

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
MUSIQUE LATINE DE STYLE CONCERTANT

**Alessandro Scarlatti (1660-1725)**

# **Dixit Dominus**

a quattro voci concertato



**Spiritoso**

Canto

Alto

Tenore

Basso

Violino Primo

Violino Secondo

Violino Terzo

Organo

*f*

*f*

*f*

4

Musical notation for the first system, consisting of four staves. The top three staves are empty, and the bottom staff contains a whole rest.

Musical notation for the second system, consisting of four staves. The top three staves contain complex melodic and rhythmic patterns, and the bottom staff contains a bass line. The system ends with a 4/2 and 6/6 time signature.

7

*tutti f*

Di - xit

Di - xit

6 6

5

11

di - xit, di - xit Do - mi - nus Do - mi - no me - o:

di - xit, di - xit Do - mi - nus Do - mi - no me - o:

di - xit, di - xit Do - mi - nus Do - mi - no me - o:

di - xit, di - xit Do - mi - nus Do - mi - no me - o:

7 6      7 6      9 8      6 5

15

*solo*

se - - - de, se - - - de a dex - - - - tris, a

*p*

*p*

*p*

6  
5

9

6

6

19

di - xit, di - xit Do - mi - nus Do - - - mi -

di - xit, di - xit Do - mi - nus Do - - -

*tutti*  
dex - tris me - - - - is, di - xit, di - xit Do - - - - - mi -

di - xit, di - xit Do - mi - nus Do - mi -

*f*

*f*

*f*

6 7 6 7 6 7 6 7 6

23

no me - - - - o:  
- - mi - no me - - - - o: *solo* se - - - - de, se - - - - de a dex -  
nus Do - mi - no me - - o:  
no me - - - - o:

*p*  
*p*  
*p*

9 8      6  
5

27 *solo*

Do-nec po-nam i - ni - mi - cos tu -  
- - - - - tris, a dex - tris me - - - - is.

31

os, sca - bel - lum pe - - - - - dum tu - o - - - -

The musical score consists of two systems. The first system features a vocal line in the top staff with lyrics and three piano accompaniment staves (treble and bass clefs). The second system features a piano accompaniment with three staves (treble and bass clefs). The key signature is one flat (B-flat), and the time signature is 4/4. The vocal line begins with a rest followed by a quarter note, then continues with eighth and sixteenth notes. The piano accompaniment includes a complex rhythmic pattern in the right hand and a simpler bass line in the left hand.

34

*tutti*  
sca - bel - lum pe -

- - rum, pe - - - - dum tu - o - - - rum, di - xit:

*tutti*  
sca - be - lum pe - - - - dum tu - o - - - rum, di - xit:

*tutti*  
sca - bel - lum pe - - - - dum tu - o - - - rum, di - xit:

*tutti*  
sca - bel - lum pe - - - - dum tu - o - - - rum, di - xit: *solo*  
do - nec

38

po - nam i - ni - mi - cos tu - os, sca - bel - lum pe - - - - -

*p*

*p*

*p*

5 6̣ 6 7 6 # # 6 6̣ 5 6̣ 6 6

41

*tutti*

sca - bel - lum pe - - - - - dum tu - o - - - -

*tutti*

sca - bel - lum pe - - - - - dum tu - o - - - -

*tutti*

sca - bel - lum pe - - - - - dum tu - o - - - -

*tutti*

- - - dum tu - o - - - rum, sca - bel - lum pe - - - - - dum tu - o - - - -

*f*

*f*

*f*

♯ 6 6 5  
4 ♯

♯

6 6 5  
5

6 6 5  
5

♯

44

*solo* rum, do - nec po - nam i - ni - mi - cos tu - os, *tutti* di - xit, di - xit,

rum, di-xit, *solo* di - xit: se - - - de, *tutti*

rum, *solo* di - xit, *tutti* di - xit,

rum, di - xit:

*p* *f* *p*

*p* *f* *p*

*p* *f* *p*

48

*solo*  
di - xit: se - - -

se - - - de, *solo*  
di - xit,

*solo*  
di - xit: *solo*  
do - nec po - nam i - ni - mi - cos tu - os,

6 6 6

51

de, se - - - de, di - xit, di - xit: sca - bel - lum

di - xit, di - xit: sca -

do - nec po - nam i - ni - mi - cos tu - os, sca - bel - lum

sca - bel - lum

*tutti*

*tutti*

*tutti*

*tutti*

sca - bel - lum

*f*

*f*

*f*

54

*solo*

pe - - - dum tu - o - - - rum, se - - - de, se - - - de,

*solo*

bel - lum pe - dum tu - o - - - rum, do-nec po-nam, do - nec po-nam,

*solo*

pe - - - dum tu - o - - - rum, i - ni - mi - cos tu - os, i - ni -

pe - - - dum tu - o - - - rum,

*p*

*p*

*p*

58

*tutti*

di - xit, di - xit, di - xit: sca - bel - lum pe - - - - dum tu -

*tutti*

di - xit: sca - bel - lum pe - dum, sca - bel - lum pe - - - - dum tu -

*tutti*

mi - cos tu - os, di - xit: sca - bel - lum pe - - - - dum tu -

*solo*

*tutti*

sca - bel - lum pe - dum, sca - bel - lum pe - - - - dum tu -

*f*

*f*

*f*

6 6

5<sup>b</sup>

61

o - - - - rum, sca - bel - lum pe - dum tu - o - rum, tu - o - rum,

o - - - - rum, sca - bel - lum pe - dum tu - o - rum, tu - o - rum.

o - - - - rum, sca - bel - lum pe - dum tu - o - rum, tu - o - rum.

o - - - - rum, sca - bel - lum pe - dum tu - o - rum, tu - o - rum.

6 5 3 6 5 7<sup>b</sup> 4 3

64

Four empty musical staves, each with a treble clef (top three) and a bass clef (bottom one). The key signature is one flat (B-flat). The staves are empty, with only a few small horizontal lines indicating rests or bar lines.

Musical score for measures 64-67. The score consists of four staves: three treble clefs and one bass clef. The key signature is one flat. The music features complex rhythmic patterns, including sixteenth and thirty-second notes, and rests. The bass line includes figured bass notation at the end of the piece.

Figured bass notation at the end of the piece:

4 6 6 6 3  
6 6 5 4

# Virgam virtutis

Allegro

The first system of the musical score consists of three staves. The top staff is a grand staff with a treble clef and a common time signature (C). The middle staff is a treble clef staff with a common time signature (C), labeled "Violini unisoni" and "f". The bottom staff is a bass clef staff with a common time signature (C), labeled "Organo". The organ part includes figured bass notation: 6, 6, 7b, 4 3, 7, 4 3, 6, 6.

The second system of the musical score consists of three staves. The top staff is a grand staff with a treble clef and a common time signature (C), labeled "Canto solo f". The middle staff is a treble clef staff with a common time signature (C), labeled "p" and "f". The bottom staff is a bass clef staff with a common time signature (C), labeled "p". The organ part includes figured bass notation: 6, 6, 6/5, 6/5, 6 6 6/5, 6 6 6/5.

Vir -

9

- gam vir - tu - tis tu - æ, vir - - - gam vir -

*f* *p*

6 7<sup>b</sup> 4 3 7 4 3

13

tu-tis tu - æ e - mit - tet\_\_ Do - mi-nus, e - mit - tet\_\_ Do - mi-nus ex Si - on, ex Si - - -

*f*

17

on,

*p* *f*

6 6♯ 6 6 6♯ 6 6♯ 6 6♯ 6

21

vir - - - gam, vir - - - gam vir - tu - tis tu - æ e - mit - tet\_ Do - mi - nus, e -

*p*

25

mit - tet\_\_\_ Do - mi-nus ex Si - on, ex Si - - - on: do-mi-na - re, do-mi - na - - - -

6 6 6 6 3 # # # # # # #

29

- re, do-mi-na - re, do-mi - na - - - - re in me - di-o, in me - di-o i -

# # # # # 6 6#

33

ni - mi - co - rum, i - ni - mi - co - rum tu - o - - - - - rum,

6 6 6 $\flat$ 5 # 6 6 6 $\flat$ 5 #

36

i - ni - mi - co - - - - rum tu - o - - - - rum, do - mi - na - re, do - mi - na - - - -

6 6 6 $\flat$ 5 # 6 6 $\flat$ 5 # 6 6 4 3 6  $\flat$   $\flat$

40

re in me-di-o, in me-di-o i-ni-mi-co-rum

♭ 6<sup>b</sup> 6 6 6

43

tu-o-rum, i-ni-mi-co-rum tu-o-rum, do-mi-na-re,

6 6 6 6 6

47

do-mi-na - - - - - re.

