

# ANCIENT GROOVE MUSIC

## ANTONIO LOTTI

(1667 - 1740)

### Laudate pueri

*for 3 voices (SSA)*

Edited by

BEN BYRAM-WIGFIELD

For SSA

2 violins, viola,

bass and keyboard continuo

**SCORE**



[www.ancientgroove.co.uk](http://www.ancientgroove.co.uk)

# CONTENTS

1. <b>Laudate pueri</b> .....	1
2. <b>Sit nomen Domini</b> .....	7
3. <b>A solis ortu</b> .....	10
4. <b>Excelsus super omnes</b> .....	14
5. <b>Quis sicut Dominus</b> .....	18
6. <b>Suscitans a terra</b> .....	20
7. <b>Qui habitare facit</b> .....	28
8. <b>Gloria Patri</b> .....	32
9. <b>Sicut erat in principio</b> .....	34

## EDITORIAL NOTES

Sources: Venice, Cod. It. IV 1005 (Canal 10779): an autograph manuscript thought to date from the 1730s. The work is likely to have been written for the *figlie di coro* of either the Ospedale degli Incurabili or the Ospedale dei Mendicanti, both of which Lotti is known to have worked for.

The score clearly indicates which of the two sopranos is to perform each of the solos, and these indications have been transferred to the edition. The right hand of the keyboard continuo is editorial, realised from the entirely un-figured bass in the source. Accidentals and dynamics in brackets, and dashed slurs, are all editorial.

### 2. **Sit nomen Domini**

7, Soprano 2: dot has been removed from F#.

25, Strings: last note is A in source, changed to B. Soprano notes are dotted semibreves; changed to semibreves.

35, Sopranos 1 & 2: dot removed from semibreves.

### 3. **A solis ortu**

29, Soprano: Source has G#; changed to G natural.

### 4. **Excelsus super omnes**

14: The source has a B flat in Violin 2, though not in the Soprano line. Both have been marked as a B natural in the edition.

### 5. **Quis sicut Dominus**

1, strings: Lotti's original rhythm for the second beat is two quaver notes, but it is likely that this is an error, and a regular pattern of alternating rests and notes is intended, as Lotti frequently uses this texture. The continuo line does not have two notes, but instead maintains the alternating rhythm with a rest for the fourth quaver.

### 6. **Suscitans a terra**

6, V1: A sharp is written above the F, but then crossed out. It has been retained in the edition.

### 8. **Gloria Patri**

1: Lotti simply writes 'tutti i violini e violette' in the score, and does not mention the organ. While a realisation of the bass has been provided, similar unison string writing in other works by Lotti are frequently marked 'senza organo' or 'tasto'.

Instrumental parts are also available.

Ben Byram-Wigfield  
London, 2020

# ANCIENT GROOVE MUSIC

## Laudate pueri

No. 3 for SSA

Edited by  
Ben Byram-Wigfield

ANTONIO LOTTI  
(1667-1740)

*Allegro*

Violin 1

Violin 2

Viola

Soprano 1

Soprano 2

Alto

Continuo

*p*

*p*

*p*

*Allegro*

Continuo

Detailed description: This system contains the first seven measures of the piece. It features five instrumental parts: Violin 1, Violin 2, Viola, and Continuo. The vocal parts (Soprano 1, Soprano 2, and Alto) are present but contain only rests. The tempo is marked 'Allegro'. The key signature has one sharp (F#) and the time signature is 2/4. The first three measures are marked with a piano (*p*) dynamic. The Continuo part has a separate staff with a treble clef and a bass line with a bass clef. The second system of the Continuo part begins with a forte (*f*) dynamic.

8

Continuo

*f*

*f*

*f*

Detailed description: This system contains measures 8 through 14. It features five instrumental parts: Violin 1, Violin 2, Viola, and Continuo. The vocal parts (Soprano 1, Soprano 2, and Alto) are present but contain only rests. The tempo is marked 'Allegro'. The key signature has one sharp (F#) and the time signature is 2/4. The first three measures are marked with a forte (*f*) dynamic. The Continuo part has a separate staff with a treble clef and a bass line with a bass clef. The second system of the Continuo part begins with a forte (*f*) dynamic.

