

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
MUSIQUE LATINE DE STYLE CONCERTANT

Nicolas Clérambault (1676-1749)

Exultet omnium, c.112

à trois voix avec dessus instrumental et basse continue



The image displays a musical score for a piece titled "Gay" and "Simphonie". The score is arranged in two systems. The top system consists of three staves: a vocal line (treble clef) and two instrumental lines (treble and bass clefs). The bottom system consists of two staves: a vocal line (treble clef) and a bass line (bass clef). The key signature is two sharps (F# and C#), and the time signature is 3/8. The vocal line in the top system is marked "Gay" and contains seven measures of whole rests. The vocal line in the bottom system is marked "Gay" and "Simphonie" and contains eight measures of music. The instrumental lines in the top system are marked "Gay" and contain seven measures of whole rests. The bass line in the bottom system contains eight measures of music, including a final sixteenth-note flourish.

8

Récit

E - xul - tet om - ni - um tur - - - ba - fi - de - li - um

16

et glo - - - - ri-am di - vi - ce - le-bret Sul - pi - ti - i.

24

Gau - - - - de, gau - - - - - de præ - sul

31

8

be - a - tis - si-me qui va - na__ mun - di__ gau - di - a con - tem - nens

8

38

et ter - re - na om - ni - a des - pi - ci - ens cæ - lum tri - um - - - phans as - cen -

Lent

46

dis. De - pre - ca - re pro no - bis, o - vi - bus tu - is, be - ne - fi - ce

Lent

53

pas - tor, ut tu - a se - qua - mur tu - is ves - ti - gi - a aus - pi - ci - is, de - pre -

60

ca - re fi - li - um De - i, fi - li - um De - i, de - pre - ca -

67

re.

+

72

Ve - ni - - - te, ac - cur - - - ri-te, po - - - pu-

The musical score consists of six staves. The top staff is the vocal line, starting with a treble clef and a key signature of one sharp (F#). It contains the lyrics 'Ve - ni - - - te, ac - cur - - - ri-te, po - - - pu-'. The piano accompaniment is in the bottom two staves, with a bass clef and the same key signature. The piano part features a rhythmic pattern of eighth and sixteenth notes, with some rests. The vocal line has a melodic line with some grace notes and a final note with a sharp sign.

78

li; ap - plau - di - te gra - tu - lan - tes Ec - cle - si - æ nos - - -

The musical score consists of five staves. The top staff is a vocal line in G major (one sharp) with lyrics. The second and third staves are empty, intended for piano accompaniment. The fourth and fifth staves are for a keyboard instrument, showing a rhythmic accompaniment with eighth and sixteenth notes.

83

træ, quæ tan - to præ - su - le pa - tro - no gau - det Sul - pi - ti - o.

Ve-

89

Ve - ni - - - - te, ac - cur - - - - ri-te, ac -

Ve - ni - - - - te, ac - cur - - - -

ni - - - - te, ac - cur - - - - ri-te, ac - cur - - - -

94

cur - ri-te, po - - - pu - li, ap - plau - di-te, ap - plau - di-te, ap -
- - ru-te, po - - - pu - li, ap - plau - do-te, ap - plau - di-te, ap -
- - ri-te, po - - - pu - li, ap - plau - di-te, ap - plau - di-te, ap -

99

plau - di - te gra - tu - lan - tes Ec - cle - si - æ nos - træ, quæ tan - to præ - su -

plau - di - te gra - tu - lan - tes Ec - cle - si - æ nos - træ, quæ tan - to præ - su -

plau - di - te gra - tu - lan - tes Ec - cle - si - æ nos - træ, quæ tan - to præ - su -

