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**THE UNIVERSITY OF OKLAHOMA
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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**

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APPROVED FOR THE SCHOOL OF MUSIC

By



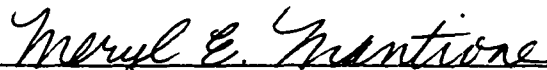
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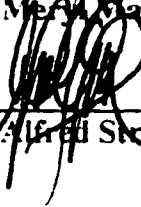
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Linda Morales and Language Associates spent months translating Ursula Kirkendale's book entitled, Antonio Caldara: sein Leben und seine venezianisch-römischen Oratorien (Antonio Caldara: His Life and His Venetian-roman Oratorios). Without this information, Chapter I of this document would not have been possible.

Beverly Theige, music typographer, has spent numerous hours preparing my editions of Caldara's music for performance and publication. I am indebted to her own musicianship, thoroughness and accuracy, which enabled the production of the three works in this document.

Dr. Brian Pritchard's willingness to share his knowledge of Caldara and his music with someone he had never even met was overwhelming. His encouragement in the

translation of Dr. Kirkendale's book as well as with this entire document was an ever-present guiding light.

Bärenreiter Music Corporation, for permission to reprint all of the musical examples from the Wolff, Kummerlin 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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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 *messia 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.”¹ 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.”² 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.³ In 1920, Laura Posthorn wrote a dissertation on Caldara’s instrumental music,⁴ and in 1927, Alice Gmeyer provided a study of overtures to a number of Caldara’s operas and oratorios.⁵

The 1960s seemed to spark an interest in Caldara, especially in the United States, as a number of dissertations were produced: Marysue Barnes, *The Trio-sonatas of Antonio Caldara* (Ph.D. in music, Florida State University, Tallahassee, Florida, 1960); James Erwin Fritschel, *The Study and Performance of Three Extended Choral works: Mass in G by Francis Poulenc, Missa brevis by Dietrich Buxtehude, and Stabat Mater by Antonio Caldara* (Ph.D. in music, Iowa State University, Iowa, 1960); Edwin Russell Fissinger, *Selected Sacred Works of Antonio Caldara* (D.M.A., University of Illinois, Urban, Illinois, 1965); Jacob David Wagner, *The Keyboard Works of Antonio Caldara* (Ph.D. in music, Washington University, St. Louis, Missouri, 1966); Robert Schofield Freeman, *Opera Without Drama: Currents of Change in Italian Opera, 1675-1725, and the Roles Played Therein by Zeno, Caldara, and Others* (Ph.D. in music, Princeton University, Princeton, New Jersey, 1967); Elaine Raftery Walter, *The Masses of Antonio Caldara* (Ph.D. in musicology, Catholic University of America, Washington, D.C., 1972); Robert Norman Freeman, *Antonio Caldara's Missa Dolorosa and Georg Reutter Jr.'s Missa S. Caroli* (M.A. thesis, University of California at Los Angeles, California, 1976); and Ursula Kirkendale, *Antonio Caldara: sein Leben und sein venezianisch-römischen Oratorien* (Wiener Musikwissenschaftliche Beiträge, unter Leitung von Erich Schenk, vol. 6, Hermann Bohlaus Nachf. G.m.b.H., Graz-Köln, 1966). An Italian translation of the biographical section of Kirkendale's book was made in 1971: *Antonio Caldara: La vita*, translated by Matilde de Pasquale, Chigiana, Vol. XXVI-XXVII, Nuova serie 6-7, Leo S. Olschki, Editore (Firenze, 1971), 223-346.⁶

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 Tribularer, Laboravi In Gemitu Meo, O Sacrum Convivum, Respice In Me Domine, Exspectans Exspectavi Dominum, Jubilare Deo, Lauda Jerusalem, Magnificat in F and Stabat Mater.

Several studies address the topic of Baroque performance practice. Walter and Thalhammer⁷ 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. Riedel⁸ 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,⁹ Kümmerlin,¹⁰ Manyczewski,¹¹ Homolya¹² and Wolff¹³ 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

¹Antonio Caldara (1670 – 1736), The Musical Times, March 1929, 212-218. Later reprinted in Contingencies and Other Essays (London, 1947), 132-141.

²Greenwood, Barrie L., *Antonio Caldara: A Checklist of his Manuscripts in Europe, Great Britain and the United States of America*, Studies in Music, No. 7, (Nedlands, Western Australia: University of Western Australia Press, 1973), 28-42.

³von Kraus, Felix, *Biographie des k. k. Vice-Hof-Kapellmeisters Antonio Caldara*, (unpublished dissertation, Vienna, 1894). Currently located in the Bibliothek des Musikwissenschaftlichen Institutes der Universität Wien.

⁴Posthorn, Laura, *Die Instrumentalwerke des kaiserlichen Vicehofkapellmeisters Antonio Caldara*, (unpublished dissertation, Vienna, 1920).

⁵Gmeyner, Alice, *Die Opern Antonio Caldaras*, (unpublished dissertation, Vienna, 1927).

⁶Greenwood, 29.

⁷Thalhammer, Manfred, *Studien zur Messenkomposition Antonio Caldaras (um 1670-1736)*, (unpublished dissertation, University of Würzburg, 1971).

⁸Riedel, Friedrich Wilhelm, Church Music At The Court Of Karl VI (1711-40). Investigations into the Relationship of Ceremony and Musical Style in the Baroque, (München: Katzbichler)

⁹Caldara, Antonio, Confitebor tibi domine, ed. Brian W. Pritchard, (Harnibuaugave, Hilversum, 1975).

¹⁰Caldara, Antonio, Te Deum, ed. Ludwig Kümmerlin, (Heidelberg, Germany: Willy Müller, Suddeutscher Musikverlag, 1975, WM 2601 SM).

¹¹Caldara, Antonio, Denkmäler der Tonkunst in Österreich, Vol. XIII Jahrgang, Ester Teil, ed. Eusebius Mandyczewski, (Wien, 1906). Included in this volume are eight motets for two and three voices, Stabat Mater, Missa Dolorosa, (1724) Te Deum and the sixteen-part Crucifixus.

¹²Caldara, Antonio, Dies irae, ed. Istvan Homolya, (Edito Musica, Budapest, Hungary: Bärenreiter, 1978, BA 3517).

¹³Caldara, Antonio, Magnificat in C, ed. Christoph Wolff, (Germany: Bärenreiter, 1977, BA 3518).

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,”⁶ 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.”⁷ 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.”⁸

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.”⁹ 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.”¹⁰

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 1705.¹⁴

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."¹⁵

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."¹⁶

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.¹⁷

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.¹⁸ While Caldara turned toward Spain on the Hapsburg side, Handel, the Scarlattis, and probably also Corelli turned toward Naples.¹⁹

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 1708.²⁰ 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 Regina 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.²¹

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.²² 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 15.²⁹

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.
Bernardo Sabadini.	Sereniss. Parma.
Antonio Caldara.	Rome.
Gasparini.	Venezia.
Antonio Lotti.	Venezia.
Orlandini.	Sereniss. Toscana.
Balarotti.	Bergamo.
D. Francesco Pistochi.	Bologna.
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.]	
Giambattista Roberti.	Sereniss. Modena.
Antonio Bernachi.	Bologna.
D. Filippo Sandri.	Brescia.
Gaetano Berenstat.	Firenze
Antonio Luchesini.	Milano. ³⁰

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.”³³ 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.³⁴

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.”³⁵ 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)”³⁶ 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.³⁷

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."³⁸ 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 intermezzos; four cantatas per il SS. Natale (*a 2, 3, 4 and 5 voci*); seven religious solo cantatas and an *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.³⁹

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.”⁴⁰

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.⁴¹

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.⁴²

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. . . .⁴³

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., retro-actively 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.”⁴⁴

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.”⁴⁵ 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.⁵⁵

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

... so excellent that there is great reason to presume them worthy of the rank he [Caldara] bears among the professors of his time. . . . [Caldara was] one of the greatest professors both for the church and the stage that Italy can boast. . . . [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.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!"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."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.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.⁶⁰

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.⁶¹ 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 brachio 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.⁶²

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.⁶³

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 mainstream 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.⁶⁷

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).⁶⁸

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 *d e f* 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.⁶⁹

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.⁷⁰ 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-es i-rae, di-es il-la,
Solvēt saeculum 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; benedictis. 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

¹Kirkendale, Dr. Ursula. Antonio Caldara: sein Leben und seine venezianisch-römischen Oratorien, Part I. Wiener Musikwissenschaftliche Beiträge, unter Leitung von Erich Schenk, V. 6. Herman Bohlaus Nachf. (G.m.b.H.: Graz-Koln, 1966). Translation by Language Associates: (Oklahoma City, Oklahoma, 1995), 5.

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.

²⁰Ibid., 41.

²¹Ibid., 41-43.

²²Ibid., 45.

²³Ibid.

²⁴Ibid., 64.

²⁵Ibid., 54.

²⁶Ibid., 56.

²⁷Ibid.

²⁸Ibid., 76.

²⁹Ibid.

³⁰Ibid., 78-79.

³¹Ibid., 83-85

³²Ibid., 85

³³Ibid.

³⁴Ibid.

³⁵Ibid., 86

³⁶Ibid., 87.

³⁷Ibid., 94.

³⁸Ibid.

³⁹Ibid., 98.

⁴⁰Ibid., 102.

⁴¹F. von Kraus, *ibid.*, vol. 2 (thematic list).

⁴²Kirkendale, translation, 104.

⁴³Ibid., 105.

⁴⁴Ibid., 108.

⁴⁵Ibid.

⁴⁶Ibid., 111.

⁴⁷Ibid., 113.

⁴⁸Ibid., 113-117.

⁴⁹Ibid., 117.

⁵⁰Ibid.

⁵¹Ibid., 120.

⁵²Ibid.

⁵³Ibid.

⁵⁴Ibid., 123.

⁵⁵Ibid., 124.

⁵⁶Ibid., 128.

⁵⁷Ibid., 130.

⁵⁸Ibid.

⁵⁹The New Grove Dictionary of Music and Musicians, 6th edition, Vol. II, (1980), s. v. "Magnificat."

⁶⁰Translations and Annotations of Choral Repertoire, Vol. 1: Sacred Latin Texts. Compiled and Annotated by Ron Jeffers, (Corvallis, Oregon: earthsongs, 1988), 155.

⁶¹The New Grove, Vol. II, *ibid.*

⁶²Ibid., 497.

⁶³Ibid., 498.

⁶⁴Davis, Oma Grier. *A Selected Annotated Bibliography of Te Deums In The Library of Congress, And a History of This Hymn In Ceremonial Music Since 1600* (Ph. D. dissertation, University of Iowa, February, 1967), 1.

⁶⁵Ibid.

⁶⁶It 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.

⁶⁷The New Grove, Vol. II, s. v. "Dies irae."

⁶⁸Jeffers, 73

⁶⁹Ibid., 74.

⁷⁰Harvard Dictionary of Music, 2nd ed., (1973), s. v. "Dies irae."

⁷¹Webster's New World Dictionary, 2nd ed., (1986), s. v. "Assonant."

⁷²Webster's, s. v. "Catalectic."

⁷³Jeffers, 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 Deutsche Staatsbibliothek in Berlin (shelf-mark Mus. Ms. 2755). The manuscript is comprised of a single gathering of three sheets, upon which folios 1^r to 6^r are written, 6^v 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 ô verso Viola e Cont.

*di A. Caldara.*¹ 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;"² 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."³ Albinoni was also

CHART I
Magnificat in C
By Antonio Caldara
Edited By Linda Jones

Abbreviation Key

Clarino Trumpet - Clno	Organ - Org
Trumpet - Tpt	Harpsichord - Hps
Cornett - Crn	Concertist - Con
Trombone - Tbn	Soprano - Sop
Alto Trombone - A Tbn	Canto - Can
Violoncello - Vlc	Tenor - Ten
Violone - Vlne	Bass - Bs
Fagotto - Fag	Choirs - CATB (or appropriate combination)
Basso Continuo - BC	Choirs - SATB (or appropriate combination)
Oboe - Ob	Conductor - Cond
Theorbo - Theor	
Tympani - Tmp	

<u>Movement/Section</u>	<u>Measures</u>	<u>Tempo</u>	<u>Key(s)</u>	<u>Orchestration</u>	<u>Voicing</u>
I/I <i>Magnificat</i> , Verse 1. Homophonic fanfare opening with full orchestration.	1-7	<i>Grave</i>	<i>C</i>	2 Clno, 2 Tpt, 2 Tbn, Crn, Tmp, Vln I & II & BC (Org, Vlnc, Vlne, Theor & Fag)	SATB Choir
I/II <i>Et exultavit</i> , Verses 2-5. Opening six measure <i>ritornello</i> , then ten measures of choral homophony followed by a variety of <i>sol</i> i and duets.	8-75	<i>Allegro</i>	<i>a-G-a</i>	Vln I & II, A Tbn & BC	SATB Choir SATB <i>Soli</i>
<i>Fecit Potentiam</i> , Verse 6. Fugal choral entries and ending similar to this movement's opening <i>ritornello</i> motives.	75-93		<i>F-C</i>	Vln I & II, A Tbn, Crn, Tbn II, 2 Clno, 2 Tpt, Tmp & BC	SATB Choir

II	1-26	<i>Andante</i>	G	A Tbn & BC (Org & Vncl)	Alto Solo
<i>Deposuit</i> , Verses 7-8. Opening <i>ritornello</i> that is echoed by the alto solo. Contains melismas and dotted patterns.					
III	1-59	<i>Alla breve</i> (slow <i>Andante</i>)	e-G-e- D-G-E	BC (Caldara) [Vln I & II & BC] (Wolff)	SATB Choir
<i>Suscepit Israel</i> , Verses 9- 11. Fugal entries (SATB). Contains a (TB) canon and an (SA) canon.					
IV	1-30	<i>Allegro</i>	C-a- C	2 Clno, 2 Tpt, 2 Tbn, Crn, Tmp, Vln I & II & BC (Org, Vlnc, Vlne, Theor & Fag)	SATB Choir
<i>Sicut erat</i> , Verse 12. Similar opening melodic <i>ritornello</i> as in Mvt. I/II. Homophonic, full textured beginning above the duet- ting Vlms and BC. <i>Amen</i> section is a double canon (S/A, T/B).					

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 *solis* are

**EXAMPLE 1, Tommaso Albinoni, Magnificat,
Measures 106-110 (Alto Solo)**

106

VI. I

VI. II

A. Solo

Org.

qui - a fe - cit mi - hi ma -

(1 Vc. Violone)

Bassi (2)

108

A.

Org.

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 *sol*i (soprano/alto/tenor, soprano I/II, and soprano/alto/bass).

**EXAMPLE 2, Tommaso Albinoni, Magnificat, Movement II,
Measures 124-135 (Ten solo)**

124

VI. I
II

T. *f*
8 - jus a pro - ge-ni-e in pro-ge - ni-es.

Org.

128

VI. I
II

T. *f*
8 a pro-ge-ni-e in pro- ge - ni es ti-men - - - - - ti-bus e - -

Org.

132

VI. I
II

T. *f*
8 um, ti-men - - - - - ti-bus e-um, ti - men ti-bus e - - um.

Org.

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

Sections	Measures	Tempo	Key(s)	Orchestration	Voicing
I <i>Magnificat</i> , Verse 1. Homophonic choir and strings. Brass and winds play <i>colla parte</i> .	1-13	<i>Adagio</i>	<i>g</i>	Vln I & II, Instru. <i>colla parte</i> (Cm or Ob with Canto, A Tbn & Vla I with Alto, Ten Tbn & Vla II with with Ten, Bs Tbn with Bs & BC (Org, Vncl, Vlne & Fag)	CATB Choir
<i>Et exultavit</i> , Verse 2. Text painting.	14-30	<i>Presto/</i> <i>Adagio/</i> <i>Presto/</i> <i>Adagio</i>	<i>a-C</i>	Vlns & BC senza Fag	Bs Solo
<i>Quia respexit</i> , Verse 3. The text "All genera- tions" is emphasized by a homophonic choral entrance in measure 76.	31-100	(<i>Allegro</i> <i>Moderato</i>)	<i>g</i>	Vlns & BC	Can Solo CATB Choir
<i>Quia fecit</i> , Verse 4. Florid solo.	101-117	(<i>Allegro</i>)	<i>g-G</i>	Vlns & BC senza Fag	Alto Solo
<i>Et misericordia</i> , Verse 5.	119-135		<i>Bb-F-</i> <i>D-g</i>		Ten Solo
<i>Fecit potentiam</i> , Verse 6. Text painting. Homo- phony except on <i>disper-</i> <i>sit</i> .	136-153	<i>Presto/Adagio</i>	<i>g</i>	Vlns, Strings <i>colla</i> <i>Parte</i> . On the <i>Adagio</i> , editor suggests adding Cm, Ob & Tbn.	CATB Choir

II	154-172	(<i>Allegro</i>)	<i>Bb</i>	Vlns & BC senza Fag	Bs Solo
<i>Deposuit</i> , Verse 7. 6/8 meter, preceded by a double bar-line and a fermata. Change of texture. Disjunct melody.					
	173-196		<i>g</i>		Ten Solo
<i>Esurientes</i> , Verse 8. Text painting.					
	196-206			BC	Alto Solo
<i>Suscepit Israel</i> , Verse 9. Text painting.					
	207-211				
Four measure <i>ritornello</i> preceding Can solo.					
	212-229		<i>D-g</i>	BC senza Fag	Can Solo
<i>Sicut locutus est</i> , Verse 10.					
<hr/>					
III	230-239	(<i>Adagio</i>)	<i>g</i>	Vlns & Instru. <i>colla parte</i> as in measures 1-13	CATB Choir
<i>Gloria Patri</i> , Verse 11. Homophonic					
<hr/>					
IV	240-260	<i>Allegro</i> / (<i>Adagio</i>)	<i>g</i>	Same as above	CATB Choir
<i>Sicut erat</i> , Verse 12. Fugal					

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 fugue⁴ (see Chart III).

CHART III
MAGNIFICAT IN C
By Antonio Vivaldi
Edited By Paul Horn
Published By Carus-Verlag, Stuttgart, 1973

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

IV <i>Fecit potentiam</i> , Verse 6. Choral homophony, continuous eighth- and sixteenth-note patterns in strings, ending <i>ritornello</i> .	1-23	<i>Presto</i>	<i>g</i>	Vlms I & II, Vla & BC	SATB Choir
V <i>Deposuit</i> , Verse 7. Ending <i>ritornello</i> using previous material.	1-39	<i>Allegro</i>	<i>g</i>	Unison strings & BC	Unison Choir
VI <i>Esurientes</i> , Verse 8. Duet in thirds with ornamented melismas and echo passages.	1-29	<i>Allegro</i>	<i>Bb</i>	BC	Sop I & II Duet
VII <i>Suscepit Israel</i> , Verse 9. Choral and instrumental homophony changing to the major key for "merciful kindness."	1-12	<i>Largo</i> <i>Allegro</i> <i>Adagio</i>	<i>d-D</i>	Vlms I & II, Vla & BC	SATB Choir
VIII <i>Sicut locutus est</i> , Verse 10. Opening and closing <i>ritornelli</i> containing the primary melodic theme. Primary and secondary melodic themes in vocal parts. Text painting on "saecula" ("evermore").	1-41	<i>Allegro</i> <i>ma poco</i>	<i>F</i>	Obs I & II, Vlms I & II, Vla & BC	SAB Choir
IX <i>Gloria patri</i> , Verse 11. Choral and instrumental declamation in homophony. <i>Sicut erat in principio</i> , Verse 12. Double fugue on "et in saecula saeculorum" and "Amen."	1-35	<i>Largo</i> <i>Andante</i>	Trans-itory/ <i>g</i> <i>g</i>	Vlms I & II, Vla & BC	SATB Choir

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"⁵ 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.⁶

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**

1

Soprano
 Alto
 Tenor
 Bass
 Bassoon

Mag - ni - fi - cat a - ni - me

3

S.
 A.
 T.
 B.
 B.

Mag - ni - fi - cat a - ni - me

me - a Do - mi - num

fi - cat a - ni me me - a Do - mi -

5

S.
 A.
 T.
 B.
 B.

me - a Do - mi -

fi - cat a - ni me me - a Do -

a - ni me me - a Do -

me - a Do - mi -

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**EXAMPLE 4, Sammartini, Magnificat, Jenkins Edition,
Movement V, Measures 8-15**

8

Viol. I
Viol. II
Vla.
S.
A.
T.
B.

si - cut e - rat in prin-ci-pio et nunc et nunc et
in Ma-jor

11

S.
A.
T.
B.

si - cut
re-fer et nunc et re-fer et in
re-fer et nunc et re-fer et in
et in

14

S.
A.
T.
B.

e - rat in prin-ci-pio et nunc et nunc et
re - ce - le et nunc et in
et nunc et in
et in

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CHART IV
MAGNIFICAT
 By Giovanni Battista Sammartini
 Edited By Newell Jenkins
 Published By Ernst Eulenburg, Ltd., 1957

Movment	Measures	Tempo	Key(s)	Orchestration	Voicing
I <i>Magnificat</i> , Verse 1. Double fugue.	1-20	<i>Andante</i>	<i>B-flat</i>	2 Ob, 2 Tpt, Vln I & II Vla & BC	SATB Choir
II <i>Et exultavit</i> , Verses 2-6. Themes initially stated instrumentally. Charac- teristic of Sonata form. Text alternates between <i>sol</i> i and choir. Fugal entries, canons, block chords and echo devices are used.	1-230	<i>Spiritoso</i>	<i>E-flat</i>	2 Ob, 2 Tpt, Vln I & II, Vla & BC	Sop, Alto and Ten <i>Soli</i>
III <i>Deposuit potentes</i> , Verses 7-10. Opening <i>ritornello</i> . Sonata-like form. Fugal entrances and block chords are used for choir. Long V-i ending cadence.	1-118	<i>Risoluto</i>	<i>c</i>	2 Ob, 2 Tpt, Vln I & II, Vla & BC	SATB Choir
IV <i>Gloria Patri</i> , Verse 11. Sonata-like form.	1-60	<i>Largo</i>	<i>E-flat</i>	Tacet Tpt	Alto Solo

V	1-80	<i>Spiritoso</i>	<i>B-flat</i>	2 Ob, 2 Tpt, Vln	SATB Choir
				I & II, Vla & BC	

Sicut erat, Verse 12.
 Material similar to
 Movement II. Fugal
 statements and homo-
 phonic *Amen*.

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/Kapellmeister 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 Eulenburg 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 practices⁷ [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 *sol*i. The choir often echoes a musical statement previously made by the *sol*i. 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 *sol*i 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 *sol*i 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 5, Vivaldi, Magnificat, Horn Edition, Movement VII

7. Suscepit Israel

Allegro

Violino 1
(d² - a²)
- Oboe 1 ad lib.

Violino 2
(a¹ - e²)
- Oboe 2 ad lib.

Viola
(f - d¹)

Soprano
(a¹ - e²)

Alto
(a¹ - a²)

Tenore
(f - e¹)

Basso
(a - d)

Basso CONTINUO
(D - b)

P. 2 C.

7 9 11

Adagio

da - tus, re - cor - da - tus mi - se - n - cor - di - se, mi - se - n - cor - di - se su - a -
mem - or - ance, in re - mem - or - ance of his most mer - ci - ful, of his most mer - ci - ful king - dom

re - cor - da - tus mi - se - n - cor - di - se, mi - se - n - cor - di - se su - a -
in re - mem - or - ance of his most mer - ci - ful, of his most mer - ci - ful king - dom

cor - da - tus mi - se - ri - cor - di - se, mi - se - ri - cor - di - se su - a -
re - mem - or - ance of his most mer - ci - ful, of his most mer - ci - ful king - dom

re - cor - da - tus mi - se - ri - cor - di - se, mi - se - ri - cor - di - se su - a -
in re - mem - or - ance of his most mer - ci - ful, of his most mer - ci - ful king - dom

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**EXAMPLE 6, Magnificat, Horn Edition,
Movement IX, Measures 1-7**

9. *Gloria patri*. . .
Largo

Violino 1
(c2 - b2)
- Oboe 1 ad lib.

Violino 2
(d1 - f2)
- Oboe 2 ad lib.

Viola
(g - es2)

Soprano
(d1 - f2)

Alto
(c1 - b1)

Tenore
(f - fis1)

Basso
(G - c1)

Basso continuo
(D - g1)

Sicut erat in principio Andante

et spi-ri-tu-i sanc- to, sic-ut e-rat
 and to the Ho-ly Spir- it, as it was in

et spi-ri-tu-i sanc- to, sic-ut e-rat
 and to the Ho-ly Spir- it, as it was in

et spi-ri-tu-i sanc- to, sic-ut e-rat
 and to the Ho-ly Spir- it, as it was in

et spi-ri-tu-i sanc- to, sic-ut e-rat
 and to the Ho-ly Spir- it, as it was in

6 5 4 3 7 6 8 7 6 5 4 3 2 1

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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 *sol*i 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

VI. *(f)*

C. *(f)*
Glo - ri - a Pa - tri, glo - ri - a

A. *(f)*
Glo - ri - a Pa - tri, glo - ri - a

T. *(f)*
Glo - ri - a Pa - tri, glo - ri - a

B. *(f)*
Glo - ri - a Pa - tri, glo - ri - a

Org. *(f)*

233

VI.

C. *(mf)*
Fi - li - o et Spi - ri - tu - i San -

A. *(mf)*
Fi - li - o et Spi - ri - tu - i San -

T. *(mf)*
Fi - li - o et Spi - ri - tu - i San -

B. *(mf)*
Fi - li - o et Spi - ri - tu - i San -

Org. *(mf)*

I
 VI.
 II
 C.
 A.
 T.
 B.
 Org.

cto, et Spi - ri - tu - i San -
 cto, et Spi - ri - tu - i San -
 cto, et Spi - ri - tu - i San -
 cto, et Spi - ri - tu - i San -
 cto, et Spi - ri - tu - i San -

238
 I
 VI.
 II
 C.
 A.
 T.
 B.
 Org.

cto et Spi - ri - tu - i San - cto.
 cto et Spi - ri - tu - i San - cto.
 cto Spi - ri - tu - i San - cto.
 cto Spi - ri - tu - i San - cto.
 cto Spi - ri - tu - i San - cto.

EXAMPLE 8, Sammartini, Magnificat, Jenkins Edition,
Movement V, Measures 69-80

70

Ob.
I. II.

Tr.
I. II.

VI. I.

VI. II.

Vla.

S.

A.

T.

B.

B.

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Ob.
I. II.

Tr.
I. II.

Fl.
I. II.

Fl.
I. II.

Fl.
I. II.

S.
- men a - - - men a - - - men

T.
- men (a - men) a - men a - - - men

B.
men a - - - men a - - - men

B.
men a - - - men a - - - men

* suggest low D alternative

F.E. 6090

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Ob. I. II.

Tr. I. II.

VI. I.

VI. II.

Vla.

80

tr

[f]

f

tr

S.

a - - - - men a - men.

A.

(a - men) a - - men a - men.

T.

a - - - - men a - men.

B.

a - - - - men a - men.

B.

3 5 4 3 * 3

* in Ms. A.

[f]
E.E. 6090


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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, *sol*i 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.

Score Discrepancies in the Editions of Caldara's Magnificat in C

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  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

3
4



3 **4** **5** **6**

A handwritten musical score for the song "The Rose Tree". The score consists of six staves arranged in three pairs. Each staff begins with a treble clef and a key signature of one flat (B-flat). The first pair of staves contains the vocal melody, starting with a treble clef and a key signature of one flat. The second pair of staves contains the accompaniment, starting with a bass clef and a key signature of one flat. The third pair of staves continues the accompaniment, also starting with a bass clef and a key signature of one flat. The lyrics are written below the staves, aligned with the notes. The handwriting is in ink on aged paper. The title "The Rose Tree" is written at the top right of the page. The lyrics are: "The Rose Tree / It was a tree / That stood so tall / And green as grass / With leaves so bright / As diamonds were / And flowers red / As blood was there."

3

3

Soprano and Contralto

Alto

Tenor and Trombone II

Bass

Basso Continuo
(Organ, Violon, Violoncello, Tiorba, Fagotto)

Concorus

Ripieno

(appet)

A - ni - ma - me - a, A - ni - ma - me - a, do - mi - ni - e.

87 87 6 6 6 6 4 3

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**



EXAMPLE 13, Caldara, Movement I,
Ten, Measure 15

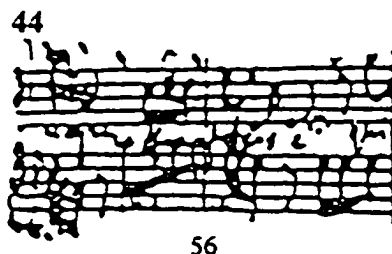


EXAMPLE 14, Bach transcription, Movement I,
Ten, Measure 15



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).

EXAMPLE 15, Bach transcription, Movement I,
Bs, Measures 44-45



**EXAMPLE 16, Wolff edition, Movement I,
Bs, Measures 44-45**

44

na - gna qui po - tens est, qui

**EXAMPLE 17, Caldara, Movement I,
Bs, Measures 44-45**

44

Basso

ma - gna, mi - hi ma - gna, qui

Basso Continuo

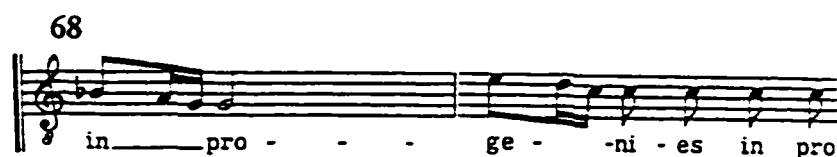
44

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).

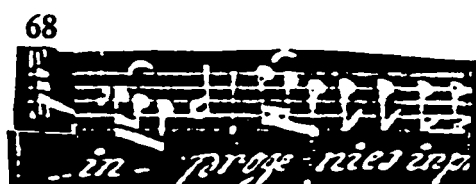
**EXAMPLE 18, Bach transcription, Movement I,
Ten, Measures 68-69**

68

**EXAMPLE 19, Wolff edition, Movement I,
Ten, Measures 68-69**

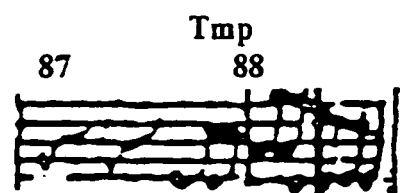


**EXAMPLE 20, Caldara, Movement I,
Ten, Measures 68-69**

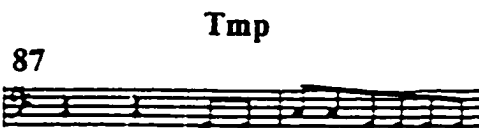


In measure 87 of the timpani part, Wolff notates two quarter rests followed by two eighth-note Gs. Caldara wrote the second quarter rest as follows: an eighth rest and an eighth-note G. Wolff notates a quarter note G on the third beat of the violin II part; Caldara wrote two eighth-note Gs. This same 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).

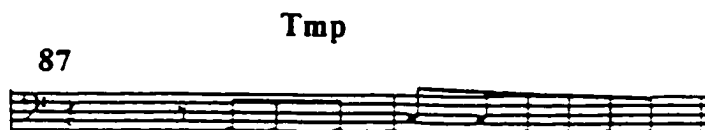
**EXAMPLE 21, Bach transcription, Movement I,
Measures 87-88**



**EXAMPLE 22, Wolff edition, Movement I,
Measures 87-88**



**EXAMPLE 23, Caldara, Movement I,
Measures 87-88**



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

9 10 11 12 13 14

A handwritten musical score for the song 'The Rose Tree'. The score is written on three systems of five-line staves. The first system contains the first line of music, the second system contains the second line, and the third system contains the third line. The notation is in a historical style, featuring various note values, rests, and bar lines. The handwriting is in black ink on aged, slightly yellowed paper. The score is for a single melodic line, likely for a voice or a single instrument. The title 'The Rose Tree' is written in a cursive hand at the top of the page. The overall appearance is that of a historical manuscript.

