

# Laudate pueri Dominum

Antonio Caldara

Andante [♩ = 72]

*Soli*

Violino I

Violino II

Viola



Andante [♩ = 72]

Soprano Solo

Soprano e Cornetto

Alto e Alto Trombone

Tenore e Tenore Trombone

Basso e Fagotto

Andante [♩ = 72]

Organo

Violoncello e

Contrabbasso

*Soli*

6 5 10 8 5 6 4 # 10 8 6

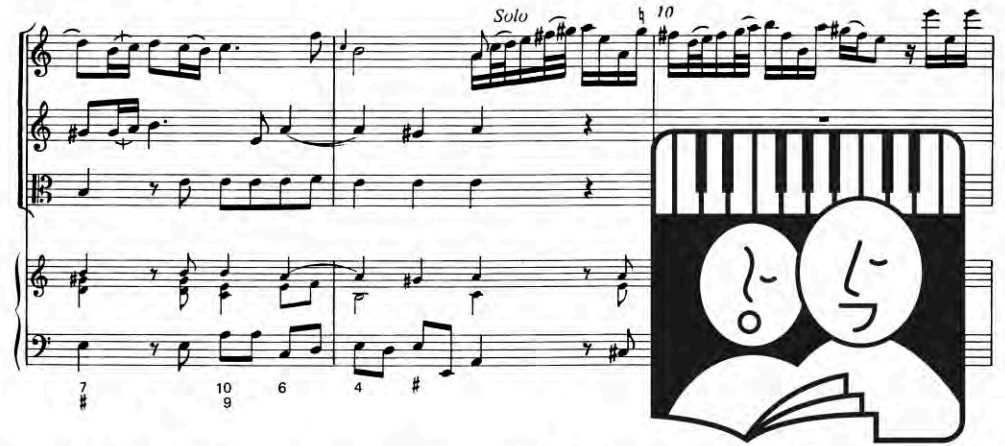
9 9 4



7 6 4 # 8 7 6

*Solo*

10

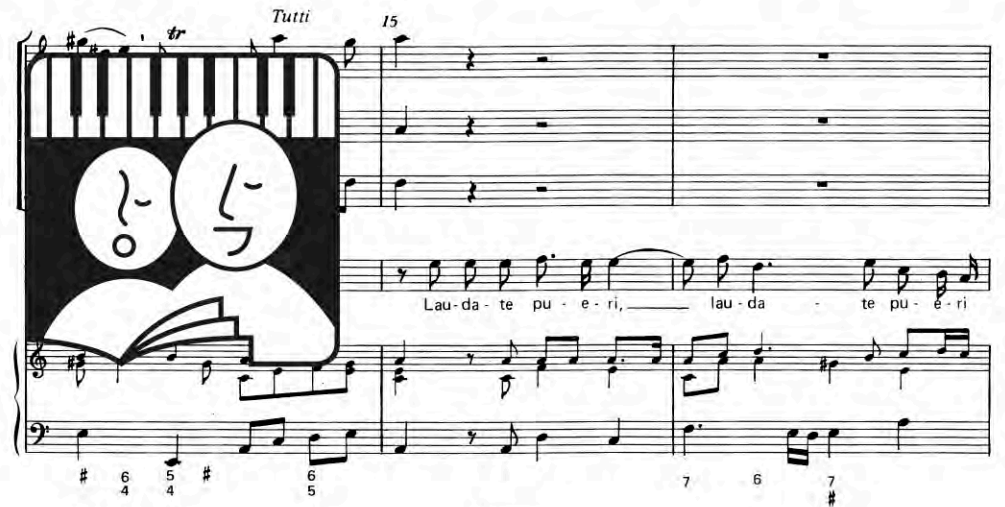


2 7

*Tutti*

15

Lau-da-te pu-e-ri, lau-da-te pu-e-ri



# 6 4 5 # 6 7 6 7 #

Do - mi - num: lau - da - te, lau - da - te,  
 lau - da - te, lau - da - te,  
 lau - da - te, lau - da - te,  
 lau - da - te, lau - da - te,  
 lau - da - te, lau - da - te,  
 lau - da - te, lau - da - te,

*Tutti* # *Soli* 6 *Tutti* *Soli* 6

*Solo*  
 20

7 7 7 # #

*Tutti* 25

mi - ni.  
 lau - da - te no - men Do - mi - ni.  
 lau - da - te no - men Do - mi - ni.  
 lau - da - te no - men Do - mi - ni.  
 lau - da - te no - men Do - mi - ni.  
 lau - da - te no - men Do - mi - ni.

4 3 *Tutti* *Soli* 7 #

*piano*  
*piano*  
*piano*

Lau - da - te pu - e - ri Do - mi - num: lau - da - te no - men

6 4 6 4 #



45

*piano*

*piano*

*forte*

da te, lau-da-

lau-da te.

lau-da te.

