ANCIENT GROOVE MUSIC

Antonio Lotti

(1667 - 1740)

Gloria in C No.1

Edited by

BEN BYRAM-WIGFIELD

For SSAAATTTBBB choir and SSAATB soli
2 violin, viola, 2 oboe, bassoon, trumpet,
bass and keyboard continuo

FULL SCORE

www.ancientgroove.co.uk

EDITORIAL NOTES

Source: British Library Add. 14177, an early 19th-century manuscript in the hand of Giuseppe Sigismondo (1739 - 1826). This source is the sole complete surviving copy. Sigismondo was a Neapolitan historian and amateur musician, and it is possible that he have came across Lotti's works through his friendship with Niccolò Porpora (1686 - 1768).
The manuscript is entitled Gloria '*a cinque*', like many other mass movements by Lotti which in fact require more than five vocal parts.

1. Gloria
Original name of bass woodwind part is given as '*bombardo*', but described as '*fagotto*' in some subsequent sections. The editorial instrumental part will assume the same instrument throughout.
17, Alto: 2nd note is B in source: changed to G.

2. Et in terra pax
The lack of a keyboard continuo is not explicitly stated, though the style of instrumental accompaniment might suggest it. In other works, sources material frequently indicates marks sections as '*violoncello senza organo*' or similar, as is also found in the *Qui tollis* section of this work.
1, basso: Second note of basso is C in source. Changed to B to match all subsequent repetitions of the phrase.

3. Laudamus te
The preceeding page has the words '*segue Laudamus a 8*'. All the other 'segue' instructions are numerically accurate (the one for *Quoniam* is corrected from 8 to 5).
The chorus is SSATB, with the two soli trio ensembles (totalling 11).

4. Gratias
Original orchestration is '*violino solo*' followed by two unnamed staves in the G clef. For this edition, the parts have been assigned as Violin 10, Violin 20, Viola.
12, strings: dotted semibreve cut to semibreve.
60, continuo: last note is E is source, changed to D.
63-64, violin 1: The last note of 63 (an E) has been sharpened to match the harmonic progression. The following first note of 64 is explicitly an F♮ (shown by use of a flat) in the source; it has been changed to F♯.

5. Domine Deus, Rex coelestis
The vocal parts are not explicitly marked *soli*, though they fit the SSA-ATB pair of trios used as *soli* throughout other sections and in Lotti's other Gloria settings.

6. Domine Fili
The source is marked 'secondo coro', though for most purposes, the same soloists as in the two trio groups will be used. There is no evidence of two choirs anywhere else in the source. (*See Laudamus te*).

7. Domine Deus, Agnus Dei
The trumpet stave in the source is in the key of F, however, to avoid any confusion about transposing instruments, no key signature is used for the trumpet part in this edition. There are no B♭ notes in the part.
30: Continuo line has A♭; Vocal bass part does not.

8. Qui tollis
This is the only section without a tempo instruction.
2nd Soprano has opening section in alto clef, bars 10-22. Also bars 36-47, where the passage is marked '*soli*'.
There are two parts marked '*fagotto*' on the first page of the section: one below the oboes and one below the viola line. It is assumed that the second is mistakenly named and is a violoncello/basso part.
56, Trumpet: the last note is an octave lower, but that cannot be played on baroque instruments.
57, Viola: the violas double the bassi parts in this bar, but that would be beyond the range of a modern instrument. This bar has been transposed up an octave.

9. Qui sedes
The oboe is not explicitly marked in the source, though the previous page has '*segue Alto con oboè a solo*'. The 'Amoroso' instruction is likely to be inauthentic.
16, alto: the source has a B♭ here; changed to B♮.

10. Quoniam
114: The source has *tutti* here, with *soli* indicated at 118. This has been changed to *soli* from 114.
The last few bars of the Quoniam are an Adagio to the words 'cum Sancto Spiritu'. This structure appears frequently in Lotti's Gloria settings. An '*attacca*' between the two movements should be inferred.

11. Cum Sancto Spiritu
The woodwind are not explicitly scored, but it has been assumed that the oboes should double the violins and the bassoon double the basso line.

Instrumental parts and vocal scores are also available.

Ben Byram-Wigfield
London, 2013

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Antonio Lotti

Gloria in C *No.1*

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Gloria in C *(No. 1)*

Edited by
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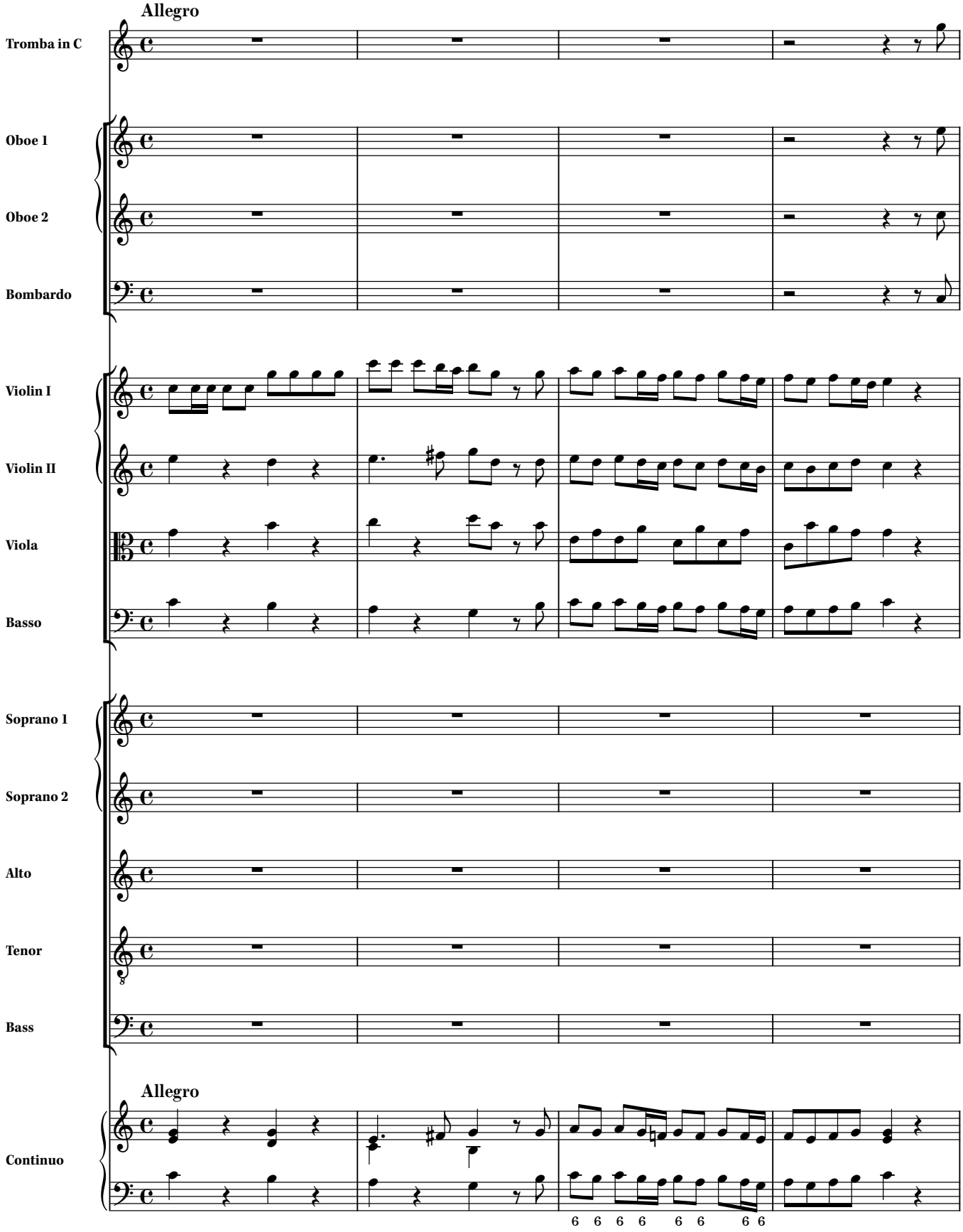
ANTONIO LOTTI
(1667 - 1740)

1. Gloria in excelsis



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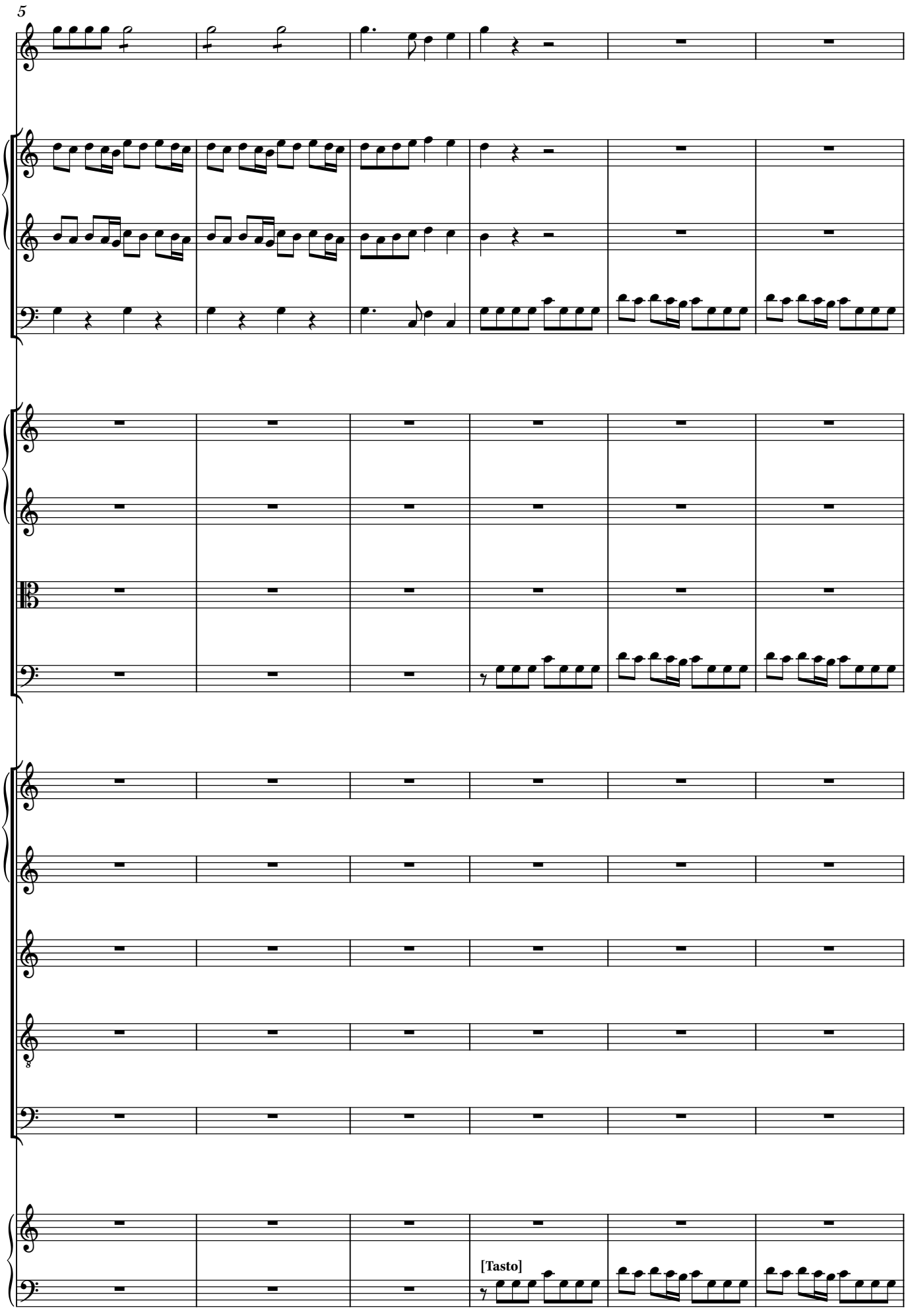

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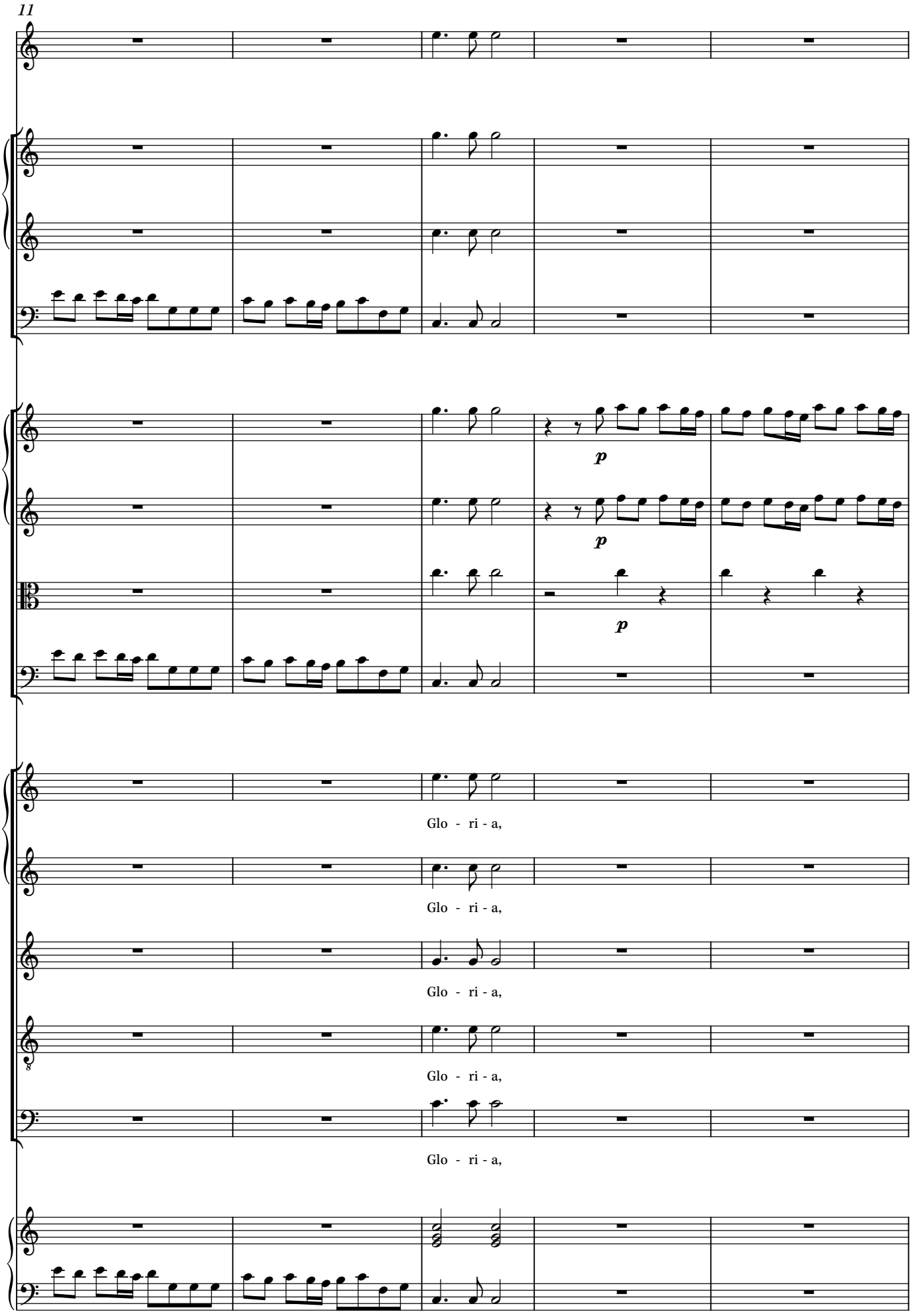

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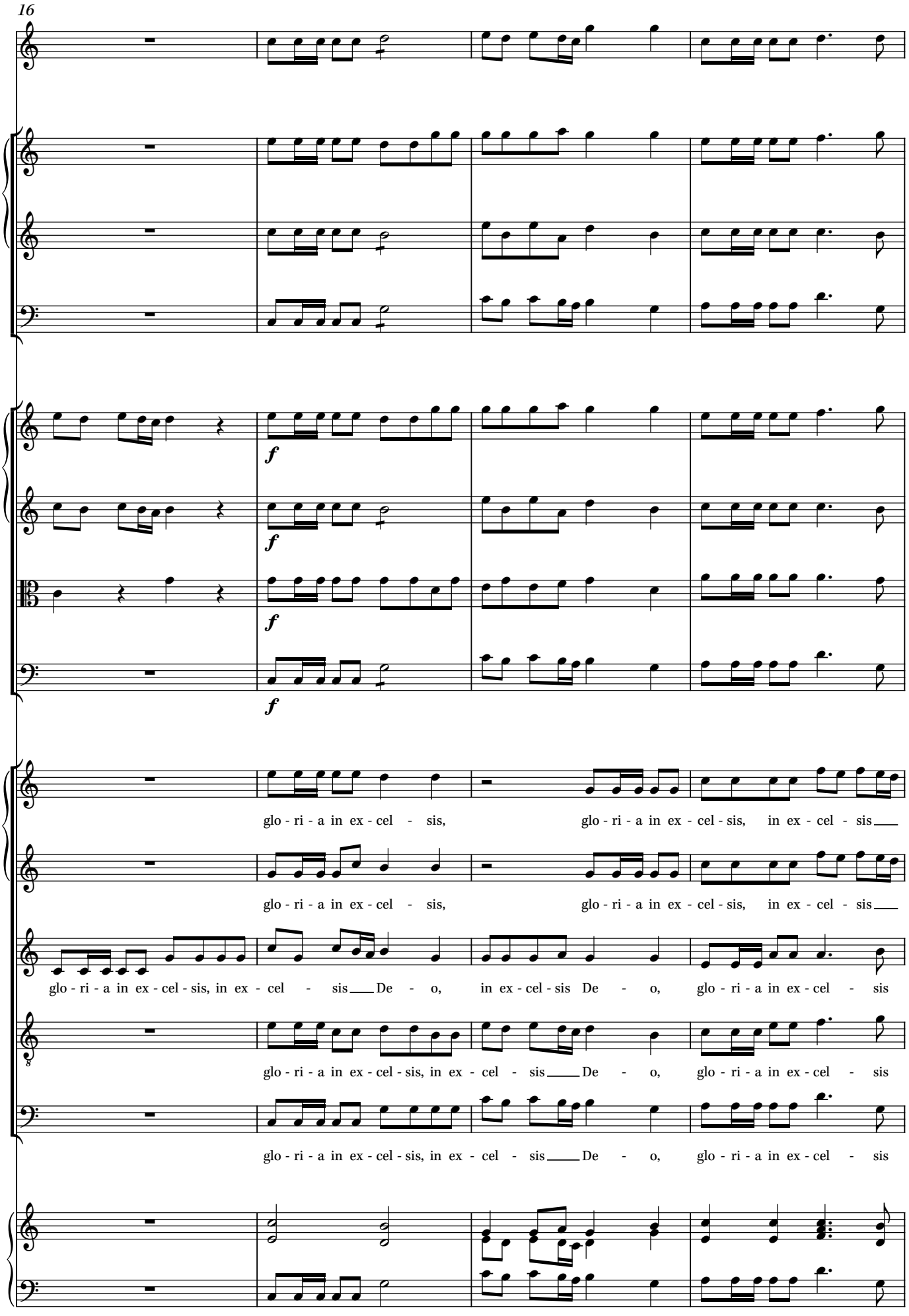

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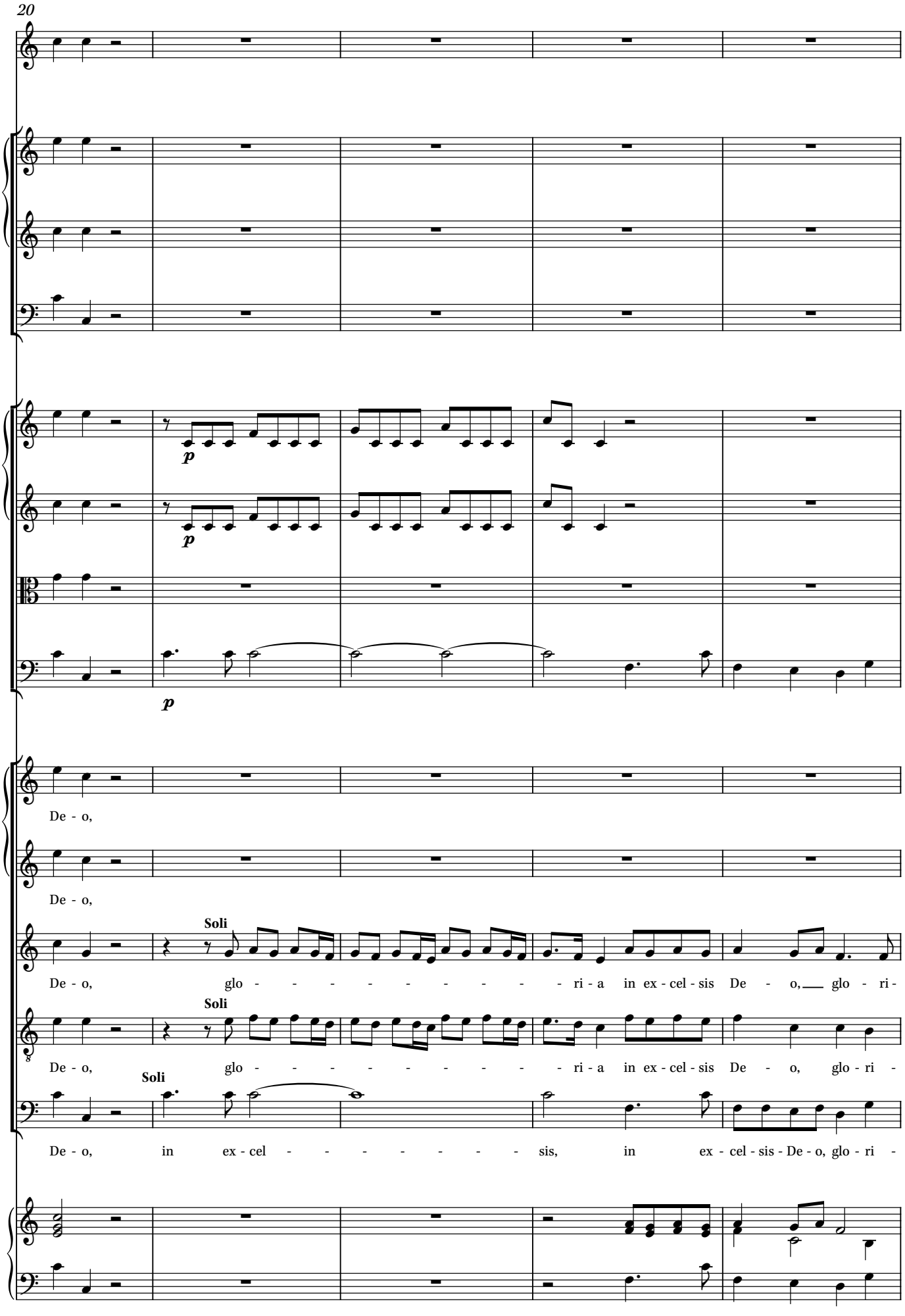

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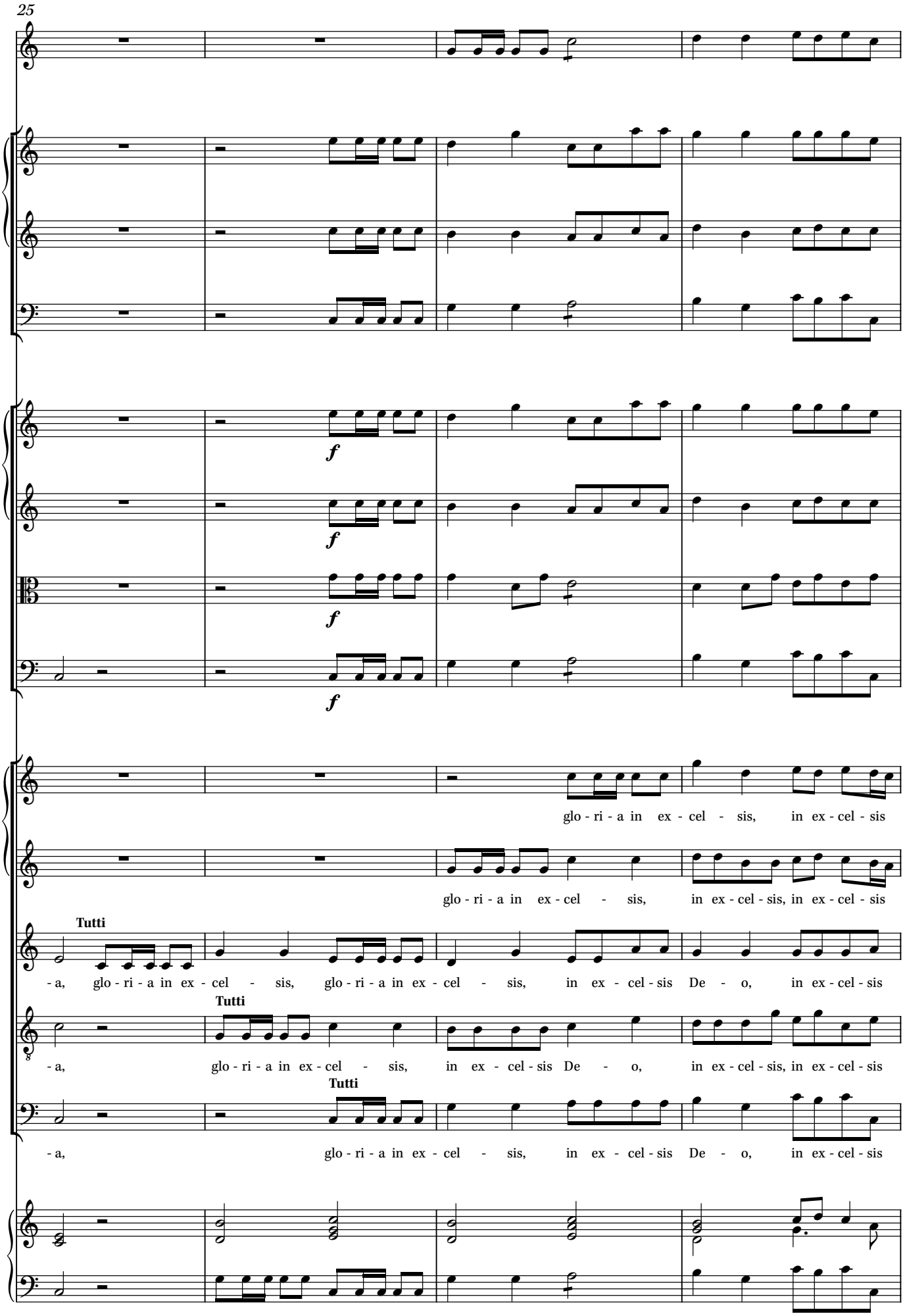

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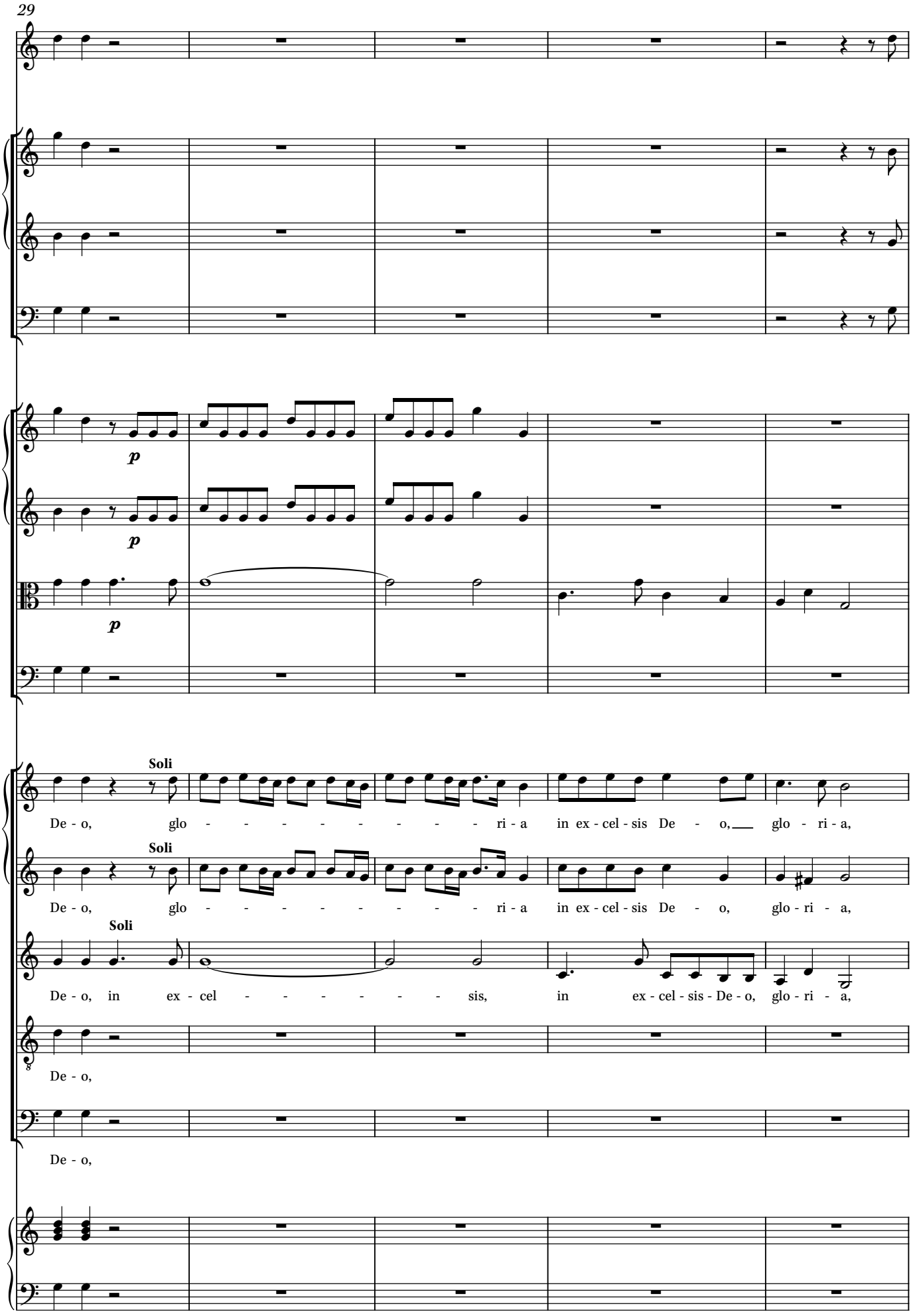

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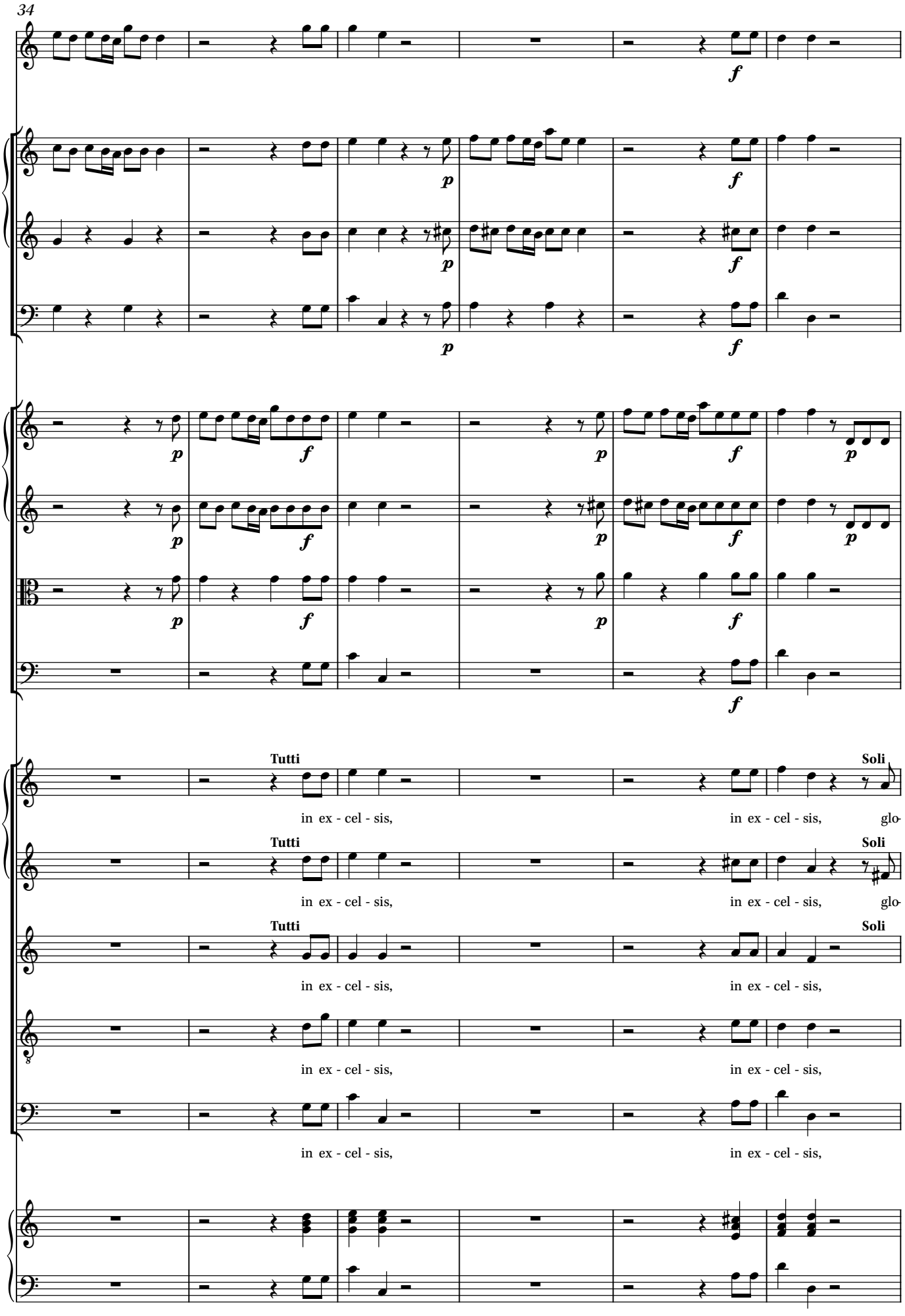

