

# 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)*

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 two-year '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 19th-century 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, Křižovnický rád rytíru s červenou hvězdou, 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 obbligato*' 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 C A.

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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**1. Kyrie I**

Andante

The musical score is arranged in a system with seven staves. The top three staves are for Violin I, Violin II, and Viola. The next three staves are for Soprano, Alto, and Tenor. The bottom staff is for Bass and Continuo. The key signature is one flat (B-flat) and the time signature is common time (C). The tempo is marked 'Andante'. The score consists of three measures. The violin parts play a rhythmic pattern of eighth notes with rests. The viola part has a similar pattern but includes a sharp sign. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by horizontal lines. The Continuo part features a complex rhythmic pattern with many sixteenth notes and rests, marked 'Tutti'.

Violin I

Violin II

Viola

Soprano

Alto

Tenor

Bass

Continuo

Andante

Tutti

6

4

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

7 5 # 6 7 5 6

11

- - i - son.  
 - - i - son.  
 - - i - son.  
 - - i - son.

7 6 #

16

Piano accompaniment for measures 16-21. The score consists of three staves: Treble, Middle, and Bass. The music features a mix of chords and melodic lines, with some complex rhythmic patterns in the right hand.

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

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

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

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

Piano accompaniment for measures 22-27. The score consists of two staves: Treble and Bass. The music is primarily chordal, with some melodic movement in the bass line.

b7 3 6 7 # 7 5 6 6

22

Piano accompaniment for measures 22-27. The score consists of three staves: Treble, Middle, and Bass. The music features a mix of chords and melodic lines, with some complex rhythmic patterns in the right hand.

i - son.

i - son.

i - son.

i - son.

Piano accompaniment for measures 28-31. The score consists of two staves: Treble and Bass. The music is primarily chordal, with some melodic movement in the bass line.

5 6 #6 #

26

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

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

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

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

7 7

30

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

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

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

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

# 7 7 4+ 6 6 6  
2 5 4 2



34

i - son.  
i - son.  
i - son.  
i - son.

6 6 6 # 4 5 4 7 # b6 7

5 4 2

38

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

42

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

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

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

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

b7 7 4 # 6 7 6 7 6

46

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

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

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

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

7 # 3 4 3

51

Musical score for Kyrie I, measures 51-54. The score is written for a grand staff (piano) and five vocal staves. The piano part consists of a right-hand melody with eighth-note patterns and a left-hand accompaniment with eighth-note chords. The vocal staves are currently empty, indicating that the vocalists have not yet entered in these measures.

## 2. Christe

Vivace

Musical score for '2. Christe', measures 1-6. The score is in 2/4 time and marked 'Vivace'. It includes staves for Violin I, Violin II, Viola, Soprano, Alto, and Continuo. The Continuo part is marked 'Solo'. The Violin I part has a melodic line with some grace notes. The Violin II part has a more active, rhythmic line. The Viola part provides harmonic support. The vocal staves (Soprano and Alto) are currently empty.

11

6 # 5 5 # # 5 7

21

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

31

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,

6 6 6

42

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

6 # 5 5

52

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

7 5 6 b6

62

i - son, i - son,

7 6 7 6 # 4 # 5 5

72

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

81

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

5 6 5 2 6 7 7 6 6 8 7  
3 4 6 5

92

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

7

102

Piano accompaniment for measures 102-108, featuring a treble and bass clef with a key signature of one flat and a 3/4 time signature. The music consists of flowing eighth and sixteenth notes in both hands.

Vocal line for measures 102-108. The lyrics are: - son, Chri - ste e -

Piano accompaniment for measures 109-110, continuing the musical texture from the previous system.

111

Piano accompaniment for measures 111-117, featuring a treble and bass clef with a key signature of one flat and a 3/4 time signature.

