

Antonio Caldara

Cantate a Basso Solo

Partitur / Full Score

Antonio Caldara (1670-1736)

Cantate a Basso Solo

Per Basso Solo e Basso Continuo

Partitur / Full Score

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Edition Kainhofer, Vienna, 2009
EK-0602-1

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Zu diesem Werk (EK-0602-...) liegt folgendes Aufführungsmaterial vor:
Partitur (-1);
Basso (-14), Basso Continuo (-21).

Hauptquellen der Ausgabe / Main sources of this Edition

- TODO: Cantate a Basso Solo, Autograph. TODO.
- TODO: Cantate a Basso Solo, Originalausgabe (Partitur), Verlag, Ort, Jahr.

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1. Auflage / 1st Printing 2009
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Vorwort

TODO

TODO Preface

Textübersetzungen / Translated lyrics

L'Oronte – Orontes

Recitativo

Recitativo

Ove l'altero olimpo erge mostruoso il Tergo di orridi specchi, e dirupate balze, giaceà l'incauto oronte sollingo, e delirante, disprezzato, deluso, acceso Amante.

Ah! barbarie inaudita egli dicea, di qual fallo son reo?

morir mi lici? un ingrata mi sprezza, e mi deride?

o voi di fosca notte orridi numi sorgete, e con gran scempio, nell' crebo profondo precipitate il cielo, oronte il mondo.

Aria

L'Aura del cieco Averno, col suo infernal vapore ingombri di terrore la terra, il cielo, il mar.

Sorga l'orrendo Pluto di ira, di sdegno armato, e il mio tiranno Fato impari a fulminar.

Recitativo

Allà qual ristoro io provo, qual contento pretendo nel tributar sospiri all' Aura, ai venti, se vie più atroci rendonsi i tormenti.

Ah! Cassandra crudele! tu sola del mio cor sei l'aspra pena, e l'amabil catena, con cui nel petto l'alma mi an nodasti, pria che sciolta, vedrai mancar di vita il vilipeso Oronte, e doppio morte, di amarti ancor fedel, sarà sua sorte.

Aria: da tè oder date?

Se sprezzato io son da tè; se schernita, e la mia fè, più s'accende nel mio petto di adorarti il bel piacer

non pavento il Fasto altero del tuo cor sempre severo,

vivrò sempre à te fedele senza speme di goder.

ORIGINAL:

Recitativo: Ove l'altero olimpo erge mostruoso il Tergo di orridi specchi, e dirupate balze, giaceà l'incauto oronte sollingo, e delirante, disprezzato, deluso, acceso Amante. Ah! barbarie inaudita egli dicea, di qual fallo son reo? morir mi lici? un ingrata mi sprezza, e mi deride? o voi di fosca notte orridi numi sorgete, e con gran scempio, nell' crebo profondo precipitate il cielo, oronte il mondo.

Aria: L'Aura del cieco Averno, col suo infernal vapore ingombri di terrore la terra, il cielo, il mar. Sorga l'orrendo Pluto di ira, di sdegno armato, e il mio tiranno Fato impari a fulminar.

Recitativo: Allà qual ristoro io provo, qual contento pretendo nel tributar sospiri all' Aura, ai venti, se vie più atroci rendonsi i tormenti. Ah! Cassandra crudele! tu sola del mio cor sei l'aspra pena, e l'amabil catena, con cui nel petto

Wenn die Olympus präsentiert sich auf der Rückseite des monströsen schreckliche Art, zerklüfteten Felsen, war der Ausschlag Orontes lag einsam und wahnhaft, verachtet, enttäuscht den Rücken gekehrt Liebhaber.

Ah beispiellose Grausamkeit, sagt er, zu tun, was sie schuldig sind?

Lykischen ich sterbe? Ich bin ein undankbares Hohn und mich verspotten?

O ihr Götter der düsteren Nacht entstehend steigen, und mit großen Schlacht, fällt es in 'deep CREB den Himmel, Orontes der Welt.

Die Aura des blinden Avernus mit seinen höllischen Dampf Dimensionen des Terrors und der Erde, der Himmel, DI

Pluto liegt die schrecklichen Zorn, Empörung bewaffnet, und mein Schicksal Tyrannen Blitzschlag zu lernen.

Restaurant, auf die ich fühle, wie glücklich seufzt alle Priester in den Nebenflüssen Aura ", in den Wind, wenn auch noch atroci rendonsi quälén.

Ah! grausame Cassandra! nur in meinem Herzen Sie sind der harten Strafen und die freundliche Kette, mit der meine Seele in der Brust ein nodasti, ehe sie geschmolzen ist, werden Sie für das Leben diffamiert Orontes möchten, und doppelklicken Tod, immer noch treu zu lieben, werdensein Schicksal.

Wenn ich von dir verachtet; wenn verachtet, und mein Wort, mehr in meinem Herzen zu verehren entzündet das Wohlgefallen

nicht fürchten Fast stolz auf dein Herz immer schwerer

I will live forever dir treu, ohne Hoffnung, Trost.

l'alma mi an nodasti, prià che sciolta, vedrai mancar di vita il vilipeso Oronte, e doppo morte, di amarti ancor fedel, sarà sua sorte.

Aria: Se sprezzato io son da tè; se schernita, e la mia fè, più s'accende nel mio petto di adorarti il bel piacer non pavento il Fasto altero del tuo cor sempre severo, vivrò sempre à te fedele senza speme di godèr.

DEUTSCH: translate.google.com Recitativo Wenn die Olympus präsentiert sich auf der Rückseite des monströsen schreckliche Art, zerklüfteten Felsen, war der Ausschlag Orontes lag einsam und wahnhaft, verachtet, enttäuscht den Rücken gekehrt Liebhaber.

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Aria Die Aura des blinden Avernus mit seinen höllischen Dampf Dimensionen des Terrors und der Erde, der Himmel, DI

Pluto liegt die schrecklichen Zorn, Empörung bewaffnet, und mein Schicksal Tyrannen Blitzschlag zu lernen.

Recitativo Restaurant, auf die ich fühle, wie glücklich seufzt alle Priester in den Nebenflüssen Aura ", in den Wind, wenn auch noch atroci rendonsi quälén.

Ah! grausame Cassandra! nur in meinem Herzen Sie sind der harten Strafen und die freundliche Kette, mit der meine Seele in der Brust ein nodasti, ehe sie geschmolzen ist, werden Sie für das Leben diffamiert Orontes möchten, und doppelklicken Tod, immer noch treu zu lieben, werdensein Schicksal.