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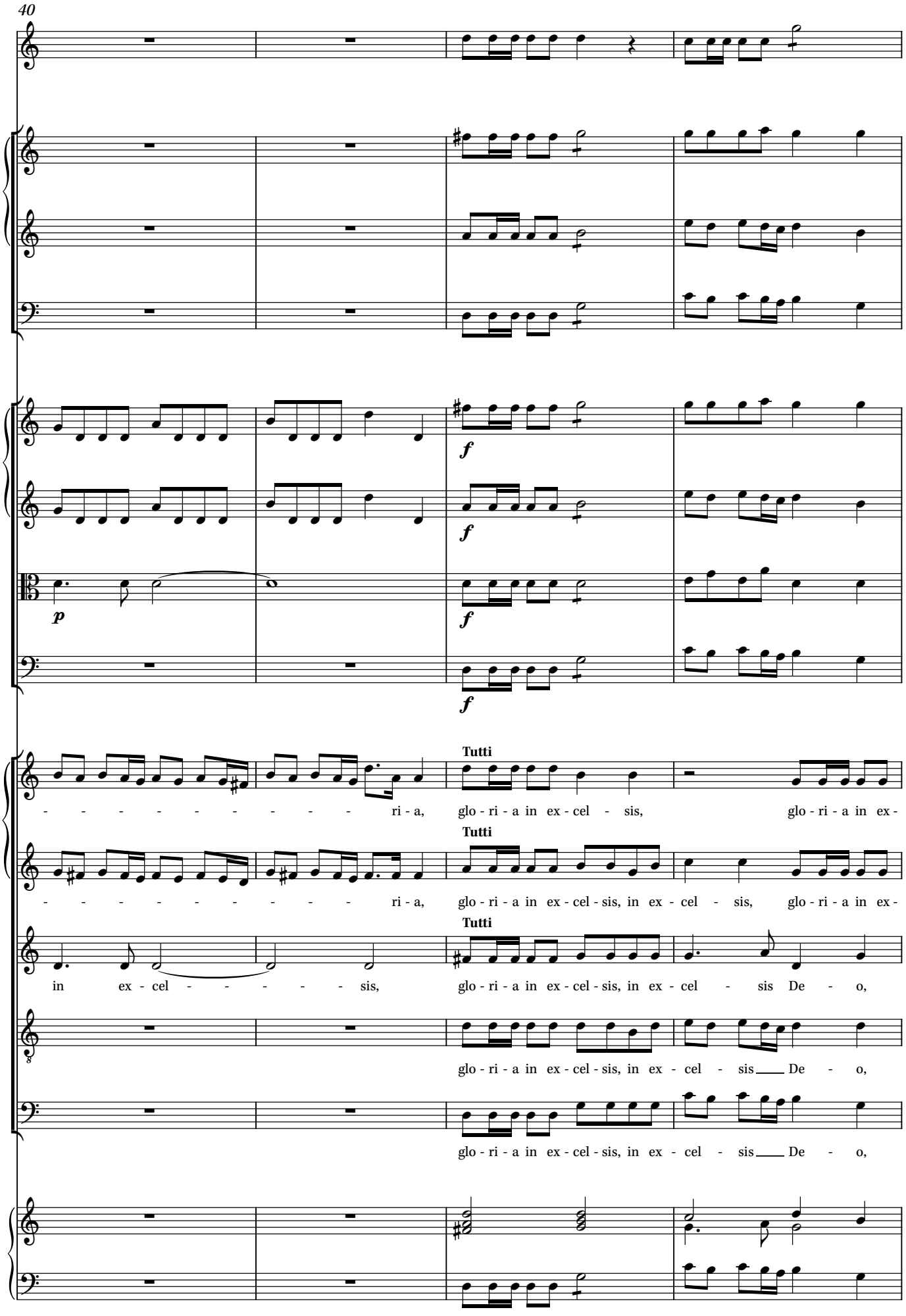

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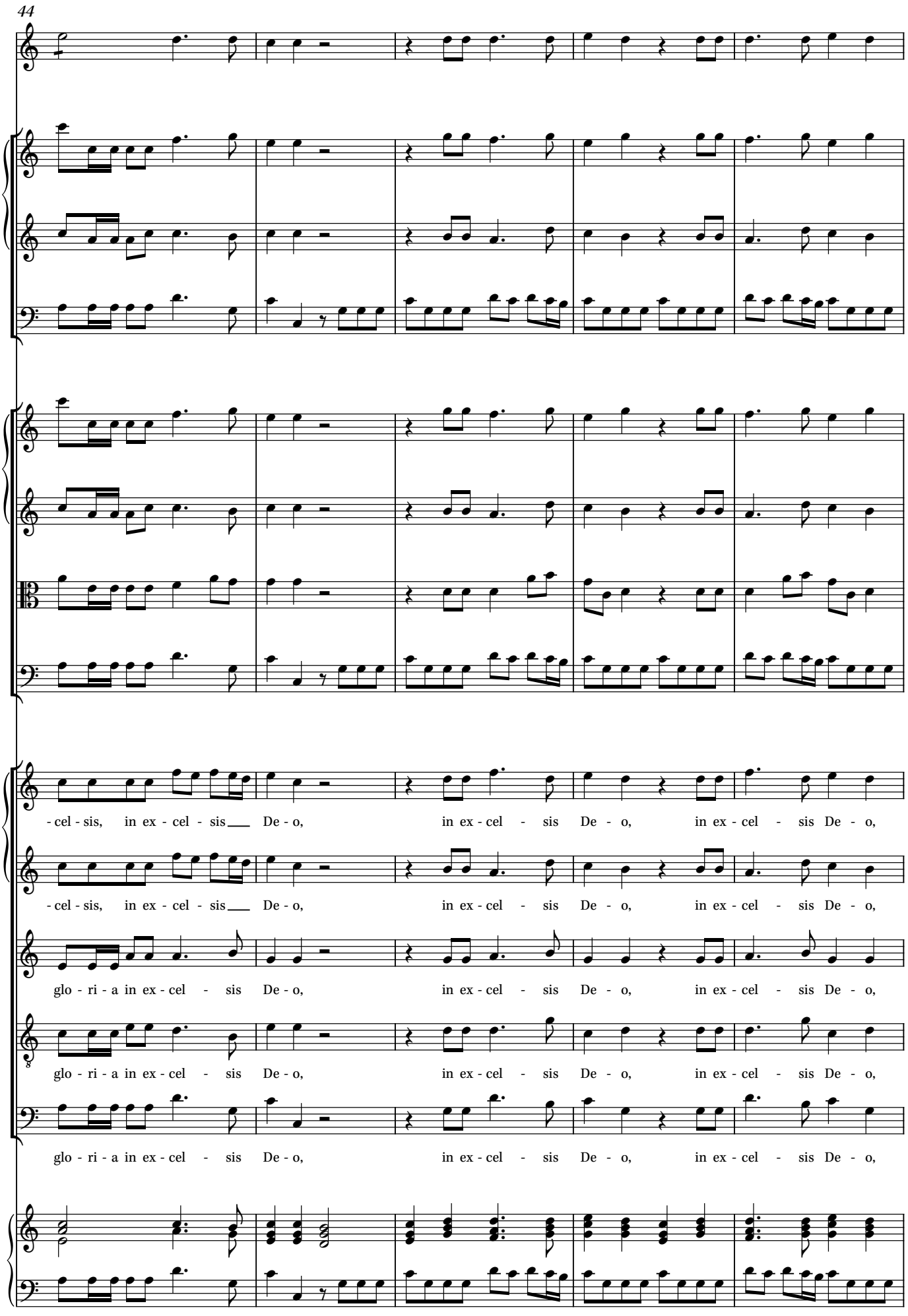

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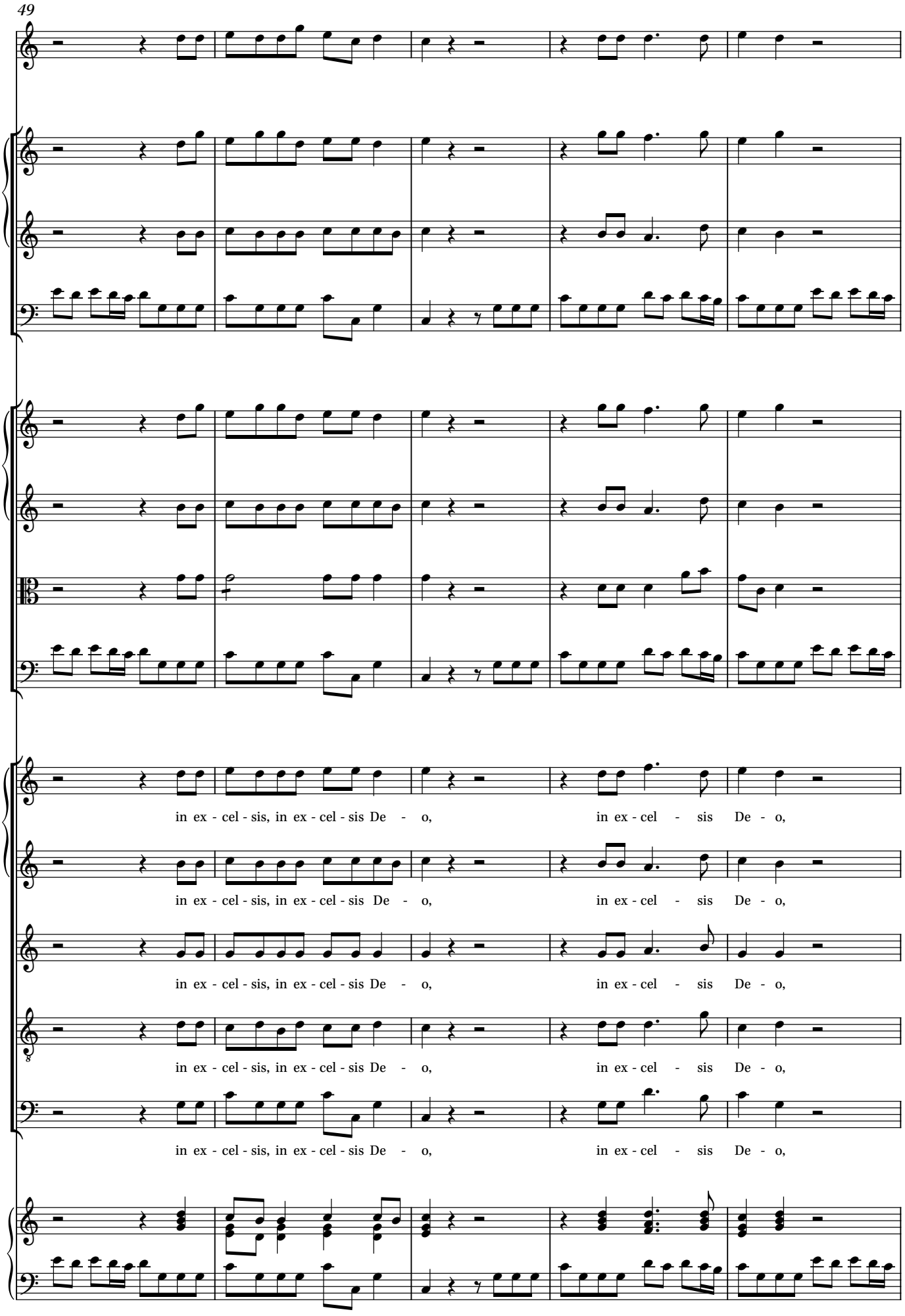

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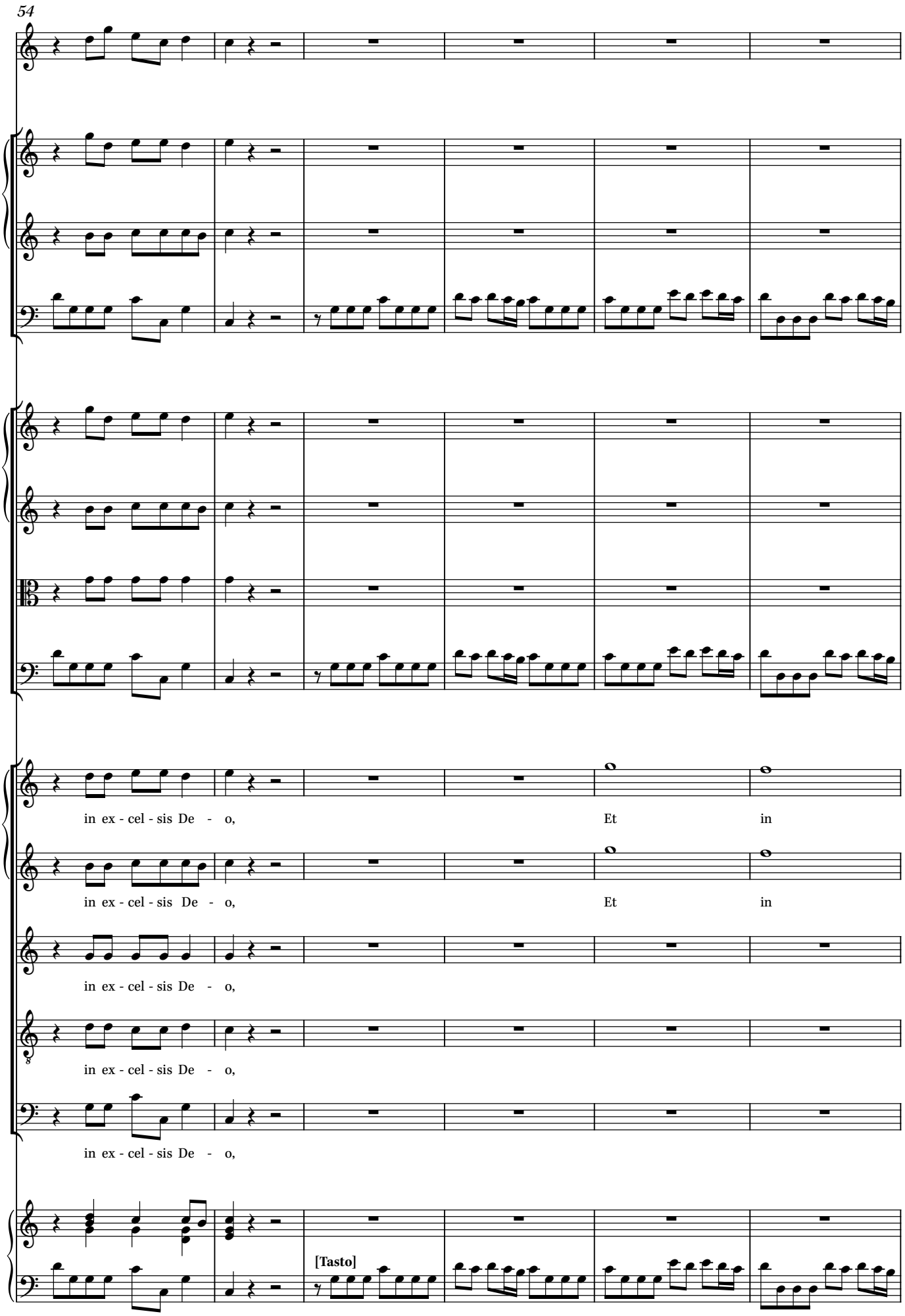

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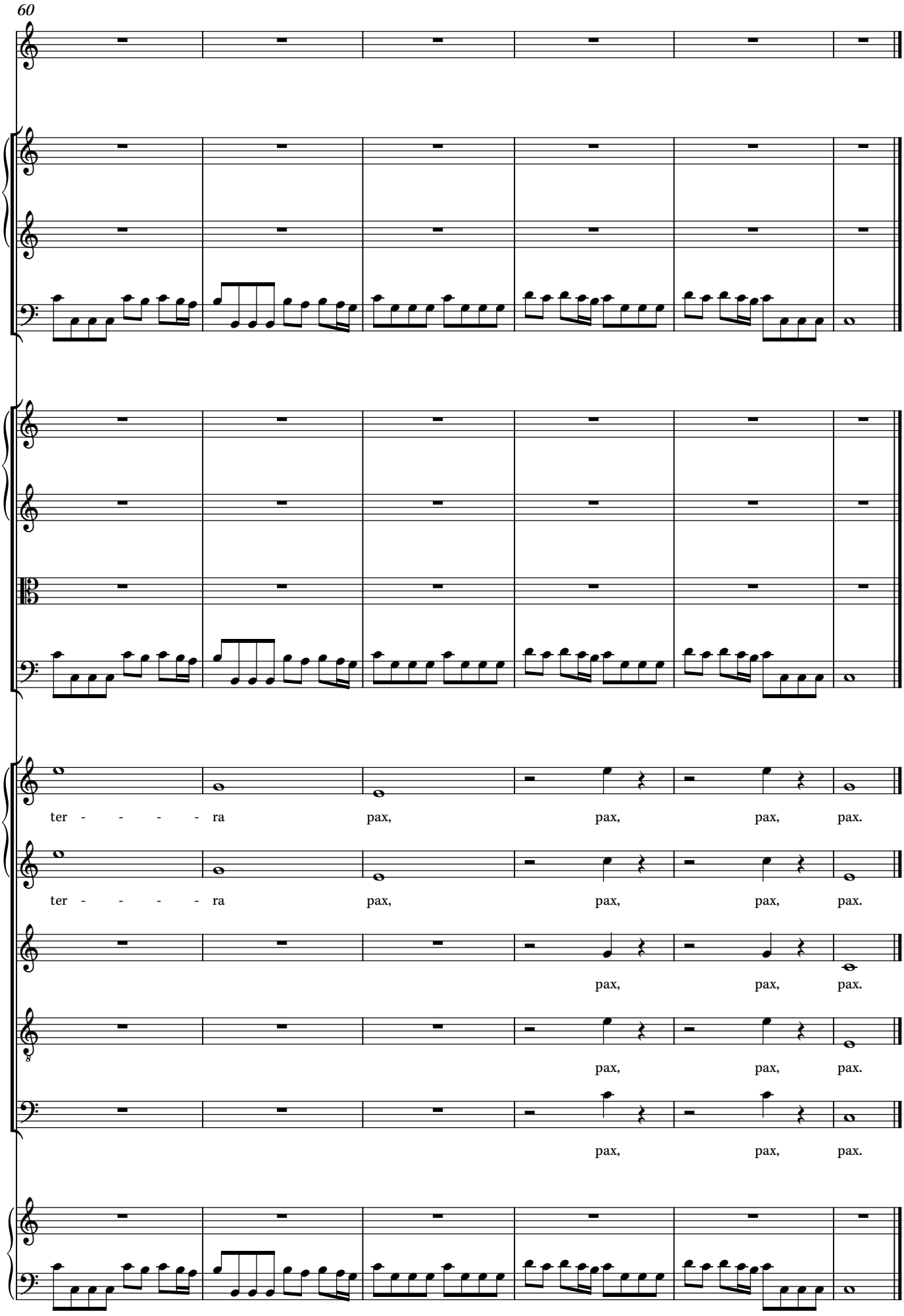

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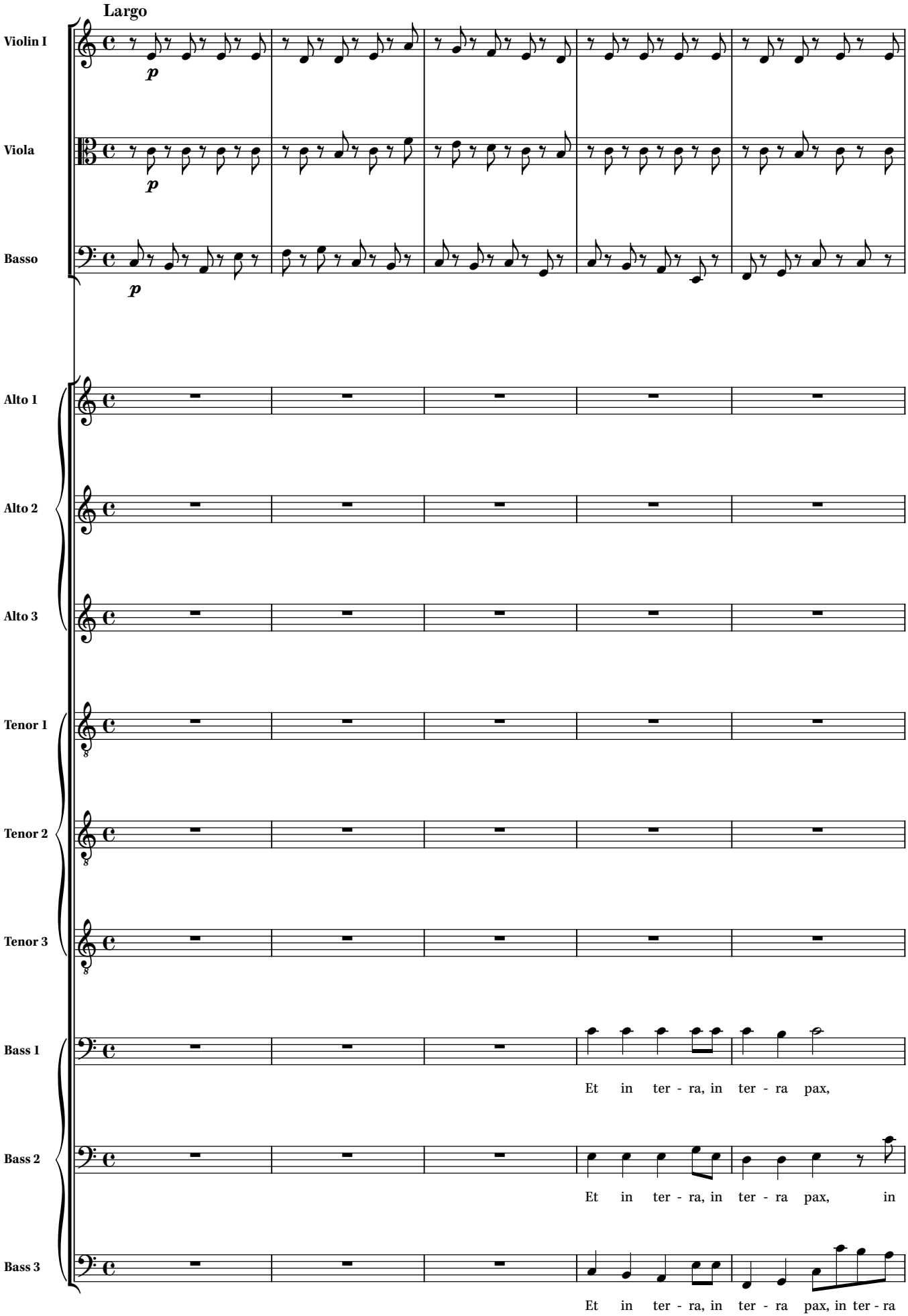
2. Et in terra pax



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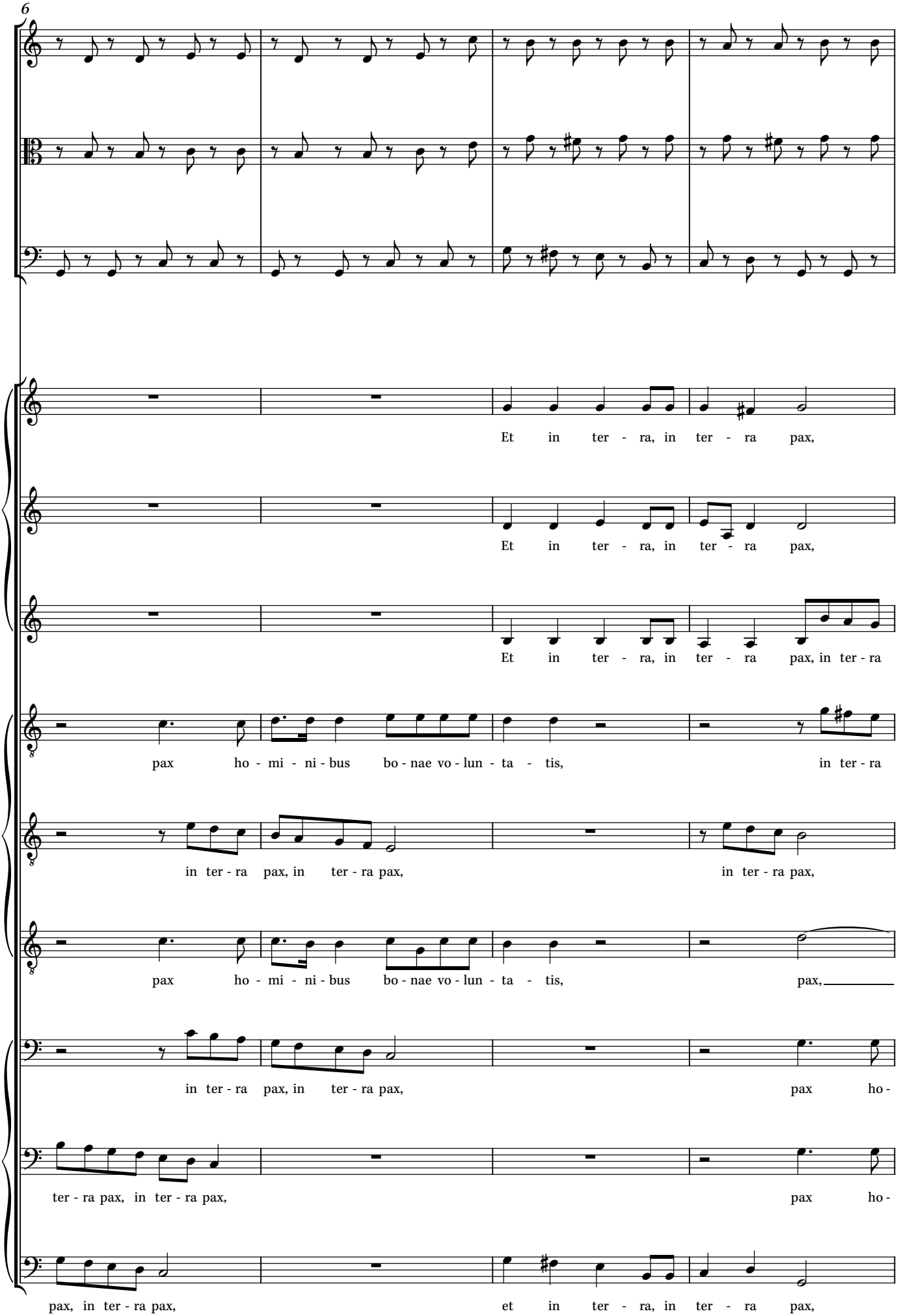

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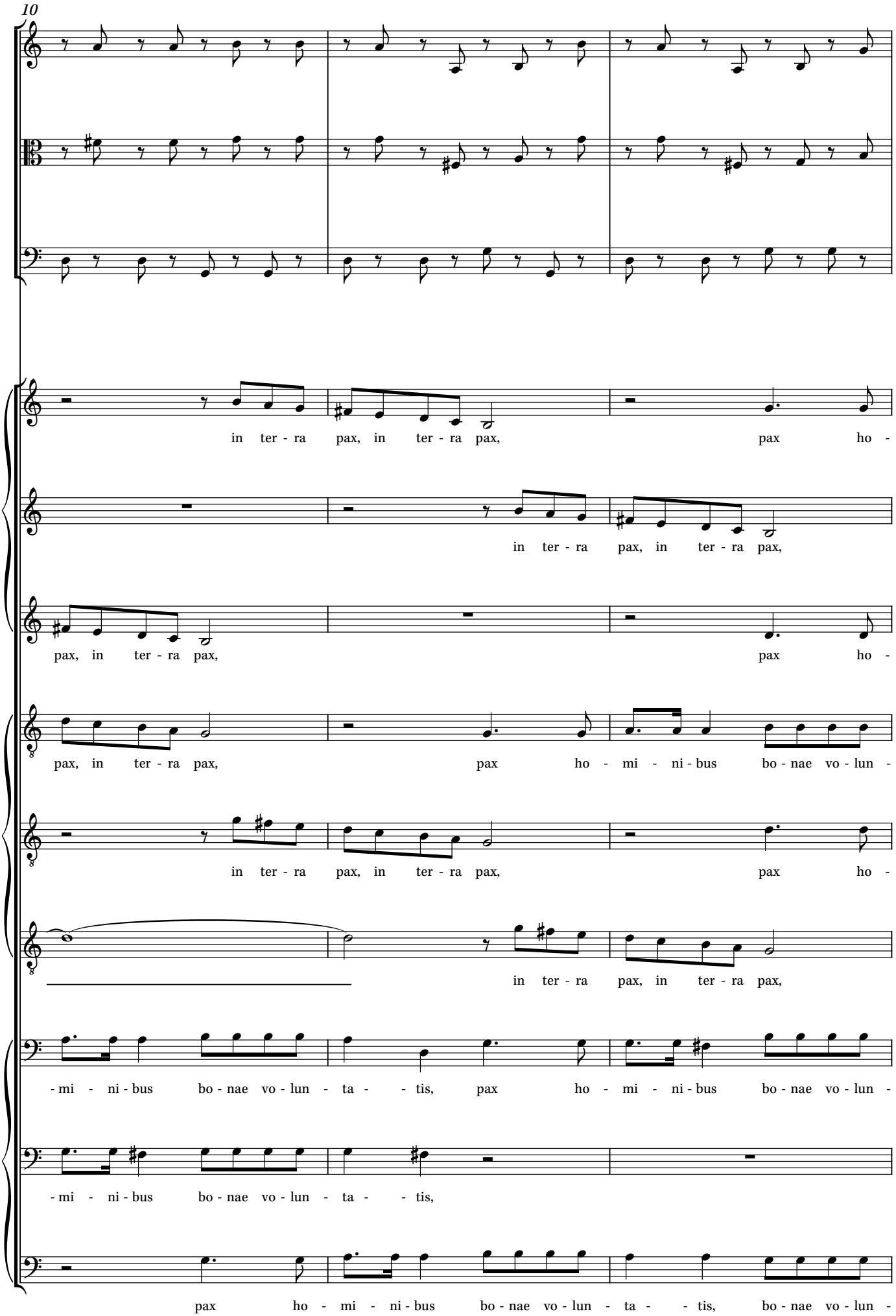