*f*

6 7<sup>b</sup>

51

*b*

4 3 7 4 3 6 6 6 6 6 5

54

*p*

6 6 6 5 6 6 6 5 6

*Tecum principium*

*Violini unisoni*  
*f*

*Organo*

6 6 6 #

*Alto solo*  
*f*

Te - cum prin - ci - pi - um\_ in di - o,

# 6 6 # 6 3 6 6 6 6

9

te - cum prin - ci - pi - um\_\_ in di - e vir - tu - tis tu - æ

*p*

6 6 # 6 6 # 6 #

13

in splen-do - ri - bus\_\_ sanc - to - - - - - rum,

*f*

17

in splen-do - ri-bus\_\_ sanc - to - - - - - rum: ex u - te-ro,

*p* *f* *p*

21

ex u - te-ro an - te\_\_ lu-ci - fe-rum ge - - - - - nu-i te,

*f*

25

ex u - te-ro, in splen-do - ri - bus\_\_ sanc - to - - - - - rum: ex

*p* *f* *p*

6 6  
4 5

29

u - te-ro, ex u - te-ro an - te\_\_ lu - ci - fe-rum ge - - - - - nu-i

6 6 6  
4 5 4 3

33

te, ex u - te-ro an - te lu-ci - fe-rum ge - - - - - nu-i-te, ge -

6 6 6 5 # 6

37

41

nu-i te, ge - nu-i, ge nu-i te.

45

6 6 6 #

48

*Juravit Dominus*

*Canto solo f*

Ju-ra - - - - vit,

*tutti*

ju - ra - - - vit, ju - ra - vit Do - mi-

*Alto solo f*

Ju - ra - - - vit Do - mi-nus, ju - ra - vit Do - mi-

*Tenore solo f*

Ju-ra - - - - vit,

*Basso tutti f*

ju - ra - - - vit, ju - ra - vit Do - mi-

Ju - ra - - - vit, ju - ra - vit Do - mi-

*Violino Primo*

*f*

*Violino Secondo*

*f*

*Violino Terzo*

*Organo*

6<sup>b</sup> 6<sub>b</sub>

The musical score is written in common time (C) with a key signature of one flat (B-flat). It features four vocal parts: Canto solo (Soprano), Alto solo (Alto), Tenore solo (Tenor), and Basso tutti (Bass). The instrumental ensemble includes Violino Primo, Violino Secondo, Violino Terzo, and Organo. The vocal parts enter with the lyrics 'Ju-ra - - - - vit,' followed by 'ju - ra - - - vit, ju - ra - vit Do - mi-'. The instrumental parts provide a rhythmic accompaniment. The score concludes with the numbers '6<sup>b</sup> 6<sub>b</sub>'.



10 *tutti* *solo* *tutti* *solo*

te-bit, non, non pe - ni - te-bit, non, non pe - ni - te-bit e - um, non, non,

non, non pe - ni - te-bit, non non, pe - ni - te - bit, non pe - ni - te-bit e - um,

non, non pe - ni - te-bit, non, non pe - ni - te - bit, non pe - ni - te-bit e - um, non non,

non, non pe - ni - te-bit, non pe - ni - te-bit e - um,

*6<sup>b</sup> 6* *6* *5*

15 *tutti* *solo*

non, non pe - ni - te-bit e - um, ju - ra - - - - -

non, non pe - ni - te-bit e - um, *solo* ju - ra - - - - -

8 *tutti* *solo*

non, non pe - ni - te-bit e - um, ju-ra - - - - - vit,

non, non pe - ni - te-bit e - um,

21 *tutti*

- vit, ju - ra - - vit Do - mi - nus, ju - ra - - - - vit et non pe - ni - te - bit, et non pe - ni -

*tutti*

- vit, ju - ra - - vit Do - mi - nus, ju - ra - - - - vit et non pe - ni - te - bit, et non pe - ni -

*tutti*

ju - ra - - vit Do - mi - nus, ju - ra - - - - vit et non pe - ni - te - bit, et non pe - ni -

*solo* *tutti*

ju - ra - vit, ju - ra - - vit Do - mi - nus, ju - ra - vit, ju - ra - vit et non pe - ni - te - bit, et non pe - ni -

6<sup>b</sup> 6



32

*solo* *tutti*

te-bit e - um, non, non:

*solo* *tutti*

te-bit e - um, non, non:

*solo*

te-bit e - um, non, non:

te-bit e - um, non:

7<sup>b</sup> 3  
4

6<sup>b</sup> 6<sup>b</sup> 6  
5

40

*solo p*

Tu es sa - cer-dos in æ - ter - num,

*solo p*

Tu es sa - cer-dos in æ - ter - num,

*Violini unisoni*

*p*

6 ♯ 6 ♯ 6 4♯ 6 6 ♭ 6 6 6 6 ♯ 6 ♯ 6 ♯ 6

43

tu es sa -

tu es sa -

6  
5

7<sup>b</sup>  
5

b b 6  
4

b 6 b b 6

b 6 b b 6

b 6 b b 6

b 6 b b 6

46

cer-dos in æ - ter-num se-cun - dum or - di - nem, se - cun - dum\_\_ or - di - nem Mel - chi - se -

cer-dos in æ - ter-num se - cun - dum\_\_ or - di - nem, or - di - nem Mel - chi - se -

6 6 4 6 6 6 6 6 6 6<sup>b</sup> 6<sup>5</sup>

49

*solo f* Tu es sa -

dech, *solo f* tu es sa -

dech,

*f*

6 6<sup>b</sup> 6 6 6<sup>b</sup> 6<sup>b</sup> 6<sup>b</sup> 6 6 6 6 6 6<sup>b</sup>

52

cer - dos, tu es sa - cer-dos in æ - ter-num

cer - dos in æ - ter - - - - - num, in æ-ter - - - -

*f*  
tu es sa - cer-dos in æ - ter-num,

*p*

6 6 6 6 6 6 6 6 b 6

56

sa - cun - dum — or - di - nem Mel-chi - se - dech,

- - - - num se - cun - dum — or - di - nem Mel-chi - - se - dech, tu es sa -

tu es sa -

*solo*

Tu es sa - cer-dos

Figured bass notation:  $\flat$   $\natural$  6  $\flat$  6  $\natural$  6 6 $\natural$   $\flat$  6 $\natural$  6 6  $\flat$  6



61

The musical score consists of five systems. The first system has two vocal staves and a piano accompaniment. The second system has two vocal staves and a piano accompaniment. The third system has a vocal staff and a piano accompaniment. The fourth system has a vocal staff and a piano accompaniment. The fifth system has a piano accompaniment. The lyrics are in Latin and are placed below the vocal staves. The piano accompaniment includes figured bass notation at the bottom of the page.

*tutti f*  
 se - cun - dum\_\_\_ or - di - nem\_\_\_ Mel - chi - se-dech, tu es, tu es sa -  
*tutti f*  
 se - cun - dum\_\_\_ or - di - nem\_\_\_ Mel - chi - se-dech, tu es, tu es sa -  
*tutti f*  
 in æ - ter - - - num, tu es sa -  
*tutti f*  
 or - di - nem Mel - chi - se - dech, tu es sa - cer - dos, es sa -  
*f*

Figured Bass:  
 ♯ 6 6 ♯ 5 6♭ 7 6♭ ♯ ♭ 6

63

cer - dos in æ - ter - num se - cun - dum or - di - nem Mel - chi - se - dech, se - cun - dum

cer - dos in æ - ter - num se - cun - dum or - di - nem Mel - chi - se - dech, se - cun - dum

cer - dos in æ - ter - num se - cun - dum or - di - nem Mel - chi - se - dech, se - cun - dum

cer - dos in æ - ter - num se - cun - dum or - di - nem Mel - chi - se - dech, se - cun - dum

♭ 6 ♯ 6 ♭ 6 7 4 ♯ ♭ 6



69

Four empty musical staves, each with a treble clef and a key signature of one flat (Bb). Each staff contains a whole rest in every measure.

Two musical staves with a treble clef and a key signature of one flat (Bb). The top staff contains a complex melodic line with many sixteenth notes and some accidentals. The bottom staff contains a bass line with fewer notes, including some accidentals.

b 6 ♯ 6 ♯ 6 ♯ 6 6/5 7b/5 b b 6/4 5/3 b 6 b ♯ 6 6 6/5 ♯ b

*Dominus a dextris*

Musical score for "Dominus a dextris" in 3/4 time, featuring Bassoon, Violins, Organ, and Bass. The score is divided into two systems.

**System 1 (Measures 1-7):**

- Bassoon:** Rests throughout.
- Violini unisoni:** Enter in measure 3 with a forte (*f*) dynamic. Melody: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).
- Organo:** Accompaniment starting in measure 1. Fingering: 6 #, 5 6, 6, 6 b.

**System 2 (Measures 8-14):**

- Bassoon:** Rests until measure 13, then plays a melodic phrase: G4 (quarter), A4 (quarter), B4 (quarter), C5 (quarter), B4 (quarter), A4 (quarter), G4 (quarter), F4 (quarter), E4 (quarter), D4 (quarter).
- Basso solo:** Enters in measure 13 with a forte (*f*) dynamic. Lyrics: "Do - - -".
- Violini:** Continue with accompaniment. Fingering: #, #, 6, 6 6 6, 5, b, 6 4, 3.