Aria: Wenn ich von dir verachtet; wenn verachtet, und mein Wort, mehr in meinem Herzen zu verehren entzündet das Wohlgefallen

nicht fürchten Fast stolz auf dein Herz immer schwerer

I will live forever dir treu, ohne Hoffnung, Trost.

ENGLISH: (<http://www.reverso.net/>) Recitative: Where the proud olimpo rises monstrous the Back of horrid spechi and steep crags, giaceà the imprudent oronte sollingo, and delirious, despised, disappointed, turned on Lover. Ah! unheard of barbarity him dicea, of qual fault guilty son? morir me lici? does an ungrateful scorn me, and it derides me? or you of dark night horrid numi you rise, and with big fool, in the deep crebo fallen the sky, oronte the world.

Air: The aura of the blind Averno, with his/her infernal vapor encumbrances of terror the earth, the sky, the sea. The horrendous Pluto of anger rises, of armed scorn and my tyrant Fate learns to fulminar.

Recitative: Allà qual comfort I try, happy qual I pretend in the tributar you to the Aura, to the winds, if more streets atroci rendonsi the torments. Ah! Cruel Cassandra! you alone of my cor six the sour punishment and the amabil chain, with which in the breast the alma me an nodasti, prià that loosened, you will see mancar of life the scorned Oronte and dead doppo, to still love you fedel, it will be his/her fate.

Air: If scorned me son from you; if mocked, and my fè, more it ignites in my breast to adore you the beautiful piacer I don't always fear the proud Pomp of your severe cor, I will always live à you faithful without speme of godèr.

ENGLISH: <http://ets.freetranslation.com/> I recited: Where the proud olimpo raises monstrous the Back of horrible spechi, and plunged cliffs, giaceà the rash oronte sollingo, and raving, despised, disappointed, lit Lover. Ah! unheard of barbarity he dicea, of which error son offender? Morir me lici? an ungrateful one me contempt, and mocks me? Or you of dark night horrible idols rise, and with big slaughter, nell' deep crebo hurled the sky, oronte the world.

Air: The favor of the blind one Avernus, with the its infernal vapor you clutter of fear the land, the sky, the sea. Rise the ghastly Pluto of anger, of scorn arms, and my Made tyrant unequal to fulminar.

I recited: Allà which I revive I experience, which satisfy claim in the tributar you sigh all' Favor, to twenty, if roads more atroci rendonsi the torments. Ah! Cruel Cassandra! you alone of my cor you are the harsh trouble, and the amabil chain, with that in the chest the alma me an nodasti, prià that agile, will see mancar of life the despised Oronte, and dead doppo, of to love you still fedel, will be its is drawn.

Air: If scorned I son from tea; if schernita, and my fè, more it it is lit in my chest of to adore you the fine piacer not pavento the proud Splendor of the your always severe cor, I will live always faithful à you without hope of godèr.

L'Ercole – TODO

Recitativo

TODO

TODO

TODO

(TODO)

(TODO)

Aria		
TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Recitativo		
TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Aria		
TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

L’Artabano – TODO

Recitativo		
TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Aria		
TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Recitativo		
TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Aria		
TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Epaminonda – TODO

Recitativo		
TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Aria		
TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Recitativo		
TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Aria		
TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Tiridate – TODO

Recitativo

TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Aria

TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Recitativo

TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Aria

TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Tamerlano – TODO

Recitativo

TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Aria

TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Recitativo

TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Aria

TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Bajazet – TODO

Recitativo

TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Aria

TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Recitativo

TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Aria

TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Dario – TODO

Recitativo

TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Aria

TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Recitativo

TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Aria

TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Temistocle – TODO

Recitativo

TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Aria

TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Recitativo

TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Aria

TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Agesilao – TODO

Recitativo

TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Aria

TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Recitativo

TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Aria

TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Codro – TODO

Recitativo

TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Aria

TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Recitativo

TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Aria

TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Juba – TODO

Recitativo

TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Aria

TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Recitativo

TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Aria

TODO	TODO	TODO
	<i>(TODO)</i>	<i>(TODO)</i>

Das Leben von Antonio Caldara

TODO

The life of Antonio Caldara

TODO

Quellen / Sources:

TODO

L'Oronte

Cantate à Basso Solo

Antonio Caldara (1670-1736)

Recitativo

Basso $\text{♩} = 60$

Continuo

Du - e l'al-te - ro o-lim - po er-ge mostruoso il Ter - go di or - ri - di

spe - chi, e di - ru-pa - te bal - ze, gia - ceà l'in-cau - to o -

ron - te so - llin - go, e de-li - ran - te, dis-prezz-a - to, de -

lu - so, ac - ce-so A-man - te. Ah! bar-ba - rie in-au-di - ta e-gli di -

ce - a, di qual fal - lo son reo? mo-rir mi li - ci? un in -

gra - ta mi sprezza, e mi de - ri-de? $\frac{4}{2}$ o voi di fos-ca not - te or - ri-di

numi sorge-te, e con gran scempio, nell'cre-bo pro - fon-do preci-pitate il

Aria**Allegro**

ro - - - - -

15

- - - - - re la

ter-ra, il cie-lo, il mar. la ter-ra, il cie-lo, il mar.

20

- - - - -

Sor-ga l'or-ren-do Plu-to di i-ra, di sde-gno ar-ma-to, e il

mio ti - ran-no Fa - to, e il mio ti - ran-no Fa - to im -

25

pa-ri a ful-mi - nar.

e il mio ti - ran-no Fa-to im-pa-ri a ful - mi - nar.

L'Au-ra del cie - co A-ver-no, col suo in-fer-nal va - po - re in -

gom-bri di ter - ro - - re in - gom-bri di ter -

ro - - re la ter-ra, il cie-lo, il mar.

L'Au-ra del cie-co A -

ver - no col suo in-fer-nal va - po - re in - gom-bri di ter -

ro

45

re la

ter-ra, il cie-lo, il mar. la ter-ra, il cie-lo, il mar.

50

Recitativo

Basso

Continuo

Allà qual ri-sto-ro io pro-vo, qual con-ten - to pre -

ten-do nel tri-bu-tar so - spi - ri all' Au-ra, ai ven-ti, se vie più at-

5

tro - ci ren-don-si i tor-men-ti. Ah! Cas - san - dra cru-de-le! tu

6
4
#2

10

so-la del mio cor sei l'aspra pe-na, e l'ama-bil ca - te-na, con cui nel pet - to

6
4
#2
b2

l'al-ma mi an no-das-ti, pria che scio-lta, ve-drai man-car di

vi - ta il vi - li - pe-so O - ron - te, e dop-po mor-te, di a -

15

marti an-cor fedel, di a - marti an-cor fedel, sa - rà sua sor - te.

