

# ANCIENT GROOVE MUSIC

**ANTONIO LOTTI**

*(1667 - 1740)*

**Kyrie in C minor**

Edited by

**BEN BYRAM-WIGFIELD**

For ATB, SSATB, SSATB  
2 violins, viola,  
bass and keyboard continuo

**SCORE**



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## EDITORIAL NOTES

Source: Berlin (D-Bs): Mus ms 13160/4.

The Berlin manuscript is dated 1810, and is a copy made from a source held in Prague, which was itself copied in 1707 from some unknown presumably Venetian original, now lost.

Lotti wrote seven Kyrie settings for double choir, '*coro palchetto*' and instruments, all of which were composed for use at San Marco on Christmas Day between 1704 and 1717. The *coro palchetto* would have been a small separate group in one of the small balconies in the sides of the chancel. As the three choirs often sing the same music, the effect may have been entirely due to the spatial arrangement.

Modern accidental practice has been observed (e.g. flats used to cancel sharps have been replaced by naturals). Editorial accidentals are in brackets. The right-hand expansion of the continuo is editorial.

8, Vln 1: 3rd beat and following note change from A to G.

42, Vln 2: 3rd beat notes changed from C to D.

Instrumental parts are available on request.

Ben Byram-Wigfield  
London, 2020

# ANCIENT GROOVE MUSIC

## Kyrie in C minor

Edited by  
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ANTONIO LOTTI  
(1667 - 1740)

**Largo**

Violin I *(f)*

Violin II *(f)*

Viola *(f)*

Violoncello *(f)*

**Coro Palchetto**

Alto

Tenor

Bass

**Coro 1°**

Soprano

Alto

Tenor

Bass

**Coro 2°**

Soprano

Alto

Tenor

Bass

**Largo**

Continuo *(f)*

The musical score is arranged in systems. The first system contains the string parts: Violin I, Violin II, Viola, and Violoncello, all marked with a forte (f) dynamic. The second system contains the Coro Palchetto parts for Alto, Tenor, and Bass. The third system contains the Coro 1° parts for Soprano, Alto, Tenor, and Bass. The fourth system contains the Coro 2° parts for Soprano, Alto, Tenor, and Bass. The fifth system contains the Continuo part, marked with a forte (f) dynamic. The tempo is marked 'Largo' at the beginning and end of the score. The key signature is C minor (three flats) and the time signature is common time (C).

4

Ky - - - ri -  
Ky - - - ri - e e - le - - -

**Tutti**  
Ky - - - ri -  
**Tutti** Ky - - - ri - e e - le - - -

Ky - - - ri -  
Ky - - - ri - e e - le - - -

8

Piano introduction for Kyrie I, measures 8-10. The music is in a minor key and features a complex, flowing melody in the right hand and a steady accompaniment in the left hand.

Vocal entry and accompaniment, measures 11-13. The vocal line begins with the lyrics: "e - le - - - i - son, Ky - - - - ri -". The piano accompaniment continues with a steady accompaniment.

**Tutti**

Vocal entry and accompaniment, measures 14-16. The vocal line continues with the lyrics: "i - son, e - le - i - son, e - le - - i - son, e - le - - i -". The piano accompaniment continues with a steady accompaniment.

Vocal entry and accompaniment, measures 17-19. The vocal line continues with the lyrics: "Ky - - - - ri - e e - le - - - i - son, e - le - - i -". The piano accompaniment continues with a steady accompaniment.

Piano accompaniment, measures 20-22. The piano accompaniment continues with a steady accompaniment, ending with a chordal texture in the right hand.

11

- e e - le - i - - son, e - le - - - - - i - son,  
- son, e - le - i - - son, e - le - - - - - i - son,  
- son, e - le - i - - son, e - le - - - - - i - son,

- i - son, e - le - i - - son, e - le - - - - - i - son,  
- e e - le - i - - son, e - le - - - - - i - son,  
- son, e - le - i - - son, e - le - - - - - i - son,  
- son, e - le - i - - son, e - le - - - - - i - son,

- i - son, e - le - i - - son, e - le - - - - - i - son,  
- e e - le - i - - son, e - le - - - - - i - son,  
- son, e - le - i - - son, e - le - - - - - i - son,  
- son, e - le - i - - son, e - le - - - - - i - son,

15

*pp* *pp* *f* *f*

*pp* *f* *f*

Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son,

Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son,

Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son, e - le - i -

**Soli**  
e - le - i - son, e - le - i - son, e - le - i - son,

**Soli**  
e - le - i - son, e - le - i - son, e - le - i - son,

**Tutti i Bassi**  
e - le - i -

**Tutti i Bassi**  
e - le - i -

*pp* *f*

19

Piano accompaniment for measures 19-21. The right hand starts with a piano (*p*) dynamic, playing a steady eighth-note accompaniment. The left hand has rests in measures 19 and 20, then enters in measure 21 with a forte (*f*) dynamic, playing a rhythmic pattern of eighth notes.

