

# Missa Dolorosa

Antonio Caldara  
(1670-1736)

## 1. Kyrie

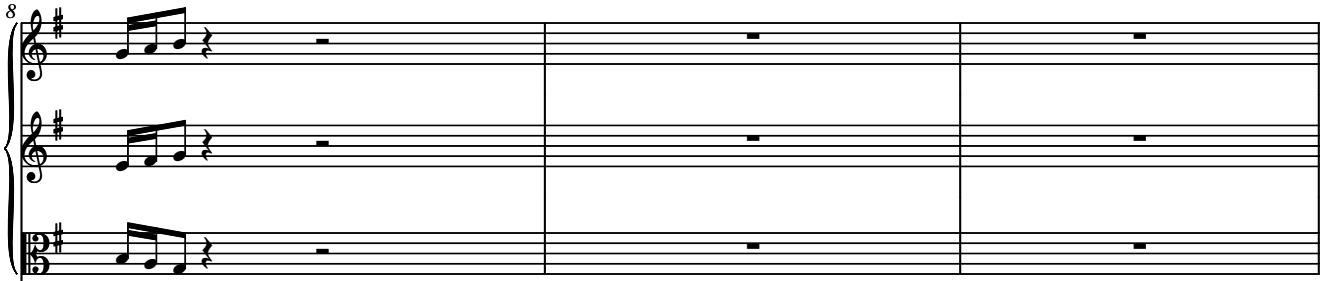
Vln.

Violin and Piano accompaniment for measures 1-4. The score is in G major and 3/4 time. The violin part features a melodic line with grace notes and slurs, while the piano accompaniment provides harmonic support with chords and moving lines in both hands.

Violin and Piano accompaniment for measures 5-8. The violin part continues the melodic theme, and the piano accompaniment maintains the harmonic structure with consistent rhythmic patterns.

Vocal score for the Kyrie eleison text. The score is arranged for five voices: Soprano, Alto, Tenor 1, Tenor 2, and Bass. The lyrics are: Ky - ri - e e - lei - son. Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e - lei - son, Ky - ri - e e - lei - son, e - lei - son, Ky - ri - e e - lei - son.

8



Piano introduction for measures 8-10. The score consists of three staves: Treble, Middle, and Bass. The key signature has one sharp (F#) and the time signature is 3/4. The music features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand.

Solo

e - - - - - lei - son.

Solo

Solo

e - - - - -

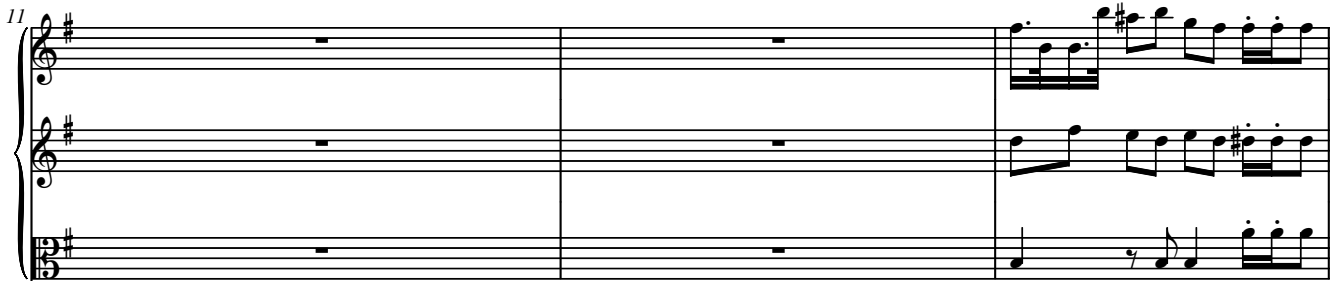
Solo

e - - - - - lei - son.



Vocal and piano accompaniment for measures 11-13. The vocal line is in the middle staff, with lyrics "e - - - - - lei - son." and "e - - - - -". The piano accompaniment is in the top and bottom staves. The word "Solo" is written above the vocal line and below the piano accompaniment. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

11



Piano introduction for measures 14-16. The score consists of two staves: Treble and Bass. The key signature has one sharp (F#) and the time signature is 3/4. The music features a rhythmic pattern of eighth notes in the right hand and a similar pattern in the left hand.

lei - son.

lei - son.



Vocal and piano accompaniment for measures 17-19. The vocal line is in the middle staff, with lyrics "lei - son." and "lei - son.". The piano accompaniment is in the top and bottom staves. The piano accompaniment features a complex rhythmic pattern with many sixteenth notes.

