

# Exsulta filia Sion

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con gioia e brio ♩ = 88ca

A

strumenti  
ad libitum

Musical score for instruments ad libitum, measures 1-4. The score is in 3/4 time, common time (C), and B-flat major. It features a piano introduction with a melodic line in the right hand and a bass line in the left hand. The tempo is marked 'con gioia e brio' with a quarter note equal to 88ca.

Vocal score for choir, measures 1-4. The score is in 3/4 time, common time (C), and B-flat major. It features a vocal line with lyrics and a piano accompaniment. The tempo is marked 'con gioia e brio' with a quarter note equal to 88ca.

Ex - sul - ta, — fi - li - a Si - on,  
Ex - sul - ta, — fi - li - a Si - on,

con gioia e brio ♩ = 88ca

Musical score for instruments ad libitum, measures 5-8. The score is in 3/4 time, common time (C), and B-flat major. It features a piano introduction with a melodic line in the right hand and a bass line in the left hand. The tempo is marked 'con gioia e brio' with a quarter note equal to 88ca.

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5

The first system of the score is a piano introduction. It consists of four staves: two for the vocal parts (Soprano and Alto) and two for the piano accompaniment (Right and Left Hand). The music is in a minor key and begins with a melodic line in the soprano voice, followed by the alto voice. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

5

8

lau - da, fi - li - a Je - ru - sa - lem: ec - ce Rex tu - us ve - nit, ve - nit

lau - da, fi - li - a Je - ru - sa - lem: ec - ce Rex tu - us ve - nit, ve - nit

The second system contains the vocal entries and accompaniment. It features four staves: two for the vocal parts (Soprano and Alto) and two for the piano accompaniment. The vocal parts enter with the lyrics "lau - da, fi - li - a Je - ru - sa - lem: ec - ce Rex tu - us ve - nit, ve - nit". The piano accompaniment continues with chords and moving lines in both hands.

5

The third system continues the piano accompaniment. It consists of two staves for the piano accompaniment (Right and Left Hand). The music continues with chords and moving lines in both hands, providing harmonic support for the vocal parts.

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9

The first system of the score consists of four staves. The top two staves are vocal staves in G major, with the first staff starting on a treble clef and the second on a soprano clef. The bottom two staves are piano accompaniment staves in G major, with the first on a treble clef and the second on a bass clef. The music begins with a whole note G in the right hand and a whole note G in the left hand. The melody in the vocal staves consists of eighth and sixteenth notes, with some rests. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a simpler bass line in the left hand.

9

The second system of the score consists of four staves. The top two staves are vocal staves in G major, with the first staff starting on a treble clef and the second on a soprano clef. The bottom two staves are piano accompaniment staves in G major, with the first on a treble clef and the second on a bass clef. The vocal staves contain the lyrics: "San-ctus, et Sal - va - tor\_\_ mun - di. Al - le - lu - ja, al - le - lu - ja." The piano accompaniment continues with the same rhythmic pattern as in the first system.

9

The third system of the score consists of four staves. The top two staves are vocal staves in G major, with the first staff starting on a treble clef and the second on a soprano clef. The bottom two staves are piano accompaniment staves in G major, with the first on a treble clef and the second on a bass clef. The vocal staves contain the lyrics: "San-ctus, et Sal - va - tor\_\_ mun - di. Al - le - lu - ja, al - le - lu - ja." The piano accompaniment continues with the same rhythmic pattern as in the first system.

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13

The first system of the score consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. Both staves are in a key signature of one flat (B-flat major or D minor). The music begins with a measure of rest, followed by a series of eighth and sixteenth notes in the right hand, and a bass line in the left hand. The system concludes with a final chord in the right hand.

13

Ex - sul - ta, — fi - li - a Si - on, lau - da, fi - li - a Je - ru - sa - lem.

The second system of the score consists of four staves. The top two staves are vocal staves in treble clef, and the bottom two staves are piano accompaniment in treble and bass clef. The lyrics are: "Ex - sul - ta, — fi - li - a Si - on, lau - da, fi - li - a Je - ru - sa - lem." The piano accompaniment continues with a similar rhythmic pattern to the first system.

13

The second system of the piano accompaniment continues with a similar rhythmic pattern to the first system, featuring eighth and sixteenth notes in the right hand and a bass line in the left hand. The system concludes with a final chord in the right hand.

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The first system of the score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The music is in a minor key and 4/4 time. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

17

17

The first system of vocal staves contains four parts. The lyrics are: "Ex - sul - ta, — fi - li - a Si - on, lau - da, fi - li - a Je - ru - sa - lem. —". The notes are in a minor key, and the melody is simple and hymn-like.

Ex - sul - ta, — fi - li - a Si - on, lau - da, fi - li - a Je - ru - sa - lem. —

Ex - sul - ta, — fi - li - a Si - on, lau - da, fi - li - a Je - ru - sa - lem,

8 Ex - sul - ta, fi - li - a Si - on, lau - da, fi - li - a Je - ru - sa - lem.

Ex - sul - ta, — fi - li - a Si - on, lau - da, fi - li - a Je - ru - sa - lem.

