

Rovetta's Music for Holy Week

The music of Giovanni Rovetta regularly receives less recognition than it deserves. Historians of recent generations have identified opera as the preeminently important genre of the Venetian *seicento*, and Rovetta's contribution to it was slight. As his tenure as *maestro di cappella* at San Marco fell between those of the two most eminent Venetian opera composers of the time, Monteverdi and Cavalli, it has been a facile deduction that Rovetta's music must not be very important.

Of course there is a logical fallacy here: if Rovetta did not compose opera, his music was not important. If Rovetta served as a master of sacred music between two outstanding masters of opera, his sacred music cannot have been important.

In fact, Rovetta is survived by roughly as much sacred music as Monteverdi and by far more than Cavalli. He composed more fluently for instruments than either of these luminaries. He spanned more gracefully the chasm between the massive sounds and architectural grandeur of Gabrieli's polychoral music, on the one hand, and the delicate effects of the trembling spirit in pietistic poetry and *seconda prattica* music on the other.

Family

Giacomo Rovetta was engaged as one of the doge's six *piffari* on 29.X.1605.¹ From 24.XII.1616 he was additionally engaged as a singer.²

The Rovetta family can be associated with solo music for Christmas and Easter at San Marco dating back to the early years of the seventeenth century. From 1614 or earlier until his death in 1641 Giacomo was regularly paid 12 ducats to play on each of these feasts; in both cases his services as a violinist were rendered as an incidental musician. He was the earliest musician known to have been employed in this capacity.

Vido Rovetta, the rector of Sant'Angelo in Padua, was engaged in 1615 to "serve in the organ lofts of San Marco in all the concerts that they give, as required by the Maestro di Capella,"³ apparently to play the theorbo; he was dismissed in 1617 for extended absence.⁴ Flaminio Coradi was hired concurrently as a singer who would also play the theorbo in the concerts in the lofts.

¹ A.S.V., Atti dei dogi. Can celleria Inferiore, Reg. 78, f. 103^v.

² A.S.V., Atti dei dogi, Cancelleria Inferiore, Reg. 81, f. 5.

³ A.S.V., Procuratia de Supra, Reg. 141, f. 15^v, entry of 11 aprile 1615: "Che m. pre. Vido Roveti Anciprete, et Rettor di S. Angelo in Pad.^{va} sia codotto per servir nelli organi di S. M.^{co} in tutti li concerti, che si farano, come sarà ordinato dal Maestro di Capella, cosi nelli giorni, ch venirà la Ser.^{ma} Sig.^{ria} in chiesa, come in utti quelli altri giorni di solenità, c_ ' è solito fassi concerti, et in ogni altro tempo stravagate, c_ secondo li accideti fosse ordinato, et si dovesse far cocerti. . . . "

⁴ A.S.V., Procuratia de Supra, Reg. 8, Cassier Chiesa (1614-22), entry of 7 Settembre 1617.

An **Antonio Rovetta** was hired as a miscellaneous instrumentalist (to judge from his salary of 15 ducats per annum he would have been a violinist) on 30.IV.1617.

Youth

Born in c. 1596, Rovetta served in his youth [xx] as a priest at the church of San Silvestro. This happens to have been where the instrumentalists' guild met, and a long association between Rovetta and the guild would seem inevitable.⁵

It is possible that Giovanni substituted for his father when he was still very young. On December 10, 1615, an entry to the Procurators' ledger indicated the Giovanni was to play at Christmas.⁶

Appointment as vice maestro

Rovetta succeeded to the position of *vice maestro di cappella* at San Marco after the departure of Alessandro Grandi. This had occurred by March 1626, when Grandi was replaced in his additional position of *maestro di canto*. His official election was on 22 November 1627, but he apparently knew unofficially of his appointment a good deal sooner. In the dedication (of i January 1626/7) to his first publication to Lelio Cereda, he explained:

"....I am lucky to be numbered among the fraternity of musicians of their Excellencies [the Procurators] of San Marco....If the *Maestro di Capella* should be absent, I would...according to their new determination...function as Vice Maestro. But this is an extravagant thing: in an instant I would have passed from the profession of instrumentalist to that of composer and director of various kinds of music on diverse feasts; they have made the poorly founded judgment that such kinds of ecclesiastical music could be composed by me.

