

Claudio Monteverdi (1567–1643)

Exulta, filia Sion

Source: Lorenzo Calvi (ed.) *Quarta raccolta de sacri canti ... de diversi eccellentissimi autori* (Venice: Vincenti, 1629).

Edited by Jamie Savan for *Venice 1629*, a recording by the Gonzaga Band, March 2018.

Exulta, filia Sion!
Lauda, filia Hierusalem!
Ecce Rex tuus Sanctus,
ecce mundi Salvator venit.
Omnes gentes plaudite manibus,
iubilate Deo in voce exultationis,
laetentur caeli in voce exultationis,
exultet terra in voce exultationis,
quia consolatus est Dominus populum suum,
redemit Hierusalem, alleluia!

Rejoice, o daughter of Sion!
Praise, o daughter of Jerusalem!
Here is your Holy King,
here comes the Saviour of the world.
May all people applaud
and proclaim to God with joy and exultation,
may the heavens delight with exultation
and may the earth rejoice with exultation,
because the Lord has consoled his people,
He has redeemed Jerusalem, alleluia!

Translation by M. Dalle Fratte



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Editorial method for the *Venice 1629* project:

- Original note values and mensuration/time signatures are retained throughout.
- Final note longs are indicated by breve or semibreve with fermata.
- Clefs are modernised; original clefs and stave signatures are indicated in a prefatory stave.
- Beaming in vocal parts is modernised; beams are broken at change of syllable.
- Accidentals in the edition follow the modern convention of remaining in force throughout a bar unless cancelled.
- Redundant accidentals are tacitly omitted.
- Consequential accidentals are indicated in small type on the stave.
- Editorial accidentals are indicated in small type above the stave.
- Cautionary accidentals are indicated in round brackets.
- Figuring follows the format given in the source: # for major, ♭ for minor chords.
- Coloration is indicated by corner brackets.
- Ligatures are indicated by horizontal brackets.
- Punctuation and other orthographical aspects of the Latin texts have been modernised (e.g. v for u; j for i; æ for æ); however, original spellings have been retained where they might materially affect pronunciation. Repeated text (indicated in the original source by *ij*) is italicised.

Critical notes for this edition

Canto: NB this exists as an independent part in the Canto partbook and in partitura format in the Basso per l'Organo partbook.

Bar 40 No slur on last note in Canto partbook, in which the final syllable is placed at the beginning of bar 41

Bar 62 F-sharp missing in Canto partbook

Bar 75 Mensuration / proportion sign cut C in Canto partbook.

Bar 99 F-sharps missing in Canto partbook

Bar 105 First note G-sharp in Canto partbook; G-natural in partitura. Given here as G natural on account of the slur (which makes little sense as a tie given the availability of a dotted alternative; also by analogy with bar 109.)

Bar 142 C-sharp missing in Canto partbook

Bar 144 Last two notes undotted quavers in partitura

Bar 151 F-sharp missing in Canto partbook

Bar 153 F-sharps missing in partitura

Bar 156 No slur in Canto partbook (syllable changes one note later)

Bar 159 Erroneous D sharp in Canto partbook

Basso per l'Organo

Bar 50 Mensuration / proportion sign cut C, 3/2.

Bar 78 F-sharp rendered as sharp figure

Bar 83 Erroneous D-sharp read as sharp figure

Bar 86-7 Order of these bars reversed

Bar 101 Sharp figures and accidentals reversed

Bar 102 F-sharp rendered as figure

Bar 105 First note figured sharp (see comment in Canto, above)

Bar 108 F-sharp rendered as figure

Bar 110 G-sharp rendered as figure; erroneous A-sharp read as sharp figure

Bar 124 First note B.

Bar 149 F-sharp rendered as figure

Bar 152 F-sharp rendered as figure

Bar 154 Erroneous D-sharp read as sharp figure

Exulta, filia Sion

Claudio Monteverdi
from L. Calvi, *Quarta raccolta de sacri canti* (1629)

Canto

Basso per l'Organo

Ex - ul - ta, fi - li - a, ex - ul - ta, fi - li - a,

5

ex - ul - ta, fi - li - a, Si - on, ex - ul - ta, ex - ul - ta, Lau - da,

#

11

lau - da, lau - da, lau - da, lau - da, fi - li - a Hie - ru - sa - lem, lau - da,

#

18

lau - da, ex - ul - ta, lau - da, lau - da, ex - ul - ta, fi - li - a Si -

#

25

on!.

