my Re-deem-er.  
Lord, my Rock and my Re-deem-er.

er, my Rock and my Re-deem-er.  
er, my Rock and my Re-deem-er.  
er, my Rock and my Re-deem-er.  
deem-er, my Rock and my Re-deem-er.

TCL 774-44

Figure 4. Freed's adaptation of Rossi's Kedushah to the lyrics of "May the Words."

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## VA - ANACHNU

Largo, devotionally

CANTOR

*mp*

Va - a - nach - nu - ko - r<sup>e</sup> - im u - mish - ta - cha - vim u - mo - dim.

*p*

CHOIR

*mp*

S A *cresc.*

Lif - nēy me - lech mal - chēy - ham - lo - chim, ha - ko - dosh bo - ruch hu.

T *mp*

Me - lech mal - chēy ham - lo - chim, ha - ko - dosh bo - ruch hu.

B *mp*

Me - lech mal - chēy. ham - lo - chim, ha - ko - dosh bo - ruch hu.

*mp* *cresc.*

S A *f* *ritard.*

Lif - nēy me - lech mal - chēy - ham - lo - chim, ha - ko - dosh bo - ruch hu.

T *f*

Lif - nēy me - lech mal - chēy - ham - lo - chim, ha - ko - dosh bo - ruch hu.

B *f*

Lif - nēy me - lech mal - chēy - ham - lo - chim, ha - ko - dosh bo - ruch hu.

*f* *ritard.*

TCL 774 - 44

Figure 5. Freed's adaptation of Rossi's Elohim Hashivenu to the words of "Va-anachnu" (from the Aleynu prayer).

**אלהים השיבנו**  
*PSAUME 80 A 4 VOIX.*  
*VERSETS 4-7-14-20.*

9.

*SOLI Largo.* *CHEUR.*

1<sup>er</sup> SOPRANO.  
2<sup>e</sup> SOPRANO.  
TÉNOR.  
-BASSE.

E' - lo - him haschi - bê - nu é -

E' - lo - him haschi - bê - nu é -

- lo - him ha - schi - bê - nu ve - ha - êr pa -

- lo - him ha - schi bê - nu ve - ha - êr pa -

- lo - him ha - schi bê - nu ve - ha - êr pa -

- lo - him ha - schi bê - nu ve - ha - êr pa -

- né - cha ve - niv - va - schê - ah

- né - cha ve - niv - va - schê - ah

né - cha ve - niv - va - schê - ah

- né - cha pa - né - cha ve - niv - va - schê - ah

Figure 6. The first page of Rossi's Elohim Hashivenu in Naumbourg's edition.

In 1967 the Jewish Theological Seminary, in conjunction with Theodore Presser, issued Fritz Rikko's edition of *Ha-Shirim*, a project that had begun in 1953. Not constrained by liturgical requirements, as were Naumbourg and Freed, Rikko produced a scholarly edition based on then-current musicological standards.

Figure 7 shows the first page of Rikko's edition of Rossi's *Elohim Hashivenu*. Rikko distributed the text more faithfully than had Naumbourg. And using *mensurstriche*, he was able to avoid imposing bar lines on the staves.

The image shows a musical score for the first page of Rikko's edition of Rossi's *Elohim Hashivenu*. The score is in 3/4 time and features four vocal parts (Canto, Alto, Tenore, Basso) and a piano accompaniment. The lyrics are in Hebrew and Latin. The score is divided into two systems, with a circled '5' at the end of the first system and a circled '10' at the end of the second system. The lyrics are: 'E - - - - -', 'ha - - - - - shi - - - - -', 'lō - - - - - him ha - - - - - shi - vē - nu,', 'lō - him ha - - - - - shi - - - - -', 'ha - - - - -'.

Figure 7. The first page of Rikko's edition of Rossi's *Elohim Hashivenu*.

In 2003 the American Institute of Musicology began to issue the complete works of Salamone Rossi under the expert editorial hand of Don Harrán. Volume 100 comprises the complete sacred works in score with extensive commentary. Both Rikko and Harrán have maintained the half note for the tactus, but while Rikko employed *mensurstriche*, Harrán has inserted bar lines after every four beats. Harrán has also shown the original placement of the Hebrew words, and has supplied an English translation of the Hebrew text.

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### 8. 'Elohim, hashivenu

Psalm 80:4, 8, 20

4 *God,*

*1*

*8* *restore us;* *brighten Your*

*16* *face* *and we shall be saved.*

ha - shi - vé - nu; ve - ha - nu; *השיבנו* ve - ha -  
 ha - shi - vé - nu, ha - shi - vé - nu; ve - ha - *השיבנו*  
 ha - shi - vé - nu, ha - shi - vé - nu; ve - ha - *השיבנו*  
 ha - shi - vé - nu; ve - ha -

'ér pa - né - kha ve - niv - va - shé - 'a. *והאר פניך ונושעה*  
 'ér pa - né - kha ve - niv - va - shé - 'a, ve - niv - va - shé - 'a. *ונושעה*  
 'ér pa - né - kha ve - niv - va - shé - 'a.

Figure 8. The first page of Harrán's edition of Rossi's Elohim Hashivenu.

