

Original pitch

Lodovico Grossi da Viadana

Exsultate iusti

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ed. S. Biazeck

Quire EDITIONS

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.)

Clefs: C1, C3, C4, F4.

Cautionary accidentals are editorial.

The final long is replaced by a semibreve with a fermata.

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 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.

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

Rochester, June 2019.

Exsultate iusti

Ps. 32, vv. 1-3

Lodovico Grossi da Viadana (1560 - 1627)

edited by Simon Biazeck

$\phi \frac{3}{2}$ [♩. = c. 65]

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

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

Tenor
8
Ex - sul - ta - te, iu - sti, in Do - mi - no; re - ctos de - cet

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

Basso Continuo

The first system of the musical score is for the vocal parts. It consists of five staves: Cantus, Altus, Tenor, Bassus, and Basso Continuo. The time signature is 3/2, and the tempo is marked as c. 65. The lyrics are: 'Ex - sul - ta - te, iu - sti, in Do - mi - no; re - ctos de - cet'. The music is written in a key with one flat (B-flat) and a common time signature (C). The Cantus part starts with a treble clef, while the other parts use bass clefs. The Basso Continuo part is written in a lower register.

7 ϕ [♩. = ♩]

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

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

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

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

The second system of the musical score continues the vocal parts. It consists of five staves: Cantus, Altus, Tenor, Bassus, and Basso Continuo. The time signature is common time (C), and the tempo is marked as ♩. = ♩. The lyrics are: 'col - lau - da - ti - o. Con-fi - te-mi-ni Do-mi - no, con-fi - te-mi-ni Do-mi - no in'. The music is written in a key with one flat (B-flat). The Cantus part starts with a treble clef, while the other parts use bass clefs. The Basso Continuo part is written in a lower register.

14

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

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

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

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

20

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

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

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

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

25

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 il -

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

da - rum psal - li-te il - li, psal - li - te il -

31

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

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

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

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

38

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

44

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

50

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

57

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

64 $\phi \frac{3}{2}$ [♩ = ♮.]

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

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

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

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

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

70

 ϕ [♮ = ♩.]

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

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

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

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

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