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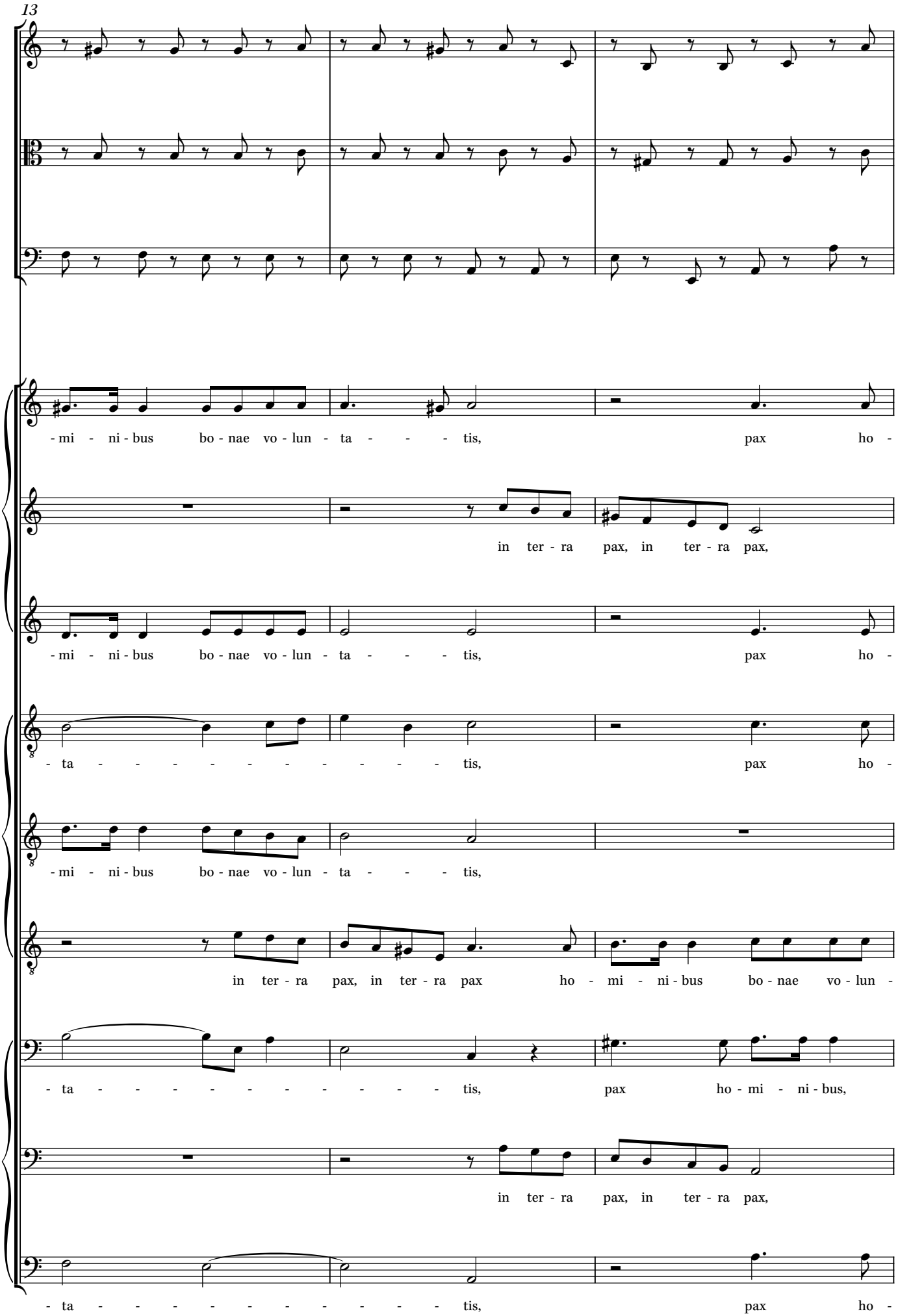

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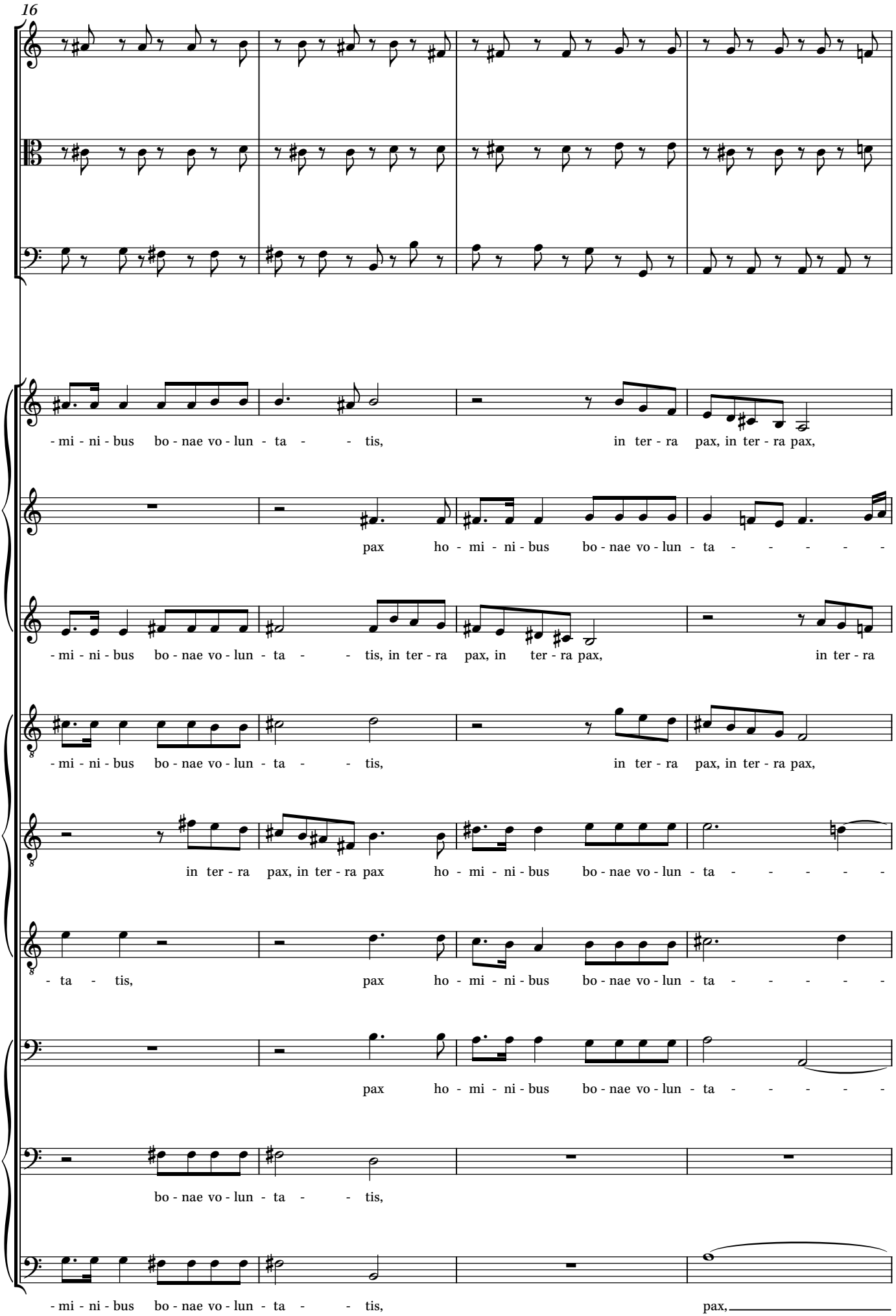

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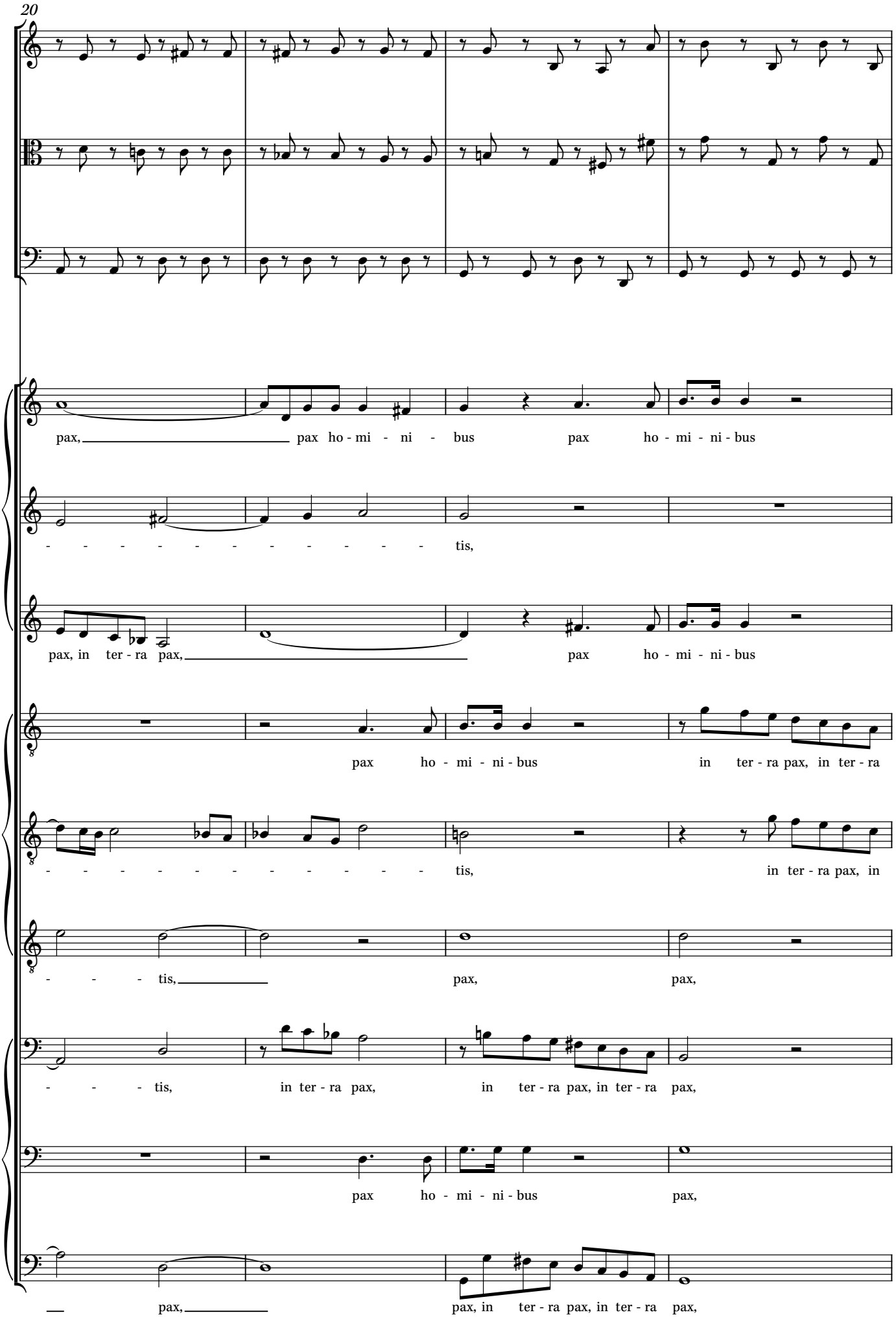

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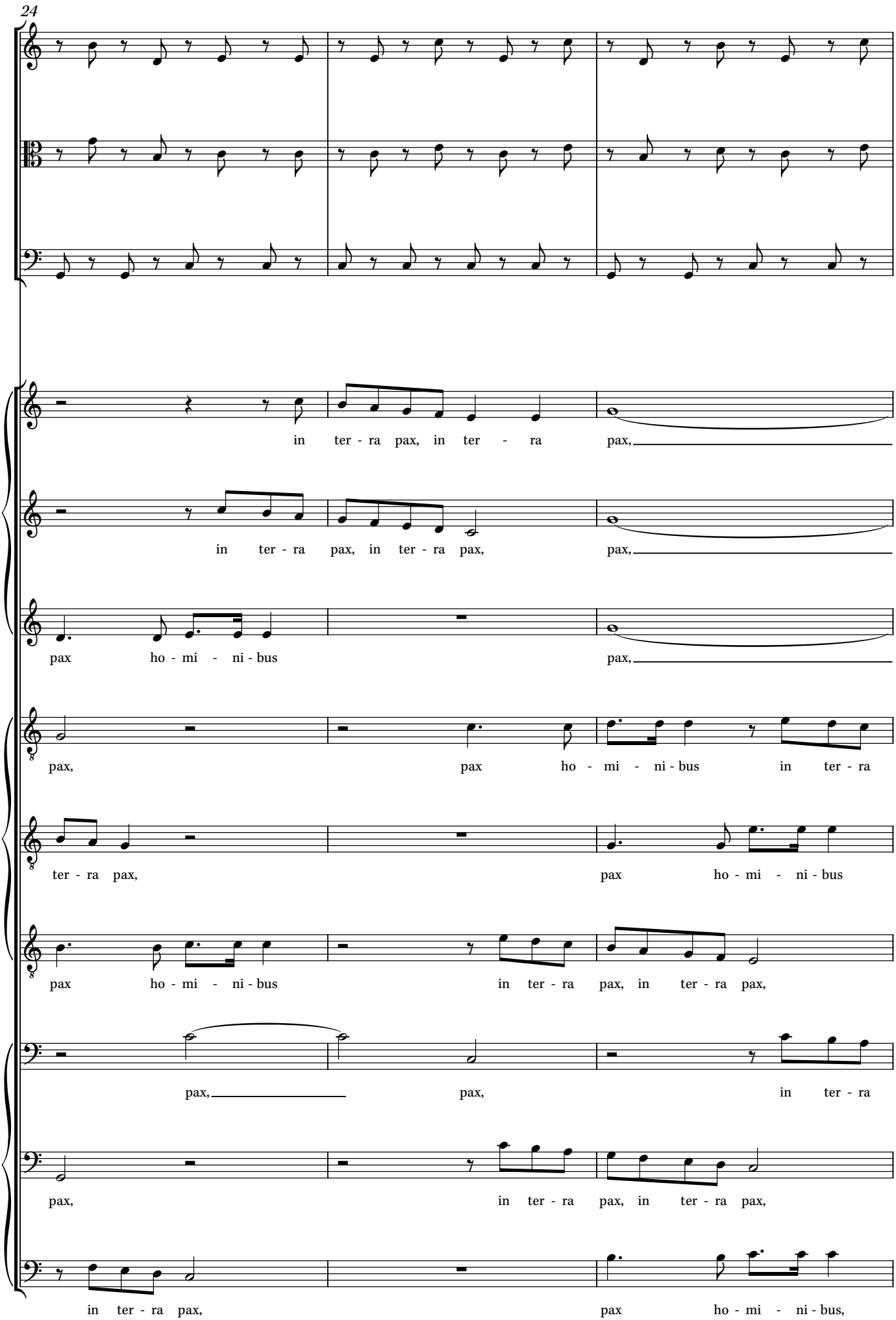

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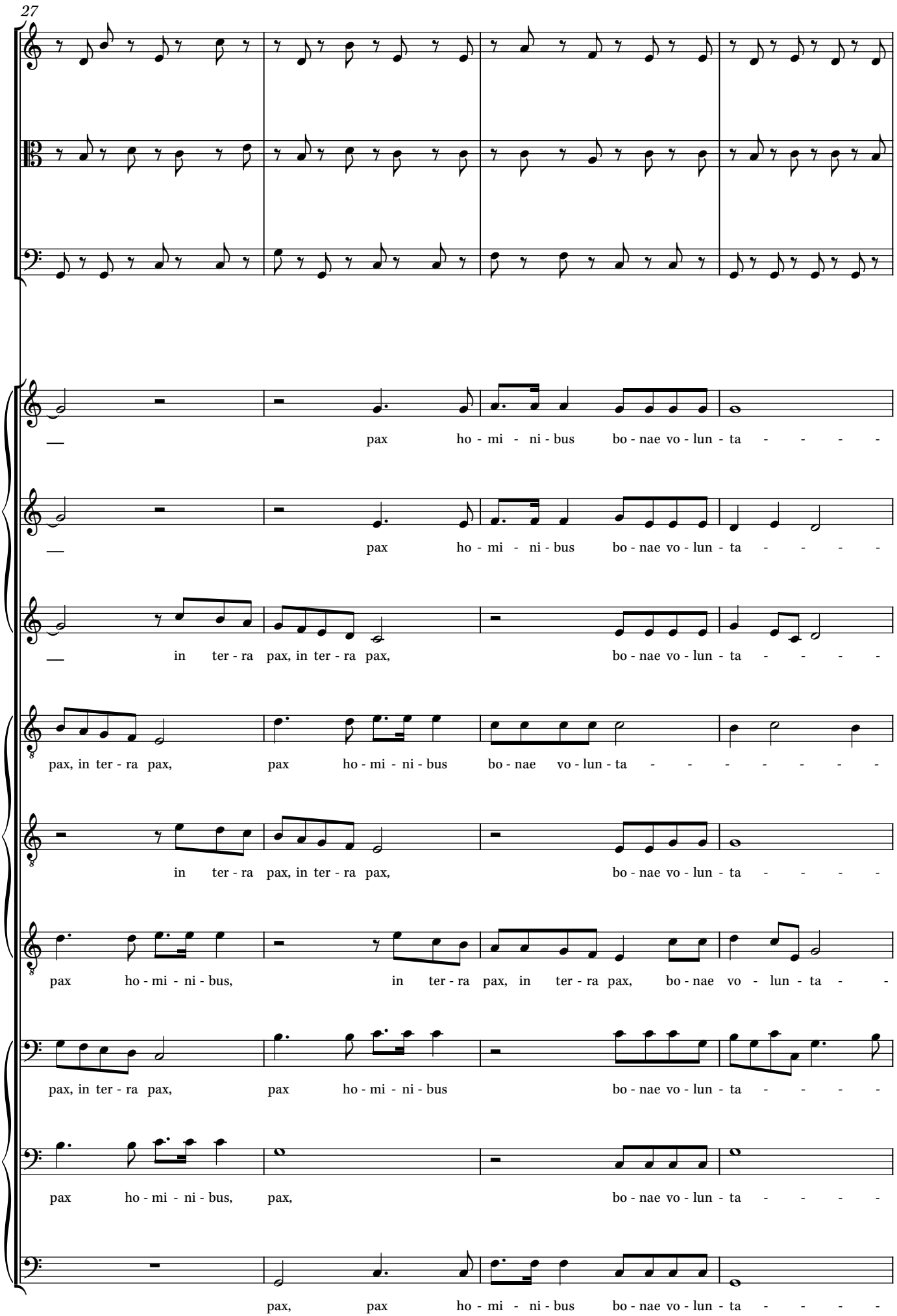

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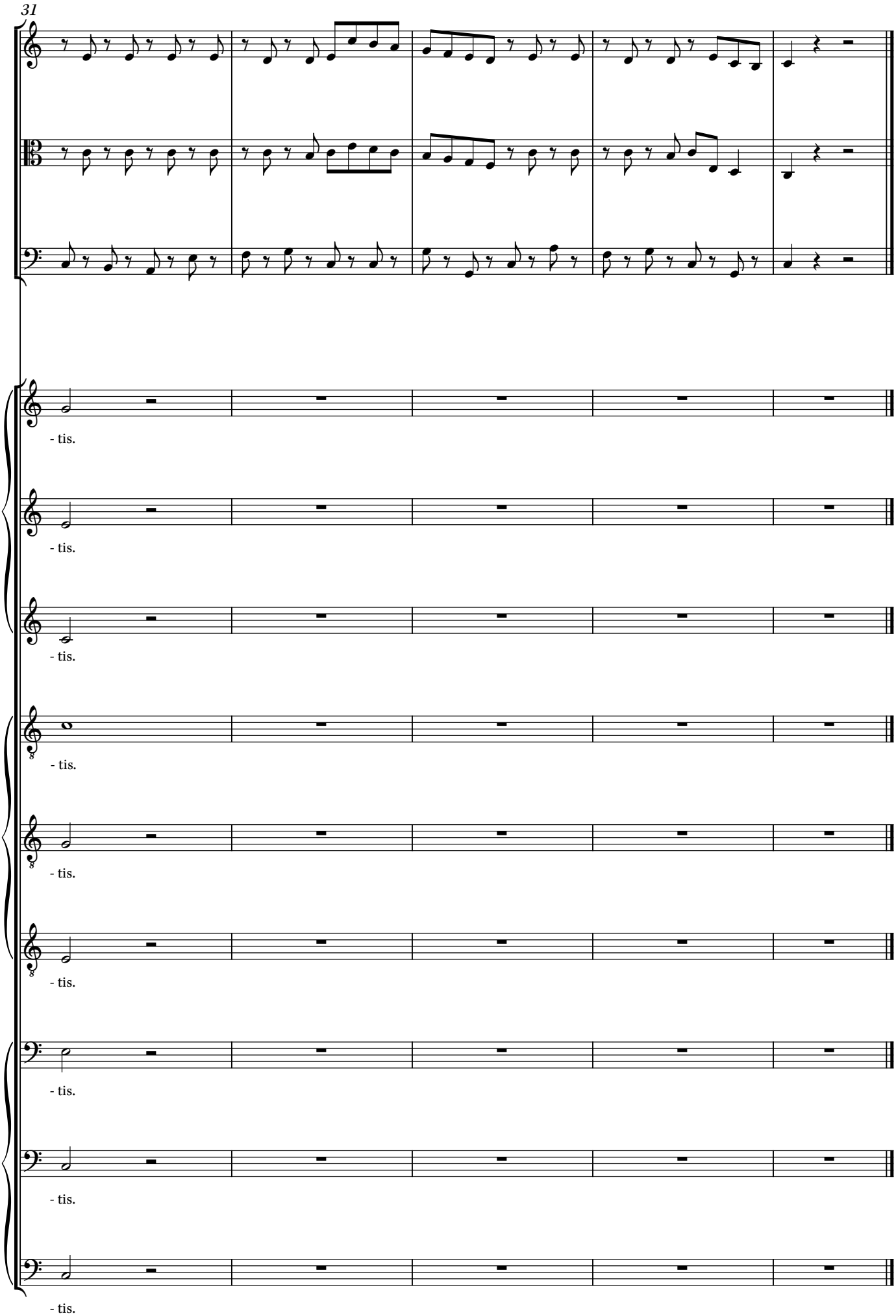

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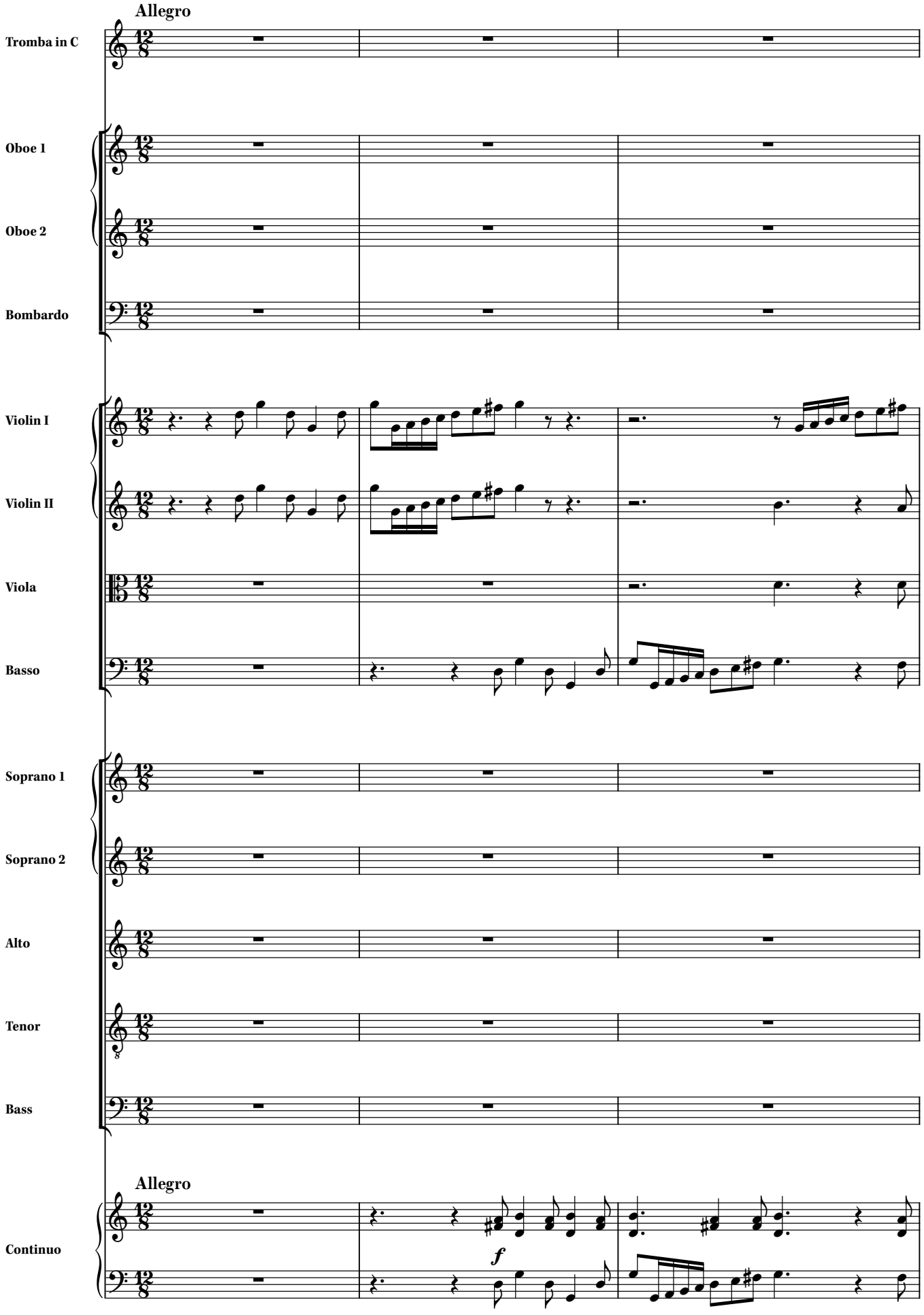
3. Laudamus te



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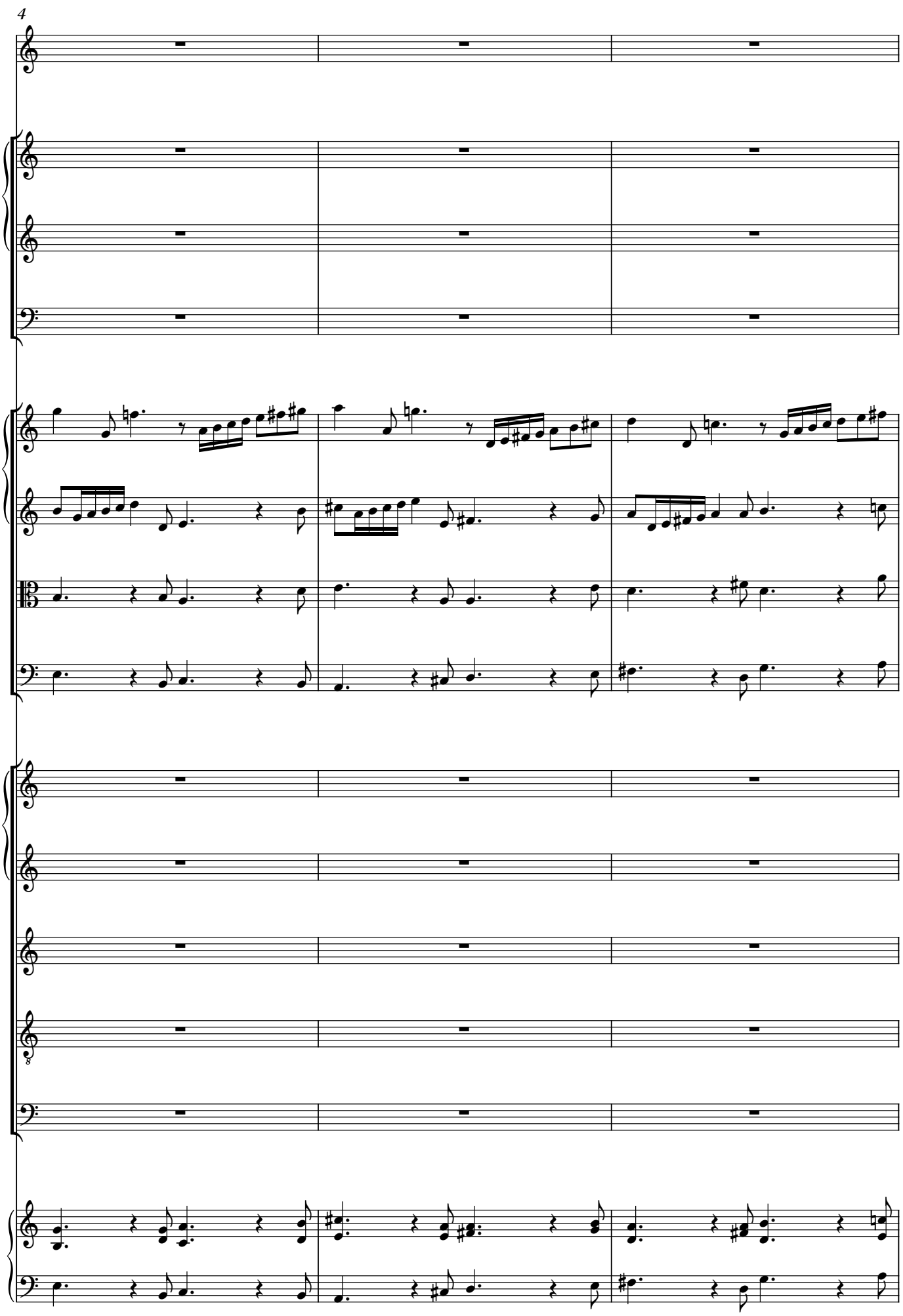

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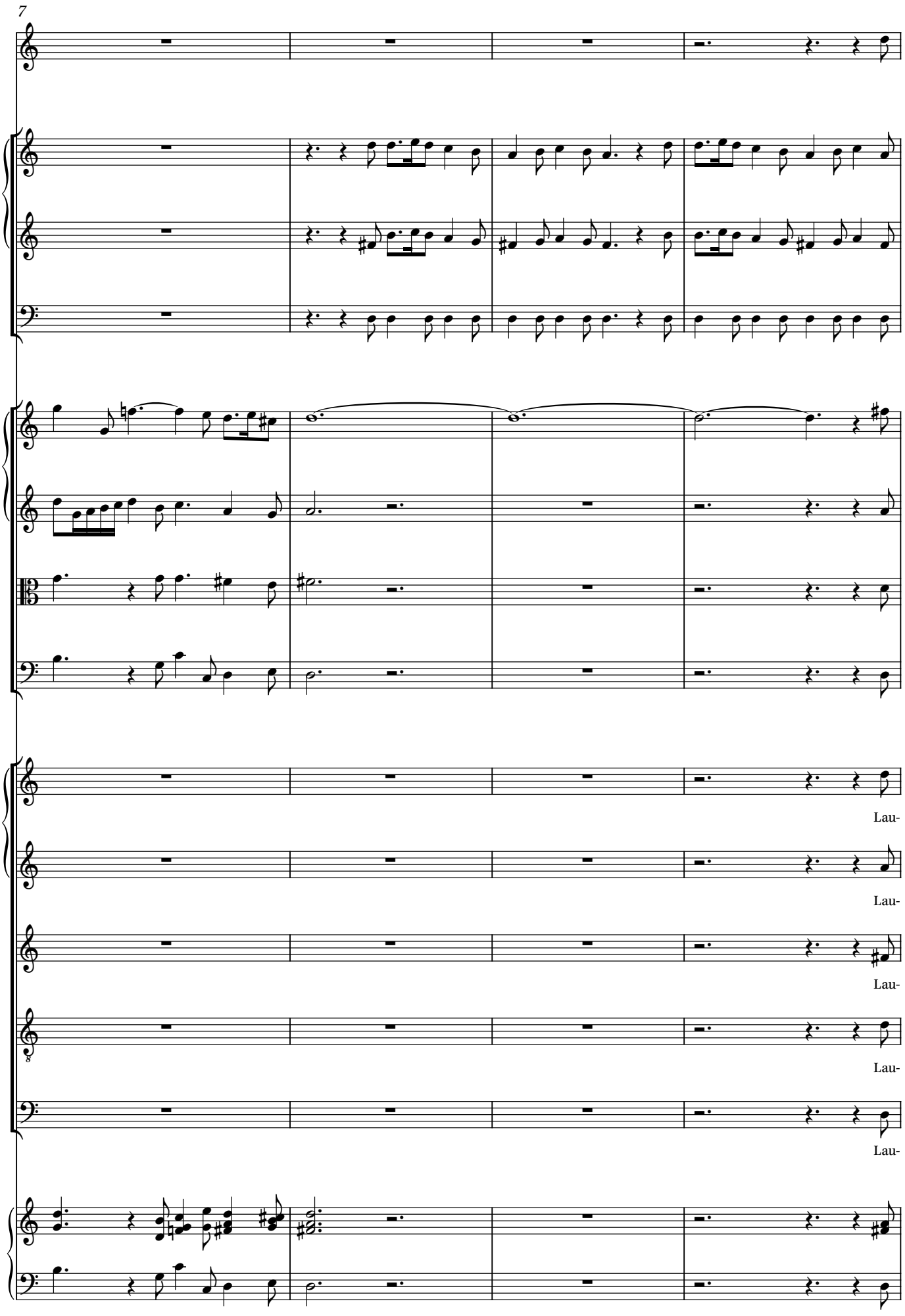

