

GAIETANO CAPOCCI



CANTANTIBUS
ORGANIS.



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Cantantibus Organis

Antifona per la Festa di Santa Cecilia

per

Tenore e coro di Soprani e Contralti

con Accompagnamento di



Flauto, Arpa, Harmonium,
Violoncello e Contrabasso

di

GAETANO CAPOCCI.

Proprietà di F. Capocci per tutti i paesi.

Prezzo netto Lire 4.

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GAETANO CAPOCCI.

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Allegretto.

Flauto.

Arpa.

Harmonium.

Violoncello e Contrabasso.

The musical score consists of five staves. The top staff is for Flauto, which is mostly rests. The second staff is for Arpa, showing a melodic line starting in the second measure. The third staff is for Harmonium, showing a melodic line starting in the first measure. The fourth staff is for Violoncello e Contrabasso, showing a melodic line starting in the first measure. The fifth staff is a grand staff (piano), showing a melodic line starting in the first measure. The score includes dynamic markings such as *p*, *pp*, and *pizz.* The tempo is marked *Allegretto.*

Violino I part with a melodic line and slurs. Piano accompaniment in the right and left hands, with some chords and moving lines.



vlllo. arco
p

A

Violino I part with a melodic line and slurs. Piano accompaniment in the right and left hands. Includes dynamic markings *p* and *pizz.*

con brio

pizz.

p

The first system of the musical score consists of four staves. The top staff is a single treble clef staff with a melodic line featuring several slurs and accents. The second and third staves are grand staff notation, with the upper staff in treble clef and the lower staff in bass clef. The second staff contains a complex rhythmic accompaniment with many sixteenth notes and slurs. The third staff contains a more melodic accompaniment with some slurs. The fourth staff is a single bass clef staff with a simple rhythmic accompaniment.

The second system of the musical score also consists of four staves. The top staff continues the melodic line from the first system, with slurs and accents. The second and third staves are grand staff notation. The second staff continues the complex rhythmic accompaniment with slurs. The third staff continues the melodic accompaniment with slurs. The fourth staff continues the simple rhythmic accompaniment.



Musical score system 1, consisting of five staves. The top staff is a single treble clef with a melodic line of eighth notes, some beamed in pairs and others in groups of four, with various slurs and accents. The second and third staves are grand staff notation (treble and bass clefs) with a rhythmic accompaniment of eighth notes and rests. The fourth and fifth staves are also grand staff notation, with the fourth staff having a more complex accompaniment of eighth notes and rests, and the fifth staff having a simpler accompaniment of eighth notes and rests.



Musical score system 2, consisting of five staves. The top staff is a single treble clef with a melodic line of eighth notes, some beamed in pairs and others in groups of four, with various slurs and accents. The second and third staves are grand staff notation (treble and bass clefs) with a rhythmic accompaniment of eighth notes and rests. The fourth and fifth staves are also grand staff notation, with the fourth staff having a more complex accompaniment of eighth notes and rests, and the fifth staff having a simpler accompaniment of eighth notes and rests.

The first system of music consists of four staves. The top staff is a single treble clef staff with a melodic line featuring various ornaments and slurs. The second and third staves are a grand staff (treble and bass clefs) with a piano accompaniment. The bottom staff is a single bass clef staff with a bass line. The music is in a key with one flat and a common time signature.

The second system of music consists of three staves. The top staff is a single treble clef staff with a melodic line, including a trill marked 'tr.' and a key signature change to two flats. The middle and bottom staves are a grand staff (treble and bass clefs) with a piano accompaniment. The music continues in the same style as the first system.

B.