14

mi - nus, Do mi - nus a dex

6 # 6 b 6b 6 6

21

tris, a dex tris, a dex

b 6 b 6 6 6

28

tris tu - is, a dex - tris

6 7 6 6 6 6

35

tu - is, con - fre - git con - fre -

7 6 # # b

40

git in di - e i - ræ su - æ, i - ræ su - æ re - - - -

6 5<sup>b</sup> 5 6 6<sup>·</sup> b

45

ges,

6 6 4/2 6 6 6/5

51

con - fre - - - - - git, con - fre - - - - -

*p*

6 6/4 3 6 b 6

56

- - git in di - e i - ræ su - æ, i - ræ su - æ re - - -

*p*

# b 6 6b b b b



69

su - æ, con - fre - git re

# 6 # 6 # b 6/4 3

74

ges, re - ges.

b 6 6 b 6/4 3 b 6

80

b 6 # 6 6 # 6

# Judicabit

**Andante** *Canto solo f* *tutti* Ju - di - ca-

Ju - di - ca - - - - -

*Canto tutti f* Ju - di - ca - - - - -

*Tenore tutti f* Ju - - - di - ca - - - - -

*Basso tutti f* Ju - di - ca - - - - -

*Violino Primo* *f*

*Violino Secondo* *f*

*Violino Terzo* *f*

*Organo*



Allegro

8

ca - - - - - bit in na - ti - o - - - - ni-bus, im - ple -

ca - - - - - ni - bus in na - ti - o - ni - bus, im - ple -

ca - - - - - bit in na - ti - o - - - - ni - nus, im - ple -

ca - - - - - bit in na - ti - o - ni - bus, im - ple -

ca - - - - - bit in na - ti - o - ni - bus, im - ple -

6 6 6 6 6 7<sup>b</sup> 7<sup>b</sup>

12

bit ru - i - nas, ru - i - - - - - nas, im - ple - - - - -

bit, im - ple - - - - - bit ru - i - - - - - na, im - ple - bit ru -

- - bit, im - ple - bit ru - i - - - - - nas, im - ple -

bit ru - i - nas, ru - i - nas, ru - i - - - - - nas, im - ple - bit ru -

6 6



20 **Allegro**

nas im - ple - bit ru - i - - - - nas, ru - i - - - - nas: con - quas - sa - - - -

nas, im - ple - bit, im - ple - bit ru - i - nas, ru - i - - - - nas: con - quas - sa - - - -

nas, im - ple - bit ru - i - - - - nas, ru - i - - - - nas: con - quas - sa - - - -

nas, im - ple - bit, im - ple - bit ru - i - nas, ru - i - - - - nas: con - qua - sa - - - -

24

bit ca - pi-ta, con - quas - sa -

bit ca - - - pi - ta, con - quas - sa - sa -

bit ca - - - pi-ta, con - quas - sa -

bit ca - - - pi-ta, ca - - - pi-ta, con - quas - sa -

6 6 6

4



30

bit, con - quas - sa - bit ca - pi - ta

bit, con - quas - sa - bit ca - pi - ta

bit, con - quas - sa - bit ca - pi - ta

bit, con - quas - sa - bit ca - pi - ta

Figured Bass: ♭ ♭ 6 ♭ ♭ 6 ♭ ♭ 6 6 ♭ ♭

33

in ter - ra, in ter - - - - ra, in ter - - - - ra mul -

in ter - ra, in ter - - - - ra mul - - - -

in ter - ra mul - to - tum, in ter - - - - ra mul -

in ter - ra mul - to - rum, in ter - - - - ra mul -

♭   ♭   6 5♭   5 6   ♭   6 5   ♭   ♭

36

to - - - - rum, con - quas - sa - - - -

to - - - - rum, con - ques - sa - - - -

to - - - - rum, con - quas - sa - - - -

to - - - - rum, con - quas - sa - - - -

6 4

39

bit, con - quas - sa - bit

bit, con - quas - sa - bit, con - qua - sa - bit

bit, con - quas - sa - bit, con - quas - sa - bit

bit, con - quas - sa - bit, con - quas - sa - bit

♭ 6 6 5 6 6♯

42

ca - pi-ta in ter-ra, in ter-ra mul - to - - - - - rum, in ter-ra

ca - pi-ta in ter-ra, in ter-ra, in ter-ra mul - to - - - - - rum, in ter-ra

ca - pi-ta in ter-ra, in ter-ra mul - to - - - - - rum, in ter-ra

ca - pi-ta in ter-ra, in ter-ra mul - to - - - - - rum, in ter-ra

6 6 4 6 6 4 3

2 4

46

mul-to - rum.

4 3

6  
5

## De torrente

**Andante** *Canto solo p*

De tor - ren - - - - te de tor - ren - te in vi-a

*Alto solo p*

De tor - ren - - - - te,

*Violini unisoni*  
*p*

*Organo*

6

9

bi\_\_bet, de tor - ren - - - - te, de tor - ren - - - - -

de tor - ren - te in vi-a bi - bet, de tor - ren - - - - -

6 6 # 6 # 6 6 6 6 # # 6

16

te in vi-a bi - - - -

te in vi-a bi - bet, in vi - a bi - - - -

7<sup>b</sup>/<sub>5</sub> 6 6 6 6 5 6 6 5 6 6 6 5 6

23

bet, in-vi-a bi - - - - bet:

bet, in - vi - a bi - - - - bet:

6 6 6 6 6 6 6 6 6 6 6 6 6 6

30

*f*

prop-te - re-an prop-te - re - a e - xal - ta - - - - -

6 4 4 ♯

34

bit ca - - - - - put,

6 6 6

38

*solo f*

prop-te - re - a, prop-te - re - a e - xal - ta

6/4 3 6 $\flat$  6 $\flat$

42

bit ca - put,

6/4 3 6

45

prop - te - re - a e - xal - ta

prop - te - re - a e - xal - ta

6 6 5 3 5 6 6 b b

4

49

- - - bit ca - - - put, prop-te - re - a, prop-te - re - a e-xal - ta

- - - bit ca - - - put, prop - te - re - a e - xal - ta

# 6 b 6 3 6 # b 6

4

53

bit ca - put, prop-te - re - a e - xal -

bit ca - put, prop-te - re - a e - xal -

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

57

ta - ta - ta - ta -

ta - ta - ta - ta -

6 4 #

60

- bit, e-xal-ta - bit\_ ca - put, e-xal-ta - bit\_ ca - put.

- bit, e-xal-ta - bit\_ ca - put, e-xal-ta - bit\_ ca - put.

6 6 6 3 4 6 6 6 6

64

6 6 6 3 4 6 6

*Gloria***Allegro***Canto tutti f*

Glo - ri - a, glo - ri - a,  
Glo - ri - a, glo - ri - a,  
Glo - ri - a, glo - ri - a,  
Glo - ri - a, glo - ri - a,

The vocal staves are arranged in four systems. Each system consists of a vocal line (Canto, Alto, Tenore, or Basso) and its corresponding lyrics. The lyrics are: "Glo - ri - a, glo - ri - a,". The music is in a common time signature (C) and a key signature of one flat (B-flat). The vocal lines are written in treble clef, while the Basso line is in bass clef. The lyrics are placed below the notes.

*Violini unisoni*  
*f*

*Organo*

The instrumental staves are arranged in two systems. The first system is for the Violini unisoni, written in treble clef, and the second system is for the Organo, written in bass clef. The Violini unisoni part is marked with a forte (f) dynamic. The Organo part is marked with a forte (f) dynamic. The music is in a common time signature (C) and a key signature of one flat (B-flat). The Violini unisoni part features a complex rhythmic pattern with many sixteenth notes. The Organo part features a simpler rhythmic pattern with quarter and eighth notes.

5

glo - ri - a Pa - tri, et Fi - li - o,

glo - ri - a Pa - tri, et Fi - li - o,

glo - ri - a Pa - tri, et Fi - li - o,

glo - ri - a Pa - tri, et Fi - li - o,

6 6 9 8 6 5 6 7 6 #

9

et Spi - ri - tu - i Sanc - to.

et Spi - ri - tu - i Sanc - to.

et Spi - ri - tu - i Sanc - to.

et Spi - ri - tu - i Sanc - to.

# 4 b 6 b # 6

13

*solo*  
Si-cut e - rat,

*solo*  
Si-cut e - rat, si-cut e-rat\_ in prin-

*solo*  
Si-cut e - rat,

*solo*  
Si-cut e - rat,

*p*

Si-cut e - rat,

b 6 b 4 3 6 b

17

si-cut e - rat,

ci - pi-o, et nunc\_\_ et\_\_ sem - - - - - per, ci-cut

8

si-cut e - rat,

si-cut

22

si-cut e-rat in prin-ci-pi-o, et nunc, et sem-

e - rat,

e - rat,

27 *tutti*

per, et nunc, et sem - per, et nunc, et sem - per, et sem - - - - - per,

*tutti*

et nunc, et sem - per, et nunc, et sem - per, et sem - per, sem - - - - - per,

*tutti*

et nunc, et sem - per, et nunc, et sem - per, et sem - - - - - per,

*tutti*

et nunc, et sem - per, et nunc, et sem - per, et sem - - - - - per,

*f*

6 6♯ 6 6 6 9 8

32

et in sæ - cu - la sæ - cu - lo - rum,

et in sæ - cu - la sæ - cu - lo - rum,, a - - - men, a - - - - -

8

4 3



50

men,

et in sæ-cu-la sæ-cu-lo-rum, a-men, a-

sæ-cu-lo-rum, a-men, a-

6 5 6 3 4 6 5 6

58 *mf* et in sæ - cu - la sæ - cu - lo - rum,

*p* men, a - - - - - men, *f* et

*p* men, a -

*p*

6 6 6 5 6 6♯ 6 6♭ 6 6 6♭ 6 6♭ ♯ 6 6 6♭

66 *f*

a - men, a - - - - -

in sæ - cu - la sæ - cu - lo - rum, a - - - - - men, a - - - - -

*f*

*f*

men, a - - - - -

6 9 8 5 5 6 6 6 5 6 b 6 6 6

5

74

men, a - - - - -

men, a - - - - -

men, a - - - - -

men, et in sæ - cu - la sæ - cu - lo - rum,

*p* *p* *p* *mf* *p*

6/5 # 4 3 6



91

*p*

men, et in sæ-cu-la sæ-cu-lo-rum, a - - - -

*p*

men, a - - - -

men,

*p*

6 5 6 5 # 6 6 6

100

men, a

men, —

*p*

a — men, a

6        ♭        6    6    6    6    6    6        6  
5        5        5        5        5        5        5        5        5

