

ANCIENT GROOVE MUSIC

**ANTONIO LOTTI**

*(1667 - 1740)*

**Kyrie in C**

Edited by

BEN BYRAM-WIGFIELD

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

**SCORE**



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## EDITORIAL NOTES

**Source:** Berlin, Berlin D-Bs, Mus. ms. 13160/4, dated 1810, a collection of several large-scale Kyries and a Gloria, all by Lotti, copied from a Prague original of 1716.

Lotti wrote seven polychoral Kyrie settings, with a '*coro palchetto*' (balcony choir) trio, for use at San Marco on Christmas Day, in the years between his appointment as first organist in 1704 and his departure for Dresden in 1717.

### 1. Kyrie

The oboe part is labelled on the opening page, but it is entirely blank, apart from notes in bar 3, ditto marks in bars 31-35, and whole bars' rests in bars 10-15 and 21-25. Therefore, all notes are editorially copied from the Violin parts.

66, Tenors 1 and 2: Notes are BCC; changed to C D C, to match Violin 2 and figured bass.

### 2. Christe

Although the *coro palchetto* of ATB is the top group of voices in the Kyrie, its position has moved in the source, between the two choirs. This allows the Christe to be considered as two choirs of SSA-ATB and SSAB. However, in this edition, the *coro palchetto* has been kept as the top vocal group. (They would not have been able to 'switch around' in the galleries of San Marco.) Lotti writes a similar vocal grouping (ATB palchetto, 2 upper-voice choirs, in several of his Kyries. Any unemployed tenors should sing the 2nd choir bass part.

Bar 11, continuo: the F sharp crotchet is written as the second beat of the bar, either side of crotchet rests. It has been moved to the third beat, which makes more harmonic sense and echoes the opening passage. A resolution to the previous bar has also been added.

Clef changes are missing in the score in bar 31, for the Second Choir Soprano and Alto staves, where they should move to Alto and Tenor C-clefs. The clef changes back to Soprano and Alto clefs are shown in bar 34. Further clef changes are absent in bar 36-40 to make harmonic sense of the notes as placed on the staves. This edition has removed all clef changes, showing standard modern clefs for Alto (G-clef) and Tenor (G8-clef).

Instrumental parts are also available on request.

Ben Byram-Wigfield  
London, 2021

# ANCIENT GROOVE MUSIC

## Kyrie in C

Edited by  
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ANTONIO LOTTI  
(1667-1740)

The musical score is arranged in a multi-staff format. The top section includes the Trumpet in C, Oboe, Violin I, Violin II, Viola, and Basso. Below this is the Coro palchetto section with Alto, Tenor, and Bass parts. The next section is Coro 1° with Soprano, Alto, Tenor, and Bass parts. The final section is Coro 2° with Soprano, Alto, Tenor, and Bass parts. At the bottom is the Organ part. The score is in 3/2 time and consists of five measures. The organ part features figured bass notation: 8, 6, 4, and 6. The tempo marking is 'Allegro'.

The musical score for 'Kyrie in C' on page 2 begins with a piano introduction. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a steady accompaniment of eighth notes. The score is divided into six systems, each containing a vocal staff (treble clef) and a piano staff (grand staff). The piano part continues throughout, with dynamics marked 'p' (piano) in several measures. The final system concludes with a piano chord in the right hand and a bass line in the left hand. The bass line includes the following notes: 8, 7, 6, 5, 4, 3.

The musical score for Kyrie I, page 12, features a piano accompaniment and vocal parts. The piano part begins with a forte (*f*) dynamic and includes a section with a 6/5 time signature. The vocal parts enter with the lyrics: "Ky - ri - e, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son". The score is marked *Tutti* and includes a section with a 4/2 time signature. The piano part concludes with a 4/2 time signature.





*p*

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

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

6 6 5 7 6 5



*f*

*f*

*f*

*f*

*f*

*p*

*p*

*f*

*f*

*f*

*f*

*f*

*p*

*p*

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

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

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

**Tutti**

e - le - i - son,

Ky - - - - - ri - - e,

e - le - i - son,

e - le - i - son,

**Tutti**

e - le - i - son,

e - le - i - son,

Ky - - - - - ri - - e,

e - le - i - son,

e - le - i - son,

e - le - i - son,

*f*

Introduction for piano accompaniment, measures 1-8. Dynamics include *f*.

Vocal entry, measures 9-16. Lyrics: Ky - - - ri - e, Ky - ri - e e - le - i - son, Ky - - - ri - e, e - le - i - son, Ky - ri - e e - le - i - son, e - le - i - son.