104

le pa - tro - no gau - det Sul - pi - ti - o,

le pa - tro - no gau - det Sul - pi - ti - o,

le pa - tro - no gau - det Sul - pi - ti - o,

110

ve - ni - - - - te, ac - cur - - - -

ve - ni - - - - te, ac -

ve - ni - - - - te, ac - cur - - - - ri-te, ac -

115

8

ri - te, ve - ni - - - - te, po - pu - li, ap -

8

cur - - - - - ri - te, ve - ni - te, po - pu - li, ap -

8

cur - - - - - ri - te, ve - ni - te, po - pu - li, ap -

119

plau - di-te, ap - plau - di-te, ap - plau - di-te gra-tu - lan - tes Ec - cle - si-æ

plau - di-te, ap - plau - di-te, ap - plau - di-te gra-tu - lan - tes Ec - cle - si-æ

plau - di-te, ap - plau - di-te, ap - plau - di-te gra-tu - lan - tes Ec - cle - si-æ

124

nos - - - træ, quæ tan - to præ - su - le pa - tro - no gau - det Sul - pi - ti -

nos - - - træ, quæ tan - to præ - su - le pa - tro - no gau - det Sul - pi - ti -

nos - - - træ, quæ tan - to præ - su - le pa - tro - no gau - det Sul - pi - ti -

130

o.

o.

o. Sul - pi - ti - us, su - pra mon - tem Si - on ci - vi - tas, fu - it

135

ho - mo spe - ci - e et an - ge - lus gra - - - - - ti -

139 **Gay**

8

8

a. Can - ta - - - - te e - jus en - co - mi-um; vo - ces, tu - bæ,

Gay

Violon
Doux

Gay
Tous

146

Can -

Can -

or - ga-na, tu - bæ, or - ga-na et ci - tha-ræ, ci - tha-ræ so - nent. Can -

Fort

153

ta - - - - te e - jus en - co - mi-um: vo - ces, tu - bæ,

ta - - - - te e - jus en - co - mi-um; vo - ces, tu - bæ,

ta - te, can - ta - - - - te e - jus en - co - mi-um; vo - ces, tu - bæ,

160

or - ga-na, tu - bæ, or - ga-na et ci - tha-ræ so - nent, can - ta -

or - ga-na, tu - bæ, or - ga-na et ci - tha-ræ so - nent, can - ta -

or - ga-na, tu - bæ, or - ga-na et ci - tha-ræ so - nent, can - ta - te, can -

167

te, can - ta - - - te, e - jus en - co - mi-um; vo - ces, tu - bæ,

te, can - ta - - - te, e - jus en - co - mi-um; vo - ces, tu - bæ,

ta - - - te, can - ta - ta e - jus en - co - mi-um; vo - ces, tu - bæ,

174

8

or - ga-na, tu - bæ, or - ga-na et ci - tha-ræ so - - - nent.

8

or - ga-na, tu - bæ, or - ga-na et ci - tha-ræ so - nent. _____

8

or - ga-na, tu - bæ, or - ga-na et ci - tha-ræ so - - - nent.

8

8

180 **Gracieusement**

Récit de taille

Res - pi - ce nos be - ni - gni - us, præ - sul - be - a -

Doucement

187

tis - si - me, læ - ti - - - ti - a et ho - no - ri - fi - cen - ti - a hu - jus Ec -

194

cle - si - æ, nos nos, be - ni - gni - us res - pi - ce.

200 **Lent**

Musical score for three staves (treble, alto, and bass clefs) in D major and common time. The first three staves contain whole rests, indicating a section of silence or a placeholder for a recording.

Lent

Simphonie

Musical score for two staves (treble and bass clefs) in D major and common time. The top staff features a melodic line with eighth notes, slurs, and accents. The bottom staff features a bass line with eighth notes and slurs.

204

Hanc tu - is aus - pi - ci - is e -

207

rec-tam do-mum pro - te-ge, be-ne - di - cas il - - li et mul - ti - pli-ces

Hanc tu - is aux - pi - ci - is e - rec-tam do-mum pro - te-ge, be-ne-di - - - cas

Hanc tu - is aus -

210

8

su - per e - am do - na tu - a, hanc ti - is aus -

8

il - li, be - ne - di - cas il - li - et mul - ti - pli - ces su - per e - am, mul - ti - pli - ces

8

pi - ci - is e - rec - tam do - mum pro - te - ge, be - ne - di - cas il - li, et mul - ti - pli - ces