Vocal line for the first voice part. Measures 19 and 20 contain rests. In measure 21, the voice enters with the lyrics "e - le - i - son, e - le - i -".

- son,

Ky - - - - ri - -

**Tutti**

Vocal lines for the second and third voice parts. Both parts have rests in measures 19 and 20. In measure 21, they enter with the lyrics "e - le - i - son, e - le - i -".

**Tutti**

- son,

Ky - - - - ri - -

**Tutti**

Vocal lines for the fourth and fifth voice parts. Both parts have rests in measures 19 and 20. In measure 21, they enter with the lyrics "e - le - i - son, e - le - i - son, e - le - i - son,".

**Soli**

**Soli**

**Tutti**

- son,

Ky - - - - ri - -

Piano accompaniment for measures 22-24. The right hand has rests in measures 22 and 23, then enters in measure 24 with a forte (*f*) dynamic, playing a rhythmic pattern of eighth notes. The left hand has rests in measures 22 and 23, then enters in measure 24 with a forte (*f*) dynamic, playing a rhythmic pattern of eighth notes.



22

son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son,

son, e - le - i - son, e - le - i - son, Ky - - - - ri -

- e e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i -

- son, Ky - - - - ri - e,

son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son,

son, e - le - i - son, e - le - i - son, Ky - - - - ri -

- e e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i -

son, Ky - - - - ri - e,

son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son,

son, e - le - i - son, e - le - i - son, Ky - - - - ri -

- e e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i -



28

Ky - - - - ri - e e - le - - - i - son,

-son, e - le - - - i - son, e - le - i - son,

-son, e - le - i - son, e - le - i - son, e - le - i - son,

- e e - le - i - son, e - le - - - - i - son, **Soli** Ky - - ri - e - e - le - i -

**Soli**

Ky - - - - ri - e e - le - - - i - son, Ky - - ri - e e - le - i -

-son, e - le - - - i - son, e - le - i - son,

-son, e - le - i - son, e - le - i - son, e - le - i - son,

- e e - le - i - son, e - le - - - - i - son,

Ky - - - - ri - e e - le - - - i - son,

-son, e - le - - - i - son, e - le - i - son,

-son, e - le - i - son, e - le - i - son, e - le - i - son,

32

*f*

e - le - i - son, Ky - - - - - ri -

Ky - - - - - ri - e e - le - i -

e - le - i - son, e - le - i - son, e - le - i - son, e - le - i -

**Tutti**

- son, **Tutti** e - le - i - son, e - le - i - son,

- son, e - le - i - son, Ky - - - - - ri -

Ky - - - - - ri - e e - le - i -

e - le - i - son, e - le - i - son, e - le - i - son, e - le - i -

**Soli** **Tutti**

**Soli** e - le - i - son, e - le - i - son, **Tutti** e - le - i - son, e - le - i - son,

e - le - i - son, e - le - i - son, e - le - i - son, Ky - - - - - ri -

Ky - - - - - ri - e e - le - i -

e - le - i - son, e - le - i - son, e - le - i - son, e - le - i -

35

Piano introduction for Kyrie I, measures 35-37. The music is in 3/4 time, starting with a key signature of one sharp (F#) and one flat (Bb). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with quarter and eighth notes.

Vocal entry for Kyrie I, measures 38-40. The vocal line begins with the lyrics: "e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, Ky - - - - ri - e e - le - i - son, e - le - i - son, e - le - i - son, Ky - - - - ri -". The piano accompaniment continues with a steady eighth-note pattern in the right hand and a more active bass line in the left hand.

Vocal entry for Kyrie I, measures 41-43. The vocal line continues with: "Ky - - - - ri - e e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, Ky - - - - ri -". The piano accompaniment maintains the rhythmic texture established in the previous measures.

Vocal entry for Kyrie I, measures 44-46. The vocal line continues with: "Ky - - - - ri - e e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, Ky - - - - ri -". The piano accompaniment continues with the same rhythmic accompaniment.

Vocal entry for Kyrie I, measures 47-49. The vocal line continues with: "Ky - - - - ri - e e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, Ky - - - - ri -". The piano accompaniment continues with the same rhythmic accompaniment.