14

**Tutti**

Ky - ri - e e - lei - son. Ky - ri - e e - lei - son. e - lei - son.

**Tutti**

Ky - ri - e e - lei - son. Ky - ri - e e - lei - son. e - lei - son.

**Tutti**

Ky - ri - e e - lei - son. Ky - ri - e e - lei - son. e - lei - son.

Ky - ri - e e - lei - son. Ky - ri - e e - lei - son. e - lei - son.

18

23

28

Solo

Chri - ste e - lei - son, e - - - lei - son.

Solo

Chri - ste -

32

Chri - ste e - lei - son, e - lei -

e - lei - son, e - - - lei - son. Chri - ste e - lei - son,

36

-son, e - - - lei - son, Chri - ste, Chri - ste e lei - son.

e - lei - son, e - - - lei - son, Chri - ste, Chri - ste e - lei - son.

40

Chri - ste e -

44

- lei - son, e - lei - son, e - - - - lei - son.  
Chri - ste e - - lei - son, e - - - lei - son,

48

Chri - ste, Chri - ste e - lei - son, e -  
e - lei - son, e - - - -

52

- - lei - son. Chri - ste e - - lei - son e - - -

- - lei - son. Chri - ste e - - - -

56

- - lei - son.

- - lei - son.

61

- - lei - son.

- - lei - son.

66



Ky - ri - e e - - - lei - son, e - - - e - -

75



- lei - son, e - lei - son, e - - - lei - - son, e - - - - lei - son, e - lei - son, e - lei - son, Ky - - ri - - e e - - - lei - son e - - lei - son, e - lei - son, Ky - - ri - -

Ky - - ri - - e e - lei -  
 - lei - son, e - - lei - son, e - - lei - son, e - - lei - son,  
 e - - lei - - son, e - - - lei - son, e - -  
 - e e - - lei - son, e - - lei - son, e - lei - son, e - - lei - - son,

-son, e - - lei - son, e - lei - - son, e - lei - son, e - - -  
 e - - - lei - - son, e - lei - son, e - lei - son.  
 - lei - son, e - - - lei - son, e - lei - son. Ky - -  
 e - - lei - son, e - - - lei - son, e - - lei - son, e





- - - lei - son, e - lei - son, e - - lei - son, e - lei - son.  
 - - - lei - son, e -  
 - ri - - e e - lei - son, e - lei - son, e - -  
 - e e - - - lei - son, e - lei - son, e - - - lei - son.

Ky - ri - e e - lei - son. Ky - -  
 - - - lei - son. Ky Ky - - ri - e e - - lei - son, e - -  
 - lei - son, e - lei - son, e - lei - son. e - - - lei - son. Ky - ri - -  
 Ky - - ri - - e e - - lei - son, e - - lei - son, e

The musical score for page 141 consists of a piano accompaniment and four vocal parts. The piano part is written in treble and bass clefs with a key signature of one sharp (F#) and a 3/4 time signature. The vocal parts are arranged in four staves, with lyrics written below the notes. The lyrics are: - ri - e e - lei - son, e - lei - son, e lei - son. - e e - lei - son, e - lei - son, e - lei - son. - lei - son, e - lei - son, e - lei - son, e - lei - son.

# Gloria

Antonio Caldara  
(1670-1736)

## Missa Dolorosa

Vln. Vln. Vla. Sop. Alto Ten. Bar.

Et in \_ ter - ra pax, in ter - ra pax, et in \_ ter - ra pax, in ter - ra  
in ter - ra pax, in ter - ra  
in ter - ra pax, in \_ ter - ra  
in ter - ra pax, in ter - ra

4

pax, pax ho - mi - ni - bus bo - nae vo - lun - ta - - - tis, pax ho -  
pax, pax ho - mi - ni - bus bo - nae vo - lun - ta - - tis, pax ho -  
pax, pax ho - mi - ni - bus bo - nae vo - lun - ta - - tis, pax ho -  
pax, pax ho - mi - ni - bus bo - nae vo - lun - ta - - tis pax ho -

7

- mi - ni - bus bo - nae vo - lun - ta - - - - -

- mi - ni - bus bo - nae vo - lun - ta - - - - -

- mi - ni - bus bo - nae vo - lun - ta - - - - -

- mi - ni - bus bo - nae vo - lun - ta - - - - -

11

- tis, in ter - ra, in ter - ra pax. - - - - -

- tis, in ter - ra, in ter - ra pax. - - - - -

- tis, in ter - ra, in ter - ra pax. - - - - -

- tis, in ter - ra, in ter - ra pax. - - - - -

16

Solo

Lau - da - mus, lau - da - mus te.

