

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
ŒUVRES A PLUSIEURS CHŒURS AVEC ET SANS INSTRUMENTS CONCERTANTS

**Domenico Scarlatti (1685-1757)**

# **Te Deum**

à huit voix en double chœur avec la basse continue



**PARTITION “CORO I”**

Nomenclature :

 *Canto I*

 *Alto I*

 *Tenore I*

 *Basso I*

 *Canto II*

 *Alto II*

 *Tenore II*

 *Basso II*

 *Organo*

Source :

Arquivo de Musica de  
Se Patriarcal, Lisboa.

Te Deum laudamus: te Dominum confitemur.

Te æternum Patrem omnis terra veneratur.

Tibi omnes Angeli, tibi cæli et universæ Potestates.

Tibi Cherubim et Seraphim incessabili voce proclamant:

Sanctus : Sanctus : Sanctus Dominus Deus Sabaoth.

Pleni sunt cæli et terra majestatis gloriæ tuæ.

Te gloriosus Apostolorum chorus:

Te Prophetarum laudabilis numerus:

Te martyrum candidatus laudat exercitus.

Te per orbem terrarum sancta confitetur Ecclesia:

Patrem immensæ majestatis:

Venerandum tuum verum et unicum Filium.

Sanctum quoque Paraclitum Spiritum.

Tu rex floriarum, Christe. Tu Patris sempiternus es Filius.

Tu ad liberandum suscepturus hominem, non horuisti Virginis uterum.

Tu devicto mortid aculeo, aperuisti credentibus regna cælorum.

Tu ad dexteram Dei sedes, in gloria Patris.

Judex crederis esse venturus.

Te ergo quæsumus, tuis famulis subveni, quos pretioso sanguine redemisti.

Æterna fac cum Sanctis tuid in gloria numerari.

Salvum fac populum tuum Domine, et benedic hæreditati tuæ.

Et rege eos, et extolle illos usque in æternum.

Per singulos dies, benedicimus te.

Et laudamus nomen tuum in sæculum, et in sæculum sæculi.

Dignare Domine die isto sine peccato nos custodire.

Miserere nostri Domine, miserere nostri.

Fiat misericordia tua Domine super nos, quemadmodum speravimus in te.

In te Domine speravi: non confundar in æternum.

*(Andante)*

*Canto I*

Te Do-mi - num con-fi - te - - - mur, te

*Alto I*

Te Do-mi - num con - fi - te - mur, con-fi-te-mur, te

*Tenore I*

*Intonation\**

Te De - um lau - da - mus: — Te Do - mi-num con-fi - te - - - mur, te

*Basso I*

Te Do - mi-num con - fu - te - - - mur, te

*Organo*

*(Andante)*

6 6 6

\*L'intonation ne figure pas dans l'original.

3

Do-mi-num con-fi-te-mur, te Do-mi-num con-fi-te-mur. Te æ-ter-num Pa-trem om-nis ter-ra ve-ne-

Do-mi-num con-fi-te-mur, con-fi-te-mur. Te æ-ter-num Pa-trem om-nis ter-ra ve-ne-

Do-mi-num con-fi-te-mur, con-fi-te-mur. Te æ-ter-num Pa-trem om-nis ter-ra ve-ne-

Do-mi-num con-fi-te-mur, con-fi-te-mur. Te æ-ter-num Pa-trem om-nis ter-ra ve-ne-

3# 3# 6 43# 6 # 6 6 #

7

ra-tur. Ti-bi om-nes An-ge-li, et u-ni-ver-sae po-tes-ta-tes: Ti-bi Che-rubim et

ra-tur. Ti-bi om-nes An-ge-li, et u-ni-ver-sae po-tes-ta-tes: Ti-bi Che-rubim et

ra-tur. Ti-bi om-nes An-ge-li, et u-ni-ver-sae po-tes-ta-tes: Ti-bi Che-rubim et

ra-tur. Ti-bi om-nes An-ge-li, et u-ni-ver-sae po-tes-ta-tes: Ti-bi Che-rubim et

6 6 6 6 6 6 6 6

11

Se - ra-phem in-ces - sa - bi-li vo - ce pro - cla - mant, pro - cla - mant, pro-cla -

Se - ra-phem in-ces - sa - bi-li vo - ce pro - cla - mant, pro - cla - mant, pro - cla -

Se - ra-phem in-ces - sa - bi-li vo - ce pro - cla - mant, pro - cla - mant, pro - cla-mant, pro-cla -

