

Credidi

A 3 & à 4, Canto, Tenore, e Basso, Alto se piace

Tarquinio Merula

Arpa Davidica

Salmi et Messa Concertati, Opera Decima Sesta, Venetia 1640

(1595-1665)

Questo Salmo si potrà cantare à 4 aggiungendo il presente Alto,
il quale ogni quattro pause canterà l'infrascritte note sino al fine.

Alto
se piace

Sanc - te N _____ o - ra pro no - bis.

Canto

E-go, e-go au - tem, e-go, e-go au - tem

Alto
se piace

Sanc - te N _____

Tenore

E-go, e-go au - tem hu-mi-li -

Basso

Cre - di - di, prop - ter quod lo-cu - tus sum;

Basso
Continuo

C.A. T.
6 6 #

C

hu-mi-li - a - tus sum ni - mis, hu-mi-li - a - tus sum ni - mis,

A

o - ra pro no - bis.

T

a - tus sum ni - mis, E-go, e-go au - tem

B

e-go, e-go au - tem, e-go, e-go

BC

B.
(5) (4) (3) 5b (6) (5) 4 3(#)

6

C e - go, e - go au - tem hu - mi - li - a - tus sum ni - mis.

A

T hu - mi - li - a - tus, hu - mi - li - a - tus sum ni - mis. E-go di - xi

B au - tem hu - mi - li - a - tus sum ni - mis.

BC (A.)

8

C E - go di - xi in ex-cēs-su

A o - ra pro no - bis.

T in ex-cēs-su me - o, e - go di - xi in ex-cēs-su me - o:

B E - go di - xi in ex-cēs-su me - o, in ex-cēs-su

BC B. C.

10

C me - o: Om-nis ho-mo men - dax. Quid re - tri - bu-am Do - mi-no

A Sanc - te N

T Om-nis ho-mo, om-nis ho-mo men - dax.

B me - o: Om-nis ho-mo men - dax.

BC T. A.

7 6(6) 6 (5) (4) (3) 6 #

12

C pro om-ni-busquæ re-tri - bu-it mi - hi?

A o - ra pro no - bis.

T Ca - li-cem sa-lu-ta - ris ac-ci - pi-am,

B Et no-men

BC (6) 5 $\sharp$ 7 (6) 3 $\sharp$ $\sharp$

14

C Et no-men Do-mi-ni in - vo - ca - bo.

A Sanc - te N

T et no-men Do-mi-ni in - vo - ca - bo.

B Do-mi-ni in - vo - ca - bo. Vo-ta me-a Do - mi-no red - dam

BC C.T. A. B. (5 $\sharp$) 4 3($\sharp$) 6 5 (5) 4 3 $\sharp$

16

C Præ-ti - o - sa in con-spec-tu Do - mi-ni mors

A o - ra pro no - bis.

T Præ-ti - o - sa in con-spec-tu Do - mi-ni mors

B co-ram om-ni po - pu-lo e - ius. Mors sanc -

BC C.T. (#) $\sharp$ $\sharp$

18

C

sanc - to - rum e - ius.

A

Sanc - te N o - ra prono - bis.

T

sanc - to - rum e - ius. O Do - mi-ne, qui - a e-go ser - vus tu -

B

to - rum e - ius. O

BC

(6) 7 6 5 (#) # 6 (5) 4 3

A. T. B.

21

C

E - go ser-vus tu - us,

A

us;

T

us;

B

Do - mi-ne qui - a e-go ser - vus tu - us; e - go ser-vus

BC

(6) # (6) (5) 4 3(#) 5

(C.) T. B.

23

C

e - go ser-vus tu - us, et fi - li - us an-cil-læ tu - æ, et fi - li - us an-cil-læ

A

Sanc - te N o - ra pro no - bis.

T

et fi - li - us an-cil-læ tu - æ, et fi - li -

B

tu - us, et fi - li - us an-cil-læ

BC

6 6 # b

A. B. T.

25

C tu - æ. Ti - bi sa - cri - fi - ca - bo hos -

A

T us an - cil - læ tu - æ. Di(s)-ru - pis - ti vin - cu - la me - a;

B tu - æ.

