

# ANCIENT GROOVE MUSIC

## ANTONIO LOTTI

(1667 - 1740)

### Dixit Dominus in G minor

Edited by

BEN BYRAM-WIGFIELD

For SSATB choir and soli  
2 violins, viola,  
bass and keyboard continuo

**SCORE**



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

## EDITORIAL NOTES

Source: Berlin, Mus.ms. 13171, a manuscript in score dated 1790.

**7, Violoncello:** part has empty bar: music copied from continuo line.

**10, Continuo:** First two quavers are missing in source. Copied from violoncello and vocal Bass parts.

**14, Soprano 1:** second note was E $\flat$ , changed to D.

**16, Violin 1:** First note is G in source, changed to F to match Alto and Viola.

**30, Violoncello:** Note is E, changed to G to match continuo.

**36, Bass:** First note is G in source, changed to A to match continuo.

**51-52, Continuo:** Sharp symbols above F (last note of 51) and C (last note of 52) make no sense as bass figures: the notes themselves have been sharpened.

**74, Continuo:** 2nd note is A with  $\flat_3$  figure in source. Changed to F.

**98-99, Tenor:** Dots on dotted crotchets are quaver rests in source.

**149, Viola:** last note was E flat, changed to F.

**221, all:** The last note is a breve.

**96:** The tempo mark 'Presto' should not be too vehement a change. It should perhaps be thought of more as a 'più mosso'.

**Et in saecula:** Strings are tacet in the manuscript. However, Lotti's usual practice in final fugues is for the instruments to double the voices. Instrumental doubling of the vocal parts has been added editorially.

Instrumental parts are also available.

Ben Byram-Wigfield  
London, 2019

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ANTONIO LOTTI  
(1667-1740)

Violin 1

Violin 2

Viola

Violoncello

Soprano

Di - xit Do - mi - nus Do - - - - mi - no me - - - o:

Soprano

Di - xit Do - mi - nus Do - - - - mi - no me - - - o:

Alto

Di - xit Do - mi - nus Do - - - - mi - no me - - - o:

Tenor

Di - xit Do - mi - nus Do - - - - mi - no me - - - o:

Bass

Di - xit Do - mi - nus Do - - - - mi - no me - - - o:

Continuo

*Tutti*

b10 9 8    7 6    7 6 5 6    b6    7 6

7

Se - - - - - de a

Se - - - - - de, a dex - tris, a

Se - de a dex - tris me - is, a dex - tris, se - de a dex - tris me - is, a dex - tris, a

Se - de a dex - tris me - is, a dex - tris, se - de a dex - tris me - is, a dex - tris, a

Se - de a dex - tris me - is, a dex - tris, se - de a dex - tris me - is, a dex - tris, a

11

dex - - - tris me - is, a dex - tris, se - de a dex - tris me - is, a dex - tris, a dex - tris, se - de,

dex - tris me - is, se - de, se - de, a dex - tris me - is, se - de a dex - tris me - is, a dex - tris, a dex - tris,

dex - tris me - is, se - de, se - de, se - - - - - de \_\_\_\_\_

dex - tris me - is, se - de, a dex - tris, se - de a dex - tris me - is, a dex - tris, a dex - tris,

dex - tris me - is, se - de, se - de, a dex - tris, se - de a dex - tris me - is, a dex - tris, a dex - tris,

6 5 4 3 5 b b7

15

se - - - de a dex - tris me - - - - is,

se - de a dex - tris me - is, a dex - tris me - - - - is,

se - de a dex - tris me - is, a dex - tris me - - - - is,

se - de a dex - tris me - is, a dex - tris me - - - - is,

se - de a dex - tris me - is, a dex - tris me - - - - is,

Soli

9 8 7 # 3 4 3 6

20

[Solo]

do - nec po - nam in - i - mi - cos tu - os sca - bel - lum pe - dum, pe - dum tu - o -

6 7 6

5 3 2 7 b 6 7 7 6

24

[Soli]