Se - ra-phem in-ces - sa - bi-li vo - ce pro - cla - mant, pro - cla - mant, pro - cla -

# 6 # # # 6 4 3#

16 *Grave* *Tempo I*

mant: Sanc-tus, Sanc-tus, Sanc-tus, Do-mi-nus De-us Sa-ba-oth. Ple-ni sunt cae-li et

mant: Sanc-tus, Sanc-tus, Sanc-tus, Do-mi-nus De-us Sa-ba-oth. Ple-ni sunt cae-li et

8

mant: Sanc-tus, Sanc-tus, Sanc-tus, Do-mi-nus De-us Sa-ba-oth. Ple-ni sunt cae-li et

mant: Sanc-tus, Sanc-tus, Sanc-tus, Do-mi-nus De-us Sa-ba-oth. Ple-ni sunt cae-li et

*Grave* *Tempo I*

3 $\flat$  3 $\sharp$  5 5 3 $\flat$  3 $\flat$  3 $\sharp$  6 4 3 $\sharp$   $\sharp$  6  $\sharp$  6

21

ter - ra ma-jes - ta - tis glo - ri - æ, glo - ri - æ tu - æ. Te glo - ri - o - sus A - pos - to - lo - rum cho - rus,

ter - ra ma-jes - ta - tis glo - ri - æ tu - æ. Tu glo - ri - o - sus A - pos - to - lo - rum cho - rus, —

ter - ra ma-jes - ta - tis glo - ri - æ, glo - ri - æ tu - æ. Te glo - ri - o - sus A - pos - to - lo - rum cho - rus,

ter - ra ma-jes - ta - tis, ma-jes - ta - tis glo - ri - æ tu - æ. Te glo - ri - o - sus A - pos - to - lo - rum cho - rus,

# 4 3# 6# 3



26

Te Mar-ty-rum can-di-da-tus lau-dat e - xer - ci - tus. Te per or - bem ter - ra - rum sanc - ta con - fi-

Te Mar-ty-rum can-di-da-tus lau-dat e - xer - ci - tus. Te per or - bem ter - ra - rum sanc - ta con - fi-

Te Mar-ty-rum can-di-da-tus lau-dat e - xer - ci - tus. Te per or - bem ter - ra - rum sanc - ta con - fi-

Te Mar-ty-rum can-di-da-tus lau-dat e - xer - ci - tus. Te per or - bem ter - ra - rum sanc - ta con - fi-

Te Mar-ty-rum can-di-da-tus lau-dat e - xer - ci - tus. Te per or - bem ter - ra - rum sanc - ta con - fi-

# 5 # # # 5 #

31 *Grave*

te - tur Ec-cle - si - a, Pa - trem, Pa - trem im - men - sæ ma - jes - ta - tis;

te - tur Ec-cle - si - a, Pa - trem, Pa - trem im - men - sæ ma - jes - ta - tis;

te - tur Ec-cle - si - a, Pa - trem, Pa - trem im - men - sæ ma - jes - ta - tis;

te - tur Ec-cle - si - a, Pa - trem, Pa - trem im - men - sæ ma - jes - ta - tis;

*Grave*

5 5 4 3# # b 6 6 7 3# b 7 6 4 3#

36 *Tempo I*

Ve - ne - ran - dum et u - nieum Fi - li - um;

Ve - ne - ran - dum et u - nieum Fi - li - um;

Ve - ne - ran - dum et u - nieum Fi - li - um;

Ve - ne - ran - dum et u - nieum Fi - li - um;

*Tempo I*

3# 3b 3# 3b 3# 3b 3# 3b 6b 5b 5 4 3

42

The image shows a musical score for five voices, arranged in five staves. The top four staves are vocal parts, and the bottom staff is a basso continuo line. The lyrics are in Latin: "Tu Rex glo - ri-æ, Chris - - - te. Tu, ad li - be -". The music is in a common time signature (C) and features a variety of note values including quarter, eighth, and sixteenth notes, as well as rests. The basso continuo line includes fingering numbers 5 and 7.