BC

(6) 6 5 # C. (6)

27

C - ti - am lau - dis,

A Sanc - te N

T et no - men Do - mi - ni,

B Et no - men

BC A. T. B. 7 6(6) # #

28

C et no - men Do - mi - ni in - vo - ca - bo,

A o - ra pro no - bis.

T et no - men

B Do - mi - ni, et no - men Do - mi - ni

BC T. 3

29

C

A

T

B

BC

in - vo - ca - bo;

Do-mi-ni in - vo - ca - bo. Vo - ta me - a Do - mi - no red - dam in con-spec-tu om-nis po -

in vo - ca - bo.

(5)
4

3(#)

#

#

#

#

#

31

C

A

T

B

BC

Sanc - te N o - ra prono - bis.

- pu-li e - ius; in a - tri - is do - mus Do - mi-ni, in me - di-o tu - i, Je - ru - sa - lem.

Glo - ri - a

A.

(6)

#

#

(6)

7

6#

#

34

C

A

T

B

BC

Et fi - li - o, et fi - li - o, et fi - li - o

Sanc - te N

pa - tri et spi - ri - tu - i sanc - to et fi - li - o, et fi - li -

C.

A.

(6)

3

#

36

C et spi-ri - tu - i sanc - to.

A o - ra pro no - bis.

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

B o et spi-ri - tu - i sanc - to. Si - cut

BC (6) (6) 7 # (6) #

38

C Si-cut e - rat in prin-ci - pi - o, et nunc et sem - per;

A Sanc - te N

T per; si-cut e - rat in prin-ci - pi - o,

B e - rat in prin-ci - pi - o, et nunc et

BC C. T. A. C. B. (6) (6) # 6 (5) 4 3(#) #

40

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

A o - ra pro no - bis.

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

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

BC 6 3 # (b) # # (6)

42

C nunc et sem - per

A Sanc - te N

T nunc et sem - per et in sæ-cu-la sæ - cu - lo - rum. A - men; et in sæ - cu-la sæ - cu - lo - rum.

B nunc et sem - per

BC (5) 4 3(♯) A. (6) # #

44

C et in sæ - cu - la sæ - cu - lo - rum.

A o - ra pro no - bis.

T A - men; et in sæ - cu - la

B et in sæ - cu - la sæ - cu - lo - rum. A - men; et in sæ - cu - la

BC (6) C. 3 T. 7

45

C A - men; et in sæ - cu - la sæ - cu - lo - rum. A - men.

A

T sæ - cu - lo - rum. A - men; sæ - cu - lo - rum. A - men.

B sæ - cu - lo - rum. A - men; sæ - cu - lo - rum. A - men.

BC 6 6 6 (5) 4 3

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(compact)

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Alto se piace

Sanc - te N o - ra pro no - bis.

Canto

E - go, e - go au - tem, e - go, e - go au - tem

Alto se piace

Sanc - te N

Tenore

E - go, e - go au - tem hu - mi - li -

Basso

Cre - di - di, prop - ter quod lo - cu - tus sum;

Basso Continuo

C.A. T.

6 6 #

4

C

hu - mi - li - a - tus sum ni - mis, hu - mi - li - a - tus sum ni - mis,

A

o - ra pro no - bis.

T

a - tus sum ni - mis. E - go, e - go au - tem

B

e - go, e - go au - tem, e - go, e - go

BC

B.

(5) (4) (3) 5b (6) (5) 4 3(#)

6

C

e - go, e - go au - tem hu - mi - li - a - tus sum ni - mis.

A

Sanc - te N o - ra pro no - bis.

T

hu - mi - li - a - tus, hu - mi - li - a - tus sum ni - mis. E - go di - xi in ex - ces - su me - o, e - go

B

au - tem hu - mi - li - a - tus sum ni - mis. E - go di - xi

BC

(A.) B.

(6) 6 5 6 (5) 4 3 # 3

9

C E - go di - xi in ex - ces - su me - o: Om - nis ho - mo men - dax...

A

T di - xi in ex - ces - su me - o: Om - nis ho - mo, om - nis ho - mo men -

B in ex - ces - su me - o, in ex - ces - su me - o: Om - nis ho - mo men -

BC C. T.