In addition to the complete works editions, numerous octavos, performing editions of individual motets, have been published. The earliest seem to be the 1930s publications by the house of Salabert (Paris). The most recent are those by the present author, issued by Broude Brothers, E.C.S. and Transcontinental. In the following pages I address the challenges that I have faced

preparing a modern edition of Rossi's music that would be accessible to the contemporary American amateur choral singer, and yet as faithful as possible to the original.

### Scoring

The original music appeared in part-books. But modern singers prefer to read from a score, and a modern conductor surely needs to see a score. In a score, the editor generally puts uniform bar-lines in all the parts. But in this music each part often has its own independent rhythm and implied meter. The imposition of uniform bar lines deprives the parts of their independence.

Figure 9 shows an excerpt from Rossi's setting of Psalm 146 (*Halleluyah, Halleli Nafshi*) in Harrán's edition. While the stresses fall correctly in the soprano, alto and bass parts, the tenor line is displaced. Figure 10 shows where the bar lines should fall in the tenor part. Yet, such a page can be confusing for the reader.

109 *He will reign as the Lord for ever, as your God,*  
 ye - 'av - vét. Yim - lókh 'a - do - náí le - 'o - lám, 'e - lo -  
 יעות ימלוך ה' לעולם  
 ye - 'av - vét. Yim - lókh 'a - do - náí le - 'o - lám, 'e - lo -  
 רשעים ye - 'av - vét. Yim - lókh 'a - do - náí le - 'o - lám,  
 ה' לעולם  
 Yim - lókh 'a - do - náí le - 'o - lám, 'e - lo -  
 ה' לעולם

115 *Zion, for all generations; praise the Lord.*  
 há - yikh, tsiy - yón, le - dór va - dór. Ha -  
 אלהיך ציון לדור ודור  
 há - yikh, tsiy - yón, le - dór va - dór. Ha - le -  
 'e - lo - há - yikh, tsiy - yón, le - dór va - dór. Ha -  
 (3)  
 há - yikh, tsiy - yón, le - dór va - dór.

CMM 100:13b

Figure 9. Excerpt from Rossi's setting of Psalm 146 (*Halleluyah, Halleli Nafshi*) in Harrán's edition.

Soprano  
yim - lóch a - dó - nay le - ó - lam e - ló - ha - yikh tsiy - yón le - dór va - dór,

Alto  
yim - lóch a - dó - nay le - ó - lam e - ló - ha - yikh tsiy - yón le - dór va - dór,

Tenor  
yim - lóch a - dó - nay le - ó - lam e - ló - ha - yikh tsiy - yón le - dór va - dór,

Bass  
yim - lóch a - dó - nay le - ó - lam e - ló - ha - yikh tsiy - yón le - dór va - dór,

Figure 10. An excerpt Psalm 146, re-barred by the author.

As we saw in figure 7, another solution is to use *mensurstriche*, lines that are placed between rather than on the staves. But my solution was to include, in addition to the score, a modernized part book, giving the singers the option to sing the music with greater freedom of phrasing.

### Meter, Mensuration signs, bar lines and note values

The basic beat in the original publication was the half note (minim). Most modern editions of “early music” will alter the rhythms proportionately (rhythmic diminution) so that, following the generally accepted musical notation since the 18<sup>th</sup> century, the quarter note (crotchet) carries the beat.

Almost all of Rossi’s motets begin with the mensuration sign C and are in a duple meter. Two of the motets, *Yesusum* and *Hashkivenu*, begin with the sign 3, implying triple meter, but then switch to C.<sup>13</sup> Only the *Kaddish* à3 begins in 3 and remains in 3 throughout. The *Kedushah* begins in C and switches several times into triple meter with the 3 sign (see further below). The two settings of *Shir Hama’alot Ashrey* (à3 and à5) also begin in C and switch into triple meter with the 3 sign. A modern editor would indicate a meter of C (or 4/4) for most sections of the motets and  $\frac{3}{4}$  for the sections in 3. See figures 13 (*Kaddish*) and 14 (*Kedushah*) below.

But the sign C doesn’t necessarily imply duple meter. Within a motet that begins with the sign C there are sections that are clearly in triple meter, even though no change of mensuration sign is provided. I have notated those sections in either  $\frac{3}{4}$  or  $\frac{3}{2}$  time, usually without showing the time signature. Figure 12 shows flexible meter in my edition of Rossi’s *Eftakh Na Sefatai*.

<sup>13</sup> Praetorius asserts “Many composers use the two signatures C and C̄ indiscriminately, and one cannot tell any difference from the notes or the entire composition. (Praetorius: *Syntagma Musicum*, 62)

## soprano 1

Matityahu Ben Isaac

## Eftakh Na Sefatay

Salamone Rossi

edited by Joshua Jacobson

1  
 ef-takh na se-fa - tay ve - e - e - ne be - rón, le - él khay a-shír bin - só - a ha - a - rón.

