

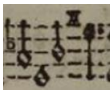

Giovanni Rovetta: *Jubilate Deo, omnis terra (a 2)*

From *Motetti Concertanti*, Op. 3

Rovetta's setting of Jubilate Deo (Psalm 100, Psalm 99 from the Vulgate) is for two voices (*tenor/canto* [tenor/soprano], and *basso* [bass]) with basso continuo. At the time of publication (1635), Rovetta was second to Claudio Monteverdi at St. Mark's in Venice, and the demands of this work fits such a setting.

An online source for the original, printed copy of Opus 3 can be found at [Museo internazionale e biblioteca della musica - Catalogo Gaspari \(bibliotecamusica.it\)](http://bibliotecamusica.it). The parts for this work can be located as follows at these PDF pages: Tenor/Canto – page 12 of 187; Basso – page 115 of 187; Basso continuo – page 159 of 187.

Basso continuo. While inversions and suspensions/resolutions are indicated with standard numbers above the notes, Rovetta's figured bass uses the following conventions for altered chords: for minor chords, a flat symbol appears on the staff a third above (and slightly to the left) of the note; for major chords, and for chords where the third is raised from a flat note, a sharp symbol appears on the staff in the same location, a third above (and slightly to the left) of the note:

 <p><i>Key is F major. In the original printed edition, a flat is used to indicate a C minor chord, and a sharp to indicate a G major chord.</i></p>	 <p><i>This example as it appears in the transcription.</i></p>
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Notes:

Most text changes have been made to better match the most common Latin spellings in use for this psalm.

- Text, m. 21-25: “exultatione” changed to “exsultatione”.
- Text, Tenor/Canto, m. 29: “no” changed to “non”.
- Bass, m. 36: Last note halved in value to match other parts.
- Text, m. 34: “himnis” changed to “hymnis”.
- Bass, m. 40: F changed to F# to match basso continuo.
- Text, Tenor/Canto, m. 54: “generatione” changed to “generationem”.

Bruce Brolsma
November, 2023

CANTO
MOTETTI
CONCERTATI

A Due, Tre, Quattro, & Cinque Voci

CON LE LITANIE DELLA MADONNA,

Et Vna Messa Concertata à Voci Pari

DI GIO. ROVETTA

Vice Maestro di Cappella della Serenissima Republica

OPERA TERZA.

CON PRIVILEGIO.



IN VENETIA,

A

Appresso Alessandro Vincenti. MDCXXXV.

Citanz. del Milano

1640

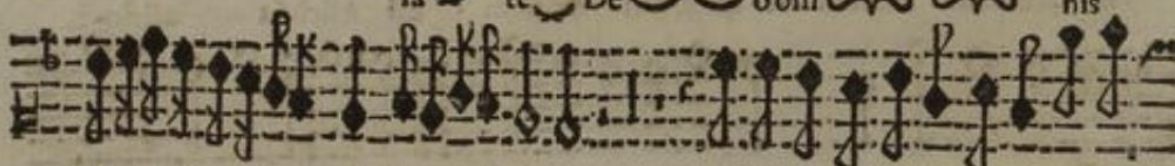
A 2. Tenor, o Canto, & Basso



Vbilate iubilate. ii



la te De oom nis



o mnis terra iubilate iubilate iuli-



late iubila te Deo o mnis terra seruite ser-

Jubilate Deo Omnis Terra

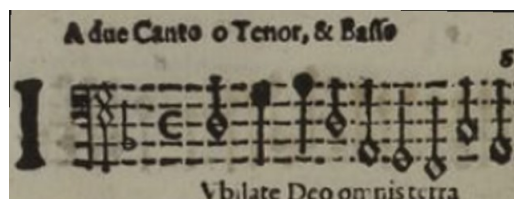
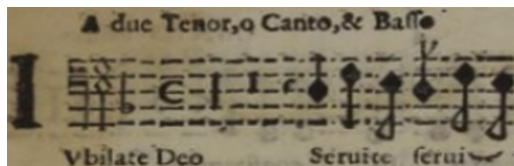
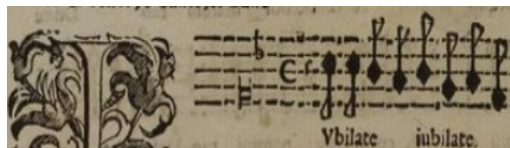
from Motetti Concertati, Op. 3 (1635)

Source: Museo internazionale e
biblioteca della musica di
Bologna, BB.263, [digitized version]

Giovanni Rovetta (c. 1595 - 1668)

Transcription and realization by Bruce Brolsma

Text: Psalm 100



Soprano/
Tenor

Bass

Keyboard

Jubilate Deo Omnis Terra

2
4

S/T

ra.

B

Ser-vi-te, ser-vi - te Do-mi - no, ser-vi - te, ser-vi - te Do-mi - no, in læ-ti - ti-

Kbd.

4

6

7

S/T

Ju-bi-la-te, ju-bi-la-te, ju-bi-la-te, ju-bi - la - te De - o om - nis

B

a, ser -

Kbd.