"Foreseeing that such opposition could in a short time make a bad impression among those among whom I am not known, I thought it expedient to send to press these ecclesiastical songs....

He goes on to attest that these really are his works, not those of anyone else, and that it should not seem so odd that he should go from being an instrumentalist to a composer, since Signor Striggio, Signore Priuli, Signor Valentini, and "almost all the best school of composers have proceeded in this manner."

⁵ In fact, it was just a year before Rovetta's death when the church decided that it could no longer accommodate the guild (A.S.V., Milizia da Mar, MS 168, entry of 20.VI.1667), but the request for them to quit probably was ignored. Leaders of the guild were also noted instrumentalists at San Marco. Giovanni Battista Castello was *gastoldo* in 1622 (*op. cit.*, cited in entry of 21.IV.1689) and Alessandro Fedeli occupied the same post in 1691 (entry of 4.VII.). At San Silvestro, the guild was responsible for maintaining the altar of S. Maria della Pietà, which it still did in 1691 (*loc. cit.*).

⁶ A.S.V., Procuratia de Supra, Reg. 8, Cassier Chiesa (1614-1622), entry of 10 Dicembre 1615: "p Giac.^o dal Violin dalla Cassa d.^{ti} dodese gr. 12 contadi a lui p sua prov. de nadal vend.^o hebbeli Zuane suo fig.^{lo}."

After all, he points out, there are in this service not only 30 or more singers but also 20 or more players of wind and string instruments. If therefore virtuosi should find anything in his works not to their taste, they should remember the constraints under which he has worked.⁷

Rovetta claimed to play wind and string instruments "of every kind." He used both a fingered tremolo (the rapid alternation of two different pitches) and a bowed tremolo in this first opus, suggesting the possibility that these techniques might have been used, perhaps even invented, by his father.

Rovetta's training as a priest inclined him to be very responsive, in the manner of the *seconda prattica*, to the texts he set while remaining cognizant of the traditional trappings of the *prima prattica*. His first opus demonstrates his contrapuntal skills, which included double-subject fugues and retrograde inversions of subjects.

The Plague Years

The musical career of Rovetta was not far advanced when many aspects of life in Venice changed almost beyond recognition. The cataclysmic event that unleashed this change was the great plague of 1630. The population was significantly reduced, and the ingenuity that had marked the 1620s was lost, essentially forever. Because many musicians were among those afflicted, the ranks of musicians filled again by absorbing a large number of foreigners.⁸

Census taken on 17.XII.1632:

In the census taken on 17.XII.1632 Rovetta was listed as a *cittadino* in the parish of San Fantin. He headed a household that included two women, one male over 50, one male 18-50, and one male under 18. There was also a *massere*.⁹ In all probability the male over 50 was Giacomo Rovetta, the male 18-50 was Giovanni Rovetta, and one of the women was Giovanni's sister, the mother of Giovanni Battista Volpe.

As vice maestro, Rovetta enjoyed three pay increases. On 22.III.1635 he was given an increase from 120 to 160 ducats. On 28.III.1640 his pay was increased from 160 to 180 ducats. On 9.III.1642 he was granted an increase from 180 to 200 ducats.

This last increase must have been a response of sorts to the death of his father, Giacomo, in 1641. As

⁷ Complete Italian text in Claudio Sartori, *Bibliografia della music strumental stampata a Venezia sino al 1700*, 2 vols. (Florence: Olschki, 1954 and 1968??, I, 304-05.

⁸ A.S.V., Milizia da Mar, Busta 168, entry of 24.IX.1633. The problem of foreign instrumentalists working in Venice was one that festered throughout most of the century. In 1687 the doge wished to be advised on methods of stopping people who were not members of instrumentalists' guild from playing for pay (*op. cit.*, entry of 15.IV.1687).

⁹ A.S.V., Procceditori alla Sanità, Anagrafia (1633), Busta 568.

violinist for high feasts, Giacomo was succeeded by Gio. Pietro Orcelli, who was taken into regular employment on the same date—9.III.1642. As *piffaro* Giacomo had been succeeded on 6.II.1642 by Marc'Antonio Zorzi.