Ritornello

#

30

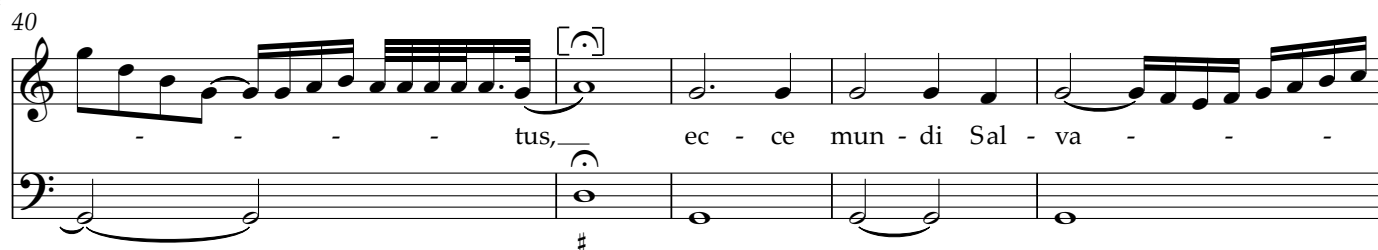
#

36

Ec - ce Rex tu - us Sanc - - - - -

##

40



tus, ec - ce mun - di Sal - va -

45



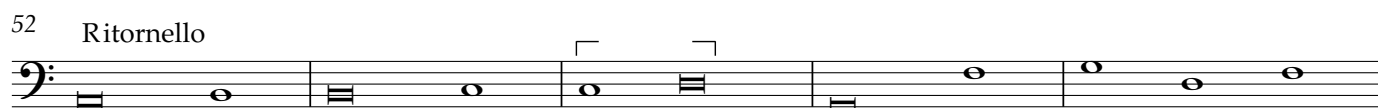
tor ve -

48



nit.

52 Ritornello



57

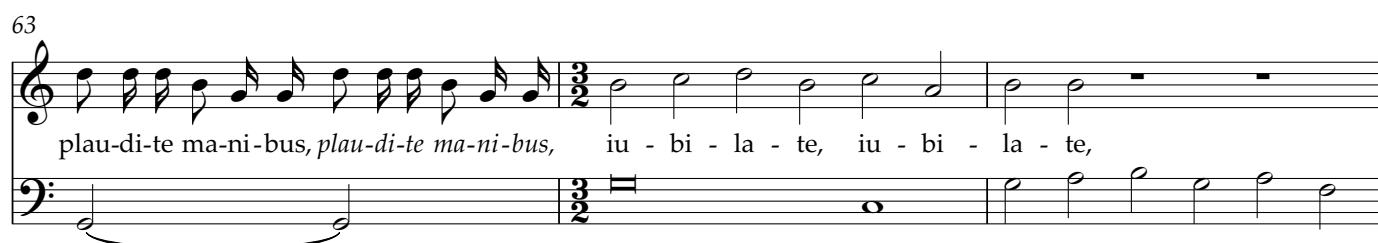


61



Om - nes gen - tes plau - di - te ma - ni - bus, plau - di - te ma - ni - bus, om - nes gen - tes

63



plau-di-te ma-ni-bus, plau-di-te ma-ni-bus, iu - bi - la - te, iu - bi - la - te,

66



iu - bi - la - te, iu - bi - la - te, iu - bi - la - te, iu - bi - la - te De - o,

70

iu - bi - la - te, iu - bi - la - te De - o, iu - bi - la - te,

75

iu - bi-la - - - - te De - o in vo - ce ex - ul-ta - ti-o - t.

80

nis, lae - ten - - - - tur cae - li, in vo - ce ex - ul-ta - ti-o -

85

nis, ex - ul - tet ter - ra, ex - ul - tet ter - ra, ex - ul - tet

91

ter - - - - -

95

- - - - -

99

-ra in vo - ce ex - ul-ta - ti-o - nis, in vo - ce ex - ul-ta - ti-o - nis, qui-a

104

con-so-la-tus, con-so-la-tus, con - so-la - tus est Do - mi-nus po - pu-lum su - um, re -

113

lem. Ex - ul - ta, fi - li - a, ex - ul - ta, fi - li - a, ex - ul - ta,

119

fi - li - a Si - on, ex - ul - ta, ex - ul - ta, lau - da, lau - da,

125

lau - da, lau - da, lau - da, fi - li - a Hie - ru - sa - lem, lau - da,

131



lau - da, ex - ul - ta, lau - da, lau - da, ex - ul - ta, fi - li - a Si -

138

on! Al - le-lu - ia, al - le-lu - ia, al - - -

143

le - lu - ia, al - le - lu - ia, a a a a

147

- le-lu - ia, al - le-lu - ia, al - le-lu - ia, a

151

a a a a a a - le-lu - ia, a

155

- - - - le-lu-ia, al-le-lu-ia, al-le-lu-ia, al-le-lu-ia, a

159

a a a al - le - - - -

162

- - - - - - - lu - ia!