



W. A. MOZART

MOTETTE

**EXSULTATE, JUBILATE
FÜR SOPRAN-SOLO MIT ORCHESTER**

WERK 165

KLAVIERAUSZUG MIT TEXT

**HERAUSGEGEBEN VON
PAUL KLENGEL**



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Motette: Exsultate, jubilate.

W. A. Mozart, Werk 165.
Bearbeitet von Paul Klengel.

Allegro.

Klavier.

The musical score is written for piano and consists of five systems of two staves each (treble and bass clef). The key signature is one flat (B-flat major or D minor), and the time signature is common time (C). The tempo is marked 'Allegro'. The score begins with a forte (*f*) dynamic. The first system includes a fermata over a measure in the right hand. The second system features a trill in the right hand. The third system has a fermata over a measure in the right hand. The fourth system includes dynamic markings of *mf p* in both hands. The fifth system includes dynamic markings of *mf p* in the right hand and *f* in the left hand. The score concludes with a final cadence in the right hand.

M
120

Gesang.

Ex - sul - ta - te, ju - bi -

la - te, o vos a - ni - mae be - a - tae, o vos a - nimae,

Wistlich

o vos a - ni - mae be - a - tae, ex - sul - ta - te, ju - bi -

la - te, dul - ci - a

can - ti - ca, can - ti - ca ca - nen - do can - tu - i ve - stro re - spon -

den - do, *espr.* re - spon - den - do psal - lant

ae - the - ra, psal - lant ae - the - ra cum me,

can - tu - i ve - stro re - spon - den - do

150 *Takes*

psal - lant ae - the - ra, ae - the - ra cum me,

psal lant ae the ra *introduction*

Handwritten lightning bolt symbol above the staff.

psal - lant cum me, — psal - - - - - lant cum

tr. *tr.*

p *cresc.*

me.

f *tr.*

Ex - - - sul - - ta - te,

p

M ju - - - bi - la - te, o vos a - ni - mae be -

1 2 3 *last* *5*

a - tae, o vos a - ni - mae, o vos

a - ni - mae be - a - tae, ex - sul - ta - te, ju - bi - la - te,

dul - ci - a can - ti - ca

can - ti - ca ca - nen - do, can - tu - i ve - stro re - spon - den - do, *espr.*

re - spon - den - do psal - - - lant ae - the - ra, psal - lant

Handwritten notes: H. May an v.

ae - the - ra cum me,

The first system of music features a vocal line in the upper staff and piano accompaniment in the lower two staves. The vocal line begins with the lyrics 'ae - the - ra cum me,'. The piano accompaniment consists of chords in the right hand and a steady eighth-note bass line in the left hand. A dynamic marking 'p' (piano) is present in the right hand.

The second system continues the vocal line and piano accompaniment. The vocal line features a series of sixteenth-note runs. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

The third system continues the vocal line and piano accompaniment. The vocal line features a series of sixteenth-note runs. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

psal - lant ae - the - ra cum me, can - tu - i

The fourth system features the vocal line with lyrics 'psal - lant ae - the - ra cum me, can - tu - i'. The piano accompaniment continues with the same rhythmic pattern.

ve - stro re - spon - den - do psal - lant

The fifth system features the vocal line with lyrics 've - stro re - spon - den - do psal - lant'. The piano accompaniment continues with the same rhythmic pattern.

*mol. to u. V. pp. laas
na*

ae - the - ra, ae - the - ra cum me,

psal - - - - - lant cum

cresc.

me,

marcato

psal - - - - - lant

Cadenza ad lib.

ae - - - - - the - ra cum

ae - - - - - the - ra cum

me. —

Recitativo.

Ful-get a-mi-ca di-es, jam fu-ge-re et nu-bi-la et pro-

1 2 3 4

cel-lae; ex-or-tus est ju-stis in ex-specta-ta qui-es. Un-di-que ob-

scu-ra regnabat nox, sur-gi-te tandem lae-ti, qui ti-mu-i-stis ad huc, et ju-

1 2 3 4

cun-di au-ro-rae for-tu-na-tae frondes dex-te-ra ple-na et li-li-a da-te.

