

CHORUS MUSARUM  
DIVINO APOLLINI

ACCINENTIUM

SIVE

SEX MISSÆ  
SELECTISSIMÆ

A

QUATUOR VOCIBUS

Canto, Alto, Tenore, Basso, 2. Violinis & Organo  
Concertantibus, 2. Clarinis, Tympano, Violoncello, pro Libitu.

AUTHORE  
CELEBERRIMO & PRÆSTANTISSIMO  
DOMINO

ANTONIO CALDARA

CHORI MUSICI IN AULA CAROLI VI.

glor. mem. IMPERATORIS ROMANI  
VICE-DIRECTORE in lucem prodierunt.



BAMBERGÆ,  
Apud Martinum Göbhardt Universitatis Bibliopolam,  
Anno 1749.

216/10





# AD LECTOREM MUSICUM

**N**E mireris, amice Lector, Opus prodire in publicum, quod nonnisi in  
arcans Principum Adytis tanquam pretiosum recondi Cimelion oportet; Quis enim Lumen abscondit sub Modio? Quis Solem Orbi il-  
lustrando datum ad unius Urbis Angustias alligabit? Ita injuriosus fo-  
rem piis Celeberrimi D. CALDARÆ Manibus, qui uti in Augusta CAROLI  
VI. gloriosissimæ Memoriae Aula Chori Musici Vice-ut vocant, Director, ita  
in Cœlo Musico primæ Magnitudinis Sidus quondam extitit, si Partum Au-  
thori suo tam gloriosum, in Sortem verò pupillarem conjectum, in quo mi-  
ra cum Arte Suavitas, ex æquo certat, ingratas ad Tenebras damnarem;  
injuriosus quoque Ecclesiæ Splendori, Cultuique Divino, cui illustres hos  
Radios avara Manu subtraherem. Ad maiorem igitur DEI in Chordis & Or-  
gano laudandi Gloriam, & Sacræ Officiorum Divinorum Ministræ, Artis Musi-  
cæ Incrementum prodit CHORUS MUSARUM DIVINO APOLLINI AC-  
CINENTIUM, sive SEX MISSÆ SELECTISSIMÆ à quatuor Vocibus, Quin-  
que priores cum Tubis, & tres cum Tympanis, sexta cum Cornibus, quarum  
quinque Præfatum D. CALDARA Authorem habent, una verò in Ordine tertia  
D. HEMMERLEIN.

Eric

Erit hoc, uti non dubito, omnibus Musicæ Peritis & Fautoribus gratum perinde,  
ac, discentibus in primis, tantò utilius, quantò magis non speciosa quidem  
Verba, sed rei ipsius singulare quoddam Artificium semet commendabit. Si  
quantuluscunque Conatus hic meus Lectori Musico arridebit, plures etiam Missæ,  
Vesperæ, & alia erunt ad ejus obsequia, omnia verò

## AD MAJOREM DEI GLORIAM.



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I.	MISSA ex C.	à 4. Voc. 2. Violin. & Organo oblig.	2. Clarin. &
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(6)

ORGANO  
MISSA I.

Allegro S.

K C

yrie. X, 6

X T 6 X S. 6 6

7 7 X T. X S. 6 6

6 X 6 5 6 5 6 5 6

S.

A

2

(o)



Allegro

K e C . . . . . | . . . . . | . . . . . | . . . . . |

yrie.

(2)



Tasto S.



S. Allegro.

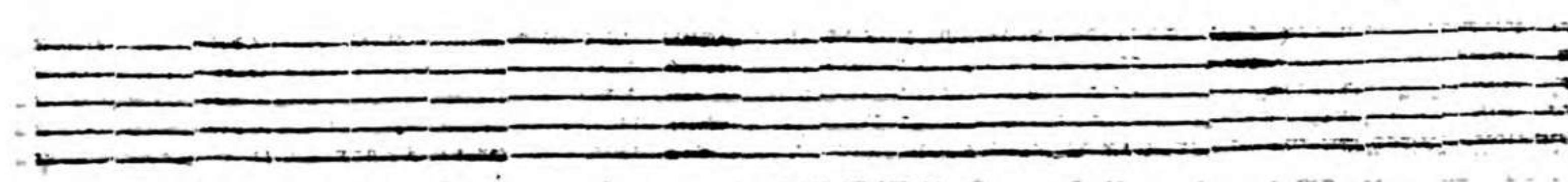


S.

\*T.



S.



