ANTONIO LOTTI

(1667 - 1740)

Motets for Holy Week

Edited by
BEN BYRAM-WIGFIELD

1. Arbor dignissima
2. O vos omnes No. 1
3. O vos omnes No. 2
4. Sepulto Domino
5. Vere languores nostros

www.ancientgroove.co.uk
As well as writing large-scale, ostentatious, concertato works in a contemporary style, he also wrote a large body of more functional works for voices, with optional organ accompaniment. These works are written in the ‘stile misto’: while seemingly conforming to compositional traditions dating back to Palestrina, they also include much more modern practices, such as modulations and chromaticism.

The text of Arbor dignissima is different from that usually found in the Roman liturgy, and so it may well have been written for use in San Marco, which had its own liturgical tradition. The autograph manuscript of O vos omnes No. 1 and Sepulto Domino describes the works as ‘per il Giovedi S. a S. Sepolcro’. This was a convent a little further down the Riva degli Schiavoni from La Pietà, and was demolished under Napoleon’s suppression of monasteries and convents.

Vere languores nostros is one of Lotti’s most frequently copied works, found in some 40 manuscript sources. It may have been written for the church of S. Zulian, for which Lotti is known to have written a body of three-part men’s voices settings.

Ben Byram-Wigfield
London, 2017
ANTONIO LOTTI
(1667 - 1740)

Edited by
Ben Byram-Wigfield

ANCIENT GROOVE MUSIC

Arbor dignissima

Source: Biblioteca Conservatorio G. Verdi, Milan (I-Mc), Ris Mus. 49. Note values have been halved.

© 2017 Ben Byram-Wigfield
Arbor dignissima

CTOR PROPRIA MORTE MORTEM OMINIUM SUPERavit, superavit

---

Paulus

TOR PROPRIA MORTEM OMNIUM SUPERavit, superavit

---

Vita, dulce pondus sustinens. To lens mor-tem vitam do-

---

Vita, dulce pondus sustinens. To lens mor-tem vitam do-

---

Vita, dulce pondus sustinens. To lens mor-tem vitam do-

---
nas, contra de-mo-nes vici-to-ri-am, vici-to-ri-am, tri-um-
nas, contra de-mo-nes vici-to-ri-am, vici-to-ri-am, vici-to-ri-am, tri-um-
nas, contra de-mo-nes vici-to-ri-am, vici-to-ri-am, tri-um-
nas, contra de-mo-nes vici-to-ri-am, vici-to-ri-am, tri-um-
phatrix, re-porta-sti. Do-mi-
phatrix, re-porta-sti. Do-mi-
phatrix, re-porta-sti. Do-mi-
phatrix, re-porta-sti. Do-mi-
ne, tu-am crucem ad-o-ra-mus per or-bem to-tum mi-can-ti
ne, tu-am crucem ad-o-ra-mus per or-bem to-tum mi-can-ti
ne, tu-am crucem ad-o-ra-mus per or-bem to-tum mi-can-ti
ne, tu-am crucem ad-o-ra-mus per or-bem to-tum mi-can-ti
sumine fulgentem.
sumine fulgentem. Fac nos dignos te laudem.
sumine fulgentem. Fac nos dignos

gratiam tuam invocant

da dere, gratiam tuam invocant
da dere, gratiam tuam invocant
da dere, gratiam tuam invocant

tes, caeli regiam penetrant

tes, caeli regiam penetrant
tes, caeli regiam penetrant

tes, caeli regiam penetrant
O vos omnes

ANTONIO LOTTI
(1667 - 1740)

Edited by
Ben Byram-Wigfield

Adagio assai, e devoto

Soprano

Alto

Tenor

Bass

Source: Stockholm, The Nydahl Collection, MMS 865: an autograph set of parts. Note values have been preserved, though the last bar is originally a breve. The music of the tenor and alto parts would suggest that the key signature has been ignored, as B flats are explicitly stated with accidentals, and B naturals seem to be implied where no accidental is given. Bar 12, S: last note is G in source, changed to F to imitate points in 10, 11 & 14.

© 2017 Ben Byram-Wigfield
O vos omnes (No. 2)

Edited by Ben Byram-Wigfield

Source: Milan, Conservatorio G. Verdi, Ris.Mus.49. Note values have been halved.

© 2017 Ben Byram-Wigfield
O vos omnes (No. 2)

de te si est dolor similis,
dete si est dolor similis si-
dete si est dolor, dolor similis si-

si cut dolor meus, si est do-
si cut dolor meus, si est do-
si cut dolor meus, si est dolor

lor similis, si cut dolor me-
dolor similis si cut dolor me-
similis, si cut dolor me-

lor similis si cut dolor me-

© 2017 Ben Byram-Wigfield
Antonio Lotti (1667 - 1740)

Sepulto Domino

Edited by
Ben Byram-Wigfield

Source: Stockholm, The Nydahl Collection, MMS 865: an autograph set of parts. The work could easily be performed by men's voices as ATTB.

Soprano

Adagio assai e devoto

Larghetto con pausa

Languido

Se pul to, se pul to Domi no si ga tum est

Alto

Tenor

Bass

© 2017 Ben Byram-Wigfield

ANCIENT GROOVE MUSIC

Source: Stockholm, The Nydahl Collection, MMS 865: an autograph set of parts. The work could easily be performed by men's voices as ATTB.
Source: Venice, Archivio di San Marco, B1187/1-17. The organ part is an editorial score reduction and is optional. The vocal scoring in the source is TTB. This has been changed to ATB to be more useful to standard men's voice groupings.