108

men, a - - - - - men, et

*mf*

6 6 4 7 | 6 5 6 6 7 6 6 7 6 6 6 6

117 *mf*

men, et in sæ - cu - la sæ - cu - lo - rum, a - - - men, a - - -

*mf*

men, a - - -

*mf*

men, a - - -

in sæ - cu - la sæ - cu - lo - rum, a - - -

6 5 7 6 9 8 5 6 4<sup>b</sup> 6 9 8 6 9 6<sup>b</sup>

4 3 2

125

men, et

men, a - men, et in sæ - cu - la

5 6   6   6 5   6 6   5 6 6 6   6 5   6

134

in sæ - cu - la sæ - cu - lo - rum, a - - - - -

- - - - - men, a - - - - -

men, a - - - - -

sæ - cu - lo - rum, et in sæ - cu - la sæ - cu - lo - rum, a - - - - -

6  
5

6 b

4 ♯

9 8

♯ 6

6<sup>b</sup> 5<sup>b</sup>

6 b

143

men, a - - - - men, et

men, a - - - - - men, \_\_\_\_\_

men, a - - - - - men, et \_\_\_\_\_ in sæ - cu - la sæ - cu -

men, a - - - - - men, et in sæ - cu -

4# 6 6 6 6 6 6 6 # 6 6

2 5

152

in sæ - cu - la sæ - cu - lo - rum, a - - - - -

*ff*  
et in sæ - cu - la, a - - - - -

lo - rum, a - - - - - men, a - - - - -

la sæ - cu - lo - - - - - men, a - - - - - men, a - - - - -

*ff*

5 6

b 6 6 6



165

men, a -

sæ - cu - lo - rum, a -

a -

men, a -

9 8      9      6<sup>b</sup>      4<sup>b</sup>      6      9      6<sup>b</sup>      4<sup>b</sup>      3      5 6

171

men, a - - - - men, a - - - - - men. \_\_\_\_\_

men, a - - - - men, a - - - - - men. \_\_\_\_\_

men, a - - - - - men, a - men.

men, a - men. \_\_\_\_\_

4  $\flat$  3

4 3

COLLECTION MUSICALE EN FORMAT NUMÉRIQUE  
MUSIQUE LATINE DE STYLE CONCERTANT

Alessandro Scarlatti (1660-1725)

# Dixit Dominus

a quattro voci concertato

**Spiritoso** **6** *tutti f* **2**

Canto

Alto

Tenore

Basso

Di - xit di - xit Do - mi - nus Do -  
di - xit, di - xit Do - mi -  
di - xit, di - xit Do - mi -  
Di - xit di - xit Do - mi - nus

13

- mi - no - me - o:

nus Do - mi - no me - o:

nus Do - mi - no me - o: *solo* se - de, se - de a dex - tris, a dex - tris me -

Do - mi - no me - o:

20

di - xit, di - xit Do - mi - nus Do - mi - no me - o:

di - xit, di - xit Do - mi - nus Do - mi - no me - o: *solo* se - de, se -

*tutti* is, di - xit, di - xit Do - mi - nus Do - mi - no me - o:

di - xit, di - xit Do - mi - nus Do - mi - no me - o:

26 *solo*

Do-nec po-nam i-ni-mi-cos tu - os, sca - bel-lum  
de a dex - - - tris, a dex-tris me - is.

32 *tutti*

pe - - - - dum tu-o - - - rum, pe - - - dum tu-o - rum,  
*tutti*  
sca - be-lum pe - dum tu-o - rum,  
*tutti*  
sca-bel-lum pe - dum tu-o - rum,  
*tutti*  
sca-bel-lum pe - - - dum tu-o - rum,

37 *tutti*

di - xit: sca -  
di - xit:  
di - xit:  
*solo*  
di - xit: do-nec po-nam i - ni-mi-cos tu - os, sca - bel - lum pe - - - - - dum tu-o - rum,

42

*solo* *tutti*

bel-lum pe - - - dum tu - o - rum, do-nec po-nam i - ni - mi-cos tu - os, di-xit, di - xit,

*tutti* *solo* *tutti*

sca-bel-lum pe - - - dum tu - o - rum, di-xit, di - xit:

*tutti* *solo* *tutti*

sca-bel-lum pe - - - dum tu - o - rum, di-xit, di - xit,

*tutti* *tutti*

sca-bel-lum pe - - - dum tu - o - rum, di - xit:

47

*solo*

di-xit: se - de, se - de, di - xit,

*solo*

se - de, se - de, di-xit, di-xit,

*solo*

di-xit: do-nec po-nam i - ni -

*solo*

do-nec po-nam i - ni - mi-cos tu - os,

53

*tutti* *solo*

di - xit: sca - bel - lum pe - - - dum tu - o - rum, se - de,

*tutti* *solo*

di - xit: sca - bel - lum pe - dum tu - o - rum, do-nec po-nam,

*tutti* *solo*

mi - cos tu - os, sca - bel - lum pe - - - dum tu - o - rum, i - ni - mi - cos tu -

*tutti*

sca - bel - lum pe - - - dum tu - o - rum,

57 *tutti*

se - de, di - xit, di - xit, di - xit: sca - bel - lum pe - - - dum tu -

do - nec po - nam, di - xit: sca - bel - lum pe - dum, sca - bel - lum pe - - dum tu -

os, i - ni - mi - cos tu - os, di - xit: sca - bel - lum pe - - - dum tu -

*solo* *tutti*

sca - bel - lum pe - dum, sca - bel - lum pe - - - dum tu -

61 *4*

o - rum, sca - bel - lum pe - dum tu - o - rum, tu - o - rum,

o - rum, sca - bel - lum pe - dum tu - o - rum, tu - o - rum.

o - rum, sca - bel - lum pe - dum tu - o - rum, tu - o - rum.

o - rum, sca - bel - lum pe - dum tu - o - rum, tu - o - rum.

### Virgam virtutis

*Allegro* **6** *Canto solo f*

Vir - gam vir - tu - tis tu - æ, vir - gam vir - tu - tis tu - æ e -

14 *3*

mit - tet - - Do - mi - nus, e - mit - tet - - Do - mi - nus ex Si - on, ex Si - - - on,

21

vir - gam, vir - gam vir - tu - tis tu - æ e - mit - tet - - Do - mi - nus, e - mit - tet - - Do - mi - nus ex

26  Si - on, ex Si - - - on: do-mi-na-re, do-mi - na - - - - re, do-mi-na-re, do-mi-

30  na - - - - re in me - di-o, in me - di-o i - ni - mi - co-rum, i-ni - mi - co-rum

34  tu-o - - - - rum, i-ni-mi-co - - - rum tu-o - rum,

38  do-mi - na-re, do-mi-na - - - - re in me - di-o, in me - di-o i - ni-mi-co-rum

43  tu-o - - - - rum, i-ni-mi-co - - - rum tu-o - rum, do-mi-na-re,

47  do-mi-na - - - - re. 7

### *Tecum principium*

*Alto solo f*

5  Te - cum prin - ci - pi - um\_\_ in di - o, te - cum prin-

11  ci - pi - um\_\_ in di - e vir - tu - tis tu - æ in splen-do - ri-bus\_\_ sanc - to - - - -

15  - - - rum, in splen-do - ri-bus\_\_ sanc - to - - - - rum:



# Juravit Dominus

*Canto solo f* *tutti*

Ju - ra - - - - - vit, ju - ra -

*Alto solo f*

Ju - ra - - - - - vit

*Tenore solo f*

Ju - ra - - - - - vit, ju - ra -

*Basso tutti f*

Ju - ra -

4

- - vit, ju - ra - vit Do - mi - nus, ju - ra - vit, ju - ra - vit, ju - ra - - - - - vit Do -

Do - mi - nus, ju - ra - vit Do - mi - nus, ju - ra - vit, ju - ra - vit, ju - ra - - - - - vit -

- - vit, ju - ra - vit Do - mi - nus, ju - ra - vit, ju - ra - vit, ju - ra - - - - - vit -

- - vit, ju - ra - vit Do - mi - nus, ju - ra - vit, ju - ra - vit, ju - ra - - - - - vit