9

su - um, pu - e -
 um, pu - e - rum
 pu - e - rum su -
 el pu - e - rum

rum su - um, re - cor - da -
 su - um, re -
 um, re -
 su - um, re -

**EXAMPLE 26, Caldara, Movement III,
Measures 9-14**

9

Soprano
Alto
Tenor
Bass
Basso Continuo

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**

3

**EXAMPLE 28, Wolff edition, Movement IV,
Tpts I & II & Tmp, Measures 3-4**



**EXAMPLE 29, Caldara, Movement IV, Tpts I
& II & Tmp, Measures 3-4**

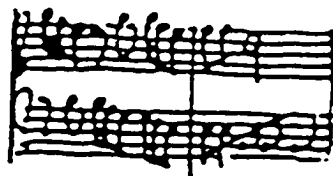


Caldara appears to have made an error (measure 25, beat three) in the clarino I part (Wolff/Bach, trumpet I). Wolff stays with the two sixteenth- one eighth-note pattern that has been characteristic of this movement as well as movement I. However, Caldara wrote one eighth note followed by two sixteenth 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

**EXAMPLE 30, Bach transcription, Movement IV,
Clni I & II, Measures 25-26**

25



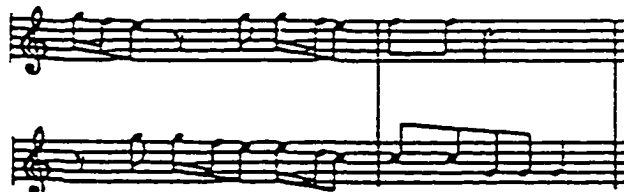
**EXAMPLE 31, Wolff edition, Movement IV,
Tpt I & II, Measures 25-26**

25



**EXAMPLE 32, Caldara, Movement IV,
Clni I & II, Measures 25-26**

25



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, Clni I & II.
Tpts I & II & Tmp, Measures 28-30**

28



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

28



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**

28

Clni I
Clni II
Tpt I
Tpt II
Tmp

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

16

20

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

16

20

**EXAMPLE 38, Caldara, Movement IV,
Vln II, Measures 16-23**

16



20



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**

80



**EXAMPLE 40, Wolff edition, Movement I,
Voice parts, Measures 80-81**

80

S.		
	- - - ti - am, po -	ten - - - ti - am in
A.		
	- ti-am, po - -	ten - ti-am in
T.		
	am, po - -	ten - ti-am in
B.		
	ten - ti-am, po - -	ten - ti-am in

**EXAMPLE 41, Caldara, Movement I,
Voice parts, Measures 80-81**

80

Sop
— ti - am, po - ten - ti - am in

Alt
— ti - am, po - ten - ti - am in

Ten
am, po - ten - ti - am in

Bas
ten - ti - am, po - ten - ti - am in

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**

85

Sop
dispersit

Alt
dispersit

Ten
dispersit

Bas
dispersit

EXAMPLE 43, Wolff edition, Movement I,
Voice parts, Measures 85-86

85

sil, di - sper - sil su - per - .

di - sper - sil su - per - bos,

sper - sil, di - sper - sil su -

sper - sil, di - sper - sil su -

EXAMPLE 44, Caldara, Movement I,
Voice parts, Measures 85-86

85

sil, su - per - bos su - per -

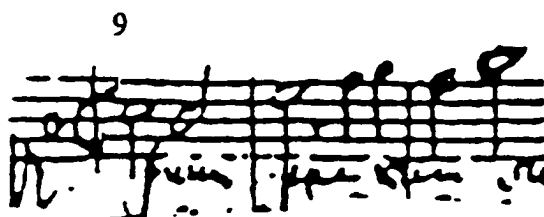
di - sper - sil su - per - bos

sper - sil, su - per - bos su -

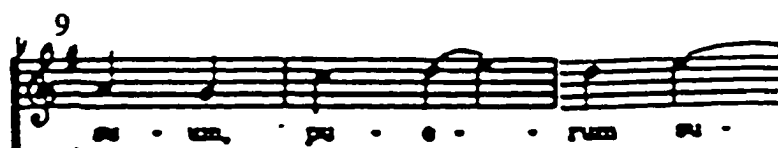
sper - sil, su - per - bos su -

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).

**EXAMPLE 45, Bach transcription, Movement III,
Sop, Measures 9-11**



**EXAMPLE 46, Wolff edition, Movement III,
Sop, Measures 9-11**



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).

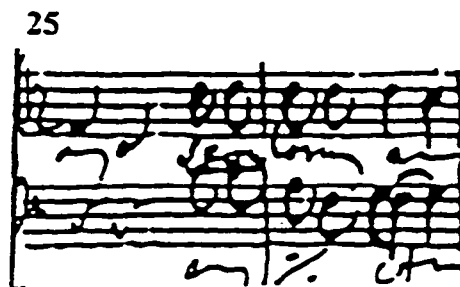
**EXAMPLE 47, Caldara, Movement III,
Sop, Measures 9-11**



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

saeculorum, 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).

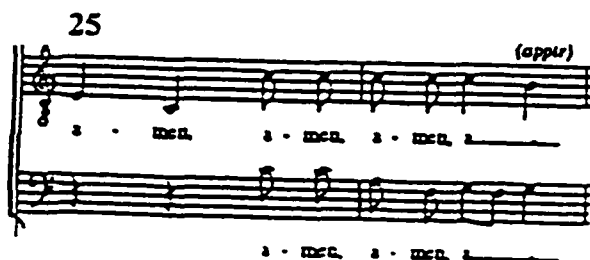
**EXAMPLE 48, Bach transcription, Movement IV,
Ten & Bs, Measures 25-26**



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



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



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

8
Allegro
Violins & Viole

V. I

V. II

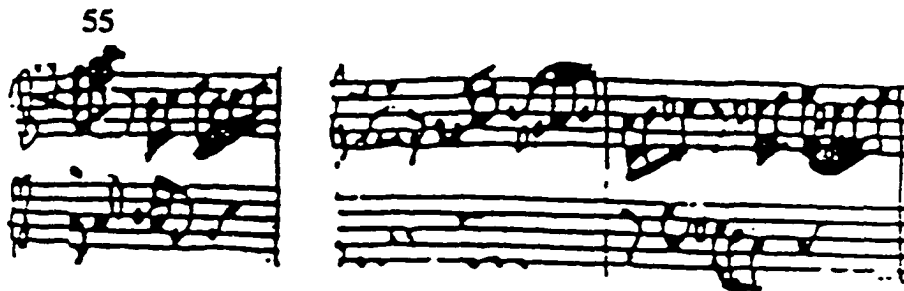
11

**EXAMPLE 53, Caldara, Movement I,
Vlns I & II & BC, Measures 8-13**

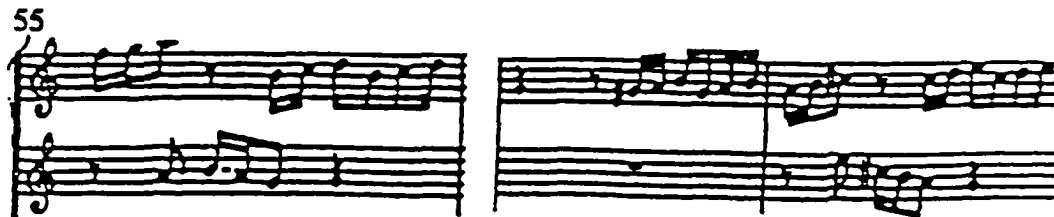


Dynamics are the only expression mark discrepancies found in the Magnificat scores. Dynamic markings in Movement I (measures 55, 59 and 60) indicating *piano* and *forte* are transcribed in Caldara's manuscript but are not found in Bach's and Wolff's scores (see Examples 54-56).

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



**EXAMPLE 55, Wolff edition, Movement I,
Vlns I & II, Measures 55, 59-60**



**EXAMPLE 56, Caldara, Movement I, Vlns I
& II, Measures 55, 59-60**

55

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 57, Bach transcription, Movement I,
Instrumental parts, Measure 80**

80

**EXAMPLE 58, Wolff edition, Movement I,
Instrumental parts, Measure 80**

80

80 *Tutti*

Tr. I
Tr. II
Tr. III
Tr. IV
Tuba
V. I
V. II
Va.
B. C.

**EXAMPLE 59, Caldara, Movement I,
Instrumental parts, Measure 80**

80 *Tutti*

80 *Tutti*

Vla I
Vla II
Cls I
Cls II
Tpt I
Tpt II
A. Trbn
Bar II
Cor
Timp
B. C.

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**

1

Alla breve

**EXAMPLE 61, Wolff edition,
Movement III, Measures 1-13**

1

Alla breve?

Violino I

Violino II

Soprano

Alto

Tenore

Basso

Basso continuo
(Organo,
Violoncello,
Viola)

Sus - ce - pit Is - ra - el pu - e - rum su -

Sus - ce - pit Is - ra - el pu -

Sus - ce - pit

...um, pu - e - rum su - um, pu - e - ...
 e - rum su - ... um; pu - e - rum ...
 la - ra - el pu - e - rum, pu - e - rum su - ...
 Sus - ce - pit la - ra - el pu - e - rum

**EXAMPLE 62, Caldara, Movement III,
Measures 1-8**

1

III. Alla breve
A Cappella (♩ = 76)

Sus - ce - pit la - ra - el pu - e - rum su - um, pu - e - rum
 Sus - ce - pit la - ra - el pu - e - rum su - um, pu - e - rum
 Sus - ce - pit la - ra - el pu - e - rum
 Sus - ce - pit la - ra - el

Basso Continuo
 (Organo, Tiorba, Cembalo, Violone)

violinello
violone

6 3 6 6 7 6

Discrepancy	Number	Location	Comments
Pitch	2	Vln II	
Text	6		1) a syllable of a word on a different beat, or 2) different words for concertists' and ripieno parts
Articulation Mark (Slur)	1		Fairly consistent throughout the work
Expression Mark (Dynamics)	4	Above Strs & Clns	<i>Forte</i> and <i>piano</i> 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:

Word	Translation	Depiction
<i>Exultavit</i>	Has rejoiced	Lively melodic motives tossed between the two violin sections
<i>Dispersit</i>	He has dispersed	Three melodic motives in the four voices occurring at different times

<i>Humilitatem</i>	Lowliness	Descending melodic skips by a solo voice
--------------------	-----------	--

He also depicted purely illustrative phrases such as the following:

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

These techniques, along with the use of a *sol*i 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. Ekusebius Mandyczewski in the Denkmäler der Tonkunst in Österreich (DTO), Vol. 26, Graz/Austria, 1959
3. Kümmerlin (Willy Müller, proprietor of the Sddeutscher 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.”⁹ 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.¹⁰

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 straight forward 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**



Style	Text	Example
1. Solemn moment for the genuflection	<i>Te ergo Quaesumus</i>	64
2. Brisk triple meter	<i>Aeterna fac</i>	65
3. Subdued	<i>Dignare Domine</i>	66
4. Homophonic invocation	<i>Fiat misericordia</i>	67
5. Concluding fugue	<i>In te Domine speravi</i>	68 ¹³

93

[illegible]

EXAMPLE 65, Caldara, Jones edition,
Measures 101-109

101

Allegro
(♩ = 95-100)

Clarinet VII

Trumpet VII

Trombone

Violin I

Violin II

Soprano I

Alto I & Tenor I

Tenor I & Violin I

Bass I

Soprano II

Alto II & Tenor II

Tenor II & Violin II

Bass II

Cello/Double Bass

Lyrics: Ae - ter - nae fac cibus ma - gi

Figured Bass: 7, 6, 5, 5, 4, 3

Corno I/II
 Tromba I/II
 Timpanti
 Violino I
 Violino II
 Corno I
 Alto I
 Tenore I
 Basso I
 Corno II
 Alto II
 Tenore II
 Basso II
 Basso Continuo

Lyrics for Corno I, Alto I, Tenore I, Basso I, Corno II, Alto II, Tenore II, Basso II, and Basso Continuo:
 te - la is
 As - ter - na fac cum san - cta te - la
 As - ter - na fac cum san - cta te - la
 As - ter - na fac cum san - cta te - la
 As - ter - na fac cum san - cta te - la

Fingerings for Basso Continuo:
 6 5 3 4 1

EXAMPLE 66, Caldara, Jones edition,
Measures 142-145

142

G

Cla VII

Tpt III

Trp

Vla I

Vla II

G

S I

A I
Tho. I
colla parte

T I
Viola I
colla parte

B I

S II

A II
& Tho II

Concorrist

T II
& Vla II

Di-gas - me Do - mi-ne di - e i - so

Concorrist

B II

G Sall

Di-gas - me Do - mi-ne di - e

B C

EXAMPLE 67, Caldara, Jones edition,
Measures 163-downbeat of 167

163

H Adagio (♩ 63 - 66)

Cla III

Tpt III

Tromboni III

Vla I

Vla II

H Adagio
Ripieno

S I

Fi - at mi-se-ri cor-di-a tu - a Do - mi - ne su - per - nos

Ripieno

A I

Fi - at mi-se-ri cor-di-a tu - a Do - mi - ne su - per - nos

Ripieno

& Tbn I

Fi - at mi-se-ri cor-di-a tu - a Do - mi - ne su - per - nos

Ripieno

T I

Fi - at mi-se-ri cor-di-a tu - a Do - mi - ne su - per - nos

Ripieno

& Vla I

Fi - at mi-se-ri cor-di-a tu - a Do - mi - ne su - per - nos

Ripieno

B I

Fi - at mi-se-ri cor-di-a tu - a Do - mi - ne su - per - nos

Ripieno

S II

Fi - at mi-se-ri cor-di-a tu - a Do - mi - ne su - per - nos

Ripieno

A II

Fi - at mi-se-ri cor-di-a tu - a Do - mi - ne su - per - nos

Ripieno

& Tbn II

Fi - at mi-se-ri cor-di-a tu - a Do - mi - ne su - per - nos

Ripieno

T II

Fi - at mi-se-ri cor-di-a tu - a Do - mi - ne su - per - nos

Ripieno

& Vla II

Fi - at mi-se-ri cor-di-a tu - a Do - mi - ne su - per - nos

Ripieno

B II

Fi - at mi-se-ri cor-di-a tu - a Do - mi - ne su - per - nos

Ripieno

H

Fi - at mi-se-ri cor-di-a tu - a Do - mi - ne su - per - nos

B C

6 16 f f

4 2

171

89

Cls I/II
 Tps I/II
 Tmp
 Vla I
 Vla II
 S I
 A I
 & Ten I
 T I
 & Vla I
 B I
 S II
 A II
 & Ten II
 T II
 & Vla II
 B II
 B C

ric non con-fu-dar, con-fu-dar in ae-ter - num, in ae-ter - num.
 ter - - - - - num, in ae-ter - num.
 ter - - - - - num, in ae-ter - num.
 ter - - - - - num, in ae-ter - num.
 non con-fu-dar in ae-ter - - - - -
 In te Do-mi-ne spe-ra - vi non con-fu-dar in ae-
 In te - - - - -
 non con-fu-dar, con-

5 7 6 5
 4 5

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**

28

**EXAMPLE 70, Caldara, Jones edition,
Measures 36-44**

36

44

• 1998-1999

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**

55

58

93

62

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 Mortalite* (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].¹⁴

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 *solis* 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

Section	Measures	Tempo	Key(s)	Orchestration	Voicing
LI <i>Te Deum</i> , Verses 1-4. Simultaneous choral declamation within each	1-14	<i>Allegro</i>	<i>C-a-C</i>	Clno I & II, Tpt I & II, Tbn I & II, Tmp, Vln I & II, Vla I & II & BC	Double SATB Choir

choir. Choir alternation.

(Org, Vncl, Vln, Theor & Fag I & II)

I/II	15-26	<i>Allegro</i>	<i>C</i>	Full compliment	Full comp.
------	-------	----------------	----------	-----------------	------------

Sanctus, Verses 5 and 6.
Fugal-like Sop & Alto entries followed by simultaneous choral declamation similar to section I.

I/III	27-35	<i>Allegro</i>	<i>F</i>	BC	Sop I/Alto I Duet
-------	-------	----------------	----------	----	-------------------

Te gloriosus: te Prophetarum, Verses 7-9. Echo at the fifth.

	35-40		Transitory (<i>d-a</i>)	Vln I & II & BC	Bs I Solo
--	-------	--	------------------------------	-----------------	-----------

Te per orbem, Verse 10.
Hemiolas in Vlns. Florid solo.

	39-downbeat of 44		(<i>G</i>)	Tbn I & BC	Ten I Solo
--	-------------------	--	--------------	------------	------------

Patrem immensae majestatis, Verses 11-12. Dotted eighth-sixteenth-note rhythmic characteristic.

I/IV	44-48	<i>Allegro</i>	Begins in <i>G</i> . Leads to <i>F</i> .	Full compliment	Full comp.
------	-------	----------------	--	-----------------	------------

Sanctum quoque, Verses 13-15. Simultaneous choral declamation.

I/V	49-57	<i>Allegro</i>	Transitory	BC	Sop I, Alto I & Ten I <i>Soli</i>
-----	-------	----------------	------------	----	-----------------------------------

Tu ad liberandum, Verse 16. Fugal-like entrances. Some duetting between voices.

	56-68		Arrives in <i>C</i> on m. 63.	Vlns I & II	Bs I Solo
--	-------	--	-------------------------------	-------------	-----------

Tu devicto, Verse 17. Both Vlns and the Bs echo a

sixteenth-note pattern.

	68-74			Cln I solo & BC	
	74-89		C	Cln I, Vln I & II & BC	Alto I Solo
<i>Tu ad dexteram</i> , Verse 18. Cln and Alto echo each other. Vlins enter for only one measure (m. 76).					
	89-92		C-a	BC	Sop I, Ten I & Bs I <i>Soli</i>
<i>Judex crederis</i> , Verse 19.					
II/I	93-100	<i>Adagio</i>	Transitory Chromatic bass line ending on an E-flat Major chord.	Tbn I & II, Strs & BC	Full comp.
<i>Te ergo quaesumus</i> , Verse 20. Simultaneous choral declamation, alternating choirs.					
II/II	101-120	<i>Allegro</i> in 3/2	C-a	Full compliment	Full comp.
<i>Aeterna fac</i> , Verse 21. Simultaneous choral declamation, alternating choirs.					
	121-135			BC	Sop I, Alto I, Ten I & Bs I <i>Soli</i>
<i>Salvum fac</i> , Verses 22 & 24 Sop and Bs duet, Alto and Ten duet.					
II/III	134-142	<i>Allegro</i>	a-C	Full compliment	Full comp.
<i>Et laudamus nomen</i> , Verse 25. Simultaneous choral declamation, alternating choirs.					
	142-162		a-C-F	BC	Sop II, Alto II, Ten II & Bs II <i>Soli</i>
<i>Dignare Domine</i> , Verses 26 and 27. Ten/Bs duet followed by Sop/alto duet. Ends with three measures					

167-199	<i>Allegro a-C</i>	Full compliment
<p><u>Quemadmodum speravimus</u>, Verse 28, line two and verse 29. Simultaneous choral declamation, alternating choirs. Fugal-like entries occur from 171-193.</p>		

[illegible]

98

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 *sol*i (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**

68

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 *solī* 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:

<u>Instrument</u>	<u>Doubling</u>	<u>Comments</u>
Cm I & II	Sop I & II	<i>Colla parte</i>

**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.

CORO I.

CORO II.

All Mandyczewski musical examples -
Antonio Caldara: Kirchenwerke, Ed. By
Eusebius Mandyczewski. By kind per-
mission of Akademische Druck- u. Verlagsanstalt,
Graz/Austria 1959 (=Denkmäler der Tonkunst in
Österreich, Vol 26)

**EXAMPLE 75, Caldara, (1724) Te Deum,
Kummerlin 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

Alto I & II

Except for measures 3-5

Vlas I & II

Ten I & II

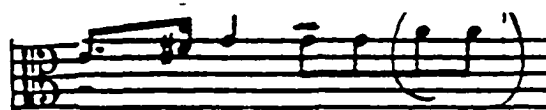
Except for measure 3 and beat 1 of measure 4 (see Jones's transcription of Caldara's manuscript in Appendix A)

The rationale 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.

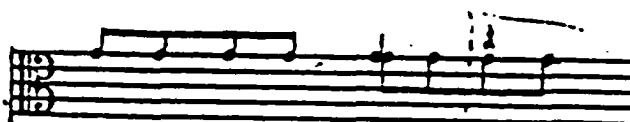
Like the Magnificat in C, the rhythmic discrepancies often involve eighth-note and sixteenth-note patterns. In the trombone II part (measures 11 and 13, beat four), Mandyczewski and Kummerlin both write two equal eighth notes (see Example 76 and 77). Caldara's manuscript shows one eighth note followed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

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

11



13



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

11



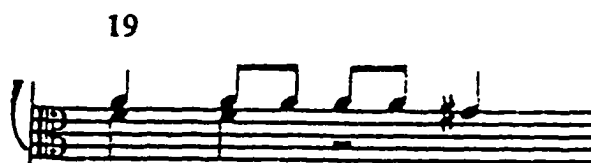


**EXAMPLE 78, Caldara Manuscript, Tbn II,
Measures 11 & 13**

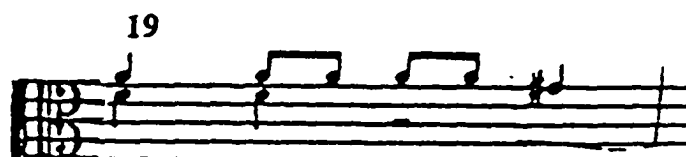


The next rhythmic discrepancy appears in the trombone I part of measure 19, beat four. Mandyczewski and Kummerlin both write a quarter note (see Example 79 and 80), whereas Caldara wrote a dotted eighth note followed by a sixteenth note. This rhythmic pattern makes sense because the trombones are *colla parte* with the alto voice parts (see Example 81).

**EXAMPLE 79, Mandyczewski edition,
Tbn I, Measure 19**



**EXAMPLE 80, Kummerlin edition,
Tbn I, Measure 19**



**EXAMPLE 81, Caldara manuscript, Tbn I
& Alto I, Measure 19**

Tbn I
19



Alto I
19



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.

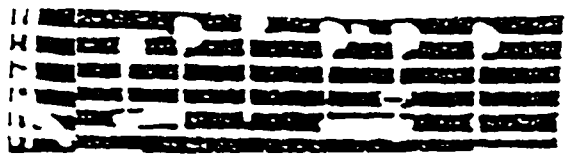

**EXAMPLE 82, Mandyczewski, edition,
Tbn I, Measure 24**



**EXAMPLE 83, Kümmerlin edition,
Tbn I, Measure 24**



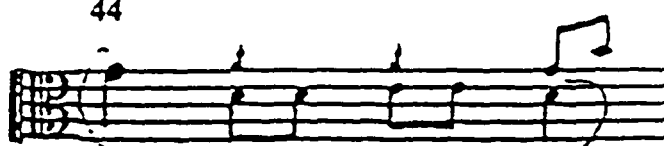
**EXAMPLE 84, Caldara manuscript, Tbn I
& Alto I, Measure 24**

<p>Tbn I 24</p> 	<p>Alto I 24</p> 
---	---

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 eighth note *Es* on beat two, two eighth note *Fs* on beat three and one quarter note *E* on beat four (see Example 85).

**EXAMPLE 85, Mandyczewski edition,
Tbn II, Measure 44**

44



Kümmerlin writes a quarter rest on beat one followed by the same second, third and fourth beats of Mandyczewski's edition (see Example 86).

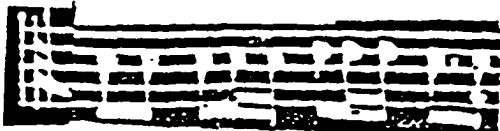

**EXAMPLE 86, Kümmerlin edition,
Tbn II, Measure 44**

44



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).

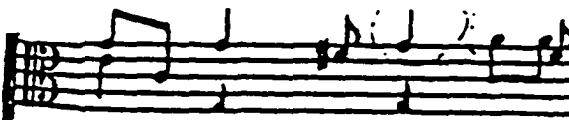
**EXAMPLE 87, Caldara manuscript, Tbn II
& Alto II, Measure 44**

Tbn II	Alto II
44	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**

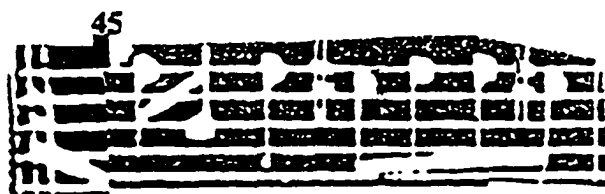
45



**EXAMPLE 89, Kummerlin edition,
Tbn I, Measure 45**



**EXAMPLE 90, Caldara manuscript,
Tbn I, Measure 45**



A similar discrepancy occurs in both trombone parts, beat two of measure 48. Mandyczewski and Kummerlin both write a quarter note; Caldara wrote a dotted eighth-sixteenth-note pattern (see Examples 91-93).

**EXAMPLE 91, Mandyczewski edition,
Tbn I & II, Measure 48**



**EXAMPLE 92, Kummerlin edition,
Tbn I & II, Measure 48**



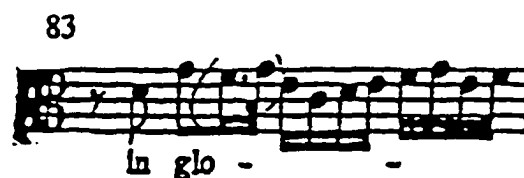
EXAMPLE 93, Caldara manuscript,
Tbn I & II, Measure 48



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).

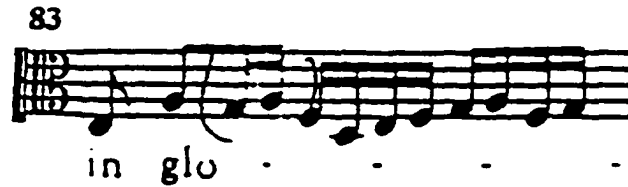
EXAMPLE 94, Mandyczewski edition,
Alto I Solo, Measure 83



EXAMPLE 95, Caldara manuscript,
Alto I Solo, Measure 83



**EXAMPLE 96, Kümmerlin edition
Alto I Solo, Measure 83**

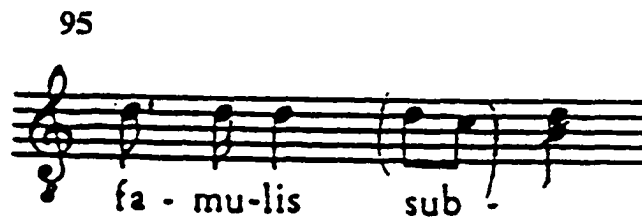


In measure 95, tenor part of choir I, Mandyczewski and Kümmerlin both write equal eighth notes on beat three (see Examples 97 and 98), whereas Caldara wrote a dotted eighth-sixteenth-note pattern (see Example 99). Caldara's rhythmic pattern occurs in the tenor I, bass I, and all choir II parts, making Caldara's rhythm pattern more logical than the pattern suggested by Mandyczewski and Kümmerlin.

**EXAMPLE 97, Mandyczewski edition,
Choir I, Ten, Measure 95**



**EXAMPLE 98, Kümmerlin edition, Choir I,
Ten, Measure 95**



**EXAMPLE 99, Caldara manuscript, Choir I,
Ten part, Measure 95**

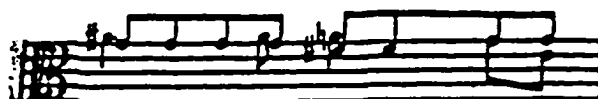
95



Mandyczewski and Kummerlin 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).

**EXAMPLE 100, Mandyczewski edition,
Tbn I, Measure 99**

99



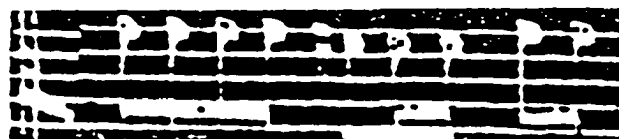
**EXAMPLE 101, Kummerlin edition,
Tbn I, Measure 99**

99



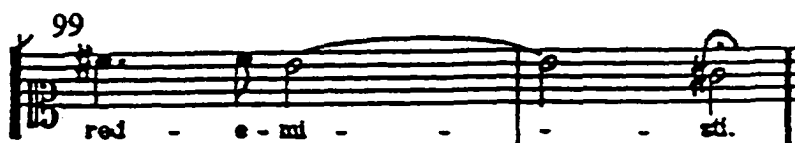
**EXAMPLE 102, Caldara manuscript,
Tbn I, Measure 99**

99



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



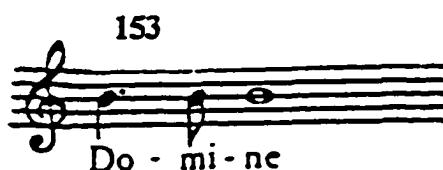
**EXAMPLE 105, Kümmerlin edition,
Sop II, Measures 99 and 100**



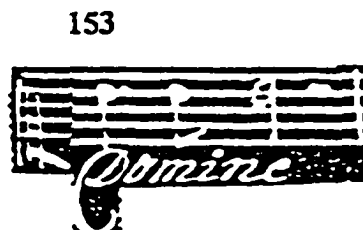
The second soprano II rhythmic discrepancy occurs in the solo part of measure 153. Kümmerlin, like Caldara, writes a whole note on beat two and three (see Examples 106 and 107). Mandyczewski, on the other hand, writes a half note and half rest (see

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.

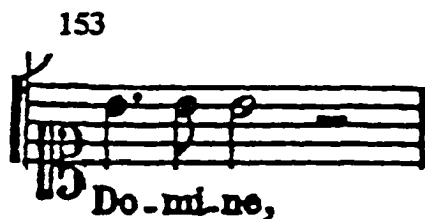
**EXAMPLE 106, Kümmerlin edition,
Sop II Solo, Measure 153**



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



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



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**

<p>Sop II 185</p> 	<p>Crn II 185</p> 
---	---

**EXAMPLE 110, Mandyczewski edition,
Sop II, Measure 185**

185



**EXAMPLE 111, Kummerlin edition,
Sop II, Measure 185**

185



The next eight rhythmic discrepancies occur in either the trombone I or II part. Mandyczewski and Kummerlin 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).

**EXAMPLE 112, Mandyczewski edition,
Tbn I, Measure 167**



**EXAMPLE 113, Kümmerlin edition,
Tbn I, Measure 167**



**EXAMPLE 114, Caldara manuscript,
Tbn I, Measure 167**

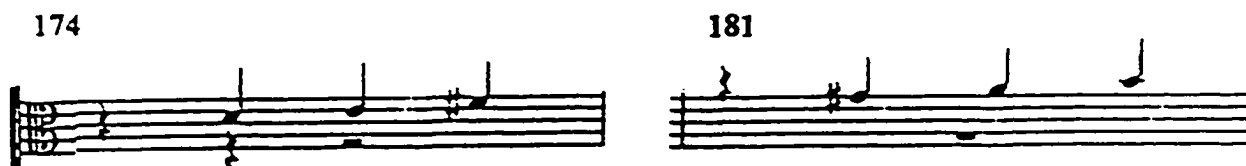


In measure 174 and 181 of the trombone I part, Mandyczewski and Kümmerlin both write three quarter notes on the last three beats (see Examples 115 and 116); Caldara wrote six eighth notes to match the alto I part (see Example 117).

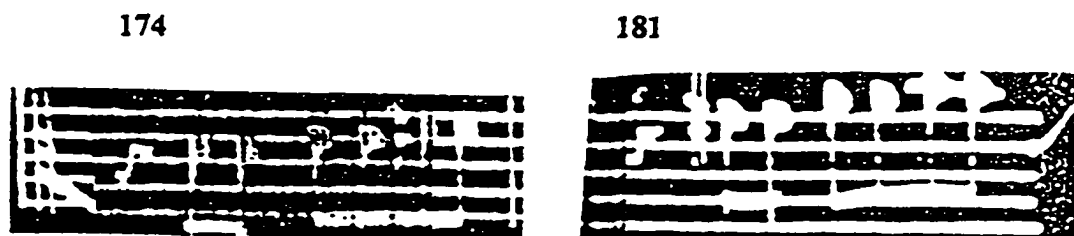
**EXAMPLE 115, Mandyczewski edition,
Tbn I, Measure 174 and 181**



**EXAMPLE 116, Kümmerlin edition,
Tbn I, Measures 174 and 181**



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

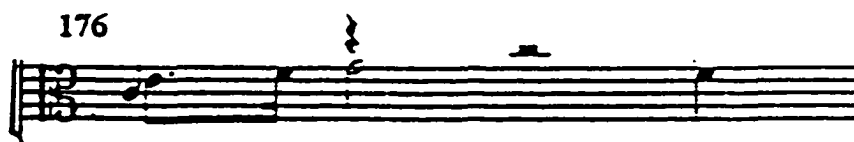


On beat two of the trombone II part in measure 176, Mandyczewski and Kümmerlin both write a half note (see Examples 118 and 119); Caldara wrote a dotted quarter-eighth-note pattern in order to match the alto II part (see Example 120).