Aria

Andante

5

Basso

Continuo

#4

b4

10

Se spre-z a - to io son da tè; se scher-

5

15
ni - ta, e la mia fè, più s'acc - ende nel mio petto di ado -

20
rar-ti il bel pia - cer di a-do - rar - ti il bel pia -

25 30
cer il bel pia-cer. Se sprezz -

35
za - to io son da - te io son da te; se scher -

40
nita è la mia fè. più s'ac - cende nel mio petto di ado - rar - ti

45
di ador - ar -

50 55
- ti il bel piacer.

non pa - ven-to il Fas-to al -

te - ro del tuo cor_____ sem-pre se - ve - ro, vi-vrò

sem-pre à te fe - de-le sen-za spe - - - - -

- me di go-der vi - vrò sem-pre à te fe - de-le sen - za

spe - - - - - me di go - der.

Se sprez-

90

za - to io son da tè; se sche - ni - ta è la mia

fè, più s'ac - cende nel mio petto di ado - rarti il bel pia -

cer di a - dor-ar-ti il bel pia - cer - il bel pia -

cer. Se sprezz - za - to io son da -

te io son da te se scher - nina è la mia fè

più s'ac - cende nel mio petto di ado - rar - ti di ado - rar -

ti il bel piacer.

L'Ercole

Cantate à Basso Solo

Antonio Caldara (1670-1736)

Recitativo

TODO

Basso

Continuo

The musical notation for the Recitativo section consists of two staves. The top staff is for the Basso, and the bottom staff is for the Continuo. Both staves are in bass clef and have a common time signature 'C'. The Basso staff begins with a whole note 'C' on the first line, and the Continuo staff begins with a whole note 'C' on the first line. The staves are connected by a large curly brace on the left side.

Aria

TODO

Basso

Continuo

The musical notation for the Aria section consists of two staves. The top staff is for the Basso, and the bottom staff is for the Continuo. Both staves are in bass clef and have a common time signature 'C'. The Basso staff begins with a whole note 'C' on the first line, and the Continuo staff begins with a whole note 'C' on the first line. The staves are connected by a large curly brace on the left side.

Recitativo

TODO

Basso

Continuo

The musical notation for the Recitativo section consists of two staves. The top staff is for the Basso, and the bottom staff is for the Continuo. Both staves are in bass clef and have a common time signature 'C'. The Basso staff begins with a whole note 'C' on the first line, and the Continuo staff begins with a whole note 'C' on the first line. The staves are connected by a large curly brace on the left side.

Aria

TODO

Basso

Continuo

The musical notation for the Aria section consists of two staves. The top staff is for the Basso, and the bottom staff is for the Continuo. Both staves are in bass clef and have a common time signature 'C'. The Basso staff begins with a whole note 'C' on the first line, and the Continuo staff begins with a whole note 'C' on the first line. The staves are connected by a large curly brace on the left side.

L'Artabano

Cantata a Basso Solo

Antonio Caldara (1670-1736)