Vocal line for measures 111-117. The lyrics are: - le - i - son, e - le - - - - i - son, e - le - - - - Chri - ste e - le - i - son, e - le - - - - i - son,

Piano accompaniment for measures 118-120, concluding the system with sustained chords and moving lines.

120

Piano accompaniment for measures 121-127, featuring a treble and bass clef with a key signature of one flat and a 3/4 time signature.

Vocal line for measures 121-127. The lyrics are: - i - son, e - - - le - - - - i - son, Chri - ste e - le - i - e - le - - - - - e - i - son, Chri - ste e - le - i -

Piano accompaniment for measures 128-134, concluding the page with sustained chords and moving lines.

8 b7 5 6 4 3 6

130

6 5  
4 3

141

6 2

151

# # 7 6 6 6 4 3



### 3. Kyrie II

**Largo**

Violin I

Violin II

Viola

Soprano

Alto

Tenor

Bass

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

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

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

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

**Largo**

Continuo

[Tutti]

6 #4 6 # 7 6 #

Violoncello

[Tutti]

7 **Presto**

[colla voce se piace]

[colla voce se piace]

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

Ky - ri - e e - le - i -

**Presto**

14

[colla voce se piace]

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

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

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

20

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

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

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

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



37

[Tutti]

[Tutti]

43

[Solo]

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

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



60

i - son, e - le

i - son, e - le

- son, e - le

i - son, e - le

66

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

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

Ky - ri - e e - le - 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 -



83

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

89

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



# 4. Gloria in D

*Spiritoso*

Trumpet in C

Violin I

Violin II

Viola

Soprano

Alto

Tenor

Bass

Continuo

*Spiritoso*

*Solo*

*Tutti*

5

9

Glo - ri - a, glo - ri - a, glo - ri - a,  
 Glo - ri - a, glo - ri - a, glo - ri - a,  
 Glo - ri - a, glo - ri - a, glo - ri - a,  
 Glo - ri - a, glo - ri - a, glo - ri - a,

6 5

13

glo - ri - a in ex - cel - sis, in ex - cel - sis, in ex -  
 glo - ri - a in ex - cel - sis, in ex - cel - sis, in ex -  
 glo - ri - a in ex - cel - sis, in ex - cel - sis, in ex -  
 glo - ri - a in ex - cel - sis, in ex - cel - sis, in ex -

**Solo** **Tutti**

16

- cel - sis, in ex - cel - sis De - o. Glo - ri - a in ex - cel - sis De - o.

- cel - sis, in ex - cel - sis De - o. Glo - ri - a in ex - cel - sis De - o.

- cel - sis, in ex - cel - sis De - o. Glo - ri - a in ex - cel - sis De - o.

- cel - sis, in ex - cel - sis De - o. Glo - ri - a in ex - cel - sis De - o.

Solo Tutti

20

Glo - ri - a in ex - cel - sis, in ex - cel - sis, glo - -

Glo - ri - a in ex - cel - sis, in ex - cel - sis,

Glo - ri - a in ex - cel - sis, in ex - cel - sis, glo - -

Glo - ri - a in ex - cel - sis, in ex - cel - sis,

23

ri - a, in\_ ex - cel - sis, glo - ri - a, in ex - cel - sis, in ex - cel - sis De - o.  
 in\_ ex - cel - sis, ex - cel - sis\_ De - o, glo - ri - a in ex - cel - sis, in\_ ex - cel - sis De - o.  
 ri - a, in\_ ex - cel - sis, glo - ri - a, in ex - cel - sis, in ex - cel - sis De - o.  
 in\_ ex - cel - sis, ex - cel - sis\_ De - o, glo - ri - a in\_ ex - cel - sis, in ex - cel - sis De - o.

#6 5 # 4 # 5

26

Glo - ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis De - - o.  
 Glo - ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis De - - o.  
 Glo - ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis De - - o.  
 Glo - ri - a in ex - cel - sis, glo - ri - a in ex - cel - sis De - - o.

