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A CONDUCTOR’S GUIDE TO THREE SACRED CHORAL/
ORCHESTRAL WORKS BY ANTONIO CALDARA:

Magnificat in C, (1724) Te Deum and Dies irae

A DOCUMENT

SUBMITTED TO THE GRADUATE FACULTY

in partial fulfillment of the requirements for the

degree of

DOCTOR OF MUSICAL ARTS

By

LINDA BETH JONES
Norman, Oklahoma
1998
A CONDUCTOR’S GUIDE TO THREE SACRED CHORAL/
ORCHESTRAL WORKS BY ANTONIO CALDARA:
Magnificat in C, (1724) Te Deum and Dies irae

A DOCUMENT
APPROVED FOR THE SCHOOL OF MUSIC

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Bärenreiter Music Corporation, for permission to reprint all of the musical examples from the Wolff, Kümmerlin and Homolya editions of Caldara’s Magnificat in C, (1724) Te Deum and Dies irae.

Dennis Shrock, my mentor, friend and advisor has devoted countless hours to my studies. He has instilled in me a great love of early music, performance practice and conducting. Through his tutorage and scholarship, he has given me the skills and knowledge in which to examine, listen to and perform great works of choral art whether they be gems of large or small proportion. He has provided me with countless conducting opportunities for which I am ever indebted. His guidance has forever changed my life.

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Appendix

A. JONES EDITIONS

**Magnificat in C, (1724) Te Deum** and **Dies irae**

B. TEXT TRANSLATIONS

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- *Te Deum laudamus* ............................................................... 3
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ABSTRACT

A CONDUCTOR’S GUIDE TO THREE SACRED CHORAL/ORCHESTRAL WORKS BY ANTONIO CALDARA: Magnificat in C, (1724) Te Deum and Dies irae

By: Linda Beth Jones

MAJOR PROFESSOR: DR. DENNIS SHROCK

Very little is known about Antonio Caldara’s life and choral works. Also, little has been done regarding performance practice recommendations for works such as those by Caldara in the Baroque era. This document provides choral conductors with knowledge of three little known but artistically high quality works and with performance practice guidelines for their performance. This document also provides conductors with my editions of Caldara’s Magnificat in C, (1724) Te Deum and Dies irae based on the original manuscripts and performance practices of the late Baroque in Vienna.

The first chapter provides background information on Caldara’s life and important appointments based on the translation of the only known authoritative biography written by Dr. Ursula Kirkendale entitled: Antonio Caldara: sein Leben und seine venezianisch-römischen Oratorien (Antonio Caldara: His Life and His Venetian-Roman Oratorios). In addition, the three types of sacred works under consideration are identified and discussed.
The second chapter presents a comparison of Caldara's *Magnificat* to Magnificats of his contemporaries. The greater part of this chapter is devoted to a compositional analysis of the three selected works as well as of score discrepancies found between available published editions and Caldara's original manuscripts. The third chapter consists of the following Baroque performance practices, based on primary and secondary sources and related to the three works: sonority, composition and size of performing forces; ornamentation and rhythmic alteration; tempo and meter; variations of amplitude and articulation and phrasing. The fourth chapter is a compilation of conducting details including preparation gestures, subdivided cadences and *messa di voce*.

Contained in Appendix A are the aforementioned Jones editions of the three Caldara works. Appendix B contains word for word translations of the three Caldara works under consideration.
NEED FOR THE STUDY

Throughout history, scholars have endeavored to discover new and/or more accurate information regarding the life and works of early music composers held in high esteem by their contemporaries. A number of these composers and their works are all but lost to our history books. Such is the case with the Austrian Baroque composer Antonio Caldara. Cecil Gray, in 1929, stated that Caldara was "one of the most important figures of the period immediately preceding Bach and Handel and one of the greatest, if not the very greatest of the Italian Masters at the end of the seventeenth and beginning of the eighteenth centuries." Today, however, "Caldara is relatively little known among musicians at large—much less than he was during his lifetime and for almost a century after his death." Much of this lack of recognition has occurred because little biographical information and few published editions of his music are available. Scholarly research into Caldara’s unpublished output began in 1894 with a biography and a thematic catalogue of his church music by Felix von Kraus. In 1920, Laura Posthorn wrote a dissertation on Caldara’s instrumental music, and in 1927, Alice Gmeyner provided a study of overtures to a number of Caldara’s operas and oratorios.

All of these studies, even considering their diversity of scope, show that the greatest percentage of Caldara's output is still in manuscripts scattered throughout the
United States and Europe. Many of the studies, such as Kraus's thematic catalogue previously mentioned include catalogues of various descriptions. Some of the studies include performance editions. This is the case with Fissinger and Fritschel. Fissinger transcribed ten sacred choral works: Ego Sum Panis Vivus, Ad Dominum Cum Tribulare, Laboravi In Gemitu Meo, O Sacrum Convivum, Respice In Me Domine, Exspectans Exspectavi Dominum, Jubilate Deo, Lauda Jerusalem, Magnificat in F and Stabat Mater.

Several studies address the topic of Baroque performance practice. Walter and Thalhammer discuss the use of stile antico and stile moderno in relation to text and music, melodic structure, bass types, the importance of the cadence, formal patterns, types of affect, structure of movements and orchestration in Caldara's masses. Fritschel addresses subjective and objective interpretation through the elements of performing forces, dynamics, tempos, tone quality and pronunciation of text in Caldara's Stabat Mater. Riedel discusses the various genres and styles of church music at the court of Karl VI (1711-1740), while Kirkendale addresses the stylistic elements of form, orchestration, rhythms, accompaniment and expressive characteristics of Caldara's early Venetian Oratorios no longer representative of the late Roman works. None address or apply all the Baroque performance practice topics discussed in Chapter III of this document either to their editions or the three sacred choral works analyzed in this study.

The most important study of Caldara is by Kirkendale. A translation of a portion of her information regarding the educational and professional life of Caldara is included in Chapter I. With this information, we can gain further insight into the Italian influence on the Austrian Baroque composer.
By applying biographical performance practice information, comparing the acquired manuscript facsimiles from the Österreichische Nationalbibliothek to secondary editions by Pritchard, Kümerlin, Manyczewski, Homolya and Wolff and utilizing prior research by Kirkendale and Pritchard, a practical performance edition of each work as well as a preparation guide is the end result. This study is also necessary in order to bring some of the fine choral works by Caldara to the ears of the musical world. It is my hope that the study will arouse the curiosity of musicologists enough to include more information about Caldara and his music in future music history texts. I would also hope that further practical editions of his choral works would be forthcoming in order to expand the choral conductor’s late Baroque repertoire.
NEED FOR STUDY

ENDNOTES


CHAPTER I

HISTORICAL BACKGROUND

Antonio Caldara

Little information regarding the personal and professional life of Antonio Caldara exists beyond the authoritative biography written by Dr. Ursula Kirkendale in 1966. This biography is part I of a book entitled, *Antonio Caldara: sein Leben und seine venezianisch-römischen Oratorien* (*Antonio Caldara: His Life and His Venetian-Roman Oratorios*). The book discusses the main periods of Caldara’s development, beginning with the composer’s adolescence, his first appointment as maestro di cappella to the last of the reigning Gonzagas at Mantua (1700-1707), a year’s wanderings in Italy and Spain, his appointment to the court of Prince Ruspoli in Rome (1709-1716) and his years in Vienna (1716-1736). The most substantial section of the biography is devoted to Caldara’s seven-year appointment at the Ruspoli Court in Rome, which was interrupted by an extended period of absence in 1711-1712. At this time, Caldara journeyed northwards in search of the Imperial Hofkapellmeister appointment in Vienna at the court of the new Emperor, under whom Caldara had already served for a short period in Barcelona in 1708. Kirkendale includes information on Caldara’s associations with Salzburg and on performances of his works in Bohemia and Moravia. Kirkendale puts less emphasis on the two Viennese decades.
Kirkendale cites, along with most music history texts and publications of his
music, that Antonio Caldara was born in Venice around 1670. Bukofzer, Köchel,
Kirkendale and others remark that Caldara's name is listed among the young singers of
the Cappella Ducale of San Marco. Many historians, including Kirkendale, have also
come to the conclusion that Caldara was a student of Giovanni Legrenzi because of the
latter's appointment as assistant conductor at San Marco around 1681. Kirkendale states:

Caldara, who was to perform his first opera at the age of eighteen, had acquired a
first-rate teacher for himself. This teacher, above all, was his conductor as well as
the most respected "music director" in the city, and it was considered an honor to
receive instruction from him.¹

Caldara probably would not have been able to write the opera without the aid and
encouragement of a very fine composition instructor. However, it has never been verified
that Legrenzi was Caldara's instructor.

Legrenzi was well known for his contrapuntal writing style of church and
chamber works. This style can also be found in similar works by Caldara, including
some later works written for the Empress Maria Theresa and the festive (1724) Te Deum
written for the christening of Emperor Joseph II. According to Kirkendale, Caldara's
Venetian training took place "in the ten years from 1684-1694."² Caldara's Venetian
heritage and training is further evidenced by the printing and dedication of his first three
operas and oratorios in Venice,³ as well as the inscription on the 1693 title page of Opus I
in which the librettist "introduces the composer as 'Musico di violoncello Veneto,' thus
indicating that Caldara was a virtuoso on this instrument."⁴

Kirkendale's research indicates the possibility that Caldara "may have completed
his training as a cellist before 1689."⁵ If this is the case, the only significant virtuoso
cellist “whose life course coincides with Caldara’s Venetian apprenticeship,” is Domenico Gabrielli (1659-1690). According to Bukofzer and Kirkendale, “the Bolognian cellist (Gabrielli) was a student of Legrenzi and Franceschini; he became a member of the philharmonic academy, and in 1683 he became its director.” We do not know where Caldara was employed as a cellist, only that this instrument significantly inspired his compositions. It is important to note that the violoncello “develops the important bass part of the late-Venetian school with masterly skill.”

Apparently Caldara did not hold a key position until the beginning of the eighteenth century. From the years 1690 to 1692, no works or biographical facts are known. It is possible that Caldara was in Rome “if the opera La libertà nell catene, which was performed in the Roman palace of Duchess di Zagarolo in 1690, is one of Caldara’s works, as Manferrari claims.” Archangelo Corelli, the unsurpassed instructor of instrumental music, was in Rome. Therefore, Caldara could “experience Corelli’s performance style, the formal and mature tonal pathos of the honorable violinist.”

In 1693, Giuseppe Sala published Caldara’s Suonate a tre due violini con violoncello, e parte per l’organo... Opera prima (Opus 1). From the year 1696, we have autographic sections of a Mass written in Venice. In 1697, Caldara performed the oratorio Il trionfo della continenza and in 1699 two more of Caldara’s opuses were published: Suonate da camera a due violini, con il basso continuo... Opera seconda (Opus 2) and Dodeci cantate da camera a voce solo... Opera terza (Opus 3).

Kirkendale reports that in 1700 Caldara became the conductor for Ferdinando Carlo, the last Gonzaga Duke of Mantua. The conductorship occurred as a result of the collaboration by Caldara with composers Quintavalle and Pollaroli on a three act musical
drama entitled, L’oracolo in sogno. The year 1707 marks the final year of this
appointment, since the title Signor Antonio Caldara maestro di Cappella del Ser. Di
Mantova appears for the last time. Kirkendale’s research further indicates the
preservation of only one staged musical score from this time period.

The Opera pastorale, composed “nell’anno 1701 in Mantova,” is the only one of
Caldara’s Mantua stage works preserved in a musical score, as well as in autograph. We do not know if a performance took place. At the beginning of
August 1701 the French-Spaniards abandoned Solferino. The imperialists moved
into Mantua territory and blocked the duke and the French, who had retreated to
the city, until the summer of 1702.

After the battle of Luzzara on 15 August 1702, Ferdinando Carlo moved with his
Royal household to the fortified Casale, the capital of his duchy Monferrato.11

It is possible that Caldara may have belonged to the duke’s traveling party. The
duke did not return to Casale from Paris until 28 October 1703. However, Caldara may
have been ordered back from Casale to Mantua in March 1704. As Caldara’s
predecessor, Marc-Antonio Ziani had done, Kirkendale assumes that:

Caldara had to provide music for the Santa Barbara court church and the San
Pietro Cathedral, as well as the ducal theater, because the number of personnel
was probably not increased for these purposes, in consideration of the poor
economic situation. Also preserved are the Mantua church compositions by
Caldara.12

Kirkendale mentions reports on 5 November 1704 of public celebrations with a Te Deum
in the Cathedral di San Pietro. It is possible that Caldara wrote this Te Deum. On 8
November 1704, the Duke married Susanna Enrichetta di Lorena-Elbeuf, whom he had
met in Paris. The wedding music, also presumably written by Caldara, consisted of a
festive mass with a Te Deum, a wedding opera and several smaller works.

Ferdinando Carlo continued living in Casale and Kirkendale indicates “one must
first look again for Caldara at his court.”13 Kirkendale assumes this because of the
performance of Caldara’s *L’ Arminio, Drama per musica . . . nel Teatro nuovo presso S. Agostino* in Genoa at the 1705 carnival. Kirkendale describes the direction Caldara took, after Casale, which eventually led him to Mantua:

From Casale, the path to Rome leads through Tortona-Genoa. There one sees Caldara “a di Marzo 1705” conclude an eight-voiced Gloria (B Major). Here we would have the first evidence of Caldara’s connection to his later patron, Prince Ruspoli, and to Cardinal Ottoboni, who is known as a librettist. The mass composition, aimed at great spatial effects with its eight-voicedness, is credited to this church prince. Referring to his own works in 1715, Caldara speaks of Ottoboni’s great liberality in again permitting the performance of serious and religious, as well as grand music in the solemn churches. An eight-voiced Kyrie (A minor) in Mantua is signed 14 December 1705.  

The last two works, indicating Caldara’s Mantuan employment, were the two operas, *Il selvaggio eroe* and *Tragiacomedia eroico-pastorale*, performed during the carnival of 1706. Kirkendale states: “At the latest, Caldara terminated his employment at the beginning of December 1707 as the members of the royal household began to retreat in response to the public warning of the emperor in November.”

Pietro Ottoboni (1667-1740) was Caldara’s patron employer in Rome. Caldara praised Ottoboni’s patronage of music in his Dedicatoria to Opus 4. The common Venetian origin shared by both Ottoboni and Caldara greatly influenced their relationship. Therefore, “Caldara payed homage to the employer with a specific Venetian style.”

Several other well-known composers were also employed in Rome at this time. Kirkendale states:

During Lent of 1708, Corelli, Pasquini, and Cesarini and Dominico Scarlatti (employed as conductors in Rome) had associated themselves with Caldara . . . because Caldara visited Ruspoli, and Handel was like-wise at home in Ottoboni’s academy—Corelli also conducted his oratorio—. it is fairly certain that both met here and that one attended the other’s concert.
Kirkendale's research indicates that these prominently active composers disappeared from Rome in the summer of 1708. A coup of Imperial troops stood before the city gates in order to end the long-standing seesaw policy of Pope Clement XI, which had now turned into open hostility. While Caldara turned toward Spain on the Hapsburg side, Handel, the Scarlattis, and probably also Corelli turned toward Naples.

Further research produces documents which show Caldara in the service of Archduke Charles, the brother of Emperor Joseph I, who for five years in Catalonia attempted to prevail over Philipp von Anjou in his claim to the Hapsburg inheritance. The wedding of Charles and Elisabeth Christine of Braunschweig-Lüneberg took place at Barcelona on 1 August 1708. At this wedding, not only a Te Deum by Fux was heard, but Caldara's Componimento da camera per musica: il più bel nome nel festeggiarsi il nome felicissimo di sua maestra cattolica Elisabetha Cristina Résina delle Spagne. This was the first performance of an Italian opera in Barcelona. The music is preserved in a musical score from Brussels. Kirkendale states:

... that Caldara was summoned from afar for this distinguished occasion indicates his high position among the composers of the time. This wedding music may have laid the foundation for the extraordinary patronage of the future imperial couple, who supported Caldara until his death. Also, this explains the fact that he had to write the wedding operas for the children at the Viennese court.

According to current sources, Caldara's stay in Barcelona can be confined to a period between April and October, probably between July and August.

A copyist in Prince Ruspoli's Roman house records expenses for Caldara's closets and chimney equipment on 6 March 1709. These records indicate that Caldara moved in with Ruspoli and began his important seven-year term of office as an in-house composer and conductor. Kirkendale's research points out that Caldara had not yet achieved permanent employment status because of trips the composer took in the late
spring. However, Caldara received a fixed salary not only from July until his Viennese vacation, but upon his return as well. This fixed salary lasted until his final departure on 24 May, 1716.23

Because of the date when she is first mentioned, it is possible that Caldara met his future wife during the previously mentioned trips in April and May. Kirkendale indicates that Caterina Petrolli became Caldara’s future wife.

[She] is first mentioned in September 1709. She was born in Damaso in the Roman parish San Lorenzo on 12 April 1682. She was the daughter of Valeriano Petrolli from Anagni and Catharina Livia Adami. Since 1 October 1709, she was regularly employed at Ruspoli’s court with a monthly salary of 10 scudi. . . . Caterina appears as an alto-singer in several sources from 1711.24

Music was held in high esteem in the Ruspoli household. Ruspoli employed musicians of high caliber in order to maintain first-rate performances. “A minimum of fifty-two cantatas were needed during the year . . . [as well as] performances of greater works during carnival and Lent.”25 Still, the main artistic events during the course of the year were the oratorios.26

In some years Ruspoli filled all six Sundays of Quadragesima and Easter with performances, in other years, only individual days. These concerts, in which attention was concentrated on the music for four or more hours, presented him as an art patron of great style. 27

Kirkendale reveals a series of major changes in the life of Antonio Caldara which began in April of 1711. Emperor Joseph I died of the plague in Vienna and Charles III of Barcelona (Joseph’s brother) ascended the throne. Because Caldara had been the new emperor’s favorite in Barcelona, he decided to offer his services to Charles III once again. Caldara had to arrange a leave of absence with Prince Ruspoli in order to return home to Vienna. Ruspoli would agree to this leave only on the condition that Caldara would contribute additional compositions. 28 According to Kirkendale:
[Caldara] instructed Giuseppe Fiorese “Cartolaio” to bind “66 Libri di Musica” for Ruspoli’s account—probably the sum of his two-year work, cantatas, oratorios and operas. On May 7 he married Caterina Petrolli in the parish-church de ‘Santi Apostoli,’ because he intended to bring Caterina with him to Vienna. Caldara departed on May 15.

A great festival took place in the city of Novara, west of Milan, during the middle of June 1711. Many virtuosos and distinguished guests were present. Local composers wrote compositions for the first and last days. However:

... the masses, motets, and symphonies for the remaining days (no specification) were written by individuals from the main cities; their names appeared on the list (see Example 1). One may conclude that Caldara was in the general vicinity of Novara and Milan.

EXAMPLE 1, An account of musicians, left behind by a citizen of Novara

Signori Ariosti. Vienna S.M.C.
Antonio Caldara. Rome.
Gasparini. Venezia.
Antonio Lotti. Venezia.
Orlandini. Sereniss. Toscana.
Balarotti. Bergamo.
Giambattista Polvara Mro di cap. Del duomo di Nov.
Giacomo Battistini Maestro di capella della chiesa, che ha Composto per tre giornate con I primi Vespri, e processione.[who has composed in three days time with the first Vespers, (and) a Procession]
Un Oratorio de fratelli Perroni di S.A.S. Parma, diviso in due parti. [An oratorio of the Brothers Perroni—divided in two parts.]
D. Filippo Sandri. Brescia.
Gaetano Berenstat. Firenze.
Antonio Luchesini. Milano.

Kirkendale cites autographs that indicate Caldara was in Milan at the administrative center of the present-day Hapsburg upper-Italian territories from
2 August until 17 November 1711 awaiting the arrival of Charles III. During this time, Caldara continued to compose for Ruspoli:

From 28 June to 1 September, the copyist Francesco Lanciani sent bills for twelve new cantatas. On 7 September, he received ten of the twelve “Irene-Daliso” cantatas which were to be copied; two already had been copied on 28 June. Six of the cantatas are preserved in an autograph next to the original copies in Santini-Fonds, and they are dated from 2 August to 19 August 1711 in Milan. Caldara’s autographs from Milan were received by the copyist in Rome in less than three weeks.

Twenty-three new cantatas were sufficient to meet Ruspoli’s needs until the year’s end. Caldara now made himself available to the King Charles III, who was awaiting his election to emperor.

After 17 November, Caldara is no longer traceable; he probably left Milan. So far, we know of no works until his appearance in Vienna in 1712.31

Kirkendale reports that Caldara arrived in Vienna “with the hope of establishing himself in the service of Charles VI.”32 (Charles III and VI are the same person. The roman numerals refer to different honors that were bestowed upon him.) Caldara’s expectations for an appointment at the Viennese Court became discernible since he had been Charles’s favorite composer in Spain. The first conductor’s position had been vacant since 1709 (with Pancotti’s death) and with the change of sovereign, the assistant conducting position also became open. Unfortunately, because Caldara arrived in Vienna sometime after 1 January 1712, Charles VI instated the current assistant conductor (Ziani) into the first position. With this occurrence, Caldara attempted to fill the assistant’s position. Yet, this position was also not to be gained because Caldara’s one-year license expired by June 1712. Johann Joseph Fux acquired the assistant’s position on 26 January 1713. This was probably difficult for Caldara to understand since “he had
already satisfied the musical demands of the royal family numerous times.” Kirkendale states:

He had sent the magnificent manuscript of Giunio Bruto to the late emperor and had delivered the wedding opera and other significant festival works to the king of Spain. And now, in Vienna, he brought with him the outstanding oratorio Il Trionfo della castità ovvero Santa Francesca Romana which was “praised by everyone” at the performance on 18 February. He also composed sacred music in Vienna. Autobiographical cantatas from March to May are preserved.

Caldara’s position at Ruspoli’s court was quite lucrative; for him to abandon this position is indeed noteworthy. Kirkendale’s research indicates that Caldara’s wedding day of 7 May 1711 was the final day of commitment to Ruspoli’s court “because of Caldara’s request for a vacation from the court due to his wife’s health.” Kirkendale discusses the possibility that the emperor’s perception of Caldara’s premature departure to Italy reflected an unstable life style.

Up until the time Caldara went to Vienna, he had led the life of a theater composer, always on the run for the next destination. Fux, on the other hand, was much more reliable for a lasting arrangement. Yet, from 1712 onward, it appears that the conductors’ roles were practically interchangeable.

On 9 May 1712, Caldara baptized his daughter Sophia Jacobina Maria at Saint Stephen’s. “In the register, Caldara entered his title as ‘Magister Capellae Augustissimi Imperatoris’ (Your conductor for the Imperial and Royal Majesty)” even though he had not yet acquired this title.

In the middle of June 1712, Caldara set out to return home. He did so by way of Salzburg and Albano where, until the end of October, he was always found in connection
with Ruspoli. In November 1712, Caldara did return to Rome. His last significant work of the year was a Christmas cantata, *Vaticini di pace.*

According to Kirkendale, works outside the realm of the palace were demanded more of Caldara in 1713. “Sacred music was heard at a church celebration at Ruspoli’s Feudo Riano. Trumpeters were present at these festivities for several days.” It is possible, considering the similarities of the instrumental scoring, that Caldara’s *Magnificat in C* could have been written at this time.

On 24 May 1716, Caldara left Rome in order to serve Emperor Charles VI. Caldara was 46 years of age when he finally achieved and established this financially secure position. Since Caldara’s work for Ruspoli has been handed down almost in its entirety, we can now see that a significant productive period lay behind him. Kirkendale cites the total output as follows:

... more than 150 solo cantatas; over 50 cantatas *a 2*; seven cantatas *a 3*, parts of which are extensive, among them two *Serenate*; three operas for the in-house theater and one for Teatro Capranica; twelve intermezzi; four cantatas *per il SS. Natale* (*a 2, 3, 4 and 5 voci*); seven religious solo cantatas and *a 2*; and nine oratorios. In a period of seven years there were 35 performances of Caldara’s *oratorios* at Ruspoli’s court. Numerous compositions of sacred music were probably negotiated by the prince, but were not entered among the expenses of the house.

Caldara produced a very rich and different repertoire of works over the next twenty years. This repertoire included operas for various occasions, small cantatas, serenatas, oratorios, numerous wedding celebrations, along with hundreds of choral church works. Since Caldara and the other court composers (Conti, Badia and Porsile) were entrusted with the composition assignments, it was Fux who frequented the conducting podium for the large court orchestra. This suited the "Vice maestro di
"cappella" and he completely dedicated himself to composing, for which he was well compensated. Caldara's salary far surpassed that of Fux; therefore "he produced work, the scale of which enabled it to be compared to the achievements of composers such as Handel, Vivaldi, and A. Scarlatti."

The following is an account of Caldara's compositional output while employed at the Viennese Court:

1. One grand festival opera for the emperor's name-day (4 November) every year.
2. One opera or serenata for the empress' birthday (28 August) every other year and each year from 1732 onward.
3. One yearly carnival opera from 1726 onward.
4. Many small cantatas or serenatas for family celebrations at the emperor's home, royal receptions etc., on a yearly basis.
5. Three large wedding celebrations of the archduchesses.
6. One or two great oratorios each year, which were regularly performed during Holy Week or for the preceding Lent prayers.
7. Works for foreign princes, especially for the archbishop of Salzburg and Count Questenberg.
8. Three additional operas in some years (five in 1724 and four in 1727).
9. Hundreds of church works including Masses, Vespers, Te Deums and Magnificats.

It is interesting to note the contrast in compositional output between Fux and Caldara during the twenty years the composers worked together. In the area of major secular, opera-like vocal works, Caldara wrote fifty, while Fux wrote only nine. The numbers are similar for sacred music and oratorios. It is evident that Caldara was the actual court composer, whereas Fux acted as the administrator.

Many sources, including Kirkendale, confirm that Emperor Charles VI favored Caldara over all other composers:

Caldara's exclusive privilege of writing festival compositions does not by itself make this favorable relation clear; likewise, an unofficial yet important part of his
work—short musical pieces dealing with one of Charles VI’s hobbies: canons—also supported this relation. Several hundred are preserved. . . .

The “significant favors” of the emperor were evidenced by Caldara’s very generous salary and by the economic relations on the whole. In February 1717, an imperial Resolutio granted Caldara a yearly salary of 1600 fl., which was paid retroactively for the entire year of 1716, excluding the first quarter. Referring to a promise by the emperor, Caldara requested already in June 1717 that his salary be raised by 900 fl. To 2500 fl., retroactively from 1716 on; the emperor granted the request in endorsement on 21 June 1717 from “Junio prioris anni,” which was “not transferable to other successors.”

It was well known that “Caldara enjoyed a yearly salary of 800 fl. more than Fux, which was a much greater amount than any of his predecessors, or even a conductor, had ever received.” Yet, Caldara evidently squandered a great deal of his earnings and had accumulated a number of debts by the time of his death. Therefore, the one-time settlement of 12,000 fl. Caldara requested for his wife was denied.

Kirkendale discusses two other appointments of Caldara’s during the Viennese period, 1) his position as dean of the Cecilian Society and 2) his lengthy employment for Count Franz Anton von Harrach, prince archbishop of Salzburg. The Cecilian Society was founded in 1725 with a mission to support sacred music. The emperor was very fond of the Society, thus the Society enjoyed the emperor’s protection.

Because of a stay in Salzburg in 1712, it is likely that Caldara’s employment for Count Franz Anton began before he permanently settled in Vienna. The regularity of Caldara’s performances in Salzburg indicates a contractual relationship in addition to his Viennese appointment. Because all of the documents from this period have been lost, nothing is known about the nature of the relationships between Caldara, the Count and the Viennese Emperor. Since it was Count Franz Anton who solely supported Caldara’s
employment in Salzburg, the Count’s death in 1727 brought an almost immediate end to that appointment.46

Kirkendale also discusses Caldara’s connections to Bohemians and Moravians during the Viennese period. Since Fux’s great opera Costanza e Fortezza was conducted by Caldara outdoors in the pleasure garden of King Charles VI at his coronation in Prague in 1723, it is assumed that Caldara’s employment at the king’s court began in 1723.47 In addition, Kirkendale mentions another prominent Caldara supporter, namely Count Johann Adam of Questenberg, the Moravian governor. Kirkendale states:

Questenberg supported a large orchestra in Jaromerice, and in his effort to bring to Jaromerice some of the splendor of the Viennese music culture, he preferred—and this is characteristic—works with large choirs. He had the proverbial talent and the passion of his fellow countrymen for music and played the bass lute in his own orchestra. . . .

Caldara’s music had a strong influence on the local composers in Bohemia; even the Bohemian folksong is said to have incorporated the melody of the Italian folksong from Caldara’s music [V. Helfert, Hudba Jaromerickem Zamku, p. 260].48

Kirkendale confirms the date of Caldara’s death by the coroner’s record, the church records of the burial (which took place on 29 December), the Viennese Diary from 2 January 1737 based on the coroner’s record, and Fux’s testimony that “Antonio Caldara, who had been the imperial assistant conductor for 22 years, died on 27 December 1736 . . . from jaundice and ‘internal fire’.”49 This date is five years before the death of Fux (13 February 1741), the same year as Prince Eugen, and four years before Charles VI, “at the end of a magnificent musical, as well as political, era.”50

Since no descriptions of Caldara’s character by his contemporaries have been preserved, part VI (Personality and Appearance) of Kirkendale’s biography helps to
summarize those unique qualities which can be inferred from his career and works. Caldara’s vigorous trips in his later years indicate he was exceptionally active and enterprising. The variety of musical genres he composed, along with adaptations of the stylistic traditions of the various cities, has proven his exceptional creative ability. Caldara was able to create an individual style through each composition, from the large works for festival use to lighter, smaller duets and canons.51

Caldara was not a thrifty person. An active lifestyle induced him to spend extravagantly the exorbitant sums of money paid to him by the Emperor. This ability to be easy-going, whether with money or music, can be found in Caldara’s playful canon librettos on such themes as “hunting, drinking and domestic scenes,”52 possibly indicating a cheerful disposition. This humor is exemplified in several of his great works through the character of Lucifero in the oratorios. Besides humor, Caldara’s great compositional output implies a tireless creative drive, which Kirkendale states, “is one of Caldara’s most obvious character traits.”53

Caldara’s oratorios, while opera-like in the Roman period, were filled with religious spirit in Vienna. These differences could possibly indicate holiness alongside great joyfulness. Yet, it is probable that his style, as a whole, was less meditative and reflective than spontaneous, extemporaneous and clever. Caldara, foreshadowing the galant period, deals with tragic situations in a pulchritudinous style, not unlike Mozart.54

Caldara relished his European fame, which is evidenced through his relationship with noteworthy colleagues such as Heinichen, Zelenka, and Agricola as well as J. S. Bach (who wrote a transcription of Caldara’s Magnificat in C). This fame continued after Caldara’s death, through performances of many extended works. But after the
deaths of Fux and Charles VI, as well as the accession of Maria Theresa to the throne, this late-Baroque Viennese style soon faded.\footnote{55}

Kirkendale quotes Burney, who studied a number of Caldara’s works and found them:

\ldots so excellent that there is great reason to presume them worthy of the rank he [Caldara] bears among the professors of his time. \ldots [Caldara was] one of the greatest professors both for the church and the stage that Italy can boast. \ldots [Of Caldara’s oratorios] There is no composer of oratorios, anterior to Handel, of whose choruses I have any great expectations except Caldara; who, from his other productions, which have come to my knowledge, seems to have been admirably qualified for enriching choral compositions with harmony, contrivance, great effect, and every species of learning which renders this elaborate style of composition grand and majestic in its public performance, and curious and improving to the student, in his private studies.\footnote{56}

Kirkendale includes an 1817 anonymous review of “Concerts for old and new sacred music” from Vienna in which Caldara is praised for his church works alongside those of Palestrina. In 1820, a biography published by Franz Kändler included an enthusiastic proclamation, “Caldara, one of the greatest composers that ever lived!”\footnote{57} Kändler believed Caldara was viewed as the originator of a development which led to Haydn and Mozart. In addition, Kändler states: “So Caldara still remains a chief credit to sacred music. All his compositions have the character of an extraordinary genius.”\footnote{58}

**Magnificat**

Apart from the Ordinary of the Mass, the Magnificat was the liturgical text most often set polyphonically from the mid-fifteenth century to the beginning of the seventeenth. It is linked with liturgical practice, established as the textual climax of daily Vespers.\footnote{59} The *Magnificat anima mea Dominum* [My soul doth magnify the Lord] text is
from Luke 1:46-55. The text is the canticle or song of the Virgin Mary, and according to Ron Jeffers:

... is one of the three evangelical canticles found in the first two chapters of the Gospel of Luke... It is to be interpreted as a personal expression of joy and thanksgiving and, symbolically, as the thanksgiving prayer and praise of all Israel for the Incarnation’s fulfillment of God’s promise of redemption.

After 1600, settings of the Magnificat began to show the new Baroque style with its increased resources of color and potentialities of word-painting. The Magnificat text provides ample opportunity for the depiction of words, both emotional (exultavit [has rejoiced], dispersit [has dispersed], humilitatem [lowliness] etc. and purely illustrative. An example of illustrative writing may be observed in Caldara’s Magnificat (measures 75-83). The full ensemble enters on the text fecit potentiam in bracchio suo [He has shown strength with his arm] in a fugal pattern which builds strength as it proceeds.

The two Magnificat settings which conclude Monteverdi’s Vespers of 1610 are representative of the fine early Baroque style. Monteverdi combined the plainsong and vocal polyphony of the old style with instrumental ritornellos and echo effects of the new style. He retained the concertato sectional construction of the early Baroque but combined it with the later Baroque technique of returning to the opening material of the work in the Sicut erat in principio [As it was in the beginning] section. This forms a type of recapitulation.

As the Baroque period progressed, such sectional construction gradually evolved into a sequence of self-contained numbers as in Caldara’s Magnificat in C (discussed in Chapter II). This was also the practice of Bach and Handel. The evolution can be seen by comparing the compositional styles of three of Caldara’s...
contemporaries—Tomaso Giovanni Albinoni, Antonio Vivaldi, and Giovanni Battista Sammartini—in which a transformation of the Magnificat form becomes apparent:

Albinoni - through composed, sectional, no separation of movements, no distinct arias, virtuosic solo vocal lines, fairly short in length.

Vivaldi - nine distinct movements, more choral in nature, opening material returns in the last movement, ending fugue.

Caldara - self-contained numbers, solo quartet, arias, shared melodic material in the first and last movements.

Sammartini - beginning and ending fugues, large-scale arias, sonata form used for solo and choral movements, continuity of structure.

As the Classical period approached, the tendency (as in the Mass) was toward a more concise setting but with a vital difference of approach. In Baroque settings, each set of words was allocated its own music, often with definite word-painting (as can be seen in works of the first three composers above). On the other hand, Classical composers tended to design a complete movement with a definite form (as seen in Sammartini’s Magnificat), fitting the words to this any way they could. Therefore, the same music might be set to several sets of words. The Classical symphonic form was under construction.

Te Deum

Since the fourth century, the Te Deum laudamus [We praise thee, O God], an integral part of Christian worship, has played a large and continuing role in the mainsteam of the history of church music. Not only has it been a part of the Roman Catholic liturgy, but since the Reformation it has been a part of the Anglican service and
of the Lutheran liturgy and it has served as a hymn of praise in many other Protestant forms of worship. Aside from its major role in worship, the Te Deum has emerged as a text for many extended compositions of particularly jubilant character during festive occasions. As early as 1687, Giovanni Legrenzi inscribed the title page of his Te Deum manuscript, "On the occasion of the conquest of the Turks by the Venetians."^64

The spread of such use for non-liturgical purposes to all countries of Western Europe has continued for the last three hundred years, and a separate genre of Te Deum has been established.^65 Several settings came from the Viennese court at the turn of the eighteenth century. Marc-Antonio Ziani (ca. 1653-1715), Kapellmeister of the Emperor’s court, left one setting, and his successor, Johann Joseph Fux (1660-1741), with whom Caldara worked, composed six. Fux’s Te Deum in C for double choir and orchestra exists in an autograph manuscript dated 1706, which also bears a notation in Haydn’s hand that it had been in his possession.^66 Whether any of these were composed for a military victory is not stated.

Unlike the sixteenth century Te Deums frequently performed in alternation fashion—plainchant or organ versets alternating with choral polyphony in primarily liturgical settings, a new tradition of festive settings was inaugurated in the Baroque era with the large-scale works of Benevoli (40 parts), Lully and Graun. The tradition continued in the latter eighteenth century with settings by Sarti, Mozart, and Michael and Joseph Haydn. As with Benevoli, the Venetians seemed to favor the multi-voiced or multi-choir settings of the Te Deum. Caldara’s 1724 double-choir setting is no exception (see Chapter II for discussion and analysis).
Dies irae

The Dies irae is a powerful portrayal of the day of wrath. It is one of the five sequences still surviving in the Roman liturgy, being sung in the Requiem Mass. According to Jeffers:

It brings out "some of the violent powers of the Latin language—the solemn effect of the triple rhyme which has been likened to blow following blow of the hammer on the anvil—the confidence of the poet in the universal interest of his theme, a confidence which has made him set out his matter with so majestic and unadorned a plainness as at once to be intelligible to all—these merits, with many more have given the Dies irae a foremost place among the masterpieces of sacred song" (Trench).

Like other sequences, the text is set syllabically and its inherent power and drama have inspired a wide-ranging melodic setting. But the structure of the plainsong is not like other sequences: the form of its first seventeen stanzas, aa bb cc [sung three times] followed by def differs greatly from the "progressive" form of other sequences: aa bb cc dd ee ff etc. This unusual degree of internal repetition in the Dies irae has contributed greatly to its power and popularity.

Liturgically, this sequence was early employed in private prayers and as an Advent hymn heralding the One who is coming to judge the world. It is found in 13th century Franciscan Missals, and Julian notes its appearance in a 14th century Dominican Missal. . . . It was included in the Requiem Mass in Italy from the 14th century and in French Missals of the 15th century. It survived the reforms of the Council of Trent (1545-1563) and finally became a part of the Roman Missal in 1570 under Pope Pius V.

