

Confitebor tibi, Domine
sopra alla Chiacona

Psalm 110/111

Violino I (part 1 of 6)

Tarquino Merula (c.1594-1665)

Pegaso, opra musicale l'undecima (Alessandro Vincenti press, Venice, 1640)

The musical score consists of twelve staves of music for Violin I. The key signature is one sharp. The time signature is 2/2 throughout. Measure numbers are indicated above the staff at various points: 5, 3, 10, 15, 20, 25, 30, 35, 40, 45, 50, 55, 60, and 65. The music features a variety of note heads, including open circles, solid dots, and stems, often with horizontal dashes or strokes indicating specific performance techniques like grace notes or slurs.

Confitebor tibi, Domine: sopra alla Chiacona (violino I)

Musical score for Violin I, Chaconne after Corelli. The score consists of five staves of music. Measure 1 starts with a treble clef, common time, and a key signature of one sharp. Measure 2 begins at measure 70, indicated by a repeat sign and the number 70 above the staff. Measures 3 through 6 are identical, each ending with a fermata. Measure 7 begins at measure 75, indicated by a repeat sign and the number 2 above the staff. Measures 8 through 11 are identical, each ending with a fermata. Measure 12 begins at measure 80, indicated by a repeat sign and the number 1 above the staff. Measures 13 through 16 are identical, each ending with a fermata. Measure 17 begins at measure 85, indicated by a repeat sign and the number 1 above the staff. Measures 18 through 21 are identical, each ending with a fermata. Measure 22 begins at measure 9, indicated by a repeat sign and the number 2 above the staff. Measures 23 through 26 are identical, each ending with a fermata.

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Violino II (part 2 of 6)

Tarquino Merula (c.1594-1665)

Pegaso, opra musicale l'undecima (Alessandro Vincenti press, Venice, 1640)

The musical score for Violino II (part 2 of 6) is a single-line score for violin. It begins with a treble clef, a key signature of one sharp (G major), and a time signature of 2/4. The score consists of 12 staves of music, each ending with a double bar line and repeat dots, indicating a continuous loop. The music features a variety of note heads (solid black, open, and hollow), slurs, and grace notes. Measure numbers are placed above the staff at various intervals: 1, 3, 10, 3, 15, 2, 20, 4, 25, 1, 30, 5, 35, 5, 40, 4, 45, 1, 50, 5, 55, 4, 60, 3, 65, 4, and 1. The score is set on a five-line staff with a clef change at the beginning of each new section.

Confitebor tibi, Domine: sopra alla Chiacona (violino II)

2

70

Musical score for the first section of "The Star-Spangled Banner". The score consists of four staves of music. The first staff starts with a treble clef and a key signature of one sharp. The second staff begins at measure 75, indicated by a "2" above the first note and a measure number "75" below it. The third staff begins at measure 80, indicated by a "1" above the first note and a measure number "80" below it. The fourth staff begins at measure 85, indicated by a "1" above the first note and a measure number "85" below it. The music includes various note heads (circles, squares, diamonds) and rests, with some notes connected by horizontal lines.

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Canto I (part 3 of 6)

Tarquino Merula (c.1594-1665)

Pegaso, opra musicale l'undecima (Alessandro Vincenti press, Venice, 1640)

4 5 1

Con-fi - te-bor ti - bi, ti - bi Do - mi-

ne, in to-to cor-de, cor-de me - o, in to-to cor-de, cor-de me -

10

3 15 3

Ma-gna, ma-gna o - pe-ra Do - mi-

o.

20

ni: ex - qui-si - ta in om-nes vo-lun-ta - tes e - jus, ex - qui-si - ta

1

in om-nes vo-lun-ta - tes e - jus.

25

3

Con - fes - si-o, Con-fes - si - o et ma-gni - fi - cen - ti-a o - pus e -

30

jus, et ju - sti - ti - a e - jus ma - net in sæ - cu-lum sæ - cu-

35

li. Me - mo - ri - am fe - cit mi - ra - bi - li - um, mi - ra - bi - li - um su - o -

rum, mi - se - ri - cors et mi - se - ra - tor Do - mi - nus. E - scam de - dit ti - men - ti -

40

bus, ti - men - ti - bus, ti - men - ti - bus se;

4 45 3

50

Ut det il - lis, ut det il - lis hæ-re-di - ta - tem gen - ti - um. O - pe - ra ma - nu - um e -

Confitebor tibi, Domine: sopra alla Chiacona (canto I)

2 55 1
 jus ve - ri-tas et ju - di - ci-um.
 in ve - ri - ta - te et æ - qui - ta - te, et æ - qui - ta -
 60 5 65 te. San-ctum et ter-ri - bi-le no-men e - jus.
 sa - pi - en - ti - æ ti - mor Do - mi - ni;
 in - tel - le - ctus bo - nus om - ni-bus fa - ci - en - ti - bus e - um:
 75 1 1 ma - net in sæ - cu-lum sæ - cu - li.
 et Spi-ri - tu - i San - cto, Si-cut e - rat in prin-ci - pi - o, in prin-ci - pi -
 80 o, et nunc et sem-per, et nunc et sem - per, et in sæ - cu-la sæ-cu-lo-rum: A -
 85 men. sæ-cu-lo-rum: A - men. sæ-cu-lo-rum: A - men. sæ-cu-lo-rum: A - men. A - men.
 9 2

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Canto II (part 4 of 6)

Tarquino Merula (c.1594-1665)

Pegaso, opra musicale l'undecima (Alessandro Vincenti press, Venice, 1640)

Con-fi-te-bor ti - bi, ti - bi Do - mi - ne,

in to - to cor - de, cor - de me - o, in to - to cor - de, cor - de me - o.