8

8

213

pi - ci-is e - rec-tam do-mum pro - te-ge be-ne-di - cas, be - ne - di - cas il - li,

su-per e - am do - na tu - a, e - rec-tam do-mum pro - te-ge, hanc

su-per e - am do - na tu - a, hanc tu - is aus - pi - ci-is e - rec - tam do - mum

216

e - rec-tam do-mum pro - te-ge, hanc tu - is aus - pi - - - ci-is, — be-ne-

tu - is aus - pi - ci-is e - rec - tam do - mum pro - te-ge, be-ne - di - cas — il - li, be-ne-

pro - te-ge, be-ne-di - cas il - li et mul - ti - pli-ces su-per e - am do - na tu - a, be-ne-

219

di - cas il - li et mul - ti - pli-ces, mul-ti - pli-ces su-per e - am do - na tu - - - a.

di - cas il - li et mul - ti - pli-ces, mul-ti - pli-ces su-per e - am do - na tu - - -

di - cas il - li et mul - ti - pli-ces, mul-ti - pli-ces su-per e - am do - na tu - - -

222 **Gay**

Grex tu - us gau - de-at pin-gui - bus sa-gi-na-tus pas - cu-is,

a. Grex tu - us gau - de-at pin-gui - bus sa-gi-na-tus pas - cu-is,

- a. Grex tu - us gau - de-at pin-gui - bus sa-gi-na-tus pas - cu-is,

Gay

228

8 grex tu - us gau - de-at pin-gui - bus sa-gi-na - tus pas - cu-is.

8 grex tu - us gau - de-at pin-gui - bus sa-gi-na - tus pas - cu-is.

8 grex tu - us gau - de-at pin-gui - bus sa-gi-na - tus pas - cu-is. Lon - gos

234

vi - vat in an - - -

vi - vat in an - - - nos et glo - ri - a pa - ra - di - si co - ro - net æ - ter -

240

vi - vat in an - - - nos et

nos et glo - ri - a pa-ra - di - si co - ro - net æ-ter - na, co-ro -

na, et glo - - - ri - a pa-ra - di - si co - ro - - -

245

glo - ri - a pa - ra - di - si co - ro - net æ - ter - na, co - ro - - - net æ - ter -

- - - net æ - ter - - - - - - - na, co - ro - - - net æ - ter -

- - - net æ - ter - - - - - - - na, co - ro - - - net æ - ter -

250

na, et glo - ri - a pa-ra - di - si co - ro - net æ-ter - na, co-ro -

na,

na, lon - gos vi - vat in an - - - nos et

255

net æ - ter - - - - na, grex tu - as gau - de-at pin-gui - bus sa-gi-na-tus

lon - gos vi - vat in an - - - nos, grex tu - us gau - de-at pin-gui - bus sa-gi-na-tus

glo - ri-a pa-ra - di - si co-ro-net æ-ter - na, grex tu - us gau - de-at pin-gui - bus sa-gi-na-tus

261

pas - cu-is, lon - gos vi - vat in an - - - - -

pas - cu-is, lon - gos vi - vat in

pas - cu-is,

266

nos et glo - ri - a pa - ra - di - si co - ro - - - - - net æ -

an - - - - - nos et glo - - - - - ri - a, et

lon - gos vi - vat in an - - - - -

271

ter - - - na, et glo - ri - a pa - ra - di - si co -

glo - - - - - ri - a pa - ra - di - si co -

- - - - - nos et glo - ri - a pa - ra - di - si co -

275

ro - - - - net, co - ro - - - - net æ - ter - - - - na.

ro - - - - nt, co - ro - - - - net æ - ter - - - - na. _____

ro - - - - net æ - ter - - - - na.

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à trois voix avec dessus instrumental et basse continue

Dessus instrumental **Gay** **Simphonie**

6

12 10 20

46 **Lent**

52

57

62

67

72 2 8



139 **Gay**

Doux

Musical staff 139-144: Treble clef, key signature of two sharps (F# and C#), 3/8 time signature. The music consists of a continuous eighth-note melody with various accents and slurs.

Musical staff 145-151: Treble clef, key signature of two sharps, 3/8 time signature. The melody continues with eighth notes and some sixteenth-note patterns.

