

BEATUS VIR

Salmi concertati a cinque et sei voci con doi violini.

Opera prima. Venetia M DC XXXXI

Giovanni Rovetta (1596-1668)



Concertato A 5. voci & due Violini 33 D A S S O

B Eatus vir qui timet Dominum in mandatis eius volet nimis volet nimis ij in mandatis cius ij volet nimis potens in terra in terra in terra erit fe- meus cius potens in terra ij ij xij erit fe-

erit femeus cius generatio rectorum Bene dicator generatio rectorum ij be- de dicitur. Gloria gloria & diuina ij in domo

Violino 1

Violino 2

Canto

Alto

Tenore

Quinto

Basso

BC

Be - a - - tus vir qui ti - met Do - - - mi - num
Be - a - - tus vir qui ti - met Do - mi - num in man - da - tis
8 Be - a - - tus vir qui ti - met Do - - - mi - -
8 Be - a - - tus vir qui ti - met Do - - - - - mi -
Be - a - - tus vir qui ti - met Do - - - - - mi -
Be - a - - tus vir qui ti - met Do - - - - - mi -

Rovetta - Beatus vir

8

V1

V2

C

in man-da-tis e - ius vo - let ni - mis, in man-da-tus e - ius vo - let ni - mis, vo - let ni - mis,

A

e - ius vo - let ni - mis, in man-da-tus e - ius vo - let ni - mis, in man-da-tis e - ius vo - let ni - mis

T

num in man-da-tis e - ius vo - let ni - mis, vo - let ni - mis, vo -

Q

num in man-da-tis e - ius vo - let ni - mis, in man-da-tus e - ius vo - let ni - mis,

B

num in man-da-tis e - ius vo - let ni - mis, vo - let ni - mis,

Bc

8

13

V1

V2

C

in man-da-tis e - ius vo - let ni - mis vo - let ni - mis, vo - let ni - mis.

A

vo - let ni - mis, in man-da-tis e - ius vo - let ni - mis.

T

let ni - mis, in man-da-tis e - ius vo - let ni - mis.

Q

8 in man-da-tus e - ius vo - let ni - mis, vo - let ni - mis, vo - let ni - mis.

B

vo - let ni - mis, in man-da-tis e - ius vo - let ni - mis.

Bc

13

Rovetta - Beatus vir

19

V1
V2
C
A
T
Q
B
Bc

Po-tens in ter-ra, in ter-ra, in ter-RA e-rit se-men-e - ius,
19

27

V1
V2
C
A
T
Q
B
Bc

po-tens in ter-ra, in ter-ra, in ter-RA,
27

Rovetta - Beatus vir

35

V1
V2
C
A
T
Q
B
Bc

e - rit se - men e - ius, ge - ne - ra - ti - o rec - to - rum be - ne - di - ce -

35

#

43

V1
V2
C
A
T
Q
B
Bc

tur, ge - ne - ra - ti - o rec - to - rum,

43

Rovetta - Beatus vir

50

V1

V2

C

A

T

B

Bc

ge - ne - ra - - ti - o rec - to - rum be - ne - - - di - ce - - tur.

50

56

V1

V2

C

A

T

B

Bc

Glo - ri - a, glo - ri - a et di - vi - ti - ae in do - mo e - - - ius, glo - ri - a et di -

Glo - ri - a, glo - ri - a et di - vi - ti - ae in do - mo e - - - ius, glo - ri - a et di -

Glo - ri - a, glo - ri - a et di - vi - ti - ae glo - ri - a et di -

Glo - ri - a, glo - ri - a et di - vi - ti - ae glo - ri - a et di -

Glo - ri - a, glo - ri - a et di - vi - ti - ae glo - ri - a et di -

56

Rovetta - Beatus vir

63

V1

V2

C

vi - ti - ae in do - mo e - - - ius, glo - ri - a et di -

A

vi - ti - ae in do - mo e - - - ius, glo - ri - a et di -

T

8 vi - ti - ae in do - mo e - - - ius, glo - ri - a et di -

Q

8 vi - ti - ae in do - mo e - - - ius, glo - ri - a et di -

B

vi - ti - ae glo - ri - a et di -

63

Bc

#

70

V1

V2

C

vi - ti - ae in do - mo e - ius et iu - sti - ti - a e - ius ma - net in sae - cu - lum

A

vi - ti - ae in do - mo e - - - ius et iu - sti - ti - a e - ius ma - net in sae - cu - lum