Composers since the sixteenth century—Mozart, Cherubini and Verdi—have usually retained only the text and have written for it free music of highly dramatic character, usually within a Requiem Mass. Quoting Jeffers:

The form of the present text suggests that the original was probably seventeen three-line stanzas in length and that the last six lines were later additions, the first four of those lines (beginning with Lacrimosa dies illa) having been taken verbatim from a 12th century trope on the responsory Libera me, and the last two lines (Pie Jesu, Domine . . .) being an added concluding prayer. Thus the structure of the poem consists of 17 three-line stanzas in accentual, trochaic meter with two-syllable rhymes:
1. Di-er-s i-rae, di-es i-l-la,
   Solvet saeclum in favilla:
   Teste David cum Sibylla.

followed by 3 couplets: the first two having two-syllable rhymes, and the last
being assonant⁷¹ [a partial rhyme—like vowels—unlike consonants] and
catalectic⁷² [prosody or stanzas lacking a syllable, especially the last one]:

18. Lacrimosa dies illa,
    Qua resurget ex favilla.
    Judicandus homo reus.

19. Huic ergo parce Deus.
    Pie Jesu Domine,
    dona eis requiem.

The structural and expressive closure of the first seventeen stanzas gives further
credence to this theory. The ending two-syllable rhymes are never the same in
consecutive stanzas (illa, futurus, sonum, natura, etc.) until the strong assonance
found in the final two of these first seventeen stanzas (maledictis, acclinis). The
dramatic denouement is expressed in the final words of these last six lines, the
penitent’s final plea: Maledictis Addictis; benedicteis. Acclinis: cinis . . . finis.
([When] Accursed are consigned; [voca] Blessed. Suppliant: ashes . . . finis
[end].)⁷³

Even though most settings of the Dies irae after 1700 are a significant part
of the Requiem Mass, this does not appear to be the case with Caldara’s setting,
as will be seen in Chapter II. It is assumed that Caldara composed this work while at the
Imperial Court in Vienna (1716-1736), since the signature “vice maestro di capella” is
written on the title page. Yet, with the history of the Dies irae text and Caldara’s desire
for this position long before it was bestowed upon him, it may be possible that Caldara
had written his Dies irae at an earlier time.
CHAPTER I
ENDNOTES


2Ibid., 8.

3Ibid., 12.

4Ibid.

5Ibid.

6Ibid.

7Ibid.

8Ibid., 11.

9Ibid.

10Ibid.

11Ibid., 22.

12Ibid., 28.

13Ibid.

14Ibid., 30.

15Ibid., 32

16Ibid., 36.

17Ibid., 38-40.

18Ibid.

19Ibid.
20'Ibid., 41.
21'Ibid., 41-43.
22'Ibid., 45.
23'Ibid.
24'Ibid., 64.
25'Ibid., 54.
26'Ibid., 56.
27'Ibid.
28'Ibid., 76.
29'Ibid.
30'Ibid., 78-79.
31'Ibid., 83-85
32'Ibid., 85
33'Ibid.
34'Ibid.
35'Ibid., 86
36'Ibid., 87.
37'Ibid., 94.
38'Ibid.
39'Ibid., 98.
40'Ibid., 102.
41F. von Kraus, ibid., vol. 2 (thematic list).
42 Kirkendale, translation, 104.

43 Ibid., 105.

44 Ibid., 108.

45 Ibid.

46 Ibid., 111.

47 Ibid., 113.

48 Ibid., 113-117.

49 Ibid., 117.

50 Ibid.

51 Ibid., 120.

52 Ibid.

53 Ibid.

54 Ibid., 123.

55 Ibid., 124.

56 Ibid., 128.

57 Ibid., 130.

58 Ibid.


62 Ibid., 497.

63 Ibid., 498.
It is not certain that Fux and Haydn met, although it is possible that they did when Haydn first went to the Esterhazy court in 1740. Fux had completed a contract with Prince Paul to provide the musical training for two young castrati at that time. See the article by Istvan Kecskemeti, Johann Joseph Fux Sämtliche Werke, 8 series (Kassel: Bärenreiter, 1963), Serie II, Vol. I, vii.


Jeffers, 73

Ibid., 74.


Webster’s, s. v. “Catalectic.”

Jeffers, 71.
CHAPTER II
COMPOSITIONAL ANALYSIS

Magnificat in C

Caldara’s Magnificat in C was published for the first time in 1977 by Bärenreiter and edited by Christoph Wolff. Wolff based his edition on a manuscript score preserved in the Deutshe Staatsbibliothek in Berlin (shelf-mark Mus. Ms. 2755). The manuscript is comprised of a single gathering of three sheets, upon which folios 1 to 6 are written, 6 being blank. Above the upper brace on the first page is the following heading:

Magnificat. A 4 Voci. 4 Trombe e Tamburi, 2 Violini, Alto Trombon ò verso Viola e Cont. di A. Caldara. This source is in J. S. Bach’s hand throughout. Wolff, in his preface, states that this work “seems to have survived only in Bach’s copy;” however, this is not the case. Caldara’s manuscript exists and is presently located in the Österreichische Nationalbibliothek in Vienna (shelf-mark HK 145).

The Bach and Caldara manuscripts are not identical; consequently, it is important to note the differences between the two (see p. 54 of this chapter). Furthermore, it is important, in terms of historical perspective, to see how Caldara’s Magnificat compares to Magnificats of his contemporaries: Tomaso Giovanni Albinoni 1671-1751, Magnificat in G Minor; Antonio Vivaldi 1678-1741, Magnificat in G Minor RV 610; and Giovanni Battista Sammartini 1700-1775, Magnificat in B-Flat Major. Caldara, Albinoni, Vivaldi and Sammartini were all born towards the end of the seventeenth century, with just thirty
years between the births of the eldest, Caldara, and the youngest, Sammartini. All four were better known as composers of instrumental music and operas, with a small but significant output of sacred choral music. The operatic and instrumental characteristics appear in the solo and instrumental melodic material of the sacred choral works.

Comparison of Works

Caldara’s Magnificat in C is constructed in the later Baroque style consisting of a sequence of self-contained numbers: aria, chorus with solo quartet and the use of *ritornelli* at the beginning and end of the solo and fast choral movements. Wolff’s edition indicates four movements: the opening *Grave* (seven measures) and *Allegro* (eighty-seven measures) as the first; the *Andante* solo for alto (twenty-six measures) as the second; the motet-like choral *Alla breve* (fifty-nine measures) as the third and the closing *Allegro* for full forces (thirty measures) as the last. This division of movements makes sense structurally. The two *Allegro* movements share melodic material and use the full compliment of forces (see Chart I). However, Caldara’s markings between the opening *Grave* and ensuing *Allegro* are similar to those markings between the other movements (all movements are separated by a double bar-line, new meter signature, text incipit in the instrumental parts and Italian tempo term). Perhaps Caldara meant for a five-movement work.

Albinoni’s Magnificat differs significantly from Caldara’s work. Albinoni’s work resembles the music of Corelli’s in many respects. “Corelli apparently wrote no vocal music; he transferred the national genius for song to the violin, the instrument that most nearly approached the expressive lyric quality of the human voice.” Albinoni was also
### CHART I

**Magnificat in C**  
By Antonio Caldara  
Edited By Linda Jones

#### Abbreviation Key

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Abbreviation</th>
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<tr>
<td>Clarino Trumpet</td>
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<td>Trumpet</td>
<td>Tpt</td>
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<td>Tbn</td>
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<td>Alto Trombone</td>
<td>A Tbn</td>
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<td>Violoncello</td>
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<td>Con</td>
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<td>Ten</td>
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<tr>
<td>Bass</td>
<td>Bs</td>
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<tr>
<td>Choirs</td>
<td>CATB (or appropriate combination)</td>
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<tr>
<td>Theorbo</td>
<td>Theor</td>
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<tr>
<td>Tympani</td>
<td>Tmp</td>
</tr>
</tbody>
</table>

#### Movement/Section | Measures | Tempo | Key(s) | Orchestration | Voicing |
<table>
<thead>
<tr>
<th></th>
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</thead>
<tbody>
<tr>
<td>I/II</td>
<td>8-75</td>
<td>Allegro a-G-a</td>
<td>Vln I &amp; II, A Tbn &amp; BC</td>
<td>SATB Choir</td>
<td></td>
</tr>
<tr>
<td><strong>Et exultavit,</strong> Verses 2-5.</td>
<td></td>
<td></td>
<td></td>
<td>SATB Soli</td>
<td></td>
</tr>
</tbody>
</table>

Opening six measure ritornello, then ten measures of choral homophony followed by a variety of soli and duets.

<table>
<thead>
<tr>
<th>Movement/Section</th>
<th>Measures</th>
<th>Key(s)</th>
<th>Orchestration</th>
<th>Voicing</th>
</tr>
</thead>
<tbody>
<tr>
<td>I/II</td>
<td>75-93</td>
<td>F-C</td>
<td>Vln I &amp; II, A Tbn, Crn, Tbn II, 2 Clno, 2 Tpt, Tmp &amp; BC</td>
<td>SATB Choir</td>
</tr>
<tr>
<td><strong>Fecit Potentiam,</strong> Verse 6.</td>
<td></td>
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<td></td>
</tr>
<tr>
<td>II</td>
<td>1-26</td>
<td>Andante</td>
<td>G</td>
<td>A Tbn &amp; BC Alto Solo</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>(Org &amp; Vncl)</td>
</tr>
<tr>
<td></td>
<td></td>
<td>Deposuit, Verses 7-8.</td>
<td></td>
<td>Opening <em>ritornello</em> that is echoed by the alto solo. Contains melismas and dotted patterns.</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td>Contains melismas and dotted patterns.</td>
</tr>
<tr>
<td>III</td>
<td>1-59</td>
<td>Alla breve</td>
<td>e-G-e-</td>
<td>BC (Caldara) SATB Choir</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>D-G-E</td>
<td>[Vln I &amp; II &amp; BC] (Wolff)</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td>(slow Andante)</td>
<td></td>
</tr>
<tr>
<td>IV</td>
<td>1-30</td>
<td>Allegro</td>
<td>C-a-C</td>
<td>2 Clno, 2 Tpt, 2 Tbn, Crn, Tmp, Vln I &amp; II &amp; BC (Org, Vlnc, Vlne, Theor &amp; Fag) SATB Choir</td>
</tr>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td></td>
<td></td>
<td>Sicut erat, Verse 12.</td>
<td>Similar opening melodic <em>ritornello</em> as in Mvt. I/II. Homophonic, full textured beginning above the duetting Vlns and BC. <em>Amen</em> section is a double canon (S/A, T/B).</td>
<td></td>
</tr>
</tbody>
</table>

Known for his melodic treatment which kept him in demand as a composer of operas long after the popularity of his contemporaries had faded. Perhaps these melodious phrases stem from his knowledge of the violin and the voice, as he was proficient in the performance of both. This proficiency is especially noticeable in the many virtuosic solo vocal lines (see Examples 1 and 2 of his Magnificat).

Albinoni wrote only a few pieces of church music. Apart from two pieces written in his youth, only a mass and this Magnificat have survived. The Magnificat dates from the end of the seventeenth century, a decade or two before Vivaldi's Magnificat, and is composed in a stylized early Baroque manner containing only four distinguishable movements (see Chart II after Examples 1 and 2). The choir and soli are...
EXAMPLE 1, Tommaso Albinoni, Magnificat, Measures 106-110 (Alto Solo)

joined by two violin parts and *basso continuo*, the bass being unfigured. Although the work is through-composed, the Biblical verses can be clearly distinguished by the alternation of the performing apparatus and tempos as seen in Chart II. No distinct arias are present (only movements that contain lengthy *ariosos*), although, the violins provide *ritornelli* and often precede or echo the ideas that are sung. Vivaldi’s Magnificat, on the other hand, contains nine movements and is somewhat longer than Albinoni’s (which is almost twice as long as Caldara’s). The principle key is *G* minor, the key of the opening and closing movements. The other movements, most of them in the minor, never depart from the keys in flats. Only three of the nine movements (*Et exsultavit, Esurientes* and *Sicut locutus*) employ *soli* (soprano/alto/tenor, soprano *II*, and soprano/alto/bass).
EXAMPLE 2, Tommaso Albinoni, *Magnificat*, Movement II,
Measures 124-135 (Ten solo)
### CHART II

**MAGNIFICAT**  
*By Tommaso Albinoni*  
*Edited by Felix Schroder*  
*and Newly Revised by Willy Hess*  
*Published by Albert J. Kunzelmann, 1982*

<table>
<thead>
<tr>
<th>Sections</th>
<th>Measures</th>
<th>Tempo</th>
<th>Key(s)</th>
<th>Orchestration</th>
<th>Voicing</th>
</tr>
</thead>
<tbody>
<tr>
<td>I Magnificat, Verse 1.</td>
<td>1-13</td>
<td><em>Adagio</em></td>
<td><em>g</em></td>
<td>Vln I &amp; II, Instru. <em>colla parte</em> (Crn or Ob with Canto, A Tbn &amp; Vla I with Alto, Ten Tbn &amp; Vla II with) with Ten, Bs Tbn with Bs &amp; BC (Org, Vncl, Vln &amp; Fag)</td>
<td>CATB Choir</td>
</tr>
<tr>
<td>14-30 Et exultavit, Verse 2.</td>
<td><em>Presto! Adagio</em></td>
<td><em>a-C</em></td>
<td></td>
<td>Vlns &amp; BC senza Fag</td>
<td>Bs Solo</td>
</tr>
<tr>
<td>31-100 Quia respexit, Verse 3.</td>
<td>(Allegro Moderato)</td>
<td><em>g</em></td>
<td>Vlns &amp; BC</td>
<td>Can Solo CATB Choir</td>
<td></td>
</tr>
<tr>
<td>101-117 Quia fecit, Verse 4.</td>
<td>(Allegro)</td>
<td><em>g-G</em></td>
<td>Vlns &amp; BC senza Fag</td>
<td>Alto Solo</td>
<td></td>
</tr>
<tr>
<td>119-135 Et misericordia, Verse 5.</td>
<td></td>
<td></td>
<td>Bb-F- D-g</td>
<td>Ten Solo</td>
<td></td>
</tr>
</tbody>
</table>

32
The remaining movements (*Magnificat*, *Et misericordia eius*, *Fecit potentiam*, *Deposuit*, *Suscepit Israel* and *Gloria patri*) are choral. Hymn-like chords characterize the text portions of the *Magnificat* verse (No. 1) and *Suscepit Israel* (No. 7). According to long tradition, the verses *Fecit potentiam* (No. 4) and *Deposuit* (No. 5) required especially dramatic treatment. These verses are depicted through powerfully striking instrumen-
tation and bold unison writing. The concluding *Gloria patri* (No. 9) utilizes the opening
material of the work and, predictably, ends with the closing fugue (see Chart III).

### CHART III

**MAGNIFICAT IN C**

By Antonio Vivaldi  
Edited By Paul Horn  
Published By Carus-Verlag, Stuttgart, 1973

<table>
<thead>
<tr>
<th>Movement</th>
<th>Measures</th>
<th>Tempo</th>
<th>Key(s)</th>
<th>Orchestration</th>
<th>Voicing</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>1-14</td>
<td>Adagio</td>
<td>g</td>
<td>Vlns I &amp; II, Vla &amp; BC</td>
<td>SATB Choir</td>
</tr>
<tr>
<td><em>Magnificat, Verse 1.</em> Homophonic</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>II</td>
<td>1-56</td>
<td>Allegro</td>
<td>Bb</td>
<td>Vlns I &amp; II, Vla &amp; BC</td>
<td>Sop Solo</td>
</tr>
<tr>
<td><em>Et exultavit, Verse 2.</em> (8-17)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quia respetit, (21-33)</td>
<td>Verse 3. Full choir responds on <em>Omnes generationes.</em></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Quia fecit mihi, (39-51)</td>
<td>Verse 4. Similar opening and closing <em>ritornello</em> statements. <em>Soli</em> contain similar material.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>III</td>
<td>1-37</td>
<td>Andante</td>
<td>c-C</td>
<td>Vlns I &amp; II, Vla &amp; BC</td>
<td>SATB Choir</td>
</tr>
<tr>
<td><em>Et misericordia eius, Verse 5.</em> Fugue. Opening <em>ritornello</em> with fugue theme followed by continuous walking eighth-note pattern in string parts. Ending eight and a half measures over a <em>G</em> pedal point.</td>
<td></td>
<td></td>
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<td></td>
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</tr>
<tr>
<td>IV</td>
<td>1-23</td>
<td>Presto</td>
<td>g</td>
<td>Vlns I &amp; II, Vla</td>
<td>SATB Choir</td>
</tr>
</tbody>
</table>


| IV | 1-23 | **Presto** | g | Vlns I & II, Vla & BC | SATB Choir |
|    |      | **Fecit potentiam, Verse 6.** | Choral homophony, continuous eighth- and sixteenth-note patterns in strings, ending *ritornello*. |
| V  | 1-39 | **Allegro** | g | Unison strings & BC | Unison Choir |
|    |      | *Deposuit, Verse 7.* | Ending *ritornello* using previous material. |
| VI | 1-29 | **Allegro** | Bb | BC | Sop I & II Duet |
|    |      | *Esurientes, Verse 8.* | Duet in thirds with ornamented melismas and echo passages. |
| VII| 1-12 | **Largo:** | d-D | Vlns I & II, Vla & BC | SATB Choir |
|    |      | **Suscepit Israel, Verse 9.** | Choral and instrumental homophony changing to the major key for “merciful kindness.” |
|    |      | **Allegro** | Adagio |
| VIII| 1-41 | **Allegro** | F ma poco | Obs I & II, Vlns I & II, Vla & BC | SAB Choir |
|    |      | *Sicut locutus est, Verse 10.* | Opening and closing *ritornelli* containing the primary melodic theme. Primary and secondary melodic themes in vocal parts. Text painting on “saecula” (“evermore”). |
| IX | 1-35 | **Largo** | Transitory/ g | Vlns I & II, Vla & BC | SATB Choir |
|    |      | *Gloria patri, Verse 11.* | Choral and instrumental declamation in homophony. |
|    |      | *Sicut erat in principio, Verse 12.* | Double fugue on “et in saecula saeculorum” and “Amen.” |
|    |      | **Andante** | g |  |  |
Sammartini’s Magnificat, written during his late style period (1759-1774), points to later Classical developments. The Magnificat “was brought to Einsiedeln by Padre Marianus Müller who had studied music in Milan at the time of Sammartini” according to Newel Jenkins’ preface to his edition of this work. Despite the changes from the Baroque-Classical style mixture of Sammartini’s earlier periods:

[Sammartini] retains certain characteristics such as an intense rhythmic drive and continuity of structure and an unusual sensitivity to textural arrangements and contrasts, favouring non-imitative counterpoint with contrasting motives in the two violin parts. . . . The few extant sacred works, such as the Magnificat, synthesize the galant and learned styles with large-scale arias, movements in sonata form for solo and choral groups, and concluding fugues. 

The first and last movements are both fugues (the first is one fourth as long as the last and is a double fugue, see Example 3). The last fugue has a countersubject on the second part of the text (Et in saecula saeculorum) as seen in the tenor and bass entrances of Example 4. The somber mood of this work is reflected in the use of flat keys and minor-key movements: B-flat major, E-flat major, C minor, E-flat major, B-flat major. Sammartini scored his Magnificat for the following performing forces: four solo singers, a mixed choir and a string orchestra supplemented by oboes and trumpets (see Chart IV following Examples 3 and 4).

Caldara’s keys are not quite so distinguishable as Sammartini’s. Caldara’s first (part I), second and fourth movements are clearly in C major, G major and C major respectively. However, the harmony of Movement I (part II) begins in A melodic minor, goes to G major, back to A minor and through F before ending in C major. The harmony of Movement IV begins in E minor and goes through G major (its relative major) before ending in E major.
EXAMPLE 3, Giovanni Battista Sammartini, Magnificat.
Edited by Newell Jenkins, Movement I, Measures 1-6
EXAMPLE 4, Sammartini, *Magnificat*, Jenkins Edition,
Movement V, Measures 8-15

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<table>
<thead>
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<th>Movement</th>
<th>Measures</th>
<th>Tempo</th>
<th>Key(s)</th>
<th>Orchestration</th>
<th>Voicing</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>1-20</td>
<td>Andante</td>
<td>B-flat</td>
<td>2 Ob, 2 Tpt, Vln I &amp; II Vla &amp; BC</td>
<td>SATB Choir</td>
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<tr>
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<tr>
<td>II</td>
<td>1-230</td>
<td>Spiritoso</td>
<td>E-flat</td>
<td>2 Ob, 2 Tpt, Vln I &amp; II, Vla &amp; BC</td>
<td>Sop, Alto and Ten Soli</td>
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<td></td>
</tr>
<tr>
<td>III</td>
<td>1-118</td>
<td>Risoluto</td>
<td>c</td>
<td>2 Ob, 2 Tpt, Vln I &amp; II, Vla &amp; BC</td>
<td>SATB Choir</td>
</tr>
<tr>
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<tr>
<td>IV</td>
<td>1-60</td>
<td>Largo</td>
<td>E-flat</td>
<td>Tacet Tpt</td>
<td>Alto Solo</td>
</tr>
</tbody>
</table>

**Movement Descriptions**

- **I**
  - **Magnificat,** Verse 1.
  - Double fugue.

- **II**
  - *Et exultavit,* Verses 2-6.
  - Themes initially stated instrumentally. Characteristic of Sonata form.
  - Text alternates between soli and choir. Fugal entries, canons, block chords and echo devices are used.

- **III**
  - *Deposuit potentes,* Verses 7-10. Opening ritornello.
  - Sonata-like form. Fugal entrances and block chords are used for choir. Long V-i ending cadence.

- **IV**
  - *Gloria Patri,* Verse 11.
  - Sonata-like form.
The above comparison shows a diversity of structural styles. Caldara’s Magnificat in C demonstrates a Baroque style of self-contained numbers, solo quartet, aria writing and shared melodic material in the first and last movements. Albinoni’s Magnificat represents early Baroque writing, with virtuosic solo vocal lines and no distinct arias. Vivaldi’s Magnificat consists of a Baroque/Classical mixture, with a preponderance of unison and hymn-like choral writing. Sammartini’s Magnificat shows a later Classical style, with symmetrical movements, large scale arias, sonata form and concluding fugues.

A variety of instrumental scoring was common in the Baroque period (see Chapter III, Baroque Performance Practices), even in works of the same genre such as the aforementioned Magnificats. In Caldara’s score, each vocal part is doubled by its own ripieno instrument (cornetto, trombone I, II and fagotto as shown in the individually printed parts). The continuo line (also shown by the individually printed the parts) is played by violoncello, violone, organ and theorbo. Albinoni wrote parts only for the string configuration but added two oboes in the eighth movement. Sammartini’s work included two oboes and two trumpets throughout, except in the fourth movement.

The Albinoni Magnificat, located in the German State Library in Berlin (Signature 30088), has been handed down to us in manuscript as part of an anthology of works by various authors. The title on the flyleaf of Albinoni’s Magnificat reads as
follows: *By T. Albinoni/Kapelmeister in Venedig/anno D. 1720 Magnificat a 4 V. c. Strom.* (for four voices with instruments). In 1965, Felix Schroeder published the score in the series of Eulengurg study scores; in 1968, the performance material followed as No. 99 in the Praeclassica Collection. Schroeder remarks in his foreword to the score:

The instrumental indications are missing in front of the first brace; the upper instrumental voices can only be intended for the violins, considering the general appearance and range. A complimentary orchestra of colla parte instruments possibly consisting of winds (cornetto or oboe and trombones) or strings (violas and gambas) or of both groups corresponds to the contemporary performance practices [see Chapter III, Baroque Performance Practices].

The *basso continuo* possibly contains the same makeup as Caldara’s work (see Chapter III).

By comparing the verse settings of the Magnificat text within each movement or section, it is interesting to note compositional similarities and differences used by the aforementioned composers. Vivaldi, Albinoni and Caldara all begin Movement I with a homophonic statement of the *Magnificat* (verse 1) in a slow tempo, although, Caldara’s work is more fanfare in nature. On the other hand, Sammartini’s opening statement, in an *Andante* tempo, begins with a fugue (SATB) and a *basso continuo* line in continuous eighth-note patterns which ends homophonically (see Chart IV, Movement I). Movement II of the Vivaldi work and Movement I/II of the Caldara work are similar in nature. Both are set in an *Allegro* tempo and have alternating *ritornello* passages with mostly homophonic choral sections and florid solo passages. Caldara uses four soloists: SATB verses 2-5, whereas Vivaldi uses only three: SAT verses 2-4 (see Charts I and III, Movement I/II and Movement II). The work of Albinoni, like Vivaldi, begins with a solo after the opening *ritornello* (bass instead of soprano, verse 2), whereas Caldara begins with the
full choir (end of verse 1, see Charts I – III, Movements I/II and II). Sammartini also uses the alternation of *ritornello* and choral passages; however, instead of a bass or soprano solo, he writes a duet for the soprano and alto *soli*. The choir often echoes a musical statement previously made by the *soli*. Not only does the choir sing in block chordal statements, but in fugal statements as well (see Chart IV, Movement II, verses 2-6). Caldara and Sammartini incorporate the *Fecit potentiam* text (verse 6) in this same movement (see Charts I and IV, Movements I/II and II). Vivaldi, on the other hand, uses a separate movement for this text, incorporating homophony and echo effects. Vivaldi precedes verse 6 with an SATB fugue on the *Et misericordia* text (see Chart III, Movements III and IV, verses 5 and 6). Even though Albinoni extends his first section through the use of more florid *soli* interspersed with homophonic choral writing, he ends this long section in chorale form (see Chart II, Section I, verses 2-6).

The movements of the four Magnificats, which contain the *Desposuit* text (verse 7) are quite different. Caldara writes an alto solo accompanied by an obbligato alto trombone I and *basso continuo* (see Chart I, Movement II). Vivaldi goes to another extreme by using SATB unison voices with unison strings for the entire movement, incorporating only half the text used by Caldara; furthermore, the second half is a soprano/alto duet alternating with *ritornello* sections (see Chart III, Movements V and VI). Albinoni uses *soli* alternating with *ritornello* passages as well (see Chart II, Section II). Sammartini begins chorally, using a question/answer technique between the tenor/bass sections and the full choir. For variety, he includes choral fugal statements and *ritornello* passages (see Chart IV, Movement III).
The *Suscepit Israel* (verse 9) sections/movements all seem to be contrapuntal in nature. Vivaldi begins with a homophonic statement at a very slow tempo, followed by faster contrapuntal statements with strings *colla parte* and ends with a slower homophonic statement (see Example 5). Caldara’s movement is about three times longer than Vivaldi’s. Caldara uses choir and *basso continuo* in opening fugal statements that begin with the soprano. Halfway through the movement, (*Sicut locutus est*, verse 10), Caldara employs a canon at the fifth in the bass and tenor parts followed by the same canonic treatment in the soprano and alto parts (*Gloria patri*, verse 11). Caldara ends the movement with fugal statements on the text *Et spiritui sancto* (see Caldara score, Movement III in Appendix A). Possibly one of the reasons for the length of Caldara’s movement, as compared to Vivaldi’s, is Vivaldi’s use of the *Sicut locutus est* text (verse 10) as a separate movement incorporating dance-like florid SATB echo passages alternating with *ritornelli* (see Chart III, Movement VIII).

The *Gloria patri* text (verse 11) is set in various ways and in different movements by the four composers. Caldara begins this text with fugal entries (alto/soprano) which lead to the conclusion of Movement III; conversely, Vivaldi begins his final movement with the *Gloria patri* set homophonically in a similar fashion to his opening *Magnificat* statement (see Example 6); furthermore, Sammartini uses the *Gloria patri* as a separate movement (IV), an alto solo alternating with *ritornello* passages (see Chart IV, Movement IV). Albinoni, on the other hand, uses a separate section (similar to Sammartini) in his *Gloria patri* text setting; however, he also incorporates the use of full choir and orchestra in a short, slow statement of this text, not unlike Vivaldi (see Example 7).
EXAMPLE 6, Magnificat, Horn Edition,
Movement IX, Measures 1-7

9. Gloria patri...
Largo

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All the _Sicut erat_ texts (verse 12) are set at fast tempos incorporating a fugue with the exception of Vivaldi’s. His text, set short and homophically, uses only the _Amen_ as a double fugue with the _et in saecula saeculorum_ text (see Vivaldi _Magnificat_ score, Movement IX, Measures 8-35). Sammartini, leaning towards the Classical period, sets the _Amen_ homophonically, with alternating _ritornello_ passages and an extended V-I ending cadence (see Example 8).

It seems that the earlier Baroque style, with its preference of solo vocal writing, greatly influenced Albinoni. Albinoni uses eight soloists in his _Magnificat_, whereas Caldara (eldest) and Sammartini (youngest) both use _soli_ groups and one alto solo movement. With the use of three soloists and one duet, Vivaldi’s compositional style seems to fall between Albinoni’s and the other two composers. Caldara and Albinoni use the first six verses of text in the first movement. Verses two-six become separate movements by the time Vivaldi and Sammartini composed their _Magnificats_. All four composers use full choir on verse six, “He has shown strength with his arm, he has scattered the proud, even the arrogant of heart.” Text painting is demonstrated in this verse by all four composers (i.e. _tutti_ forces for “strength” and varied entrances for “scattered”). Verses seven and eight are, for the most part, in solo or duet form in three of the four works, the exception being the work of Sammartini, who moved toward the Classical style in his use of more choral verses. Caldara, Albinoni and Vivaldi use full choir. Sammartini uses alto solo (the only aria in his _Magnificat_). Caldara’s instrumentation of verse 11 consists solely of _basso continuo_, while Albinoni’s and Vivaldi’s instrumentation consists of full compliments _colla parte_. The only composer who uses the instrumentation in a sonata-like fashion is Sammartini. His opening _ritornello_ states
EXAMPLE 7, Albinoni, Magnificat, Hess Edition,
Section III, Measures 230-239

230

V. C to A.

C. Gloria Patri, Gloria

A. Gloria Patri, Gloria

T. Gloria Patri, Gloria

B. Gloria Patri, Gloria

Org.

---

231

I.

C. Filio et Spiritu i Sancto

A. Filio et Spiritu i Sancto

T. Filio et Spiritu i Sancto

B. Filio et Spiritu i Sancto

Org.

47
the beginning melodic material (violin I) prior to the solo voice entrance. In the final verse (12), Caldara is the only composer of the four who did not utilize fugal techniques.

A gradual progression is made from early Baroque techniques (more use of solo voices and less instrumental importance) towards early Classical techniques (more choral writing, soli groups and more important instrumental writing), with the exception of Albinoni's Magnificat.

Caldara, the eldest of the four composers, divides his Magnificat into four distinctly different movements (see Chart I): a fanfare first part opening with a long second part that employs SATB choir for Movement I, SATB solos, opening ritornello and ritornello passages; an alto solo with obbligato trombone at an Andante tempo for Movement II; a fairly slow SATB choral fugue and canon, choir and basso continuo for Movement III; and a two-part canon at a fast tempo, full orchestra and SATB choir for Movement IV. Albinoni, born one year later but living fifteen years longer, has less separation of movements in his work (see Chart II), which contains two violin parts and continuo, no arias per se, but a variety of textures through solo and choir alternations with ritornello passages. With Vivaldi, we see more movements in a work that is almost twice as long as Caldara's (see Chart III). Vivaldi's work incorporates less solo work (only three movements) and the emphasis is placed more on the choir, using a variety of writing techniques and even more ritornello passages to frame and enhance the movements. Finally, with Sammartini's work, we see a move towards a more tonal order of movements, a definite architectural frame with similar first and last movements and more symphonic demands with an orchestra supplemented by oboes and trumpets. This progression shows a logical move towards the Classical period.
Several rhythmic, pitch, text, articulation and expression discrepancies have come to light through the comparison of Wolff's edition (which uses Bach's manuscript as its source) and the signed Caldara manuscript. The rhythmic discrepancies often involve eighth- and sixteenth-note patterns. In Movement I, (measures 3-5) Wolff and Bach both notate the following pattern \( \frac{3}{4} \) to the word *anima* (see Examples 9 and 10). Caldara's manuscript shows equal eighth notes (see Example 11).

**EXAMPLE 9, Caldara, **Magnificat in C**, Wolff edition,**
**Movement I, Measures 3-6**
EXAMPLE 10, Caldara, Magnificat in C, Bach transcription, Movement I, Voice parts & BC Measures 3-6

EXAMPLE 11, Caldara, Magnificat in C, Jones edition, Movement I, Voice parts, Crn, Tbn II & BC, Measures 3-6
It is possible that Bach heard this work performed under a maestro who was influenced by the rhythmic alteration practice at the time and applied to Caldara’s work. In measure six however, the rhythmic characteristics are reversed. Wolff writes the tenors’ second beat as equal eighth notes, whereas Caldara wrote the equal eighth notes as a dotted eighth-sixteenth-note pattern. Bach’s transcription is blurred on the last three beats of this measure, although, the second beat appears to be two equal eighth notes. Caldara’s transcription is very clear. Since this measure is the penultimate measure of the opening section of the work, it makes sense the Caldara would be preparing for a cadence by using the dotted rhythm for emphasis.

The next rhythmic discrepancy appears in this same movement (measure 15, tenor part). Wolff again writes a dotted eighth-sixteenth-note pattern on the second half of beat two and the first half of beat three in all voice parts (see Example 12); Caldara wrote equal eighth notes (see Example 13). Bach’s transcription is not only blurred at this point, but measure 15 is split between two pages (beats one and two are on page one and beat three is at the top of page two). This transcription appears to have been written as follows: beat one = quarter note, beats two and three = two eighth notes, with the second one tied to a sixteenth note on the top of page two and concludes with one sixteenth note and one eighth note (see Example 14).

**EXAMPLE 12, Wolff edition, Movement I, Ten, Measure 15**
On beat three of measure 44 (bass part), Wolff writes equal eighth notes followed by a dotted eighth-sixteenth-note pattern on beat one of measure 45. Not only has the rhythm been changed, but the text as well (**qui potens est**). Caldara wrote a dotted eighth-sixteenth-note pattern on beat three of measure 44 with the text *mi-hi* and a quarter note on beat one of measure 45 with the first syllable of the word *ma-gna* (see Examples 15-17).
In measures 68 and 69 (beat one of the tenor line), Wolff notates an eighth-two sixteenth-notes pattern. Caldara wrote this pattern as follows: two sixteenth notes followed by an eighth note. This pattern makes sense because the same pattern occurs in the violin I and basso continuo parts (see Examples 18-20).

EXAMPLE 18, Bach transcription, Movement I, Ten, Measures 68-69
In measure 87 of the timpani part, Wolff notates two quarter rests followed by two eighth-note Gs. Caldara wrote the second quarter rest as follows: an eighth rest and an eighth-note G. Wolff notates a quarter note G on the third beat of the violin II part; Caldara wrote two eighth-note Gs. This same type of discrepancy occurs in measure 88 of the violin II part. Wolff notates each beat as a quarter note (E, D, D), whereas Caldara wrote six eighth notes (E, E, D, D, D, D) (see Examples 21-23).
Movement II does not contain rhythmic discrepancies. In Movement III, measure 13, the alto part contains a half note and a half rest in the Wolff edition; conversely, Caldara wrote a whole note as in the tenor and bass parts. The soprano part is the only voice part containing a half note, while the other lines rest for a half measure following their whole notes (see Examples 24-26 on the next page).

Movement IV contains rhythmic discrepancies as well. On beat one of measure three, Wolff notates equal eighth notes in the trumpet and timpani parts; Caldara wrote a dotted eighth-sixteenth-note pattern which matches the clarino, alto trombone and voice
EXAMPLE 26, Caldara, Movement III,
Measures 9-14

<table>
<thead>
<tr>
<th>Soprano</th>
<th>Alto</th>
<th>Tenor</th>
<th>Bass</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

parts. In measure four (beat two, timpani part), Caldara wrote two eighth-note Gs; Wolff notates one quarter note (see Examples 27-29).

EXAMPLE 27, Bach transcription, Movement IV,
Tpts I & II & Tmp, Measures 3-4

<table>
<thead>
<tr>
<th>3</th>
</tr>
</thead>
</table>
Caldara appears to have made an error (measure 25, beat three) in the clarino I part (Wolf\-Bach, trumpet I). Wolff stays with the two sixteenth- one eighth-note pattern that has been characteristic of this movement as well as movement I. However, Caldara wrote one eighth note followed by two sixteenth notes. In short, it is possible that Wolff is rhythmically correct because the same pattern is written in the clarino II (trumpet II part) and this pattern has been consistent throughout these two movements (see Examples 30-32).

Measure 28 of the timpani part shows six equal eighth notes (notated by Caldara) rather than the eighth-rest-double sixteenth-eighth-note pattern notated by Wolff and Bach. Perhaps in using this rhythmic pattern, Bach was trying to create a more dramatic
ending. In any case, Caldara’s eighth-note pattern is consistent with the trumpet and violin parts in this measure (see Examples 33-35).

The first pitch discrepancy occurs in Movement IV (measures 16-20, violin II). Caldara notated an A on the downbeat of measure 16, whereas Bach and Wolff notated a C. For measures 17-18, Caldara notated the pitches D, B, D, G, B, C followed by B, G, B, E, G, A in measures 19-20. Bach notated B, G, B, E, G, A in measures 17-18 and D, B.
EXAMPLE 33, Bach transcription, Movement IV, Clng I & II. Tpts I & II & Tmp, Measures 28-30

EXAMPLE 34, Wolff edition, Movement IV, Tpts I - IV & Tmp, Measures 28-30

D, G, B, C in measures 19-20. Measures 21 and 22 are notated the same by all three composers. However, measure 23 is notated as C, A, C, F, C by Caldara and A, F, A, C. F by Bach and Wolff (see Examples 36-38).
EXAMPLE 35, Caldara, Movement IV, Clni I & II, Tpts I & II & Tmp, Measures 28-30

EXAMPLE 36, Bach transcription, Movement IV, Vln II, Measures 16-23

EXAMPLE 37, Wolff edition, Movement IV, Vln II, Measures 16-23
EXAMPLE 38, Caldara, Movement IV, Vln II, Measures 16-23

The second pitch discrepancy occurs in the violin II part of measure 23. This entire measure is deleted from Caldara’s manuscript. Both Bach’s and Wolff’s insertion of this measure is consistent and accurate when compared to the pattern of rhythms and pitches previously established in this movement.