In the census of 28.III.1642 Giovanni is no longer found in the parish of San Fantin. He is now apparently in the parish of Sant'Angelo, where he is listed as an *artefice* (Giovanni Roeta), with a household consisting of two women, one male 18-50, and one male under 18, as well as one *massere*.¹⁰ Rovetta was frequently named "Roeta" in documents of the time.

Maestro di cappella

Rovetta was elected *maestro di cappella*, succeeding Monteverdi, with a salary of 300 ducats, on 21 February 1644.

Account of *Ercole in Lidia* (1645). See [John] *Evelyn's Diary*, ed. William Bray (London: George Routledge and Co., n.d.), p. 137.

[June! 1645]: This night, having with my Lord [Thomas] Bruce taken our places before, we went to the Opera, where comedies and other plays are represented in recitative music, by the most excellent musicians, vocal and instrumental, with a variety of scenes painted and contrived with no less art of perspective, and machines for flying in the air, and other wonderful notions; taken together, it is one of the most magnificent and expensive diversions the wit of man can invent. The history was, Hercules in Lydia; the scenes changed thirteen times. The famous voices, Anna Rencia, a Roman, and reputed the best treble of women; but there was an eunuch who, in any opinion, surpassed her; also a Genoese that sung an incomparable bass. This held us by the eyes and ears till two in the morning, when we went to the Chetto de San Felice, to see the noblemen and their ladies at basset, a game at cards which is much used; they the play not in public, and all that have inclination to it are in masquerade, without speaking one word, [p. 138] and so they come in, play, lose or gain, and go away as they please. This time of license is only in Carnival and this Ascension week; neither are their theaters open for that other magnificence, or for ordinary comedians, save on these solemnities, they being a frugal and wise people, and exact observers of all sumptuary laws.

¹⁰ A.S.V., Anagrafia (1642), Busta 571.

Rovetta had acknowledged in the dedication of his Op. 1 his deep respect for the music of Giovanni Valentini, the *Hofkapellmeister* in Vienna. It is not known that the respect was mutual. When Valentini died, on 30.IV.1649, the palace attempted to recruit Rovetta to succeed him, but Rovetta declined.¹¹ The Procurators rewarded his loyalty with a pay rise from 300 to 400 ducats on 28.X.1649.

This decision to remain at San Marco, where he had already served for more than three decades, may have engendered an increased effort to emphasize the special traditions of the ducal chapel, for it is from just this time onward that Rovetta concerns himself with matters of detail that differentiate the practice of San Marco from that of other institutions.

It seems to have been Rovetta's frequent practice to add musicians for Christmas and Easter services. In 1649, for example, special payments for Holy Week included:

- 3 *piccioli* to the Coadiutori of the Maestro di Choro for the processions of Good Friday, which happens in this year to have coincided with the feast of Venice's patrons, SS. Theodore and Mark

- 2 *piccioli* to Pre. Z. Batta Facini for having sung the passion on Palm Sunday and on Tuesday of Holy Week in the usual manner¹²

In 1652, Rovetta was provided with 12 ducats 14 grossi to pay the musicians hired to sing and play, according to the usual custom, at the Matins services of Holy Week.¹³

It was only in Op. 12 (1662), which was to be his final printed collection, that Rovetta specifically addressed "l'uso della Serenissima capella ducale di S. Marco". This opus contained "Salmi a 8 voci accomodati da cantarsi alla breue".

In 1668, it was Francesco Spada who sang the passion(s) during Holy Week.¹⁴ Rovetta engaged Ruggiero Fedeli to play violoncello at the masses of Easter, St. Mark's, and Ascension, as well as at vespers on the vigil of St. Mark's.¹⁵ New music may have been given, since Vittorio Costanzi was paid on the same date for having written "diverse pages of music".

The composer died on 23 October 1668.

¹¹ Reported by xx in the Grove entry on "Vienna" (xx).

¹² A.S.V., Procuratia de Supra, Reg. 34, Scontro Chiesa (1648-58), entries of 27 Aprile 1649.