152

Fort

Musical staff 152-159: Treble clef, key signature of two sharps, 3/8 time signature. The melody continues with eighth notes and some sixteenth-note patterns.

160

Musical staff 160-165: Treble clef, key signature of two sharps, 3/8 time signature. The melody continues with eighth notes and some sixteenth-note patterns.

166

Musical staff 166-173: Treble clef, key signature of two sharps, 3/8 time signature. The melody continues with eighth notes and some sixteenth-note patterns.

174

Musical staff 174-199: Treble clef, key signature of two sharps, 3/8 time signature. The melody continues with eighth notes and some sixteenth-note patterns. A repeat sign with a first ending bracket is present at the end of the staff.

200 **Lent**

Simphonie

Musical staff 200-203: Treble clef, key signature of two sharps, common time (C). The tempo changes to 'Lent' and the time signature to common time. The music features a slower melody with slurs and accents.

204

Musical staff 204-207: Treble clef, key signature of two sharps, common time. The melody continues with slurs and accents.

208

Musical staff 208-211: Treble clef, key signature of two sharps, common time. The melody continues with slurs and accents.

212

Musical staff 212-214: Treble clef, key signature of two sharps, common time. The melody continues with slurs and accents.

215

Musical staff 215-217: Treble clef, key signature of two sharps, common time. The melody continues with slurs and accents.

218

Musical staff 218-220: Treble clef, key signature of two sharps, common time. The melody continues with slurs and accents.

222 **Gay**

227

232

238

244

249

254

259

264

270

275

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à trois voix avec dessus instrumental et basse continue

Basse continue

8

15

22

30

35

40

46

180



Doucement

Musical staff 180-187: Bass clef, key signature of two sharps (F# and C#), 3/8 time signature. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. The tempo marking 'Doucement' is centered below the staff.

188



Musical staff 188-194: Bass clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

195



Musical staff 195-203: Bass clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

200



Musical staff 200-206: Bass clef, key signature of two sharps, common time signature. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. There are plus signs (+) above some notes.

204



Musical staff 204-210: Bass clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

207



Musical staff 207-213: Bass clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. There is a plus sign (+) above a note.

211



Musical staff 211-217: Bass clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. There is a plus sign (+) above a note.

215



Musical staff 215-221: Bass clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. There are plus signs (+) above notes.

218



Musical staff 218-224: Bass clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.

222



Musical staff 222-227: Bass clef, key signature of two sharps, 2/4 time signature. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes. There is a plus sign (+) above a note.

228



Musical staff 228-234: Bass clef, key signature of two sharps. The staff contains a melodic line with eighth and sixteenth notes, including a triplet of eighth notes.



gaij et gravement Motet de S.^t Sulpice

Symph.

Recit

Exultet omnium tur... ba fi- Delium et glo...

riam Divi Celebret Sulpi tij Gau...

de gau... de præ-sul be-atisimo qui Vana mun-di gau... di

a contempnens et terrena omnia Despicens Caelum tri-um- phans

ascen- dia Deprecare pro ho- nibus tuis, benefice
Lent

pador, ut tua se- quamur tuis vestigia auspi- ci- is Depre- care

filium De- i filium De- i Depre- care

Veni ----- te ac-

---cur ----- ri-te po--pu--li aplau-di-te, gratu lantes Ecce sic

Nos... trae quae tanto praesula pa-trono gau-det, suscipi o ve-

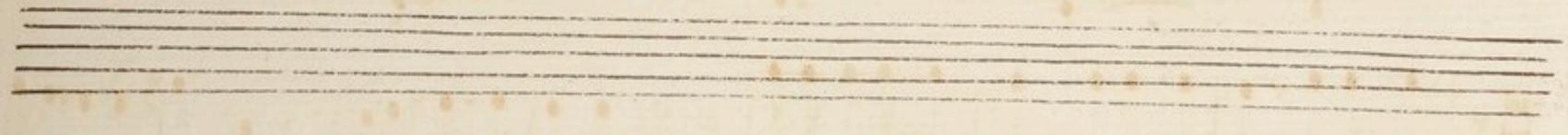
Veni -----

ni... te ac cur... ri te ac curite po-- pu li ap
 veni... te ac cur... ri te po-- pu li ap
 ... te ac cur... rite ac cur... ri te po- pu li ap

