

# CAELORUM TURBAE

## ARIA IN F

Carl Ditters von Dittersdorf

*Andante dolce*

Clarinetto I  
in C

Clarinetto II  
in C

Corno I  
in F

Corno II  
in F

Violino I

Violino II

Viola I

Viola II

Canto  
solo

Organo

6 4 3

4

Cl I  
in C

Cl II  
in C

Cor I  
in F

Cor II  
in F

Vla I

Vla II

C

Org

6

Detailed description: This is a page of a musical score for the piece 'Caelorum turbae'. The score is arranged in a system of ten staves. The top two staves are for Clarinet I (Cl I) and Clarinet II (Cl II), both in C. The next two staves are for Cor I and Cor II, both in F. The fifth and sixth staves are for Viola I (Vla I) and Viola II (Vla II). The seventh staff is for the Cello (C), which is mostly silent. The eighth staff is for the Organ (Org). The music is in a key with one flat (B-flat) and a 3/4 time signature. The score begins with a measure number '4' at the top left. The Organ part has a measure number '6' at the end of the system. The notation includes various rhythmic values, slurs, and articulation marks.

8

Cl I in C

Cl II in C

Cor I in F

Cor II in F

Vla I

Vla II

C

Org

6 4/2 6 6 6 4/2

12

Cl I in C

Cl II in C

Cor I in F

Cor II in F

Vla I

Vla II

C

Org

*cresc.*

*cresc.*

*cresc.*

*cresc.*

6 6 6  $\frac{4}{2}$  6  $\frac{4}{2}$  6 6

Detailed description: This page of a musical score, numbered 4, is titled 'Caelorum turbae'. It features a multi-staff arrangement for a chamber ensemble. The instruments are: Clarinet I and II in C (Cl I and Cl II), Cori I and II in F (Cor I and Cor II), Viola I and II (Vla I and Vla II), Cello (C), and Organ (Org). The score begins at measure 12. The Clarinet parts play a rhythmic pattern of eighth notes. The Cori parts play a similar eighth-note pattern. The Viola I part has a melodic line with slurs and accents, marked with 'cresc.'. The Viola II part plays a steady eighth-note accompaniment, also marked with 'cresc.'. The Cello part is mostly silent, indicated by rests. The Organ part provides a harmonic foundation with a sequence of chords: sixths (6), sixths (6), sixths (6), a half-note dyad (4/2), a sixth (6), a half-note dyad (4/2), and two sixths (6, 6). The key signature has one flat (B-flat), and the time signature is 4/4.

16

Cl I in C

Cl II in C

Cor I in F

Cor II in F

VI I

VI II

Vla I

Vla II

C

Org

*f* *p* *f* *p* *f* *f* *p*

Cae - lo - rum cae - lo - rum

5 4 3 6

20

Cl I in C

Cl II in C

Cor I in F

Cor II in F

Vl I

Vl II

Vla I

Vla II

C

Org

tur - bae a tur - bae a - la - te

*poco f*

*p*

*dolce*

*p*

*dolce*

*p*

4 3

24

Cl I in C

Cl II in C

Cor I in F

Cor II in F

VI I

VI II

Vla I

Vla II

C

tur - bae a tur - bae a - la - te ex - ul - tant vos mor - ta - les vos

Org

4 3 5 6/5

28

Cl I in C

Cl II in C

Cor I in F

Cor II in F

VI I

VI II

Vla I

Vla II

C

Org

mor - ta - les in can - ti - cis ex -

9 8 6 6 6 4 5 3



32

Cl I in C

Cl II in C

Cor I in F

Cor II in F

VI I

VI II

Vla I

Vla II

C

ul - tant ex - ul - tant ex - ul - tant vos mor - ta - les ad

6 5 6 5 6 5 6

Org

36

Cl I in C

Cl II in C

Cor I in F

Cor II in F

VI I

VI II

Vla I

Vla II

C

Org

lau - - - - - des e - - - - -

6 3

40

Cl I in C

Cl II in C

Cor I in F

Cor II in F

VI I

VI II

Vla I

Vla II

C

Org

vo - - - - - cant vos mor - ta - - -

6 4 5 6 6

44

Cl I  
in C

Cl II  
in C

Cor I  
in F

Cor II  
in F

VI I

VI II

Vla I

Vla II

C

les ad lau - des ad lau - des e - vo -

Org

*cresc.*

6 6

48

Cl I in C

Cl II in C

Cor I in F

Cor II in F

VI I

VI II

Vla I

Vla II

C

Org

*f*

*dolce*

*f*

*f*

*f*

*tr*

cant.