Piano accompaniment for Kyrie I, measures 50-52. The music concludes with a final chord in the right hand and a sustained bass line in the left hand. The key signature changes to two flats (Bb and Eb) for the final measure.

38

-son, e - le - i - son, Ky - - - - - ri - e e - le - i - son, e - le - i - -

-son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - -

- e e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - -

Ky - - - - - ri - e e - le - i - son, Ky - - - - - ri - -

-son, e - le - i - son, Ky - - - - - ri - e e - le - i - son, e - le - i - -

-son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - -

- e e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - -

41

-son, e - le - i - son, e - le - i - son, e - le - - - i - son.

-son, e - le - i - son, e - le - i - son, e - le - - - i - son.

-son, e - le - i - son, e - le - i - son, e - le - - - i - son.

- e e - le - i - son, e - le - i - son, e - le - - - i - son.

-son, e - le - i - son, e - le - i - son, e - le - - - i - son.

-son, e - le - i - son, e - le - i - son, e - le - - - i - son.

-son, e - le - i - son, e - le - i - son, e - le - - - i - son.

- e e - le - i - son, e - le - i - son, e - le - - - i - son.

-son, e - le - i - son, e - le - i - son, e - le - - - i - son.

-son, e - le - i - son, e - le - i - son, e - le - - - i - son.

-son, e - le - i - son, e - le - i - son, e - le - - - i - son.

## 2. Christe

**Allegro**

Violin I *(p)*

Violin II *(p)*

Viola *(p)*

Violoncello *p*

**Coro Palchetto**

Alto

Tenor

Bass

**Coro 2°**

Soprano

Alto

**Coro 1°**

Soprano

Alto

Tenor

**Tutti gli altri**

Bass

**Allegro**

Continuo *p*



6

The first system of the score, measures 6-11, features a piano accompaniment. It consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music is in a minor key, indicated by two flats in the key signature. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

The second system of the score, measures 6-11, shows the vocal entries for three voices: Soprano, Alto, and Bass. Each voice part is on a separate staff. Measures 6-10 contain rests for all voices. In measure 11, each voice part begins with the lyrics "Chri - ste e - le - i -". The Soprano and Alto parts are in the treble clef, and the Bass part is in the bass clef.

The third system of the score, measures 6-11, shows empty vocal staves for the Soprano and Alto parts. The Soprano staff is in the treble clef and the Alto staff is in the bass clef. Both staves contain rests for all measures.

The fourth system of the score, measures 6-11, shows empty vocal staves for the Tenor and Bass parts. The Tenor staff is in the treble clef and the Bass staff is in the bass clef. Both staves contain rests for all measures.

The fifth system of the score, measures 6-11, shows an empty bass staff in the bass clef, containing rests for all measures.

The final system of the score, measures 6-11, features a piano accompaniment. It consists of two staves: a treble clef staff and a bass clef staff. The music continues with chords and moving lines in both hands, concluding the piece.

12

-son, e - le - i - son, e - le - i - son, Chri - ste e - le - i - son, e - le - i - son,

-son, e - le - i - son, e - le - i - son, Chri - ste e - le - i - son, e - le - i - son,

-son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son,

Chri - ste e - le - i -

Chri - ste e - le - i -

17

Piano introduction for measures 17-21. The right hand features a rhythmic pattern of eighth and sixteenth notes, while the left hand provides a simple bass line with quarter notes and rests.

Empty musical staves for measures 17-21, including vocal lines and piano accompaniment.

-son, e - le - i - son, e - le - i - son, Chri - ste e - le - i - son, e - le - i - son,  
-son, e - le - i - son, e - le - i - son, Chri - ste e - le - i - son, e - le - i - son,

Vocal and piano accompaniment for measures 17-21. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are printed below the vocal line.

Chri - ste e - le - i -  
Chri - ste e - le - i -

Vocal and piano accompaniment for measures 17-21. The vocal line is in the upper staff, and the piano accompaniment is in the lower staff. The lyrics are printed below the vocal line.

Piano accompaniment for measures 17-21. The right hand features chords and the left hand features a simple bass line.

