

# Exsultet Orbis

FRANCESCO CAVALLI

*1*

CANTO  
Choro Primo

ALTO  
Choro Primo

TENORE  
Choro Primo

BASSO  
Choro Primo

VIOLINO  
Primo

VIOLINO  
Secondo

VIOLONCINO,  
(overo TIORBA)

BASSO Continuo

EX - sul - tet or - bis gau - di - is,

EXsultet

EXsultet

EXsultet

Solo

EXsultet

6 7 6

5

C. I

A. I

T. I  
Cae - lum re - sul - - tet lau - di - bus: A - po - sto -

B. I

Vn. I

Vn. II

Vc.

B. c.  
7 6

10

C. I

A. I

T. I

lo - - rum glo - ri - am Tel - lus et a - -

B. I

Vn. I

Vn. II

Vc.

B. c.

15

C. I

A. I

T. I  
stra con - ci - nunt.

B. I

Vn. I  
Ritornello

Vn. II  
Ritornello

Vc.  
Ritornello

B. c.  
Ritornello

21

C. I  
A. I  
T. I  
B. I  
Vn. I  
Vn. II  
Vc.  
B. c.

Detailed description of the musical score: The score consists of eight staves. The first four staves (C. I, A. I, T. I, B. I) are woodwinds, each with a whole rest in every measure. The fifth and sixth staves (Vn. I, Vn. II) are violins. The seventh and eighth staves (Vc., B. c.) are the cello and double bass. The key signature has one sharp (F#). The time signature is common time (C). The music begins in measure 21. In measure 22, the violins play a quarter-note ascending scale: G4, A4, B4, C5. The cello and double bass play a half-note chord: G3, B2. In measure 23, the violins play a quarter-note descending scale: B4, A4, G4, F#4. The cello and double bass play a half-note chord: G3, B2. In measure 24, the violins play a dotted quarter note G4 followed by an eighth note A4. The cello and double bass play a half-note chord: G3, B2. In measure 25, the violins play a dotted half note G4. The cello and double bass play a dotted half note G3. The score ends in measure 25.

26

C. I

A. I

T. I

B. I

Vn. I

Vn. II

Vc.

B. c.

Vos sae - cu - lo - -

Vos saeculorum

Vos saeculorum

Vos saeculorum

Solo

Vos saeculorum

31

C. I

A. I  
rum\_ ju - di - ces, Et ve - ra mun - di lu - mi - na:

T. I

B. I

Vn. I

Vn. II

Vc.

B. c.

37

C. I

A. I  
Vo - tis pre - ca - - mur cor - di - um, Au - di - te

T. I

B. I

Vn. I

Vn. II

Vc.

B. c.



42

C. I

A. I  
vo - - ces sup - pli - cum.

T. I

B. I

Vn. I  
Ritornello

Vn. II  
Ritornello

Vc.  
Ritornello

B. c.  
7 6  
Ritornello

47

C. I.

A. I.

T. I.

B. I.

Vn. I

Vn. II

Vc.

B. c.

6 7 6

7 6

6 7 6

53

C. I.

A. I.

T. I.

B. I.

Qui tem - pla

Vn. I

Qui templa caeli

Vn. II

Qui templa caeli

Vc.

Qui templa caeli

B. c.

Solo

Qui templa caeli

58

C. I

A. I

T. I

B. I

cae - - li clau - di - tis, Se - ras - que ver - -

Vn. I

Vn. II

Vc.

B. c.

63

C. I.

A. I.

T. I.

B. I.

-bo sol - vi - tis: Nos a re - a - - tu no - xi - os

Vn. I

Vn. II

Vc.

B. c.

69

C. I

A. I

T. I

B. I

Sol - vi ju - be - te, quae - su - mus.

Vn. I

Ritornello

Vn. II

Ritornello

Vc.

Ritornello

B. c.

Ritornello

75

C. I.

A. I.

T. I.

B. I.

Vn. I

Vn. II

Vc.

B. c.

81

C. I

A. I

T. I

B. I

Vn. I

Vn. II

Vc.

B. c.

Prae - cep - ta

Praecepta quorum

Praecepta quorum

Praecepta quorum

Solo

Praecepta quorum



86

C. I  
quo - - rum pro - ti - nus lan - guor sa - lus - -

A. I

T. I

B. I

Vn. I

Vn. II

Vc.

B. c.

91

C. I  
que sen - ti - unt: Sa - na - te men - - tes lan - gui - das,

A. I

T. I

B. I

Vn. I

Vn. II

Vc.

B. c.

The musical score for page 18, measures 91-96, is presented in a standard orchestral layout. The vocal line for the Soprano (C. I) is the primary focus, with lyrics: "que sen - ti - unt: Sa - na - te men - - tes lan - gui - das,". The vocal line consists of six measures, with notes and rests corresponding to the lyrics. The instrumental parts (A. I, T. I, B. I, Vn. I, Vn. II, Vc., B. c.) are mostly rests, indicating that the vocal line is the primary focus. The B. c. part has some notes and dynamics, including accents and a fermata.

