

Transposed down a tone

Giovanni Maria Rosso (“Il Rosso”)

Iustorum animae

S.S.A.T.B.

ed. S. Biazeck

Quire EDITIONS

Iustorum animae

(No. 12, *Libro Primo ... a cinque voci ...* / Claudio da Correggio, Venice, 1567.)

Edited by Simon Biazeck

Giovanni Maria Rosso ("Il Rosso")
(c. 1522 - 1590)

Cantus I
Iu - sto - rum a -

Cantus II
Iu - sto - rum a - ni - mae in ma - nu De - i

Altus
Iu - sto - rum a - - ni - mae

Tenor
Iu - sto - rum

Bassus

6
- ni - mae, iu - sto - rum a - ni - mae in ma - nu
sunt, in ma - nu De - - i, iu -
in ma - nu De - i sunt, iu - sto - rum a -
a - - ni - mae in ma - nu De - i sunt,
Iu - sto - rum a - ni - mae in ma - nu

11

De - i sunt, iu - sto - rum a - ni - mae in ma -
sto - rum a - ni - mae in ma - nu De - -
- ni - mae in ma - nu De - i sunt, in ma - nu, in
in ma - nu De - i sunt, iu - sto - rum a -
De - i sunt, iu - sto - rum a - - ni -

16

- nu De - i sunt, et non
i, in ma - nu De - - - i sunt,
ma - nu De - i, in ma - nu De - - i sunt, et non
- ni - mae in ma - nu De - - - i sunt,
mae in ma - nu De - - - i sunt, et non

21

tan - get il - - los tor - men - - tum mor - - tis,
- et non tan - get il - - los tor - men -
tan - get, et non tan - get il -
et non tan - get il - - los tor - men - - tum mor -
tan - get, et non tan - get, et non

26

tor-men-tum, tor-men - tum mor - - tis, et non tan - - tum mor - tis, tor - - men - tum, - - tor - los tor - men - - tum, et non tan - get il - tis, tor - men-tum mor - tis, tor - men - tum mor - tan - get il - - los tor - men - - tum mor - - tis,

31

- get il - los tor - men - tum mor - tis. Vi - men-tum mor - tis. Vi - si sunt o - cu - los tor - men - tum mor - - - tis. Vi - si sunt o - cu - tis, tor - men - tum mor - - tis. Vi - si sunt o - cu - tor - men - - - tum mor - - tis.

36

- si sunt o - cu - lis in - - si - pi - lis, vi - si sunt o - cu - lis in - si - pi - lis, vi - si sunt o - cu - lis, vi - si sunt o - cu - lis in - si - pi - lis, vi - si sunt o - cu - lis in - si - pi - Vi - si sunt o - cu - lis in - - si - pi -

41

en - ti - um mo - ri,
 en - ti - um mo - ri, il - li au - tem
 en - ti - um mo - ri, il - li au - tem
 - pi - en - ti - um mo - ri, il -
 en - ti - um mo - ri, il - li au - tem

46

il - li au - tem sunt, il - li au - tem, il - li au - tem
 sunt, il - li au - tem, il - li au - tem sunt,
 sunt, il - li au - tem sunt, il - li au - tem sunt, il - li au - tem sunt
 - li au - tem sunt, il - li au - tem, il -
 sunt, il - li au - tem sunt in pa - ce, il - li

51

sunt, il - li au - tem sunt,
 il - li au - tem sunt in
 in pa - ce, il - li au - tem
 - li, il - li au - tem sunt in
 au - tem, il - li au - tem

54

sunt in pa - - - ce.
 pa - - - ce, sunt in pa - ce.
 sunt in pa - - ce, sunt in pa - ce.
 pa - - - ce. sunt in pa - - - ce.
 sunt in pa - - - ce, sunt in pa - - - ce.

Editorial notes

Source: No. 12, MOTTETTI DI GIO[VANNI] MARIA ROSSO MAESTRO DI CAPPELLA DEL DUOMO DI MANTOVA;
 NUOVAMENTE DATI IN LUCE, ET CORRETTI DA Claudio da Correggio.

A CINQUE VOCI.
 LIBRO PRIMO.
 IN VENETIA.
 1567.

Originally notated a tone higher in the following clefs: G2, G2, C2, C3, F3.

Cue-sized accidentals within the staves and cautionary accidentals are editorial.

Leading-note cadences are determined from a linear perspective, and as such, are easily discernible from a single part; signed by return from above immediately before the final syllable of a musical and/or textual phrase.

Giovanni Maria Rosso [de Rossi] (b. Brescia, c. 1522; d. Mantua, 30th April 1590) also known as "Il Rosso", was an Italian organist, composer and singer working in the Mantuan court in the second half of the 16th century.

From 1553 to 1559 under the supervision of Regent Cardinal Ercole Gonzaga, he was curator of the duke's instrument collection, and from 1563 to 1576 he was *maestro di cappella* at Mantua Cathedral, during which time he also became a priest. In 1567 he took part in a concert trip to Venice with two other singers and the court *maestro di cappella* Giaches de Wert. In his later years he was organist at the cathedral (1582 to 1585) and in 1587 he was once again listed as a court singer, until the ravages of gout eventually caused his demise.

Only a small body of works survives (one Mass, a collection of five-voice motets and four-voice madrigals), Claudio da Correggio [Claudio Merulo] having published most of it, but it reveals a composer of great skill and taste, undoubtedly a master of his craft.

Musica ficta:

Some may feel that the *Altus d'* in bar 54 should be flattened in order to affect a variety of the so-called 'English Cadence'. Such false relations (direct or indirect) were actually an integral part of the Franco-Flemish harmonic language of Josquin and Gombert and their contemporaries, and came in and out of fashion on the Continent before the English predilection for them waned Thomas Morley having already stated, in 1597, that he found them "stale", "andtiquated" and "insufferable". In our time, applying a flat to this particular example seems to have become universally expected, due, perhaps, to the popularity of certain vocal consorts and their editors. In truth, what we have here (D[♯]) is far more common than the flattened version, and is confirmed in numerous lute and organ tablatures, which in themselves leave no room for doubt in the matter of accidentals.

Translation:

*The souls of the just are in the hand of God, and the torment of death shall not touch them.
 In the sight of the unwise they seemed to die; but they are in peace.*

Offertory for the Feast of All Saints (Wisdom 3:1-2a, 3b)

Simon Biazeck, June 2016.