Vir - gam vir - tu - tis tu - ae,

[Soli]

Vir - gam vir - tu - tis tu - ae,

[Soli]

Vir - gam vir - tu - tis tu - ae,

7 ♭ 7 ♭ ♭ 3 6 3 ♭ ♭ ♭ 6 5 ♭ 5 6 6 6 7 ♭ 6 7 6



29

vir - gam vir - tu - tis tu - ae e - mit - tet Do - mi - nus, e - mit - tet Do - mi - nus ex

vir - gam vir - tu - tis tu - ae e - mi - tet Do - mi - nus, Do - mi - nus ex Si -

vir - gam vir - tu - tis tu - ae e - mit - tet Do - mi - nus ex Si -

33

Piano accompaniment for measures 33-36, consisting of four staves (treble and bass clefs) with rests.

Piano accompaniment for measures 37-40, consisting of four staves (treble and bass clefs) with rests.

Si-on: do-mi-na - - re in me - di - o

in - i - mi - co - - - - -

- on: do-mi-na - - - - re in me - - di - o,

in me-di-o in - i - mi -

- on: do-mi-na - re in me-di-o in - i-mi-co

- - - - -

Piano accompaniment for measures 33-40, showing chords and arpeggios.

3

7 6

7 6

7 6

7

5

10

8

9

37

b7 4 3 # 10 8 8 7  
9 #

40

o in - i - mi - co - - - rum, in - i - mi - co - rum tu - o - - - rum.

me - di - o in - i - mi - co - - - rum, in - i - mi - co - rum tu - o - - - rum.

me - di - o in - i - mi - co - - - rum, in - i - mi - co - rum tuo - - - - rum.

me - - di - o in - i - mi - co - rum, in - i - - mi - co - rum tu - o - - rum.

- re in - i - mi - co - rum, in - i - mi - co - rum tu - o - - - - rum.

Solo

# 6 5 4 3 3

44

49

- ae in splen - do - ri - bus san - to - rum: ex u - te - ro an - te lu - ci - fe - rum, an - te lu -

6 6<sup>b</sup> 7 6 6 5 6<sup>#</sup> 6 3

53

- ci - fe - rum ge - - - - - nu - i, ge - nu - i te.

10 8 7 #  
9

4 2

6

6 #

57

[Tutti]

Ju - ra - vit, ju - ra - vit Do - mi - nus, ju - ra - vit Do - mi - nus, et non, non poe - ni - te - bit, non

[Tutti]

Ju - ra - vit, ju - ra - vit Do - mi - nus, ju - ra - vit Do - mi - nus, et non, non poe - ni - te - bit, non

[Tutti]

Ju - ra - vit, ju - ra - vit Do - mi - nus, ju - ra - vit Do - mi - nus, et non, non poe - ni - te - bit, non

[Tutti]

Ju - ra - vit, ju - ra - vit Do - mi - nus, ju - ra - vit Do - mi - nus, et non, non poe - ni - te - bit, non

[Tutti]

Ju - ra - vit, ju - ra - vit Do - mi - nus, ju - ra - vit Do - mi - nus, et non, non poe - ni - te - bit, non

6 5      4 2 #4      6 7 #6      b6      b6 4/2      b 4 2      6



62

Solo

poe - ni - te - bit e - - - um.

poe - ni - te - bit e - - - um.

poe - ni - te - bit e - - - um.

poe - ni - te - bit e - - - um.

[Soli] Tu es sa -

Solo

6 3    ♯6    b    7 ♯

65

[Tutti]

tu es sa - cer - dos in ae -

[Tutti]

tu es sa - cer - dos

[Tutti]

tu es sa - cer - dos

[Tutti]

tu es sa - cer - dos

[Tutti]

- cer - dos in ae - ter - num, in ae - ter - num se - cun - dum or - di - nem Mel - chi - - se - dech, tu es sa - cer - dos

Tutti

b6

9 8 4 3

68

Solo

ter - num se - cun - dum or - di - nem Mel - chi - se - dech.  
in ae - ter - num se - cun - dum or - di - nem Mel - chi - se - dech.  
in ae - ter - num se - cun - dum or - di - nem Mel - chi - se - dech.  
in ae - ter - num se - cun - dum or - di - nem Mel - chi - se - dech.  
in ae - ter - num se - cun - dum or - di - nem Mel - chi - se - dech.