Recitativo

TODO

Basso

Organo

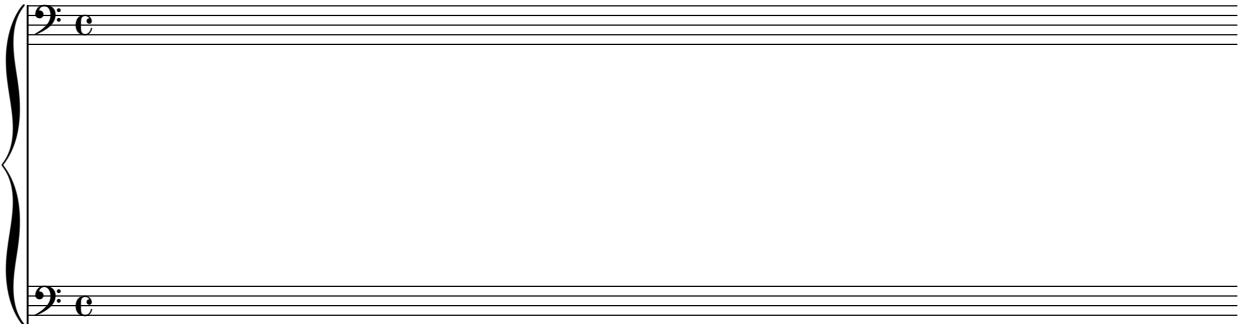


Aria

TODO

Basso

Organo

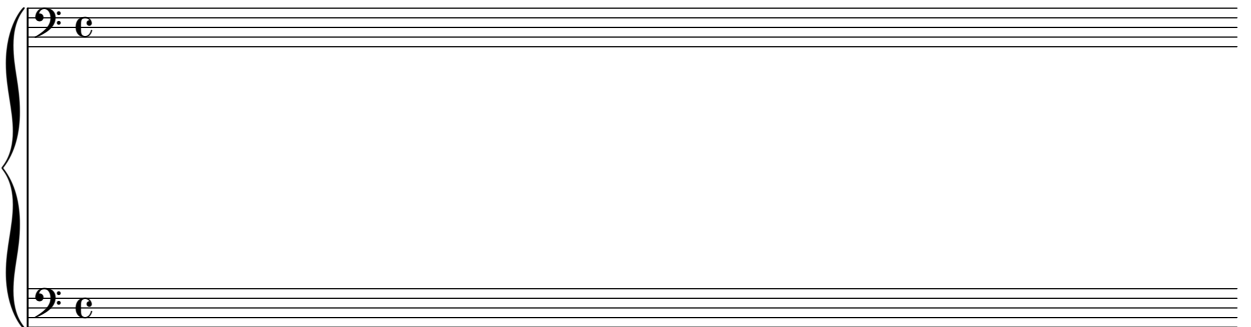


Recitativo

TODO

Basso

Organo

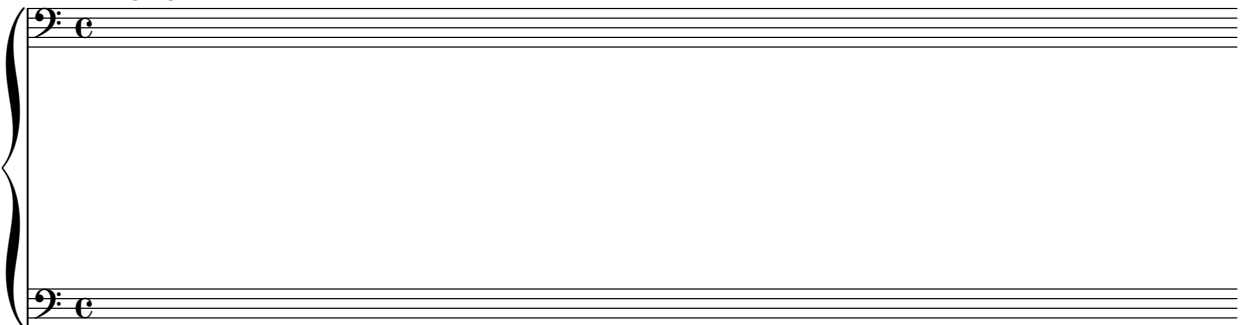


Aria

TODO

Basso

Organo



Epaminonda

Cantata a Basso Solo

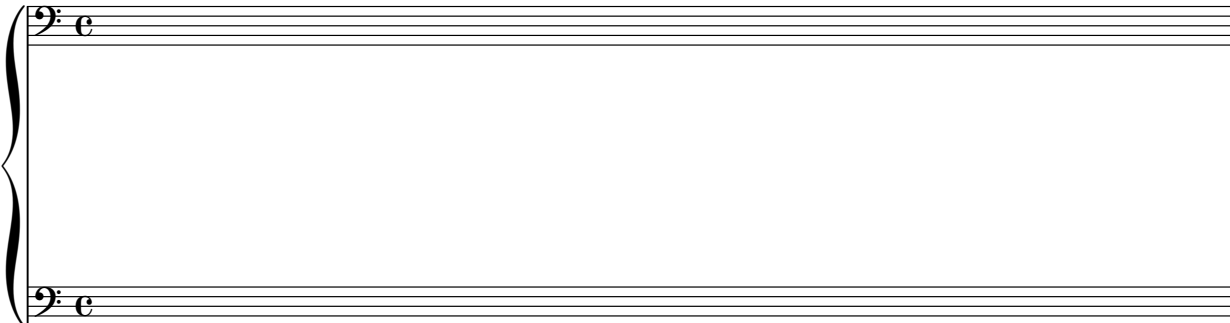
Antonio Caldara (1670-1736)

Recitativo

TODO

Basso

Organo

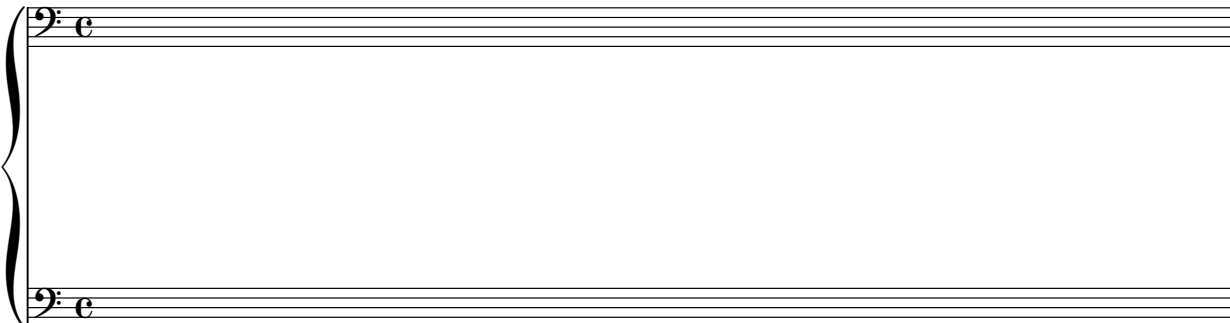


Aria

TODO

Basso

Organo

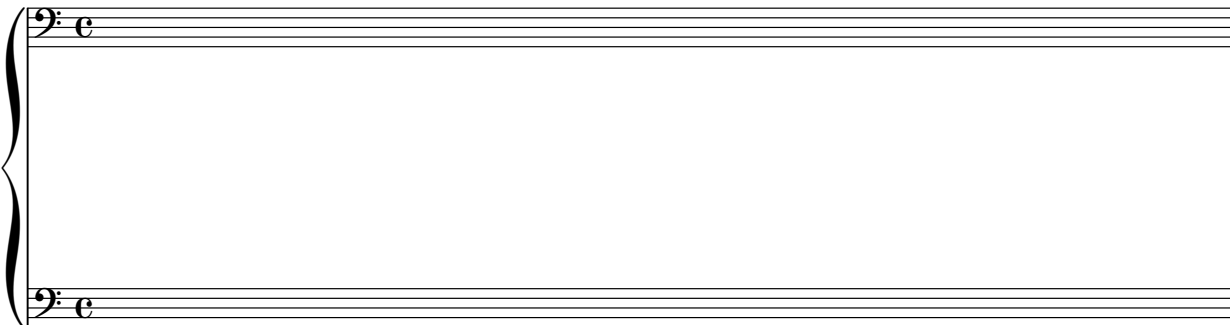


Recitativo

TODO

Basso

Organo

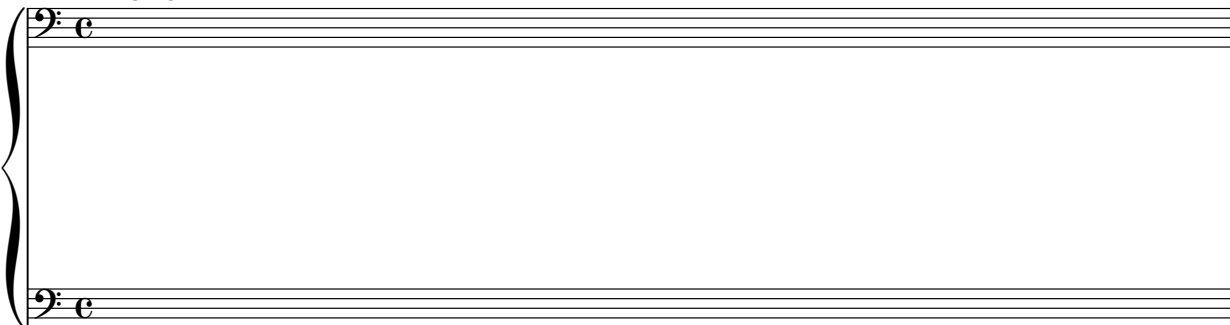


Aria

TODO

Basso

Organo



Tiridate

Cantata a Basso Solo

Antonio Caldara (1670-1736)