Tu Rex glo - ri-æ, Chris - - - te. Tu, ad li - be -

Tu Rex glo - ri-æ, Chris - - - te. Tu, ad li - be -

8 Tu Rex glo - ri-æ, Chris - - - te. Tu, ad li - be -

Tu Rex glo - ri-æ, Chris - - - te. Tu, ad li - be -

5 7

46

ran - dum sus-cep-tu-rus ho - mi-nem, non hor-ru - is - ti Vir - gi-nis u - te - rum.

ran - dum sus-cep-tu-rus ho - mi-nem, non hor-ru - is - ti Vir - gi-nis u - te - rum.

ran - dum sus-cep-ti - rus ho - mi-nem, non hor-ru - is - ti Vir - gi-nis u - te - rum.

ran - dum sus-cep-ti - rus ho - mi-nem, non hor-ru - is - ti, Vir - gi-nis u - te - rum.

5 3# 4 3# #

50

a - pe - ru - is - ti cre - den - di - bus re - gna cae - lo - rum, cae - lo - rum. Tu ad dex - te - ram

a - pe - ru - is - ti cre - den - ti - bus re - gna cae - lo - rum, cae - lo - - - rum. Tu ad dex - te - ram

a - pe - ru - is - ti cre - den - ti - bus re - gna cae - lo - rum, cae - lo - rum. Tu ad dex - te - ram

a - pe - ru - is - ti cre - den - ti - bus re - gna cae - lo - rum, re - gna cae - lo - rum. Tu ad dex - te - ram

a - pe - ru - is - ti cre - den - ti - bus re - gna cae - lo - rum, re - gna cae - lo - rum. Tu ad dex - te - ram

55

De - i se - des, in glo - ri - a Pa-tris. Ju-dex cre - de-ris es - se ven-tu - rus.

De - i se - des, in glo - ri - a Pa-tris. Ju-dex cre - de-ris es - se ven - tu - rus.

De - i se - des, in glo - ri - a Pa-tris. Ju-dex cre - de-ris es - se ven - tu - rus.

De - i se - des, in glo - ri - a Pa-tris. Ju-dex cre - de-ris es - se ven - tu - rus.

5 6 4 3

60 *Adagio*

Te er - go quæ - su - mus, tu - is fa - mu - lis sub - ve - ni, quos pre - ti - o - so san - gui - ne

Te er - go quæ - su - mus, tu - is fa - mu - lis sub - ve - ni, quos pre - ti - o - so san \_\_\_\_\_

Te - er - go quæ - su - mus, tu - is fa - mu - lis sub - ve - ni, quos pre - ti - o - so san -

Te er - go quæ - su - mus, tu - is fa - mu - lis sub - ve - ni, quos pre - ti - o - so san -

*Adagio*

5 6 3 # 5 6 6 5 3# 3#

4



68 *Andante*

re - - de - mis - ti. Æ - ter-na fac cum sanc - tis tu - is in glo-ri-a, in glo-ri-a

— gui-ne re - de - mis - ti. Æ - ter-na fac cum sanc - tis tu - is in glo-ri-a, in glo-ri-a

- gui-ne re - de - mis - ti. Æ - ter-na fac cum sanc - tis tu - is in glo-ri-a, in glo-ri-a

- gui-ne re - de - mis - ti. Æ - ter-na fac cum sanc - tis tu - is in glo-ri-a, in glo-ri-a

*Andante*

6# 5 7 3 6 4 3# 3# 6 3# 3#

74

nu - me - ra - ri. Sal - vum fac po - pu - lum tu - um, Do - mi - ne,

nu - me - ra - ri. Sal - vum fac po - pu - lum tu - um, Do - mi - ne,

nu - me - ra - ri. Sal - vum fac po - pu - lum tu - um, Do - mi - ne,

nu - me - ra - ri. Sal - vum fac po - pu - lum tu - um Do - mi - ne,

4 3# # # # # 4 3# #

78

et be-ne-dic hæ-re-di-ta-ti tu - æ. Et re-ge e - os, et ex-tol - le, ex-tol-le il - los

et be-ne-dic hæ-re-di-ta-ti tu - - - æ. Et re-ge e - os, et ex-tol - le, ex-tol-le il - los

8  
et be-ne-dic hæ-re-di-ta-ti tu - æ. Et re-ge e - os, et ex-tol - le, ex-tol-le il - los

et be-ne-dic hæ-re-di-ta-ti tu - æ. Et re-ge e - os, et ex-tol - le, ex-tol - le il - los

6 # 4 3# 6 6 6 6

83



us - que in æ - ter - num. Per sin - gu - los di - es be - ne - di - ci - mus te.