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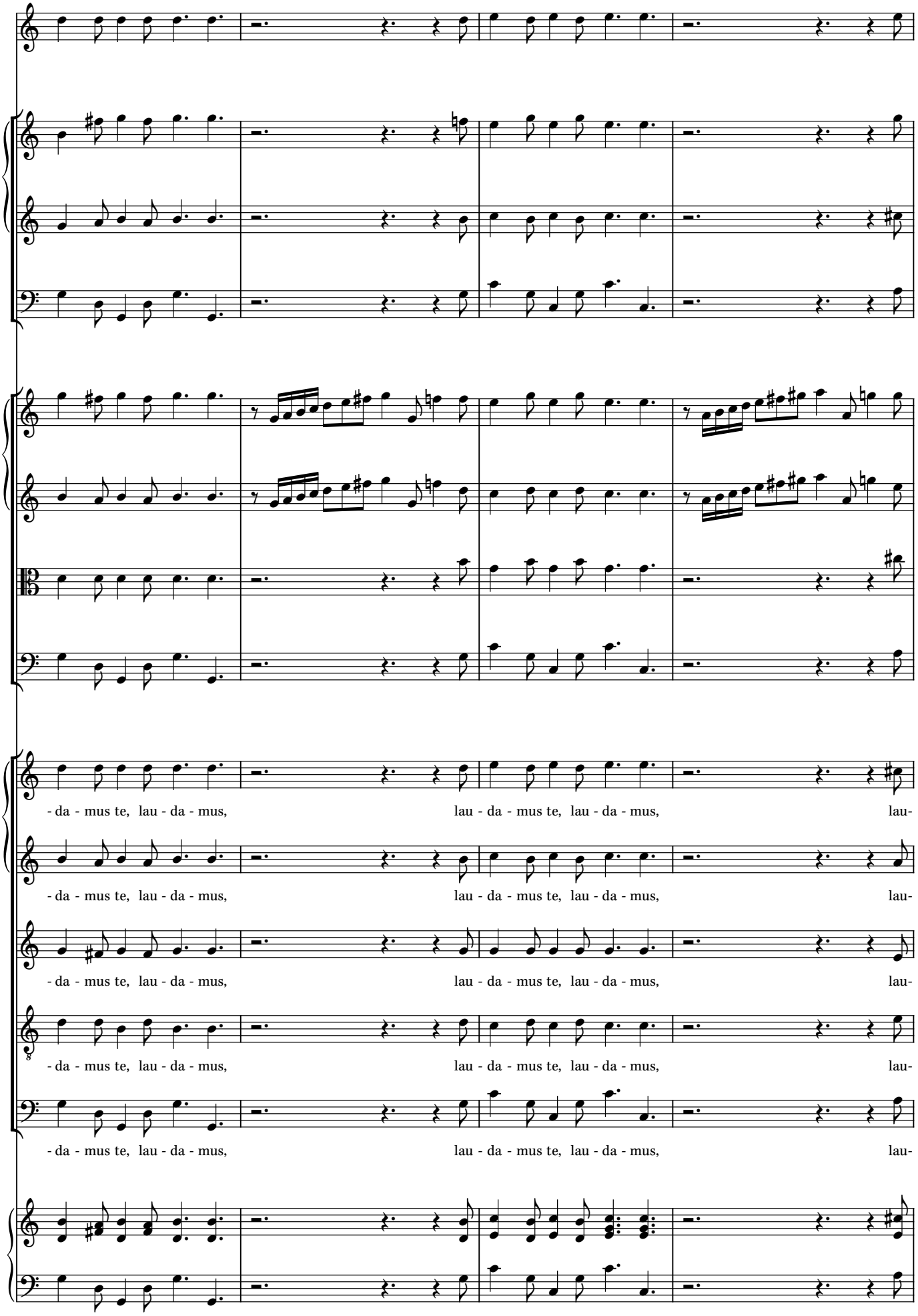

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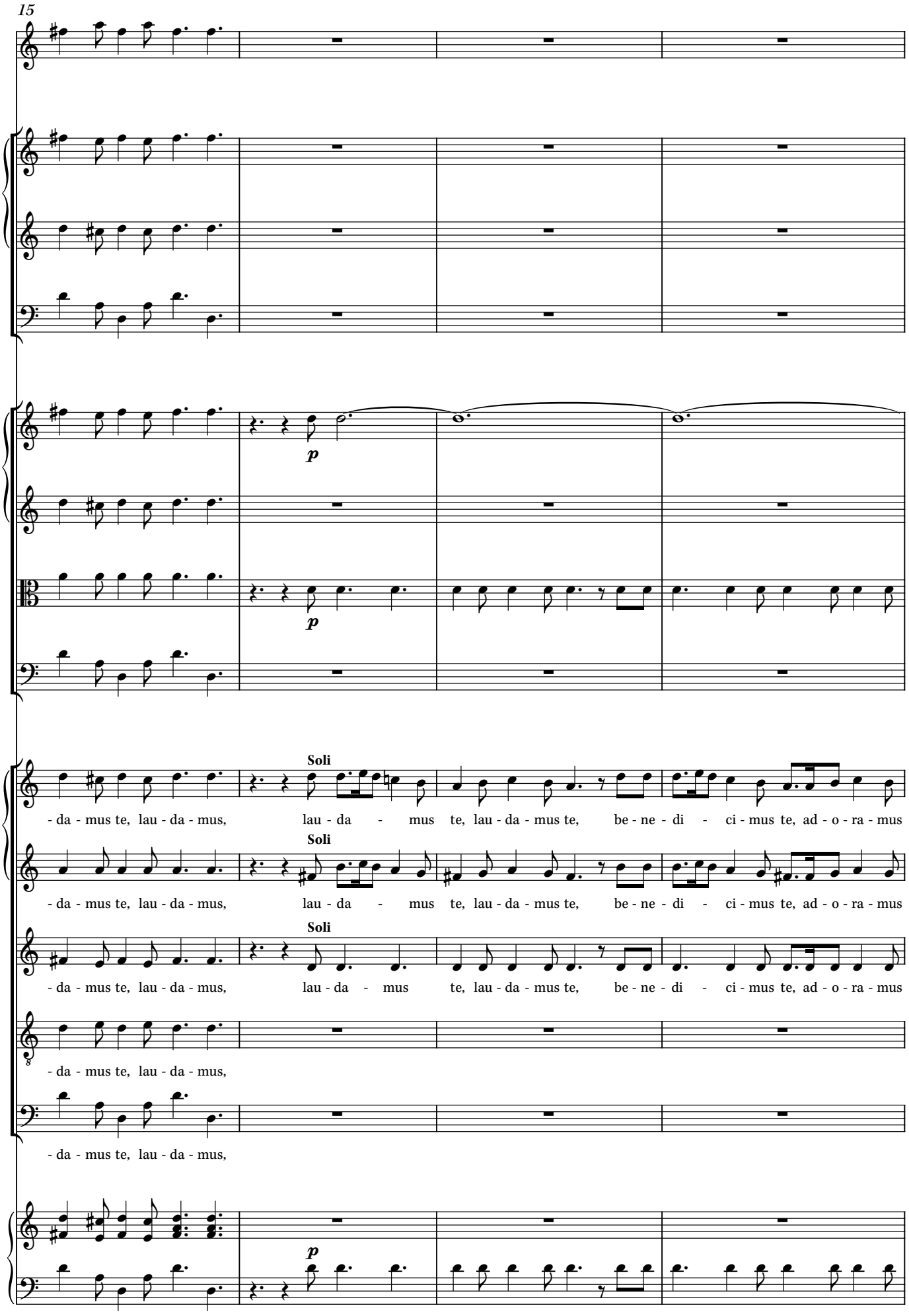

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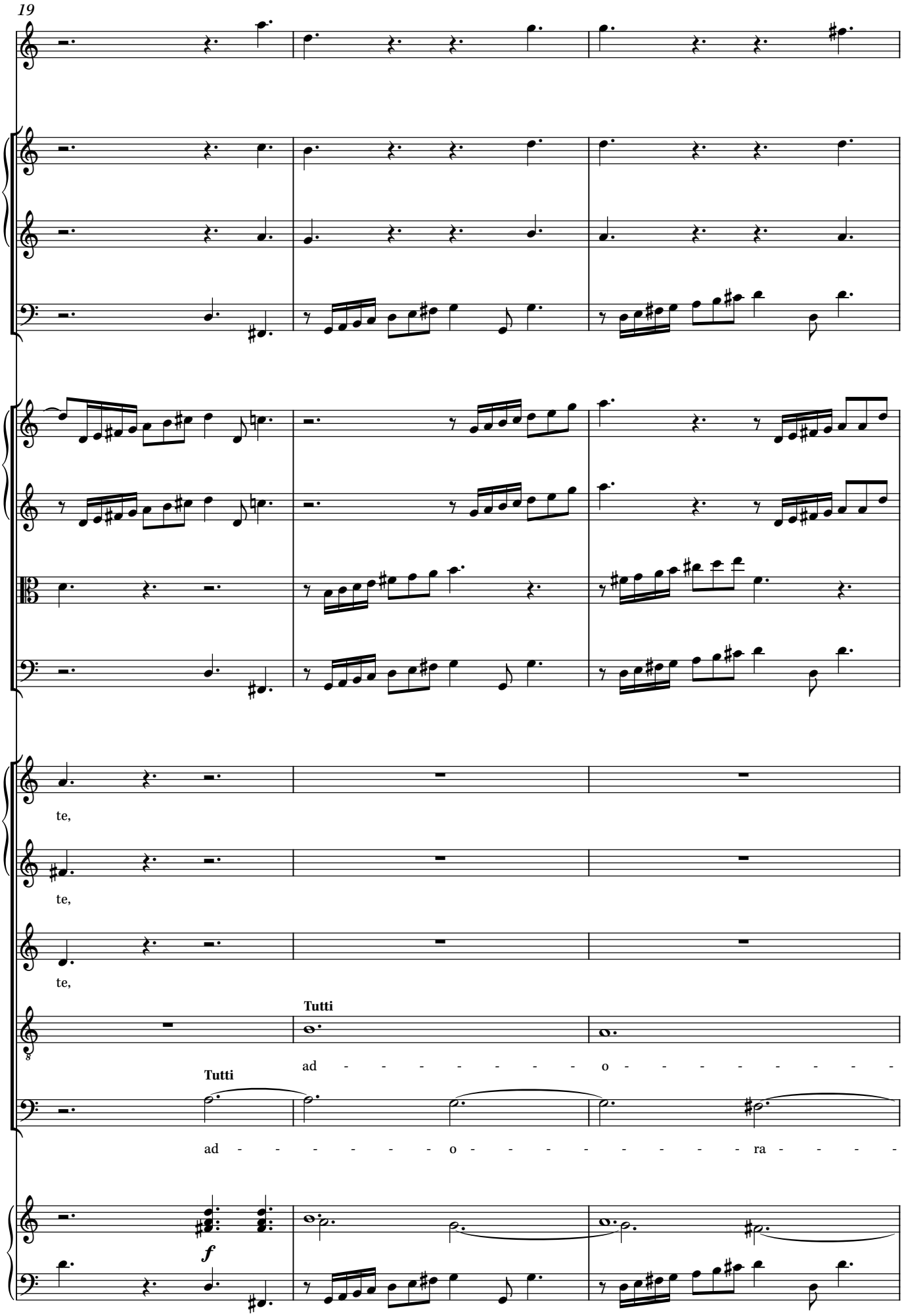

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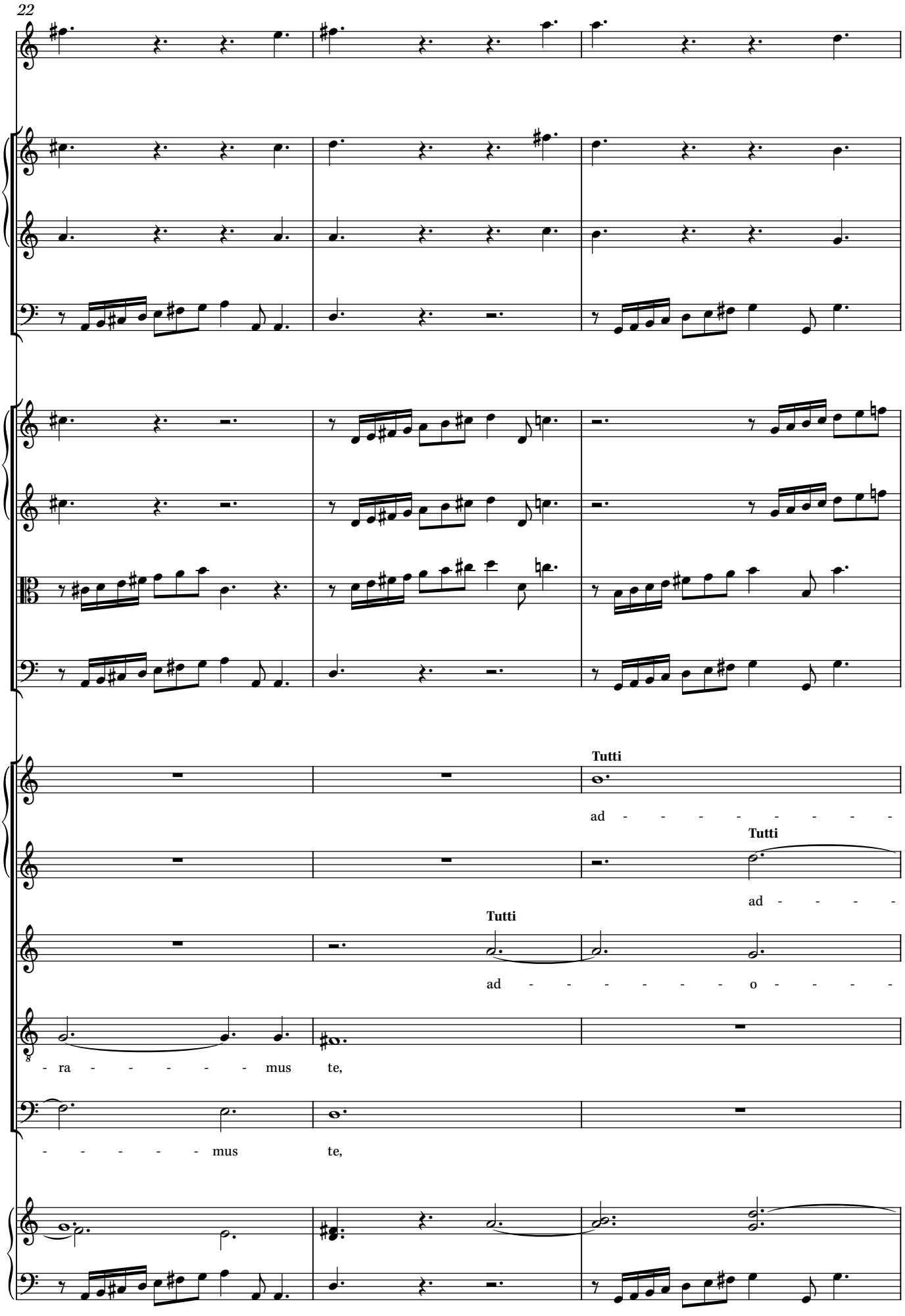

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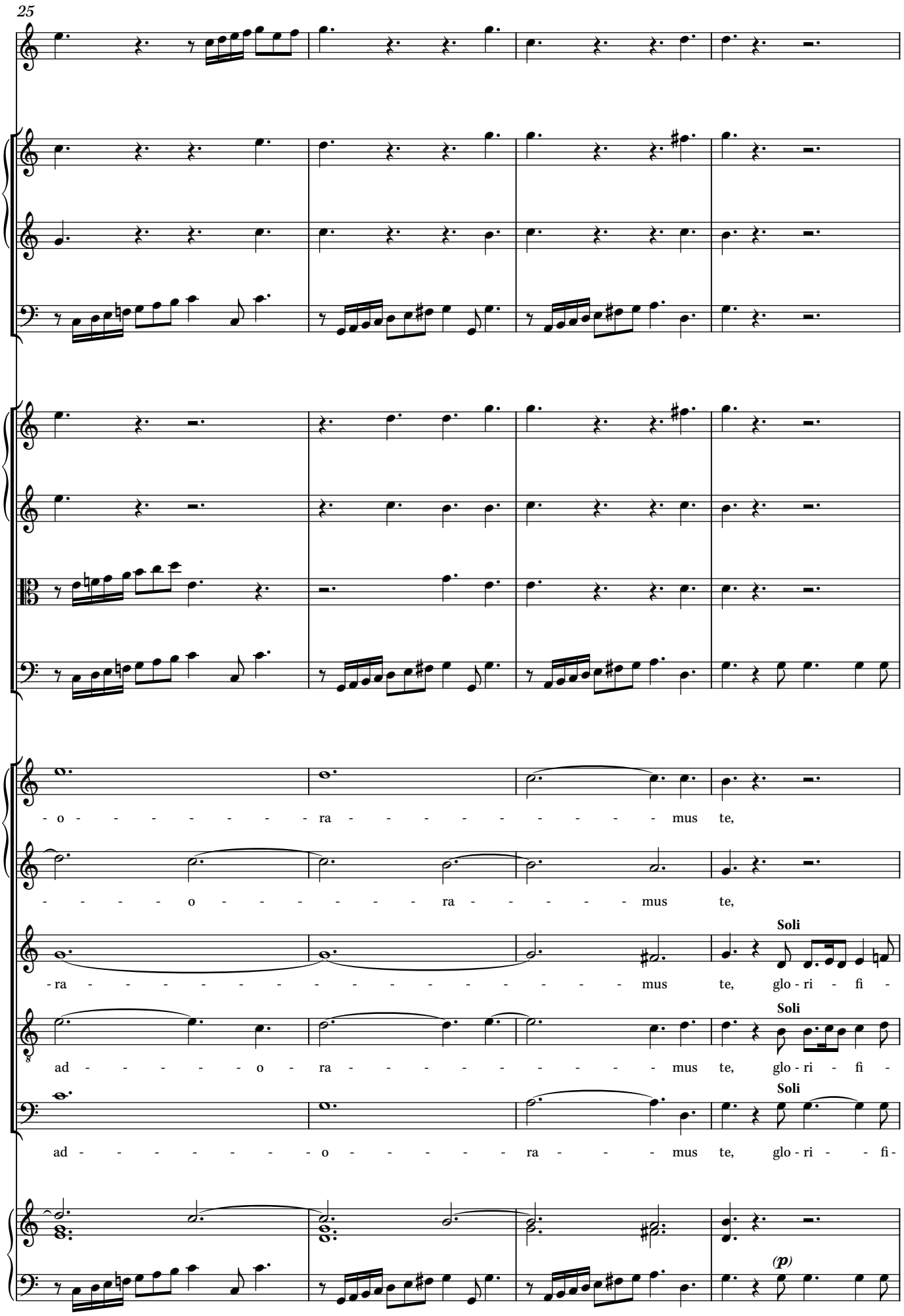

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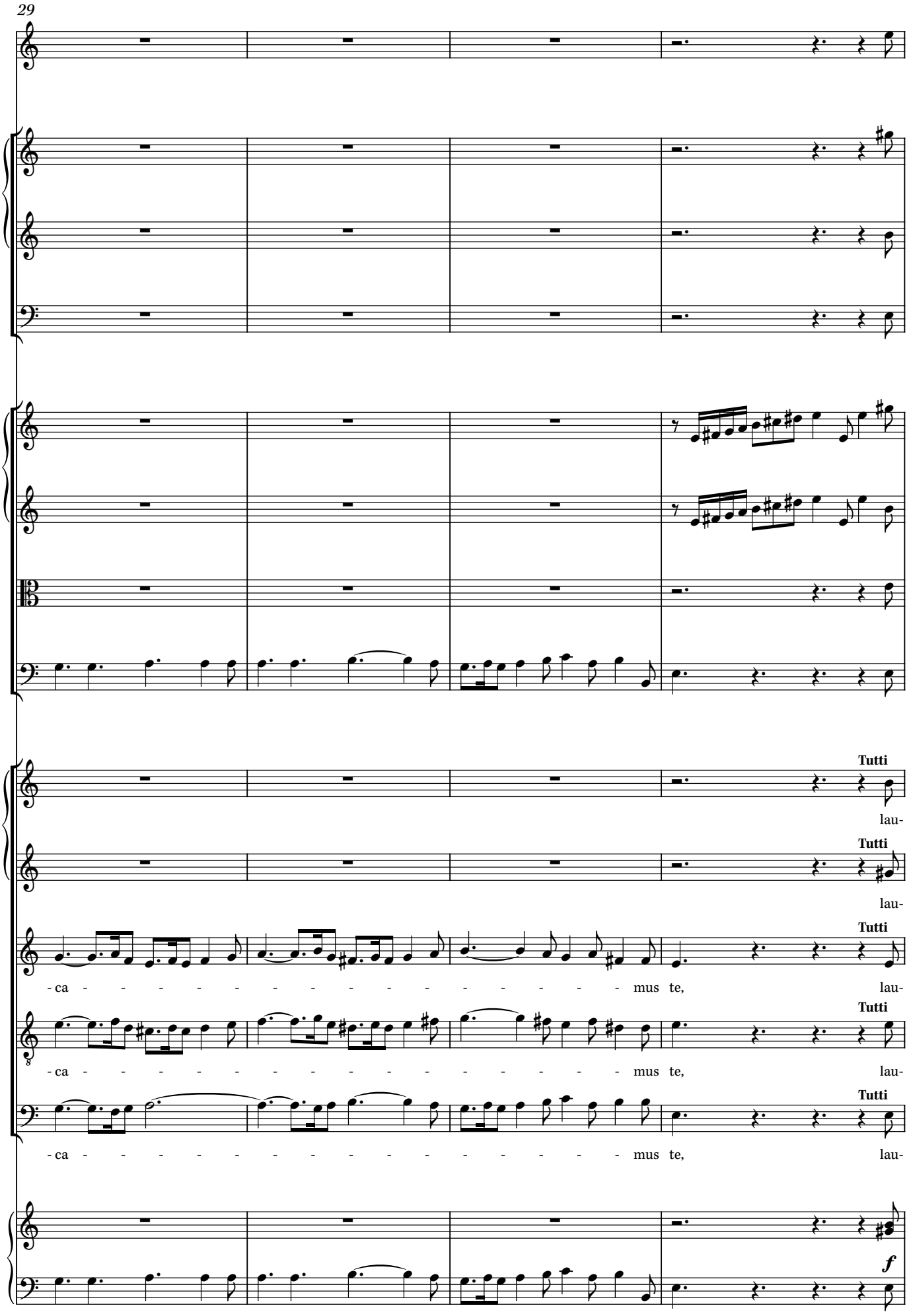

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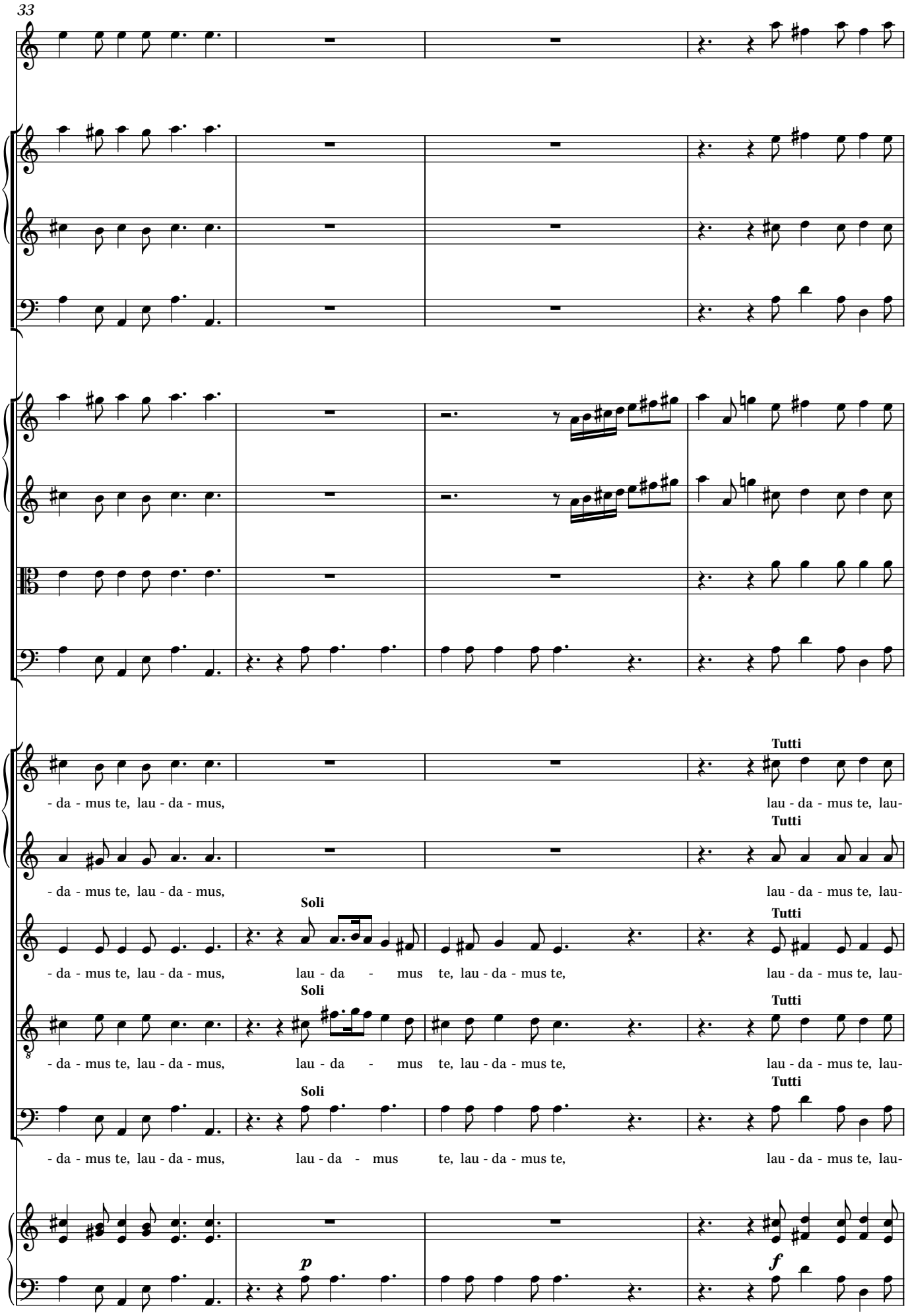

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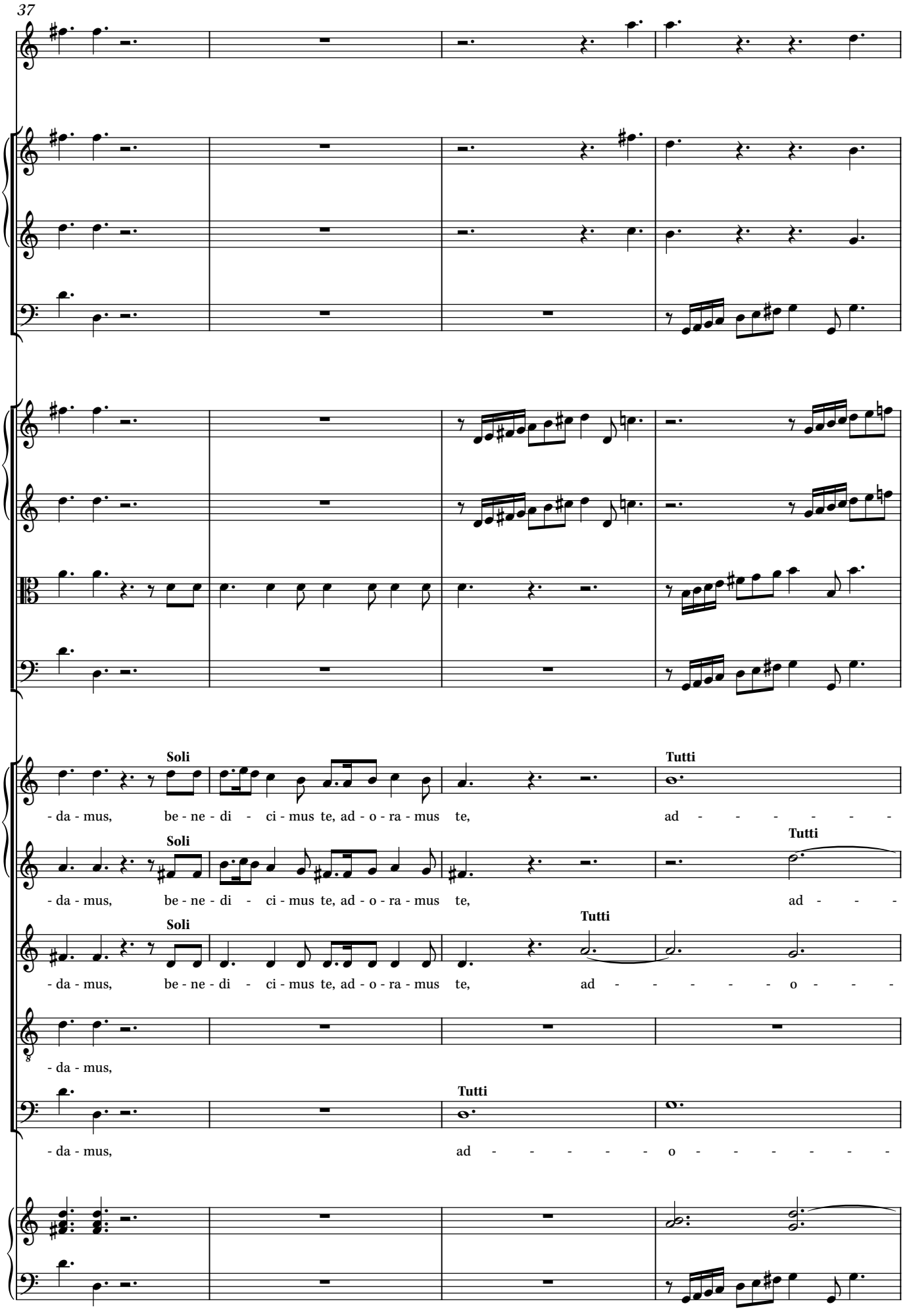