The last pitch discrepancy (also a rhythmic one) occurs in Caldara’s manuscript: measure 29 (clarino I part) contains only two beats instead of three. Both Bach and Wolff use Caldara’s last sixteenth-note pattern (G, A, G, F) as the second and third beats. Another possible interpretation that could be used to complete the measure would be Caldara’s first sixteenth-note pattern (G, F, G, A) for the first two beats and the last pattern (mentioned above) for beat three, thus avoiding the anticipation of the final cadence prior to the penultimate beat. Since both sets of pitches fit harmonically, insertion of the last beat must be an editorial decision (see Examples 33-35 on pages 37 and 38).

Most of the rhythmic discrepancies appear to be one of the following two examples: 1) a dotted eighth-sixteenth-note pattern instead of equal eighth notes or 2) a
quarter note in place of two eighth notes. Rhythmic changes of this type, as mentioned earlier, have been notated this way because Bach was probably influenced by the practice of rhythmic alteration. As for the rhythmic discrepancy cited in examples 30-32, after writing so many double sixteenth-one eighth-note patterns, it could be possible for a composer to accidentally reverse this rhythm. Here again, we have no proof. However, Caldara was very consistent with the double sixteenth-one eighth-note pattern, which matches the clarino II part in the examples mentioned on the previous page. The two pitch discrepancies in the violin II part (Examples 36-38) are two measures apart. The pitches in measure 21 of Movement IV are one whole step lower than the soprano line. An oversight on Caldara’s part could be a logical explanation for this discrepancy. The Bach and Wolff manuscripts appear to be accurate corrections.

Text discrepancies occur in several places other than the one cited in Examples 15-17. In Movement I, measures 80-81, *in brachio* is written in the tenor and bass concertists’ parts and *potentiam* in the ripieno tenor and bass parts. Both Wolff’s and Bach’s transcriptions unify *potentiam* for the concertists and ripieno who are together at this point. However, if Bach’s and Wolff’s soprano rhythmic notation is used in measures 80-81, the text underlay is changed. Caldara wrote a dotted eighth-sixteenth-note pattern followed by two quarter notes in both measures, putting the *ti* of *potentiam* on the sixteenth note. Both Wolff and Bach transcribe a dotted quarter note followed by three eighth notes, putting the *ti* on the first of the three eighth notes. This rhythmic change cannot be musically justified. Greater justification is shown for Caldara’s notation because the same rhythm is notated in measure 80 of the alto and bass lines and measure 81 of the tenor line (see Examples 39-41).
EXAMPLE 39, Bach transcription, Movement I, Voice parts, Measures 80-81

EXAMPLE 40, Wolff edition, Movement I, Voice parts, Measures 80-81
In measures 85 and 86, Wolff underlays the text *dispersit* in the soprano, tenor and bass lines; Caldara writes *superbos*. Bach, however, omits the text completely. This is the only example, by Bach, that differs from Wolff (see Examples 42-44).

EXAMPLE 42, Bach transcription, Movement I, Voice parts, measures 85-86
The only discrepancy in Movement III is the text underlay of the soprano part in measures 9-11. Caldara writes *puerum suum*; both Wolff's and Bach's text underlay is as follows: *suum*, followed by a comma, occurs under the two half notes (measure 9); *pu* occurs under the first half note and *e* under the two quarter notes of measure 10; *rum* occurs under the first half note and *su* under the second half note of measure 11 (see Examples 45 and 46).
On the other hand, Caldara’s measure 9 text underlay matches the beginning of the tenor line as follows: *pu* occurs under the half note and continues for the rest of the measure; the syllable *e* occurs under the first half note in measure 10; *rum* occurs under the slurred quarter notes; and *su* begins on the first half note of measure 11 rather than on the second half note of that measure (see Example 47).

The last text discrepancy appears to be different in each of the composers’ manuscripts. This discrepancy occurs in measures 25 and 26 of the bass and tenor lines (Movement IV). Under beat three of measure 25 and beat one of measure 26, Wolff writes...
Bach wrote *saeculorum* in the tenor line and *Amen, Amen* in the bass line, and finally Caldara wrote *Amen, Amen* in both lines. Only the text *Amen* has occurred from beat two of measure 20 to this point and only five measures remain; therefore, Caldara's text seems to be the most logical of the three (see Examples 48-50).

**EXAMPLE 48, Bach transcription, Movement IV, Ten & Bs, Measures 25-26**

![Example 48](image)

**EXAMPLE 49, Wolff edition, Movement IV, Ten & Bs, Measures 25-26**

![Example 49](image)

**EXAMPLE 50, Caldara, Movement IV, Ten & Bs, Measures 25-26**

![Example 50](image)
The slur is the only mark of articulation discrepancy that appears in the Magnificat scores. Caldara notated slur marks in the violin parts throughout the work.

Slur marks (in dash form added to the *basso continuo* part) are my editorial marks for the purpose of maintaining consistent rhythmic patterns throughout the work. Bach does not include slur marks; therefore, neither does Wolff (see Examples 51-53).

**EXAMPLE 51, Bach transcription, Movement I,**  
Vlns I & II & BC, Measures 8-13

![Example 51](image)

**EXAMPLE 52, Wolff edition, Movement I,**  
Vlns I & II & BC, Measures 8-13

![Example 52](image)
Dynamics are the only expression mark discrepancies found in the Magnificat scores. Dynamic markings in Movement I (measures 55, 59 and 60) indicating *piano* and *forte* are transcribed in Caldara's manuscript but are not found in Bach's and Wolff's scores (see Examples 54-56).

**EXAMPLE 54**, Bach transcription, Movement I, Vlns I & II, Measures 55, 59-60

In measure 80, Caldara notated a *forte* marking in the violin I part. This possibly indicated that the brass instruments joined the performing ensemble in this measure for a full ripieno sound (see Examples 57-59).
EXAMPLE 58, Wolff edition, Movement I, Instrumental parts, Measure 80

EXAMPLE 59, Caldara, Movement I, Instrumental parts, Measure 80
The next score discrepancy does not fall into one of the five aforementioned categories (rhythm, pitch, text, articulation or expression). The discrepancy is one of voicing. Caldara notated specific places for concertists; these places differ from Wolff's edition. In measure three (Movement I), Caldara transcribed the word *anima* in the alto and soprano lines for concertists; the ripieno enters on beat three of measure four in the alto line and beat one of measure five in the soprano line (see Examples 9-11 pages 27 and 28). Caldara notated all solo lines in the concertists' parts, while Bach does not distinguish between concertist and ripieno parts in his full score transcription.

The only other score discrepancy occurs in the orchestration of Movement III. Caldara transcribed Movement III for choir and *basso continuo*; Wolff transcribes Movement III for choir, two obbligato upper parts and *basso continuo*. According to Wolff's preface:

There was a single leaf belonging to the *Magnificat* copy which has so far escaped the attention of Bach scholarship, due to its having been bound out of sequence. . . . This leaf, written on one side only and which since early 1965 has been placed in its proper position, is without any doubt a Bach autograph and represents an arrangement of the "Suscepit Israel" of the Caldara *Magnificat*. This leaf appears to be a working manuscript because of the many corrections, and one in which Bach adds two obbligato upper parts to the original five part texture.\(^8\)

If indeed Bach did write the two upper obbligato instrument parts, it is not evident in the Bach manuscript I have received. As examples 60-62 indicate, Bach's manuscript contains music for a five-part texture without the added obbligato parts Wolff describes (see Examples 60-62 on the next two pages).

In conclusion, the total number of measures containing discrepancies (pitch, text, articulation, expression and orchestration) are not numerous:
EXAMPLE 60, Bach transcription,
Movement III, Measures 1-13

EXAMPLE 61, Wolff edition,
Movement III, Measures 1-13
EXAMPLE 62, Caldara, Movement III, Measures 1-8
Discrepancy Number Location Comments

Pitch 2 Vln II 1) a syllable of a word on a different beat, or 2) different words for concertists’ and ripieno parts

Text 6  

Articulation Mark (Slur) 1 Fairly consistent throughout the work

Expression Mark (Dynamics) 4 Above Strs & Clno Forte and piano marks

Orchestration 1 Movement III Added obbligato parts

However, the number of measures containing rhythmic discrepancies is quite numerous (fifteen to be exact); many involve the dotted eighth-sixteenth-note pattern.

Summary

After 1600, settings of the Magnificat began to show the new Baroque style, which reflects an increased use of resources in terms of color and potentialities of word-painting. Caldara’s Magnificat in C is no exception. The use of many brass instruments and timpani in Movements I and IV (as opposed to the motet-like setting of Movement III and the solo setting of Movement II) shows great variety in color resources. The Magnificat text provides ample opportunity for the depiction of words, a favorite Baroque characteristic. Caldara depicted emotional words such as the following:

<table>
<thead>
<tr>
<th>Word</th>
<th>Translation</th>
<th>Depiction</th>
</tr>
</thead>
<tbody>
<tr>
<td>Exultavit</td>
<td>Has rejoiced</td>
<td>Lively melodic motives tossed between the two violin sections</td>
</tr>
<tr>
<td>Dispersit</td>
<td>He has dispersed</td>
<td>Three melodic motives in the four voices occurring at different times</td>
</tr>
</tbody>
</table>
Humilitatem  Lowliness  Descending melodic skips by a solo voice

He also depicted purely illustrative phrases such as the following:

<table>
<thead>
<tr>
<th>Phrase</th>
<th>Translation</th>
<th>Depiction</th>
</tr>
</thead>
<tbody>
<tr>
<td><em>Fecit potentiam in brachio suo</em></td>
<td>He has shown strength with his arm</td>
<td>Full ensemble in a fugal pattern</td>
</tr>
<tr>
<td><em>Magnificat</em></td>
<td>Magnifies</td>
<td>Full ensemble in a chordal fanfare</td>
</tr>
<tr>
<td><em>Omnes generationes</em></td>
<td>All generations</td>
<td>A long, solo melisma</td>
</tr>
<tr>
<td><em>A progenie in progenies</em></td>
<td>From generation to generation</td>
<td>The melodic material is tossed from one voice to another</td>
</tr>
</tbody>
</table>

These techniques, along with the use of a solo group (instead of a string of solo arias) and the use of instrumental ritornelli (leading to more instrumental importance), show how Caldara’s *Magnificat in C* fits into the historical transition from early Baroque compositional style to the late Baroque/early Classical style.

*(1724) Te Deum*

Caldara's *(1724) Te Deum* exists in the following three known editions:

1. V. Frazzi, first published by Carisch of Milan, date unknown

2. Ekusebious Mandyczewski in the *Denkmäler der Tonkunst in Österreich* (DTO), Vol. 26, Graz/Austria, 1959

3. Kümmerlin (Willy Müller, proprieter of the Suddeutscher Musikverlag, is the name that appears on the score), Heidelberg, 1975, numbered Wm 2601 SM

According to Dr. Brian Pritchard (musicologist and founder of the Caldara Institute at the
University of Canterbury in Christchurch, New Zealand), "the Frazzi edition is so distorted that it is useless as a source." I have not been able to acquire a copy of this source, therefore it will not be used in the score discrepancy process. The DTO (published by Mandyczewski) on the other hand, is fairly reliable. At the top of Kümmerlin’s edition (in parenthesis) is written “Prager” Te Deum. Dr. Pritchard has looked at Kümmerlin’s preface and feels that he is trying to distort facts to fit his hypothesis:

No doubt a Te Deum was performed during Charles’s coronation in Prague, but it was not this work. This reference first appears in the sleeve notes to the 1968 Schwann *Musica Sacra* recording; yet, on the manuscript is quite clearly dated 1724 (it is an autograph date and not one added by someone else), with no evidence of Caldara altering the autograph inscription. Furthermore, there is no logical reason why Caldara should date a work written in 1723 as 1724. If there had been any connection of this Te Deum with Prague, we might suppose that Mandyczewski, an early archivist at the Gesellschaft, would have known of it and mentioned it in his explanatory notes.

The Caldara manuscript is located at the Nationalbibliothek, Mus. Hs. under the call number 16105 in the *Tabulae*. The title page reads as follows: *Te Deum Laudamus a 2. Chori; e con 2. Clarini, 2. Trombe, e Timp. e 2 Violini, e 2. Trombone Conc: Partes. 40, pridem 56.* The score is signed: *Del Sig: Caldara, Vic-Maestro di Cappella: di S: M: C: e C: Carlo VI.* The discrepancies between Caldara’s manuscript and the two previously mentioned scores will be discussed later in this chapter (see page 72).

Caldara’s (1724) *Te Deum* is constructed in the later Baroque style. This style is seen through Caldara’s use of: 1) antiphonal choirs in chiefly simultaneous choral declamation, 2) greater contrapuntal treatment for solo voices and finally 3) a typical later Baroque orchestra (see Chapter III, Baroque Performance Practices). Caldara, like many
Austrian composers, did not adopt the few-voice approach of the Italians in their sacred music but continued to compose in the concertato style, with emphasis on contrapuntal texture. The penchant for thicker sonorities was cultivated by Austrian composers (throughout the seventeenth century) such as Christoph Staus, Heinrich Schmeltzer and Johann Kasper Kerll. Similarly, many of Caldara's later works were composed in a fuller-textured concertato style, which indicate a definite departure from his creative approach prior to his appointment to the Viennese court. These later Baroque works contain a melodic strength coupled with less consistent chromaticism. The themes tend to be more triadically conceived and the essentially *colla parte* instrumental treatment with more emphasis on wind instruments reflects quite strongly the Venetian-Austrian concepts of the past. Caldara's 1724 setting of the *Te Deum*:

is no exception, with its use of double choir, short violin motives, brass figures, and straightforward diatonic harmonies. . . . [Still] its varied and sonorous choral textures, diverse violin accompaniments, carefully-crafted concertante passages for the vocal and instrumental soloists, and brilliant scoring of the trumpet choir all reflect the splendour of late Baroque Vienna.¹¹

Caldara's (1724) *Te Deum* is constructed in two parts. "In the first through-composed section, repetitions of a strong rhythmic figure in the *continuo* hold the everchanging vocal and instrumental textures together"¹² (see Example 63).

**EXAMPLE 63, Antonio Caldara, (1724) Te Deum,**  
Section I, Org, Measures 1-2
Unlike the through-composed first part, the second part is clearly sectional:

<table>
<thead>
<tr>
<th>Style</th>
<th>Text</th>
<th>Example</th>
</tr>
</thead>
<tbody>
<tr>
<td>1. Solemn moment for the genuflection</td>
<td><em>Te ergo Quaesumus</em></td>
<td>64</td>
</tr>
<tr>
<td>2. Brisk triple meter</td>
<td><em>Aeterna fac</em></td>
<td>65</td>
</tr>
<tr>
<td>3. Subdued</td>
<td><em>Dignare Domine</em></td>
<td>66</td>
</tr>
<tr>
<td>4. Homophonic invocation</td>
<td><em>Fiat misericordia</em></td>
<td>67</td>
</tr>
<tr>
<td>5. Concluding fugue</td>
<td><em>In te Domine speravi</em></td>
<td>68</td>
</tr>
</tbody>
</table>

**EXAMPLE 64, Caldara, (1724) Te Deum,**
Edited by Linda Jones, Measures 93-96
EXAMPLE 66, Caldara, Jones edition,
Measures 142-145

142

G

Measures 142-145
EXAMPLE 68, Caldara, Jones edition,
Measures 171-177

171
The key relationships within and between sections are logically structured. The first section is basically in the key of C until measure 28 (with the insertion of a B-flat). The B-flat causes the C chord to become a V/IV which leads to the key of F (see Example 69). Measures 36-41 are transitory in nature, proceeding through relative minor keys (Dm and Am) and ending section I in the key of G (see Example 70).

EXAMPLE 69, Caldara, Jones edition, Measures 28-29

EXAMPLE 70, Caldara, Jones edition, Measures 36-44
The insertion of B-flats in measure 47 leads the tonality back to the key of F. The bass line becomes somewhat chromatic in measures 55-61, leading to the key of C in measure 63 (see Example 71).

EXAMPLE 71, Caldara, Jones edition, Measures 55-63
Chart V shows the close key relationships until the beginning of section II (the next chromatic transitory section, measures 93-100), which finally ends on an E major chord (see Example 64 on page 56). The final 34 measures of part II, section II (with a new meter in an Allegro tempo) begin in the original key of C and end in the relative minor. This relative A minor key begins part III of section II (see Chart V, section II). Section II stays close to the home key of C, alternating with A minor and F major (see Chart V, section II on the next three pages).

The text of the Te Deum is in a tripartite structure, even though Caldara sets the text in a two-part compositional structure. Jeffers explains this tripartite structure:

The first section is comprised of the first 10 verses (a hymn of praise to God the Father which contains, in verses 5 and 6, the Tersanctus of the Mass), and the concluding Trinitarian doxology in verses 11 to 13 (thought to be a later addition). The close parallels of verses 7-9 and portions of the following passage from St. Cyprin's de Mortalité (c. 252) seem to indicate that it was most likely the source of the wonderful progression of praise for the Patrem immensae majestatis (from the 12 Apostles, to the company of the Saints, and then to the army of Martyrs). . . .

The second portion (verses 14-21 [or 23]), which was added in the 4th century, is Christological, a hymn in praise of Christ the Redeemer, the eternal
Son, the coming Judge, which ends with the petition of the faithful: that they be numbered *cum sanctis tuis* [Caldara omits verse 23] . . .

The third and concluding portion [verses 22-29] is derived almost exclusively from the psalms. . . . (Psalms 27:9, 114:2, 122:3, 33:22, and 30:2 [Vulgate]). And verse 24, *Per singulos dies, benedicimus te*, relates the hymn directly to its liturgical context: the close of the night office of Matins, just before Lauds, at the beginning of the day [see Appendix B for text translation].

Caldara uses a somewhat programmatic nature through his instrumental scoring in this setting of the Te Deum text. For the first double choir section (which is praising God), a full compliment of instruments is used (see Chart V). During the soli groups, Caldara uses a variety of instrumental scoring. The *basso continuo* accompanies the soprano/alto duet ("the admirable company of the Prophets, the white-robed army of Martyrs praises thee") in measures 28-35 (see Chart V above). Two violins are added (giving a "heaven-like" quality) for the bass solo in measures 36-40; this helps to paint the text: "the whole world and holy church" (see Example 70, pages 63-64). With the tenor solo (measures 40 through the downbeat of 44), Caldara deletes the violins but adds a solo trombone to clarify the praising of God's "true and only Son" (see Example 72 after Chart V).

**CHART V**

(1724) *Te Deum*
By Antonio Caldara
Edited By Linda Jones

<table>
<thead>
<tr>
<th>Section</th>
<th>Measures</th>
<th>Tempo</th>
<th>Key(s)</th>
<th>Orchestration</th>
<th>Voicing</th>
</tr>
</thead>
<tbody>
<tr>
<td>Simultaneous choral declamation within each</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
choir. Choir alternation. (Org, Vncl, Vlne, Theor & Fag I & II)

<table>
<thead>
<tr>
<th>Section</th>
<th>Allegro</th>
<th>C</th>
<th>Full compliment</th>
<th>Full comp.</th>
</tr>
</thead>
<tbody>
<tr>
<td>I/II 15-26</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Sanctus, Verses 5 and 6. Fugal-like Sop &amp; Alto entries followed by simultaneous choral declamation similar to section I.</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I/III 27-35</td>
<td></td>
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<td></td>
<td></td>
</tr>
<tr>
<td>Te gloriosus: te Prophetarum, Verses 7-9. Echo at the fifth.</td>
<td></td>
<td></td>
<td></td>
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<tr>
<td>35-40</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>39-downbeat of 44</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I/IV 44-48</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>I/V 49-57</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Tu ad liberandum, Verse 16. Fugal-like entrances. Some duetting between voices.</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>56-68</td>
<td></td>
<td></td>
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<td></td>
</tr>
<tr>
<td>Tu devicto, Verse 17. Both Vlns and the Bs echo a</td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

96
sixteenth-note pattern.

<table>
<thead>
<tr>
<th>Measure</th>
<th>Section</th>
<th>Voice(s)</th>
<th>Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>68-74</td>
<td>68-74</td>
<td>C</td>
<td>Clno I solo &amp; BC</td>
</tr>
<tr>
<td>74-89</td>
<td>Tu ad dexteram, Verse 18.</td>
<td>C</td>
<td>Clno I, Vln I &amp; II &amp; BC Alto I Solo</td>
</tr>
<tr>
<td></td>
<td>Clno and Alto echo each other. Vlns enter for only one measure (m. 76).</td>
<td></td>
<td></td>
</tr>
<tr>
<td>89-92</td>
<td>Judex crederis, Verse 19.</td>
<td>C-a</td>
<td>BC Sop I, Ten I &amp; Bs I Soli</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>II/I</th>
<th>93-100</th>
<th>Adagio</th>
<th>Transitory Chromatic bass line ending on an E-flat Major chord.</th>
<th>Full comp.</th>
</tr>
</thead>
<tbody>
<tr>
<td>Aeterna fac, Verse 21. Simultaneous choral declamation, alternating choirs.</td>
<td>121-135</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Salvum fac, Verses 22 &amp; 24 Sop and Bs duet, Alto and Ten duet.</td>
<td>134-142</td>
<td>Allegro</td>
<td>Full compliment</td>
<td>Full comp.</td>
</tr>
<tr>
<td>Et laudamus nomen, Verse 25. Simultaneous choral declamation, alternating choirs.</td>
<td>142-162</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Dignare Domine, Verses 26 and 27. Ten/Bs duet followed by Sop/alto duet. Ends with three measures</td>
<td>142-162</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
of BC and a fermata over the last chord.

II/IV 163-down-Beat of 167
Adagio a Tbn I & II, Strs Full comp.
in 4/4 & BC

Fiat misericordia, Verse 28, line one. Homophonic statement.

167-199 Allegro a-C Full compliment

Quemadmodum speravimus, Verse 28, line two and verse 29. Simultaneous choral declamation, alternating choirs. Fugal-like entries occur from 171-193.

EXAMPLE 72, Caldara, Jones edition,
Measures 40-43

Section II begins with the full compliment of instruments and double choir for the declamation of “the King of glory.” Again, Caldara accompanies a soli group (group II) with only the basso continuo, as the text discusses God becoming human (“earthly man”) in measure 50. The two violins are cleverly added to initiate the opening of heaven after
the bass II entry ("Having blunted the sting of death") in measure 58 (see Example 71, pages 67 and 68). Instead of using the solo trombone, Caldara uses a clarino I solo (without a vocal solo) in measures 68-74, perhaps announcing the admittance of all believers into heaven (see Example 73). The clarino solo continues and alternates with the alto I solo (using an echo effect) possibly painting a picture of the "one who sits at the right hand of God" (measures 78-89). The soprano I, tenor I and bass I soli (accompanied by the basso continuo) end this part of section I with the statement of belief (see Chart V, section I).

**EXAMPLE 73, Caldara, Jones edition,**
**Measures 68-74**

As this belief turns to a plea for aid, Caldara changes to an *Adagio* tempo with the full compliment of instruments and voices. To "number the people with God’s saints," Caldara writes *Allegro* in triple meter (maintaining the full compliment of forces). Caldara ends part II (of section II) with another plea for aid ("Save your people") by utilizing a soprano I/bass I duet accompanied by *basso continuo* (see Chart V, section II).
Section II, part III begins with a praise to God by the full compliment of performing forces. This praise quickly changes to a prayer asking for mercy, which is performed by soli group II and continuo. The text “Have Mercy upon us, O Lord,” is painted by a change in tempo (Adagio), which is perfumed by both choirs and strings homophonically. The work ends with full forces in an Allegro double fugue (see end of Chart V).

Caldara’s use of key changes, tempo changes and vocal/instrumental scoring all contribute to his splendid ability of text painting in grand Baroque style.

Score Discrepancies in the Editions of Caldara’s (1724) Te Deum

Seven types of discrepancies have come to light through a comparison of the signed Caldara manuscript with the two published sources (Mandyczewski and Kümmerlin). These discrepancies can be categorized as follows: 1) clef signs, 2) instrumentation, 3) rhythm, 4) pitch, 5) text, 6) articulation and 7) ornamentation.

Mandyczewski retains the original clefs used by Caldara (see Example 74 on the next page), whereas Kümmerlin uses modern clef signs (see Example 75 following Example 74).

The instrumental scoring of Kümmerlin’s and Mandyczewski’s editions reveals an interesting deviation from Caldara’s original manuscript. These two editions combine the viola and trombone parts as well as exclude the cornetto part. Caldara used the following instrumental scoring in his manuscript:

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Doubling</th>
<th>Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>Cm I &amp; II</td>
<td>Sop I &amp; II</td>
<td>Colla parte</td>
</tr>
</tbody>
</table>
EXAMPLE 74, Caldara, (1724) Te Deum,
Mandyczewski edition

Clarini.
Trombe.
Timpani.
Violino I.
Violino II.
Viole e Tromboni.
Canto.
Alto.
Tenore.
Basso.
Canto.
Alto.
Tenore.
Basso.
Organo e Continuo.

All Mandyczewski musical examples -
Antonio Caldara: Kirchenwerke, Ed. By
Eusebius Mandyczewski. By kind per-
Mission of Akademische Druck-U. Verlaganstalt,
Graz/Austria 1959 (=Denkmäler der Tonkunst in
Osterreich, Vol 26)
EXAMPLE 75, Caldara, (1724) Te Deum, Kümmerlin edition

Clarini I/II
Trombe I/II (in C)
Timpani
Violino I
Violino II
Viole I/II (Tromboni I/II)'
Chor I
Soprano
Alto
Tenore
Basso
Chor II
Soprano
Alto
Tenore
Basso
Basso continuo (Organo, Violoncello, Violone)
Tbn I & II  
Vlas I & II  
Alto I & II  
Ten I & II  
Except for measures 3-5  
Except for measure 3 and beat 1 of measure 4 (see Jones's transcription of Caldara's manuscript in Appendix A)

The rational for the combination of the trombone and viola parts as well as the exclusion of the cornetto part is unknown, yet, it is this combination and exclusion that creates most of the rhythmic and pitch discrepancies.

Like the *Magnificat in C*, the rhythmic discrepancies often involve eighth-note and sixteenth-note patterns. In the trombone II part (measures 11 and 13, beat four), Mandyczewski and Kümmerlin both write two equal eighth notes (see Example 76 and 77). Caldara's manuscript shows one eighth note followed by two sixteenth notes (see Example 78).

**EXAMPLE 76, Mandyczewski edition, Tbn II, Measures 11 & 13**

```
11
```

```
13
```

**EXAMPLE 77, Kümmerlin edition, Tbn II, Measures 11 & 13**

```
11
```

```
103
```
The next rhythmic discrepancy appears in the trombone I part of measure 19, beat four. Mandyczewski and Kümmerlin both write a quarter note (see Example 79 and 80), whereas Caldara wrote a dotted eighth note followed by a sixteenth note. This rhythmic pattern makes sense because the trombones are *colla parte* with the alto voice parts (see Example 81).
In measure 24 of the trombone I part, Mandyczewski and Kümmerlin both write a quarter note on beat three (see Examples 82 and 83), whereas Caldara wrote a dotted eighth note followed by a sixteenth note (see Example 84). This rhythmic pattern follows the alto I rhythm in that same measure.
Measure 44 of the trombone II part shows a rhythmic discrepancy as well as one of pitch. Mandyczewski writes a quarter note $A$ on beat one, two eight note $E$s on beat two, two eighth note $F$s on beat three and one quarter note $E$ on beat four (see Example 85).

Kümmernlin writes a quarter rest on beat one followed by the same second, third and fourth beats of Mandyczewski's edition (see Example 86).
Caldara, on the other hand, followed the alto II part: two eighth note F's for beat one, one eighth note F followed by two sixteenth note F's for beat two, same beat two rhythmic pattern on G's for beat three and a dotted eighth-sixteenth-note pattern on F for beat four (see Example 87).

**EXAMPLE 87, Caldara manuscript, Tbn II & Alto II, Measure 44**

In measure 45 of the trombone I part (second half of beat three and the first half of beat four), Mandyczewski and Kümmerlin both write a quarter note G (see Examples 88 and 89), whereas Caldara wrote two eighth note G's which match the alto I part (see Example 90).

**EXAMPLE 88, Mandyczewski edition, Tbn I, Measure 45**
A similar discrepancy occurs in both trombone parts, beat two of measure 48. Mandyczewski and Kümerlin both write a quarter note; Caldara wrote a dotted eighth-sixteenth-note pattern (see Examples 91-93).
The next discrepancy is one of the few vocal rhythmic discrepancies. This discrepancy occurs in measure 83 (on the second half of beat two) of the alto I solo.

Mandyczewski, like Caldara, wrote a dotted sixteenth note followed by a thirty-second note (see Examples 94 and 95). Kümmerlin, on the other hand, writes two equal sixteenth notes (see Example 96).
In measure 95, tenor part of choir I, Mandyczewski and Kümmerlin both write equal eighth notes on beat three (see Examples 97 and 98), whereas Caldara wrote a dotted eighth-sixteenth-note pattern (see Example 99). Caldara's rhythmic pattern occurs in the tenor I, bass I, and all choir II parts, making Caldara's rhythm pattern more logical than the pattern suggested by Mandyczewski and Kümmerlin.
Mandyczewski and Kümmerlin both write a single eighth note on the last half of beat three in measure 99 of the trombone I part (see Examples 100 and 101), whereas Caldara wrote two sixteenth notes, which match the alto I part (see Example 102).
Three rhythmic discrepancies occur in the soprano II part. In the first discrepancy, Mandyczewski (like Caldara) ties the half note (beat three, measure 99) to the first half note in measure 100 (see Examples 103 and 104). However, Kümmerlin omits the tie even though neither a pitch or syllable change appears on beat one of measure 100 (see Example 105).

**EXAMPLE 103, Mandyczewski edition,**  
Sop II, Measures 99 and 100

![Example 103](image)

**EXAMPLE 104, Caldara manuscript,**  
Sop II, Measure 99 and 100

![Example 104](image)

**EXAMPLE 105, Kümmerlin edition,**  
Sop II, Measures 99 and 100

![Example 105](image)

The second soprano II rhythmic discrepancy occurs in the solo part of measure 153. Kümmerlin, like Caldara, writes a whole note on beat two and three (see Examples 106 and 107). Mandyczewski, on the other hand, writes a half note and half rest (see 112
Example 108), which is musically justifiable; as a result, this rhythm matches the following alto rhythm in measure 154. This alto rhythm, up to this point, has been an exact rhythmic echo except for beat two in measures 144 and 145.

**EXAMPLE 106, Kümmerlin edition,**
Sop II Solo, Measure 153

\[ \text{Do - mi - ne} \]

**EXAMPLE 107, Caldara manuscript,**
Sop II Solo, Measure 153

**EXAMPLE 108, Mandyczewski edition,**
Sop II Solo, Measure 153

\[ \text{Do - mi - ne} \]

The last soprano II rhythmic discrepancy occurs in measure 185 on beats three and four. Caldara wrote a dotted quarter-eighth-note pattern in this soprano II part and the cornetto II part (see Example 109). Mandyczewski and Kümmerlin both write equal quarter notes (see Examples 110 and 111).
EXAMPLE 109, Caldara manuscript, Sop II & Crn II, Measure 185

Sop II
185

Crn II
185

EXAMPLE 110, Mandyczewski edition, Sop II, Measure 185

185

EXAMPLE 111, Kümmerlin edition, Sop II, Measure 185

185

fun-dar in ae-ter-

The next eight rhythmic discrepancies occur in either the trombone I or II part. Mandyczewski and Kümmerlin both write one quarter note on beat three of measure 167 in the trombone I part (see Examples 112 and 113). On the other hand, Caldara wrote a dotted eighth-sixteenth-note pattern to match the alto I part (see Example 114).
In measure 174 and 181 of the trombone I part, Mandyczewski and Kümmerlin both write three quarter notes on the last three beats (see Examples 115 and 116); Caldara wrote six eighth notes to match the alto I part (see Example 117).
On beat two of the trombone II part in measure 176, Mandyczewski and Kümerlin both write a half note (see Examples 118 and 119); Caldara wrote a dotted quarter-eighth-note pattern in order to match the alto II part (see Example 120).

EXAMPLE 116, Kümerlin edition, Tbn I, Measures 174 and 181

EXAMPLE 117, Caldara manuscript, Tbn I, Measures 174 and 181

EXAMPLE 118, Mandyczewski edition, Tbn II, Measure 176

EXAMPLE 119, Kümerlin edition, Tbn II, Measure 176
In measure 186 of the trombone I and II parts, beat one is a quarter note in both Mandyczewski’s and Kümerlin’s scores (see Examples 121 and 122). Caldara wrote this rhythm as a tied eighth note (represented by the dot in Example 123) followed by another eighth note.
Caldara wrote two eighth notes on beat four of measure 188 in this same trombone II part, whereas Mandyczewski and Kümmerlin both write a single quarter note (see Examples 124–126).

**EXAMPLE 124**, Caldara manuscript,
Tbn II, Measure 188

![Example 124](image)

**EXAMPLE 125**, Mandyczewski edition,
Tbn II, Measure 188

![Example 125](image)

**EXAMPLE 126**, Kümmerlin edition,
Tbn II, Measure 188

![Example 126](image)

Mandyczewski and Kümmerlin both write quarter notes in the following measures:
Caldara wrote each of these beats as two eighth notes (see Example 129).

**EXAMPLE 127**, Mandyczewski edition, Tbn II, Measures 191, 193 & 194

![Example 127](image)

**EXAMPLE 128**, Kümmerlin edition, Tbn II, Measures 191, 193 & 194

![Example 128](image)

**EXAMPLE 129**, Caldara manuscript, Tbn II, Measures 191, 193 & 194

![Example 129](image)

In the trombone I part of measure 192, Caldara wrote beats three and four as a dotted eighth-sixteenth-note pattern followed by two eighth notes, whereas Mandyczewski and Kümmerlin both write two quarter notes (see Examples 130-132 on the next page).
As previously mentioned, Caldara wrote the two trombone parts *colla parte* with the two alto parts. It seems that both Mandyczewski and Kümmerlin created new parts for these instruments (as well as the violas) by combining four voice parts (two alto and two tenor) into only two parts, written on the same staff. Most likely, this was not Caldara’s intention, especially with *colla parte* instrumentation being an important performance practice of the late Baroque era in Vienna (see Chapter III, Baroque Performance Practices).
Unlike the rhythmic discrepancies, the pitch discrepancies are not as numerous. In the violin I part (measure 15), Mandyczewski and Kümmerlin both write beat one as a C (see Examples 133 and 134), whereas Caldara wrote an E (see Example 135).

EXAMPLE 133, Mandyczewski edition, Vln I, Measure 15

EXAMPLE 134, Kümmerlin edition, Vln I, Measure 15

EXAMPLE 135, Caldara Manuscript, Vln I, Measure 15

In measure 20, the BC part exhibits an interesting situation. Kümmerlin writes a sharp next to the G (as if it were the leading tone). If this section were actually in A minor, this would definitely be a possibility. In reality, this section is still in C major and Caldara did not indicate a sharp sign above or next to this G in any of the continuo parts (see Examples 136-138).
In measure 45 (second half of beat two), the clarino I pitch is the same as the clarino II pitch ($D$) in Mandyczewski’s and Kümmerlin’s scores (see Examples 139 and 140), whereas Caldara wrote a $G$ in the clarino I part (see Example 141).
EXAMPLE 140, Kümmerlin edition,  
Clvi I & II, Measure 45

In measure 76 (violin II), Caldara wrote a G-sharp on the second half of beat one  
(see Example 142). Neither Mandyczewski or Kümmerlin add the sharp next to the G  
(see Examples 143 and 144). In this particular instance, it is possible Caldara could have  
made an error. The figured bass is clearly in the key of C and there is nothing else, in any  
part that indicates the harmony would include a G-sharp on this note.

EXAMPLE 142, Caldara manuscript, Vln I & II,  
Clvi I, Measure 76 & BC, Measures 74-77
EXAMPLE 143, Mandyczewski edition.
Measures 74-77
The alto II and tenor II pitches, \((G\) and \(E\) respectively) in measure 97 on the last half of beat four, are slashed and written in reverse by Kümmerlin (see Example 145). Mandyczewski’s score is the same as Caldara’s (see Examples 146 and 147).
A similar pitch discrepancy occurs with the tenor II part, beats one and two of measure 99 (see Examples 148-150).
Another curious pitch discrepancy in the violin II part occurs on beat three of measure 168. Mandyczewski and Kümmerlin both write $A A G A$, whereas Caldara wrote $A A G$-sharp $A$ (see Examples 151-153. On beat two of this measure, a sharp sign (indicating a raised third of the $E$ major chord) is written in the figured bass followed by another sharp sign on beat three (indicating an $A$ major chord). With the $A$ major chord on beat three, a $G$-sharp would seem logical.

**EXAMPLE 151, Mandyczewski edition,**
Valn II & BC, Measure 168

**EXAMPLE 152, Kümmerlin edition,**
Valn II & BC, Measure 168

**EXAMPLE 153, Caldara manuscript,**
Valn II & Org, Measure 168
The last pitch discrepancy is in the bass part. In measure 173, second half of beat two, bass I, Caldara wrote an E (see Example 154). It is possible Mandyczewski and Kümmerlin write a G (see Examples 155 and 156) because both editors write two eighth-note Gs on that same beat in the *basso continuo*, whereas Caldara wrote a quarter-note G.