(5) 3(♯) 7 6(♯) 6 (5) (4) (3)

11

C Quid re - tri - bu - am Do - mi - no pro om - ni - busquæ re - tri - bu - it mi - hi?

A Sanc - te N. o - ra pro no - bis.

T 8 dax. Ca - li - cem

B 8 dax.

BC A. T.

6 # (6)

13

C Et no - men Do - mi - ni in - vo -

A

T 8 sa - lu - ta - ris ac - ci - pi - am, et no - men Do - mi - ni in - vo -

B Et no - men Do - mi - ni in - vo - ca - bo.

BC B. C.T.

5♯ 7 (6) 3 # # (5♯) 3(♯) 6 5

15

C ca - bo. Præ - ti - o - sa in con - spec - tu Do - mi - ni mors

A Sanc - te N. o - ra pro no - bis.

T 8 ca - bo. Præ - ti - o - sa in con - spec - tu Do - mi - ni mors

B Vo - ta me - a Do - mi - no red - dam co - ram om - ni po - pu - lo e - ius. Mors sanc -

BC A. B. C.T.

(5) 4 3 # (#) # #

18

C

sanc-to - rum e - ius.

A

Sanc - te N o - ra prono - bis.

T

sanc-to - rum e - ius. O Do - mi-ne, qui - a e-go ser-vus tu - us;

B

to - rum e - ius. O Do - mi-ne qui - a e-go ser - vus

BC

(6) 7 6 5 (#) 5 (#) # 6 (5) 4 3 (6) # (6)

22

C

E - go ser-vus tu - us, e - go ser-vus tu - us, et fi - li -

A

Sanc - te N

T

e - go ser-vus tu - us, et fi - li - us an - cil - læ tu -

B

tu - us; e - go ser-vus tu - us,

BC

(5) 4 3 (#) 5 6 6 #

24

C

us an - cil - læ tu - æ, et fi - li - us an - cil - læ tu - æ.

A

o - ra pro no - bis.

T

æ, et fi - li - us an - cil - læ tu - æ. Di(s)-ru - pis - ti

B

et fi - li - us an - cil - læ tu - æ.

BC

B. T. (6)

26

C

Ti - bi sa - cri - fi - ca - bo hos - ti - am lau - dis,

A

Sanc - te N

T

vin - cu - la me - a; et no - men Do - mi-ni,

B

Et no - men

BC

C. A. T. B. 6 5 # (6) 7 6 (#) # #

28

C et no-men Do-mi-ni in-vo-ca - bo, in-vo-ca - bo;

A o - ra pro no - bis.

T et no-men Do-mi-ni in-vo-ca - bo. Vo-ta me-a

B Do - mi-ni, et no-men Do - mi-ni in vo-ca - bo.

BC 3 (5) 4 3(♯) ♯

30

C

A Sanc - te N o - ra prono - bis.

T Do - mi-no red - dam in con-spec-tu om-nis po - pu-li e - ius; in a - tri - is do-mus Do - mi-ni, in me - di-o

B

BC A. (6) ♯ ♯

33

C Et fi-li-o, et fi-li-o, et fi-li-o

A Sanc - te N

T tu - i, Je - ru - sa - lem.

B Glo - ri-a pa - tri et spi-ri - tu-i sanc - to et fi-li-o, et fi-li-

BC C. A. (6) 7 6♯ ♯ (6) 3 ♯

36

C et spi - ri - tu - i sanc - to.

A o - ra pro no - bis.

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

B o et spi - ri - tu - i sanc - to. Si - cut

BC T. B. (6) (6) 7 ♯ (6) ♯

38

C Si-cut e - rat in prin-ci - pi - o, et nunc et sem - per;

A

T per; si-cut e - rat in prin-ci - pi - o, Sanc - te N

B e - rat in prin-ci - pi - o, et nunc et

BC C. T. A. C. B.
(6) (6) # 6 (5) 4 3(#) #

40

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

A o - ra pro no - bis.

T et nunc et sem-per, et nunc et sem-per, et nunc et sem - per et in sæ-cu-la

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

BC T. # (4) # # (6) (5) 4 3(#)

43

C et in sæ-cu-la sæ-cu - lo-rum.

A Sanc - te N o - ra pro no - bis.

