

Lodovico Grossi da Viadana

Exsultate iusti

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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 (= . = J). 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 Pratica* and *Seconda Pratica* 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 error 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.

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.*

Ps. 32, vv. 1-3

*Simon Biazeck
Rochester, June 2019.*

Exsultate iusti

Ps. 32, vv. 1-3

Lodovico Grossi da Viadana

(1560 - 1627)

edited by Simon Biazeck

[= c. 65]

Cantus

Altus

Tenor

Bassus

Basso Continuo

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

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

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

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

6

[= d]

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 -

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 -
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 -

- 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 -

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,

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

i can - ti - cum no - - vum;

43

A musical score for four voices (SATB) in common time and G major. The lyrics are in Latin, repeated in three stanzas. The music consists of four staves, each with a different vocal range and a unique melodic line. The first three staves begin with a treble clef, while the bass staff begins with a bass clef. The lyrics are as follows:

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
8 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 - ne, in vo-ci-fe -

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

[$\text{d} = \text{=}$]

- 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

[$\text{= =} = \text{d}$]

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.