¹³ A.S.V., Procuratia de Supra, Reg. 34, Scontro Chiesa (1648-58), entry of XV Aprile 1652.

¹⁴ A.S.V., Procuratia de Supra, Reg. 15, Cassier Chiesa (1663-74), entry of 9 maggio 1668.

¹⁵ A.S.V., Procuratia de Supra, Reg. 15, Cassier Chiesa (1663-74), entry of 15 maggio 1668.

Respect for Rovetta

Rovetta must have enjoyed a great deal of respect from the Procurators. He served as their Guardian.¹⁶ This was a ceremonial position in which he stood at attention at the various places where the Procurators entered the basilica. As Maestro di Capella, Rovetta was succeeded by Cavalli.

Rovetta's Music in General

Rovetta's compositions were chiefly psalms (Opp. 1, 4, 7, 8, 12) and motets (Opp. 3, 5, 10, 11). A few masses are also found. He is also widely represented in anthologies from 1620 to 1669. His Opp. 2, 6, and 9 contained madrigals. Several masses, motets, Magnificats, and Salve Reginas are preserved in manuscript.

Rovetta's nephew, Giovanni Battista Volpe (sometimes called Rovettino), seems to have been instrumental in arranging both the original publication of some of the later collections (e.g., Op. 9 in xx and Op. 10 in 1647) and republications with the Antwerp house of Phalese (e.g., of *Manipulus e messe musicus* [Op. 10] and *Bicinia sacra* [Op. 3 duets] in 1648 and *Gemma musicalis* [balance of Op. 3] in 1649).

It is risky to attribute any meaning to the fact that the surname Rovetta is one that was used as a title of instrumental works of the early seventeenth century. The practice of honoring noble families in instrumental titles was common; that of honoring musicians was less common. "La Rovetta" is the title of eighth canzona in Pietro Lappi's *Canzoni da suonare*, Op. 9 (1616), of a corrente in Martino Pesenti's second book of *Correnti alla francese per sonar nel clavicembalo, et altri stromenti* (1630), of the second sinfonia in Gio. Battista Buonamente's seventh book of *Sonate, sinfonie, gagliarde, correnti, et brandi* (1637), of the first canzona in Frescobaldi's fourth book of *Canzoni alla francese*, and of the final sonata *a 4* in Agostino Guerrieri's *Sonate di violino* of 1673. The second and fourth publications were collections made by the printer Alessandro Vincenti.

¹⁶ A.S.V., Reg. 146, f. 144, entry of 24. Ottobre 1668: "Che il Carico di Guardian di Procuratia vacato per la morte de Dno Zuanne de Giacomo Roeta sia concesso per tutto il tempo della sua vita ad Antonio Piasciola"

Cavalli

Until the death of Cavalli, it may be that each maestro provided his own music for Holy Week. On 26 II 1671/1 Cavalli put in a claim for 34 lire to rebind a book containing a four-voice mass as well as magnificats and motets, according to his request of 21 January.¹⁷

During the following August the priest Lorenzo Rossi was paid 84 ducati 14 grossi to recopy, on Cavalli's orders, two masses, four magnificats, and diverse motets for six voices on "imperial paper", 48 sheets in all representing the works of present and past maestri di cappella, and for having fixed the book of masses by Palestrina and the hymn of St. Mark.¹⁸

One of Cavalli's first reforms was to order the construction of a short staircase joining the stairs over the sacristy to facilitate the movement of the maestro, singers, and instrumentalists on those occasions when the doge mingled with worshippers. The musicians were to follow him from above, remaining in the corridors of the organ lofts.¹⁹

¹⁷ A.S.V., Reg. 146, f. 165^v, entry of 26 Febraro 1670/1.

