

CANTICI SPIRITUALI
A VNA, DVE, TRE, QVATTRO
CINQVE, ET SEI VOCI.

DEL R. P. GIO. FRANCESCO CAPELLO DA VENETIA

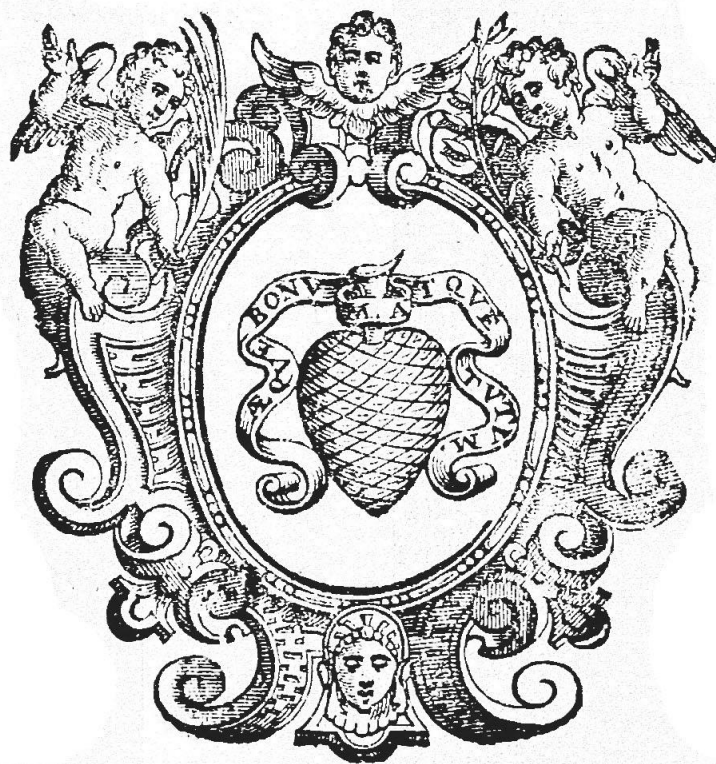
Organista nelle Gratie di Brescia.

O P E R A D E C I M A.

Nuouamente composta, & data in luce.

CON PRIVILEGIO.

*Dedicata All' Illustrissimo Signore Fortunato Cesis Conte di Gombola,
& Castellano di Parma.*



In Venetia, Appresso Giacomo Vincenti. MDC. XVI.



RE

ALL'ILLVSTRISSIMO SIG^o FORTVNATO CESIS

Conte di Gombola, & Castellano di Parma.

TRoppo inuero ardisco Illustrissimo Signore freggiando questo mio pouero parto del Nome suo cotanto ammirato dal Mondo non solo per l' Eroiche di Lei attioni, quanto per la Famiglia sua si celebre, & per antichità, & per titoli frà mortali Principalissimi, e nel Cielo ancora Gloriosi, ma iscusarammi il desiderio di solleuare quanto posso queste mie humili fatiche. Spero questa profontione non sarà sdegnata dalla gentilezza sua, con cui suol aggradire tutte le virtuose operationi, tanto più, che questa mia oltre la Musica, da lei non mediocrementè intesa, contiene in se Cantici Spirituali, à quali la pietà sua singolare suol dimostrarsi affettuosa & deuota. Et con pregarle dalla Maestà Diuina, & da questa Miracolosissima Madre di Gratie ogni felicità, le bacio le mani.
Di Venetia li X. Nouembre. M DC XVI.

Di V. S. Illustrissima

Humilissimo Seruitore

F. Gio. Francesco Capello.

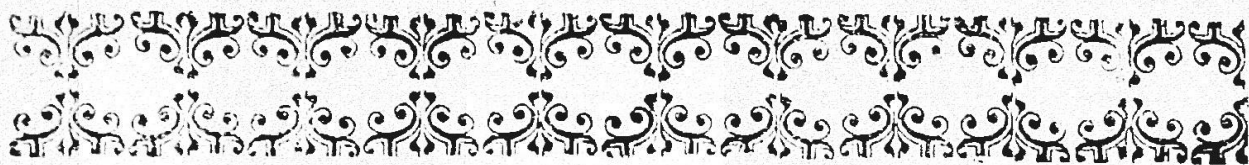


TAVOLA.



V O C E S O L A .

Deus canticum nouum	Soprano,ò Tenore	1
Eruſtauit cor meum	Soprano,ò Tenore	2
Vſquequo affligitis	Soprano,ò Tenore	3
In te ſperaui Domine	Soprano,ò Tenore	4

A D V E V O C I .

Exaudi me Domine	Baſſo, e Soprano,ò Tenore	5
O Ieſu mi dulciſſime	Baſſo, e Soprano,ò Tenore	6
Beata es Maria Virgo	Baſſo, e Soprano,ò Tenore	7
Nigra es ò Maria	Due Soprani,ò Tenori	8
Ardens eſt cor meum	Due Soprani,ò Tenori	9
Coſitebor tibi Domine	Due Soprani,ò Tenori	10

A T R E V O C I .

Oculi mei ſemper	Baſſo, e doi Tenori	11
Tribulationes ciuitatem	Baſſo, e doi Tenori	12
Eſtote fortes in bello	Baſſo, e due Tenori	13

A Q V A T T R O V O C I

Oſculetur me		14
Ego ſum panis viuus		15
Chriſte te adoramus		16
O vos omnes		16

A C I N Q V E V O C I .

Duo Seraphim		17
Vanitas vanitatem		18

A S E I V O C I .

O admirabile commercium		20
Victimæ Paſchali.		21

I L F I N E .

EDITORIAL CRITERIA

KEYS. The key of C for parts of Soprano, Canto, Alto, Tenor and bc in their respective positions (v. incipit original places off beat at the beginning of each song) has been replaced by the treble clef for Soprano, Canto, Alto and the treble clef with 8 for the part of content; parts Low (vocals and bass) kept its key of F transcribed in modern spelling.

STOPS AND temples. The arms are rarely found in the original sources, therefore making the score parts originally published in separate booklets made it necessary, for easier reading, using them to create words with the task of scoring the scan tactus. The modern double bar was used to the change of time and that in bold at the end of the composition or the choruses. The 1616 edition of Vincenti offers songs for solo voice print reporting in real score the part of the song and that of bc

FIGURES. The transcript of the tracks was conducted keeping the musical values as they looked like in the original prints using modern characters; then it became necessary to introduce the ligation of value where musical figures concern for their durability also the next bar. Absent the ligaturae rare and minor color they have not been reported with special conventional signs.

ALTERATIONS. In the prints of the period alterations, as usual, they are valid for the note which were put forward and, often repeated, for the following notes in the case of immediate repercussion. In this transcript, applying modern criteria, we consider the effect of the alteration for all the same notes within the measure without repeating even if present in the original. Where there may be doubts or errors of the original prints (... and there are many!) Or simply as a suggestion (precaution), the alteration has been placed in square brackets above or below (for bc). the note.

LOW CONTINUOUS. Sources in the part of the basso continuo (bass for the organ) is almost always devoid of numbers. Present are some alterations to the triads and 6 for the sixth triads. To leave the performer the freedom to adopt those solutions they think most appropriate based on textual features and music of the song or of individual sections it was decided not to carry out the continuo.

TEXTS. Literary texts were normalized in the spelling as in modern editions of the liturgical books. They have maintained the original punctuation and textual repetitions of ij original have not been reported. At the end of each transcript it was reported in full the Latin text with the quotation, where it was possible, the biblical source and a proposal for a translation into Italian.