Solo

29

Glo - ri - a in ex - cel - sis, in ex -  
 Glo - ri - a in ex - cel - sis, in ex -  
 Glo - ri - a in ex - cel - sis, in ex -  
 Glo - ri - a in ex - cel - sis, in ex -

**Tutti**

# 7 # 6

32

- cel - sis, glo - ri - a, glo - ri - a in ex - cel - sis De - o, in ex -  
 - cel - sis, glo - ri - a, glo - ri - a in ex - cel - sis De - o, in ex - cel -  
 - cel - sis, glo - ri - a, glo - ri - a in ex - cel - sis De - o, in ex - cel - - - sis  
 - cel - sis, glo - ri - a, glo - ri - a in ex - cel - sis De - o, glo - ri - a, glo - ri - a in ex - cel - sis, in ex -

6

35

- cel - sis, in ex - cel - sis De - o.

- sis, in ex - cel - sis De - o.

De - o, glo - ri - a in ex - cel - sis De - o.

- cel - sis, glo - ri - a, glo - ri - a in ex - cel - sis De - o.

Solo

39

Glo - ri - a, glo - ri - a, glo - ri - a, in ex - cel - sis De - o.

Glo - ri - a, glo - ri - a, glo - ri - a, in ex - cel - sis De - o.

Glo - ri - a, glo - ri - a, glo - ri - a, in ex - cel - sis De - o.

Glo - ri - a, glo - ri - a, glo - ri - a, in ex - cel - sis De - o.

Tutti

Solo

# 5. Et in terra pax

Adagio

Violin I

Violin II

Viola

Soprano

Alto

Tenor

Bass

Adagio

Solo

Continuo

3

7 7 # # 4 3

6

Et in ter - ra, in ter - ra pax ho - mi - ni - bus,

Et in ter - ra, in ter - ra pax ho - mi - ni - bus,

in ter - ra pax,

in ter - ra pax, in

5 7 7

9

- bus, bo - nae vo - lun - ta -

bo - nae vo - lun - ta

in ter - ra pax, in ter - ra

ter - ra pax, in ter - ra

7 7 # 6/5



12

- tis, bo - nae vo - lun - ta - - - - - tis.

- tis, bo - nae vo - lun - ta - - - - - tis.

pax.

pax.

15

Et in ter - ra, in ter - ra pax, ho - mi - ni - bus, bo - nae vo - lun - ta - tis,

Et in ter - ra, in ter - ra pax, ho - mi - ni - bus, bo - nae vo - lun - ta - tis,

Et in ter - ra, in ter - ra pax, ho - mi - ni - bus, pax, in ter - ra pax, ho -

Et in ter - ra, in ter - ra pax, ho - mi - ni - bus, et in ter - ra pax, in

**Tutti**



24

vo - lun - ta - - - tis.

vo - lun - ta - - - tis.

Solo

4 # # 4 #

### 6. Laudamus te

Allegro

Violin I

Violin II

Viola

Soprano

Alto

Allegro

Continuo

Solo

6 6

10

Solo

Lau-

18

- da - mus, lau - da - mus, lau - da - mus te, be - ne - di - ci - mus te,

Solo

Lau - da - mus, lau - da - mus te, be - ne - di - ci - mus te, ad - o -

25

ad - o - ra - mus te, glo - ri - fi - ca - - - mus te.

- ra - mus te, glo - ri - fi - ca - mus te.

34

Ad - o - ra - mus te, glo - ri - fi - ca

Ad - o - ra - mus te, glo - ri - fi - ca

6 6

42

mus te. Ad - o - ra - mus

mus te. Ad - o - ra - mus

49

te, glo - ri - fi - ca - - - - - mus te.

te, glo - ri - fi - ca - - - - - mus te.

