

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE
MUSIQUE LATINE DE STYLE CONCERTANT

Dario Castello (*ca.1590-ca.1630*)

Exultate Deo

à voix seule et basse continue



E - xul - ta - te, e - xul - ta - te De - o, E - xul - ta - te, e - xul -

7

ta - - - De - o, a - - - - - diu - to - ri nos - tro. E - xul -

14

ta - te, e - xul - ta - te De - o, a - - - - - diu - to - ri nos - tro.

21

Ju-bi-la-te, ju-bi-la-te, ju-bi-la-te De - - - o Ja - cob. Ju-bi-la-te,

26

ju-bi-la-te, ju-bi-la-te De - - o Ja - cob. Su - mi - te psal-mum et da - te

32

tim - pa-no, su - mi - te psal-mum et da - te tim - pa-num, su - mi - te psal-mum et

39

da - te tim - pa-num. Psal - te - ri - um ju - cun - dum cum cy - tha -

This system contains measures 39 through 45. The vocal line (treble clef) begins with a half note D4, followed by a half note E4 with a sharp sign, then a half note F#4. There is a whole rest in measure 40. In measure 41, there is a whole rest followed by a half note G4. In measure 42, there is a half note A4, followed by a half note B4, then a half note C5. In measure 43, there is a half note D5, followed by a half note E5, then a half note F#5. In measure 44, there is a half note G5, followed by a half note A5, then a half note B5. In measure 45, there is a half note C6, followed by a half note B5, then a half note A5. The bass line (bass clef) begins with a half note D3, followed by a half note E3, then a half note F#3. In measure 40, there is a whole note G3. In measure 41, there is a whole note A3, followed by a half note B3, then a half note C4. In measure 42, there is a half note D4, followed by a half note E4, then a half note F#4. In measure 43, there is a half note G4, followed by a half note A4, then a half note B4. In measure 44, there is a half note C5, followed by a half note D5, then a half note E5. In measure 45, there is a half note F#5, followed by a half note G5, then a half note A5.

46

ra, psal - te - ri - um ju - cun - dum cum Cy - tha - - ra, cum cu - tha -

This system contains measures 46 through 51. The vocal line (treble clef) begins with a whole note D4. In measure 47, there is a half note E4, followed by a half note F#4. In measure 48, there is a half note G4, followed by a half note A4, then a half note B4. In measure 49, there is a half note C5, followed by a half note D5, then a half note E5. In measure 50, there is a half note F#5, followed by a half note G5, then a half note A5. In measure 51, there is a half note B5, followed by a half note C6, then a half note B5. The bass line (bass clef) begins with a half note D3, followed by a half note E3, then a half note F#3. In measure 47, there is a whole note G3. In measure 48, there is a whole note A3, followed by a half note B3, then a half note C4. In measure 49, there is a half note D4, followed by a half note E4, then a half note F#4. In measure 50, there is a half note G4, followed by a half note A4, then a half note B4. In measure 51, there is a half note C5, followed by a half note D5, then a half note E5.

52

ra, psal - te - ri - um ju - cun - dum, psal - te - ri - um ju - cun - dum cum cy - tha -

This system contains measures 52 through 58. The vocal line (treble clef) begins with a whole note D4. In measure 53, there is a half note E4, followed by a half note F#4. In measure 54, there is a half note G4, followed by a half note A4, then a half note B4. In measure 55, there is a half note C5, followed by a half note D5, then a half note E5. In measure 56, there is a half note F#5, followed by a half note G5, then a half note A5. In measure 57, there is a half note B5, followed by a half note C6, then a half note B5. In measure 58, there is a half note A5, followed by a half note G5, then a half note F#5. The bass line (bass clef) begins with a half note D3, followed by a half note E3, then a half note F#3. In measure 53, there is a whole note G3. In measure 54, there is a whole note A3, followed by a half note B3, then a half note C4. In measure 55, there is a half note D4, followed by a half note E4, then a half note F#4. In measure 56, there is a half note G4, followed by a half note A4, then a half note B4. In measure 57, there is a half note C5, followed by a half note D5, then a half note E5. In measure 58, there is a half note F#5, followed by a half note G5, then a half note A5.

58

ra. Bu-ci-na - - - te,

64

bu-ci-na - - - te in ne-o-me-ni-a tu - - ba, in ne-o-me-ni-a tu -

68

ba, in ne-o-me-ni-a tu - ba. In in-si-gni di - e so-lem-ni-ta-tus nos -

74

- - - tri ob cu-jus fes-ti-vi - ta - tem om - nes, om - nes le - tan -

80

tur, ob cu-jus fes-ti-vi - ta - tem om - nes, om - nes le - tan - tur, om -

86

- nes, om - nes le - tan - tur, om - nes, om - nes le - tan -

93

tir. Al-le - lu-ia, al - le - lu - ia, al - le - lu-ia, al - le - lu - ia, al - le - mu-ia, al - le -

100

lu - ia, Al - le - lu - ia, al - le - lu - ia, al - le - lu - ia,

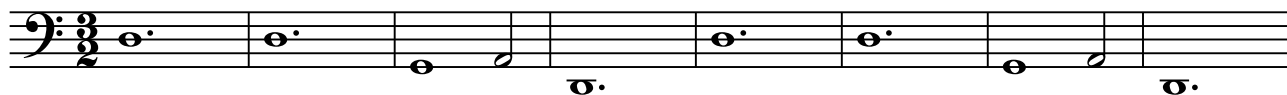
107

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

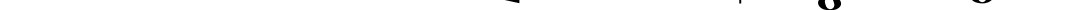
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[illegible]

59 

66

66

[illegible]

82

82

91



99



107

Measure 107 (bass clef): The staff contains a sequence of notes and rests. It begins with a quarter note G2, followed by a half note F2, a quarter note E2, and a half note D2. This is followed by a quarter rest, a quarter note C2, and a half note B1. The measure concludes with a quarter note A1 and a half note G1. The key signature has one flat (Bb), and the time signature is 4/4.

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