

INTRODUCTION

GIOVANNI ROVETTA (c.1595-1668)

Possibly born in Venice, Giovanni Rovetta was an Italian composer, instrumentalist and singer, working ‘in the shadow of Monteverdi’, of whom he was likely a pupil. Like his violinist father, Giacomo, Giovanni’s career from the end of 1614 involved working in St. Mark’s Church. During his time at St. Mark’s, succeeded Alessandro Grandi as assistant *maestro* and, on Claudio Monteverdi’s death, he was appointed *maestro* until his own death in 1668. His musical output mainly consists of: four volumes of motets for small forces such as the one presented here, settings of the Mass and psalms for larger forces with instruments, and three books for madrigals for a variety of ensembles.¹

MOTETTI CONCERTATI OP. 3: ‘QUAM PULCHRA ES’

‘Quam pulchra es’ is a duet-motet, first published in 1635 and the last in a book of motets for two voices. The text is adapted from the fourth chapter of the Song of Solomon, found in the Old Testament, and is translated thus:

How fair you are, my love, how fair you are. Your eyes are like those of doves, with no deceit lying hidden within; your hair is as a flock of goats; your teeth are like a flock of shorn sheep; your lips are like a thread of scarlet, and your voice is sweet. You have wounded my heart, my sister, my bride; you have wounded my heart; honeycomb drips

¹ Roche/Whenham, ‘Rovetta, Giovanni’, in *Grove Music Online*. Accessed on 17 April 2009.

from your lip, my bride; honey and milk are under your tongue; for I am sick with love. How fair you are, my love.

Alleluia.

The piece is in overall ABA + *coda* form, each section being defined by its metre, either simple duple (A) or simple triple (B) time. The ‘Alleluia’ *coda*, also in triple time, features hemiolas where two bars of triple time are articulated as three bars of duple time, such as at b. 96. The A sections are entirely homophonic, contrasting to the antecedent/consequent and canonic devices in the B section, which create the effect of a conversation. On several occasions, the voices come together in rhythmic unison in thirds, which may be perceived as a moment of agreement and importance, for example at *vulnerasti cor meum* in bb. 31-33, meaning ‘you have wounded my heart’. The *basso continuo* part may be realised by any combination of instruments capable of playing chords, but would most likely have been realised on the organ.

EDITORIAL METHOD

SOURCE

The supplied source for this edition is a book of songs for two voices, published in Venice in 1635. Further information on the publisher is unknown.

PREFATORY STAVES

The source C-clefs and F-clef are given in the prefatory staves, though printed in modern type, together with the source stave names. The original time signature, first notes in each part, and an indication of vocal ranges are also given.

BARRING, BEAMING AND NOTE-VALUES

The majority of the bar lines are editorial and should be used for orientation in the text. Some are notated in the source basso continuo part, and these have been included in the edition as standalone double bar lines. Throughout, stems have been rendered according to modern convention. The standardised editorial beaming of quavers has been rendered to show melismas when the source shows slurs placed intermittently. Where the text is syllabic, the quavers have been left, as in the source, without beams. Note-values in the triple-time sections are quartered so that they are more congruous to the duple-time middle section. The *longa* (or *maxima*) used at the end in the source has been modernised as a pause.

ACCIDENTALS

Accidentals in the source are reproduced faithfully in the text, although the source is unclear over their cancellation. Editorial suggestions are provided above staves in square brackets, and apply for the duration of the bar unless cancelled. These include suggestions made according to the rules of *musica ficta*, although these should not be considered conclusive.

TEXT AND UNDERLAY

The Latin texts have been modernised; abbreviations and *itera* symbols are realised in full. Modern punctuation has been applied editorially.

FURTHER NOTATIONAL FEATURES

Figures applied to the basso continuo part are entirely editorial with a solitary 5 used to indicate an open fifth. Corner brackets are used to indicate coloration in the source.