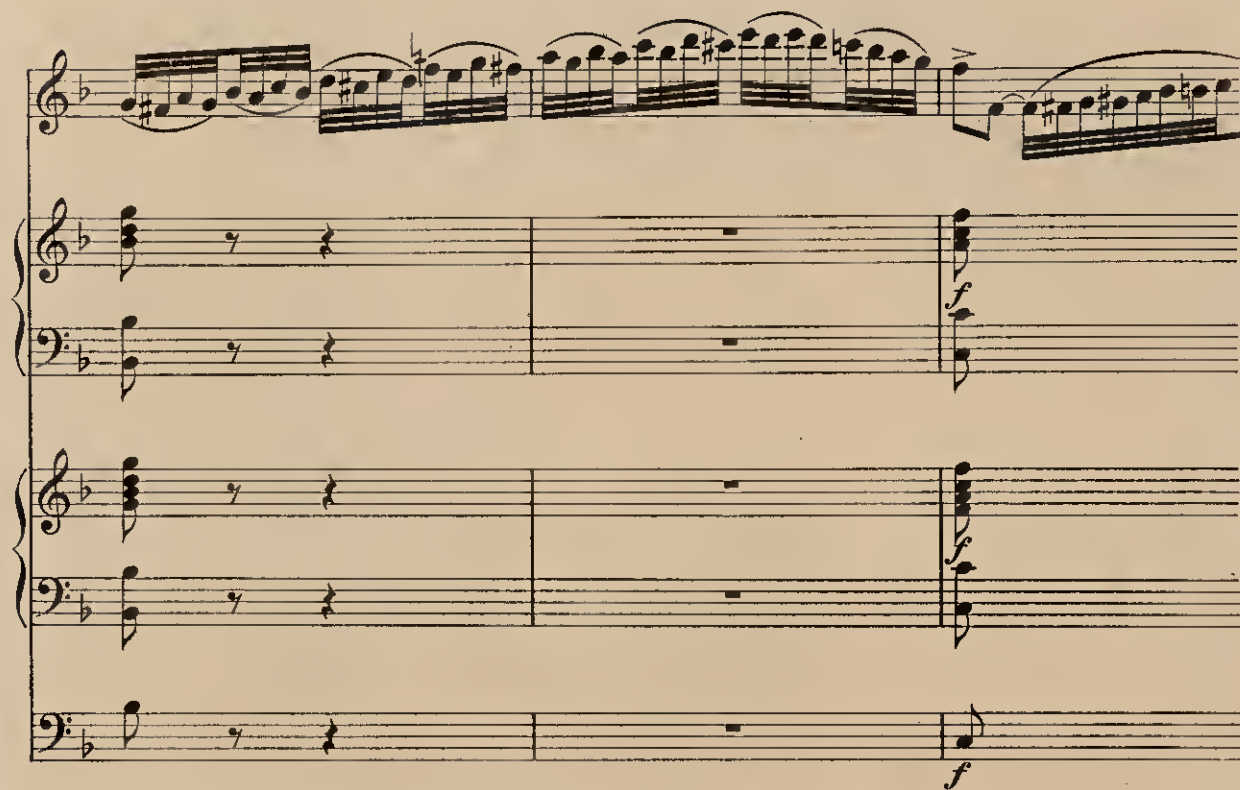
The third system of music consists of three staves. The top staff is a single treble clef staff with a melodic line. The middle and bottom staves are a grand staff (treble and bass clefs) with a piano accompaniment. The music is in the same key and time signature as the previous systems.

The first system of the musical score consists of five staves. The top staff is a single treble clef staff with a melodic line featuring sixteenth-note runs, slurs, and trills. The second and third staves are a grand staff (treble and bass clefs) with a piano accompaniment. The fourth and fifth staves are another grand staff with a different piano accompaniment. The key signature has one flat, and the time signature is 3/4.

The second system of the musical score also consists of five staves. The top staff continues the melodic line with trills and triplet figures. The second and third staves show the piano accompaniment with slurs and dynamic markings. The fourth and fifth staves continue the piano accompaniment. The key signature and time signature remain the same as in the first system.



Musical score system 1, featuring a violin part and a piano accompaniment. The violin part begins with a series of sixteenth-note runs, followed by a melodic line with a forte (*f*) dynamic. The piano accompaniment consists of chords and rhythmic patterns in both hands, with a forte (*f*) dynamic. A double bar line is present after the second measure.



Musical score system 2, continuing the violin and piano parts. The violin part features more sixteenth-note runs and melodic phrases. The piano accompaniment includes chords and rhythmic patterns, with a forte (*f*) dynamic. A double bar line is present after the second measure. The word "arco" is written above the violin staff in the final measure of this system.

The first system of music consists of five staves. The top staff is a single melodic line in treble clef, featuring a complex sequence of sixteenth-note runs and sixteenth-note chords, with several measures marked with a '6' indicating a sextuplet. The lower four staves are grouped together, with the top two (treble and bass clefs) and the bottom two (treble and bass clefs) each containing a single quarter note in every measure, providing a sparse accompaniment.

The second system of music consists of five staves. The top staff is a single melodic line in treble clef, featuring eighth-note patterns and some rests. The lower four staves are grouped together. The top two staves (treble and bass clefs) contain chords and eighth-note figures, with dynamic markings of *f* and *p*. The bottom two staves (treble and bass clefs) contain eighth-note figures, with dynamic markings of *f* and *p*, and a *pizz.* marking in the final measure.

C.

The first system of the score features a piano introduction. The right hand plays a melodic line with eighth notes and quarter notes, while the left hand provides a rhythmic accompaniment with quarter notes and rests. The key signature has one flat (B-flat).

Tenore.

mf

C.

Can - tan - - - - ti - bus

The second system contains the vocal line for the Tenor and the piano accompaniment. The vocal line begins with a rest, followed by the lyrics "Can - tan - - - - ti - bus". The piano accompaniment continues with a similar rhythmic pattern to the first system. The key signature remains one flat.

The third system continues the vocal line and piano accompaniment. The vocal line includes the lyrics "or - ga - nis Cae - ci - - li - a Do - - mi -". The piano accompaniment features more complex chordal textures and melodic lines in both hands. The key signature changes to two flats (B-flat and E-flat) in the final measure of the system.