8  
 ef-takh na se-fa - tay ve - e - e - ne be - rón, le - él khay a-shír bin - só - a ha - a -

14  
 rón. le - él khay a-shír bin - só - a ha - a - rón. tif - takh e - rets

25  
 ye - sha, li - te - fi - lat dakh ti - sha, ve - yis - ra - él nó - sha, ul - shón i - lém ta - rón. le -

31  
 él khay a-shír bin - só - a ha - a - rón. le - él khay a-shír bin -

41  
 só - a ha - a - rón. ya - fu - tsu él o - ye - ve - kha, ya - ró - nu te - é - ve - kha, yóm ta - rív et rí -

48  
 ve - kha, ya - shu - vu le - vi - tsa - rón. le - él khay a-shír bin - só - a ha - a - rón. hén

54  
 na - a - vór ge - u - lím, ve - la - nu él é - lím, ma - óz va - kha - ya - lím ye - ga - bér ve -

60  
 yit - rón. le - él khay a-shír bin - só - a ha - a - rón. na - shír, na -

67  
 shír ke - nam vay - hi bin - só - a ha - a - rón. le - él khay a-shír bin - só - a ha - a - rón. ef-takh

73  
 na se - fa - tay ve - e - e - ne be - rón, le - él khay a - shír

79  
 bin - só - a ha - a - rón.

Figure 11. A modern part book edited by the current author. (Transcontinental Music Publications)

ya - fu - tsu él o - ye - ve - kha, ya - ró - nu te - é - ve - kha, yóm ta -

ya - fu - tsu él o - ye - ve - kha, ya - ró - nu te - é - ve - kha, yóm ta -

ya - fu - tsu él o - ye - ve - kha, ya - ró - nu te - é - ve - kha, yóm ta -

rív et rí - ve - kha, ya - shu - vu le - vi - tsa - rón. le - él khay a - shír bin - só - a ha - a - rón.

rív et rí - ve - kha, ya - shu - vu le - vi - tsa - rón. le - él khay a - shír bin - só - a ha - a - rón.

rív et rí - ve - kha, ya - shu - vu le - vi - tsa - rón. le - él khay a - shír bin - só - a ha - a - rón.

Figure 12. "Changing meter" in *Eftakh Na Sefatai*.

## Tempo

Rossi's publication contained no indications for tempo. So how are we to determine the appropriate pace for the music? Perhaps one is expected to intuit what is an appropriate tempo simply by looking at the music. In the words of Richard Wagner, "I am persistently returning to the question of tempo because this is the point at which it becomes evident whether a conductor understands his business or not. Obviously the proper pace of a piece of music is determined by the particular character of the interpretation it requires."<sup>14</sup> Or as Felix Mendelssohn put it, "Any musician who cannot guess the tempo of a piece just by looking at it is a duffer."<sup>15</sup>

Nonetheless, here are some clues:

- Pieces in faster tempos were sometimes notated with smaller note values.
- The mensuration sign  $\text{C}$  often (but not always) indicated a tempo that would be faster than  $C$ . In his *Syntagma Musicum*, Praetorius writes, "The signature indicating the slower

<sup>14</sup> Wagner, *On Conducting*, 34.

<sup>15</sup> Hugh MacDonald. "Berlioz and the Metronome," 17.

*tactus* is C, used in madrigals; that indicating the faster *tactus* C used in motets.”<sup>16</sup> But as we noted above, Praetorius also warned that “Many composers use the two signatures C and C indiscriminately.”<sup>17</sup>

- The sense of the text may provide a clue. For example, Pietro Cerone described a prevailing church music practice in his treatise, *El melopeo y maestro* (Naples, 1613), “The style for composing the Lamentations is such that all the parts proceed with gravity and modesty . . . to make his work more doleful and mournful, as the sense of the words and the significance of the season demand. . . .”<sup>18</sup> Following this suggestion, Rossi’s setting of Psalm 137, *Al Naharot Bavel*, considered a lamentation in the Italian Jewish liturgy, would be performed slowly, or in Cerone’s words, “*con gravedad y modestia*.”
- Certain genres of dance were performed at set tempos. One of the best sellers of the 16<sup>th</sup> century was the 1591 publication of *Balletti a cinque voci con li suoi versi per cantare, sonare e ballare* by Rossi’s colleague, the Mantuan composer Giovanni Gastoldi. In most of his *balletti*, Gastoldi set texts in a homophonic texture. Nearly all consist of 2 repeated strains (AABB). They are set strophically, with the same music applied to each of the verses. The homophonic rhythms are strongly articulated, whether in duple or triple meter. The dance nature of these works calls for a lively tempo. Rossi’s *Kaddish* à5 looks just like a *balletto*: it is the only motet in the collection that is in triple meter throughout (with hemiolas at the cadences), the only one that is sectionalized and strophic. Rabbi Modena’s statement that “[Rossi] took from the profane that he might add to the holy”<sup>19</sup> implies that Rossi used his skills composing secular music for the composition of sacred music.
- Some of the motets begin with the sign C, but then the number 3 is inserted to bracket a passage that is in triple meter. The triple section would be faster than the rest of the motet. According to some authorities the tempo would be one and a half times faster, while others assert that keeping the quarter-note constant is enough to create a faster tempo.<sup>20</sup>

<sup>16</sup> Praetorius, *Syntagma Musicum*, 58.

<sup>17</sup> Praetorius, *Syntagma Musicum*, 62.

<sup>18</sup> *El estilo para componer las Lamentaciones es tal, que todas las partes proceden con gravedad y modestia*. Book 12, chapter 16. Strunk, *Source Readings*, 83.