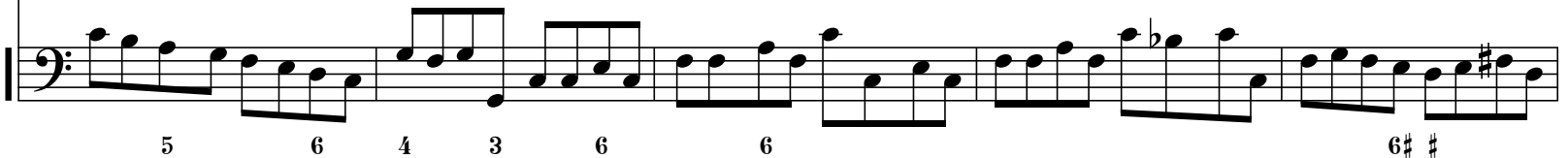
us - que in æ - ter - num. Per sin - gu - los di - es be - ne - di - ci - mus te.



us - que in æ - ter - num. Per sin - gu - los di - es be - ne - di - ci - mus te.



us - que in æ - ter - num. Per sin - gu - los di - es be - ne - di - ci - mus te.



5 6 4 3 6 6 6 6# #

88

in \_\_\_\_\_ sæ - cu - lum, et in sæ - cu - lum, in sæ - cu - lum

in \_\_\_\_\_ sæ - cu - lum, et in sæ - cu - lum, in sæ - cu - lum

in \_\_\_\_\_ sæ - cu - lum, et in sæ - cu - lum, et in \_\_\_\_\_ sæ - cu - lum

in \_\_\_\_\_ sæ - cu - lum, et in sæ - cu - lum, et \_\_\_\_\_ in \_\_\_\_\_ sæ - cu - lum

6 # 4 3 # # 5 5 5

93

sæ - cu - li.

sæ - cu - li. Di - gna - re Do - mi - ne di - e is - to

sæ - cu - li.

sæ - cu - li.

4 3# 6 # 6 # 6 7 3# # 6 6

Detailed description: This is a musical score for a voice and bass part. It consists of five staves. The first four staves are vocal lines (Soprano, Alto, Tenor, and Bass) with lyrics underneath. The fifth staff is a figured bass line. The music is in a key with one sharp (F#) and a common time signature. The lyrics are 'sæ - cu - li.' and 'sæ - cu - li. Di - gna - re Do - mi - ne di - e is - to'. The figured bass line includes numbers and sharps indicating fingerings and accidentals.

99

The image shows a musical score for a voice and bass part. It consists of five staves. The first four staves are vocal lines, and the fifth is a bass line with guitar tablature. The lyrics are: "cus-to - di - re. mi - se - mi - se - Mi - se - re - re nos - - - tri, Do - mi - ne, mi - se - mi - se -". The guitar tablature is written in bass clef and includes fret numbers and accidentals.

cus-to - di - re. mi - se -

mi - se -

Mi - se - re - re nos - - - tri, Do - mi - ne, mi - se -

mi - se -

8

# 7 5 3# 6 5 6 6# 5 5 6

3#

104

re - re nos - - - tri. Fi - at mi - se - ri - cor - di - a tu - a

re - re \_\_\_\_\_ nos - tri. Fi - at mi - se - ri - cor - di - a tu - a

re - - - re nos - tri. Fi - at mi - se - ri - cor - di - a tu - a

re - re nos - tri. Fi - at mi - se - ri - cor - di - a tu - a

5 7 4 3# 3# # 3# #

5



108

Do - mi - ne su - per, su - per, su - per nos,

Do - mi - ne su - per, su - per, su - per nos,

Do - mi - ne su - per, su - - - per nos,

Do - mi - ne su - per, su - per, su - per nos,

# 4 3# # 6 # 6

112

In te Do - mi-ne spe - ra - vi, spe - ra - vi: non con-fun - dar

In te Do - mi-ne spe - ra - vi, spe - ra - vi: non con-fun - dar

In te Do - mi-ne spe - ra - vi, spe - ra - vi: non con-fun - dar

In te Do - mi-ne spe - ra - vi, spe - ra - vi: non con-fun - dar

4 3# 6 6 6 6 6 6 6 5

117

in æ-ter - num, non con-fun - dar in æ - ter - - - - num, non,  
 in æ-ter - num, non con-fun - dar in æ - ter - - - - num, non,  
 in æ-ter - num, non con-fun - dar in æ - ter - - - - num, non,  
 in æ-ter - num, non con-fun - dar in æ - ter - - - - num, non,  
 in æ-ter-num; in æ - ter - - num, non,

6 6 6 6 # 6 6 4 #

121 *Grave*

The image shows a musical score for five voices, arranged in five staves. The first four staves are vocal parts (Soprano, Alto, Tenor, Bass) and the fifth is a figured bass. The tempo is marked 'Grave'. The lyrics are in Latin: 'non con - fun - dar in æ - ter - num, in æ - ter - num.' The figured bass consists of a single bass line with numbers and accidentals below it.

non con - fun - dar in æ - ter - num, in æ - ter - num.

non con - fun - dar in æ - ter - - - - - num.

non con - fun - dar in æ - ter - - - - - num.

non con - fun - dar in æ - ter - - - - - num.