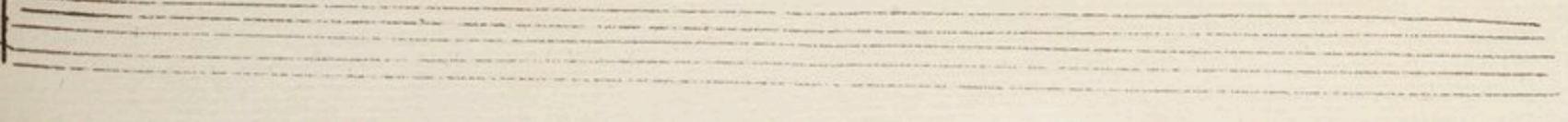
plaudite aplaudite aplaudite gratulantes ec-lesi-ae nostrae quae tanto pro
 -plaudite ap-plaudi te applaudi-te gratu lantes ec-lesi-ae nostrae quae tanto pro
 plaudi te applaudite ap-plaudite gratu lantes ec-lesi-ae nostrae quae tanto pro



Handwritten musical score for the first system, featuring five staves. The top staff is a vocal line with lyrics: "le - pa - tro no gaudet sul pi ti - o". The second staff is an instrumental line. The third and fourth staves are vocal lines with lyrics: "- le pa - tro - no gaudet sul pi ti - o". The fifth staff is an instrumental line with lyrics: "- le pa - tro - no gaudet sul pi ti o" and "ve -".



Handwritten musical score for the second system, featuring five staves. The top staff is a vocal line with lyrics: "Veni - - - - - te ac cur - - - - - rite veni - - - - - te popu -". The second staff is an instrumental line. The third and fourth staves are vocal lines with lyrics: "Veni - - - - - te ac cur - - - - - rite venite popu -". The fifth staff is an instrumental line with lyrics: "- ni - - - - - te ac - cur - - - - - rite ac cur - - - - - rite venite popu -".



- li applaudite aplaudite aplaudite gratulantes ec-cle-si-æ nos-
 - li applaudite ap plaudite ap plaudite gratulantes ec-desi-æ nos-
 li ap-plaudite ap-plaudite ap-plaudite gratu-lantes ec-cle-si-æ nos-

- - Træ que tanto præsu-le pa-trono gaudet Sulpiti - o
 - Træ que tanto præsu-le pa-trono gaudet Sulpiti - o
 Træ que tanto præsu-le pa-trono gau-det Sulpiti o Sul pi tius

Su-pra montem Sion civitas, fuit homo spe-ci-e et angelus gra- ti-

Violon

Doux gai,

a canta..... te ejus encomi-um voces, tu-bæ organa

tu-bæ organa et cit-haræ cit-haræ so- - - nent

gai Tous

fort

canta..... te ejus en-comium voces tubæ

canta..... te ejus en comium voces tubæ

canta ta canta..... te ejus en comium voces tubæ

Organa tu-bæ Organa et citharæ sonent canta. . . . te can-

Organa tu-bæ Organa et citharæ sonent canta. . . . te can-

Organa tu-bæ Organa et citharæ sonent Cantate canta-

- ta te ejus en-comium voces tu-bæ Organa tubæ

- - ta te ejus en-comium vo-ces tu-bæ Organa tubæ

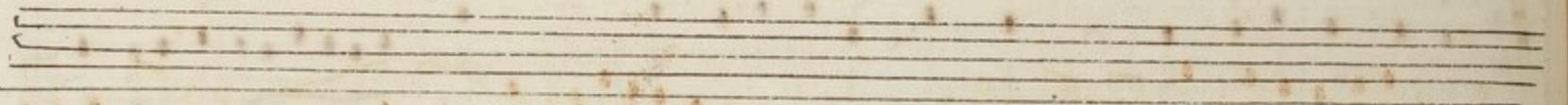
- - te can-ta-te ejus en-comium vo-ces tu-bæ Organa tubæ