¹⁸ A.S.V., REg. 146, f. 170^v, entry of 29 Agosto 1671: ". . . sia pagati cinque polize de ducati ottanta quatro grossi quatornese à P. Lorenzo Rossi in sodisfatione delle ricopie fatte di due Messe, quatro Magnificat, et diversi Motteti à sei sopra carta imperial in numero de fogli quarantotto con notte quadrate composti dal presente, e passatti Maestri di Capella, et aggiustato in più lochi il libro delle Messe della Palestrina, et Hinno di San Marco il tutto à servitio della medesima, come nelle dette polize di Dmo Francesco Caletto d.º Cavalli Meastro"

¹⁹ A.S.V., Reg. 146, f. 149^v, entry of 17 Febraro 1668/9: "Apportando non lieve incomodo al Maestro di Capella, Musici, et Concerti della Chiesa di San Marco dover passar per tutto il corpo nelle solenità principali, et altri tempi quando particolarmente descende Sua Serenità trà la multitude delle genti concorrono il tali giorni per andar con luogo giro de corridori agl'organi superiori, che hà dato mottivo al detto Maestro supplicare l'Ecc.^{mo} Proc.^r Cassiere di qualche propria provissione per loro comune solevo; Che però portatosi V. E. alla visione de sitti col Rotto di questa Procuratia hà osservato loco addatato da potersi per hora stavilire una scaletta molto aggiustata nella scalla, che và sopra la Sagrestia per salire nell'organo esistente in Cornù Evangelij d'essa Chiesa con l'impegno de ducati cento, e vinti in circa solamente.

Christmas

Rovetta's tenure as mdc was one during which many special payments were made to supplementary musicians.

Iseppo Sardi was paid for having "sonato il Concerto" on Christmas Eve 1664 and at mass on the following day.²⁰

Three musicians were added for Christmas of 1665.²¹

In 1667 new music was transcribed by Pre. Giovanni Gasparini, and Domenico Rossi was paid for having played the violin in place of Carlo Ruggieri, who was ill.²²

²⁰ Cassier Chiesa, Reg. 15, entry of 7.I.1664/5.

²¹ Cassier Chiesa, Reg. 15, entry of 30.XII.1665.

²² Procuratia de Supra, Cassier Chiesa 1663-1674, Registro 15, entry of 29.Xbre.1667.

The Heritage: Performance in Holy Week

The use of the harpsichord during Holy Week can be dated back at least to 1615, when one musician from the capella was given a special stipend for having carried the "claviorgano" used in the lamentations of Holy Week, following the instruction of the Maestro.²³ At that time, the playing of the instrument probably would have fallen to G. B. Grillo, the "third" organist.

In 1617 Bastian Romano was paid 6/6 for having sung the Lamentations during the 3 days of Holy Week.²⁴

1682: The reuse of Rovetta's sacred works may have begun with Monferrato, who paid for the copying of a mass, magnificat, motets, and hymns by Rovetta as well as a book of cantus firmus and two other hymns.²⁵ The payments were made to Gio. Francesco Sarti and the Carmelite Padre Pesaro. Sarti signed the Holy Week music.

It was also during the tenure of Monferrato that payments to the player of a *spinetta* during Holy Week became commonplace. Among those remunerated were Volpe (1675), Pietr'Andrea Ziani (1676), Giacomo Spada (1679, 1685), Carlo Francesco Pollarolo (1692), Antonio Lotti (1693, 1699), Benedetto Vinaccesi (1707), and Domenico Maghini (1712).²⁶

1686: A provision was made regularly to tune the harpsichord used during Holy Week and other extraordinary days.²⁷

²³ A.S.V., Procuratia de Supra, Reg. 8, Cassier Chiesa (1614-22), entry of 3 Zugno 1615: "p spese p . . . diversi sonatori et Cantori pigliati di piu delli ordenarij che seruano in Capela . . . p uno d.10 gr.10 con lire 5 p haver portato lo Clau organo p tal servitio p seruire nelle lamentation della sett.^a Santa . . ."

²⁴ A.S.V., Procuratia de Supra, Reg. 8, Cassier Chiesa (1614-22), entry of 20 Zugno 1617.

²⁵ A.S.V., Procuratia de Supra, Registro 147, f. 155^v, entry of 13. Aprile 1682. " . . . de' danari della Cassa della Chiesa sian pagate due polize de lire tresento quarantanove soldi doi a Gio. Francesco Sarti, et a Padre Maestro Pesaro Carmelitano per intiera soddisfatione delle copie da loro fatte della Messa; Magnificat, Motteti, et Inni del già Maestro di Capella Roeti [*sic*], et altre d'un libro di Canto fermo, et due d'altri Inni compreso la Carta rigata il tutto per servizio della medesima, come nelle due polize de Pre. Nadal Monferato attual Maestro di quella de' di 30. Nov.^e et 8. Marzo pross: passati . . ."

