

Caldara.

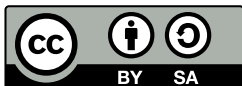
Missa Consolationis.

Antonio
Caldara

Missa Consolationis
(A-Wn Mus.Hs.15898)

S, A, T, B (solo), S, A, T, B (coro), fag solo, 2 trb, 2 vl, b, org

Organo



Edition Esser-Skala, 2022

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Please report any errors or mistakes to edition@esser-skala.at.

 [edition-esser-skala/caldara-missa-consolationis](https://github.com/edition-esser-skala/caldara-missa-consolationis)
v1.0.0, 2022-01-20 (09560c8ac72fb55085f2097155fd4105cdce251e)

1 Kyrie

Andante

Organo

f Solo [6] 5 [6] # [6] 6 5 6 [7] # [6] #

4 2 2 [6] 6 5 7 7 # 6 5 9 8 7 7 7 7 6 5

7 *p* [6] [6] 7 5 6 6 7 5 6 #

10 *f* 2 2 [6] 6 [6] *p* 2 [6] 6 9 8 9 8 9 8

13 5 #10 8 7 # [6] *f Tutti* [6] 9 8 6

16 *Adagio* [6] 6 5 [6] 7 6

Christe

Allegro

org

f Solo

24

29

35

40

45

50

55

60

The musical score is written for organ in the bass clef, key of D major (two sharps), and common time (C). It consists of nine staves of music, each with a measure number at the beginning. The tempo is marked 'Allegro'. The first staff begins with a 'Solo' instruction and a forte (*f*) dynamic. The score includes various musical notations such as eighth, sixteenth, and thirty-second notes, rests, and accidentals. Fingerings are indicated by numbers 1-5 and 6-7, often enclosed in brackets or boxes. Dynamics like *f* (forte) and *p* (piano) are used throughout. The piece concludes with a final measure on the ninth staff.

Kyrie

[Tempo deest]

org *f* Tutti

69

74

78

82

86

90

94

99

The musical score for the organ part of the Kyrie is presented in bass clef with a key signature of one sharp (F#). The tempo is marked [Tempo deest]. The piece begins with a forte (*f*) dynamic and a tutti instruction. The notation includes various musical symbols such as notes, rests, and fingerings. Measure numbers 69, 74, 78, 82, 86, 90, 94, and 99 are indicated at the start of their respective staves. The piece concludes with a final measure at measure 99.

2 Gloria

org **Allegro**

f Tutti

4

3

10

9 [6] $\frac{5}{4}$ [6] $\frac{8}{7}$ $\frac{6}{-}$ 7 $\frac{6}{5}$

13

p Solo 2 5 2 5 2 5 2 5 2 [6] $\frac{6}{5}$ *f* Tutti

Laudamus te

Andante

org



22



27



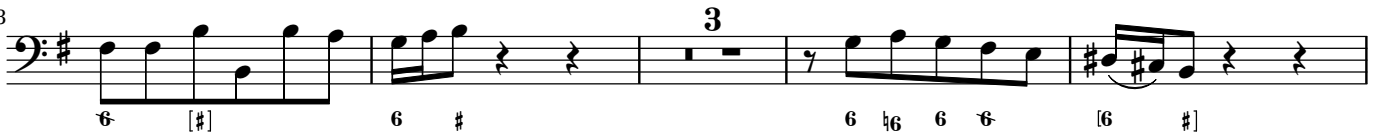
32



38



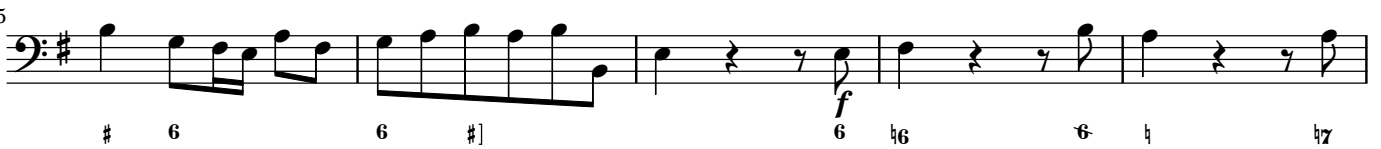
43



50



55



60



Gratias agimus tibi

Allegro

org

p Solo

68

71

74

77

79

The musical score is written for organ in G major (one sharp) and 6/8 time. It begins with a piano (*p*) dynamic and a solo instruction. The notation includes various fingering numbers (e.g., 2, 6, 5, 4, 3) and chord symbols in brackets (e.g., [6], [6/5], [6/4], [5/3]). The piece concludes with a fermata over the final note.