20

Be - ne - di - ci - mus, be - ne -

23

- di - ci - mus te.

26

Ad - o - ra

30

mus te.

33

Glo-ri-fi-ca - - - - - mus glo-ri -

36

- - fi-ca - mus te.

39

**Tutti**

Gra-ti-as a-gi-mus

Gra-ti-as a-gi-mus

Gra-ti-as a-gi-mus

Gra-ti-as a-gi-mus

42

ti - - bi, gra - ti - as a - gi - mus ti - - bi pro - pter

— ti - bi, gra - ti - as a - gi - mus — ti - bi pro - pter,

ti - - bi gra - ti - as a - gi - mus ti - - bi

ti - - bi, gra - ti - as a - gi - mus ti - - bi



46

pro - pter ma - gnam glo - ri - am glo - - - am - - -

pro - pter ma - gnam glo - ri - am, glo - - - - - - - -

pro - pter ma - gnam ma - gnam glo - - - -

pro - pter, pro - pter ma - gnam glo - ri - am, glo - - - - - - - -

48

- - - ri - am tu - am.

- - - ri - am, glo - ri - am, glo - ri - am tu - am.

- - - ri - am, glo - ri - am tu - am.

- - - ri - am, glo - ri - am tu - am.

51

Do - mi - ne De - us, De - us Rex \_coe - le - stis,

57

63

Do - mi - ne De - us, De - us, Rex \_coe - le - stis,

69

De - us Pa -

75

- ter o-mni - po - tens, De - us Pa - - - -

81

- ter o-mni - po - tens.

87

Do - mi - ne De - us, Rex \_ coe - le - stis, De - us Pa - - - -

93

- - ter o - mni - po - tens.

99

104

108

Do - mi - ne Fi - li, Fi - li\_ u - ni - ge - ni -

112

Do - mi - ne Fi - li, Fi - li\_ u ni - ge - ni - te, Je - - - - -  
 - te, Je - su Chri - ste, Je - - - - -

115

su Chri - ste.  
su Chri - ste.

118

Do - mi - ne De - us, — A - gnus  
Do - mi - ne

121

De - - i, Fi - li - us Pa - - - - tris,  
De - us, — A - gnus De - i, Fi - li - us Pa - - - - tris,

124

Fi - li - us Pa - - - -  
Fi - li - us Pa - - - -

127

Musical score for measures 127-130. The system includes a bass clef staff at the top and a grand staff (treble and bass clefs) below. The music consists of flowing sixteenth-note patterns in the piano accompaniment.

130

Musical score for measures 130-132. This system includes vocal lines and piano accompaniment. The vocal parts enter with the word "tris." in measures 130 and 131. The piano accompaniment continues with rhythmic patterns.

- tris.

- tris.

133

Musical score for measures 133-135. This system includes vocal lines and piano accompaniment. The vocal parts enter with the words "Do - mi - ne De - us, De - us, — A - gnus De - i," in measure 133. The piano accompaniment provides a steady accompaniment.

Do - mi - ne De - us, De - us, — A - gnus De - i,

Do - mi - ne De - us, De - us — A - gnus De - - i, Fi - li - us

136

Musical score for measures 136-139. This system includes vocal lines and piano accompaniment. The vocal parts enter with the words "Fi - li - us Pa - tris," in measure 136. The piano accompaniment continues with rhythmic patterns.

Fi - li - us Pa - tris,

Pa - tris,

140

Fi - li - us Pa - - - - tris.

Fi - li - us Pa - - - - tris.

144

148

pec - ca - ta mun - di

pec - ca - ta mun - di

pec - ca - ta mun - di

Qui tol - lis pec - ca - ta mun - di,

qui tol - lis pec - ca - ta mun - di mi - se - re - re,  
 pec - ca - ta mun - di, mi - se - re - re,  
 qui tol - lis pec - ca - ta mun - di, mi - se - re - re,  
 pec - ca - ta mun - di mi - se - re - re,

mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis.  
 mi - se - re - re, mi - se - re - re no - bis.  
 mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis.  
 mi - se - re - re, mi - se - re - re, mi - se - re - re no - bis.



161

Musical notation for measures 161-163. The vocal line begins with a treble clef and a key signature of one flat. The piano accompaniment includes staves for the right and left hands.

**Solo**

Qui tol - lis pec - ca - ta mun - di, pec - ca - ta mun - di,

**Solo**

su - sci - pe,

Piano accompaniment for measures 161-163, showing the right and left hand parts.