T

8 vi - ti - ae in do - mo e - - - ius et iu - sti - ti - a e - ius ma - net in sae - cu - lum

Q

8 vi - ti - ae in do - mo e - ius et iu - sti - ti - a e - ius ma - net in sae - cu - lum

B

vi - ti - ae in do - mo e - ius et iu - sti - ti - a e - ius ma - net in sae - cu - lum

70

Bc

Rovetta - Beatus vir

76

V1

V2

C

sae - cu - li, et iu - sti - ti - a e - ius ma - net in sae - cu - lum sae - cu -

A

sae - - - cu - li, et iu - sti - ti - a e - ius ma - net in sae - cu - lum sae - cu -

T

8 sae - - - cu - li, et iu - sti - ti - a e - ius ma - net in sae - cu - lum sae - cu -

Q

8 sae - - - cu - li. et iu - sti - ti - a e - ius ma - net in sae - cu - lum sae - cu -

B

sae - - - cu - li, et iu - sti - ti - a e - ius ma - net in sae - cu - lum sae - cu -

76

Bc

82

V1

V2

C

li. Ex-or-tum est, ex-or-tum est, ex-or-tum est in te-ne-bris, in te - ne-bris lu-men, lu-men rec -

A

li. Ex-or-tum est, ex-or-tum est, ex-or-tum est in te-ne-bris, in te - ne-bris lu-men, lu-men

T

8 li.

Q

8 li.

B

li.

82

Bc

Rovetta - Beatus vir

87

V1

V2

C tis. Ex-or-tum est, ex-or-tum est in

A rec - tis. Ex-or-tum est, ex-or-tum

T 8 mi - se-ri-cors, mi - se-ri - cors et mi - se - ra - tor et ius - - - tus.

Q 8 mi - se-ri-cors, mi - se-ri - cors et mi - se - ra - tor et ius - - - tus.

B

Bc 87 # # #5 6 # #

95

V1

V2

C te-ne-bris, in te-ne-bris lu-menrec - tis. 3

A est in te-ne-bris lu-menrec - tis. 3

T 8 mi - se - ri - cors, mi-se-ri - cors et mi-se - ra - tor et ius - - - tus. 3

Q 8 mi - se - ri - cors, mi-se-ri - cors et mi-se - ra - tor et ius - - - tus. 3

B

Bc 95 7 6 # # 3

Rovetta - Beatus vir

103

V1
V2
C
A
T
Q
B
Bc

Iu - cu - dus - ho - mo - qui - mi - se - re - tur - et - com - mo - dat, dis - po - net -
103

110

V1
V2
C
A
T
Q
B
Bc

ser - mo - nes - su - os - in - iu - di - ti - o, qui - a - in-ae - ter - num, qui - a in ae -
110

Rovetta - Beatus vir

117

V1
V2
C
A
T
Q
B
Bc

ter - num non com - - - mo - - - ve - - - bi - tur.

117

124

V1
V2
C
A
T
Q
B
Bc

In me - mo - ri - a ae - ter - na e - rit ius - tus, ab au - di - ti - o - ne ma - la non ti - me - bit.
In me - mo - ri - a ae - ter - na e - rit ius - tus, ab au - di - ti - o - ne ma - la non ti - me - bit.
In me - mo - ri - a ae - ter - na e - rit ius - tus, ab au - di - ti - o - ne ma - la non ti - me - bit.
In me - mo - ri - a ae - ter - na e - rit ius - tus, ab au - di - ti - o - ne ma - la non ti - me - bit.

124

Rovetta - Beatus vir

130

V1

V2

C

A Pa - ra - tum cor - e - - - ius spe - ra - re, spe-ra - - re in Do - mi-

T

Q

B

Bc

136

V1

V2

C

A no con - fir - ma - tum est cor e - ius, con - fir - ma - tum est cor e - - -

T

Q

B

Bc

136

Rovetta - Beatus vir

141

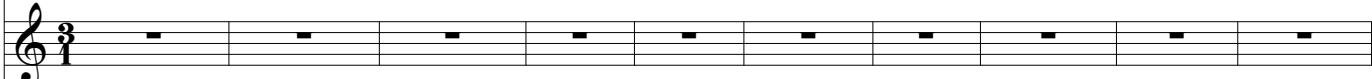
V1 

V2 

C 

A 

ius. non com-mo - ve - bi - tur, noncom-mo - ve-bi-tur do-nec de -

T 

₈

Q 

₈

B 

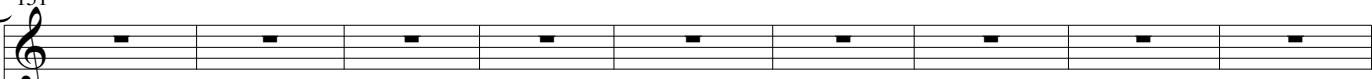
non com - mo - ve - bi - tur.