Solo

6 5      4 3      3 4 3      7 6 5

72

[Soli]  
Do - mi - nus a dex - tris tu - is con fre - - git in di - -

[Soli]  
Do - mi - nus a dex - tris tu - is con - fre - - - - - git, con - fre - - git in

6 b5                      b5                      5 6 ♯6                      b                      b 4 ♯ 5

75

[Tutti]

Detailed description: This block contains the piano accompaniment for measures 75 through 78. It consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The music is in a minor key, indicated by a flat sign on the first staff. The tempo/mood is marked as [Tutti]. The notation includes various rhythmic values such as eighth and sixteenth notes, rests, and dynamic markings.

Detailed description: This block contains the vocal and piano accompaniment for measures 79 through 82. It features two vocal staves (soprano and alto) and two piano accompaniment staves (treble and bass). The lyrics are: "e i - rae su - ae re - ges, con - fre - - git in" for the soprano and "di - e i - rae su - ae - re - - ges, con - fre - git in di -" for the alto. The piano accompaniment continues with complex rhythmic patterns.

Detailed description: This block contains the piano accompaniment for measures 83 through 86. It consists of two staves: a treble clef (top) and a bass clef (bottom). The music continues with complex rhythmic patterns and chordal textures.

b10 8 ♯6 ♮ 4 ♭ 5 9 8 6 5 4 3

9

79

di - e i - rae su - ae re - ges.

- e i - rae su - ae re - ges.

10 8 4 3 b6 b7 6 7 6 #6

9

# 2. Judicabit

83 Adagio

Violin 1

Violin 2

Viola

Violoncello

Soprano

Soprano

Alto

Tenor

Bass

*p* Ju - di - ca - - bit, *f* ju - di - ca - -

*p* Ju - di - ca - - bit, *f* ju - di -

*p* Ju - di - ca - - bit, *f* ju - di - ca - -

*p* Ju - di - ca - - bit, *f* ju - di - ca - -

*p* Ju - di - ca - - bit, *f* ju - di - ca - -

Adagio

Continuo

organo serato ma tutti piano  
battute

*p*

b 4/2 5 b b6 7 b5 4 b b6/5

87

- bit, ju-di-ca - - - - - bit, ju-di-ca - - - - - bit, ju-di-ca - - - - - bit, ju-di-ca - - - - - bit, ju-di-ca - - - - -

9 8 5 6 4b 3 4 6 5 4 b 4 4 6 b5 9 8 b7 6 7 6



92

- - - - - bit, in na - ti - o - - ni - bus, in na - ti - o - ni -

- - - - - bit, in na - ti - o - - ni - bus, in na - ti - o - - - - ni -

- - - - - bit, in na - ti - o - - - - - ni - bus, in na - ti - o ni -

- - - - - bit, in na - ti - o - - ni - bus, in na - ti - o - ni -

- - - - - bit, in na - ti - o - - ni - bus, in na - ti - o - ni -

7 6 b7 4 6 #6 3 8 7 6 b7 5 5

96 Presto

Piano accompaniment for measures 96-98. The score consists of four staves: two treble clefs (right hand) and two bass clefs (left hand). The music is in G minor and features a complex rhythmic pattern with many rests and sixteenth-note passages.

