

Domenico Scarlatti

Te gloriosus à 4

Motetto in Festo Omnium
Sanctorum

Coro (SATB)
ad libitum: Organo

Erstausgabe / First edition

herausgegeben von / edited by
Robert Scandrett

Partitur / Full score

Preface

In 1719, Domenico Scarlatti left Italy for Portugal, where under the patronage of King John V, he became master of the patriarchal chapel in Lisbon. Until 1728, when his royal student, the Infanta Maria Barbara married and moved to Madrid, he was active in the traditional role of court composer, providing sacred and secular music for various state occasions, taking responsibility for the musical education of the King's daughter and younger brother, and certainly embellishing the royal household with his keyboard virtuosity.

For several reasons, the Portuguese years are of great interest to us. Most importantly, Domenico was at last free of the overwhelming influence of his father, the great Alessandro. Moreover, he could exercise this independence in an encouraging artistic environment, with the musical resources of the court and chapel at his disposal. It is therefore unfortunate that the devastating earthquake of November 1755 left us with little information about this crucial period of Scarlatti's life. There are no autographs in Lisbon: only two choral works, in the hand of a copyist are in the library of the Cathedral; the *Te Deum* in C major and the present motet, *Te gloriosus*.

The motet *Te gloriosus* is a setting of an antiphon from Lauds for All Saints Day (Nov.1) for SATB choir and basso continuo. Scarlatti divided the Latin text into six sections, each with a clearly defined musical character. The first section is homophonic, declamatory in style, with a quick harmonic rhythm. The following sections are in free imitative counterpoint, however with no thematic references from section to section. The short piece remains solidly in C major throughout. Occasional cadences hint at excursions into the relative minor (bar 49 and 116), but the first notes of the succeeding sections quickly return to the home key. Only the section *Te Martyrum* (bars 39-49) is unsettled harmonically. Two extended passages over pedals on D (bars 95-105) and E (bars 108-116) make a skillful preparation for the major cadence which precedes the final fugue, providing tension which is released in the imitative entries of the conclusion.

In comparison with the *Te Deum* and the *Missa quatuor vocum*, *Te gloriosus* shows a more soloistic style of writing for voices. In particular, the tenor and bass of the section *Te prophetarum* require an extended range and agility. The closely spaced entries of *Laudat exercitus* have operatic energy and rhythmic intensity. The motet could be performed effectively with solo voices.

The title page of the Lisbon copy makes no mention of an organ accompaniment. The basso continuo part which is included in the set is not titled (in contrast to the vocal parts) and although it appears to be copied by the same hand, is not so carefully transcribed. Several conflicts between choral harmony and basso continuo figuring would suggest the possibility of the figuring originally referring to the choral bass: when the basso continuo was added, in some cases providing a different bass note to the same harmony, the figuring precipitates the difference. In addition, there is no occasion where the organ plays more than one chord alone, or provides essential harmonic support for the voices. Therefore, we have indicated the organ part ad lib, with a decision on its use being made on the basis of the criteria relevant to a cappella music of the 16th and 17th centuries. The several instances of parallel octaves and fifths have been retained in recognition of the tendency of Iberian composers of the period to place horizontal considerations above observance of rules.

I am greatly indebted to Dr. Macario Santiago Kastner, for his generosity in allowing me free access to the archives of the Cathedral in Lisbon, and his assistance and advice on matters relating to this edition.

Critical remarks

Source: There is only one source for *Te gloriosus*: Lisbon, Fabrica da Se Patriarchal, signature 198/1 D7. The title page of this motet reads: *Mottetto/ In Festo omnium Sanctorum/ Te gloriosus / A4 / Del Sigr Domenico Scarlatti*. The source consists of nineteen pages (including the title page): *Canto a 4, Alto a 4, Tenore a 4, Basso a 4* and two untitled pages which constitute the basso continuo. (The Italian title *Motetto per l'Ognissanti* cited in Grove's Dictionary and MGG articles does not appear in the Lisbon source. Grove's incorrectly gives the key as D, rather than C.) The library folder which contains *Te gloriosus* also contains the *Te Deum* in C and an unauthenticated *Laudate Pueri* attributed to Sgr. Scarlatti.