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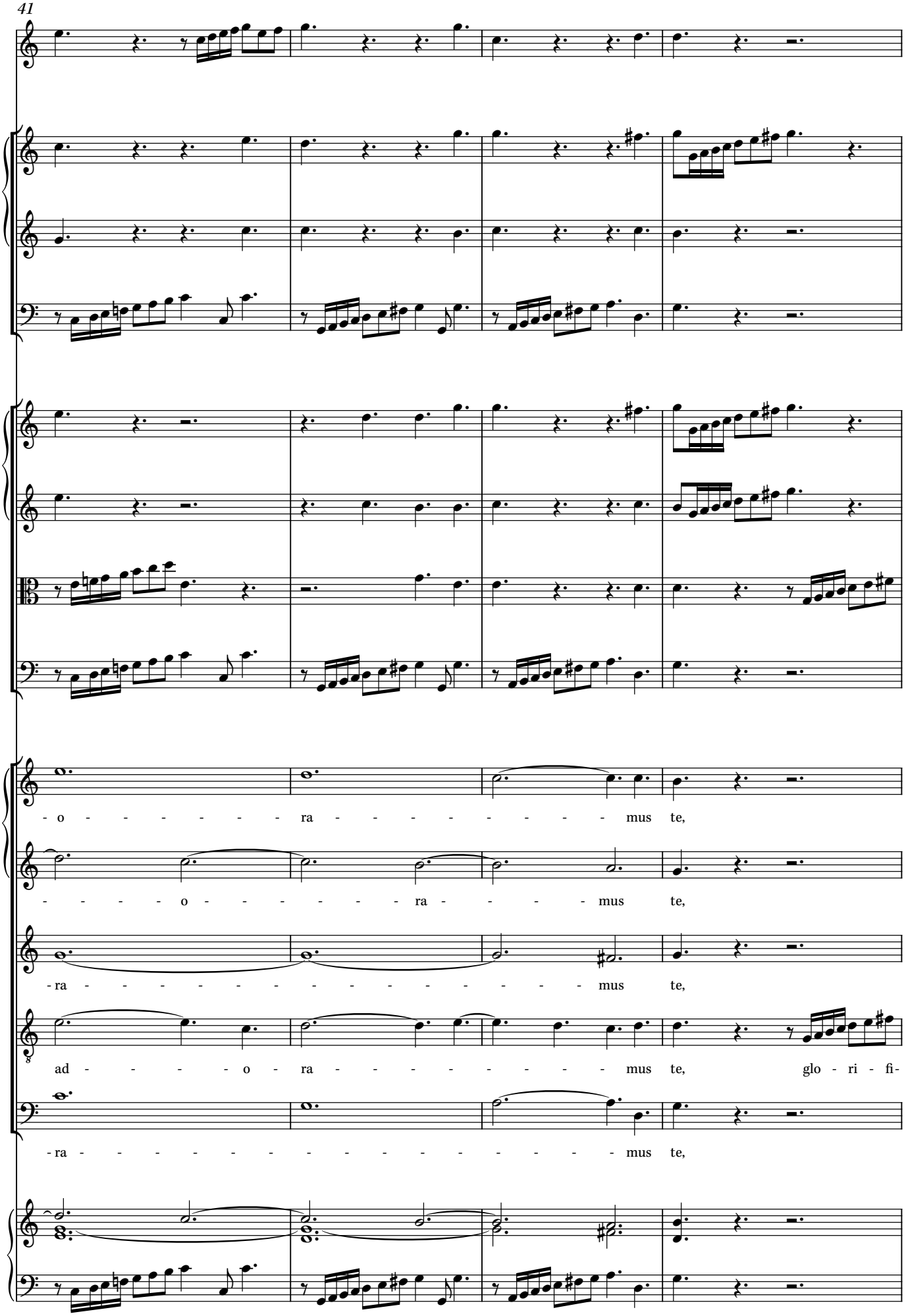

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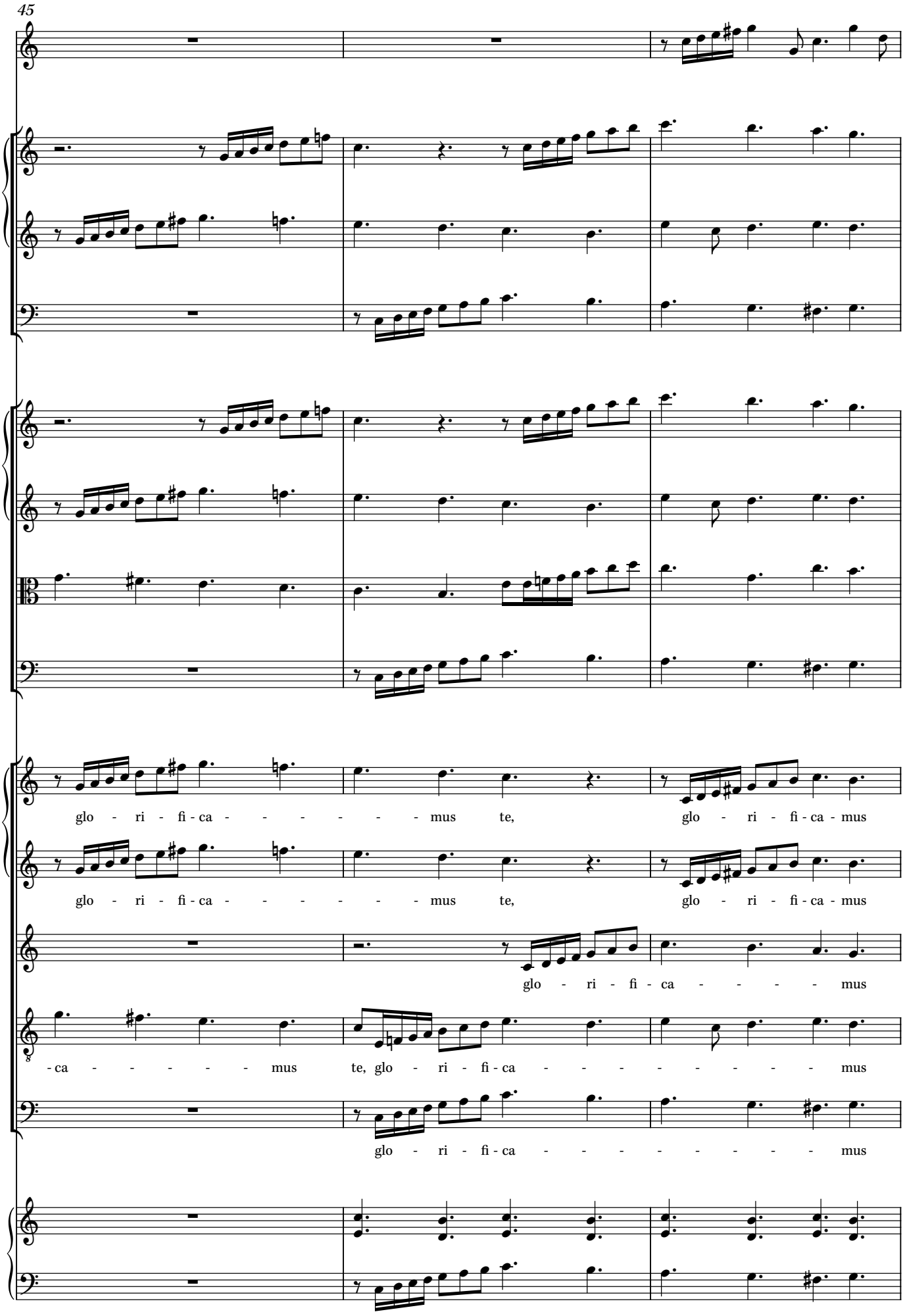

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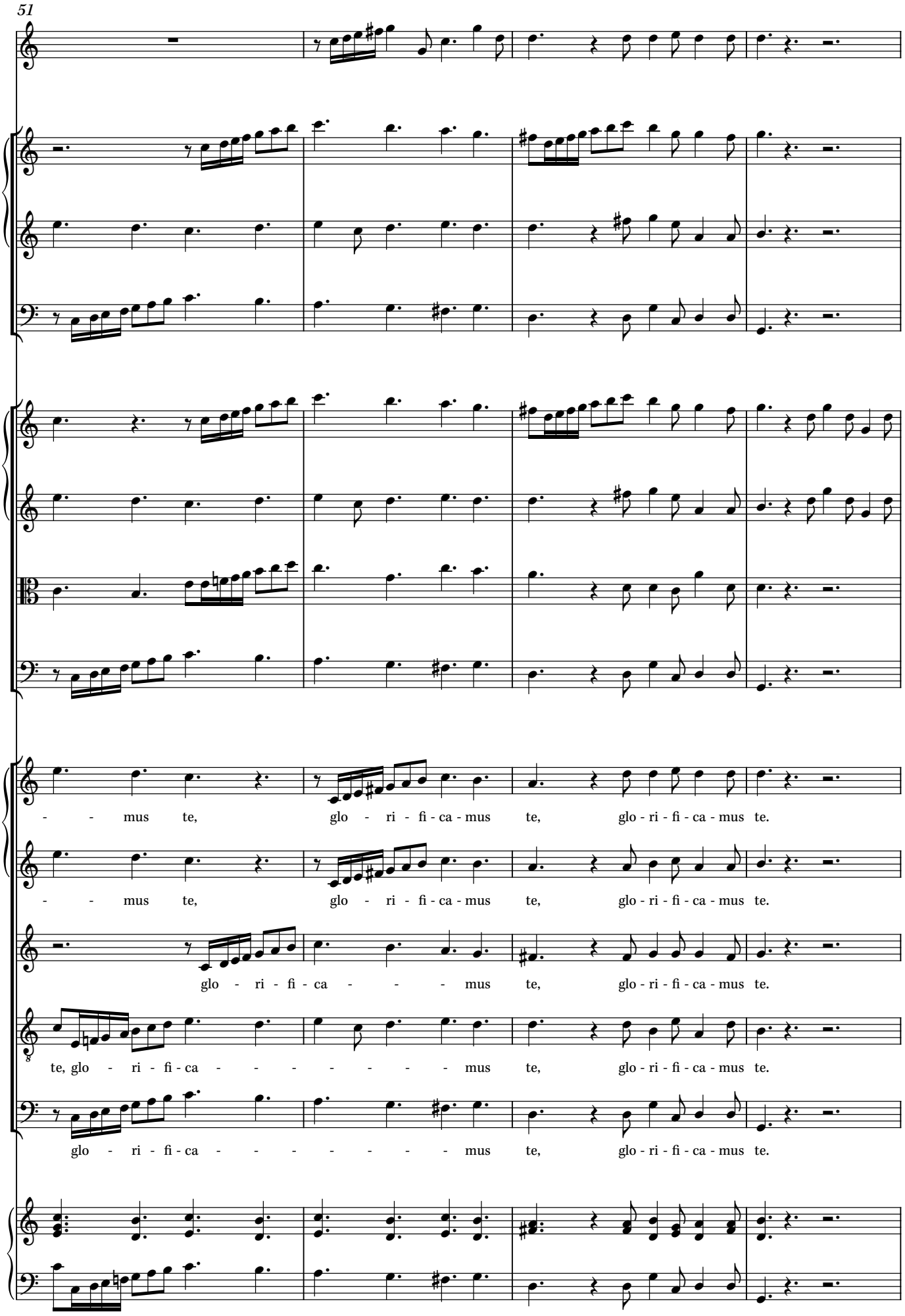

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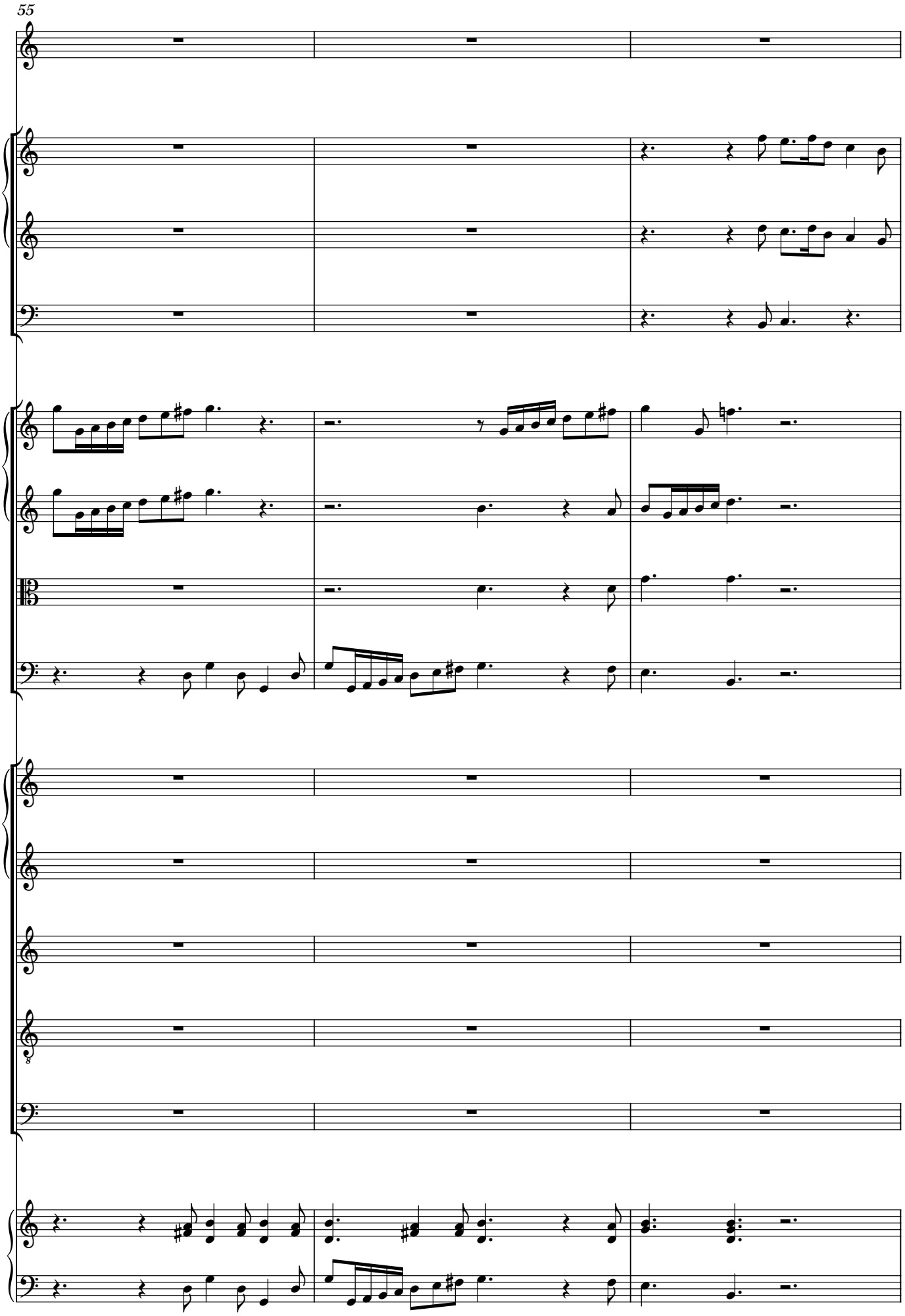

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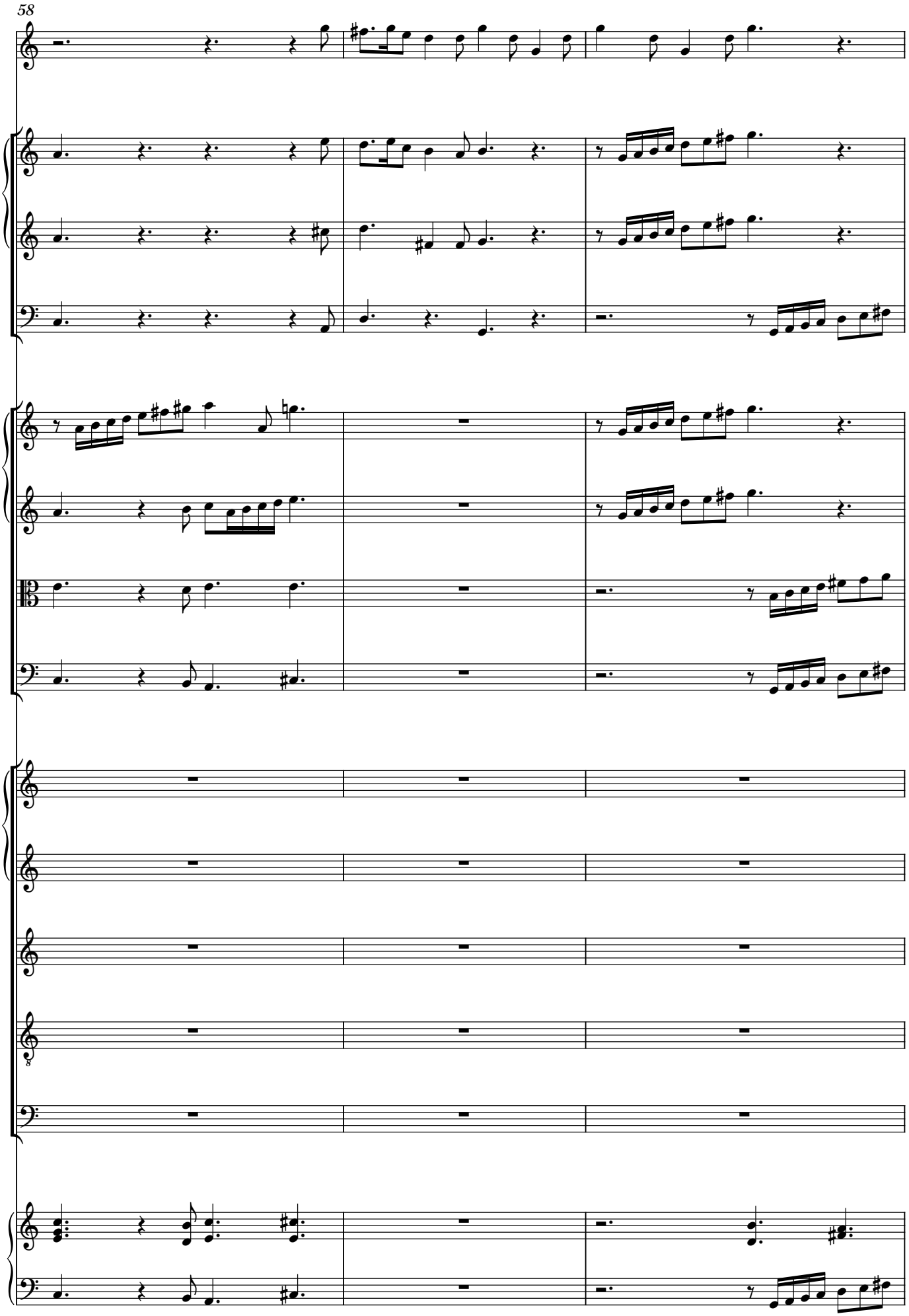

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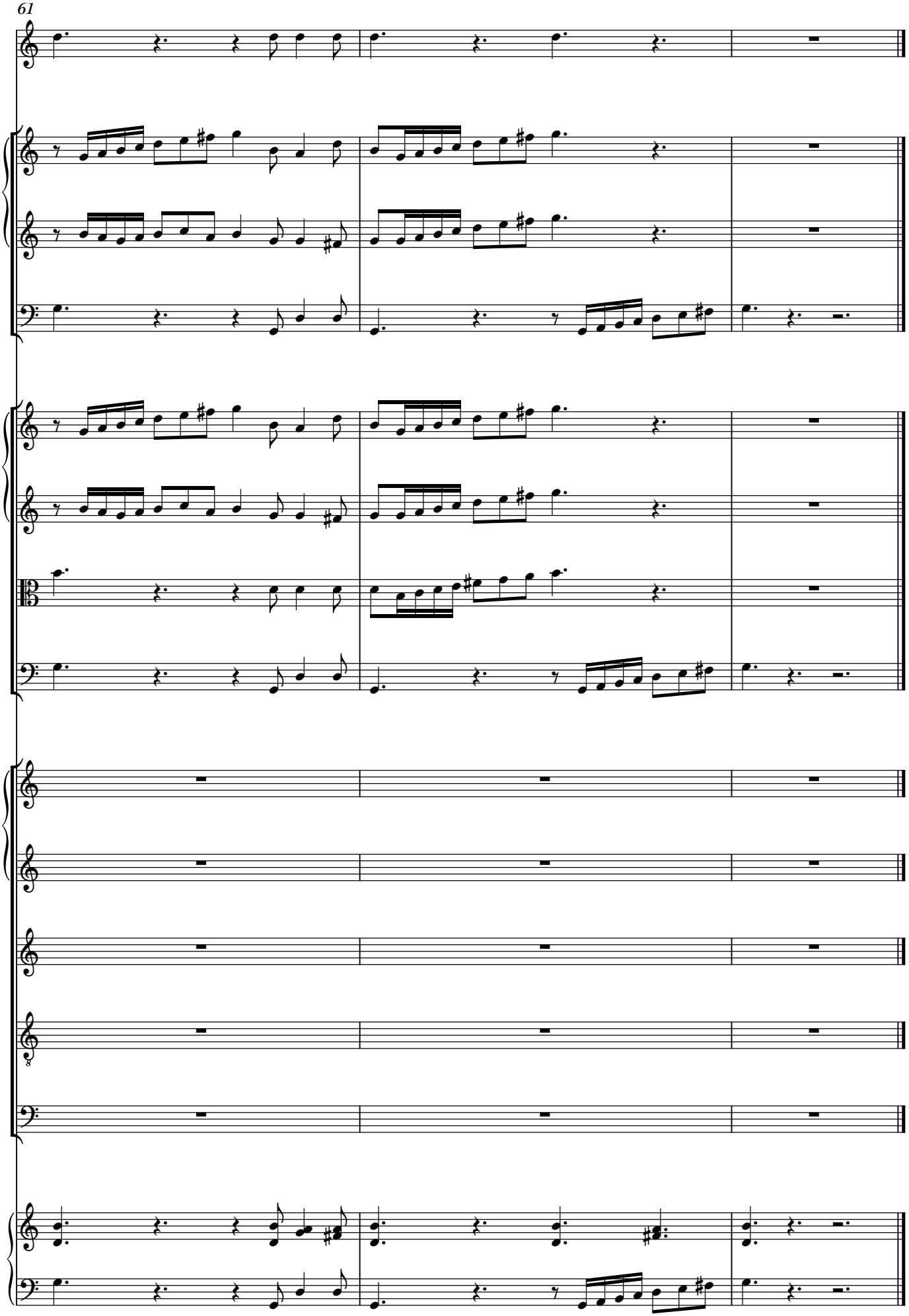

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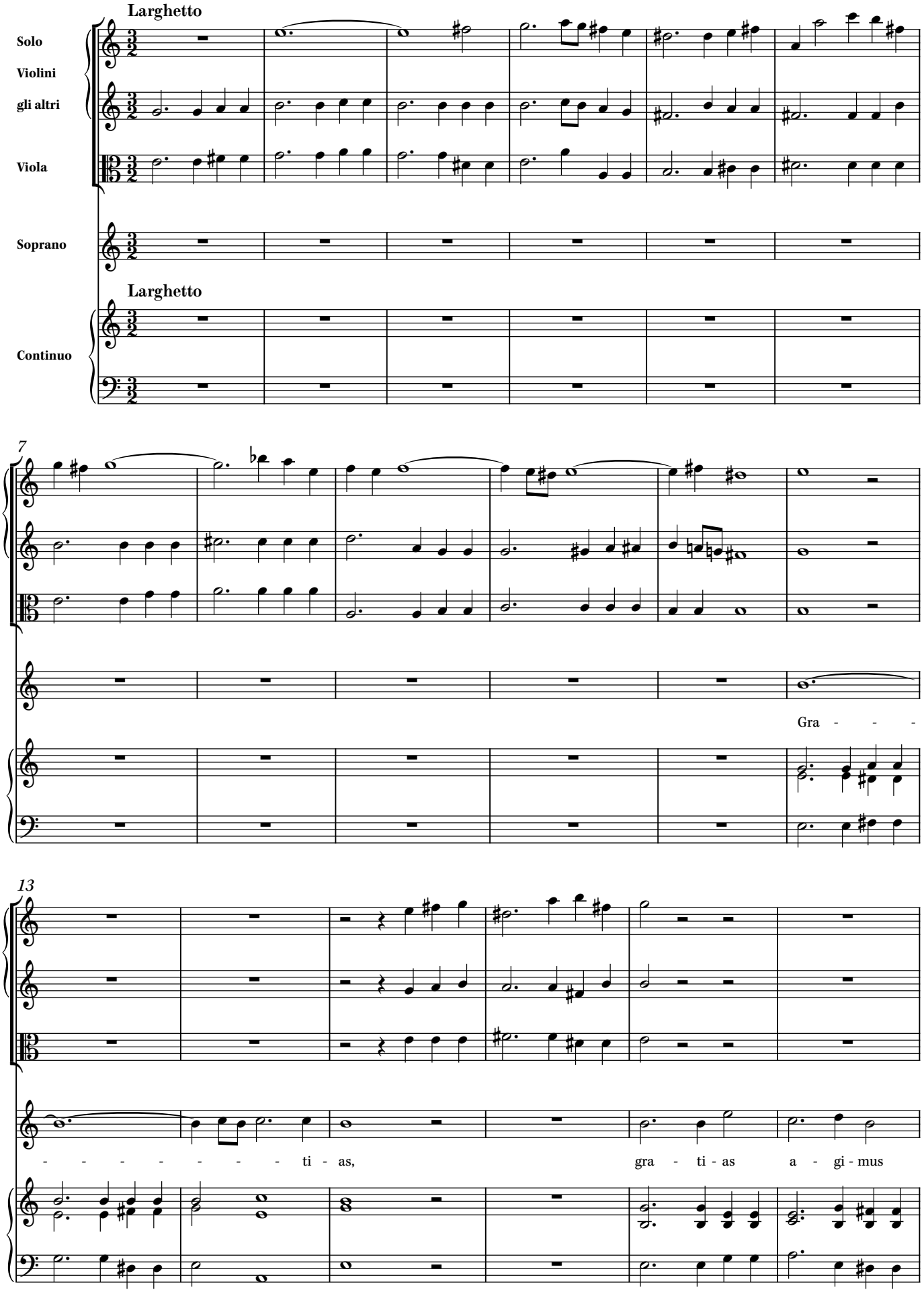
4. Gratias agimus tibi



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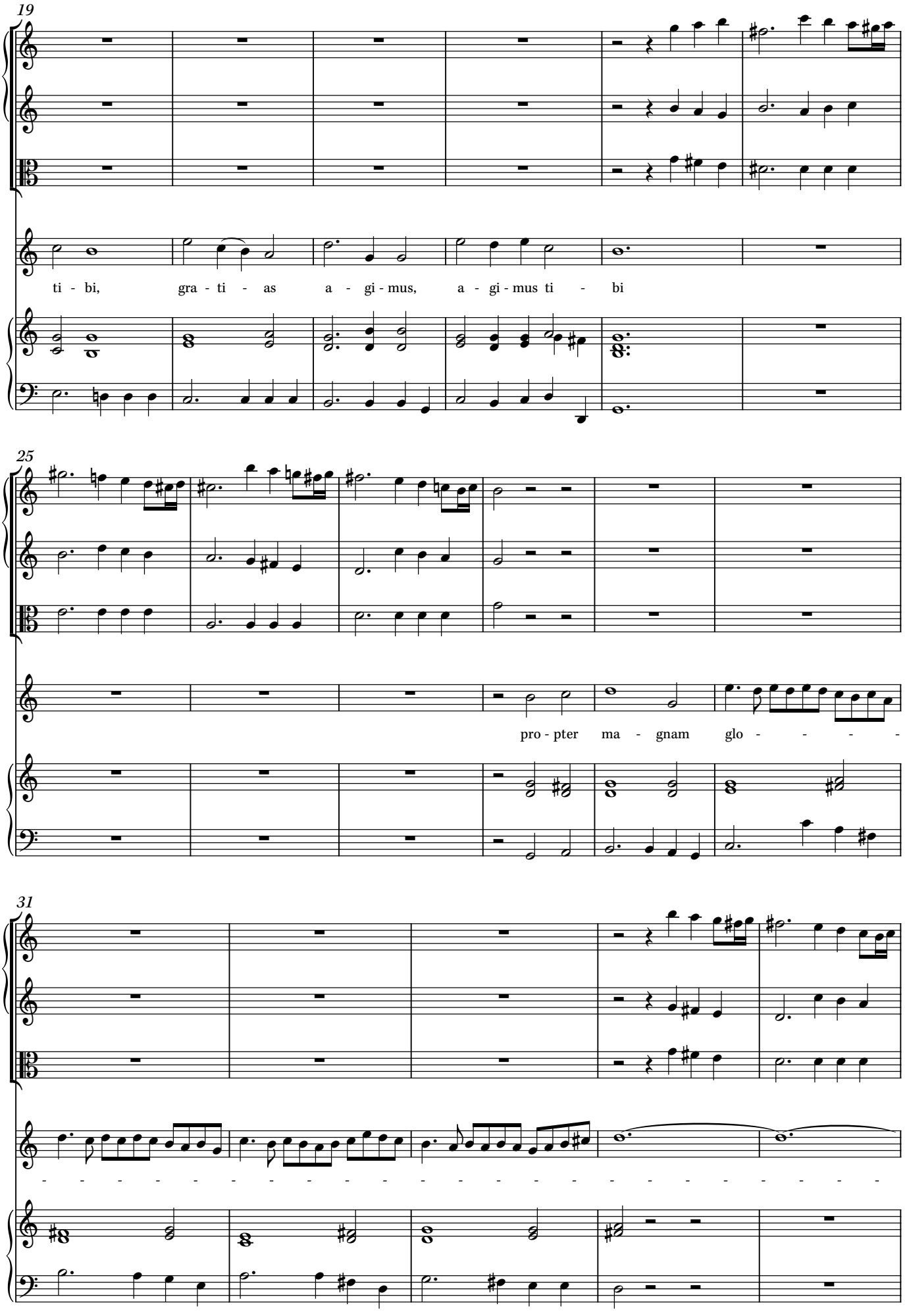

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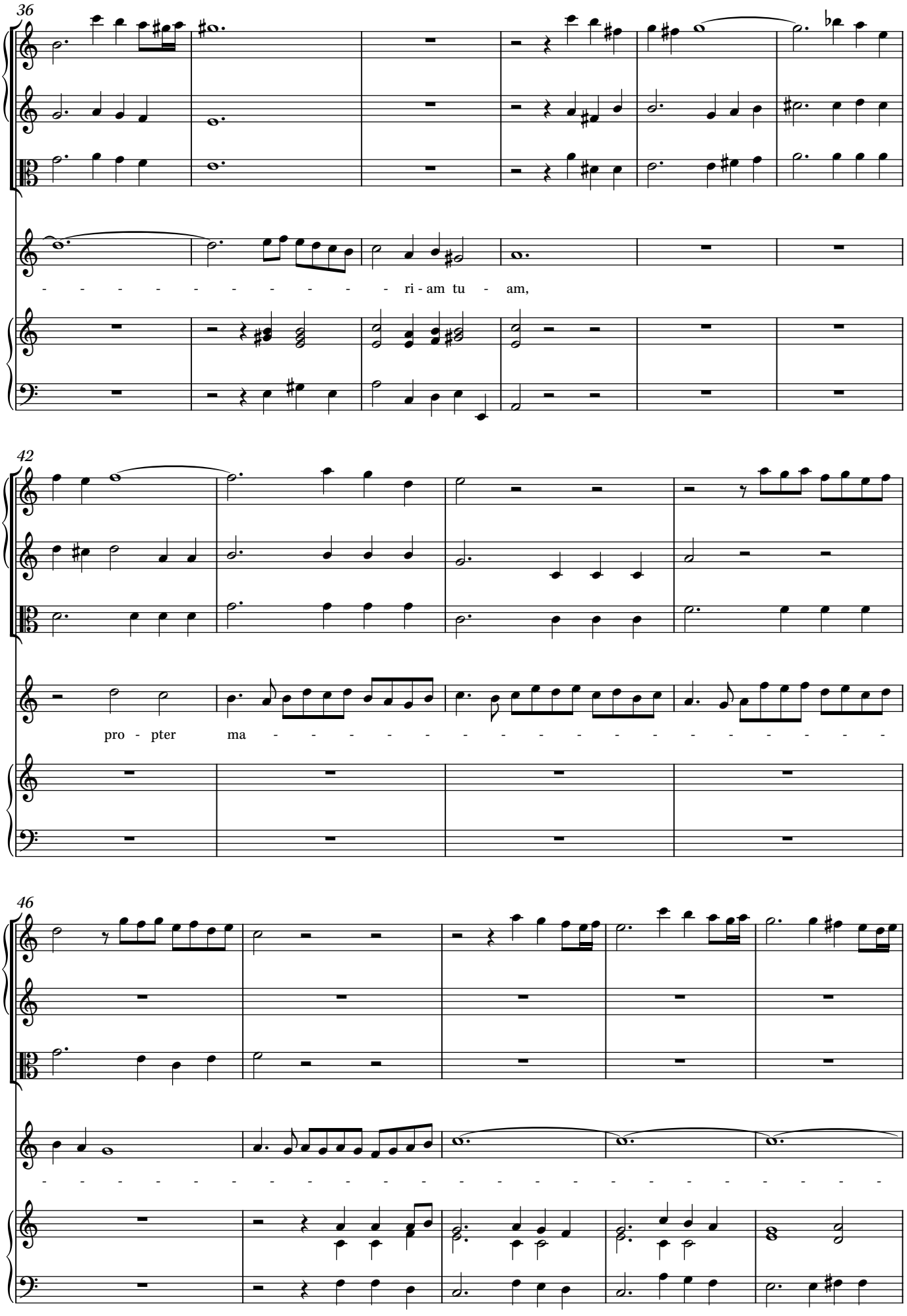