4 3 9 6 4 #

58

Glo - ri - fi - ca - - - - -

Glo - ri - fi - ca - - - - -

66

- - - - - mus te. Lau - da - mus, lau - da - mus, lau -

- - - - - mus te. Lau - da - mus, lau - da - mus, lau -

74

- da - mus te, be - ne - di - ci - mus te, ad - o - ra - mus te, glo - ri - fi -

- da - mus te, be - ne - di - ci - mus te, ad - o - ra - mus te, glo - ri - fi - ca - - - -

81

- ca - - - - - mus te, glo-  
- - - - - mus te. glo-

6 6

89

- ri - fi - ca - - - - - mus te.  
- ri - fi - ca - - - - - mus te.

97

8  
6

8  
6

# 7. Gratias agimus

*Andante e spiritoso*

Trumpet in C

Violin I

Violin II

Viola

Soprano

Alto

Tenor

Bass

Continuo

*Andante e spiritoso*

*Solo*

5



9

Musical score for measures 9-13. The system includes a vocal line and piano accompaniment. The vocal line has lyrics: "Gra - ti - as, ti - as,". The piano accompaniment features a "Solo" section with a melodic line in the right hand and a rhythmic accompaniment in the left hand.

14

Musical score for measures 14-17. The system includes a vocal line and piano accompaniment. The vocal line has lyrics: "Solo Gra - ti - as a - gi - mus ti - bi prop - ter ma - gnam glo - ri - am tu - am, Tutti Gra - ti - as a - gi - mus ti - bi prop - ter ma - gnam glo - ri - am tu - am, prop - ter ma - gnam glo - ri - am tu - am, Tutti". The piano accompaniment features a "Solo" section and a "Tutti" section.

18

**Tutti**  
 prop - ter ma - gnam glo - ri - am,  
**Tutti**  
 prop - ter ma - gnam glo - ri - am,  
 - - - - - ri - am,  
 - - - - - ri - am,

22

prop - ter ma - gnam glo - ri - am tu - am. Gra - -  
 prop - ter ma - gnam glo - ri - am tu - am. Solo Gra - -  
 prop - ter ma - gnam glo - ri - am tu - am. Solo Gra - -  
 prop - ter ma - gnam glo - ri - am tu - am. Solo

27

ti - as, gra - ti - as a - gi - mus ti - bi prop - ter  
Solo  
gra - ti - as a - gi - mus ti - bi prop - ter  
ti - as,

31

Tutti  
ma - gnam glo - ri - am tu - - am, prop - ter ma - gnam glo - - - - - ri - am,  
Tutti  
ma - gnam glo - ri - am tu - - am, Tutti prop - ter ma - gnam glo - ri - am,  
Tutti prop - ter ma - gnam glo - ri - am,  
Tutti  
prop - ter ma - gnam glo - - - - - ri - am,

35

prop - ter ma - gnam glo - ri - am tu -

prop - ter ma - gnam glo - ri - am tu -

prop - ter ma - gnam glo - ri - am tu -

prop - ter ma - gnam glo - ri - am tu -

39

- am, prop - ter ma - gnam glo - ri - am

- am, prop - ter ma - gnam glo - ri - am

- am, prop - ter ma - gnam glo - ri - am

- am, prop - ter ma - gnam glo - ri - am

43

tu - am.  
tu - am.  
tu - am.  
tu - am.

Solo

### 8. Domine Deus, Rex caelestis

Adagio

Violin I

Alto

Adagio

Continuo

Solo

4

6

Solo

Do - mi - ne, Do - mi - ne

# 6 #4 6 5 # 4

7

De - us, Do - mi - ne, Do - mi - ne De - us, Rex \_\_\_ cae-

7 5 # 6 6 5

11

- le - stis, De - us Pa - - - - - ter om - ni - po-

# 6 #4/2 6 # 6 # 6

14

- tens, De - us Pa - - - - - ter om - ni - po-

# 6 # 6 # 6 # 6

17

- tens, Do - mi - ne De - us Rex cae - le - stis,

# 6 # 6 # 6 # 6

21

De - us Pa -

6 4 6 7 6 7 7 7

25

ter om - ni - po - tens.

