

Lodovico Grossi da Viadana

Exsultate iusti

S.A.T.B.

ed. S. Biazeck

Editorial notes

Source: CENTO CONCERTI ECCLESIASTICI, *A Una, a Due, a Tre, & a Quattro voci*.
Con il Basso continuo per sonar nell' Organo (Giacomo Vincenti, Venice, 1605.)

Originally notated a minor third lower in the following clefs: C1, C3, C4, F4.
 All note values have been retained except for final longs; superfluous in a full score.

Regarding the much-discussed question of tempo relationships, performers should probably observe the contemporary Venetian practice in which a whole bar in triple time equals a half bar in duple time ($\text{♩} = \text{♩}$). This is best achieved by setting a quick and light three (one beat per bar) at the beginning.

The *Basso Continuo* (merely a *Basso seguente* here) is not necessary unless the ensemble lacks musical acumen or is unable to hold the pitch. In editions comprising works in *Prima Prattica* and *Seconda Prattica* it was common to provide an instrumental bass throughout, regardless of whether or not it was considered ideal for works in Old Roman Style.

Why make a new edition of this most well-known work? A transcription prepared from Vincenti's 1605 print reveals a few persistent errors in most modern editions (probably perpetuated by popular "on sale" material), most of which seem inexplicable even if their editors thought it necessary to "improve" Viadana's counterpoint. I have no such reservations.

The most egregious mistake concerns the counterpoint in bar 19 of the Tenor part where he should descend, rather than ascend a tone after the four quavers. This is almost certainly a casual error, but the fact that it causes a doubled third with the Cantus should have been the first clue to the fault. Those who claim that they "like" it, or in truth, have simply grown fond of it through repetition, should consider that the composer would not have, and his version is both correct and idiomatic.

Less easy to explain is the omission of a repeat of *in cithara* for the Altus & Tenor in bar 20, which is perfectly clear in the original print, and written out in full where one may have reasonably expected the customary repeat sign.

Translation:

Rejoice, you just, in the Lord; becoming for the upright. Praise the Lord with the harp; sing to him with the psaltery and an instrument of ten strings. Sing to him a new song; skilfully with a loud noise.

Psalm 32, vv. 1-3

Simon Biazeck, November, 2016.

Exsultate iusti

Ps. 32, vv. 1-3

Lodovico Grossi da Viadana
(1560 - 1627)

edited by Simon Biazeck

[♩. = c. 65]

The first system of the musical score consists of five staves. From top to bottom, they are labeled: Cantus, Altus, Tenor, Bassus, and Basso Continuo. Each staff begins with a treble clef (except for Bassus and Basso Continuo which use a bass clef), a key signature of three flats (B-flat, E-flat, A-flat), and a 3/2 time signature. The music is written in a style characteristic of the late Renaissance, with a focus on the vocal lines. The lyrics are: Ex - sul - ta - te, iu - sti, in Do - mi - no; re - ctos.

Cantus
Ex - sul - ta - te, iu - sti, in Do - mi - no; re - ctos

Altus
Ex - sul - ta - te, iu - sti, in Do - mi - no; re - ctos

Tenor
Ex - sul - ta - te, iu - sti, in Do - mi - no; re - ctos

Bassus
Ex - sul - ta - te, iu - sti, in Do - mi - no; re - ctos

Basso Continuo

6 [♩. = ♩]

The second system of the musical score consists of five staves. From top to bottom, they are labeled: Cantus, Altus, Tenor, Bassus, and Basso Continuo. Each staff begins with a treble clef (except for Bassus and Basso Continuo which use a bass clef), a key signature of three flats, and a 3/2 time signature. The music continues from the first system. The lyrics are: de - cet col - lau - da - ti - o. Con-fi - te-mi-ni Do-mi - no, con-fi - te-mi-ni Do-mi-
de - cet col - lau - da - ti - o. Con-fi - te-mi-ni Do-mi - no, con-fi - te-mi-ni Do-mi-
de - cet col - lau - da - ti - o. Con-fi - te-mi-ni Do-mi - no, con-fi - te-mi-ni Do-mi-
de - cet col - lau - da - ti - o. Con-fi - te-mi-ni Do-mi - no, con-fi - te-mi-ni Do-mi-