Domine Deus

org **Canone**

f Tutti

5 4 3 [6] 5 6

89

[- 6] 9/6 8 5 6 7 6 [6] 5 6

96

6] 8 5 6 # [6] #

103

4 # 6 7] 6 8 9/5 8/6 [6]

109

7 b 5 6 [6] 6 6 7 6

116

6 9 8 2 [6] 6 6/5

Domine Fili

Andante

org

f Solo

127

131

135

139

144

149

154

158

6 6 # 6 6 # 6 6 5 6 5 4 [#

7 7] # 6 6 5 7] [# 5 4 #

p 6 6 # 6 6 # 5 f 6 6 7] 6] # [6 6] # f

[6] 5 6 [#5 6] [6 5 # 6] [6 5 # 6] [6 5 # 6]

[6 5 #] p #2 #4 6 [6] # f [2 / 6 6] 6 [# 6 5 6 6

6 f 5 6 6 6] p 6 # [4 6 4 6

4 6 4 6 4 6 b4 3] 6 2 6 5 [#] [6] b6 # 6 6- b7] #4 6 [6 #

f 6 6 # 6 6 # 6 6 5 6 5 4] #

7] 7] # 6 6 5 b7] [# 5 4 #

Qui tollis

org *Grave*

f Tutti

#13 10 6 6 - # 8 6 # 6 [8] 6 7 9 8
6 5 # 6

167

7 6 [#5] 6 [#] 6 #4 6 6 #5 4 [#5] 4 #

172

[#5] # [6] 6 #4 2 6

177 *Allegretto*

[#] 4 [#5] 2

185

6 5 [5] # 6 4 [5] # 6 5 4 # 6 4 [5] 3

Qui sedes

Andante

org

p Solo

$\flat 6$ [6]

7 [#]

f $\flat 6$ 6 [6 #]

6

[#]

$\flat 5$

#

6

$\flat 5$

198

[6 5

6 #

6

#

#

#

6

#]

202

p

$\flat 6$

6

$\flat 6$

6

7

#

7

6

9

[6]

9

8

$\frac{5}{4}$

$\frac{7}{3}$

206

7

$\frac{6}{4}$

$\frac{5}{3}$

f

[6]

6

$\flat 5$

[6

#]

209

[6]

p

6

[#

6

6

212

6

#

#

#]

6

$\flat 5$

215

#

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

[5

6

#

6]

#

$\flat 6$

#

$\flat 6$

[#

5

#

6]

f

219

$\flat 6$

6

[6

#

6]

6

[#]

$\flat 5$

#

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

[6

5

6

#

222

#

#

#

6

#]

Quoniam

Allegro

org

f Solo

231

236

240

244

248

252

256

260

f

p

f

p

f

p

f

f

264

8 [sharp] 7 - [6 5] 7 [sharp] [5 sharp] 6 - 5 6 5 6 5 6

268

[6] 6 5 [4 sharp] *p* [6 b5] 6 b5 6 7

272

6 4 [5 sharp] 7 6 6 5 4 3 7 b6 -

276

5 b4 3 [6] 7 [5] 6 5 6 5 6 5 6 5 6 5 6

280

f [6 5] 7 *p*

285

[6 5] 7 6 6 5 6 6 *f*

290

[6] 6 6 -

294

[6] 6 7 6 5

298

[6] 5 6 5 6 5 6 5 6 [6] 6 5 [4] 3

Cum Sancto Spiritu

[Tempo deest]

org

f Tutti

307

311

315

319

324

329

335

341

3 Credo

Allegro

org *f Tutti*

6 6 5 9 8 3

6 5 6 5 6

4 # 6 5 5 # 5 # 5 #

5 # 6 # 7 6 # 6 # 7

5 # 6 10 9 8 10 9 8 #

6 6 4 5 # # 6 6 6

3 6 4 5 3 6 6 6 6 5

p Solo 6 6 6 6 5

f Tutti 6 6 5

Et incarnatus est

Adagio

org

First system of musical notation for organ, measures 58-61. The staff is in bass clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is Adagio. The first measure (58) contains a whole note F#4. The second measure (59) contains a half note G#4 and a half note A4. The third measure (60) contains a quarter note B4, an eighth note A4, and a quarter note G#4. The fourth measure (61) contains a whole note F#4. Fingerings are indicated below the staff: measure 58 has a 7 with a sharp; measure 59 has a #4 over a 2; measure 60 has a [#5 with a sharp over a 6; measure 61 has a 6 over a 5 with a sharp, and a #10 over a #9, with 8 #7 8 written below the final measure.

62

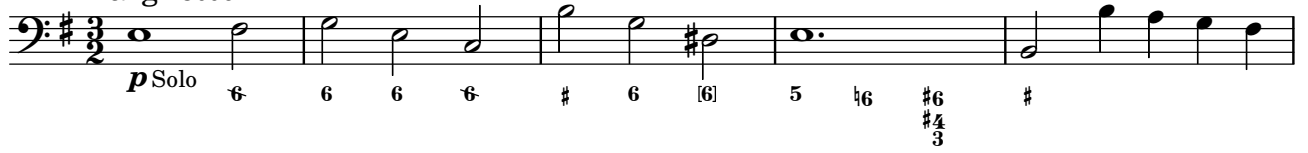
Second system of musical notation for organ, measures 62-65. The staff is in bass clef with a key signature of one sharp (F#). The first measure (62) contains a whole rest. The second measure (63) contains a quarter rest followed by a quarter note F#4. The third measure (64) contains a half note G#4. The fourth measure (65) contains a whole note A4. Fingerings are indicated below the staff: measure 63 has a 6; measure 64 has a 7; measure 65 has a 6 over a 4, a 5 over a bar line, and a 3 over a bar line.