The second system of the score consists of four staves. The top two staves are for the vocal parts, and the bottom two are for the piano accompaniment. The music continues from the first system. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

17

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21

**Versus** *Adagio*

*2.*

21 *a 3 voci femminili (oppure S, C e Tenori)*

Au - di, fi - li - a, et vi - de, et in - cli -

Au - di, fi - li - a, et vi - de, et in - cli -  
*contralti (o tenori) ad libitum*

Au - di, fi - li - a, et vi - de, et in - cli -

**Versus** *Adagio*

*2.*

21

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25

25 *riprende coro a voci*

na au - rem tu - am: con - - - cu - pi - scet Rex

na, au - rem tu - am: con - - - cu - pi - scet Rex

na au - rem tu - am con - - - cu - pi - scet Rex

au - rem tu - am con - - - cu - pi - scet Rex

25

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29

Musical score for measures 29-32. The score consists of four systems of staves. The first system has two vocal staves (Soprano and Alto) and two piano staves (Right and Left Hand). The second system has two vocal staves (Tenor and Bass) and two piano staves. All staves in this section are empty, indicating that the vocalists and pianist are to remain silent for these measures.

29

Musical score for measures 29-32 with vocal entries and lyrics. The score consists of four systems of staves. The first system has a vocal staff (Soprano) with lyrics "de - co - rem, de - co - rem tu - um." and a piano staff. The second system has a vocal staff (Alto) with lyrics "de - co - rem, de - co - rem tu - um." and a piano staff. The third system has a vocal staff (Tenor) with lyrics "de - co - rem, de - co - rem tu - um." and a piano staff. The fourth system has a vocal staff (Bass) with lyrics "de - co - rem tu - - - - um." and a piano staff. The piano accompaniment consists of chords and single notes in the right and left hands.

29

Musical score for measures 29-32, showing piano accompaniment. The score consists of two systems of staves. The first system has a right-hand piano staff and a left-hand piano staff. The second system has a right-hand piano staff and a left-hand piano staff. The piano accompaniment consists of chords and single notes in the right and left hands.



Antifona, *Exsulta*

33 A

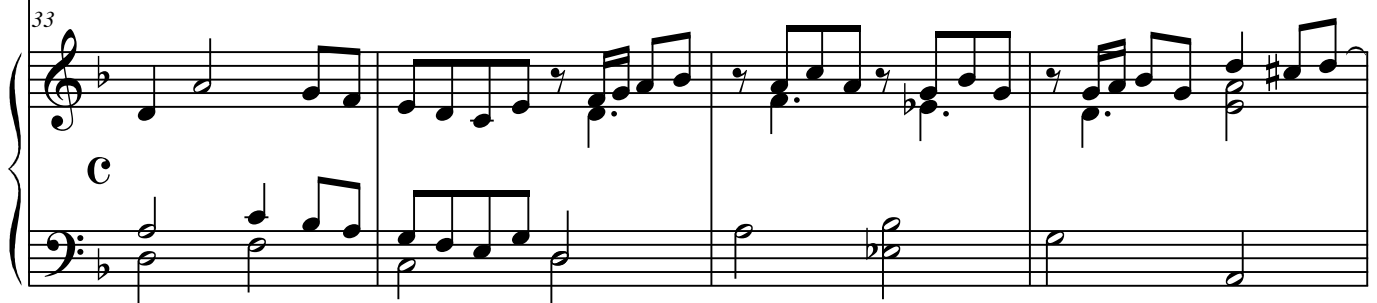


33 *Tempo I<sup>o</sup>, come danza*

Ex - sul - ta, — fi - li - a Si - on, lau - da, fi - li - a Je - ru - sa - lem:



33



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37

37

ec - ce Rex tu - us ve - nit, ve-nit San-ctus, et Sal - va - tor — mun - di.

37

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41

41

Al - le - lu - ja, al - le - lu - ja. Ex - sul - ta, — fi - li - a Si - on,

Ex - sul - ta — fi - li - a Si - on,

41

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45

Piano accompaniment for the first system, measures 45-48. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter and eighth notes.

45

lau - da, fi - li - a Je - ru - sa - lem. — Ex - sul - ta, fi - li - a Si - on,

lau - da, fi - li - a Je - ru - sa - lem. Ex - sul - ta fi - li - a Si - on,

8 Ex - sul - ta, — fi - li - a Si - on,

Ex - sul - ta — fi - li - a Si - on,

Vocal and piano accompaniment for the second system, measures 45-48. It includes four vocal staves with lyrics and a piano accompaniment. The lyrics are: "lau - da, fi - li - a Je - ru - sa - lem. — Ex - sul - ta, fi - li - a Si - on,". The piano accompaniment continues with a similar texture to the first system.

45

Piano accompaniment for the third system, measures 45-48. The right hand has a more active melodic line with eighth notes, and the left hand continues with a bass line.

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49 *molto rall.*

lau - da, fi - li - a Je - ru - sa - lem. [Au - di, fi - li - a.]

lau - da, fi - li - a Je - ru - sa - lem. [Au - di, fi - li - a.]

lau - da, fi - li - a Je - ru - sa - lem. [Au - di, fi - li - a.]

lau - da, fi - li - a, Je - ru - sa - lem. [Au - di, fi - li - a.]

49 *molto rall.*