Vocal and piano accompaniment for measures 96-98. The score includes four vocal staves (Soprano, Alto, Tenor, Bass) and two piano staves. The lyrics are:
   
- bus, im - ple - vit, im - ple - vit, im - ple - vit ru - i - nas: con - - quas - sa - - bit
   
- bus, im - ple - vit, im - ple - vit, im - ple - vit ru - i - nas: con - - quas - sa - - bit ca -
   
- bus, im - ple - vit, im - ple - vit, im - ple - vit ru - i - nas: con - - quas - sa - - bit
   
- bus, im - ple - vit, im - ple - vit ru - i - nas: con - - quas - sa - - bit

Presto

Piano accompaniment for measures 99-101. The score consists of two staves: treble and bass clefs. The music is in G minor and features a complex rhythmic pattern with many rests and sixteenth-note passages. Fingering numbers 4, 6, 4, 5, b6, b5, 6 are indicated below the bass staff.

99

Piano accompaniment for measures 99-103. The score consists of four staves: two treble clefs (top two) and two bass clefs (bottom two). The key signature has one flat (B-flat). The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. Measure 103 ends with a fermata over a whole note chord.

ca - pi - ta in ter - ra, in ter - ra, in ter - - - ra mul - to - - - rum.

- pi - ta in ter - ra, in ter - ra, in ter - - - - - ra mul - to - - - - rum.

ca - pi - ta in ter - ra, in ter - ra, in ter - ra mul - to - - - rum.

ca - pi - ta in ter - ra, in ter - ra, in ter - - - ra mul - to - - - rum.

ca - pi - ta in ter - ra, in ter - ra, in ter - - - ra mul - to - - - rum.

Piano accompaniment for measures 104-108. The score consists of two staves: treble and bass clefs. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble. Measure 108 ends with a fermata over a whole note chord. Below the staves, there are fingering numbers: 5 6 5 6 7 ♯ b 7 6 5 3 4 3.

### 3. De torrente

104 *Largo*

Violin 1

Violin 2

Viola

Violoncello

Alto

Tenor

Continuo

*Largo*

*Solo*

7 6    6 7 6    6 7 6    4 3

111

Violin 1

Violin 2

Viola

Violoncello

Alto

Tenor

Continuo

*Solo*

De tor - ren - - - - - te, de tor - ren - te, tor - ren - te in

3    6    b    b    b7    7

119

Piano accompaniment for measures 119-125. The score consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and alto clefs). The music is in a minor key and features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

An empty vocal staff for measure 119, showing the key signature and time signature.

Vocal line for measures 119-125. The lyrics are: *vi - a - bi - - bet, in vi - a - bi - - bet:*. The melody includes a trill (*tr*) in measure 120.

Piano accompaniment for measures 119-125, continuing from the first system. It includes figured bass notation at the bottom: 7, 6, 7, 6.

126

Piano accompaniment for measures 126-132. The score consists of four staves: two for the right hand (treble and alto clefs) and two for the left hand (bass and alto clefs). The music continues with the same eighth-note bass line and melodic right-hand part.

An empty vocal staff for measure 126, showing the key signature and time signature.

Vocal line for measures 126-132. The lyrics are: *prop - te - re - a, prop - te - re - - a ex - al - ta - -*. The melody includes a trill (*tr*) in measure 130.

Piano accompaniment for measures 126-132, continuing from the second system. It includes figured bass notation at the bottom: 7, 7 4 3, b, 4, #.

134

bit ca - put, prop - te - re - a ex - al - ta -

b6 # 4 3 6

142

bit ca - put.

7 # 7 6 7 6 6 b7

149

Piano accompaniment for measures 149-156. The right hand has a melodic line with a trill (tr) in measure 150. The left hand has a rhythmic accompaniment of eighth notes.

[Solo]

Vocal line for measures 149-156. The lyrics are: Glo - - - - ri - a Pa - tri et Fi - li - - o

Piano accompaniment for measures 157-164. The right hand has a melodic line with a trill (tr) in measure 158. The left hand has a rhythmic accompaniment of eighth notes. Fingerings: 4 3, 7 6, b7, 6.