Crucifixus

Larghetto

org

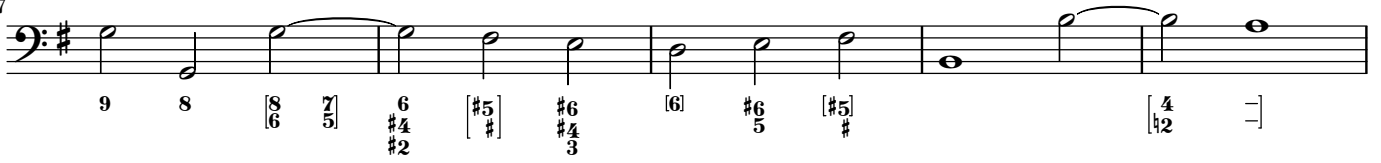
p Solo



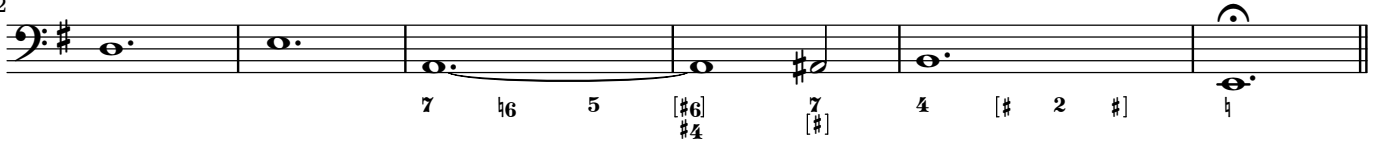
71



77



82



Et resurrexit – Et vitam

Allegro

org *f* *Tutti*

91 *Solo* *Tutti*

95

98

101 *Solo* *p*

104

107 *

111

115 *f* *Tutti*

6 # $\frac{4}{2}$ [6] $\frac{6}{5}$ [#]

[6 #] [6 #] 6 # 6 [6 #] $\frac{5}{4}$ #

[b6 #] 6 # 6 # [/ 5 b] 6

[6 5] 7 - 6 # [6 #] 6 7 [b 4 #]

Solo *p* 6 [6] 6 [6]

6 [6] 6 [7] 6 7 6

[6] 6 [6] # 6 $\frac{4}{5}$ 4

6 [b] [6] 7 6 9 [6] b7 9 [5] [5]

[6] 4

119

6 [#] [6] [6] 5 6

125

129

[6] 7 6 7 6 7 6 6 [3] 2 6

133

9 8 6 2 [6] 6 [2 6] 6 #4 2 [6] 7 6 5 6 # 6 [4 3 6 / 6]

137

7 5 6 [#] [4] 2 [6] [6] 2 6 [5] 2 [6] 10 9 8 6 5 4 # [4] 6 / 7

141

144

9 8 7 9 8 3 [6] 9 8 3 5 6 7 6 7 6 7 6 4 3 7 6

147

9 8 7 6 9 8 9 8 9 5 6 5 6 [6] 5 2 [6] 6

150

2 6 [5] 2 6 6 2 [6] 6 *tasto solo* 6 5 4 5 3

4 Sanctus

org **Grave**

***f* Tutti**

6 $\frac{6}{4}$ 2 7 # ♭ $\frac{\sharp 4}{2}$ [$\sharp 5$] 7 # ♭6 [5] 6 7 6 #

7 **Allegro**

***p* Solo**

[6] 6 [6] 4 # - [6] 2 [6]

14 **Canone da capella**

***f* Tutti**

7 [$\sharp 5$] [$\sharp 5$] ♭ 5 6 [7] 6

22

9 8 7 6 9 8 7 6 9 8 6 9 8

29

7 6] 9 [6] 7 6] 6 9 [7]

36

9 8] 7 6 5 $\frac{4}{4}$ [6] ♭ 4 3

Benedictus

Andante

org

f Solo

6 $\frac{6}{4}$ [6 #]

46

6 7 [7] [8 5 #] $\frac{8}{7}$ 6 7 5 6 6 5 #] *p* 7 6 7 [7] [4 3]

49

6 7 [6 6 7] [4 3] 6 7 [7]

52

6 $\frac{6}{4}$ [7 9 #] 8 6 7 5] $\frac{6}{4}$ #5 # 7 [7] 4 4 #

Osanna da capo

5 Agnus Dei

[illegible]