*Soli* 6

[tr]

Sit no-men Do-mi-ni

9 8 5 3 6 4 # 9 8 b6 7 4 # 8

50

be-ne-di-ctum,

7 6 # b7 5 #

55

*piano*

*piano*

sit no-men Do-mi-ni be-ne-di-ctum, ex hoc nunc, et us-que in sae-

# # 7 6 #

60

*forte*

*forte*

[tr] *forte*

cu-lum,

*piano*

6 6

*Solo 70*

lau-da

sum,  
sum,  
sum,  
sum,

*Soli*

65

*forte*

*forte*

*f*

A so - lis or - tu us - que ad oc - ca  
 A so - lis or - tu us - que ad oc - ca  
 A so - lis or - tu us - que ad oc - ca  
 A so - lis or - tu us - que ad oc - ca

*Tutti*

6 6 7 6  
 4 4 2

*Tutti*

75

*Solo*

lau-da

- da - bi - le no - men,  
 - da - bi - le no - men,  
 - da - bi - le no - men,  
 - da - bi - le no - men,

*Tutti* *Soli*

*Tutti* 80

bi-le no-men Do - mi - ni.  
 lau-da - bi-le no-men Do-mi -  
 lau-da - bi-le no-men Do-mi -  
 lau-da - bi-le no-men Do-mi - ni.  
 lau-da - bi-le no-men Do-mi - ni.

6  
5 *Tutti*

4  
7

EXCELSUS SUPER OMNES

*Andante* | ♩ = 88

Soprano Solo  
 Organo  
 Violoncello  
 Contrabasso

*Soli* 6 6  
4  
2

Ex-cel-sus su-per o - mnes gen - tes Do - mi - nus,

7 7

15

Ex-cel-sus su-per o - mnes gen -

6 6 6

20

et su-per cae - los glo - ri - a,

6 5 4 6

25

ri - a e -

4  
2

30

Jus,

35

Ex-cel sus su-per

40

et su-per cæ-los glo ri-a, glo

45

ri-a e jus,

50

r cæ-los glo

7 6 6 6 6 6

#4 #

6 6 6 4 # 3 4

55

ri-a e jus.

QUIS SICUT DOMINUS

Largo (♩ = 50) *Tutti*

Violini I e II

Viola

S  
e  
A  
e  
T  
T  
e  
B  
e

Organo

Violoncello e  
Contrabasso

Largo (♩ = 50)

si-cut Do mi-nus De-us no  
mi-nus De-us no  
si-cut Do mi-nus De-us no

*Tutti*  
[senza Vc. e Cb.] [con Vc.]

b<sub>6</sub> 6 9 8 7 8 6 5

5

ster, Do mi-nus De-us no  
 Quis si-cut Do mi-nus De-us no ster,

[con Cb.] 7 b6 5 b6 | b7 10 9 7 6 # [senza Cb.]

et hu-mi-li-a re-spi-cit in cae-lo et  
 et hu-mi-li-a re-spi-cit in cae  
 et hu-mi-li-

[senza Vc. e Cb.] 10 11 12 7 6 3 5 # [con Vc.] [con Cb.] 7 6 5 6

10

tis, in al-tis ha-bi-tat,  
 tis ha-bi-tat,  
 tis, in al-tis ha-bi-tat,  
 tis, in al-tis ha-bi-tat,

[con. Cb.] 7 5 4 b2 | b5 10 9 8 7 6 5

15

ra?  
 in ter ra?  
 ter ra?

2 6 6 10 8 4 # [con Cb.] 9



SUSCITANS A TERRA

Allegro | ♩ = 104-108  
[Tutti]

Violino I

Violino II

Soprano Solo

Organo

Violoncello

Contrabasso

*Soli*

5

10

6 5 4 6 # [#]4

20

6 7 # # 7 7 6 4 #

25

*piano*

*forte*

*piano*

Su - sci - tans a ter - ra, a ter - ra, a ter -

6 6

30

su - sci - tans a

6 4 #

40

ter - ra i - no - pem, et de

6 6 # b 7

40 45

ster - co - re e - ri - gens pau - pe - rem, e

b6

60

su - sci - tans a ter - ra, su - sci - tans a

50

ri - gens pau - pe - rem:

6

65

pem, et de ster - co - re e

55

75

ri - gens e

5 6 2 #

80

ri - gens

6 6 6 6

95

[str]

# 4 6

85

e

# 6 4 6 # 6

100

105

4 6 # 4 6 7 # 7

90

pe - rem:

6 6 6 #4 6 6 6

110

[str]

7 6 # 4

UT COLLOCET EUM

Allegro [♩ = 126]