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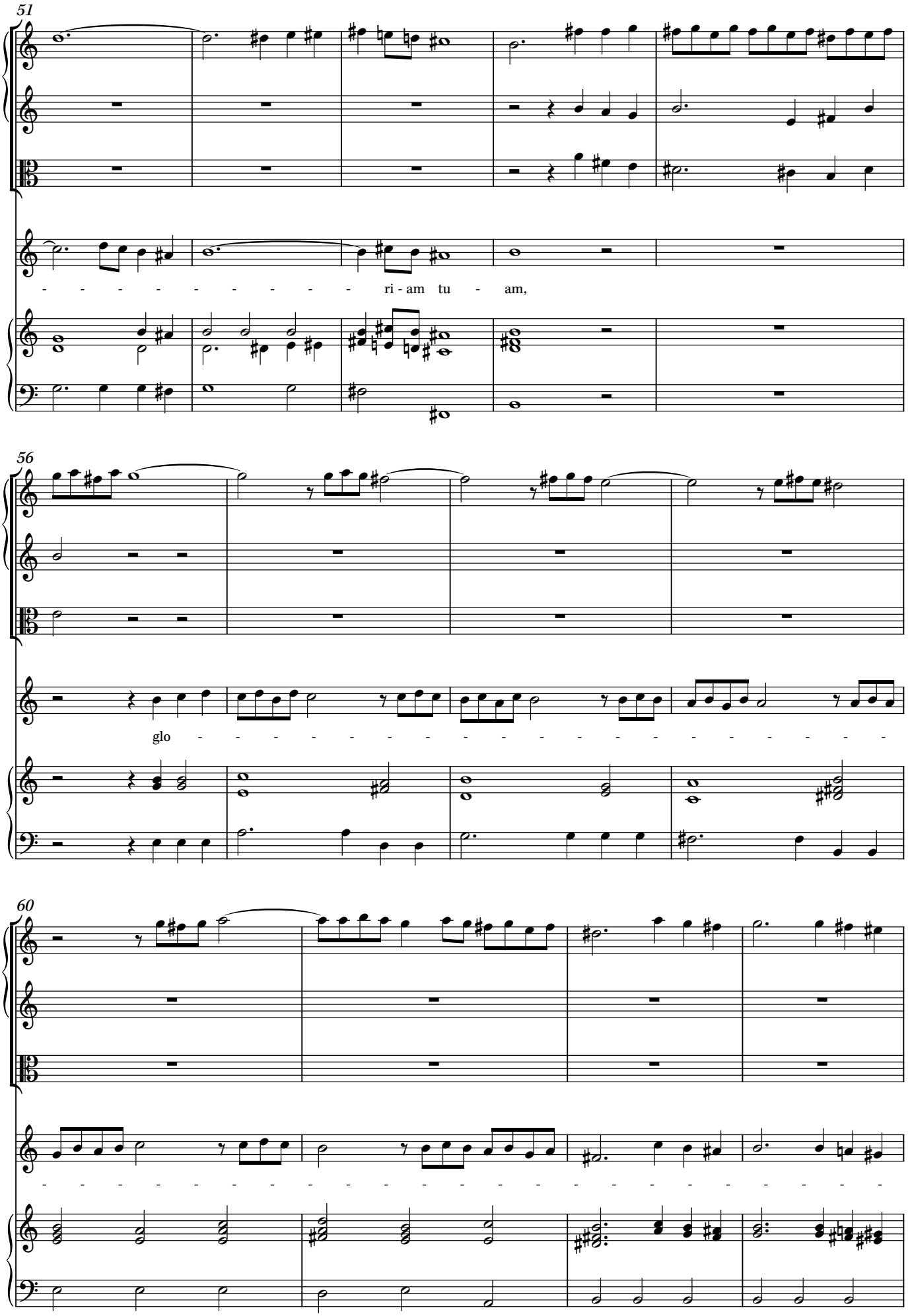

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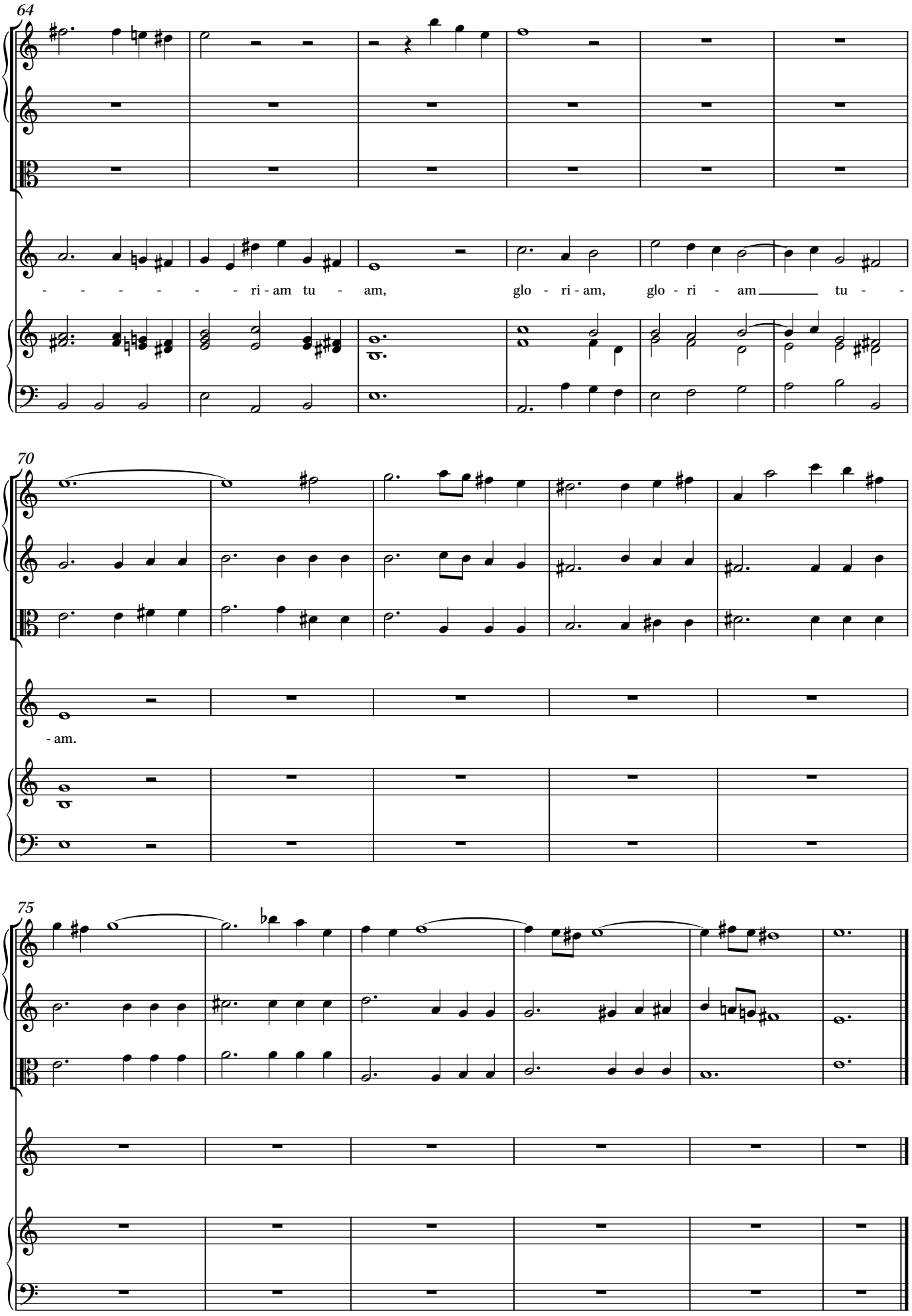

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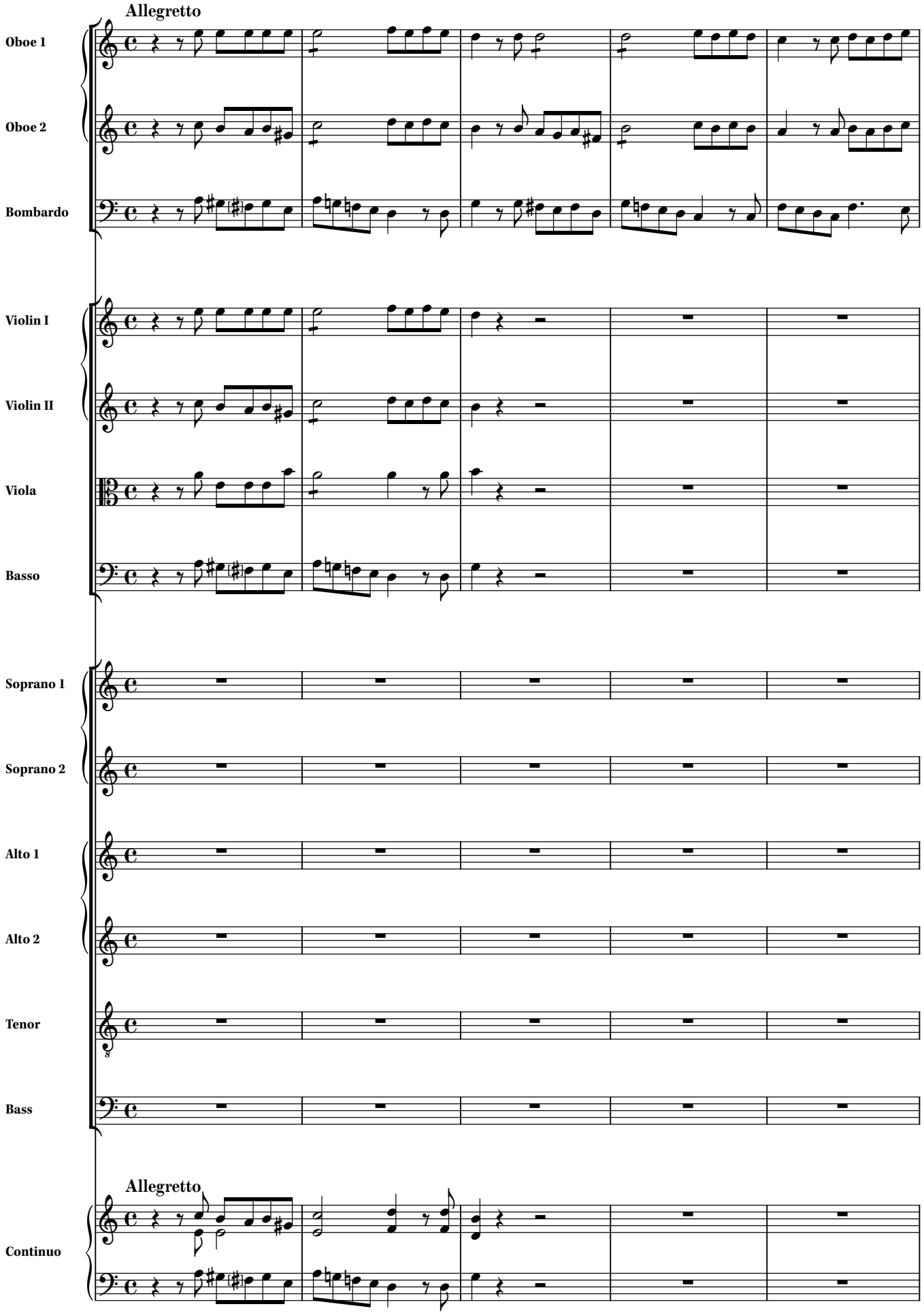

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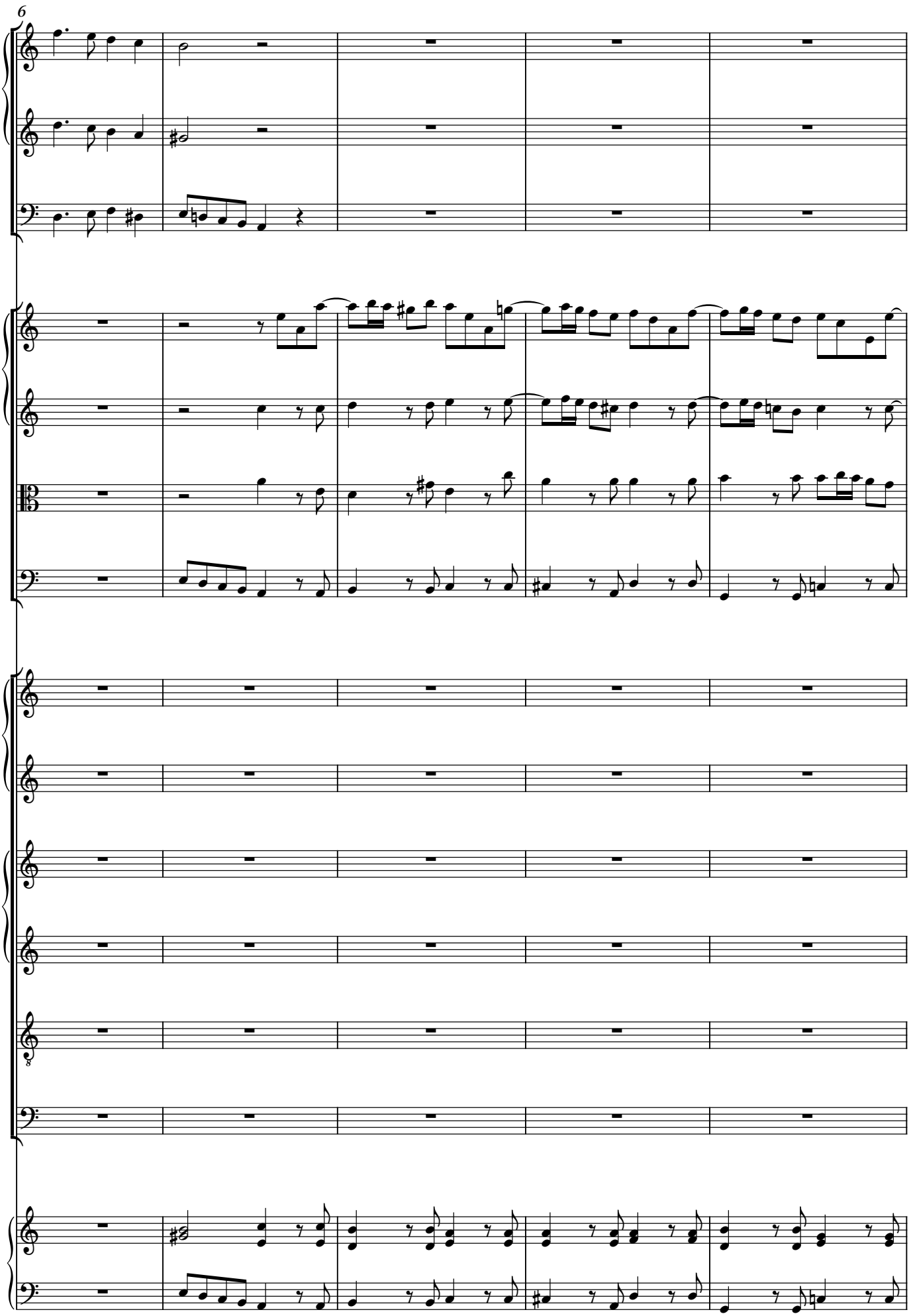

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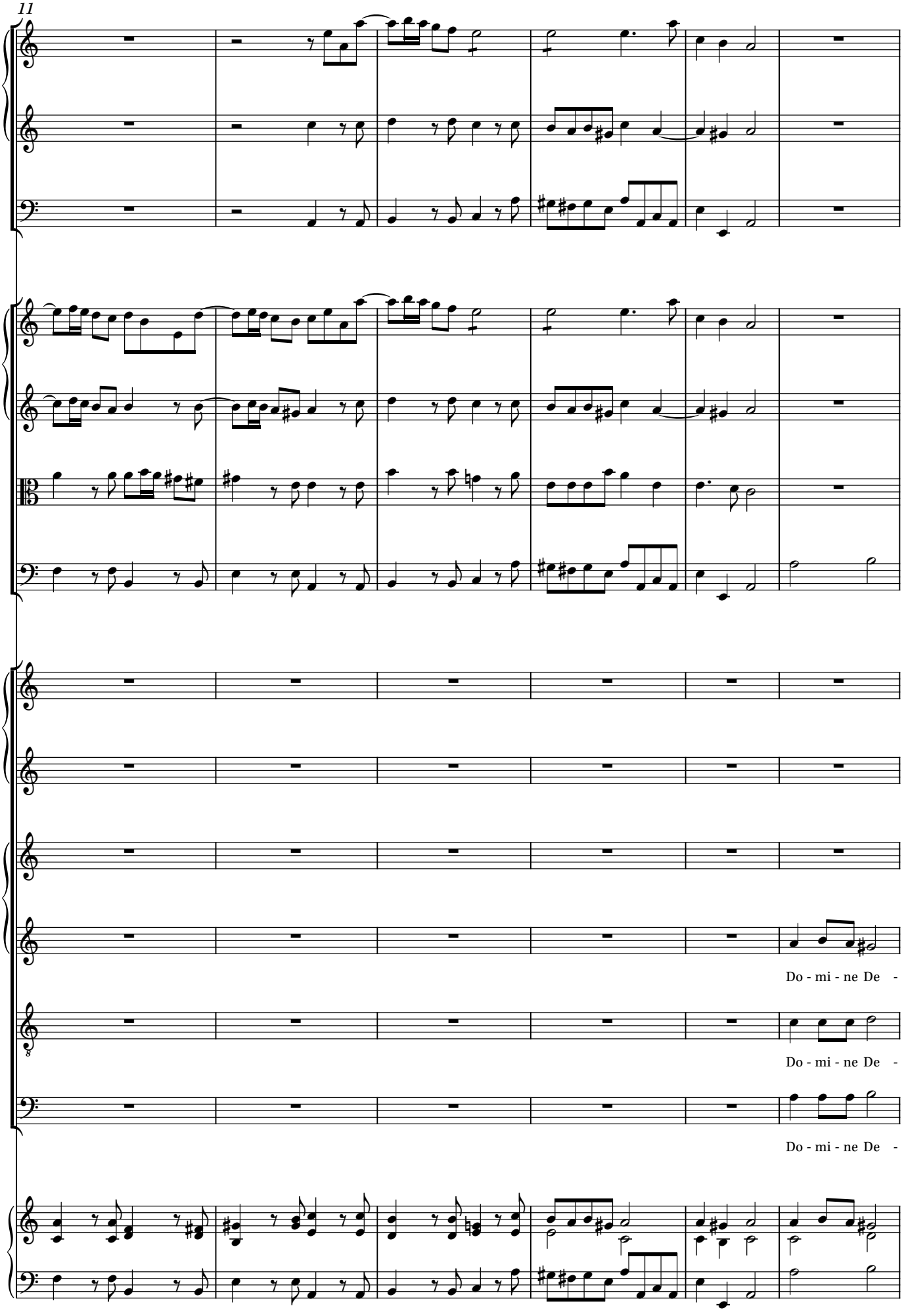

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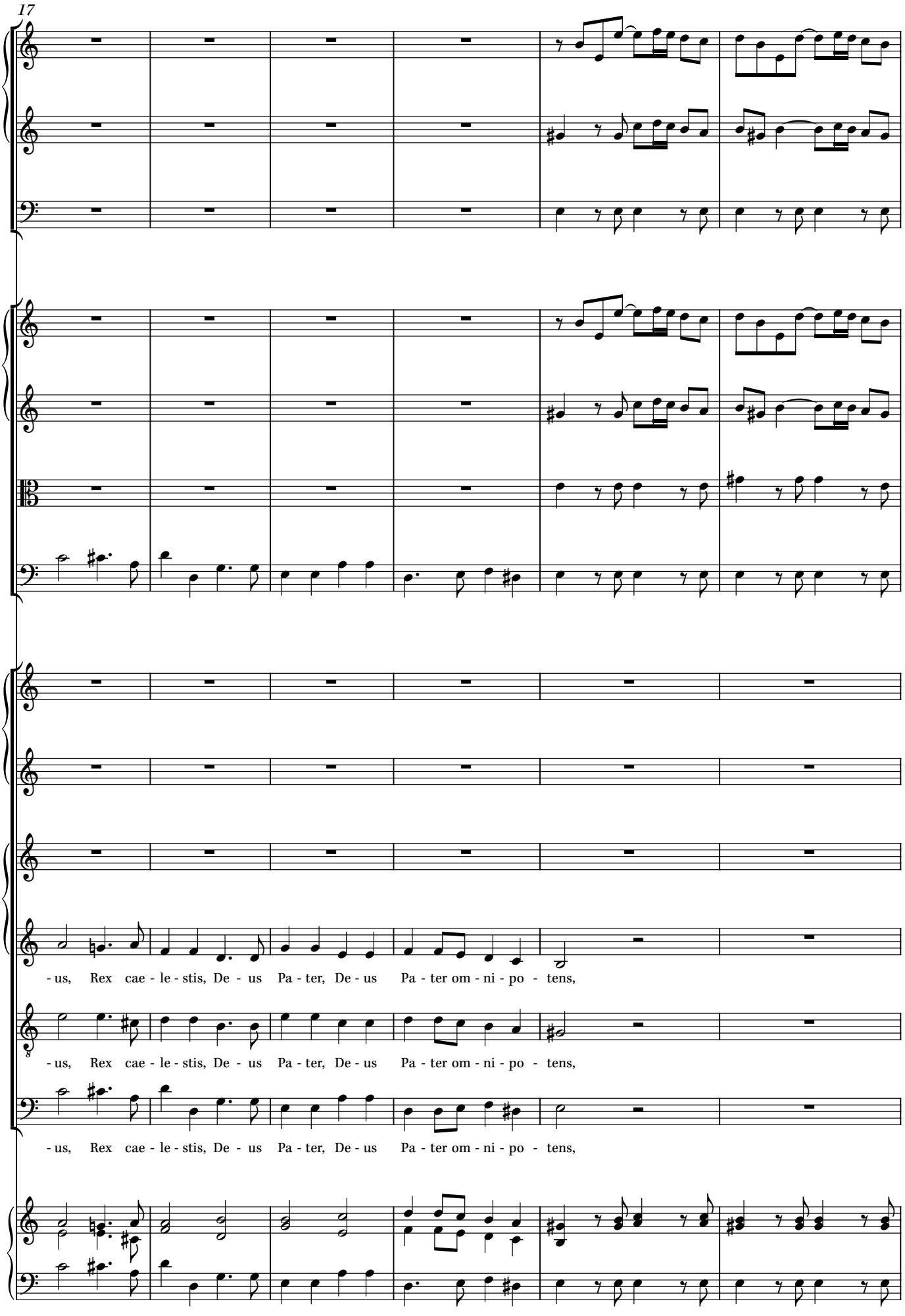

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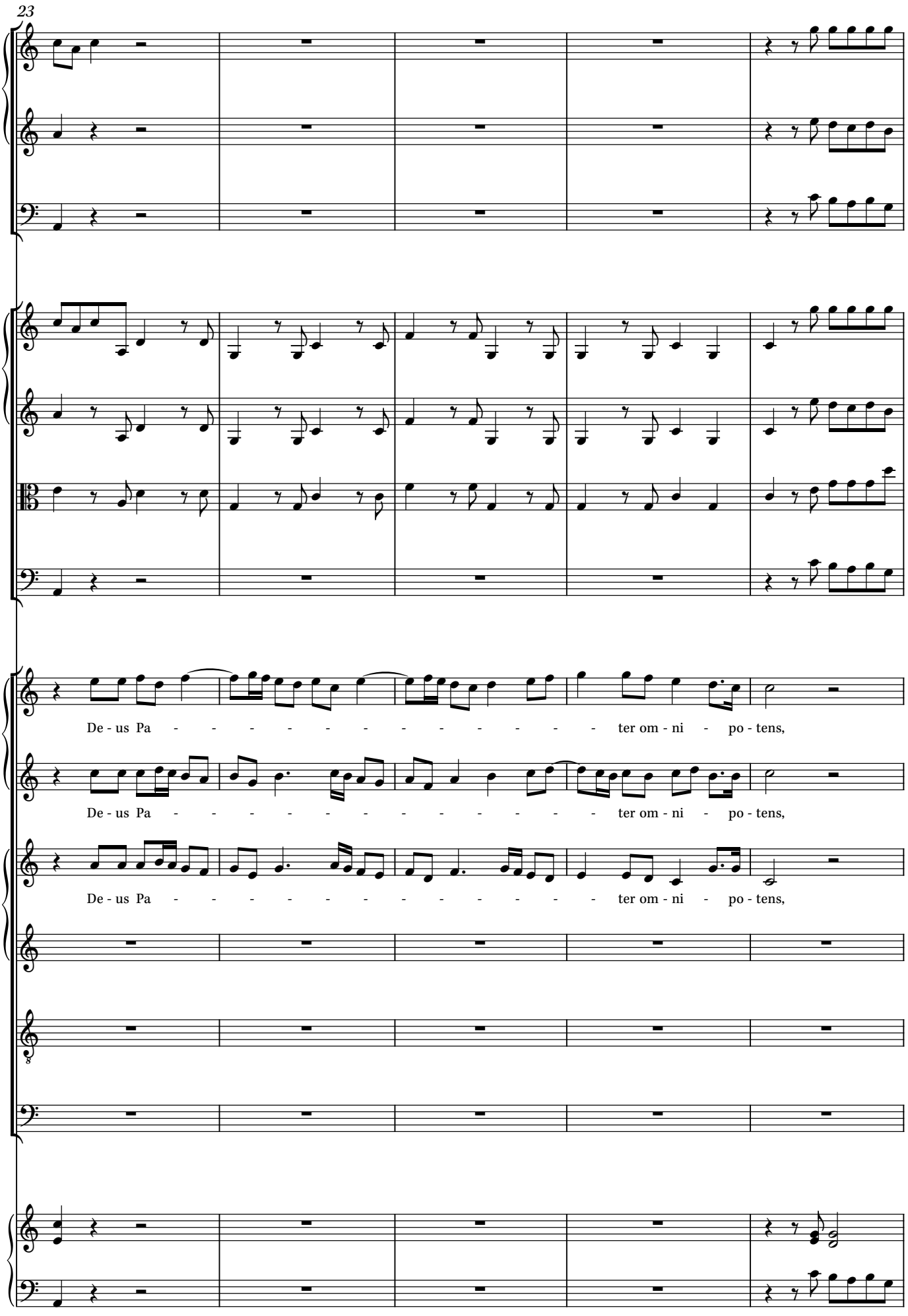

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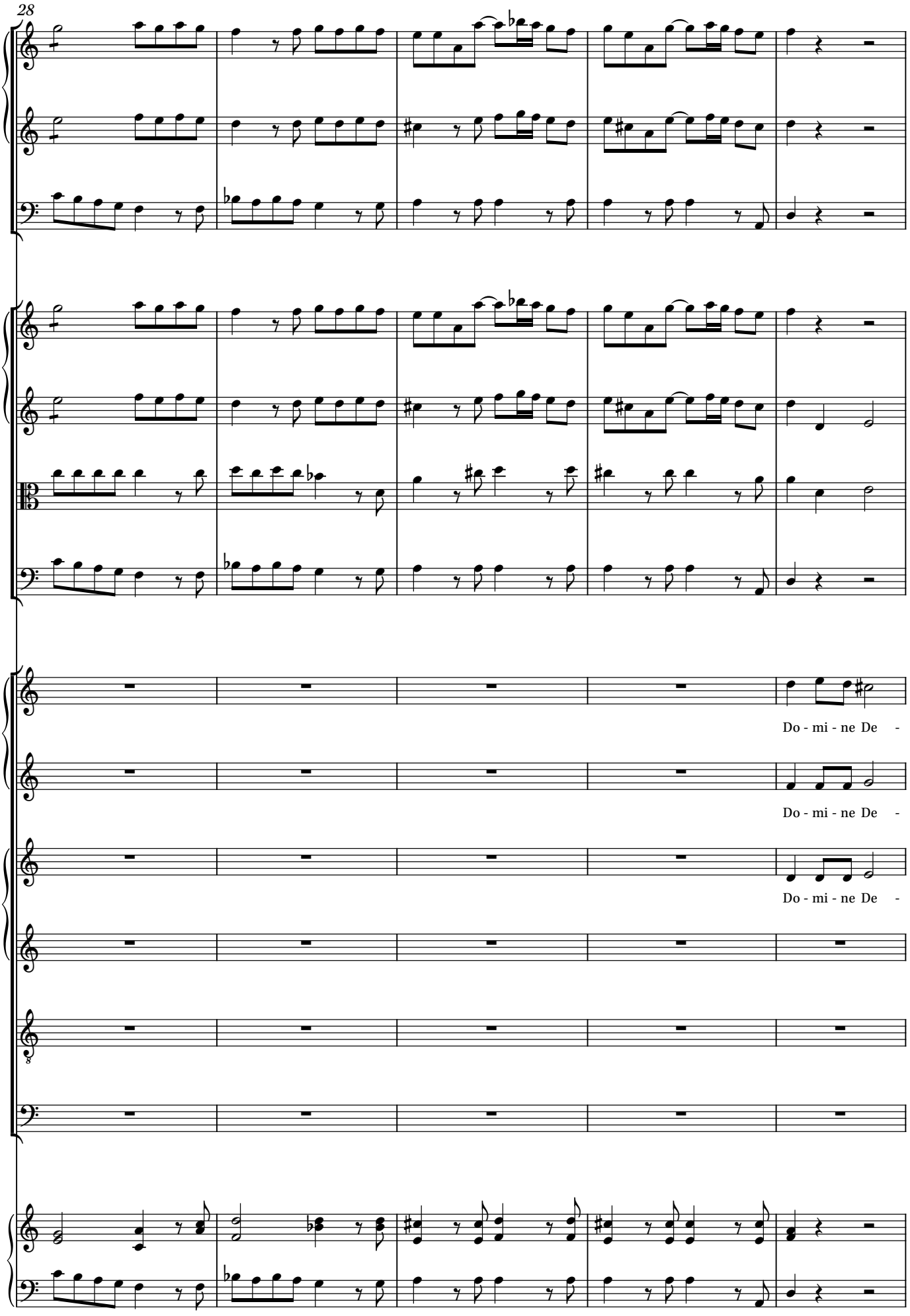

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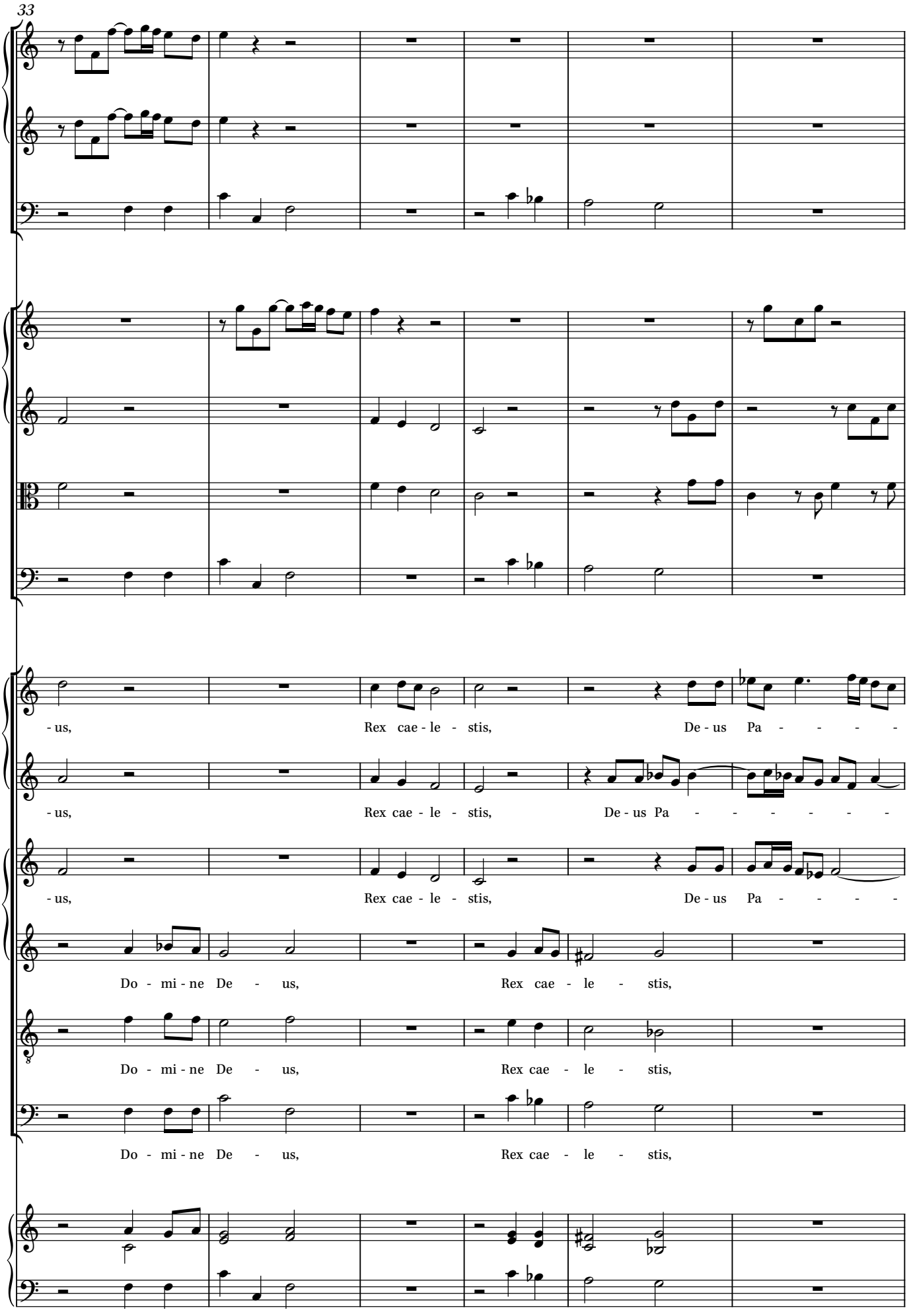