A2

6

76 56      32 6      b6 6      6 5      32 6

6 2 6 2      6 2 6      6 62 62 62 6      \*

6 43

6 7

76

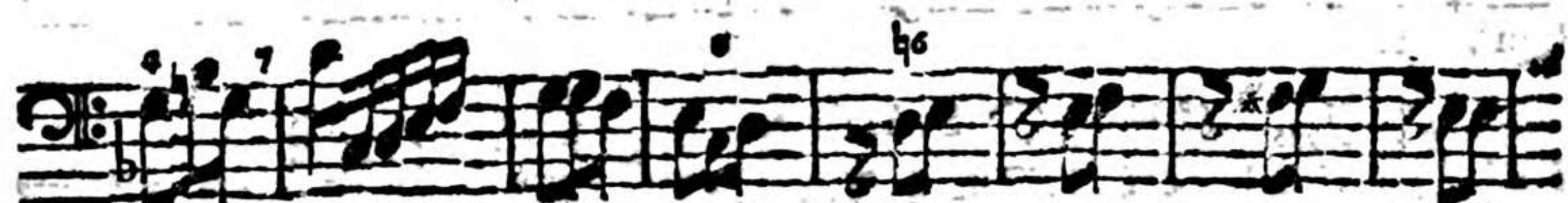
4 66 \*

7

56      56      56

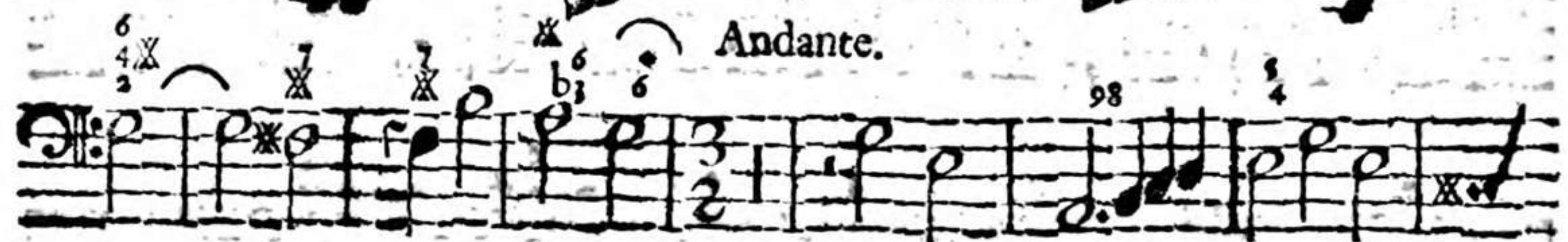
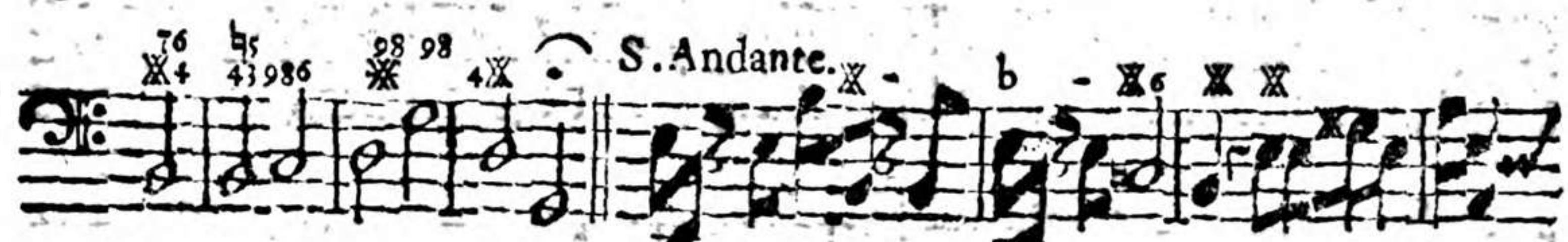
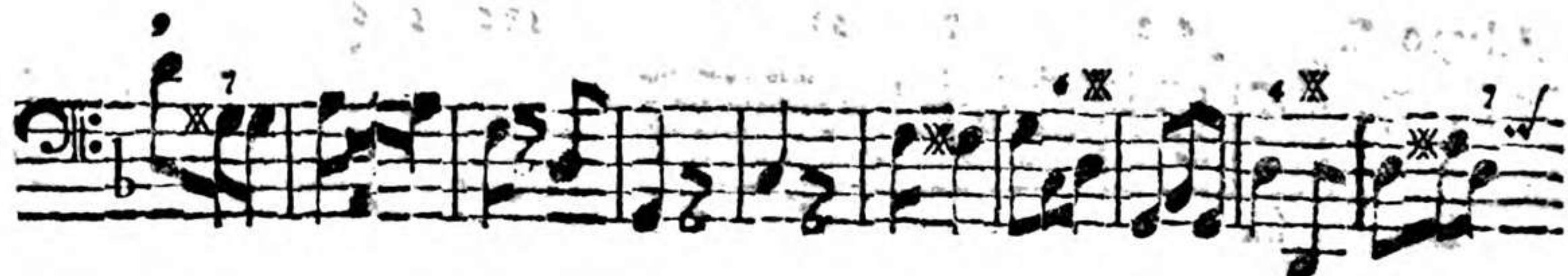
10

11134419  
Allegro S.



6

(6)



(6)

Allegro

All. T.

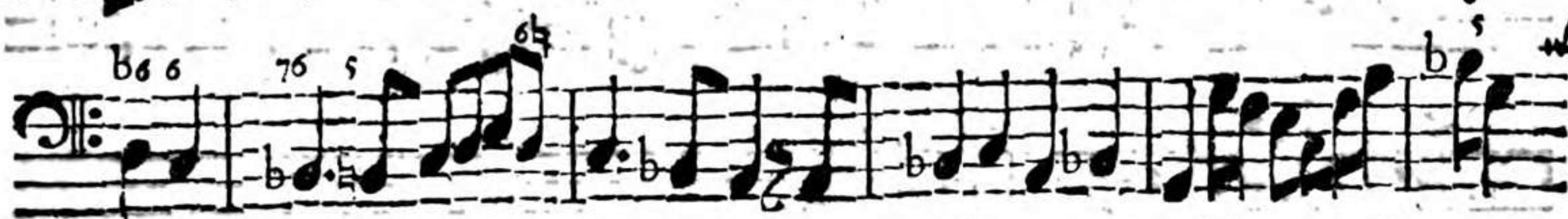
1 2 3 4 5 6 7 8 9 10 11 12

(3)

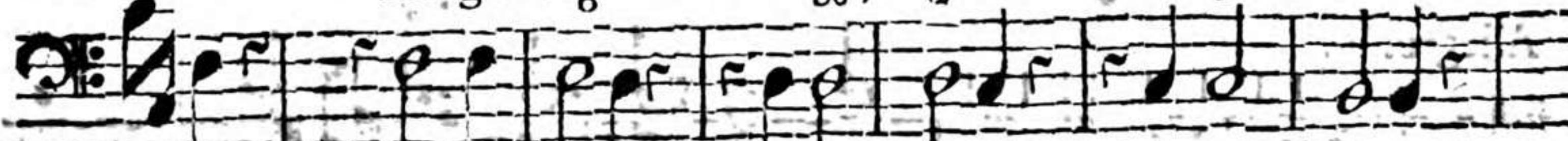
Allegro T.



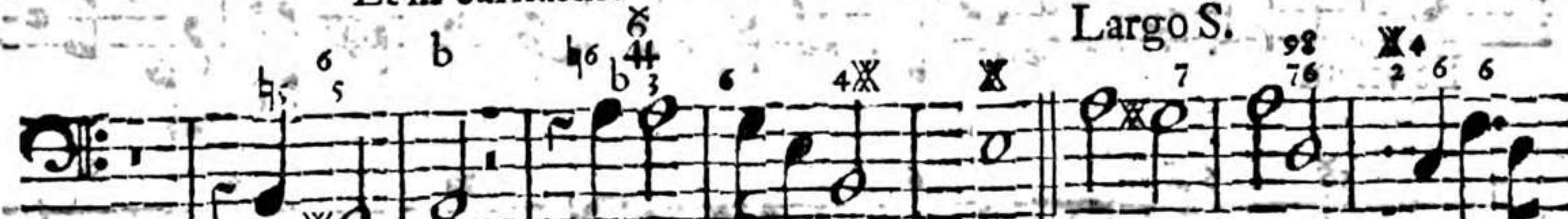
Solo.



