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Introduction

The present edition focuses on the early baroque period, presenting modern performance editions (with analyses) of the *Messe da requiem* of Giovanni Croce and Giovanni Rovetta.

**Giovanni Croce, Messe da requiem**

Giovanni Croce (ca. 1557–1609), called “Chiozzotto” because of his birthplace in nearby Chioggia (at the southern extremity of the Venetian lagoon), gave long musical service to San Marco. He joined the musical ranks of the *cappella ducale* (since 1579 known as the *cappella marciana*)—the collective term for the singers and instrumentalists employed at San Marco—as a chorister before eventually rising to the post of maestro di coro (also called primo maestro, since there was additionally a vice-maestro) in 1603. Even in this early period, Venice had begun her slow decline: the arrival of new shipping routes to the Americas and, crucially, skirting the southern cape of Africa (bypassing the main arteries of the Mediterranean), stole away the city’s supply of steady trade. Despite this, affluence continued and culture flourished in *La Serenissima*; but the republic was henceforth living on borrowed time. Within San Marco itself, there was also a shifting of axis. Croce entered San Marco under the guidance of the celebrated Gioseffe Zarlino, maestro from 1565 to 1590, who in addition to being a musician and theoretician of high European repute, happened also to be a very accomplished administrator. One of Zarlino’s greatest achievements as maestro lay in tackling a decadence that had plagued the musical ranks of the ducal church. Yet despite his musical prowess and his best efforts at instilling discipline, Zarlino was unable to satisfy a group of locally born employees of the *cappella ducale*, including the musicians Andrea Gabrieli and Baldassare Donato, who sought to move music from its Franco-Flemish contrapuntal base to a freer (essentially word-driven) style of composition. Even though Croce was beholden to Zarlino, his development was heavily influenced by the progressive teaching of Donato (elected maestro in 1590). His allegiance to Donato’s progressive thought had resulted in Croce’s acting as a vice-maestro in an ad-hoc capacity, which paved the way for his own promotion to primo maestro in 1603 upon Donato’s death. It was not until after Croce’s promotion that an official post of vice-maestro was created; as such, the vice-maestro could relay the beat of the maestro during polychoral music to the singers of the first choir, who sang from the first organ loft, thus finally addressing the perennial problem of spatial organization in the chapel.1

Croce was evidently valued at San Marco—indeed, his election to the senior post came with ducal backing—but, in all probability, increasing age and diminishing energy weakened his ability to tackle the ongoing problem of discipline, which rapidly declined to a level last witnessed before Zarlino’s arrival. Despite this, Croce was an indisputably skilled practitioner of the Venetian style with a broad compositional skill set that ranged from grand compositions featuring a divided ensemble (*cori spezzati*) to small-scale motets and tuneful madrigals, all of which became much admired throughout Europe, not excluding distant England.2

Croce’s *Messe da requiem* originates from the temporal juncture today viewed as the end of the Renaissance period and the beginning of the baroque. According to the nineteenth-century Venetian historian Gabriele Fantoni, the setting comes from the year 1598.3 The present

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3. Gabriele Fantoni, *N. Monferrato e G. F. Brusa, veneziani maestri di musica* (Venice: Edizioni Ricordi, 1876). Fantoni’s brief monograph is preserved in Venice, Biblioteca Nazionale Marciana (I-Vnm), Misc. C 0000 3484; it was reissued as the article “Scoperta e ricupero di musiche autografe ed inedite dei veneziani maestri N. Monferrato e G. F. Brusa,” *Gazzetta musicale di Milano* 32 (1877): 147–68, and later as an independent publication entitled *Scoperta e ricupero di musiche autografe ed inedite dei veneziani maestri Natale Monferrato e Gian Francesco Brusa e cenni d’illustrazione e di notizia alle memorie di questi ed altri musicisti loro contemporanei* (Milan: Edizioni Ricordi, [ca. 1890]); the latter is preserved in I-Vnm, Misc. B 0000 8490. Fantoni may have taken the date from an early-nineteenth-century source for the mass, which similarly cites this date of origin on the title page. The source in question dates from 1800 in Venice, Procuratoria di San Marco (I-Vsm), Cat. no. 571. This form of reference comes from Passadore and Rossi, *San Marco*, 2:349–51.
Messa da requiem

Introit: Requiem aeternam dona eis Domine

Giovanni Croce
Sequence: Dies irae

Alto

Tenore 1

Tenore 2

Basso

Alto

Tenore 1

Tenore 2

Basso

5

A

sae-clum in fa-vil-la: Te-ste Da-

T1

sae-clum in fa-vil-la: Te-ste Da-

T2

sae-clum in fa-vil-la: Te-ste Da-

B

sae-clum in fa-vil-la: Te-ste Da-
Agnus Dei

Alto

Tenore 1

Tenore 2

Basso

qui tollis pec-cta mun-

qui tollis pec-cta mun-

A-gnus De-i, qui tollis pec-

ta mun-

qui tollis pec-cta mun-

Agnus Dei

5

A

di: do-
na e-
is re-
qui-
em.

di: do-
na e-
is re-
qui-
em.