*Grave*

b 6 6 b b b 6 4 3

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ŒUVRES A PLUSIEURS CHŒURS AVEC ET SANS INSTRUMENTS CONCERTANTS

**Domenico Scarlatti (1685-1757)**


# **Te Deum**

à huit voix en double chœur avec la basse continue



**PARTITION “CORO II”**

## Nomenclature :

 *Canto I*
 *Alto I*
 *Tenore I*
 *Basso I*
 *Canto II*
 *Alto II*
 *Tenore II*
 *Basso II*
 *Organo*

## Source :

Arquivo de Musica de  
Se Patriarcal, Lisboa.

Te Deum laudamus: te Dominum confitemur.

Te æternum Patrem omnis terra veneratur.

Tibi omnes Angeli, tibi cæli et universæ Potestates.

Tibi Cherubim et Seraphim incessabili voce proclamant:

Sanctus : Sanctus : Sanctus Dominus Deus Sabaoth.

Pleni sunt cæli et terra majestatis gloriæ tuæ.

Te gloriosus Apostolorum chorus:

Te Prophetarum laudabilis numerus:

Te martyrum candidatus laudat exercitus.

Te per orbem terrarum sancta confitetur Ecclesia:

Patrem immensæ majestatis:

Venerandum tuum verum et unicum Filium.

Sanctum quoque Paraclitum Spiritum.

Tu rex floriarum, Christe. Tu Patris sempiternus es Filius.

Tu ad liberandum suscepturus hominem, non horuisti Virginis uterum.

Tu devicto mortid aculeo, aperuisti credentibus regna cælorum.

Tu ad dexteram Dei sedes, in gloria Patris.

Judex crederis esse venturus.

Te ergo quæsumus, tuis famulis subveni, quos pretioso sanguine redemisti.

Æterna fac cum Sanctis tuid in gloria numerari.

Salvum fac populum tuum Domine, et benedic hæreditati tuæ.

Et rege eos, et extolle illos usque in æternum.

Per singulos dies, benedicimus te.

Et laudamus nomen tuum in sæculum, et in sæculum sæculi.

Dignare Domine die isto sine peccato nos custodire.

Miserere nostri Domine, miserere nostri.

Fiat misericordia tua Domine super nos, quemadmodum speravimus in te.

In te Domine speravi: non confundar in æternum.

*(Andante)*

*Canto II*

Te Do - mi-num con-fi - te-mur, con-fi-te-mur,

*Alto II*

Te Do - mi-num con-fi - te-mur, con-fi-te-mur,

*Tenore II*

*Intonation\**

Te De - um lau - da - mus: — Te Do - mi-num con-fi - te-mur, con-fi-te-mur,

*Basso II*

Te Do - mi-num con-fi - te-mur, con-fi-te-mur,

*Organo*

*(Andante)*

6 6 6

\*L'intonation ne figure pas dans l'original.

3

te Do-mi-num con - fi - te-mur. Te æ - ter-num Pa-trem om - nis ter-ra ve-ne - ra-tur.

te Do-mi-num con - fi - te-mur. Te æ - ter-num Pa-trem om - nis ter-ra ve-ne - ra-tur.

te Do-mi-num con - fi - te-mur. Te æ - ter-num Pa-trem om - nis ter-ra ve-ne - ra-tur.

te Do-mi-num con - fi - te-mur. Te æ - ter-num Pa-trem om - nis ter-ra ve-ne - ra-tur.