Violino I

Violino II

Viola

Soprano Solo

Soprano e Cornetto

Alto e Alto Trombone

Tenore e Tenore Trombone

Basso e Fagotto

Organo Violoncello e Contrabasso

Ut col - lo - cet

Ut col - lo - cet

Ut col - lo - cet

Ut col - lo - cet

*Soli* *Tutti*

10

cum prin - ci - pi - bus,

um cum prin - ci - pi - bus,

um cum prin - ci - pi - bus,

um cum prin - ci - pi - bus,

um cum prin - ci - pi - bus,

um cum prin - ci - pi - bus,

5 *Soli* 6 *Tutti* 6

15

20

piano

piano

piano

cum prin - ci - pi - bus po -

25

forte

forte

forte

cum prin - ci - pi - bus

po - pu - li su - i,

po - pu - li su - i,

po - pu - li su - i,

po - pu - li su - i,

po - pu - li su - i,

9 9 6 *Soli*

30

piano

po

35

40

pu - li

45

forte

forte

forte

su - i.

cum prin - ci - pi - bus po

cum prin - ci - pi - bus po

cum prin - ci - pi - bus po

cum prin - ci - pi - bus po

6 # Tutti 6

50

tr

tr

li su - i.

pu - li su - i.

pu - li su - i.

su - i.

Soli

55

Qui ha-bi-ta-re fa-cit  
Qui ha-bi-ta-re fa-cit

*Tutti*

65

70

ma-trem fi-li-o-rum læ-tan-tem, læ-tan-tem,  
ma-trem fi-li-o-rum læ-tan-tem, læ-tan-tem,  
ma-trem fi-li-o-rum læ-tan-tem, læ-tan-tem,  
ma-trem fi-li-o-rum læ-tan-tem, læ-tan-tem, læ-tan-

60

ste-ri-lem in do-mo,  
ste-ri-lem in do-mo,  
ste-ri-lem in do-mo,  
ste-ri-lem in do-mo,

75

tem, læ-tan-tem,  
tem, læ-tan-tem,  
tem, læ-tan-tem,  
tem, læ-tan-tem,

80

læ - tan - tem, læ - tan - tem.

85

GLORIA PATRI

Largo (♩ = 76)

*Solo*

Violino I Solo

Soprano Solo

Organo  
Violoncello  
e Contrabbasso

*Soli*

Glo - ri - a Pa - tri, Pa - tri et

9 8 6 9 8 ♭6 # 6 4 # 9 6 #

10

Fil - io et Spi - ri - tu San -

6 5 6 5

15

Si - cut e - rat in prin - ci - pi - o,

et nunc, et sem - per, nunc, et sem - per, si - cut e - rat in prin -

20

ci - pi - o, et nunc, et sem

25

ET IN SAECULA SAECULORUM

Allegro |♩ = 102|

*Tutti*

Violino I

Violino II

Viola

Soprano Solo

Soprano e Cornetto

Alto e Alto Trombone

Tenore e Tenore Trombone

Basso e Fagotto

Et in sae - cu - la sae - cu - lo

Allegro |♩ = 102|

Organo  
Violoncello  
e Contra-  
basso

*Tutti* [con Vc. e Cb.] 7 6 6

5

in sae - cu - li sae - cu - lo

a

7 6 6 7 6 6 6 4 # 2



10

rum. A men, a men, a

Et in

2 10 6 9 5

15

sæ cu - la sæ cu - lo men, men,

5 6 10 8 7 4 # 9

rum. A men, a men, a

Et in

5 6 #10 8 7 6 # 5

sæ cu - la sæ cu - lo

6 6 7 6 7 # 7 6



men, a  
lo rum, A men, a  
men, a men, a  
men, a

9 6

men,

15 16 17 18 19 20 21

6 4 # 6 4 # 6 4 # 6

men, a  
men,  
men,  
men,  
men,

Solo

Soli 6 Tasto Solo

40 41 42 43 44 45 46 47 48 49

men, a

Tutti

Soli

50 51 52 53 54 55 56

6 6 # 6 6 #

*Tutti*

*piano*

*Solo*

60

in sæ - cu - la sæ - cu - lo  
men, a  
sæ - cu - lo - rum. A - men, a men,

9 8 #10 9 #5 6 4 # *Soli*

35

*forte*

men, a men, et  
a  
et in sæ - cu - la

*Tutti* 6 7 6 7 6 4

65 *Tutti*

men, a - men.  
a - men, a - men.  
a - men, a - men.  
a - men, a - men.  
a - men a - men.