<sup>19</sup> על הקודש להוסיף מהול על הקודש Harrán, *Salamone Rossi, Complete Works*, Volume 13a, 179.

<sup>20</sup> DeFord, “Tempo Relationships,” 6, 26-27. Houle, “Meter and Tempo,” 357.

**Kaddish**  
for mixed chorus (SSATB) a cappella

Salamone Rossi  
edited by Joshua Jacobson

liturgy (Roman rite) *allegro (in one)*

*leggiere*

1

soprano  
quinto  
alto  
tenor  
bass

Yit - ga - dal ve - yit - ka - dash she -

Yit - ga - dal ve - yit - ka - dash she -

Yit - ga - dal ve - yit - ka - dash she -

Yit - ga - dal ve - yit - ka - dash she -

Yit - ga - dal ve - yit - ka - dash she -

Yit - ga - dal ve - yit - ka - dash she -

keyboard  
(for rehearsal)

5

S  
S2  
A  
T  
B

meih ra - ba, be - ol - mah div -

meih ra - ba, be - ol - mah div -

meih ra - ba, be - ol - mah div -

meih ra - ba, be - ol - mah div -

meih ra - ba, be - ol - mah div -

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Figure 13. Excerpt from Rossi's Kaddish à5.

ארבעה קולות

כתר

יתנו

עם

מעלה חמוני לך

וח שואלים משרוני עולם מלא כבודו כעך קבוצו

המיהדים לעמו יפן כמקיבו כבודו מקום איה לוח

הוא אבינו הוא אלהינו אחד יוסבכל תמיד ובוקר ערב שמו את

הי כל לעוני שנית ברהמיו ישכיענו הוא מושיענו הוא מלכנו

אלהיכם ה' אני

חללו ודור לדור ודור לדור ציון אלהיך לעולם ה' ימלך

הללויה הללויה יח'

Figure 14. Canto part for Rossi's Kedushah à4.

Soprano  
e - khad e - ló - hé - nu, hu a - ví - nu, hu mal - ké - nu,

Alto  
e - khad e - ló - hé - nu, hu a - ví - nu, hu mal - ké - nu,

Tenor  
e - khad e - ló - hé - nu, hu a - ví - nu, hu mal - ké - - - nu,

Bass  
e - khad e - ló - hé - nu, hu a - ví - nu, hu mal - ké - nu,

10  
S  
hu mó - shí - é - nu, hu yash - mí - é - nu be - ra - kha - mav shé - nit le - é - né kol — khai.

A  
hu mó - shí - é - nu, hu yash - mí - é - nu be - ra - kha - mav shé - nit le - é - né kol — khai.

T  
hu mó - shí - é - nu, hu yash - mí - é - nu be - ra - kha - mav shé - nit le - é - né kol — khai.

B  
hu mó - shí - é - nu, hu yash - mí - é - nu be - ra - kha - mav shé - nit le - é - né kol — khai.

Figure 15. Excerpt from Rossi's *Kedushah* (from the author's edition).

## Ornamentation

Italian singers and instrumentalists at the turn of the 17<sup>th</sup> century treated notated music as a guide to their performance, adding their own interpretation, including melodic ornamentation, especially at cadences. Singers were encouraged to use various techniques to add “grace” to a performance.<sup>21</sup> However, Pietro Cerone cautioned against excessive ornamentation, writing, “when all the performers extemporize divisions at once, one would think one was in a synagogue [!] or among a flock of geese.”<sup>22</sup> In Rossi’s time, singers who were trained in the art of ornamentation, singing one on a part, would have been free to improvise such additions to the

<sup>21</sup> Dickey, “Ornamentation in Early Seventeenth-Century Italian Music,” 293.

<sup>22</sup> Dart, *The Interpretation of Music*, 63.

printed music. But in modern performances with a large chorus, the editor or the director should decide where a judicious cadential ornament may be appropriate.

Soprano  
e - khad e - ló - hé - nu, hu a - ví - nu, hu mal - ké - nu,

Alto  
e - khad e - ló - hé - nu, hu a - ví - nu, hu mal - ké - nu,

Tenor  
e - khad e - ló - hé - nu, hu a - ví - nu, hu mal - ké - - - nu,

Bass  
e - khad e - ló - hé - nu, hu a - ví - nu, hu mal - ké - nu,

10  
S  
hu mó - shí - é - nu, hu yash - mí - é - nu be - ra - kha - mav shé - nít le - é - né kol ——— khai.

A  
hu mó - shí - é - nu, hu yash - mí - é - nu be - ra - kha - mav shé - nít le - é - né kol ——— khai.

T  
hu mó - shí - é - nu, hu yash - mí - é - nu be - ra - kha - mav shé - nít le - é - né kol ——— khai.

B  
hu mó - shí - é - nu, hu yash - mí - é - nu be - ra - kha - mav shé - nít le - é - né kol ——— khai.

Figure 16. An excerpt from Rossi's *Kedushah*, with written out ornamentation in m. 8 (tenor) and m. 15 (alto).  
(Compare with figure 15.)