Vocal continuation, measures 17-24. Lyrics: e - le - i - son, Ky - - - ri - e, Ky - - - ri - e, e - le - i - son, e - le - i - son.

Vocal continuation, measures 25-32. Lyrics: e - le - i - son, Ky - - - ri - e, Ky - - - ri - e, e - le - i - son, e - le - i - son.

Piano accompaniment, measures 33-40. Dynamics include *f*.



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

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

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

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

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

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

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,

-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 - i - son,

4/2      6      5/3      6/4      5/3      6/4      #7/4      6/4      #7      5/3      6/4

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

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

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

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

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

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

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

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

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

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

7/5 6/4 5/3 6/4 5/3 6/4 5/3 6/4 7/5 6/4 5/3 7/5

Piano accompaniment for the first system, measures 69-72. The right hand features a melodic line with a long note in measure 71, while the left hand provides a steady bass line.

Vocal staves for the first system, measures 69-72. The lyrics are: Ky - ri - - e - - - - - lei - - - - - son.

Vocal staves for the second system, measures 73-76. The lyrics are: Ky - ri - - e - - - - - lei - - - - - son.

Vocal staves for the third system, measures 77-80. The lyrics are: Ky - ri - - e - - - - - lei - - - - - son.

Vocal staves for the fourth system, measures 81-84. The lyrics are: -e, Ky - ri - - e - - - - - lei - - - - - son.

Piano accompaniment for the final system, measures 85-88. The right hand features a melodic line with a long note in measure 87, while the left hand provides a steady bass line.

# Christe

Violin I

Violin II

Viola

Basso

*p*

Coro palchetto

Alto

Tenor

Bass

Coro 1°

Soprano 1

Soprano 2

Alto

Coro 2°

Soprano 1

Soprano 2

Alto

Tutti i bassi e tutti i tenori che cantano all unis.

Basso

Organ

*p*

7 #

6

4

7 6 5 4 7# 4+ 6 5 6 6 7 5 6 #



8

Piano accompaniment for measures 8-10. The right hand features a flowing sixteenth-note melody in the treble clef, while the left hand provides a steady bass line with eighth notes in the bass clef.

Vocal lines for measures 8-10. The soprano, alto, and bass parts enter in measure 9 with the lyrics: "Chri-ste e-le-i-son, e-le-i-son, e-le-i-son,". The piano accompaniment continues in the background.

Piano accompaniment for measures 11-13. The right hand has a simple melody in the treble clef, and the left hand has a bass line in the bass clef. The lyrics "Chri-" are visible at the end of measure 13.

Empty piano and vocal staves for measures 14-16, indicating a rest or a section where the instruments are silent.

Piano accompaniment for measures 17-19. The right hand has a simple melody in the treble clef, and the left hand has a bass line in the bass clef. The lyrics "Chri-" are visible at the end of measure 19.

7 # 6

12

12

Chri -

Chri -

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

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

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

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

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

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

Chri -

# 7 3

7 # #

# 7 #

#

16

Piano accompaniment for measures 16-19. The score includes treble and bass staves. Dynamic markings *p* and *f* are present. The bass line features a steady eighth-note accompaniment.

Christe eleison, eleison, eleison,  
 -ste eleison, eleison, Christe eleison, eleison, eleison, Christe elei -

Empty musical staves for piano accompaniment and vocal line.

-ste eleison, eleison, Christe elei -

Piano accompaniment for measures 20-21. The score includes treble and bass staves. Dynamic markings *p* and *f* are present. The bass line features a steady eighth-note accompaniment.

20

*p*

-son,  
-son,

*p*

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

*p*

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

*p*

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

*p*

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

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

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

-son,

*p*

7 5  
b 3

6 5  
3 3

24

Piano introduction for 'Christe'. The score consists of four staves: two for the right hand and two for the left hand. The right hand features a melodic line with eighth-note patterns, starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic. The left hand provides a rhythmic accompaniment with eighth-note patterns, also starting with a forte (*f*) dynamic and ending with a piano (*p*) dynamic.

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

Chri - ste e - le - i - son,

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

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

Chri - ste e - le - i - son,

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

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

-son,

-son,

-son,

Chri - ste e - le - i - son,

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

b6 6

b 6 #6 6

4 # 4

28

-son, e - le - i - son,

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

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

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

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

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



37

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-ste e-le-i-son.

Chri-ste e-le-i-son.

