



Edition Schott

Claudio Monteverdi

1567

Exulta Filia

Motet for high voice and continuo

Motette für hohe Singstimme und Basso continuo

Edited by / Herausgegeben von
Denis Arnold

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PREVIEW
Low Resolution

P R E F A C E

Monteverdi wrote a number of motets for solo voice and continuo while he was maestro di cappella at St. Mark's in Venice. They were probably meant for the castrati who were so highly prized there, but the motets achieved a wider fame, and were eventually published in various anthologies. The present one, which is not included in Malipiero's collected edition of Monteverdi's music, comes from Lorenzo Calvi's "Quarta Raccolta", published in Venice in 1629. Although meant for a soprano voice, it can be sung by a tenor, the octave transposition being commonly made in the 17th century.

All bar lines and tempo indications are editorial. The note values for the passages in triple time have been reduced to a quarter of the original, those in common time to one half. The left hand of the keyboard part and the accidentals underneath it were in the original print in the basso continuo part book. Everything else has been provided by the editor. The accompanying instrument may be either an organ or a harpsichord; both were used in the early 17th century.

Bars 80 - 81: The bass is corrupt in the original print. The present one for these two bars is correct.
Bar 100: The basso continuo part gives a major harmony for the first beat. The melody, however, requires a minor chord.
Bars 133 - 158: In this section the word *alleluja* is broken up. It is not clear whether this is an abbreviation for the full word although another repeat sign for words is used throughout the rest of the motet.

VORWORT

Monteverdi schrieb während seiner Zeit als Maestro di Cappella an St. Markus in Venedig eine Anzahl Motetten für eine Gesangsstimme mit Continuo. Die Motetten waren wahrscheinlich für Kastraten geschrieben, die dort hoch im Preis standen, aber der Ruf blieb weiter, und so werden sie in verschiedenen Sammlungen veröffentlicht. Der vorliegende Motett ist nicht in Malipieros Gesamttausgabe Monteverdi'scher Werke enthalten) ist Lorenzo Calvi's "Quarta Raccolta" (Venedig, 1629) entnommen. Sie ist für Sopran bestimmt, kann aber auch von einem Tenor gesungen werden, da die Oktavtransposition im 17. Jahrhundert üblich war.

In der vorliegenden Ausgabe werden die Taktzeichen und Zeitmasse vom Herausgeber hinzugefügt. Die Notenwerte sind im gründlichen Maße auf die Graden auf ein Viertel reduziert. Der Bass ist originalgetreu wiedergegeben, der Continuo vom Herausgeber angesetzt. Als Begleitinstrument kann Orgel oder Cembalo benutzt werden, da beide Instrumente im 17. Jahrhundert im Gebrauch waren.

Takt 80 - 81: Die Bassstimme ist unvollständig im Original. Takt 100: Im Original steht das Kreuz unter der ersten Note des Motetten. Die Unterlegung der Worte unklar. Takt 145: Die Aufteilung des Wortes "alleluja" ist unklar.

Denis Arnold.

*Exulta filia Sion,
Lauda filia Jerusalem,
Ecce rex tuus sanctus
Ecce mundi salvator venit.*

*Omnis gentes plaudite manibus
Jubilate deo in voce exultationis.*

Lætentur coeli, exultet terra.

*Quia consolatus est dominus
populum suum,
Redemit Jerusalem.*

*Rejoice, O daughter of Zion
Give praise, O daughter of Jerusalem
Behold thy King, the Holy
Behold the Saviour of the world*
(Zachariah IX)

*O all ye people, rejoice
Rejoice in God, your strength
(Psalm XLVII)*

*Let the earth rejoice, let the earth
Sing unto the Lord, let the earth
Sing psalms unto him, who hath
comforted his people,
Who hath redeemed Jerusalem,*
(Isaiah LIII)

*Zion, freue dich sehr,
Jerusalem, jauchze,
weil dein König kommt zu dir,
Der Heilige, der Welt Erlöser.*
(Sacharja IX)

*Freudet mit Händen, alle Völker,
Und jauchzet Gott mit fröhlichem Schall.
(Psalm XLVII)*

*Der Himmel freue sich, und die Erde
sei fröhlich.
(Psalm XCVI)*

*Denn der Herr hat sein Volk getröstet
Und Jerusalem erlöst.
(Jesaja LII)*

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Exulta Filia

Edited with realization
of the figured bass
by Denis Arnold

Claudio Monteverdi
(1567-1643)

[Allegro ma non troppo]

Voice

Musical score for 'Exulta Filia' by Claudio Monteverdi. The score consists of two staves. The top staff is for 'Voice' and the bottom staff is for 'Keyboard'. The vocal line begins with 'Exulta filia, exulta' followed by 'exulta filia, exulta'. The keyboard accompaniment consists of a basso continuo part with a sustained bass note and a treble part with eighth-note chords.

Keyboard

Continuation of the musical score. The vocal line continues with 'exulta filia, exulta'. The keyboard accompaniment remains the same with sustained bass notes and eighth-note chords.

Continuation of the musical score. The vocal line continues with 'exulta filia, exulta'. The keyboard accompaniment remains the same with sustained bass notes and eighth-note chords.

Continuation of the musical score. The vocal line continues with 'lau - da, lau - da, lau - da, lau - da, lau - da'. The keyboard accompaniment remains the same with sustained bass notes and eighth-note chords.

fi - li - a Je - ru - sa - lem, lau - da, lau - da, e - xul - ta

20

lau - da, lau - da, e - xul - ta

Ritornello

Ritornello

30

30

31 32 33 34 35

[Andante]

Ecce Rex tuus San

tor ve

PREVIEW

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The musical score is for a piano-vocal duet. It features four systems of music. The top system starts with a piano introduction followed by a vocal entry. The lyrics 'Ecce Rex tuus San' are written below the vocal line. The second system begins with a piano entry, followed by a vocal response. The lyrics 'di mil - va' are written below the vocal line. The third system starts with a piano entry, followed by a vocal response. The lyrics 'tor ve' are written below the vocal line. The fourth system starts with a piano entry, followed by a vocal response. The lyrics 'tor ve' are written below the vocal line. The piano part is on the left side of the page, and the vocal part is on the right side. The music is in common time and uses a treble clef for the vocal part. The piano part includes bass notes and chords. The vocal part includes melodic lines and lyrics.

Ritornello [Tempo Primo] 50

PREVIEW

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Andante

Omnes genesies plau-di-te man - ibus; plau-di-te man - ibus omnes gen-tes