### Dynamics and articulations

In Rossi's day markings of dynamics and articulations were not included in a publication. But, of course, this did not mean that the music was performed totally without affect; performers were expected to supply the expression. Contemporary choral singers, however, expect to have such markings in their scores. Indeed, if a contemporary performance will be by many singers in each section, rather than one singer on each part, uniformity of dynamic and articulation is a must. Either the editor or the conductor must supply these instructions to the singers. But the editor should clarify that the interpretive marks are his/hers, and not those of the composer.

### Pitch level

In Rossi's time, pitch was somewhere between a whole step and a half step below our current standard. Thus, some compositions, if untransposed, may sit rather high for contemporary singers. Most of Rossi's motets remain within a comfortable range. But his setting of Psalm 92 taxes the soprano(s) in choir 1 with repeated high As and Gs. Transposing this piece down a major second makes sense.

Figure 17. Canto part of Rossi's Mizmor Shir Leyom Ha-shabbat (Psalm 92).

### Performers

Musicians committed to the concept of historically informed performance practice endeavor to discover what the music would have sounded like when it was first created. Originally these motets were performed in a synagogue by a small all-male chorus. Leon Modena, the rabbi who encouraged Rossi to compose these motets and who supervised their publication, and himself an accomplished musician, wrote,

There are in our midst six or eight men learned in the science of music, men of our community (may their Rock keep and save them), who raise their voices in songs of praise and glorification such as *Ein Keloheinu*, *Aleinu Leshabeah*, *Yigdal*, *Adon Olam*

and the like to the glory of the Lord in an orderly relationship of the voices [i.e. polyphony] in accordance with this science [i.e. harmony].<sup>23</sup>

It is highly unlikely that women would have performed these motets in the synagogue.<sup>24</sup> At that time, women's voices were forbidden in Catholic churches as well as in synagogues. Adult male voices in the soprano and alto ranges were not unusual. And while Rabbi Leone provided a lengthy halakhic defense of Rossi's music in the preface to this collection, nowhere does he mention women's voices.

It is also unlikely that instruments would have been used to support (or substitute for) the men's voices. Rabbinic law severely restricted the playing of musical instruments, and performance in a liturgical service on a Sabbath or holy day would have been out of the question. Rabbi Modena wrote that, even though he can justify the use of polyphonic vocal music in the synagogue, "instrumental music is the most stringently prohibited."<sup>25</sup> However, there is also evidence that they may have been sung in non-liturgical settings. Would the singers in those situations have been accompanied by chordal and/or melodic instruments?

### Clefs

Rossi's *Ha-Shirim* was originally published in part books. The soprano book generally uses the G clef, but for some pieces the soprano C-clef on the first line of the staff. The alto book features the alto C-clef, generally on the third line, but in some pieces the mezzo soprano variation on the second line. The tenor book generally uses the tenor C-clef on the fourth line of the staff, but occasionally the alto C-clef on the third line. The bass part book uses F-clefs—mostly the bass clef on the fourth line, but in some cases the third-line baritone clef. The Quinto book uses tenor and alto C-clefs. In the Sesto book one finds the G clef, soprano C-clef, and alto C-clef. In the *setto* book the bass F-clef, the baritone third-line F-clef and the tenor fourth-line C-clef. And the *ottavo* book features the mezzo-soprano C-clef on the second line and the alto C-clef on the third line. The printer's goal in all cases was to avoid the use of leger lines outside of the staff. But modern singers and conductors expect to read from a score with familiar clefs, so the editor will collate the parts, using only the G-clef for the treble parts, the sub-octave G-clef for the tenor parts and the standard F-clef for the bass parts.

### Accidentals

In Rossi's publication, as in others of the same period, accidentals were not always placed as carefully as they are in modern publications. Figure 18 shows a misplaced sharp on the word *ba'agala* in the canto part of Rossi's Kaddish à5; it was placed before the D rather than before the C. Note also that it sits on the middle line of the staff rather than in the space before the note which it affects. In some cases, the composer or the original editor omitted certain accidentals that he considered superfluous; the singer was expected to know from the context when to raise or lower a note. The modern editor is expected to provide these "*ficta*" accidentals. In a scholarly

<sup>23</sup> Harrán, *Salamone Rossi, Complete Works*, 193.

<sup>24</sup> But Don Harrán has brought to our attention a 1645 reference to the late wife of Nathaniel Trabotto who was "learned and skilled in playing the lute and viol and in singing the *Kedushah*." (Harrán, *Salamone Rossi*, 24), we must assume that this was a more casual domestic rendition of the music.

<sup>25</sup> זמרא דמנא הוא היותר חמור לכולי עלמא דלהכי Harrán, *Salamone Rossi*, 198.

edition they would be placed either in parentheses or above the staff, to indicate that they were not present in the original publication. Figure 19 shows a passage from Psalm 146 where the canto would be expected to repeat the G# for the cadence on the word *tsaddikim*. Figures 20-22 show a passage from Psalm 137; Rikko’s edition supplies F# but Harran’s edition does not.



Figure 18. Kaddish à5 excerpt (part book and modern transcription).