# 4 # #4

28

De - us Pa - ter om - ni - po - tens, De - us

6 6 6 6 6 # 4 #

32

Pa - ter, De - us Pa - ter om - ni - po - tens.

# # 7 7 #4

36

6 # 6 b 6 #

### 9. Domine Fili

Violin I

Violin II

Viola

Soprano

Bass

Continuo

Solo

6 5

10

Solo

Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su

Solo

Do - mi - ne Fi - li u - ni - ge - ni - te, Je - su

b5 6 6 5



20

Chri - ste,  
Chri - ste, u - ni-

7 5 9 8 7 6 5

29

u - ni - ge - ni - te, Je - - - - su Chri - ste, Do - mi - ne Fi - li, u - ni -  
- ge - ni - te, Je - - - - su Chri - ste, Do - mi - ne Fi - li, u - ni -

4 7 7 7 5 4 6 5 6

41

- ge - ni - te, Je - su Chri - ste, u - ni - ge - ni - te, Je - - - - -  
- ge - ni - te, Je - su Chri - ste, u - ni - ge - ni - te, Je - - - - -

# 6 7 7

51

su Chri - - ste. Do - mi-ne Fi - li u - ni - ge - ni - te,

su Chri - - ste. Do - mi-ne Fi - li u - ni -

9 8 4 # 9 8 4 3

60

Je - su Chri-ste, Je - - - - - su Chri - ste.

- ge - ni - te, Je - su, Je - su, Je - - - - - su Chri - ste.

4 3 7 6 9 8 7 7 7 7 5 4 # 6

70

u - ni - ge - ni - te, Je - su

u - ni -

# 6 7 6 4 # #4 b 5 4 3 5

78

Chri - ste, u - ni - ge - ni - te, Je - su, Je - - su Chri - ste.  
 - ge - ni - te, Je - su Chri - ste, Je - su, Je - su - Chri - ste. u - ni - ge - ni - te,

9 7 6 5 4 3 6 5 4

89

u - ni - ge - ni - te, Je - su, Je - - su Chri - ste, Je - - - su Chri - ste.  
 Je - su Chri - ste, Je - su, Je - su Chri - ste, Je - - - su Chri - ste.

9 8 b7 # 3 6 7 4 3 3 4

101

5 9 8 b5 4 #

# 10. Domine Deus, Agnus Dei

Solo

Alto

Do - - - - - mi - ne,

Continuo

Solo

5

Do - mi - ne De - us, De - us A - gnus De - i, Fi - li - us Pa - - - - - tris,

9

Do - - - - - mi - ne, Do - - - - - mi - ne De - us, De - us A - gnus

12

De - i, Fi - li - us Pa - - - - - tris.

16

Do - mi - ne De - us, A - gnus De - i, Fi - li - us Pa - - - - -

20

- - - - tris.

4 3

### 11. Qui tollis

**Largo**

Violin I

Violin II

Viola

Soprano

Alto

Tenor

Bass

**Largo**

Continuo

Solo

4

4/2 4/2 4/2 # #

7 7 6 6 6 # 7

5 5 4 6 6 # 5

2

8

Qui tol - - lis,  
 Qui tol - - lis,  
 Qui tol - - lis,  
 Qui tol - - lis,

**Tutti**

# 6 9 8 7 7 4 3 6 2

13

qui tol - lis pec - ca - - - ta  
 qui tol - lis pec - ca - - - ta  
 qui tol - lis pec - ca - - - ta  
 qui tol - lis pec - ca - - - ta

7 7 7

17

mun - di, pec - ca - ta, pec - ca - - - ta mun -  
 mun - di, pec - ca - ta, pec - ca - - - ta mun -  
 mun - di, pec - ca - ta, pec - ca - - - ta mun -  
 mun - di, pec - ca - ta, pec - ca - - - ta mun -

