

ANCIENT GROOVE MUSIC

ANTONIO CALDARA

(c.1671 - 1736)

Crucifixus à 16

Edited by

BEN BYRAM-WIGFIELD

For SSSSAAAATTTTBBBB
plus organ continuo

SCORE



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EDITORIAL NOTES

Caldara's setting of *Crucifixus* for sixteen voices is something of an enigma. It exists in very few manuscript sources, all dating from the 19th century. It was first published in Berlin in 1840 (ed. G. W. Teschner), and the work was eventually included in an anthology of Caldara's sacred music: volume 26 of the *Denkmäler der Tonkunst in Österreich*, edited by Eusebius Mandyczewski in 1906. Caldara wrote over a hundred masses and individual *Credo* settings, and this *Crucifixus* cannot be found in any of them. Because of its mysterious origins, some doubt whether the work is actually by Caldara.

However, on the reasonable assumption that the work was composed as a part of a *Credo*, one possibility for the origin of Caldara's *Crucifixus* presents itself. An autograph manuscript of a concertato *Credo* by Caldara exists, written in Venice, in 1707. The material is bound as a booklet, with sheets folded and gathered together. Crucially, the middle sheet, which contains a *Crucifixus* for solo Soprano, has been shown to be a replacement (though also in Caldara's hand). This middle sheet is hurriedly written on different paper from the remainder, and only two of the four pages on the sheet are used, leaving the last two blank, before the *Et resurrexit* on the original gathering. Could the 16-part setting have been on the original sheets?

There is something to recommend this hypothesis. Firstly, the music of both *Crucifixus* settings is based on a tonal centre of A minor.

Secondly, this structural form of an expanded choir and tacet strings for the *Crucifixus* has parallels in other *Credo* settings by Caldara's Venetian contemporaries. Most notably Caldara's colleague, friend and fellow student of Legrenzi: Antonio Lotti, who wrote two *Credo* settings for four voices with strings, which then expand to larger-sized choirs of eight or ten voices for the *Crucifixus*, at which point the strings remain silent, returning for the Presto *Et resurrexit*. There are many other similarities of structure between these composers' *Credo* settings. Like Caldara, Lotti's *Crucifixus* settings

found fame in 19th-century compilations of antique motets.

Caldara's original *Credo* manuscript is written on sheets lined with 16 staves: this would be just enough for the vocal parts of the *Crucifixus*, and perhaps, as is sometimes seen in manuscripts, the lowest bass voice would contain figures and additional notes for the organ.

Any choral director will appreciate the possibility that not enough singers were available to perform the 16-part *Crucifixus*, and so a reduced setting was needed; a single voice with accompaniment could be quickly written and inserted.

At the very least, we satisfy Occam's law of parsimony by marrying a *Credo* lacking its original *Crucifixus* with a *Crucifixus* that lacks its place in a *Credo*.

An edition of Caldara's *Credo in C*, with the *Crucifixus* for sixteen voices 'restored in its original place', is available from Ancient Groove Music.

SOURCES:

1. London, British Library (GB-Lbl) Add. 32389.
2. Leipziger Stadtbibliothek (D-LEm) Becker III.2.33.
3. Berlin, Staatsbibliothek (D-B) Mus.ms.autogr. Salieri, A. 4 (3).

The underlay does not agree between all three sources, though 1 and 2 concur more often than 3. The underlay is therefore a conflation of the three sources, favouring consistency in imitative points and complete expansion of textual phrases.

The right hand of the keyboard part has been realised from the *basso seguente* organ line. All other editorial contributions are in brackets.

BIBLIOGRAPHY:

Pauly, Richard G. and Pritchard, B.: 'Antonio Caldara's *Credo* à 8 voci: A Composition for the Duke of Mantua?' in *Antonio Caldara: Essays on his life and times*, ed. Brian Pritchard (Aldershot: Scolar Press, 1987) pp. 46-76.

Ben Byram-Wigfield
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Crucifixus à 16vv

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The musical score is arranged in systems for Soprano, Alto, Tenor, Bass, and Continuo. Each system contains four staves, numbered 1 to 4. The Soprano and Alto parts have lyrics. The Continuo part includes figured bass notation at the bottom of the page.