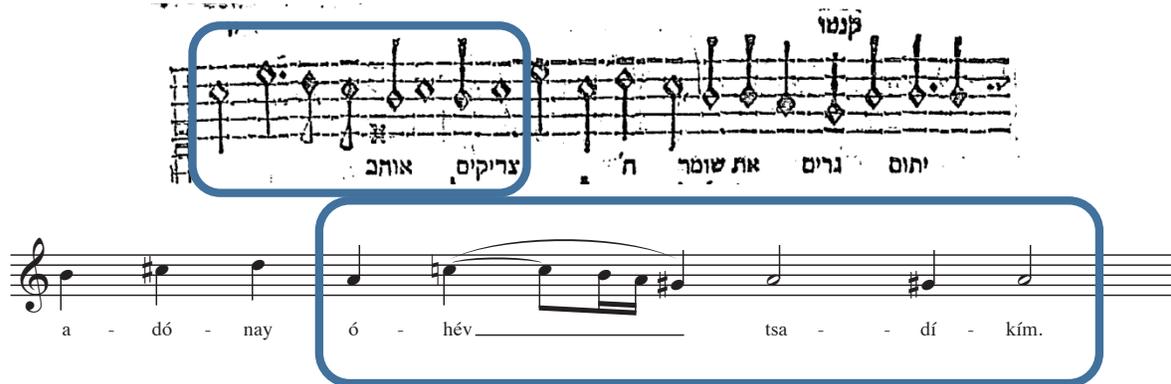


Figure 19. Psalm 146 excerpt (part book and modern transcription).



Figure 20. "Al Naharot Bavel" excerpt, original tenor part book.

'Al na-ha-rôt

'Al na-ha-rôt, 'al na-ha-rôt

'Al na-ha-rôt, na-ha-rôt

'Al na-ha-rôt

Figure 21. "Al Naharot Bavel" excerpt, Rikko edition

<sup>1</sup>By the rivers of Babylon,

'Al על na-ha-rôt, נהרות ba-vel, בבל

'Al na-ha-rôt, נהרות 'al על na-ha-rôt, ba-vel,

'Al na-ha-rôt, נהרות na-ha-rôt ba-vel,

'Al na-ha-rôt, ba-vel,

Figure 22. "Al Naharot Bavel" excerpt, Harrán edition.

### Key signatures

The key signatures in the original publications may be confusing to modern performers. For example, Rossi's setting of Psalm 121 à6 has a key signature of one flat, reflecting its G-Dorian modality. It would be easier for contemporary singers to see a key signature of two flats with the occasional e-natural marked with an accidental.

שמע עיני אל עזרה  
 וארץ שמים

Figure 23. Opening of Rossi's setting of Psalm 121 à6 excerpt (basso part book).

Psalm 121 **Shir La-ma'alot** Salamone Rossi  
 edited by Joshua Jacobson

tutti *mp*  
 soprano  
 tutti *shir mp* lam - ma - a -  
 alto  
 tutti *shir mp* lam - ma - a -  
 tenor  
 tutti *shir mp* shir - lam - ma - a -  
 quinto  
 tutti *shir mp* shir - lam - ma - a -  
 bass  
 shir - lam - ma - a -

6 soli  
 S. lóť soli es - sa é - nay el he - ha -  
 A. lóť soli es - sa é - nay el he - ha -  
 T. lóť es - sa é - nay el he - ha -  
 Q. lóť  
 B. lóť soli es - sa é - nay el he - ha -

A song for ascents.  
 I turn my eyes to the mountains;  
 from where will my help come?

שיר למעלות  
 אָפֵא עֵינַי אֶל הַהָרִים מֵאֵן יָבֵא עֲזָרִי

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Figure 24. Opening of Rossi's setting of Psalm 121 à6 excerpt (the author's edition)

**Syllabification**

In modern vocal music each syllable is placed carefully under the first note to which it is sung. But in the original publication of *Hashirim*, the Hebrew words were not broken into their syllables. They were arranged so that the first letter of each word was aligned with the last note to which it was sung, forcing the singer to read in a bidirectional mode. Where there were more notes than syllables, it was left to the performer to decide how to divide the syllables among the many notes to which a word may be sung. Rabbi Modena, in his capacity as editor, wrote,

It will be seen that the author has found it preferable to have the reader follow the words of the Psalms, which are in any case familiar to all, as if backwards rather than to reverse the customary order of the notes and have his eyes turn to the right to begin (after the Hebrew manner of writing) for this would confuse them.<sup>26</sup>

Figure 25 shows the *canto* part of Rossi's setting of *Barekhu*, the call to prayer. Notice that the first word, *barekhu*, has three syllables and is stretched out over 18 notes.<sup>27</sup> The second word, *et*, is given 8 notes, but since it has only one syllable, there is only one solution. The third word, *Adonai*, has three syllables and three notes; again only one solution. *Hamevorakh* has four syllables and 19 notes, but the repetition of *Hamevorakh* has just four notes. Figure 26 shows Harrán's solution to the allocation of syllables and figure 27 shows Rikko's solution.

Notwithstanding this ambiguity, it would seem that the composer was quite familiar with the Hebrew texts that he was setting. There are hardly any errors in the Hebrew prosody; notes and syllables match up, and stressed syllables generally coincide with strong beats.

It is interesting to note that, according to Orthodox practice, the ineffable name of God was written as 'ה, in order to avoid "writing the name of the Lord in vain." But the composer allocated three syllables to 'ה, indicating that it would have been pronounced normally as "a-do-nai."

