

EXULTATE JUSTI

SA(T)B Voices with Piano

Dan Davison

BriLee Music
Part-by-Part



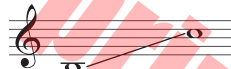
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Ranges:

Soprano



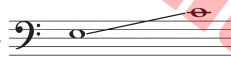
Alto



Tenor



Bass



Language: Latin

Use: General/Festival

Time: Approx. 2:41

*Difficulty: Moderate

Note from the Composer

Exultate Justi was inspired by the writing during the classical period of music. It would not be unusual for a classical composer like Haydn to write a collection of religious songs in Latin, called a mass. The sounds you will hear in *Exultate Justi* bear a resemblance to sounds you would have heard around the year 1800. The composers back then were adept at writing music that put important syllables on the main beats, as does this song. They also were adept at counterpoint, where not all voices sing at the same time, but rather, one voice presents a melody, then another voice presents the melody again, many times in a different key. The goal in this piece is to give younger choirs the opportunity to sing in the classical style.

When a counterpoint section occurs, keep in mind that only one part can be dominant at a time. For example, at letter A, the altos have the spotlight. However, when the sopranos enter two measures later, the sopranos should have the spotlight and the altos must sing softer in order to let the sopranos sound dominate. Two measures later, both sopranos and altos must sing softer as the tenors and basses take the spotlight. The important point to remember about counterpoint is that the singers must learn the art of "taking turns" being dominant.

When singing staccatos in this piece, do not think of the notes as being short or chopped. Rather, staccato notes are to be thought of as slightly separated. Also, tenutos have been added to the score to help the singers emphasize the syllables that are naturally accented in spoken Latin.

Correct Latin pronunciation is essential in this piece. There are five pure vowels in Latin: AH, EH, EE, OH (IPA "ɔ") and OO. Be sure not to add a diphthong on the "eh" or "oh" sound. One way to keep vowels pure is to have the choir members sustain the word "no" for five seconds, then abruptly stop after two seconds. Likewise, have the choir sustain the word "way" for five seconds, and then abruptly stop after two seconds.

Pronunciation Guide

underlined syllables should be stressed

Ex-ul-ta-te jus-ti in Do-mi-no.
Ehk-sool-tah-teh yoo- stee een Doh-mee-noh

Rec-tos de-cet col-lau-da-ti-o.
Rehk-tohs deh-chet coh-lahoo-daht-see-oh.

Con-fi-te-mi-ni Do-mi-no in ci-tha-ra.
Kawn-fee-teh-mee-nee Daw-mee-noh een chee-tah-rah.

In psal-te-ri-o de-cem chor-da-rum. Psa-li-te il li.
Een sahl-teh-ree-oh deh-chem Kohr-dah-rum. Sah-lee-teh ee-lee.

Can-ta-te e-i can-ti-cum no-vum.
Kahn-tah-teh eh-ee kahn-tee-koom noh-voom.

Be-ne psa-li-te e-i in vo-ci fe-ra-ti-o-ne.
Beh-neh sah-lee-teh eh-ee een voh-chee feh-raht-see-oh-neh.

Exultate Justi

for SA(T)B Voices with Piano

3

Psalm 33:1-3

DAN DAVISON

$\text{♩} = 114$

2

3

4

Soprano

Alto

Tenor

Bass

Piano

$\text{♩} = 114$

use pedal

5 *mf* Rejoice...

6

7 Rejoice, o ye just,

8

Ex - ul - ta - te,

Ex-ul - ta - te ju - sti,

Ex - ul - ta - te,

Ex-ul - ta - te ju - sti,

Ex - ul - ta - te,

Ex-ul - ta - te ju - sti,

Ex - ul - ta - te,

Ex-ul - ta - te ju - sti,

5

6

7

8

Rejoice, o ye just in the Lord.

A Praise is fitting for the upright.

9 10 12

Ex - ul - ta - te ju - sti in Do - mi - no.

mf

Ex - ul - ta - te ju - sti in Do - mi - no. Rec-tos de - cet col - lau - da - ti -

8 Ex - ul - ta - te ju - sti in Do - mi - no.

Ex - ul - ta - te ju - sti in Do - mi - no.

9 10 12

A

mp legato

13 *mf* 14 15 *p* 16

Rec-tos de - cet col - lau - da - ti - o, Al - le - lu -

p

-o, Al - le - lu - ia, Al - le - lu -

mf

Rec-tos de - cet col - lau - da - ti -

mf

Rec-tos de - cet col - lau - da - ti -

13 14 15 16

17 18 19 *f* 20

ia, Al - le - lu - ia, Rec-tos de - cet, Rec-tos de - cet

mf *f*

ia, Rec-tos de - cet col - lau - da - ti - o, Rec-tos de - cet, Rec-tos de - cet _

p *f*

-o, Al - le - lu - ia, Rec-tos de - cet, Rec-tos de - cet

mf *f*

-o, Rec-tos de - cet col - lau - da - ti - o, Rec-tos de - cet, Rec-tos de - cet _

17 18 19 20

mf *f*

Give praise to the Lord with the harp.