MOTETTI CONCERTATI

QUAM PULCHRA ES

Giovanni Rovetta (c.1595-1668)
ed. Shaun Pirttijarvi

CANTUS [SOPRANO]

ALTUS [ALTO]

B. CONTINUUS [BASSO CONTINUO]

Quam pul - chra es a - mi - ca me - a, quam pul - chra

Quam pul - chra es a - mi - ca me - a, quam pul - chra

7 6 6 6 # 6 6 5 #3

6

es, quam pul - chra es, quam pul - chra es a - mi - ca

es, quam pul - chra es, quam pul - chra es a - mi - ca

7 6 7 6 6 6

12

me - a, quam pul - chra es, quam pul - chra es.

me - a, quam pul - chra es, quam pul - chra es.

6 6 6 4 #3

17

O - cu - li tu - i co - lum - ba - rum, abs - que e - o quod in - trin - se - cus la - tet;

ca - pi - lli

6

22

den - tes tu - i si - cut gre - ges ton - sa - rum;

tu - i si - cut gre - ges ca - pra - rum; si - cut vit - ta coc - ci - ne - a la -

6 6 - -

27

et e - lo - qui - um tu - um dul - ce. Vul - ne - ra - sti cor

- bi - a tu - a, Vul - ne - ra - sti cor

2 5 # 6 6 # #

32

me - - um, so - ror, me - a spon - sa, so - ror, me - a spon -

me - - um, so - ror, me - a spon - sa, so - ror, me - a spon - sa so - ror, me - a

6

36

- sa; vul-ne-ra - sti cor me - - um, so-ror, me-a spon - sa, so-ror, me-a

spon - sa; vul-ne-ra - sti cor me - - um, so-ror, me - a spon - sa,

4 3 6 # #

41

spon - - sa, vul-ne ra - sti cor me - um, vul-ne - ra - sti cor me -

so-ror, me-a spon - sa, vul-ne - ra - sti cor me - um, vul-ne-ra - sti cor me -

4 #3 # 6 # 6 5 4 #3 # 6 4 #3

46

um; fa - vus di - stil-lans la - bi - a tu - a, spon - sa me -

-um; mel et

4 3 4 3 # 6 - - # 6 #

51

a; mel et lac, qu - ia, qu - ia a - mo - re, a - mo - re, a -

lac sub lin-gua tu - a, sub lin-gua tu - a; qu - ia, qu - ia a - mo - re, a -

4 3 4 #3 4 3 4 3 # 6

56

mo - re lan - gue - o, lan - gue - o, lan - gue - o, a - mo - re, a - mo - re

mo - re lan - gue o, lan - gue - o, lan - gue - o, a - mo - re

#6 5 # # # # 6 6 4 3

61

lan - gue - o. Quam pul - chra es a - mi - ca me - a, quam

lan - gue - o. Quam pul - chra es a - mi - ca me - a, quam

4 #3 7 6 6 6 # 6

67

pul - chra es, quam pul - chra es, quam pul - chra es a -

pul - chra es, quam pul - chra es, quam pul - chra es a -

4 #3 7 6 7 6 6

73

mi - ca me - a, quam pul - chra es, quam pul - chra es. Al - le -

mi - ca me - a, quam pul - chra es, quam pul - chra es.

6 6 6 5 6 4 #3

79

lu - ia, Al - le - lu - ia, Al - le - lu - ia, Al - le -

6 6 6 # 5 #

85

lu - ia, Al - le - lu - ia, Al - le - lu -

6 # 6 6 # - # 5

90

Al - le - lu - ia, Al - le - lu - ia, ia, Al - le - lu - ia, Al - le - lu - ia,

b #6 #6 # 6 7

95

Al - le - lu - ia, Al - le - A - le - lu - ia, Al - le - lu - ia,

6 6 5 6 - - #6 #6

101

lu - ia, Al - le - lu -

Al - le - lu - ia, Al - le - lu -

6 7 6 6 5

105

ia. Al - le - lu - ia.

- ia. Al - le - lu - ia.