22

Chri - ste e - le - i - son, e - le - i -

Chri - ste e - le - i - son, e - le - i -

Chri - ste e - le - i - son, e - le - i -

-son, e - le - i - son, Chri - ste e - le - i - son, e - le - i - son,

-son, e - le - i - son, Chri - ste e - le - i - son, e - le - i - son,

27

- son,  
- son, Chri - ste, Chri - ste e - le - i - son, Chri - ste Chri - ste e - le - i -  
- son, Chri - ste, Chri - ste e - le - i -

Chri - ste e - le - i - son, e - le - i - son,  
Chri - ste e - le - i - son, e - le - i - son,

**Tutti**  
Chri - ste, Chri - ste e - le - i - son, Chri - ste Chri - ste e - le - i -  
Chri - ste, Chri - ste e - le - i - son,

33

33

-son, Chri - ste, Chri - ste, Chri - ste e - le - i - son, Chri - ste e - le - i - son, Chri - ste,

-son, Chri - ste, Chri - ste, Chri - - - - ste, Chri - - - -

-son, Chri - ste, Chri - ste, Chri - ste e - le - i - son, Chri - ste e - le - i - son, Chri - ste,

-son, Chri - ste, Chri - ste, Chri - - - - ste, Chri - - - -

38

Piano introduction for measures 38-41. The music is in B-flat major and 4/4 time. It features a flowing eighth-note melody in the right hand and a steady eighth-note accompaniment in the left hand.

Vocal entry for measures 38-41. The vocal line begins in measure 39 with the lyrics "Chri - - - - ste, Chri - - - - ste,". The piano accompaniment continues from the previous system.

Chri - - - - ste, Chri - - - - ste,

-ste, Chri - ste e - le - i - son, Chri - ste e - le - i - son,

Vocal continuation for measures 42-45. The vocal line continues with the lyrics "Chri - ste e - le - i - son, Chri - ste e - le - i -". The piano accompaniment continues.

Chri - ste e - le - i - son, Chri - ste e - le - i -

Chri - ste e - le - i - son, Chri - ste e - le - i -

Vocal continuation for measures 46-49. The vocal line continues with the lyrics "Chri - - - - ste, Chri - - - - ste,". The piano accompaniment continues.

Chri - - - - ste, Chri - - - - ste,

-ste, Chri - ste e - le - i - son, Chri - ste e - le - i - son,

Piano accompaniment for measures 46-49. The music consists of block chords in the right hand and a steady eighth-note accompaniment in the left hand.

42

Chri - ste e - le - i -

Chri - ste e - le - i -

Chri - ste e - le - i -

- son, Chri - ste e - le - i - son,

- son, Chri - ste e - le - i - son,

Chri - ste e - le - i - son, e - le - i - son, Chri - ste e - le - i - son,

Chri - ste e - le - i - son, e - le - i - son, Chri - ste e - le - i - son,

Chri - - - - ste,



47

-son, e - le - i - son, e - le - i - son,

-son, e - le - i - son, e - le - i - son,

-son, e - le - i - son, e - le - son,

**Tutti**

Chri - ste, Chri - ste e - le - i - son, e - le - i -

Chri - ste, Chri - ste e - le - i -

Chri - ste, Chri - ste e - le - i - son,

Chri - ste, Chri - ste e - le - i - son,

Chri - ste, Chri - ste e - le - i - son,

Chri - ste, Chri - ste e - le - i - son,

**Tutti**

Chri - ste, Chri - ste e - le - i - son, e - le - i -

Chri - ste, Chri - ste e - le - i -

53

Piano accompaniment for measures 53-57. The score is in C minor (three flats) and 4/4 time. It features a steady eighth-note pattern in the right hand and a similar pattern in the left hand, with occasional melodic variations and rests.

Chri - ste e - le - i - -  
- son, Chri - ste e - le - i - -  
- son, Chri - ste e - le - i - -

Chri - ste e - le - i - son, Chri - - - - ste,  
Chri - ste e - le - i - son, Chri - - - - ste,  
Chri - ste e - le - i - son, Chri - - - - ste,

Chri - ste e - le - i - son, Chri - - - - ste,  
Chri - ste e - le - i - son, Chri - - - - ste,  
- son, Chri - ste e - le - i - son, Chri - ste, Chri - ste,

Chri - ste e - le - i - son, Chri - ste, Chri - ste,  
- son, Chri - ste e - le - i - son, Chri - ste, Chri - ste,

Piano accompaniment for measures 58-62. The piano part features block chords in the right hand and a steady eighth-note pattern in the left hand, concluding the piece.

