## ANCIENT GROOVE MUSIC

## **ANTONIO LOTTI**

(1667 - 1740)

## Missa Beatae Mariae Virginis in caelum assumptae

Kyrie in D minor (No. 3) Gloria in D (No. 3)

 $\label{eq:edited_by}$  BEN BYRAM-WIGFIELD

For SATB choir and soli 2 violins, viola, trumpet, bass and keyboard continuo

**FULL SCORE** 



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#### **EDITORIAL NOTES**

#### **BIOGRAPHY**

Antonio Pasqualin Lotti was born in Venice on 5 January 1667. From the age of 16, he studied with Giovanni Legrenzi, and by 20 he was singing as a supernumerary at the ducal chapel of San Marco. He gained a full-time position as a contralto in 1689, before becoming second organist in 1692, first organist in 1704, before eventually becoming maestro di cappella in 1733. He also held a number of posts at other churches and institutions throughout the city, including the Ospedale dei Mendicanti, one of the four state schools for orphans and abandoned children. Lotti was also a well respected opera composer, with 20 operas having highly successful seasons in Venetian theatres. This led to a twoyear 'sabbatical' in Dresden from 1717-1719, as the director of an opera company at the Saxon court, which included some of the leading musicians of the day. He died on his 73rd birthday, 1740.

#### THE MUSIC

Lotti composed his concertato settings of the Kyrie, Gloria and Credo individually, rather than as a collected 'missa'. Most of these works are now found in libraries in Germany, Austria and Prague, where they have been subsequently compiled together and given somewhat florid names. The earliest source for this Kyrie in D minor and Gloria in D, now in Prague, gives them the title 'Missa Beatae Mariae Virginis in caelum assumptae', presumably to reflect its use on the feast of the Assumption. A 19thcentury source in Berlin gives the same pairing the name 'Missa sonis musicis expressa'. A catalogue of sacred music used at the Dresden Hofkirche, compiled in the 1720s by the Bohemian composer Jan Dismas Zelenka (1679 - 1745), lists a Kyrie in D minor and Gloria in D by Lotti with the name 'Missa S. Brunonis', (presumably after its use on 5 October, the feast of S. Bruno), and though this music is now lost, it is likely to be the same music found in the other two sources. Zelenka, a pupil and a keen admirer of Lotti's work, gave names to other pairs of Kyrie and Gloria settings by Lotti in the repertoire of the Dresden Hofkirche, such as the 'Missa Sapientiae', and 'Missa Vide Domine laborem meum'.

#### THE EDITION

Source: Prague, Križovnický rád rytíru s cervenou hvezdou, XXXV A 135: a set of 18th-century instrumental parts; Berlin Singakademie (D-Bsa): SA 396, a manuscript in score, plus parts, dated 1808.

The Berlin material is a very poor copy, with frequently omitted accidentals, wrong notes, and missing or erroneous underlay. Bass figures are frequently inaccurate or on the wrong note. It may have been copied from the Prague material, as they share many errors. Editorial practice has tried to balance preservation of the authority of the surviving source material against a knowledge of Lotti's expected idiom and the needs of a performing edition.

Lotti wrote three settings of each of these texts in the same keys, amongst a total of 12 Kyries, 14 Glorias and 5 Credo settings for choir and instruments. The surviving source material frequently being secondary sources copied from now lost earlier originals. Despite working at San Marco in Venice for fifty years, the vast majority of Lotti's concertato sacred works were written for special events at other churches and institutions around the city.

#### **PERFORMANCE**

The Berlin source marks the trumpet part as an oboe; the prague part is titled *'Tromba o Clarino obligato'* any of these instrument would work well, depending on the available forces.

Soloists are needed for the 'Christe' and 'Laudamus te' duets (SA), and the two solo sections (A). The remainder of soli and tutti indications are only found in the Berlin source, all of which could be performed by chorus or semi-chorus.