**EXAMPLE 118, Mandyczewski edition,
Tbn II, Measure 176**

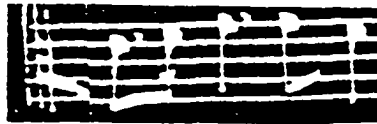


**EXAMPLE 119, Kümmerlin edition,
Tbn II, Measure 176**



**EXAMPLE 120, Caldara manuscript,
Tbn II, Measure 176**

176



In measure 186 of the trombone I and II parts, beat one is a quarter note in both Mandyczewski's and Kummerlin'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.

**EXAMPLE 121, Mandyczewski edition,
Tbn II, Measure 186**

186



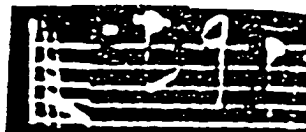
**EXAMPLE 122, Kummerlin edition,
Tbn II, Measure 186**

186



**EXAMPLE 123, Caldara manuscript,
Tbn II, Measure 186**

186



Caldara wrote two eighth notes on beat four of measure 188 in this same trombone II part, whereas Mandyczewski and Kummerlin both write a single quarter note (see Examples 124-126).

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

188



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

188



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

188



Mandyczewski and Kummerlin both write quarter notes in the following measures:

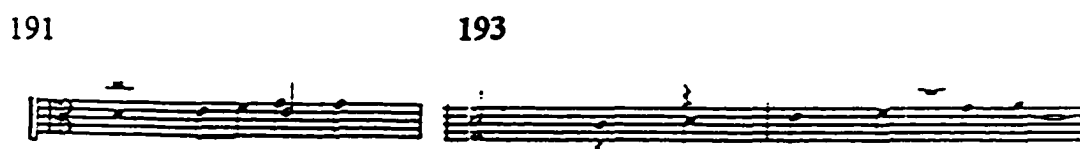
<u>Measure</u>	<u>Beat</u>	<u>Part</u>
193	4	Tbn II
194	1 and 2	Tbn II (see Examples 127 and 128)

Caldara wrote each of these beats as two eighth notes (see Example 129).

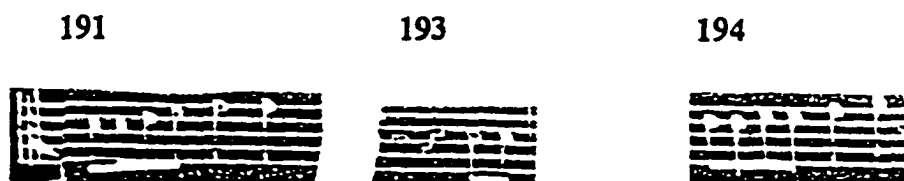
**EXAMPLE 127, Mandyczewski edition, Tbn II,
Measures 191, 193 & 194**



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



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



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).

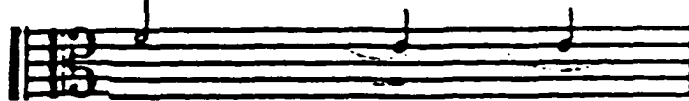
**EXAMPLE 130, Caldara manuscript,
Tbn I, Measure 192**

192



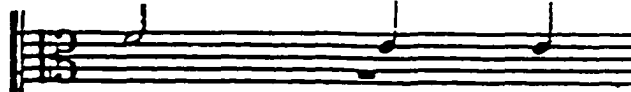
**EXAMPLE 131, Mandyczewski edition,
Tbn I, Measure 192**

192



**EXAMPLE 132, Kummerlin edition,
Tbn I, Measure 192**

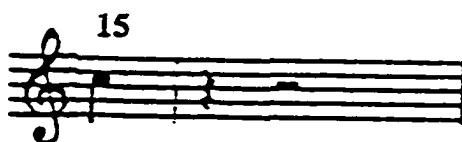
192



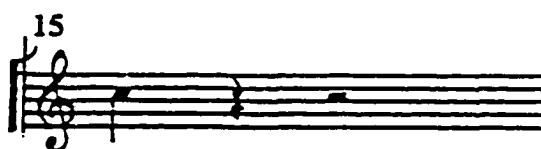
As previously mentioned, Caldara wrote the two trombone parts *colla parte* with the two alto parts. It seems that both Mandyczewski and Kummerlin created new parts for these instruments (as well as the violas) by combining four voice parts (two alto and two tenor) into only two parts, written on the 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 Kummerlin both write beat one as a *C* (see Examples 133 and 134), whereas Caldara wrote an *E* (see Example 135).

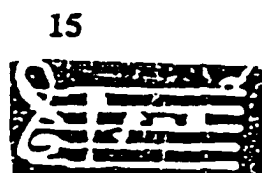
**EXAMPLE 133, Mandyczewski edition,
Vln I, Measure 15**



**EXAMPLE 134, Kummerlin edition,
Vln I, Measure 15**

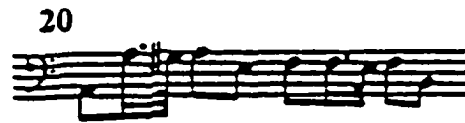


**EXAMPLE 135, Caldara Manuscript,
Vln I, Measure 15**



In measure 20, the BC part exhibits an interesting situation. Kummerlin 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).

**EXAMPLE 136, Kummerlin edition,
BC, Measure 20**



**EXAMPLE 137, Mandyczewski edition,
BC, Measure 20**



**EXAMPLE 138, Caldara manuscript, Org
(Theor and Vlnc), Measure 20**



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 Kummerlin's scores (see Examples 139 and 140), whereas Caldara wrote a *G* in the clarino I part (see Example 141).

**EXAMPLE 139, Mandyczewski edition,
Clni I & II, Measure 45**



**EXAMPLE 140, Kummerlin edition,
Clni I & II, Measure 45**

45



**EXAMPLE 141, Caldara manuscript,
Clni I & II, Measure 45**

Clni I

45



Clni II

45



In measure 76 (violin II), Caldara wrote a *G*-sharp on the second half of beat one (see Example 142). Neither Mandyczewski or Kummerlin 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,
Clni I, Measure 76 & BC, Measures 74-77**

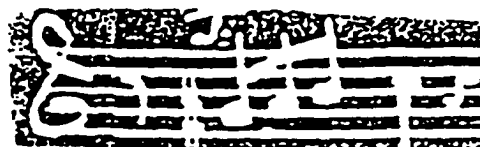
Vln I

76



Vln II

76



Clno I
76 77



Org (BC)

74

75

76

77



**EXAMPLE 143, Mandyczewski edition,
Measures 74-77**

74

Solo.
Tu ad dex - teram Do - mi - ni

**EXAMPLE 144, Kümmerlin edition,
Measures 74-77**

74

75

Viol. I

Viol. II

Tu ad dex - te - ram Dei se - des.

77

Clar. I

Alto I

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).

**EXAMPLE 145, Kümmerlin edition, Alto II
& Ten II, Measure 97**

97

quos

quos

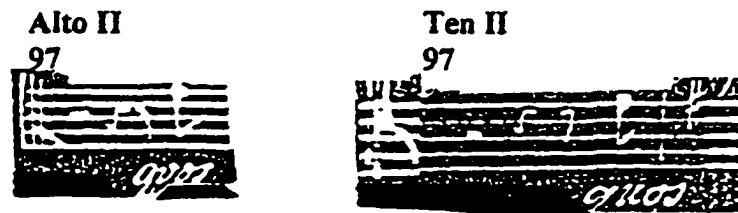
**EXAMPLE 146, Mandyczewski edition,
Alto II & Ten II, Measure 97**

97

quos

quos

**EXAMPLE 147, Caldara manuscript,
Alto II & Ten II, Measure 97**



A similar pitch discrepancy occurs with the tenor II part, beats one and two of measure 99 (see Examples 148-150).

**EXAMPLE 148, Kummerlin edition,
Ten II, Measure 99**



**EXAMPLE 149, Mandyczewski edition,
Ten II, Measure 99**

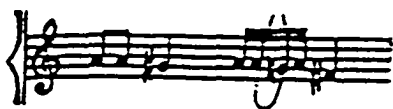
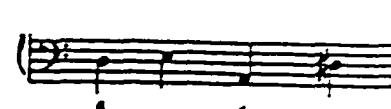


**EXAMPLE 150, Caldara manuscript,
Ten II, Measure 99**

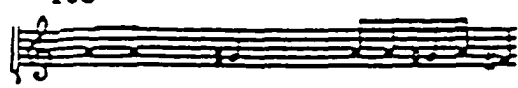



Another curious pitch discrepancy in the violin II part occurs on beat three of measure 168. Mandyczewski and Kummerlin both write *A A G A*, whereas Caldara wrote *A A G*-sharp *A* (see Examples 151-153. On beat two of this measure, a sharp sign (indicating a raised third of the *E* major chord) is 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,
Vln II & BC, Measure 168**

Vln II 168	BC 168
	

**EXAMPLE 152, Kummerlin edition,
Vln II & BC, Measure 168**

Vln II 168	BC 168
	

**EXAMPLE 153, Caldara manuscript,
Vln II & Org, Measure 168**

Vln II 168	Org 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 Kummerlin write a *G* (see Examples 155 and 156) because both editors write two eighth-note *G*s on that same beat in the *basso continuo*, whereas Caldara wrote a quarter-note *G*.

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

Bs I
173




Org
173



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

Bs I
173

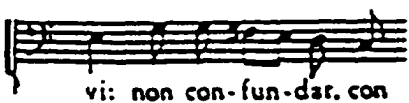


BC
173




**EXAMPLE 156, Kummerlin edition,
Bs I & BC, Measure 173**

Bs I
173

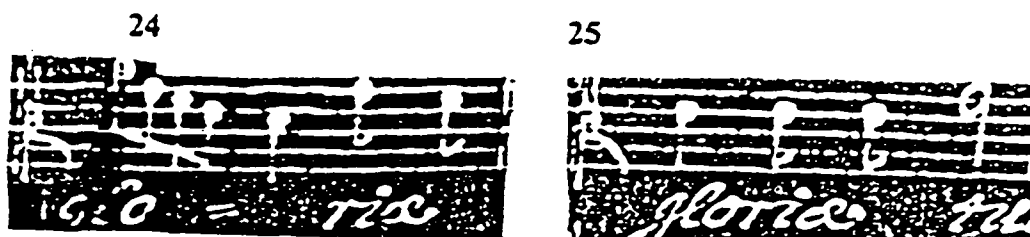


BC
173

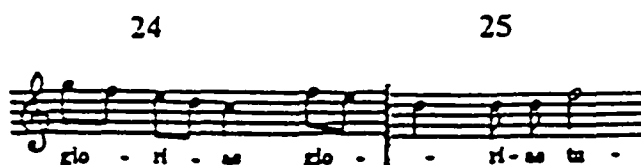


Several text discrepancies should be considered, the first occurring in measures 24 and 25 of the alto II part. Caldara wrote the first syllable of *gloriae* under the first three beats of measure 24 and the last two syllables under the two eighth notes on beat four. Caldara began the word (*gloriae*) 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.

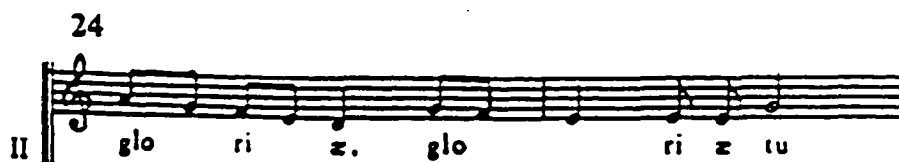
EXAMPLE 157, Caldara manuscript,
Alto II, Measures 24 & 25



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



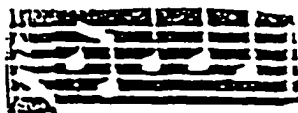


EXAMPLE 159, Kümmerlin edition,
Alto II, Measures 24 & 25



In measure 25, tenor I, the text discrepancy occurs on beats two, three and four. Caldara wrote the syllable *ae* as a quarter note on beat two followed by two more quarter notes on the syllable *tu* (see Example 160). Mandyczewski and Kümmerlin both write *ae* as a half note, followed by a quarter note on *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.


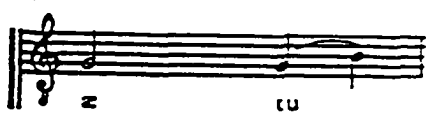
**EXAMPLE 160, Caldara manuscript, Ten I
& II & Vla I, Measure 25**

Ten I 25	Ten II 25	Vla I 25
		

**EXAMPLE 161, Mandyczewski edition,
Ten I & II, Measure 25**

Ten I 25	Ten II 25
	

**EXAMPLE 162, Kümmerlin edition,
Ten I & II, Measure 25**


Ten I 25	Ten II 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**


Ten II

47 48



Vla II

47 48



**EXAMPLE 164, Mandyczewski edition,
Choir II, Measures 47 & 48**

47

**EXAMPLE 165, Kümmerlin edition,
Choir II, Measures 47 & 48**

47

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).

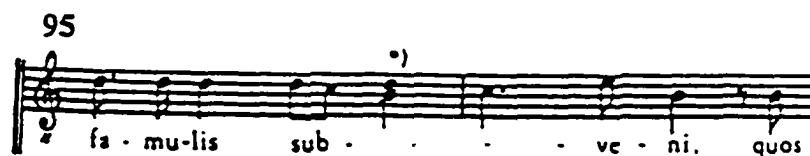
**EXAMPLE 166, Caldara manuscript,
Ten I, Measures 95 & 96**



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

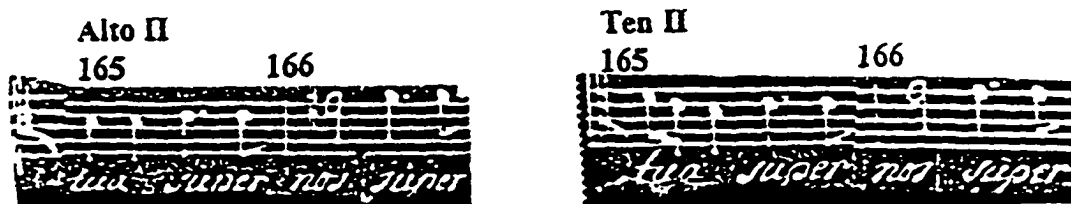


**EXAMPLE 168, Kummerlin edition,
Ten I, Measures 95 & 96**



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 Kummerlin 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 &
Ten II Con, Measures 165 & 166**



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

165

S II
tu - a Do - mi - ne su - per -

A II
& Ten II
tu - a Do - mi - ne su - per -

T II
& Vla II
tu - a Do - mi - ne su - per -

B II
tu - a Do - mi - ne su - per -

**EXAMPLE 171, Mandyczewski edition,
Choir II, Measures 165 & 166**

165

tu - a Do - mi - ne su - per

tu - a Do - mi - ne su - per

tu - a Do - mi - ne su - par

tu - a Do - mi - ne su - par

**EXAMPLE 172, Kümmerlin edition,
Choir II, Measures 165 & 166**

165

tu - a Do - mi - ne su - per

tu - a Do - mi - ne su - per

tu - a Do - mi - ne su - per

tu - a Do - mi - ne su - per

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,

**EXAMPLE 173, Mandyczewski edition, Choirs I
& II, Measures 179 & 180**

179

Choir I lyrics:
 179: 'funder, ter - ra - ter - num,
 180: num, non con-fun-dar in a -
 179: fua - dae, con-fua - dae,
 180: fua - dae, con-fua - dae, in te
 179: fua - dae, con-fua - dae,
 180: fua - dae, con-fua - dae, in te

Choir II lyrics:
 179: num, non con-fun-dar in a - ter - num,
 180: num, non con-fun-dar in a - ter - num,
 179: vi non con-fun-dar in a - ter - num,
 180: num, non con-fun-dar in a - ter - num,

**EXAMPLE 174, Kummerlin edition, Choirs I
& II, Measures 179 & 180**

179

Choir I lyrics:
 179: fun - dar, in a - ter - num,
 180: fun - dar, con - fun - dar,
 179: fun - dar, con - fun - dar,
 180: fun - dar, con - fun - dar,
 179: num, non con - fun - dar in a -
 180: num, non con - fun - dar in a -
 179: vis non con - fun - dar in a -
 180: num, non con - fun - dar in a -

Choir II lyrics:
 179: in te
 180: ter - num,
 179: a - ter - num,
 180: ter - num,
 179: ter - num,
 180: ter - num,

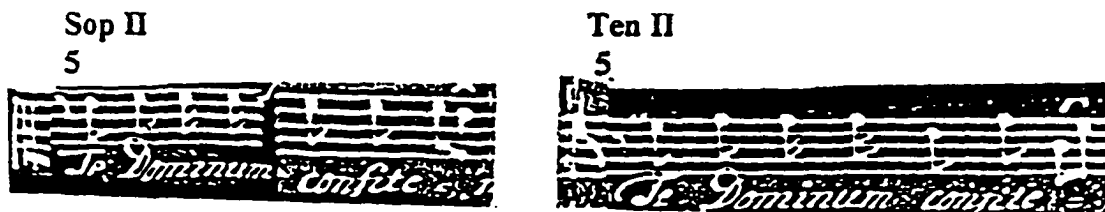
**EXAMPLE 175, Caldara manuscript,
Sop I, Measure 179**

179

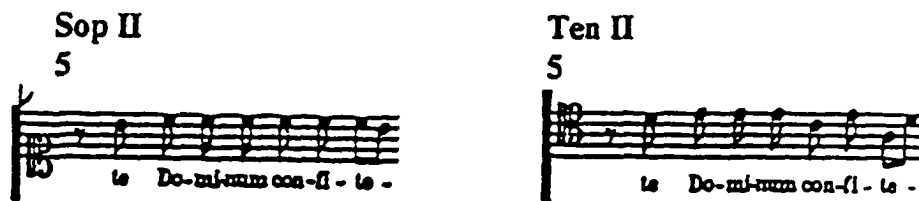


many of the slurs are found only in Caldara's manuscript. Because these slur markings are so numerous, only the following example will be given; the remainder will be listed. This example is found in the soprano II and tenor II parts of measure five, beat four. While Caldara's manuscript contains the slur, both Mandyczewski's and Kummerlin'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**

Sop II
5

te Do-minum confi-te -

Ten II
5

te Do-minum confi-te .

Similar examples are as follows:

Part	Measure	Beat
Sop II	14	4
Bs II	23	1 & 2
Sop II, Alto II & Ten II	23	2
Ten I & Bs I	23	2
Sop I & Alto I	23	3
Alto I	24	1
Alto I Con	32	2, second half
Ten I Con	40-42	3
Ten I Con	43	1
Sop II	46	4
Alto II Con	52	4
Bs II Con	57	1
Ten I Con	133	1 & 2
Sop II	165	3
Bs II	173	3

Sop I	175	3
Bs II	177	3

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 Kummerlin

Sop I	95-96	4 to beat 1
-------	-------	-------------

Caldara and Kummerlin

Alto I Con	133	2 to beat 3
Sop II	135	1 to beat 2
Ten II Con	149	1
Sop II Con	152	3
Alto II Con	153	3
Sop II Con	155	3

Kummerlin

Sop I & Bs I	110-111	
Sop II & Bs II	112-113	
Bs II	114	
Alto I	137	1 to beat 2

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

Sop I	176	3 to beat 4
Sop I	193	1 to beat 2

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 Kummerlin 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**



Alto I
78 79

**EXAMPLE 181, Mandyczewski edition, Clno I &
Alto I concertist, Measures 77-79**

77 78

**EXAMPLE 182, Kummerlin edition, Clno I &
Alto I Concertist, Measures 77-79**

77

At the end of this duet (measure 89, beat two, clarino I), Caldara wrote another trill; both Mandyczewski and Kummerlin 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-

**EXAMPLE 183, Caldara manuscript,
Clno I, Measure 89**

89



**EXAMPLE 184, Mandyczewski edition,
Clno I, Measure 89**

89



**EXAMPLE 185, Kummerlin edition,
Clno I, Measure 89**

89



coming *soli* section. Both Mandyczewski and Kummerlin do not write the trill (see Examples 187 and 188).

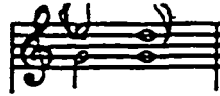
**EXAMPLE 186, Caldara manuscript,
Clno I, Measure 116**

116



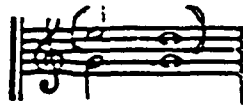
**EXAMPLE 187, Mandyczewski edition,
Clno I, Measure 116**

116



**EXAMPLE 188, Kümmerlin edition,
Clno I, Measure 116**

116



The only other score discrepancy occurs in Kümmerlin's edition, measure 40. He indicates the top staff to be a trumpet I 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.

**EXAMPLE 189, Kümmerlin edition,
Tpt I, Measures 40-42**

40

Trombs I °)



**EXAMPLE 190, Mandyczewski edition,
Tbn I, Measures 40-42**

40

Trombone.

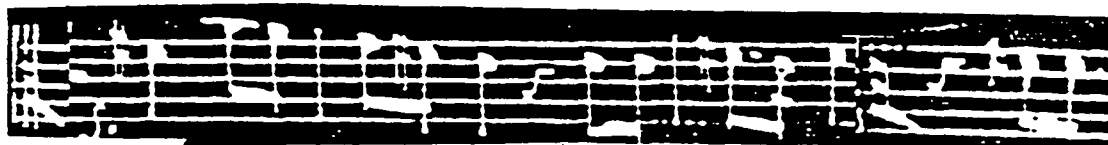


**EXAMPLE 191, Caldara manuscript,
Tbn I, Measures 40-42**

40

41

42



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.

Dies irae

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 *sol*i 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 – <i>C</i> Major	to	No. 3 – <i>F</i> Major
No. 3 – <i>F</i> Major	to	No. 4 – <i>B</i> -flat Major
No. 9 – <i>C</i> Major	to	No. 10 – <i>F</i> Major
No. 10 – <i>F</i> Major	to	No. 11 – <i>B</i> -flat Major
No. 14 – <i>F</i> Major	to	No. 15 – <i>B</i> -flat Major
No. 16 – <i>G</i> Major	to	No. 17 – <i>C</i> -minor

The following numbers have third relationships:

No. 4 – <i>B</i> -flat Major	to	No. 5 – <i>G</i> minor
No. 6 – <i>D</i> minor	to	No. 7 – <i>B</i> -flat Major
No. 8 – <i>G</i> minor ending	to	No. 9 – <i>E</i> -flat major
No. 11 – <i>B</i> -flat Major	to	No. 12 – <i>G</i> minor/ <i>G</i> Major
No. 12 – <i>G</i> Major ending	to	No. 13 – <i>E</i> -flat major
No. 13 – <i>E</i> -flat Major	to	No. 14 – <i>C</i> minor opening
No. 17 – <i>C</i> minor	to	No. 18 – <i>E</i> -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.”¹⁶ 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.¹⁷

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*

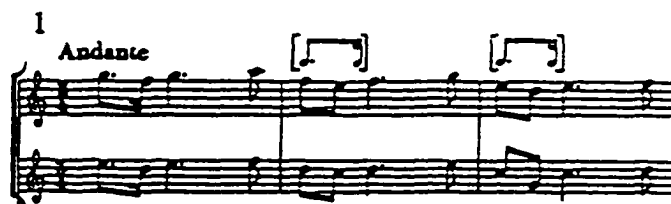
Several rhythmic, pitch, voicing, text, orchestration, articulation and expression discrepancies have come to light through the comparison of Homolya's edition and the Caldara manuscript. Unlike the *Magnificat in C* and the (1724) *Te Deum*, it is possible that a few of these discrepancies could simply 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 192, Caldara, *Dies irae*, Jones edition,
No. 2, Clni I & II, Measures 1-3**



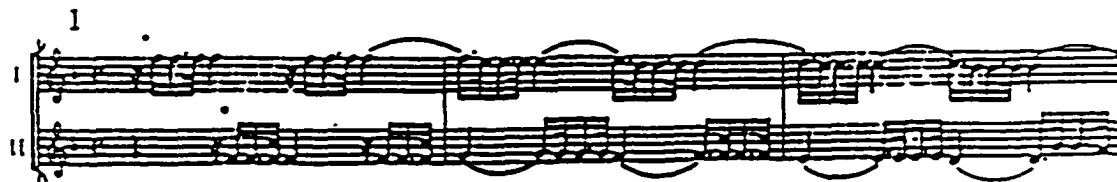
**EXAMPLE 193, Caldara, *Dies irae*, Homolya edition,
No. 2, Tpts I & II, Measures 1-3**



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 accidentally 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

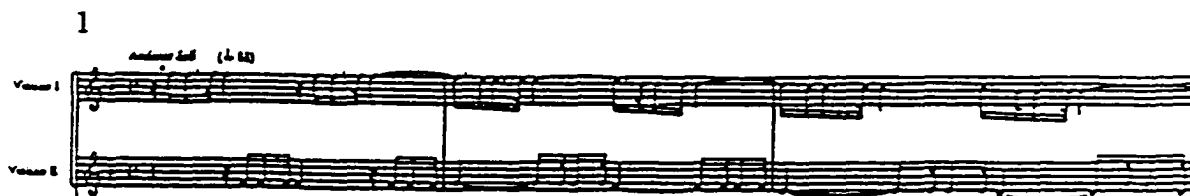
**EXAMPLE 194, Homolya edition, No. 3,
Vlms I & II, Measures 1-3**



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

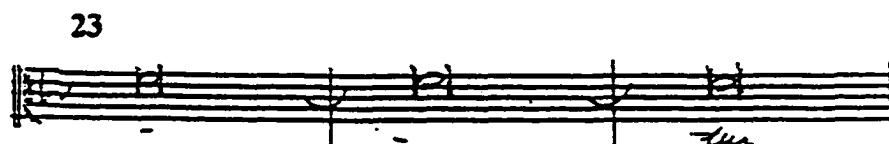


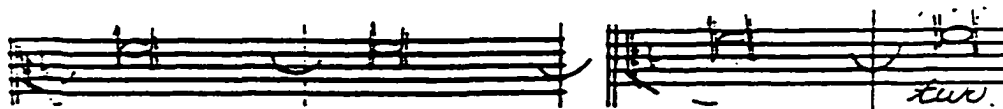
**EXAMPLE 196, Jones edition, No. 3,
Vlms I & II, Measures 1-3**



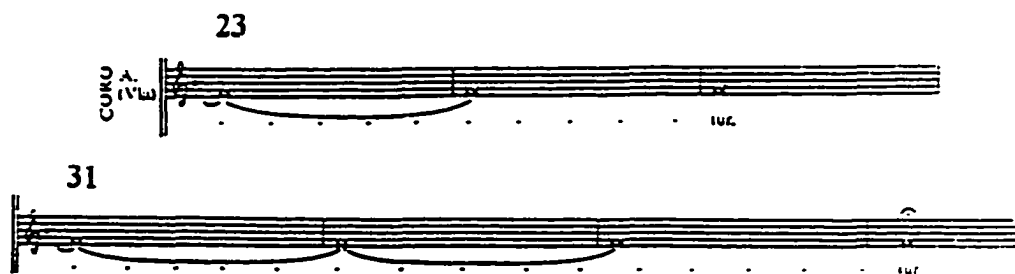
notes prior to the previously noted measures; therefore, it is most likely a publication oversight (see Examples 197 and 198).

**EXAMPLE 197, Caldara, No. 4, Ten I,
Measures 23-25 & 31-34**





**EXAMPLE 198, Homolya edition, No. 4,
Alto part, Measures 23-25 & 31-34**



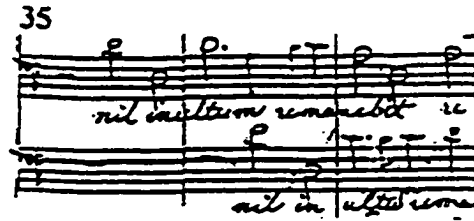
The next discrepancy occurs in No. 5, measure 37 of the bass II part. Homolya notates P P P P , whereas Caldara notated $\text{P } \beta \text{ P P}$. It appears as if Caldara was temporarily remiss in following his meter signature. In any case, Homolya's notation is consistent with the previous measure of the bass I part (see Examples 199 and 200).

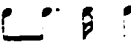
No. 11 poses another rhythmic alteration possibility. Caldara wrote a sixteenth rest followed by three even sixteenth notes in the two violin parts, while in the *basso continuo* part he wrote an eighth note followed by a dotted sixteenth-thirty-second-note

**EXAMPLE 199, Homolya edition, No. 5,
Bs I & II, Measures 35-37**



**EXAMPLE 200, Caldara, No. 5, Bs I
& II, Measures 35-37**



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:  (see Examples 201-203 and Chapter III, Baroque Performance Practices: Rhythmic Alteration).

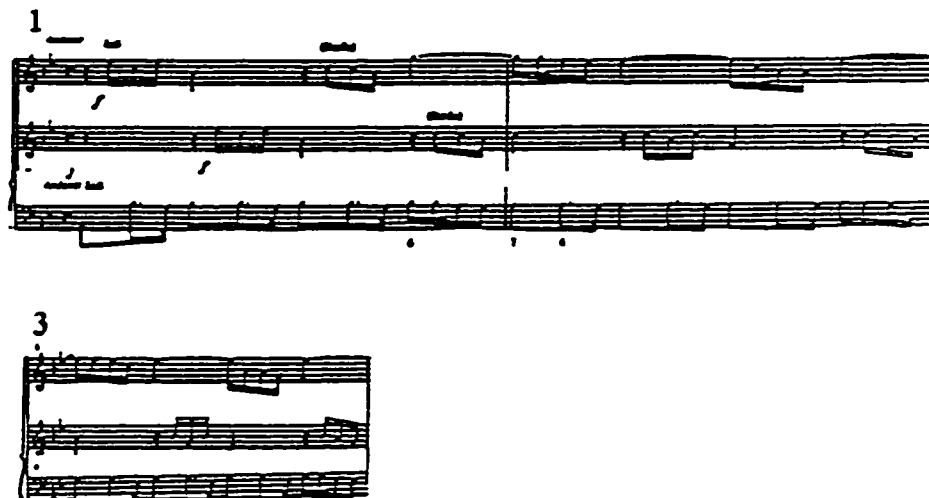
**EXAMPLE 201, Caldara, No. 11,
Vlns I & II & BC, Measures 1-3**



**EXAMPLE 202, Homolya edition, No. 11,
Vlns I & II & BC, Measures 1-3**

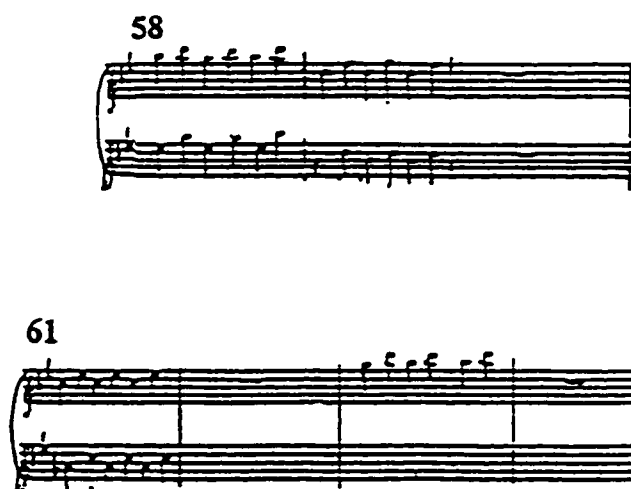


**EXAMPLE 203, Jones edition, No. 11,
Vlns I & II & BC, Measures 1-3**



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).

**EXAMPLE 204, Caldara No. 13, Vln I
& II, Measures 58-64**

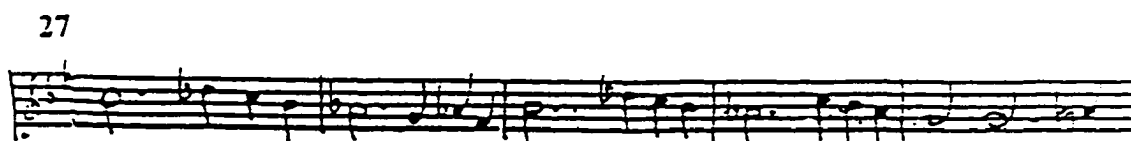


**EXAMPLE 205, Homolya edition, No. 13,
Vln I & II, Measures 58-64**



In No. 14, measure 31 of the violin II part, Homolya writes $\text{p} \circ \text{p}$, whereas Caldara wrote $\text{p} \text{p} \cdot \text{p}$. 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).