8

*solo* *tutti*

- mi - nus, et non, non pe - ni - te - bit, non, non pe - ni - te - bit,

*solo*

Do - mi - nus, non, non pe - ni - te - bit, non non, pe - ni -

*solo*

Do - mi - nus, non, non pe - ni - te - bit, non, non pe - ni -

Do - mi - nus, non, non pe - ni - te - bit,



26

te - bit e - um, non, non, non, non pe - ni - te - bit e -

te - bit e - um, non, non, non, non pe - ni - te - bit e -

te - bit e - um, non, non, non, non pe - ni - te - bit e -

te - bit e - um, non, non, non, non pe - ni - te - bit e -

31

um, non pe - ni - te - bit e - um, non, non: *solo* *tutti* 5

um, non pe - ni - te - bit e - um, non, non: *solo* *tutti* 5

um, non pe - ni - te - bit e - um, non, non: *solo* 5

um, non pe - ni - te - bit e - um, non, non: 5

40

*solo p* 3

Tu es sa - cer - dos in æ - ter - num, tu es sa - cer - dos in æ - ter - num se - cun - dum

*solo p* 3

Tu es sa - cer - dos in æ - ter - num, tu es sa - cer - dos in æ - ter - num

3

47

or - di - nem, se - cun - dum or - di - nem Mel - chi - se - dech,

se - cun - dum or - di - nem, or - di - nem Mel - chi - se - dech,

51

*solo f*

Tu es sa - cer - dos, tu es sa - cer - dos in æ - ter - num sa - cun - dum

*solo f*

tu es sa - cer - dos in æ - ter - num, in æ - ter - num se - cun - dum

*f*

tu es sa - cer - dos in æ - ter - num,

57

or - di - nem Mel - chi - se - dech, se - cun - dum

or - di - nem Mel - chi - se - dech, tu es sa - cer - dos se - cun - dum

tu es sa - cer - dos

*solo*

Tu es sa - cer - dos in æ - ter - - - -

60

or - di - nem Mel - chi - se - dech, se - cun - dum or - di - nem Mel -  
 or - di - nem Mel - chi - se - dech, se - cun - dum or - di - nem Mel -  
 in æ -  
 - - - - - nem se - cun - dum or - di - nem Mel - chi - se - dech,

62

*tutti f*

chi - se - dech, tu es, tu es sa - cer - dos in æ - ter - num se - cun - dum or - di - nem Mel - chi - se -  
 chi - se - dech, tu es, tu es sa - cer - dos in æ - ter - num se - cun - dum or - di - nem Mel - chi - se -  
 ter - - - num, tu es sa - cer - dos in æ - ter - num se - cun - dum or - di - nem Mel - chi - se -  
 tu es sa - cer - dos, es sa - cer - dos in æ - ter - num se - cun - dum or - di - nem Mel - chi - se -

65

dech, se - cun - dum or - di - nem Mel - chi - se - dech. **3**  
 dech, se - cun - dum or - di - nem Mel - chi - se - dech. **3**  
 dech, se - cun - dum or - di - nem Mel - chi - se - dech. **3**  
 dech, se - cun - dum or - di - nem Mel - chi - se - dech. **3**

*Dominus a dextris**Basso solo f***12**

Do - - - mi-nus, Do - - - - - mi-nus



a dex - - - tris, a dex - - - tris, a dex - - - - -



- - - tris tu - is, a dex - - - - - tris tu - is, con-



fre - - - git con-fre - - - git in di-e i-ræ su - æ, i-ræ su - æ re - - - -



- - - ges, con-



fre - - - git, con-fre - - - git in di-e i-ræ su - æ, i-ræ su - æ re -



- - - ges, in di-e i - ræ - su-æ, i - ræ - su-æ, con-fre-git re - - - - -



ges, in di-e i - ræ - su-æ, i - ræ - su-æ, con-fre-git re - - - - -



- - - ges, re - - - - - ges.

## Judicabit

**Andante**

*Canto solo f* Ju-di - ca - - - - - bit in na - ti - o -

*tutti* Ju-di - ca -

*Canto tutti f* Ju - di - ca - - - - - bit in na - ti -

*Tenore tutti f* Ju - di - ca - - - - - bit in na - ti - o -

*Basso tutti f* Ju - di - ca - - - - - bit in na - ti -

6 *tutti* - - ni - bus, ju - di - ca - - - - - bit in na - ti - o -

*solo* o - ni - bus, *tutti* ju - di - ca - - - - - ni - bus in na - ti - o -

- - - ni - bus, ju - di - ca - - - - - bit in na - ti - o -

o - ni - bus, ju - di - ca - - - - - bit in na - ti -

**Allegro**

10 - - - ni - bus, im - ple - - - bit ru - i - nas, ru - i - - -

- - ni - bus, im - ple - bit, im - ple - - - bit ru - i -

- - ni - nus, im - ple - - - bit, im - ple - bit ru - i - - -

o - ni - bus, im - ple - bit ru - i - nas, ru - i - nas, ru - i -



26

sa - - - - - bit ca-pi-ta, con-quas-sa - - - -

sa - - - - - bit, con-quas-sa - bit ca-pi-ta, con-quas-sa - - - -

sa - - - - - bit, con-quas-sa - bit ca-pi-ta, con-quas-sa - - - -

sa - - - - - bit, con-quas-sa - bit ca-pi-ta, con-quas-sa - - - -

29

- - - - - bit,

32

con - quas - sa - bit ca - pi - ta in ter - ra, in ter - ra, in ter - - - - ra mul -

con - quas - sa - bit ca - pi - ta in ter - ra, in ter - - - - ra mul -

con - quas - sa - bit ca - pi - ta in ter - ra mul - to - tum, in ter - ra mul -

con - quas - sa - bit ca - pi - ta in ter - ra mul - to - rum, in ter - - - - ra mul -

36

to - - - rum, con-quas-sa - - -

to - - - rum, con-ques-sa - - -

to - - - rum, con-quas-sa - - -

to - - - rum, con-quas-sa - - -

40

- - - bit, con - quas - sa - bit ca - pi - ta in

- - - bit, con - quas - sa - bit, con - qua - sa - bit ca - pi - ta in ter - ra, in

- - - bit, con - quas - sa - bit, con - quas - sa - bit ca - pi - ta in

- - - bit, con - quas - sa - bit, con - quas - sa - bit ca - pi - ta in

43

ter-ra, in ter-ra mul - to - - - rum, in ter-ra mul-to - rum.

ter-ra, in ter-ra mul - to - - - rum, in ter-ra mul-to - rum.

ter-ra, in ter-ra mul - to - - - rum, in ter-ra mul-to - rum.

ter-ra, in ter-ra mul - to - - - rum, in ter-ra mul-to - rum.

## De torrente

**Andante**  $\frac{2}{4}$  *Canto solo p*

De tor - ren - - - - te de tor - ren - te in vi - a

*Alto solo p*

De tor - ren - - - - te,

9 bi - bet, de tor - ren - - - te, de tor - ren - - - - -

de tor - ren - te in vi - a bi - bet, de tor - ren - - - - -

16 - - - - - te in vi - a bi - - - - -

- - - - - te in vi - a bi - bet, in vi - a bi - - - -

23 bet, in - vi - a bi - - - - - bet: **3** *f* prop - te - re - an prop - te - re

bet, in - vi - a bi - - - - - bet: **3**

32 a e - xal - ta - - - - - bit ca -

36 - - - - - put,

*solo f*

prop - te - re - a, prop - te - re - a e - xal - ta - - - - -

The musical score is written for voice and alto. It begins with a tempo marking of 'Andante' and a 2/4 time signature. The key signature has one flat (B-flat). The vocal line starts with a 'Canto solo p' instruction. The alto line starts with an 'Alto solo p' instruction. The score includes various musical notations such as rests, notes, and dynamic markings like 'p' (piano) and 'f' (forte). There are also tempo changes indicated by '3' (triplets) and 'f' (forte). The lyrics are in Latin and describe a scene of a torrent.

41

bit ca - - - - - put,

45

prop - te - re - a e - xal - ta - - - - -

prop - te - re - a e - xal - ta - - - - -

48

bit ca - - - - - put, prop - te - re -

bit ca - - - - - put,

51

a, prop - te - re - a e - xal - ta - - - - -

prop - te - re - a e - xal - ta - - - - -

54

bit ca - - - - - put, prop - te - re - a e - xal -

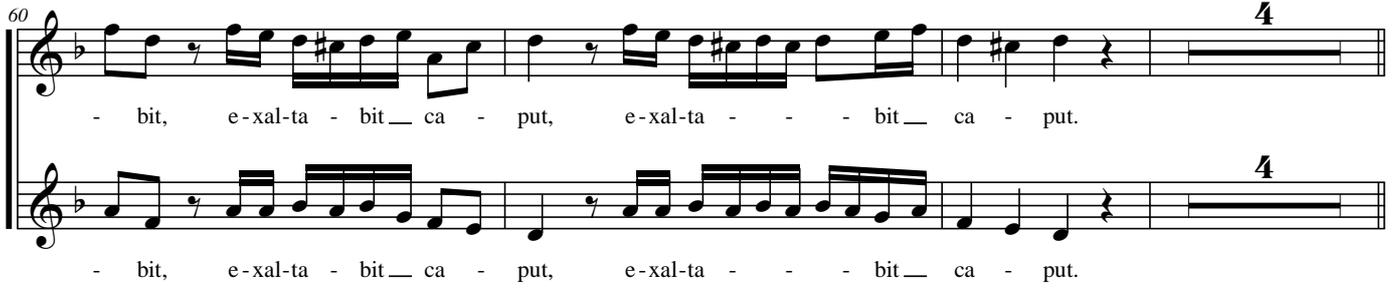
bit ca - - - - - put, prop - te - re - a e - xal -