**EXAMPLE 154, Caldara manuscript,**  
Bs I & Org, Measure 173

**EXAMPLE 155, Mandyczewski edition,**  
Bs I & BC, Measure 173

**EXAMPLE 156, Kümmerlin edition,**  
Bs I & BC, Measure 173
Several text discrepancies should be considered, the first occurring in measures 24 and 25 of the alto II part. Caldara wrote the first syllable of *gloriae* under the first three beats of measure 24 and the last two syllables under the two eighth notes on beat four. Caldara began the word (*gloriae*) again on beat one of measure 25 (see Example 157). Mandyczewski and Kümmerlin both write the syllable *glo* under beat one, *ri* under beat two and *ae* under beat three of measure 24. Both editors begin the word (*gloriae*) again on beat four of that same measure (see Examples 158 and 159). Caldara barred the first four eighth notes (measure 24) together but separated the last two eighth notes, indicating where the text actually occurs.

**EXAMPLE 157, Caldara manuscript, Alto II, Measures 24 & 25**

![Example 157](image)

**EXAMPLE 158, Mandyczewski edition, Alto II, Measures 24 & 25**

![Example 158](image)

**EXAMPLE 159, Kümmerlin edition, Alto II, Measures 24 & 25**

![Example 159](image)
In measure 25, tenor I, the text discrepancy occurs on beats two, three and four. Caldara wrote the syllable \textit{ae} as a quarter note on beat two followed by two more quarter notes on the syllable \textit{tu} (see Example 160). Mandyczewski and Kümmerlin both write \textit{ae} as a half note, followed by a quarter note on \textit{tu} (see Examples 161 and 162). Not only does Caldara's tenor I notation match that of the viola I, but it also aligns with the tenor II.

\textbf{EXAMPLE 160, Caldara manuscript, Ten I \\ & II \& Vla I, Measure 25}

\textbf{EXAMPLE 161, Mandyczewski edition, \\ Ten I \& II, Measure 25}

\textbf{EXAMPLE 162, Kümmerlin edition, \\ Ten I \& II, Measure 25}
The tenor II part (beat four in measure 47 and the first half of beat one in measure 48) contains the next text discrepancy. Caldara wrote the syllable *ter* with a slur mark on the last two eighth notes of measure 47 and the syllable *nus* on the first eighth note of measure 48 (see Example 163). Not only does this rhythm match the viola II part, but it aligns the choir II text in these two measures. Mandyczewski and Kümmerlin both write *ter* on the first eighth note of beat four (measure 47) and *nus* on the second eighth note of beat four tied to the first eighth note of beat one in measure 48 (see Examples 164 and 165). There is no musical justification for both Mandyczewski's and Kümmerlin's notation or text underlay.

**EXAMPLE 163, Caldara manuscript, Ten II & Vla II, Measures 47 & 48**
In measure 95 (tenor I), Caldara wrote beats three and four as a dotted eighth-sixteenth-note pattern, followed by a quarter note. The word _sub-ve-ni_ appears under this rhythm. He begins the word _subveni_ again on the first dotted quarter note of measure 96. Both Mandyczewski and Kümmerlin write two eighth notes followed by a quarter
note in measure 96. Only the syllable sub appears under this rhythm and is continued through the dotted quarter note, which begins the next measure (see Examples 166-168).

EXAMPLE 166, Caldara manuscript, 
Ten I, Measures 95 & 96

EXAMPLE 167, Mandyczewski edition, 
Ten I, Measures 95 & 96

EXAMPLE 168, Kümmerlin edition, 
Ten I, Measures 95 & 96

A different situation occurs in this next text discrepancy. Caldara wrote the word supernos in the alto II and tenor II concertists’ parts on beats three and four of measure 165 and beats one and two of measure 166 (see Example 169). In every other voice part, be it ripieno or concertist, Caldara wrote the word Domine (see Example 170). Both Mandyczewski and Kümmerlin use the word Domine for all voice parts in measures 165 and 166 (see Examples 171 and 172). It is a logical assumption that this text discrepancy could be an error on Caldara’s part.
EXAMPLE 169, Caldara manuscript, Alto II & Tenor II Con, Measures 165 & 166

EXAMPLE 170, Jones transcription, Choir II, Measures 165 & 166

EXAMPLE 171, Mandyczewski edition, Choir II, Measures 165 & 166
The last text discrepancy occurs in the soprano I part of measure 179, beats two through four. Both Mandyczewski and Kümmerlin write the words, *in aeternum* (see Examples 173 and 174), whereas Caldara wrote the words *non confundar* (see Example 175). All the other voice parts have the following text: *confundar* or *non confundar*. Measure 180 begins another fugal section for choir I, therefore the end of measure 179 acts as a pause. It is possible that both Mandyczewski’s and Kümmerlin’s text could have resulted from a copying error. In any case, there is no musical justification for either Mandyczewski’s or Kümmerlin’s text underlay.

Like the *Magnificat in C*, the slur is the only mark of articulation used by Caldara. For the most part, he used the slur for text syllabification. In the score comparisons, many of the slurs are found only in Caldara’s manuscript. Because these slur markings are so numerous, only the following example will be given; the remainder will be listed. This example is found in the soprano II and tenor II parts of measure five, beat four.

While Like the *Magnificat in C*, the slur is the only mark of articulation used by Caldara. For the most part, he used the slur for text syllabification. In the score comparisons,
many of the slurs are found only in Caldara’s manuscript. Because these slur markings are so numerous, only the following example will be given; the remainder will be listed. This example is found in the soprano II and tenor II parts of measure five, beat four. While Caldara’s manuscript contains the slur, both Mandyczewski’s and Kümmerlin’s editions do not (see Examples 176-178).

EXAMPLE 176, Caldara manuscript, Sop II & Ten II, Measure 5

EXAMPLE 177, Mandyczewski edition, Sop II & Ten II, Measure 5
EXAMPLE 178, Kümmerlin edition,
Sop II & Ten II, Measure 5

Similar examples are as follows:

<table>
<thead>
<tr>
<th>Part</th>
<th>Measure</th>
<th>Beat</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sop II</td>
<td>14</td>
<td>4</td>
</tr>
<tr>
<td>Bs II</td>
<td>23</td>
<td>1 &amp; 2</td>
</tr>
<tr>
<td>Sop II, Alto II &amp; Ten II</td>
<td>23</td>
<td>2</td>
</tr>
<tr>
<td>Ten I &amp; Bs I</td>
<td>23</td>
<td>2</td>
</tr>
<tr>
<td>Sop I &amp; Alto I</td>
<td>23</td>
<td>3</td>
</tr>
<tr>
<td>Alto I</td>
<td>24</td>
<td>1</td>
</tr>
<tr>
<td>Alto I Con</td>
<td>32</td>
<td>2, second half</td>
</tr>
<tr>
<td>Ten I Con</td>
<td>40-42</td>
<td>3</td>
</tr>
<tr>
<td>Ten I Con</td>
<td>43</td>
<td>1</td>
</tr>
<tr>
<td>Sop II</td>
<td>46</td>
<td>4</td>
</tr>
<tr>
<td>Alto II Con</td>
<td>52</td>
<td>4</td>
</tr>
<tr>
<td>Bs II Con</td>
<td>57</td>
<td>1</td>
</tr>
<tr>
<td>Ten I Con</td>
<td>133</td>
<td>1 &amp; 2</td>
</tr>
<tr>
<td>Sop II</td>
<td>165</td>
<td>3</td>
</tr>
<tr>
<td>Bs II</td>
<td>173</td>
<td>3</td>
</tr>
</tbody>
</table>
The other syllabification slur discrepancies occur in two of the three scores under consideration. These discrepancies will be identified in the following list, by the scores in which they appear:

**Mandyczewski and Kümmerlin**

<table>
<thead>
<tr>
<th>Sop I</th>
<th>95-96</th>
<th>4 to beat 1</th>
</tr>
</thead>
</table>

**Caldara and Kümmerlin**

<table>
<thead>
<tr>
<th>Alto I Con</th>
<th>133</th>
<th>2 to beat 3</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sop II</td>
<td>135</td>
<td>1 to beat 2</td>
</tr>
<tr>
<td>Ten II Con</td>
<td>149</td>
<td>1</td>
</tr>
<tr>
<td>Sop II Con</td>
<td>152</td>
<td>3</td>
</tr>
<tr>
<td>Alto II Con</td>
<td>153</td>
<td>3</td>
</tr>
<tr>
<td>Sop II Con</td>
<td>155</td>
<td>3</td>
</tr>
</tbody>
</table>

**Kümmerlin**

<table>
<thead>
<tr>
<th>Sop I &amp; Bs I</th>
<th>110-111</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sop II &amp; Bs II</td>
<td>112-113</td>
</tr>
<tr>
<td>Bs II</td>
<td>114</td>
</tr>
<tr>
<td>Alto I</td>
<td>137</td>
</tr>
</tbody>
</table>

(These slur marks are consistent with the marks Caldara wrote in the tenor I and bass I parts, Measures 137 and 138.)

<table>
<thead>
<tr>
<th>Sop I</th>
<th>176</th>
<th>3 to beat 4</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sop I</td>
<td>193</td>
<td>1 to beat 2</td>
</tr>
</tbody>
</table>
The slur marks contained in my edition are only those contained in Caldara’s score. The
dashed slur marks are editorial and are consistent with rhythmic or syllabic patterns
established by the composer.

The last discrepancy category is ornamentation. The only ornament Caldara
wrote in his score is the trill. Caldara wrote the first trill in measure 77, beat one of the
clarino I solo (see Example 179). In the alto/clarino duet (measures 78-89),
Mandyczewski writes an alto trill on the tied half note, beats three and four. This trill is
echoed by the clarino in measure 79 (see Example 181). Neither Caldara nor Kümmerlin
include the trill in the alto part (see Examples 180 and 182), although, it would be a
logical place for a trill because of the rhythmic pattern (one eighth-note, four sixteenth-
notes, one half-note) echoed by the clarino in measures 78 and 79.

EXAMPLE 179, Caldara manuscript,
Clno I, Measure 77

EXAMPLE 180, Caldara manuscript, Clno I &
Alto I Concertist, Measures 78 & 79
At the end of this duet (measure 89, beat two, clarino I), Caldara wrote another trill; both Mandyczewski and Kümmerlin do not (see Examples 183-185 on the next page). As Chapter III (Baroque Performance Practices) will point out, a cadence point is a typical place for a trill. Since measure 89 is a cadence point, Caldara’s ornament is strategically placed.

The last trill, written by Caldara, occurs in measure 116 on beat two of the clarino I part (see Example 186). This is, once again, a cadence point which sets up the forth-
coming *soli* section. Both Mandyczewski and Kümmel do not write the trill (see Examples 187 and 188).
The only other score discrepancy occurs in Kümmerlin’s edition, measure 40. He indicates the top staff to be a trumpet part, whereas both Mandyczewski and Caldara indicated this part to be for trombone I (see Examples 189-191). Frequently composers wrote for the instruments that were available at the court where they were employed (see Chapter III). It might be possible that Kümmerlin had a solo trumpet available (instead of a solo trombone when writing his edition.)
As shown, the instrumentation used by both Mandyczewski and Kümmerlin results in most of the discrepancies. If the original trombone, viola and cornetto parts had been used, many pitch and rhythmic discrepancies could have been avoided. None of the scores (Kümmerlin, Mandyczewski or Caldara) are consistent with the text syllabification slurs. The assumption (by the editors and the composer) appears to be as follows: musicians would understand this type of slur mark and apply it to similar places, therefore they felt it was unnecessary to include every slur mark. This could possibly be the same reasoning for both Kümmerlin’s and Mandyczewski’s exclusion of the ornamental trills. It is also possible that the editors decided to leave the ornamentation decisions up to the conductor of each performance since Baroque ornamentation was usually improvised (see Chapter III, Baroque Performance Practices: Ornamentation). In any case, a great effort has been made here to show what music and text Caldara actually wrote, as well as what voicing and instrumentation Caldara used to create the sounds he heard in the Viennese Court during the early eighteenth century.
Caldara's Dies irae manuscript is located at the Gesellschaft der Musikfreunde in Vienna under the shelf-mark I.1708. The manuscript consists of 52 unnumbered leaves. The title, in the copyist's handwriting, appears on the first page: Dies irae a due cori con stromenti di Antonio Caldara vice Maestro di capella di S.M. Ces. E Cath. The only published edition of this work, edited by Istvan Homolya, was published by Bärenreiter in 1978. In Homolya's preface he states:

Nothing is known of the occasion for which it was composed or of the origin of its source. It is assumed that Caldara composed the work during his tenure at the Imperial Court. The copy of the score may have been made after the composer's death. If this is the case, the designation vice Maestro di capella on the title page must be a pure formality, which gives no indication of the time of composition. The indication duo cori is ambiguous, seeing as the work is written for a five-part mixed choir and soloists. However, it may be taken to mean the alternation of soli and tutti. There is no attempt to use genuine multi-choral techniques, such as echo effects or antiphony, between two separated choirs.15

Caldara's Dies irae is constructed in the later Baroque style: 1) more separated movements (although, these movements are not titled or numbered in the manuscript), 2) chiefly simultaneous choral declamation, 3) more contrapuntal treatment for solo voices and 4) a typical five-part string Baroque orchestra (occasionally embellished with clarini) stating melodic material in opening instrumental ritornelli. Like the (1724) Te Deum, there is a melodic strength coupled with less consistent chromaticism. The themes are more triadically conceived, but unlike the (1724) Te Deum, the instrumental treatment places more emphasis on the violas rather than on wind instruments. Each number of the Dies irae (Homolya divides the work into 19 numbers) is separated by a short pause unless the number is followed by the word attacca.
The key relationships (within and between numbers) are logically structured. The following numbers have a V-I relationship:

- No. 2 — C Major to No. 3 — F Major
- No. 3 — F Major to No. 4 — B-flat Major
- No. 9 — C Major to No. 10 — F Major
- No. 10 — F Major to No. 11 — B-flat Major
- No. 14 — F Major to No. 15 — B-flat Major
- No. 16 — G Major to No. 17 — C minor

The following numbers have third relationships:

- No. 4 — B-flat Major to No. 5 — G minor
- No. 6 — D minor to No. 7 — B-flat Major
- No. 8 — G minor ending to No. 9 — E-flat major
- No. 11 — B-flat Major to No. 12 — G minor/G Major
- No. 12 — G Major ending to No. 13 — E-flat major
- No. 13 — E-flat Major to No. 14 — C minor opening
- No. 17 — C minor to No. 18 — E-flat Major

Numbers 1-2, 7-8 and 18-19 end and begin, respectively, in the same or parallel key (see Chart VI). Numbers 5 and 6 have a fourth relationship (G minor — D minor).

The Dies irae text is a rhymed sequence "which is among the most impressive products of late medieval poetry and music." The present Dies irae text:

Suggests that the original was probably seventeen three-line stanzas in length and that the last six lines were later additions, the first four of those lines (beginning at line 52: *Lacrimosa dies illa*) having been taken verbatim from a 12th century
trope on the responsory *Libera me*, and the last two lines (*Pie Jesu, Domine . . .*) being an added concluding prayer.  

Caldara's setting of this text appears to adhere to the three-line stanza theory. For example: No. 1 contains lines 1-3, followed by three measures of *ritornello* and lines 4-6; No. 2 contains lines 7-9; No. 3 contains lines 10-12 and No. 4 contains lines 13-15. The other numbers follow this same pattern (see text in Appendix B).

Like the (1724) *Te Deum*, Caldara is consistent with his compositional process in the setting of the *Dies irae* text. However, Homolya's edition and Caldara's manuscript are not identical in this regard; consequently, it is important to note the differences between the two.

**Score Discrepancies in the Editions of Caldara's *Dies irae***

Several rhythmic, pitch, voicing, text, orchestration, articulation and expression discrepancies have come to light through the comparison of Homolya's edition and the Caldara manuscript. Unlike the *Magnificat in C* and the (1724) *Te Deum*, it is possible that a few of these discrepancies could simply be misprints; beats are left out of several measures and obvious ties are omitted. The first rhythmic discrepancy (an editorial suggestion) begins in measure two of No. 2, trumpets I and II (clarini I and II) parts. Homolya suggests the following: a dotted eighth-note pattern matching the rhythmic pattern Caldara wrote in measure one. Caldara's manuscript contains equal eighth notes in measures two and three. Not only is the rhythmic alteration practice (applied by Homolya to these two measures) a possibility, but is indeed a probability (see Chapter III, Baroque Performance Practices: Rhythmic Alteration). Therefore, I have applied the
rhythmic alteration practice to all of the eighth-note patterns that follow, including the vocal entrance in measure nine (see Examples 192 and 193).


EXAMPLE 193, Caldara, Dies irae. Homolya edition, No. 2, Tpts I & II, Measures 1-3

The next two rhythmic discrepancies appear in No. 3 of the violin I part. Once again, Homolya suggests the rhythmic alteration practice as follows: performed as in measures two and three (see Example 194). This practice is musically justifiable (as will be seen and addressed in Chapter III). In measure three, beats two and three of the violin I part contain a tie in Homolya’s edition while Caldara’s manuscript does not. It is possible that Caldara accidently omitted the tie since he established the pattern in the previous two measures and continues this pattern in the violin II part (see Examples 194-196).

In No. 4, Homolya’s edition omits the following ties: alto part (tenor I – Caldara), measures 24-25 and 33-34. The ties appear in the measures containing the double whole
EXAMPLE 194, Homolya edition, No. 3, Vns I & II, Measures 1-3

EXAMPLE 195, Caldara, No. 3, Vns I & II, Measures 1-3

EXAMPLE 196, Jones edition, No. 3, Vns I & II, Measures 1-3

notes prior to the previously noted measures; therefore, it is most likely a publication oversight (see Examples 197 and 198).

EXAMPLE 197, Caldara, No. 4, Ten I, Measures 23-25 & 31-34
The next discrepancy occurs in No. 5, measure 37 of the bass II part. Homolya notates \( \text{\textdaggerdouble} \) \( \text{\ddagger double} \), whereas Caldara notated \( \text{\textdagger} \) \( \text{\ddagger} \). It appears as if Caldara was temporarily remiss in following his meter signature. In any case, Homolya’s notation is consistent with the previous measure of the bass I part (see Examples 199 and 200).

No. 11 poses another rhythmic alteration possibility. Caldara wrote a sixteenth rest followed by three even sixteenth notes in the two violin parts, while in the basso continuo part he wrote an eighth note followed by a dotted sixteenth-thirty-second-note.
pattern (Homolya writes the identical patterns). It is possible that the violins may have conformed their rhythm to the continuo part by playing the following rhythm: \( \frac{3}{4} \) (see Examples 201-203 and Chapter III, Baroque Performance Practices: Rhythmic Alteration).

**EXAMPLE 201, Caldara, No. 11, Vins I & II & BC, Measures 1-3**

**EXAMPLE 202, Homolya edition, No. 11, Vins I & II & BC, Measures 1-3**
The next rhythmic discrepancy occurs in No. 13, measures 62-64 of the violin II part. It appears as if Caldara failed to complete these measures, for they are blank. Based on the prior measures of the violin I and II parts, Homolya writes the following: 1) a whole rest in measures 62 and 64) and 2) quarter notes E-flat, G, E-flat, G, E-flat, G (as in measure 58) in measure 63 (see Examples 204 and 205).
In No. 14, measure 31 of the violin II part, Homolya writes \( \text{\( \frac{1}{2} \) \( \cdot \) \( \frac{1}{2} \) \( \cdot \) \( \frac{1}{4} \) \( \cdot \) \( \frac{1}{4} \) \( \cdot \) \( \frac{1}{4} \) \) \) , whereas Caldara wrote \( \text{\( \frac{1}{2} \) \( \cdot \) \( \frac{1}{2} \) \( \cdot \) \( \frac{1}{4} \) \) \). In the four previous measures (measures 27-30), Caldara consistently wrote a dotted half-note, three quarter-note pattern (violin II part). It seems logical for Caldara to have written a half-note, dotted half-note, quarter-note pattern in measure 31. However, there is no musical justification for Homolya’s rhythm (see Examples 206 and 207).
The next rhythmic discrepancy occurs in No. 17, measure two of the *bass continuo* part. This discrepancy is another possible misprint. Caldara notated a half-note, eighth-rest, eighth-note pattern in measures 1-6. Homolya's edition contains this same pattern in measures 1-6 except in measure 2, where it is notated as a half-note, eighth-rest, quarter-note pattern. Since this measure contains three and one-half beats, instead of four, it is an obvious misprint (see Examples 208 and 209).

**EXAMPLE 208, Caldara, No. 17, BC, Measures 1-6**

![Example 208](image)

**EXAMPLE 209, Homolya edition, No. 17, BC, Measures 1-6**

![Example 209](image)

A similar occurrence appears in the tenor solo, measure 10 of No. 18. Homolya's edition contains a quarter note on the last half of beat four, whereas Caldara's manuscript contains an eighth note. Once again, Homolya's edition contains yet another obvious misprint (see Examples 210 and 211).

**EXAMPLE 210, Caldara, No. 18, Ten solo, Measure 10**

![Example 210](image)
The last rhythmic discrepancy occurs in No. 19, measure 6, beats three and four of the *basso continuo* part. Homolya chooses to notate the $F$ as a whole note tied to the next measure in his keyboard realization, whereas Caldara notated a half note $F$ followed by a half note $D$ in his figured bass part. Since the realization process can vary from editor to editor, both notations can be justified (see Examples 212 and 213).

In short, most of the rhythmic discrepancies appear to be one of the following: 1) a misprint, 2) an editorial decision based on the practice of rhythmic alteration and 3) a
possible error on the part of the composer. In any case, the Dies irae contains the least rhythmic discrepancies of the three Caldara works under discussion.

As with the rhythmic discrepancies, the pitch discrepancies in Caldara’s Dies irae are not numerous. The first pitch discrepancy occurs in No. 3, measure 11 (beat four) and measure 12 (beat one) of the violin II part. Caldara wrote a sixteenth rest and three Fs in measure 11, followed by a quarter note E in measure 12. Homolya changes the three Fs to As, followed by a G. Homolya’s change appears to be harmonically correct for two reasons: 1) figured bass indicates a G major chord and 2) it would be unlikely for Caldara to write an E against the outline of a G major chord (see Examples 214 and 215).

EXAMPLE 214, Caldara, No. 3 Vln I & II & BC, Measures 11-12

EXAMPLE 215, Homolya edition, No. 3, Vln I & II & BC, Measures 11-12
The next pitch discrepancy occurs in No. 4, measure 14, beat one of the alto (tenor I) part. Caldara did not notate a flat next to the E in measure 14, whereas he did notate a flat on the last note of the previous measure. In addition, Caldara notated an E-flat in the basso continuo part in measure 15 and in the figured bass of measure 16. Homolya adds the flat (in brackets) in measure 14. This same pitch discrepancy situation appears several times in Caldara's manuscripts. It seems as though the bar-line does not always return the note to its unaltered pitch, or, the composer does not bother to renotate the accidental after the bar-line occurs. In any case, Homolya's edition fits the harmonic structure (by using the E-flat), better than the E-natural notated by Caldara (see Examples 216 and 217).

**EXAMPLE 216, Caldara, No. 4, Full score, Measures 13-16**
EXAMPLE 217, Homolya edition, No. 4,  
Full score. Measures 13-16
Similar pitch discrepancies in brackets are as follows:

<table>
<thead>
<tr>
<th>Number</th>
<th>Part</th>
<th>Measure</th>
<th>Beat</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>Vln II</td>
<td>67</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>Ten II</td>
<td>8</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>Vlnc I</td>
<td>8</td>
<td>3</td>
</tr>
<tr>
<td>7</td>
<td>Vln II</td>
<td>23</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>Sop II (Alto)</td>
<td>28</td>
<td>1 second half</td>
</tr>
<tr>
<td>10</td>
<td>Vln I</td>
<td>45</td>
<td>1</td>
</tr>
<tr>
<td>12</td>
<td>Alto II (Ten I)</td>
<td>24</td>
<td>1</td>
</tr>
<tr>
<td>15</td>
<td>Sop Con</td>
<td>11</td>
<td>1</td>
</tr>
</tbody>
</table>
At the end of No. 8, (measure 109 of the alto part), Homolya adds a bracketed $E$ natural on the second half of beat three. In the key of $G$, $E$ would not be flatted. However, Caldara retained the $E$-flat. Homolya's edition is musically justified because the $F$-sharp acts as a leading tone to $G$. Even though Caldara led to $G$ minor and not $G$ major, the $E$ natural sounds harmonically correct (see Examples 218 and 219).

The pitch discrepancy in No. 9 appears to have been an oversight on the part of Caldara. In measure three, beat two of the violin I part, Caldara wrote a $G^\sharp$. Homolya writes an $F^\natural$, which matches the soprano line; therefore, his edition is musically justified (see Examples 220 and 221).

**EXAMPLE 218, Caldara, No. 8,**
**Full score, Measures 109-111**
The next pitch discrepancy occurs in the figured bass of No. 14. In measure 21, Caldara notated 6, 8, flat on beat two while Homolya omits the flat. It is possible Homolya failed to see the necessity of notating the flat because of the A-flat in the tenor II line on beat one of measure 21 (see Examples 222 and 223).

The last two pitch discrepancies occur in No. 18. In measure 16, beats one and two of the violoncello part, Caldara notated Cs an octave below Homolya's notation.
EXAMPLE 222, Caldara, No. 14,
Full score, Measures 21

EXAMPLE 223, Homolya edition, No. 14,
Full score, Measure 21

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This pitch discrepancy exists possibly because Homolya orchestrates this part for a viola instead of a violoncello (see Examples 224 and 225).

**EXAMPLE 224, Caldara, No. 18, Vinc I, Measure 16**

![Example 224](image)

**EXAMPLE 225, Homolya edition, No. 18, Vla, Measure 16**

![Example 225](image)

In measure 20 (second half of beat two, tenor I part), Caldara notated two sixteenth notes as F and E while Homolya adds a bracketed flat to the E. Homolya’s notation can be musically justified for the following reason: the prior three measures either contain an E-flat or and A-flat indicating the key of G minor. The B and E are made natural until the final measure which indicates a picardy third (G major) on the last chord of the number (see Examples 226 and 227 on the next page).

As shown, most of the pitch discrepancies occur because either Caldara did not renotate an accidental after a bar-line, or he notated a pitch that did not fit harmonically. However, it appears that Homolya’s editing is musically justified.

Besides pitch discrepancies, both Caldara’s and Homolya’s scores contain voicing discrepancies. Caldara’s manuscript is not always clear on the distribution of soloists and
choir (solo/tutti), therefore Homolya seems to have taken several liberties with the voicing. According to Homolya’s preface:

In general the movements for five voices seem better suited to choral performance while those with fewer voices and the arias and ariettas would be better sung by soloists. The performance of numbers 8 and 12 requires further discussion. No. 8 starts with a soprano solo which is followed at bar 85 by a vocal quartet (A., T. I, T. II, B.). The word soli appears at the start of the piece but nothing further is added at bar 85. The music is best suited to solo performance, and this is probably the composer’s intention, but it would also be possible to perform this section chorally. If this were done it would not be necessary to engage a second tenor soloist.\(^\text{16}\)

It is probable that Caldara would have written the word solo rather than soli if only a soprano soloist were to be used. It is, therefore more probable that Caldara meant for all voice parts to be sung by soloists. The number is accompanied by two violins and basso continuo, yet, when the quartet enters at measure 85, the violins double the continuo line.

The pulsating, continuous octave eighth-note accompanimental pattern enhances the use of soli rather than a full choir. Another justification for the use of soli is the text. For example, every time the text is in first person, Caldara used a solo, as shown in the text of No. 8:

Remember, merciful Jesus, that I am the cause of your sojourn; do not cast me out on that day (Sop). Seeking me, you sat down weary; having suffered the Cross, you redeemed me. May such great labor not be in vain (Quartet, see Example 230 and 231 on the next two pages).

Homolya’s preface goes on to say:

In the manuscript No. 12 is marked only à 5. It is possible that this should be sung by a solo quintet. This may be inferred from the fact that the distribution of the voices in this movement is different from that in the rest of the work: instead of two sopranos there are two tenors. To use soloists in this movement would make a performance of the work more difficult under present-day conditions, and the musical structure would probably seem more convincing for modern taste if the movement were sung by a choir. For these reasons No. 12 has been indicated as for chorus and the very high first tenor part has been given to a second alto.\(^\text{17}\)
EXAMPLE 231, Jones edition, No. 8
Measures 1-2 & 85-86
As Homolya's preface indicates, it would be difficult for the modern-day choir to have an entire tenor section capable of maintaining the tessitura of the tenor I line; however, if soloists were used, this would not be the case. Many countertenors with the ability to sing this tenor I part are available for performances. The countertenor sound quality would be similar to the sound quality of the castrati which Caldara might have employed for just such a performance (see Chapter III, Baroque Performance Practices).

No text discrepancies exist per se, in these editions, only differences in the transcription process. One example can be seen in No. 3, measures 13-16 of the bass and soprano II part. Caldara, like many other composers of the time, indicated the repetition of a word by drawing a line from the first statement of the word to the next new word. Caldara wrote the word *judicanti* from beat four (measure 13) through beat three (measure 14). In order to repeat this word on the following four eighth notes (beat four of measure 14 and beat one of measure 15), he drew a straight line from beat four (measure 13) to beat two (measure 14, see Examples 232-233). This type of text discrepancy can be found throughout the work.

**EXAMPLE 232, Caldara, No. 3, Bs & Sop II, Measures 13-16**
The Dies irae, as in the Magnificat in C and the (1724) Te Deum, contains several instrumental discrepancies which become readily apparent as one compares the Caldara manuscript to the Homolya edition. In his preface, Homolya states:

There are no specifications for the instrumentation, except in those movements where solo concertante instruments join the voice (or voices). However, it seems obvious from the style of writing and the clefs used that a five-part string orchestra forms the basis of the instrumental ensemble. This had originally two violas but since the second viola is written throughout in the tenor clef we suggest that a cello should be used instead, as this would make for greater ease in performance. Accordingly, the cellos are divided in the whole work: the second cello belongs to the continuo group. The original instrumentation (with two violas) has been retained only in numbers 5 and 17 since they will certainly gain in homogeneity if played by solo instruments. * *

It is possible that homogeneity of sound quality could be gained throughout the work by the use of two violas (as originally written) rather than only using them in numbers 5 and 17 (as solo instruments). Therefore as in Caldara’s manuscript, I have retained the original orchestration throughout the work (see Jones edition in Appendix A).

In the twentieth century, the term a cappella indicates the use of voices alone without instrumental accompaniment. However, to the Baroque musician this term has a different connotation (see Chapter III, Performance Practices). Homolya addresses this situation in his preface:
In numbers 4, 12 and 19 besides the five vocal parts there is only a figured bass. The direction *A Capella* is given for numbers 4 and 19. These movements may be performed, according to contemporary practice, in more than one way: 1) by chorus and organ continuo, in which case the bass need not be supported by another instrument; 2) by chorus with strings *colla parte* and continuo (organ, violoncello II, double bass).  

As will be discussed in Chapter III (orchestration), contrary to what Homolya’s preface indicates, if the full choir is used (numbers 4 and 19) then the five-part strings would play *colla parte* along with the full *basso continuo* (mentioned above). If solo voices are being used (as in number 12 by the indication à 5 at the top of the page), it is most likely that solo five-part strings would play *colla parte* along with the *basso continuo* made up of an organ and violoncello (figured bass).

In the Caldara manuscript, No. 6 contains the heading *In hoc solo possunt Violae ex Basso seu Organo describi* (the bass should be doubled by the violas). Homolya suggests using a solo cello for a more “satisfactory result.” While Homolya’s suggestion is a typical modern-day interpretation indicating which *continuo* instrument should accompany a solo, I suggest retaining the use of the viola in addition to the violoncello, double basses and organ on the *continuo* part (see Examples 234-236).  

**EXAMPLE 234, Caldara, No. 6, Measures 1-3**
As in the *Magnificat in C* and the (1724) *Te Deum*, the only mark of articulation indicated is the slur. The first slur mark discrepancy occurs in No. 5, measure 18 (beat
four of the viola duet). Homolya adds a slur mark in order to match measure six which contains identical material; therefore, this justifies Homolya’s addition of this articulation mark (see Examples 237 and 238).

**EXAMPLE 237, Caldara, No. 5, Vla I & II, Measures 6 & 18**

![Example 237](image)

**EXAMPLE 238, Homolya edition, No. 5, Vla I & II, Measures 6 & 18**

![Example 238](image)

In measure 21 of this same number, Homolya adds a slur over beats one and two in the bass II part, therefore matching the slur (notated by Caldara) in the bass I part over the same two beats (see Examples 239 and 240).

**EXAMPLE 239, Caldara, No. 5, Bs I & II, Measure 21**

![Example 239](image)
The articulation discrepancy in No. 7 (measure 22, alto part) is an example of Caldara's omission of the slur marks over beats one and two. Caldara was consistent with this slur mark articulation in this number, therefore musically justifying Homolya’s addition of these marks in the alto part of measure 22 (see Examples 241 and 242 on the next two pages).

The slur mark discrepancies in No. 8 show a different editorial situation. Homolya adds dashed slurs (indicating editorial marks) over the following eighth notes in the viola part: C, B-flat, B-flat, A (or a similar pattern, see Example 243). This two-note slur is a typical Baroque bowing pattern (discussed in Chapter III, Baroque Performance Practices: Articulation) as opposed to a four note slur in which all four notes would be played on one bow. As seen in previous examples, it appears that Caldara omitted a slur on beat three of measure 13 in the viola I part. Caldara notated the slur in a similar situation (viola II, measure 26, beat three), therefore justifying Homolya’s suggestion of the slur in measure 13 (see Example 243 following Examples 241 and 242).

No. 13 contains the only inconsistency (concerning the slur) in Homolya’s edition. In measure 54 of the alto solo, Homolya writes a dashed slur from beat one to beat two. It is consistent with Caldara’s slur mark in measure 50 of the alto solo; thus,
EXAMPLE 241, Caldara, No. 7,
Full score, Measures 21-23
EXAMPLE 242, Homolya edition, No. 7,
Full score, Measures 21-23

EXAMPLE 243, Homolya edition, No. 8, Vla I
& II, Measures 12-14 & 25-27

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Homolya should have added the dashed slur in the two similar places: 1) measure 13, beats 1-2 and 2) measure 26, beat 1-2 (see Example 244).

EXAMPLE 244, Homolya edition, No. 13, Alto solo, Measures 13, 26, 50 & 54

The last slur discrepancy occurs in No. 17, measure 61 of the viola I and II parts. Caldara notated a slur on beat two of the viola II part but left it out on beat three, as well as beats two and three of the viola I part (see Examples 245 and 246). Homolya’s addition of the dashed slurs keeps the two parts consistent. As shown, most of the articulation discrepancies occur in order to maintain musical consistency between parts or from measure to measure in the same part. It is probable that Caldara intended for these slurs to be included in the following examples.

EXAMPLE 245, Caldara, No. 17, Via I & II, Measure 61
The last score discrepancies to be addressed are expression marks, more specifically, dynamics. Once again, Caldara was not always consistent with his markings. In No. 8, it is obvious (by Caldara’s transcription) where he wanted piano and forte marks in the instrumental parts: piano when the solo voice enters and forte when the instruments play alone. Occasionally, however, Caldara omitted one of these dynamic marks (see Examples 247 and 248).

Caldara did not indicate dynamic markings in No. 9. However, Homolya indicates a piano (soft) dynamic for all performing forces. This dynamic mark could definitely be an editorial decision for two reasons: 1) word painting of the text (see Example 247, Caldara, No. 8, Full score, Measures 29-31, 41-42, 46-47 & 54-55).
EXAMPLE 248, Homolya edition, No. 8, Full score,
Measures 29-31, 41-42, 46-47 & 54-55
translation in Appendix B) and 2) Caldara's omission of dynamic marks in his manuscript (see Examples 249 and 250 on the next two pages).

In addition to piano and forte dynamic discrepancies, dynamic discrepancies also occur through the use of the terms soli and tutti. Homolya makes the following dynamic mark suggestions (for Nos. 1 and 11) in his preface:

In the manuscript the word soli appears in the instrumental parts in No. 1, bars 1 and 17, and in No. 11, bar 1. The word tutti appears in the same numbers in bars 8 and 20, and in bar 8, respectively. These are certainly intended as dynamic indications and have nothing to do with the instrumentation. They have therefore been omitted from the present edition.²¹

Homolya's conclusion seems invalid based on the forte marking Caldara notated in the opening measure of Nos. 1 and 11. If Caldara had not wanted to indicate some difference in the level of dynamics between the opening instrumental ritornello and the entrance of the choir, he would not have written the abbreviations for the words soli and tutti (see Examples 251 and 252 following Examples 249 and 250).

The last dynamic mark discrepancy occurs in the string parts of No. 14, measure one. Caldara wrote forte in the figured bass but not in the upper string parts, while Homolya adds this forte (in brackets) to the upper string parts. Since the entire choir
EXAMPLE 249, Caldara, No. 9,
Full score, Measure 1

Adagio. Tutti.
EXAMPLE 250, Homolya edition, No. 9,
Full score, Measure 1

No. 9 Coro

Soprano I
Soprano II
Alto
Tenore
Basso

Violino
Viola
Violoncello I
Violoncello II e Contrabasso

Organo

* orig.: 2'
enters on the text “When the accursed are confounded, consigned to the fierce flames,” Homolya’s addition of the forte is musically justified (see Example 253 after Examples 251 and 252).