*Tutti* 6 #

PREFACE

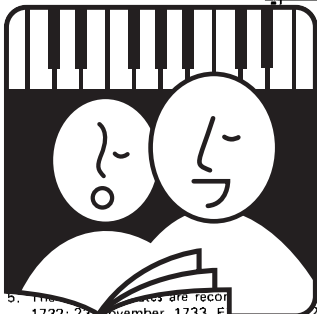
In January, 1716, nearly a year after Johann Josef Fux had succeeded Marc' Antonio Ziani as Kapellmeister to the Imperial Court at Vienna, Antonio Caldara (b. Venice, 1670) was appointed to the post of Vice-Kapellmeister left unfilled since Fux's promotion<sup>1</sup>. He was to retain this prestigious position until his death in December, 1736. His duties immediately brought Caldara into a much closer connection with church music than his previous appointments as *maestro di cappella* to the Court at Mantua (1700 - 1709) or as *maestro di cappella* to the Court at Rome (1709 - 1716)<sup>2</sup>. He adapted quickly to the new demands and produced oratorios nearly every year, also produced a large volume of liturgical music during his tenure. The shorter pieces (Antiphonae, Offertoriae, etc.) date from 1717 into the 1720s. The longer settings and masses) are more evenly distributed.

The present work is one of some fifteen settings Caldara made of Psalm 112. The first setting of this text for the imperial Hofkapelle<sup>3</sup>. According to the date of the manuscript parts used for performances by the Hofkapelle it was first heard on 23 November, 1733, at First Vespers, *In Nativitate S. Joannis Baptistae*. In view of the importance of this extensive and elaborate setting was composed especially for the occasion of the festival of the Holy Trinity during May or June, 1720. However, it did not remain linked with this festival and was performed on 11 (?) May, 1722, (*Festum Omnium Sanctorum*, First Vespers in the Grosse Hofburg Kapelle); 24 August, 1722, (*Festum Assumptionis B.M.V.*, First Vespers, in the Favorita Kapelle). In 1727 it was performed on 11 (?) May, 1727, (*In Festo S. Caeciliae*, and - a very apt choice - became firmly attached to that festival for the next twenty years. Other performances took place on 11 (?) May, 1732, (*In ascensione Domini*, Second Vespers); 21 December, 1736, (*In Festo S. Thomae Apostoli*, Second Vespers); 23 February, 1738, (*In Festo S. Matthiae Apostoli*, First Vespers); and 24 August, 1738, (*In Festo Assumptionis B.M.V.*, First Vespers). The Hofkapelle material was also used for a performance at Linz on 7 September, 1722, (*In Nativitate B.M.V.*, First Vespers) during a visit of the Court. The second of the sources used for this edition (see below) suggests a performance in Prague in 1723.

The number of performances this work received during Caldara's lifetime and, more significantly, after his death, indicate that it was one of his most popular Psalm settings. No doubt this popularity was due largely to the quality of the music itself, but it is also worth noting that the combination of solo voice (used extensively) and ripieno chorus, an obbligato instrument and four-part string orchestra made this work unique among Caldara's settings of Psalm 112 for the Hofkapelle. Three of these other settings are scored for concertante soloists (S.A.T.B.), ripieno chorus and strings and five are vocal duets with string accompaniment<sup>6</sup> - a combination which Caldara seems particularly to have favoured<sup>7</sup>.

The origins of this composition almost certainly lie in the setting of 1716. Except for the addition of the viola to the string orchestra in the present work, identical forces are employed. But it would be quite wrong to dismiss this piece merely as a reworking of the Roman composition. Certainly there are parallels. In both works the "Gloria Patri" is set as a slow tempo movement for solo soprano, solo violin obbligato and continuo; the "Excelsus super omnes" appears both times as an allegro aria for soloist and continuo (with a cello obbligato independent of the continuo in the earlier setting); the responsorial technique of the chorus repeating the soloist's three- or four-bar-long phrases is employed in both compositions at "Ut collocet"; and in both settings Caldara allows the soloist to dominate the opening movement and restricts the chorus to brief blocks of syllabic chordal writing. We can also note a family resemblance between the openings of the two "Suscitans" movements:

Laudate (1716) [Allegro] Violin I



1716, although Caldara does not appear to have taken up the position until the following year. The history of the Hofkapelle in Wien von 1543 - 1867 (Wien, 1869) outlines the history of the Hofkapelle. W. Riedel's *Kirchenmusik am Hofe Karls VI.* (München, 1977) explores the relationship between the Hofkapelle and liturgical requirements of the Court.

3. The setting of the *Laudate* in Ursula Kirkendale *Antonio Caldara - Sein Leben und seine Venedizianisch-Romische Kirchenmusik* (München, 1977) is dated: "Fine a d 12 Maggio 1716 in Rom". The Viennese settings date from 1718 and 1719.

5. The settings of the *Laudate* are recorded in the following sources: 22 November, 1729; 21 November, 1730; 22 November, 1731; 22 November, 1732; 23 November, 1733; 21 November, 1734; 21 November, 1735, First Vespers; 21 November, 1737; 22 November, 1742; 21 November, 1748, First Vespers.