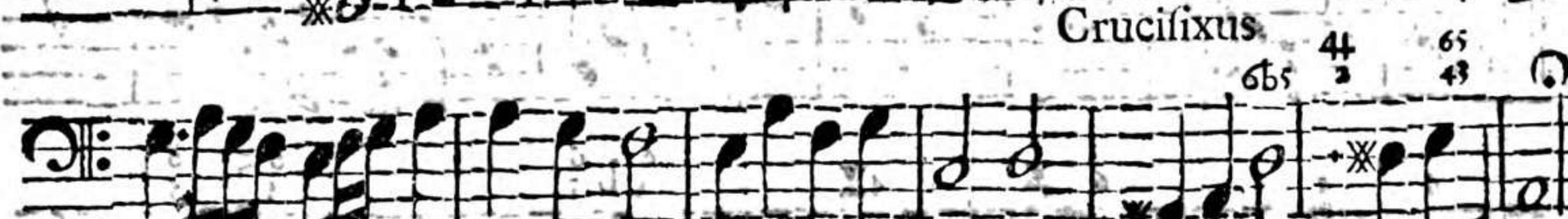
Adagio T.



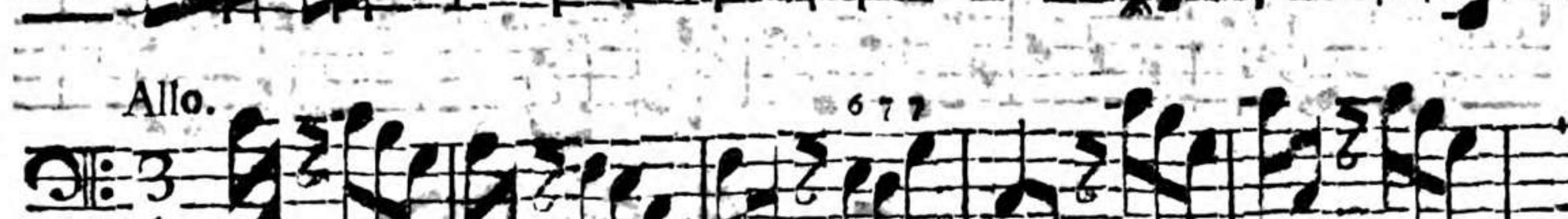
Et in carnatus.



Largo S.



Crucifixus.



Allo.



Et resurrexit



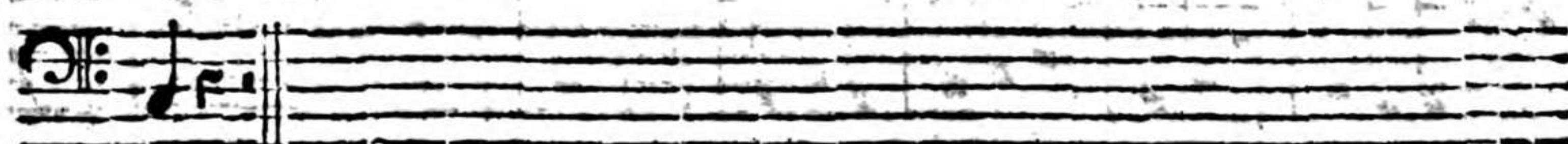
C

A handwritten musical score for three voices: Tenor (T), Soprano (S), and Bass (B). The music is written on five staves, each with a different clef (Treble, Alto, Bass, Tenor, Bass). The vocal parts are labeled above the staves. The score consists of six systems of music, each starting with a different time signature (e.g., common time, 6/8, 3/8). The notation includes various note values (eighth, sixteenth, thirty-second notes) and rests. The manuscript is written in black ink on white paper.

Allegro. T.

A continuation of the handwritten musical score for three voices (T, S, B) on five staves. The vocal parts are labeled above the staves. The score consists of five systems of music, each starting with a different time signature (e.g., common time, 6/8, 3/8). The notation includes various note values (eighth, sixteenth, thirty-second notes) and rests. The manuscript is written in black ink on white paper.

(0)



Ande. S.

Sanctus.

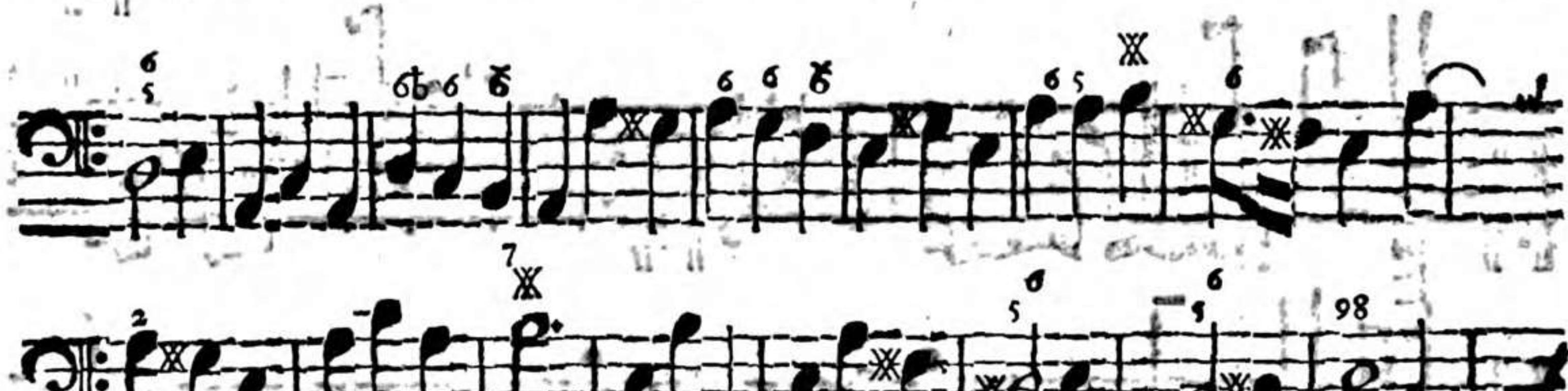
T Allegro

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12

(6)

Andante S.