This pair of mass movements would work well with Lotti's *Credo in B flat No. 1*, which is also for SATB, 2 violins, viola and continuo.

Ben Byram-Wigfield (revised) London, 2019

#### AMENDMENTS & ALTERATIONS

#### **Kyrie**

11, Violin 1: rhythm in sources is all crotchets. 3rd beat onwards changed to dotted crotchet, quaver, to match Alto.

22: 2nd beat: Viola source has E. Changed to F.

49-50, Alto: Sources have: | dotted minim, crotchet | crotchet. The dotted minim has been split as crotchet, minim.

#### Christe

106, Violin 2: first note is A in sources, changed to G.

#### **Kyrie II**

7: The music for the string parts begins at the interlude in 35. However, the vocal lines have been doubled up to that point, which is customary in Lotti's scores.

*38, Violin 2:* 4th note is G, 8th note is F; changed to E and D, to match fugue countersubject elsewhere.

*45, Violin 1:* rhythm is crotchet, minim, crotchet in source. Changed to crotchet, crotchet minim.

68, Viola: Source only has first four notes. Crotchet A added to complete phrase.

69, Viola: Source has minim rest, quaver rest, G#, D, E quavers. (E first note of next bar.) Changed to A, G#, G#, (F).

80, Basso, Bass: last note is D in source, changed to C. (Avoids repeated note in vocal bass and fits harmony in strings.)

85, Soprano: 3rd beat was E, changed to G.

#### Gloria

*36, Trumpet:* Berlin has two semiquaver low Ds on the fourth beat; not found in Prague.

*36, Tenor:* 1st note is D in both sources, changed to C#. Et in terra pax

The underlay and note splitting differs significantly between sources. Neither is always practicable.

#### Laudamus te

69-71, Violin 2: Bars are empty in both sources: music has been editorially supplied.

#### **Qui tollis**

*33, Violin 1:* Berlin has no music; Prague has same notes as at b.34. Notes of arpeggio changed to fit chord.

#### **Suscipe**

50, Violin 2: Sources have E for first note, changed to D.

#### Qui sedes

The 'miserere' phrases have been subsequently marked 'soli'; the 'qui sedes' phrases marked 'tutti', in the Berlin source. Both appear to be later emendations.

16, Viola: 2nd note is C# in Berlin, D in Prague; changed to B, to match 121.

51: Bass has quaver CA.

73, Viola: last note is F in sources, changed to G.

75, Viola: 2nd note is A# in sources, changed to G sharp.

91, Violin 1: Sources have C#), changed to B (to match other strings.)

101, Alto: first note is C# in sources, changed to B.

#### Quoniam

*3-4,* Alternate Viola notes changed to A (from C), to match effect in other repetitions of the phrase.

31, Violin 1: 3rd beat is D in sources, changed to B.

31, Viola: 2nd beat is E in sources, changed to F.

*40, Basso:* 2nd note is D in sources, changed to A to match vocal bass and fit harmony in strings.

#### **Cum Sancto**

14-16, Alto: The underlay in source has 'a' on first note in 14, and then nothing until 'men' in 661. Some, but not all instances of this countersubject have one 'amen' for each phrase, separated by a rest. Either could be consistently applied.

68, Basso: 2nd note is C# (with accidental) in sources, changed to C natural.

83, Trumpet: Sources have E for both notes. Changed to D. 85, Tenor: last note is C in sources, changed to D to match viola.

86, Viola, Tenor: 2nd note is C# in sources, changed to natural.

89, Soprano: 2nd note is A in sources, changed to B, to match Violin 2.

