

Beatus vir

sopra alla Romanesca

Psalm 111/112

Tarquino Merula (c.1594-1665)

Canto I (part 1 of 4)

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

Be - a - tus vir, be - a - tus vir qui ti - met Do - mi -
num: in man - da - tis e - jus vo - - let ni - mis.
Glo - ri - a et di - vi - ti - æ in do - mo, in
do - mo e - jus: et ju - sti - ti - a 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.
20 Ju - cun - dus ho - mo qui mi - se - re - tur et com - mo - dat;
qui - a in æ - ter - num non com - - mo - ve - bi - tur,
qui - a in æ - ter - num non com - mo - ve - bi -
tur.
Pa - ra - tum cor e - jus spe - ra - re in Do - mi - no, pa - ra - tum cor e - jus spe - ra - re in
Do - mi - no, con - fir - ma - tum est cor e - jus; non com - mo -

ve - bi - tur do - nec de - spi - ci - at i - ni - mi - cos, i - ni - mi - cos su - os.

1 45 4 Pec - ca - tor vi - de - bit, et i - ra - sce - tur,

50 den - ti - bus su - is fre - met et ta - be - scet, den - ti - bus su - is fre - met et ta - be -

scet: de - si - de - ri - um pec - ca - to - rum pe - ri - bit, pe - ri - bit, pe -

55 ri - bit, pe - ri - bit, pe - ri - bit, pe - ri - bit. Glo -

- ri - a Pa - tri et Fi - li - o, et Spi - ri - tu - i San - cto,

60 et Fi - li - o, et Spi - ri - tu - i San - cto, et Spi - ri - tu - i San - cto. In prin -

1 ci - pi - o, et nunc et sem - per, et in sæ - cu - la sæ - cu - lo - rum: A - men.

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

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Tarquino Merula (c.1594-1665)

Canto II (part 2 of 4)

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

1
Be - a - tus vir qui ti - met Do - mi -
num: in man - da - tis e - - - jus vo - let, vo - - -
- - - let ni - mis. 2
10 4 15
Glo - ri - a et di - vi - ti - æ in do - mo, in do - mo e - -
jus: et ju - sti - ti - a e - jus ma - net in sæ - cu - lum sæ - cu -
li. 20 5 25
Ju - cun - dus ho - mo qui mi - se - re - tur
et com - mo - dat; di - spo - net ser - mo - nes su - os in ju - di - ci - o:
30
qui - a in æ - ter - num non com - mo - ve - - - bi -
tur. 3 35 2
Pa - ra - tum cor e - jus spe - ra - re in Do - mi - no, pa - ra - tum cor e - jus spe - ra - re in
40
Do - mi - no, con - fir - ma - tum est cor e - jus; non com - mo - ve - bi - tur

do-nec de-spi-ci-at i - ni-mi-cos su - os._____

45 Pec-ca-tor vi-de-bit, et i - ra-sce-tur,

den-ti-bus su - is fre-met et ta-be - scet: de - si - de - ri - um pec-ca-to-rum pe-ri-bit,

55 pe-ri-bit, pe-ri-bit, pe-ri-bit, pe-ri-bit, pe-ri - bit. Glo -

- ri-a Pa - tri et Fi - li-o, et Fi - li-o, et Spi-ri-tu-i San-cto,

60 et Spi-ri - tu-i San - cto, et Fi - li-o, et Spi-ri - tu-i San-cto, et Spi-ri - tu-i San -

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

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

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Psalm 111/112
Alto (part 3 of 4)

Tarquino Merula (c.1594-1665)
Pegaso, opra musicale l'undecima (Alessandro Vincenti press, Venice, 1640)

The musical score is written for Alto (part 3 of 4) in a 4/4 time signature with a key signature of one flat (B-flat). The score consists of ten staves of music. The lyrics are: Po - tens in ter - ra e - rit se - men, se - men e - jus; — ge - ne - ra - ti - o re - cto - rum be - ne - di - ce - tur. E - xor - tum est in te - ne - bris lu - men re - ctis: mi - se - ri - cors, et mi - se - ra - tor, et mi - se - ra - tor, et ju - stus. In me - mo - ri - a æ - ter - na, æ - ter - na e - rit ju - stus; ab au - di - ti - o - ne ma - la non ti - me - bit, ab au - di - ti - o - ne ma - la non ti - me - bit.

Measure numbers 4, 5, 2, 1, 15, 4, 20, 25, 30, 1, 35, 2 are indicated above the staff lines.

Beatus vir: sopra alla Romanesca (alto)

2

40 **3**

Di-sper-sit, de-dit pau-pe - ri-bus, de - dit pau-pe - ri-bus; ju - sti - ti - a

45

e - jus ma - net in sæ - cu-lum sæ - cu - li: cor-nu e-jus, cor-nu e-jus, cor-nu e - jus e - xal -

ta - - - - bi-tur in glo-ri - a, in glo-ri-a, in glo - ri -

50 **5** 55

a. Glo - ri-a Pa - tri et Fi - li-o, et Spi-

ri - tu-i San-cto, et Fi - li-o et Spi-ri - tu-i San-cto, et Spi-ri - tu-i San - cto, —

60

et Spi-ri - tu-i San-cto. Si - cut e - rat in prin-ci - pi - o et nunc et sem - per,

1

in prin-ci-pi - o et nunc et sem - per, — et in sæ-cu-la sæ-cu-

65

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

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Tarquino Merula (c.1594-1665)

Continuo (part 4 of 4)

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

The image displays a musical score for a continuo part, consisting of ten staves of music. The score is written in bass clef with a key signature of one flat (B-flat) and a time signature of 4/2. The music is a single melodic line with various rhythmic values including quarter, eighth, and sixteenth notes, as well as rests. The score is divided into measures, with measure numbers 5, 10, 15, 20, 25, 30, 35, 40, 45, 50, and 55 marked above the staves. The notation includes slurs and ties to indicate phrasing and continuation across measures.

Beatus vir: sopra alla Romanesca (continuo)

The image shows a musical score for a continuo part. It consists of two staves of music in bass clef with a key signature of one flat (B-flat). The first staff begins with a measure number of 60. The second staff begins with a measure number of 65. The music is written in a style characteristic of early Baroque continuo, featuring a mix of eighth and sixteenth notes, often beamed together, and rests. The notation includes various rhythmic values and accidentals (sharps and flats) to indicate the specific pitches and rhythms. The second staff concludes with a double bar line.