Allegro



Sanna

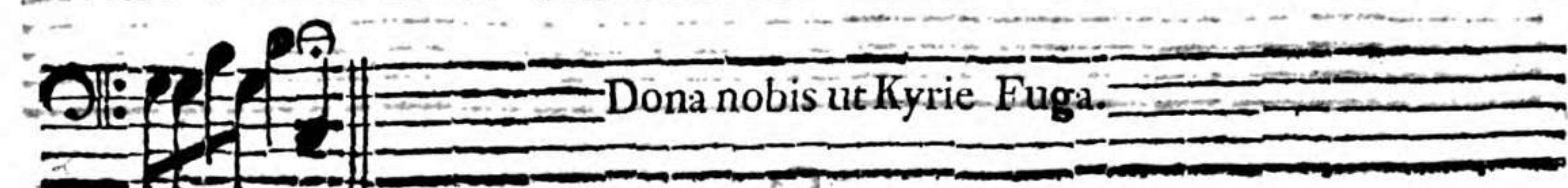


Largo S.



Agnus Dei.

T.



Dona nobis ut Kyrie Fuga.

## MISSA II.

Andante. S.

Kyrie:

á Due cant: é Bassi Solo.

Allegro.

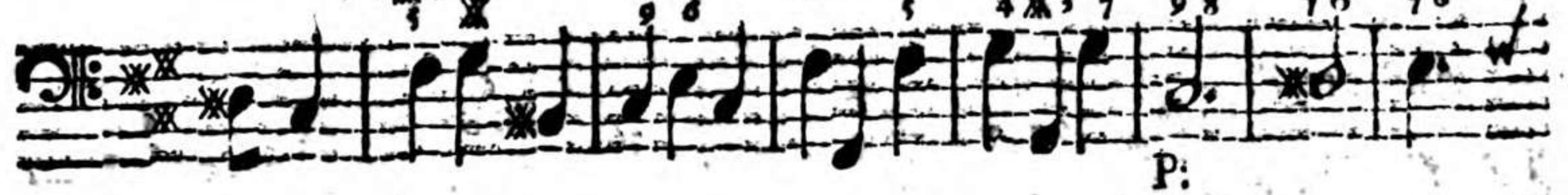
Cor: \*x 3  
x 4  
hriste.

14

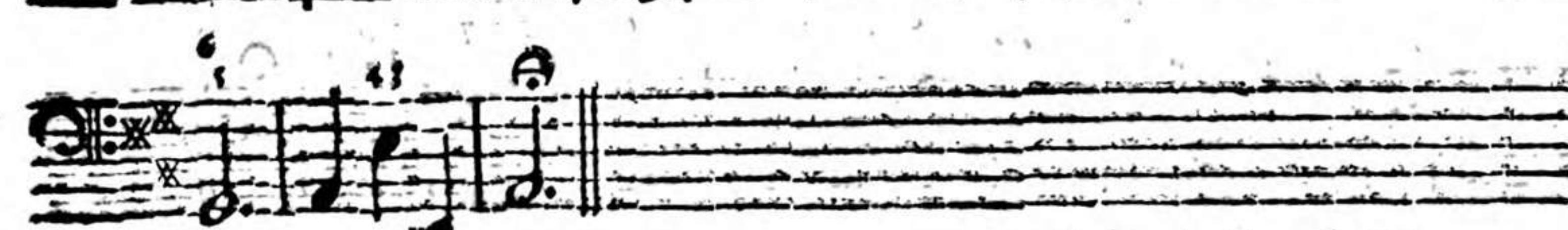
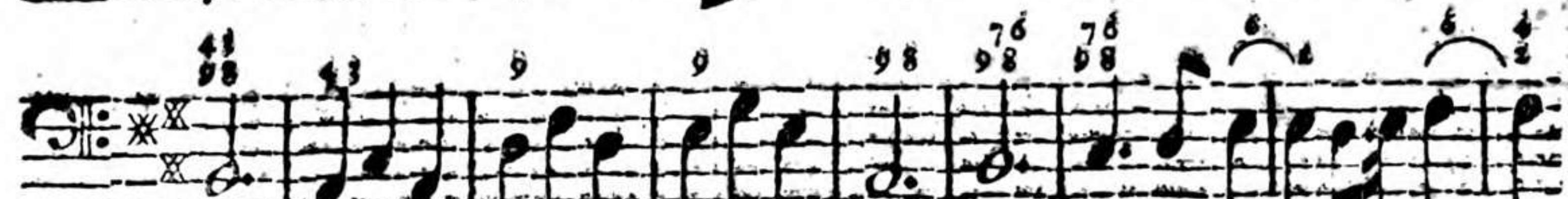
(2)



F. x 6 10 8 x 6 7 4 x 3 9 10 8 10 8 10 7 6



P.



Alleg.T.



yrie.



(10)

25



t in terra.



Laudamus P.

F.