3# 3# 6 43# 6 # 6 6 #



7

Ti-bi om-nes An-ge-li, ti-bi cæ-li et u-ni-ver-sæ po-tes-ta-tes: in-ces-sa-bi-li

Ti-bi om-nes An-ge-li, ti-bi cæ-li et u-ni-ver-sæ po-tes-ta-tes: in-ces-sa-bi-li

Ti-bi om-nes An-ge-li, ti-bi cæ-li et u-ni-ver-sæ po-tes-ta-tes: in-ces-sa-bi-li

Ti-bi om-nes An-ge-li, ti-bi cæ-li et u-ni-ver-sæ po-tes-ta-tes: in-ces-sa-bi-li

6 6 6 6 6 6 6 6 #

12 *Grave*

vo - ce pro - cla - mant, in - ces - sa - bi - li, in - ces - sa - bi - li vo - ce pro - cla - mant: Sanc - tus,

vo - ce pro - cla - mant, in - ces - sa - bi - li, in - ces - sa - bi - li vo - ce pro - cla - mant: Sanc - tus,

vo - ce pro - cla - mant, in - ces - sa - bi - li, in - ces - sa - bi - li vo - ce pro - cla - mant: Sanc - tus,

vo - ce pro - cla - mant, in - ces - sa - bi - li, in - ces - sa - bi - li vo - ce pro - cla - mant: Sanc - tus,

6 # # # 6 4 3# 3#

*Grave*

*Tempo I*

17 

Sanc-tus, Sanc-tus, Do-mi-nus De - us Sa - ba - oth. Ple - ni, ple - ni sunt cæ - li et ter - ra



Sanc-tus, Sanc-tus, Do-mi-nus De - us Sa - ba - oth. Ple-ni sunt, ple - ni sunt cæ - li et ter - ra

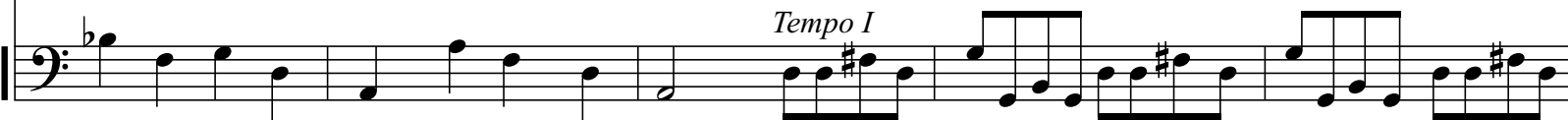


Sanc-tus, Sanc-tus, Do-mi-nus De-us Sa - ba - oth. Ple - ni, ple - ni sunt cæ - li et ter - ra



Sanc-tus, Sanc-tus, Do-mi-nus De - us Sa - ba - oth. Ple-ni sunt, ple - ni sunt cæ - li et ter - ra

*Tempo I*



5 5 3<sub>b</sub> 3<sub>b</sub> 3<sub>#</sub> 6 4 3<sub>#</sub> # 6 # 6 #

22

ma-jes-ta-tis glo - ri-æ tu - æ. Te Pro-phe-ta - rum lau - da - bi-lis nu - me-

ma-jes-ta-tis glo - ri-æ ru - æ. Te Pro-phe-ta - rum lau - da - bi-lis nu - me-

ma-jes-ta-tis glo - ri-æ tu - æ. Te Pro-phe-ta - rum lau - da - bi-lis nu - me-

ma-jes-ta-tis glo - ri-æ tu - æ. Te Pro-phe-ta - rum lau - da - bi-lis nu - me-

4 3# 6# 3 # 5

Detailed description: This is a musical score for five voices, likely a choir or a group of soloists. It consists of five staves. The top four staves are vocal parts, each with a treble clef and a key signature of one sharp (F#). The bottom staff is a figured bass line with a bass clef. The lyrics are: 'ma-jes-ta-tis glo - ri-æ tu - æ. Te Pro-phe-ta - rum lau - da - bi-lis nu - me-'. The first four staves have identical lyrics. The bottom staff has figured bass notation: '4 3# 6# 3 # 5'. The music is in a common time signature (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