7

9

S/T

ter - ra, ser - vi-te, ser-vi-te Do - mi-no. Ser-vi-te Do-mi-no in læ - ti - ti - a,

B

vi-te, ser-vi-te Do-mi-no. Ser-vi-te Do-mi-no in læ - ti - ti - a,

Kbd.

9

3/4

15

S/T

in læ - ti - ti - a. in læ - ti - ti - a. In-tro-i-te, in-tro-i-te, in-tro-i-te, in-tro-

B

in læ - ti - ti - a, in læ - ti - ti - a.

Kbd.

15

Introite

20

S/T

i-te, in con-spe - ctu e - jus in ex-sul-ta-ti - o - ne, in

B

in ex-sul-ta-ti-o - ne, in ex-sul-ta-ti-o -

Kbd.

20

23

S/T

ex-sul-ta-ti-o - ne, in ex-ul-ta-ti - o - ne, in ex-sul-ta-ti-o - ne.

B

ne, in ex-sul-ta-ti - o - ne, in ex-sul-ta-ti - o - ne.

Kbd.

23

26

S/T

Sci - to - te quo - ni - am, quo - ni - am Do - mi - nus ip - se est De - us;

B

Sci - to - te quo - ni - am, quo - ni - am Do - mi - nus ip - se est De - us; ip - se fe - cit nos et non

Kbd.

26

6 7 6

29

S/T

ip - se fe - cit nos, et non ip - se nos. Pop - pu - lus e - jus, et o - ves pas - cu - æ

B

ip - se nos, ip - se fe - cit nos, et non ip - se nos. Po - pu - lus e - jus, et

Kbd.

29

31

S/T

e - jus. In - tro - i - te, in - tro - i - te, in - tro - i - te por - tas e - jus in con - fes - si -

B

o - ves pas - cu - æ e - jus. In - tro - i - te, in - tro - i - te, in - tro - i - te por - tas e - jus in con -

Kbd.

31

33

S/T

o - ne; a - tri-a e - jus in hym - nis, con-fi - te-mi-ni il - li, con-fi-

B

fes-si-o ne; a - tri-a e - jus in hym - nis, con-fi - te-mi-ni il - li, con-fi-

Kbd.

6 6 6

Detailed description: This block contains measures 33 to 35 of the musical score. The Soprano/Tenor (S/T) and Bass (B) parts have lyrics. The S/T part starts with a treble clef and a key signature of one flat. The B part starts with a bass clef and a key signature of one flat. The Keyboard (Kbd.) part is written for both hands, with fingerings 6, 6, and 6 indicated for the first three measures.

36

S/T

te-mi-ni il - li. Lau - da no-men e - jus, quo - ni-am su - a vis est Do-mi-nus, su-

B

te-mi-ni il - li.

Kbd.

6 6

Detailed description: This block contains measures 36 to 38. The S/T part continues the melody. The B part has a rest in measure 36 and then enters in measure 37. The Kbd. part continues with fingerings 6 and 6.

39

S/T

a - vis est Do - mi-nus:

B

Su - a - vis est Do - mi-nus, su - a - vis est Do - mi-nus:

Kbd.

39

Detailed description: This block contains measures 39 to 41. The S/T part has a rest in measure 39 and then enters in measure 40. The B part has a rest in measure 39 and then enters in measure 40. The Kbd. part continues with measure 39 indicated.

41

S/T

in æ-ter-num in æ-ter - num mi-se-ri - cor - di - a e - jus,

B

in æ - ter - num, su - a - vis est Do - mi - nus, su -

Kbd.

41

6

43

S/T

su - a - vis est Do-mi-nus, su-a - vis est Do-mi - nus, su - a - vis est Do-mi-nus,

B

a-vis est Do-mi-nus, su - a - vis est Do-mi-nus, su-a-vis est Do-mi-nus; in æ-

Kbd.

43

6#

45

S/T

su - a - vis est Do - mi-nus, in æ-

B

ter-num, in æ-ter - num mi-se-ri-cor-di-a ej - us, su-a - vis est Do - mi-nus,

Kbd.

45

47

S/T

ter-num, in æ-ter - num mi - se - ri - cor - di - a, mi - se - ri - cor - di - a e -

B

in æ-ter-num, in æ-ter - num mi-se-ri-cor-di-a e -

Kbd.

49

S/T

jus, et us-que, et us-que in ge - ne - ra - ti - o - nem et ge-ne-ra-ti-

B

jus, et ge-ne-ra-ti - o-nem

Kbd.

et usque

56

S/T

o - nem ve - ri - tas e - jus, et ge-ne-ra-ti - o-nem,

B

et us-que, et us-que in ge - ne - ra - ti - o - nem et ge-ne-ra-ti-

Kbd.

64

S/T

et ge-ne-ra-ti - o-nem, et ge-ne-ra-ti - o-nem, ve-ri-tas, ve-ri-tas e-jus,

B

o-nem, et ge-ne-ra-ti - o-nem et e-ne-ra-ti - o - nem ve-ri-tas e-jus,

Kbd.

71

S/T

et ge ne-ra-ti-o - nem, ve - ri-tas,

B

et ge-ne-ra-ti-o - nem, ve - ri-tas e -

Kbd.

73

S/T

ve - - ri-tas e - jus, ve - ri-tas e - jus.

B

jus, ve - ri-tas e - jus.

Kbd.

#8