Recitativo

TODO

Basso

Organo

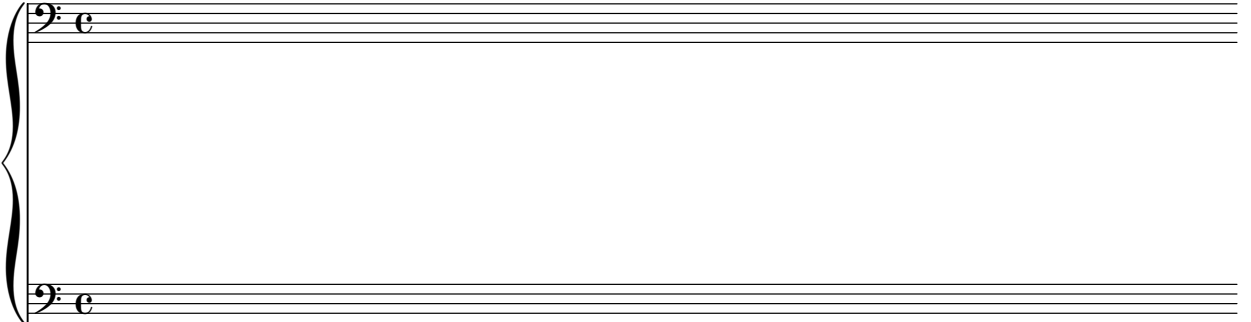


Aria

TODO

Basso

Organo

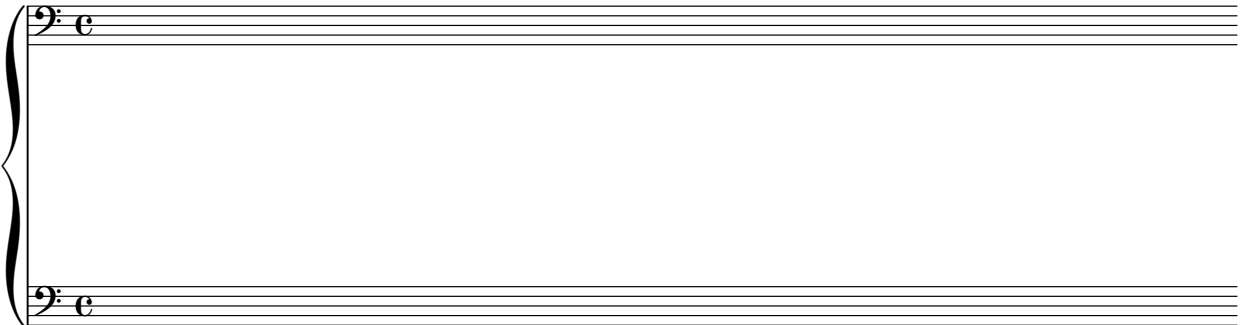


Recitativo

TODO

Basso

Organo

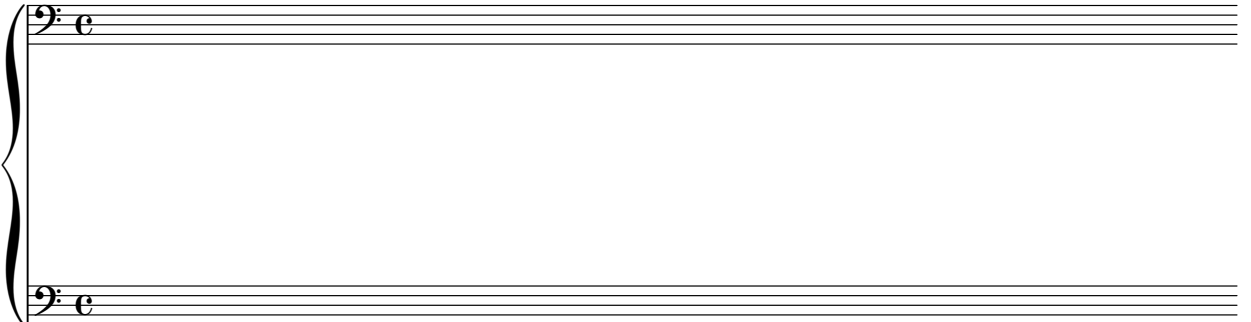


Aria

TODO

Basso

Organo



Tamerlano

Cantata a Basso Solo

Antonio Caldara (1670-1736)

Recitativo

TODO

Basso

Organo

This block contains the musical notation for the first Recitativo section. It consists of two staves: a Bass staff (Basso) and an Organ staff (Organo). Both staves are in bass clef with a common time signature 'C'. The staves are connected by a large curly brace on the left side. The notation is currently blank, with only the clefs and time signature visible.

Aria

TODO

Basso

Organo

This block contains the musical notation for the first Aria section. It consists of two staves: a Bass staff (Basso) and an Organ staff (Organo). Both staves are in bass clef with a common time signature 'C'. The staves are connected by a large curly brace on the left side. The notation is currently blank, with only the clefs and time signature visible.

Recitativo

TODO

Basso

Organo

This block contains the musical notation for the second Recitativo section. It consists of two staves: a Bass staff (Basso) and an Organ staff (Organo). Both staves are in bass clef with a common time signature 'C'. The staves are connected by a large curly brace on the left side. The notation is currently blank, with only the clefs and time signature visible.

Aria

TODO

Basso

Organo

This block contains the musical notation for the second Aria section. It consists of two staves: a Bass staff (Basso) and an Organ staff (Organo). Both staves are in bass clef with a common time signature 'C'. The staves are connected by a large curly brace on the left side. The notation is currently blank, with only the clefs and time signature visible.

Bajazet

Cantata a Basso Solo

Antonio Caldara (1670-1736)

Recitativo

TODO

Basso

Organo

This block contains the musical notation for the first Recitativo section. It consists of two staves: a Bass staff (Basso) and an Organ staff (Organo). Both staves are in bass clef with a common time signature (C). The staves are connected by a large curly brace on the left side. The notation is currently blank, with only the clefs and time signature visible.

Aria

TODO

Basso

Organo

This block contains the musical notation for the first Aria section. It consists of two staves: a Bass staff (Basso) and an Organ staff (Organo). Both staves are in bass clef with a common time signature (C). The staves are connected by a large curly brace on the left side. The notation is currently blank, with only the clefs and time signature visible.

Recitativo

TODO

Basso

Organo

This block contains the musical notation for the second Recitativo section. It consists of two staves: a Bass staff (Basso) and an Organ staff (Organo). Both staves are in bass clef with a common time signature (C). The staves are connected by a large curly brace on the left side. The notation is currently blank, with only the clefs and time signature visible.

Aria

TODO

Basso

Organo

This block contains the musical notation for the second Aria section. It consists of two staves: a Bass staff (Basso) and an Organ staff (Organo). Both staves are in bass clef with a common time signature (C). The staves are connected by a large curly brace on the left side. The notation is currently blank, with only the clefs and time signature visible.

Dario
Cantata a Basso Solo

Antonio Caldara (1670-1736)

Recitativo

TODO

Basso

Organo

This block contains the musical notation for the first Recitativo section. It consists of two staves: a Bass staff (Basso) and an Organ staff (Organo). Both staves are in bass clef with a common time signature 'C'. The staves are connected by a large curly brace on the left side. The notation is currently blank, with only the clefs and time signature visible.