Cantus
de - cet col - lau - da - ti - o. Con-fi - te-mi-ni Do-mi - no, con-fi - te-mi-ni Do-mi-

Altus
de - cet col - lau - da - ti - o. Con-fi - te-mi-ni Do-mi - no, con-fi - te-mi-ni Do-mi-

Tenor
de - cet col - lau - da - ti - o. Con-fi - te-mi-ni Do-mi - no, con-fi - te-mi-ni Do-mi-

Bassus
de - cet col - lau - da - ti - o. Con-fi - te-mi-ni Do-mi - no, con-fi - te-mi-ni Do-mi-

Basso Continuo

13

no in ci - - - tha - ra, con - fi - te - mi - ni Do - mi - no

no in ci - - - tha - ra, con - fi - te - mi - ni Do - mi - no in

no in ci - - - tha - ra, con - fi - te - mi - ni Do - mi - no in

no, con - fi - te - mi - ni Do - mi - no in

19

in ci - - - tha - ra; in psal - te - ri - o de - cem chor - da - rum, in psal -

ci - - - tha - ra, in ci - tha - ra; in psal - te - ri - o de - cem chor

ci - - - tha - ra, in ci - tha - ra; in psal - te - ri - o de - cem chor

ci - - - tha - ra; in psal - te - ri - o de - cem chor - da - rum, in psal -

24

te - ri-o de-cem chor - da - rum psal - li-te il - li, psal -

da-rum, in psal - te-ri-o de-cem chor - da - rum psal - li-te il - li, psal

da-rum, in psal - te-ri-o de-cem chor - da - rum psal - li-te il - li, psal - li-te

te - ri-o de-cem chor - da - rum psal - li-te il - li, psal - li-te

30

- li-te il - li. Can-ta-te e - i, can - ta-te e - i

- li-te il - - li. Can-ta-te e - i, can - ta-te e -

il - li, psal - li-te il - li. Can-ta-te e - i, can - ta-te e -

il - - - li. Can-ta-te e - i, can - ta-te e -

37

can - ti-cum no - - - - - vum; be - ne
i can - ti - cum no - - - - - vum; be - ne psal - li - te e - i,
i can - ti - cum no - vum; be - ne psal - li - te e -
i can - ti - - - - - cum no - vum;

43

psal - li - te e - i in vo - ci - fe - ra - ti - o - ne,
be - ne psal - li - te e - i in vo - ci - fe - ra - ti - o - ne, be - ne psal - li - te e -
i in vo - ci - fe - - - - - ra - ti - o - ne, be - ne
be - ne psal - li - te e -

49

be-ne psal-li-te e - i, be - ne psal-li-te e - i in vo-ci-fe-ra-ti -
 - i, be-ne psal-li-te e - i, be - ne psal-li-te e - i in
 psal-li-te e - i, be ne psal-li-te e - i in
 i, be-ne psal-li-te e - i, be-ne psal-li-te e - i in vo-ci-fe-ra-ti -

56

o - ne, in vo-ci-fe-ra-ti - o - - ne, in vo-ci-fe - ra - ti - o -
 vo - ci - fe - ra - ti - o - ne, in vo-ci-fe - ra-ti - o - ne, in vo-ci-fe -
 vo-ci-fe-ra-ti - o - ne, in vo - ci-fe-ra-ti - o - - ne, in vo - ci-fe -
 o - ne, in vo-ci-fe-ra-ti - o - - ne, in vo-ci-fe-ra - ti - o - -

62

[♩ = ♩.]

- ne. Ex - sul - ta - te, iu - sti, in Do - mi - no; re - ctos
 ra - ti - o - ne. Ex - sul - ta - te, iu - sti, in Do - mi - no; re - ctos
 ra - ti - o - ne. Ex - sul - ta - te, iu - sti, in Do - mi - no; re - ctos
 - ne. Ex - sul - ta - te, iu - sti, in Do - mi - no; re - ctos

69

[♩ = ♩.]

de - cet col - lau - da - ti - o, col - lau - da - ti - o.
 de - cet col - lau - da - ti - o, col - lau - da - ti - o.
 de - cet col - lau - da - ti - o, col - lau - da - ti - o.
 de - cet col - lau - da - ti - o, col - lau - da - ti - o.