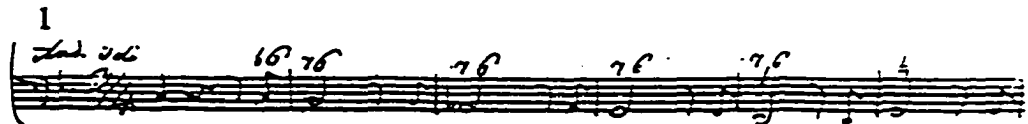
**EXAMPLE 206, Caldara, No. 14,
Vln II, Measures 27-31**



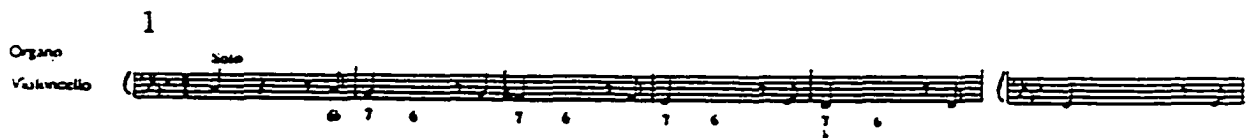
**EXAMPLE 207, Homolya, No. 14,
Vln II, Measures 27-31**



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



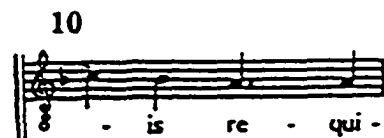
**EXAMPLE 209, Homolya edition, No. 17,
BC, Measures 1-6**



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

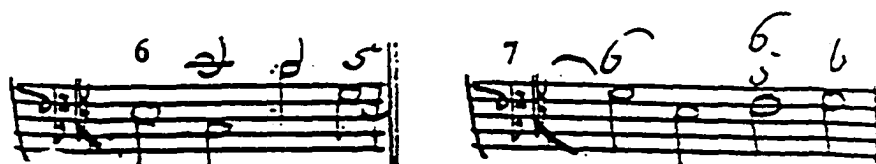


**EXAMPLE 211, Homolya edition, No. 18,
Ten solo, Measure 10**

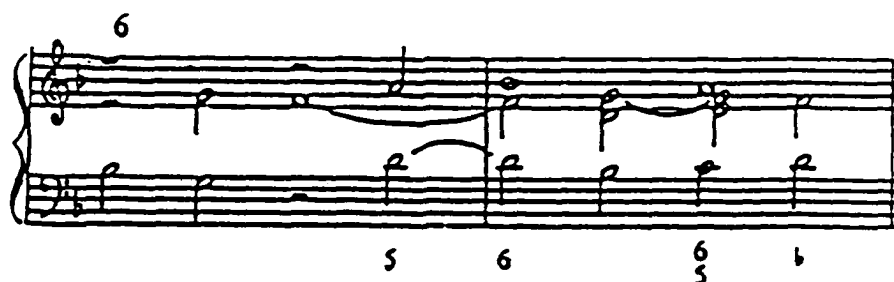


The last rhythmic discrepancy occurs in No. 19, measure 6, beats three and four of the *basso continuo* part. Homolya chooses to notate the *F* as a whole note tied to the next measure in his keyboard realization, whereas Caldara notated a half note *F* followed by a half note *D* in his figured bass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

**EXAMPLE 212, Caldara, No. 19,
BC, Measures 6-7**



**EXAMPLE 213, Homolya edition, No. 19,
Keyboard realization, Measures 6-7**



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 *F*s in measure 11, followed by a quarter note *E* in measure 12. Homolya changes the three *F*s to *A*s, 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**

11



**EXAMPLE 215, Homolya edition, No. 3,
Vln I & II & BC, Measures 11-12**

11

VI. I

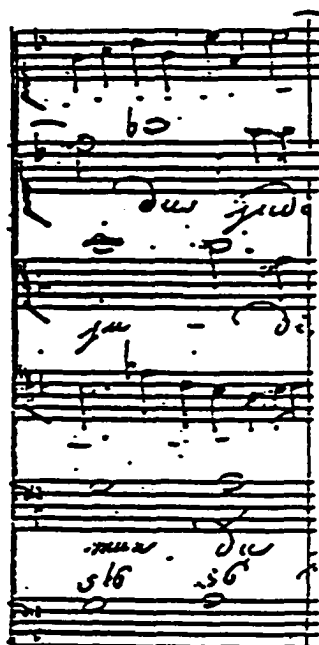
VI. II

Org.
Vic.
e Cb.

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**

13



EXAMPLE 217, Homolya edition, No. 4,
Full score. Measures 13-16

13

S. I
(VLD)
- ti - ne - tur, un - de mun -

S. II
(VLD)
con - ti - ne - tur, un - de mun -

CORO
A.
(Vla)
- - - tur, un - de

T.
(Vlc)
- - - tur, un - de mun - dus

B.
ne - - tur, un - de

Org.
(Vlc. II
e Cb.)

4 1 1 5 6 5 6

S. I (VLD) dus ju - di - ce

S. II (VLD) - dus, mun - dus ju - di - ce

A. (Vla) mun - dus ju - di - ce

T. (Vlc) ju - di - ce

B. mun - dus, mun - dus

Org. (Vlc. II & Cb.)

5 6 5 6 5 6 5 6

Similar pitch discrepancies in brackets are as follows:

Number	Part	Measure	Beat
5	Vln II	67	1
7	Ten II	8	3
7	Vlnc I	8	3
7	Vln II	23	1
7	Sop II (Alto)	28	1 second half
10	Vln I	45	1
12	Alto II (Ten I)	24	1
15	Sop Con	11	1

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*². Homolya writes an *F*², 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**

109	110
	

EXAMPLE 219, Homolya edition, No. 8,
Full score, Measure 109-111

109

A. cas - . . . sus!

T. I la - bor mea sil cas - . . . sus!

T. II la - bor mea sil cas - . . . sus!

B. cas - . . . sus!

VI. I

VI. II

Org.
Vic.
c Cb.

7 6 4 1

EXAMPLE 220, Caldara, No. 9,
Full score, Measures 1-3

1

Soprano: 166

Alto: 166

Tenore: 166

Basso: 166

**EXAMPLE 221, Homolya edition, No. 9,
Full score, Measures 1-3**

1

Adagio

The musical score for measures 1-3 of Example 221, Homolya edition, No. 9, is presented. The tempo is marked *Adagio*. The score includes vocal parts (Soprano I, Soprano II, Alto, Tenor, Bass) and instrumental parts (Violino I, Violino II, Viola, Violoncello I, Organ, Violoncello II/Contrabasso). The lyrics are "Je - su Je - dex ut - ti - o - nia De - um fac re -". The score is marked with a "1" at the beginning and a "orig. p" at the bottom.

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**

21

ce... me dum bene dictu. tis. me

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

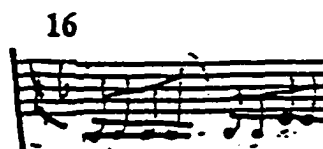
21

S. I
S. II
C. O. R. O
A. L.
T.
B.
Org. or Vc. II

ce... me dum bene dictu. tis. me

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,
Vlnc I, Measure 16**



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



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 an *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

EXAMPLE 226, Caldara, No. 18,
Full score, Measures 17-21

17 19

The musical score for Example 226, Caldara, No. 18, measures 17-21, is presented in two systems. The first system (measures 17-18) and the second system (measures 19-21) show a full orchestral arrangement with vocal parts. The notation includes various musical symbols such as notes, rests, and dynamic markings, indicating a complex and expressive piece.

EXAMPLE 227, Homolya edition, No. 18,
Full score, Measures 17-21

17

The musical score for Example 227, Homolya edition, No. 18, measures 17-21, is presented in two systems. The first system (measures 17-18) and the second system (measures 19-21) show a full orchestral arrangement with vocal parts. The notation includes various musical symbols such as notes, rests, and dynamic markings, indicating a complex and expressive piece.

165

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 *solì* 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.¹⁶

It is probable that Caldara would have written the word *solo* rather than *solì* 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 *solì* rather than a full choir. Another justification for the use of *solì* 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.¹⁷

**EXAMPLE 230, Homolya edition, No. 8,
Measures 1-2 & 85-86**

No. 8 Soli

Soprano
 Alto
 Tenore I
 Tenore II
 Basso
 Violino I
 Violino II
 Organo
 Violoncello

85

A.
 T. I.
 T. II.
 B.
 VI. I.
 VI. II.
 Org.
 Vlc.
 Ch.

Quae - reas

Quae - reas me. se - di - .

[Tutti]

[Tutti]

[Tutti]

[unisi]

* orig.: non forte

EXAMPLE 231, Jones edition, No. 8
Measures 1-2 & 85-86

(♩ 112 Moderate)

Soli

Violino I

Violino II

Organo

Soli

Violoncello

85

Violini and Basses

non forte

non forte

Quae - rens

Quae - rens me, se - di -

Org

(Tutti)

(Uniti)

Vic

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**

13



14



**EXAMPLE 233, Homolya edition, No. 3,
Bs & Sop II, Measures 13-16**

13
15

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.¹⁸

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).¹⁹

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."²⁰ 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**



**EXAMPLE 235, Homolya edition,
No. 6, Measures 1-3**

No. 6 Solo

Alto solo

Violoncello

Organo

Tempo giusto

Solo

Quis sum

**EXAMPLE 236, Jones edition,
No. 6, Measures 1-3**

No. 6 In hoc solo possunt Viola ex Basso sen organo describi.
(Viola enables the Bass)

Tempo giusto (♩. 72)

Alto Solo
or Contralto

Viola II
or Violoncello

Organo

Quis sum

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

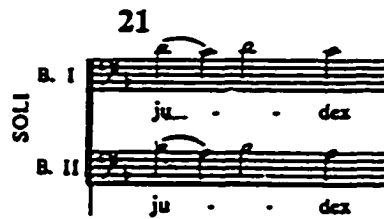


In measure 21 of this same number, Homolya adds a slur over beats one and two in the bass II part, therefore matching the slur (notated by Caldara) in the bass I part over the same two beats (see Examples 239 and 240).

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



**EXAMPLE 240, Homolya edition, No. 5,
Bs I & II, Measure 21**



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

21

me salva me salva

salva me

salva me salva me

salva

salva salva me salva

**EXAMPLE 242, Homolya edition, No. 7,
Full score, Measures 21-23**

21

S. I
S. II
CORO
A.
T.
B.
VI. I
VI. II
Vla
Vic. I
Org.
Vic. II
Cb

sal - va - me. sal - va - me. sal - va - me.
[Tutti] sal - va - me. sal - va - me. sal - va - me.
[Tutti] sal - va - me. sal - va - me. sal - va - me.
[Tutti] sal - va - me. sal - va - me. sal - va - me.
sal - va - me. sal - va - me. sal - va - me.
sal - va - me. sal - va - me. sal - va - me.

1 6 6 6 6 6 6 6

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


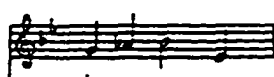
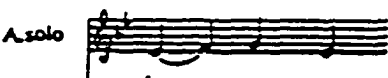
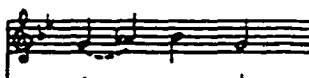
12

13

25

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**

<p>13</p> <p>A. solo</p> 	<p>26</p> 
<p>50</p> <p>A. solo</p> 	<p>54</p> 

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.

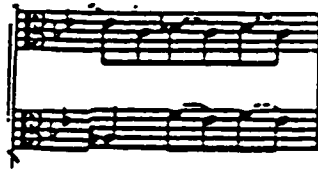
**EXAMPLE 245, Caldara, No. 17,
Vla I & II, Measure 61**

61



**EXAMPLE 246, Homolya edition, No. 17,
Vla I & II, Measure 61**

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**

29



41



45

Handwritten musical score for measures 45-47. The vocal solo part is written on a single staff with lyrics: "rie quod sum cau - lia". The accompaniment consists of two staves for strings (VI. I and II) and two staves for organ and viola (Org. and Vic.).

54

Handwritten musical score for measures 54-55. The vocal solo part is written on a single staff. The accompaniment consists of two staves for strings (VI. I and II) and two staves for organ and viola (Org. and Vic.).

EXAMPLE 248, Homolya edition, No. 8, Full score,
Measures 29-31, 41-42, 46-47 & 54-55

29

Handwritten musical score for measures 29-31. The vocal solo part is written on a single staff with lyrics: "da - re, Je - su! pi - e! Quod sum cau -". The accompaniment consists of two staves for strings (VI. I and II) and two staves for organ and viola (Org. and Vic.).

41

Handwritten musical score for measures 41-42. The vocal solo part is written on a single staff. The accompaniment consists of two staves for strings (VI. I and II) and two staves for organ and viola (Org. and Vic.).

46

Handwritten musical score for measures 46-47. The vocal solo part is written on a single staff with lyrics: "pi - e! Quod sum cau - sa tu - ac". The accompaniment consists of two staves for strings (VI. I and II) and two staves for organ and viola (Org. and Vic.).



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 *sol*i and *tutti*. Homolya makes the following dynamic mark suggestions (for Nos. 1 and 11) in his preface:

In the manuscript the word *sol*i 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 *sol*i 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.

Adagio. Tutti.

Adagio. Tutti.

Fu ste ju

Pu - ste ju

Adagio.

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

No. 9 Coro

Adagio

Soprann I
Soprann II
CORO Alto
Tenore
Basso

Violino I
Violino II
Viola
Violoncello I
Organo
Violoncello II e Contrabbasso

• orig.: 5^a

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**

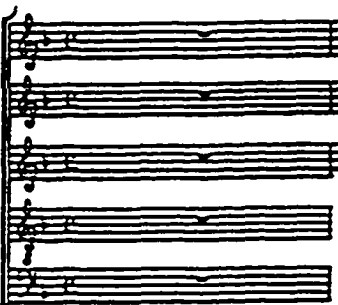

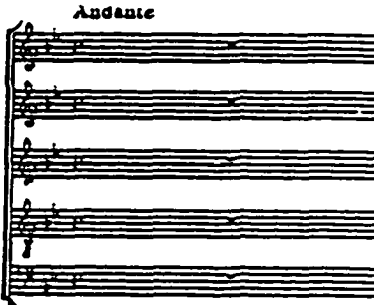

No. 1



No. 11

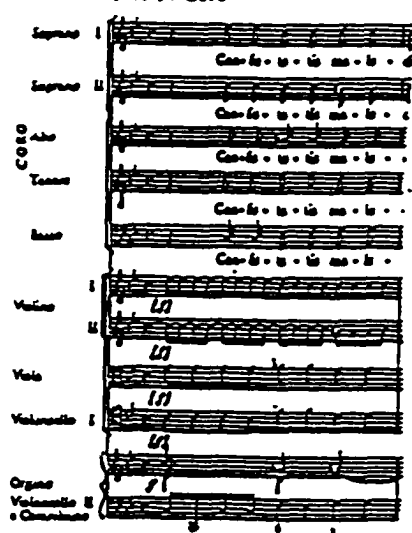


**EXAMPLE 252, Homolya edition, Nos. 1 & 11,
Full score, Measure 1**

No. 1	No. 11
<div style="display: flex; align-items: center;"> <div style="writing-mode: vertical-rl; transform: rotate(180deg); font-weight: bold; margin-right: 5px;">CORO</div> <div style="margin-right: 10px;"> Soprano I Soprano II Alto Tenore Basso </div>  </div> <div style="margin-top: 10px;">  </div>	<div style="text-align: right; margin-bottom: 10px;"><i>Andante</i></div> <div style="display: flex; align-items: center;"> <div style="writing-mode: vertical-rl; transform: rotate(180deg); font-weight: bold; margin-right: 5px;">CORO</div> <div style="margin-right: 10px;"> Soprano I Soprano II Alto Tenore Basso </div>  </div> <div style="margin-top: 10px;">  </div>

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

No. 14 Coro



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:

Number	Measure(s)	Part(s)
1	16	Sop II
2	48	Alto solo
5	7, 19 & 71	Vla I
5	34 & 78	Vla I & II
6	22	Keyboard realization
7	20	Alto
8	40, 64 & 70	Sop solo
9	7	Sop II
10	32	Alto solo
10	47	Sop & Alto <i>sol</i>
11	28	Sop I
12	14 & 17	Sop I solo
12	27	Sop II solo
13	45, 69 & 74	Alto solo
14	24	Sop II
14	55	Vln I & Alto
15	7, 11 & 15	Sop solo
16	11	Sop II
17	12, 20 & 55	Ten solo

17	63	Vla II solo
19	20 & 51	Sop II

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:

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

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

¹Caldara, Antonio, Magnificat in C, ed. By Christoph Wolff, (Germany: Bärenreiter, 1969), IV.

²Ibid.

³Grout, Donald and Palisca, Claude, A History of Western Music, 4th ed., (New York: W. W. Norton, 1988), 461-462.

⁴Vivaldi, Antonio, Magnificat RV 610, ed. By Paul Horn, (Germany: Carus-Verlag Stuttgart, 1973), III.

⁵Sammartini, Giovanni Battista, Magnificat, ed. By Newell Jenkins, (New York: Ernst Eulenburg, Ltd., 1957), iii.

⁶The New Grove Dictionary of Music and Musicians, 6th ed., Vol XVI, (1980), s. v. "Sammartini."

⁷Albinoni, Tommaso, Magnificat, ed. By Felix Schroder, newly re. By Willy Hess, (Kzelmann GmbH, 1982),

⁸Wolff, p. IV-V.

⁹Pritchard, Brian, Personal letter, July 12, 1993.

¹⁰Ibid.

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

¹²Ibid.

¹³Ibid.

¹⁴Translations and Annotations of Choral repertoire, Vol. I: Sacred Latin Texts. Compiled and Annotated by Ron Jeffers, (Corvallis, Oregon: earthsongs, 1988), 218.

¹⁵Caldara, Antonio, Dies irae, ed., by Istvan Homolya, (Germany: Bärenreiter, 1978), unnumbered preface pages.

¹⁶Harvard Dictionary of Music, 2nd edition, (1973), s. v. "Dies irae."

¹⁷Jeffers, 71.

¹⁸Homolya, preface.

¹⁹Ibid.

²⁰Ibid.

²¹Ibid.

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. *sol*i 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 Viéville, in Histoire de la Musique (1725), states: "A perfect voice should be sonorous, extensive, sweet, neat, lively, flexible."⁶

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 enterteinements.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 trombone with alto; violino I and trombone 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."⁸ 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.⁹

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.¹⁰

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.¹¹

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.¹¹

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.¹²

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

It is . . . called *Bassus Continuus*, 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 Continuus*; 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.”¹⁹ Peter

Prelleur, 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].²⁰

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.²¹

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.²²

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.²³

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.²⁴

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 workmanship. Yet, it is difficult to say how much improvised musical material is appropriate. The aforementioned organist, Werckmeister, offers his preference of outlining the contours rather than elaborating figures:

Furthermore it is not desirable just to play blindly with the singers and instrumentalists 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 pratico 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: thirty-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

<u>Voices</u>	<u>Number</u>
Ripieno	six to eight singers on each part (24-32 total, including five concertists)
<u>Instruments</u>	
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	one
Harpsichord	one

(1724) Te Deum

Voices

Choir I Ripieno	four to five singers on each part (16-20 total, including four concertists)
-----------------	--

Instruments

Clarino I	one
Cornetto I	one
Trombe	one
Tympano	one
Violini I	three
Viola I	two
Trombono	one
Violoncello	one
Violone	one
Fagotto	one
Theorbo	one
Organ	one

Voices

Choir II Ripieno	four to five singers on each part (16-20 total, including four concertists)
------------------	--

Instruments

Clarino II	one
Cornetto II	one
Trombe II	one
Violini II	three
Trombono	one
Violoncello	one
Violone	one
Fagotto	one
Harpsichord	one

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."³⁶ 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.³⁷

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.³⁸

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 concertato 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.³⁹

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

(1724) 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.⁴⁰

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.⁴¹

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.⁴²

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."⁴³ 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.⁴⁴

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."⁴⁵

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.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 17th and 18th 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:

tr *t* *m* *W* *h* *+*

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.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 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."⁴⁸

Caldara used *tr* to denote a few cadential trills in his musical scores under consideration. However, most cadential trills are my editorial markings. Tosi, in Opinioni (Bologna, 1723), states:

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.⁴⁹

Neumann, in discussing the Italian Trill from 1590-1710, refers to the reports of Praetorius which label the cadential trill as the *groppi*. The *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.⁵⁰ Neumann states:

[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 individuality of its own regarding both function and rendition.⁵¹

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 *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.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."⁵³ 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, *agréments* 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*)



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.

**EXAMPLE 3, Caldara, Magnificat in C, Jones edition,
Vln I, Sop I, & Crn, Movement I, Measures 6-7**

Vln I

6

Violino I

Sop I & Crn

6

Soprano
and
Cornetto

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.

**EXAMPLE 4, Caldara, Magnificat in C, Jones edition,
Tbn II, Ten II & Vln II, Movement I, Measures 19-20**

Tbn II

19

Tbn II

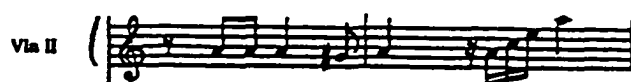
Ten II

19

Ten

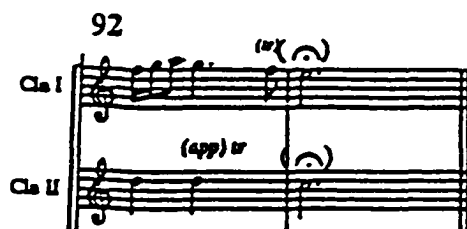
Vln II

19



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,
Clni I & II, Movement I, Measures 92-93**



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

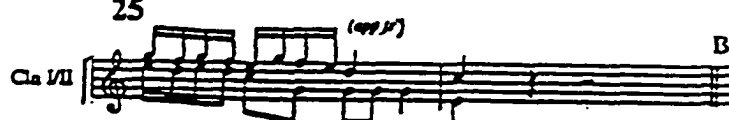
The first section of Caldara's (1724) Te Deum moves in quick eighth-note and sixteenth-note patterns. As a result, the first three cadential appoggiatura trills occur sparsely (measure two – soprano II and measure ten – alto II and *basso continuo*) at

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).

**EXAMPLE 6, Caldara, (1724) *Te Deum*, Jones edition,
Clni I & II, Vln I, & Sop II, Measures 25-26**

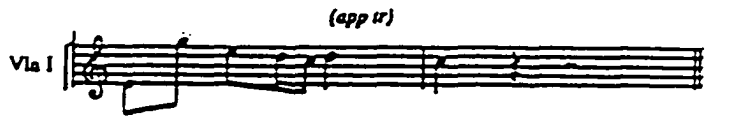
Clni I & II

25




Vln I

25



Sop II

25



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, Caldara, (1724) Te Deum, Jones edition,
Sop & Alto Con, Measure 35**

35



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**

30

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**

66

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 10, Caldara, *Dies irae*, Jones edition,
Number 3, Vln I, II & BC, Measures 31-32**

31

Vln I
Vln II
B. C.
Org
Vc e
Co

10 9 6 7 5 6 5

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

33

Sop II
(Alto)
(Vln II)

(app tr)

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:

Number 5	Vln I Vln I & II Bs I	Measures 7 & 19 Measures 34 & 78 Measures 28 & 71
Number 6	Alto Solo BC	Measures 5, 16, 19 & 20 Measure 22
Number 7	Sop Solo	Measures 14 & 20
Number 8	Vln I Vln II Sop Solo Alto Solo	Measures 14, 56 & 84 Measure 27 Measures 40, 53, 64 & 70 Measure 110
Number 9	Alto (Sop II) & BC	Measure 7
Number 10	Alto Solo Sop & Alto Solos	Measure 32 Measure 47
Number 11	Sop I	Measures 25 & 28
Number 12	Sop I Alto (Sop II) & BC	Measures 14 & 17 Measure 27
Number 13	Alto Solo	Measures 45, 69 & 74
Number 14	Vln II & BC Alto & Vln I	Measure 33 Measure 55
Number 15	Sop Solo	Measures 7, 11 & 15
Number 16	Alto (Sop II) & BC	Measure 11
Number 17	Ten Solo Vln I	Measures 12, 20 & 56 Measure 64
Number 19	Alto (Sop II)	Measure 51

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

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.”⁵⁵

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].’⁵⁶

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:

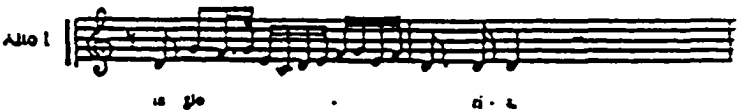
Of course when Frenchmen traveled or worked abroad they carried this legacy with them. And wherever such French musicians taught students, they imparted these principles to some chosen individuals. . . . Of the two German masters who endorsed the convention the first was Georg Muffat (1653-1704) [who] 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).⁵⁷

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

83



Clno

84 (f)



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).

**EXAMPLE 13, Caldara, *Dies irae*, Jones edition,
Number 2, Clni I & II, Measures 1-3**



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.

**EXAMPLE 14, Caldara, *Dies irae*, Jones edition,
Number 2, Clni I & II, Measures 13-15**



**EXAMPLE 15, Caldara, *Dies irae*, Jones edition,
Number 2, Clni I & II, Measures 57-59**



For continuity, inequality has been applied to all of the alto solo measures containing even eighth notes on beat one (see Example 16).

**EXAMPLE 16, Caldara, *Dies irae*, Jones edition
Number 2, Alto solo, Measures 9-11 and 43-45**

9



43



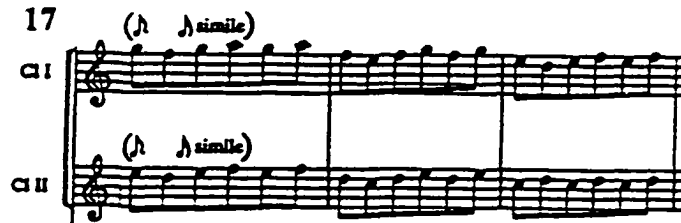
In order to maintain the character throughout Number 2, the inequality is also applied to the measures of even eighth notes in the two clarini parts and the alto solo (see Examples 17 and 18).

**EXAMPLE 17, Caldara, *Dies irae*, Jones edition, Number 2,
Clni I & II, Measures 5-7 & 17-19**

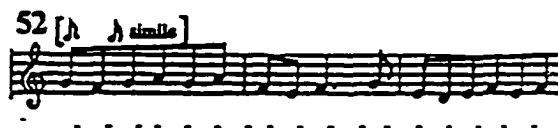
5



17



**EXAMPLE 18, Caldara, Dies irae, Jones edition,
Number 2, Alto solo, Measures 52-54**



A similar occurrence takes place in the two violini 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**

No. 3

Andante 66 (♩ 66)

Violino I

Violino II

* performance is dotted throughout

28

		& 17-20
	Vla	Measure 22
Number 11	Vln I & II	Measures 1-31

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.⁵⁸ 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.⁵⁹

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].⁶⁰

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*, preceeded 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**

I. Grave (♩ 54)

Clarino I *(Tutti) (f)*

Clarino II

Trombo I

Trombo II

Alto Trombone I

Tympano

Violino I *(app or)*

Violino II

Soprano and Cornetto *(Tutti)*

Alto

Tenor and Trombone II

Basso

Basso Continuo
(Organ, Violoncello, Viola, Fagotto)

Ma - gi - s - cat, ma - gi - s -

6 5
4 3

**EXAMPLE 21, (1724) Te Deum, Jones edition,
Sop, Alto & BC, Measures 158-159**

158

6
5

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

4

A Solo
(or CT)

mi ser . nunc di .

Vla II
(or Vlc)

Org

b 6 6 6 6 6 6 7

16

A Solo

tu - rus, cum vix ju- stus sit se - cu - . . .

Vla II

Org

7b 6b

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: C or C . 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.
Légerement (lightly) ⁶³	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.⁶⁴

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),  = m.m. 54

- 1) C meter sign – subdivided 2
- 2) C major, “songs of mirth and rejoicing”⁶⁵
- 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* ♩ = 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”⁶⁶
- 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* ♩ = 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”⁶⁷
- 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* $\text{♩} = \text{m.m. } 76$

- 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.”⁶⁸ 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.”⁶⁹
- 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. $\text{♩} = \text{m.m. } 108$

- 1) 3/4 meter, implying moderate to quick tempo
- 2) *C* major, “songs of mirth and rejoicing,”⁷⁰ “gay and warlike”⁷¹
- 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* ♩ = m.m. 88-92

- 1) C meter sign – 4/4
- 2) C major, “songs of mirth and rejoicing,”⁷² “gay and warlike”⁷³
- 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. ♩ = 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. ♩ = m.m. 96-100

- 1) 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 cleeverness,”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 *Adagio*.

Fourth Section (measures 163-166), *Adagio* ♩ = 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), *Allegro* ♩ = 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.”

- 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 II. The complete score and translation of the text may be seen in Appendices A and B.

No. 1, (*Andante*) $\text{♩} = \text{m.m. } 80-84$

- 1) C meter sign – 4/4
- 2) G minor, “serious and magnificent,”⁸² “melancholy . . . mournful”⁸³
- 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* $\text{♩} = \text{m.m. } 108$

- 1) 3/4 meter
- 2) C major, “songs of mirth and rejoicing,”⁸⁴ “gay and war-like”⁸⁵
- 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*) ♩ = 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*) ⌋ = 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. ⌋ = 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 describi* (Violas double the bass),
Tempo *giusto* ♩ = m.m. 72

- 1) C meter sign – 4/4
- 2) D minor, “serious and pious”⁹²
- 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* ♩ = 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,”⁹³ “tempest, furies, and like subjects”⁹⁴
- 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)* ♩ = 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,”⁹⁵ “tempests, furies, and like subjects”⁹⁶
- 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,”⁹⁷ “gay and war-like”⁹⁸
- 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,”⁹⁹ “tempest, furies, and the like”¹⁰⁰
- 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* ♩ = 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 5*, (*Andante*) ♩ = 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 *solì* and *basso continuo*

No. 13, *Alto solo con violini*, No tempo term. ♩ = 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*) $\text{♩} = \text{m.m. } 96$

- 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*) $\text{♩} = \text{m.m. } 84$

- 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* $\text{♩} = \text{m.m. } 69$

- 1) C meter sign – subdivided 2

- 2) transitory, *G* major ending – “quietly joyful,”¹¹¹ “possesses much that is insinuating and persuasive; quite brilliant, suited to serious and to cheerful things”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, *Andante* ♩ = m.m. 104

- 1) 3/4 meter
- 2) *C* minor, “obscure and sad,”¹¹³ “tenderness and plaints,”¹¹⁴ “melancholy . . . mournful”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 *sol*i in canon, two violas and *basso continuo*

No. 18, *Adagio* ♩ = m.m. 76

- 1) *C* meter sign – subdivided 2
- 2) transitory, begins in *E*-flat major, ends in *G* major – “quietly joyful,”¹¹⁶ “possesses much that is insinuating and persuasive; quite brilliant, suited to serious and to cheerful things”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) *sol*i 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*) $\text{♩} = \text{m.m. } 120-126$

- 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*.¹²¹

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.”¹²² 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 needle-work.”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, *solì*). 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).

**EXAMPLE 23, Caldara, Magnificat in C, Jones edition,
Movement I, Measures 54-56**

54

The musical score for measures 54-56 of Caldara's Magnificat in C, Movement I, is presented. The score is in C major and 3/4 time. It includes staves for Violin I (Vln I), Violin II (Vln II), Soprano (Sop), Tenor (Ten), Bass (Bas), and Basso Continuo (a.c.). Measures 54 and 55 show the vocalists and continuo with various dynamics (p, mf, f) and articulation (acc). Measure 56 shows the instrumental forces (Violins and Continuo) with a forte (f) dynamic. The score is in C major and 3/4 time.