Aria

TODO

Basso

Organo

This block contains the musical notation for the first Aria section. It consists of two staves: a Bass staff (Basso) and an Organ staff (Organo). Both staves are in bass clef with a common time signature 'C'. The staves are connected by a large curly brace on the left side. The notation is currently blank, with only the clefs and time signature visible.

Recitativo

TODO

Basso

Organo

This block contains the musical notation for the second Recitativo section. It consists of two staves: a Bass staff (Basso) and an Organ staff (Organo). Both staves are in bass clef with a common time signature 'C'. The staves are connected by a large curly brace on the left side. The notation is currently blank, with only the clefs and time signature visible.

Aria

TODO

Basso

Organo

This block contains the musical notation for the second Aria section. It consists of two staves: a Bass staff (Basso) and an Organ staff (Organo). Both staves are in bass clef with a common time signature 'C'. The staves are connected by a large curly brace on the left side. The notation is currently blank, with only the clefs and time signature visible.

Temistocle

Cantata a Basso Solo

Antonio Caldara (1670-1736)

Recitativo

TODO

Basso

Organo

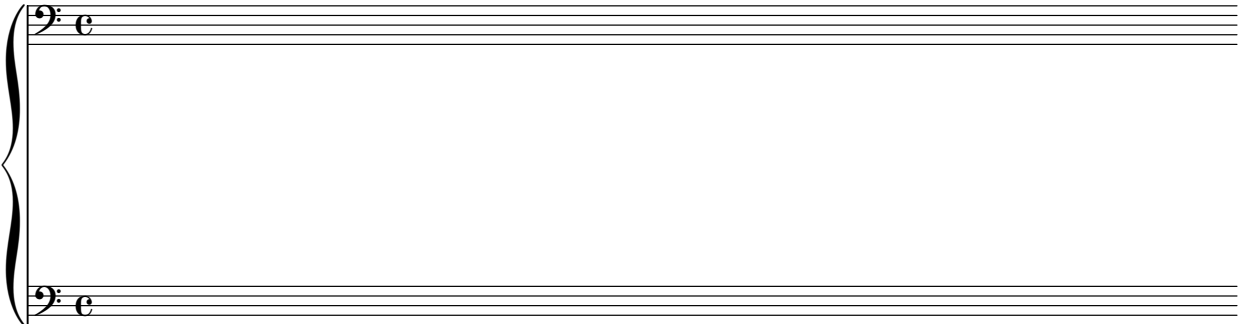


Aria

TODO

Basso

Organo

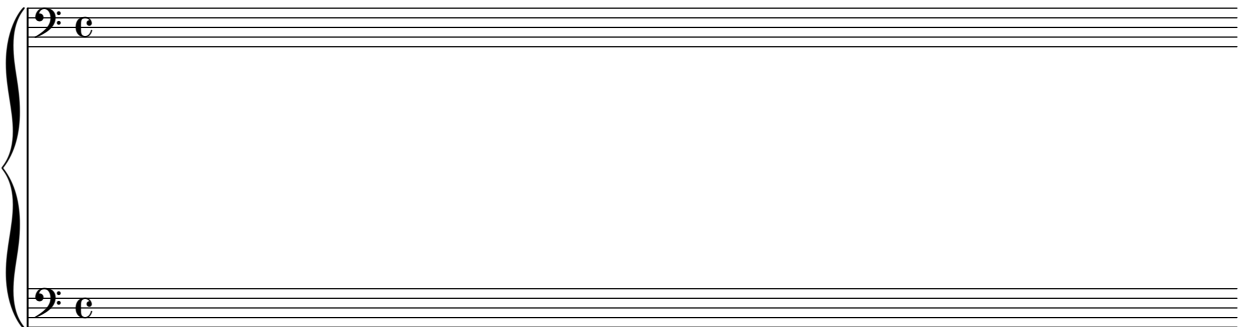


Recitativo

TODO

Basso

Organo

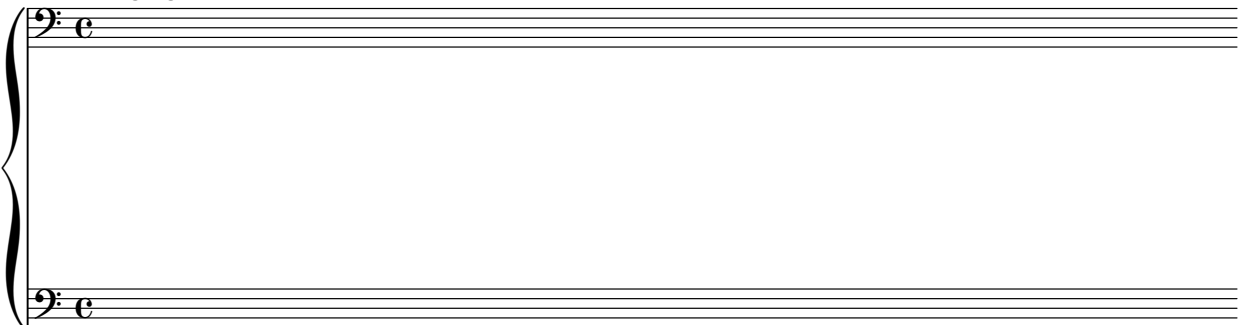


Aria

TODO

Basso

Organo



Agesilao

Cantata a Basso Solo

Antonio Caldara (1670-1736)