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

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

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

-son, e-le-i-son.

-son, e-le-i-son.

#

7 #



42

The first system of the musical score, measures 42-45, features a piano accompaniment. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with quarter and eighth notes. The key signature has one sharp (F#), and the time signature is 4/4. The system concludes with a double bar line.

The second system consists of four empty musical staves, two for the right hand and two for the left hand, indicating that the instruments are silent during these measures.

The third system consists of four empty musical staves, two for the right hand and two for the left hand, indicating that the instruments are silent during these measures.

The fourth system consists of four empty musical staves, two for the right hand and two for the left hand, indicating that the instruments are silent during these measures.

The fifth system consists of four empty musical staves, two for the right hand and two for the left hand, indicating that the instruments are silent during these measures.

The final system of the musical score, measures 42-45, features a piano accompaniment. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with quarter and eighth notes. The key signature has one sharp (F#), and the time signature is 4/4. The system concludes with a double bar line.

6 5 6 6 # 7 #

# Kyrie II

Trumpet in C

Oboe

Violin I

Violin II

Viola

Basso

Soprano

Alto

Tenore

Basso

Organ

Tutti cori

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

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

6

8

The first system of the musical score consists of six staves. The top two staves are vocal parts, both containing identical melodic lines. The next two staves are for the piano accompaniment, with the right hand playing chords and the left hand playing a bass line. The bottom two staves are empty, likely reserved for a second set of vocal parts.

The second system of the musical score consists of six staves. The top two staves are vocal parts with lyrics. The lyrics are: "Ky - ri - e e - le - i - son, e - - le - - - i - son, e - le - - -". The next two staves are for the piano accompaniment. The bottom two staves are empty. At the bottom of the system, there are fingerings for the piano accompaniment: 2 3 2 3, 5 6, 5 6 6 5, 5 4 3, 6 5 3, 6 5 3, 6 5 3, 6 5 3.

14

The musical score consists of several systems. The first system shows the vocal line and piano accompaniment. The piano part has a complex bass line with figured bass notation at the bottom: 6 5 #4 6 6 5 3 5 6 6 5 #.

The vocal line includes the following lyrics:

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

i - son, e - le - - -

son, e - - - lei-son, e - le - - -

20

The first system of the musical score consists of six staves. The top two staves are vocal lines in treble clef. The bottom four staves are piano accompaniment, with the top two in treble clef and the bottom two in bass clef. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble.

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

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

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

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

The second system of the musical score consists of six staves. The top two staves are vocal lines in treble clef. The bottom four staves are piano accompaniment, with the top two in treble clef and the bottom two in bass clef. The piano part features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. Fingerings are indicated below the piano staves.



The musical score consists of several systems. The top system shows the beginning of the piece with a vocal line and piano accompaniment. The piano part features a complex bass line with figured bass notation at the bottom. The lyrics are: - son, Ky - ri - e e - le - i - son, e - - le - - le - i - son, e - - le - - son, e - le - - son, e - le - -

Figured bass notation at the bottom of the piano part:  $\flat$  3 2 3 6 3 2 3  $\frac{4}{2}$  6 6 6 5 5 7 6  $\frac{7\#6}{5}$   $\frac{6}{5}$





44

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

50

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

5 5 5 6 6 5 6 3 5 5 5 5

The musical score consists of several systems. The first system shows the beginning of the piece with a piano introduction. The second system introduces the vocal lines with the lyrics "e-le - - - i - son, e -". The third system continues the vocal lines with "i - son, e - le - - - i - son, e -". The fourth system shows the vocal lines with "i - son, e - le - - -". The fifth system shows the vocal lines with "i - son, e - le - - -". The piano accompaniment is written in a complex style, with a right hand that is highly rhythmic and a left hand that is more melodic. The score ends with a final piano flourish.

62

The musical score consists of several systems. The first system includes a vocal line and a piano accompaniment. The piano accompaniment features a triplet in the bass line. The second system includes a vocal line with the lyrics: "-le - - - - - i - son, e - le - i - son." The third system includes a vocal line with the lyrics: "-le - - - - - i - son, e - le - - - i - son." The fourth system includes a vocal line with the lyrics: "- - - - - i - son, e - le - i - son." The fifth system includes a vocal line with the lyrics: "- - - - - i - son, e - - - le - - i - son, e - le - i - son." The sixth system includes a piano accompaniment with a triplet in the bass line. The piano accompaniment features a prominent triplet in the bass line.

5 6 5  
3 4 4 3