4 #3

TEXTUAL COMMENTARY

The following abbreviations are used in the Textual Commentary:

Soprano: S.

Alto: A.

Basso continuo: B.c.

Superscript numbers denote beat numbers. The first reference should be read as: from the first beat of bar nine to the first beat of bar ten in the Soprano and Alto parts *etc.*

bb. 9¹-10¹ S. and A.: *iterum* sign showing repeat of *quam pulchra es*.

b. 28⁴ S.: ampersand rendered as *et*.

b. 29² S.: slur rendered as beamed quavers.

b. 32³⁻⁴ S.: slur missing, quavers beamed.

b. 32³⁻⁴ A.: slur rendered as beamed quavers.

bb. 34³-36³ A.: *itera* signs showing repeats of *soror mea sponsa*.

bb. 35¹-36³ S.: *iterum* sign showing repeat of *soror mea sponsa*.

b. 38³⁻⁴ S.: slur missing, quavers beamed.

b. 38³⁻⁴ A.: slur rendered as beamed quavers.

bb. 40³-42¹ S.: *iterum* sign showing repeat of *soror mea sponsa*.

bb. 41¹-42¹ A.: *iterum* sign showing repeat of *soror mea sponsa*.

bb. 44⁴-46¹ S.: *iterum* sign showing repeat of *vulnerastia cor meum*.

bb. 44²-46¹ A.: *iterum* sign showing repeat of *vulnerasta cor meum*.

b. 45 A.: five beats in source as show in the text. Minim F# creates an unsatisfactory chord three on the second beat.

b. 47² S.: slur missing, semiquavers beamed.

- b. 48² S.: slur missing, semiquavers beamed.
- b. 49⁴ S.: slur missing, semiquavers beamed.
- b. 50² S.: slur missing, semiquavers beamed.
- b. 59¹⁻³ A.: *iterum* sign showing repeat of *languo*.
- b. 60³ A.: slur rendered as beamed quavers.
- bb. 71¹-72¹ S. and A.: *iterum* sign showing repeat of *quam pulchra es*.
- bb. 76³-78¹ A.: *iterum* sign showing repeat of *quam pulchra es*.
- b. 79²⁻³ S.: slurs missing, quavers beamed.
- bb. 81²-82³ S.: slurs missing, quavers beamed.
- bb. 82-83 A.: source missing rests that constitute the whole of bars 82 and 83.
- b. 83¹⁻² B.c.: coloration realised in text.
- bb. 85²-86¹ A.: slurs missing, quavers beamed.
- bb. 87²-88³ A.: slurs missing, quavers beamed.
- b. 89 S.: source missing rests that constitute the whole of bar. 89.
- b. 89¹⁻² B.c.: coloration realised in text.
- bb. 90²-92¹ S.: slurs missing, quavers beamed.
- bb. 90²-95¹ S.: *itera* signs showing repeats of *Alleluia*.
- bb. 91²-93¹ A.: slurs missing, quavers beamed.
- bb. 91²-95³ A.: *itera* signs showing repeats of *Alleluia*.
- bb. 92²-95¹ S.: slurs missing, quavers beamed.
- bb. 93²-95² A.: slurs missing, quavers beamed.
- b. 96¹⁻² S.: coloration missing in source, realised in text.
- b. 96¹⁻² B.c.: coloration realised in text.
- bb. 99²-101¹ A.: slurs missing, quavers beamed.
- bb. 99²-103¹ A.: *itera* signs showing repeats of *Alleluia*.
- bb. 100²-103¹ S.: *iterum* sign showing repeat of *Alleluia*, slurs missing, quavers beamed.

bb. 101²-103¹ A.: slurs missing, quavers beamed.

b. 104¹⁻² S.: coloration realised in text.

b. 104¹⁻² B.c.: coloration realised in text.

b. 106¹⁻² S.: slur rendered as beamed quavers.

b. 106³-109¹ A.: *iterum* sign showing repeat of *Alleluia*.