Laudate pueri

17

Lau - da - te \_\_\_\_\_ pu - e - ri, lau - da - te pu - e - ri Do - mi -

25

Lau - da - te \_\_\_\_\_ pu - e - ri, lau - da - te pu - e - ri Do - - mi -

Lau - da - te \_\_\_\_\_

- num, \_\_\_\_\_ lau - da - - te, \_\_\_\_\_ lau - da - - te,

33

- num,\_\_\_ lau - da - - - te,\_\_\_ lau - da - te,  
 pu - e - ri, lau - da - te pu - e - ri Do - - mi - num, lau -  
 lau - da - - - te,\_\_\_ lau - da - te, lau - da -

41

lau - da - - te, lau -  
 - da - - te, lau - da - - te, lau - da - te no - men Do - mi - ni,\_\_\_  
 - - - te, lau - da - te no - men Do - mi - ni, lau - da - - te, lau -

48

- da - te no - men Do - mi - ni, \_\_\_\_\_ lau - da - te,      lau - da - - - - te, \_\_\_\_\_

\_\_\_\_\_ lau - da - - - - te, \_\_\_\_\_ lau - da - te,      lau - da - - - - - - - - - - - -

- da - te no - men Do - mi - ni,      lau - da - - - - - - - - - - - -

56

\_\_\_\_\_      lau - da - - - - - - - - - - - - te,

\_\_\_\_\_ te,      lau - da - - - - - - - - - - - - te,      lau -

\_\_\_\_\_ te,      lau - da - - - - - - - - - - - - te, \_\_\_\_\_      lau - da - te no - men

64

lau - da - te no - men Do - mi - ni, no - men Do - mi - ni, lau - da -  
 - da - te no - men Do - mi - ni, lau - da - te, no - men Do - mi - ne, lau - da -  
 Do - mi - ni, lau - da - te, lau - da - te no - men Do - mi - ni, no - men Do - mi - ni,

71

- te, lau - da - te.  
 - te, lau - da - te.  
 lau - da - te, lau - da - te.

78

Musical score for measures 78-83. The score is written for three staves (treble, middle, and bass clefs). The first staff begins with a treble clef and a key signature of one sharp (F#). The music is marked with a piano (*p*) dynamic. The first staff contains a melodic line with eighth and sixteenth notes. The second and third staves provide harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line.

Empty musical staves for measures 78-83, corresponding to the first system of the score above.

84

Musical score for measures 84-89. The score is written for three staves (treble, middle, and bass clefs). The first staff begins with a treble clef and a key signature of one sharp (F#). The music is marked with a forte (*f*) dynamic. The first staff contains a melodic line with eighth and sixteenth notes. The second and third staves provide harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line.

Empty musical staves for measures 84-89, corresponding to the second system of the score above.

Musical score for measures 84-89, continuing the piece from the previous system. The first staff begins with a treble clef and a key signature of one sharp (F#). The music is marked with a forte (*f*) dynamic. The first staff contains a melodic line with eighth and sixteenth notes. The second and third staves provide harmonic accompaniment with chords and moving lines. The piece concludes with a double bar line.



## 2. Sit nomen Domini

*(♩ = 100)*

Violini e  
Violette

Soprano 1

Soprano 2

Continuo

*p*

Sit, \_\_\_\_\_ sit no - men Do - mi - ni sit be - ne -

*(♩ = 100)*

6

Sit, \_\_\_\_\_ sit no - men Do - mi - ni

- dic - tum,

11

sit be - ne - dic - tum ex hoc nunc et \_\_\_\_\_

ex hoc nunc et \_\_\_\_\_ us - que in sae -

16

us - que\_ in sae - - - - -  
 - - - - - cu - lum, in sae - - - - -

21

- - - - - cu - lum,  
 - - - - - cu - lum,

26

nunc et us - que, nunc et us - que in  
 nunc et us - que, nunc et us - que, et us - que in

31

sae - - - - - cu - lum,

sae - - - - - cu - lum,

36

ex hoc nunc, nunc et us - que\_ in\_ sae - - - - -

ex hoc nunc, nunc et us - que\_ in\_ sae - - - - -

41

- - - - - cu - lum, nunc et us - que\_ in\_ sae - - - - -

- - - - - cu - lum, nunc et us - que\_ in\_ sae - - - - -

Laudate pueri

46

Musical score for 'Laudate pueri'. It includes a vocal line with lyrics 'cu - lum.' and a piano accompaniment. The score is in G major and common time. The vocal line consists of a single melodic line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a bass line in the left hand.