Larghetto.

con espressione

p dolce

espr.

tr espr. p

cresc.

mf p

tu vir - gi - num co - ro - na, tu no - bis pa - cem

Musical notation for the first system, including vocal line and piano accompaniment. The piano part features a melody in the right hand and a bass line in the left hand, with a *p* dynamic marking.

do - na, tu no - bis pa - cem do - na, tu con - so - la - re af -

Musical notation for the second system, including vocal line and piano accompaniment. The piano part continues with a *mf* dynamic marking in the right hand and a *p* dynamic marking in the left hand.

fe - ctus, un - de su - spi - rat cor. Tu vir - gi - num co -

Musical notation for the third system, including vocal line and piano accompaniment. The piano part features a triplet in the right hand and a *mf* dynamic marking.

ro - na, tu no - bis pa - cem do - na, tu

Musical notation for the fourth system, including vocal line and piano accompaniment. The piano part features a steady accompaniment in the right hand and a bass line in the left hand.

no - bis pa - cem do - na, tu con - so - la - re af -

Musical notation for the fifth system, including vocal line and piano accompaniment. The piano part features a steady accompaniment in the right hand and a bass line in the left hand.

fe - ctus, un - de su - spi - rat cor, un - de, un - de su -

spi - rat, su - spi - rat cor, un - de su -

(ad lib. 8.....):
spi - rat cor.

cresc. *f*

Tu vir - ginum co - ro - na, tu no - bis pa - cem

do - na, tu no - bis pa - cem do - na, tu

con - so - la - re af - fe - ctus, un - de su - spi - rat cor, un -

de su - spi - rat cor. Tu vir - ginum co - ro - na, tu

no - bis pa - cem do - na, tu no - bis pa - cem do - na,

tu con - so - la - re af - fe - ctus, un - de su - spi - rat

cor, un - de, un - de su - spi - rat, su - spi - rat

cor, tu con - so - la - re af -

fe - ctus, un - de su - spi - rat cor,

un - de, un - de su - spi - rat

*Pr. do ma
no*

cor, un-de su

p *mf* *p* *mf*

Cadenza ad lib.

spi - rat cor.

spi - rat cor. *espr.*

p

Allegro non troppo.

120

Al - le - lu - ja, al - le - lu - ja, — al - le - lu - ja, al - le - lu -

ja, al - le - lu - ja, al - le - lu - ja, — al - le - lu - ja, al -

le - lu - ja, al - le - lu - ja,

al - le - lu - ja,

al - le - lu - ja, al - le - lu - ja,

Handwritten *tr.* above the first and third measures of the treble staff. Dynamic markings *f* and *p* are present in both staves.

Handwritten *tr. laa* above the vocal line. Lyrics: al - le - lu - ja, al - le - lu - ja, al - le - lu -

Lyrics: ja,

Handwritten *tr.* above the vocal line. Lyrics: al - le - lu - ja.

Lyrics: Al - le - lu - ja, al - le - lu - ja,

al - le - lu - ja, al - le - lu - ja,

al - le - lu - ja, al - le - lu -

ja, al - le - lu - ja.

cresc. *f*

Al -

p *p*

The musical score is arranged in six systems, each with a vocal line and piano accompaniment. The piano part is written in a grand staff (treble and bass clefs). The vocal line is in a single treble clef. The key signature has one flat (B-flat), and the time signature is 4/4. The score includes various musical notations such as slurs, accents, and dynamic markings. The lyrics are: "le - lu - ja, al - le - lu - ja, al - le - lu - ja." The piano accompaniment features a steady bass line and a more active treble line with chords and arpeggios. There are handwritten annotations above the first system, including a large 'V' and some scribbles. Dynamic markings include *p*, *fp*, and *f*.

Piano introduction in G major, 4/4 time. The right hand features a series of chords and arpeggios, while the left hand plays a simple bass line. A dynamic marking of *f* is present at the beginning.

Al - le - lu - ja, al - le - lu - ja, al - - - le - -

Vocal line and piano accompaniment for the first phrase. The vocal line is in G major, and the piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

lu - - - ja, al - le - lu - ja, al - le - lu - ja, al - - -

Vocal line and piano accompaniment for the second phrase. The vocal line continues the melody, and the piano accompaniment maintains the rhythmic pattern.

le - - - lu - - - ja, al - - - le - - - lu - - - ja.

klein (circled)

cresc.

Vocal line and piano accompaniment for the third phrase. The vocal line includes a circled *klein* marking above the notes. The piano accompaniment includes a *cresc.* marking. The piano part features a more complex rhythmic pattern with sixteenth notes.

Piano conclusion in G major, 4/4 time. The right hand plays a series of chords and arpeggios, while the left hand plays a simple bass line.