

Giovanni Rovetta: *Lauda Sion*

Lauda Sion takes advantage of the virtuosic singers that were available to Rovetta at Saint Mark's Basilica in Venice (where he was employed as second-in-charge of music to Claudio Monteverdi). This work, from Rovetti's edition of *Motteti Concertati (Opus 3)* in 1635, is scored for tenor (or soprano), bass, and continuo. A scanned copy of it can be accessed via the Museo internazionale e biblioteca della musica di Bologna, BB.263:

[Museo internazionale e biblioteca della musica - Catalogo Gaspari \(bibliotecamusica.it\)](https://www.bibliotecamusica.it/)

The parts for *Lauda Sion* can be consulted on slides 15-16 (tenor), 118-119 (bass), and 161 (continuo).

The text is by Thomas Aquinas, who wrote *Lauda Sion* as a sequence (hymn) in 1264 for the feast of Corpus Christi, to be sung between the Alleluia and the reading of the Gospel.

Notes:

Minor text changes have been made to better match the most common Latin spellings in use for this sequence.

- Tenor, m. 12: last note halved in value to match the bass.
- Bass, m. 28, 30: "umbras" changed to "umbram"
- Continuo, m. 46: third note, D, doubled in value

Bruce Broolsma
December, 2023

CANTO
MOTETTI
CONCERTATI

A Due, Tre, Quattro, & Cinque Voci

CON LE LITANIE DELLA MADONNA,

Et Vna Messa Concertata à Voci Pari

DI GIO. ROVETTA

Vice Maestro di Cappella della Serenissima Republica

OPERA TERZA.

CON PRIVILEGIO.



IN VENETIA, A

Appresso Alessandro Vincenti. MDCXXXV.

Cittanz. del Milano

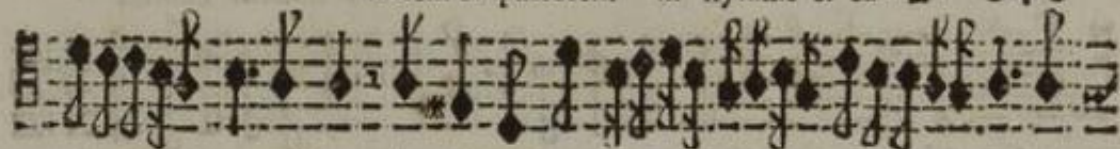
1640



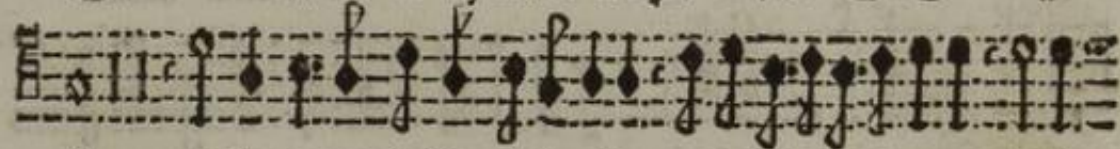
Auda Lauda Sion Saluatorem lauda lauda



ducem & pastorem in hymnis & cā



tis in hymnis & cā



cis laudis thema spe ci alis panis vi uis & vi-



ta lis ho die proponitur



ho die proponitur fit laus



plena fit sonora fit iucunda fit decora mentis iubilati-



Dies enim solemnus agitur in qua mensa

Motetti à 2. 3. 4. 5. di Gio: Roueta

Lauda Sion

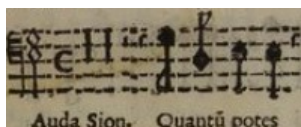
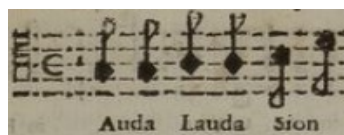
From Motteti Concertati, Opus 3 (1635)

Source: Museo internazionale e
biblioteca della musica di
Bologna, BB.263, [digitized version]

Giovanni Rovetta

Transcription: Bruce Brolsma

Text: Thomas Aquinas, 1264



Tenor
(or soprano)

Bass

Organ

8 Lau-da, lau-da Si-on Sal-va-tor - em,

2
T 8 lau-da, lau-da du-cem et pas-tor-rem in hym-nis et can - - - ti-cis, in
B
Org.

4
T 8 hym-nis et can - ti - cis.
B Quan-tum po-tes, tan-tum au-de: Qui-a ma-jor om-ni lau-
Org.

7

T

8

B

Org.

de, nec lau-da - - - re suf - fi - cis, nec lau-da -

9

T

8

B

Org.