3. A solis ortu

Musical score for '3. A solis ortu'. It features five staves: Violin 1, Violin 2, Viola, Alto, and Continuo. The tempo is marked 'Allegro'. The score is in G major and common time. The Violin 1 and Violin 2 parts have trills (tr) at the end of the first measure. The Alto part is mostly rests. The Continuo part provides a rhythmic accompaniment.

Continuation of the musical score for '3. A solis ortu'. It includes staves for Violin 1, Violin 2, Viola, Alto, and Continuo. The score continues with complex rhythmic patterns and trills (tr) in the Violin 1 and Violin 2 parts. The Alto part remains mostly rests. The Continuo part continues with its rhythmic accompaniment.

8

A so - lis\_ or - - - - - tu us - que ad oc -

12

- ca - - - - - sum,

us - que, us - que ad - oc - ca - - - - - sum lau - da - - - -

16

us - que, us - que ad - oc - ca - - - - - sum lau - da - - - -

us - que, us - que ad - oc - ca - - - - - sum lau - da - - - -

20

bi - le no - men Do - mi - ni, no - men

24

Do - mi - ni, lau - da

28

bi - le no - men Do - mi - ni, no - men Do - mi

32

- ni, lau - da - - - - bi - le, lau - da - -

36

- - - - - bi - le, lau - da - - - -

40

- bi - le no - men Do - - - mi - ni.

44

47

#### 4. Excelsus super omnes

Violin 1

Violin 2

Viola

Soprano 1

Continuo

Ex - cel - sus su - per om - nes, su - per om - nes gen - - tes Do - - mi -



4

*f* *(p)* *f* *(p)* *f* *(p)*

- nus, ex - cel - sus su - per om - nes, su - per om - nes gen - tes Do - - mi-

8

- nus, et su - per cae - los glo - - - - -

12

*f* *f* *f*

- - - - - ri - a e - ius,

16

et su - per cae - los glo -

20

ri - a e - ius, glo -

24

ri - a

28

e - - ius, et su - per cae - los glo - ri - a e - ius, glo - - - -

32

ri - a e - ius.

36

## 5. Quis sicut Dominus

**Largo**

Violin 1

Violin 2

Viola

Soprano 1

Quis, quis si - cut Do - mi - nus De - us nos - ter,

Soprano 2

Quis, quis si - cut Do - mi - nus De - us nos - ter, qui in

Alto

Quis, quis si - cut Do - mi - nus De - us nos - ter,

**Largo**

Continuo

4

qui in al - tis, in al - tis ha - bi - tat

al - tis, in al - tis ha - bi - tat, in al - tis ha - bi - tat

qui in al - tis, in al - tis ha - bi - tat, in al - tis ha - bi - tat et hu -

8

et hu - mi - li - a res - pi - cit in  
 et hu - mi - li - a res - pi - cit in cae - lo, hu - mi - li - a res - pi - cit in  
 - mi - li - a res - pi - cit in cae - lo, hu - mi - li - a res - pi - cit in cae - lo, res - pi - cit in

12

cae - lo, in cae - lo, in cae - lo et in ter - - ra, et in ter - - ra?  
 cae - lo, in cae - lo, in cae - lo et in ter - - ra, et in ter - - ra?  
 cae - lo, in cae - lo, in cae - lo et in ter - - ra, et in ter - - ra?

### 6. Suscitans a terra

*Allegro presto*

Violin 1

Violin 2

Viola

Soprano 2

Alto

*Allegro presto*

Continuo

10

Violin 1

Violin 2

Viola

Soprano 2

Alto

Continuo

19

Su - sci - tans, su - sci - tans a \_\_\_\_\_ ter - ra, a \_\_\_\_\_ ter - ra \_\_\_\_\_ in - o - pem, et de ster - co - re

29

e - ri - gens pau -

38

pe - rem, su - sci - tans, su - sci - tans a ter - ra

47

in - o - pem, a ter - ra in - o - pem, et de ster - co - re e - ri - gens pau -



57

Piano accompaniment for measures 57-66. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with eighth notes.

Vocal line for measures 57-66. The lyrics are: pe - rem, e - - - ri - gens, e - - ri - gens. The melody is written in a single staff with a treble clef.

Continuation of the piano accompaniment for measures 57-66, showing the right and left hand parts.

67

Piano accompaniment for measures 67-76. The right hand continues the melodic pattern, and the left hand maintains the bass line.