Recitativo

TODO

Basso

Organo

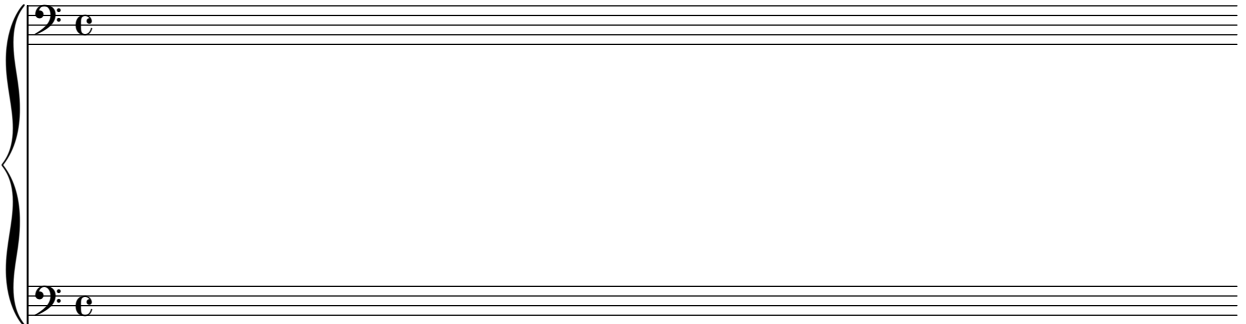


Aria

TODO

Basso

Organo

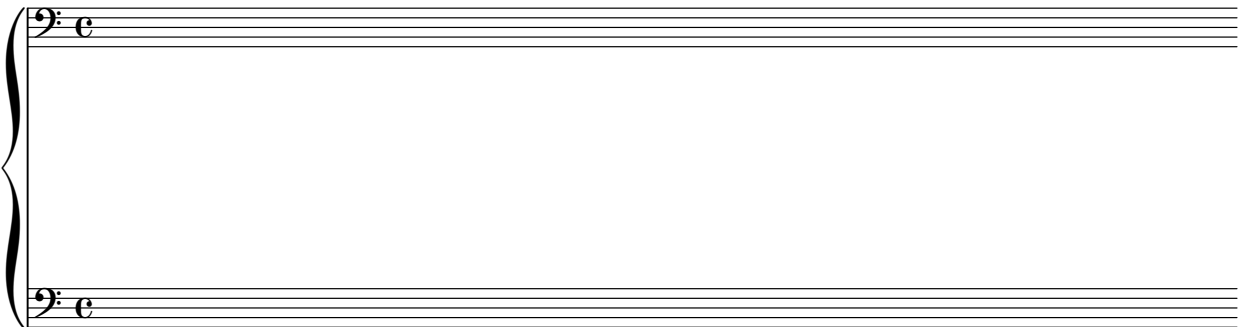


Recitativo

TODO

Basso

Organo

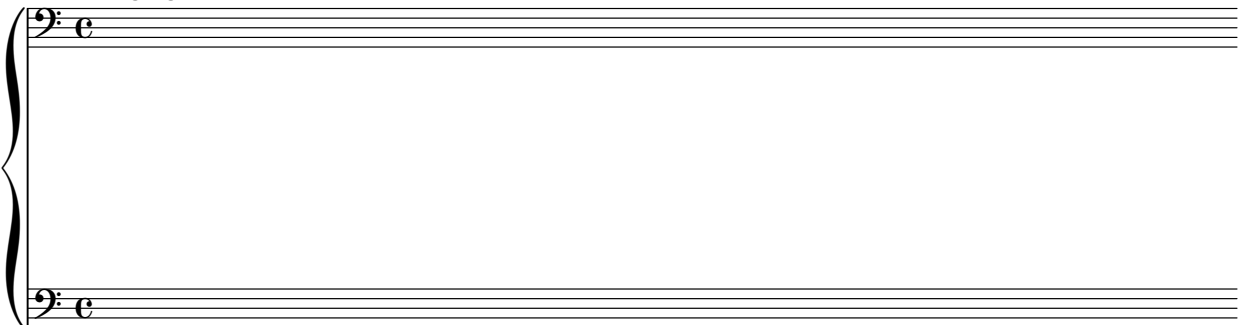


Aria

TODO

Basso

Organo



Codro

Cantata a Basso Solo

Antonio Caldara (1670-1736)

Recitativo

TODO

Basso

Organo

This block contains the musical notation for the first Recitativo section. It consists of two staves: a Bass staff (Basso) and an Organ staff (Organo). Both staves are in bass clef with a common time signature (C). The staves are connected by a large curly brace on the left side. The notation is currently blank, with only the clefs and time signature visible.

Aria

TODO

Basso

Organo

This block contains the musical notation for the first Aria section. It consists of two staves: a Bass staff (Basso) and an Organ staff (Organo). Both staves are in bass clef with a common time signature (C). The staves are connected by a large curly brace on the left side. The notation is currently blank, with only the clefs and time signature visible.

Recitativo

TODO

Basso

Organo

This block contains the musical notation for the second Recitativo section. It consists of two staves: a Bass staff (Basso) and an Organ staff (Organo). Both staves are in bass clef with a common time signature (C). The staves are connected by a large curly brace on the left side. The notation is currently blank, with only the clefs and time signature visible.

Aria

TODO

Basso

Organo

This block contains the musical notation for the second Aria section. It consists of two staves: a Bass staff (Basso) and an Organ staff (Organo). Both staves are in bass clef with a common time signature (C). The staves are connected by a large curly brace on the left side. The notation is currently blank, with only the clefs and time signature visible.

Juba
Cantata a Basso Solo

Antonio Caldara (1670-1736)