Lau - dis the - ma spe - ci - a - lis, Pa-nis vi - vus et vi -

- re suf - fi - cis. Lau - dis the - ma spe - ci - al - is, pa-nis

12

T

8

B

Org.

ta - lis, Ho - - - di-e pro-po - ni -

vi-vus et vi-ta - lis, ho - - - di-e pro-po - ni

14

T

8

tur, Ho di-e pro-po - ni-tur.

B

tur, ho - - - di - e pro - po - ni-tur.

Org.

16

T

8

Quem in sac-ræ men-sa cœ-næ, tur-bæ fra-tru, du - o - de - næ da-tum non am-bi - gi -

B

7

Org.

7

18

T

8

Sit laus ple-na, sit so-no-ra, sit ju-cun-da, sit de - co - ra, Men-tis ju-bi-la - ti - o.

B

tur. Di-es

Org.

20

T 8

Di-es e-nim so - lem-nis a - gi-tur, In qua men-sæ pri-ma re-co-li-

B

e-nim so-lem-nis a-gi-tur. In qua men-sæ pri-ma re-co - li - tur hu - jús - sti - tu-ti-

Org.

7 6

23

T 8

tur Hu-jus in-sti - tu - ti - o. I hac men-sa no-vi re-is, no-vum pas-cha no - v le-gis,

B

o, hu-jus in-sti - tu-ti - o. In hac men-sa no-vi re-gis, no-vum pas-cha no-væ le-gis,

Org.

26

T 8

pha-se ve-tus ter - mi-nat. Ve-tus-ta-tem no - vi-tas, um-bram fu-gat ve - ri-tas, noc-tem lux e -

B

pha-se ve-tus ter - mi-nat.

Org.

28

T

8 li - mi - nat, ve - tu - sta - tem

B

Ve - tu - sta - tem no - vi - tas, um - bram fu - gat ve - ri - tas, noc - tem lux e - li - mi - nat,

Org.



30

T

8 no - vi - tas, um - bram fu - gat ve - ri - tas, noc - tem lux, noc tem lux e li mi

B

ve - tu - sta - tem no - vi - tas, um - bram fu - gat ve - ri - tas, noc - tem lux e - li - mi -

Org.



