

O crux benedicta

Intavolierung - Anton Höger

Claudio Merulo
(1533-1604)

Musical score for the first system of *O crux benedicta*. The score consists of two staves. The top staff is in common time (indicated by a '2') and the bottom staff is in 2/2 time (indicated by a '2'). The vocal line is "O - crux be- ne- di- cta, o crux be- ne-", and the continuo line provides harmonic support. The continuo part uses a basso continuo style with Roman numerals indicating harmonic changes.

Musical score for the second system of *O crux benedicta*. The score consists of two staves. The top staff continues the vocal line from the previous system: "di- cta! quae so- la fu- i- sti". The bottom staff continues the continuo line: "ne- di- cta! quae so- la fu- i- sti di- gna,". The continuo part uses a basso continuo style with Roman numerals indicating harmonic changes.

15

di-gna,
quae-so-la fu-i-sti di-gna,
quae-so-la fu-

$\begin{array}{ccccccccc} \text{f} & \text{r} & \text{f} & \text{f} & \text{r} & \text{f} & \text{f} & \text{r} \\ \text{d} & \text{a} & \text{b} & \text{d} & \text{a} & \text{c} & \text{d} & \text{b} \\ \text{c} & \text{e} & \text{a} & \text{e} & \text{c} & \text{a} & \text{c} & \text{b} \end{array}$

20

- por-ta-re Re-gem coe-lo-rum,
sti di-gna, por-ta-re Re-

$\begin{array}{ccccccccc} \text{f} & \text{r.} & \text{f} & \text{r} & \text{f} & \text{f} & \text{r} \\ \text{a} & \text{d} & \text{g} & \text{b} & \text{d} & \text{a} & \text{c} & \text{a} \\ \text{c} & \text{e} & \text{d} & \text{e} & \text{c} & \text{a} & \text{c} & \text{d} \end{array}$

25

- por-ta-re Re-gem
rum, - - - - - por-ta-

$\begin{array}{ccccccccc} \text{f} & \text{f} & \text{r} & \text{r} & \text{f} & \text{f} & \text{r} \\ \text{c} & \text{d} & \text{b} & \text{a} & \text{d} & \text{a} & \text{c} \\ \text{a} & \text{a} & \text{a} & \text{a} & \text{c} & \text{a} & \text{a} \end{array}$

29

coe- lo- rum,
re Re- gem - coe- lo- rum, - -

F *F* *F* *F*

d a b d a b *d a c a* *c a* *d d a a* *a b a d c*
d a c e *c* *e a c* *c*

33

et Do- mi- num, et Do-

- et Do- mi- num, et Do- mi- num, et

F F F F *F F F F* *F F F F*
a a a e c e *a c d a d* *a a d d* *d a c a d a c* *a a c*
a e e *c c* *f f* *c* *f e*

38

mi- num, al- le- lu- ia,
Do- mi- num, - - - al- le- lu-

F *F* *F* *F*

a d a c a *d d d c* *a d c d b a* *b a b* *a d d b a*
c c *c c* *a*

43

ia, al- le- lu- ia, al- le- lu-

b d b c d b | a d b a b d b e | f c b d | a c a d b a c

47

ia, al- le- lu- ia, al- le- lu- ia, al- le-

c a d a f c | a d b a b | c c a c d | a c c a d c | d a d c a b

52

- - al- le- lu- ia.

lu- ia, al- le- lu- ia.

f a a d b d | f d b a c a | a b |