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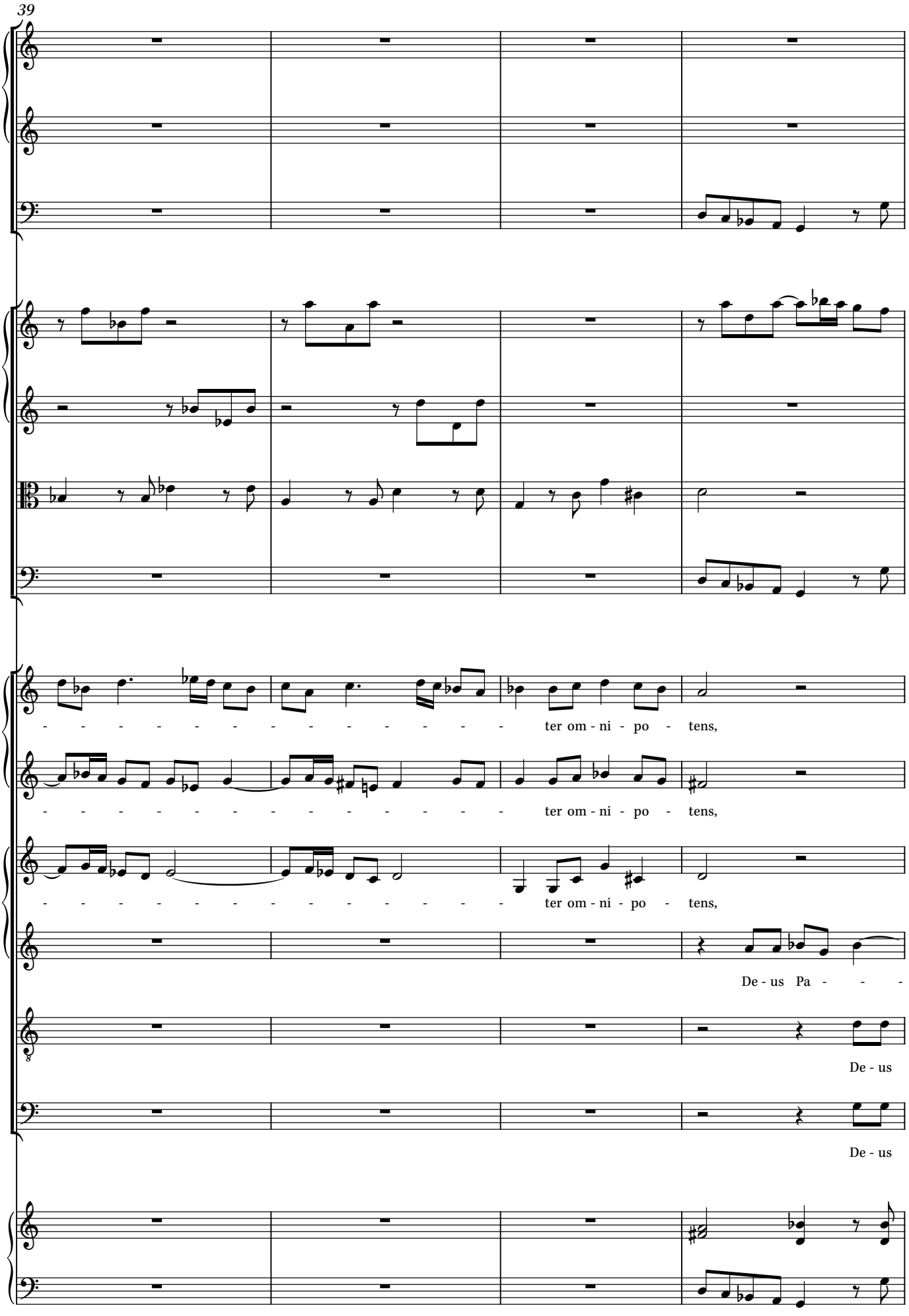

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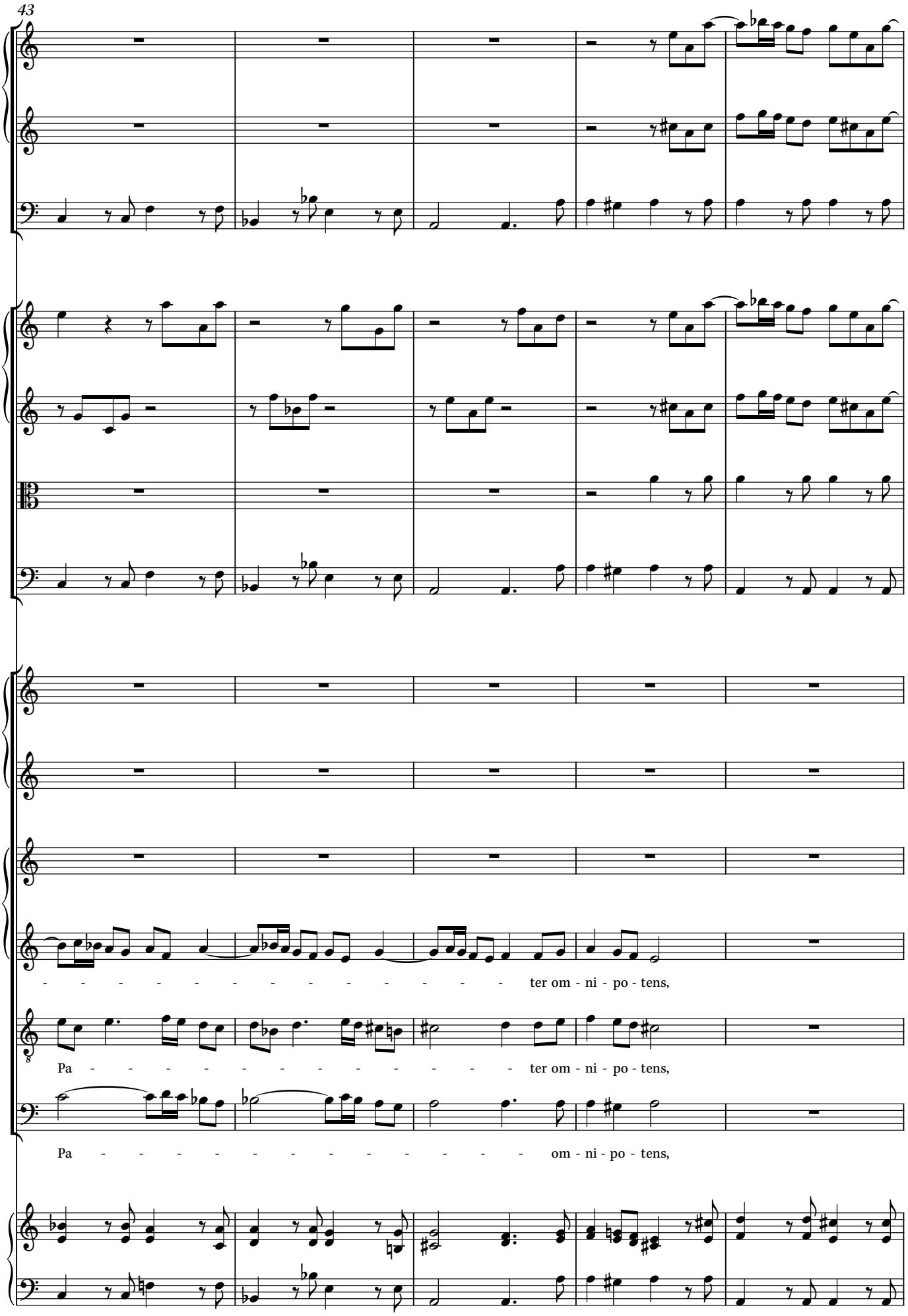

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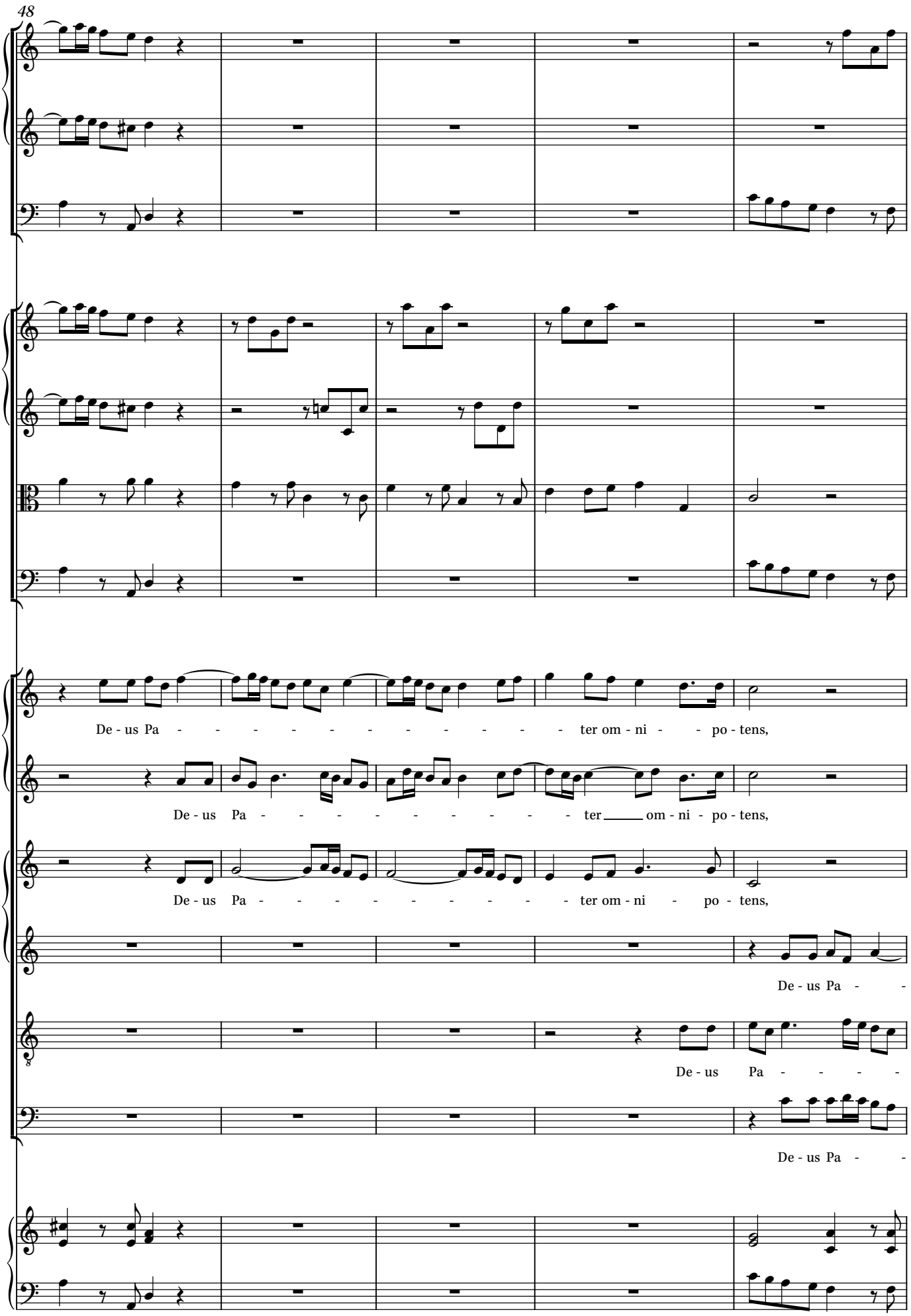

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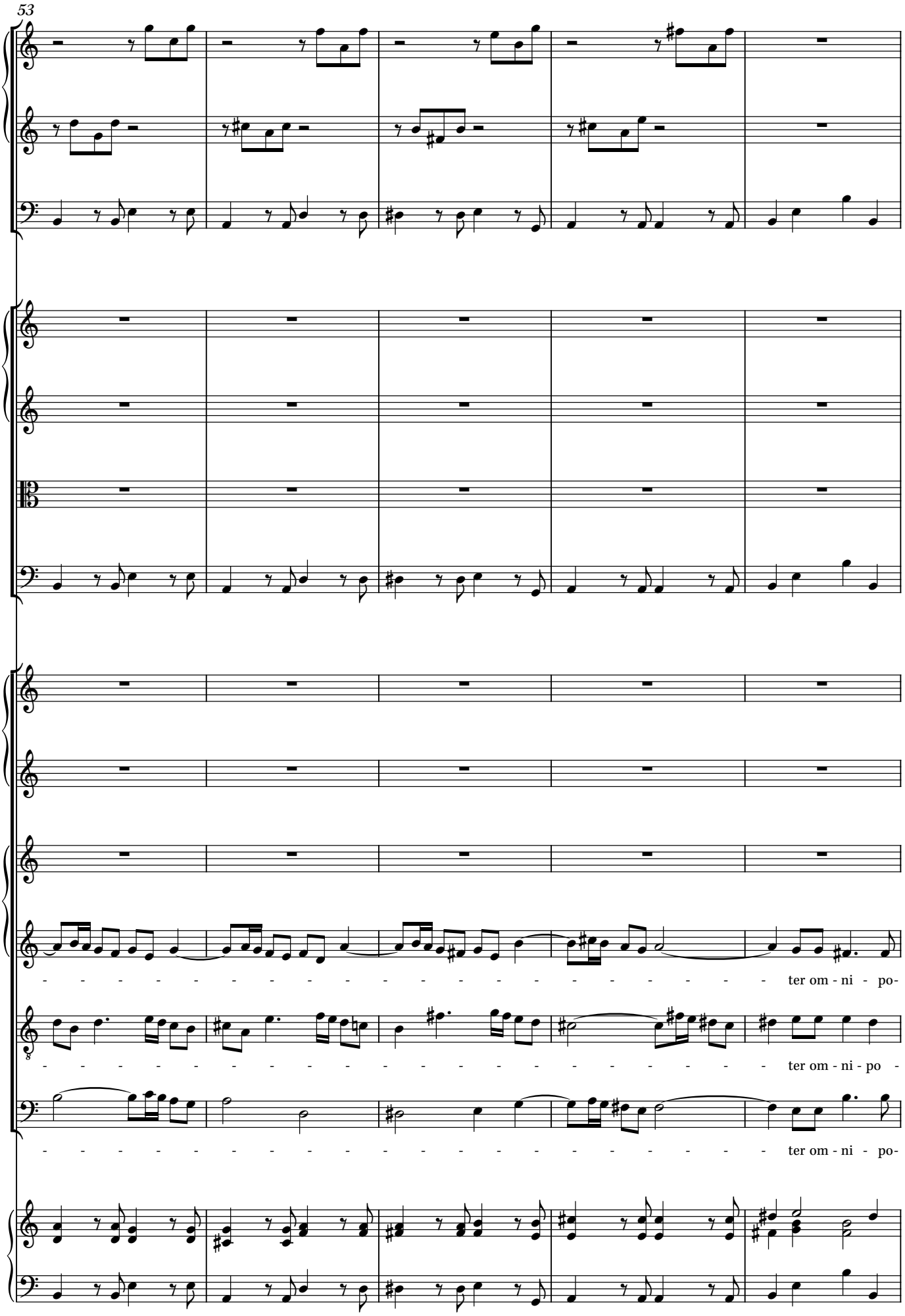

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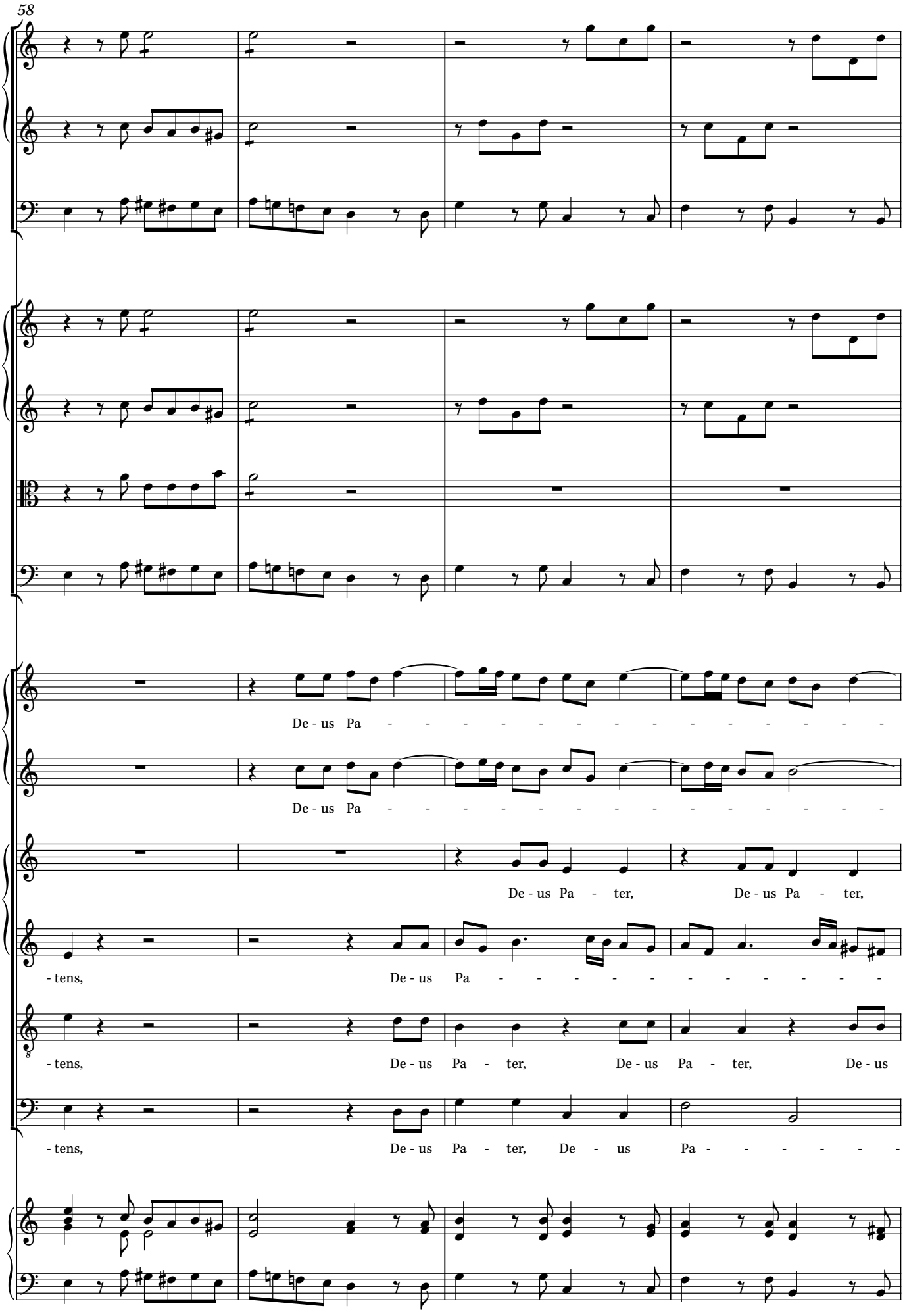

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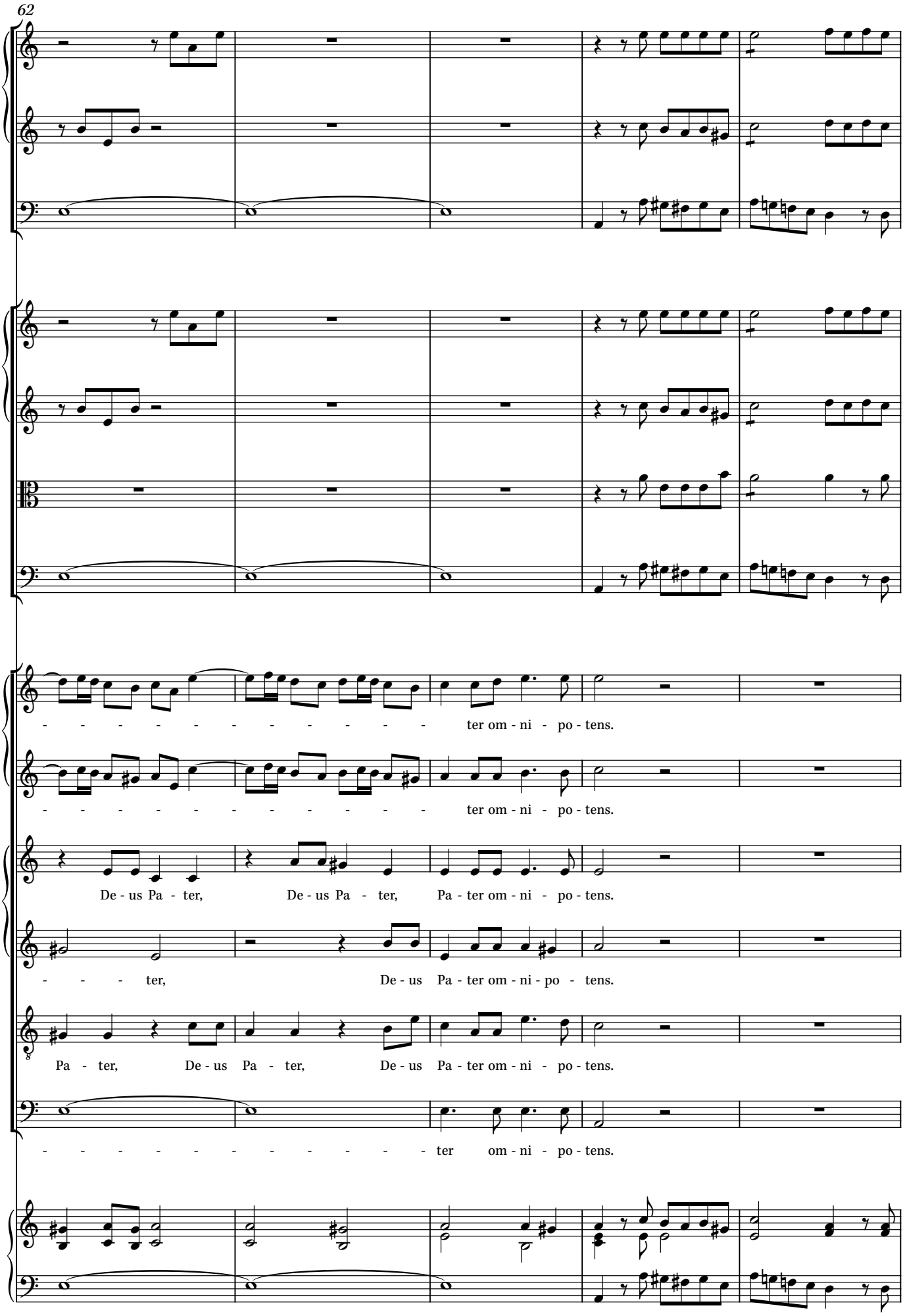

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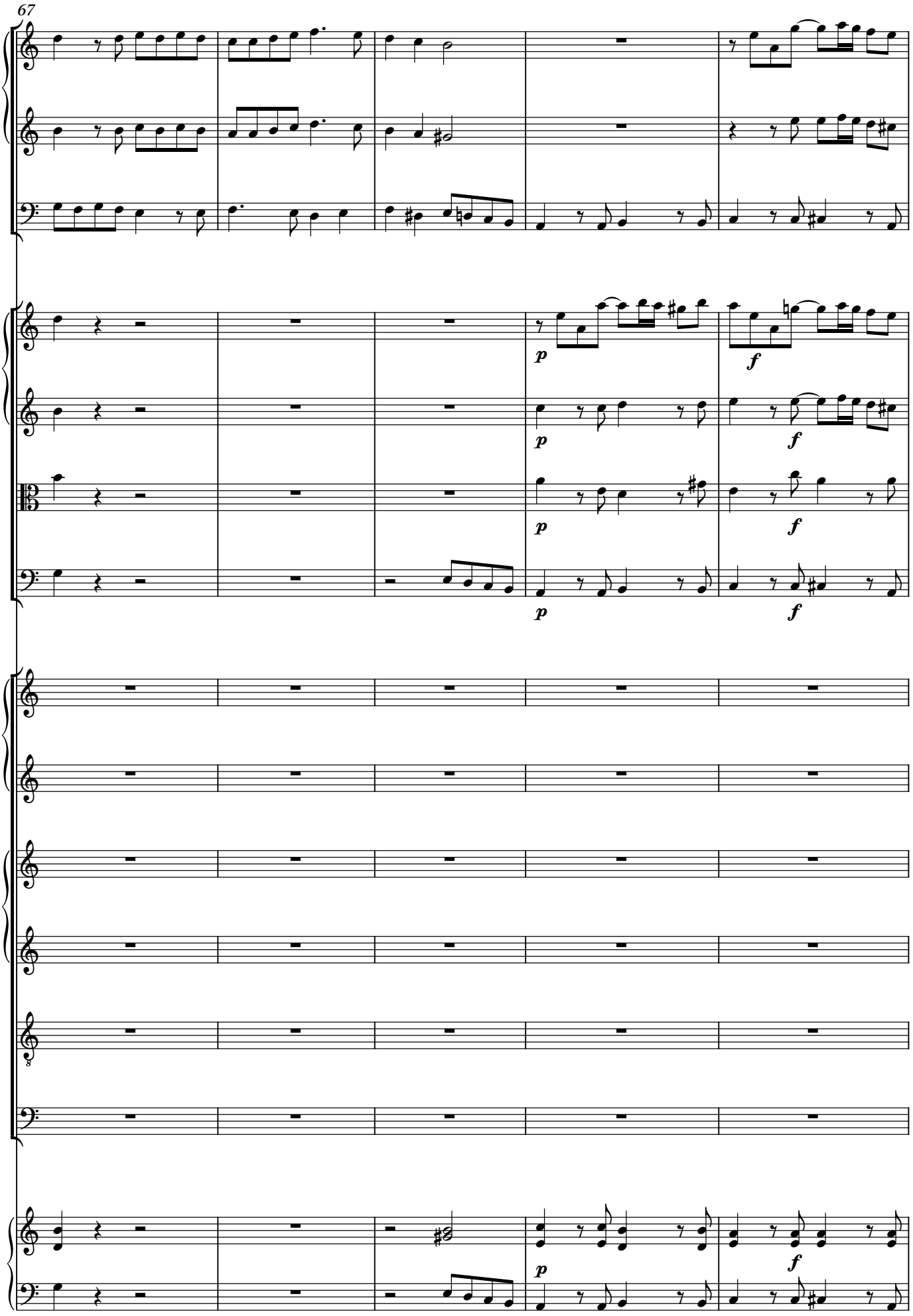

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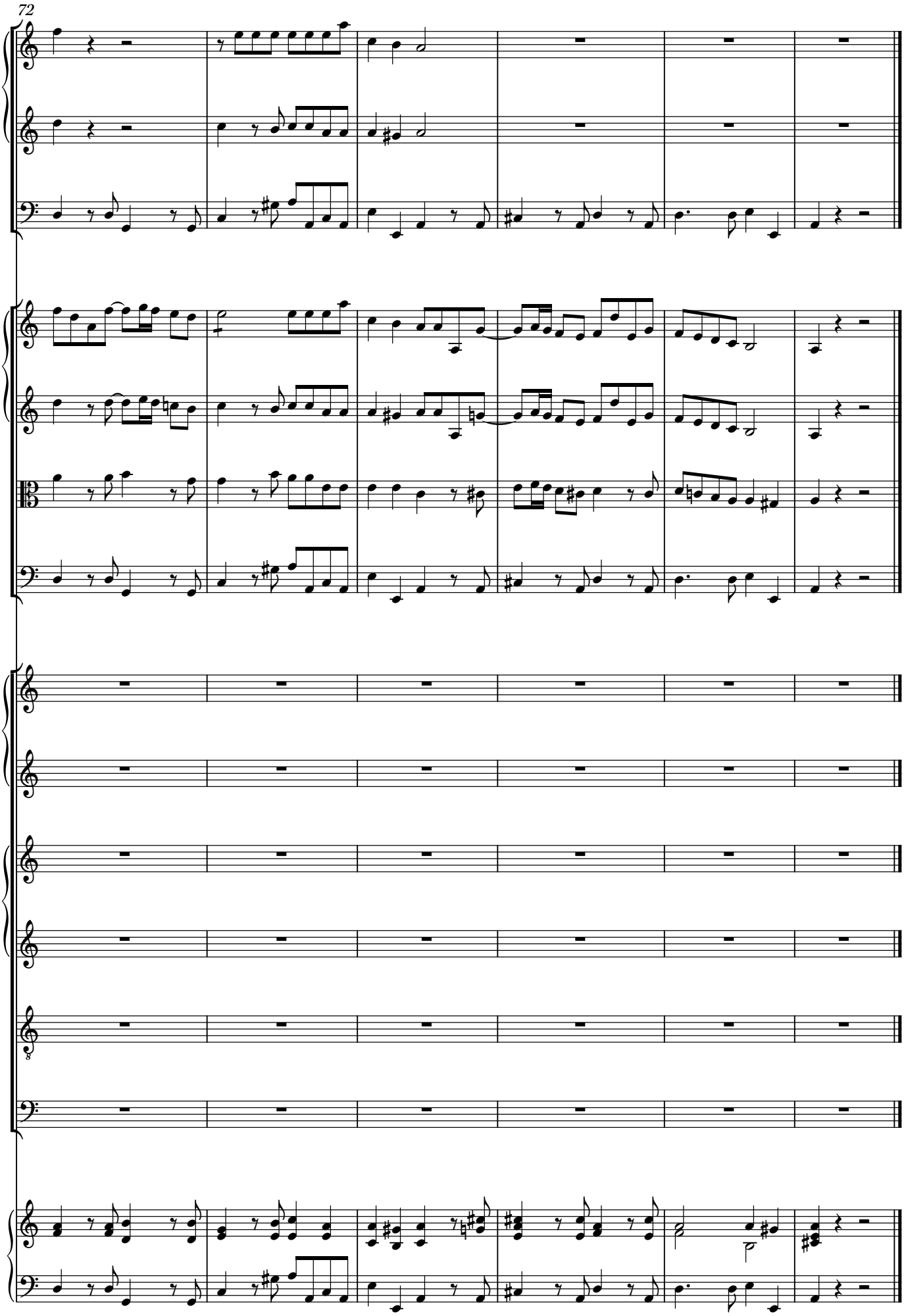