157

Piano accompaniment for measures 157-164. The right hand has a melodic line with a trill (tr) in measure 158. The left hand has a rhythmic accompaniment of eighth notes.

Vocal line for measures 157-164. The lyrics are: et Spi - ri - tu - i - - - San - cto glo - ri - a Pa - tri et

Piano accompaniment for measures 165-172. The right hand has a melodic line with a trill (tr) in measure 166. The left hand has a rhythmic accompaniment of eighth notes. Fingerings: 3 4, 7, 5 6.

165

Piano accompaniment for measures 165-172. The score consists of three staves: two treble clefs and one bass clef. The music is in G minor and features a steady eighth-note accompaniment in the bass and chords in the treble.

Vocal line for measures 165-172. The lyrics are: Fi - li - - o et Spi - - ri - - tu - i San - - - - . The melody is in G minor and includes a fermata over the word "et".

Piano accompaniment for measures 173-176. The score consists of two staves: one treble and one bass clef. The music continues with eighth-note accompaniment and chords. Fingerings 6 7 6, 4 3, and b6 are indicated below the staves.

173

Piano accompaniment for measures 173-180. The score consists of three staves: two treble clefs and one bass clef. The music continues with eighth-note accompaniment and chords. A fermata is present in the vocal line above.

Vocal line for measures 173-180. The lyrics are: - - - - cto. The melody is in G minor and includes a fermata over the word "cto".

Piano accompaniment for measures 181-188. The score consists of two staves: one treble and one bass clef. The music continues with eighth-note accompaniment and chords. Fingerings 6 5, b7, 7 6, 4 # are indicated below the staves.



### 4. Sicut erat in principio

181 [Andante] [Editorial]

Violin 1

Violin 2 [Editorial]

Viola

Violoncello

Soprano

Soprano

Alto

Tenore

Basso

Continuo

**Tutti**

Si - cut e - rat in prin - ci - pi - o et nunc et sem - per, sem - per: et in sae - cu - la sae - cu - lo - rum,

Si - cut e - rat in prin - ci - pi - o et nunc et sem - per, sem - per: a -

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

Si - cut e - rat in prin - ci - pi - o et nunc et et sem - per:

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

6 7 #6

186

[Editorial]

[Editorial]

a - - - - - men, et in

men, a - - - - -

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

a - - - - - men,

et in

5 6 3 6 6

5 4/2 6 7 6 # 4 #

191

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

- - - - - men,

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

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

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

4 4 9 8 6 4 # b6 4 2 6

196

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

7 6  $\frac{4}{2}$  7 6 4 3 2 6  $\frac{\#4}{2}$

201

205

Piano accompaniment for measures 205-209. The score consists of four staves: two treble clefs and two bass clefs. The music is in G minor (one flat) and 4/4 time. It features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

- - men, a - - - - -

Vocal line for measure 205. The melody is in G minor. The lyrics are: - - men, a - - - - -

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

Vocal line for measure 206. The melody continues from the previous measure. The lyrics are: et in sae - cu - la sae - cu - lo - rum, a - - - - - men, a - - - - - men,

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

Vocal line for measure 207. The melody continues. The lyrics are: a - men, a - - - - - men, a -

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

Vocal line for measure 208. The melody continues. The lyrics are: - - - - - men, et in sae - cu - la sae - cu - lo - rum,

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

Vocal line for measure 209. The melody concludes the phrase. The lyrics are: - - men, a - - - - - men,

Piano accompaniment for measures 210-214. The score consists of two staves: treble and bass clefs. The music continues with complex rhythmic patterns and chordal textures.

7 6 4/2 7 b6 5 6 6

210

The first system of music consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in a key with one flat (B-flat major or D minor) and a common time signature. The melody is primarily in the right hand, with a supporting bass line in the left hand.

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

The second system of music consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music continues from the first system.

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

The third system of music consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music continues from the second system.

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

The fourth system of music consists of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music continues from the third system.

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