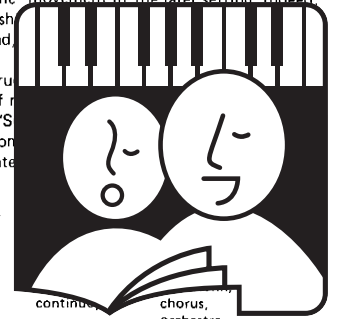
6. The latter include H.K. 154 (for two altos) 1718; H.K. 153 (for tenor and bass) 1724; H.K. 151 (for alto and tenor) 1729; H.K. 155a (for tenor and bass) 1735; H.K. 155b (for soprano and bass) 1736.

7. Possibly the Psalm's mood of contemplation and devout thanksgiving suggested this restrained texture. More influential, perhaps, was the *Laudate*'s usual position as the second Psalm at Vespers on high-feast days: the intimate setting would make an admirable foil to the large-scale forces invariably used for the aggressive rhetoric of the preceding *Dixit Dominus*.

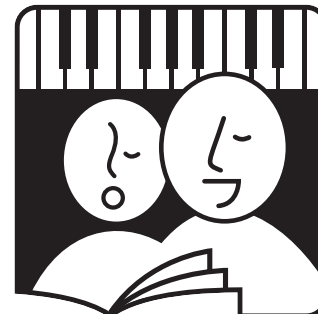
However, all these similarities are overshadowed by the much more sustained and substantial musical thought and the refinement of compositional techniques displayed in the later work. Caldara now keeps a tighter control on bravura elements in the solo vocal line, curbing excesses and integrating the part more closely with the overall texture. For example, the lengthy passages of figuration work in both voice and violin parts of the "Gloria Patri" of the 1716 *Laudate* are replaced with delicate but firmly-directed filigree lines in the same movement in the later setting. Indeed, throughout the entire Psalm we can sense a far greater emphasis on craftsmanship. The introduction of the continuo in the later setting expands into the expressive counterpoint of the "Quis sicut" and the fugal "Et in saecula".

We should note, too, the close attention Caldara has given to the overall structure. The changes in tonality, tempo, scoring and texture create a logical sequence of four pleasingly varied choruses, the framing of the extended and energetic "Suscitans" by lyrical solos, and the satisfying equilibrium of the tonal scheme resulting from the contrast of the two areas, all represent an advance on the rather short-winded sections and disparate

movt. 1	movt. 2	movt. 3	movt. 4	movt. 5
"Laudate pueri"	"Excelsus"	"Quis sicut"	"Suscitans"	"Ut collocet"
v. 1 - 3	v. 4	v. 5 - 6	v. 7	v. 8 - 9
solo soprano, solo violin, continuo, orchestra	solo soprano, continuo, orchestra	chorus, orchestra, continuo	solo soprano, violins 1 and 2, continuo	solo soprano, chorus, orchestra, continuo
andante	andante	largo	allegro	allegro
a minor / C major	F major	d minor / a minor	d minor	a minor / G major



Caldara seldom goes to extremes in illustrating passages of the texts in his church music and few examples of pictorialism stand out in this setting. The most obvious occur at "a solis ortu usque ad occasum" ("From the rising of the sun unto the going down of the same") in the first movement and at "..... qui in altis habitat ..... et humilia ..... et in terra?" ("who dwelleth on high ..... and humbleth ..... and the earth?") in the third movement. In both instances ascent and descent, height and depth are depicted through the direction of the melodic line.



## SOURCES

This edition has been prepared from microfilm copies of the two extant manuscript sources:

A. Vienna, Oesterreichische Nationalbibliothek, Musiksammlung, H.K. 152. A set of fifteen vocal and instrumental parts on *hochformat* manuscript paper, 10 handruled staves per page, for "Soprano Solo," "Soprano Ripieno," "Alto Ripieno," "Tenore Ripieno," "Basso Ripieno," "Violino Primo Solo," "Violino Secondo Solo," "Cornetto Ripieno," "Tenore Trombone Ripieno," "Fagotto Ripieno," "Organo," "M.D.C." (Maestro di cappella - a figured bass part used by the diapason) and "Tiorba." The parts are contained in a folder inscribed: "Laudate Pueri. / Canto Solo con Ripieno. Vice Maestri[sic] di Cap[pe]l[la] di S[an]c[t]i M[ariae] C[atholicae] et C[atholicae] X[ristiana] Kapelle Library); lower right corner: "F[ag]o[sic]le X[ristiana] Kapelle Library); lower left corner: "H[of] K[apelle] 152" (the current number of the Hofkapelle collection was transferred to the Nationalbibliothek. Performance dates are in the left margin.

All parts except those for Soprano and Alto ripieno are in the same hand and probably copied by professional copyists employed at the Imperial Court. It is likely that these parts were used for the first performance in 1720. The slightly later Soprano and Alto ripieno replacement copies and are in two different hands.