Figure 25. The canto part of Rossi's setting of *Barekhu*.

<sup>26</sup> ויראו הרואה כי נראה לעין המחבר טוב שהקוראים יגידו האותיות לאחור ויקראו למפרע מלות הזמר השגורים בפי כל מלהפך סדר הצורות. Harrán, *Salamone Rossi*, 183.

<sup>27</sup> While the grammarian does not count a schwa mobile or an ultra-short (*hatuf*) vowel as a syllable, for a musician, letters bearing these symbols must be treated as syllables.

Figure 26 shows a musical score for three vocal parts: C (Cantore), A (Alto), and T (Tenore). The score is in 3/4 time and features a key signature of one flat. The lyrics are: "1 Bless Ba - - - - -" and "6 re - khú et the Lord". The Hebrew text "ברכו" (Barekhu) is written below the vocal lines. The score includes a piano accompaniment at the bottom.

Figure 26. Harrán's solution to the allocation of syllables in Rossi's "Barekhu."

Figure 27 shows a musical score for three vocal parts: Canto, Alto, and Tenore. The score is in 3/4 time and features a key signature of one flat. The lyrics are: "Ba - - - - -" and "5 re - khu et". The score includes a piano accompaniment at the bottom.

Figure 27. Rikko's solution to the allocation of syllables in Rossi's "Barekhu."

## Pronunciation

How should contemporary performers pronounce the Hebrew lyrics in Rossi's motets? Should they conform to the nearly universally accepted style of modern Israeli Hebrew? Or should they attempt to reproduce the manner in which Hebrew was pronounced in Venice and Mantua in the early 17<sup>th</sup> century? Clues to that manner of pronunciation can be found in several 16<sup>th</sup>- and 17<sup>th</sup>-century Italian sources: (1) Hebrew grammar books, (2) Italian publications that contain transliterations of Hebrew, and (3) Hebrew books that contain transliteration of Italian words.<sup>28</sup> Based on the evidence, scholars have concluded that Italians of that time pronounced Hebrew in a manner similar to modern Israeli Hebrew, but with several differences.<sup>29</sup>

- Schwa mobile (שׁוּא נע) was pronounced as a short “eh” [ɛ].
- The letter *ayin* (ע) was pronounced [ŋ] like the consonant at the end of the word “sing.” So the word שְׁמַע would have sounded like *shemang* [ʃɛmɑŋ].
- The letter *tav* (ת) without a *dagesh* may have been pronounced like a “d.”
- The *vav* (ו) at the end of a syllable may have been pronounced like a w. So the word מְשָׁרְדָּוּ would be pronounced *mesharedaw* [mɛʃɑrɛdɑu].

Furthermore, whether using modern Israeli Hebrew or Baroque Italian Hebrew, the editor must decide which system of transliteration to use. There is a remarkable lack of uniformity in contemporary sheet music with Hebrew lyrics. This can easily be seen by comparing the various editions illustrated in this article. And beyond the English speaking market, the problems multiply. The same character might be interpreted differently by readers in different countries. For example, “ch” for an English speaker would be pronounced [tʃ] as in “Charlie,” for an Italian [k] as in “chiave,” for a Frenchman [ʃ] as in “chat,” and for a German [x] as in “Bach.”

## Filling in the missing passages

In many of the motets, the choir seems to assume the role of the cantor, not the role of the congregation. In 1605, Rabbi Modena wrote, “The cantor is urged to intone his prayers in a pleasant voice. If he were able to make his one voice sound like ten singers, would this not be desirable?”<sup>30</sup> And in 1645 he wrote, “In a certain holy community [Senigallia], on the occasion of the festivals, a group of singers in the synagogue sang together with the cantor, as one of the singers, the *Kaddish*, *Barekhu*, the *Kedushah*, songs and praises in part music.”<sup>31</sup>

In fact, in his settings of the three prayers cited by Modena above (*Kaddish*, *Barekhu*, *Kedushah*), Rossi sets only the texts that would be sung by the cantor, omitting the sections that

<sup>28</sup> See the following: G. Franchi, *Sole della Lingua Santa nel quale brevemente si contiene la Grammatica Hebraea*, Bergamo, 1591. C. Tolomei, *De le lettere*, Venice, 1547. De' Pomi, D. (transl.) *קהלת L'Ecclesiaste Novamente dal testo hebraico nel volgare Italiano tradotto dall'eccellente physico Messer D.D.P. Hebreo*, etc., Venice, 1571.

<sup>29</sup> Freedman, *Italian Texts in Hebrew Characters*, 42-49.

<sup>30</sup> Harrán, ומצוה על הש"ץ להנעים קולו בתפלתו ביותר. ואם יכול להשמיע קולו יחידי כאילו עשרה משוררים יחד, האם לא יהיה טוב? *Salamone Rossi*, 206.