di: do-
na e-
is re-
qui-
em. A-
gnus De-
i,

10

A

qui tollis pec-
ta mun-
di: do-
na e-
is

qui tollis pec-
ta mun-
di: do-
na e-
is

qui tollis pec-
ta mun-
di: do-
na e-
is

qui tollis pec-
ta mun-
di: do-
na e-
is

qui tollis pec-
ta mun-
di: do-
na e-
is
Messa da requiem

Introit: Requiem aeternam dona eis Domine

Giovanni Rovetta
Sequence: Dies irae

1. Dies irae, dies illa, Solvet

2. Quantus tremor est futurus,
Quando judex est venturus,
Cuncta stricte discussurus!

3. Tuba mirum spargens sonum
Per sepulcra regionum,
Coget omnes ante thronum.

4. Mors stupebit et natura,
Cum resurget creatura,
Judicanti responsura.

5. Liber scriptus proferetur,
In quo totum continetur,
Unde mundus judicetur.

6. Judex ergo cum sedebit,
Quidquid latet apparebit:
Nil inultrum remanebit.

7. Quid sum miser tunc dicturus?
Quem patronum rogaturus?
Cum vix justus sit securus.

8. Rex tremendae majestatis,
Qui salvandos salvas gratis,
Salva me, fons pietatis.

9. Recordare Jesu pie,
Quod sum causa tuae viae:
Ne me perdas illa die.

10. Quaerens me, sedisti lassus:
Redemisti crucem passus:
Tantus labor non sit cassus.

11. Juste judex ultionis,
Donum fac remissionis,
Ante diem rationis.

12. Ingemisco, tamquam reus:
Culpa rubet vultus meus:
Cor contritum quasi cinis:
Gere curam mei finis.

13. Qui Mariam absolvisti,
Et latronem exaudisti,
Mihi quoque spem dedisti.

14. Preces meae non sunt dignae:
Sed tu bonus fac benigne,
Ne perenni cremer igne.

15. Inter oves locum praesta,
Et ab haedis me sequestra,
Statuens in parte dextra.

16. Confutatis maledictis,
Flammis acribus addictis,
Voca me cum benedictis.

17. Oro supplex et acclinis,
Qua resurget ex favilla,
Qua resurget ex favilla

[Repeat for each strophe, then to m. 11 after strophe 18]
Offertory: Domine Jesu Christe
Critical Report

Sources

Giovanni Croce, Messa da requiem

The Messa da requiem of Giovanni Croce was edited from the following source: Venice, Procuratoria di San Marco (I-Vsm), Cat. no. 1924. The source is an original choirbook of the cappella ducale measuring 74 × 51 cm and copied by Giovanni Francesco Sarti, probably around 1680 when this copyist was active at San Marco.1 The title page of the choirbook reads:

MISSA | PRO | DEFUNCTIS | IO: A’ CRUCE

The source, which is complete, is arranged with Cantus and Tenor parts on verso and Altus and Bassus on recto.

Another source of this setting is also located in I-Vsm, Cat. no. 571,2 a set of twenty-four parts, and a further set of parts is found in Chioggia, Biblioteca Comunale Cristoforo Sabbadino (I-CHc), 50 D 29 = 17828. Both sources have early-nineteenth-century origins, make modifications in the Agnus Dei, and also include additional sections that postdate Croce’s period: the oratorio “Domine Jesu Christe” and post-communion “Lux aeterna.” Readings from these later sources have not been collated for this edition.

Giovanni Rovetta, Messa da requiem

The Messa da requiem of Giovanni Rovetta was edited from the following source: Palmanova, Fondo musicale del Duomo di Palmanova (I-PANd), 29.1. This source is a set of handwritten partbooks3 measuring 153 × 230 mm, probably of nineteenth-century origin—a supposition based on its use of regular barlines and on the style of some compositional interpolations postdating the original composition. It is the only known source for this requiem and comprises seven partbooks labeled Contralto, Tenor Primo, Tenor Secondo (two copies), Basso (two copies), and Organo. Its title appears on the organo partbook, which reads:

Messa da Requie | Rovetta | Organo

The circumstances surrounding the present-day location of the parts are uncertain; however, given Palmanova’s proximity to Venice, it is unsurprising to find in the duomo’s collection several items by natives of Venice (including Nicolò Coccon) from diverse periods. The presence of early items, such as this one by Rovetta, may be a product of the wholesale copying of early music of local provenance instigated by the Venetian Society of Saint Cecilia in the nineteenth century.4

Editorial Methods

Titles, Labels, and Text Underlay

The editorial titles of the requiems are given here in Italian. The vocal parts of the Croce choirbook have been modified as follows to facilitate modern choral performances. In the original scoring the labels are Cantus, Altus, Tenor, and Bassus, but the tessituras point to an all-male ensemble, with characteristically low median ranges in the two uppermost voices; these ranges correspond to modern alto and tenor, respectively. Accordingly, the Cantus designation of the source has been revised in this edition to become 

Alto, the Altus to become 

Tenore 1, the original Tenor is redesignated 

Tenore 2, and the Bassus becomes Basso. For Croce’s two-choir setting of the Dies irae, the source labels of Primus Chorus and Secundus Chorus have been given as Coro primo and Coro secondo. The vocal part names in the source partbooks of Rovetta’s requiem—Contralto, Tenor Primo, Tenor Secondo, and Basso—are unproblematic with respect to range. In both settings, then, the use of Italian for the editorial part names—Alto, Tenore 1, Tenore 2, and Basso (plus Organo in Rovetta’s requiem)—is consistent with the use of Italian titles. The vocal parts

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2. The catalog number is taken from Passadore and Rossi, San Marco, 2:349.

3. The parts are cataloged as no. 248 in the published catalog Pietro Alessandro Pavona e la musica sacra a Palma, con il catalogo del fondo musicale del Duomo di Palmanova (Palmanova: Circolo Comunale di Cultura “Nicolò Trevisan,” 1996), 198.