97

C. I  
Au - ge - te nos vir - tu - ti - bus.

A. I

T. I

B. I

Vn. I  
Ritornello

Vn. II  
Ritornello

Vc.  
Ritornello

B. c.  
Ritornello

102

C. I  
A. I  
T. I  
B. I  
Vn. I  
Vn. II  
Vc.  
B. c.

The musical score consists of eight staves. The woodwind section (C. I, A. I, T. I, B. I) is in a woodwinds system with a brace on the left and contains five measures of whole rests. The string section (Vn. I, Vn. II, Vc., B. c.) is in a strings system with a brace on the left and contains five measures of music. The first measure of the strings features a dotted quarter note followed by an eighth note. The second measure features a dotted quarter note followed by an eighth note. The third measure features a dotted quarter note followed by an eighth note. The fourth measure features a dotted quarter note followed by an eighth note. The fifth measure features a dotted quarter note followed by an eighth note. The Vc. and B. c. staves include fingering numbers 6, 7, and 6 above the notes in the second measure.

107

C. I  
A. I  
T. I  
B. I  
Vn. I  
Vn. II  
Vc.  
B. c.

This musical score page contains measures 107 through 112. The woodwind section (C. I, A. I, T. I, B. I) is mostly silent, indicated by rests. The string section (Vn. I, Vn. II, Vc., B. c.) is active, playing a melodic line in the upper register. The Vc. and B. c. parts include fingering numbers 7 and 6. The score is written in a common time signature with a key signature of one sharp (F#).

113

C. I.

A. I.  
Ut cum re - di - bit ar - bi - ter

T. I.  
Ut cum re - di - bit, re - di - bit ar - bi - ter In fi - ne

B. I.

Vn. I  
Ut cum redibit

Vn. II  
Ut cum redibit

Vc.  
Ut cum redibit

B. c.  
à 2.  
Ut cum redibit

118

C. I.

A. I.  
In fi - ne Chri - stus sae - cu - li, Nos sem - pi - ter - ni

T. I.  
Chri - - stus sae - cu - li, Nos sem - pi - ter - -

B. I.

Vn. I

Vn. II

Vc.

B. c.

123

C. I.

A. I.  
gau - di - i Con-ce - dat, con-ce-dat es - se com - po -

T. I.  
-ni gau - di - i Con-ce - dat, con - ce-dat es - se com - po -

B. I.

Vn. I

Vn. II

Vc.

B. c.  
6 7 6



128

C. I

A. I  
tes.

T. I  
tes.

B. I

Vn. I  
Ritornello

Vn. II  
Ritornello

Vc.  
Ritornello

B. c.  
Ritornello

6 7 6

Detailed description: This page of a musical score covers measures 128 to 133. The woodwind section (C. I, A. I, T. I, B. I) is mostly silent, with 'tes.' markings above the first and third staves. The string section (Vn. I, Vn. II, Vc., B. c.) begins a 'Ritornello' section in measure 129. The strings play a rhythmic pattern of eighth notes. The bassoon (B. c.) has a specific fingering sequence: 6, 7, 6. The score is written in a key with one sharp (F#) and a common time signature.

134

C. I  
A. I  
T. I  
B. I  
Vn. I  
Vn. II  
Vc.  
B. c.

The musical score consists of eight staves. The woodwind section (C. I, A. I, T. I, B. I) is in a woodwind quintet configuration and has rests in all five measures. The string section (Vn. I, Vn. II, Vc., B. c.) is in a string quartet configuration. Measures 134-135 show a melodic line in the violins and a bass line in the violas and double basses. Measure 136 features a whole note chord in the strings. Measures 137-138 continue the melodic and harmonic development.

139

C. I  
Pa - tri si - mul - - que Fi - li -

A. I  
Pa - tri si - mul - - que Fi - li -

T. I  
Pa - tre si - mul - - que Fi - li -

B. I  
Pa - tri si - mul - - que Fi - li -

Vn. I  
Patri simul[que]

Vn. II  
Patri simul[que]

Vc.  
Patri simul[que]

B. c.  
Tutti  
[Patri simulque]

144

C. I  
o, Ti - bi - que San - - cte Spi - ri - tus,

A. I  
o, Ti - bi - que San - cte, que San - cte Spi - ri - tus,

T. I  
o, Ti - bi - que San - - cte Spi - ri - tus,

B. I  
o, Ti - bi - que San - - cte Spi - ri - tus,

Vn. I

Vn. II

Vc.

B. c.

149

C. I  
Si - cut fu - it sit ju - gi - ter Sae - clum [per]

A. I  
Si - cut fu - it sit ju - gi - ter Sae - clum per

T. I  
Si - cut fu - it sit ju - gi - ter Sae - clum per

B. I  
Si - cut fu - it, sit ju - gi - ter Sae - clum per

Vn. I

Vn. II

Vc.

B. c.

154

C. I.  
om - - - nes glo - ri - a. A -

A. I.  
om - - - ne glo - ri - a.

T. I.  
om - ne, om - ne glo - ri - a.

B. I.  
om - - - ne glo - ri - a. A -

Vn. I  
[Amen]

Vn. II  
Amen

Vc.  
[Amen]

B. c.  
Amen

158

C. I  
- men, a - men, a - - - - men.

A. I  
A - - - - men, a - - - - men.

T. I  
A - - - - men, a - - - - men.

B. I  
- - - - men, a - - - - men.

Vn. I

Vn. II

Vc.

B. c.