EXAMPLE 251, Caldara, Nos. 1 & 11, Full score, Measure 1
EXAMPLE 252, Homolya edition, Nos. 1 & 11, Full score, Measure 1

No. 1
Soprano I
Soprano II
Coro
Alto
Tenore
Basso
Violino
Violino II
Viola
Violoncello I

Continuo (Organo)
Basso (Violoncello II e Contrabasso)

No. 11
Soprano I
Soprano II
Coro
Alto
Tenore
Basso
Violino
Violino II
Viola
Violoncello I

EXAMPLE 253, Homolya edition, No. 14, Full score, Measure 1

No. 14 Coro
Soprano I
Soprano II
Coro
Alto
Tenore
Basso
Violino
Viola
Violoncello

Organo
Violoncello II e Contrabasso
Ornament (trill) discrepancies have not been addressed as in the Magnificat in C and the (1724) Te Deum. Caldara notated an occasional trill, therefore I have indicated cadential appoggiatura trills in the appropriate places as follows:

<table>
<thead>
<tr>
<th>Number</th>
<th>Measure(s)</th>
<th>Part(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>16</td>
<td>Sop II</td>
</tr>
<tr>
<td>2</td>
<td>48</td>
<td>Alto solo</td>
</tr>
<tr>
<td>5</td>
<td>7, 19 &amp; 71</td>
<td>Vla I</td>
</tr>
<tr>
<td>5</td>
<td>34 &amp; 78</td>
<td>Vla I &amp; II</td>
</tr>
<tr>
<td>6</td>
<td>22</td>
<td>Keyboard realization</td>
</tr>
<tr>
<td>7</td>
<td>20</td>
<td>Alto</td>
</tr>
<tr>
<td>8</td>
<td>40, 64 &amp; 70</td>
<td>Sop solo</td>
</tr>
<tr>
<td>9</td>
<td>7</td>
<td>Sop II</td>
</tr>
<tr>
<td>10</td>
<td>32</td>
<td>Alto solo</td>
</tr>
<tr>
<td>10</td>
<td>47</td>
<td>Sop &amp; Alto soli</td>
</tr>
<tr>
<td>11</td>
<td>28</td>
<td>Sop I</td>
</tr>
<tr>
<td>12</td>
<td>14 &amp; 17</td>
<td>Sop I solo</td>
</tr>
<tr>
<td>12</td>
<td>27</td>
<td>Sop II solo</td>
</tr>
<tr>
<td>13</td>
<td>45, 69 &amp; 74</td>
<td>Alto solo</td>
</tr>
<tr>
<td>14</td>
<td>24</td>
<td>Sop II</td>
</tr>
<tr>
<td>14</td>
<td>55</td>
<td>Vln I &amp; Alto</td>
</tr>
<tr>
<td>15</td>
<td>7, 11 &amp; 15</td>
<td>Sop solo</td>
</tr>
<tr>
<td>16</td>
<td>11</td>
<td>Sop II</td>
</tr>
<tr>
<td>17</td>
<td>12, 20 &amp; 55</td>
<td>Ten solo</td>
</tr>
</tbody>
</table>
While keeping in mind the Baroque practices of the time (see the following chapter: Baroque Performance Practices), an attempt has been made to add appropriate ornamentation to individual solo lines as seen in the following examples:

<table>
<thead>
<tr>
<th>Number</th>
<th>Measure(s)</th>
<th>Solo part</th>
<th>Type of Ornament</th>
</tr>
</thead>
<tbody>
<tr>
<td>5</td>
<td>63-68</td>
<td>Bs II</td>
<td>Trills and mordents</td>
</tr>
<tr>
<td>13</td>
<td>29</td>
<td>Alto</td>
<td>Trill</td>
</tr>
<tr>
<td>13</td>
<td>34-36</td>
<td>Alto</td>
<td>Grace note, anticipation (Nachschlag), and mordent</td>
</tr>
<tr>
<td>13</td>
<td>41-44</td>
<td>Alto</td>
<td>Trill, anticipation and mordent</td>
</tr>
<tr>
<td>13</td>
<td>55</td>
<td>Alto</td>
<td>Turn</td>
</tr>
<tr>
<td>13</td>
<td>57</td>
<td>Alto</td>
<td>Mordent</td>
</tr>
<tr>
<td>15</td>
<td>14</td>
<td>Sop</td>
<td>Mordent</td>
</tr>
<tr>
<td>17</td>
<td>42-44</td>
<td>Bs</td>
<td>Grace note, double trill and mordent</td>
</tr>
<tr>
<td>17</td>
<td>46-48</td>
<td>Ten</td>
<td>Grace note, double trill and mordent</td>
</tr>
</tbody>
</table>

In conclusion (regarding the score discrepancies of rhythm, pitch, voicing, text, orchestration, articulation and expression), Homolya’s edition is fairly reliable, unlike the editions of the Magnificat in C and the (1724) Te Deum under consideration. All three works were composed in the later Baroque style, therefore they were most likely written during Caldara’s Viennese period. The Dies irae does not contain the grandiose nature of the Magnificat and Te Deum, in regards to orchestration and use of double choir, which
is characteristic of the music and events which took place in the Viennese Court during the reign of Karl VI. Yet, its theoretical construction, along with a typical five-part string Baroque orchestra, logically places the Dies irae during this same time frame.
CHAPTER II

ENDNOTES


2Ibid.


8Wolff, p. IV-V.


10Ibid.

11Program notes from the Bach-Tage 1992 Berlin performance by the Amsterdam Baroque Orchestra and Niederlandischer Kammerchor directed by Ton Koopman.

12Ibid.

13Ibid.


17 Jeffers, 71.

18 Homolya, preface.

19 Ibid.

20 Ibid.

21 Ibid.
CHAPTER III
BAROQUE PERFORMANCE PRACTICE GUIDE

Introduction

During the last 20 years there has been a substantial increase in the number of performers who have been trained in the area of Baroque performance practice. These musicians are intensely interested in historically informed performances (HIP) supported by historical documentation. What factors and musical elements constitute a HIP, however, are varied and complex. According to Victor Rangel-Ribeiro:

Research into Baroque performance practice is a relatively new phenomenon. In the early decades of the twentieth century, very few traditionally trained musicians concerned themselves with the Baroque period, and of those who did, only a very small percentage specialized to the point where they could perform early works with knowledge, sensitivity, and authority. Because knowledge by itself is not enough: in large doses it can degenerate into pedantry. And the air of authority by itself is not enough.... Sensitivity is the important ingredient that brings a performance to life, because it involves sympathy for the music, for the composer, and for the period in which he lived; sensitivity involves perceptiveness in choosing an appropriate style of Baroque ornamentation for a particular piece; and above all it combines with inspiration to allow the artist to adapt Baroque style with subtlety to the conditions of our own environment. . . . 1

A performer today has the advantage of hindsight, and with it the obligation to be historically and stylistically accurate—within reason. . . .

The most important elements are substance, style and spirit. Does the music belong? Is it well-edited? Has the continuo part been realized with a lively imagination? Are the string players using short, crisp bow strokes wherever these are called for? Is their vibrato firmly under control? Are they (and the wind players and singers if any) using crescendos and diminuendos on long notes—the famed Baroque practice of messa di voce? Is the ornamentation in keeping with the composer and the period in which the music was written? As for the spirit, is
the music being performed with enthusiasm, élan, even a certain defiance and braggadocio? These should be at the very heart of Baroque music-making.²

The purpose of the following discussion is to define the boundaries of "sensitivity"³ and to discuss appropriate characteristics of musical elements. Using primary sources, the conductor's and performer's artistic conscience will be guided towards the "substance, style and spirit"⁴ relating to a historically informed performance of Caldara's Magnificat in C. (1724) Te Deum and Dies irae.

Primary sources present an eye into the era, a look at the circumstances surrounding Caldara, and a reflection of performances the way they might have been done during the time. In order to understand Caldara's work as much as possible and manifest it in performance, the use of primary sources is necessary.

To discuss appropriate characteristics, the musical elements are divided into five groups:

A. Sonority, composition and size

1) sonority = timbre and scoring

2) composition = the instruments and voices that constitute the performing forces

3) size = the number of instrumentalists and singers that constitute the performing forces

B. Ornamentation and rhythmic alteration

1) ornamentation = appoggiatura and trill as a luxury or an obligation to improve the sensitivity of the music

2) rhythmic alteration = rhythmic flexibility and rhythmic conventions used to improve the sensitivity of the music
C. Tempo = determined by Italian time words, meter signatures, key, text, denomination of the shortest note value, harmonic motion, scoring and conductor's interpretation

D. Variation of amplitude = use of dynamic marks, tutti vs. soli and messa di voce

E. Articulation and phrasing

1) articulation = bowing techniques, slurs and tonguing

2) phrasing = large vs. small units of music

In conclusion, a better understanding of the composer’s perceptions and intentions for the three works under consideration will result.

Sonority, Composition and Size of Performance Forces

The two prime determinants of sonority are timbre and scoring, which (in reconstructing a HIP) can be affected by the particular manuscript source one uses. Dennis Shrock addresses these two determinants in his unpublished manuscript, "Performance Practices in the Baroque Era."

They basically provide information as to the who, what, and how many that are in force before any performance is begun; and they give descriptive definition to the aural characteristics of sound.5

The writings of the Baroque era give considerable attention not only to the types of voices or instruments used, but also to the descriptive qualities of their sound. Words such as sweetness, agility, pure, soft and clarity of expression were used to characterize a specific Baroque sound quality. Le Cerf de La Viévüle, in Histoire de la Musique (1725), states: "A perfect voice should be sonorous, extensive, sweet, neat, lively, flexible."6

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In addition, Roger North, in An Essay of Musicall Ayre states:

I have allowed soft musick to be usefull in many respects, and now I must conclude it absolutely necessary even in the most pompous entertainments.7

Published present-day editions, autograph manuscripts and manuscript performance material of contemporary origin may tell different stories about the sonority, composition and size of the performing forces. For instance, comparison of the three Caldara works under consideration reveal several score discrepancies. To realize manuscript performance material into present-day editions of the three Caldara works, all of the above mentioned materials were used as sources. The autograph serves as a reliable guide to scoring/sonority, since it is the preferred source and contains the composer's actual notation. However, in order to use autograph manuscripts effectively, one must understand the context in which the performance material was written or used.

Present-day editions often ignore the context in which the performance material was written or used, either because of the source or the editor's lack of awareness. For example, if one used Wolff's edition of the Magnificat in C for performance with period instruments, the result might reflect a sound quality that Bach might have heard, but not one that Caldara would have expected when he wrote the music. The HK 145 performance material shows that each vocal part was to be doubled by its own ripieno instrument(s) (cornetto and violino II with soprano; alto trombono with alto; violino I and trombono II with tenor; and continuo, trombe I and II with bass) in contrast to the "trombone or viola" Wolff gives for the alto line. In addition, the continuo line was to be played by violoncello, violone, organo and theorba, not just the first three of these instruments as Wolff cites. The doubling instruments have no solo passages, but their
inclusion creates thicker sonorities and alters the sound quality of the performance, making it historically appropriate in Viennese terms.

The sound quality scored by Caldara while in Vienna occurred because of the number, type and nationality of musicians employed at the Viennese court. According to Fissinger's unpublished dissertation, "The Viennese court of this period [1711-1740] boasted of many of Europe's outstanding musicians in its employ. A substantial number of Italians are among those listed by Köchel." Fissinger elaborates:

From the beginning, Vienna had very strong ties with Venice and other northern Italian centers of music. Many eminent Italian musicians occupied posts of importance there as well as in Southern Germany; German composers went to Italy for study and returned showing some influences of the Italian style. The popularity of opera at the Viennese court accounted to a great extent for the prominence of Italian musicians active there.

The Viennese court, as well as the courts at Munich and Salzburg, were also the chief centers of Catholic church music where:

Jesuits have to be given a large share of the credit for the dissemination of Italian art and music in southern Germany and elsewhere, even though it was done in the name of the Church.

Yet, the state and sonority of sacred music in Italy differed from that in Austria at the time of Caldara. Fissinger points out this fact:

This state of sacred music in Italy at the time of Antonio Caldara was allied to the few-voice texture in contrast to the larger concertato concept of the composers in the area of Austria. . . . After his appointment to the Viennese court in 1716, Caldara's sacred works are predominantly of a four-part texture in the majority of instances in a concertato style. The Austrian composers did not adopt the few-voice approach of the Italians in their sacred music, but continued to compose in the concertato style with emphasis on contrapuntal texture. The penchant for thicker sonorities was cultivated by Austrian composers throughout the seventeenth and the beginning of the eighteenth century.
Although Caldara and many other Italian musicians were active in the Viennese court, he composed in the style, form, sonority and grandeur of his Austrian colleagues.

The most prominent characteristic in the scoring of Baroque music is the *basso continuo* or *thorough bass*. The terms indicate a harmonic bass part with figures designating the chief intervals and chords to be played above it in combination with melodic bass instruments played without the figures. Sébastien de Brossard, in *Dictionnaire* (1703), defines *basso continuo*:

**BASSO CONTINUO** (Lat., BASSES CONTINUUS or GENERALIS). One of the most essential parts of modern music, invented or put to use around the year 1600 by an Italian named Ludovico Viadana who first gave it a treatise. It is played on the organ, harpsichord, spinet, theorbo, or harp and has numerals written above the notes; the Italians also call it PARTITURA, ORGANA, TIORBA, SPINETTO, CLAVECEMBALO in such cases. It is often played simply and without numerals on the bass viol, double bass, bassoon, serpent, etc., in which case the Italians call it BASSO VIOLA, VIOLONE, FAGOTTO, etc.;

James Grassineau defines *thorough bass* in *A Musical Dictionary* (1740):

*Thorough Bass*, is the harmony made by the Bass Viols or Theorbos continuing to play both while the voices sing, and the other instruments perform their parts, and also filling up the intervals when any of the other parts stop. . . . The Theorbo is an instrument which for this last seventy or eighty years has succeeded the Lute in playing thorough bass. It is said to have been invented in France by the Sieur Hooteman, and thence introduced into Italy.

Friderich Erhard Niedt, in *Musicalische handleitung* (1700), describes the use of *basso continuo*:

It is . . . called *Bassus Continus*, or, with the Italian termination, *Basso Continuo*, because it plays on continuously, whereas the other parts occasionally pause the while. But nowadays this Bass, too, frequently pauses, especially in Operas and ingeniously composed secular pieces; moreover, any Violone-Bass might be styled a *Bassus Continus*; therefore the name *Bassus Generalis* seems more convenient here.

The *Thorough-Bass* is the completest foundation of the music, and is played on a keyboard with both hands, in such a way that the left hand plays the prescribed notes, while the right hand strikes the appropriate consonances and dissonances,
so that an agreeable harmony may be produced, to the glory of God and for the permissible gladdening of the heart.13

According to Donington, a variety of instruments were used for continuo accompaniment:

The instruments and combinations used for continuo accompaniment during the Baroque era were various, ranging from a single lute (taken over from one Renaissance practice) to a small chamber group of perhaps strings, flutes, lutes and keyboards (as in French opera). But by the eighteenth century the standard continuo accompaniment was harpsichord or organ supported by a melodic bass instrument, itself optionally doubled where appropriate by a contra-bass instrument at the octave below.15

In a large orchestra (as retained in the Venetian courts) generally two groups of continuo instruments were used as follows:

1) concertino group: one harpsichord, one cello, and one double-bass.
2) ripieno group: one harpsichord, two or more cellos, bassoons, and double-basses.16

One or more theorboes (though not standard) were very common in addition. Donington continues:

There was a natural disposition to employ an organ in music for church or other sacred performance; but very numerous payments and other records prove the regular presence of a harpsichord in addition.17

Johann Mattheson, another writer of the late Baroque period, also supports the use of the harpsichord. In Das neu-eröffnete Orchestra (1713), Mattheson writes:

[The harpsichord is] an accompanying, almost indispensable foundation to church-, theatre-, and chamber music and it is really surprising that in the churches of this town people still use the snarling, loathsome regal; for the rustling lisping harmony of the harpsichord—one can use a pair of them in special circumstances—has a far finer effect with the choir.18

Not only did continuo instrumentation vary throughout the Baroque era, but "there was a basic practice of flexibility governing the choice of [all] instruments, even
though many compositions gave clear indications for specific instrumentation.” Peter Prellier, of London in 1730 states:

Organo, signifies properly an Organ, but when it is written over any Piece of Musick, then it signifies the Thorough Bass [leaving undetermined the actual choice of instruments].

Ernst Gottlieb Baron (lute treatise, 1727), states:

[Johann Mattheson says that ] Formerly the Italians liked to accompany and play thoroughbass on the lute, but since the theorbo has come into use, they gladly bid farewell to the lute. In churches and operas, the feigned accompaniment of the lute is lousy and serves more to give airs to the instrument than aid to the singer, for which the accompaniment of the colascione is more suitable. What can be accomplished with thoroughbass in chamber music on the lute may well be fine, if it could only be heard.

According to James Grassineau:

The only difference between the Theorbo and Lute is, that the former has eight bass or thick strings, twice as long as those of the Lute, which excess of length, renders their sound exceeding soft, and keeps it up so long at a time, that ’tis no wonder many prefer it to the Harpsichord itself; at least it has this advantage over it, that ’tis easily removed from place to place.

According to Michael Praetorius (Wolfenbüttel, 1619):

When 2 or 3 voices sing accompanied by the general bass which the organist or lutenist has in front of him and from which he plays, it is very good, and indeed almost essential, to have this same general bass played in addition by some bass instrument, such as a bassoon, a dolcian, or a trombone, or best of all, on a violone.

François Couperin (Paris, 1714) states:

If we can join a gamba or a cello to the accompaniment of the organ or the harpsichord, that will be good.

Based on the many seventeenth and eighteenth century instrumental treatises, the grandeur of the Austrian style and the large number of musicians available to Caldara at the Viennese court, it comes as no surprise that he would have scored his basso continuo
parts for not only organo, harpsichord and theorbo but for several melodic bass instruments as well. The keyboardists must provide harmonic support for the entire ensemble without interfering with the soloists while the violoncelli, violone and fagotti "reinforce the bass through subtle melodic, rhythmic, and dynamic shaping of the line."25

The realization of the *basso continuo* part occurs by reading the figures placed above the bass notes. These figures indicate the intervals above the bass notes that should be played. The lack of figures indicates a root position chord. Notes should be realized diatonically unless a flat or sharp sign is indicated. A slash through a figure also indicates a sharp. According to Andreas Werckmeister, a well-known organist of the time "... with each bass note, the eighth, fifth, and third are taken" (in other words, one normally plays root position chords on each bass note).26 In addition, Werckmeister discusses how the figures were used to alter the harmonies:

> When a 6 or 7 is written, one ordinarily leaves out the fifth, and when a 2 or 4 is written, one leaves out the third. Whenever possible, contrary motion should be introduced between the bass and right hand.27

Werckmeister also recommends avoiding the doubling of dissonances.28

Francesco Gasparini, in *L'Armonico Practico* (1708), writes a statement concerning how to read the *thoroughbass* figures, "One must never accompany note for note as in the voice part or any other top part."29 Yet, Georg Philipp Telemann, in *Generalbass-Übungen* (1733-35), states "If the player were only guided by the figures, not having the score, he would play [occasional forbidden consecutives with the solo part], without being blameworthy."30 One concludes that the figures show only the main intervals required to fill in the chords. What is not shown is the distribution of these
intervals, neither the conduct of the parts nor the melodic figuration. It is up to the
performer to determine how to produce the necessary harmonies.

Baroque composers valued the spontaneity of the improvised performance and
believed that it was better to be accompanied with buoyancy than with polished work-
manship. Yet, it is difficult to say how much improvised musical material is appropriate.
The aforementioned organist, Werckmeister, offers his preference of outlining the con-
tours rather than elaborating figures:

Furthermore it is not desirable just to play blindly with the singers and instru-
mentalists the discords shown in the continuo, or to double them: for when the
singer is conveying an agreeable feeling by the written discord, an unthinking
accompanist, if he does not go carefully, may ruin all the beauty because the same
discords are not always written in with a view to being blindly reproduced; but a
performer skilled in composition can see from them what is the composer’s
intention, and how to avoid conflicting with them with any matter which would be
injurious to the harmony.31

Friedrich Erhard Niedt, another organist of the time, states:

If the singer or instrumentalist sings or plays the figures which are set above the
continuo, it is not necessary for the organist to play them; he can just play Thirds
instead if he chooses to put in something more highly elaborated.32

According to the Italian Francesco Gasparini, L’armonico prattico al cembalo, 1708, he
warns “that a player should avoid too much arpeggiation in continuo playing by reserving
it mainly for consonant chords.”33 He also discusses the use of a dissonant tone for
filling in the notes between the tonic and minor third.

A knowledgeable accompanist will improvise imitative musical material from
vocal or instrumental solo passages. Also, one may employ contrapuntal contrast,
keeping in mind the expressive character of the music and never distracting from or
covering the melodic line.
The Viennese court of this period was comprised of numerous musicians.

Fissinger states:

The complete musical structure at the court was a large and costly undertaking. When Joseph I died unexpectedly in 1711, Charles, his legitimate successor, was engaged in a war against France in Spain. His mother, Eleonora, was made Empress Regent in critical state, so in order to regain a semblance of fiscal order she immediately decreed reductions in the expenditures of the court. As a result of this, the court orchestra under Ziani was reduced to sixty-five members including the following: One conductor, one vice-conductor, one composer, one concert master, two altos, two sopranos, four tenors, three basses, one female singer, sixteen violinists, six oboists, three organists, two gambists, three cellists, two violonists, one cornettist, one lutenist, and eight trumpeters. This reform was short-lived, because by 1715 the orchestra numbered 100 members, and by 1723 numbered 134, a figure which remained fairly constant until 1740. The demands of opera at the court were largely responsible for the increase in personnel.\(^{34}\)

According to L. Köchel in *Die Kaiserliche Hof-Musikkapelle in Wien von 1543-1867*, the Viennese court in 1721 employed the following number of instrumentalists:

- twenty-three first and second violinists
- four violoncellists
- three violone players
- five oboe players
- four fagottists
- one horn player
- sixteen trombe players
- two tympanists
- gambists and lutenists
- two cornettists
- and four trombonists.

In 1730, a slight change in this employment occurred, according to Kuchelbecker’s *Allerneuste Nachricht vom kaiserliche Hofe*: twenty-two string players, five oboe players, five fagottists, one horn player, thirteen trombe players, one tympanist, gambist, lutenist, and four trombonists. In addition, primary and secondary sources provide detailed information regarding the makeup of the vocal ensemble.

From 1720 to 1740 the number of choir members increased from about thirty to forty-four. This did not include boys, as their numbers fluctuated considerably and records concerning them are sparse. In addition to basses and tenors, male altos and sopranos were used. Women were employed as court singers from about 1718 on, and numbered between seven and nine by 1740.\(^{35}\)
Not only were numerous musicians employed at the Viennese court, but the splendid musical atmosphere at the court attracted musicians of excellent ability: Leopold Christian Jr. (trombone), Johann Hainisch (trumpet), Andreas Wittman (oboe), Gaetano Orsini (alto), and Theresa Holtzhauser (soprano), to mention only a few.

With the knowledge of the amount and quality of musicians employed at the Viennese court during Caldara’s Viennese employment, the conductor is better prepared to create a HIP of the three Caldara works under consideration. The crucial decision of sonority and placement of the singers and instrumentalists may be based on what instrument is being played, whether or not the instrument is scored independently or involved in the *basso continuo*. Other considerations are the resonance of the hall, the balance of the ensemble as a whole and the circumstances of the moment. Guided by the above information, a suggested plan of the presumed performing forces for Caldara’s *Magnificat in C*, (1724) *Te Deum* and *Dies irae* will be presented in the following pages:

**Magnificat in C**

<table>
<thead>
<tr>
<th>Voices</th>
<th>Number</th>
</tr>
</thead>
<tbody>
<tr>
<td>Ripieno</td>
<td>six to eight singers on each part</td>
</tr>
<tr>
<td></td>
<td>(24-32 total, including five concertists)</td>
</tr>
</tbody>
</table>

**Instruments**

- Clarini: two
- Cornetto: one
- Trombe: two
- Tromboni: two (one alto trombone)
- Tympano: one
- Violini I: six
- Violini II: six
- Violoncelli: three
- Theorbo: one
- Violone: one
Organ
Harpsichord

(1724) Te Deum

Voices
Choir I Ripieno

Instruments
Clarino I
Cornetto I
Trombe
Tympano
Violini I
Viola I
Trombono
Violoncello
Violone
Fagotto
Theorbo
Organ

Voices
Choir II Ripieno

Instruments
Clarino II
Cornetto II
Trombe II
Violini II
Trombono
Violoncello
Violone
Fagotto
Harpsichord

Dies irae

Voices
Ripieno

six to eight singers on each part
(24-31 total, including seven concertists)
Instruments
Violini I six
Violini II six
Viola three
Violoncelli two
Violone one
Organ one
Harpsichord one

Caldara’s approach in matters of instrumental accompaniment ranges from conservative to moderately progressive. In all three of the considered works, the basso continuo operates as somewhat of a basso seguente (following the lowest sounding vocal line), which was in fashion at the time. It is most prevalent when all singers are participating. The style varies somewhat in the solo sections and ritornelli, using material other than that from the choral bass line. Often there are octave displacements and slight differences in the rhythm, as seen in the following examples:

1) Magnificat in C – Measures 77 and 79-83
2) (1724) Te Deum – Measures 18-19 and 21-22
3) Dies irae – Measures 14-29 of Number 1

Only two movements from all three works are scored for continuo alone with chorus: 1) Number 4 in the Dies irae and 2) the Suscepit Israel in the Magnificat. Caldara wrote A Capella at the beginning of Number 4 which, in the Baroque era, indicated voices accompanied by basso continuo alone—no instruments colla parte. A decade after this work was composed, on the original manuscript above the Suscepit Israel movement in Bach’s handwriting, is written tacet Trombe e Violini. From the motet-like texture of this stile antico composition, Bach composed obbligato parts that brought about a contra-
puntal expansion of the music's sonority that Caldara did not hear during his time in the Viennese Court.

**Ornamentation and Rhythmic Alteration**

**Ornamentation**

Many secondary sources state that ornamentation is "not a luxury in Baroque music, but a necessity." By the time of Caldara, the practice of enriching the printed score of the Baroque period with added melodic ornamentation was well established. According to Dennis Shrock's research:

> From simple ornaments, such as trills that decorated single notes, to very complex ornaments, such as long passages that added to or altered printed melodies . . . ornamentation was considered an inherent creative duty of the performer and an enrichment to the printed score.  

Ornamentation varied significantly from performance to performance. Shrock continues:

> The type of ornamentation expected in performance and its degree of application depended upon a variety of factors: the nationality of the performance, performer, or composer; the date (early or late within the era) of the performance; the genre or style of the composition; and the type (amateur or professional, female, boy, or castrato, etc.) of the performer.

Nationality seemed to be the most significant factor in the determination of the kinds and amounts of ornaments added in performance. The correlation between the nationality of the performer and the compositional style (both either native or foreign) was important.

Since nationality significantly influenced ornamentation, it is important to recall the eight years this transplanted Italian (Caldara) spent composing in Rome before his official appointment at the Viennese court. Caldara's sacred works unite the contrapuntal techniques of the Venetian-Roman school with the melodic-harmonic characteristics of
the Neapolitan school, thereby resulting in a fusion of the old with the new. The final development of his style was accomplished by the consolidation of these Italian characteristics with certain indigenous Austrian traits described as follows:

... predominantly of a four-part texture, in the majority of instances in a concerto style... with emphasis on contrapuntal texture... The penchant for thicker sonorities was cultivated by Austrian composers... 

There is a melodic strength coupled with less consistent chromaticism. The themes now tend to be more triadically conceived, and the essentially *colla parte* instrumental treatment with more emphasis on wind instruments reflects quite strongly the Venetian-Austrian concepts of the past.  

Caldara's use of ornamentation in the three considered works depended upon the stage of development in which his compositions were written. The *Magnificat in C* (1724) *Te Deum* and the *Dies irae* were written during the final stage of Caldara's style development (late Baroque), as evidenced by the following information:

**Magnificat in C**

1) MS. located in Vienna (see Ch. II)  
2) composed in a later Baroque style (see Ch. II)  
3) availability of instrumentalists (for this score) at the Viennese court

**Te Deum**

1) MS. located in the Nationalbibliothek, Mus. Hs., call number 16105 in the *Tabulae*.  
2) dated 1724 on original MS.  
3) title page is signed *Del Sig: Caldara, Vice-Maestro di Capella: di S: M: C: e C: Carlo VI* (see Ch. II)

**Dies irae**

1) MS. is located in Vienna, shelf-mark I.1708 (see Ch. II)
2) title page (in copyist's handwriting) designates Caldara as *vice Maestro di capella di S.M. Ces. E Cath.* (see Ch. II)

3) composed in a later Baroque style (see Ch. II)

At the time of Caldara's imperial court appointment, German-speaking Austria emerged as a strong Catholic musical force. Alwyn A. Winandt, in *Choral Music of the Church*, states:

'[This Catholic musical force] was influenced by the Italian style of opera, but added the dignity of polyphonic treatment to the instrumental style borrowed from those Italian masters who were receiving a warm reception in the imperial and princely courts. . . . That a distinctive German Catholic musical style failed to develop is due in part to the continuing emphasis on the materials borrowed from opera; orchestral accompaniment, preludes and interludes, solo arias and ensembles, and displays of vocal virtuosity that hardly seem to be divorced from their theatrical surroundings.'

We know that some kind of ornamentation was essential. But what types of ornaments were appropriate and to what degree they were used poses a dilemma.

According to Frederick Neumann:

Regrettably, we have for the greater part of the 17th century and for the beginning of the 18th century practically no Italian theoretical sources that discuss ornamentation. . . . Some preferred practices did develop, though with considerable regional differences, and we know something about them from several sources. One is represented by the many instances in which composers wrote some graces in regular notation. A second important source is provided by a number of German theorists who studied and described Italian manners of vocal performance. Finally, after 1710 when the Italians adopted the French use of little notes, we have reason to assume that the new notation did not mirror a new fashion but represented only the clarification of something that had existed before.

Though there are a number of ornamental possibilities, this discussion will be limited to the most commonly used ornaments—the (long) appoggiatura and the cadential trill (accented upper-note start). To address the specific ornaments mentioned above, we must first look to the one-note graces of the seventeenth and early eighteenth century.
Italian composers. According to Frederick Neumann in *Performance Practices of the Seventeenth and Eighteenth Centuries:*

Fortunately, symbols were not yet in use in Italy . . . [therefore] Italian vocal composers wrote out the Vorschlag [one-note graces] innumerable times. . . . It was only after 1710 that Italian composers began to adopt the French unmetrical little notes to indicate one-note graces, slides, and turns. Their denominations varied from composer to composer but were not meant to be taken literally, as was to be the case later with some composers of northern Germany. The little notes were ambiguous in that, as in France, they could stand either for prebeat Vorschlage (grace notes) or for onbeat Vorschlage (appoggiaturas) of various lengths. In Italian vocal music of the 18th century, the onbeat meaning predominated, whereas in instrumental works a prebeat execution seems often to have been intended.\(^2\)

The appoggiatura is an ornamental note, which is emphasized before resolving to its ensuing main note. It is usually dissonant to the harmony of the beat on which it occurs. A number of sources affirm that the long appoggiatura became the standard during the last years of the seventeenth century. François Couperin, in *L’Art de toucher le Clavecin* (Paris, 1716) observes: “Strike [appoggiaturas] with the harmony, that is to say in the time which would [otherwise] be given to the ensuing [main] note.”\(^3\) Francesco Geminiani, in *A Treatise of Good Taste in the Art of Musick* (1742), describes the long, descending appoggiatura thus:

> [it] is supposed to express Love, Affection, Pleasure, etc. It should be made pretty long, giving it more than half the Length of Time of the note it belongs to, observing to swell the Sound by Degrees, and toward the End to force the Bow a little."\(^4\)

In Pierfrancesco Tosi’s famous tract of 1723 (*Opinioni . . . sopra il canto figurato*), he makes it clear that:

. . . trills must often be prepared with a presumably lengthy appoggiatura. Such preparation is needed in most final cadences and analogous locations; it is not always required, however “because every so often time or taste would not permit it.”\(^5\)
The following late seventeenth and early eighteenth-century guidelines govern the use of the appoggiatura:

1) The appoggiatura occurs on the beat and takes its rhythmic value from the main note that follows.
2) The length of the appoggiatura is variable according to the context in which it occurs. It can take . . . as much as one-half of the value of the main note. If the main note is dotted, the appoggiatura can take up to two-thirds of the value. If the main note is a tied note, the appoggiatura can take the whole value of the first note. If the main note is followed by a rest, the appoggiatura can take the whole value of the note, and the note can take the value of the rest.
3) In order to heighten the expressive value of the dissonance, every appoggiatura should exert a certain amount of stress, i.e., it should be louder than its note of resolution. Leaning into the dissonance produces a certain degree of tension that is commonly considered good musical expression, while resolving to the consonance produces the necessary release of that tension.
4) The appoggiatura is often slightly detached from the note that precedes it (especially if that note is at the same pitch level), and it is always legato with the ensuing main note.\textsuperscript{46}

Musical comprehension and appropriateness must be considered when making a decision as to the length of an appoggiatura. Following a discussion of the trill and the amount of appropriate ornamentation, the appoggiatura will be shown in conjunction with the trill for each of the three Caldara works under consideration.

Both Apel and Donington define the trill as a rapid alternation of a given note with the diatonic second above it. Many sources reveal that Baroque cadences are incomplete without the conventional trill in at least one of the parts. According to Apel:

In music of the 17\textsuperscript{th} and 18\textsuperscript{th} centuries the trill, instead of being written out in notes or left to the improvisation of the performer (as had hitherto been the case), was often indicated in the score by one of the following signs: \textsuperscript{208}

These signs are exactly synonymous; the use of one instead of another has no meaning in the performance of the ornament and reveals nothing but the composer's personal preference. Since the sign is always placed over the harmony
note, the accent must always fall on the upper auxiliary [appoggiatura], which, as
the dissonance, required the greater emphasis.\textsuperscript{47}

It is possible that Caldara, like so many other composers of the late Baroque, was most
likely influenced by the French use of the cadential appoggiatura trill. J. M. Hotteterre,
in \textit{Principes de la flûte traversière} (Paris, 1707), states: "It is necessary to point out that
the trills (Cadences ou tremblements) are not always marked in musical pieces."\textsuperscript{48}
Caldara used \textit{tr} to denote a few cadential trills in his musical scores under consideration.
However, most cadential trills are my editorial markings. Tosi, in \textit{Opinioni} (Bologna,
1723), states:

\begin{quote}
Whoever has a fine shake, tho’ wanting in every other Grace, always enjoys the
advantage of conducting himself without giving Distaste to the End or Cadence, where for the most part it is very essential.\textsuperscript{49}
\end{quote}

Neumann, in discussing the Italian Trill from 1590-1710, refers to the reports of
Praetorius which label the cadential trill as the \textit{groppi}. The \textit{groppi} is a six- to eight-note
figure consisting of two upper-note alternations plus a turn, giving the appearance of a
brief appoggiatura trill with suffix.\textsuperscript{50} Neumann states:

\begin{quote}
[the groppi] started on the upper note [which] may have been the forerunners of
the cadential appoggiatura trill. In late baroque music this trill also had an indi­
viduality of its own regarding both function and rendition.\textsuperscript{51}
\end{quote}

The very absence of regulative [Italian] treatises for the guidance of students,
combined with the permissive Italian attitude toward ornamentation, strengthens
the assumption that the Italian performer felt free to explore all rhythmic-melodic
possibilities of the various trill designs.

The upper-note trill made occasional appearances, partly perhaps in
response to French models, partly—especially in cadences—as an offshoot of the
stereotyped eight-note formula derives from the \textit{turn} family of graces. However,
among the regular trills, the main-note pattern retained throughout the period
under consideration its decisive predominance. This fact will find further
confirmation from contemporary German sources that reflected Italian practices.\textsuperscript{52}
It is this cadential appoggiatura trill that is found most often in the sacred choral works of Antonio Caldara. However, even if these trills are not notated in the score, they are expected to be included in the performance. Examples of the cadential appoggiatura trill will be shown after the following discussion on the proper amount of ornamentation.

Because the three Caldara works under consideration are sacred pieces, the compositional style, old or new, of each must be taken into consideration when adding ornamentation. "Mixture of old and new styles was common . . . in the Catholic centers in southern Germany—Munich, Salzburg, and especially Vienna." Where a contrapuntal or imitative style is found (old style sung by unaccompanied voices or instrumental doubling), less ornamentation is applied. In the concertato style (multiple choirs, groups of solo voices and/or instruments and solos accompanied by *basso continuo* and possibly obbligato instruments), more ornamentation is applied.

The amount of ornamentation also reflects whether the work was performed liturgically (where less ornamentation was considered more appropriate) or for a non-liturgical occasion (more theatrical in nature, therefore more ornamentation). A detailed discussion was presented in Chapter I - History of the Te Deum. Georg Muffat, in *Florilegium Secundum* (1698), discusses the use of or lack of, *agrément* and ornaments:

Those who without discretion denounce the agréments and ornaments of the French method on the grounds that they obscure the melody or the harmony and consist only of trills, have certainly not examined this matter thoroughly at all or never heard the true Lullists play, but only false imitators. On the other hand, those who have penetrated the nature and diversity, the beauty and nobility, the true place and the legitimate use of these ornaments, drawn from the present manner of singing, to this day have noticed nothing that in the least obstructs the distinctness of the melody or the clarity of the harmony. In these two principal aspects of music, they have found nothing unnecessary, but on the contrary have
often found that by means of an admirable activity in all the parts, simple parts are enriched, harsh parts are sweetened, and sluggish parts are awakened.

However, one can err easily, and in four ways, in connection with this principal element of melody, that certain vain people mistakenly believe to be of little importance: by omission, by impropriety, by excess, and by inability. By omission, the melody and harmony become bare and without adornment; by impropriety, the playing is rendered harsh and crude; by excess, confused and ridiculous; and by inability, ponderous and stiff.54

The following two examples show the exact rhythmic realization to be used with the marks tr and app tr throughout the three works under consideration.

**EXAMPLE 1, Single trill (tr)**

\[
\text{EXAMPLE 2, Appoggiatura Trill (app tr)}
\]

The following nine examples from the three considered works will show the use of the cadential appoggiatura trill.