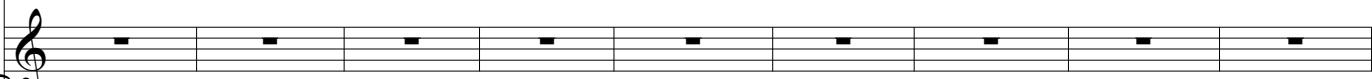
141

Bc 

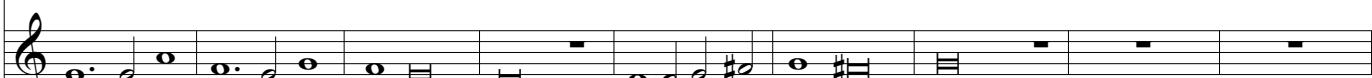
#

151

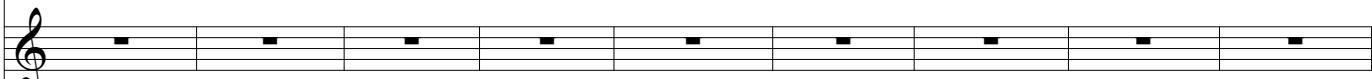
V1 

V2 

C 

A 

spi - ci - at in - i - mi - cos su - os, in - i - mi - cor su - os.

T 

₈

Q 

₈ Dis - per - sit, de - dit pau - pe - ri -

B 

151

Bc 

#

Rovetta - Beatus vir

160

V1

V2

C

A

T o o ♭ o o | H o = - - - - - - - -

8 Dis-per-sit, de-dit pau-pe-ri-bus iu-sti-ti-a

Q = - - - - o o o | H o o o o o H o H -

8 bus iu-sti-ti-a e-ius ma-net in sae-cu-lum sae-cu-li.

B

160

Bc o o o o o o o o o o o o o o o o

#

169

V1

V2

C

A

T = o o o o o | H o = - - - - - - -

8 e-ius ma-net in sae-cu-lum sae-cu-li. cor-nu e-ius ex-alta-bi-tur, ex-al-

Q - - - - - - - - - - - - - - -

cor-nu e-ius ex-alta-bi-tur, ex-al-

B

169

Bc o o o o o o o o o o o o o o o

b

Rovetta - Beatus vir

179

V1

V2

C

A

T

8 ta - bi - tur in glo - ri - a, ex - al - ta - bi - tur in glo - ri - a. Pec - ca - tor vi - de - bit et i - ra - sce-

Q

8 ta - bi - tur in glo - ri - a, ex - al - ta - bi - tur in glo - ri - a. Pec - ca - tor vi - de - bit et i - ra - sce-

B

Pec - ca - tor vi - de - bit et i - ra - sce-

179

Bc

189

V1

V2

C

A

T

8 tur, den - ti - bus su - - is **p**

Q

8 tur, den - ti - bus su - - is **p**

B

189

Bc

Rovetta - Beatus vir

194

V1 f c p

V2 f c p

C f fre - met et ta - be - scet, p fre

A f fre - met et ta - be - scet, p fre

T 8 f met et ta - be - scet, p

Q 8 f met et ta - be - scet, p

B f fre - met et ta - be - scet, p

194

Bc f c p

198

V1 f c

V2 f c

C f met et ta - be - scet, de - si - de - ri - um pec - ca - to - rum per - i - bit. c

A f met et ta - be - scet, de - si - de - ri - um pec - ca - to - rum per - i - bit. c

T 8 f fre - met et ta - be - scet, de - si - de - ri - um pec - ca - to - rum per - i - bit. c

Q 8 f fre - met et ta - be - scet, de - si - de - ri - um pec - ca - to - rum per - i - bit. c

B f fre - met et ta - be - scet, de - si - de - ri - um pec - ca - to - rum per - i - bit. c