27

rus, Te per or - bem ter-ra - rum sanc-ta con-fi-te - tur Ec-cle - si -

rus, Te per or - bem ter-ra - rum sanc-ta con-fi-te - tur Ec-cle - si -

rus, Te per or - bem ter-ra - rum sanc-ta con-fi-te - tur Ec-cle - si -

rus, Te per or - bem ter-ra - rum sanc-ta con-fi-te - tur Ec-cle - si -

rus, Te per or - bem ter-ra - rum sanc-ta con-fi-te - tur Ec-cle - si -

# 5 # 5 5 4 3#

32 *Grave* *Tempo I*

a, Pa - trem, Pa - trem im-men-sæ ma - jes - ta - tis; tu - um ve-rum

a, Pa - trem im - menè — sæ ma - - - jes-ta - tis; tu - um ve-rum

a, Pa - trem, Pa - trem im - men - sæ ma-jes - ta - tis; tu - um ve-rum

a, Pa - trem, Pa - trem im - men-sæ ma-jes - ta - tis; tu - um ve-rum

*Grave* *Tempo I*

# b 6 6 7 3# b 7 6 4 3# 3# 3b 3# 3b

38

The image shows a musical score for five voices, arranged in five staves. The lyrics are in Latin: "Sanctum quo - que Pa - ra - cli - tum Spi - ri - tum. Tu". The first four staves are vocal parts (Soprano, Alto, Tenor, Bass), and the fifth staff is a figured bass line. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The figured bass line includes the following figures: 3#, 3b, 3#, 3b, 6b, 5b, 5, 4 3, 5, and 5.

Sanc-tum quo - que Pa - ra - cli - tum Spi - ri - tum. Tu

Sanc-tum quo-que Pa - ra - cli-tum Spi - ri - tum. Tu

Sanc-tum quo - que Pa - ra - cli - tum Spi - ri - tum. Tu

Sanc-tum quo - que Pa - ra - cli - tum Spi - ri - tum. Tu

3# 3b 3# 3b 6b 5b 5 4 3 5 5

44

Pa - tris sem - pi - ter - nus es Fi - li - us. Tu, de - vic - to

Pa - tris sem - pi - ter - nus es Fi - li - us. Tu, de - vic - to

Pa - tris sem - pi - ter - nus es Fi - li - us. Tu, de - vic - to

Pa - tris sem - pi - ter - nus es Fi - li - us. Tu, de - vic - to

5 5 3# 4 3# #



50

mor - tis a - cu - le - o, a - pe - ru - is - ti cre - den - ti - bus re - gna cæ - lo - - - rum.

mor - tis a - cu - le - o, a - pe - ru - is - ti cre - den - ti - bus re - gna cæ - lo - - - rum.

mor - tis a - cu - le - o, a - pe - tu - is - ti cre - den - ti - bus re - gna cæ - lo - - - rum.

mor - tis a - cu - le - o, a - pe - ri - is - ti cre - den - ti - bus re - gna cæ - lo - - - rum.

♯

♯

♯

♯

55

in glo-ri-a Pa-tris, in glo-ri-a Pa-tris. Ju-dex cre-de-ris es - se ven-tu - rus.

in glo-ri-a Pa-tris, in glo-ri-a Pa-tris. Ju-dex cre-de-ris es - se ven-tu - rus.

in glo-ri-a Pa-tris, in glo-ri-a Pa-tris. Ju-dex cre-de-ris es - se ven-tu - rus.

in glo-ri-a Pa-tris, in glo-ri-a Pa-tris. Ju-dex cre-de-ris es - se ven-tu - rus.

5 6 4 3

60 *Adagio*

Te er - go quæ - su - mus, quos pre - ti - o - so san -

Te er - go quæ - su - mus, quos pre - ti - o - so san -

Te er - go quæ - su - mus, quos pre - ti - o - so san -

Te er - go quæ - su - mus, quos pre - ti - o - so san - gui - ne

*Adagio*

5 6 3 # 5 6 6 5 3# 3#

4

Detailed description: This page contains a musical score for a voice and bass part. It features five staves. The first four staves are vocal lines in treble clef (with an 8va marking on the third staff) and a bass line in bass clef. The music is in 3/4 time and marked 'Adagio'. The lyrics are 'Te er - go quæ - su - mus, quos pre - ti - o - so san -' for the first three staves and 'Te er - go quæ - su - mus, quos pre - ti - o - so san - gui - ne' for the fourth. The fifth staff is a bass line with fingerings: 5, 6, 3, #, 5, 6, 6, 5, 3#, 3#. There is a '4' below the first two notes of the bass line. The tempo 'Adagio' is written above the first staff and below the fifth staff.