Included with these parts is a skeleton rehearsal score consisting of the solo soprano part and an unfigured bass. It occupies 21 sides of *querformat* manuscript paper, 8 staves per page, and could post-date the set of parts by some years. There is no title-page; the first page of the score is headed "Soprano" and "Laudate[sic] pueri" prefaces the indented first line of music. This score has no separate call-number and is not detailed on the Nationalbibliothek's catalogue card for H.K. 152.

B. Prague, Národní Muzeum, hudební oddělení, sign. XXXV A6. A set of fifteen vocal and instrumental parts on *hochformat* manuscript paper, 8 handruled staves per page, formerly in the music collection of the Church of S. Francis, Prague, the principal church of the Order of the Knights of the Cross (Křižovníci) with the Red Star. The parts are for "Soprano Solo," "Soprano Ripieno," "Alto Ripieno," "Tenore Ripieno," "Basso Ripieno," "Violino Primo Solo," "Violino Secondo Solo," "Violino Secondo Concerto," "Violetta," "Cornetto Ripieno," "Alto Trombone Ripieno," "Tenore Trombone Ripieno," "Tiorba," "Organo" and an unnamed part in the alto clef (Viola concertante). These are contained in a folder inscribed: "Laudate Pueri. / Canto praecine[n]t[is] / 1. Violin: Concert: / 2 Violin: / è 4. / Rippieni[sic] / Organo è Tiorba / Del Sig<sup>to</sup> Caldara." In the upper left corner: "N. 85."; centre right margin: "70019" (this also appears on each part); centre bottom: "2422"; lower left corner: "XXXV A6"; The "N. 85." alongside the title and the crossed-out "N: 8" appear to be early catalogue numbers assigned to the work within the church's music collection. The "1723." in the left margin dates its acquisition. This suggests the copy was made during the second half of that year when the Imperial Court was in Prague for the coronation of Charles VI as King of Bohemia; it may well have been prepared from the Hofkapelle performance material. No performance dates appear on either the folder or the parts but almost certainly a performance would have followed soon after acquisition.

The parts are in the hands of several copyists. One scribe prepared the ripieno chorus parts (each ending "O.A.M.D.GI.") and the violin parts; a second the cornetto and alto and tenor trombone parts, and a third the viola and violetta parts.

The Vienna set is more authoritative than the Prague set. The Prague set is less accurate overall and contains more errors and cues in the continuo parts. However, it is more liberally endowed with figured bass parts and is indicated more consistently in some of the instrumental parts.

## EDITORIAL METHOD

The combination of the figuring in the "Organo" and "M.D.C." parts of Source A and the "Tiorba" parts of Source B. Editorial amendments (shown thus | ) have been made to supply figures omitted in the manuscript.

All parts in both sources have the sharpened third degree of the scale indicated variously: #3 and #. In this edition these are replaced by # as is "3" wherever it has been used in place of #3. Similarly, b3 and b used to contradict a previous accidental, have been replaced by ♭. The figure 6 replaces the synonymous #6 and 6 of the manuscript parts.

The editorial realisation printed in smaller notation in the upper staff is offered as a guide.

Bassetti passages notated in various clefs in the manuscript (and occurring whenever one of the upper voices of the chorus is the lowest sounding part) are transcribed into  $\text{C}$  and  $\text{F}$  clefs without comment.

## Dynamics

Original dynamic markings indicated as *forte*, *piano*, *for:* and *p.* appear as *forte* and *piano*; editorial suggestions as *f*, *p*.

## Notation

The few irregularities in the beaming of notes have been corrected and the frequently employed  $\text{|||}$  (and its variants) has been replaced with  $\text{|||}$  (etc.) without comment.

Tempo indications are original; the metronome markings are editorial.  
Editorial accidentals are printed above the staff.

## Articulation

Editorial bowing and slurring marks are distinguished thus:  $\text{~}$ . The marks with obvious patterns established in the vocal and instrumental parts by subsequent repetitions of a particular motive, etc. No distinction has been made between both or only in one of the sources.

## Ornamentation

Ornaments added by the editor are enclosed: | ].

The text is punctuated in conformity with the *Liber Usualis*.

## PERFORMANCE

### Continuo

The continuo part probably is best performed by an organ reinforced with cellos and doublebasses; a harpsichord could be used in the solo movements. On the evidence of the "Violoncello" and "Violone" manuscript parts the cues *Soli* and *Tutti* which occur in the "Organo" and "M.D.C." parts in the course of a movement do not imply that the two string instruments cease and recommence playing. These cues should be regarded as warning the organist of changes in the vocal and instrumental texture and to use appropriate registrations. However, if more than one cello and double bass are used, a reduction in numbers at the *Soli* passages in movements 1, 5 and 7 seems advisable. A reduced number may be used throughout movements 2 and 6.

