

Exaltare super caelos Deus

Transcribed from Motetorum book 7, published by Attaignant in 1534.

Original pitch, note values halved, quartered in the triple time. Further notes at the end of the pdf.

Original clefs: S1 (Superius) and S2 (Contratenor) G2; S3 (Tenor) C1; A/T (Bassus) C3.

Guillaume le Heurteur (fl. 1530-1545)

Musical score for the first system, measures 1-7. The score is for four voices: S1 (Superius), S2 (Contratenor), S3 (Tenor), and A/T (Bassus). The lyrics are: Ex - al - ta - re, Ex - al - ta - re su - Ex - al - ta - re, ex - al - ta - re Ex - al - ta - re, (ex - al - ta - re) su - per cae - los De - Ex - al - ta - re, ex - al - ta - re, ex - al -

Musical score for the second system, measures 8-13. The score is for four voices: S1 (Superius), S2 (Contratenor), S3 (Tenor), and A/T (Bassus). The lyrics are: per cae - los De - us, (De - us,) et su - su - per cae - los De - us, us, De - us, su - per cae - los De - us, et - ta - re su - per cae - los De - us, su - per cae - los De - us,

Musical score for the third system, measures 14-17. The score is for four voices: S1 (Superius), S2 (Contratenor), S3 (Tenor), and A/T (Bassus). The lyrics are: per om - nem ter - ram, et su - per om - et su - per om - nem ter - su - per om - nem ter - ram glo - ri - a tu - a, glo - et su - per om - nem ter -

19

S1
nem ter - ram glo - ri-a tu - a, glo - ri -

S2
ram,(et su - per om-nem ter - ram) glo - ri - a tu-a, glo - ri -

S3
- ri-a tu - a, glo - ri - a tu -

A/T
- ram, om - nem ter - ram glo - ri -

25

S1
- a tu - a. Ut li - be-ren - tur di -

S2
a tu - a. Ut

S3
- - a. Ut li - be-ren-tur di - lec - - - ti tu -

A/T
a tu - a. Ut li - be-ren-tur di-lec - ti tu - i,

32

S1
lec - - - ti tu - i, di -

S2
li - be-ren - tur di-lec - ti tu - i, ut li - be-ren-tur

S3
i, ut li - be-ren-tur di - lec -

A/T
ut li - be - ren - tur di - lec - - ti tu -

38

S1 - lec - ti tu - i. Sal - vum fac dex - te - ra tu -

S2 di - lec - ti tu - i. Sal - vum fac dex - te - ra tu -

S3 - ti tu - i.

A/T i, (di - lec - ti) tu - i.

44 *semibr in source*

S1 - a, sal - vum fac dex - te -

S2 - a, sal - vum fac dex - te - ra

S3 Sal - vum fac dex - te - ra tu - a, (dex - te - ra tu -

A/T Sal - vum fac dex - te - ra tu - a, dex - te - ra tu -

49

S1 ra tu - a, et ex - au - di nos da no - bis Do - mi - ne,

S2 tu - a, et ex - au - di nos da no - bis

S3 - a,) et ex - au - di nos da no - bis

A/T - a, et ex - au - di nos da no - bis Do - mi - ne,

57

S1 da no - bis Do - mi - ne. Au - xi - li - um de tri - bu - la - ti - o -

S2 Do - mi - ne, da no - bis Do - mi - ne. Au - xi - li -

S3 Do - mi - ne, da n - bis Do - mi - ne. Au - xi - li - um

A/T da no - bis Do - mi - ne au - xi - li - um de tri - bu - la - ti - o -

63

S1
ne, au - xi - li - um de tri - bu - la - ti - o - ne; qui - a va - na sa -

S2
um de tri - bu - la - ti - o - - - ne;

S3
de tri - bu - la - ti - o - - - ne; qui - a va - na sa - lus

A/T
- - - ne, de tri - bu - la - ti - o - ne;

70

S1
lus ho - mi - nis, qui - a va - na sa - lus ho - - -

S2
qui - a va - na sa - lus ho - mi - nis, qui - a va - na sa - lus

S3
ho - mi - nis, *qui - a va - na sa - lus ho -*

A/T
qui - a va - na sa - lus ho - mi - nis, sa - lus ho -

77

S1
- mi - nis.

S2
ho - mi - nis, sa - lus ho - mi - nis.

S3
- *mi - nis*, sa - lus ho - mi - nis.

A/T
- mi - nis, sa - lus ho - mi - nis.

Transcribed from Attaignant, motetorum book 7, published in 1534:
[https://imslp.org/wiki/Motetorum, Book 7 \(Attaignant, Pierre\)](https://imslp.org/wiki/Motetorum,_Book_7_(Attaignant,_Pierre))

Text and translation:

Psalm 56:6 Exaltare super cælos, Deus, et super omnem terram gloria tua. Psalm 59:6 Ut liberentur dilecti tui. Psalm 59:7,13 Salvum fac dextera tua, et exaudi nos da nobis, Domine. Auxilium de tribulatione; quia vana salus hominis.	Be thou exalted, O God, above the heavens, and thy glory above all the earth. That thy beloved may be delivered. Save me with thy right hand, and hear us, o Lord. Deliver us from peril; for vain is the help of man.
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Text underlay broadly follows the source. Liberties were taken to place the final syllable of a line of text below the final note before a rest. Here and there I filled in blank space under the notes with a text repetition; these bits are in parenthesis. Where a repetition was indicated by ‘ij’, I didn’t use parenthesis. The word ‘liberentur’ is spelled ‘liberantur’ in two voices. As the vulgate has ‘liberentur’, I chose that.

There’s one example of slightly crude dissonance treatment, not uncommon in the first half of the 16th century (all G2-clefs, bottom part ottava bassa):

A musical score snippet showing four staves. The text under the notes is: us,) et su - per - los De - us, us, su - per cae - los De - us, et su - us, su - per cae - los De - us,.

in the second bar the F in the third part is simultaneously hit by the E in the top part and a G in the second part. The E in the top part produces a 7-8 dissonant-resolution with the lowest part yielding. In later decades this was regarded as too crude. The G-F_G-E dissonant-resolution between the second and third part remained part of the polyphonic style, and in fact all tonal music of later centuries.

A musical score snippet showing four staves. The text under the notes is: te-ra tu - a, ra tu - a, sal - vum Sal - vum fac dex - te Sal - vum fac dex -

One small intervention: the D at the end of the top part was originally a semibreve, causing an unnecessary dissonant with the entry of the second voice, so I shortened it.