32

T

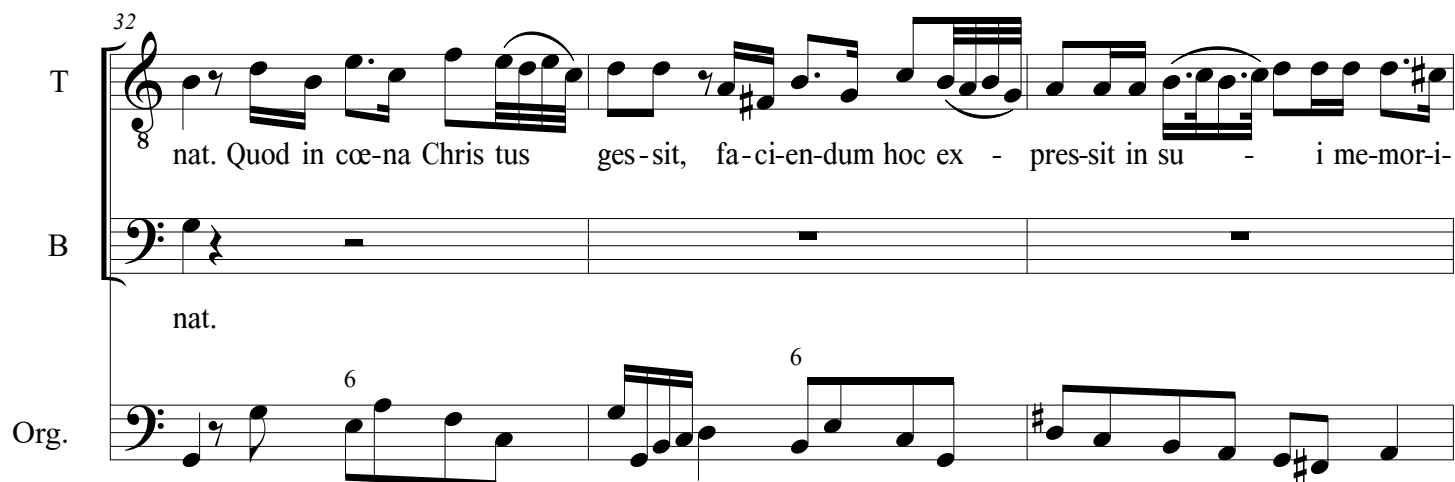
8 nat. Quod in cœ-na Chris tus ges - sit, fa - ci - en - dum hoc ex - pres - sit in su - i me - mor - i -

B

nat.

Org.

6 6



35

T

8 am.

B

Dog - ma da-tur Chris-ti - a - nis, quod in car-nem tran-sit pa - nis, et vi - num in san - gui -

Org.

37

T

8

Quod non ca-pis, quod non vi - des, a - ni - mo-sa fir-mat fi - des, præ-ter re - rum

B

nem. Quod non ca - pis, quod non vi-des, a - ni - mo-sa fir-mat fi - des, præ-ter re-rum

Org.

6 6#

39

T

8

or - di-nem. sub di-ver-sis spe-ci - e - bus si - nis tan-tum, et non re - bus, la-tent res ex -

B

or - di-nem.

Org.

41

T 8 i - mi-æ.

B Sub di-ver-sis spe-ci-e-bus, sig-nis tan-tum, et non re bus, la-tent res ex-i - mi-

Org.

43

T 8 Ca-ro ci - bus, san - guis po - tus ma-net ta - men Chris -

B æ. Ca-ro ci - bus, san - guis po - tus: ma-net ta - men

Org.

45

T 8 - tus to-tus, sub u-tra - que spe - ci e, sub u-tra - que spe - ci-

B Chris-tus to - tus, sub u - tra - que spe-ci-e, sub-u - tra -

Org. 7 6 5

47

T 8 e, sub u - tra - que spe - ci - e. Ec-ce pa - nis An-ge -

B - - que, spe - ci - e. Ec - ce

Org. 245

50

T 8 lo - rum, fac - tus ci - bus vi - a - to - rum,

B pa - nis An - ge - lo - rum, fac - tus ci - bus vi - a -

Org. 6

53

T 8 ec - ce pa - nis An - ge - lo - rum, fac - tus

B to - rum, ec - ce pa - nis An - ge -

Org.

56

T 8 ci - bus vi - a - to - rum: ve - re pa - nis fi - li -

B lo - rum, fac - tus ci - bus vi - a - to - rum: Ve - re

Org. 6

59

T 8 o - rum, non mit - tej - dus ca - ni-bus, no mit - ten - dis

B pa - nis fi - li - o - rum, non mit - ten - dus ca - ni-bus,

Org.

62

T 8 ca - ni-bus, non - mi - ten - dus, non mit -

B non mit - ten - dus ca - ni-bus, non mit - ten - dus,

Org.

65

T

8

ten - dus ca - ni - bus, non mit - ten - dus, non mit -

B

non mit - ten - dus ca - ni - bus, non mit - ten - dus,

Org.

68

T

8

ten - dus ca - ni - bus, non mit - ten - dus ca = ni - bus.

B

non mit - ten - dus ca - ni - bus, non mit - ten - dus ca - ni - bus.

Org.