The first, Example 3, shows a cadential appoggiatura trill in the soprano I and cornetto parts as well as the violino I part. The use of the appoggiatura trill in thirds (as seen in this example) was a common practice, especially when the tonic note was the resolution.

Vln I

Sop I & Crn

In Example 4, the trill is approached from the seventh of the tonal structure, indicating another approach to the cadential trill. The trombono II part doubles the tenor part in addition to a similar violino II part. All three parts approach a cadence from G-sharp, the leading tone in A minor. An appoggiatura trill has been added to the trombono II and tenor parts which will allow the violino II G-sharp to align itself with the other two parts.


Tbn II

Ten II

212
The final cadence of this movement is shown in Example 5. As previously noted in the primary source material, the final cadence would be incomplete without an appoggiatura trill. The movement ends with a ritornello containing both clarini parts as the uppermost voices. The clarino II part approaches the final tonic note (C) from a half note written on the second degree of the scale. An appoggiatura trill has been added to this half note. The clarino I part ends on the third of the C chord (E) and is approached as an eighth note from the pitch above, leaving no time for an appoggiatura. It is suggested to add a single trill to the clarino I part on the eighth note (F) to enhance the cadence (see Example 5).

EXAMPLE 5, Caldara, Magnificat in C, Jones edition, Clini I & II, Movement I, Measures 92-93

Similar cadential appoggiatura trills have been added throughout the other movements of the Magnificat.

The first section of Caldara's (1724) Te Deum moves in quick eighth-note and sixteenth-note patterns. As a result, the first three cadential appoggiatura trills occur sparsely (measure two – soprano II and measure ten – alto II and basso continuo) at
secondary cadences (see full score in appendix A). Measure twenty-five contains the first major cadential appoggiatura trills occurring in the clarino I, violino I and soprano II parts. All three parts approach the tonic resolution from the second scale degree in a half-note rhythm (see Example 6).


<table>
<thead>
<tr>
<th>25</th>
<th>Clini I &amp; II</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(app tr)</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>25</th>
<th>Vln I</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>(app tr)</td>
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</table>

<table>
<thead>
<tr>
<th>25</th>
<th>Sop II</th>
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</thead>
<tbody>
<tr>
<td></td>
<td>(app tr)</td>
</tr>
</tbody>
</table>

Example 7 occurs in measure 35. Both the soprano and alto concertists cadence on the tonic note. The soprano approaches the cadence from above the second scale degree and the alto approaches the same from below, thus creating the relationship of a third. An appoggiatura trill has been added to both parts.
Example 7 occurs in measure 35. Both the soprano and alto concertists cadence on the tonic note. The soprano approaches the cadence from above the second scale degree and the alto approaches the same from below, thus creating the relationship of a third. An appoggiatura trill has been added to both parts.

Vln I Measures 61, 68 & 198
Choir I Alto Con Measures 75, 80, 87 & 134
Choir I Sop Con Measure 91
Choir II Ten Con Measure 150
Choir I Alto & Tbn I Measure 183
Choir II Ten & Vla II Measure 187
Choir I Sop & BC Measure 198

The final cadence in each of the first three movements of Caldara’s Dies irae cannot accommodate an appoggiatura trill because of the melodic and rhythmic approach from previous measures. Number 1, scored for strings, choir and basso continuo (Example 8), ends with the two violini parts alone in a sixteenth-note pattern which leads
to the tonic and third of the final C major chord. Caldara writes a single trill on the final note of the two violini parts which, helps delineate this final cadence.

EXAMPLE 8, Caldara, Dies irae, Jones edition, Number 1, Measures 30-31

Number 2, scored for clarini, alto solo and basso continuo, ends with the C major triad which is outlined in the violin I part (measure 66) and is imitated by the violino II part (measure 67), ending in measure 68 on a single note (C). Therefore, a trill is not necessary (see Example 9).

EXAMPLE 9, Caldara, Dies irae, Jones edition, Number 2, Vln I & II & BC, Measures 66-68

As in the previous movement, Number 3, scored for violino I and II, soprano, alto and bass solos and basso continuo, ends with both violini and basso continuo. The violino II part ends on the tonic (F) which is approached from the seventh scale degree.
below. Because the sixteenth-note movement in the violino I part (approaching the cadence by descending step-wise motion) creates rhythmic motion, it is not advisable to add an appoggiatura trill to the violino II part (see Example 10). In the violino I part, a single trill is added on the last sixteenth note prior to the final note.

Number 4, unlike Numbers 1-3, is scored only for chorus and *basso continuo*. As seen in Example 11, the slow rhythmic motion (half notes) allows a cadential appoggiatura trill to be added to the soprano II part (measure 33).


**EXAMPLE 11**, *Dies irae*, Jones edition, Number 4, Soprano II, Measures 33-34

Based on primary source information and Examples 6-9, other appoggiatura trills have been added to the *Dies irae* and are indicated in the following measures:

217
Even though the field of ornamentation remains one of the more baffling areas of Baroque performance practice, certain applications are mandatory:

1. appoggiaturas
2. cadential trills

218
3. ornamentation (imitative passages should conform)

These principles will guide the conductor towards a historically informed performance.

Rhythmic Alteration

Just as ornamentation was used by the Baroque performer to improve the expressiveness of the music, rhythmic alteration was also used. The evaluation of rhythmic alteration may be explained thus:

rhythmic alteration . . . grew out of the general liberty to modify the rhythm, having chiefly to do with pairing notes into units of a beat or less.

(i) Groups of two notes, notated equally, may be paired in a variety of unequal rhythms. This is the problem of “inequality.”

(ii) Groups of two notes, notated unequally by dotting, may also be paired in a variety of unequal rhythms. This is the problem of “dotting.”

(iii) Groups of two notes, notated either equally, or unequally by dotting, may be adapted to the rhythm of triplets notated against them; or three notes notated in triplet rhythm may be adapted to the rhythm of duplets notated against them. This is the problem of “triplets.”

Roger North deals with rhythmic alteration in this manner:

"In short notes [the dot] gives a life and spirit to the stroke, and a good hand will often for that end use it, tho’ not expres’t [in the notation]."

Observe that this note inequality or notes inégales was a French system of rhythmic alteration. The practice of notes inégales spread to other countries, as Neumann points out:

Of course when Frenchmen traveled or worked abroad they carried this legacy with them. And wherever such French musicians taught students, they imparted these principles to some chosen individuals. . . . Of the two German masters who endorsed the convention the first was Georg Muffat (1653-1704) [who] studied the Lullian style ‘under the best masters’ in Paris. Then, in his maturity, he gave a detailed account of the Lullian performance manner—including inégalité—in the quadrilingual prefaces to his two Florilegia of 1695 and 1698. Half a century later Quantz described the principles of inégalité in his Versuch einer Anweisung (1752).
Two types of rhythmic flexibility will be addressed in the three Caldara works under consideration: 1) the use of inequality in sequential and imitative passages and 2) the dot of augmentation. It is desirable to maintain the inequality throughout matching phrases or entries whether they are in the same voice (instrument) or not. This practice is desirable in order to maintain the character of the music and like ornamentation, the composer assumed the music would be performed the same in imitative or sequential passages even if it were not notated. Several examples of this type of rhythmic alteration are appropriately added to Caldara’s three works under consideration. In the Te Deum (measure 84 beat two of the clarino part) the following rhythmic pattern appears: one eighth-note and two-sixteenth notes. On beat two of the previous measure, the alto solo part contains one eighth note followed by a dotted sixteenth-thirty-second-note pattern. It is suggested to change the clarino pattern to match the alto solo (see Example 12).

EXAMPLE 12, Caldara, (1724) Te Deum, Jones edition, Alto solo & Clno, Measures 83-85

Alto Solo

Clno

The second number of Caldara’s Dies irae is an especially good example of rhythmic inequality. The movement opens with a dotted-eighth-sixteenth-note pattern in the clarini parts. In the following two measures even eighth notes are notated (see Example 13).
The pattern occurs throughout Number 2, though the eighth notes are not consistently dotted. It is suggested to apply the dotted rhythm to all similar measures as shown in Examples 14 and 15.

For continuity, inequality has been applied to all of the alto solo measures containing even eighth notes on beat one (see Example 16).
In order to maintain the character throughout Number 2, the inequality is also applied to the measures of even eighth notes in the two clarini parts and the alto solo (see Examples 17 and 18).
A similar occurrence takes place in the two violin parts of Number 3, the difference being that the pattern is a dotted sixteenth-thirty-second-note rather than a dotted eighth-sixteenth-note (see Example 19). Further rhythmic inequality patterns occur in the Dies irae as follows:

Number 5  Bs II  Measure 62
Number 6  Alto  Measures 4, 6-9, 11-12, 14-16

EXAMPLE 19, Caldara, Dies irae, Jones edition Number 3,
Vln I & II, Measures 1-3 & 28-30

Number 11  Vln I & II  Measures 1-31

& 17-20
Vla  Measure 22
The second aspect of rhythmic inequality is the dot of augmentation; in other words, the note preceding the dot is lengthened by a variable amount. According to Etienne Loulié's *Elements ou principes de musique* (1696):

When the dot is within the same beat as the eighth-note which precedes it, the eighth-note should be held a bit longer, while singing, and the sixteenth-note which follows should be passed through quickly—all within the same beat without moving the hand.

Jacques Martin Hotteterre's flute treatise of 1707 states:

We sometimes put dots after the notes, which augments them by half of their value [but] in movements where the eighth notes are [performed as] unequal, the dot which is after the quarter note acts as an equivalent to the dotted eighth note [i.e. the dot becomes equivalent to a double dot]; in such manner that the eighth note which follows a dotted quarter note is always short [i.e. approximately a sixteenth note].

The opening fanfare quality of Caldara's *Magnificat in C* may be enhanced by overdotting beat three of measure one followed by a shorter note in all parts. The same may be applied to beat three of measure two (see Example 20 on the next page). Another example of overdotting may be seen in Caldara's (1724) *Te Deum*. Originally measure 158 in the soprano part consists of a dotted whole note. Because the alto part is a hemiola (half notes tied across the barline followed by a whole note), there is opportunity to employ overdotting in the soprano by writing a double-dotted half note $G$ and a final half note $G$, preceded by an eighth note $A$ (see Example 21 after Example 20).

In number 6 of Caldara's *Dies irae*, another example of overdotting may be seen. In measure four of the alto solo, beat one is written as a dotted eighth-sixteenth-note pattern. Caldara wrote dotted sixteenth-thirty-second-note patterns in the violoncello and *basso continuo* throughout the entire number. To conform to the violoncello and *basso continuo* parts, the alto eighth note on beat one should be overdotted, followed by a
EXAMPLE 20, *Magnificat in C*, Jones edition,
All parts, Measures 1-2
shorter note. This same type of rhythmic pattern occurs on beats two and three of measure sixteen (see Example 22 on next page.)

In conclusion, even though the field of rhythmic alteration remains one of the most elusive areas of Baroque performance practice, certain applications are mandatory:

1. rhythmic inequality
   a. applied to sequential and imitative passages
   b. must be characteristic of the music in order to be applied

2. dotted rhythms
   a. dot of augmentation
   b. must conform to overdotting or triplets
   c. must be characteristic of the music in order to be applied

These principles will guide the conductor towards a historically informed performance.
EXAMPLE 22, Dies irae, Jones edition, Number 6
Full score, Measures 4 & 16
Tempo and Meter

To determine the tempo of a work which includes movements, sections or numbers is one of the most difficult decisions a conductor encounters. Several factors contributing to the process of determining an appropriate tempo and allowing for the possibility of fluctuation are as follows:

1) Italian tempo terms
2) Meter signatures
3) Key as it relates to the mood and character of the music
4) Traditional liturgical settings of the texts
5) Denomination of the shortest note values
6) Harmonic motion
7) Scoring

Writers of the Baroque period often describe tempo, meter and conducting gestures together, thus showing the interrelationship of these elements.

Meter signatures carried with them implications of tempo and conducting, while conversely, tempo and conducting guidelines were implied from the relative value of the musical notation—indicated by the meter.61

According to Brossard in his article on tempo [temps] from Dictionnaire de musique (Paris, 1703):

The stroked C is found also either turned from left to right or from right to left thus: ♩ or ♩. When it is aright the Italians call it again TEMPO ALLA BREVE because formerly all the note-values were diminished under this sign by half their value, but today it indicates that one must take the measure in two slow beats or in four very fast beats unless there is a LARGO, ADAGIO, LENTO or some other term warning that the measure is to be taken very slowly. If this sign is seen with the words DA CAPELLA or ALLA BREVE it indicates two very fast beats just as it does when reversed, but this is rarely found. . . . 62
In addition, tempo terms came to be a reliable indication of the spirit of the music as well as the tempo. Brossard gives the following definitions for his list of tempo terms:

- **Largo**
  means extremely slowly, as if broadening the metre and emphasizing main beats that are often unequal

- **Larghetto**
- **Grave**
  means that one must beat time and sing and play gravely, sedately, with majesty, and consequently almost invariably slowly

- **Adagio**
  means smoothly, comfortably, in a leisurely way, without hurrying, consequently almost invariably slowly and drawing out the metre a little

- **Affettuoso**
  lovingly, tenderly etc. and consequently almost invariably (or affetto) slowly

- **Andantino**
- **Andante**
  from the verb ‘andare’: to go, to walk with even paces; means, especially for the continuo bass, that all the notes must be made equal and the sounds well separated

- **Allegretto**
  diminutive of Allegro, means a little spirited, but in a graceful, pretty, playful, etc. way

- **Allegro**
  always means lively and really animated; very often quick and nimble but also sometimes at a moderate speed, bordering on the lively and animated

- **Vivace**
  Italian adjective often taken (...) as an adverb to show that one must sing or play with fire, vivacity, spirit, etc. Often it also means to sing or play quickly, or at a bold, brisk, animated, etc. pace. It is roughly the same as Allegro

- **Presto**
  means fast, that is to say the metre must be hurried along or its beats made extremely short. This normally indicates liveliness, rapture, frenzy or swiftness, etc.

- **Prestissimo**
Arioso means in the same tempo as if one were singing an Air

Dolce means that the voice must be made tender and the melody rendered in the softest, most graceful manner possible

Maestoso means in a majestic, pompous, emphatic manner, etc., and consequently gravely and slowly, though with vivid and well-marked expression

Soave agreeable, sweet, graceful etc.

Légèrement blithely, spiritedly

Mary Cyr discusses three types of adagio frequently encountered in the eighteenth century:

1) a middle movement marked adagio, often short, consisting usually of an imperfect half-cadence with some elaboration
2) adagio marked at the end of a movement to mean retardando, or “slower than the prevailing tempo,” and
3) a complete movement whose spirit must be determined from the meter, key, dissonance, and harmonic rhythm.

Based upon the preceding primary and secondary sources, along with Caldara’s Italian term, meter, the key, text, denomination of the shortest note values, harmonic motion and scoring, suggested tempos for each movement, section or number in the three Caldara works under consideration are presented in the ensuing pages. Though the full scores in Appendix A also contain the author’s final decisions concerning tempos, including any additional Italian terms in parenthesis, this section will show the necessary considerations employed to reach those decisions. Complete translations of the texts can be found in Appendix B.

Determining Tempos for Caldara’s Magnificat in C

Movement I (measures 1-7) Grave (majestic fanfare), \( \text{♩} = \text{m.m. 54} \)
1) C meter sign – subdivided 2

2) C major, “songs of mirth and rejoicing”

3) Fanfare text – “My soul magnifies the Lord”

4) Slow rhythmic patterns (quarter and eighth notes)

5) Slow harmonic motion – half note

6) Full performing forces

Movement I (measures 8-79 and 80-93), Allegro \( \frac{3}{4} \) = m.m. 104-108

1) 3/4 meter which implies a moderate to quick tempo

2) A minor, implying a “somewhat plaintive, honorable, and calm” beginning, ending in C major, implying a “rude and impudent character; suited to rejoicing”

3) text – expresses rejoicing, mercy and strength

4) smallest note value – eighth and sixteenth notes

5) slow harmonic motion – one to two chords per measure

6) measures 8-79 scored for violini I and II, two tromboni, cornetto, basso continuo, SATB voices and concertists; measures 80-93 scored for full performing forces

Movement II, Andante \( \frac{3}{4} \) = m.m. 92-96

1) C meter sign – 4/4

2) G major, “possesses much that is insinuating and persuasive; quite brilliant, suited to serious and to cheerful things”

3) text – serious yet gladdening and deals with the might, the humble, the poor and the rich

4) smallest note value – sixteenth notes
5) harmonic motion – two chords per measure

6) scored for alto solo, alto trombono, organo and violoncello

Movement III, A cappella, Alla breve ∫ = m.m. 76

1) cut meter, Alla breve – According to the previous quote by Brossard, this term and meter signature combination denotes conducting in two at a very fast tempo. Yet, the text does not suggest a very fast tempo, except possibly in the Gloria patri section.

2) E minor beginning, “hardly joyful because it is normally very pensive, profound, grieved, and sad, still hope for consolation.” It passes through G major (see movement II) and finally ends in E major which, according to Mattheson, “expresses a desperate or wholly fatal sadness incomparably well; most suited for the extremes of helpless and hopeless love.”

3) text – Servitude of Israel

4) smallest note value – quarter notes and half notes

5) slow harmonic motion – one to two chords per measure

6) scored for SATB voices and basso continuo

Movement IV, No tempo term. ∫ = m.m. 108

1) 3/4 meter, implying moderate to quick tempo

2) C major, “songs of mirth and rejoicing,” “gay and warlike”

3) text – Benediction

4) smallest note value – eighth notes, dotted eighth notes, sixteenth notes

5) slow harmonic motion

6) full performing forces
Determining Tempos for Caldara's (1724) Te Deum

Caldara's (1724) Te Deum is through-composed and contains several meter and tempo changes as discussed in Chapter II. The complete score and translation of the text may be seen in Appendices A and B.

Opening Section (measures 1-92), Allegro \( \frac{J}{4} \) = m.m. 88-92

1) C meter sign - 4/4
2) C major, "songs of mirth and rejoicing," "gay and warlike"
3) text - mood denotes a hymn praising God
4) smallest note value - dotted sixteenth-note-thirty-second-note-eighth-note pattern and running sixteenth notes
5) slow harmonic motion - generally two chords per measures, occasionally three
6) full performing forces alternate with concertists

Second section (measures 93-100), Adagio - In the Baroque period, adagio following allegro often meant slower than before. \( \frac{J}{4} \) = m.m. 76-92

1) no change in meter sign but conducted in subdivided 2
2) key feel is transitory enhanced by the chromatic basso continuo line
3) text - a plea for the redeemed
4) slower rhythmic patterns - steady eighth notes and dotted-eighth-note-sixteenth-note pattern (basso continuo - half-notes)
5) fast harmonic motion - basso continuo moving in half note chromatic line
6) scored for full performing forces
7) ends on an E major chord with a fermata, followed by a double bar-line and a change to 3/2 meter
Third Section (measures 101-162), No tempo term. \( \textit{F} \) = m.m. 96-100

1) \( \frac{3}{2} \) meter

2) \( C \) major – blessing, praising, and asking for mercy; \( A \) minor – “somewhat plaintive, melancholy, honorable, and calm,” \(^74\) “tender and plaintive,” \(^75\) and ending in \( F \) major – “capable of expressing the most beautiful sentiments in the world in a natural way and with incomparable facility, politeness, and cleaverness,” \(^76\) “tempests, furies, and the like.” \(^77\)

3) text – A plea for sainthood, blessing and mercy

4) smallest note value – quarter and half notes

5) slow harmonic motion – one chord per measure

6) full performing forces alternating with concertists

7) ends on an \( F \) major chord with a fermata, followed by a double bar-line and marked \textit{Adagio}.

Fourth Section (measures 163-166), \textit{Adagio} \( \textit{F} \) = m.m. 63-66

1) \( C \) meter sign – subdivided 2

2) \( A \) minor – “somewhat plaintive, melancholy, honorable, and calm,” \(^78\) “tender and plaintive” \(^79\)

3) text – “Let thy mercy be upon us, O Lord,”

4) smallest note value – eighth notes

5) harmonic motion – two chords per measure

6) tacet clarini, trombe, and tympani, homophonic setting

Fifth Section (measures 167-199), \textit{Allegro} \( \textit{F} \) = m.m. 96-100

1) no meter change but conducted in 4/4

2) \( A \) minor, quickly changing to \( C \) major – “songs of mirth and rejoicing,” \(^80\) “gay and war-like” \(^81\)

3) text – “In thee, O Lord, I have trusted: let me never be confounded.”

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4) smallest note value – eighth and sixteenth notes
5) harmonic motion – one to two chords per measure
6) full complement of forces, including double choir echo

Determining Tempos for Caldara's Dies irae

Caldara's Dies irae is composed in nineteen numbers with a variety of meters and tempos, as discussed in Chapter E L. The complete score and translation of the text may be seen in Appendices A and B.

No. 1, (Andante) $\dfrac{4}{4}$ = m.m. 80-84

1) C meter sign – 4/4

2) G minor, “serious and magnificent,” “melancholy . . . mournful”

3) text – seriously gloomy (Day of wrath)

4) smallest note value – steady eighth-note chords on every beat, (along with the descending harmonic feel, also suggest a melancholy or mourning character)

5) fast harmonic motion – four chords per measure

6) full performing forces – homophonic

No. 2, Andante $\dfrac{3}{4}$ = m.m. 108

1) 3/4 meter

2) C major, “songs of mirth and rejoicing,” “gay and war-like”

3) text – suggests a summoning by the clarini (trumpets)

4) smallest note value – sixteenth notes and dotted rhythms

5) slow harmonic motion – one chord per measure

6) scored for two violini, basso continuo and alto solo
No. 3, (Andante Soli) $\downarrow =$ m.m. 88

1) C meter sign – 4/4

2) $F$ major, "furious and quick-tempered subjects," $^{86}$ "tempests, furies, and the like" $^{87}$

3) text – suggests the stunning of death by the final judgment

4) smallest note value – repeated sixteenth-note and eight-note patterns, dotted rhythms

5) slow harmonic motion – one to two chords per measure

6) scored for two violini, continuo and three solo voices

The only Italian term Caldara wrote for Number four is A Capella. In the Baroque era, this term simply indicates the choir is not to be accompanied by any instruments except the basso continuo which is indicated by the figured bass.

No. 4, A Capella, (Coro) $\downarrow =$ m.m. 88

1) cut time – 4/2

2) B-flat major, "very diverting and sumptuous, also somewhat modest, can pass as both magnificent and dainty," $^{88}$ "tempests, furies, and like subjects"$^{89}$

3) text – contains all sins to be judged

4) smallest note value – quarters and halves

5) harmonic motion – two chords per measure

6) scored for choir and basso continuo, motet style

No. 5, Soli, No tempo term. $\downarrow =$ m.m. 120

1) 3/2 meter

2) G minor, "serious and magnificent," $^{90}$ "melancholy . . . mournful"$^{91}$
3) text – judgment of all sins
4) smallest note value – eighth notes
5) slow harmonic motion
6) scored for two violas, two bass soloists and continuo

No. 6, *In hoc solo possunt Viola ex Basso sen organo discribi* (Violas double the bass), Tempo *giusto* \( \frac{\text{\textit{d}}}{\text{\textit{f}}} \) = m.m. 72

1) C meter sign – 4/4
2) *D* minor, “serious and pious”
3) questioning text
4) smallest note value – dotted sixteenth-thirty-second-note pattern
5) harmonic motion – two chords per measure
6) scored for alto solo, *basso continuo* doubled by violas

No. 7, *Adagio* \( \frac{\text{\textit{d}}}{\text{\textit{f}}} \) = m.m. 66-69

1) C meter sign – subdivided 2
2) *B-flat* major – “very diverting and sumptuous, also somewhat modest, can pass as both magnificent and dainty,” “tempest, furies, and like subjects”
3) text addresses the “King of terrifying majesty”
4) smallest note value – eighth notes
5) harmonic motion – two chords per measure
6) scored homophonically for full performing forces, fugal soli passages

No. 8, *Soli, (Moderato)* \( \frac{\text{\textit{d}}}{\text{\textit{f}}} \) = m.m. 112

1) 3/4 meter
2) B-flat major—“very diverting and sumptuous, also somewhat modest, can pass as both magnificent and dainty,”
   “tempests, furies, and like subjects”
3) text—pleading for remembrance
4) smallest note value—eighth notes
5) slow harmonic motion—one chord per measure
6) scored for two violini, soprano solo, soli group and *basso continuo*

No. 9, *Adagio* ♩ = m.m. 56
1) C meter sign—subdivided 2
2) transitory ending in C major—“songs of mirth and rejoicing,”
   “gay and war-like”
3) text—pleading for the remission of sins
4) smallest note value—eighth notes
5) harmonic motion—two chords per measure, unusually short (eight measures)
6) scored for full performing forces

No. 10, *Largo assai* ♩ = m.m. 56
1) 3/2 meter
2) descending chromatic bass line ending in F major—“furious and quick-tempered subjects,”
   “tempest, furies, and the like”
3) text—groaning, acknowledging sin
4) smallest note value—dotted quarter-eighth-note pattern
5) slow harmonic motion—one chord per measure
6) scored for *soli* strings, soprano/alto duet and *basso continuo*
No. 11, Andante $\text{♩} = \text{m.m.} \ 80$

1) C meter sign - 4/4

2) B-flat major - “very diverting and sumptuous, also somewhat modest, can pass as both magnificent and dainty,”\(^{101}\) “tempests, furies, and like subjects”\(^{102}\)

3) text - hopeful

4) smallest note value - dotted sixteenth-thirty-second-note pattern

5) slow harmonic motion - one to two chords per measure

6) scored for full performing forces

No. 12, a $\text{♩} \ (\text{Andante}) \ \text{♩} = \text{m.m.} \ 88-92$

1) C meter sign - 4/4

2) B-flat/G major, “quietly joyful,”\(^{103}\) possesses much that is insinuating and persuasive; quite brilliant, suited to serious and to cheerful things”\(^{104}\)

3) text - feeling of unworthiness

4) smallest note value - sixteenth and thirty-second notes

5) harmonic motion - two to three chords per measure

6) scored for five-part vocal soli and basso continuo

No. 13, Alto solo con violini, No tempo term. $\text{♩} = \text{m.m.} \ 120$

1) $3/2$ meter

2) E-flat major, “cruel and hard,”\(^{105}\) “Pathetic; concerned with serious and plaintive things; bitterly hostile to all lasciviousness”\(^{106}\)

3) text - asking for a preferred place in relation to God

4) smallest note value - primarily quarter notes
5) slow harmonic motion — one chord per measure

6) scored for alto solo, two violini and basso continuo

No. 14, (Andante) \( \frac{4}{4} \) = m.m. 96

1) C meter sign — 4/4, (measures 1-10), 3/2 (measures 11-56), quarter note in 4/4 meter equals dotted half in 3/2 meter

2) C minor — (measures 1-10) — transitory, F major (measures 11-56) — “furious and quick-tempered subjects,”107 “tempests, furies, and the like”108

3) text — asking to be blessed amidst the flames

4) smallest note value — C meter — sixteenth notes, 3/2 meter — quarter notes

5) harmonic motion — C meter — two chords per measure, 3/2 meter — one to two chords per measure

6) scored for full performing forces, C meter — homophonic, 3/2 meter— motet style

No. 15, Canto Solo, (Andante) \( \frac{4}{4} \) = m.m. 84

1) C meter sign — 4/4

2) B-flat major — “very diverting and sumptuous, also somewhat modest, can pass as both magnificent and dainty,"109 “tempests, furies, and like subjects”110

3) text — prayerful

4) smallest note value — sixteenth note

5) harmonic motion — two chords per measure

6) scored for soprano solo and basso continuo

No. 16, Adagio \( \frac{4}{4} \) = m.m. 69

1) C meter sign — subdivided 2
2) transitory, G major ending – “quietly joyful,"\textsuperscript{111} “possesses much that is insinuating and persuasive; quite brilliant, suited to serious and to cheerful things"\textsuperscript{112}

3) text – tearful judgement day

4) smallest note value – primarily eighth notes

5) harmonic motion – two chords per measure

6) scored for full performing forces, homophonic, 12 measures in length

No. 17, \textit{Andante} \textbullet \textsuperscript{a} \textsuperscript{=} m.m. 104

1) 3/4 meter

2) C minor, “obscure and sad,”\textsuperscript{113} “tenderness and plaints,”\textsuperscript{114} “melancholy . . . mournful”\textsuperscript{115}

3) text – sparing the guilty from the embers of judgement

4) smallest note value – primarily eighth notes

5) slow harmonic motion – one to two chords per measure

6) scored for tenor/bass soli in canon, two violas and \textit{basso continuo}

No. 18, \textit{Adagio} \textbullet \textsuperscript{a} \textsuperscript{=} m.m. 76

1) C meter sign – subdivided 2

2) transitory, begins in E-flat major, ends in G major – “quietly joyful,”\textsuperscript{116} possesses much that is insinuating and persuasive; quite brilliant, suited to serious and to cheerful things”\textsuperscript{117}

3) text – asking God for rest

4) smallest note value – (measures 1-7) primarily half notes, (measures 8-21) eighth notes in instrumental parts

5) harmonic motion – (measures 1-7) one chord per measure, (measures 8-21) two chords per measure
6) scoring – (measures 1-7) homophonic and (measures 8-16) soli quintet in imitation, strings in steady eighth-note pattern and (measures 17-21) added basso continuo to the full performing forces

No. 19, Alla breve, (A capella) $\downarrow = m.m. 120-126$

1) 4/2 meter, Alla breve

2) $G$ minor implying "serious and magnificent,"$^{118}$ "almost the most beautiful key; combines a serious quality with spirited loveliness, also brings an uncommon grace and kindness,$^{119}$ and $G$ major – "possesses much that is insinuating and persuasive; quite brilliant, suited to serious and to cheerful things.$^{120}$

3) text - Amen

4) smallest note value – quarter and half notes

5) harmonic motion – one to two chords per measure

6) scored for full performing forces and strings colla parte in imitative style

In conclusion, many ideas and theories concerning tempo have been formulated by musicologists, conductors, and theorists, both past and present. Because a certain freedom of choice is always present, completely objective conclusions are an impossibility. The use of objective factors (Italian tempo term, meter, key, text, smallest note value, harmonic motion, scoring and form) limit the choices. These factors provide a base from which to work, giving the conductor a frame of reference to supplement her/his own musical insights. In the final analysis, the conductor's own musicianship and taste, based on a knowledge of the style and the circumstances under which the music will be performed, will decide the tempo to be used.
Variation of Amplitude

Words, abbreviations or signs for the variation of amplitude occurred throughout the Baroque period, increasingly so during the late Baroque. However, the practice of varying amplitude went further than that indicated by terminology. A pattern of elements of dynamic variation will be addressed as follows:

1) use of dynamic marks and terms
2) the importance of dynamic variation
3) imitative dynamic emphasis
4) *basso continuo* emphasis
5) *messa di voce*

It is uncertain when the terms *piano* and *forte* were first used. According to Neumann:

Sweelinck [toward the end of the 16th century] wrote *f* and *p* for echo effects on the organ. The aging Schütz, in the famous “Saul, Saul, was verfolgst du much” from the Symphoniae Sacrae No. 3 1650, makes remarkably frequent use of *f, mp,* and *pp.* His student Bernhard explains the letter symbols and the gradual transitions between loud and soft. Johann Paul von Westhoff, famous 17th century violinist, used *p, pp,* and *ppp* in his violin sonatas of 1694.

Vivaldi considerably enriched the repertory of dynamic indication. . . . Besides the frequent *p, pp, f,* and *ff,* he uses *piano molto, piano assai, mezzo p, quasi piano, mezzo forte, un poco forte, f molto,* and *più.*

In addition to Neumann’s information, there are several primary sources that also describe the use of dynamic marks and terms. Scipione Maffei (Venice, 1711) states:

“[Good performers give] particular delight to their listeners [by] piano and forte.” In 1686, Wolfgang Mylius gave us the valuable warning that dynamic markings for successive levels may be indications not for sudden, but for gradual changes:
Yet it is to be observed that with both [forte and piano] one should not fall suddenly from piano into forte but gradually strengthen the voice, and then again let it drop, so that consequently, on those notes where such [effects] are needed [N.B., not always] the piano before the forte [which comes] in the middle, and [the passage] must again be ended with piano.¹²³

Thus, $p$ followed by $f$ followed by $ff$ quite probably (though not, of course, necessarily) implied a degree of crescendo $poco\ a\ poco$.¹²⁴ Likewise, $ff$ followed by $f$ followed by $p$ quite probably implied a degree of diminuendo $poco\ a\ poco$.¹²⁵ Donington also quotes Roger North from around 1695: “learn to fill, and soften a sound, as shades in needlework.”¹²⁶

The dynamic level of each work, including movements, sections or numbers within a work, was generally determined by the number and types of voices and instruments used. Recalling Chapter I, “Caldara’s sacred works are predominantly in a concertato style.”¹²⁷ Bukofzer confirms the composition’s style and its effects upon dynamics:

The development of the concerto shows the interactions between style and form with particular clarity since it took place within a short time at the beginning of the late baroque period. In order to understand the development we must discriminate between three factors. The first is the device of opposed bodies of sound which first appeared in the concertato style and then, as tutti-solo contrast, became an important [dynamic] element of the late baroque concerto.¹²⁸

A significant clue to intended dynamic levels is given with the simple addition or subtraction of voices and instruments which automatically produces changes in the volume level. An obvious example would be the use of ripienists (the full ensemble, tutti) and concertists (usually one per part, soli). Sometimes the composer actually indicates ripieno and concertist. Other times the markings piano ($p$) and forte ($f$) are used. Piano is often written where the solo voice(s) enters, while forte is marked over all
instrumental ritornelli and tutti sections. These marks were intended merely as a guide to instrumentalists in their role as accompanists and should not be taken literally as terraced levels of sound. Probably the $f$ indicated tutti while $p$ indicated soli. It is this dynamic instrumental guideline which is seen most often in the three Caldara works under consideration, as shown in the following examples.

The beginning of the Magnificat uses full performing forces and should be rendered with a comparably full sound. When the concertists enter, they are accompanied solely by the basso continuo, which automatically creates a softer volume (see full score in Appendix A). In measure 14, the voices are accompanied by the alto trombono, trombono II, cornetto and basso continuo (colla parte), in addition to the violini duet. When the concertists enter (measure 27), the colla parte instruments drop out. The violini play primarily during the vocalists' rests until measure 55. At this point, the concertists have a hemiola duet in long notes while the violini continue their dialogue in eighth-note and sixteenth-note patterns. Therefore, it is possible that Caldara wrote piano marks in the violini parts so the voices could be heard (see Example 23).

In measure 59, Caldara wrote forte marks in the violini duet even though concertists are still being used. This most likely occurred for the following reasons: 1) second statement of the melodic material, 2) a third concertist was added, and 3) to prepare for the ripieno entrance (see full score in Appendix A, measures 59-78). In measure 80, Caldara wrote a forte where the word tutti appears. Since a forte mark previously had been used, one presumes that Caldara thought the word tutti was necessary to alert the instrumentalists and vocalists of the thicker sonority (see Example 24 after Example 23).
Similar dynamic occurrences are found in the (1724) Te Deum. In the opening Allegro, Caldara scored only the basso continuo to accompany the two soprano lines. The full instrumental forces begin in measure 3, which is not only a measure of rests for the vocalists and continuo, but one measure prior to the choir's tutti entrance (see full score in Appendix A). The same dynamic contrast occurs in measures 15-26 (see full score in Appendix A). Therefore, the dynamics are written in by virtue of the scoring.

In measures 28 and 29 Caldara wrote concertist over the solo entrances. The soli are accompanied by the basso continuo alone, except for the addition of duetting violini (measures 36-40) and solo trombono (measures 40-44). Once again, Caldara employs the full instrumental forces as the ripieno choirs re-enter (measures 27-45). Caldara was consistent in his use of soli instruments during concertists passages throughout the Te Deum, the scoring indicating the intended dynamic levels.
EXAMPLE 24, Caldara, Magnificat in C, Jones edition
Movement I, Measure 80

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The opening ritornello of the *Dies irae* presents a slightly different use of the forte sign than in the *Magnificat*. Caldara writes soli and also *f* in the instrumental parts. The soli instruments would naturally sound at a lower dynamic level than the tutti written in measure 8. One assumes that Caldara wanted the soli instruments to produce a louder sound quality for two reasons: 1) it was the opening of a long work and 2) by adding the choir and the remaining instrumentalists, which automatically changes the dynamic level, the tutti entrance might be less overwhelming (Number 1, measures 1-8).