²⁶ See E. Selfridge-Field, *La musica strumentale a Venezia da Gabrieli a Vivaldi*, tr. Franco Salvatorelli (Turin: ERI, 1980), pp. 275f.

²⁷ A.S.V., Procuratia de Supra, Reg. 147, f. 230^r, entry of 6 Agosto 1686. " . . . sian pagati annualmente al Maestro tenerà accommodata la Spinetta s'adopera la settimana santa, et altri giorni straordinarij di servizio della medesima ducati doi compreso la necessaria si si ricercasse per detto operazioni d'esso Mastro. . . ."

1686: A provision was also made to pay on an annual basis the priest who sang the passion during Holy Week. It appears that only the agreement to pay for the service was new.²⁸

Another new form of recognition was that accorded to the custodian who carried the Cappella's books from place to place at Easter and Christmas. He was to be paid six ducats a year.²⁹ A *giovine de coro* was to be paid 1/2 ducat for the First Evangelio and 1 ducat for mass.³⁰

1689: Legrenzi dedicated Holy Week responses to the Procurators. He was given 200 silver ducats for these works,³¹ which are otherwise unknown.

²⁸ A.S.V., Procuratia de Supra, Reg. 147, f. 230^r, entry of 6 Agosto 1686: ". . . hanno terminato, che de danari della Cassa della Chiesa sian pagati d'annon in anno ducati doi al Sacerdote canterà il Passio la Settimana Santa giusto il solito praticarsi nelle solennità d'essa Chiesa in loco di quello venivo corrisposto al d.^o Sacerdote per simil occasione"

²⁹ A.S.V., Procuratia de Supra, Reg. 147, f. 230^v, entry to 6 Agosto 1686: ". . . de danari della Cassa della Chiesa siano dati al Custode de libri della Capella Ducale ducati sei annualmente da Pasque et Natale per l'imcombenze straordinarie di portar li medesimi in più loghi quando esce Sua Serenità per protarsi altrove alla Musica di varie Chiese in conformità della mente pubblica"

³⁰ *Loc. cit.*

³¹ A.S.V., Procuratia de Supra, Reg. 147, f. 283^v, entry ot 10 Luglio 1689: "Vedendosi sempre più infervorato il Maestro di Cappella Legrenzi nel servizio della Capella Ducale di San Marco, et spiccano dalla Compositione Musicale de' Responsorii della Settimana Santa da lui presentate, et dedicate all' Ecc^{mi} Proc.^{ri} le sue virtuose commendabili applicazioni per il continuato decoroso servizio della Capella stessa; perciò . . . siano impegnati ducati doicento in argenti, o altro per regalo al detto Sig.^r Maestro di Capella Legrenzi, che servirà non solo à memoria del pubblico gradimento alle sue virtuose fatiche; ma anco per qualche ricompensò alle spese da lui fatte nell' opera musicale sudetto."

Rovetta's idea of composition:

Gio. Priuli (c.1575-1629). Priuli left the post of Hkm. in 1622 and may have gone to Mantua

Gio. Valentini (1582 or 1583-29 or 30.IV.1649) had moved to Vienna in 1619, when Ferdinand was elected H.R.E. He succeeded Priuli as Hofkapellmeister in 1622. He was a well-known keyboard player and had worked for a time in Poland. In Grove, Helmut Federhofer credits Valentini with having seen "the beginnings of the *sepolcro* and oratorio in Vienna, but only the texts he wrote for his own works in these genres survive". (p. 495)

It is important to realize that Monteverdi, through his Mantuan ties, had close contact with the Viennese court. In 1622 Ferdinand married Eleonora Gonzaga, which furthered this relationship. Valentini taught music to the children of Ferd. II and remained Kapellmeister under Ferd. III. Rovetta declined an opportunity to succeed Valentini. ("Vienna," p. 717). This paved the way for Antonio Bertali to take the post.