Vocal line for measures 67-76. The lyrics are: pau - pe - rem, e - - - ri - gens pau - - - . The melody is written in a single staff with a treble clef.

Continuation of the piano accompaniment for measures 67-76, showing the right and left hand parts.

76

Piano accompaniment for measures 76-85. The score consists of three staves: Treble, Middle, and Bass. The music features a rhythmic pattern of eighth and sixteenth notes, with a trill (tr) in the final measure of the system.

Vocal line for measures 76-85. The melody is written on a single staff. The lyrics are: pe - rem, e - - - ri - gens. There are rests in the vocal line for measures 77-80.

Piano accompaniment for measures 86-85. The score consists of two staves: Treble and Bass. The music features a rhythmic pattern of eighth and sixteenth notes, with a trill (tr) in the final measure of the system.

86

Piano accompaniment for measures 86-95. The score consists of three staves: Treble, Middle, and Bass. The music features a rhythmic pattern of eighth and sixteenth notes, with trills (tr) in measures 87, 88, 90, and 91.

Vocal line for measures 86-95. The melody is written on a single staff. The lyrics are: pau - - - pe - rem. There are rests in the vocal line for measures 87-90.

Piano accompaniment for measures 96-105. The score consists of two staves: Treble and Bass. The music features a rhythmic pattern of eighth and sixteenth notes, with a trill (tr) in the final measure of the system.

Ut

97

col - lo - cet e - um cum prin - ci - pi - bus, cum prin - ci - pi - bus po - pu - li \_\_\_\_\_ su - i, cum prin -

108

- ci - pi - bus po - - - - - pu - li \_\_\_\_\_ su - i, ut

118

col - lo - cet e - um cum prin - ci - pi - bus, cum prin - ci - pi - bus po - pu - li su - i, po - -

128

139

Piano accompaniment for measures 139-148. The right hand features a rhythmic pattern of eighth notes with grace notes. The left hand provides a steady bass line with quarter notes and rests.

Vocal line and piano accompaniment for measures 139-148. The vocal line is in a soprano register, with lyrics: "pu - li su - i, cum prin - ci - pi - bus po - pu - li su - i, po - - - -". The piano accompaniment continues with the same rhythmic pattern as in the previous system.

149

Piano accompaniment for measures 149-158. The right hand continues with eighth notes and grace notes, including a trill (tr) in measure 154. The left hand maintains the bass line.

Vocal line and piano accompaniment for measures 149-158. The vocal line continues with lyrics: "pu - li, po - pu - li su - - - i." The piano accompaniment continues with the same rhythmic pattern.

157

tr

b tr

## 7. Qui habitare facit

Largo

Violin 1

Violin 2

Viola

Soprano 1

Largo Qui ha - bi - ta - re fa - cit ste - ri - lem in do - mo, ste - ri - lem in do - mo ste - - -

Continuo

5

Allegro

ri - lem in do - mo, Allegro

10

ma - trem fi - li - o - rum lae-

14

- tan - - - - - tem, lae-

18

- tan - - - - - tem,

22

Musical score for measures 22-25, piano accompaniment. It consists of three staves: Treble Clef, Middle C, and Bass Clef. The music features a steady eighth-note accompaniment in the bass and treble, with some rests in the middle C staff.

ma - trem fi - li - o - rum lae - tan - tem, lae - tan - tem, lae - tant

26

Musical score for measures 26-29, piano accompaniment. It consists of three staves: Treble Clef, Middle C, and Bass Clef. The music continues with a steady eighth-note accompaniment in the bass and treble, with some rests in the middle C staff.

tem, lae - tan

30

Musical score for measures 30-33, piano accompaniment. It consists of three staves: Treble Clef, Middle C, and Bass Clef. The music continues with a steady eighth-note accompaniment in the bass and treble, with some rests in the middle C staff.

tem, lae - tan



34

tem, lae - tan - tem, lae - tan

38

tem, lae - tan - tem.

42

46

Musical score for measures 46-49. The piano accompaniment consists of a treble staff and a bass staff. The vocal line is represented by a blank staff above the piano part.

## 8. Gloria Patri

**Largo**

Violini e  
Violette

Alto

**Largo**

Continuo

[Tasto se piace]

Glo - - -

Musical score for measures 1-4 of 'Gloria Patri'. It includes parts for Violini e Violette, Alto, and Continuo. The tempo is marked 'Largo'. The Continuo part includes the instruction '[Tasto se piace]'. The Alto part has the lyrics 'Glo - - -'.

