

Gasparo Casati (1610 - 1641)

Ecce Sanctus Quinidius

Motette für Sopran, Bass und Basso continuo

aus

**Racolta di motetti A 1.2.3 voci di Gasparo Casati
Et di diversi altri Eccellentissimi Autori**

Venedig 1651 (=RISM 1651²)

herausgegeben von Gunther Morche, Heidelberg, März 2008
gesetzt von Hermann Hinsch mit M-Tx

c¹

f⁴

Ec - - ce San - ctus Qui - ni - - di -

3

us ec - ce San - ctus Qu - ni - di-us ho - mo si - ne que-re - la ve - rus De - i

5

cul - tor ab - sti-nens se ab om - ni o - pe-re ma - lo et per - ma -

7

nens in i - no-cen - - ti - a su - a

I - - ste, i - ste Sanctus qua - si

9

et qua-si lu - na _____ ple - na in di - e-bus su - is

stel-la ma-tu-ti - na in me - di-o ne - bu - lae et qua - si lu - na _____ ple - na

11

lu - - cet, et qua - si lu - na ple - na in di - e-bus su - is in di -

et qua-si lu - na ple - na in di - e-bus su - is lu - - cet, in di - e-bus

13

e - bus su - is lu - cet
 su - is lu - cet i - ste est, i - ste est qui an - te De - um mag -

15

A musical score snippet featuring three staves. The top staff has a treble clef and contains two whole rests. The middle staff has a bass clef and contains a melodic line with eighth and quarter notes, ending with a dotted quarter note. Below this staff is the Latin text: '- nas vir-tu-tes o-pe-ra - - tus est et om - - nis ter -'. The bottom staff also has a bass clef and contains a harmonic line with half and quarter notes.

17

19

21

ip - se, ip - se er - go in - ter -
- - - - - ta est

23

ce-dat pro pec-ca-tis om - ni - um po-pu - lo - - rum, ip - se ip - se er - go in - ter -
ip - se, ip - se er - go in - ter - ce-dat pro pec-ca-tis om - ni - um po-pu -

25

ce-dat pro pec-ca-tis om - ni - um po-pu - lo - - rum ip - se, ip - se er - go in - ter -
lo - - rum, ip - se, ip - se er - go in - ter - ce-dat pro pec-ca-tis om - ni - um po-pu -

27

ce-dat pro pec-ca-tis om - ni - um po-pu - lo - - rum Can - te - mus
lo - - rum, om - ni - um po-pu - lo - - rum

29

et lau - dem de - mus pro - - te - cto - ri no - stro
can - te - mus et lau - dem de - mus

31

can - te - mus et lau - dem de - mus pro - - te - cto - ri

pro - te - cto - ri no - stro can - te - mus et lau - dem de - -

6 7 #6 b

33

no - stro pro - - te - cto - ri no - stro

mus pro - - te - cto - ri no - stro

35

vi - vat, vi - - - vat San - ctus Qui - ni - - di - us

6

37

pa - ter et pro - te - ctor no - ster vi - vat,

6

39

vi - vat in ae - ter - num

vi - vat, vi - vat San - - ctus Qui -

6

41

ni - di - us pa - ter et pro - te - - - ctor

6

43

vi - vat, vi - - vat

no - ster vi - vat, vi - vat in ae - ter - num

6

45

San - ctus Qui - ni - - di - us

vi - vat, vi - - vat San - - ctus Qui -

6

47

pa - ter et pro - - te - - ctor no - - ster

ni - - di - us pa - ter

6

49

vi - vat, vi - vat in ae - ter - num vi - vat

et pro - te - - ctor no - ster vi - vat, vi - vat in ae - ter -

6

51

vi - vat in ae - ter - num vi - vat, vi - vat in ae - ter -
num, vi - vat vi - vat in ae - ter - num, vi - vat, vi - vat in ae - ter -

This musical system contains measures 51 and 52. It features three staves: a vocal line in treble clef and two piano accompaniment lines in bass clef. The key signature has one sharp (F#). The vocal line in measure 51 has a half note 'vi' on G4, a half note 'vat' on A4, a half note 'in' on B4, a half note 'ae' on C5, a half note 'ter' on B4, and a half note 'num' on A4. Measure 52 continues with a half note 'vi' on G4, a half note 'vat,' on A4, a half note 'vi' on B4, a half note 'vat' on C5, a half note 'in' on B4, and a half note 'ae' on A4. The piano accompaniment in measure 51 consists of a whole note chord (F#2, C3, F#3) and a half note chord (F#3, C4, F#4). In measure 52, it continues with a whole note chord (F#3, C4, F#4) and a half note chord (F#4, C5, F#5).

53

num in - ae - ter - - num.
num in ae - ter - - - - num.

This musical system contains measures 53 and 54. It features three staves: a vocal line in treble clef and two piano accompaniment lines in bass clef. The key signature has one sharp (F#). The vocal line in measure 53 has a half note 'num' on G4, a half note 'in' on A4, a half note '-' on B4, a half note 'ae' on C5, a half note 'ter' on B4, and a half note '-' on A4. Measure 54 continues with a half note '-' on G4, a half note '-' on F#4, a half note '-' on E4, and a half note 'num.' on D4. The piano accompaniment in measure 53 consists of a whole note chord (F#2, C3, F#3) and a half note chord (F#3, C4, F#4). In measure 54, it continues with a whole note chord (F#3, C4, F#4) and a half note chord (F#4, C5, F#5).