Bass line for measures 161-163.

164

Musical notation for measures 164-165. The vocal line continues with the same clef and key signature. The piano accompaniment continues.

su - sci - pe, su - sci - pe de - pre - ca - ti - o - nem no -

su - sci - pe de - pre - ca - ti - o - nem no -

Piano accompaniment for measures 164-165, showing the right and left hand parts.

Bass line for measures 164-165.

Musical notation for measures 166-168. The system includes vocal staves and piano accompaniment. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

- stram

- stram.

**Solo**

**Solo** Qui se - des ad dex - te - ram Pa - - - - tris,

Qui se - des ad dex - te - ram Pa - - - - tris,

Musical notation for measures 166-168 with lyrics and performance markings. The lyrics are: "- stram", "- stram.", "Solo Qui se - des ad dex - te - ram Pa - - - - tris,", and "Qui se - des ad dex - te - ram Pa - - - - tris,". The piano part includes a melodic line and a bass line.

Musical notation for measures 169-171. The system includes vocal staves and piano accompaniment. The piano part features a melodic line in the right hand and a supporting bass line in the left hand.

**Tutti**

mi - se - re - - - re, mi - se - re - re no - - - bis.

**Tutti**

**Tutti** mi - - - se - - - re re, mi - se - re - re no - - - bis.

mi - se - re - - - re, mi - se - re - re no - - - bis.

mi - se - re - - - re, mi - se - re - re no - - - bis.

Musical notation for measures 169-171 with lyrics and performance markings. The lyrics are: "mi - se - re - - - re, mi - se - re - re no - - - bis.", "Tutti mi - - - se - - - re re, mi - se - re - re no - - - bis.", "mi - se - re - - - re, mi - se - re - re no - - - bis.", and "mi - se - re - - - re, mi - se - re - re no - - - bis.". The piano part includes a melodic line and a bass line.

174

Musical score for measures 174-176. The system consists of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The music features a complex rhythmic pattern with many sixteenth notes and some rests. The key signature has two sharps (F# and C#).

177

Musical score for measures 177-180. The system consists of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The music continues with a complex rhythmic pattern, primarily consisting of sixteenth notes. The key signature remains two sharps.

181

Musical score for measures 181-184. The system consists of three staves. The top two staves are treble clefs, and the bottom staff is a bass clef. The music continues with a complex rhythmic pattern, primarily consisting of sixteenth notes. The key signature remains two sharps.

184

Quo - - - ni - am tu so - - lus San - ctus. Tu so - lus Do - mi - nus.

Quo - -

187

- - ni - am tu so - - lus San - ctus. Tu so - lus Do - mi -

Tu

189

so - lus Al - tis - si - mus, Je - - su, Je - - su, — Je - su —

- nus Tu so - - lus Al - tis - si - mus Je - - su, Je su Je -

192

Chri - - ste.

- su Chri - ste.

196

Quo - ni - am tu so - lus tu so - lus, so - lus San - ctus. Tu so - lus Do - mi

Quo - ni - am tu so - lus tu so - lus, so - lus San - ctus. Tu so - lus Do - mi

199

- nus. Tu so - lus Al - tis - si - mus, Je - su, Je - - su, Je -

- nus. Tu so - lus Al - tis - si - mus, Je - su, Je - - su

203

- su Chri - ste. Tu so - lus Al -  
Chri - - ste. Tu

206

- tis - si - mus, Al - tis - si - mus, Je - su, Je - su, Je - - - - su, Je -  
so - lus Al - tis - si - mus, Je - su, Je - su, Je - - - - - su -

209

- su, Je su Chri - ste.  
Je - su, — Je - su Chri - ste.

212

Musical score for measures 212-215. The score is written for a grand staff with two treble clefs, two bass clefs, and a central grand staff with two bass clefs. The top two staves contain a complex melodic line with many sixteenth notes and some accidentals. The bottom two staves contain a bass line with fewer notes and some rests.

216

Musical score for measures 216-219. The score is written for a grand staff with two treble clefs, two bass clefs, and a central grand staff with two bass clefs. The top two staves contain a complex melodic line with many sixteenth notes and some accidentals. The bottom two staves contain a bass line with fewer notes and some rests.

219



Cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris.

223



Cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris. A - men, a - - -

A - men, a - - - men, a - - - men, a - - - men,



Cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris.  
 - tu, in glo - ri - a De - i Pa - tris. A - men, a - - - men, a - - - men,  
 - men, a - - - men, a - men, a - - - men, a - - - -  
 a - - - - - men, a - men, a - men.