Editorial principles: The original clefs have been replaced with those in common usage today for SATB editions. Note values and time signatures are the same as in the original. All editorial additions are in italics and precautionary accidentals are in small print. The original continuo part is written in large notes with the realization in small notes. No additional continuo figuring has been added. Figures deleted because of obvious harmonic conflicts and errors of the copyist found in the source are noted in the special comments to be found in the introduction to *Domenico Scarlatti, Musica Sacra, Vol.I. Drei Stücke aus iberischen Bibliotheken*, CV 40.472/01.

Stuttgart, June 13th, 1985

Robert Scandrett

Text:

Te gloriosus Apostolorum chorus,
te Prophetarum laudabilis numerus,
te Martyrum candidatus laudat exercitus;
te omnes Sancti et electi voce confitentur unanimes,
beata Trinitas, unus Deus.

English translation:

The glorious company of the Apostles praise thee.
The goodly fellowship of the prophets praise thee.
The noble army of martyrs praise thee.
All the Saints and the elect praise thee with one voice,
Holy Trinity, one God.

Übersetzung ins Deutsche (aus dem deutschen Brevier).
Heute: Antiphon zum Magnificat in der Allerheiligen-Vesper.

Dich preist der glorreiche Chor der Apostel,
dich der Propheten lobwürdige Schar,
dich der Märtyrer leuchtendes Heer,
einmütig preisen dich alle Heiligen und Erwählten,
heiligste Dreifaltigkeit, ewiger Gott.

Im Carus-Verlag sind folgende Kirchenwerke D.Scarlattis erschienen oder in Vorbereitung:

Musica Sacra aus iberischen Bibliotheken:

- *Missa quatuor vocum*. Coro SATB
- *Te Deum* à 8. Coro SATB/SATB, Organo
- *Te gloriosus* à 4. Coro SATB, Organo ad libitum

Musica Sacra aus italienischen Bibliotheken:

- *Stabat mater*. Coro SSSAATTBB, Organo
- *Iste confessor*. Coro SATB, Organo
- *Miserere* in e. Coro SATB/SATB, Organo

Te gloriosus à 4

Motetto in Festo Omnium Sanctorum

Domenico Scarlatti

1685–1757

Andante

Canto

Soprano

Alto

Tenore

Basso

Organo
ad lib.

Te glo-ri-o-sus, te glo-ri-o-sus, te glo-ri-o-sus, glo-ri-o-

Te glo-ri-o-sus, te glo-ri-o-sus, te glo-ri-o-sus, glo-ri-

Te glo-ri-o-sus, te glo-ri-o-sus, te glo-ri-o-

Te glo-ri-o-sus, te glo-ri-o-sus, te gl

7

7

6 5 6 4 3 # 5 6 4 †

- sus A-po-sto-loru. as, - lo-rum cho-rus, te glo-ri-o-sus, te

- sus A-po-sto-lo-rum cho-rus, te glo-ri-o-sus, te

glo-ri- am cho-rus, A-po-sto-lorum cho-rus, te glo-ri-o-sus, te

- sto-lo-rum cho-rus, A-po-sto-lo-rum cho-rus, te glo-ri-o-sus, te

Aufführungsdauer / Duration: ca. 6 min.

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Erstausgabe / First edition
edited by Robert Scandrett
organ realization by the editor

glo - ri - o - sus, te glo - ri - o - sus A - po - sto - lo - rum cho - rus, A - po - sto - lo - rum cho - rus.

glo - ri - o - sus, te glo - ri - o - sus A - po - sto - lo - rum cho - rus, A - po - sto - lo - rum cho - rus.

glo - ri - o - sus, te glo - ri - o - sus A - po - sto - lo - rum cho - rus, A - po - sto - lo - rum cho - rus.

glo - ri - o - sus, te glo - ri - o - sus A - po - sto - lo - rum cho - rus, A - po - sto - lo - rum cho - rus.