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 trombone (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**

80

Tutti

Violin I

Violin II

Clarinet I

Clarinet II

Trumpet I

Trumpet II

Alto Saxophone

Tenor Saxophone

Contrabass

Timpani

Soprano

Alto

Tenor

Bass

Cello/Double Bass

... ti - am, po -

... ti - am, po -

am, (po -

... ti - am, po -

The opening ritornello of the Dies irae presents a slightly different use of the forte sign than in the Magnificat. Caldara writes *sol*i and also *f* in the instrumental parts. The *sol*i instruments would naturally sound at a lower dynamic level than the *tutti* written in measure 8. One assumes that Caldara wanted the *sol*i 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 *sol*i/*tutti* and dynamic marks *p*/*f* in other measures of the Dies irae as follows:

Number	Measure(s)	Part(s)
1	17 & 20	<i>Tutti</i> Instruments
3	4, 6, 9, 20 & 28	<i>Tutti</i> Instruments
5	1, 9, 13, 21, 29, 35, 45, 49 & 72	<i>Tutti</i> Instruments
7	21	<i>Tutti</i>
8	30, 41-42, 46-47, 54-55 & 65-66 85	<i>Sol</i> i Vlns Vlns col basso, non forte
10	13, 33 & 48 35	Vln I & Vla I Vln I
11	1 8	Vln I & Vla I <i>Tutti</i>
14	1	BC
17	13, 21, 41 & 56	Vla I

Occasionally, Caldara wrote only the terms *tutti* and *solì* 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:

<u>Number</u>	<u>Measure(s)</u>
1	8
2	1
7	1, 10, 14 & 15
10	1
16	1
17	1
18	1, 8, 11, 14 & 17

In addition to the use of Caldara's dynamic marks and terms, proper balance of the component parts (choir, *solì*, 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:

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

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.”¹³⁰

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.¹³¹

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

<u>Magnificat in C</u>	<i>Allegro</i> of Movement I, Movements II and IV
<u>(1724) Te Deum</u>	All <i>Allegro</i> sections throughout
<u>Dies irae</u>	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 (“*Affecte moviren*”) by (gradually) raising or lowering the voice and by speaking here softly, there loudly, and in demanding that a singer follow this example.¹³²




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, ò . . . 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^c 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 articulation throughout the eighteenth century."¹³⁷

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 (*organo*) to avoid interrupting or interfering with the soft beginning and ending of the crescendos and decrescendos.¹³⁸ 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.¹³⁹

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.¹⁴⁰

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.¹⁴¹

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

THIS CONDUCTETH 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 performs the best; next wind musick, as trumpetts and hautboys; after them lutes and viuolls, and particularly the violin, which is the nightengale of instruments.¹⁴²

Articulation and Bowing Techniques

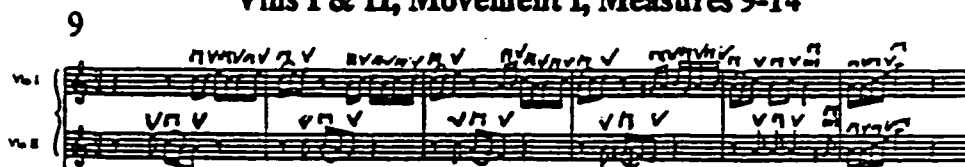
Bowing during the Baroque period, according to Elizabeth Green, was “on-the-string,” in which the bow changes direction but keeps its contact with the string during the change of stroke. The three most commonly used bowings of the period were the long sustained stroke, the slur, and the *detaché*.¹⁴³ 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 *vilis*) notes. His marks are similar to those still used today for downbow and upbow strokes (▮ and ▽). 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.¹⁴⁴ 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 (*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).

**EXAMPLE 25, Caldara, Magnificat in C, Jones edition,
Vlns I & II, Movement I, Measures 9-14**



**EXAMPLE 26, Caldara, (1724) Te Deum, Jones edition,
Vlns I & II, Measures 58-61**



**EXAMPLE 27, Caldara, *Dies irae*, Jones edition,
Number 3, Vlas I & II, Measures 1-2**



Another articulation factor to consider is the slur. Donington refers to the slur as “grouping by ligatures.”¹⁴⁵ 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.¹⁴⁶

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.¹⁴⁷

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

**EXAMPLE 28, Caldara MS, Magnificat in C, Sop Con,
Movement I, Measures 55-57**

55



**EXAMPLE 29, Caldara MS, Magnificat in C,
Vln I, Movement I, Measures 4-5**

4



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."¹⁴⁸ In the Baroque, rather than large units of music, attention was given to smaller units. Yet, according to Donington, "phrasing must be audible":¹⁴⁹

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.¹⁵⁰

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.¹⁵¹

Johann Mattheson provides credence to Neumann’s statements in his 1739 tract entitled

Der vollkommene Capellmeister:

Rules are relative, not absolute. . . . Interpretation is a matter of taste and thus subject to change. . . . The rule of nature, in music, is nothing but the ear.¹⁵²

CHAPTER III

ENDNOTES

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- ³Ibid., 2.
- ⁴Ibid., 9.
- ⁵Dennis Shrock, "Performance Practices in the Baroque Era," 1988, University of Oklahoma, Norman, Oklahoma, 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^v) quoted in Wilson, North on Music, 127.
- ⁸Fissinger, Edwin, "Selected Sacred Works of Antonio Caldara" (D.M.A. diss., University of Illinois, 1965), 15-21.
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- ¹⁰Ibid., 21.
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- ¹⁴Ibid., 49.
- ¹⁵Donington, Robert, Baroque Music: Style and Performance, (New York: W. W. Norton, 1982), 153.
- ¹⁶Donington, Robert, A Performer's Guide to Baroque Music, (New York: Charles Scribner's and Sons, 1973), 230.

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³²Niedt, Friedrich Erhard, Musicalische Handleitung, (Hamburg: 1700), Ch. V, rule 8, in Donington, *ibid.*

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Ornamentation and Rhythmic Alteration

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³⁸Ibid.

³⁹Fissinger, 42-44

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⁴²Neumann, Performance Practice of the Seventeenth and Eighteenth Centuries, (New York: Schirmer Books, 1993), 313.

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⁴⁴Neumann, Performance Practice, 315.

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⁴⁶Donington, Performer's Guide, 181-185.

⁴⁷Apel, 864.

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Tempo and Meter

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⁶³Ibid., 134.

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- ⁹⁷Rameau, *ibid.*
- ⁹⁸Charpentier, *ibid.*
- ⁹⁹Rameau, *ibid.*
- ¹⁰⁰Mattheson, *ibid.*
- ¹⁰¹Rameau, *ibid.*
- ¹⁰²Mattheson, *ibid.*
- ¹⁰³Charpentier, *ibid.*
- ¹⁰⁴Mattheson, *ibid.*
- ¹⁰⁵Charpentier, *ibid.*
- ¹⁰⁶Mattheson, *ibid.*
- ¹⁰⁷Rameau, *ibid.*
- ¹⁰⁸Mattheson, *ibid.*
- ¹⁰⁹Rameau, *ibid.*
- ¹¹⁰Mattheson, *ibid.*
- ¹¹¹Charpentier, *ibid.*
- ¹¹²Mattheson, *ibid.*
- ¹¹³Charpentier, *ibid.*
- ¹¹⁴Rameau, *ibid.*
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¹³⁰Bukofzer, 221-222.

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¹³²Neumann, Performance Practices, 163.

¹³³*Ibid.*, 164.

¹³⁴*Ibid.*, 165.

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¹³⁶*Ibid.*

Articulation and Phrasing

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¹³⁹Ibid.

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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

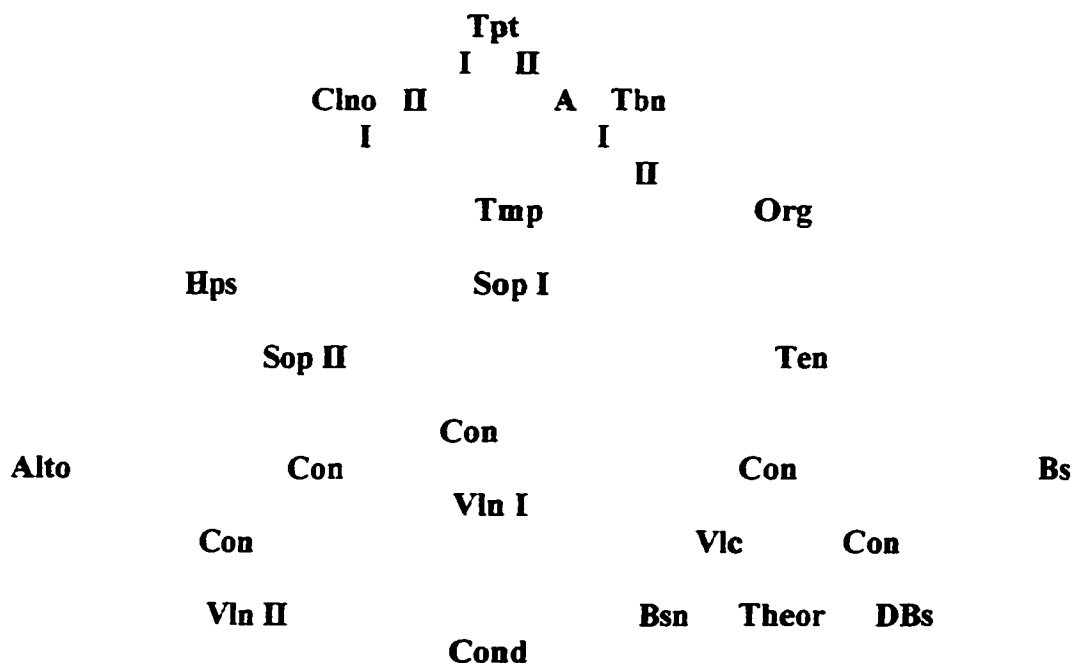
As specified in Chapter III, Caldara's Magnificat in C consists of a choir of 24-32 voices (including five concertists) and 28 instrumentalists (see Chapter III for specific instrumentation). The total forces are divided in a number of ways throughout the work, with varying combinations of voices and 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.

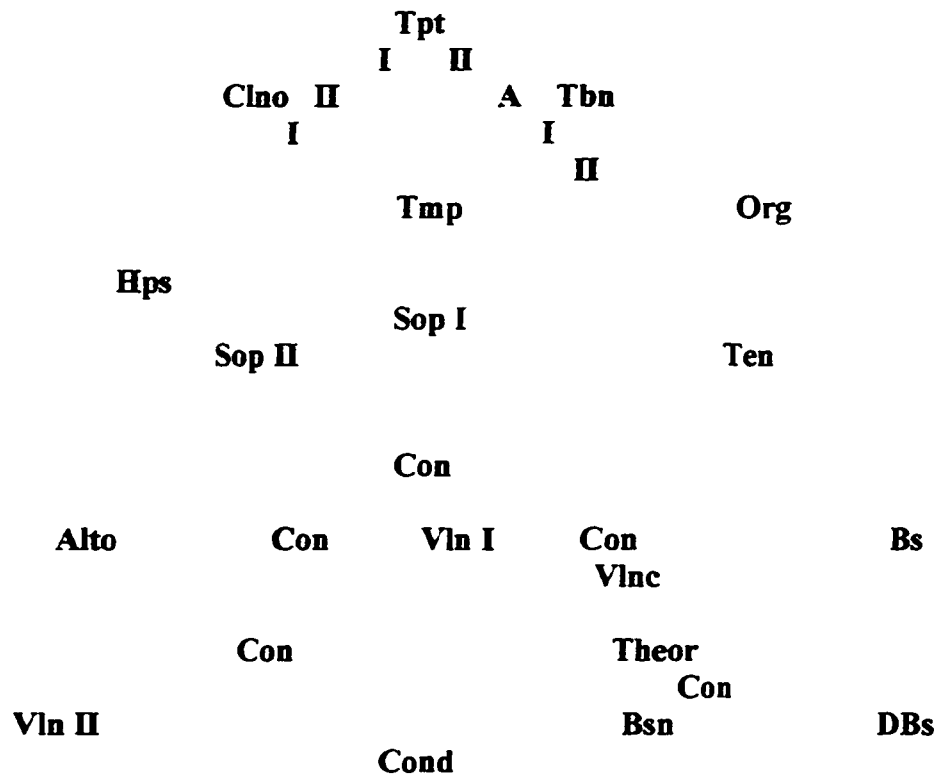
**DIAGRAM 1, Arrangement of Chorus and Orchestra
for Caldara's Magnificat in C**

Abbreviation Key

Clarino Trumpet	- Clno	Tympani	- Tmp
Trumpet	- Tpt	Organ	- Org
Cornett	- Crn	Harpsichord	- Hps
Trombone	- Tbn	Concertist	- Con
Alto Trombone	- A	Soprano	- Sop
Violoncello	- Vlc	Tenor	- Ten
Double Bass	- DBs	Bass	- Bs
Bassoon	- Bsn	Conductor	- Cond
Theorbo	- Theor		



**DIAGRAM 2, Arrangement of Chorus and Orchestra
for Caldara's Magnificat in C**

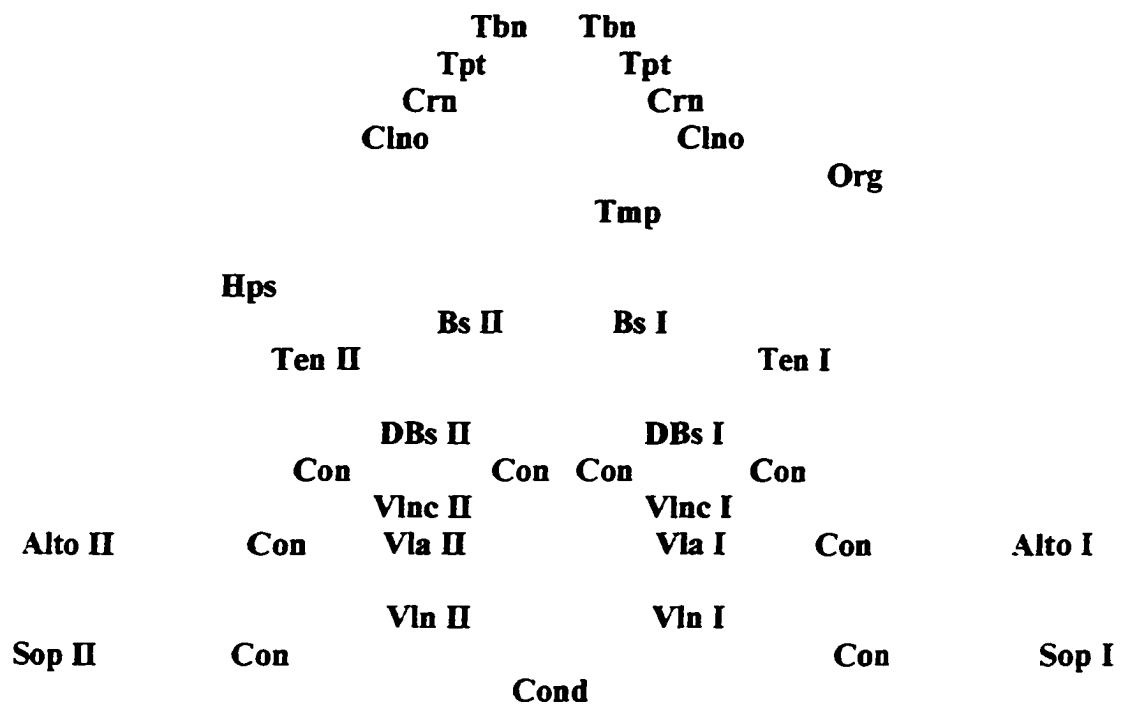


Of special interest in the preceding examples is the placement of the first and second violin sections. To achieve an optimum performance balance of the Magnificat and the Dies irae, it may become necessary to place the lower voices (altos and basses) closer than the higher voices (sopranos and tenors) 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.

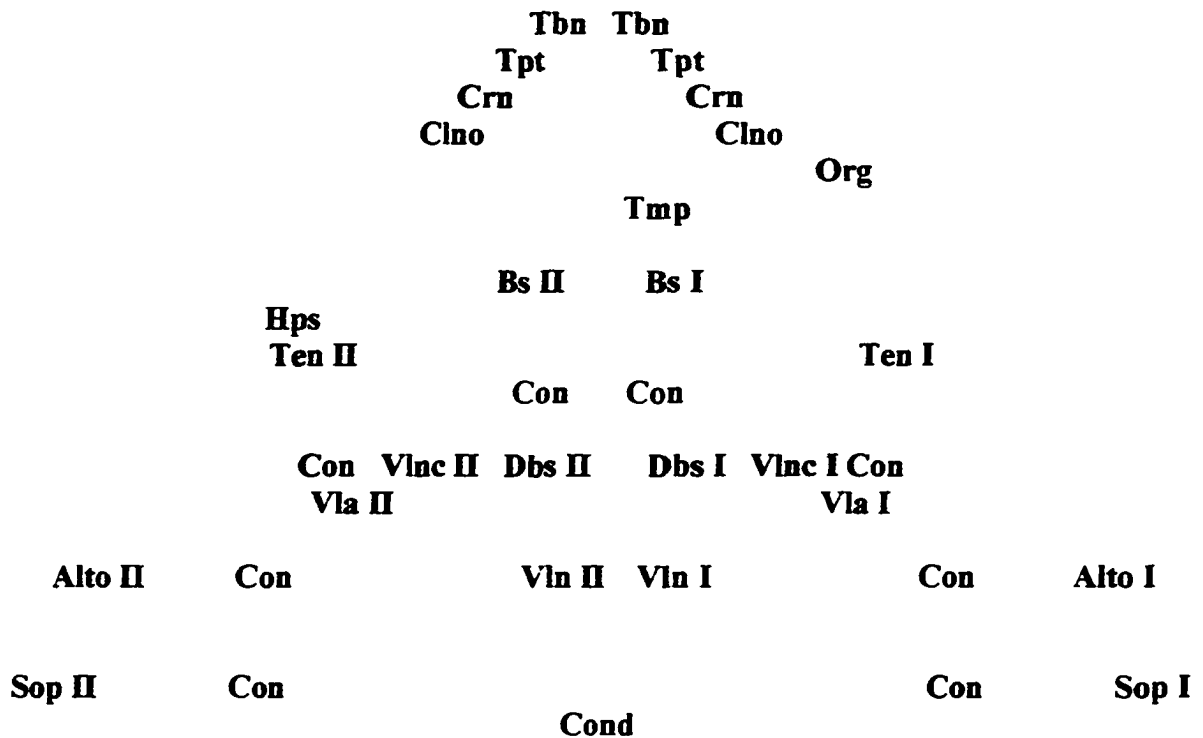
The arrangement of the chorus and orchestra for Caldara's (1724) Te Deum would be quite different from the Magnificat because it is scored for double choir, eight concertists and two orchestras (as noted in Chapter III). Two cornetts and two violas are

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**



**DIAGRAM 4, Arrangement of Chorus and Orchestra
for Caldara's (1724) Te Deum**



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

Clno II Clno I

Hps Sop II Sop I Org Ten

Alto Con Vln I Vla Con Con Bs

Con Vln II Cond Vlnc II Vlnc I DBs Con

Preparation Gestures

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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 obligato 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

<u>Measure</u>	<u>Beat</u>	<u>Part(s)</u>
31	1	Sop I Con
31	3	Alto I Con
36	3	Bs Con
35	4	Vln I & II
40	2	Tbn I
58	1	Vln I

Dies irae, Gesture #2

<u>Number</u>	<u>Measure</u>	<u>Beat</u>	<u>Part(s)</u>
2	1	prep. for 1	Cln I & II & BC
	8	3	Alto Con
8	15, 28 & 44	1	Sop Con
15	1	prep. for 1	BC
	12	3	Sop Con
17	1	prep. for 1	BC & Vla II
	1	1	Vla I
	7	3	Bs Con
	14	1	Bs Con

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

<u>Number</u>	<u>Measure</u>	<u>Beat</u>	<u>Part</u>
15	12	3	Sop Con

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

<u>Movement</u>	<u>Measure</u>	<u>Beat</u>	<u>Part</u>
II	1	2	Alto Tbn
	6	4	Alto Con

Te Deum, Gesture #4

<u>Measure</u>	<u>Beat</u>	<u>Part</u>
122	1	Bs I Con
129	2	Ten I Con
142	1	Ten II Con & Vla II

Dies irae, Gesture #4

<u>Number</u>	<u>Measure</u>	<u>Beat</u>	<u>Part</u>
7	10	2	Sop II Con
8	15	1	Sop I Con
	85	1	Ten I Con
13	12	3	Alto Con

Magnificat, Gesture #5

<u>Movement</u>	<u>Measure</u>	<u>Beat</u>	<u>Part</u>
II	9	1	Alto Con
	12	2	Alto Tbn

Te Deum, Gesture #5

<u>Measure</u>	<u>Beat(s)</u>	<u>Part</u>
33	1 and 3	Alto I Con
36	3	Bs I Con
64	1	Clns I
78	1	Alto I Con

Dies irae, Gesture #5

<u>Number</u>	<u>Measure</u>	<u>Beat</u>	<u>Part</u>
8	98	1	Alto Con
10	40	1	Sop I Con
12	12	3	Sop
13	33	1	Alto Con

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 table top. Similar breath preparations are needed in the following places (not all-inclusive):

Te Deum, Gesture #6

<u>Measure</u>	<u>Beat</u>	<u>Part</u>
1	prep. for 1	BC & Sop I

1	1	Sop II
14	4	Sop I
15	1	Sop II
16	2	Alto I

Dies irae, Gesture #6

Number	Measure	Beat	Part
4	1	prep for 1	Bs
		3	Sop I
		4	Alto
	8	1	Bs
		2	Alto
		3	Sop II
5	35	1	Bs I
	36	1	Bs II
	57	1	Bs I
12	1	1	Sop
	2	1	Alto
	3	1	Ten I
	4	1	Ten II
	7	3	Bs
14	10	prep for 1	Bs
	13	3	Sop II
	33	3	Sop I
	36	1	Bs
		3	Ten II

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 *t* 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 *t* 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

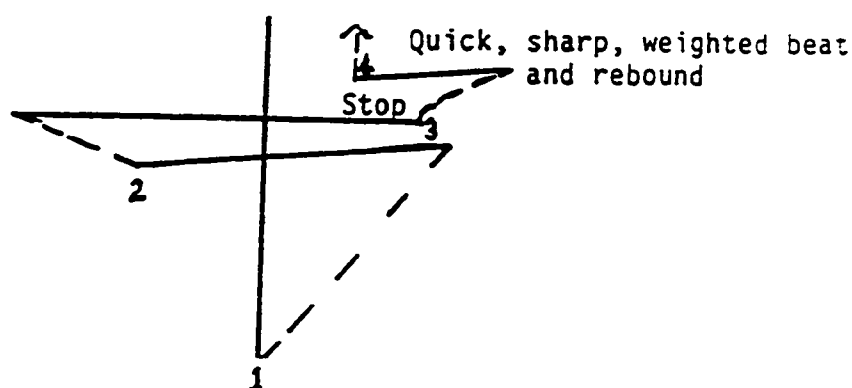
<u>Movement</u>	<u>Measure</u>	<u>Beat</u>	<u>Part(s)</u>
I	3	2	<i>Tutti</i> release, Alto Con entrance
IV	7	2	<i>Tutti</i> Voices

Dies irae, Gesture #7

<u>Number</u>	<u>Measure</u>	<u>Beat</u>	<u>Part(s)</u>
1	26	2	<i>Tutti</i> Voices
7	9	4	<i>Tutti</i> release, Sop I Con entrance
9	2	4	<i>Tutti</i>
	4	4	
11	9	4	Sop II, Alto, Ten, Bs, Vla & Vlc I
	14	3	<i>Tutti</i> Voices, Vla & Vlc I
16	9	4	<i>Tutti</i> Voices, Vln I, II & Vla

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



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

<u>Movement</u>	<u>Measure</u>	<u>Beat</u>	<u>Parts</u>
IV	3	1	Voices, Winds, Brass & Tmp

Dies irae, Gesture #8

<u>Number</u>	<u>Measure</u>	<u>Beat(s)</u>	<u>Parts</u>
3	4	4	Voices
6	3	4	Alto Con & Vlc
9	5	2	<i>Tutti</i>
10	1	3	Strings

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 *s* 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

<u>Movement</u>	<u>Measure</u>	<u>Beat</u>	<u>Parts</u>
I	59	2	Sop & Ten Con
IV	11	1	Voices, Vln I & Alto Tbn

Te Deum, Gesture #9

<u>Measure</u>	<u>Beat</u>	<u>Part(s)</u>
3	1	Sop I & II
10	3	Choir II
14	3	Choirs I & II
20	1	<i>Tutti</i> except BC
106	2	Choir I, using the hand nearest Choir I

Dies irae, Gesture #9

<u>Number</u>	<u>Measure</u>	<u>Beat</u>	<u>Part(s)</u>
1	23	4	Voices
2	68	2	Clns II
5	12	3	Bs I & II
7	3	4	<i>Tutti</i>
8	111	2	Voices
10	33	2	Voices
14	2	1	<i>Tutti</i> except Vln I & II

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:

Te Deum

<u>Measure</u>	<u>Part(s)</u>
91	Choir I & BC
100	Choirs I & II, Vln I & II & BC, no trill
161	BC, no trill
166	Choirs I & II, Vln I & II & BC, no trill

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)

Movement	Part(s)	Measure(s)	Beat
I	<i>Tutti</i>	1 & 2 3	
	Sop Con	28, 32 & 38	1
	Bs Con	43 & 46	1
		44	3
	Ten Con	55, 56 & 58	1
	Alto Tbn, Crn, Sop, Alto	79	1
	<i>Tutti</i> except for Vlms, Tpts & Tmp	81	1
II	Alto Tbn	1	3
	Alto Con	7	1
	BC	15 & 16	1
III	Sop & BC	2	1
	Alto & BC	4	1

	Ten	6	1
	Bs & BC	8	1
IV	<i>Tutti</i> except Vlms	3	1
	SATB & Alto Tbn	4	1

Te Deum
(Not all-inclusive)

Section	Part(s)	Measure(s)	Beat
I/I	Sop I & Cm I	2	1
	Choir II	8	3
	Choir I	10	3
I/III	Sop, Con & BC	28	3
I/IV	Sop I & Ten I	48	1
	Alto I, Bs I & Choir II	48	2
L/V	BC	54 & 55	1
	Clns I & II	68	3
	Clns I & II	69	1
II/II	Bs I	104	1
	Sop II & Bs II	107	1
	Sop I Con & Bs I Con	121 & 122	1
II/IV	Choirs I & II, Vln I & II	166	3

Dies irae
(Not all-inclusive)

Number	Part(s)	Measure(s)	Beat(s)
1	Ten	14	1
	Sop I	15	1
	<i>Tutti</i> Voices	26	3
2	Clns I & II	1, 2 & 3	2
3	Sop I & II Con & Bs Con	4 & 5	3 & 1
5	Bs I & II Con	36 & 37	1
	Bs II Con	38	1

6	Alto Con	3 & 4	3 & 1
7	<i>Tutti</i> Voices	2	3
8	Sop Con	16	1
9	Sop II, Alto, Bs, Vln II, Vla, Vlc I & BC	3	1
10	Vln I & II, Vla I, Vlc I & BC Sop Con	1 14	3 1
11	<i>Tutti</i> Voices	8	1
13	Alto Con	31	1
14	Bs	11, 12 & 13	1
15	Sop Con	3 & 9	1
17	Ten Con	13	2
18	<i>Tutti</i> except BC	3	1

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)

<u>Movement</u>	<u>Part(s)</u>	<u>Measure(s)</u>	<u>Beat</u>	<u>Word</u>
I	Sop Con	39-42	1	<i>generat<u>io</u>nes</i>
	Bs Con	51-53	1	<i><u>n</u>omen</i>
	Bs	76-77	1	<i>pot<u>en</u>tiam</i>
II	Alto Con	9-11	4	<i>exult<u>av</u>it</i>
IV	Sop	15	1	<i><u>a</u>men</i>

Te Deum
(Not all-inclusive)

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

Dies irae
(Not all-inclusive)

<u>Number</u>	<u>Part(s)</u>	<u>Measure(s)</u>	<u>Beat</u>	<u>Word</u>
1	Ten	16	1	<i><u>Sibylla</u></i>
	Sop, Alto & Ten			
		29	3	<i><u>discussurus</u></i>
2	Alto Con	29	1	<i><u>omnes</u></i>
3	Bs Con	27	3	<i><u>judicanti</u></i>
4	Ten	19	1	<i><u>judicetur</u></i>
5	Bs I Con	44	3	<i><u>remanebit</u></i>
6	Alto Con	7	3	<i><u>patronum</u></i>
7	Sop I Con	14	1	<i><u>pietatis</u></i>
12	Sop	17	4	<i><u>igne</u></i>
	Ten	24	3	<i><u>perenni</u></i>
15	Sop Con	15	1	<i><u>mei</u></i>
18	Sop II	20	3	<i><u>requiem</u></i>
19	Sop I	3	3	<i><u>amen</u></i>

3. over tied notes (crescendo the sound to the second note tied across the bar-line, then decay),

Magnificat
(Not all-inclusive)

<u>Movement</u>	<u>Part(s)</u>	<u>Measure(s)</u>	<u>Word(s)</u>
I	Sop Con	54-57	<u>Et mi-sericordia</u>
III	Sop	3-4	<u>puerum</u>
	Bs	19-20	<u>suae</u>

Te Deum
(Not all-inclusive)

<u>Section</u>	<u>Part(s)</u>	<u>Measure(s)</u>	<u>Word(s)</u>
I/I	Alto II	9-10	<u>potestates</u>
I/II	Sop II	15-16	<u>Sanctus</u>
I/V	Vln I	63-64 & 64-65	
II/II	Clns I & II	110-113	
II/TV	Ten I & Vla I	175-176	<u>aeternum</u>

Dies irae
(Not all-inclusive)

<u>Number</u>	<u>Part(s)</u>	<u>Measure(s)</u>	<u>Word(s)</u>
1	Sop II	11-12	<u>favilla</u>
	Ten	15	
2	Alto Con	12-19	<u>sorum</u>
3	Vln I & II	1-4	
4	Sop I	1-2 & 3-4	<u>Liber, scriptus</u>
	Bs	29-33	<u>judicetur</u>
5	Bs I Con	59-62	<u>remanebit</u>

6	Alto Con	6-7	<i>patronum</i>
7	Vln I & II	24-29	
8	Vln II Ten I Con	2-3 86-87	<i>sedisti</i>
10	Alto Con	22-25	<i>sup-plicanti</i>
11	Vln I Sop I	1-7 8-9	<i>absolvisti</i>
12	BC Bs	4-5 & 5-6 4-5 & 5-6	<i>perenni, ne</i>
13	Alto Con	33-37	<i>statuens</i>
14	Ten Bs	14-15 52-55	<i>Voca benedictis</i>
17	Vla I Bs Con	1-5 41-44	<i>parce</i>

4. while sustaining a fermata, crescendo slowly to the penultimate beat, then gradually decay.

Magnificat

(Not all-inclusive)

<u>Movement</u>	<u>Part(s)</u>	<u>Measure</u>
I	Cln I & II, Tpt I & II, Tmp & BC	94
III	Voices & BC	59

Te Deum

(Not all-inclusive)

<u>Section</u>	<u>Part(s)</u>	<u>Measure(s)</u>
I/V	Sop, Ten, Bs I & BC	92
II/I	<i>Tutti</i>	100

Dies irae
(Not all-inclusive)

<u>Number</u>	<u>Part(s)</u>	<u>Measure</u>
1	Vln I & II	31
3	Vln I, II & BC	32
4	<i>Tutti</i>	34
5	Vla I, II & BC	80
6	Vla II & BC	23
7	<i>Tutti</i>	31
8	Vln I & II & BC	116
9	<i>Tutti</i>	8
11	Strings & BC	31
12	<i>Tutti</i> Voices & BC	27
14	Vln I & II	10
	<i>Tutti</i>	56
15	Vlc & Org	17
16	<i>Tutti</i>	12
17	Vla I & II, Vlc & Org	65
18	<i>Tutti</i>	21
19	<i>Tutti</i>	12

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 *mesa 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.

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APPENDIX A

Magnificat in C

(1724) Te Deum

Dies irae

By Antonio Caldara
Edited by Linda Jones

Magnificat in C

Antonio Caldara (1670-1736)
I. Grave (J. 34)

Edited by Linda Jones

Clarino I

Clarino II

Tromba I

Tromba II

Alto Trombone I

Timpano

Violino I

Violino II

Suprano and Cornetto

Alto

Tenore and Trombone II

Basso

Basso Continuo (Organo, Violone, Violoncello, Tiorba, Fagotto)

(Tutti) *ff*

(app *ff*)

(app *ff*)

(Tutti)

Concettisti

Ripieno

(app *ff*)

Ma - gai - fi - cat, ma - gai - fi - cat, a - ni - ma - me - a, a - ni - ma - me - a, do - mi - num.