6 7 6 7 7 6 7 5 2

22

- di. Mi - se - re - re no - -  
 - di. Mi - se - re - re no - - - - -  
 - di. Mi - se - re - re no - - - - -  
 - di. Mi - se - re - re

# # 7 5 4 b 4 3 5 3 9 8 4 6  
 2

27

no - - - - - bis. Qui tol - - - - - lis, qui tol - -

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

32

- lis pec - - ca - - - ta, pec - - ca - - - ta, pec -

- lis pec - - ca - - - ta, pec - - ca - - - ta, pec -

- lis pec - - ca - - - ta, pec - - ca - - - ta, pec -

- lis pec - - ca - - - ta, pec - - ca - - - ta, pec -

6 b7 4/2 6



35 [più mosso]

- ca - - - ta mun - di. Su - sci - pe, su - sci - pe

- ca - - - ta mun - di. Su - sci - pe, su - sci - pe

- ca - - - ta mun - di. Su - sci - pe, su - sci - pe

- ca - - - ta mun - di. Su - sci - pe, su - sci - pe

[più mosso]

[Solo]

7 7 6 5  
4 #

40

de - pre - ca - ti - o - nem nos - tram, su - sci - pe, su - sci - pe de - pre - ca - ti -

de - pre - ca - ti - o - nem nos - tram, su - sci - pe, su - sci - pe

de - pre - ca - ti - o - nem nos - tram, su - sci - pe, su - sci - pe

de - pre - ca - ti - o - nem nos - tram, su - sci - pe, su - sci - pe

6 7 # 4 # # 7 #

44

de - pre - ca - ti - o - - - - - nem, de - pre - ca - ti - o - - - - - nem,  
de - pre - ca - ti - o - - - - - nem, de - pre - ca - ti - o - - - - - nem,

48

o - - - - - nem, de - - - - - pre - ca - ti - o - - - - - nem nos - - - - - tram.  
de - pre - ca - ti - o - - - - - nem,  
de - pre - ca - ti - o - - - - - nem, de - pre - ca - ti - o - - - - - nem,  
de - pre - ca - ti - o - - - - - nem nos - - - - - tram.

**Tutti**

4 3 4 3 4 3 9 8 4 3 9 8 #



### 12. Qui sedes

Allegro

Trumpet in C

Violin I

Violin II

Viola

Soprano

Alto

Tenor

Bass

Continuo

Solo

This block contains the first system of the musical score, measures 1 through 10. It features a full orchestral ensemble including Trumpet in C, Violin I, Violin II, Viola, and Continuo. The vocal parts (Soprano, Alto, Tenor, Bass) are present but contain only rests. The tempo is marked 'Allegro'. The key signature is one sharp (F#) and the time signature is 3/8. The Continuo part includes a 'Solo' section in the lower register.

11

This block contains the second system of the musical score, measures 11 through 18. It continues the orchestral and vocal parts from the previous system. The vocal parts remain silent. The Continuo part continues with its solo line. At the bottom of the system, there are figured bass notations: ♭7, 7, 4 #, 7, ♭7.

21

Qui se - des, se - des ad dex - te - ram Pa - tris, mi - se - re - re  
mi - se - re - re  
Qui se - des, se - des ad dex - te - ram Pa - tris,

7 4

31

no - bis, mi - se - re - re no - bis.  
no - bis, mi - se - re - re no - bis.  
mi - se - re - re no - bis.  
mi - se - re - re, mi - se - re - re no - bis.

Tutti Solo

42

mi - se - re - re

Qui se - des, se - des ad dex - te - ram Pa - tris,

mi - se - re - re

Qui se - des, se - des ad dex - te - ram Pa - tris,

[Tutti]

53

no - - bis, mi - se - re - re no -

mi - se - re - re no - - bis,

no - - bis, mi - se - re - re

mi - se - re - re no - - bis,

# 7 6 5 4 4

63

bis, mi-se-re re no-bis.  
 mi-se-re-re no-bis, mi-se-re-re no-bis.  
 no-bis, mi-se-re-re no-bis.  
 mi-se-re-re no-bis, mi-se-re-re no-bis.