58

The musical score consists of a piano accompaniment and four vocal parts. The piano part features a steady eighth-note accompaniment in the left hand and more active melodic lines in the right hand. The vocal parts enter with the lyrics: '-son, Chri - ste e - le - i - son,'. The lyrics are distributed across the vocal staves as follows:

- Vocal 1: -son, Chri - ste e - le - i - son,
- Vocal 2: -son, Chri - ste e - le - i - son, Chri - ste, Chri - ste e - le - i - son, e - le - i -
- Vocal 3: -son, Chri - ste e - le - i - son, Chri - ste, Chri - ste e - le - i -
- Vocal 4: Chri - ste, Chri - ste e - le - i - son,
- Vocal 5: Chri - ste, Chri - ste e - le - i - son,
- Vocal 6: Chri - ste, Chri - ste e - le - i - son,
- Vocal 7: Chri - ste, Chri - ste e - le - i - son, e - le - i -
- Vocal 8: Chri - ste, Chri - ste e - le - i -

63

Chri - ste e - le - - i - son,  
 - son, Chri - ste e - le - - i - son,  
 - son, Chri - ste e - le - - i - son,

Chri - ste e - le - i - son, Chri - ste e - le - i - son, Chri - ste e - le - - i - son, Chri - -  
 Chri - ste e - le - i - son, Chri - ste e - le - i - son, Chri - ste e - le - - i - son, Chri - -

Chri - - - - ste, Chri - ste e - le - - i - son, Chri - ste e - le - i -  
 Chri - - - - ste, Chri - ste e - le - - i - son, Chri - ste e - le - i -  
 - son, Chri - ste e - le - - i - son,

- son, Chri - ste e - le - - i - son,

68

Chri - ste e - le - i - son.

Chri - ste e - le - i - son.

Chri - ste e - le - i - son.

- ste, Chri - ste e - le - i - son.

- ste, Chri - ste e - le - i - son.

- son, Chri - ste e - le - i - son, Chri - ste e - le - i - son.

- son, Chri - ste e - le - i - son, Chri - ste e - le - i - son.

Chri - ste e - le - i - son.

Chri - ste e - le - i - son.

74

The musical score is written in C minor and consists of a piano introduction and five systems of vocal staves. The piano introduction is in 4/4 time and features a melodic line in the right hand and a bass line in the left hand. The vocal staves are currently empty, indicating that the vocal parts have not yet begun or are to be added later. The score is written in a standard musical notation style with a key signature of two flats and a common time signature.

### 3. Kyrie II

(♩ = 100)

Violin I

Violin II

Viola

Violoncello

Soprano

Alto

Tenor

Bass

Continuo

Ky - ri - e e - le - i - son, e - le -

Ky - ri - e e - le - i - son, e - le - - - - i - son, e - le - i - son, e -

(♩ = 100)

8

Ky - ri - e e - le - i - son, e - le -

- - - - i - son, e - le -

- le - - - - i - son, e -

15

Ky - ri - e e - le - i - son, e - le - - - - - i - son,  
 - i - son, e - le - - - - - i - son, e - le - i - son, e - le - - i -  
 - - - i - son, e - le - i - son, e - le - - - - - i - son, e - le - - i -  
 - - - i - son, e - le - i - son, e - le - - - - - i - son,

21

e - le - - - i - son, e - le - - - i - son,  
 - son, e - le - - - i - son, e - le - - - - - i - son,  
 - son, e - le - - - i - son, e - le - - - i - son, e - le - - - i - son, e - le - -  
 e - le - - - i - son, e - le - - - i - son, e - le - - - i - son, e - le - -



26

Ky - ri - e e - le - i - son, e - - le - - - - - i - son, e - le - - i -  
e - le - - i - son, e - le - - - - - i - son,  
- - - i - son, e - le - - i - son, e - le - - - - - i - son, e - le - i -  
- - - i - - son, e - le - - i - son, e - le - - i - son, e - le - i - son, e -

32

- son, e - le - - - - - i - son,  
e - le - - i - son, Ky - ri - e e - le - i - son, e - - le -  
- son, e - le - - - - - i - son, e - le - i - son, e - le - i - son,  
- le - - - - - i - son, e - le - - i - son, e - le - - - - -

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e - le - - i - son, e - le - - - - - i - son,  
 - - - - - i - son, e - le - - i - son, e - le - - i - son, e - le - - - - -  
 e - le - - - - - i - son, e - le - - i - son, e - le - - i - son, e - le - - - - -  
 - - - - - i - son,

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e - le - - i - son, e - le - - - - - i - son,  
 - - i - son, e - le - i - son, e - le - - - - - i - son, e - le - - - - - i -  
 - i - son, e - le - i - son, e - le - - - - - i - son, Ky - ri - e e -  
 Ky - ri - e e - le - i - son, e - - - - - i - son, e - - - - - le - i -

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Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son,

55

- son, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son.

- le - i - son, e - le - i - son, e - le - i - son.

- le - i - son, e - le - i - son, e - le - i - son.

- son, e - le - i - son, e - le - i - son, e - le - i - son.