Caldara designated *soli/tutti* and dynamic marks *p/f* in other measures of the Dies irae as follows:

<table>
<thead>
<tr>
<th>Number</th>
<th>Measure(s)</th>
<th>Part(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>17 &amp; 20</td>
<td><em>Tutti Instruments</em></td>
</tr>
<tr>
<td>3</td>
<td>4, 6, 9, 20 &amp; 28</td>
<td><em>Tutti Instruments</em></td>
</tr>
<tr>
<td>5</td>
<td>1, 9, 13, 21, 29, 35, 45, 49 &amp; 72</td>
<td><em>Tutti Instruments</em></td>
</tr>
<tr>
<td>7</td>
<td>21</td>
<td><em>Tutti</em></td>
</tr>
<tr>
<td>8</td>
<td>30, 41-42, 46-47, 54-55 &amp; 65-66</td>
<td><em>Soli Vlns</em></td>
</tr>
<tr>
<td></td>
<td>85</td>
<td>Vlns col basso, non forte</td>
</tr>
<tr>
<td>10</td>
<td>13, 33 &amp; 48</td>
<td>Vln I &amp; Vla I</td>
</tr>
<tr>
<td></td>
<td>35</td>
<td>Vln I</td>
</tr>
<tr>
<td>11</td>
<td>1</td>
<td>Vln I &amp; Vla I</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td><em>Tutti</em></td>
</tr>
<tr>
<td>14</td>
<td>1</td>
<td>BC</td>
</tr>
<tr>
<td>17</td>
<td>13, 21, 41 &amp; 56</td>
<td>Vla I</td>
</tr>
</tbody>
</table>
Occasionally, Caldara wrote only the terms *tutti* and *soli* without any dynamic marks indicated. Once again, the dynamics would most certainly contrast because of the number and kind of performing forces. This type of example occurs in the following measures of the *Dies irae*:

<table>
<thead>
<tr>
<th>Number</th>
<th>Measure(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>8</td>
</tr>
<tr>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td>7</td>
<td>1, 10, 14 &amp; 15</td>
</tr>
<tr>
<td>10</td>
<td>1</td>
</tr>
<tr>
<td>16</td>
<td>1</td>
</tr>
<tr>
<td>17</td>
<td>1</td>
</tr>
<tr>
<td>18</td>
<td>1, 8, 11, 14 &amp; 17</td>
</tr>
</tbody>
</table>

In addition to the use of Caldara’s dynamic marks and terms, proper balance of the component parts (choir, *soli*, instruments) is an important element of dynamic interpretation. Any polyphonic composition of an imitative texture is constructed of thematic materials which need to be distinguished within the overall polyphonic texture. For the structure to become comprehensible to the listener, dynamic emphasis on imitative motives is necessary. Donington addresses the question of balance as follows:

In fugues and other more or less imitative music for example, there is a method of bringing out an entry by performing it with somewhat more emphasis, significance and intensity, and only a little more actual volume; and this is usually better than forcing the entry through with much more volume.
But then the other performers should be withdrawing a little into relative insignificance, in order to let the entry through. The more closely the entries follow upon one another, the more necessary it is for each performer to get out of the way of the next entry, so soon as he has made his own. \(^{129}\)

Several movements, sections and numbers within the three Caldara works contain imitative writing and the need to achieve that dynamic balance. They are:

<table>
<thead>
<tr>
<th>Work</th>
<th>Movement (Section, Number)</th>
<th>Measure(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Magnificat in C</td>
<td>I</td>
<td>75-78</td>
</tr>
<tr>
<td></td>
<td>III</td>
<td>Throughout</td>
</tr>
<tr>
<td>(1724) Te Deum</td>
<td>I</td>
<td>1 &amp; 15-17</td>
</tr>
<tr>
<td></td>
<td>II/IV</td>
<td>171-178 &amp; 180-187</td>
</tr>
<tr>
<td>Dies irae</td>
<td>4</td>
<td>Throughout</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>10-30</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>Throughout</td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>11-25 &amp; 34-end</td>
</tr>
<tr>
<td></td>
<td>19</td>
<td>Throughout</td>
</tr>
</tbody>
</table>

Another aspect of balance in Baroque music is the relationship of the bass line to the other parts. Based on writings concerning organ registration in figured bass, it has been determined that the bass line should hold a prominent position in the overall texture. According to secondary sources such as Bukofzer and Donington, prominence of the bass line is one of the most conspicuous characteristics of middle-to-late Baroque music.

Bukofzer states:

> Melodies were increasingly conditioned by and dependent on the harmonic accompaniment—a process that led finally to the homophony of the Mannheim school. However, in late baroque music the homophony was held in check by the continuo which preserved the dualistic conception of musical structure. The
harmonic orientation was thus counter-balanced by the melodic orientation of the bass. This most characteristic idiom may be designated as continuo-homophony after its two constituent elements. . . . Continuo-homophony originated in the concerto style which must be regarded as the most significant stylistic innovation of the late baroque period because it pervaded not only the concerto but also all other forms of music, both instrumental and vocal. . . . In the allegro movements the instrumental nature of the concerto style became particularly obvious in such features as rapid tone repetitions, fast scale passages, and the wide range of the themes. The rhythmic energy [and balance] manifested by the mechanical and ceaselessly progressing beats was aptly described by North as the “fire and fury of the Italian style.”

Donington also states the importance of the bass or continuo line:

It is especially important to bring out the bass with a strength at least equal to the upper parts, and to make a real melodic line of it. The entire texture and polarity of most baroque music depends on this strength and melodiousness of the bottom line.

Examples of a strong basso continuo can be seen in the three Caldara works listed (see full scores in Appendix A):

- **Magnificat in C** *Allegro of Movement I, Movements II and IV*
- **(1724) Te Deum** *All Allegro sections throughout*
- **Dies irae** *Numbers 1, 3, 6, 8, 11, 12 & 15*

The last area of this element of amplitude variation is that of the *messa di voce.*

According to Neumann:

Johann Andreas Herbst, in 1642 (Practica musica, 2) echoes Praetorius [in his Syntagma musicum of 1619] in pointing to the orator, who has to move the emotions (“Afecte moviren”) by (gradually) raising or lowering the voice and by speaking here softly, there loudly, and in demanding that a singer follow this example.

Even though Caccini in *Nuove musiche* (1602) described a number of ways in which the voice can and should be dynamically shaded, it was Domenico Mazzocchi who
may have been the first to introduce symbols for dynamic shadings of a tone. Neumann continues:

[Mazzocchi] used the letter "v" to signify a swelling on a tone ("sollevazione, ó . . . messa di voce") and the letter "c" for (what is the more common meaning of messa di voce) the gradual swelling then the very gradual diminishing "until the sound is reduced to nil" (Madrigali, Preface). Girolamo Fantini, in his trumpet school of 1638, also describes the swelling and tapering of the messa di voce that he says is necessary for lengthy note—those that last for from one to four beats (Modo per imparare, Preface).133

Wolfgang Michael Mylius lists symbols p, pp, and ppp for different shades of softness. He uses only f for forte, yet cautions "that the transitions from soft to loud and back to soft must be gradual, not sudden."134 Neumann writes about Mylius, "His tract was widely used as a text (Rudimenta musices, chap. 5, n. p.)."135

In 1711, the great French gambist Marin Marais introduced the letter e for signifying a crescendo (enfler le coup d'archet, swell the bowstroke). This is followed, in 1712, by the Italian violinist Giovanni Antonio Piani's published Violin Sonatas Op. 1. Neumann observes:

In the preface to this work he explains his use throughout the volume of the three modern (but blackened) wedge symbols for crescendo (↑↑↑), decrescendo (↓↓↓), and messa di voce (←→). The idea apparently originated the Michel P. Montéclair, who reports that M. des Planes approached him for advice on how to mark these dynamic nuances and he, Montéclair, suggested the wedges.136

After studying the information concerning amplitude variation, I applied the use of open (not blackened) wedges in the three Caldara works under consideration. Where and how the wedges were used can be found in the preface of each full score in Appendix A.

In conclusion, many of the indications for Baroque dynamic contrast derive from the music construction. Although directions are sometimes provided by the composer,
the majority of compositions contain relatively few markings, or none at all. In the case
of the three Caldara works under consideration, various written dynamic indications are
given, providing a reliable starting point for the planning of an appropriate dynamic
scheme. The dynamic contrasts that are not marked should be decided after examining
the composer’s musical material.

Articulation and Phrasing

Articulation marks, like tempo and variation of amplitude, often are not indicated
in the skeletal Baroque score. Yet, the decision of which bow stroke or tonguing to use
to achieve the desired articulation is a vitally important one. This decision is an essential
part of playing expressively in the Baroque style. In addition, *messa di voce* (mentioned
in the previous section) was, perhaps, “the most distinguishing characteristic of articula-
tion throughout the eighteenth century.”

So pervasive was this property of *messa di voce* to general articulation, it was
characteristic of all notes considered long in duration. Keyboard instruments involved in
*basso continuo* accompaniment accommodated the soloists’ *messa di voce* by a delay of
attack and early release of notes (organ) to avoid interrupting or interfering with the soft
beginning and ending of the crescendos and decrescendos. According to Donington:

> [the *messa di voce*] was a familiar recourse of the virtuoso bel canto singers
already in the sixteenth century (since Caccini noted it in 1602 and probably
learned it from his revered teacher delle Palle); it was widely imitated by solo
instrumentalists like the trumpeter Fantini in 1638 (beginning long notes piano,
and then increasing up to half the length of the note, and with the other half
falling); and it was still in full fashion at the end of the baroque period and
beyond.

Jean Rousseau, in *Traité de la Viole* (1687), states:
The Playing of accompaniment must be linked with long strokes of the Bow which follow one another without interruption of Sound, like an Organ Pipe, as far as is possible, swelling the Sound, and softening it according as the Voices or the Instruments require, particularly in grave or tender Pieces. Francesco Geminiani, in A Treatise of Good Taste... (1749), states:

Of Swelling and Falling the Sound. These two Elements may be used after each other; they produce great Beauty and Variety in the Melody, and employ'd alternately, they are proper for any Expression or Measure.

Last, but not least, Roger North addresses the importance of messa di voce and its use by singers and various instrumentalists:

THIS CONDUCETH much to the delight of musick; because it is a renewall, like life after a swoning, or as in a dance, [when] the image goeth into the lontaine, and then comes up againe and fills the eye; which is a most agreeable variety, and that which makes the pipe or voice of a nightingale so much admired; will grow lowder and lowder, and be draune out to amazement, but would be much more so if it did not expire at the ackme, but sank againe gradually. The voice performes the best; next wind musick, as trumpets and hautboys; after them lutes and viuolls, and particularly the violin, which is the nightengale of instruments.

Articulation and Bowing Techniques

Bowing during the Baroque period, according to Elizabeth Green, was “on-the-string,” in which the bow changes direction but keeps its contact with the string during the change of stroke. The three most commonly used bowings of the period were the long sustained stroke, the slur, and the *detache*. However, this has to be considered in light of the pre-Tourte bow which could produce little pressure at its ends—thus causing an aspect of separation between changes of bow strokes. A variety of articulation was enabled through the changing of bow strokes which were decided by the metrical grouping of notes.

According to Georg Muffat (1653-1704), downstrokes were used on strong or “good” (*n* for *nobilis*) notes while upstrokes were used on metrically weak or “poor” (*v*
for \( \text{villus} \) notes. His marks are similar to those still used today for downbow and upbow strokes (\( \text{H} \) and \( \text{V} \)). Although some historians believe these symbols originated with Muffat, others believe these principles of Baroque bowing were established by Jean-Baptiste Lully (1632-1687).

Orchestral playing, in general, relied upon crisp, clean articulation. Basically, two styles were present: 1) French style (Muffat) of the downbow on the downbeat rule and 2) Italian style (Michel Corette) which makes use of alternate strokes generally without retaking the bow. Since Caldara was a transplanted Italian, it serves to reason that he would have been more influenced by the Italian style. As long as a clean, clear and crisp articulation is used without destroying the legato (\textit{cantabile}) ideal quality, it would be possible to apply either style. In modern performances, a simple alternation of downbows and upbows (unless this practice results in incorrect accentuation) should be maintained wherever possible (see Examples 25-27).

\textbf{EXAMPLE 25, Caldara, \textit{Magnificat in C}, Jones edition, Vlns I & II, Movement I, Measures 9-14}

\textbf{EXAMPLE 26, Caldara, (1724) \textit{Te Deum}, Jones edition, Vlns I & II, Measures 58-61}
Another articulation factor to consider is the slur. Donington refers to the slur as "grouping by ligatures." He continues:

... the slur occurs in baroque music with increasing frequency. It may be used to tie notes; to show extreme legato (especially one bow or breath, or one word in singing); to show separate notes grouped in one phrase; and in conjunction with dots or dashes, to show separate notes taken in one bow.

According to Donington's quote of John Playford (1674):

A Tye is of two uses; first, when the Time is broken or struck in the middle of the Note, it is usual to Tye [notes across a bar-line, where earlier baroque notation would have divided the note-form with the bar-line, or put a dot after the bar-line]. The second sort of Tye is, when two or more Notes are to be Sung to one Syllable, or two Notes or more to be plaid with once drawing the Bow on the Viol or Violin.

Caldara's notation still included the earlier Baroque practice of putting a dot after the bar-line, although he did include the second sort of tie mentioned above in vocal and instrumental parts (see Examples 28 and 29).

Woodwind and brass instruments follow the same basic articulation as the string instruments. Every note should be tongued separately, except where notes are marked with a slur, (usually no more than two notes are slurred), in which case only the first note...
is tongued. Tonguing, like bowing, should be legato, not staccato. By unifying the articulation, a cleaner and more precise performance will be produced.

Phrasing

The twentieth century understanding of phrasing is "A term used for short musical units of various lengths, generally regarded as longer than a motif but shorter than a period . . . 'phrasing' is applied to the subdivision of a melodic line." In the Baroque, rather than large units of music, attention was given to smaller units. Yet, according to Donington, "phrasing must be audible".
Good musicians have generally an excellent “sense” of where one phrase ends and another begins. But it is of the utmost importance in baroque music to make the separation between phrases plainly audible to the listener, either: (1) by a very appreciable silence taken out of the note before; or (2) by a more conspicuous silence not taken out of the note before, but inserted as stolen time. 

But, how much separation there should be between phrases is debatable. Generally, the rise and fall in the dynamic contour of a musical line is one of the most effective means of phrasing. Through the use of messa di voce, a slight increase in sound moving toward the peak of a phrase, and a slight decrease moving away from the peak toward the phrase end is desirable. Excessive dynamic contrasts should be avoided. A subtle tempo variation also may help to define phrase structure. A slight stretching of the tempo at phrase endings provides a relief from the steady driving quality of most Baroque rhythms. Yet, it is this steady drive to cadences that characterizes Baroque music. Of utmost importance is “subtlety” so that the listeners will not be consciously aware of these tempo and dynamic changes.

**Conclusion**

In conclusion: sonority, size and composition of performing forces; ornamentation and rhythmic alteration; tempo and meter; dynamics; and articulation and phrasing all contribute to a historically informed performance of any early music work. Ultimately, a historically informed performance will be the product of the conductor’s study of all aspects discussed in this chapter, enhanced by one’s subjective responses to the information.

In agreement with Frederick Neumann’s preface to *Performance Practices of the Seventeenth and Eighteenth Centuries*:
A "historically informed" performance is by necessity a mixture of factual knowledge and educated guesses. While we must never cease to search for all available historical information, this information remains fragmentary and often ambiguous. The performer’s artistry, taste, and musical intelligence must always supplement the scaffolding of historical information in order to bring an “early” work to life.\footnote{151}

Johann Mattheson provides credence to Neumann’s statements in his 1739 tract entitled Der vollkommene Capellmeister:

Rules are relative, not absolute. \ldots Interpretation is a matter of taste and thus subject to change. \ldots The rule of nature, in music, is nothing but the ear.\footnote{152}
CHAPTER III
ENDNOTES


2Ibid., 8-9

3Ibid., 2.

4Ibid., 9.


6Le Cerf de La Viéville, Histoire de la Musique, (Amsterdam, 1725), 305, in Donington, Interpretation of Early Music, (London: Faber and Faber, 1963), 517.

7North, Roger, An Essay of Musicall Ayre, (British Museum ADD. MS. 32,536, 63") quoted in Wilson, North on Music, 127.


9Ibid., 17.

10Ibid., 21.

11Ibid., 28-43.


13Shrock, 50.

14Ibid., 49.


17Ibid.

18Shrock, 57.


21Baron, Ernst Gottlieb, *Lute treatise*, 1727, Part 2, Ch. 1, “The prejudices that are held against the lute,” in Shrock, 55.


24Ibid.


26Ibid, 76.

27Ibid.

28Ibid.

29Shrock, 70.


33Cyr, 77.

34Fissinger, 15 and 17-18.

35Ibid., 18.

261
Ornamentation and Rhythmic Alteration


37 Shrock, 245.

38 Ibid.

39 Fissinger, 42-44


44 Neumann, Performance Practice, 315.

45 Ibid., 397.


47 Apel, 864.


50 Neumann, Ornamentation, 290.

51 Ibid.

52 Ibid., 295.

53 Fissinger, 21.


262
Tempo and Meter

61 Shrock, 96.
62 Ibid., 105.
63 Ibid., 134.
64 Cyr, 39.
65 Rameau, Jean-philippe, Traité de l'harmonie, (Paris, 1722), 164, ibid, pp. 32-34.
66 Mattheson, Johann, Das neu-eröffnete Orchestre, (1713), ibid.
67 Ibid.
68 Ibid.
69 Ibid.
70 Rameau, ibid.
71 Charpentier, Marc-Antoine, “Rigles de composition” (ca. 1682) manuscript, Paris Bibliothèque Nationale, nouv. Acq. 6355, in Cyr, ibid.
72 Rameau, ibid.
73 Charpentier, ibid.
74 Mattheson, ibid.
75 Charpentier, ibid.
76 Mattheson, ibid.
77 Ibid.
78 Ibid.
79 Charpentier, ibid.
80 Rameau, ibid.
81 Charpentier, ibid.
82 Quantz, Johann Joachim, On Playing the Flute, (1752), 164-165, in Cyr, ibid.
83 Rameau, ibid., 32-34.
84 Ibid.
85 Charpentier, ibid.
86 Charpentier, ibid.
87 Rameau, ibid.
88 Mattheson, ibid.
89 Rameau, ibid.
90 Charpentier, ibid.
91 Quantz, ibid.
92 Charpentier, ibid.
93 Mattheson, ibid.
94 Rameau, ibid.
95 Mattheson, ibid.
Rameau, ibid.
Rameau, ibid.
Charpentier, ibid.
Rameau, ibid.
Mattheson, ibid.
Rameau, ibid.
Mattheson, ibid.
Charpentier, ibid.
Mattheson, ibid.
Charpentier, ibid.
Mattheson, ibid.
Rameau, ibid.
Mattheson, ibid.
Rameau, ibid.
Mattheson, ibid.
Charpentier, ibid.
Mattheson, ibid.
Charpentier, ibid.
Mattheson, ibid.
Rameau, ibid.
Quantz, ibid.
Charpentier, ibid.
Mattheson, ibid.
Charpentier, ibid.
Mattheson, ibid.

Mattheson, ibid.

Variation of Amplitude


Mylius, Wolfgang Michael, Rudimenta Musices, (Gotha, 1686), 49, in Donington, Style and Performance, 31-32.

Ibid.

Ibid.

North, Roger, (ca. 1695), in Donington, ibid.

Fissinger, 42.

Bukofzer, 363.


Bukofzer, 221-222.


Neumann, Performance Practices, 163.

Ibid., 164.

Ibid., 165.

Ibid.

Ibid.
Articulation and Phrasing

137 Shrock, 165.

138 Donington, Interpretation, 407.
139 Ibid.

140 Rousseau, in Shrock, 170.

141 Neumann, Performance Practices, Preface, xi.

142 North, Roger, manuscript (n.d.), of the violin, in Shrock, 170-171.


145 Donington, Interpretation, 407.

146 Ibid.

147 Ibid.


149 Donington, Interpretation, 404.


151 Neumann, Performance Practices, Preface, xii.

CHAPTER IV
CONDUCTING ANALYSIS

The final aspect in the development of a conductor's guide to the performance of Antonio Caldara's *Magnificat in C*, (1724) *Te Deum* and *Dies irae* is a discussion of general and specific elements that relate to the aural presentation of the music. The information presented in the previous chapters has established the stylistic boundaries of the three works under consideration. Certain performance guidelines and conclusions may be derived from these chapters to aid the conductor in making musical judgments. These judgments are the essence that breathes expressive life into the notation Caldara has provided. This is not to say that the elements considered here constitute the only stylistically acceptable performance method. Each performance will be unique because of different performing forces, performance halls and conductors. Yet, it is important for each performance to strive to maintain certain boundaries of style.

**Arrangement of Chorus and Orchestra**

As specified in Chapter III, Caldara's *Magnificat in C* consists of a choir of 24-32 voices (including five concertists) and 28 instrumentalists (see Chapter III for specific instrumentation). The total forces are divided in a number of ways throughout the work, with varying combinations of voices and instruments producing broad contrasts between the different movements. Because the instruments play *colla parte* with the voices in three of the four movements, it is advisable to place the voices either in sections behind
or surrounding the instruments that double their parts. If acoustically possible, the
concertist singers should be arranged either in a group towards the middle front of the
chorus (see Diagram 1) or slightly in front of and between the string sections (see
Diagram 2) to avoid being completely separated from the main choral body.

**DIAGRAM 1, Arrangement of Chorus and Orchestra**

for Caldara’s *Magnificat in C*

<table>
<thead>
<tr>
<th>Instrument</th>
<th>Abbreviation</th>
</tr>
</thead>
<tbody>
<tr>
<td>Clarino Trumpet</td>
<td>Clno</td>
</tr>
<tr>
<td>Trumpet</td>
<td>Tpt</td>
</tr>
<tr>
<td>Cornett</td>
<td>Crn</td>
</tr>
<tr>
<td>Trombone</td>
<td>Tbn</td>
</tr>
<tr>
<td>Alto Trombone</td>
<td>A</td>
</tr>
<tr>
<td>Violoncello</td>
<td>Vlc</td>
</tr>
<tr>
<td>Double Bass</td>
<td>DBs</td>
</tr>
<tr>
<td>Bassoon</td>
<td>Bsn</td>
</tr>
<tr>
<td>Theorbo</td>
<td>Theor</td>
</tr>
<tr>
<td>Tympani</td>
<td>Tmp</td>
</tr>
<tr>
<td>Organ</td>
<td>Org</td>
</tr>
<tr>
<td>Harpsichord</td>
<td>Hps</td>
</tr>
<tr>
<td>Concertist</td>
<td>Con</td>
</tr>
<tr>
<td>Soprano</td>
<td>Sop</td>
</tr>
<tr>
<td>Tenor</td>
<td>Ten</td>
</tr>
<tr>
<td>Bass</td>
<td>Bs</td>
</tr>
<tr>
<td>Conductor</td>
<td>Cond</td>
</tr>
</tbody>
</table>

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Of special interest in the preceding examples is the placement of the first and second violin sections. To achieve an optimum performance balance of the Magnificat and the Dies irae, it may become necessary to place the lower voices (altos and basses) closer than the higher voices (sopranos and tenors) to the audience. To keep a similar orchestral voice placement, the two violin sections would exchange places. However, this decision should be based on the acoustics of the performing space, the personnel involved, voice quality and the overall balance between the choir and orchestra.

The arrangement of the chorus and orchestra for Caldara’s (1724) Te Deum would be quite different from the Magnificat because it is scored for double choir, eight concertists and two orchestras (as noted in Chapter III). Two cornets and two violas are
used solely for *colla parte*, while the clarino trumpets and violins are used as obbligato instruments. Because there are few fully orchestrated measures where no instrument plays *colla parte*, the logical solution would be to place orchestras I and II on opposite sides of center, the singers interspersed around their *colla parte* instruments and the concertist ensemble in one of two possible arrangements (see Diagrams 3 and 4).

**DIAGRAM 3, Arrangement of Chorus and Orchestra**
for Caldara's (1724) *Te Deum*

```
         Tbn       Tbn
         Tpt       Tpt
      Crn        Crn
   Clno       Clno
              Org
          Tmp
        Hps
      Bs II    Bs I
    Ten II    Ten I
  DBs II     DBs I
     Con     Con
   Vln II    Vln I
  Alto II   Alto I
        Con
   Vla II   Vla I
        Con
  Sop II    Sop I
        Con
   Cond     Cond
```
Because the Dies irae is not scored for winds or percussion (except for the two clarino parts in Number two), the choral/orchestral arrangement would be quite different from the two previously mentioned works (see Chapter III for specific scoring). It is recommended to position the singers and concertists with their colla parte instrument sections, as seen in Diagram 5 (see next page).

Conducting Details

In performing, the conducting gesture should express the composer’s notated musical ideas, sentiments and attitudes and, also the conductor’s interpretation based on her/his knowledge of performance practices. Specific conducting gestures will be
addressed for the following areas: 1) Preparations, 2) Subdivided Cadences, and 3) *Messa di voce*. Two details will be used to promote the three areas mentioned above: 1) the most efficient use of the conductor’s arms, hands and body within the musical time and space allotted and 2) achieving from the performing forces a response that stays true to the performance practices discussed in Chapter III.

**Preparation Gestures**

Everything about conducting is preparatory in nature. Therefore, the conducting gesture must reflect, in advance, ensuing functions and attributes. For example, if a large choral/orchestral entrance is to be loud, strong and slow (as in Caldara’s *Magnificat*), the breath preparation gesture must be large, strong and slow in order to achieve the desired
result. On the other hand, if the conductor’s gesture is small, light and quick, the ensemble would not produce the desired result for the above-mentioned entrance. The dynamic level, character of the sound and size of the performing forces that initiate the sound should all be indicated by the size, strength and tempo of the gesture for breath preparation. The tempo and length of the rebound indicate the tempo of the music. The strength indicates the necessary dynamic level and the size of the performing forces. The nine breath preparation gestures to be discussed are not all inclusive. They do, however, give an accurate overview for the three Caldara works under consideration.

**Breath Preparation**

In the opening Grave (measures 1-7) of the *Magnificat*, a sharp downbeat followed by a strong, long, fairly slow rebound is needed. The gesture (Gesture #1) will ensure enough breath to provide a powerful opening proclamation, which is sounded by the total performing forces. The opening measure of both Numbers seven and sixteen in the *Dies irae* requires a similar breath preparation gesture (see full score in Appendix A).

Two additional breath preparation gestures are suggested for the *Allegro* of the *Magnificat* (measures 8-93). To establish the “dance-like” character, to accommodate the playful sixteenth-note patterns in the obbligato violin parts and to reflect the meaning of the text (*My spirit has rejoiced in God my Savior*), the gesture (Gesture #2) should be light, fairly quick, medium in size and not too far away from the body. The quick, light motion indicates a quick abdominal breath for the singers in measure 14, while the necessary dynamic level for all performers is established in the size and placement of the gesture. Similar breath preparations are needed for the following places (not all-inclusive):
Te Deum, Gesture #2

<table>
<thead>
<tr>
<th>Measure</th>
<th>Beat</th>
<th>Part(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>31</td>
<td>1</td>
<td>Sop I Con</td>
</tr>
<tr>
<td>31</td>
<td>3</td>
<td>Alto I Con</td>
</tr>
<tr>
<td>36</td>
<td>3</td>
<td>Bs Con</td>
</tr>
<tr>
<td>35</td>
<td>4</td>
<td>Vln I &amp; II</td>
</tr>
<tr>
<td>40</td>
<td>2</td>
<td>Tbn I</td>
</tr>
<tr>
<td>58</td>
<td>1</td>
<td>Vln I</td>
</tr>
</tbody>
</table>

Dies irae, Gesture #2

<table>
<thead>
<tr>
<th>Number</th>
<th>Measure</th>
<th>Beat</th>
<th>Part(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>2</td>
<td>1</td>
<td>prep. for I</td>
<td>Clno I &amp; II &amp; BC</td>
</tr>
<tr>
<td></td>
<td>8</td>
<td>3</td>
<td>Alto Con</td>
</tr>
<tr>
<td>8</td>
<td>15, 28 &amp; 44</td>
<td>1</td>
<td>Sop Con</td>
</tr>
<tr>
<td>15</td>
<td>1</td>
<td>prep. for I</td>
<td>BC</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>3</td>
<td>Sop Con</td>
</tr>
<tr>
<td>17</td>
<td>1</td>
<td>prep. for I</td>
<td>BC &amp; Vla II</td>
</tr>
<tr>
<td></td>
<td>1</td>
<td>1</td>
<td>Vla I</td>
</tr>
<tr>
<td></td>
<td>7</td>
<td>3</td>
<td>Bs Con</td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>1</td>
<td>Bs Con</td>
</tr>
</tbody>
</table>

The next gesture (Gesture #3) needs more strength throughout the entire right arm to prepare performers for a long melismatic passage such as the one occurring in measures 38-42. Similar breath preparations are needed for the following place (not all-inclusive):

Dies irae, Gesture #3

<table>
<thead>
<tr>
<th>Number</th>
<th>Measure</th>
<th>Beat</th>
<th>Part</th>
</tr>
</thead>
<tbody>
<tr>
<td>15</td>
<td>12</td>
<td>3</td>
<td>Sop Con</td>
</tr>
</tbody>
</table>

The breath preparations needed in Movement II of the Magnificat require a more gentle approach. The continuo instrumentalists need a small but clear beat four for the initial entrance, as does the alto concertist in measure six (Gesture #4). The alto...
trombone's entrance requires a similar gesture on beat two of measure one. The long melismatic passage, however, which begins in measure three requires a different preparation. This gesture (Gesture #5) is not as "dance-like" as the one mentioned in the examples above. In this case, a gentle approach is still needed. The ictus of beat two must show a more expanded breath by using an expanded hand lifting directly in front of the diaphragm area of the body. This gesture enables the instrumentalist to take the proper amount of breath needed to articulate the long passage. Similar breath preparation gestures are needed for the following places (not all-inclusive):

### Magnificat, Gesture #4

<table>
<thead>
<tr>
<th>Movement</th>
<th>Measure</th>
<th>Beat</th>
<th>Part</th>
</tr>
</thead>
<tbody>
<tr>
<td>II</td>
<td>1</td>
<td>2</td>
<td>Alto Tbn</td>
</tr>
<tr>
<td></td>
<td>6</td>
<td>4</td>
<td>Alto Con</td>
</tr>
</tbody>
</table>

### Te Deum, Gesture #4

<table>
<thead>
<tr>
<th>Measure</th>
<th>Beat</th>
<th>Part</th>
</tr>
</thead>
<tbody>
<tr>
<td>122</td>
<td>1</td>
<td>Bs I Con</td>
</tr>
<tr>
<td>129</td>
<td>2</td>
<td>Ten I Con</td>
</tr>
<tr>
<td>142</td>
<td>1</td>
<td>Ten II Con &amp; Vla II</td>
</tr>
</tbody>
</table>

### Dies irae, Gesture #4

<table>
<thead>
<tr>
<th>Number</th>
<th>Measure</th>
<th>Beat</th>
<th>Part</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>10</td>
<td>2</td>
<td>Sop II Con</td>
</tr>
<tr>
<td>8</td>
<td>15</td>
<td>1</td>
<td>Sop I Con</td>
</tr>
<tr>
<td></td>
<td>85</td>
<td>1</td>
<td>Ten I Con</td>
</tr>
<tr>
<td>13</td>
<td>12</td>
<td>3</td>
<td>Alto Con</td>
</tr>
</tbody>
</table>
**Magnificat, Gesture #5**

<table>
<thead>
<tr>
<th>Movement</th>
<th>Measure</th>
<th>Beat</th>
<th>Part</th>
</tr>
</thead>
<tbody>
<tr>
<td>II</td>
<td>9</td>
<td>1</td>
<td>Alto Con</td>
</tr>
<tr>
<td></td>
<td>12</td>
<td>2</td>
<td>Alto Tbn</td>
</tr>
</tbody>
</table>

**Te Deum, Gesture #5**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Beat(s)</th>
<th>Part</th>
</tr>
</thead>
<tbody>
<tr>
<td>33</td>
<td>1 and 3</td>
<td>Alto I Con</td>
</tr>
<tr>
<td>36</td>
<td>3</td>
<td>Bs I Con</td>
</tr>
<tr>
<td>64</td>
<td>1</td>
<td>Clno I</td>
</tr>
<tr>
<td>78</td>
<td>1</td>
<td>Alto I Con</td>
</tr>
</tbody>
</table>

**Dies irae, Gesture #5**

<table>
<thead>
<tr>
<th>Number</th>
<th>Measure</th>
<th>Beat</th>
<th>Part</th>
</tr>
</thead>
<tbody>
<tr>
<td>8</td>
<td>98</td>
<td>1</td>
<td>Alto Con</td>
</tr>
<tr>
<td>10</td>
<td>40</td>
<td>1</td>
<td>Sop I Con</td>
</tr>
<tr>
<td>12</td>
<td>12</td>
<td>3</td>
<td>Sop</td>
</tr>
<tr>
<td>13</td>
<td>33</td>
<td>1</td>
<td>Alto Con</td>
</tr>
</tbody>
</table>

Because Movement III of the Magnificat is in motet style with a long half-note rhythmic pattern leading to the end of each imitative point, the breath preparation gesture must incorporate a fairly long rebound. Unlike the first preparation gesture discussed in this chapter, this one (Gesture #6) must immediately show forward motion in each voice part before preparing the next voice entrance. To accomplish this task, the gesture should be smooth and connected in a more horizontal fashion, allowing the wrist to lead the forearm and hand from side to side as if slowly polishing a tabletop. Similar breath preparations are needed in the following places (not all-inclusive):

**Te Deum, Gesture #6**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Beat</th>
<th>Part</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>prep. for 1</td>
<td>BC &amp; Sop I</td>
</tr>
</tbody>
</table>
Similarities between Movement IV of the and the Allegro of Movement I in the Magnificat are the tempo marking and the "dance-like" motive in the violin parts.

Therefore, the preparation gesture needed to begin Movement IV is similar to the one used for the Allegro of Movement I. Considering the differences: that Movement IV is the final movement of the entire work, that it is scored for full orchestra throughout, and that the text means "As it was in the beginning, is now, and ever shall be. Amen," it is clear that the dynamic level must be increased. The breath preparations for the downbeats of measures 1-3 must build through more gestural strength and an increase in pat-
tern size. Because the Magnificat is the only one of the three considered works that ends in the manner mentioned above, this type of preparation gesture is not applicable for the Te Deum or the Dies irae.

The breath preparation gesture is often shown in combination with a release gesture in order to communicate both in the most efficient manner. This can be more readily comprehended in the following discussion of the stopped beat.

**Stopped Beat**

The purpose of the stopped beat is to clear the air of any motion in order to prepare the performing forces for one of the following: 1) a release followed by a breath or 2) an exact release of a dotted rhythm (Gestures #7 and #8). The opening two measures of the Magnificat contain both examples (see full score in Appendix A). A separation is needed between the two Magnificat statements; thus, a clean release of the and a breath must be communicated. The conductor must stop on the ictus of beat one in measure two, raising the wrist for the release preparation, following directly in front of the diaphragm with a sharp, yet powerful rebound that accommodates the breath. The result will be a clean release and enough breath to begin the second Magnificat on beat two. Similar stopped release-breath preparations are needed for the following places (not all-inclusive):

**Magnificat, Gesture #7**

<table>
<thead>
<tr>
<th>Movement</th>
<th>Measure</th>
<th>Beat</th>
<th>Part(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>3</td>
<td>2</td>
<td>Tutti release, Alto Con entrance</td>
</tr>
<tr>
<td>IV</td>
<td>7</td>
<td>2</td>
<td>Tutti Voices</td>
</tr>
</tbody>
</table>

279
**Dies irae, Gesture #7**

<table>
<thead>
<tr>
<th>Number</th>
<th>Measure</th>
<th>Beat</th>
<th>Part(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>26</td>
<td>2</td>
<td><em>Tutti Voices</em></td>
</tr>
<tr>
<td>7</td>
<td>9</td>
<td>4</td>
<td><em>Tutti release, Sop I Con entrance</em></td>
</tr>
<tr>
<td>9</td>
<td>2</td>
<td>4</td>
<td><em>Tutti</em></td>
</tr>
<tr>
<td></td>
<td>4</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11</td>
<td>9</td>
<td>4</td>
<td><em>Sop II, Alto, Ten, Bs, Vla &amp; Vlc I</em></td>
</tr>
<tr>
<td></td>
<td>14</td>
<td>3</td>
<td><em>Tutti Voices, Vla &amp; Vlc I</em></td>
</tr>
<tr>
<td>16</td>
<td>9</td>
<td>4</td>
<td><em>Tutti Voices, Vln I, II &amp; Vla</em></td>
</tr>
</tbody>
</table>

The second example of the stopped beat (exact release of dotted rhythms) also occurs in measures one and two of the *Magnificat*. On beats three and four of both measures, an over-dotted quarter note is followed by a shortened eighth note (see full score in Appendix A). The gesture for the release of the dotted notes will be clear if the conductor stops on the ictus of beat four followed by a sharp, quick, controlled rebound (see Diagram 6).

**DIAGRAM 6, Caldara's Magnificat in C, Movement I, Measure 1**
Conducting Pattern, Stopped beat release of dotted rhythm

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Similar places occur in the opening two measures of Numbers seven and sixteen of the Dies irae. Note that the stopped beat occurs on beat four in measure two and the rebound occurs precisely on the second half of the beat, since the third beat is not over-dotted (see full score in Appendix A). Further examples are as follows:

### Magnificat, Gesture #8

<table>
<thead>
<tr>
<th>Movement</th>
<th>Measure</th>
<th>Beat</th>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>IV</td>
<td>3</td>
<td>1</td>
<td>Voices, Winds, Brass &amp; Tmp</td>
</tr>
</tbody>
</table>

### Dies irae, Gesture #8

<table>
<thead>
<tr>
<th>Number</th>
<th>Measure</th>
<th>Beat(s)</th>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>4</td>
<td>4</td>
<td>Voices</td>
</tr>
<tr>
<td>6</td>
<td>3</td>
<td>4</td>
<td>Alto Con &amp; Vlc</td>
</tr>
<tr>
<td>9</td>
<td>5</td>
<td>2</td>
<td>Tutti</td>
</tr>
<tr>
<td>10</td>
<td>1</td>
<td>3</td>
<td>Strings</td>
</tr>
</tbody>
</table>

The stopped beat is only one type of release preparation gesture. One of the most commonly used gestures is the preparation for release on a rest, as discussed in the following section.