Recitativo

TODO

Basso

Organo

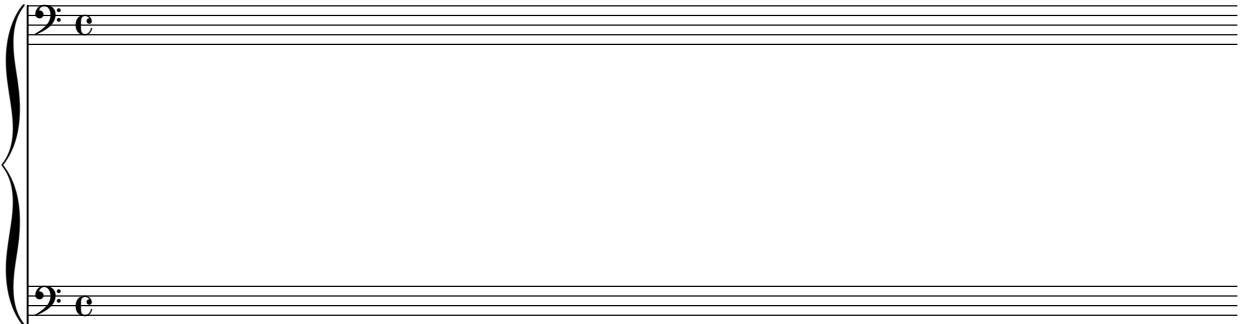


Aria

TODO

Basso

Organo

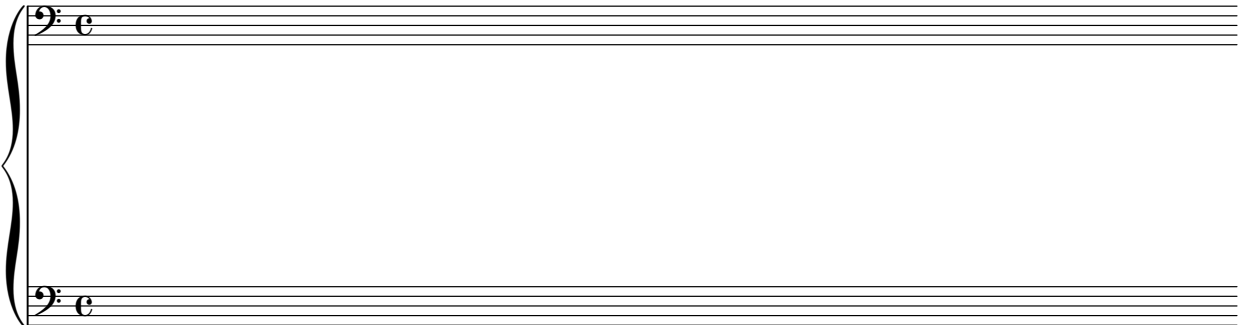


Recitativo

TODO

Basso

Organo

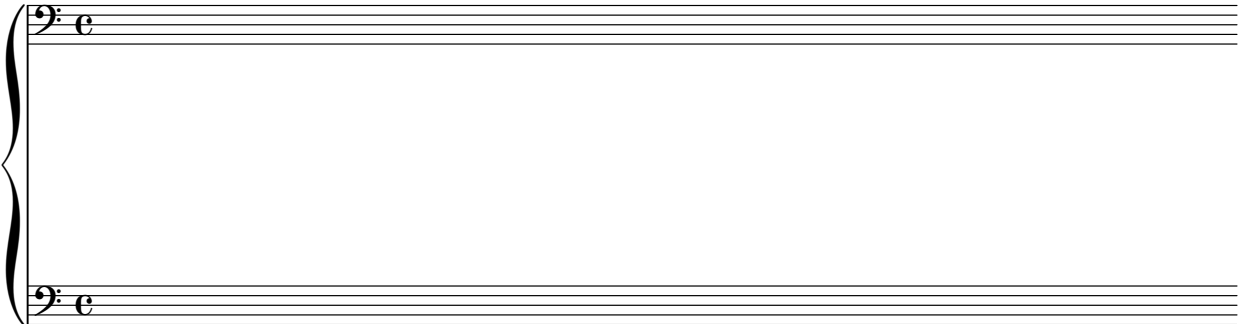


Aria

TODO

Basso

Organo



Quellen und Lesarten

Antonio Caldara: Cantate à Basso Solo

Quellen:

- [A] Handschriftliche Partitur (A-Wnb Mus.17.603) im Besitz der Musiksammlung der Österreichischen Nationalbibliothek (Signatur: Mus 17.603);

*Cantate à Basso Solo
di Antonio Caldara.
Vice Maestro di Capella
di
V.^a M.^a C.^a, e Catt.^{ca}*

18. Jahrhundert, II + 108 fol. obl.; fol. 105b und 106b–108b leer; Inhaltsverzeichnis auf fol. 106a:

Tavola:			
L'Oronte	Cantata	1	[fol. 1a–9a]
L'Ercole	Cantata	9	[fol. 9b–17b]
L'Artabano	Cantata	18	[fol. 18a–26b]
Epaminonda	Cantata	27	[fol. 17a–35a]
Tiridate	Cantata	35	[fol. 35b–45a]
Tamerlano	Cantata	45	[fol. 45b–54b]
Bajazet	Cantata	55	[fol. 55a–63b]
Dario	Cantata	64	[fol. 64a–71a]
Temistocle	Cantata	71	[fol. 71b–79a]
Agesilao	Cantata	80	[fol. 79b–88b]
Codro	Cantata	88	[fol. 89a–96b]
Juba	Cantata	97	[fol. 97a–105a]

Quellendiskussion

TODO

Allgemeine Bemerkungen

Akzidenzien

1. TODO

Diverses

1. TODO

Einzelbemerkungen

Cantata 1^{ma}: L'Oronte

1. Recitativo

TODO

2. Aria

TODO

3. Recitativo

TODO

4. Aria

TODO

Cantata 2^{da}: L'Ercole

1. Recitativo

TODO

2. Aria

TODO

3. Recitativo

TODO

4. Aria

TODO

Cantata 3^a: Artabano

1. Recitativo

TODO

2. Aria

TODO

3. Recitativo

TODO

4. Aria

TODO

Cantata 4^{ra}: Epaminonda

1. Recitativo

TODO

2. Aria

TODO

3. Recitativo

TODO

4. Aria

TODO

Cantata 5^{ta}: Tiridate

1. Recitativo

TODO

2. Aria

TODO

3. Recitativo

TODO

4. Aria

TODO

Cantata 6^{ta}: Tamerlano

1. Recitativo

TODO

2. Aria

TODO

3. Recitativo

TODO

4. Aria

TODO

Cantata 7^{ma}: Bajazet

1. Recitativo

TODO

2. Aria

TODO

3. Recitativo

TODO

4. Aria

TODO

Cantata 8^{va}: Dario

1. Recitativo

TODO

2. Aria

TODO

3. Recitativo

TODO

Danksagung

4. Aria

TODO

Cantata 9^a: Temistocle

1. Recitativo

TODO

2. Aria

TODO

3. Recitativo

TODO

4. Aria

TODO

Cantata 10^{TODO}: Agesilao

1. Recitativo

TODO

2. Aria

TODO

3. Recitativo

TODO

4. Aria

TODO

Cantata 11^{TODO}: Codro

1. Recitativo

TODO

2. Aria

TODO

3. Recitativo

TODO

4. Aria

TODO

Cantata 12^{da}: Juba

1. Recitativo

TODO

2. Aria

TODO

3. Recitativo

TODO

4. Aria

TODO

An dieser Stelle sei all jenen Personen und Institutionen gedankt, ohne die die vorliegende Ausgabe nicht möglich gewesen wäre. Vor allem sei dabei der Musiksammlung der Österreichischen Nationalbibliothek für die unbürokratische Benutzung des riesigen Fundus und den Bediensteten für ihr stetiges Entgegenkommen in allen Belangen herzlich gedankt.

Der Noten- und Textsatz dieser Ausgabe wurde vollständig in freier Software erstellt, wobei für den Notensatz LilyPond 2.13 (<http://www.lilypond.org/>) zum Einsatz kam in Verbindung

mit den OrchestralLily Paket (<http://reinhold.kainhofer.com/orchestrallily/>) des Editors. Der Textsatz und die Erstellung der druckfertigen Dateien erfolgte schließlich mit \LaTeX . Die unglaubliche Qualität und Flexibilität dieser beiden Programme sowie die tolle LilyPond-Community haben einen enormen Beitrag zu dieser Ausgabe geliefert.

Und zu guter Letzt sei noch meiner Freundin Ana Aleksic herzlich gedankt für ihr Verständnis während der Erstellung dieser Ausgabe.