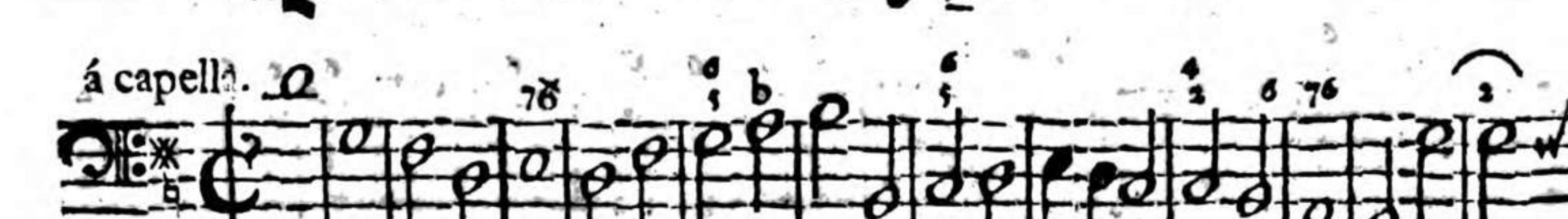
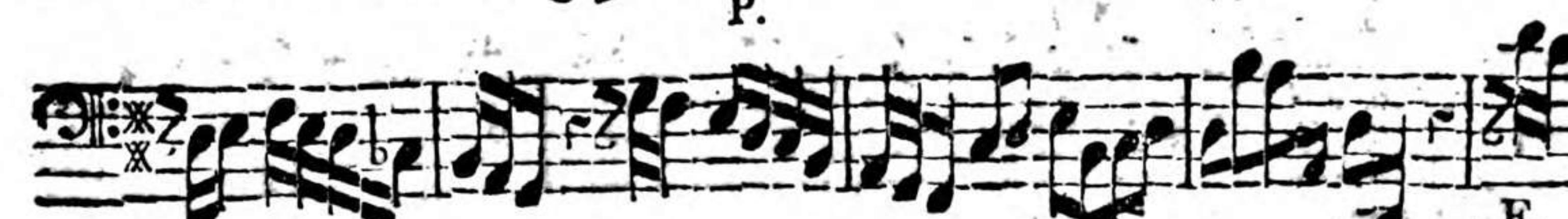


P.

P.

D.

(o)

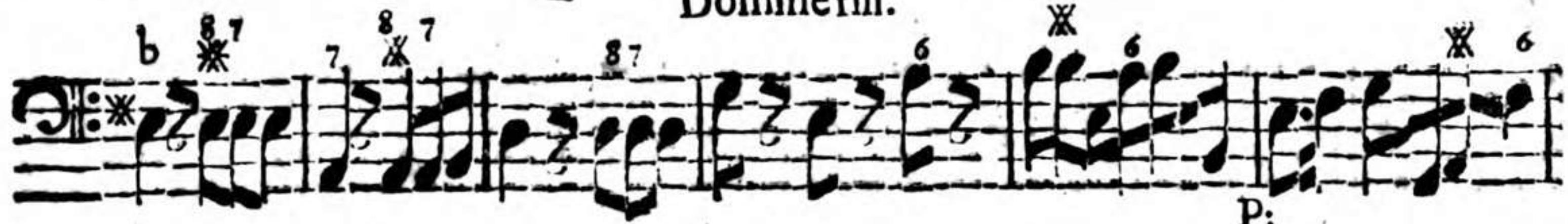


á capella.

Domine Deus.

(o)

27



E

(○)



C.&amp;A.Solo.



Quoniam



P:



F.



P.



P.



P.



(o)

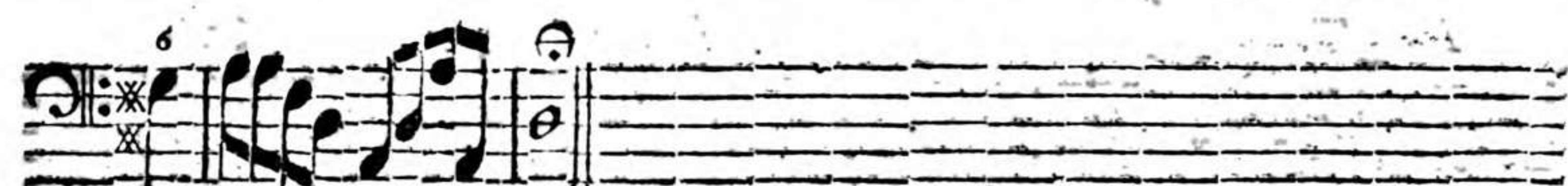
19



Cum sancto

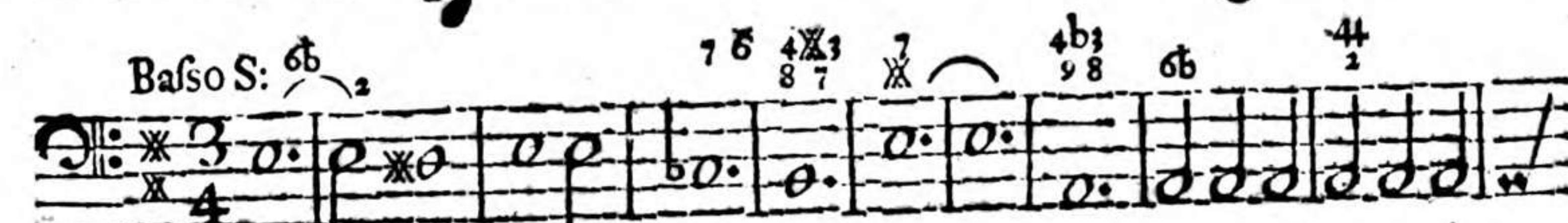
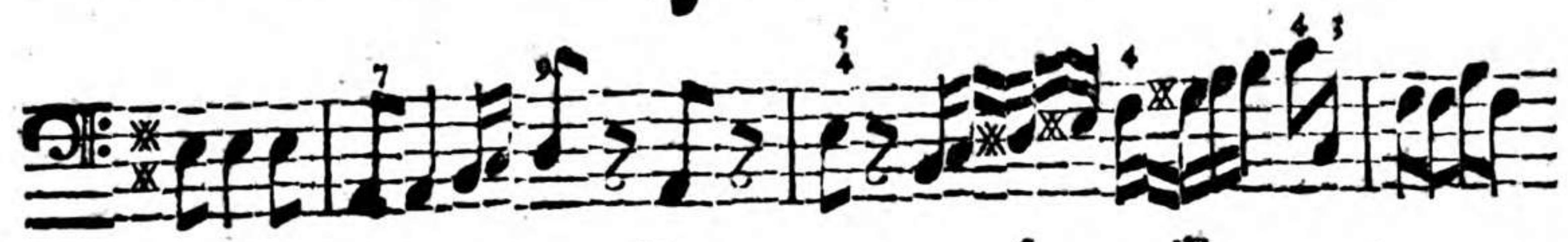


Tasto S.



Allegro T.

E<sub>2</sub>



Et in carnatus



Larg: S: a 3.



Crucifixus



Alleg.T.



Et surrexit.

Soli

Et ascendit



(10)

21

44 6 T.