Roche claims (Grove, p. 279) that R. copied Monteverdi a lot. For example, he took from Monteverdi's examples in the *Selva morale* (1640) the rondo, ternary, and chaconne forms that appear in his *Salmi* Op. 7 (1642).

Volpe/Music in general

In his dedication of Rovetta's *Madrigali concertati* to Francesco Cavalli on 10.VI.1645, Volpe wrote that Cavalli's music possessed three virtues—the noble "dressing" of the subjects (i.e., texts), incomparable singing, and celebrated "accuracy" [*leggiadria accuratezza*] in instrumental accompaniment. These last two, he said, were "living treasures" incapable of printing.

The final work in this volume was "O quanjto lieto" for Tirsi and a chorus of three nymphs.

Volpe/Opera

It is undetermined whether Volpe or Rovetta set the music for *Argiope* (1649). Volpe set the music for *La costanza di Rosimonda* (Venice 1659; Milan, 1675; *Gli amore di Apollo e di Leucotoe* (1663), and *La Rosilena* (1664).

Volpe/Harpsichord

It may be inferred that Rovetta took some interest in the harpsichord. It could be service at the harpsichord during Holy Week that was signalled by the appointment of Volpe on 28.X.1645 as "fourth" organist.

The influence of Rovetta's nephew Giovanni Battista Volpe (*detto* Rovettino) was acknowledged by Francesco Gasparini in his treatise *Il pratico armonico al cimbalo* (1708). Volpe was hired to play one of the two positives at San Marco in 1645. He substituted for Cavalli at one of the larger organs during Cavalli's stay in France (1660-62). In 1665 he became second organist and in 1678 first organist. He died late in the year 1691. A lost volume of motets a 8 was published in 1649. Also lost is a treatise on *Il pratico al cembalo*.

The Pietà

Gasparini's tenure at the Pietà (170?-1713), followed on that of Francesco Spada (?). Giacomo Filippo Spada was organist at San Marco concurrent with Volpe's tenure. Spada was elected organist at San Marco in place of Volpe on 6 August 1690.

Francesco Spada was given retirement from San Marco on 1 August 1687.³²

³² A.S.V. Procuratia de Supra, Reg. 147, f. 245^v, entry of pmo Agosto 1687.

Harpsichord availability

In 1607, a notary for Donato Ondelli, maker of harpsichords from the parish of S. Lio, claimed the pay for three periods (May-October) for Paolo Giusto.³³

³³ A.S.V., Procuratia de Supra, Reg. 139, Terminazioni (1598-1607), f. 185, entry of 7 maggio 1607.

Musical Sources

I-Vnm Cod. It. IV-1134

Turbe pel Venerdì Santo [Passion based on the Gospel of St. John, XVIII: 1-40; XIX: 1-42], here 7 pp.;
cf. the *Liber usualis*, p. 729

Responses set by Rovetta	Responses in the <i>Liber Usualis</i>
1. Jesum Nazarenum.	Jesum Nazarenum.
2. Jesum Nazarenum.	Jesum Nazarenum.
	Numquid et tu ex discipulis es hominis istius.
	Non sum.
	Sic respondes pontifici?
3. Numquid et tu ex discipulis ejus es?	Numquid et tu ex discipulis ejus es?
	Non sum.
	Nonne ego te vidi in horto cum illo?
	Quam accusationem affertis adversus hominem hunc?
4. Si non esset hic malefactor, non tibi tradidissemus eum.	Si non esset hic malefactor, non tibi tradidissemus eum.
	Accipite eum vos, et secundum legem vestram judicate eum.
5. Nobis non licet interficere quemquam.	Nobis non licet interficere quemquam.
	Tu es Rex Judaeorum?
	Numquid ego Judaeus sum? Gens tua et pontifices tradiderunt te mihi: quid fecisti?
	Ergo Rex es tu?
	Ego nullam invenio in eo causam. Est autem consuetudo vobis in Pascha: vultis ergo dimittam vobis Regem Judaeorum?
6. Non hunc, sed Barabbam.	Non hunc, sed Barabbam.
7. Ave, Rex Judaeorum.	Ave, Rex Judaeorum.
	Ecce adduco vobis eum foras, ut cognoscatis, quia