6/4 5/4 6 6/4 2 6 6

52

Cl I  
in C

Cl II  
in C

Cor I  
in F

Cor II  
in F

VI I

VI II

Vla I

Vla II

C

Org

6  $\frac{4}{2}$  6 6 6  $\frac{4}{2}$

56

Cl I in C

Cl II in C

Cor I in F

Cor II in F

VI I

VI II

Vla I

Vla II

C

Org

*p*

*p*

*p*

*p*

Er - go cun - cti

$\frac{6}{5}$     $\frac{6}{4}$     $\frac{5}{5}$    6   6   #

60

Cl I  
in C

Cl II  
in C

Cor I  
in F

Cor II  
in F

VI I

VI II

Vla I

Vla II

C  
ex - - ul - ta - te et in pla - u - tus

Org

6 6 6 5



64

Cl I  
in C

Cl II  
in C

Cor I  
in F

Cor II  
in F

VI I

VI II

Vla I

Vla II

C  
vo - ces da - te  
6

Org  
6

68

Cl I in C

Cl II in C

Cor I in F

Cor II in F

Vl I

Vl II

Vla I

Vla II

C

er - go cun - cti ex - ul - ta - te er - go cun - cti ex -

Org

*dolce*

4 3 6/5

72

Cl I  
in C

Cl II  
in C

Cor I  
in F

Cor II  
in F

VI I

VI II

Vla I

Vla II

C

Org

ul - ta - - te et in plau - tus vo -

6/5 9 8 6 6

76

Cl I in C

Cl II in C

Cor I in F

Cor II in F

VI I

VI II

Vla I

Vla II

C

ces da - te vo - ces da - te da -

6 7

Org

80

Cl I in C

Cl II in C

Cor I in F

Cor II in F

Vla I

Vla II

C

Org

7

te.

6	5	4
4	3	2

84

Cl I in C  
Cl II in C  
Cor I in F  
Cor II in F  
Vla I  
Vla II  
C  
Org

Cae - lo - rum tur - bae a -

6 4/2 6 6 6 4/2 6 6

Detailed description: This page of a musical score, numbered 84, is for the piece 'Caelorum turbae'. It features ten staves. The top two staves are for Clarinets I and II in C. The next two are for Cori I and II in F. The fifth and sixth staves are for Violas I and II. The seventh staff is for the Cello. The eighth staff is for the Organ. The vocal line is positioned between the Cello and Organ staves. The vocal line contains the lyrics 'Cae - lo - rum tur - bae a -' with syllables aligned under the notes. Below the vocal line, there are numerical figures: 6, 4/2, 6, 6, 6, 4/2, 6, 6, which likely represent fingerings or breath marks. The music is written in a key with one flat (B-flat) and a 4/4 time signature. The organ part provides a steady accompaniment with a repeating rhythmic pattern.

88

Cl I in C

Cl II in C

Cor I in F

Cor II in F

VI I

VI II

Vla I

Vla II

C

Org

la - te in - can - ti -

6 4 2 6 4 5 3

92

Cl I  
in C

Cl II  
in C

Cor I  
in F

Cor II  
in F

VI I

VI II

Vla I

Vla II

C  
cis ex - ul - tant vos mor - ta - - - - -

Org

6

6  
5



96

Cl I in C

Cl II in C

Cor I in F

Cor II in F

VI I

VI II

Vla I

Vla II

C

les ad lau - - - des e - - - -

Org

100

Cl I  
in C

Cl II  
in C

Cor I  
in F

Cor II  
in F

Vl I

Vl II

Vla I

Vla II

C

Org

- - vo - cant ad lau - des

4 3

Detailed description: This is a page of a musical score for 'Caelorum turbae'. It features ten staves. The top two staves are for Clarinets I and II in C. The next two are for Cori I and II in F. The following two are for Violins I and II. The next two are for Violas I and II. The eighth staff is for the Cello, which includes a vocal line with the lyrics '- - vo - cant ad lau - des'. The bottom staff is for the Organ. The score is in 4/4 time and the key signature has one flat (B-flat). The tempo marking '100' is at the top left. The vocal line has a trill 'tr' above the first note. The organ part has a '4' above the first note and a '3' above the second note.

104

Cl I  
in C

Cl II  
in C

Cor I  
in F

Cor II  
in F

Vla I

Vla II

C  
e - vo - cant.

Org  
7 7 4 7

108

Cl I  
in C

Cl II  
in C

Cor I  
in F

Cor II  
in F

VI I

VI II

Vla I

Vla II

C

Org

Di - ci - te De - o

Fine

112

Cl I in C

Cl II in C

Cor I in F

Cor II in F

VI I

VI II

Vla I

Vla II

C

Pa - tri glo - - ri - am sem - - - pi -

Org

4 3 6 5 6 4 3 6 6 7

117

Cl I  
in C

Cl II  
in C

Cor I  
in F

Cor II  
in F

VI I

VI II

Vla I

Vla II

C  
ter - nam di - ci - te De - - o

Org

121

Cl I in C

Cl II in C

Cor I in F

Cor II in F

VI I

VI II

Vla I

Vla II

C

Org

*p*

*dolce*

*dolce*

*dolce*

Pa - tri Pa - - - - tri glo - ri -

125

Cl I  
in C

Cl II  
in C

Cor I  
in F

Cor II  
in F

VI I

VI II

Vla I

Vla II

C  
am di - ci - te De - o Pa - tri  
6 6 5  
6 4 3

Org



129

Cl I in C

Cl II in C

Cor I in F

Cor II in F

VI I

VI II

Vla I

Vla II

C

Org

glo - - - - - ri

6 6 6 6

133

Cl I  
in C

Cl II  
in C

Cor I  
in F

Cor II  
in F

VI I

VI II

Vla I

Vla II

C

am sem - pi - ter - - - nam sem - pi - ter - nam.