Solo

# 4 #

73

Qui se-des, se-des ad dex-te-ram Pa-tris, mi-se-re-re,  
 Qui se-des,  
 Qui se-des, se-des,

6 # 7 -  
 5 # 4 #

83

mi - se - re - re no - bis, mi - se - re - re  
 se - des ad dex - te - ram Pa - tris, mi - se - re - re, mi - se - re - re  
 Qui se - des, se - des ad dex - te - ram Pa - tris,  
 qui se - des, se - des ad dex - te - ram Pa - tris, ad dex - te - ram Pa - tris.

*Tutti*

7

92

no - bis, mi - se -  
 no - bis, qui se - des, se - des ad dex - te - ram Pa -  
 mi - se - re - re no - bis, mi - se - re - re  
 mi - se - re - re no - bis,

7



101

re-re no - bis, mi-se-re-re no - tris, ad dex-te-ram, dex-te-ram Pa - tris, mi-se-re-re no - bis, mi-se-re-re, qui se-des, se-des ad dex-te-ram Pa-tris, mi-se-re-re no -

9 8 7

110

bis.  
- re no - bis.  
- re no - bis.  
bis.

Solo

4 3 9

122

Musical score for measures 122-127. The score includes vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment (Violin I, Violin II, Viola, Continuo). The key signature is D major (two sharps) and the time signature is common time (C). The piano part features a rhythmic accompaniment with eighth and sixteenth notes. The vocal parts are mostly rests, with some notes in the Soprano and Alto parts.

### 13. Quoniam

Musical score for '13. Quoniam'. The score is marked 'Allegro' and is in D major (two sharps) and common time (C). It features instrumental parts for Violin I, Violin II, Viola, and Continuo, and vocal parts for Soprano, Alto, Tenor, and Bass. The instrumental parts are active, with Violin I and II playing eighth-note patterns and Viola playing a similar pattern. The vocal parts are mostly rests.

6

Musical score for measures 6-10, piano accompaniment. The score is in G major (one sharp) and 4/4 time. It features a complex piano accompaniment with multiple voices in both hands, including sixteenth and thirty-second notes.

Five empty musical staves (three treble clefs and two bass clefs) for vocal parts, corresponding to the piano accompaniment above.

Musical score for measures 6-10, piano accompaniment. This system shows the continuation of the piano accompaniment from the first system, with some notes appearing in the final measure of the system.

11

Musical score for measures 11-15, piano accompaniment. The score continues with piano accompaniment, including trills (tr) in the upper voice of the right hand.

Five musical staves for vocal parts. The top staff contains the vocal line with the lyrics "Quo - ni - am tu" under the notes. The other four staves are empty.

Musical score for measures 11-15, piano accompaniment. This system shows the continuation of the piano accompaniment from the second system, with some notes appearing in the final measure of the system.

16

so - lus, so - lus san - ctus,

20

Quo - ni - am tu\_ so - lus, so - lus san - ctus,  
tu so - lus, so - lus san - ctus,  
tu so - lus, so - lus san - ctus,

24

Piano accompaniment for measures 24-28. The music is in G major and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line with quarter notes.

Vocal and piano accompaniment for measures 24-28. The vocal line begins with a long note on 'tu so -' in measure 24, followed by 'ctus,' in measure 25. The piano accompaniment continues with a similar rhythmic pattern to the previous system.

Piano accompaniment for measures 29-33. The music continues with a consistent melodic and harmonic structure, featuring eighth and sixteenth notes in the right hand and quarter notes in the left hand.