68 *Andante*

- gui-ne re - de - mis - ti. Æ-ter-na fac cum sanc - tis tu - is in glo - ri-a  
 - - gui-ne re - de - mis - ti. Æ-ter-na fac cum sanc - tis tu - is in glo - ri-a  
 - - gui-ne re - de - mis - ti. Æ-ter-na fac cum sanc - tis tu - is in glo - ri-a  
 re - de - mis - ti. Æ-ter-na fac cum sanc - tis tu - is in glo - ri-a

*Andante*  
 6# 5 7 3 6 4 3# 3# 6 3# 3#

74

nu - me-ra - ri. Sal - vum, sal - vum fac, et be-ne - dic hæ - re - di -

nu-me-ra - - - ri. Sal - vum, sal - vum fac, et be-ne - dic hæ - re - di -

nu - me - ra - ri. Sal - vum, sal - vum fac, et be-ne - dic hæ - re - di -

nu - me - ra - ri. Sal - vum, sal - vum fac, et be-ne - dic hæ - re - di -

4 3# # # # # 4 3# # 6 #

79

ta - ti tu - æ. Et re-ge - e - os, et ex - tol - le il - los us - que in æ -

ta - ti tu - æ. Et re-ge - e - os, et ex - tol - le il - los us - que in æ -

8 ta - ti tu - æ. Et re-ge - e - os, et ex - tol - le il - los us - que in æ -

ta - ti tu - æ. Et re-ge - e - os, et ex - tol - le il - los us - que in æ -

4 3# 6 6 6 6 5 6

84

ter - num. Et lau - da - mus no - men tu - um

ter - num. Et lau - da - mus no - men tu - um

ter - num. Et lau - da - mus no - men tu - um

ter - num. Et lau - da - mus no - men tu - um

ter - num. Et lau - da - mus no - men tu - um

4 3 6 6 6# # 6 #

89

The image shows a musical score for a voice and bass performance. It consists of five staves. The first four staves are vocal lines in treble clef, and the fifth staff is a bass line in bass clef. The lyrics are written below the vocal staves. The bass line includes guitar tablature with numbers and accidentals.

in \_\_\_\_\_ sæ - cu - lum.

in\_\_ sæ - cu - lum. Di - gna - re

in \_\_\_\_\_ sæ - cu - lum.

in sæ - su - lum.

4 3 # 5 5 5 4 3# 6 #



95

si - ne pec - ca - to nos - cus-to-di - re  
 Do - mi-ne di - e is - to  
 Mi - se - re -

6 # 6 7 3# # 6 6 # 7 5 3#

101

mi - se - re - re nos - tri.

mi - se - re - re nos - tri.

re nos - - - tri, Do - mi - ne, mi - se - re - re nos - tri.

mi - se - re - re nos - tri.

6 5 6 6# 5 5 6 5 7 4 3# 3# #

107

quem - ad - mo - dum spe - ra - vi - mus, spe - ra - vi -

quem - ad - mo - dum spe - ra - vi - mus, spe - ra - vi - mus \_

quem - ad - mo - dum spe - ra - vi - mus, spe - ra - vi -

quem - ad - mo - dum spe - ra - vi - mus, spe - ra - vi -

3# # # 4 3# # 6 # 6

112

mus in te. In te Do - mi - ne spe - ra - vi, spe - ra - vi: non con-

— in te. In te Do - mi - ne spe - ra - vi, spe - ra - vi: non con-

mus in te. In te Do - mi - ne spe - ra - vi, spe - ra - vi: non con-

mus in te. In te Do - mi - ne spe - ra - vi, spe - ra - vi: non con-

4 3# 6 6 6 6 6 6 6 5

117

fun - dar in æ - ter - num, non con - fun - dar in æ - ter - num, non,

fun - dar in æ - ter - num, non con - fun - dar in æ - ter - num, non,

fun - dar in æ - ter - num, non con - fun - dar in æ - ter - num, non,

fun - dar in æ - ter - num, non con - fun - dar in æ - ter - num, non,

fun - dar in æ - ter - num, non con - fun - dar in æ - ter - num, non,

6 6 6 6 # 6 6 4 #

121 *Grave*

non con - fun - dar in æ - ter - - - - - num.

non con - fun - dar in æ - - - - ter - - - - - num.

non con - fun - dar in \_\_\_\_\_ æ - ter - num, in æ - ter - - - - - num.

non con - fun - dar in æ - ter - - - - - - - - - - - num.

*Grave*

b 6 6 b b b 6 4 3

**Domenico Scarlatti (1685-1757)**

**Te Deum**

à huit voix en double chœur avec la basse continue

*(Andante)*

Organo

*Intonation*

5

10

15

*Grave*

*Tempo I*

20

25

30

*Grave*

*Tempo I*

37

44

49

54

60 *Adagio*

70 *Andante*

75

80

85

90

95

100

105

110

115

120 *Grave*