Soprano
1 Cru - ci - - - fix - - us e - - ti-am pro
2 e - ti-am pro no-bis, pro no - bis, e - - ti-am pro no - - - - -
3 Cru - - ci - - - fix - - us e - - ti-
4 e - - ti-am pro no - bis,

Alto
1 e - ti-am pro no - bis, e - - ti-am pro no -
2 e - - ti-am pro no - bis, pro
3
4 Cru - - ci - - -

Continuo
9 8 # 9 8 9 8 9 8 7 6

no - - - bis, pro no - - - bis,
 - - - - - bis,
 -am pro no-bis, pro no - - - - bis,
 cru - - - ci - - - fix - - - us, e -
 - - - - - bis,
 no - - - - - bis,
 e - - - ti-am pro no - - - bis,
 -fix - - - us e - ti-am pro no - bis,
 Cru - - ci - - - fix - - - us
 sub Pon-ti-o Pi-la-to pas - sus,
 e - - ti-am pro no - bis, sub
 e - - ti-am pro-no - bis, pro
 sub Pon - ti-o Pi - la-to pas - sus,
 sub Pon - ti-o Pi -
 Cru - - ci - - -
 e - - ti-am pro

7 6 9 8 # 5 4 # 9 8 # 9 8 9 8

est, et se - pul - - tus est, e - - ti - am pro no - bis,

- - - - - tus est, sub Pon - ti - o Pi -

- - - - - tus est, cru - - ci - fix - - - - us e -

-tus, et se - pul - tus, se - pul - - tus est, sub Pon - ti - o Pi - la - to pas -

- pul - - tus, se - pul - - - - tus est,

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

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

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

- se - pul - - tus est se - pul - - - - tus est,

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

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

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

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

et se - pul - - - - tus est,

- la - to pas - sus et se - pul - - - - tus est,

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

9 8 5 6 5 3 9 8

25

e - - ti - am pro no - bis, sub Pon - ti - o Pi - la - to pas - - - - - sus,
 - la - to pas - - - - - sus, e - - ti - am pro no - bis, sub Pon - ti - o Pi - la - to pas - - - - -
 - ti - am pro - no - bis, pas - - - - - sus, e - - ti - am pro no - bis, cru - - ci - - - fix - -
 cru - - ci - - - fix - - - us e - - ti - am pro no - - - - -
 e - - ti - am pro no - bis sub Pon - ti - o Pi - la - to pas - sus pas - - - - - sus,
 sub Pon - ti - o Pi - la - to pas - sus, pas - - - - - sus, pas - - - - -
 e - - ti - am pro no - bis sub Pon - ti - o Pi - la - to
 cru - - ci - - - fix - - - us pas - - - - - sus,
 sub Pon - ti - o Pi -
 e - - ti - am pro no - bis,
 e - - ti - am pro
 sub Pon - ti - o Pi - la - to pas - sus,
 sub Pon - ti - o Pi - la - to pas - - - - - sus,
 e - - -
 cru - - ci - - -

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

sus,
 sus,
 sus,
 us,
 bis,
 pas - sus et se - pul - tus est,
 sus, cru - ci -
 pas - - sus,
 pas - - - sus,
 - la - to pas - sus,
 no - bis,
 cru - - ci - - - fix - - - us e - - ti - am pro no - bis, pro - no - -
 e - - ti - am pro no - bis, sub Pon - ti - o Pi - la - to pas - - - -
 - ti - am pro no - bis, e - - ti - am pro no - bis, sub Pon - ti - o Pi - la - to pas - -
 - fix - - - us, sub Pon - ti - o Pi - la - to pas - sus et se -

7 6 7 b6 5 3 7 6
 5 4

et se - pul - tus, et se - pul - tus,
 et se - pul - tus, pas - - sus, pas - - - sus, et se - pul - tus,
 et se - pul - tus, et se - pul - tus,
 et se - pul - tus, pas - - - sus,
 et se - pul - tus, pas - - sus et
 e - - ti - am pro - no - bis, et se - pul - tus, et se -
 - fix - - us, et se - pul - tus, et se -
 pas - - - sus, et se - pul - tus, pas - - sus
 et se - pul - tus est, et se - pul - - tus est,
 et se - pul - - tus est, et se - pul - - tus est,
 et se - pul - - tus est, et se - pul - - tus est, pas - - -
 - bis, et se - pul - tus, et
 - sus, et se - pul - tus, et se - pul -
 - sus, et se - pul - - tus est, et se -
 - pul - tus, et se - pul - - tus est, et se - pul - - tus

9 8 5

41

- fix - - us e - ti - am pro no - bis, e - - ti - am pro no - bis, et -
 - pul - tus, e - - ti - am pro no - bis, et - - - se - pul - tus est,
 et se - pul - tus, cru - - - ci - fix - - - us,
 - la - to pas - sus et se - pul - tus, e - - ti - am pro no - - - bis,
 - - sus, et se - pul - tus, et se - pul - tus,
 - - - sus, sub Pon - ti - o Pi - la - to, et se -
 cru - - - ci - - - fix - - - us e - ti - am pro no - bis,
 e - - ti - am pro no - bis, pas - - sus, pas - - sus,
 et se - pul - tus,
 et se - pul - tus,
 sub Pon - ti - o Pi - la - to pas - - - sus,
 sub Pon - ti - o Pi -
 sub Pon - ti - o Pi - la - to pas -
 et se -
 et - - - se - pul -
 et se - pul - - tus

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