Ma - gai - fi - cat, ma - gai - fi - cat, a - ni - ma - me - a, a - ni - ma - me - a, do - mi - num.

Ma - gai - fi - cat, ma - gai - fi - cat, a - ni - ma - me - a, do - mi - num.

Ma - gai - fi - cat, ma - gai - fi - cat, a - ni - ma - me - a, do - mi - num.

6 4 5 3 87 87 6 6 6 6 43

Allegro (♩. 104 - 108)

Violin I

Violin II

Trp I

Trp II

Tbn I

Tbn II

Tbn III

Sop

Alto

Ten

Bass

Piano

et ex-sul - ta - vit spi - ri - tus me - us in

et ex-sul - ta - vit spi - ri - tus me - us in

et ex-sul - ta - vit spi - ri - tus me - us in

et ex-sul - ta - vit spi - ri - tus me - us in

3

17

Vin I

Vin II

A. Ton

Ton II

Cm

17

Sop

Alt

Ten

Bas

17

B C

De - o sa - lu - ta - ri, sa - lu - ta - ri, in De - o sa - lu - ta - ri, sa - lu - ta - ri.

De - o sa - lu - ta - ri, sa - lu - ta - ri, in De - o sa - lu - ta - ri, sa - lu - ta - ri.

De - o sa - lu - ta - ri, sa - lu - ta - ri, in De - o sa - lu - ta - ri, sa - lu - ta - ri.

De - o sa - lu - ta - ri, sa - lu - ta - ri, in De - o sa - lu - ta - ri, sa - lu - ta - ri.

23

Vin I

Vin II

A. Tbn

Tbn II

Cm

Sop

Alt

Ten

Bas

B.C

6 5 4

(app II)

(u)

(app II)

(app II)

(app II)

Concertist

ta - ri me - o.

Qui - a re - spe - xit hu - mi - li -

(app II)

(u)

Soli (+ Tiorba)

30 5

Vln I

Vln II

Sop

ta - tern an - cill - luc su - . . . - ac, ec - ce e - nim ex hoc be - a - tain me

B C

30

37

Vln I

Vln II

Sop

di - cent o - mnes ge - ne - ra - . . . - ti - o - . . .

Bas

37

Qui - a fe - cit mi - hi

B C

37

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5

This musical score is for a setting of "The Lord's Prayer" (Veni, Amen, Sanctus, etc.). It is arranged for a vocal quartet (Soprano, Alto, Tenor, Bass) and a string ensemble (Violins I and II). The score is written in G major and 4/4 time. The vocal parts have lyrics in Latin and English. The instrumental parts for Violins I and II provide harmonic support with various melodic and rhythmic patterns. The score includes dynamic markings such as *p* (piano) and *f* (forte), and articulation marks like accents and slurs. The vocal parts are written in treble clef, while the string parts are in G-clef (treble) and C-clef (alto/bass) staves. The lyrics are: "Veni, Amen, Sanctus, etc." in Latin and "Come, Amen, Holy, etc." in English.

ma - gi - na, mi - hi ma - gi - na, qui pu - tens est et san - ctum no - men.

[illegible]

72

Via I

Via II

A. Tho

Tho II

Cm

72

Sop

men - ti - bus e um Fe - ch po -

Al

men - ti - bus e um Fe - ch po - ten

Ten

men (ti bus e) um Fe - ch po - ten

Ba

Fe - ch po - ten

B.C

72

Tutti

Ripieno and Cornets

Ripieno

Ripieno and Trombone II

Ripieno

[illegible]

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II. Andante (♩ = 92-96)

Alto Trombone

Alto Concertist

Basso Continuo
(Organo and Violoncello)

(app tr)

7 7 5 6 5 6

A. Tbn

A. Con.

B C

(app tr)

app tr

De - po - su - it po - ten - tes, po - ten - tes de se - de et ex - ul - ta

10

A. Tbn

A. Cun.

H.C.

vit hu - - - miles,

6 7 6

14 (app ir)

A. Tbn

A. Con.

B.C.

a - su - ri - en - tes im - ple - vit bo - nis et di - vi - tes di - mi - sit,

2 | 4 6 6 7 \flat 6 4 3 7 \flat 6

19

A. Tbn

A. Con.

et di - vi - tes di - mi - sit, di - mi - sit in a

B C

6 7 6 4 7 6 4

23

A. Tbn

A. Con.

. . . nes, in a nes.

B C

6 6

(app tr) (acc)

(app tr) (acc)

(acc) (acc)

III. Alla breve

A Cappella (♩ = 76)

Soprano
Sus - ce - pi - is - ra - el pu - e - rum su - um, pu - e - rum pu - e - rum su -

Alto
Sus - ce - pi - is - ra - el pu - e - rum su - um, pu - e - rum su -

Tenore
Sus - ce - pi - is - ra - el pu - e - rum pu - e - rum su -

Basso
Sus - ce - pi - is - ra - el pu - e - rum su -

Basso Continuo
(Organo, Tiorbe, Violoncello, Violone)
6 3 4 6 7 6 5 6 9 6 5

Sop
um, re - cor - da - tus mi - se - ri - cor - di - ae su -

Alto
um, re - cor - da - tus mi - se - ri - cor - di - ae su -

Tenore
um, re - cor - da - tus mi - se - ri - cor - di - ae su - Si -

Basso
um, re - cor - da - tus mi - se - ri - cor - di - ae su - Si - cul - lo - cu - tus cu - ad pa - tres

B C
6 5 6 6 6 7 6 7 6 5 4 4

[illegible]

The musical score is written for five voices: Soprano (Sop.), Alto (Alt.), Tenor (Ten.), Bass (Bass), and Baritone (Bar.). The lyrics are "The Rose Tree".

Soprano Part:

Che . . . ri - a Pa - ti et Fi . li u
et spi . ri tu i san .

Alto Part:

Pa - ti et Fi . li o et spi . ri tu i san .

Tenor Part:

. . . cu la.

Bass Part:

(Empty staff)

Baritone Part:

(Empty staff)

Chorus Part:

2 6 7 6 5 4 | 10 9 8 7 6 5 4 |

Score for Soprano (Sop), Alto (Alt), Tenor (Ten), Bass (Bas), and Baritone/Cello (B.C.) parts. The score is written on five staves. The Soprano part begins with a fermata and a breath mark. The Alto part includes a fermata and a breath mark. The Tenor part includes a fermata and a breath mark. The Bass part includes a fermata and a breath mark. The Baritone/Cello part includes a fermata and a breath mark. The lyrics are: Sop: ... - clo, et spi ri tu - i san; Alt: ri tu - i san; Ten: et spi ri tu - i san; Bas: et spi ri tu - i san; B.C: et spi ri tu - i san. The score ends with a double bar line and the numbers 5 and 6.

Sop
Alt
Ten
Bas
B.C

5 6

IV. Allegro
Tutti (♩ = 103)

The musical score is for a section titled "IV. Allegro" with a tempo marking of "Tutti (♩ = 103)". The score is written for a large ensemble and includes the following parts:

- Clarinete I**: Treble clef, 4/4 time, playing a melodic line.
- Clarinete II**: Treble clef, 4/4 time, playing a melodic line.
- Trombe I**: Treble clef, 4/4 time, playing a rhythmic pattern.
- Trombe II**: Treble clef, 4/4 time, playing a rhythmic pattern.
- Alto Trombone**: Bass clef, 4/4 time, playing a rhythmic pattern.
- Timpano**: Bass clef, 4/4 time, playing a rhythmic pattern.
- Violino I**: Treble clef, 4/4 time, playing a melodic line.
- Violino II**: Treble clef, 4/4 time, playing a melodic line.
- Soprano**: Treble clef, 4/4 time, singing the lyrics.
- A Cornetto**: Treble clef, 4/4 time, playing a melodic line.
- Alto**: Treble clef, 4/4 time, singing the lyrics.
- Tenor**: Treble clef, 4/4 time, singing the lyrics.
- A Tbn II**: Bass clef, 4/4 time, playing a rhythmic pattern.
- Basso**: Bass clef, 4/4 time, singing the lyrics.
- Piano Continuo**: Treble and Bass clefs, 4/4 time, playing a rhythmic pattern.

The lyrics for the vocal parts are:

Soprano: Si - cut e - rat in prin - ci - pi - o et nunc et sem - per et in sae - cu - la sae - cu -

Alto: Si - cut e - rat in prin - ci - pi - o et nunc et sem - per et in sae - cu - la sae - cu -

Tenor: Si - cut e - rat in prin - ci - pi - o et nunc et sem - per et in sae - cu - la sae - cu -

Basso: Si - cut e - rat in prin - ci - pi - o et nunc et sem - per et in sae - cu - la sae - cu -

The score includes various musical notations such as notes, rests, and dynamic markings. The key signature has one flat (B-flat), and the time signature is 4/4.

Chorus I

Chorus II

Tenors I

Tenors II

Alto

Tenor

Bass

Violin I

Violin II

Viola

Cello

Double Bass

Ich hab' ein kleines Bäumchen, das heißt die Rose.
 Da sitzt ein kleines Vögelchen, das heißt die Rose.
 Und wenn der Sommer kommt, da blüht die Rose.
 Und wenn der Winter kommt, da fällt die Rose.

Choir I
Choir II
Tpt I
Tpt II
A Trp
Timp
Vln I
Vln II
Bsn
A Ctn
Alt
Ten
A Trp II
Bsn
D.C.

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Antonio Caldara (1670-1736)

Te Deum

Edited by Linda Jones

A Allegro (1.00 - 02)

Clarinet III
Trumpet III
Trombone III
Trombone II
Violin I
Violin II
Viola
Soprano I (Soprano)
Alto I
Tenor I
Bass I
Soprano II (Soprano)
Alto II
Tenor II
Bass II
Basso Continuo (Cello, Violoncello, Violone, Theorbo, Fig. 1)

Lyrics:
Thy De - o - mi - tus Pa - ter, Do - mi - nus, Je - su - Chris - te, Fi - li - us Pa - tris, Ag - nus Dei, qui tol - lis o - m - n - i - u - m pec - ca - ta, qui tol - lis o - m - n - i - u - m pec - ca - ta, qui tol - lis o - m - n - i - u - m pec - ca - ta, qui tol - lis o - m - n - i - u - m pec - ca - ta.

Fig. 1

Flu VII
Tpt VII
Trop
Vln I
Vln II
S I
A I
T I
A Vln I
B I
S II
A II
T II
A Vln II
B II
B C

An - ge-li ti - bi oes - ti, ti - bi chu - ru - bin et Se - ru - phin in oes - sa - bi - li vo - ce
Ti - bi o - mnes An - ge - li et u - ni - ter - sae go - tes - ta - tes in oes - sa - bi - li vo - ce
Ti - bi o - mnes An - ge - li et u - ni - ter - sae go - tes - ta - tes in oes - sa - bi - li vo - ce
Ti - bi o - mnes An - ge - li et u - ni - ter - sae go - tes - ta - tes in oes - sa - bi - li vo - ce
Ti - bi o - mnes An - ge - li et u - ni - ter - sae go - tes - ta - tes in oes - sa - bi - li vo - ce

(pp)

6 14 6 14 5 16

[illegible]

This page of a musical score is for a large ensemble, likely a church or concert band. It features the following parts and instruments:

- Cla VI I**: Clarinet in A, first part.
- Tpt VI I**: Trumpet in A, first part.
- Trp**: Trombone.
- Vla I**: Viola, first part.
- Vla II**: Viola, second part.
- SI**: Soprano I, with a **(Cura)** marking above the staff.
- AI**: Alto I.
- A Vla I**: Alto Viola I.
- SI**: Soprano II.
- SI**: Soprano III.
- AI II**: Alto II.
- A Vla II**: Alto Viola II.
- TI II**: Tenor II.
- A Vla II**: Alto Viola II (repeated).
- BI**: Bass I.
- BC**: Bassoon/Contrabassoon.

The lyrics, written in Latin, are:

De - mi - nus De - us Sa - ba - oth! Fi - lii eius coe - li et ter - ra, et ter - ra ma - je - sta - tis glo - ri - ae, glo - ri - ae, glo - ri - ae.

Te Deum

Op. 92

Full Score

1828

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22

The image shows a musical score for a piece titled "The Lord's Prayer". The score is written for a vocal solo (Soprano, Alto, Tenor, Bass) and a concertina accompaniment. The lyrics are in French and are repeated twice. The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The vocal parts are written in a simple, homophonic style, while the concertina part provides a rhythmic and harmonic accompaniment. The score is divided into two systems, each with a repeat sign at the end.

Lyrics:

Seigneur Dieu, qui es au Ciel, Dieu le Père, Dieu le Fils, Dieu le Saint-Esprit, Dieu le Seigneur.

Seigneur Dieu, qui es au Ciel, Dieu le Père, Dieu le Fils, Dieu le Saint-Esprit, Dieu le Seigneur.

D

Concertist

S II Tu ad - li - be - ran - dum su - sce - ptu - rus ho - mi - nem non ho - ru - i - sti vir - gi - nis, vir - gi - nis

Concertist

A II Tu ad - li - be - ran - dum su - sce - ptu - rus ho - mi - nem non ho - ru - i - sti vir - gi - nis,

Concertist

T II Tu ad - li - be - ran - dum su - sce - ptu - rus ho - mi - nem non ho - ru - i - sti vir - gi - nis, vir - gi - nis

B II

Soli

BC

6 6 6 5 10 7 6 6 6

5 9

Violin I (Via I) and Violin II (Via II) parts are at the top, both in treble clef. Below them are the vocal parts: Soprano II (S II), Alto II (A II), Tenor II (T II), and Bass II (B II), all in treble clef. The Piano/Concerto part (B C) is at the bottom, in grand staff (treble and bass clef). The lyrics are written below the vocal parts.

u te - rum.

vir - gi - - - ale u - te - rum.

u - te - rum. u - te - rum.

Concertist

Tu de - vic - to mar - tia a - cu - le - o

o - pe - ru -

7 4 6 7 7 6 7 6 5

Musical score system 1, measures 10-18. The system includes staves for Violin I (VI), Violin II (II), Viola (IV), and Cello/Double Bass (VC/DB). The Violin I part features a melodic line with eighth and sixteenth notes. The Viola part has a complex, fast-moving passage marked with a fermata and a repeat sign. The Cello/Double Bass part provides a rhythmic foundation with eighth notes.

10 11 12 13 14 15 16 17 18
 VI II IV VC/DB

Musical score system 2, measures 19-26. This system continues the instrumental parts from the previous system. The Violin I part has a melodic line with some rests. The Viola part continues its fast-moving passage. The Cello/Double Bass part has a rhythmic pattern with some rests.

19 20 21 22 23 24 25 26
 VI II IV VC/DB

E Adagio (J. 76 - 80)

Vin I

Vin II

E Adagio Riepiano

S I
 cre-de-ris es-se ven-tu-rus, ven-tu-rus. Te er-go quae-su-mus tu-la fa-mu-lia sub-ve-ni quae

A I
 Riepiano Te er-go quae-su-mus tu-la fa-mu-lia sub-ve-ni quae

T I
 (Via I colla parte) Riepiano Te er-go quae-su-mus tu-la fa-mu-lia sub-ve-ni quae

A Vin I
 cre-de-ris es-se ven-tu-rus, ven-tu-rus. Te er-go quae-su-mus tu-la fa-mu-lia sub-ve-ni, sub-ve-ni quae

B I
 cre-de-ris es-se ven-tu-rus. Te er-go quae-su-mus tu-la fa-mu-lia, fa-mu-lia sub-ve-ni quae

S II
 Riepiano Te er-go quae-su-mus tu-la fa-mu-lia tu-la fa-mu-lia sub-ve-ni

A II
 Riepiano Te er-go quae-su-mus tu-la fa-mu-lia tu-la fa-mu-lia sub-ve-ni

A Tin II
 Riepiano Te er-go quae-su-mus tu-la fa-mu-lia tu-la fa-mu-lia sub-ve-ni

T II
 Riepiano Te er-go quae-su-mus tu-la fa-mu-lia tu-la fa-mu-lia sub-ve-ni

B II
 Riepiano Te er-go quae-su-mus tu-la fa-mu-lia tu-la fa-mu-lia sub-ve-ni

BC
 Tutti E Te er-go quae-su-mus tu-la fa-mu-lia tu-la fa-mu-lia sub-ve-ni

6 6 3 6 5 3 6 6 4 5 6 6 4 5 6 7 6

7

[illegible]

Musical score for page 15, featuring vocal parts (Soprano, Alto, Tenor, Bass) and instrumental parts (Violin I, Violin II, Viola, Cello, Double Bass, Piano, and Timpani). The score includes lyrics in Latin and musical notation with various dynamics and articulations.

Vocal Parts:
 Soprano (S): *Sal - vum - fac*
 Alto (A): *Sal - vum - fac*
 Tenor (T): *Sal - vum - fac*
 Bass (B): *Sal - vum - fac*

Instrumental Parts:
 Violin I (Vln I): *(f)*
 Violin II (Vln II): *(f)*
 Viola (Vla): *(f)*
 Cello (Vcl): *(f)*
 Double Bass (Cb): *(f)*
 Piano (P): *(f)*
 Timpani (Tm): *(f)*

The score is written in 4/4 time and includes various musical notations such as notes, rests, and dynamic markings. The lyrics are in Latin and are repeated across the vocal parts.

177

Vla II

S I

la ti tu ahi

A I

Concertist

Per sta - gu - los di - es be - ne - di - ci - mus te.

T I

Concertist

Per sta - gu - los di - es be - ne - di - ci - mus be - ne - di - ci - mus te.

B I

177

dic - te - re - di - ta - ti tu ahi

S II

Ritorno

Et lau - da - mus — no - men

A II

(Tbn. II Colla parte) Ritorno

T II

(Vla II Colla parte) Ritorno

B II

Ritorno

B C

177

6 5 6 9 8 5

4 3 5

5

146

Concertisi

S II

Mi - se - re - re no - - - stul - Do - mi - ne

A II

Concertisi

T II

(app r)

si - ne po - ca - to nos cu - sto - di - re, nos cu - sto - di - - - re.

B II

i - sto si - ne po - ca - to nos cu - sto - di - - - - - re,

BC

146

154

S II

Mi - se - re - - - - - re no - - - - - stul.

A II

Do - mi - ne Mi - se - re - - - - - re no - - - - - stul.

BC

154

b6 b9 b b5 9 8 6 5

[illegible]

The Song of the Lark

George Gershwin

Je me souviens de la nuit où j'ai vu pour la première fois le ciel étoilé.

Clarinet I & II, Trumpet I & II, Trombone I & II, Violin I & II, Viola I & II, Cello I & II, Double Bass I & II, Piano, Voice

[illegible]

140

Cla VII

Tpt VII

Trpt

Vln I

Vln II

140

S I

A I

Th I

T I

Vln I

B I

140

S II

A II

Th II

T II

Vln II

B II

140

B C

7 6 7 6 5 4 3 2 1

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[illegible]

Dies irae

Antonio Caldara (1670-1736)

I 1708

No. 1

Edited by Linda Jones

Soli (Andante $\text{♩} = 80-84$)

Violino I
Violino II
Viola I
Violoncello I (Viola II)
Soprano I (or Alto)
Soprano II (or Counter-tenor)
Alto
Tenore
Basso
(Organo) Continuo
Basso (Violoncello II e Contrabasso)

Soli

Figured Bass:

5 7 5 6 5 4 7 6 5 4 6 1 4 5 6 10 6 6 1
4 1 4 4 4 4 4 4 4 4 5 5 9 8 5 6

Tutti

Vln I

Vln II

Vla I

Vc I
(Vla II)

Sop I
(or A)

Sop II
(or CT)

Alt

Ten

Bas

Continuo
Orig.
Vc II
c Cb

Tutti

Di - es i - rue, Di - es il - - - la, sol - vet sae - clum in fa - vil - - - la:
(app tr)

Di - es i - rue, Di - es il - - - la, sol - vet sae - clum in fa - vil - - - la:

Di - es i - rue, Di - es il - - - la, sol - vet sae - clum in fa - vil - - - la:

Di - es i - rue, Di - es il - - - la, sol - vet sae - clum in fa - vil - - - la:

Di - es i - rue, Di - es il - - - la, sol - vet sae - clum in fa - vil - - - la:

Tutti

* orig: g'

6b 4 6 6 7 6 1 6 6 6 3 4 5 1 1 7

2 4 4 4

Soli

p
Solo

p
Solo

p
Solo

p

Sop I
(or A)

tes - te Da - vid cum Si - byl - - - la.

Sop II
(or CT)

tes - te Da - - - - - vid cum - - - Si - byl - - - - - la. (app tr)

Alt

tes - te Da - vid cum Si - byl - - - - - la.

Ten

tes - te Da - vid cum - - - Si - byl - - - - - la.

Bas

tes - te Da - vid cum Si - byl - - - - - la.

Continuo
Org.
Vc II
c Cb

p
Soli

5 4 6 10b 8 5 3 6 6 7 6 5 1 6b

18

Tutti

f

Tutti

f

Tutti

f

Tutti

f

Sop I
(or A)

Quantus tre . . . mor

quan-tus tre . . . mor

Sop II
(or CT)

Quantus tre . . . mor

quan-tus tre . . . mor

Alt

Quantus tre . . . mor

quan-tus tre . . . mor

Ten

Quantus tre . . . mor

quan-tus tre . . . mor

Bas

Quantus tre . . . mor

quan-tus tre . . . mor

Continuo
Org.
Vc II
c Cb

18

Tutti

f

7 5 6 5 1

7b b

6 4b 6

Violin I
Violin II
Viola
Vc I (Vc II)
Sop I (or A)
Sop II (or CT)
Alt
Ten
Bas
Continuo
Org.
Vc II
e Cb

est fu - tu - rus, quan do ju - dex est ven - tu - rus, cun - cia sir - cie, cun - cia
est fu - tu - rus, quan do ju - dex est ven - tu - rus, cun - cia sir - cie, cun - cia
est fu - tu - rus, quan do ju - dex est ven - tu - rus, cun - cia sir - cie, cun - cia
est fu - tu - rus, quan do ju - dex est ven - tu - rus, cun - cia sir - cie, cun - cia
est fu - tu - rus, quan do ju - dex est ven - tu - rus, cun - cia sir - cie, cun - cia

6 5b 4 6 4 2 6b 7 6 7b 5 b 7b

Violin I
Violin II
Viola I
Viola II (or Ve II)
Soprano I (or Alto)
Soprano II (or Contralto)
Alto
Tenor
Bass
Continuo
Organ
Violoncello
Double Bass

stri - cte dia - cus - su - - - - - rus.
stri - cte dia - cus - su - - - - - rus.
stri - cte dia - cus - su - - - - - rus.
stri - cte dia - cus - su - - - - - rus.
stri - cte dia - cus - su - - - - - rus.

(app tr)
(app tr)

10 9 8 7 6 5 4 3 2 1

No. 2 Solo

(Andante $\text{♩} = 108$)

Clarino I

Clarino II

Alto Solo

Organo

Violoncello

Tu - ba mi - rum

6 6 6 6 6

Clno I

Clno II

Alti Solo

Org

Vc

sar - gens so - num

6 6 6 6 6

First system of the musical score, measures 1-8. The score includes parts for Cln I, Cln II, Alt Solo, Org, and Vc. Cln I and Cln II have trill markings (tr) and a simile marking. The Alt Solo part has lyrics: "per se - pul - - - - - cra re - - - - - gi - o - num, co - get - - - - - o - - - - - mnes an - te thro -". The Org and Vc parts have figured bass notation: 6, 6, 6, 7, 6, 6, 6, 5.

Cln I (tr) (simile)

Cln II (tr) (simile)

Alt Solo per se - pul - - - - - cra re - - - - - gi - o - num, co - get - - - - - o - - - - - mnes an - te thro - (app r)

Org

Vc 6 6 6 7 6 6 6 5

Second system of the musical score, measures 9-16. The score includes parts for Cln I, Cln II, Alt Solo, Org, and Vc. Cln I and Cln II have trill markings (tr). The Alt Solo part has lyrics: "num, Tu - ba mi - - - - - rum spar - gens sa - - - - - num per se - pul - - - - - cra re - gi -". The Org and Vc parts have figured bass notation: 6, 7, 6, 4.

Cln I (tr)

Cln II (tr)

Alt Solo num, Tu - ba mi - - - - - rum spar - gens sa - - - - - num per se - pul - - - - - cra re - gi -

Org

Vc 6 7 6 4

Clno I (h h h h) (h h) (h h h h h h h) *tr*

Clno II (h h) (h h h h h h h) *tr*

Alt Solo o - num, co - get o mnes an - te thro num. co - get (*app ir*)

Org 41

Vc 10 9 7 6

Clno I (h h) (h h) *tr*

Clno II (h h) (h h) *tr*

Alt Solo (h h) (h h simile) (*app ir*) o mnes an - te thro - num.

Org 11

Vc 7 6 7 6 7 6 4 3 7

Musical score for page 10, featuring five staves: C'no I, C'no II, Alt Solo, Org, and Vc. The score is in 4/4 time and begins with a key signature of one sharp (F#).

C'no I: The first staff contains a melodic line starting with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, and G5. This is followed by a series of eighth notes, a quarter note G4, and a half note F#4. The staff concludes with a quarter rest, a half rest, and a final quarter rest.

C'no II: The second staff contains a melodic line starting with a half note G4, followed by eighth notes A4, B4, C5, D5, E5, F#5, and G5. This is followed by a series of eighth notes, a quarter note G4, and a half note F#4. The staff concludes with a quarter rest, a half rest, and a final quarter rest.

Alt Solo: The third staff is a whole rest throughout the entire measure.

Org: The fourth staff contains a series of chords: a half note G4, a half note A4, a half note B4, a half note C5, a half note D5, a half note E5, a half note F#5, and a half note G5. The staff concludes with a quarter rest, a half rest, and a final quarter rest.

Vc: The fifth staff contains a series of chords: a half note G4, a half note A4, a half note B4, a half note C5, a half note D5, a half note E5, a half note F#5, and a half note G5. The staff concludes with a quarter rest, a half rest, and a final quarter rest.

No. 3

(Andante Soli) $\text{♩} = 88$

Violino I

Violino II

Soprano I

Soprano II
(or Alto)

Basso

Basso Continuo
(Organo)

Violoncello
e Contrabasso

* performance is dotted throughout

ca. $\text{♩} = 88$

5 10 5 10 6
4 9 4 9 8

Violin I (Vln I) and Violin II (Vln II) parts are in treble clef. The Soprano I (Sop I) and Soprano II (Sop II) parts are in treble clef. The Bass (Bass) part is in bass clef. The Organ (Org) part is in treble clef. The Voice/Cello/Double Bass (Vc e Cb) part is in bass clef.

The lyrics for the vocal parts are: Mors stu - pe - bit et na - tu - ra.

The Organ part includes dynamic markings *p* and *f*.

The Voice/Cello/Double Bass part includes fingerings: 7 5 6 5, 7 6, 5 4, 6, 10 9, 6.

Violin I (Vln I) and Violin II (Vln II) parts are shown. The Violin II part includes the instruction *(d' upp tr)* and *p*. The Soprano I (Sop I) and Soprano II (Sop II) parts have the lyrics: *mors stupebit et natura*. The Bass (Bas) part also has the lyrics: *mors stupebit et natura*. The Organ (B. C. Org) and Voice/Chorus (Vc e Ch) parts are shown at the bottom. The Organ part includes the instruction *(p)*. The Voice/Chorus part includes the instruction *(p)*.

5 10 6 7 5 6
4 9 8 5 5

Vln I
 Vln II
 Sop I
 Sop II
 Bas
 B.C. Org
 Vc & Cb

tu ra, cum re - sur - get cre - a - tu - ra, cre - a - tu - ra,
 ra, cum re - sur - get, cum re - sur - get cre - a - tu - ra,
 tu ra, cum re - sur - get cre - a - tu - ra, ju . . .

7 6 6 b 6 b

* originally:

The musical score is for page 14 and includes parts for Violin I, Violin II, Soprano I, Soprano II, Bass, B.C. Organ, and Violoncello/Double Bass. The lyrics are in Latin: "tu ra, cum re - sur - get cre - a - tu - ra, cre - a - tu - ra," and "tu ra, cum re - sur - get, cum re - sur - get cre - a - tu - ra, ju . . .". The organ part has a double bar line and a repeat sign. The bottom of the page shows a sequence of notes with fingerings 7, 6, 6, b, 6, b and a small musical example labeled "* originally:".

Violin I and Violin II parts play a continuous melodic line. Soprano I and Soprano II enter with the lyrics "ju - di - can - ti re -". The Bass part continues the vocal line with "di - can - ti, ju - di - can - ti re - spon - su - ra, ju - di - can - ti re - spon - su - ra, re - spon -". The B.C. Org and Voice/Chorus parts provide harmonic support, with figured bass notation (7, 6, 7, 6, 6, 5, 7, 6b, 6, 5, 6) indicating the bass line.

Vln I

Vln II

Sop I

Sop II

Bas

B. C. Org

Vc e Ch

ju - di - can - ti re -

ju - di - can - ti, ju - di - can - ti re - spon - su - ra, re - spon -

di - can - ti, ju - di - can - ti re - spon - su - ra, ju - di - can - ti re - spon - su - ra, re - spon -

7 6 7 6 6 5 7 6b 6 5 6

Violin I (Vin I) and Violin II (Vin II) parts are in treble clef. The Soprano I (Sop I) and Soprano II (Sop II) parts are in treble clef. The Bass (Bas) part is in bass clef. The Piano/Vocal/Cello/Double Bass (P.C. Org, Vc c, Cb) part is in bass clef.

Measure 17: *f* (Violin I), *f* (Violin II), *(app tr)* (Soprano I), *(f)* (Piano/Vocal/Cello/Double Bass).

Measure 18: *(f)* (Violin II), *(f)* (Piano/Vocal/Cello/Double Bass).

Measure 19: *(f)* (Violin I), *(f)* (Violin II), *(f)* (Piano/Vocal/Cello/Double Bass).

Lyrics for Soprano I: *appon - tu - ra.*

Lyrics for Soprano II: *su - ra.*

Lyrics for Bass: *su - ra.*

Figured bass notation for the Piano/Vocal/Cello/Double Bass part:

Measure 17: 6 5 1

Measure 18: 10 9

Measure 19: 5 4 7 6

Violin I (Vin I) and Violin II (Vin II) parts are at the top. Violin II has markings *(app tr)* and *p*. The vocal parts (Sop I, Sop II, Bas) sing the Latin text: "Mors stupebit et natura, cum re...". The Organ (B. C. Org) and Violoncello/Double Bass (Vc e Cb) parts are at the bottom. The Organ has a marking *(p)*. The Vc e Cb part includes fingerings: 7 6 5 6 5 and 7 6.

Vln I
Vln II
Sop I
sur - gel, cum re - sur - get cre - a - tu - ra, ju - di - can -
Sop II
cum re - sur - get, ju -
Bas
re - sur - gel, cum re - sur - get cre - a - tu - ra, ju - di - can - ti re - spin -
B. C. Org
Vc e Cb

2 6 6 6 5 7 6 6 5
5 5 4

Vin I
 Vin II
 Sop I
 Sop II
 Bar
 B.C.
 Org
 Vce
 Cb

su - ra, ju - di - con - il re - spou - su - ra.
 di - can - il re - spou - su - ra.
 (sup II)
 (s)
 (s)
 9 10 9 7 5 4 3

Violin I (Vln I) and Violin II (Vln II) parts feature melodic lines with various ornaments and trills. Soprano I (Sop I), Soprano II (Sop II), and Bass parts are mostly rests, with Soprano II and Bass having a final note in the fourth measure. The Piano/Original (B.C. Org / Vc & Cb) part includes a bass line with fingerings: 5 4, 10 9, 5 4, 10 9, 6, 7 5 6 5.

Vln I

Vln II

Sop I

Sop II

Bas

B. C. Org

Vc & Cb

5 4 10 9 5 4 10 9 6 7 5 6 5

No. 4 Coro A Capella

(Alia breve $\text{♩} = 88$)

Soprano I
(Violino I)
 Li - ber scri - ptus pro - fe - re - tur, in quo to - tum con - ti - ne -

Soprano II
(Alto)
(Violino II)
 in quo to - tum con - ti - ne - tur, li - ber scri - ptus

Alto
(Tenore I)
(Viola)
 Li - ber scri - ptus pro - fe - re - tur, in quo to - tum con - ti - ne - . . .