Organa et citharæ - So - nent

Symphonie

hanc tuis auspicijs Erectam Domum protege bene Di ... cas

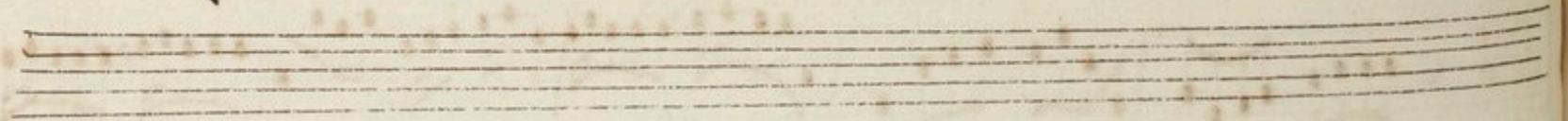
hanc tuis aus- picijs Er-



il-... li et multi plices super eam. Dona tu a

-rectam Domum protege benedi... cas ille benedicas ille et multiplices super

hanc tuis aus picijs Erectam Domum protegea benedicas il-



pas cu is

pas cu is

pas cu is

Lon gos vivat in an... nos, et

Lon gos vivat in

Lon gos vivat in an... nos & gloria para-di si Co-

gloria para-di si Co-ronet-æter-na, & glo... ria para-

an - - - - nos & gloria paradisi co - - - - ronnet æter - na coro
 - ro net æter - na coro - - - - net æter - - - - na coro
 - di si co-ro - - - - net æter - - - - na coro

- - net æter - na & gloria para - di si co - - ronnet æter - na coro
 - net æter - - na
 - - net æ - - ter na Lon - gos vivat in an - - - - nos &

hanc tuis auspicijs Erectam Domum protege Benedicas Benedicas illi,
 eam multiplicas Super eam Dona tu - a Erectam Domum protege hanc
 -li, et Multiplices Super eam dona tu - a hanc tuis aus - picijs Erectam domu

Erectam Domum protege hanc tuis auspi - cijs Bene - dicas illi et multiplices mul -
 tuis auspicijs Erectam Domu protege bene dicas illi bene dicas illi et multiplices mul -
 - protege bene dicas il li et multiplices, super eam Dona tua bene dicas illi et multiplices mul

Gay

triplices super eam dona tu... a greg-tuus gaudet pinqui-bus sagitatus

triplices super eam dona tu... a greg-tuus gaudet pinqui-bus sagitatus

triplices super eam dona tu... a greg-tuus gaudet pinqui-bus sagitatus

pascuis, greg tuus gaudet pin- quibus, sagitatus

pascuis, greg tuus gaudet pinqui-bus saginatus

pascuis greg tuus gaudet pinquibus, saginatus

net re-ter- - - - - na grex tuus gaudeat pingui bus. saginatus

Longos vivat in an- - - nos grex tuus gaudeat pingui bus. saginatus

gloria para di si co-ronet æter na grex tuus gaudeat pingui bus. saginatus

pasuis Longos vivat in an

pasuis Longos vivat in

pasuis

Handwritten musical score for the first system. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is an alto clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staves.

nos, & gloria paradisi, coro - - - - - nel æter. - - - - - na, &
 an - - - - - nos & glo - - - - - ria & glo - - - - -
 Lon gos vivat in an - - - - - nos, &

Handwritten musical score for the second system. It consists of four staves. The top staff is a treble clef with a key signature of one sharp (F#) and a common time signature (C). The second staff is an alto clef with a key signature of one sharp (F#) and a common time signature (C). The third staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The fourth staff is a bass clef with a key signature of one sharp (F#) and a common time signature (C). The lyrics are written below the staves.

gloria paradisi Coro - - - - - nel Coro - - - - - nel æter. - - - - - na
 - - - - - ria paradisi Coro - - - - - nel Coro - - - - - nel æter - - - - - na
 gloria paradisi Coro - - - - - nel æter - - - - - ha