198

Bc f #

Rovetta - Beatus vir

206

V1

V2

C

Glo - ri - a, glo - ri - a, glo - ri - a glo - ri - a Pa - tri et Fi - li - o et Spi -

A

T

Q

B

Bc

206

b # 6

210

V1

V2

C

ri - tu - i san - to, et Spi - ri - tu - i san - to. Si - cut e - rat

A

T

Q

B

Bc

210

Rovetta - Beatus vir

217

V1

V2

C in prin - ci - pi - o et nunc, et nunc et sem - per, et in

A in prin - ci - pi - o et nunc, et nunc et sem - per, et in

T 8 in prin - ci - pi - o et nunc, et nunc et sem - per, et in

Q 8 in prin - ci - pi - o et nunc, et nunc et sem - per, et in

B in prin - ci - pi - o et nunc, et nunc et sem - per, et in

217

Bc # # # # #

225

V1

V2

C sae - cu - la, et in sae - cu - la sae - cu - lo - rum. A - - - - men.

A sae - cu - la, et in sae - cu - la sae - cu - lo - rum. A - - - - men.

T 8 sae - cu - la, et in sae - cu - la sae - cu - lo - rum. A - - - - men.

Q 8 sae - cu - la, et in sae - cu - la sae - cu - lo - rum. A - - - - men.

B sae - cu - la, et in sae - cu - la sae - cu - lo - rum. A - - - - men.

225

Bc # #

Violino - 1

BEATUS VIR

Salmi concertati a cinque et sei voci con doi violini.
Opera prima. Venetia M DC XXXXI

Giovanni Rovetta (1596-1668)

The musical score consists of ten staves of music for violin. The first staff begins at measure 18 in common time (C). Subsequent staves start at measures 28, 35, 43, 49, 56, 108, 117, 122, and 143. Measure 143 includes dynamic markings: *p*, *f*, *p*, *f*, *p*, *f*. The score uses various note heads (solid black, open, and hollow) and rests. Measures 18 through 56 are in common time (C). Measures 108 through 143 switch to common time (C) and 3/4 time (indicated by a '3'). Measure 117 ends with a repeat sign and a '2' above it, indicating a repeat of the previous section.

Violino - 2

BEATUS VIR

Salmi concertati a cinque et sei voci con doi violini.
Opera prima. Venetia M DC XXXXI

Giovanni Rovetta (1596-1668)

18 5

28

34 4

43

49

56 47

107

114

120 17

142 47 2 2 2 8 29

p f p f

B.C.

BEATUS VIR

Salmi concertati a cinque et sei voci con doi violini.
Opera prima. Venetia M DC XXXXI

Giovanni Rovetta (1596-1668)

The musical score consists of ten staves of basso continuo music, likely for organ or harpsichord. The music is in common time and uses a bass clef. The score is divided into measures by vertical bar lines. Measure numbers are indicated above the staff at various points: 6, 12, 19, 25, 31, 37, 43, and 49. Measure 6 starts with a bass note followed by a short rest. Measure 12 begins with a bass note followed by a series of eighth-note patterns. Measure 19 shows a change in tempo or style with a dotted half note. Measure 25 features a bass note followed by a series of eighth notes. Measure 31 includes a bass note followed by a series of eighth notes, with a sharp sign indicating a key change. Measure 37 begins with a bass note followed by a series of eighth notes, with a sharp sign below the staff. Measure 43 shows a bass note followed by a series of eighth notes. Measure 49 begins with a bass note followed by a short rest. The score concludes with a bass note followed by a sharp sign.