5

Musical score for measures 5-8 of 'Gloria Patri'. It includes vocal lines and piano accompaniment. The lyrics are: 'ri - a, glo - - ri - a Pa - tri, Pa - - tri et Fi - li - o et Spi - ri - tu - i'.

9

Musical score for measures 9-12 of 'Gloria Patri'. It includes vocal lines and piano accompaniment. The lyrics are: 'San - - cto, glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San - -'.

13

Musical score for measures 13-16. It features a vocal line with lyrics "cto, et Spi-ri-tu-i" and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part consists of chords in the right hand and a rhythmic bass line in the left hand.

17

Musical score for measures 17-19. It features a vocal line with lyrics "San" and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part continues with chords and a bass line.

20

Musical score for measures 20-23. It features a vocal line with lyrics "cto, et Spi-ri-tu-i San" and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part continues with chords and a bass line.

24

Musical score for measures 24-27. It features a vocal line with lyrics "-cto." and a piano accompaniment. The key signature has one flat (B-flat), and the time signature is 4/4. The piano part continues with chords and a bass line.

## 9. Sicut erat in principio

[Allegro]

Violin 1

Violin 2

Viola

Soprano 1

Soprano 2

Alto

Continuo

8

17

Si - cut e - rat in prin - ci - pi - o et nunc, et nunc et\_ sem - -

25

Si - cut e - rat in prin - ci - pi - o et nunc, et nunc et\_

Si - cut

- per, et\_ sem - - per, et\_ sem - - - per,

32

sem - - - per, et sem - - - per, et sem - per,  
 e - rat in prin - ci - pi - o, et nunc et sem - per, sem - - -  
 et nunc et sem - - - per, et sem - per, et nunc

40

et nunc et sem - per,  
 - per, et nunc et sem - per, et nunc et sem - per, et in sae - - cu - la  
 et sem - per, sem - per, et in sae - cu - la sae - cu - lo - rum,

47

et in sae - cu - la sae - cu - lo - rum, a - men, in sae - - - - -  
sae - cu - lo - - rum, a - - - - - men, in sae - - - cu - la -  
a - - men, in sae - - - - cu - la, in sae - - - cu - la -

54

- - cu - la, in sae - - - cu - la\_ sae - cu - lo - rum,  
sae - cu - lo - rum, a - men, a - men, in sae - - - cu - la\_ sae - cu - lo - rum,  
sae - cu - lo - rum, a - men, a - men, in sae - - - - - cu - la,

62

a - - men, in sae - cu - la sae - cu - lo - rum,

a - - men, in sae - - cu - la sae - cu - lo - rum sae - cu - lo - - rum,

in sae - cu - la sae - cu - lo - rum, a - - men, in sae - - - - cu - la,

68

sae - cu - lo - rum, a - - men, a - - men, a - - men,

sae - cu - lo - rum, a - - men, a - - men, a - - men,

sae - cu - lo - rum, a - - men, a - - men, a - - - - -



77

Musical score for measures 77-85. It consists of a piano accompaniment and three vocal lines. The piano part features a steady eighth-note accompaniment in the right hand and a more active eighth-note line in the left hand. The vocal lines enter at measure 80 with the lyrics "a - - - - - men,". The lyrics are distributed across the three voices: the top voice has "a - - - - - men,"; the middle voice has "a - - - - - men, a - - - - - men,"; and the bottom voice has "men, a - - - - - men,".

86

Musical score for measures 86-94. It consists of a piano accompaniment and three vocal lines. The piano part continues with the eighth-note accompaniment. The vocal lines enter at measure 90 with the lyrics "a - - - - - men,". The lyrics are distributed across the three voices: the top voice has "a - - - - -"; the middle voice has "a - - - - - men,"; and the bottom voice has "a - - - - - men,".

94

men, a - - - - men, a - - - - men, a - - - - men, a - - - - men, a - - - -

102

a - - - - men, a - men, a - - - - men, a - men, a - - - - - men, a - - - -

110

a - - - - men, a - - - - -

men, a - - - - -

men, a - - - - - men,

118

men, a - - - - - men, a - - - - - men.

men, a - - - - - men, a - - - - - men.

a - - - - - men, a - - - - - men.