6 5 6 7 6

21 Allegro

Te Pro - phe - ta - rum lau - da - bi -

Te Pro - phe - ta - rum lau - da - is, lau - da -

Te Pro - phe - ta - rum - bi - lis -

Te Pro - phe - ta - rum lau - da - nu - me - rus,

6 5 6 6 7 6 6 6 6

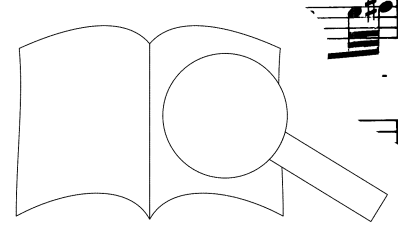
lis, lau - da - me - rus, lau - da - bi - lis,

bi - li - bi - lis, lau - da - bi - lis, lau - da -

lau - da - bi - lis nu - me - rus, lau - da - bi - lis nu - me - rus,

au - bi - lis, lau - da -

4 # 6 # 6 #



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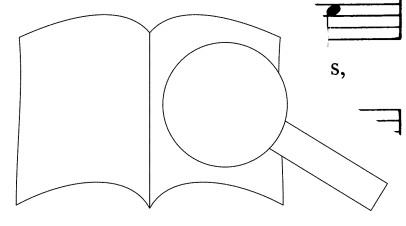
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lau - - dat ex - er - ci - tus, lau - - dat, lau - dat ex -
 - - - - - ci - tus, lau - - - - - dat, lau - - - - - dat,
 - - ci - tus, lau - dat ex - er - ci - tus, lau - - - - - dat ex -
 54 dat ex er ci - tus, lau - dat, lau -

er - ci - tus, lau - dat ex - er - ci - tus, lau - - - - - dat,
 lau - - - - - dat ex - er - ci - tus, - - - - - ci - tus,
 er - - - - - ci - tus. - - - - - dat ex -
 60 - dat ex - er - ci - tus, lau - - - - - at ex - - - - -

er - ci - tus, lau - - - - - dat ex - er - ci - tus,
 lau - d lau - - - - - dat, lau - dat ex - er - ci - tus,
 dat, lau - - - - - dat ex - er - ci - tus,
 , lau - dat, lau - dat, lau - - - - - s,
 # # # # #

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lau - dat, lau - dat, lau - dat ex - er - ci - tus. Te
 lau - dat, lau - dat, lau - dat ex - er - ci - tus. Te o - mnes, o -
 lau - dat, lau - dat, lau - dat ex - er - ci - tus.

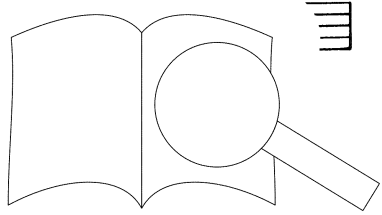
72 lau - dat, lau - dat, lau - dat ex - er - ci - tus. Te o - mnes

o - - - mnes San - - - cti, te
 - mnes San - - -
 Te o - mnes Sar - - - cti, o -
 80 San - - - cti, te o - mnes cti, te o - -

5 6 5 5 6

- mnes e - le - - cti vo - ce, e - le -
 te mnes San - - - cti e - le - - cti
 - - - cti et e - le - - cti
 - - - cti et e - le

5 4 3 4 3 4 3 4 3



cti vo - ce, vo - ce con - fi - ten - tur un - a -

vo - ce con - fi - ten - tur un - a - - ni - mes, con - fi -

e - le - cti, e - le - cti vo - ce con - fi - ten - tur un - a -

92 le - cti vo - ce con - fi - ten - tur un - a - - - -

99 ni - mes, con - fi - ten - tur un - a - - - -

ten - tur, con - fi - ten - tur, con - fi - ten - tur un -

- ni - mes, con - tu. ni - mes,

99 ni - mes, tur, con - fi - ten - - -

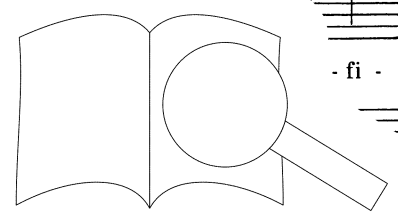
106 mes, - ten - tur un - a - - ni - mes, con - fi -

a mes, con - fi - ten - tur un - a - ni - mes, con - fi -

un - a - ni - mes, con - fi - ten - tur un - a - -

- ten - tur un - a - ni - - fi -

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Fugato

ten - tur un - a - - ni - - mes, be - a - ta Tri - ni - tas, u -
 ten - tur un - a - - ni - - mes, be - a - ta Tri - ni -
 - - - ni - - - - mes,

