

## Missa Dolorosa

**Sanctus**

**Antonio Caldara**  
(1670-1736)

**Solo**

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

San - ctus, San - - ctus, San - ctus, Do - mi - nus

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

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

Tutti

6

10

**Tutti**

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

De - us, Do - mi - nus De - us Sa - ba - oth. Ple - ni sunt coe - li et  
**Tutti**

8

Ple - ni sunt coe - li et  
**Tutti**

Ple - ni sunt coe - li et  
**Tutti**

11

Solo

ter - ra glo - - - - - ri - a tu - a.

ter - ra Ho -

<sup>8</sup> ter - ra Solo Ho - san - na \_\_\_ in ex -

ter - ra glo - - - - - ri - a tu - a. Ho -

14

**Tutti**

Ho - san - na,

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

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

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



Musical score for orchestra and choir, page 20. The score consists of six staves. The top three staves are for the orchestra (two violins, viola, cello/bass), and the bottom three staves are for the choir (SSA: Soprano, Alto, Bass). The key signature is one sharp (F# major). The music is in common time. The vocal parts enter at measure 19 with lyrics: "san - na \_\_\_\_ in ex - cel - sis." The bass line continues from measure 18. The vocal parts repeat the phrase "cel sis, in ex - cel sis," with the bass line continuing. The vocal parts end at measure 20 with "sis." The bass line continues.

# Benedictus

Antonio Caldara  
(1670-1736)

## Missa Dolorosa

Three staves of musical notation in common time, one sharp key signature. The top two staves are soprano and alto voices, and the bottom staff is basso continuo. The music consists of eighth-note patterns and sixteenth-note figures.

Continuation of the musical score. The key signature changes to two sharps (G major). The vocal parts sing "Bene - ne - di - ctus, qui ve - nit" and "Be - ne - di - ctus, qui ve - nit in". The basso continuo part is prominent with eighth-note patterns.

Final continuation of the musical score. The key signature remains two sharps (G major). The vocal parts sing "in nomine Domini" and "no - mi - ne Do - - - - mi - ni". The basso continuo part provides harmonic support with sustained notes and eighth-note patterns.

10

Be - ne - di - ctus, qui ve - nit in  
Be - ne-di - ctus, qui ve - nit

8

12

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

8

14

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

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

8

A musical score page featuring four staves. The top three staves are in treble clef and have a key signature of one sharp. The bottom staff is in bass clef and has a key signature of one sharp. Measure 17 begins with a rest followed by a sixteenth note. The second measure starts with a sixteenth note, followed by a sustained eighth note with a sharp sign, and then another sixteenth note. Measures 18 and 19 show sustained notes with grace marks. Measure 20 starts with a sixteenth note followed by a sustained eighth note with a sharp sign, and then another sixteenth note. Measures 21 and 22 show sustained notes with grace marks. The bass staff shows a sustained note with a grace mark in measure 18, a sixteenth note in measure 19, and a sustained note with a grace mark in measure 20.

18

Ho - san

Ho san - - - na, ho

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

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

77

20

-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,

8

23

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

8

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

in ex-cel-sis.