

Giovanni Francesco Capello

(fl. 1610 – 1619)

„Vanitas vanitatum et omnia vanitas“

B. + Ripieno: C.A.T.B.

aus

CANTICI SPIRITALI
A UNA, DVE, TRE, QVATTRO, CINQVE, ET SEI VOCI
DEL R. P. GIO. FRANCESCO CAPELLO
DA VENETIA
Organista nelle Gratie di Brescia.

OPERA DECIMA.

Venetia 1616

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Das Kopieren ist nur für den nicht kommerziellen Gebrauch erlaubt.

c¹

c³

c⁴

4

Va - nitas vani-tatum et om-ni-a va - nitas et om-ni-a va - nitas

4

Va - ni-tas vani-ta-tum et om-ni-a va - ni-tas

Va - ni-tas vani-ta-tum et om-ni-a va - ni-tas

Va - ni-tas vani-ta-tum et om-ni-a va - ni-tas

Va - ni-tas vani-ta-tum et om-ni-a va - ni-tas

et om-ni-a va - ni-tas Va - ni-tas vani-ta-tum et om-ni-a va - ni-tas

et om-ni-a va - ni-tas Va - ni-tas vani-ta-tum et om-ni-a va - ni-tas

7

et om-ni-a va-nitas et om-ni-a va-nitas

et om-ni-a va-nitas et om-ni-a va-nitas Quid prodest stul - -

10

10

to ha-be-re di-vi-ti-as cum sa-pi-en-ti-am e-mere,

13

Va - nitas va-ni-ta-tum
Va - nitas va-ni-ta-tum
Va - nitas va-ni-ta-tum
Va - nitas va-ni-ta-tum
e - mere non pos - sit, e - mere non pos - sit

16

et om-ni-a va - ni-tas et om-ni-a va - ni-tas et om-ni-a va - ni-tas
et om-ni-a va - ni-tas et om-ni-a va - ni-tas et om-ni-a va - ni-tas
et om-ni-a va - ni-tas et om-ni-a va - ni-tas et om-ni-a va - ni-tas
et om-ni-a va - ni-tas et om-ni-a va - ni-tas et om-ni-a va - ni-tas

19

Musical score page 19. The score consists of four staves. The top three staves are soprano (G clef) and the bottom staff is bass (F clef). Measure 19 starts with three measures of silence. Measures 20-21 show entries from the soprano and bass staves. Measure 22 begins with a vocal entry from the bass staff, followed by a vocal entry from the soprano staff in measure 23.

Co - a - cer - va - vi mi - hi ar - gentum et au - rum, fe - ci mi - hi canto - res et can -

22

Musical score page 22. The score consists of four staves. The top three staves are soprano (G clef) and the bottom staff is bass (F clef). Measures 22-23 show entries from the bass and soprano staves. Measures 24-25 show entries from the soprano and bass staves. Measures 26-27 show entries from the soprano and bass staves.

- ta - tri - ces, et can - - - ta - tri - ces et de - li - ci - as, et de - li - ci - as fi - li - o - rum

25

Va - ni-tas va-ni-ta-tum et om - ni - a va - ni-tas

Va - ni-tas va-ni-ta-tum et om - ni - a va - ni-tas

Va - ni-tas va-ni-ta-tum et om - ni - a va - ni-tas

Va - ni-tas va-ni-ta-tum et om - ni - a va - ni-tas

ho - mi-num

(The basso continuo part consists of a single bass line with a cello-like sound, providing harmonic support.)

28

et om - ni - a va - nitas et om - ni - a va - nitas

et om - ni - a va - nitas et om - ni - a va - nitas

et om - ni - a va - nitas et om - ni - a va - nitas

et om - ni - a va - nitas et om - ni - a va - nitas

Cum - que me con-ver - tis -

(The basso continuo part continues with a cello-like bass line.)

31

sem ad u - ni - ver - sa o - pe - ra quae fe - cerant manus me - ae, et ad la - bo - res in

34

qui - bus fru - stra su - da - ve - ram vi - di in om - ni - bus, vi - di in om - ni -

37

Three staves of music for three voices (Soprano, Alto, Tenor) and basso continuo. The vocal parts sing "Va - ni-tas va-ni-ta-tum et om - ni-a va - ni-tas" three times, followed by "bus va-ni-ta-tem". The basso continuo part is shown below.

Va - ni-tas va-ni-ta-tum et om - ni-a va - ni-tas
 Va - ni-tas va-ni-ta-tum et om - ni-a va - ni-tas
 Va - ni-tas va-ni-ta-tum et om - ni-a va - ni-tas
 Va - ni-tas va-ni-ta-tum et om - ni-a va - ni-tas
 bus va-ni-ta-tem

40

Three staves of music for three voices (Soprano, Alto, Tenor) and basso continuo. The vocal parts sing "et om - ni-a va - nitas" four times, followed by "et cog - no - vi,". The basso continuo part is shown below.

et om - ni-a va - nitas et om - ni-a va - nitas
 et om - ni-a va - nitas et om - ni-a va - nitas
 et om - ni-a va - nitas et om - ni-a va - nitas
 et om - ni-a va - nitas et om - ni-a va - nitas
 et cog - no - vi,

43

Three measures of music for four voices. The top three voices (Soprano, Alto, Tenor) are silent (rests). The Bassoon continuo part consists of eighth-note patterns: B4-B5-B4-B5-B4-B5-B4-B5.

et cognō - vi quod non esset me - li - us ni - si lae - ta - ri, ni - si lae -

47

Three measures of music for four voices. The top three voices (Soprano, Alto, Tenor) sing eighth-note patterns: A4-A5-A4-A5-A4-A5-A4-A5. The Bassoon continuo part consists of eighth-note patterns: B4-B5-B4-B5-B4-B5-B4-B5.

ni - si lae - ta - ri, ni - si lae -

ni - si lae - ta - ri, ni - si lae -

ni - si lae - ta - ri, ni - si lae -

ni - si lae - ta - ri, ni - si lae -

ta - ri et fa - cere be - ne in vi - ta su - a ni - si lae - ta - ri, ni - si lae -

51

A musical score for voice and piano. The vocal part is in soprano C major, common time. The piano part is in common time. The vocal line consists of a single melodic line with lyrics. The piano part includes harmonic support with chords and bass notes. The score is divided into measures by vertical bar lines.

ta - ri et fa - ce-re be - ne in vi - ta su - a, in vi - ta su - a.
ta - ri et fa - ce-re be - ne in vi - ta su - a, in vi - ta su - a.
ta - ri et fa - ce-re be - ne in vi - ta su - a, in vi - ta su - a.
ta - ri et fa - ce-re be - ne in vi - ta su - a, in vi - ta su - a.
ta - ri et fa - ce-re be - ne in vi - ta su - a, in vi - ta su - a.