Rovetta - Beatus vir

56



61



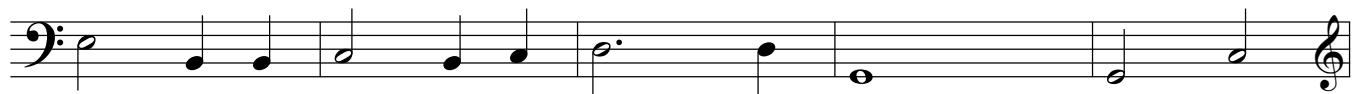
67



73



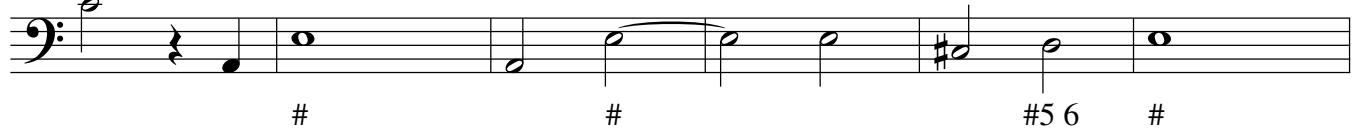
79



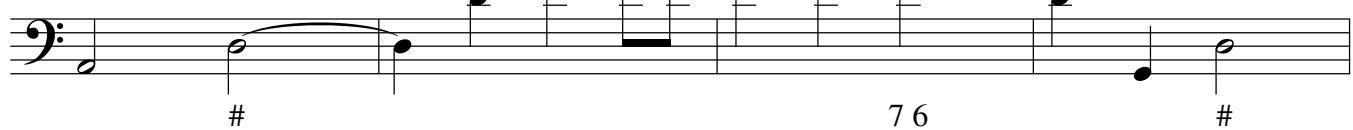
84



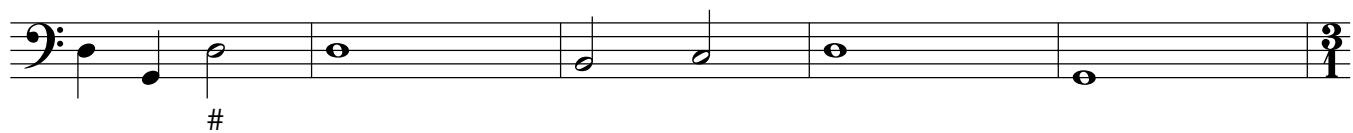
88



94



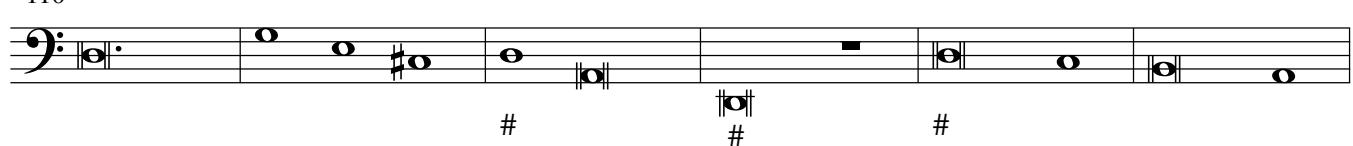
98



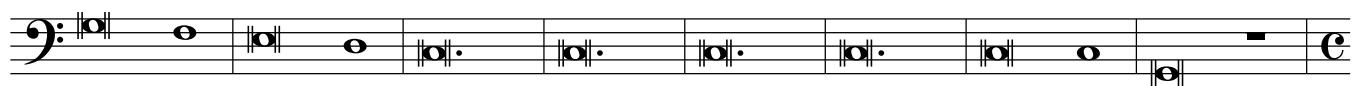
103



110

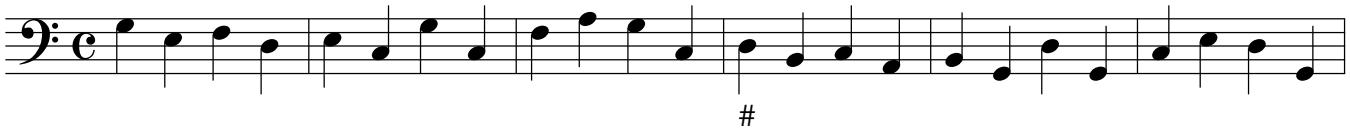


116



Rovetta - Beatus vir

124



130



136



141



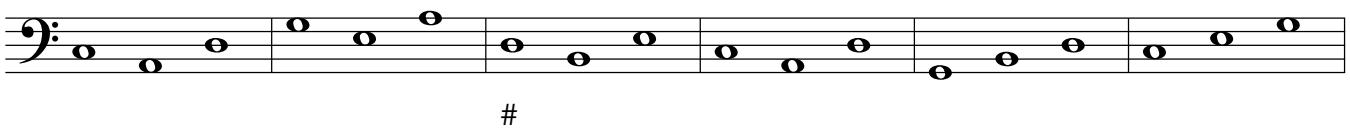
147



153



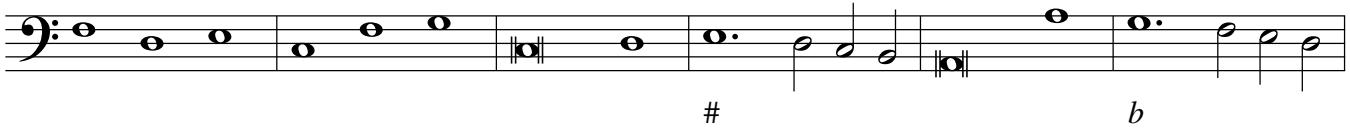
159



165



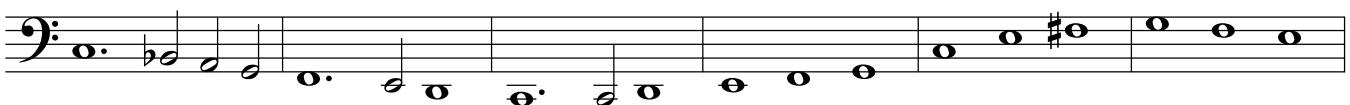
171



#

b

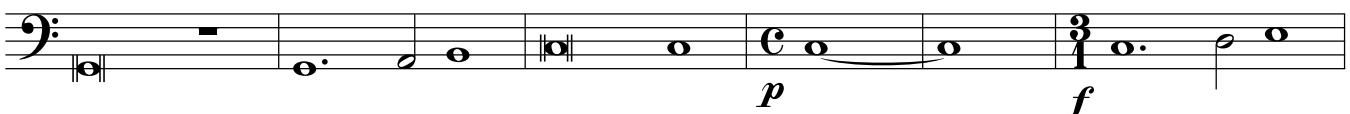
177



183



189

*p**f*

Rovetta - Beatus vir

195

Musical score for bassoon part, measures 1-10. The score consists of ten measures on a single staff. Measure 1: Bass clef, common time, two eighth notes. Measure 2: One eighth note followed by a half note. Measure 3: One eighth note followed by a half note. Measure 4: Dynamic *p*, one eighth note followed by a half note. Measure 5: One eighth note followed by a half note. Measure 6: One eighth note followed by a half note. Measure 7: One eighth note followed by a half note. Measure 8: One eighth note followed by a half note. Measure 9: One eighth note followed by a half note. Measure 10: One eighth note followed by a half note.

201

A musical staff in bass clef. The first note is a dotted half note. The second note is an open circle. A sharp sign is placed above the third note, which is also an open circle. The fourth note is a solid circle. The fifth note is another solid circle. A sharp sign is placed above the sixth note, which is a solid circle. A dash follows the seventh note. The eighth note is a solid circle, followed by a C-clef.

206

