

# Caldara. Missa di Toson.

Antonio  
**Caldara**

**Missa di Toson B. V. Mariæ**  
(D-B Mus.ms. 2730)

*S, A, T, 2 B (solo), S, A, T, B (coro),  
2 clno (C), 2 tr (C), 2 trb, timp (C–G), 2 vl, b, org*

*Bassi*



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 [edition-esser-skala/caldara-missa-di-toson](https://github.com/edition-esser-skala/caldara-missa-di-toson)  
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# 1 Kyrie

*Bassi* **Grave**

*f* **Tutti**

**Allegro**

5

10 *p* **Solo**

15 *f* **Tutti**

20 *p* **Solo**

25 *f*

30 **Tutti**

36

42 \*

# Christe

48 **Allegro**

*f Solo*

54 *p*

60 *f*

65 *p*

71 *f* *p*

76 *f* *p*

81

86 *f*

92

Detailed description: The musical score is written for a single melodic line in bass clef. The key signature has two sharps (F# and C#), and the time signature is common time (C). The tempo is 'Allegro'. The score is divided into measures, with measure numbers 48, 54, 60, 65, 71, 76, 81, 86, and 92 indicated at the start of their respective staves. The first staff (measures 48-53) begins with a forte (*f*) dynamic and is marked 'Solo'. The second staff (measures 54-59) starts with a piano (*p*) dynamic. The third staff (measures 60-64) returns to forte (*f*). The fourth staff (measures 65-70) is piano (*p*). The fifth staff (measures 71-75) alternates between forte (*f*) and piano (*p*). The sixth staff (measures 76-80) also alternates between forte (*f*) and piano (*p*). The seventh staff (measures 81-85) is marked forte (*f*). The eighth staff (measures 86-91) is marked forte (*f*). The ninth staff (measures 92-96) concludes the piece with a fermata on a whole note.

# Kyrie

Allegro

98 *f Tutti*

102

106

110

114

119

124

128

132

The musical score for the Kyrie section, measures 98 to 132. The music is written in a common time signature (C) and features a variety of rhythmic patterns, including eighth and sixteenth notes. The tempo is marked 'Allegro'. The dynamics start with 'f Tutti' at measure 98. The key signature changes from one flat (B-flat) to one sharp (F-sharp) at measure 102. The score concludes with a fermata on a whole note at measure 132.

## 2 Gloria

Allegro

6

*f Tutti*

*p Solo*

*f Tutti* *p Solo* *f Tutti*

*p Solo*

*f Tutti* *p Solo*

*f Tutti* *p Solo* *f*

*p* *f*

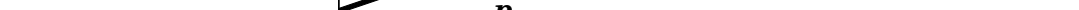
*Tutti*

[Andante]

*Solo*

48

48

53 

58

*f* *p* *f*

63

*p* *f* *p*

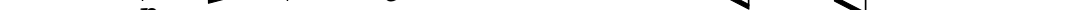
69

69

75

81

*p* *f*

87 

[illegible]

## Qui tollis

99 **Largo**

*p* Solo

106 *f* Tutti *p* Solo

113 *f* Tutti

121

## Qui sedes

131 *Andante*

*f Solo*

135 *p*

139 *f* *p*

143 *f*

147 *p* *f*

# Quoniam · Cum Sancto Spiritu

152 **Allegro**  
*f Tutti* *p* Solo

159 *f Tutti*

166 **Adagio** **Allegro**

173

179

186

191

197

203

The image displays a musical score for the piece 'Quoniam · Cum Sancto Spiritu'. It consists of nine staves of music, each beginning with a measure number. The first staff (152) is marked 'Allegro' and features a dynamic shift from 'f Tutti' to 'p Solo'. The second staff (159) continues with 'f Tutti'. The third staff (166) shows a tempo change from 'Adagio' to 'Allegro'. The remaining staves (173, 179, 186, 191, 197, 203) continue the 'Allegro' tempo. The notation includes various musical symbols such as treble and bass clefs, time signatures (3/4, common time), and dynamic markings. A double bar line is present between measures 166 and 173.

### 3 Credo

**Allegro**

*p* Solo

5 *f* Tutti

10

14 Solo *p*

19

24

29 *f* Tutti

33 **Adagio**

38

# Crucifixus

Largo

44 *p* Solo

47

50

53

56

60 *tasto solo*

The musical score is written in bass clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The tempo is marked 'Largo'. The score consists of six staves of music. The first staff (measures 44-46) begins with a piano (*p*) dynamic and a 'Solo' instruction. The melody is characterized by eighth and sixteenth notes, often beamed together, with frequent rests. The second staff (measures 47-49) continues this melodic pattern. The third staff (measures 50-52) shows a continuation of the eighth-note figures. The fourth staff (measures 53-55) maintains the same rhythmic and melodic structure. The fifth staff (measures 56-59) continues the sequence. The sixth staff (measures 60-61) concludes the passage with a 'tasto solo' instruction, indicating a change in texture or performance style, and ends with a fermata over a half note.

# Et resurrexit · Et vitam

Allegro

65 *f* Solo *Tutti*

71

77

83 *Solo*

89 *p*

96 12

114 *f* *Tutti* *p* *Solo*

121

128 Adagio *f* *Tutti*

The musical score is written for a single melodic line in bass clef, 3/4 time. It begins at measure 65 with a forte (f) dynamic and a 'Solo' instruction. The tempo is marked 'Allegro'. The melody consists of eighth and sixteenth notes, with some triplet-like groupings. At measure 83, the dynamic remains forte, but the instruction changes to 'Solo'. At measure 89, the dynamic changes to piano (p). At measure 96, there is a repeat sign followed by a measure rest for 12 measures. At measure 114, the dynamic changes to forte (f) and the instruction to 'Tutti'. At measure 121, the dynamic changes back to piano (p) and the instruction to 'Solo'. At measure 128, the tempo changes to 'Adagio' and the dynamic remains forte (f) with the 'Tutti' instruction. The score ends with a double bar line and a 3/4 time signature.

Andante



## 4 Sanctus et Benedictus

**Largo**

*p* Solo

**Allegro**

*f* Tutti

**Andante**

*p* Solo

**Allabreve**

*f* Tutti

The musical score is written in bass clef with a key signature of one flat (B-flat). It consists of nine staves of music. The first staff (measures 1-6) is marked 'Largo' and 'p Solo'. The second staff (measures 7-13) is marked 'Allegro' and 'f Tutti'. The third staff (measures 14-20) continues the 'Allegro' tempo. The fourth staff (measures 21-26) is marked 'Andante' and 'p Solo'. The fifth staff (measures 27-34) is marked 'Allabreve' and 'f Tutti'. The sixth staff (measures 35-43) continues the 'Allabreve' tempo. The seventh staff (measures 44-54) continues the 'Allabreve' tempo. The eighth staff (measures 55-65) continues the 'Allabreve' tempo. The ninth staff (measures 66-66) is the final measure of the piece, marked with a double bar line and a repeat sign.

## 5 Agnus Dei

Adagio

*f* Tutti



10 Largo

*p* Solo



17

*f* Tutti



23 Allegro



31



39



47



55



62