A - men, a - - - men, a - - - men, a - men, a - men, a -  
 a - men, a - - - men, a - men, a - men, a  
 - men. Cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris. A - - - men,  
 Cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris. A - men, a - men,

232

- - - men, a - - - men, a - - - men,  
 - - - - men. Cum San -cto Spi - ri - tu, in glo -ri-a De -i Pa -tris  
 a - - - a - - - men,  
 a - - - - - men,

235

a - men, a - - - - - men, a -  
 A - men, a - - - - men, a - - - - men, a - - - - - a  
 a - - - - - men, a - - - - men, a - men, a - men, a -  
 Cum San -cto Spi - ri - tu, in glo -ri-a De -i Pa -tris. a - men, a - - - -



- men, a - - - - men, a - men.  
 a - - - - - men, a - - - - men, a -  
 - men, a - - - - men. Cum San - cto Spi - ri - tu, in glo - ri - a  
 - men, a - - - - - men, a - men.



Cum San - cto Spi - ri - tu, in glo - - ri - a De - i Pa - tris. A - men.  
 - - men, a - men, in glo - ri a De - i Pa - - - tris. A - - - men.  
 De - i Pa - tris. A - men, a - - - - - men, in glo - ri - a De - i Pa - tris. A - men.  
 Cum San - cto Spi - ri - tu, in glo - ri - a De - i Pa - tris. A - men, a - men.

# Credo

Antonio Caldara  
(1670-1736)

## Missa Dolorosa



Vln.

Sop.

Mez.

Ten.

Bs.

Cre - do, cre - do in u - num De - um, Pa - trem o - mni - po - ten - tem

Cre - do, cre - do in u - num De - um, Pa - trem u - mni - po - ten - tem

Cre - do, cre - do in u - num De - um Pa - trem o - mni - po - ten - tem

Cre - do, cre - do in u - num De - um Pa - trem o - mni - po - ten - tem



4

fa - cto - rem coe - li, coe - li et ter - rae, vi - si - bi - li - um o - mni - um,

fa - cto - rem coe - li, coe - li et ter - rae, vi - si - bi - li - um o - mni - um,

fa - cto - rem coe - li, coe - li et ter - rae, vi - si - bi - li - um o - mni - um,

fa - cto - rem coe - li, coe - li et ter - rae, vi - si - bi - li - um o - mni - um,

7

Solo

et in - vi - - si - bi - li - um. Et in u - num

et in - vi - si - bi - - li - um.

et in - vi - si - bi - - li - um.

et in - vi - si - bi - - li - um.

10

Solo

Do - mi - num Je - sum, Je - sum \_\_\_ Chri - stum, Fi - li - um De - i u - ni - ge - - ni -

Et ex Pa - tre \_\_\_

13

-tum

na - tum an - te o - mni - a sae - cu - la. De - um de De - o, lu - men de lu - mi - ne, De - um

17

ve - rum de De - o - ve - ro.

**Solo**

Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem

**Solo**

Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem Pa - tri

20

Qui pro - pter nos ho - mi - nes,  
 et pro - pter no - stram sa -  
 Pa - tri per quem o - mni - a fa - cta sunt.  
 per quem o - - - mni - a fa - cta sunt.

23

de - scen - - dit, de - scen - - dit de coe - - - lis.  
 - lu - tem de - scen - - dit de - scen - - dit de coe - lis.

27



Et in - car - na - tus est de Spi - ri - tu San - - cto ex Ma - ri - a

**Tutti**

Et in - car - na - tus est de Spi - ri - tu San - - cto ex Ma - ri - a

**Tutti**

Et in - car - na - tus est de Spi - ri - tu San - - cto ex Ma - ri - a

**Tutti**

Et in - car - na - tus est de Spi - ri - tu San - - cto ex Ma - ri - a

34



Vir - gi - ne Et ho - mo, ho - - mo fa - ctus est.

Vir - gi - ne Et ho - mo, ho - mo fa - ctus est.

Vir - gi - ne Et ho - mo, ho - mo fa - ctus est.

Vir - gi - ne Et ho - mo, ho - mo fa - ctus est.