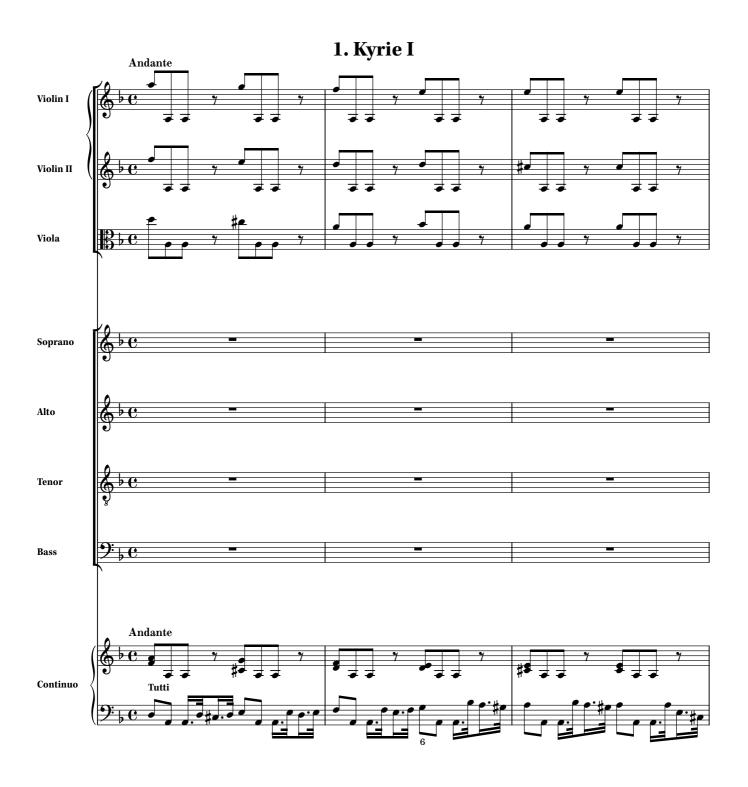
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# Missa Beatae Mariae Virginis in caelum assumptae

Edited by Ben Byram-Wigfield ANTONIO LOTTI (1667 - 1740)





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Kyrie I 3





Kyrie I 5





Kyrie I 7







Christe 9





Christe 11





## 3. Kyrie II





Kyrie II 15





Kyrie II 17





Kyrie II 19





### 4. Gloria in D





Gloria in D 23





Gloria in D 25





## 5. Et in terra pax











## 6. Laudamus te





Laudamus te 33





Laudamus te 35



## 7. Gratias agimus







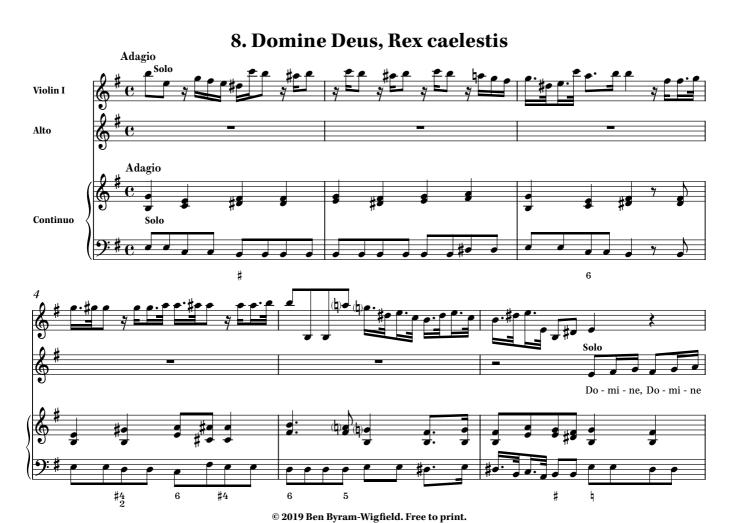
Gratias agimus 39





Gratias agimus 41









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### 9. Domine Fili



Domine Fili 45





Domine Fili 47



### 10. Domine Deus, Agnus Dei





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Qui tollis 51





Qui tollis 53





Qui tollis 55



## 12. Qui sedes



Qui sedes 57





Qui sedes 59





Qui sedes 61





## 13. Quoniam



Quoniam 63





Quoniam 65





Quoniam 67





# 14. Cum Sancto Spiritu















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