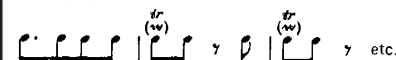
During passages of imitative choral writing the conductor may wish to stagger the entries of the string continuo instruments as suggested in movement three. Although the soprano and alto vocal entries also are written into the "Violoncello" and "Violone" manuscript parts, they may be regarded as cues only; the entries of these voices should be doubled by the organ alone and the appropriate *ripieno* instrument.

### Doubling

Caldara's customary instrumental doubling of the chorus parts was: soprano/cornetto; alto/alto trombone; tenor/tenor trombone; bass/bassoon. With the exception of the alto trombone these are all extant in Source A. An alto trombone part does appear in Source B and the use of this instrument in a performance seems justified even though the concertante viola part usually doubles the alto line. Source B includes, too, a "Violetta" part (written in the soprano clef) duplicating the "Cornetto" but lacks the "Fagotto Ripieno".

### Ornamentation

Ornaments may be extended (in accordance with late-baroque performance practice) and, for example, the violin motive of the fourth movement may be decorated:



with strings in proportion would be quite appropriate. Flexibility and accuracy must be maintained.

## ACKNOWLEDGEMENTS

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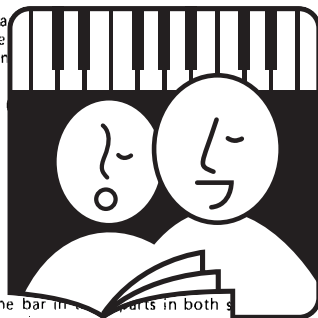
Brian W. Pritchard  
March, 1980

**CRITICAL COMMENTARY**


*Laudate pueri Dominum*

Bar	Part	Note
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1	violin 1	Cue <i>Solo</i> in "Violino Primo Solo" (B) although clef solo performance is not intended here. <i>Soli</i> at the warns of solo passages in the course of the movement unmarked and should be "Tutti" throughout.
1	continuo	cue <i>Soli</i> and tempo marking omitted from "Tiorba" (B)
3	violin 1	trill omitted from "Violino Primo Concert." (B).
4	continuo	unfigured in "Organo" (B).
14	violin 1	trill omitted from "Violino Primo Solo" (B).
19	continuo	unfigured in "Tiorba" (B).
25	continuo	cue <i>Soli</i> omitted from "M.D.C." (A).
29	violin 2	1, 2  in B.
32	soprano solo, violin 2	although no accidental governs the last note of the bar in A, F# may be considered.
37	continuo	cue <i>Tutti</i> omitted from "M.D.C." (A).
38	cornetto	F in "Violetta" (B).
53	violin 2	G# in ms. (A and B).
56	continuo	unfigured in "Tiorba" (B).
62	violin 2	F in ms. (A and B).
67	continuo	unfigured in "Tiorba" and "Organo" (B).
69	continuo	unfigured in "Organo" (B).
74	cornetto	 third beat (A and B); also in "Violetta" (B).
78	violin 1	5 cue <i>Tutti</i> omitted from "Violino Primo Solo" (B).

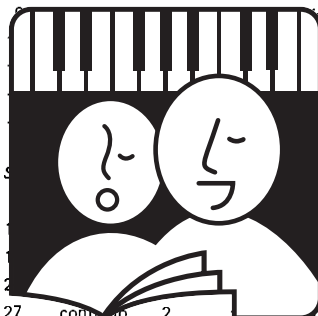




*Excelsus super omnes*

1	continuo	cue <i>Solo</i> in "Tiorba" (B).
6	continuo	7, 8 A, B in "Violoncello." (A).
52	continuo	5 unfigured in "M.D.C." (A).
61	continuo	1  in "Organo" (B).


*Quis sicut Dominus*

1	continuo	cue <i>Tutti</i> omitted from "M.D.C." (A).
1	continuo	from here to end of movement in "Tiorba" (B).
1	continuo	unfigured in "Organo" (B); misplaced from first note.
1	continuo	unfigured in "Organo" (B); misplaced from third note.
1	continuo	D in ms. (A and B); also in "Violetta" (B).
1	continuo	tempo markings omitted from "Tiorba" (B).
1	continuo	unfigured in "Tiorba" (B).
1	continuo	unfigured in "Tiorba" (B).
1	continuo	unfigured in "Tiorba" (B).
27	continuo	2 unfigured in "Tiorba" (B).
28	continuo	1 figured # in "Tiorba" (B); figuring misplaced by one bar in this and preceding two bars.
28,29	continuo	2, 1 unfigured in "Tiorba" (B).
39	continuo	2 figured b6 in "Organo" (A and B), "M.D.C." (A) and "Tiorba" (B).
44	continuo	3 figured 6 in "Organo" (A and B), "M.D.C." (A) and "Tiorba" (B); misplaced from second note.