40 **Solo**

Cru - ci - fi - xus e - ti - am pro no - bis pas -

**Solo**

Cru - ci - fi - xus e - ti - am pro no - bis pas - sus, pas - sus,

**Solo**

Cru - ci - fi - xus sub Pon - ti - o Pi - la - - - to

**Solo**

Cru - ci - fi - xus sub Pon - ti - o Pi - la - - -

44

- sus, pas - sus et se - pul - - tus, et se - pul - tus

et se - pul - - tus, et se - pul - tus se - pul - tus

et se - pul - - tus, se - pul - tus, se - pul - tus

- to, et se - pul - tus, se - pul - tus, se - pul - tus, et se - pul - tus

47

est, pas - sus, pas - sus, et se - pul - tus, et se - pul - - - tus est.

est, pas - sus, pas - sus et se - pul - tus, et se - pul - tus est.

est, pas - sus, pas - sus, et se - pul - tus est.

est, pas - - sus, — pas - - sus, et se - pul - tus est.

51

54

**Tutti**

Et re - sur - re - xit, re - sur - re - xit ter - ti - a di - e, se - cun - dum, se -

Et re - sur - re - xit, re - sur - re - xit ter - ti - a di - e, se - cun - dum, se -

Et re - sur - re - xit, re - sur - re - xit ter - ti - a di - e se - cun - dum, se -

Et re - sur - re - xit, re - sur - re - xit ter - ti - a di - e, se - cun - dum se -

57

- cum - dum Scri - ptu - - ras. Et a - scen - dit a

- cum - dum Scri - ptu - - - ras. Et a - scen - dit a

- cum - dum Scri - ptu - - - - ras. Et a - scen - dit a

- cum - dum Scri - ptu - - - - ras. Et a - scen - dit, a

60

- scen - dit in coe - lum,

- scen - dit in coe - lum,

- scen - dit in coe - lum, **Tutti**

- scen - dit in coe - lum, se - - - det, se - - - det ad

63

Et i - te - rum ven - tu - rus est cum glo - ri - a,  
 Et i - te - rum ven - tu - rus est cum glo - ri - a,  
 Et i - te - rum ven - tu - rus est cum glo - ri - a,  
 dex - te - ram Pa - - - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a,

66

ju - - di - - ca - - re vi - vos, et mor - tu - os,  
 ju - - di - - ca - - re vi - vos, et mor - tu - os,

70

cu - jus re - gni non e - rit - fi - nis

cu - jus re - gni non e - rit fi - nis.

cu - jus re - gni non e - rit fi - nis.

cu - jus re - gni non e - rit fi - nis. **Solo** Qui cum Pa - tre et

73

si - - mul ad - - o - ra - - tur, et

si - - mul ad - - o - ra - - tur,

si - - mul ad - - o - ra - - tur, et

Fi - li-o si - - mul ad - - o - ra - - tur,

77

con-glo-ri-fi-ca-tur, qui lo-cu-tus est per Pro-phe-tas.  
 et con-glo-ri-fi-ca-tur, qui lo-cu-tus est per Pro-phe-tas.  
 con-glo-ri-fi-ca-tur, qui lo-cu-tus est per Pro-phe-tas.  
 et con-glo-ri-fi-ca-tur, qui lo-cu-tus est per Pro-phe-tas

80

**Solo**  
 san-ctam Ca-tho-li-cam Ec-cle-si-am  
**Solo**  
 Et u-nam san-ctam, Con-fi-te-or,  
**Solo**  
 et A-po-sto-li-cam  
**Solo**  
 et A-po-sto-li-cam u-num ba-

in re - mis - si - o - - - - - nem pec - ca - to - - - - - rum. Et ex - spe - cto re - sur - re - cti -

in re - mis - si - o - - - - - nem pec - - - ca - to - rum. Et ex - spe - cto re - sur - re - cti -

in re - mis - si - o - - - - - nem pec - ca - to - - - - - rum. Et ex - spe - cto re - sur - re - cti -

- pti - sma in re - mis - si - o - - - - - nem pec - ca - to - - - - - rum. Et ex - spe - cto re - sur - re - cti -

- o nem mor - tu - o - rum.

- o - - - - - nem mor - tu - o - rum.

- o - - - - - nem mor - tu - o - rum.

- o - - - - - nem mor - tu - o - rum.