57

ta - - - - -

ta - - - - -

60 4



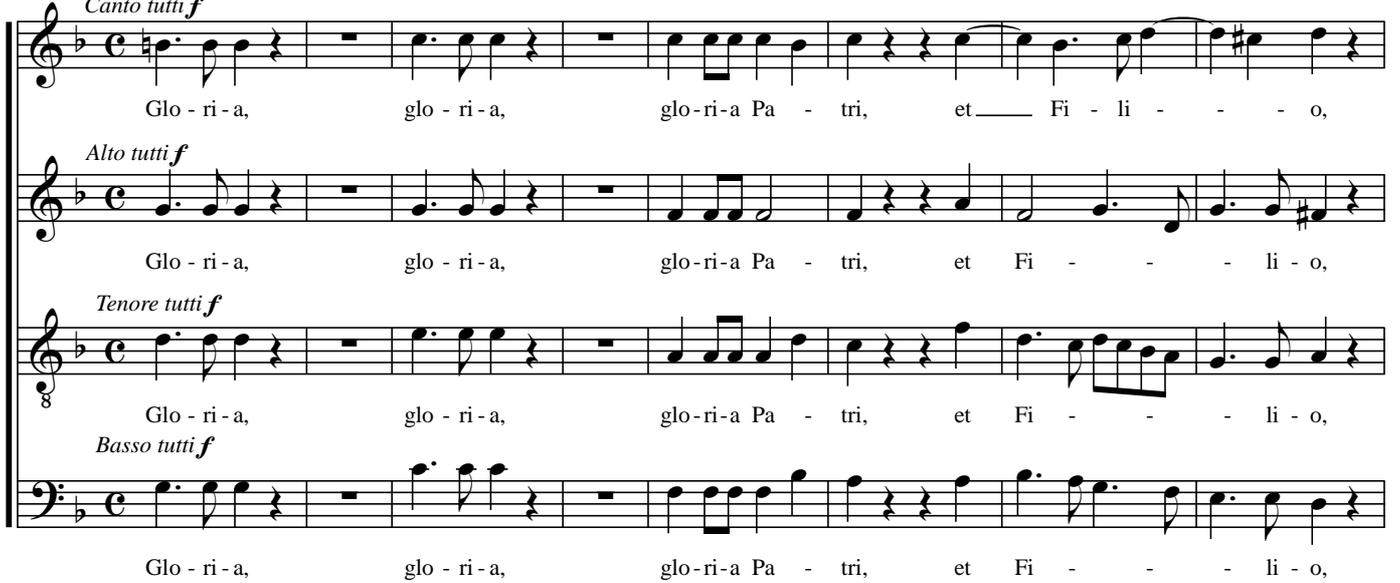
- bit, e-xal-ta - bit - ca - put, e-xal-ta - - - bit - ca - put.

- bit, e-xal-ta - bit - ca - put, e-xal-ta - - - bit - ca - put.

## Gloria

**Allegro**

*Canto tutti f*



Glo - ri - a, glo - ri - a, glo - ri - a Pa - tri, et - - - Fi - li - - - o,

*Alto tutti f*  
Glo - ri - a, glo - ri - a, glo - ri - a Pa - tri, et Fi - - - li - o,

*Tenore tutti f*  
Glo - ri - a, glo - ri - a, glo - ri - a Pa - tri, et Fi - - - li - o,

*Basso tutti f*  
Glo - ri - a, glo - ri - a, glo - ri - a Pa - tri, et Fi - - - li - o,

9 2 *solo*



et Spi - ri - tu - i Sanc - - - - - to. Si-cut e - rat,

et Spi-ri - tu - i Sanc - - - - - to. Si-cut e - rat,

et Spi-ri - tu - i Sanc - - - - - to. Si-cut

et Spi-ri - tu - i Sanc - - - - - to. Si-cut

16

si-cut e-rat in prin-ci-pi-o, et nunc et sem - - - - -  
e - rat,  
e - rat,

21

si-cut e - rat, si-cut e-rat in prin-ci-pi-o, et nunc, et sem - - - - -  
per, ci-cut e - rat,  
si-cut e - rat,  
si-cut e - rat,

26

*tutti*

per, et nunc, et sem-per, et nunc, et sem-per, et sem - - - - - per,  
et nunc, et sem-per, et nunc, et sem-per, et sem - per, sem - - - - per,  
et nunc, et sem-per, et nunc, et sem-per, et sem - - - - - per,  
et nunc, et sem-per, et nunc, et sem-per, et sem - - - - - per,

32 *p*

et in sæ - cu - la sæ - cu - lo - rum,  
 et in sæ - cu - la sæ - cu - lo - rum,, a - men, a -

41

a - men, a -  
 men, a -

49 *p*

et in sæ - cu - la sæ - cu - lo - rum,  
 sæ - cu - lo - rum, a - men, a -



77

*p*  
a - - - - - men,

men, \_\_\_\_\_

*mf*  
et in sæ - cu - la sæ - cu - lo - rum, a - men, a -

85

*f*  
a - - - - -

*f*  
a - - - - -

*f*  
a - - - - -

92

*p*  
men, et in sæ - cu - la sæ - cu - lo - rum, a - - - - -

*p*  
men, a - - - - -

men,

100

*p*

a - - - - -

107

men, a - - - - - men, a - - - - -

- - - - - men, a - - - - - men, a - - - - -

- - - - - men, a - - - - - men, a - - - - -

men, a - - - - - men, a - - - - - men,

115

*mf*

- - - - - men, et in sae - cu - la sae - cu - lo - rum,

- - - - - men,

*mf*

- - - - - men, a - - - - -

*mf*

et in sae - cu - la sae - cu - lo - rum, a - - - - -

122

a - men, a - - - - -

*mf*

a - - - - -

- - - - - men, a - - - - - men,

131

men, et in sæ - cu - la sæ - cu - lo - rum, a - - - - -

- - - - - men, a - - - - -

- - - - - men, a - - - - -

et in sæ - cu - la sæ - cu - lo - rum, et in sæ - cu - la sæ - cu - lo - rum,

140

- - - - - men, a -

- - - - - men, a -

- - - - - men, a - - - - - men, et

a - - - - - men, a - - - - - men,

*f*

*f*

*ff*





24 *p*

Musical staff 24: Treble clef, key signature of one flat (B-flat), 3/4 time signature. The staff begins with a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. A dynamic marking of *p* (piano) is placed below the first measure. The piece continues with a series of eighth-note patterns, including a triplet of eighth notes in the second measure, and concludes with a quarter rest.

27

Musical staff 27: Treble clef, key signature of one flat. The staff begins with a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The piece continues with eighth-note patterns, including a triplet of eighth notes in the second measure, and concludes with a quarter rest.

30

Musical staff 30: Treble clef, key signature of one flat. The staff begins with a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The piece continues with eighth-note patterns, including a triplet of eighth notes in the second measure, and concludes with a quarter rest.

33

Musical staff 33: Treble clef, key signature of one flat. The staff begins with a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The piece continues with eighth-note patterns, including a triplet of eighth notes in the second measure, and concludes with a quarter rest.

36 *p*

Musical staff 36: Treble clef, key signature of one flat. The staff begins with a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. A dynamic marking of *p* (piano) is placed below the first measure. The piece continues with eighth-note patterns, including a triplet of eighth notes in the second measure, and concludes with a quarter rest.

39

Musical staff 39: Treble clef, key signature of one flat. The staff begins with a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. The piece continues with eighth-note patterns, including a triplet of eighth notes in the second measure, and concludes with a quarter rest.

42 *f*

Musical staff 42: Treble clef, key signature of one flat. The staff begins with a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. A dynamic marking of *f* (forte) is placed below the first measure. The piece continues with eighth-note patterns, including a triplet of eighth notes in the second measure, and concludes with a quarter rest.

44 *p* *f*

Musical staff 44: Treble clef, key signature of one flat. The staff begins with a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. Dynamic markings of *p* (piano) and *f* (forte) are placed below the first and last measures, respectively. The piece continues with eighth-note patterns, including a triplet of eighth notes in the second measure, and concludes with a quarter rest.

47 *p*

Musical staff 47: Treble clef, key signature of one flat. The staff begins with a quarter rest, followed by a quarter note G4, a quarter note F4, and a quarter note E4. A dynamic marking of *p* (piano) is placed below the first measure. The piece continues with eighth-note patterns, including a triplet of eighth notes in the second measure, and concludes with a quarter rest.