	nullam invenio in eo causam.
	Ecce homo.
8. Crucifige, crucifige eum.	Crucifige, crucifige eum.
	Accipite eum vos, et crucifigite: ego enim non invenio in eo causam.
9. Nos legem habemus, et secundum legem debet mori, quia Filium Dei se fecit.	Nos legem habemus, et secundum legem debet mori, quia Filium Dei se fecit.
	Unde es tu?
	Mihi non loqueris? nescis quia potestatem habeo crucifigere te, et potestatem habeo dimittere te?
10. Si hunc dimittis, non es amicus Caesaris. Omnis enim, qui se regem sunt [XX] contradicit Caesaris.	Si hunc dimittis, non es amicus Caesaris. Omnis enim, qui se regem facit contradicit Caesaris.
11. Tolle, tolle, crucifige crucifige crucifige crucifige eum.	Tolle, tolle, crucifige eum.
	Regem vestrum crucifigam?
12. Non habemus regem, nisi Caesarem.	Non habemus regem, nisi Caesarem.
13. Noli scribere, Rex Judaeorum.	Noli scribere, Rex Judaeorum, sed quia ipse dixit: Rex sum Judaeorum.
	Quod scripsi, scripsi.
14. Non scindamus eam, sed sortiamur de illa cujus sit.	Non scindamus eam, sed sortiamur de illa cujus sit.

Turbe a IV Voci per la Domenica delle Palme e pel Venerdì Santo di Giovanni Rovetta fu maestro della Capella di S. Marco in Venetian dal 1643 al 1668. / Esistono in un Corale della Chiesa di S. Mosè copiate da Gianfrancesco de Sarti.

[Passion based on the Gospel of St. Matthew XXVI: 36-75; XXVII: 1-60]
cf. *Liber usualis*, pp. 599ff.

1. Non in die festo ni forst tumultus fieret in populo.
2. Ut quid perditio haec potuit enim unguentum istud venundiri multo et ...
3. Ubi vis paremus tibi comedere Pasche?

	Quemcumque osculatus fuero, ipse est, tenete eum.
	Ave, Rabbi.
	Hic dixit: Possum destruere templum Dei, et post triduum reaedificare illud.
	Nihil respondes ad ea, quae isti adversum te testificantur?
	Adjuro te per Deum vivum, ut dicas nobis, si tu es Christus Filius Dei.
	Blasphemavit: quid adhuc egemus testibus? Ecce nunc audistis blasphemiam: quid vobis videtur?
	Reus est mortis.
	Prophetiza nobis, Christe, quis est qui te percussit?
	Et tu cum Jesum Galilaeo eras.
	Nescio quid dicis.
	Et his erat cum Jesu Nazareno.
	Vere et tu ex illis es: nam et loquela tua manifestum te facit.
	Peccavi; tradens sanguinem justum.
	Quid ad nos? Tu videris.
	Non licet eos mittere in corbonam: quia pretium sanguinis est.

	Tu es Rex Judaeorum?
	Non audis quanta adversum te dicunt testimonia?
	Quem vultis dimittam vobis: Barabbam, an Jesum, qui dicitur Christus?
	Nihil tibi et justo illi: multa enim passa sum hodie per visum propter eum.
	Quem vultis vobis de duobus dimitt?
	Barrabam.
	Quid igitur faciam de Jesu, qui dicitur Christus?
	Crucifigatur.
	Innocens ego sum a sanguine justi hujus: vos videritis.
	Sanguis ejus super nos, et super filios nostros.
	Ave, Rex Judaeorum.
	Vah, qui destruis templum Dei, et in triduo illud reaedificas: salva te metipsum. Si Filius Dei es, descende de cruce.
	Alios salvos fecit, seipsum non potest salvum facere: si Rex Israel est, descendat nunc de cruce, et credimus ei: confidit in Deo: liberet nunc, si vult eum; dixit enim: Quia Filius Dei sum.
	Eliam vocat iste.
	Since, videamus en veniat Elias liberans eum.
	Vere Filius Dei erat iste.