88

Et vi - tam ven - tu - ri sae - cu - li, ven - tu - ri sae - cu - li. A - men, a - men, a - men, a -

Et vi - tam ven

91

- tu - ri sae - cu - li, ven - tu - ri sae - cu - li. A - men, a - men, a - - - - -

Et vi - tam ven - tu - ri sae - cu -



Et vi - tam ven - tu - ri sae - cu - li, ven - tu - ri  
 - - - - - men.  
 - - - - - men, a - men, a - - - - -  
 - li, ven - tu - ri sae - cu - li. A - men, a - men, a - men, a - - - - -

sae - cu - li. A - men, a - men, a - men, a - - - - -  
 - - - - - men, a - - - - men, a - - - - -  
 - - - - - men, a - - - - men, a - - - - men. Et vi - tam ven

men, a - men, a - men,  
 - li, ven - tu - ri sae - cu - li. A - men, a - men, a - men, a - men.  
 men, a - men,  
 - tu - ri, ven - tu - ri sae - cu - li. A - - - men, a - men.

a - men, a - men. Et vi - tam ven - tu - ri sae - cu - li. A - -  
 a - - -  
 a - men, a - - -  
 Et vi - tam ven - tu - ri sae - cu - li, ven - tu - ri sae - cu - li. A -



a - - - men,  
 - - - men, a - - -  
 - - - men. et vi - tam ven  
 - - - men. Et vi - tam ven - tu - ri sae - cu -

a - - - men. Et vi - tam ven - tu - ri sae - cu -  
 - - - men. Et vi - tam ven - tu - ri sae - cu - li. A -  
 - tu - ri sae - cu - li, et vi - tam ven - tu - ri sae - cu -  
 - li, ven - tu - ri sae - cu - li. A - - -

- li, ven - tu - ri sae - cu - li. A - men, — a - - men.  
 - - - - - men, a - men.  
 - li. A - - men, a - - men, a - men.  
 - - - - - men, a - men.

The musical score consists of a piano accompaniment and four vocal parts. The piano part is written in treble and bass clefs with a key signature of one sharp (F#). The vocal parts are written in bass clefs. The lyrics are in Latin and consist of the phrase "li, ven-tu-ri sae-cu-li. A-men, a-men." repeated in various parts of the score.

# Sanctus

Antonio Caldara  
(1670-1736)

## Missa Dolorosa

**Solo**

San - ctus, San - ctus, San - ctus, Do - mi - nus De - us, Do - mi - nus  
Solo

San - ctus, San - ctus, San - ctus, Do - mi - nus De - us,

San - ctus, San - ctus, San - ctus,

San - ctus, San - ctus, San - ctus,

**Tutti** **Solo**

De - us Sa - ba - oth. Ple - ni - sunt coe - li et ter - ra glo -

**Tutti**

Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt coe - li et ter - ra

**Tutti**

Ple - ni sunt coe - li et ter - ra **Solo**

Ple - ni sunt coe - li et ter - ra glo -

12

**Tutti**

ri - a tu - a. Ho - san - - -

Ho - san - - - na, ho -

Ho - san - na \_ in ex - cel - sis, ho - san - na \_ in ex -

ri - a tu - a. Ho - san - na \_ in ex - cel sis, ho -

15

**Tutti**

- na, ho - san - - - na in ex - cel - sis, ho -

- san - - - na ho - san - na in ex - cel - - sis, ho - san - na \_ in ex -

- cel - sis, ho - san - na \_ in ex - cel - sis, in ex - cel - - sis, ho - san - na \_ in ex -

- san - na \_ in ex - cel - sis, ho - san - na in ex - cel - - sis, in ex - cel - sis,

18



- san - na \_\_\_ in ex - cel - sis ho - san - na \_\_\_ in ex - cel - - - - sis.  
- cel - sis, ho - san - na \_\_\_ in ex - cel - sis, in ex - cel - - sis.  
- cel - - - - - sis, in ex - cel - sis.  
in ex - cel - - - - - sis.



# Benedictus

The first system of the musical score consists of two staves for the piano accompaniment. The upper staff is in treble clef and the lower staff is in bass clef. Both are in the key of D major (two sharps) and common time (C). The music features a rhythmic pattern of eighth and sixteenth notes, with some rests and dynamic markings.

The second system includes vocal lines and piano accompaniment. It starts with a measure number '5'. The vocal parts (Soprano and Bass) have lyrics: "Be - ne - di - ctus, qui ve - nit in no - mi - ne Do - - mi". The piano accompaniment continues with similar rhythmic patterns. The word "Solo" is written above the vocal lines.

The third system continues the vocal and piano parts. It starts with a measure number '8'. The vocal parts have lyrics: "- ni. Be - ne". The piano accompaniment continues with similar rhythmic patterns.

11

- di - ctus, qui ve - nit in no - mi - ne, in no - mi - ne Do  
 Be - ne - di - ctus, qui ve - nit in no - mi - ne, in no - mi - ne

13

- - - - mi - ni, in no - mi - ne  
 Do - - - - mi - ni,

16

Do - - - - mi - ni.  
 in no - mi - ne Do - mi - ni.