*Virgam virtutis***Allegro***Violini unisoni*

*f*

4

6 *p* *f* *p*

9 *f*

12 *p*

16 *f* *p*

19 *f* *p*

22

26

29

(b)







*Juravit Dominus*

*Violino Primo*

*f*

6

*p*

10

15

22

28

34

*Violini unisoni*

40

*p*

43



*Dominus a dextris*

*Violini unisoni*

2 *f*

8

13 2

20 *p*

26

32

37

40

43

47 *f*



*Judicabit*

**Andante**

*Violino Primo*

*f*

**Allegro**

**Allegro**

35



38



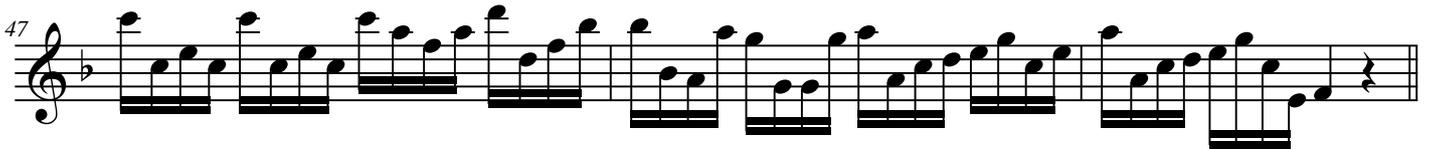
40



43



47



*De torrente***Andante***Violini unisoni*

*p*

8

14

21

28

33

36

39

42

45

48

51

55

58

61

64

## Gloria

Allegro

Violini unisoni

67 *f*

70

74

77

80 *p*

83

87

91 *f*

95

99



178



Musical staff 178-184: Treble clef, key signature of one flat (B-flat). The staff contains a sequence of eighth and quarter notes, starting with a half note G4 and ending with a half note G4.

185



Musical staff 185-191: Treble clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes, ending with a half note G4.

192



Musical staff 192-198: Treble clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes, ending with a half note G4.

200



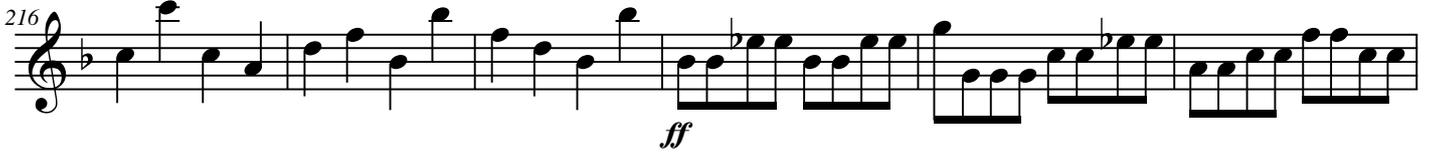
Musical staff 200-206: Treble clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes, ending with a half note G4.

208



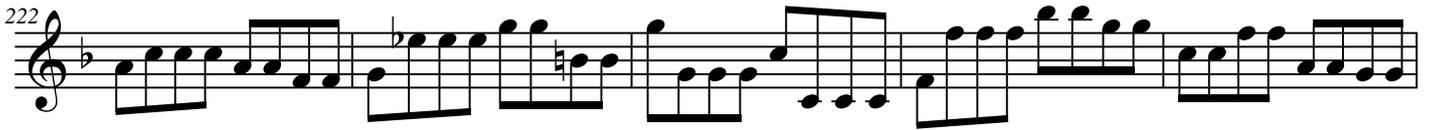
Musical staff 208-214: Treble clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes, including a sharp sign (F#) and ending with a half note G4. A dynamic marking *f* is present at the end.

216



Musical staff 216-222: Treble clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes, including a dynamic marking *ff*.

222



Musical staff 222-228: Treble clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes, including a double bar line.

227



Musical staff 227-233: Treble clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes, including a double bar line.

232



Musical staff 232-238: Treble clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes, including a double bar line.

237



Musical staff 237-243: Treble clef, key signature of one flat. The staff contains a sequence of eighth and quarter notes, ending with a half note G4. A dynamic marking *o* is present at the end.

Alessandro Scarlatti (1660-1725)

# Dixit Dominus

a quattro voci concertato

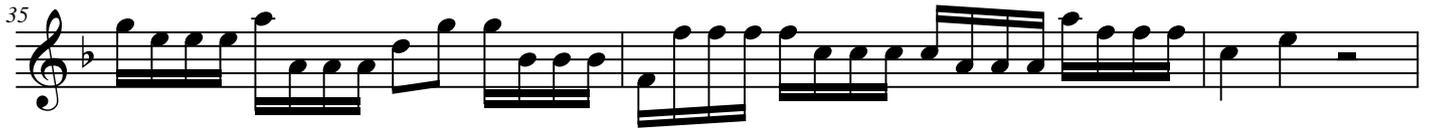
Spiritoso

Violino  
Secondo

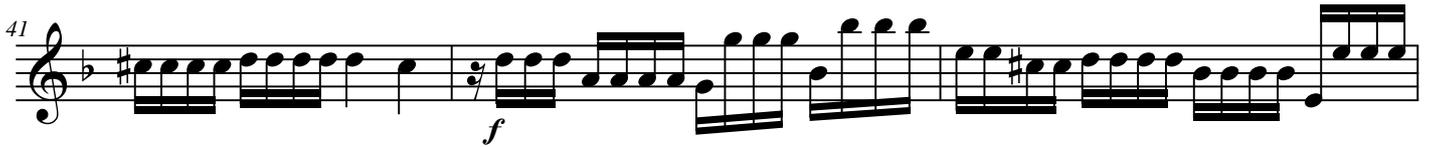
The musical score is written for Violino Secondo in a single system. It begins with a treble clef, a key signature of one flat (B-flat), and a common time signature (C). The tempo is marked 'Spiritoso'. The score consists of seven staves of music, with measure numbers 5, 8, 12, 16, 20, and 23 indicated at the start of their respective staves. The first staff starts with a dynamic marking of *f* (forte). The second staff begins at measure 5. The third staff begins at measure 8. The fourth staff begins at measure 12 and ends with a dynamic marking of *p* (piano). The fifth staff begins at measure 16. The sixth staff begins at measure 20 and ends with a dynamic marking of *f*. The seventh staff begins at measure 23 and ends with a dynamic marking of *p*. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

27 

31 

35 

38 

41 

44 

48 

51 

54 



*Virgam virtutis*

57

*Tecum principium*

50



*Juravit Dominus*

Musical staff 1: Treble clef, common time signature, key signature of one flat. Starts with a fermata on a whole note, followed by a series of eighth and sixteenth notes. A dynamic marking *f* is placed below the first few notes.

Musical staff 2: Treble clef, key signature of one flat. Continues the melodic line with various rhythmic values. A dynamic marking *p* is placed below the notes starting at measure 6.

Musical staff 3: Treble clef, key signature of one flat. Continues the melodic line with various rhythmic values.

Musical staff 4: Treble clef, key signature of one flat. Continues the melodic line with various rhythmic values.

Musical staff 5: Treble clef, key signature of one flat. Continues the melodic line with various rhythmic values.

Musical staff 6: Treble clef, key signature of one flat. Continues the melodic line with various rhythmic values.

Musical staff 7: Treble clef, key signature of one flat. Continues the melodic line with various rhythmic values. Ends with a double bar line and a repeat sign. A measure number 33 is written above the final measure.

*Dominus a dextris*

Musical staff 8: Treble clef, 3/4 time signature, key signature of one flat. The staff contains a single whole note with a fermata.

*Judicabit*

Andante



Allegro



Allegro



34

37

39

41

44

47

*De torrente*

30 36

*Gloria*

31 146

Alessandro Scarlatti (1660-1725)

# Dixit Dominus

a quattro voci concertato

Spiritoso

Violino Terzo

*f*

5

9

13

*p*

18

*f*

22

*p*

26

31

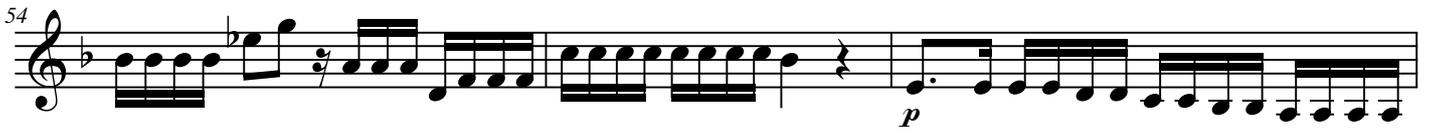
34 

37 

41 

45 

50 

54 

57 

59 

62 

65 

*Virgam virtutis**Tecum principium*

57 12/8 50

*Juravit Dominus*

*f*

*p*

11

17

23

30

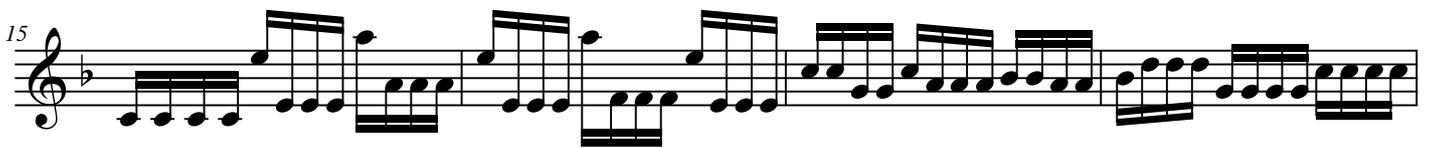
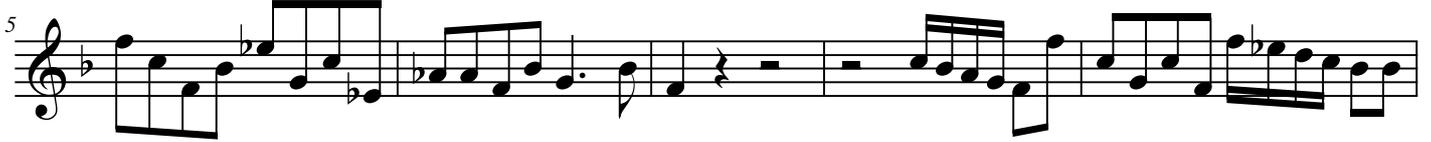
36 33