29

Piano accompaniment for measures 29-33. The music continues with a consistent melodic and harmonic structure, featuring eighth and sixteenth notes in the right hand and quarter notes in the left hand.

Vocal and piano accompaniment for measures 29-33. The vocal line continues with the lyrics: 'tus, tu so - lus al - tis - si - mus, tu so - lus al - tis - si - mus, Je - su Chri - ste. - tis - si - mus, tu so - lus, tu so - lus al - tis - si - mus, tu so - lus al - tis - si - mus, Je - su Chri - ste. - tis - si - mus, tu so - lus, tu so - lus al - tis - si - mus, tu so - lus al - tis - si - mus, Je - su Chri - ste. tu so - lus al - tis - si - mus, tu so - lus al - tis - si - mus,'

Piano accompaniment for measures 34-38. The music concludes with a final melodic phrase in the right hand and a sustained bass line in the left hand.

34

Quo - ni - am tu so - lus, so - lus san - - - - -

Quo - ni - am tu so - lus, so - lus san - - - - -

39

ctus, tu so - lus, so - lus san - ctus, tu so - lus, so - lus

ctus, tu so - lus, so - lus san - ctus, tu so - lus, so - lus

Quo - ni - am tu so - lus, so - lus san - - - - -

43

Do - mi - nus, tu so - lus al - tis - si - mus, Je - su Chri - ste, tu so - lus, so - lus san - ctus,  
 Do - mi - nus, tu so - lus al - tis - si - mus, Je - su Chri - ste, tu so - lus, so - lus san - ctus,  
 tu so - lus al - tis - si - mus, Je - su Chri - ste, tu so - lus, so - lus san - ctus,  
 - ctus, tu so - lus al - tis - si - mus, Je - su Chri - ste, tu so - lus, so - lus san - ctus,

47

Adagio

tu so - lus, so - lus san - ctus, tu so - lus, tu so - lus, tu so - lus al - tis - si - mus, Je - - su Chri -  
 tu so - lus, so - lus san - ctus, tu so - lus, tu so - lus, tu so - lus al - tis - si - mus, Je - su Chri -  
 tu so - - lus al - tis - si - mus, Je - su, Je - su Chri -  
 tu so - lus, tu so - lus, tu so - lus al - tis - si - mus, Je - su, Je - su Chri -  
 Adagio

# 9 8 7 b 4 #

53 Allegro

- ste, tu so - - - - -

- ste, tu so - lus, so - lus san - ctus, tu

- ste, tu so - lus, so - lus san - ctus, tu

- ste,

Allegro

56

- - - lus, tu so - lus al - tis - si - mus, Je - su Chri - ste, Je - su Chri - ste.

so - lus, so - lus Do - mi - nus, tu so - lus al - tis - si - mus, Je - su Chri - ste, Je - su Chri - ste.

so - lus, so - lus Do - mi - nus, tu so - lus al - tis - si - mus, Je - su Chri - ste, Je - su Chri - ste.

tu so - lus al - tis - si - mus, Je - su Chri - ste, Je - su Chri - ste.







25

*Tutti*

*Tutti*

*Tutti*

31

a - [men, a - men, a] - - - - -

Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris, a - - - - -

a - [men,

Cum San - cto Spi - ri - tu in

[Tutti]

4 # 3 4 7





61

men.  
men, a - - [men, a - - men, a] - - - men.  
Cum San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris, a - men.  
men.

[Solo]

# 4 3 6 9 8 4 3 7 4 3 # 6 5 #

67

Cum San - cto Spi - ri -  
a -

4 3 # b7 4 3 5 6 # 4 #



83

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

4 # 4 7 3 | 4 3 4 3 | 6 4 7 # 4 #

88

- - - - - men.  
 - men, a - - men, a - - men, a - - - - - men.  
 San - cto Spi - ri - tu in glo - ri - a De - i Pa - tris, a - - - - - men.  
 - - - - - men.

6 | 3 4 4 3