T sæ-cu - lo-rum. A - men; et in sæ-cu-la sæ-cu - lo-rum. A - men; et in sæ-cu-la

B et in sæ-cu-la sæ-cu - lo-rum. A - men; et in sæ-cu-la

BC A. C. T. # (6) # # (6) 3 7

45

C A - men; et in sæ-cu-la sæ-cu - lo-rum. A - men.

A

T sæ-cu - lo-rum. A - men; sæ-cu - lo-rum. A - men.

B sæ-cu - lo-rum. A - men; sæ-cu - lo-rum. A - men.

BC 6 6 6 (5) 4 3

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Alto se piace

Sanc - te N o - ra pro no - bis.

Canto

Alto se piace

Sanc - te N o - ra pro no - bis.

Tenore

Basso

Cre - di - di, prop - ter quod lo - cu - tus sum; e - go, e - go

Basso Continuo

C.A. T. B.

6 6 (5) (4) (3)

5

C

A

T

B

hu - mi - li - a - tus sum ni - mis, e - go, e - go au - tem hu - mi - li - a - tus sum ni - mis.

au - tem, e - go, e - go au - tem hu - mi - li - a - tus sum ni - mis.

BC

(A.)

5^b (6) (5) 4 3(♯) (6) 6 5 6 (5) 4 3

8

C

A

T

B

o - ra pro no - bis. E - go di - xi in ex - ces - su me - o: Om - nis ho - mo men - dax...

in ex - ces - su me - o, e - go di - xi in ex - ces - su me - o: Om - nis ho - mo, om - nis ho - mo men -

E - go di - xi in ex - ces - su me - o, in ex - ces - su me - o: Om - nis ho - mo men -

BC

B. C. T.

3 (5) 4 3(♯) 7 6(♯) 6 (5) (4) (3)

11

C

A

T

B

Quid re - tri - bu - am Do - mi - no pro om - ni - bus quæ re - tri - bu - it mi - hi?

Sanc - te N o - ra pro no - bis.

dax. Ca - li - cem sa - lu - ta - ris ac - ci - pi - am, Et no - men

dax.

BC

A. T. B.

6 (6) 5^b 7 (6) 3

14

C Et no - men Do - mi - ni in - vo - ca - bo. Pre - ti - o - sa

A

T

B et no - men Do - mi - ni in - vo - ca - bo. Vo - ta me - a Do - mi - no red - dam co - ram om - ni po - pu - lo e - ius.

BC C.T. A. B. C.T.

(5#) 4 3(♯) 6 5 (5) 4 3 (♯)

17

C in con - spec - tu Do - mi - ni mors sanc - to - rum e - ius. Sanc - te N o - ra pro no - bis.

A

T in con - spec - tu Do - mi - ni mors sanc - to - rum e - ius. O Do - mi - ne, qui - a e - go ser - vus tu - us;

B Mors sanc - to - rum e - ius. O Do - mi - ne qui - a e - go ser - vus

BC A. T. B.

(6) 7 6 5 (♯) (4) (♯) (6) 6 (5) 4 3 (6) (♯) (6)

22

C E - go ser - vus tu - us, e - go ser - vus tu - us, et fi - li - us an - cil - læ tu - æ, et fi - li - us an - cil - læ

A

T e - go ser - vus tu - us, et fi - li - us an - cil - læ tu - æ, et fi - li -

B tu - us; e - go ser - vus tu - us, et fi - li - us an - cil - læ

BC (C.) T. B. A. B. T.

(5) 4 3(♯) 5 6 6 (♯)

25

C tu - æ. Ti - bi sa - cri - fi - ca - bo hos - ti - am lau - dis,

A

T us an - cil - læ tu - æ. Di(s) - ru - pis - ti vin - cu - la me - a; et no - men Do - mi - ni,

B tu - æ. Et no - men

BC C. A. T. B.

(6) 6 5 (♯) (6) 7 6(♯) (♯)

28

C et no - men Do - mi - ni in - vo - ca - bo, in - vo - ca - bo;

A

T o - ra pro no - bis, et no - men Do - mi - ni in - vo - ca - bo. Vo - ta me - a Do - mi - no red - dam in con - spec - tu om - nis po -

B Do - mi - ni, et no - men Do - mi - ni in vo - ca - bo.