6 6 6 5 7 6

Org

D.C. al Fine

## ARIA IN F

### *Caelorum turbae*

Carl Ditters von Dittersdorf

1. Cl I, Cl II, VI I, VI II, Vla I, Vla II: *Dolce andante*, Cor I, Cor II: *Andante dolce*, C: *Andante*,  
Org: osobno *Dolce, andante solo*

10, 12, 51, 53, 85, 87. VI I; artykulacja: łuk w granicach 4-7

11. VI I; przed 1: brak pierwszej dodanej linii dla przednutki

14. Org; 4: *e*

16. Cor I:  $\gamma$   $\text{♩}$   $\text{♩}$

20-21, 24-25. C; tekst słowny: *atate*

40 VI II: łuk: 3-4, 5-6

50, 52, 54. Org; nad 3:  $\text{♩}$  2 4 (w pionie)

56. Org; nad 4: 5 3

60. Org; 2: *e* (z kasownikiem)

100. Org; nad 2: 3 (przesunięto nad 3)

103. C; tekst słowny: *ad laude*

104. VI I, Org; nad 1: fermata (przesunięto nad pauzę za 1)

104. C; nad 1: fermata dodana później

104. C; rozpisane kadencje jako *vide*:

The image shows two staves of musical notation. The top staff is for the C part, and the bottom staff is for the vocal part. Both staves show a melodic line with a fermata over the final note. The bottom staff has 'vo' and 'cant' markings below it.

105. Cor II; przed 1: pauza szesnastkowa

106. Cl II; 1:  $g^1$

106. Cor II:  $\text{♩}$   $\text{♩}$

122. VI II; 5:  $es^1$

123. VI I; 1:  $b^1$

123. VI II; 1:  $es^1$

124. VI I;  $\text{♩}$   $\text{♩}$

130. C; 5:  $\bar{f}$ .

134. Org; cyfrowanie nad 2 przesunięto nad 3

136. VI I; nad 2: fermata

136. Vla II; pomiędzy 1-2: fermata

137. Tutti; *Da capo*

Dodano znaki artykulacyjne:

VI I; t. 1 (przedtakt), 5 (4), 7 (5-8), 14 (4-6), 16 (1-3), 23 (4-6), 24 (1-3), 37, 49, 83 (łuk), 101, 108 (4-5), 132

VI II; t. 3 (1, 4-10), 19, 20 (4-5, 9-10), 24, 49 (4-5), 67 (4-5), 68 (6-10), 105 (7-8), 106 (1-3, 7-8), 107

Vla I; t. 3, 4, 5, 6, 10 (1-3), 12 (1-3), 14, 16, 22 (4-6), 23 (4-6), 24, 49 (łuk), 51 (4-7: łuk), 53 (łuki), 58, 60, 66, 67, 68, 85 (4-7: łuk), 87 (łuki), 105-108, 133

Vla II; t. 5 (1-3), 8, 23 (1-3), 16, 22 (1-3), 23 (1-3), 24, 60, 66, 67 (4-5), 68, 105-108

C (łuk ligaturowy); t. 113-114, 115-116, 121-122, 129

Dodano określenia dynamiczne i wykonawcze:

Cor II; t. 123,

VI I; t. 48, 58, 110, 123

VI II; t. 15, 16, 21, 23, 123

Vla I; t. 16 (przesunięto z t. 15), 23, 58

Vla II; t. 15, 16, 23, 58, 123

Usunięto określenia dynamiczne w głosach:

VI I; t. 26: *p*

Vla II; t. 9: *p*

Usunięto akcydencje w głosach:

VI I; t. 15: przed 3:  $\sharp$ ; t. 39: przed 2:  $\sharp$ ; t. 40: przed 2:  $\sharp$ ; t. 46: przed 3:  $\flat$ ; t. 99: przed 2:  $\sharp$ ; t. 106: przed 3:  $\sharp$ ; t. 112: przed 1:  $\flat$ ; t. 116: przed 3:  $\flat$

VI II; t. 111: przed 3:  $\flat$

Vla I; t. 15: przed 3:  $\sharp$ ; t. 106: przed 3:  $\sharp$

C; t. 46: przed 3:  $\flat$ ; t. 112: przed 1:  $\flat$ ; t. 114: przed 4:  $\flat$ ; t. 126: przed 1:  $\flat$

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Org; t. 111: przed 3: ♪ ; t. 128: przed 1: ♪ ; t. 129: przed 2: ♪ ; t. 131: przed 2: ♪ ; t. 133: przed 3: ♪