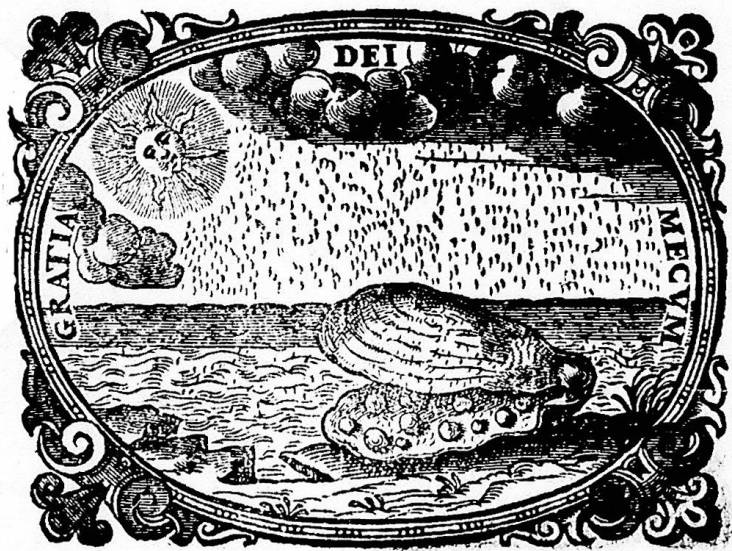


SACRÆ CANTIONES

Vna,
Duabusq; vocibus concinendæ.

Auctore
D. IOAN. PAVLO
CANONICO REGVL.
Congreg. S. Saluatoris.



M V T I N A E, M. D. C. X V I I I.

Iulianus Cassianus Typographus Excudebat.

Superiorum Consensu.



ADMODVM REVEREN.

P A T R I

D. IOANNI IACOBO BONETIO

Congreg. S. Saluatoris Canonico.



D. Io. Paulus eiusdem Congregationis Canonicus. S. P. D.



VM terra nil peius ingrato homine creare posse, omnibus compertum sit, quid mirum, si ego has sacras Cantiones, vcluntate potius amicorum, quàm mea fretus, typis mandare decreuerim, tibiq; dicandas esse, arbitratus sim? Te etenim mihi semper necessitudine coniunctissimum extitisse, cognoui. Tu nunquàm in afflictionibus meis, consilio, atq; solatio defuisti. In tristitia, & hilaritate, læticia, & dolore quo ego captus eram, afficiebaris & tu. Quid plura? Quis me peperit Religioni? nisi D. Io. Iacobus de Rubeis, vir omni genere virtutum ornatissimus, dum in Congregatione nostra Generali dignitè præfulgebat? Cui tu, sicuti ex sorore nepos sanguine obstringebaris, sic etiam cum nomine, virtutes, & merita ipsius adipisci conaris. Cæterum, multa alia quæ de animi tui magnitudine, morumq; integritate dicere possim, silentio inuoluam, ne in exoso adulationis nomine potius, quàm amicitia, prolabar. Vale igitur, & me tibi perpetuò addictissimum fore, vt credas volo, semperq; vt fecisti diligas, obsecro.

Datum Mutinæ die 20. Mensis Iunij, anno Domini 1618.

Tauola de' Motetti del P.D. Gio. Paolo Caprioli.
A 1. & 2. voci .

Voce sola .

| | | |
|-----------------------------------|--------------------------|-----------|
| O mirabile Sacramentum . | Alto solo . | 4 |
| O Anima . | Canto, ò Tenore . | 4 |
| Quis dabit . | Canto, ò Tenore . | 5 |
| Anima mea desiderauit te . | Canto, ò Tenore . | 6 |
| De ore prudentis . | Canto, ò Tenore . | 6 |
| Transige . | Canto, ò Tenore . | 7 |
| Aue Regina Coelorum . | Canto, ò Tenore . | 8 |
| Vulnetasti . | Canto, ò Tenore . | 9 |
| Anima mea liquæfacta est . | Canto, ò Tenore . | 10 |
| Ecce nunc tempus . | Alto . | 11 |
| Quemadmodum . | Basso . | 12 |
| Assumpta est . | Basso . | 13 |
| Ecce Sacerdos magnus . | Basso | 14 |
| Media nocte . | Basso . | 15 |

A due Voci .

| | | |
|-------------------------------|---------------------------------------|-----------|
| Osculetur me . | Due Canti, ò Tenori . | 16 |
| Vidi speciosam . | Canto, ò Tenore, & Basso . | 17 |
| Pulchra es . | Alto, & Basso . | 18 |
| Traheme . | Canto, ò Tenore, & Alto . | 18 |
| O beate N . | Due Canti, o Tenori . | 19 |
| Ierusalem . | Canto, ò Tenore, & Alto . | 20 |
| Nigra sum . | Canto, ò Tenore, & Alto . | 21 |
| Salue Regina . | Due Canti, ò Tenori . | 22 |
| Clama in fortitudine . | Alto, & Basso . | 23 |

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, singing, and High from 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.

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.