Et in spiritum

S. X



Et vitam



F

Adagio T.  $\text{x}_6$  S.  $\text{x}$   $\text{x}_6$   $\text{x}_6$

**S**anctus

This section starts with a soprano vocal line. The vocal part includes dynamic markings like 'x' and '6'. The accompaniment consists of two staves of strings and woodwind instruments.

Allo.T. S.  $b_6$

The section continues with a different vocal entry, likely alto or tenor, followed by a soprano entry. The instrumentation remains the same.

Pleni.

$\text{x}_6 \text{x} \text{x}_6 \text{T.}$

The vocal parts continue with 'Pleni.' markings. The instrumentation remains consistent.

Basso Solo.

Andante.  $\text{x}$   $\text{x}_6 \text{x}$

**B**enedictus.

A bass solo section begins with 'Basso Solo.' and 'Andante.' markings. The vocal line is supported by a harmonic background of strings and woodwinds.

$\text{x}_6 \text{x}_6$

P:

The section continues with a bass line, indicated by a bass clef and 'P:'.

$\text{x}_6 \text{x}_6 \text{x}_6 \text{x}_6$

Andante Soli.  $b_6$

An instrumental section follows, labeled 'Andante Soli.' with a bass clef.

**O** sanna.

T:

The section continues with a vocal entry, indicated by a soprano clef and 'T:'.

$\text{x}_6 \text{x} \text{x}_6 \text{x}$

The section continues with a vocal entry, indicated by a soprano clef and 'T:'.

Andante Soli.

$\text{x}_6 \text{x}_6 \text{x}_6$

**A**gnus Dei.

The final section is labeled 'Agnus Dei.' and features a soprano vocal line with dynamic markings like 'x' and '6'.

(o)

23

2b b, x Solt. ; x T: b<sup>6</sup>

Dona nobis ut ultimum Kyrie Allegro.

## MISSA III.

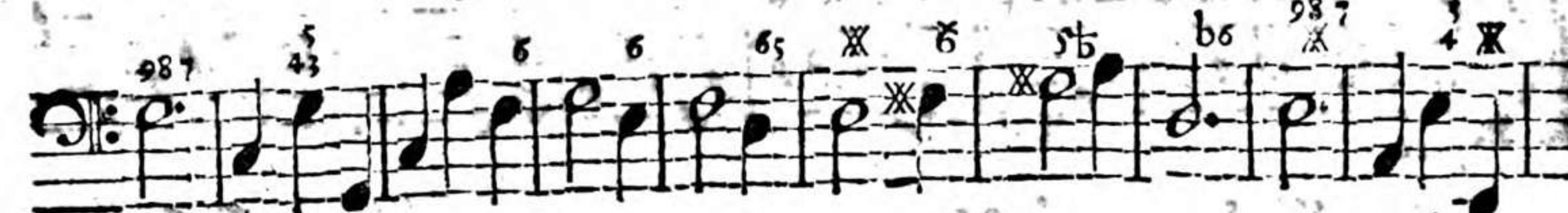
Largo.

Kyrie.

A.leg.

yric.

The musical score consists of six staves of music. The first two staves begin with 'K' and 'yrie.', followed by 'A.leg.' and 'yric.'. The third staff begins with 'Kyrie.'. The fourth staff begins with 'A.leg.' and 'yric.'. The fifth staff begins with 'Kyrie.'. The sixth staff begins with 'Kyrie.'.



(8)

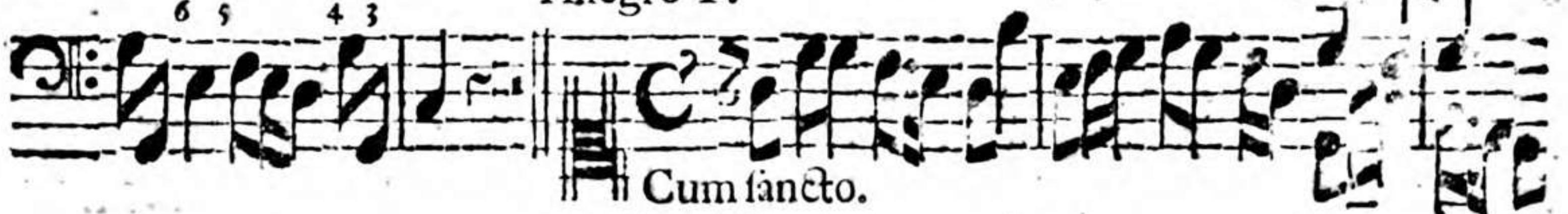
25



Quoniam.



Allegro T.



Cum sancto.



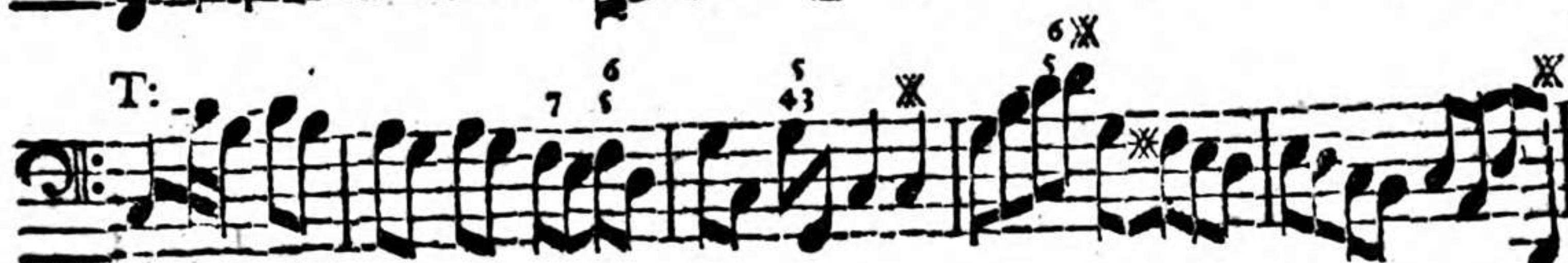
Q

26

(o)



Alleg.T.



Andante. S.



Et in carnatus.



Crucifixus. T.S.



Alleg. S.



T.



A:S:



Adagio



\* Alleg.



T.



\* X



Adag. b<sub>7</sub>

<sup>565</sup>  
34 432

Et vitam.