The musical score consists of ten measures of bassoon music. The key signature is B-flat major (two flats), indicated by the letter 'b' below the staff. The time signature is common time (indicated by 'c'). The bassoon plays eighth-note patterns, primarily eighth-note pairs and sixteenth-note groups. Measure 1 starts with a single eighth note. Measures 2-3 show pairs of eighth notes. Measures 4-5 feature sixteenth-note groups. Measures 6-7 continue with sixteenth-note patterns. Measures 8-9 return to eighth-note pairs. Measure 10 concludes with a sixteenth-note group. The bassoon part is labeled 'Part 1'.

211

A musical score for a single instrument, likely a bassoon or cello, featuring a bass clef and a common time signature. The score consists of two staves of music. The first staff begins with a single note followed by a series of sixteenth-note patterns. The second staff begins with a single note followed by a sustained note.

216

A musical staff in bass clef with ten horizontal lines. It contains ten notes: a whole note, a half note, a whole note, a half note, a dotted half note, a whole note, a half note, a whole note, a half note, and a whole note. Below each note is a sharp sign (#). The notes are positioned as follows: whole note at the beginning, half note on the second line, whole note on the fourth line, half note on the fifth line, dotted half note on the sixth line, whole note on the eighth line, half note on the tenth line, whole note on the ninth line, half note on the eighth line, and whole note on the seventh line.

222

A musical staff in bass clef and common time. The key signature changes from one sharp to two sharps between the two measures shown. Measure 11 starts with a dotted half note followed by a quarter note. Measure 12 starts with a dotted half note followed by a quarter note.

228

A musical score for bass clef, common time, featuring a key signature of one sharp. The score consists of two measures. The first measure contains four notes: a dotted half note on the fourth line, a quarter note on the third line, a quarter note with a sharp sign on the second line, and a quarter note on the first line. The second measure contains three notes: a quarter note on the first line, a note tied from the previous measure's second line, and a note tied from the previous measure's first line.