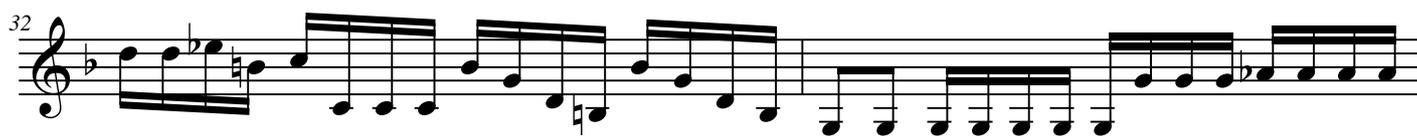
*Dominus a dextris*

84



*Judicabit*  
Andante





*De torrente*



*Gloria*



Alessandro Scarlatti (1660-1725)

# Dixit Dominus

a quattro voci concertato

Spiritoso

Organo



5



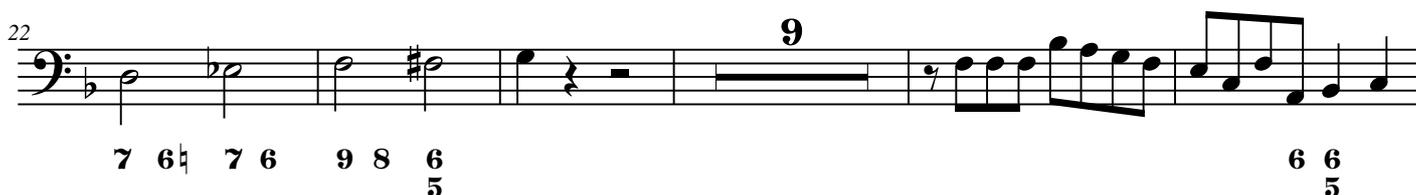
10



16



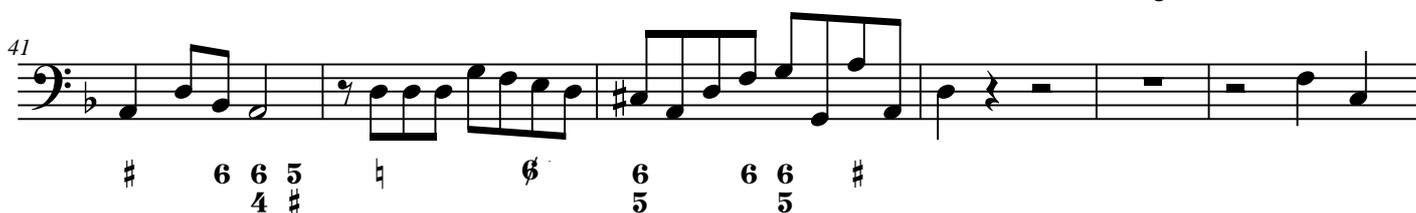
22



36



41



47

6 6 6

51

6 5 6

56

3 6 5<sup>b</sup> 6 5 3

63

6 7<sup>b</sup> 3 5 4 4<sup>b</sup> 6 6 5 6 3 4

*Virgam virtutis*

**Allegro**

6 6 7<sup>b</sup> 4 3 7 4 3 6 6

5

6 6 5 6 5 6 6 5 6 6 5 6 7<sup>b</sup>

11

4 3 7 4 3 b

17

6 6<sup>b</sup> 6 6 b b 6<sup>b</sup> 6 5 6<sup>b</sup> 6 5

23

6 6 6 6 6 3 # # # #

28

# # # | | | | | 6 6

32

6 | 6 6 5 | # | 6 6 6 5 | 6 6 6 5

37

6 6 5 | # | 6 | 6 4 3 | | |

41

6 b 6 6 6 | | | | 6 6 6 5 | 6 6

46

6 7 b 4 3 | 7 5 | 4 3 | 6 6 6 6 6 5

50

6 7 b 4 3 | 7 5 | 4 3 | 6 6 6 6 6 5

54

6 6 6 5 | 6 6 6 5 | 6

*Tecum principium*

6 6 6 #



# 6 6 # 6 3 6 6 6 6



6 6 # 6 6 6 6 #



#



6

6 6  
4 56 6 6  
5 4 3

6 6 6 # 6

7



6 6 6 #

*Juravit Dominus*

6<sup>b</sup> 6<sup>b</sup>

6<sup>b</sup> 6 5<sup>b</sup> 6<sup>b</sup> 6<sup>b</sup> 7<sup>b</sup> 6

6<sup>b</sup> 6<sup>b</sup> 6 5 6 5

6<sup>b</sup> 6

6<sup>b</sup> 6<sup>b</sup> 5 7<sup>b</sup> 6<sup>b</sup> 6<sup>b</sup> 6<sup>b</sup> 6<sup>b</sup> 5 7<sup>b</sup> 6<sup>b</sup>

7<sup>b</sup> 3 4 6<sup>b</sup> 6<sup>b</sup> 6 5

6 6 4 6 6<sup>b</sup> 6 6 6 6 6 6

6 7<sup>b</sup> <sup>b</sup> 6 6<sup>b</sup> 6<sup>b</sup> 6<sup>b</sup> 6<sup>b</sup> 6 6 6 4 6

47

♯ 6 6 6 6 6 6 ♭ 6 6 6 ♭ 6 ♭ 6 ♭ ♯ 6 6 6

51

6 6 6 ♭ 6 6 6 6

54

6 6 6 6 ♭ ♯ 6 ♭ ♯ 6 ♭ 6 ♯ 6 6 ♯ 6 ♯ 6 6 ♯ 6

58

♯ ♭ 6 ♯ ♯ 6 ♯ ♯ 6 6 6 6 ♯ ♯ 6 6 5 ♭ ♯ ♯

61

♯ 6 6 ♭ 5 6 ♭ 7 6 ♯ ♯ 6 5 ♭ 6 ♯ 6 ♯ 6 7 4 ♯ ♯

65

♭ 6 ♭ 6 5 ♯ 6 ♭ 5 ♯ ♭ 6 ♯ 6 ♭ 6 6 6

69

♭ 6 ♯ 6 ♯ 6 ♯ 6 6 6 7 ♯ ♭ ♭ 6 5 ♯ 6 ♯ ♯ 6 6 ♯ 6 6 5 ♯ ♯



62

b 6 4# 6 6 6 # b 6

2

5

67

b b # 6 # 6 #

73

b 6 3 b 6 6 b 6 3

4

4

79

b 6 b 6 # 6 6 # 6

5

*Judicabit*

**Andante**

6 b 6

5

6 6 6 b 6 b 7 b 7 b b 6 6 6 6

9

**Allegro**

6 6 6 7 b 7 b b

13

6 6 b 6 6 6 6 6

18

6 6 6 7 b



*De torrente*

Andante

The musical score is written in bass clef with a 3/4 time signature. It consists of nine staves of music. The first staff begins with a key signature of one flat (B-flat) and a 3/4 time signature. The music is primarily composed of eighth and sixteenth notes, often beamed together. Below the notes, there are various fingering numbers (1-5) and symbols (such as #, b, and 6) indicating specific techniques or fingerings. Some staves include rests and are marked with a '3' or '2' above them, possibly indicating triplet or double-measure rests. The piece concludes with a final staff that includes a sharp sign (#) at the beginning and a flat sign (b) at the end.



44

6 6 6 6 6 6<sup>b</sup> 4 3 4 3 6 5 6 3 4

53

6 5 6 6 6 6

60

5 6 6<sup>b</sup> 6 6<sup>b</sup> 6 6 6<sup>b</sup> 6 6 6<sup>b</sup> 6

67

9 8 5 5 6 6 6 6 5 6 <sup>b</sup> 6 6 5 5 #

75

3 4 3 6 4 3 6 6

86

6 6 6<sup>b</sup> 6 6<sup>b</sup> 5 5 6 6 5 6 #

94

4 6 6 6 6 <sup>b</sup> 6 6 6

104

6 6 6 5 6 5 6 6 4 7 6 5

111

6 5 6 5 7 6 6 6 6 6 6 5 7 6

119

9 8 5 6 4<sup>b</sup> 6 9 8 6 9 6<sup>b</sup> 56

126

6 6 5 6 6 5 6 6 6 6 5 6 6 5

135

6<sup>b</sup> b 4<sup>#</sup> 9 8 <sup>#</sup> 6 6<sup>b</sup> 5<sup>b</sup> 6 b 4<sup>#</sup> 6

144

6<sup>b</sup> 6<sup>b</sup> 6 6 6<sup>b</sup> 6 6 5 <sup>#</sup> 6 6

153

5 6 b 6<sup>#</sup> 6 6 7 6 4 3 6 6<sup>b</sup> 6

162

5<sup>b</sup> 6 9 8 9 6<sup>b</sup> 4<sup>b</sup> 6 9 6<sup>b</sup>

169

4<sup>b</sup> 3 5 6 4<sup>b</sup> 3 4 3

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<https://my.pcloud.com/publink/show?code=kZekBJ7ZyAzRXxfAfDza5d34dEbeBXirxna7>

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