BC T.

3 (5) 4 3(♯) (♯) (♯) (♯)

31

C

A

T

B

Sanc - te N o - ra pro no - bis.

- pu-li e - ius; in a - tri - is do - mus Do - mi-ni, in me - di - o tu - i, Je - ru - sa - lem.

Glo - ri - a pa - tri et spi - ri - tu - i

BC

A.

C.

(6) # # (6) 7 6# # (6)

35

C

A

T

B

et fi - li - o, et fi - li - o et spi - ri - tu - i sanc - to.

Sanc - te N o - ra pro no - bis.

sanc - to et fi - li - o, et fi - li - o et spi - ri - tu - i sanc - to.

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

Si - cut

BC

A.

T.

B.

3 (6) (6) 7 # (6) #

38

C

A

T

B

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

Sanc - te N o - ra pro no - bis.

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

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

BC

C.

T.

A.

C.

B.

T.

(6) (6) # 6 (5) 4 3(#) # 6 3

41

C

A

T

B

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

Sanc - te N o - ra pro no - bis.

sem - per, et nunc et sem - per, et nunc et sem - per et in sae - cu - la sae - cu - lo - rum. A - men; et in sae - cu - la sae - cu - lo - rum.

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

BC

A.

(4) # # (6) (5) 4 3(#) (6) #

44

C

A

T

B

et in sae - cu - la sae - cu - lo - rum. A - men; et in sae - cu - la sae - cu - lo - rum. A - men.

o - ra pro no - bis.

A - men; et in sae - cu - la sae - cu - lo - rum. A - men; sae - cu - lo - rum. A - men.

et in sae - cu - la sae - cu - lo - rum. A - men; et in sae - cu - la sae - cu - lo - rum. A - men; sae - cu - lo - rum. A - men.

BC

C.

T.

(6) 3 7 6 6 6 (5) 4 3

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(1595-1665)

6

C.A. T. B.

6 6 # # (5) (4) (3) 5b (6) (5) 4 3(#)

6 (A.) B. C. T.

(6) 6 5 6 (5) 4 3 # 3 (5) 4 3(#) 7 6(#) 6 (5) (4) (3)

11 A. T. B. C.T. A. B.

6 # (6) 5b 7 (6) 3 # # b (5#) 4 3(#) 6 5 (5) 4 3 #

16 C.T. A. T. B.

(#) # # (6) 7 (#) 6 (4) 5 (#) # 6 (5) 4 3

21 (C.) T. B. A. B. T. C.

(6) # (6) (5) 4 3(#) 5 6 6 # b (6) 6 5 # (6)

27 A. T. B. T. A.

7 6(#) # # 3 (5) 4 3(#) # # # (6) # #

33 C. A. T. B.

(6) 7 6# # (6) 3 # (6) (6) 7 # # (6) #

38 C. T. A. C. B. T.

(6) (6) # 6 (5) 4 3(#) # 6 3 # (b) # # (6)

42 A. C. T.

(5) 4 3(#) (6) # # (6) 3 7 6 6 6 (5) 4 3

EDITORIAL NOTES:

Edition: Version 28-8-2020 by Patrick Vercammen.

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This edition is based on a scan of the 1640 edition (RISM A/I M 2342).

The strophe at the alto part is repeated every four bars. In the source, this strophe is placed before the continuo part, which suggests that it should be sung once solo before the beginning of the basso and continuo parts. Every 'N____' should be replaced by a name of a saint. The rhythm of the notes on that name / those names should be adjusted in such a way, that the (last) stressed syllable will sound on the a'.

Clefs are modernised. Key and time signatures are as in the source.

Barlines are taken from the source of the continuo part. Note values are as in the source.

Accidentals:

- Accidentals in the source that are not needed in modern notation, are mostly placed as small accidentals above the notes.
- In the figured bass, the accidentals are placed behind the figures.
- Suggestions or corrections by the editor are placed in brackets.

Beams in the continuo part are modernised. In the voice parts, beams are connected within beats for clarity reasons.

Slurs are as in the source as much as possible. At syllables over multiple notes, dotted slurs are added.

In the lyrics, some punctuation marks and capitals are added.

Suggestions or corrections by the editor are placed in brackets or dotted.