18



Ho - san - - - na, ho - san

Ho san - - - na, ho san - - - na, ho

Ho - san - na \_\_ in ex - cel - sis, ho - san - na \_\_ in ex cel - sis, ho - san - na \_\_ in ex

Ho - san - na \_\_ in ex - cel - sis, ho - san - na \_\_ in ex - cel - sis, ho

21



- na in ex - cel - sis, ho san - na \_\_ in ex - cel - sis, ho

san - na in ex - cel - sis, ho - san - na \_\_ in ex - cel - sis, ho - san - na \_\_ in ex

cel - sis, in ex - cel - sis, ho - san - na in ex - cel

- san - na in ex - cel - sis, in ex - cel - - sis, in ex - cel

- san - na in ex - cel - sis.

cel - sis, in ex - cel - sis

- - - - sis, in ex - cel - sis.

- - - - - - - - - - sis.

# Agnus Dei

Missa Dolorosa

Antonio Caldara

Vln.

Solo

A - gnus De - i, qui tol - lis pec - ca - ta

5

mun - di, pec - ca - ta mun - di,

Solo

mi - se - re - re — no - - - - bis, qui

A - gnus —

mi - se - re - re — no - - - - bis, qui

9

pec-ca - ta mun di - - mi se - re - - re no - - bis. A - gnus  
De - i, pec - ca - ta mun - di, mi - se - re - re no - - bis. A - gnus  
tol - lis A - gnus  
tol - lis A - gnus

13

De - i., qui tol - lis pec - ca - ta mun - di, pec - ca - ta mun - di,  
De - i, qui tol - lis pec - ca - ta mun - di, pec - ca - ta mun - di,  
De - i, qui tol - lis pec - ca - ta mun - di, pec - ca - ta mun - di,  
De - i, qui tol - lis pec - ca - ta mun - di, pec - ca - ta mun - di:

17

do - na no - bis pa - cem, pa - cem, do - na no - bis pa - cem, pa - cem, do - na

26

cem, pa - - cem pa - cem, pa - - cem, do - na no - bis pa - - cem, no - bis pa - cem, pa - - cem, do - na no - bis pa - cem pa - cem, pa - cem,

do - - na no - bis pa - cem,  
 pa - - cem, pa - cem, do - na no - bis pa - cem, pa - - cem,  
 pa - - - - - do - na no - bis pa - - - - - cem, pa

pa - cem, pa - - cem, pa - cem, pa - cem, pa - cem, pa - cem,  
 - cem, pa - cem, do - - na no - bis pa - cem, pa - cem, pa - cem,  
 - cem pa - cem, pa - cem, pa - - - - - cem, pa - cem, pa - cem,



50

Do - na no - bis pa - - cem, pa - - - cem,

do - -

Do - - na no - bis pa - cem, pa - cem, do - na no - bis pa - cem,

59

do - - na no - bis, o - - na

- na no - bis pa - cem, pa - cem, do - na no - bis pa - cem, pa - cem,

pa - cem, pa - ce pa - - cem, pa - - cem, pa - cem,

67

no - bis pa - cem, pa - - cem, pa - - cem, pa - - cem, pa - cem, pa  
 pa - cem pa - - cem, pa - - - - -  
 do - na no - bis pa - cem, pa

76

- cem, do - na no - bis pa - cem pa - cem,  
 - cem, do - na no - bis pa - cem, do  
 - cem, do - na no - bis pa - cem pa - cem, pa

Piano accompaniment for measures 84-91. The score consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music is in a key with one sharp (F#) and a 3/4 time signature. The melody is primarily in the right hand of the grand staff, with the left hand providing harmonic support.

Vocal line and piano accompaniment for measures 84-91. The vocal line is written on a single staff with a soprano clef. The lyrics are: "do - - na no - bis pa-cem, do - - na no - bis - na no - bis pa - cem pa - cem, do - na no - bis pa - - - - - cem, do - na no - bis pa". The piano accompaniment continues from the previous system.

Piano accompaniment for measures 92-99. The score consists of three staves: a grand staff (treble and bass clefs) and a separate bass clef staff. The music continues from the previous system, featuring a more active right hand melody.

Vocal line and piano accompaniment for measures 92-99. The vocal line is written on a single staff with a soprano clef. The lyrics are: "pa - cem, pa - - cem, pa - cem, pa - - cem, pa - cem. - - - - - cem, pa - - - - - cem. - cem, pa - - - - - cem, pa - - - - - cem." The piano accompaniment continues from the previous system.