21 22 24

col - lau - da - ti - o.

col - lau - da - ti - o.

mp

col - lau - da - ti - o. Con - fi - te - mi-ni Do - mi - no in ci - tha -

mp

col - lau - da - ti - o. Con - fi - te - mi-ni Do - mi - no in ci - tha -

21 22 24

mp

25 *mf* 26 27

Con-fi - te - mi-ni Do-mi - no, Con-fi - te - mi-ni Do-mi - no,

mf

Con-fi - te - mi-ni Do-mi - no, Con-fi - te - mi-ni Do-mi - no,

ra. Con-fi - te - mi-ni Do-mi -

ra. Con-fi - te - mi-ni Do-mi -

25 26 27

mf *mp*

28 29 30

In ci - tha-ra, in ci - tha - ra, in ci - tha-ra, in ci - tha -

In ci - tha-ra, in ci - tha - ra, in ci - tha-ra, in ci - tha -

no in ci - tha - ra. in ci - tha-ra, in ci - tha -

no in ci - tha - ra. in ci - tha-ra, in ci - tha -

28 29 30

mf

39 40 *f* **D**

psal - li - te il - li. In psal - te - ri - o de - cem chor-

f

In psal - te - ri - o de - cem chor-

f

In psal - te - ri - o de - cem chor-

f

psal - li - te il - li. In psal - te - ri - o de - cem chor-

D

39 40 *f*

42 43 44

da - rum, In psal - te - ri - o de - cem chor - da - rum psal -

da - rum, In psal - te - ri - o de - cem chor - da - rum psal -

da - rum, In psal - te - ri - o de - cem chor - da - rum psal -

da - rum, In psal - te - ri - o de - cem chor - da - rum psal -

42 43 44

45 46 47 48

li - te, psal - li - te il -

li - te, psal - li - te il -

li - te, psal - li - te il -

li - te, psal - li - te il -

45 46 47 48

Sing to Him...

E

49 50 52

li. Can - ta - te e - i, Can - ti - cum

li. Can - ta - te e - i, Can - ti - cum

li. Can - ta - te e - i, Can - ti - cum

li. Can - ta - te e - i, Can - ti - cum

49 50 52

E

...a new song

53 *mf* no - vum, Can ta te e - i,

54 *mf* Can ta te e - i,

55 *mf* Can ta te e - i,

53 *mf* no - vum, Can ta te e - i,

54 *mf* Can ta te e - i,

55 *mf* Can ta te e - i,

53 *mf* no - vum, Can ta te e - i,

54 *mf* Can ta te e - i,

55 *mf* Can ta te e - i,

56 *f* Can ti - cum no - vum, Be - ne psal - li - te e -

57 *f* Can ti - cum no - vum, Be - ne psal - li - te e -

58 *f* Can ti - cum no - vum, Be - ne psal - li - te e -

56 *f* Can ti - cum no - vum, Be - ne psal - li - te e -

57 *f* Can ti - cum no - vum, Be - ne psal - li - te e -

58 *f* Can ti - cum no - vum, Be - ne psal - li - te e -

56 *f* Can ti - cum no - vum, Be - ne psal - li - te e -

57 *f* Can ti - cum no - vum, Be - ne psal - li - te e -

58 *f* Can ti - cum no - vum, Be - ne psal - li - te e -

...in a voice that is strong.

60 61 62

- i in vo - ci - fe - ra - ti - o - ne. In

- i in vo - ci - fe - ra - ti - o - ne. In

- i in vo - ci - fe - ra - ti - o - ne. In

- i in vo - ci - fe - ra - ti - o - ne. In

60 61 62

63 64 65 66

vo - ci - fe - ra - ti - o - - ne, in vo - ci - fe - ra - ti - o - -

vo - ci - fe - ra - ti - o - - ne, in vo - ci - fe - ra - ti - o - -

vo - ci - fe - ra - ti - o - - ne, in vo - ci - fe - ra - ti - o - -

vo - ci - fe - ra - ti - o - - ne, in vo - ci - fe - ra - ti - o - -

63 64 65 66

67 68 70 *mf* **G** *mp*

ne. Ex-ul - ta - te, ex-ul - ta - te, ex-ul -

ne. Ex-ul - ta - te, ex-ul - ta - te, ex-ul -

ne. Ex-ul - ta - te, ex-ul - ta - te, ex-ul -

ne. Ex-ul - ta - te, ex-ul - ta - te, ex-ul -

67 68 70 *mf* **G** *p*

71 72 73 74 *rit.* 75

ta - - te, A - men.

ta - - te, A - men.

ta - - te, A - men.

ta - - te, A - men.

71 72 73 74 *rit.* 75

mf

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