

Caldara.

M: Matris dolorosæ.

Antonio
Caldara

Missa Matris dolorosæ
(D-Dl Mus.2170-D-4)

S, A, T, B (solo), S, A, T, B (coro), 2 ob, fag, [2 trb], 2 vl, 2 vla, vlc, b, org

edited by Wolfgang Esser-Skala

Violoncello
Fagotto concertante

Esser
Skala
Edition



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1 Kyrie

Violoncello e
Fagotto concertante

Grave

f

6

Andante

p

10

f

15

2

Grave

f

23

Andante

p

28

f

33

f

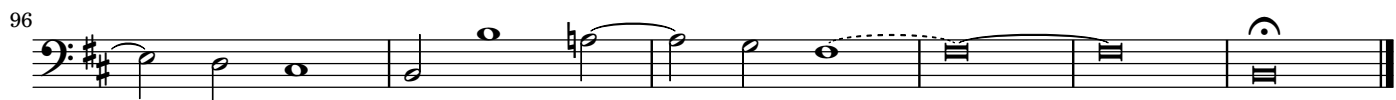
37

p *f*

43

Allegro

p



2 Gloria

Allegro

vlc
fag

f

6

11

p

16

f

21

p

f

26

p

31

f

36

41

p

This musical score is for the Viola (vlc) and Bassoon (fag) parts of the Gloria movement. It is written in D major (two sharps) and common time (C). The tempo is marked 'Allegro'. The score consists of nine staves of music, with measure numbers 6, 11, 16, 21, 26, 31, 36, and 41 indicated at the beginning of their respective staves. The dynamics range from piano (p) to forte (f). The notation includes various rhythmic values, including eighth and sixteenth notes, and rests. The bassoon part has a key signature change to D minor (two flats) starting at measure 31.



100 **Allegro**

p *f*

105

110 **Allabreve**

7

121

126

131

137

2

144

149

3 Credo

Allegro

vlc
fag

f

5

9

13

17

21

10

Adagio

p

35

40

45

Detailed description: The musical score is written for a bassoon (fag) and violin (vlc). It is in 2/4 time. The first section, marked 'Allegro', contains measures 1 through 20. Measures 1-4 are eighth-note patterns: G4, A4, B4, C5, D5, E5, F#5, G5. Measures 5-8 are eighth-note patterns: G4, A4, B4, C5, D5, E5, F#5, G5. Measures 9-12 are eighth-note patterns: G4, A4, B4, C5, D5, E5, F#5, G5. Measures 13-16 are eighth-note patterns: G4, A4, B4, C5, D5, E5, F#5, G5. Measures 17-20 are eighth-note patterns: G4, A4, B4, C5, D5, E5, F#5, G5. At measure 21, the tempo changes to 'Adagio' and the dynamic to 'p'. The second section contains measures 21 through 45. Measures 21-24 are half-note patterns: G4, A4, B4, C5. Measures 25-28 are half-note patterns: G4, A4, B4, C5. Measures 29-32 are half-note patterns: G4, A4, B4, C5. Measures 33-36 are half-note patterns: G4, A4, B4, C5. Measures 37-40 are half-note patterns: G4, A4, B4, C5. Measures 41-44 are half-note patterns: G4, A4, B4, C5. Measure 45 is a final half note G4.

[Allabreve]

51

7

 f

62

67

2

73

79

Allegro

p

86

 f

94

p

101

109

 f

p

117

125

f

[illegible]

139 *Allegro*

p

146

Example 146

153

Musical notation for measure 153, bass clef, key of D major. The melody starts on D4, moves to E4, then F#4, and continues with a series of eighth and sixteenth notes, ending on a half note D4.

160

p *f*

167 *Presto*



The musical notation for measures 167-170 is written on a single staff in bass clef with a key signature of two sharps (F# and C#). Measure 167 begins with a whole note F#2. Measure 168 contains a half note G#2, a quarter note A2, and a quarter note B2. Measure 169 contains a half note C#3, a quarter note D3, and a quarter note E3. Measure 170 contains a half note F#3, a quarter note G3, and a quarter note A3. The tempo marking 'Presto' is placed above the staff between measures 168 and 169.

174

4 Sanctus et Benedictus

vlc
fag

Grave

Allegro

f *p*

10

19

29

37

Andante

p

43

Adagio

Presto

f

52

58

64

This musical score is for the Sanctus and Benedictus sections of a work. It is written for Violoncello (vlc) and Fagotto (fag) in the key of D major (two sharps). The score is divided into measures, with measure numbers 10, 19, 29, 37, 43, 52, 58, and 64 marked at the beginning of their respective lines. The tempo markings are Grave, Allegro, Andante, Adagio, and Presto. The dynamics are marked with *f* (forte) and *p* (piano). The score includes various musical notations such as rests, notes, slurs, and articulation marks.

5 Agnus Dei

vlc
fag **Largo**

p

9

f

17

p

25

f

32 **Allabreve**

39

45

51

57

The musical score is written for Violoncello and Fagotto. It begins with a Largo tempo and a key signature of two sharps (F# and C#). The first system (measures 1-8) starts with a piano (p) dynamic. The second system (measures 9-16) features a forte (f) dynamic. The third system (measures 17-24) returns to piano (p). The fourth system (measures 25-31) features a forte (f) dynamic. The fifth system (measures 32-38) introduces the Allabreve tempo. The sixth system (measures 39-44) continues in Allabreve. The seventh system (measures 45-50) continues in Allabreve. The eighth system (measures 51-56) continues in Allabreve. The ninth system (measures 57-60) concludes with a fermata over the final measure.