Tenore
(Viola II or
Violoncello I)
 in quo to - tum con - ti - ne - tur, li - ber scri - ptus pro - . . .

Basso
 Li - ber scri - ptus pro - fe - re - tur, in quo to - tum con - ti - ne - tur, in quo

Organo
(Violoncello II
e Contrabbasso)
 6 7 6 b 7 6 7 6 7 6 7 6 b 7 6 7 5 6 b

(app tr)

Sop I
(Vln I)

Sop II
(Alt)
(Vln II)

Alt
(Ten I)
(Vln I)

Ten
(Vln II
or Vc I)

Bas

Org
(Vc II
e Cb)

4 3 2 6 2 6 2 \flat 6 4 \sharp 6 7 6 \sharp 6 10 6 \flat

9

to - tum con - ti - ne - tur, in quo to - tum con - ti - ne - tur, in quo - .

pro - fer - re - tur, li - ber scri - ptus pro - fe - re - tur, in

to - tum con - ti - ne - tur, li - ber scri - ptus pro - fe - re - tur, in quo to - tum con - ti -

fe - re - tur, in quo to - tum con - ti - ne - tur, in quo to - tum con - ti - ne - tur, con -

to - tum con - ti - ne - tur, li - ber scri - ptus pro - fe - re - tur, in quo to - tum con - ti -

Sop I
(Vln I)
 - - to - - tum con - - ti - ne - tur, un - de mun - dus ju - di - ce -

Sop II
(Alt)
(Vln II)
 quo tu - - tum con - ti - ne - tur, un - - de mun - - dus, mun - - dus ju - di - ce -

Alt
(Ten I)
(Vla)
 ne - tur, un - - de mun - dus ju - di - ce -

Ten
(Vla II
or Vc I)
 - - ti - ne - tur, un - de mun - dus ju - di - ce -

Bas
 ne - tur, con - ti - ne - - tur, un - - de mun - dus, mun - - dus ju - . . . di - ce -

Org
(Vc II
e Cb)
 4 3 10 6 4 4 b 5 6 5 6 5 6 5 6 5 6 9 8

The musical score is written for a choir and organ. It consists of six staves. The first five staves are for vocal parts: Soprano I (Violin I), Soprano II (Alto, Violin II), Alto (Tenor I, Viola), Tenor (Viola II or Violoncello I), and Bass. The sixth staff is for the Organ (Violoncello II and Contrabasso). The music is in a key with one flat (B-flat major or D minor) and 4/4 time. The lyrics are in Latin. The organ part includes fingerings and pedal points indicated by numbers and symbols like 'b' for flat and 'p' for pedaling.

Sop I
 (Vln I)

Sop II
 (Alt)
 (Vln II)

Alt
 (Ten I)
 (Vln)

Ten
 (Vln II
 or Vc I)

Bas

Org
 (Vc II
 c Cb)

tur, un - de mun - dus ju - di ce
 tur, un - de mun - dus ju - di
 tur, un - de mun - dus ju - di - ce
 tur, un - de mun - dus ju - di - ce - tur, ju - di - ce
 tur, un - de mun - dus ju - di - ce - tur, ju - di - ce

7 6b 7 6 4 1 6b b 6 6 6 10 9

Sop I
 (Vln I)
 tur, un - de mun - dus ju - di - ce - tur, un - de mun - dus

Sop II
 (Alti)
 (Vln II)
 ce . . . tur, un . . . de mun - dus ju - di - ce - tur, ju - di

Alt
 (Ten I)
 (Vla)
 tur. un - de mun - dus ju - di - ce - tur, ju - di - ce .

Ten
 (Vla II
 or Vc I)
 ju - di - ce . . . tur, un . . . de mun - . . . dus mun - . . . dus ju -

Bas
 tur, un . . . de mun - . . . dus, mun - . . . dus

Org
 (Vc II
 e Ch)
 5 4 10 9 5 4 10 9 4 3 5 6 5 6 5 6 5 6 5 6 5 6

Sop I
 (Vln I)
 ju - di - ce . . . tur.

Sop II
 (Alt)
 ce . . . tur, ju - di - ce . . . tur.

Alt
 (Ten I)
 (Vla)
 . . . tur.

Ten
 (Vla II
 or Vc I)
 . . di - ce - tur, un - de mun - dus ju - di - ce . . . tur.

Bas
 ju - di - ce . . . tur.

Org
 (Vc II
 e Cb)
 6 5 8 7b 6 5 4 5 4 3 5 4 5 4 3 5 4 3 5 4 3 5 6 5 3

No. 5 Soli

27

(♩ = 120)

Viola I
Soli *f*

Viola II
(Soli *f*)

Basso I
(Solo)
4 2 Bassi

Basso II
(Solo)

Organo
Solo *f*

Violoncello

7 (app tr)

Via I
p

Via II
(*p*)

Bas I
f

Bas II
f

Ju - dea er - go cum - sa - de - bit,

Ju - dea er - go cum sa - de - bit,

Org
p

Vic
f

7

6 6 5 4

14

(app r)

Vla I

Vla II

Bas I

Bas II

Org

Vic

16

6 3

7

20

Vla I

Vla II

Bas I

Bas II

Org

Vic

20

6 6

p

(p)

Ju . . . dex . er . . . go cum . . . se . . . de . bi quidquid la . tet, ap . pa . re . . .

Ju . . . dex . er . . . go cum . . . se . . . de . bi, quidquid la . tet, ap . pa .

p

(p)

27

Vla I

Vla II

Bas I

Bas II

Org

Vlc

27

34

34

orig J J J

6 5 1 10 9 8 4 3 4 6 5 10 9 8

f

(app tr)

(f)

re bil,

re bil,

(f)

(p)

(p)

nil in . ul . tum re . ma . ne . bil, re ma . ne

nil in . ul . tum re . ma . ne

(p)

64

Vla I

Vla II

Bas I

Bas II

Org

Vlc

ul - tum re - ma - ne -

nil in - ul - - tum re - ma - ne -

6 6 5

65

Vla I

Vla II

Bas I

Bas II

Org

Vlc

6 5 5 6 1 6 4 1

* originally: [2] 1 2 3 4 5 6 7 8 9 10 11 12 13 14 15 16 17 18 19 20 21 22 23 24 25 26 27 28 29 30 31 32 33 34 35 36 37 38 39 40 41 42 43 44 45 46 47 48 49 50 51 52 53 54 55 56 57 58 59 60 61 62 63 64 65 66 67 68 69 70 71 72 73 74 75 76 77 78 79 80 81 82 83 84 85 86 87 88 89 90 91 92 93 94 95 96 97 98 99 100

72

f

(f)

(app tr)

(app tr)

bit.

bit.

(f)

72

$\frac{6}{5}$ | \flat | $\frac{6}{4}$ | $\frac{6}{4}$ | $\frac{4}{4}$

Detailed description: This musical score page contains measures 72 through 79. The staves are arranged from top to bottom: Violin I (Vla I), Violin II (Vla II), Bass I (Bas I), Bass II (Bas II), Organ (Org), and Viola (Vic). The Violin I part begins with a forte (*f*) dynamic and features a trill marked *(app tr)* in measure 78. The Violin II part also starts with *f* and includes a trill marked *(app tr)* in measure 78. Both Bass staves are marked *bit.* (biting). The Organ part starts with a forte (*f*) dynamic and features a trill marked *(f)* in measure 72. The Viola part includes figured bass notation at the bottom of the page: $\frac{6}{5}$, \flat , $\frac{6}{4}$, $\frac{6}{4}$, and $\frac{4}{4}$.

No. 6 In hoc solo possunt Viola ex Basso sen organo describi,

(Viola double the bass)

(Tempo giusto $\text{♩} = 72$)

Alto Solo
(or Countertenor)

(Solo)

Viola II
(or Violoncello)

Organo

Quis sum

A Solo

mi ser - tunc di - ctu - rus, quem pa - tro -

Via II

Org

A Solo (or CT)

Vla II (or Vlc)

Org

num ro - ga - tu - rus, cum vix ju - stus sit se - cu - rus?

6 6 6 6 4 3

A Solo

Vla II

Org

Quis sum mi - ser, sum mi - ser tunc di - ctu -

10 5 1 1 6

12

A Solo
(or CT)

rus, quem pa - tro aum ro - ga .

Via II
(or Vlc)

Org

13

14

A Solo

tu - rus, cum vix ju - stus sit se - cu - . . . rus. Cum vix — ju - stus sit se - cu - rus, sit . . .

Via II

Org

15

16

17

18

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1000

12 (tr) (tr)

A Solo
(or CT)

se - cu - rus, sit se - cu - rus?

Vla II
(or Vlc)

13

Org

4 4 1 6 4 1

(app tr)

Detailed description: This musical score page contains measures 12 through 15. The top staff, for A Solo (or CT), features a vocal line with lyrics 'se - cu - rus, sit se - cu - rus?'. It includes trill ornaments marked '(tr)' above measures 12 and 13. The middle staff, for Vla II (or Vlc), and the bottom staff, for Org, both play a continuous sixteenth-note arpeggiated pattern. The organ part includes fingering numbers 4, 1, 6, 4, 1 at the bottom. Measure 14 has a '13' marking above the staff. Measure 15 ends with a double bar line and a trill ornament marked '(app tr)' above the staff.

(Adagio $\text{♩} = 66-69$)
Tutti

Violino I

Violino II

Viola I

Viola II
(or Violoncello)

(Tutti) Adagio

Soprano I

Soprano II
(or Alto)

Alto
(or Countertenor)

Tenore

Basso

Organo
Violoncello II
e Contrabasso

Adagio Tutti

Rex tre-men-dae ma-je-sta-tis, Rex tre-men-dae ma-je-sta-tis, qui sal-van-dos sal-vas gra-tis,
Rex tre-men-dae ma-je-sta-tis, Rex tre-men-dae ma-je-sta-tis, qui sal-van-dos sal-vas gra-tis,
Rex tre-men-dae ma-je-sta-tis, Rex tre-men-dae ma-je-sta-tis, qui sal-van-dos sal-vas gra-tis,
Rex tre-men-dae ma-je-sta-tis, Rex tre-men-dae ma-je-sta-tis, qui sal-van-dos sal-vas gra-tis,
Rex tre-men-dae ma-je-sta-tis, Rex tre-men-dae ma-je-sta-tis, qui sal-van-dos sal-vas gra-tis,

6♯ 5 7♭ 6 4♯ 6 7♭ 6 6 7 6♯ 6

5 2 5 6 4♯ 6 7 6

10

I

Vln

II

Vla I

Vla II

(or Vlc)

Sop I

Solo

sal - va - sal - va - me, fons pi - e ta - tis.

(app tr)

Sop II

Solo

sal - va - sal - va - me, fons pi - e ta - tis.

(or Alt)

Alt

(or CT)

Solo

Sal . . . va - sal - va me, sal - va

Ten

Solo

sal - va -

Bas

Solo

sa . . va - sal - va -

Org

Vlc II

or Cb

10

p

b b 6 \sharp 6 6 7 \sharp b 5 4 b 5 6 9 8 7 b 7 6 6

18

Vln I

Vln II

Vla I

Vla II
(or Vlc)

Sop I

Sop II
(or Alt)

Alt
(or CT)

Ten

Bas

Org
Vic II
e Ch

18

f

f

f

(Tutti)

sal - va - sal - va - me, sal - va

app tr

(Tutti)

me, fons pi - e ta - - - - - tis, sal - va -

sal - va - me, fons pi - e ta - - - - - tis, (Tutti)

me, sal - va me, fons pi - e ta - - - - - tis, sal - va - sal - va -

f

b 6 7 b 2 6 7 6 ab ab 9 8 5 7 b ab 6 b

22

Vln I

Vln II

Vla I

Vla II (or Vlc)

Sop I

Sop II (or Alt)

Alt (or CT)

Tcn

Bas

Org

Vlc II & Cb

me, sal - va - me, fons pi - e ta

(Tutti) me, sal - va - me, fons pi - e ta

sal - va - me, sal - va - me, fons pi - e ta

sal - va - me, sal - va - me, fons pi - e ta

me, sal - va - me, sal - va - me, fons pi - e ta

6^b 6 6 6 6^b 6^b 6 6 10^b 8 6 10^b 8 7

27

I

Vin

II

Via I

Via II
(or Vlc)

Sop I

Sop II
(or Alt)

Alt
(or CT)

Ten

Bas

Org

Vic II

e Cb

27

7b 9 8 5 7b 7b 6 5 1
4 4 4

No. 8 Soli

(Moderate $J = 112$)

(Solo)

Violino I

Violino II

Organo

Violoncello

Soli

7 6 7 5 6 10 9 - 8

Vin I

Vin II

Sop Solo

Org

Vic

Re - cor -

10 10 10 10 10 7 6 4 - 3
9 - 8 9 - 8 9 - 8 9 - 8 9 - 8 5

16

Vln I

Vln II

Sop Solo

Org

Vlc

da - re, Je - su pi - e.

6 5

6 5

9 - 8

9 - 8

9 - 8

9 - 8

24

Vln I

Vln II

Sop Solo

Org

Vlc

(app tr)

(p)

(p)

Re - cor - da - re, Je - su pi - e. Quod sum cau - . . .

9 - 8

9 - 8

7

5

6 5

6 5

32

Vln I

Vln II

Sop Solo

sa, quodsum cau - sa tu - ac vi - ac. Ne me per -

Org

Vlc

6 5 9 8 9 6 9 6 9 6 9 6

34

Vln I

Vln II

Sop Solo

... das - il - la di - e. Re - cor -

Org

Vlc

9 6 5 4 7 6 5

f *(f)* *(p)*

45

Vln I *p*

Vln II *(p)*

Sop Solo

da - re - Je - su - pi - e. Quod sum cau - sa tu - ae vi - ae. Ne me - per -

Org

Vlc

6 5 9 6 7 6 5 9 6

52

Vln I *f* *(app) tr*

Vln II *f* *(p)*

Sop Solo *(app) tr*

da - li - la di - Ne me - per -

Org *(f)* *(p)*

Vlc *(f)* *(p)*

4 1 7 6 1 6 5

50

Vln I

Vln II

Sop Solo

Org

Vlc

das, ne me per - das il - la, il - la di - - e.

(app tr)

(f)

9 6 5 4 6 6 7 4 3

51

Vln I

Vln II

Sop Solo

Org

Vlc

Ne me per - das il - - la di - - e.

(tr)

(p)

6 5 9 8 6 7 7 6 7

74

Vln I

Vln II

Org

Vlc

5 9 8 9 8 9 8 9 8

82

Vln I

Vln II

Alt Solo

Ten I Solo

Ten II Solo

Bas Solo

Org

Vlc

(app) tr Violini col Basso

non forte

(non forte)

Quae - rens me, se - di - - si las - sus,

Quae - rens me, se - di - - si las - sus,

Quae - rens me, se - di -

Quae - rens

(Tutti)

(Uniti)

9 8 7 6 5 4 3 5 6 6 5 5 3

Violin I and Violin II parts play a continuous eighth-note melody in the right hand and a steady eighth-note accompaniment in the left hand. The Alto Soloist and Tenor I Soloist enter in the third measure with the lyrics "re - de - mi - - si cru-cem pas - sus,". The Tenor II Soloist enters in the fourth measure with the lyrics "- - si las - sus," and "re - de - mi - - si cru-cem" in the sixth measure. The Bass Soloist enters in the first measure with the lyrics "me, se - di - - si las - sus," and "re - de - mi - - si cru-cem pas - sus," in the sixth measure. The Organ and Violoncello/Vibraphone parts provide harmonic support with chords and a rhythmic pattern of eighth notes. The Organ part includes a "no" marking above the first measure. The Violoncello/Vibraphone part includes fingering numbers (5, 4, 6, 5, 4, 6, 5b) and a "5b" marking below the staff.

Violin I

Violin II

Alto Solo

Ten I Solo

Ten II Solo

Bas Solo

Org

Vic

re - de - mi - - si cru-cem pas - sus,

re - de - mi - - si cru-cem pas - sus,

- - si las - sus,

re - de - mi - - si cru-cem

me, se - di - - si las - sus,

re - de - mi - - si cru-cem pas - sus,

no

5 4 6 5 4 6 5b

5b

97

Vin I

Vin II

Alti Solo

Ten I Solo

Ten II Solo

Bas Solo

Org

Vlc

97

tan - tus la - bor non sit cas -

tan - tus la - bor non sit cas -

pas - sus, tan - tus la - bor non sit cas -

tan - tus la - bor non sit cas -

b 6 6b 5 7 5 4 3 7 6b 5 6 5 b

Vin I
 Vin II
 Alt Solo
 Ten I Solo
 Ten II Solo
 Bass Solo
 Org
 Vlc

sus, tan - tus la - bor, tan - tus la - bor non sit cas -
 sus, tan - tus la - bor, tan - tus la - . . . bor non sit cas -
 sus, tan - tus la - bor, tan - tus la - bor non sit cas -
 sus, tan - tus la - bor, tan - tus la - bor non sit cas -
 7 6 b 5 7 6 4 1

tr *(app tr)*

Violin I (Vin I) and Violin II (Vin II) parts play a melodic line with eighth and sixteenth notes. The Solo parts (Alt Solo, Ten I Solo, Ten II Solo, Bas Solo) are marked with "sus!" and have a fermata at the end. The Organ (Org) and Viola (Vic) parts provide harmonic support with chords and a bass line.

Violin I (Vin I)

Violin II (Vin II)

Alto Solo

Ten I Solo

Ten II Solo

Bass Solo

Org

Vic

No. 9 Coro

(Adagio $\text{♩} = 56$)

Violino I

Violino II

Viola I

Viola II
or Violoncello I

Soprano I

Soprano II
or Alto

Alto
or Tenore I

Tenore II

Basso

Organo

Violoncello II
e contrabbasso

Ju - ste ju - dex ul - ti - o - nis. Do - num fac re - mis - si - o - nis, an - te di - em, an - te di - em ra - ti - o - nis.

Ju - ste ju - dex ul - ti - o - nis. Do - num fac re - mis - si - o - nis, an - te di - em, an - te di - em ra - ti - o - nis.

Ju - ste ju - dex ul - ti - o - nis. Do - num fac re - mis - si - o - nis, an - te di - em, an - te di - em ra - ti - o - nis.

Ju - ste ju - dex ul - ti - o - nis. Do - num fac re - mis - si - o - nis, an - te di - em, an - te di - em ra - ti - o - nis.

Ju - ste ju - dex ul - ti - o - nis. Do - num fac re - mis - si - o - nis, an - te di - em, an - te di - em ra - ti - o - nis.

6 5 6 4 6 b 7 6 6 . b 6 4 6 7 6 5 4 4

• originally: g2

Violoncello II e Contrabbasso

Organo

Alto

Soprano

Viola II or Violoncello I

Viola I

Violino II

Violino I

(Largo assai = 88)

Solo

(Solo)

(Solo)

(Solo)

(Solo)

Largo assai

9 4 4 4 3 4 5 6 6 4 4 7b

Violin I
 Violin II
 Viola
 Violoncello or Viola
 Soprano
 Alto
 Organ
 Violoncello or Double Bass

p
(p)
(p)
(p)

In - ge - ni - mi - sco - tam - quan - te - us.
 In - ge - ni - mi - sco - tam - quan - te - us.
 In - ge - ni - mi - sco - tam - quan - te - us.

10
 6 4 4 6
 5 4 5 4
 7b 7b 7b 7b

Musical score for page 55, featuring string quartet and vocal parts. The score is written in 4/4 time and includes the following parts:

- String Quartet:** Violin I, Violin II, Viola I, and Viola II or Violoncello.
- Vocalists:** Soprano, Alto, Organ, and Violoncello/Double Bass.

The lyrics are in Latin and are as follows:

Sop: cul - pa ru - bet vul - tus me - us, sup - pli - can - ti par - ce.
 Alt: cul - pa ru - bet vul - tus me - us, sup - pli - can - ti par - ce.
 Org: cul - pa ru - bet vul - tus me - us, sup - pli - can - ti par - ce.
 Vc II or Cb: cul - pa ru - bet vul - tus me - us, sup - pli - can - ti par - ce.

The score includes various musical notations such as notes, rests, and dynamic markings. The string parts are written in treble and bass staves, while the vocal parts are written in single staves. The organ part is written in a single staff with a large '11' marking. The double bass part is written in a single staff with a large '11' marking.

The musical score for "The Rose Tree" is presented in a multi-staff format. The staves are labeled as follows from top to bottom: *Vin I*, *Vin II*, *Via I*, *Via II* or *Vc*, *Sop*, *Alt*, *Org*, and *Vc II* *cCb*. The score includes various musical notations such as notes, rests, and dynamic markings like *p* (piano). The lyrics "The Rose Tree" are written below the vocal staves. The score is divided into measures by vertical bar lines, and the lyrics are aligned with the corresponding musical phrases.

Musical score for page 58, featuring Violins I and II, Violas I and II, Soprano, Alto, Organ, and Violoncello/Double Bass. The score includes dynamic markings like *pp* and *(pp)*, and lyrics in French: "... ti par-ce, De ... us." and "... ti par-ce, De ... us."

The score is written for the following instruments and voices:

- Vin I
- Vin II
- Via I
- Via II or Vc
- Sop
- Alt
- Org
- Vc II or Cb

The lyrics are:

- Sop: ... ti par-ce, De ... us.
- Alt: ... ti par-ce, De ... us.

No. 11

59

The musical score is for the opera 'L'Espresso' by Giuseppe Verdi. It features a full orchestral ensemble and vocal soloists. The tempo is marked '(Andante)' with a metronome marking of $\text{♩} = 80$. The key signature has two flats (B-flat and E-flat). The score includes parts for Violino I, Violino II, Viola, Violoncello I, Soprano I, Soprano II, Alto, Tenore, Basso, Organo, and Violoncello II e Contrabbasso. The vocal parts (Soprano I, Soprano II, Alto, Tenore, Basso) are currently silent, indicated by whole rests. The instrumental parts are active, with various dynamics and articulations. The score is divided into measures, with measure numbers 6, 7, and 6 visible at the bottom.

This musical score page, numbered 60, contains ten staves. The top four staves are for string instruments: Violin I (Vln I), Violin II (Vln II), Viola (Via), and Violoncello I (Vlc I). The next four staves are for vocalists: Soprano I (Sop I), Soprano II (Sop II), Alto (Alt), Tenor (Ten), and Bass (Bas). The bottom two staves are for the Organ (Org) and Violoncello II/Double Bass (Vlc II e Cb). The key signature has two flats (B-flat and E-flat), and the time signature is 3/4. The Violin I part begins with a triplet of eighth notes. The Organ and Vlc II e Cb part features a triplet of eighth notes in the first measure of each system, with fingerings 7, 6, 7, 6, 7, 6, 5, 6 indicated below the staff.

Vln I

Vln II

Via

Vlc I

Sop I

Sop II

Alt

Ten

Bas

Org

Vlc II
e Cb

7 6 7 6 7 6 5 6

Violin I
Violin II
Viola
Vice I
Soprano I
Soprano II
Alto
Tenor
Bass
Organ
Vice II & Cello

Tutti (J. J. J.) (simile)
(f. J. J.) (simile)

Qui Ma - ri - am ab - - -
Qui Ma - ri - - - am
Qui Ma - ri - - - am
Qui Ma - ri - - - am
Qui Ma - ri - - - am

Tutti

5 6 6 5 4 3 6

Score for page 62, featuring vocal and instrumental parts. The score is written in B-flat major (two flats) and 4/4 time. The instruments include Violin I, Violin II, Viola, Violoncello I, Soprano I, Soprano II, Alto, Tenor, Bass, Organ, and Violoncello II/Double Bass.

The vocal parts (Soprano I, Soprano II, Alto, Tenor, Bass) sing the following lyrics:

... sol - vi - sil, et la - tro - nem ex - au - di - sil,
ab - sol - vi - sil, et la - tro - nem ex - au - di - sil,
ab - sol - vi - sil, et la - tro - nem ex - au - di - sil,
ab - sol - vi - sil, et la - tro - nem ex - au - di - sil,
ab - sol - vi - sil, et la - tro - nem ex - au - di - sil,

The instrumental parts include Violin I, Violin II, Viola, Violoncello I, Organ, and Violoncello II/Double Bass. The Organ part features a prominent melodic line in the right hand and a supporting bass line in the left hand. The Violoncello II/Double Bass part features a rhythmic pattern of eighth and sixteenth notes.

The score is divided into three measures. The first measure contains the vocal entries and the instrumental accompaniment. The second measure continues the vocal and instrumental parts. The third measure concludes the section with a final chord and a fermata over the organ part.

12

Vln I

Vln II

Vla

Vcl I

Sop I

Sop II

Alt

Ten

Bas

Org

Vcl II
& Cb

mi hi quo que spem de . di sti, mi .

mi hi quo que spem de . di sti, mi .

mi . hi qua . que, mi . hi quo . que spem de . di . sti, mi .

mi . hi quo . que, mi . hi quo . que spem de . di . sti,

mi hi quo que, mi hi quo que spem de . di . sti,

7 6 5 6 5 6 5 4 3 5 6

Viol I

Viol II

Vla

Vlc I

Sop I

Sop II

Alt

Ten

Bas

Org

Vlc II
c. Ch.

hi quo . . . que spern . . . de . . . di . . . sil.

quo . . . que spern de . . . di . . . sil.

mi . . . hi quo . . . que spern de . . . di . . . sil.

mi . . . hi quo . . . que spern de . . . di . . . sil.

5 6 5 6 5 4 b 6 5

Violin I (Vin I) and Violin II (Via II) play a melodic line in the right hand, while the Viola (Via) and Violoncello I (Vcl I) play a supporting line in the left hand. The vocal parts (Soprano I, Soprano II, Alto, Tenor, Bass) enter in the second measure with the lyrics "Qui Ma - ri - am ab -". The Organ (Org) and Violoncello II/Double Bass (Vcl II cCb) play a rhythmic accompaniment in the right hand, while the Organ (Org) plays a supporting line in the left hand.

7 6 6

29

Vln I

Vln II

Vla

Vlc I

Sop I

Sop II

Alt

Ten

Bas

Org

Vlc II
e Cb

20

7 6 7 6

sol - vi - sti, et la - tro - nem ex -

ab - sol - vi - sti, et la - tro - nem ex - au -

ab - sol - vi - sti, et la - tro - nem ex - au -

ab - sol - vi - sti, et la - tro - nem ex - au -

ab - sol - vi - sti, et la - tro - nem ex - au -

ab - sol - vi - sti, et la - tro - nem ex - au -

22

Vln I

Vln II

Vla

Vcl I

Sop I

Sop II

Alt

Ten

Bas

Org

Vic II
e Cb

7 6 5 6 5 6 5 6 5

... au - di - sti, mi - hi quo - que spem de - di -

di - sti, mi - hi quo - que

di - sti, mi - hi quo - que, mi - hi quo - que

di - sti, mi - hi quo - que, mi - hi quo - que

di - sti, mi - hi quo - que, mi - hi quo - que

25

Vln I

Vln II

Vla

Vcl I

Sop I

(app tr)

... sti, mi - hi quo - que spem de - di -

Sop II

spem de - di - sti, mi - hi quo - que

Alt

spem de - di - sti, mi - hi quo - que, mi - hi quo - que

Ten

spem de - di - sti, mi - hi quo - que, mi - hi quo - que

Bas

spem de - di - sti, mi - hi quo - que, mi - hi quo - que

Org

25

Vcl II

Cb

4 3 5 6 5 6 5 6 6 5

28

Vln I

Vln II

Vla

Vic I

Sop I

Sop II

Alt

Ten

Bas

Org

Vic II
e Cb

... sti.

spem de - di - - sti.

spem de - di - - sti.

spem de - di - - sti.

spem de - di - - sti.

4 3 6 6 5 6 7 6 5 1

No. 12

(Andante $\text{♩} = 88-92$)

Soprano a 5 (♩) (♩)
 Pre - ces me - ac non sunt di - gnæ, sed tu bo - nus sed tu bo - nus fac be -

Alto
 Pre - ces me - ac non sunt di - gnæ, sed tu bo - - nus

Tenore I
 Pre - ces me - ac non sunt di - gnæ, sed tu bo - -

Tenore II
 sed tu bo - nus fac be - ni - gne, pre - ces me - ac non sunt

Basso
 sed tu bo - nus fac be - ni - gne, ne per - en - -

Organo

Violoncello
 2 6 5 1 1 6 5 1 2 6

Sup
ni - gne, ne . . . in cre - mer i gne, pie - ces

Alt
ne per - en ni cre - mer i gne, sed tu bo - nus fac be - ni - gne,

Ten I
nus, sed tu bo - nus fac be - ni - gne, sed tu bo - . . . nus,

Ten II
di - gne, sed tu bo - nus fac be - ni - gne ne per - en - ni cre - mer i gne, sed tu

Bas
. . . . ni, ne per - en ni cre - mer i gne, sed tu bo - nus fac be - ni - gne, sed

Org
4 4 6 4 2 6 6 5 4 2 4 6 7

Vic
4 4 6 4 2 6 6 5 4 2 4 6 7

Sop
me - ae non sunt di - gne, sed ——— tu bo - - - nus, sed tu bo - nus fac be - ni - gne ne per -

Alto
pre - ces me - ae non sunt di - gne, sed ——— tu bo - - - nus fac be - ni - - gne

Ten I
pre - ces me - ae non sunt di - gne, sed ——— tu bo - nus,

Ten II
bo - nus fac be - ni - gne sed tu bo - nus fac be - ni - gne

Bas
tu bo - - nus sed tu bo - nus fac be - ni - gne,

Org

Vlc
2 4 6 5 4 6 7 3 5 6 2 6b

(app. tr.)

Sop en ni cre mer i que, ne per .

Alt ne per en ni cre mer i que, ne per en

Ten I ne per en ni cre mer i que, ne per en

Ten II ne per en ni cre mer, cre mer i que,

Bas ne per en ni ne per en ni cre mer i que, ne per en

Org

Vlc

6 6 5 6

Sop
 en ni cre mer i gne, non sunt di . . .

Ali
 . . ni ne per . en ni cre mer i gne, pre . ces me . ae non sunt

Ten I
 ni ne per . en . ni cre mer, cre . mer i gne,

Ten II
 ne per . en ni pre . ces me . ae non sunt di . gnae

Bas
 ni ne per . en . ni cre . mer, cre . mer i gne,

Org
 Vlc

6^b 7 6 5 6 7

Sop
 gnae, pre - ces me - ae non sunt di - gnae sed tu bo - nus fac be - ni - gne

Alt
 di - gnae, non sunt di - gnae sed tu bo - nus fac be - ni - gne

Ten I
 sed tu bo - nus fac be - ni - gne, sed tu bo - nus fac be - ni - gne, ne per -

Ten II
 sed tu bo - nus fac be - ni - gne, fac be - ni - gne,

Bas
 pre - ces me - ae non sunt di - gne, sed tu bo - nus fac be - ni - gne

Org
 19

Vlc
 6 7 1 2

No. 13

Alto solo con Violini

77

(♩ = 120)
(Solo)

Violino I

Violino II

Alto Solo

Organo

Violoncello

6 7 5 6 b

Vin I

Vin II

Alto Solo

Org

Vic

In - - - ter o - ves lo - - - cum

6 4 5 3 6 b

Violin I and II parts play a continuous eighth-note melody. The Alto Solo part has a rest followed by the lyrics "prae - sta,". The Organ and Violoncello parts provide harmonic support with chords and a bass line. The Organ part has a rest followed by a series of chords. The Violoncello part has a rest followed by a series of notes.

Vin I
Vin II
Alt Solo
Org
Vlc

prae - sta,

6 7 6 4 5 3

Violin I and II parts continue the melody. The Alto Solo part has a rest followed by the lyrics "in - ter o - ves lu - cum prae - sta, et ab". The Organ and Violoncello parts provide harmonic support with chords and a bass line. The Organ part has a rest followed by a series of chords. The Violoncello part has a rest followed by a series of notes.

Vin I
Vin II
Alt Solo
Org
Vlc

in - ter o - ves lu - cum prae - sta, et ab

6

Vln I

Vln II

Alt Solo

hac - dis me so - que - - - sta sta - - - - - tu - ens

Org

Vic

2 6 5 6 5
4 4 3 4 3

Vln I

Vln II

Alt Solo

in par - te dex - - - - -

Org

Vic

5 6 6 6

43

Vln I

Vln II

Alt Solo

(app tr)

... sta.