88,89	continuo	barline missing in "Tiorba" (B).
89	continuo	1, 2  in "Organo" (B).
93	continuo	4 figured 6 in "Organo" (B); misplaced from third note.
101	continuo	2 figured 4 in "Organo" (B).
111	continuo	1  in "Organo" (B).

*Ut collocet eum*

5	continuo	3 cue <i>Tutti</i> omitted from "Organo" (B).
8	bass ripieno	2 # missing in ms. (B).
12	cornetto	1 D in ms. (A and B); also in "Violetta" (B).
12	continuo	2 unfigured in "Tiorba" (B).
25,26	alto tromb.	1, 1 tied over in ms. (B).
37	violin 2	1 G in ms. (A and B).
40	continuo	1 unfigured in "Tiorba" (B).
41	continuo	3 unfigured in "M.D.C." (A) and "Tiorba" (B).
42	continuo	2 cue <i>Tutti</i> omitted from "Organo" (B).
45	continuo	1 figured #6 in "Organo" (B), misplaced from third note.
47	viola	2 F in ms. (A and B).
48	continuo	2 unfigured in "M.D.C." (A) and "Organo" and "Tiorba" (B).
48	viola	2 F in ms. (A and B).
48	basso ripieno	2,3,4,5 syllables missing in ms. (B).
50	continuo	2 cue <i>Soli</i> omitted from "Organo" and "Tiorba" (B) and "M.D.C." (A); inserted in another hand in "Organo" (A).
57	continuo	1 cue <i>Tutti</i> omitted from "Organo" and "Tiorba" (B) and "M.D.C." (A); inserted in another hand in "Organo" (A).
58	fagotto	1, 2 A, A in ms. (A).
67	soprano rip.	2 misspelt <i>ta</i> in ms. (A).
71	alto ripieno	4 A in ms. (A and B).
72	alto ripieno	3 C in ms. (A).
74	fagotto	2 D in ms. (A).
80	soprano rip.	2,3,4, syllables missing in ms. (B).
87	continuo	1  in "Organo" (B).



*Gloria Patri*

1	continuo	unfigured in "M.D.C." (A) and "Organo" (B).
1	continuo	unfigured in "Tiorba" (B).
1	continuo	unfigured in "Tiorba" (B).
1	continuo	unfigured in "M.D.C." (A).
1	continuo	unfigured 6 in "Organo" (A and B) and "M.D.C." (A); misplaced from note 7.
1	continuo	unfigured 6 in "Tiorba" (B); misplaced from note 7.
1	continuo	unfigured in "M.D.C." (A) and "Tiorba" (B), but <i>Et in saecula</i> in "Violoncello" and "Violone" (A).
1	continuo	unfigured 6 #4 in "Organo" (B).
9,10	tenor ripieno	unfigured in (B).
10	continuo	3 figured b6 in "Organo" (A) and "M.D.C." (A).
10	continuo	4 figured b6 in "Organo" (B) and "Tiorba" (B).
11	violin 2	8 C# in ms. (A and B).
12	continuo	1 figured 6 in "Organo" (A and B), "M.D.C." (A) and "Tiorba" (B).



12	violin 2	1	B in ms. (A and B).
13	continuo	2	♪ ♪ in "Tiorba" (B).
22	continuo	2	cue <i>Soli</i> omitted from "Organo" (B).
24	continuo	1	B in "Organo" (A and B), "M.D.C." (A) and "Tiorba" (B); also in "Violoncello" (A) and "Violone" (A).
26	continuo	1	upper and lower G in "Tiorba" (B); upper G only in
26	continuo	2	upper and lower G in "Organo" (A and B) and "Tiorba" (A), "Violoncello" (A) and "Violone" (A).
26-29	continuo		"Organo" (A): upper and lower G tied b26(2) - b29. "Organo" (B): no ties. "M.D.C." (A): upper G not tied b26(2)-b27; lower G tied b27-b29. "Tiorba" (B): upper and lower G tied b27-b29. "Violoncello" (A): upper G tied b26(2)-b29. "Violone" (A): lower G at b27 tied to b29.
39	alto ripieno	4	E in ms. (B).
57	continuo	1	cue <i>Tutti</i> omitted from "Organo" (B).
63	continuo	2	cue <i>Soli</i> in "M.D.C." (A); misplaced from b62(4).
45	continuo	1	figured ♭6 in "Organo" (B); misplaced from third note.
47	viola	2	F in ms. (A and B).
48	continuo	2	unfigured in "M.D.C." (A) and "Organo" and "Tiorba" (B).
48	viola	2	F in ms. (A and B).
48	basso rip.	2,3,4,5	syllables missing in ms. (B).