### Preparation For A Release On A Rest

As discussed in Chapter III, text pronunciation in a clear and oratorical fashion was considered an important ethic of Baroque performance practice. The text will be greatly enhanced if final consonants are accurately released. This becomes readily apparent when the release falls on a rest. An example of this occurs in the Movement I Allegro of the Magnificat, measure 15. If the conductor shows, on beat two, the
preparation for release of the sibilant for the voices, the release will occur precisely on
the eighth rest which begins beat three. The preparation gesture (Gesture #9) should
simply be a slightly weighted lift of the back of the hand, wrist and forearm in the
direction of beat two. As soon as beat three is “touched,” the release will occur
simultaneously. The quality of the release (tempo, dynamic level and character) will all
be determined by the quality of the preparation gesture. Similar release preparations are
needed for the following places (not all-inclusive):

**Magnificat, Gesture #9**

<table>
<thead>
<tr>
<th>Movement</th>
<th>Measure</th>
<th>Beat</th>
<th>Parts</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>59</td>
<td>2</td>
<td>Sop &amp; Ten Con</td>
</tr>
<tr>
<td>IV</td>
<td>11</td>
<td>1</td>
<td>Voices, Vln I &amp; Alto Tbn</td>
</tr>
</tbody>
</table>

**Te Deum, Gesture #9**

<table>
<thead>
<tr>
<th>Measure</th>
<th>Beat</th>
<th>Part(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>3</td>
<td>1</td>
<td>Sop I &amp; II</td>
</tr>
<tr>
<td>10</td>
<td>3</td>
<td>Choir II</td>
</tr>
<tr>
<td>14</td>
<td>3</td>
<td>Choirs I &amp; II</td>
</tr>
<tr>
<td>20</td>
<td>1</td>
<td><em>Tutti</em> except BC</td>
</tr>
<tr>
<td>106</td>
<td>2</td>
<td>Choir I, using the hand nearest Choir I</td>
</tr>
</tbody>
</table>

**Dies irae, Gesture #9**

<table>
<thead>
<tr>
<th>Number</th>
<th>Measure</th>
<th>Beat</th>
<th>Part(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>23</td>
<td>4</td>
<td>Voices</td>
</tr>
<tr>
<td>2</td>
<td>68</td>
<td>2</td>
<td>Clno II</td>
</tr>
<tr>
<td>5</td>
<td>12</td>
<td>3</td>
<td>Bs I &amp; II</td>
</tr>
<tr>
<td>7</td>
<td>3</td>
<td>4</td>
<td><em>Tutti</em></td>
</tr>
<tr>
<td>8</td>
<td>111</td>
<td>2</td>
<td>Voices</td>
</tr>
<tr>
<td>10</td>
<td>33</td>
<td>2</td>
<td>Voices</td>
</tr>
<tr>
<td>14</td>
<td>2</td>
<td>1</td>
<td><em>Tutti</em> except Vln I &amp; II</td>
</tr>
</tbody>
</table>
Though the preparation gestures thus far discussed are not all-inclusive, they provide the conductor a solid beginning with which to study the gestural communication process for the three Caldara works under consideration.

Subdivided Cadences

Subdivision of the beat at sectional or final cadences is not always a necessity, though there is justification for doing so when slowing the tempo in preparation for a new section or when conducting final appoggiatura trills. Either of these situations may also contain a fermata over the final chord of the cadence.

The first example occurs in Movement I, measures six and seven of the Magnificat. Both of the situations mentioned above and a fermata are contained therein (see full score in Appendix A). By subdividing measure six with precise angular medium-size beats, the conductor can clearly indicate a slowing of the tempo and the exact placement of the appoggiatura trills. Both measures are preparatory for the 3/4 Allegro section to follow. Similar subdivided sectional cadences occur as follows:

<table>
<thead>
<tr>
<th>Measure</th>
<th>Part(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>91</td>
<td>Choir I &amp; BC</td>
</tr>
<tr>
<td>100</td>
<td>Choirs I &amp; II, Vln I &amp; II &amp; BC, no trill</td>
</tr>
<tr>
<td>161</td>
<td>BC, no trill</td>
</tr>
<tr>
<td>166</td>
<td>Choirs I &amp; II, Vln I &amp; II &amp; BC, no trill</td>
</tr>
</tbody>
</table>

The second example occurs at the penultimate measures of Movements I and IV in the Magnificat. Both contain the same two types of subdividing situations mentioned above, except that the quality of the subdivision (size and strength) must also depend on
the character of the entire movement or number and where the movement or number occurs in the work as a whole. Because Movement IV is the final movement in the Magnificat, the subdivision for its penultimate measure should be larger and stronger than the gesture in the corresponding measure of Movement I. As long as the quality of the subdivision reflects the aspects mentioned above, the following penultimate measures could be subdivided:

Magnificat - Movement III

Te Deum - the last section, measure 198

Dies irae - Numbers 3, 4, 6, 7, 9, 12, 14, 16, 17, 18 and 19

The third example occurs in the last measure of Movement II in the Magnificat. The subdivision of the beat is most helpful for the appoggiatura trill and a slight slowing of the tempo going into the fermata. However, if the subdivision and slowing were to occur in the penultimate measure, the melodic material would become uncharacteristic because the alto trombone is finishing a running sixteenth-note pattern which drives to the cadence (see full score in Appendix A).

Messa di voce

As discussed in Chapter III, messa di voce is used as a variation of amplitude, necessitating incorporating it into the conducting gesture. Messa di voce may also be used in guiding correct syllabic stress which moves toward the end of the text phrase and, in turn, moves toward the end of each movement or number.

An example of the latter may be seen in the first Movement (measures 3-4) of the Magnificat. The text for the alto and soprano concertists consists of a partial phrase (A-ni-ma me-a) and a complete phrase (A-ni-ma me-a do-mi-num). The conductor must
show a small *messa di voce* with the left hand and arm on the syllable *me* in the partial phrase (measure 4 alto, beat 1 and soprano, beat 3) and a stronger one on the syllable *do* in the complete phrase (measure 5 altos, beat 3 and measure 6 sopranos, beats 2-3). The *messa di voce* gesture is indicated by shaping \( <\) with the index and middle finger moving slightly forward, indicating a “blossom” of sound. It is immediately followed by bringing the \( <\) towards the conductor, indicating a “decay” of sound. Since the baton is in the right hand, it is not possible to show a decrescendo sign with the fingers of the left hand. The syllabic stresses in 3/4 meter will occur most often on the down-beats. Exceptions may be within cadential measures or measures with text repetition. Further examples of text stress occurring on beat two, leading through beat three to beat one of the next measure may be seen in measures 19-20 and 23-24. The use of the *messa di voce* will sound appropriately if gesturally guided with the left hand and arm in the following situations (see full scores in Appendix A):

1. on the dotted notes (crescendo to the dot, then quickly decay the sound),

**Magnificat**  
(Not all inclusive)

<table>
<thead>
<tr>
<th>Movement</th>
<th>Part(s)</th>
<th>Measure(s)</th>
<th>Beat</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td><em>Tutti</em></td>
<td>1 &amp; 2-3</td>
<td></td>
</tr>
<tr>
<td></td>
<td>Sop Con</td>
<td>28, 32 &amp; 38</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Bs Con</td>
<td>43 &amp; 46</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td></td>
<td>44</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Ten Con</td>
<td>55, 56 &amp; 58</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Alto Tbn, Crn, Sop, Alto</td>
<td>79</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td><em>Tutti</em> except for Vlns, Tpts &amp; Tmp</td>
<td>81</td>
<td>1</td>
</tr>
<tr>
<td>II</td>
<td>Alto Tbn</td>
<td>1</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Alto Con</td>
<td>7</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>BC</td>
<td>15 &amp; 16</td>
<td>1</td>
</tr>
<tr>
<td>III</td>
<td>Sop &amp; BC</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Alto &amp; BC</td>
<td>4</td>
<td>1</td>
</tr>
</tbody>
</table>

285
Ten 6 1
Bs & BC 8 1

IV  Tutti except Vlns 3 1
SATB & Alto Tbn 4 1

**Te Deum**
(Not all-inclusive)

<table>
<thead>
<tr>
<th>Section</th>
<th>Part(s)</th>
<th>Measure(s)</th>
<th>Beat</th>
</tr>
</thead>
<tbody>
<tr>
<td>I/I</td>
<td>Sop I &amp; Crn I</td>
<td>2</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Choir II</td>
<td>8</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Choir I</td>
<td>10</td>
<td>3</td>
</tr>
<tr>
<td>I/III</td>
<td>Sop, Con &amp; BC</td>
<td>28</td>
<td>3</td>
</tr>
<tr>
<td>I/IV</td>
<td>Sop I &amp; Ten I</td>
<td>48</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Alto I, Bs I &amp; Choir II</td>
<td>48</td>
<td>2</td>
</tr>
<tr>
<td>I/V</td>
<td>BC</td>
<td>54 &amp; 55</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Clno I &amp; II</td>
<td>68</td>
<td>3</td>
</tr>
<tr>
<td></td>
<td>Clno I &amp; II</td>
<td>69</td>
<td>1</td>
</tr>
<tr>
<td>II/II</td>
<td>Bs I</td>
<td>104</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Sop II &amp; Bs II</td>
<td>107</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Sop I Con &amp; Bs I Con</td>
<td>121 &amp; 122</td>
<td>1</td>
</tr>
<tr>
<td>II/IV</td>
<td>Choirs I &amp; II, Vln I &amp; II</td>
<td>166</td>
<td>3</td>
</tr>
</tbody>
</table>

**Dies irae**
(Not all-inclusive)

<table>
<thead>
<tr>
<th>Number</th>
<th>Part(s)</th>
<th>Measure(s)</th>
<th>Beat(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ten</td>
<td>14</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Sop I</td>
<td>15</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Tutti Voices</td>
<td>26</td>
<td>3</td>
</tr>
<tr>
<td>2</td>
<td>Clno I &amp; II</td>
<td>1, 2 &amp; 3</td>
<td>2</td>
</tr>
<tr>
<td>3</td>
<td>Sop I &amp; II Con &amp; Bs Con</td>
<td>4 &amp; 5</td>
<td>3 &amp; 1</td>
</tr>
<tr>
<td>5</td>
<td>Bs I &amp; II Con</td>
<td>36 &amp; 37</td>
<td>1</td>
</tr>
<tr>
<td></td>
<td>Bs II Con</td>
<td>38</td>
<td>1</td>
</tr>
</tbody>
</table>

286
2. when several notes occur on the stressed syllable, crescendo to the last possible beat of the syllable, then decay the sound:

**Magnificat**  
(Not all-inclusive)

<table>
<thead>
<tr>
<th>Movement</th>
<th>Part(s)</th>
<th>Measure(s)</th>
<th>Beat</th>
<th>Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Sop Con</td>
<td>39-42</td>
<td>1</td>
<td>generationes</td>
</tr>
<tr>
<td></td>
<td>Bs Con</td>
<td>51-53</td>
<td>1</td>
<td>nomen</td>
</tr>
<tr>
<td></td>
<td>Bs</td>
<td>76-77</td>
<td>1</td>
<td>potentiam</td>
</tr>
<tr>
<td>II</td>
<td>Alto Con</td>
<td>9-11</td>
<td>4</td>
<td>exultavit</td>
</tr>
<tr>
<td>IV</td>
<td>Sop</td>
<td>15</td>
<td>1</td>
<td>amen</td>
</tr>
</tbody>
</table>

287
### Te Deum
(Not all-inclusive)

<table>
<thead>
<tr>
<th>Section</th>
<th>Part(s)</th>
<th>Measure(s)</th>
<th>Beat</th>
<th>Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>I/II</td>
<td>Bs II</td>
<td>24-25</td>
<td>1</td>
<td>gloriae</td>
</tr>
<tr>
<td>I/III</td>
<td>Sop I Con</td>
<td>32-33</td>
<td>1</td>
<td>candidatus</td>
</tr>
<tr>
<td></td>
<td></td>
<td>33-34</td>
<td>3</td>
<td>laudat</td>
</tr>
<tr>
<td></td>
<td>Bs I Con</td>
<td>37-39</td>
<td>1</td>
<td>confitetur</td>
</tr>
<tr>
<td>I/V</td>
<td>Alto I Con</td>
<td>78-80, 83-84 &amp; 85-87</td>
<td>1</td>
<td>gloriae</td>
</tr>
<tr>
<td>II/IV</td>
<td>Sop II</td>
<td>175-176</td>
<td>1 &amp; 3</td>
<td>aeternum</td>
</tr>
</tbody>
</table>

### Dies irae
(Not all-inclusive)

<table>
<thead>
<tr>
<th>Number</th>
<th>Part(s)</th>
<th>Measure(s)</th>
<th>Beat</th>
<th>Word</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Ten, Sop, Alto &amp; Ten</td>
<td>16</td>
<td>1</td>
<td>Sibylla</td>
</tr>
<tr>
<td>2</td>
<td>Alto Con</td>
<td>29</td>
<td>1</td>
<td>omnes</td>
</tr>
<tr>
<td>3</td>
<td>Bs Con</td>
<td>27</td>
<td>3</td>
<td>judicanti</td>
</tr>
<tr>
<td>4</td>
<td>Ten</td>
<td>19</td>
<td>3</td>
<td>judicetur</td>
</tr>
<tr>
<td>5</td>
<td>Bs I Con</td>
<td>44</td>
<td>3</td>
<td>remanebit</td>
</tr>
<tr>
<td>6</td>
<td>Alto Con</td>
<td>7</td>
<td>3</td>
<td>patronum</td>
</tr>
<tr>
<td>7</td>
<td>Sop I Con</td>
<td>14</td>
<td>1</td>
<td>pietatis</td>
</tr>
<tr>
<td>12</td>
<td>Sop, Ten</td>
<td>17</td>
<td>4</td>
<td>igne</td>
</tr>
<tr>
<td>15</td>
<td>Sop Con</td>
<td>15</td>
<td>1</td>
<td>mei</td>
</tr>
<tr>
<td>18</td>
<td>Sop II</td>
<td>20</td>
<td>3</td>
<td>requiem</td>
</tr>
<tr>
<td>19</td>
<td>Sop I</td>
<td>3</td>
<td>3</td>
<td>amen</td>
</tr>
</tbody>
</table>
3. Over tied notes (crescendo the sound to the second note tied across the bar-line, then decay).

**Magnificat**  
(Not all-inclusive)

<table>
<thead>
<tr>
<th>Movement</th>
<th>Part(s)</th>
<th>Measure(s)</th>
<th>Word(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Sop Con</td>
<td>54-57</td>
<td><em>Et mi-sericordia</em></td>
</tr>
<tr>
<td>III</td>
<td>Sop</td>
<td>3-4</td>
<td><em>puerum</em></td>
</tr>
<tr>
<td></td>
<td>Bs</td>
<td>19-20</td>
<td><em>suae</em></td>
</tr>
</tbody>
</table>

**Te Deum**  
(Not all-inclusive)

<table>
<thead>
<tr>
<th>Section</th>
<th>Part(s)</th>
<th>Measure(s)</th>
<th>Word(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>I/I</td>
<td>Alto II</td>
<td>9-10</td>
<td><em>potestates</em></td>
</tr>
<tr>
<td>I/II</td>
<td>Sop II</td>
<td>15-16</td>
<td><em>Sanctus</em></td>
</tr>
<tr>
<td>I/V</td>
<td>Vln I</td>
<td>63-64 &amp; 64-65</td>
<td></td>
</tr>
<tr>
<td>II/II</td>
<td>Clno I &amp; II</td>
<td>110-113</td>
<td></td>
</tr>
<tr>
<td>II/IV</td>
<td>Ten I &amp; Vla I</td>
<td>175-176</td>
<td><em>aeternum</em></td>
</tr>
</tbody>
</table>

**Dies irae**  
(Not all-inclusive)

<table>
<thead>
<tr>
<th>Number</th>
<th>Part(s)</th>
<th>Measure(s)</th>
<th>Word(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Sop II</td>
<td>11-12</td>
<td><em>favilla</em></td>
</tr>
<tr>
<td></td>
<td>Ten</td>
<td>15</td>
<td></td>
</tr>
<tr>
<td>2</td>
<td>Alto Con</td>
<td>12-19</td>
<td><em>somum</em></td>
</tr>
<tr>
<td>3</td>
<td>Vln I &amp; II</td>
<td>1-4</td>
<td></td>
</tr>
<tr>
<td>4</td>
<td>Sop I</td>
<td>1-2 &amp; 3-4</td>
<td><em>Liber, scriptus</em></td>
</tr>
<tr>
<td></td>
<td>Bs</td>
<td>29-33</td>
<td><em>judicetur</em></td>
</tr>
<tr>
<td>5</td>
<td>Bs I Con</td>
<td>59-62</td>
<td><em>remanebit</em></td>
</tr>
</tbody>
</table>
4. while sustaining a fermata, crescendo slowly to the penultimate beat, then gradually decay.

**Magnificat**
(Not all-inclusive)

<table>
<thead>
<tr>
<th>Movement</th>
<th>Part(s)</th>
<th>Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>I</td>
<td>Cln I &amp; II, Tpt I &amp; II, Tmp &amp; BC</td>
<td>94</td>
</tr>
<tr>
<td>III</td>
<td>Voices &amp; BC</td>
<td>59</td>
</tr>
</tbody>
</table>

**Te Deum**
(Not all-inclusive)

<table>
<thead>
<tr>
<th>Section</th>
<th>Part(s)</th>
<th>Measure(s)</th>
</tr>
</thead>
<tbody>
<tr>
<td>I/V</td>
<td>Sop, Ten, Bs I &amp; BC</td>
<td>92</td>
</tr>
<tr>
<td>II/II</td>
<td><em>Tutti</em></td>
<td>100</td>
</tr>
</tbody>
</table>

290
**Dies irae**  
(Not all-inclusive)

<table>
<thead>
<tr>
<th>Number</th>
<th>Part(s)</th>
<th>Measure</th>
</tr>
</thead>
<tbody>
<tr>
<td>1</td>
<td>Vln I &amp; II</td>
<td>31</td>
</tr>
<tr>
<td>3</td>
<td>Vln I, II &amp; BC</td>
<td>32</td>
</tr>
<tr>
<td>4</td>
<td>Tutti</td>
<td>34</td>
</tr>
<tr>
<td>5</td>
<td>Vla I, II &amp; BC</td>
<td>80</td>
</tr>
<tr>
<td>6</td>
<td>Vla II &amp; BC</td>
<td>23</td>
</tr>
<tr>
<td>7</td>
<td>Tutti</td>
<td>31</td>
</tr>
<tr>
<td>8</td>
<td>Vln I &amp; II &amp; BC</td>
<td>116</td>
</tr>
<tr>
<td>9</td>
<td>Tutti</td>
<td>8</td>
</tr>
<tr>
<td>11</td>
<td>Strings &amp; BC</td>
<td>31</td>
</tr>
<tr>
<td>12</td>
<td>Tutti Voices &amp; BC</td>
<td>27</td>
</tr>
<tr>
<td>14</td>
<td>Vln I &amp; II</td>
<td>10</td>
</tr>
<tr>
<td></td>
<td>Tutti</td>
<td>56</td>
</tr>
<tr>
<td>15</td>
<td>vlc &amp; Org</td>
<td>17</td>
</tr>
<tr>
<td>16</td>
<td>Tutti</td>
<td>12</td>
</tr>
<tr>
<td>17</td>
<td>Vla I &amp; II, Vlc &amp; Org</td>
<td>65</td>
</tr>
<tr>
<td>18</td>
<td>Tutti</td>
<td>21</td>
</tr>
<tr>
<td>19</td>
<td>Tutti</td>
<td>12</td>
</tr>
</tbody>
</table>

Within each section of each movement, the *messa di voce* should be applied and shown in the conducting gesture as follows:
1. Using the left hand and arm to indicate the blossom and decay.

2. Stretching between the hands, enabling the blossom to occur.

3. Gradually making the beat pattern smaller and closer to the body, enabling the decay to occur.

4. A hierarchy of *messa di voce* growing to the most important word in each text phrase and then lessening to the end of each text phrase.

5. A hierarchy of the above mentioned text phrases growing towards the end of each section.

After the decay, the quality of the conducting gesture should be different in order to change the dynamic level from the previous section(s).

The ideas about specific conducting details which have been discussed serve only as suggestions for a conductor’s preparation and performance of the three Caldara works under consideration. A conductor with flexibility will be able to communicate the demands of the music when applying the suggested procedures, thereby yielding a performance stylistically appropriate and musically motivating.
SUMMARY AND CONCLUSION

The purpose of this study has been to provide information on the life and works of the late Baroque Viennese composer, Antonio Caldara; introduce three of his little known but artistically high choral/orchestral works; address and apply appropriate Baroque performance practice and produce a guide, which will enable the conductor to prepare successful rehearsals and performances of the Magnificat in C. (1724) Te Deum and Dies irae.

The first chapter focused on the historical background of Caldara as well as the following three sacred choral genre: Magnificat, Te Deum and Dies irae. The second chapter provided a comparison of Caldara’s Magnificat to other Magnificats of the time, a complete compositional analysis of the three works under consideration and addressed discrepancies between the available published editions and Caldara’s original manuscripts. The third chapter discussed Baroque performance practice information based on primary and secondary sources and applied this information to the three Caldara works under consideration through the musical elements of sonority, composition, size, ornamentation, rhythmic alteration, tempo, meter, variation of amplitude, articulation and phrasing. The fourth and final chapter presented general and specific elements within the art of conducting that will guide the conductor towards a historically informed performance of the three Caldara works under consideration. A conductor should remain flexible
when applying these elements, and should be prepared to make adjustments if the resulting musical sound warrants it.

Finally, it is my hope that this study will provide encouragement to conductors to seek out unfamiliar choral works not only by Caldara, but also perhaps by other little- or well-known Baroque composers. Only through in-depth score study and analysis as well as historical research can conductors continue to grow and present historically informed performances that are musically satisfying and stylistically appropriate.
SELECTED BIBLIOGRAPHY


MUSICAL SCORES


APPENDIX A

Magnificat in C

(1724) Te Deum

Dies irae

By Antonio Caldara
Edited by Linda Jones
Allegro (J. ini.)
II. Andante \( \text{(d = 92 - 96)} \)

Alto Trombone

Alto Concertino

Basso Continuo
\( \text{(Organo and Violoncello)} \)

A. Tbn

A. Con.

B C

\text{De posuit pontes, pontes de sede et exulta...}
A. Tbn

A. Con.

B C

10 (app tr)

et divites dimitit.

14 (tr)

e-surientemimplevit bonis

1 (tr)

vit humiles.
IV. Allegro

Clarinet 1, Clarinet 2

Trombone 1, Trombone 2

Alto Trombone

Tympani

Violin 1, Violin 2

Soprano & Coros

Alto

Tenor & Tenor III

Bass

Baritone Continuo
Dies irae

Antonio Caldara (1670-1736)

No. I

Edited by Linda Jones

Soli (Antonio J = 90-96)

Violin I

Violin II

Soprano I

Soprano II

Alto

Tenor

Bass

(Organos) Continuo

Soli

Basso (Violoncello II e Contrabasso)
Dies irae, Dies illa, solvet saeculum in favilla:
(opp. 1)
Veni, Veni, cuncta sint, cuncta
est futurus, quando judex est veniurus, cuncta sint, cuncta

Soprano I (or A)
Soprano II (or CT)
Alto
Tenor
Basso
Continuo Org
Vc II e Cb
No. 2 Solo

(Andante $J = 108$)

Clarino I

Clarino II

Aria Solo

Organ

Violoncello

Choir I

Choir II

Alt Solo

Or

Vi
No. 3

(Andante Soli \( \text{\( j = 88 \)}} \))

- Violino I
- Violino II
- Soprano I
- Soprano II (as Alto)
- Basso
- Basso Continuo (Organ)
- Violoncello e Contrabasso

* performance is dotted throughout

cx. \( \frac{7}{4} \)}
Mors superbit et natura, cum re....
No. 4 Coro A Capella

(Alle breve $J = 88$)

Soprano I
(Violino I)

Soprano II
(Violino II)

Alto
(Viola)

Tenore
(Violino II o Violoncello I)

Basso

(Contrabbasso)

Organino
(Violoncello II e Contrabbasso)

Libertatem plus pro fere tur, in quo tum con tine tur,

Libertatem plus pro fere tur, in quo tum con tine tur,
Sop I (Vln I)

Sop II (Alto) (Vln II)

Alt (Ten I) (Vla)

Ten (Vla II or Vc I)

Bass

Org (Vc II or Cb)
Sop I (Vla I)
Sop II (Alt) (Vla II)
Alto (Ten I) (Vla)
Ten (Vla II or Vc I)
Bass
Org (Vc II or Cb)
No. 6 In hoc solo possunt Viola ex Basso sen organo describi,
(Viola double the bass)
(Tempo giusto $J = 72$)
No. 8 Soli
(Moderato $J = 112$)
(Solo)

Violino I
Violino II
Organo
Violoncello

Sop Solo

Vic
No. 9 Curo

(Adagio \( \text{\textit{J}} = 56 \))

Violino I

Violino II

Viola I

Viola II or Violoncello I

Soprano I

Soprano II or Alto

Tenore I

Tenore II

Basso

Organo

Violoncello II or Contrabasso

* originally g2
Sop I

Sop II

Alt

Ten

Ras

Org
No. 12

(Andante $J=88-92$)

Soprano

Alto

Tenore I

Tenore II

Basso

Organo

Violoncello

Praecest meae non sunt dignae, sed tu bonus fac bene.
Sop

Alt

Ten I

Ten II

Bass

Org

Vic
Præcessus, non sunt dignae sed tu bonus fac benigne

dignae, mone sunt dignae sed tu bonus fac benigne,
sed tu bonus fac benigne, sed tu bonus fac benigne, ne perfec-
sed tu bonus fac benigne, fac benigne,

præcessus non sunt dignae, sed tu bonus fac benigne
No. 13

Alto solo con Violini

\( J = 120 \) (Solo)

Violino (Solo)

Alto Solo

Organo

Violoncello

\( J = 120 \) (Solo)

Viola

Alto Solo

Organo

Violoncello

\( J = 120 \) (Solo)

Viola
Vine

V num

Sop l

Vic

Vic II or

Vic

Sop I

Sop II

Alt or

Ten (II)

Ten (II)

Bas

Org

Vic (II)

Vic (II)
V I N

V I

V I

V I

V I


S o p l

S o p l l

C l l l

C l

m e ec u m

A il or

T e n

T e n (II)

C l l l

B a i

O i|

H

V l c ( l l )

e tti


V b i l o f

S o l l,

C u m

V i e i l l e C b
No. 15 Canto Solo

(Andante J = 94)

O - ro... su-pes et ac - cli - nis, cor - con - tri - tum qua - si cli - nis, ge - re cu - ram se-i fi - nis.

Sop Solo

O - ro... su-pes et ac - cli - nis, cor - con - tri - tum qua - si cli - nis, ge - re cu - ram se-i fi - nis.

Org

Vlc

Sop Solo

O - ro... su-pes et ac - cli - nis, cor - con - tri - tum qua - si cli - nis, ge - re cu - ram se-i fi - nis.

Org

Vlc
No. 16

Adeгo J = 69

Violino I

Violino II

Viola

Viola II or Violoncello I

Soprano I

Soprano II or Alto

Alto or Tenor I

Tenor II

Basso

Organ

Violoncello II and Contrabass
No. 19 A Capella

(Aria Breve \( \text{j} \approx 120-126 \))

Soprano I
(Violino I)

Soprano II
or Alto
(Violino II)

Alto or
Tenor I
(Viola)

Tenor II
(Viola II or
violoncello II)

Basso

(Organo
(Violoncello II
e Contrabasso)
APPENDIX B

TEXT TRANSLATIONS

MAGNIFICAT ANIMA MEA

Movement I

Coro e Soli, Measures 1-7
Magnificat anima méa Dóminum.
Magnifies soul my Lord.

My soul magnifies the Lord.

Coro, Measures 14-24
Et exultávit spiritus méus
And has rejoiced spirit my

And my spirit has rejoiced
in Deo salutári méo.
in God my saviour.

Soli, Measures 27-43
Quia respéxit humilitátem
Because he has considered lowliness

For he has regarded to low estate
of his handmaiden:
for behold, henceforth all
generations shall call me blessed.

écce énim ex hoc
behold in fact from now

beátam me dicent ómnes generatiónes.
blessed me shall call all generation.
Soli, Measures 43-54
Qūia fécit mihi máguna
Because he has done to me great things
qui pótem est:
who mighty is;
et sántum nómen éjus.
and holy name his.

Soli, Measures 54-75
Et misericórdia éjus a progénie
And mercy his from generation
in progénies timéntibus éum.
to generation for those fearing him.

Coro, Measures 75-89
Fécit poténtiam in brácchio súo;
He has shown strength in arm his;
dispérsit supérbos
he has dispersed proud
ménte córdis súi.
in spirit of hearts [their].

Movement II

Solo, Measures 7-26
Depósuit poténtes de séde.
He has deposed mighty from seats,
et exaltábít humiles
and exalted humble.

Esuriéntes implévit bónis:
Hungry he has filled with good;
Et divítes dimísit inánes.
and rich he has sent away empty.

For he who is mighty
has done great things to me;
and holy is his name.

And his mercy is on them
who fear him from generation to
generation.

He has shown strength with his
arm;
he has scattered the proud,
even the arrogant of heart.

The hungry he has filled with good
things, and the rich he has sent
away.
Movement III

Coro, Measures 1-59
Suscepit Israel puerum suum, He has helped Israel servant his,
recordatus misericordiae suae. having remembered of mercy his.
Sicut locutus est ad patres nostros, As spoken was to fathers our,
Abraham et semen ejus in saecula, Abraham and seed his for generations.

Movement IV

Coro, Measures 3-30
Sicut erat in principio, et nunc, et semper, As it was in beginning, and now, and always,
et in saecula saeculorum, Amen. and for generations of generations, Amen.¹

TE DEUM

Section I/I

Coro, Measures 1-14
Te Déum laudámus; We praise thee, O God;
Thee God we praise: we acknowledge thee to be the
We praise thee, O God;
te Dóminum confitémur. we acknowledge thee to be the
thee Lord we acknowledge.

Te aetérnum Pátre All the earth doth worship thee,
Thee eternal Father the Father everlasting.
ómnis térra venerátur.
all earth venerates.

Tíbi ómnes Angeli,
To thee all Angels,

Tíbi Chérubim et Séræphim
to thee Cherubim and Seraphim

incessábili vóce proclámant:
ever ceasing with voice proclaim:

never ceasing with voice proclaim:

Section I/II

Coro, Measures 15-26
Sánctus: Sánctus: Sánctus:
Holy, Holy, Holy,

Dóminus Déus Sábaoth.
Lord God of Hosts.

Pléni sunt coéli et térra
Full are heavens and earth

majestátis glóriæ túæ.
Majesty of glory thy.

Section I/III

Soli, Measures 27-44
Te gloriósus Apostulórum chórus,
Thee splendid of Apostles chorus,

te Prophetárum laud’abílis númerus,
Thee of Prophets venerable members,

te Mártýrum candidátus láudat exércitus.
Thee of Martyrs shining-robed praises army.

Te per órbem terrárum
Thee throughout whole of world

sáncta confitétur Ecclésia:
the holy Church gives praise to thee,

the Father of infinite majesty;
holy confesses church,
Patrem immensae majestatis:
Father of infinite majesty;

Venerandum tuum verum, et univm Filium:
Admirable your true, and only Son;

Section I/IV

Coro, Measures 44-48
Sanctum quoque Paraclitum Spiritum.
Holy also Paraclete Spirit.
Tu Rex gloriae, Christe.
You King of glory, Christ.
Tu Patris sempiternus es Filius.
You of Father eternal are Son.

Section I/V

Soli, Measures 49-92
Tu ad liberandum susceptum heminem.
You for delivering became man,
non horruit Virgini uterum.
not disdain of Virgin womb.
Tu devicto mortis aculeo,
You having blunted of death sting,
aperuisti credentibus regna coelorum.
You opened to believing kingdom of heavens.

Tu ad dexteram Dei sedes,
You at right of God you sit,
in gloria Patris.
in glory of Father.

Judex dederis esse venturus.
Judge you are believed to be to come.
Section II/I

Coro, Measures 93-100
Te ergo quaésumus, You therefore we beseech,
túis fáulis súbveni, of Thy servants come to aid,
quos pretioso sánquine redemísti. whom precious by blood you have redeemed.

Therefore, we beseech you, come to the aid of your servants, whom you have redeemed by your precious blood.

Section II/II

Coro, Measures 101-120
Aétéra fac cum sánctis túis Everlasting make with saints thy
in glória numerári. in glory to be numbered.

Make them to be numbered with thy saints in glory everlasting.

Solí, Measures 121-135
Sálvum fac populum túum, Dómine, Save your people, O Lord,
et bénedic haereditáti tóæ. and bless inheritance your.
Per singulos dies, benedicimus té; Day by day, we bless thee;
Through every day, we bless thee; and we praise your name for ever,
et laudámus nómen tóum in saéculum, yea, for ever and ever,
and we praise name your into eternity,
et in saéculum saéculi. and into ages of ages.

Section II/III

Coro, Measures 134-142
et in saéculum saéculi. and into ages of ages.
Soli, Measures 142-162
Dignáre, Dómine, die isto
Vouchsafe, Lord, day this
sine peccáto nos custodíre.
without sin us to keep.
Miserére nóstri, Dómine,
Have mercy on us, Lord,
miserére nóstri.
have mercy on us.

Section II/IV

Coro, Measures 163-199
Fiat misericórdia túa, Dómine, super nos,
Let be mercy thy, Lord, upon us,
quemádmodum sperávimus in te.
just as we have trusted in thee.
In te Dómine, sperávi:
In thee Lord, I have trusted:
non confundar in aetérnum.
Not may I be confounded through eternity.²

DIES IRAE

Number 1

Coro, Measures 8-30
Dies irae, dies illa,
Day of wrath, day that,
Sólvet sáeclum in favilla:
shall dissolve world into embers,
Téste Dávid cum Sibylla.
witness David with Sibyl.
Quàntus trémor est futúrus,  
How great trembling there is going to be,

Quándo júdex est ventúrus,  
when judge is going to come,

Cúncta strícte discussúrus!  
all things strictly about to investigate!

How great the trembling will be,  
when the Judge shall come, the  
rigorous investigator of all things!

Number 2  
Solo, Measures 9-57  
Trumpet wondrous sending out sound  
through tombs of regions,

The trumpet, spreading its wondrous sound through the tombs of 
every land,  
will summon all before the throne.

Number 3  
Soli, Measures 4-28  
Death shall be stunned, and nature,  
when all creation shall rise again to answer the One judging.

Number 4  
Coro, Measures 1-34  
A written book will be brought forth, in which all shall be contained,  
and from which the world shall be judged.
Number 5

Soli, Measures 9-72
Júdex érgo cum sedébit,  
Judge therefore when will sit,
Quid-quiúd látet apparébit:  
Whatever lies concealed will be revealed,
Nil inúltum remanébit.  
nothing (wrong) unavenged shall remain.

Number 6

Solo, Measures 3-20
Quid sum miser túné dictúrus?  
What am I wretch then to say?
Quem patrónum rogatúrus?  
Which protector going to ask for,
Cum vix Justus sit secúrus.  
when scarcely just man is secure?

Number 7

Coro e Soli, Measures 1-31
Rex treméndae majestáris,  
King of fearful majesty,
Qui salvándos sálvas grátis,  
who the saved save freely,
Sálva me fons pietátis.  
save me fount of pity.

Number 8

Solo, Measures 15-71
Recordáre Jésu píc,  
Remember Jesus merciful,
Remember, merciful Jesus,  
that I am the cause of your sojourn;
Quod sum causa tuiae viae, 
that I am cause of your sojourn, 
do not cast me out on that day.

Ne me perdas illa die. 
not me cast out that day.

Solo Quartet, Measures 85-111
Seeking me, you sat down weary;
Seeking me, you sat weary;

Redemisti crucem passus; 
you redeemed Cross having suffered.

Tantus labor non sit cassus. 
Such great labor not be futile.

Number 9

Coro, Measures 1-8
Juste judex ultionis, 
Just judge of vengeance,

Donum fac remissionis, 
grant gift of remission,

Ante diem rationis. 
before day of reckoning.

Number 10

Soli, Measures 13-48
Ingemisco, tamquam reus: 
I groan, like guilty one;

culpa rubet vultus meus: 
guilt reddens face my.

Suplicanti parce Deus. 
Suplicant spare God.
Number 11

Coro, Measures 8-28
Qui Mariam absolvisti,
Who Mary absolved,

Et latrónum exaudisti,
and thief heeded,

Mihi quoque spem dedisti.
to me also hope have given.

You who absolved Mary [Magdalene], and heeded the thief, have also given hope to me.

Number 12

Coro, Measures 1-27
Préces méae non sunt dignae;
Prayers my not are worthy;

Sed tu bonus fac benigne,
but you good grant kindly,

Ne perenni crémer igne.
not everlasting I burn in fire.

My prayers are not worthy, but Thou, good one, kindly grant that I not burn in the everlasting fires.

Number 13

Solo, Measures 13-75
inter oves locum praestas
among sheep place of eminence,

Et ab haedis me sequestra,
and from goats me separate,

Statuens in parte dextra.
estationing on hand right.

Grant me a favored place among thy sheep, and separate me from the goats, placing me at thy right hand.

Number 14

Coro, Measures 1-56
Confutatis maledictis,
confounded accursed,

When the accursed are con­
confounded, consigned to the fierce flames:
Flámis ácribus addictis,  

to flames harsh consigned,  

call me to be with the blessed.

Vóca me cum benedictis.  
call me with blessed.

Number 15

Solo, Measures 3-15  
Óro súpplex et acclinis,  
I pray kneeling and suppliant,  

Cor contritum quási cínis:  
heart contrite as if ashes:

Gère cúram méi finis.  
bear care of my end.

Number 16

Coro, Measures 1-12  
Lacrimósa dies illa,  
Tearful day that,

Qua resúrget ex favilla,  
On which shall rise from embers,

O how tearful that day,  
on which the guilty shall rise  
from the embers to be judged.  
Spare them then, O God.

Number 17

Soli, Measures 8-57  
Judiçándus hómo réus.  
to be judged man guilty.

Húic érgo páerce Déus.  
Him therefore spare God.

Number 18

Coro e Soli, Measures 1-21  
Pie Jésu Dómine,  
Merciful Jesus Lord,

Merciful Lord Jesus,  
grant them rest.
dôna éis réquiem.
grant to them rest.

Number 19
Coro, Measures 1-52
Amen

APPENDIX B

ENDNOTES

1Translators and Annotations of Choral repertoire, Vol. 1: Sacred Latin Texts.

2Ibid., 215-217.

3Ibid., 67-70.