Adagio,

Sanctus.

(o)

Alleg.T.



Pleni



Alleg.



fanna.



Andante.



Benedictus.



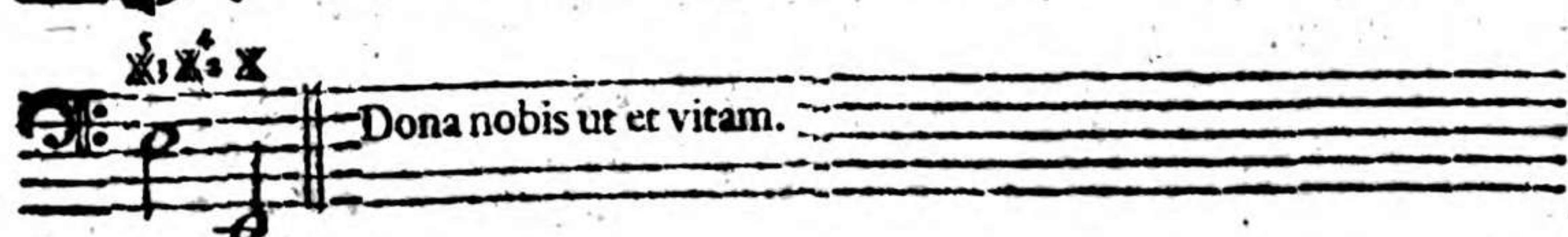


Olanne ut supra.

Adagio. b<sub>7</sub>



gnus Dei.



Dona nobis ut et vitam.



### MISSA IV.

Adagio T.



yrie.

A handwritten musical score consisting of ten staves of music for organ or harpsichord. The music is written in common time, with a mix of quarter and eighth notes, along with rests. The notation includes various note heads, some with 'x' marks, and some with circled numbers like '6'. The score is divided into measures by vertical bar lines. The first two staves begin with a treble clef, while the remaining eight staves begin with a bass clef. The music is organized into four systems separated by double bar lines. The first system spans measures 1-4, the second from 5-8, the third from 9-12, and the fourth from 13-16. The score concludes with a final measure ending on a half note.

(o)

**E** in terra

*Quoniam.*

*Cum sancto.*

11154419

Solo.

P. atrem.

T.

S.

Adag. Et in carnatus.

Alleg. Et Resurrexit.

(o)

T.

b S.

T.

T.

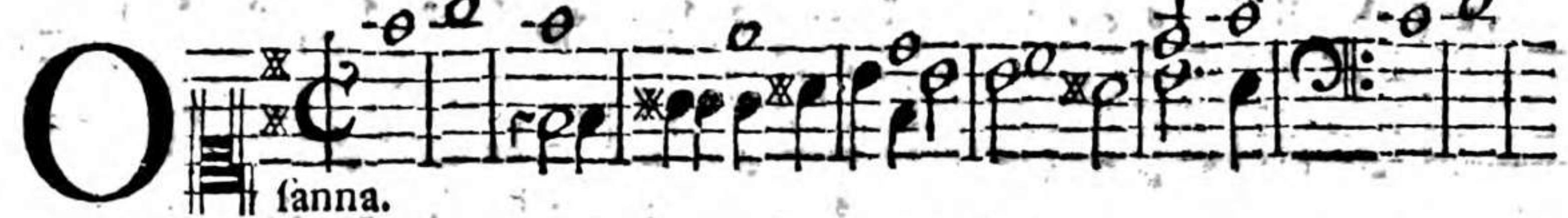
S.

annetus

Allegro.

Pleni

(o)



## MISSA V.

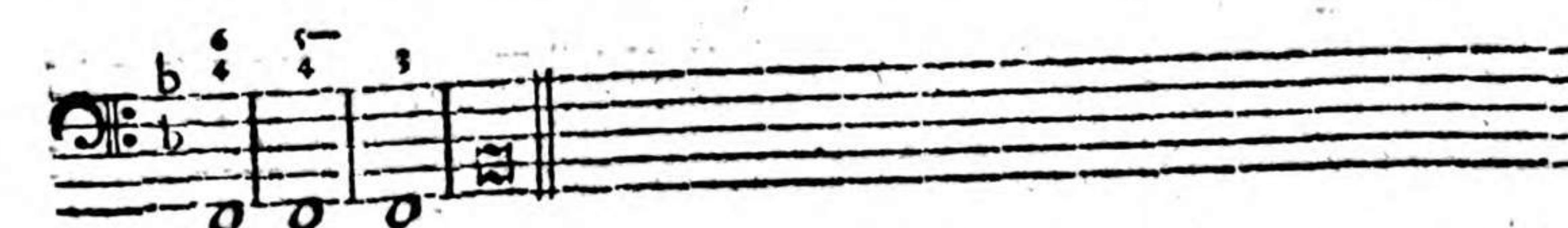


36

(o)



Allabrevé.

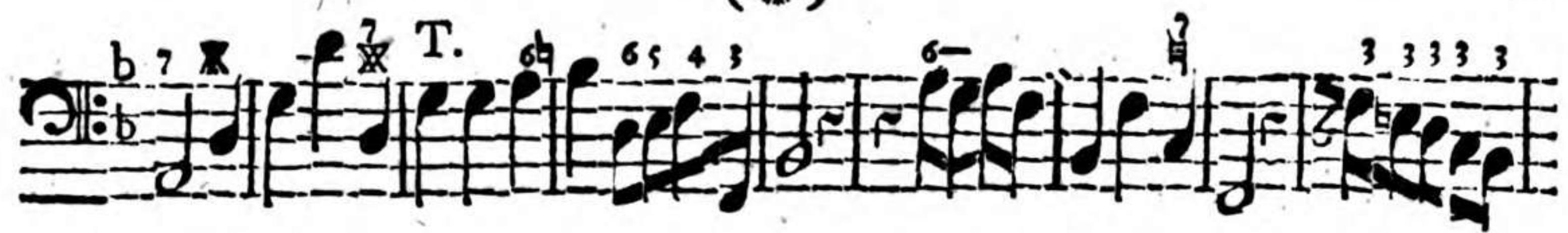


T.



Gloria.