<sup>31</sup> בקהילה קדושה פלוני בימי המועד שיררו בבית הכנסת כת משוררים קדיש, ברכו, קדושה, שירות ותשבחות והחזן אחד מהמשוררים Modena, *She'elot Uteshuvot*, 176. Cited in Harrán, “Music in the Life and Thought of Rabbi Leon Modena,” 42.

would be chanted by the congregation. He inserts “double bars” into each voice part to indicate that the choir should pause while the congregation chants their response. This convention was actually borrowed from church music, where the double bar indicated a pause in the choral singing to allow the priest to chant or recite part of the liturgy. Figure 28 shows the use of double bars in Rossi’s *Kedushah*, and figure 29 shows a similar usage in *Memento* from *Salmi per tutto l’anno* (1626) by Giovanni Gastoldi, a colleague of Rossi’s in Mantua.

Figure 28. Canto part book, Rossi’s *Kedushah*.

26 Canto.

& requiem temporibus meis donec inueniam locū Domino

Ecce audiimus eum in Ephrata in cam- pis syluæ in-

troibimus in tabernaculū eius adorabimus in loco surge

Domine in requiem tuam tu & arca sanctificatio- nis tu-

æ Sacerdotes tui exul- tēt propter David seruū

Juravit Tacer.

tuum nō auertas faciem Christi tui.

Si custodierint filij tui te. stamentū meū & testimo-

nia mea hæc quæ docebo eos & filij eorum sedebunt

Figure 29. Giovanni Gastoldi, "Memento" from *Salmi per tutto l'anno*, 1626, Canto part book.

Performing these motets today simply by following the published music would create a sound quite different from what the composer intended. But how can we reproduce the sound of the *Kedushah*, when the only music that was notated was the polyphony? What did the congregational response sound like? To answer that question, I turned to an anthology, *Jewish Liturgical Melodies of the Italian Rite (Canti liturgici ebraici di rito Italiano)* transcribed by Elio Piattelli<sup>32</sup>. In his preface, Piattelli states that while these melodies have undoubtedly undergone some change in the process of oral transmission, many of them are quite ancient. From Piattelli's transcription of the *Kedushah* for Shabbat, I took the sections that Rossi had omitted and inserted

<sup>32</sup> Piattelli, Elio. *Canti liturgici ebraici*.

them into the motet. While there is no proof that Piattelli's melodies are historically authentic for Rossi's synagogue, it is reasonable to speculate that they might be close. And they did fit beautifully into Rossi's polyphony.

כְּתֹר יִתְּנוּ לָךְ ה' אֱלֹהֵינוּ מִלְאָכִים הַמוֹנִי מֵעֵלָה  
עִם עַמְּךָ יִשְׂרָאֵל קְבוּצֵי מִטָּה.

יְחַד כָּלֶם קִדְשָׁה לָךְ יִשְׁלֹשׁוּ  
כְּמָה שֶׁנֶּאֱמַר עַל יַד נְבִיאָךְ וְקָרָא זֶה אֵל זֶה וְאָמַר:  
קְדוֹשׁ קְדוֹשׁ קְדוֹשׁ ה' צְבָאוֹת, מְלֵא כָּל הָאָרֶץ כְּבוֹדוֹ.

כְּבוֹדוֹ מְלֵא עוֹלָם מְשֻׁרְתָיו שׁוֹאֲלִים זֶה לָזֶה  
אֵיִה מְקוֹם כְּבוֹדוֹ.

לְעַמְתֶּם בְּרוּךְ יֵאמְרוּ,  
בְּרוּךְ כְּבוֹד ה' מִמְּקוֹמוֹ.

מִמְּקוֹמוֹ יִפֹּן לְעַמּוֹ הַמִּיְחָדִים אֶת שְׁמוֹ  
עֶרֶב וּבֹקֵר תְּמִיד בְּכָל יוֹם

פְּעָמִים בְּאַהֲבָה וְאוֹמְרִים:  
שְׁמַע יִשְׂרָאֵל, ה' אֱלֹהֵינוּ ה' אֶחָד.

אֶחָד אֱלֹהֵינוּ, הוּא אָבִינוּ, הוּא מְלַכְנוּ, הוּא מוֹשִׁיעֵנו  
הוּא יִשְׁמִיעֵנו בְּרַחֲמָיו שְׁנִית לְעֵינֵי כָּל חַי.

לְהִיּוֹת לָכֶם לֵאלֹהִים.

אֲנִי ה' אֱלֹהֵיכֶם.

וּבְדַבְרֵי קִדְשְׁךָ כְּתוּב לֵאמֹר:

יְמַלֶּךְ ה' לְעוֹלָם אֱלֹהֵיךָ צִיּוֹן לְדָר וְדָר הַלְלוּיָהּ.

Figure 30. Kedushah according to the Italian rite -- texts set by Rossi are shown in larger font.

Figure 31. Rossi's *Kedushah* with the missing sections included, first 2 pages (from the author's edition).

## Decontextualizing

Of course, even with all the efforts of historically informed performance practice, it is virtually impossible to reproduce the ambience of the original performance. The acoustics of a modern concert hall are different from those of a small 16<sup>th</sup> century Italian synagogue. A modern listener who has experienced the sounds of Bach and Beethoven and Brahms and Boulez brings a different set of expectations than a listener in northern Italy 400 years ago. And a concert environment, and even a modern synagogue environment, will be radically different from the environment of a synagogue worshipper in Rossi's day, experiencing for the first time this innovative musical practice. But it is a testament to the quality of this music that, wherever it is performed, by ensembles of any size and any constitution, its essential beauty manages to shine through.

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