Ma-gna, ma-gna o - pe-ra Do - mi - ni: ex - qui-si - ta,

ex - qui-si - ta

in om-nes vo-lun-ta - tes e - jus, et ju-sti-ti-a e -

jus ma - net in sæ - cu-lum sæ - cu - li.

Me - mor e - rit in sæ - cu-lum te - sta-men-ti su - i. Vir - tu - tem

o - pe-rum su - o - rum an-nun - ti - a - bit po - pu - lo su - o,

in ve - ri - ta - te et æ - qui - ta -

te, et æ - qui - ta - te. Re - dem - pti - o - nem mi - sit po - pu -

lo, po - pu - lo su - o; man - da - vit in æ - ter - num te - sta - men -

Confitebor tibi, Domine: sopra alla Chiacona (canto II)

65

tum, te - sta-men-tum su - um. I - ni - ti - um sa - pi - en - ti -

æ, sa - pi - en - ti - æ ti - mor Do - mi - ni;

lau-da - - - ti - o e - jus ma - net in sæ - cu-lum sæ - cu-li, ma - net in sæ - cu-lum sæ - cu-

li. Si-cut e - rat in prin-ci - pi - o,

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

et in sæ - cu-la sæ - cu-lo-rum: A - men. sæ - cu-lo-rum: A-men. sæ - cu-lo-rum: A-men. A - men.

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Basso (part 5 of 6)

Tarquino Merula (c.1594-1665)

Pegaso, opra musicale l'undecima (Alessandro Vincenti press, Venice, 1640)

4 5 10 1 15 2 20 25 5

In con-si - li - o ju-sto-rum,
 et con-gre-ga - ti - o - ne. Ma-gna, ma-gna o-pe-ra Do-mi -
 ni: ex - qui-si - ta, ex - qui-si -
 ta in om-nes vo-lun-ta - tes e - jus, vo-lun-ta - tes e - jus.
 et ju-sti - ti - a e - jus ma - net in sæ - cu-lum sæ-cu - li, ma - net in sæ - cu-lum sæ-cu -
 li. Me-mor e - rit in sæ-cu-lum te - sta-men-ti su - i. Vir -
 tu-tem o-pe-rum su - o - rum an-nun - ti - a-bit po - pu-lo su - o,
 1 35 5 40 45 5
 Fi - de - li - a om-ni - a man-da-ta e - jus, con-fir-ma - ta in sæ-cu -
 lum, in sæ - cu-lum sæ - cu - li, fa - cta in ve - ri - ta - te et æ-qui - ta - te,
 55 60 5
 in ve-ri - ta - te et æ-qui - ta - te, in ve-ri - ta - te et æ-qui - ta - te.
 65
 San-ctum et ter-ri - bi - le no-men e - jus. sa - pi - en - ti - æ ti - mor Do - mi -

Confitebor tibi, Domine: sopra alla Chiacona (basso)

70 **2**

ni; in - tel - le - ctus bo - nus om - ni-bus fa - ci-en - ti - bus e -

75 **1**

um: ma - net in sæ - cu-lum sæ - cu - li.

80

Glo - ri - a Pa - tri et Fi - li - o, Si-cut e - rat in prin-ci - pi -

85 **9** **2**

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

et in sæ - cu-la sæ - cu-lo-rum: A - men. sæ-cu-lo-rum: A - men. sæ-cu-lo-rum: A - men. A - men.

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Continuo (part 6 of 6)

Tarquino Merula (c.1594-1665)

Pegaso, opra musicale l'undecima (Alessandro Vincenti press, Venice, 1640)

The musical score consists of two staves of basso continuo music, likely for harpsichord or organ. The top staff uses a bass clef and a common time signature, indicated by a 'C'. The bottom staff also uses a bass clef and a common time signature. The music is divided into measures by vertical bar lines. Measure numbers are placed above the staff at various points: 5, 6, 10, 15, 20, 25, 30, 35, 40, and 45. A key signature change is marked with a '6' followed by a sharp sign (F#) in measure 15. Another key signature change is marked with a '6' followed by a natural sign (F) in measure 20. Measures 25 through 35 show a transition where the bass line consists of eighth-note patterns. Measures 35 through 45 show a return to a steady eighth-note bass line.

Confitebor tibi, Domine: sopra alla Chiacona (continuo)

Musical score for bassoon part, page 2. The score consists of ten staves of music. The first six staves are in common time (indicated by 'C') and the last four are in 2/4 time (indicated by '2/4'). The key signature changes throughout the piece, indicated by sharps (#) and flats (b). Measure numbers are placed above the staff at various points: 50, 55, 60, 65, 70, 75, 80, 85, and 92. The score concludes with the instruction "Il fine" followed by a double bar line.