Qui tollis

Qui sedes



Quoniam.

 $b^{\frac{1}{2}} 6 5 8 \quad 6 7 b b^{\frac{1}{2}} 3 2 6 \quad 4 3$ 

atrem.



Solo.

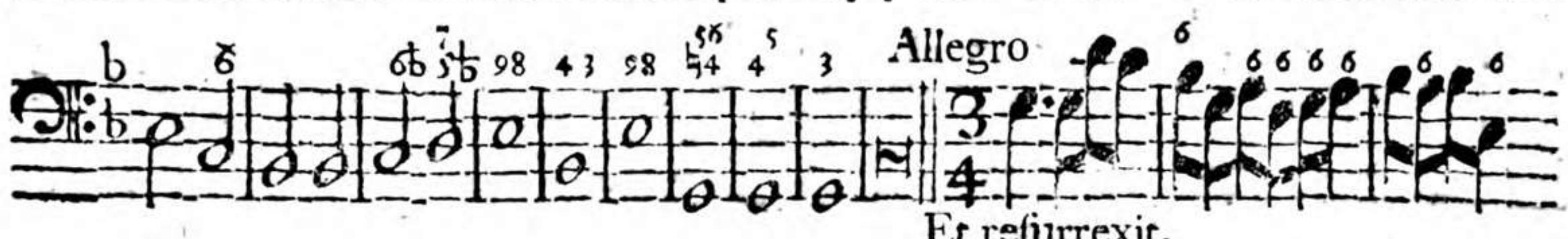
(o)



Et in carnatus.



Crucifixus.



Et resurrexit.



Tenor (T.)

Soprano (S.)

Tenor (T.)

Soprano (S.)

Sanctus

O fanna

Benedictus.

40

(2)

Adagio. **A**gnus Dei.

Allegro. **D**ona nobis.

**C**onsumat dominum misericordia nostra.

**K**reis.

## MISSA VI.

Allegro. **K**reis.

**C**onsumat dominum misericordia nostra.

**Soli.** **C**hriste.

(o)

Kyrie ut supra.

Adagio.

Alleg. T.

**E**t in terra.

b<sub>5</sub> b<sub>7</sub> 98

T. b<sub>6</sub> 5X<sub>3</sub> b<sub>5</sub> 6<sub>5</sub> X<sub>3</sub> 6

S.

b X 6 X 6

6 - 7 b 6 - 7 4 3

T. 6 2 6 5 X 4 X 3

Solo. b

b - 6 b<sub>5</sub> 3 - 6

T. 46; 46 3 b - 6

S. 8 X b - 6

X 4 X S. 6 6 6 6

b b 6 6

T. 6 3 2 6 4 X 3 6 98 6 98 98 6

(6)

40

Allegro T. 6 2 5 6 6 4X 6 5 6 5 6 5 b 3 6 - 87

P atrem.

b - 6 x 6 6 b 3 6 6 6 6 X b Solo. 6 6 6 b - 6

x - b - 6 6 x - b 6 6 6 6 X b - 6 - x x 6 7 6 X

Adag. x b 2 6 x 6 6 7 6 X

Et in carnatus.

Alleg. T. 6 7 6 4X 6 x 6 6 7 6

Crucifixus.

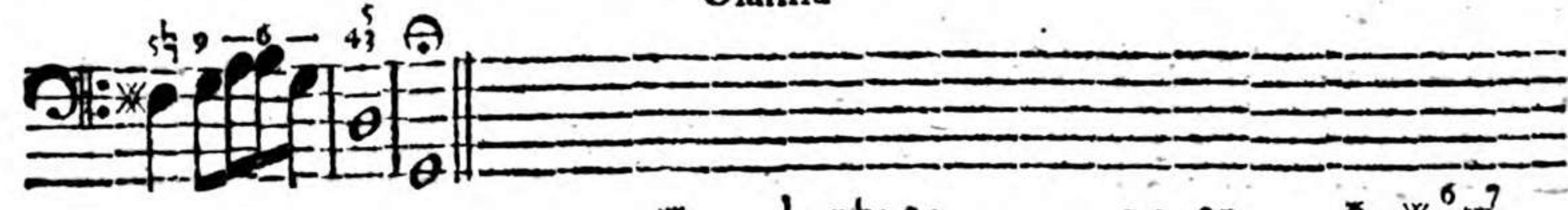
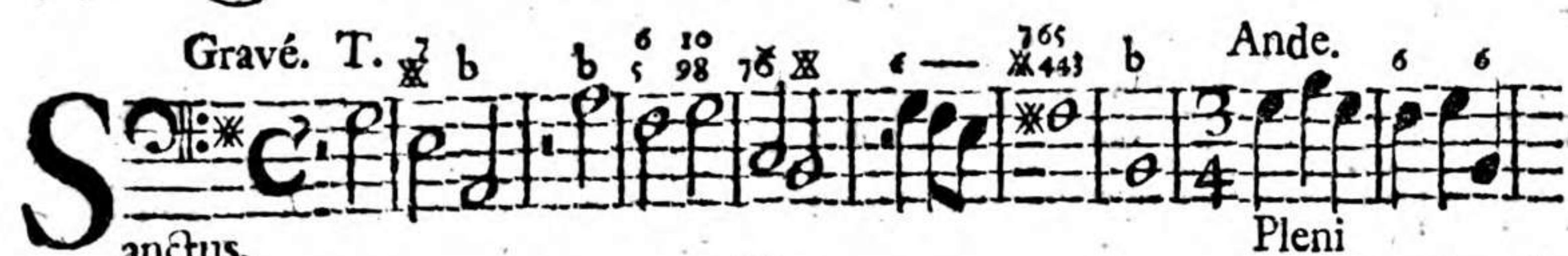
S. b 6 7 6 7 X 6 6 7 6 X b 6 7 6 4X 6 b 6 7 6 X

S. b T. 6 6 7 6 X b T. 6 6 7 6 X

6 4 3 6 6 4 3 6 7 b 6 5 6 5 X b S. 6 6 7 6 X

b 7 6 7 X

6 4 3 6 6 4 3 6 7 b 6 5 6 5 X b S. 6 6 7 6 X



Allegro S.

(•)

O. A. M. D. G.

E. I. N. I. S.