In ter o ves

Org

43

Vlc

4 3 6

32

Vln I

Vln II

Alt Solo

(S)

(J J J)

lo cum prae sta, et ab hac dis me se quae sta,

Org

32

Vlc

I
 Vln
 II
 Alt Solo
 Org
 Vic

6b 5

I
 Vln
 II
 Alt Solo
 Org
 Vic

7 6

75

Vin I

Vin II

Alt Solo

Org

Vlc

6 7 6 6 6

81

Vin I

Vin II

Alt Solo

Org

Vlc

6 5 4 3

No. 14

83

(Andante $\text{♩} = 96$)

Violino I *(f)*

Violino II *(f)*

Viola *(f)*

Viola II or Violoncello *(f)*

Soprano I
Con - fu - ta - tis ma - le - di - ctis, con - fu - ta - tis ma - le - di - ctis, fla - mis ac - cri - bus ad - di - ctis,

Soprano II
Con - fu - ta - tis ma - le - di - ctis, con - fu - ta - tis ma - le - di - ctis, fla - mis ac - cri - bus ad - di - ctis,

Alto or Tenor
Con - fu - ta - tis ma - le - di - ctis, con - fu - ta - tis ma - le - di - ctis, fla - mis ac - cri - bus ad - di - ctis,

Tenore (II)
Con - fu - ta - tis ma - le - di - ctis, con - fu - ta - tis ma - le - di - ctis, fla - mis ac - cri - bus ad - di - ctis,

Basso
Con - fu - ta - tis ma - le - di - ctis, con - fu - ta - tis ma - le - di - ctis, fla - mis ac - cri - bus ad - di - ctis,

Organo *f*

Violoncello (II) e Contrabbasso

6 5 4 6 5 2 6

J. J. (Pastoral feeling)

Vin
I
II

Via
II or
Vic

Sop I
fla-mis ac-cri-bus ad-di-ctis,

Sop II
fla-mis ac-cri-bus ad-di-ctis, Vo

**Alt or
Ten**
fla-mis ac-cri-bus ad-di-ctis, Vo . . ca— vo-ca me cum be-ne-di-ctis,

Ten (II)
fla-mis ac-cri-bus ad-di-ctis, Vo . . ca—

Bas
fla-mis ac-cri-bus ad-di-ctis, Vo . . ca me cum be-ne-di-ctis,

Org

**Vic (II)
eCb**
b 6b 2 b 7 6b 6 6

I
 Vin
 II
 Via
 Via II or
 Vic

Sop I
 Vo - - ca - - me, vo - ca me, vo - - - ca me

Sop II
 - ca me cum be - ne - di - - ctis, vo - - - ca me cum - - be - ne -

Alt or
 Ten
 be - ne - di - - ctis, vo - - - ca me cum - - be - ne - di - ctis,

Ten (II)
 - - vo - ca me cum be - ne - di - ctis, cum be - ne - di - - ctis, cum be - - - ne - di - ctis, vo - ca

Bas
 be - ne di - - ctis, vo - - - ca vo - ca me cum

Org
 Vic (II)
 e Ch

6 5 b 4 4 6 6 5 4 b 6 4 6 b 2 6 9 8 6 b 8 4

Score for page 86, featuring vocal and instrumental parts. The score includes staves for Violin I, Violin II, Viola, Violoncello or Double Bass, Soprano I, Soprano II, Alto or Tenor, Tenor II, Bass, Organ, and Violoncello II. The lyrics are in Latin, with some parts marked with (tr) for trills.

Vin I
Violin I

Vin II
Violin II

Vla
Viola

Vlc II or Vic
Violoncello II or Double Bass

Sop I
Soprano I
cum be - ne - di - ctis,

Sop II
Soprano II
. di ctis, (tr)

Alt or Ten
Alto or Tenor
vo - ca me — cum be - ne - di - ctis,

Ten (II)
Tenor II
me cum be - ne - di - ctis,

Bas
Bass
be ne di ctis, (tr)

Org
Organ

Vlc (II) & Cb
Violoncello II & Double Bass

10^b 8 7^b 6 4 3 b 7 6^b 6

Vln I
 Vln II
 Vla
 Vla II or Vlc
 Sop I
 Sop II
 Alt or Ten
 Ten (II)
 Bas
 Org
 Vlc (II) & Cb

(app tr)
 (app tr)
 (app tr)

vo - - - ca me cum be - ne - di - - ctis,
 vo - ca - , vo - ca me, vo - - - ca
 vo - - - ca - , vo - ca me
 vo - - - - ca
 vo - - - - ca me cum be - ne -

5 4 b 6 4 5 4 b 6 4 3 b 6 7 6 4

I
 Vin
 II
 Vla
 Vla II or
 Vlc

Sop I
 VO . . . ca . . . , VO . ca me cum be . ne . di ctis, VO . . . ca . . .

Sop II
 me cum be . ne . di ctis, VO ca me cum be . ne . di ctis,

Alt or
 Ten
 — cum be . ne . di ctis, VO . . . ca . . . , VO . . . ca me,

Ten (II)
 me cum be . ne . di ctis, cum be ne . di ctis, cum be . ne . di ctis, VO . ca me, VO . . .

Bas
 di . ctis, cum be . ne . di ctis, VO . . . ca me cum be . ne . di ctis, VO . . . ca me,

Org
 40

Vlc (II)
 e Ch

6 6 10b 8 5 6 7 6 4 3 b 9 8 b
 9 4 b

Detailed description: This is a page of a musical score, page 88. It contains staves for Violins I and II, Viola, Violoncello II or Viola, Soprano I and II, Alto or Tenor, Tenor II, Bass, Organ, and Violoncello II or Contrabasso. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The vocal parts have Latin lyrics: 'VO . . . ca . . . , VO . ca me cum be . ne . di ctis, VO . . . ca . . .', 'me cum be . ne . di ctis, VO ca me cum be . ne . di ctis,', '— cum be . ne . di ctis, VO . . . ca . . . , VO . . . ca me,', 'me cum be . ne . di ctis, cum be ne . di ctis, cum be . ne . di ctis, VO . ca me, VO . . .', 'di . ctis, cum be . ne . di ctis, VO . . . ca me cum be . ne . di ctis, VO . . . ca me,', and '40'. The organ part has a '40' marking. The bottom of the page has a series of numbers: 6, 6, 10b, 8, 5, 6, 7, 6, 4, 3, b, 9, 8, b, with some additional markings below them: 9, 4, b.

I
 Vln
 II
 Vla
 Vla II or Vlc

Sop I
 Sop II
 Alt or Ten
 Ten (II)
 Bas
 Org
 Vlc (II)
 Cb

vo - ca me cum be - ne - di - ctis.
 vo - ca me cum be - ne - di - ctis, cum be - ne - di - ctis.
 vo - ca me cum be - ne - di - ctis, cum be - ne - di - ctis.
 ca me, vo - ca me, vo - ca me cum be - ne - di - ctis.
 vo - ca me, vo - ca me cum be - ne - di - ctis.
 vo - ca me, vo - ca me cum be - ne - di - ctis.

7 6 4 6 4 2 6 2 6 7 6 4 6 4 5 4 6 4

No. 15 Canto Solo

90

(Andante $\text{♩} = 84$)

Soprano Solo

O . . . ro... su-plex et ac-cle-nis, cor-con-tri-tum qua-si cin-nis, ge-re-cu-ram me-i fi- . . .

Organo Solo

Violoncello

5 6 5 6 5 6 7

Sop Solo

(app tr)

nis. O . . . ro... su-plex et ac-cle-nis, cor-con-tri-tum qua-si cin-nis, ge-re-cu-ram me-i fi- . . .

Org

Vlc

6 4 3 6 7 6b 5 4b 3 6

Sop Solo

12

nis, ge-re-cu-ram me- . . . i fi- nis.

Org

Vlc

12

No. 16

91

(Adagio $J = 69$)

Tutti

Violino I

Violino II

Viola

Viola II or Violoncello I

Soprano I

Soprano II or Alto

Alto or Tenore I

Tenore II

Basso

Organo

Violoncello II e Contrabbasso

La-cri-mo - sa di - es il - la, la - cri-mo - sa di - es il - la, qua re-sur - get, re-sur - .

La-cri-mo - sa di - es il - la, la - cri-mo - sa di - es il - la, qua re-sur - get, re-sur - .

La-cri-mo - sa di - es il - la, la - cri-mo - sa di - es il - la, qua re-sur - get, re-sur - .

La-cri-mo - sa di - es il - la, la - cri-mo - sa di - es il - la, qua re-sur - get, re-sur - .

La-cri-mo - sa di - es il - la, la - cri-mo - sa di - es il - la, qua re-sur - get, re-sur - .

7b 5 6 4 7 7 6 7b 7b 7 7b

5 2 4 1 1 2 1 4 1 4

I
 Vin
 II
 Vla
 Vla II or
 Vic I
 Sop I
 Sop II
 or Alt
 Alt or
 Ten I
 Ten II
 Bas
 Org
 Vic II
 e Cb

get ex fa-vil-la, qua re-sur-get ex - - - fa - vil - la.
 get ex fa-vil-la, qua re-sur-get ex - fa - vil - - - - - la. (app tr)
 get ex fa-vil-la, qua re-sur-get ex - fa - vil - - - - - la.
 get ex fa-vil-la, qua re-sur-get ex - fa - vil - - - - - la.
 get ex fa-vil-la, qua re-sur-get ex - fa - vil - - - - - la.
 get ex fa-vil-la, qua re-sur-get ex - fa - vil - - - - - la. (app tr)

7^b 5 6 7 6 5 4 3 (Attacca)

No. 17

93

(Andante $\text{♩} = 104$)

Soli

Viola I

Viola II

Tenore

Basso

Organo

Violoncello

Ju-di-can-dus ho-mo re-us: hu-le

6 7 6 7 6 7 6 7 6 7 6 5

10

Via I

Via II

Ten

Bas

Org

Vic

Ju-di-can-cus ho-mo re-us: hu-le er-go par-ce De-us, par-ce, par-ce, par-ce, hu-le

er-go par-ce De-us, par-ce, De-us, par-ce, par-ce, par-ce, par-ce,

6 6 4 4 3 4 6 6 7 6 7 6 7 6 7 6

18

Vla I

Vla II

Ten

Bas

Org

Vlc

er - go par-ce, par - . . . ce De - us.

hu - ic er - . . go par-ce, par-ce De - us.

4 3 6 7 6 7 6b 7 6 7 6

20

Vla I

Vla II

Ten

Bas

Org

Vlc

Ju - di-can-dus ho-mo re - us: hu-ic er-go par-ce De - us, par - ce, par - ce.

Ju - di-can-dus ho-mo re - us: hu-ic er-go par-ce De - us, par - ce, par - ce, par - ce.

4 3 6 6 6

[illegible]

50

Vla I

Vla II

Ten

Bas

Org

Vlc

ce, hu - ic er - go par - ce, par - ce, par - ce, par - ce De - us.

hu - ic er - go par - ce, par - ce, par - ce, par - ce, par - ce De - us.

6 6 4 6 5 7 4 4 6b

50

Vla I

Vla II

Ten

Bas

Org

Vlc

7 6 7 6 7 6 7 6 4 4

50

7 6 7 6 7 6 7 6 4 4

No. 18

(Adagio $\text{♩} = 76$)

97

Violino I (Tutti) Solo

Violino II (Tutti) (Solo)

Viola I (Tutti) (Solo)

Viola II or Violoncello I (Tutti) (Solo)

Soprano I (Tutti) Pi - e Je - su Do - mi - ne, pi - e Je - su Do - mi - nel

Soprano II or Alto (Tutti) Pi - e Je - su Do - mi - ne, pi - e Je - su Do - mi - nel

Alto or Tenore I (Tutti) Pi - e Je - su Do - mi - ne, pi - e Je - su Do - mi - nel Solo Do - . . na -

Tenore II (Tutti) Pi - e Je - su Do - mi - ne, pi - e Je - su Do - mi - nel Solo Do - . .

Basso (Tutti) Pi - e Je - su Do - mi - ne, pi - e Je - su Do - mi - nel

Organo Tutti

Violoncello II e Contrabbasso

6 b b 6 5

No. 19 A Capella

(Alia Breve $J = 120-126$)

The musical score is for a piece titled "No. 19 A Capella" in the tempo "Alia Breve" with a metronome marking of $J = 120-126$. The score is written for a vocal ensemble and organ accompaniment. The vocal parts are arranged in five staves: Soprano I (Violino I), Soprano II or Alto (Violino II), Alto or Tenore I (Viola), Tenore II (Viola II or violoncello I), and Basso. The organ part is written for Organ (Violoncello II e Contrabbasso). The key signature is one flat (B-flat major or D minor), and the time signature is 2/4. The lyrics "A - - - men a men a men" are written under the vocal staves. The organ part provides a harmonic accompaniment, with a final cadence marked by the numbers 1, 5, 6, 6, b.

Soprano I
(Violino I)

Soprano II
or Alto
(Violino II)

Alto or
Tenore I
(Viola)

Tenore II
(Viola II or
violoncello I)

Basso

Organo
(Violoncello II
e Contrabbasso)

A - - - men a men a men

A - - - men a men a men a men

A men a

A men a

1 5 6 6 b

Score for page 101, featuring vocal and instrumental parts. The lyrics are "amen".

Vocal Parts:

- Sop I (Vln I):** *a - - - men a - - - - - men a - - - - -*
- Sop II (or Alt) (Vln II):** *- - - - - men*
- Alt or Ten I (Vla):** *- - - - - men a - - - - - men a - - - - - men a - - - - -*
- Ten II (Vla II or Vlc I):** *- men a - - - - - men a - - - - - men a - - - - -*
- Bas:** *A - - - - men a - - - - men a - - - - -*

Instrumental Parts:

- Org (Vlc II c/b):** Accompanied by figured bass notation.

Figured Bass:

6 6 4 6 7 6 4 6 6 3 6 6b 4 6 7 6 5

2 2 5 5 2

Score for page 102, featuring vocal and instrumental parts. The lyrics are "men a - men".

Vocal Parts:

- Sop I (Vln I):** melodic line with lyrics "men a - men".
- Sop II (or Alt) (Vln II):** melodic line with lyrics "a - men a - men a - men a -".
- Alt or Ten I (Vla):** melodic line with lyrics "men a - men a -".
- Ten II (Vla II or Vlc I):** melodic line with lyrics "men a - men a -".
- Bas:** bass line with lyrics "men a - men a -".

Instrumental Parts:

- Org (Vlc II or Ch):** organ part with figured bass notation below the staff.

Figured Bass:

4 6 7 7 5 3 6 6 6 6 6 4 6 6 6 4 6 6 4

2 2 b 6 5 5 2 6 5 2

Score for page 103, featuring vocal and instrumental parts. The lyrics are "men a men a".

Vocal Parts:

- Sop I (Vln I):** - men a . . . men a . . . men a . . .
- Sop II (or Alt) (Vln II):** men a . . . men a . . . men a . . .
- Alt or Ten I (Vla):** - men a . . . men a . . . men a . . .
- Ten II (Vla II or Vlc I):** - men a . . . men a . . . men a . . .
- Bas:** - men a . . . men a . . . men a . . .

Instrumental Parts:

- Org (Vlc II or Cb):** The organ part is written in the right hand of a grand staff. The left hand has a bass line with figured bass notation.

Figured Bass:

♭ 6 6 6 6 5 6 4 6 7 6 5 3 4 6 4 6 7 6

1 2 2 2 2 2 2 4 4 4 4 4 4 4 4 4 4 4

38

Sop I
(Vln I)

Sop II
(or Alt)
(Vln II)

Alt or
Ten I
(Vla)

Ten II
(Vla II or
Vlc I)

Bas

Org
(Vic II
e Cb)

men a men a men a

men a men a men a

men a men a men a

men a men a men a

men a men a men a

5 4 1 1 6 4 6 6 4 3 2 6 6 6 6

2 5 2 5 5 6

34

Sop I
(Vin I)

men a men a men

Sop II
(or Alt)
(Vin II)

men a men a

Alt or
Ten I
(Via)

men a men a men a

Ten II
(Via II or
Vic I)

men a men a men

Bas

men a men a men

Org
(Vic II
e Cb)

2 6 4 6 7 6 6 5 6 5 6 5 6 5 6

2 5 5 5 5 5 6

40

Sop I
(Vln I)

a men a men a

Sop II
(or Alt)
(Vln II)

. men a

Alt or
Ten I
(Vla)

. men a men a men a

Ten II
(Vla II or
Vlc I)

a men a

Bas

a men a

Org
(Vlc II
e Cb)

40

2 3 2 6 6 6 6 2 6 6 6 2 6 4 6 2 6 4 6 6 1

5 5 6 5 5 2 6 2 6 2 6 2 6 5

[illegible]

APPENDIX B

TEXT TRANSLATIONS

MAGNIFICAT ANIMA MEA

Movement I

Coro e Soli, Measures 1-7

**Magnificat ánima méa Dóminum.
Magnifies soul my Lord.**

My soul magnifies the Lord.

Coro, Measures 14-24

**Et exultávit spíritus méus
And has rejoiced spirit my**

**And my spirit has rejoiced
in god my saviour.**

**in Déo salutári méo.
in God saviour my.**

Soli, Measures 27-43

**Quía 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.**

**ancillae súae:
of servant his:**

**écce énim ex hoc
behold in fact from now**

**beátam me dicent ómnes generatiónes.
blessed me shall call all generation.**

Soli, Measures 43-54

Qúia fécit mihí magna
Because he has done to me great things

qui pótens est:
who mighty is;

et sántum nómen éjus.
and holy name his.

For he who is mighty
has done great things to me;
and holy is his name.

Soli, Measures 54-75

Et misericórdia éjus a progénie
And mercy his from generation

in progénies tíméntibus éum.
to generation for those fearing him.

And his mercy is on them
who fear him from generation to
generation.

Coro, Measures 75-89

Fécit poténtiam in bráccchio súo:
He has shown strength in arm his;

dispérsit supérbos
he has dispersed proud

ménte córdis súi.
in spirit of hearts [their].

He has shown strength with his
arm;
he has scattered the proud,
even the arrogant of heart.

Movement II

Solo, Measures 7-26

Depósuit poténtes de séde,
He has deposed mighty from seats,

et exaltávit humiles
and exalted humble.

Esuriéntes implévit bónis:
Hungry he has filled with good;

Et divítes dimísit inánes.
and rich he has sent away empty.

He has deposed the mighty from
their seats, and exalted the
humble.

The hungry he has filled with good
things, and the rich he has sent
away.

Movement III

Coro, Measures 1-59

Súcepit Ísrael púerum súum,
He has helped Israel servant his,

He has helped his servant Israel,
in remembrance of his mercy.

recordátus misericórdiae suae.
having remembered of mercy his.

Sicut locútus est ad pátres nóstros,
As spoken was to fathers our,

As it was spoken to our fathers,
to Abraham and his seed for ever.

Ábraham et sémini ejus in saecula.
Abraham and seed his for generations.

Glória Pátri, et Fílio, et Spiritui Sáncto.
Glory to Father, and Son, and Spirit Holy.

Glory be to the Father, and to the
Son, and to the Holy Spirit.

Movement IV

Coro, Measures 3-30

Sicut érat in principio, et nunc, et sémper.
As it was in beginning, and now, and always,

As it was in the beginning, is now,
and ever shall be, world without
end, Amen.

et in saecula saeculórum, Amen.
and for generations of generations, Amen.¹

TE DEUM

Section I/I

Coro, Measures 1-14

Te Déum laudámus:
Thee God we praise:

We praise thee, O God;
we acknowledge thee to be the
Lord.

te Dóminum confitémur.
thee Lord we acknowledge.

Te aetérnum Pátrém
Thee eternal Father

All the earth doth worship thee,
the Father everlasting.

ómnis térra venerátur.
all earth venerates.

Tíbi ómnes Angeli,
To thee all Angels,

tíbi Chérubim et Séraphim
to thee Cherubim and Seraphim

incessábili vóce proclámant:
never ceasing with voice proclaim:

To thee all Angels,
the Heavens, and all the Powers,

the Cherubim and Seraphim
proclaim without ceasing:

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.

Holy, Holy, Holy,
Lord God of Hosts!
The heavens and the earth are full
Of the majesty of thy glory.

Section I/III

Soli, Measures 27-44

Te gloriósus Apostulórum chórus,
Thee splendid of Apostles chorus,

te Prophetárum laud'abilis númerus,
Thee of Prophets venerable members,

te Mártyrum candidátus láudat exércitus.
Thee of Martyrs shining-robed praises army.

Te per órbe terrárum
Thee throughout whole of world

sáncta confitétur Ecclésia:

The glorious chorus of the
Apostles,
the admirable company of the
Prophets,
the white-robed army of Martyrs
praises thee.

Throughout the whole world
the holy Church gives praise to
thee,
the Father of infinite majesty;

**holy confesses church,
Pátrém imménsae majestátis:
Father of infinite majesty;**

**Venerándum túum vérum, et únivum Fílium:
Admirable your true, and only Son;**

**they praise your admirable, true,
and only Son;**

Section I/IV

Coro, Measures 44-48

**Sánctum quoque Paráclitum Spíritum.
Holy also Paraclete Spirit.**

**and also the Holy Spirit, our
Advocate.**

**Tu Rex glóriæ, Christe.
You King of glory, Christ.**

**You are the King of glory, O
Christ.**

**Tu Pátris sempitérnus es Fílius.
You of Father eternal are Son.**

**You are the eternal Son of the
Father.**

Section I/V

Soli, Measures 49-92

**Tu ad liberándum susceptúrnus hóminem,
You for delivering became man,**

**To deliver us, you became human,
and did not disdain the Virgin's
womb.**

**non horruísti Virgínis úterum.
not disdain of Virgin womb.**

**Tu devicto mórtis acúleo,
You having blunted of death sting,**

**Having blunted the sting of death,
You opened the kingdom of
heaven to all believers.**

**aperuísti credéntibus régna coelórum.
You opened to believing kingdom of heavens.**

**Tu ad dexteram Déi sédes,
You at right of God you sit,**

**You sit at the right hand of God,
in the glory of the Father.**

**in glória Pátris.
in glory of Father.**

**Júdex dréderis ésse ventúrus.
Judge you are believed to be to come.**

**You are believed to be the Judge
who will come.**

Section II/I

Coro, Measures 93-100

Te ergo quaesumus,
You therefore we beseech,

tuis faulis subveni,
of Thy servants come to aid,

quos pretioso sanguine redemisti.
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

Aeterna fac cum sanctis tuis
Everlasting make with saints thy

in gloria numerari.
in glory to be numbered.

Make them to be numbered with
thy saints in glory everlasting.

Soli, Measures 121-135

Salvum fac populum tuum, Domine,
Safe make people your, Lord,

et benedic haereditati tuae.
and bless inheritance your.

Save your people, O Lord,
and bless your inheritance.

Per singulos dies, benedicimus te;
Through every day, we bless thee;

Day by day, we bless thee;
and we praise your name for ever,
yea, for ever and ever.

Section II/III

Coro, Measures 134-142

et laudamus nomen tuum in saeculum,
and we praise name your into eternity,

et in saeculum saeculi.
and into ages of ages.

Soli, Measures 142-162

Dignáre, Dómine, díe isto
Vouchsafe, Lord, day this

**Vouchsafe, O Lord, to keep us this
day without sin.**

sine peccáto nos custodíre.
without sin us to keep.

Miserére nóstri, Dómine,
Have mercy on us, Lord,

**Have mercy upon us, O Lord,
have mercy upon us.**

miserére nóstri.
have mercy on us.

Section II/IV

Coro, Measures 163-199

Fíat misericórdia tua, Dómine, super nos,
Let be mercy thy, Lord, upon us,

**Let thy mercy be upon us, O Lord,
as we have trusted in thee.**

quemádmódum sperávimus in te.
just as we have trusted in thee.

In te Dómine, sperávi:
In thee Lord, I have trusted:

**In thee, O Lord, I have trusted:
let me never be confounded.**

non confúndar 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,

**Day of wrath, that day shall
dissolve the world into embers,
as David prophesied with the
Sibyl.**

Sólvét saeculum in favilla:
shall dissolve world into embers,

Téste Dávid cum Sibýlla.
witness David with Sibyl.

Quántus trémor est futúrus,
How great trmbling there is going to be,

Quándo júdex est ventúrus,
when judge is going to come,

Cúnc̃ta stricte discussúrus!
all things strictly about to investigate!

How great the trmbling will be,
when the Judge shall come, the
rigorous investigator of all things!

Number 2

Solo, Measures 9-57

Túba mírum spárgens sónum
Trumpet wondrous sending out sound

Per sepulchra regiónum,
through tombs of regions,

Cóget ómnes ante thrónum.
will summon all before throne.

The trumpet, spreading its won-
drous sound through the tombs of
every land,
will summon all before the throne.

Number 3

Soli, Measures 4-28

Mors stupébit, et natúra,
Death shall be stunned, and nature,

Cum resúrget creatúra
when will rise again creation,

Judicánti respons'ura.
(the one) judging to answer.

Eath will be stunned, likewise
nature, when all creation shall
rise again to answer the One
judging.

Number 4

Coro, Measures 1-34

Liber scriptus proferétur,
Book written will be made known,

In quo tótum continétur,
in which all shall be contained,

Unde múñdus judicétur.
from which world shall be judged.

A written book will be brought
forth, in which all shall be con-
tained, and from which the world
shall be judged.

Number 5

Soli, Measures 9-72

Júdex érgo cum sedébit,
Judge therefore when will sit,

Quid-quid látet apparebit:
Whatever lies concealed will be revealed,

Nil inúltum remanébit.
nothing (wrong) unavenged shall remain.

When therefore the judge is
seated, whatever lies hidden
shall be revealed, no wrong
shall remain unpunished.

Number 6

Solo, Measures 3-20

Quid sum miser tunc dicturus?
What am I wretch then to say?

Quem patrónum rogáturus?
Which protector going to ask for,

Cum vix jústus sit securus.
when scarcely just man is secure?

What then am I, a poor wretch,
going to say?
Which protector shall I ask for,
when even the just are scarcely
secure?

Number 7

Coro e Soli, Measures 1-31

Rex treméndae majestátis,
King of fearful majesty,

Qui salvándos sálvas grátis,
who the saved save freely,

Sálva me fons pietátis.
save me fount of pity.

King of terrifying majesty,
who freely saves the saved:
Save me, fount of pity.

Number 8

Solo, Measures 15-71

Recordáre Jésu pie,
Remember Jesus merciful,

Remember, merciful Jesus,
that I am the cause of your
sojourn;

Quod sum cáusa túae viae,
that I am cause of your sojourn,

Ne me pérdas illa die.
not me cast out that day.

Solo Quartet, Measures 85-111
Quáerens me, sedísti lássus:
Seeking me, you sat weary;

Redemísti crúcem pássus:
you redeemed Cross having suffered.

Tántus lábor non sit cássus.
Such great labor not be futile.

Number 9

Coro, Measures 1-8
Júste júdex ultiónis,
Just judge of vengeance,

Dónum fac remissionis,
grant gift of remission,

Ánte diem ratiónis.
before day of reckoning.

Number 10

Soli, Measures 13-48
Ingemisco, támquam réus:
I groan, like guilty one;

cúlpa rúbet vultus méus:
guilt reddens face my.

Supplicánti párce Déus.
Suppliant spare God.

do not cast me out on that day.

Seeking me, you sat down weary;
having suffered the Cross, you
redeemed me. May such great
labor not be in vain.

Just Judge of vengeance,
grant the gift of remission
before the day of reckoning.

I groan, like one who is guilty;
my face blushes with guilt.
Spare thy suppliant, O God.

Number 11

Coro, Measures 8-28

Qui Mariam absolvisti,
Who Mary absolved,

Et latrónum exaudisti,
and thief heeded,

Mihi quóque 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 perénni crémer ígne.
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

Íter óves lócum práesta
among sheep place of eminence,

Et ab haédis me sequéstra,
and from goats me separate,

Státuens in páte déstra.
stationing 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

Confutátis maledictis,
confounded accursed,

**When the accursed are con-
founded, consigned to the fierce
flames:**

Flámis ácribus addictis,
to flames harsh consigned,

Vóca me cum benedictis.
call me with blessed.

call me to be with the blessed.

Number 15

Solo, Measures 3-15

Óro supplex et acclínis,
I pray kneeling and suppliant,

Cor contrítum quási cínis:
heart contrite as if ashes:

Gére cúram méi finis.
bear care of my end.

I pray, suppliant and kneeling,
my heart contrite as if it were
ashes: protect me in my final
hour.

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

Judicándus hómo réus.
to be judged man guilty.

Húic érgo párcé 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.

dóna éis réquiem.
grant to them rest.

Number 19
Coro, Measures 1-52
Amen

Amen³

APPENDIX B

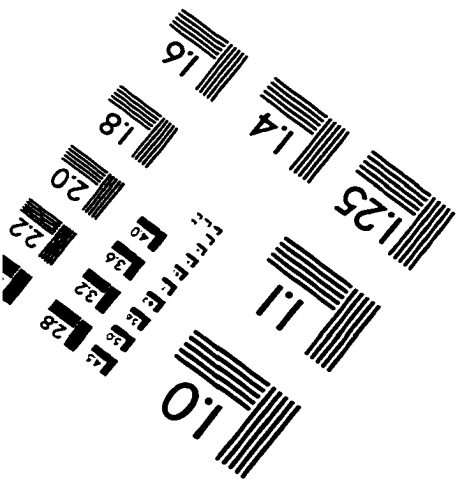
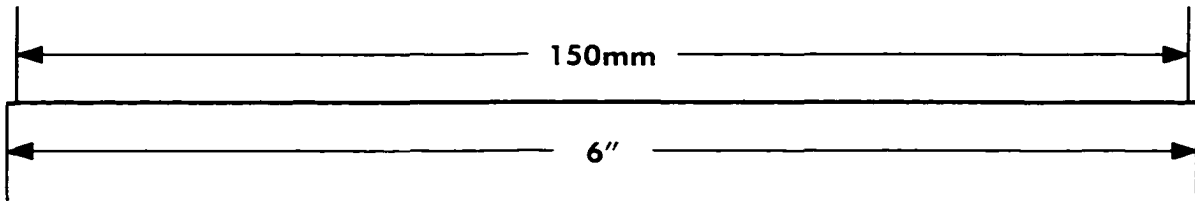
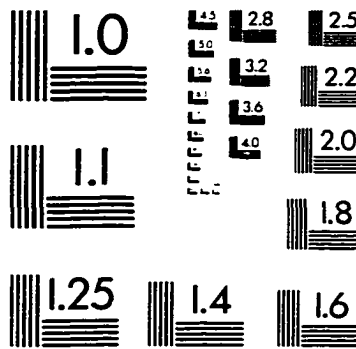
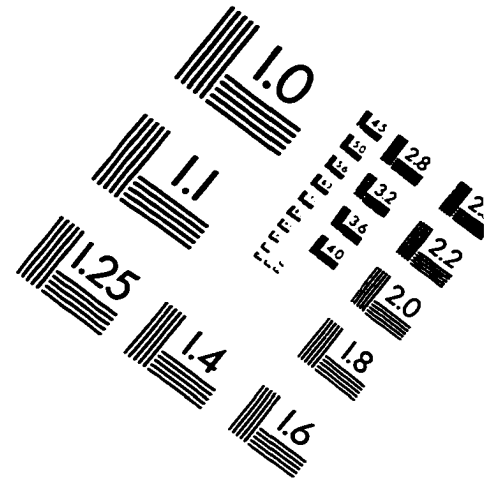
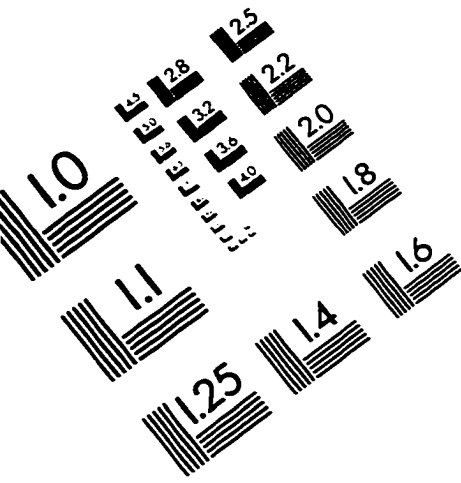
ENDNOTES

¹Translations and Annotations of Choral repertoire, Vol. I: Sacred Latin Texts.
Compiled and Annotated by Ron Jeffers, (Corvallis, Oregon: earthsongs, 1988), 154-155.

²Ibid., 215-217.

³Ibid., 67-70.

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