D.

no de - - - can - ta - - - - bat

Coro.

Can - tan - -

Detailed description: This system contains the first vocal entry and piano accompaniment. The vocal line is in a soprano clef with a key signature of one flat and a common time signature. The piano accompaniment consists of a grand staff with treble and bass clefs. The lyrics 'no de - - - can - ta - - - - bat' are aligned under the vocal line. A 'Coro.' marking is placed below the vocal line. The piano part features a rhythmic pattern of eighth and sixteenth notes. Dynamics include a forte 'f' marking.

- ti - bus or - ga - nis Cae - ci - - li - a

Detailed description: This system continues the musical score. It features a vocal line with lyrics '- ti - bus or - ga - nis Cae - ci - - li - a'. The piano accompaniment continues with similar rhythmic patterns. The system concludes with a double bar line and repeat signs. Dynamics include a forte 'f' marking.

de - - - can - ta -

Do - - mi - no de - can ta - - - - -

p

pp

p

p

bat can-tan - - - ti - bus or - ga - nis Cæ - ci - lia Do - mi - no

bat

de - can - ta -

E.

bat

p con grazia

can - tan - - ti - bus

can - tan - - - ti - bus or - ga - nis Cae - ei - -
 or - ga - nis. Cae - ei - - - li - a Do - mi - no



- - li - a Do - mi - no de - can - ta - - -
 de - can - ta - - - bat de - can -

bat de - can - ta - - - - bat di - - -
ta - - - bat de - can - ta - - - bat di - - -

p *f* *f* *f*

arco
p *f*

Detailed description: This system contains the first two systems of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a double bass line with 'arco' markings and dynamic markings of *p* and *f*. The vocal line has lyrics: 'bat de - can - ta - - - - bat di - - -' and 'ta - - - bat de - can - ta - - - bat di - - -'. The piano accompaniment has dynamic markings *f*, *f*, *f*, *f* and *p*, *f*.

- - - - - cens de - - can - ta - bat di - - - - cens.
- - - - - cens

f

Detailed description: This system contains the second two systems of music. It features a vocal line with lyrics and a piano accompaniment. The piano part includes a double bass line with dynamic markings of *f*. The vocal line has lyrics: '- - - - - cens de - - can - ta - bat di - - - - cens.' and '- - - - - cens'. The piano accompaniment has dynamic markings *f*.

Andantino.

Solo.

espressivo

p

pizz.

pp

E

affettuoso

Fi - - at cor

me - - - - - um fi - at cor me - um im - ma - cu -

pp

la - - - - - tum fi - - - - - at cor me - um im - ma - cu -

f

animato

vlo. arco

la - tum — ut non con - fun - dar. — ut non con - fun - dar

pp

pp

fi - at fi - at cor me - um fi - at cor me - - un fi - at cor

animato *p* *cresc.*

vlllo. arco

me - - -um im-ma-cu- la - tum___ ut non con fun -

molto animato

dar

con grazia

Can - tan - ti - bus or - ga - nis___ Cae - ci - lia Do - mi - no

pizz.

G.

de - can - ta - - - - bat de - can - ta - - - -

arco

H.

bat di - - - - cens.

Fi - at fi - at cor

p

me - um fi - at im - ma - cu - la - tum

sotto voce
Fi - at fi - at cor me - um fi - at im - ma - cu -

I.
cresc.

im - ma - cu - la - - - tum im - ma - cu - la - - - tum ut non con -

la - tum im - ma - cu - la - tum im - ma - cu - la - tum

I.

L.

fun-dar non con - fun-dar non con - fun - dar fi - at cor me - um
 non con - fun - - - dar fi - at cor me - - - um in - ma - cu -

p *pp* *animato*

L.

- im - ma - cu - la - tum ut non con - fun - dar ut non con -
 la - - - tum ut non con - fun - - - dar ut non con - fun -

fun - - dar non con - fun - - dar non con - fun - dar non con - dar

Meno mosso.

N. Tempo I.

col canto *p*

pp *f* *pp* *dolce*

fun - - dar ut non con - fun - dar

ut non con - fun - - dar fi - at cor me - um im - ma - eu -

pp *p*

N.

molto

ut non con - fun - dar non con - fun - - - - - dar
 la - tum ut non con - - fun - - - - - dar

f

molto

f

Q. Tempo I.

non con - - fun - - - dar
 fi - at cor me - um im - ma - cu -

p

pizz.

p

Q.

fi - at cor me - um im - ma - cu - la -
 la - tum ut non con - fun - dar

animato
pp

- - tum ut non con - fun - - dar ut non con - fun - dar non con -
 ut non con - fun - dar non con -

meno **P.** *Mosso.*
pp crescendo
pp crescendo
pp crescendo
pp crescendo
arco
pp crescendo

P.

Q.

ff
ff
ff
fun - - - - - dar.
fun - - - - - dar.
ff
ff

Q.