113 ten - tur un - a - - ni - - mes, Fugato
 #3 6/4 #3 6

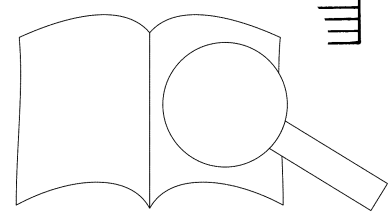
121 - - nus De - us, u - nus De - - - us,
 tas, u - nus De - - - us, - - - ni -
 be - a - ta Tri - ni - tas, n.
 be - a - ta u - nus De - -

121 7 6 6 6 6 6 6 5

129 Tri - ni - tas, ta Tri - ni - tas, u - nus De -
 tas, Tri - ni - tas, u - - nus De - - -
 De - - us, u - - nus De - us, u -
 us,

4/2 5 6 #6 5 6 4 #3 6 6 #6

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us, be - a - ta Tri - ni - tas, u - - nus De - - - us,
 - - - us, be - a - ta Tri - ni - - tas, be - a - ta Tri - ni -
 nus De - - - us, De - us, be - a - ta

137 Tri - ni - tas, be - a - ta Tri - ni - tas, u - nus De - us, be -
 6 6 6 5 6 4 3 6 6 5

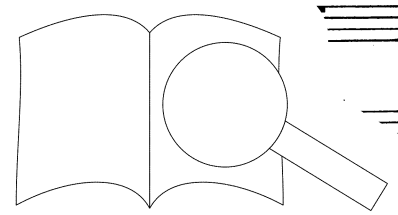
145 u - - nus De - - - us, be - a - t -
 tas, u - - - nus De - - - us, be -
 Tri - ni - tas, - - - nus De -

145 a - ta Tri - ni - tas, be - a -
 6 5 6 4 #3 5

153 u - nus r De - - us, be - a - ta Tri - ni -
 a - tr - - - ni - - - tas, be - a - ta
 ca, be - a - ta, be - a - ta Tri - ni -

be - a - ta, be - a -
 6 6 6 6 5 5

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160

tas, u - - nus De - - - - us, be - a - -

Tri - ni - tas, u - - - nus De - us,

tas, be - a - ta, be - a - ta Tri - ni - tas, be - a - -

160

be - a - ta, be - a - ta, be - a - ta Tri - ni - tas,

6 # 6 # 6 6 4 #

168

ta, be - a - ta, be - a - ta Tri - ni - tas, u

- u - nus De - - us, be - ta, a - ta,

ta, be - a - ta, be - a - ta, - ta Tri - ni -

168

u - nus De - us, ni - tas, u - nus, De -

6 # 6 6 6

176

a - ta, be - a - ta Tri - ni - tas, u - -

be Tri - - ni - tas, u - nus De -

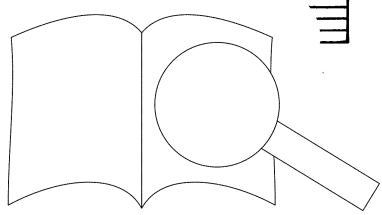
nus De - us, u - - nus De -

176

ta, be - a - ta, be - a -

6 # 6 # 6 6 6 5 5 6 5

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nus De - us, u - - nus De - us, be - a - ta Tri - ni -
 - - - - us, be - a - ta Tri - ni - tas, u - - nus
 - - - us, be - a - ta, be - a - ta,

184 a - ta Tri - ni - tas, be - a - ta, be - a - ta Tri - ni - tas,
 6 7 6 5 6 6 # 6 #

192 tas, u - nus De - - us, be - a - ta Tri - - us
 De - - us, be - a - ta Tri - ni De -
 be - a - ta Tri - ni - tas, u - - nus De -

192 u - - nus De - - us, ta Tri - ni - tas, u -
 # 6 6 # 6 5 5

200 De - - us u - - nus De - us.
 us, u - - nus De - - us.
 De - us, u - nus De - - us.

us, u - nus De - us, u - nus De
 6 6 5 6 5 4 3

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