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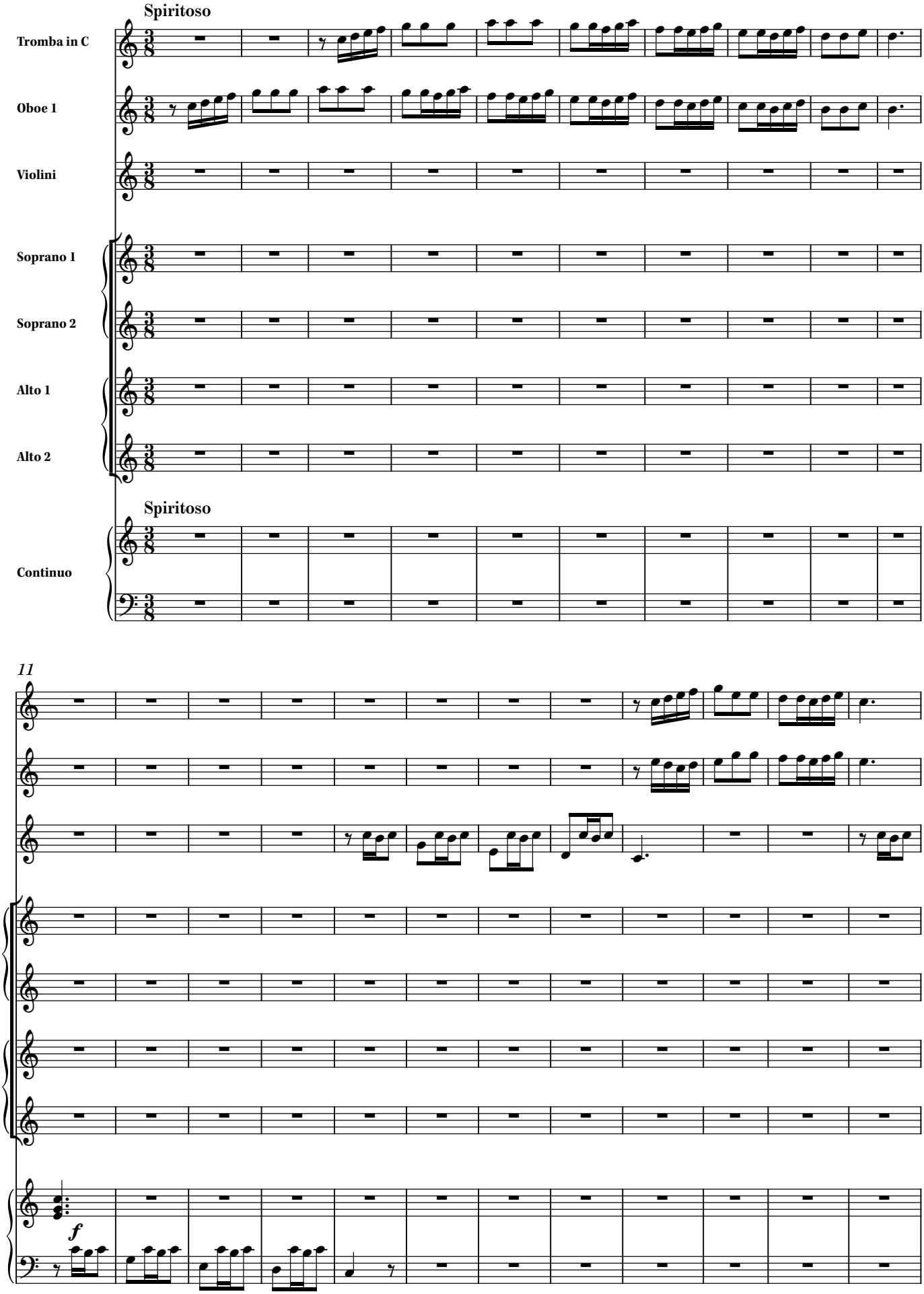

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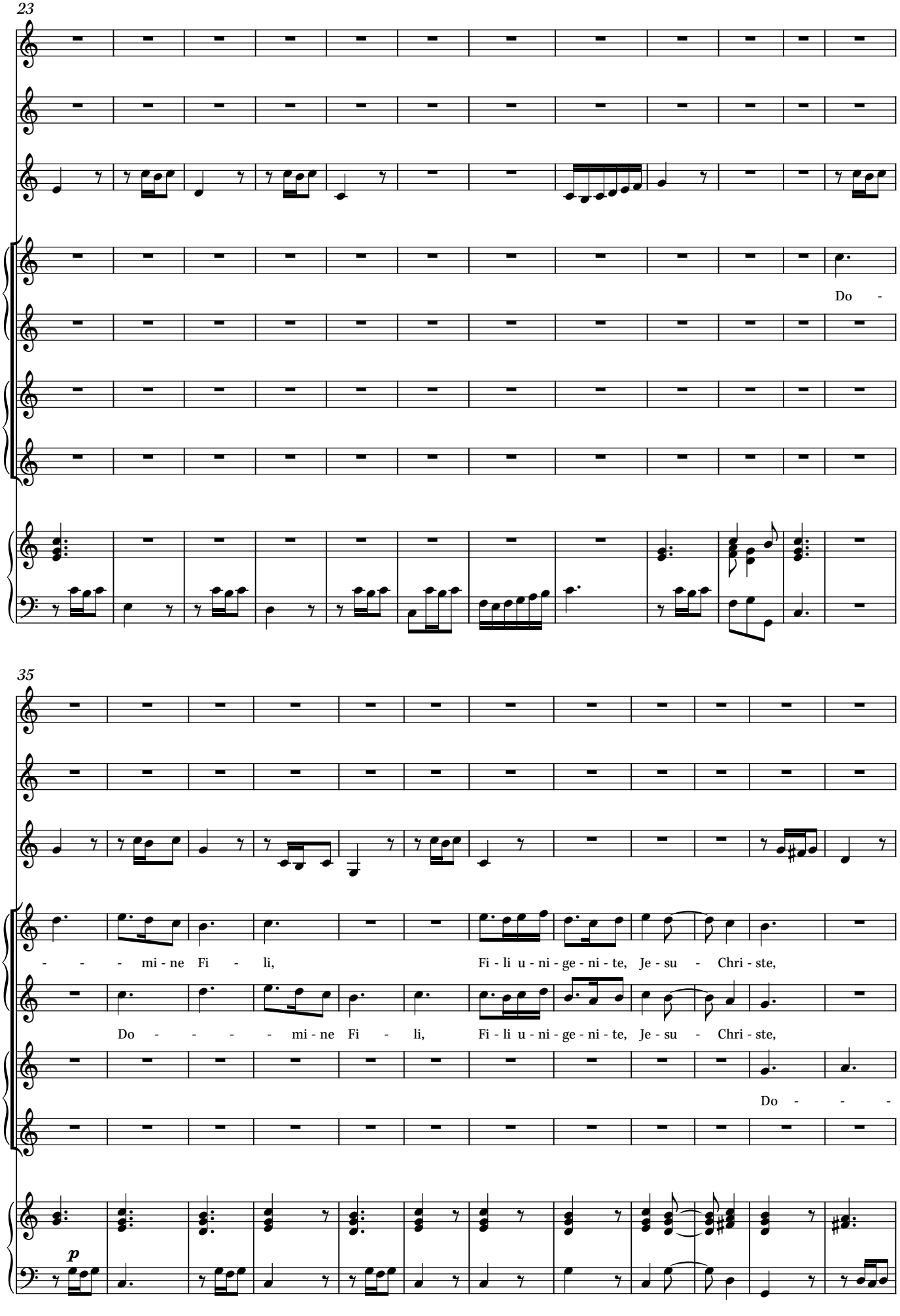

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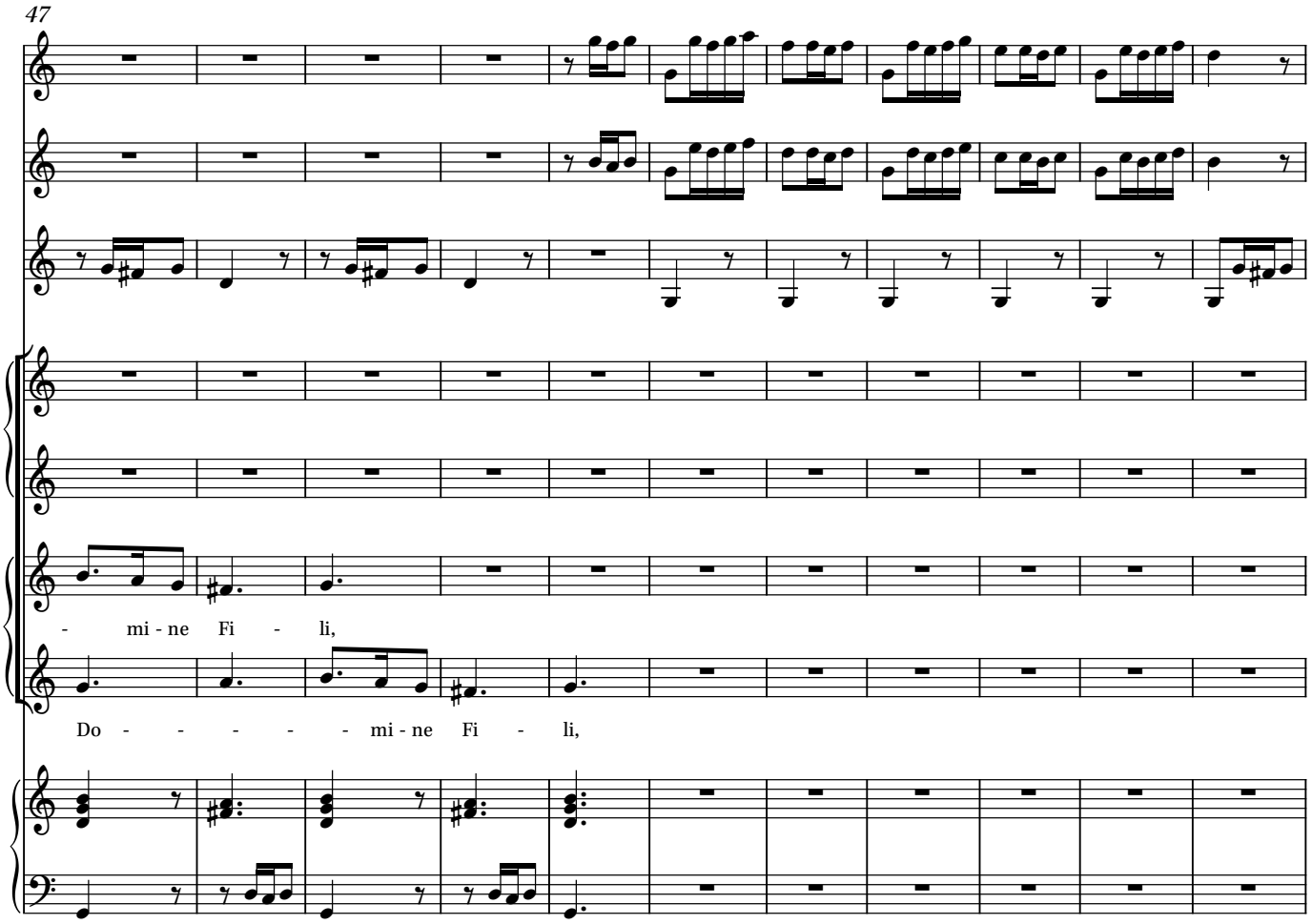

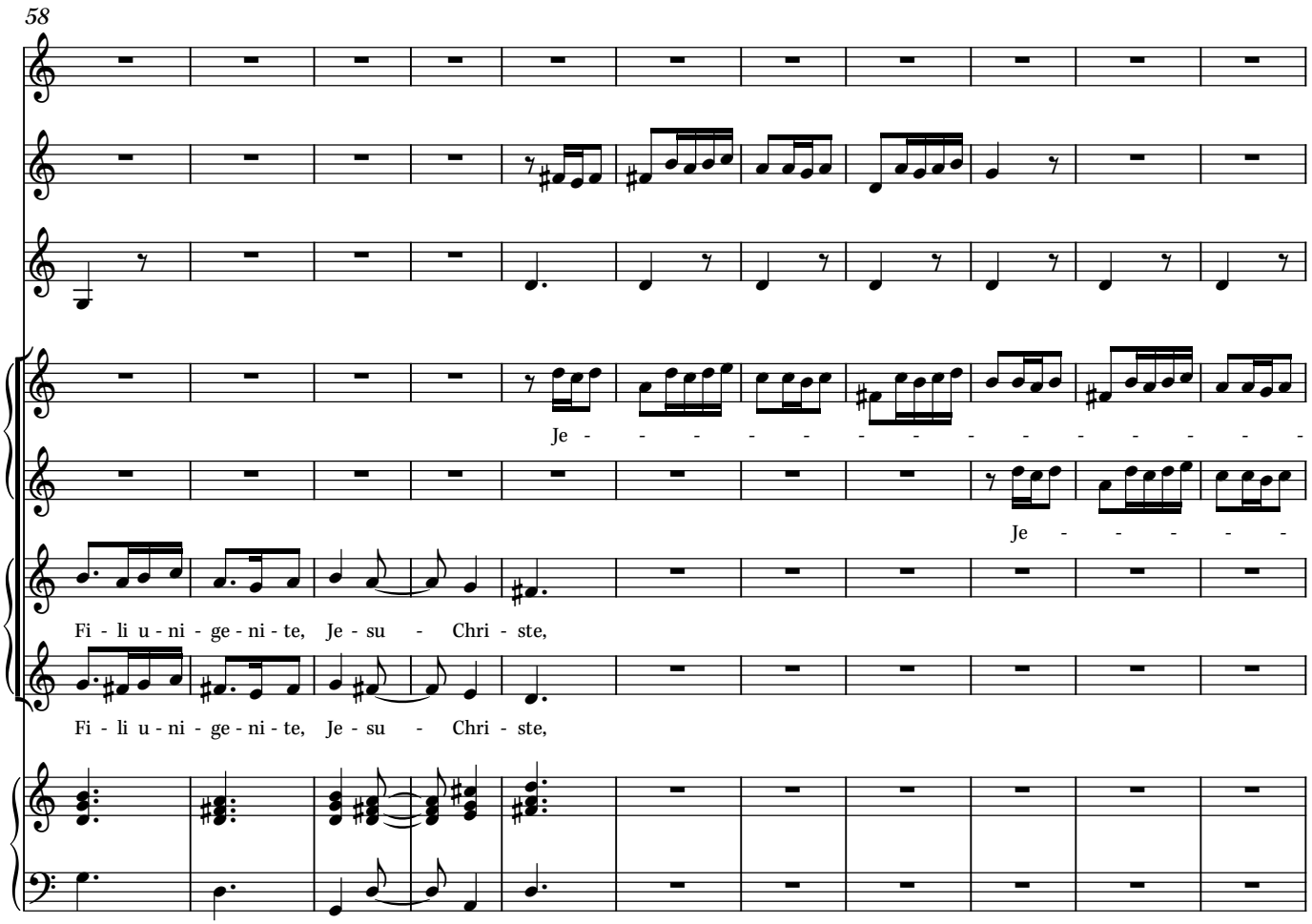

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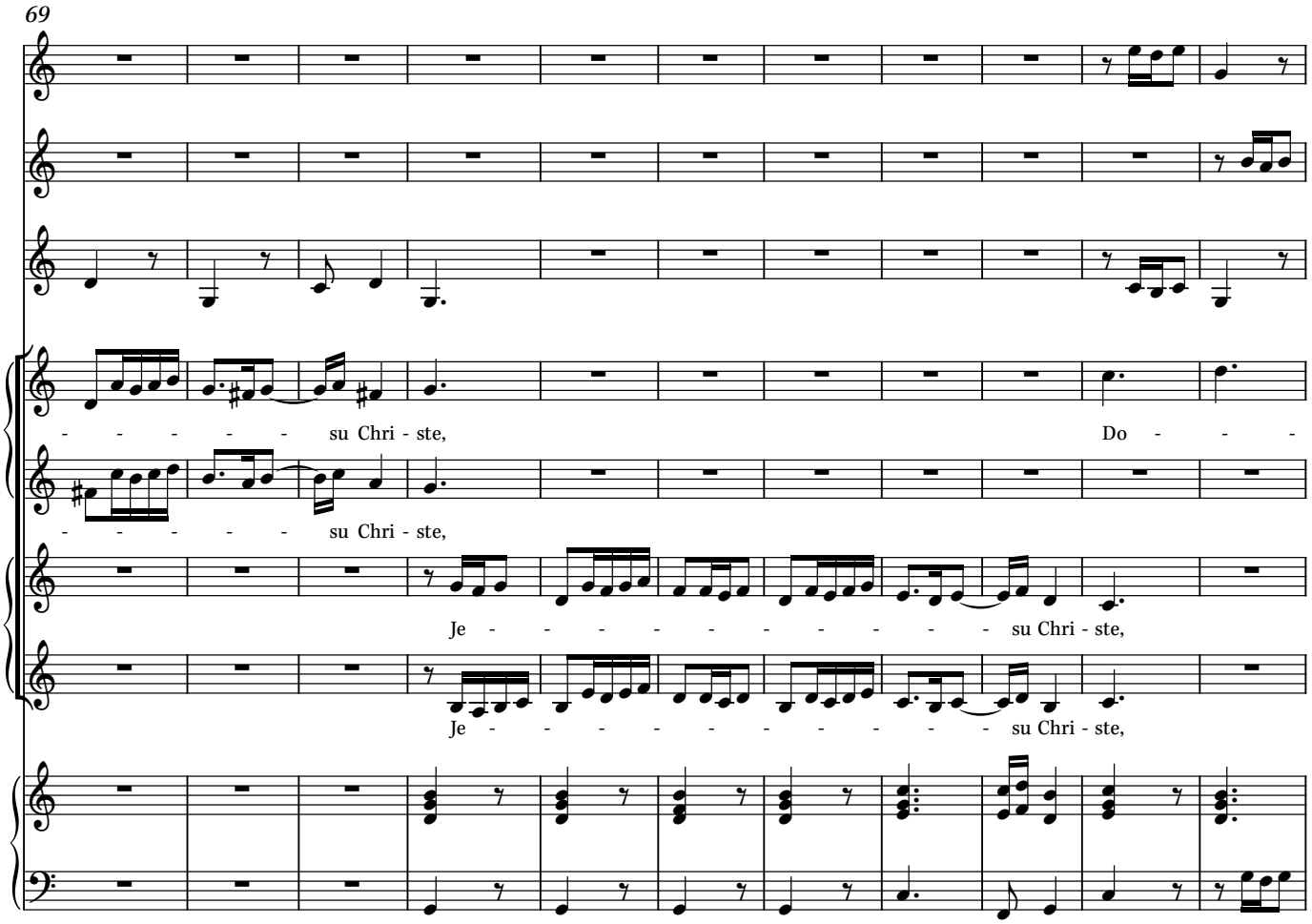

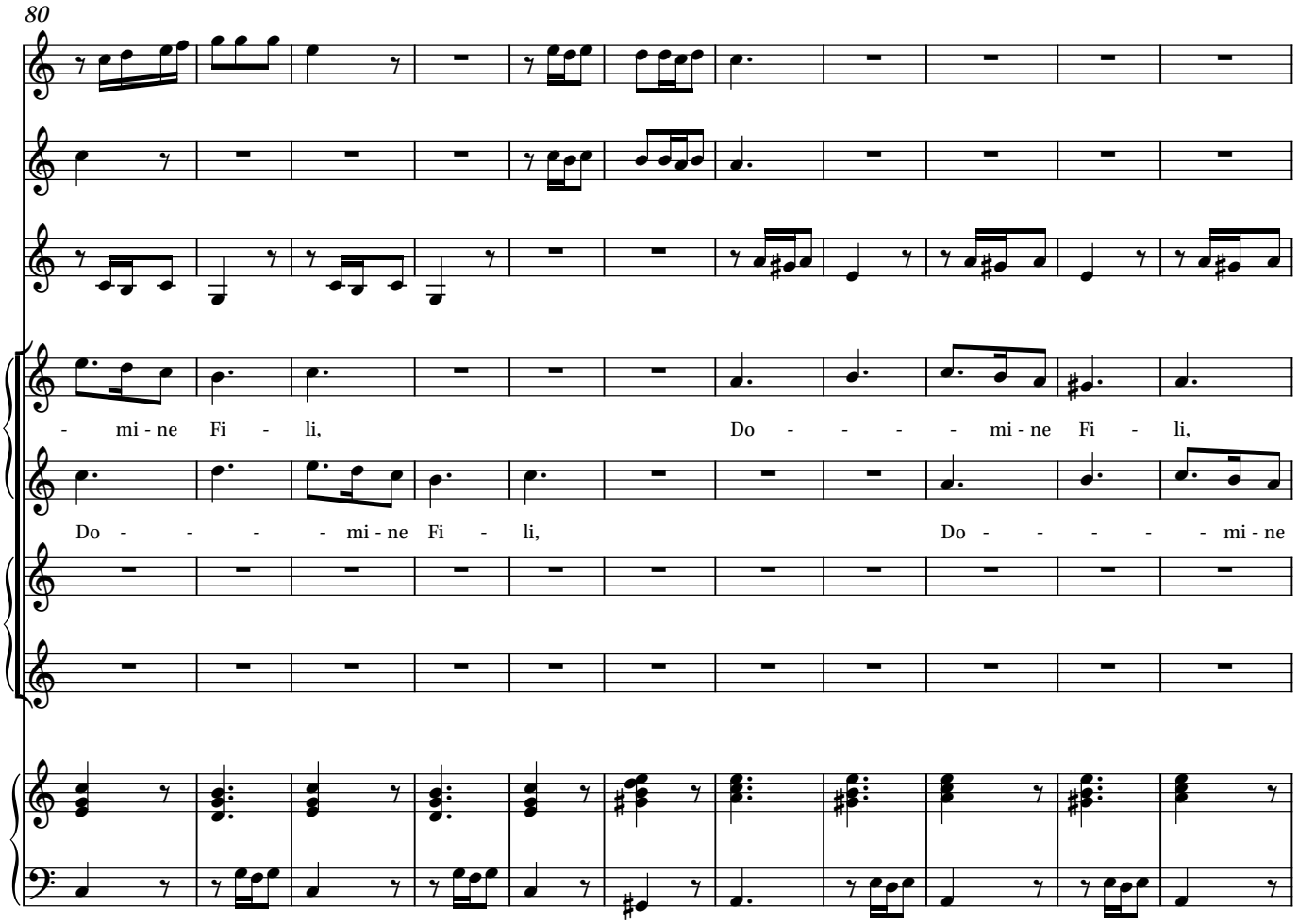

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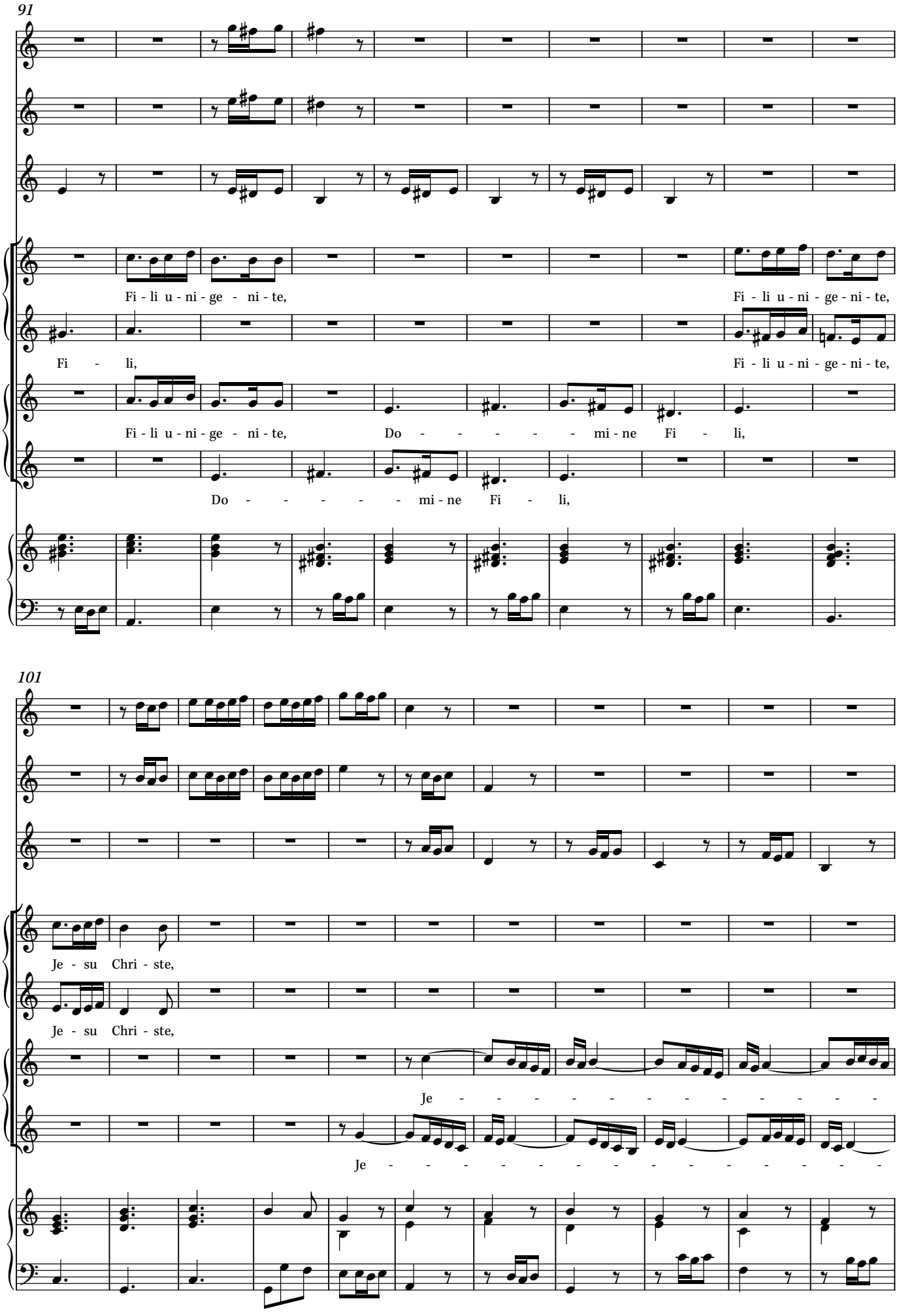

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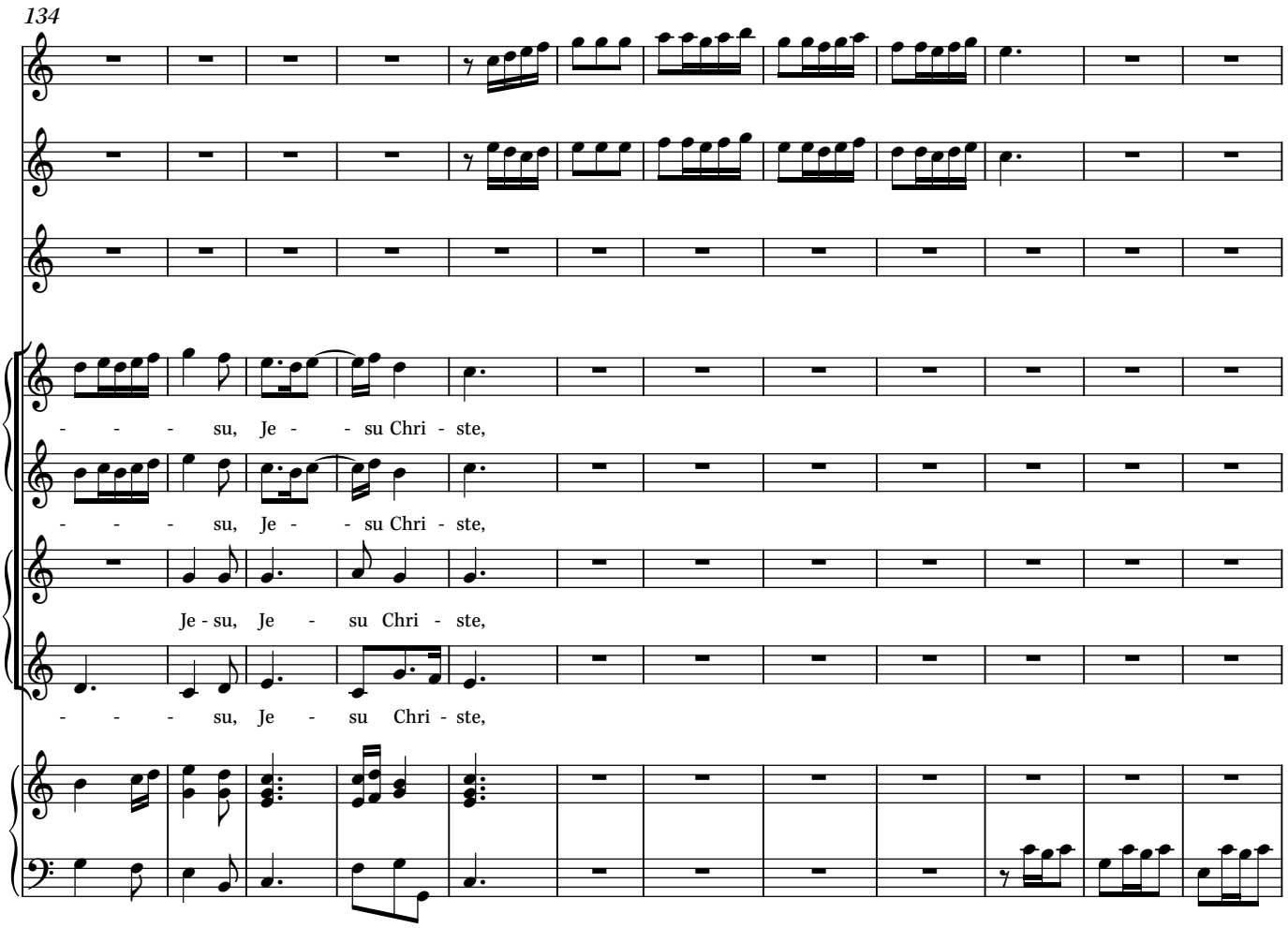

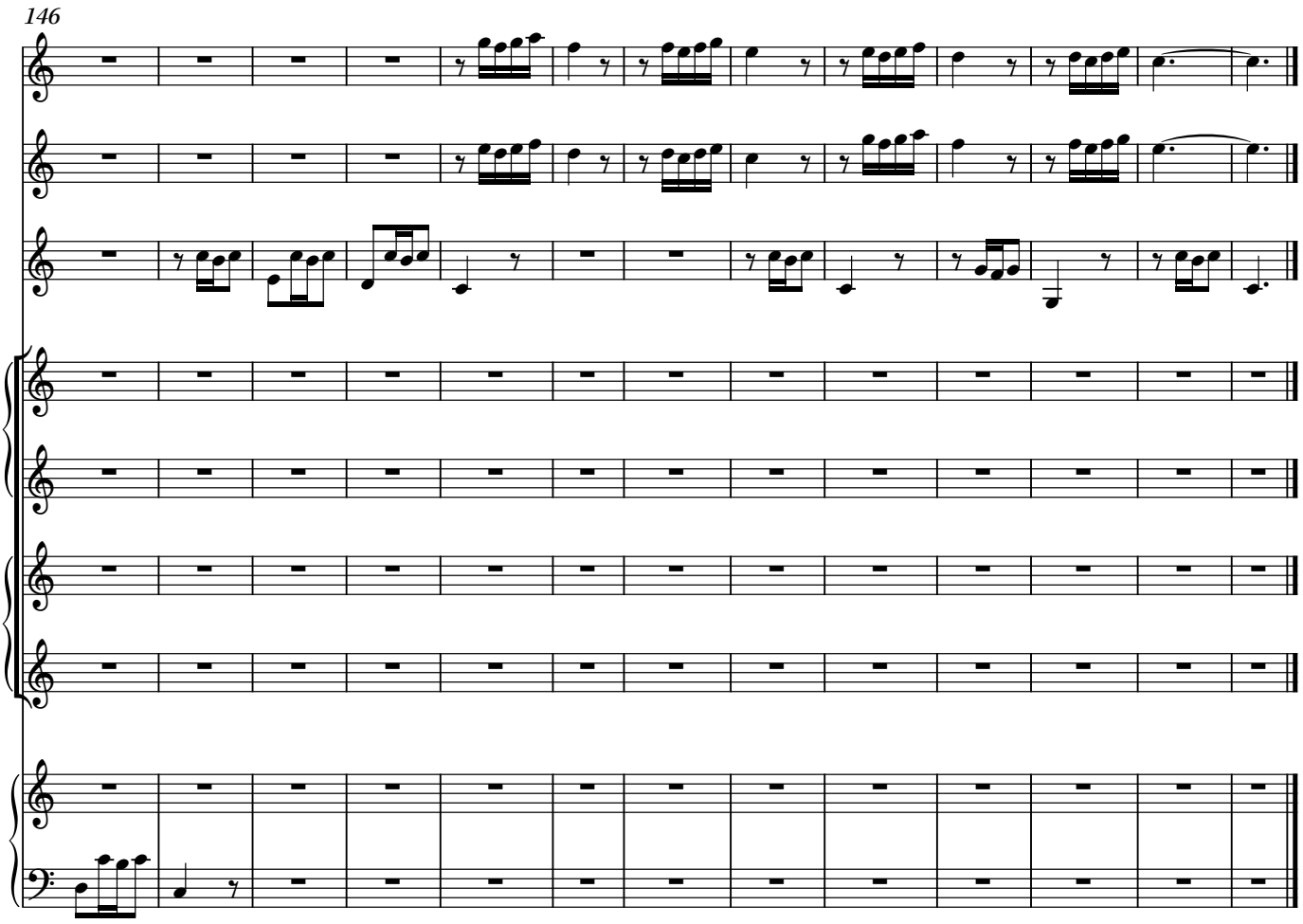

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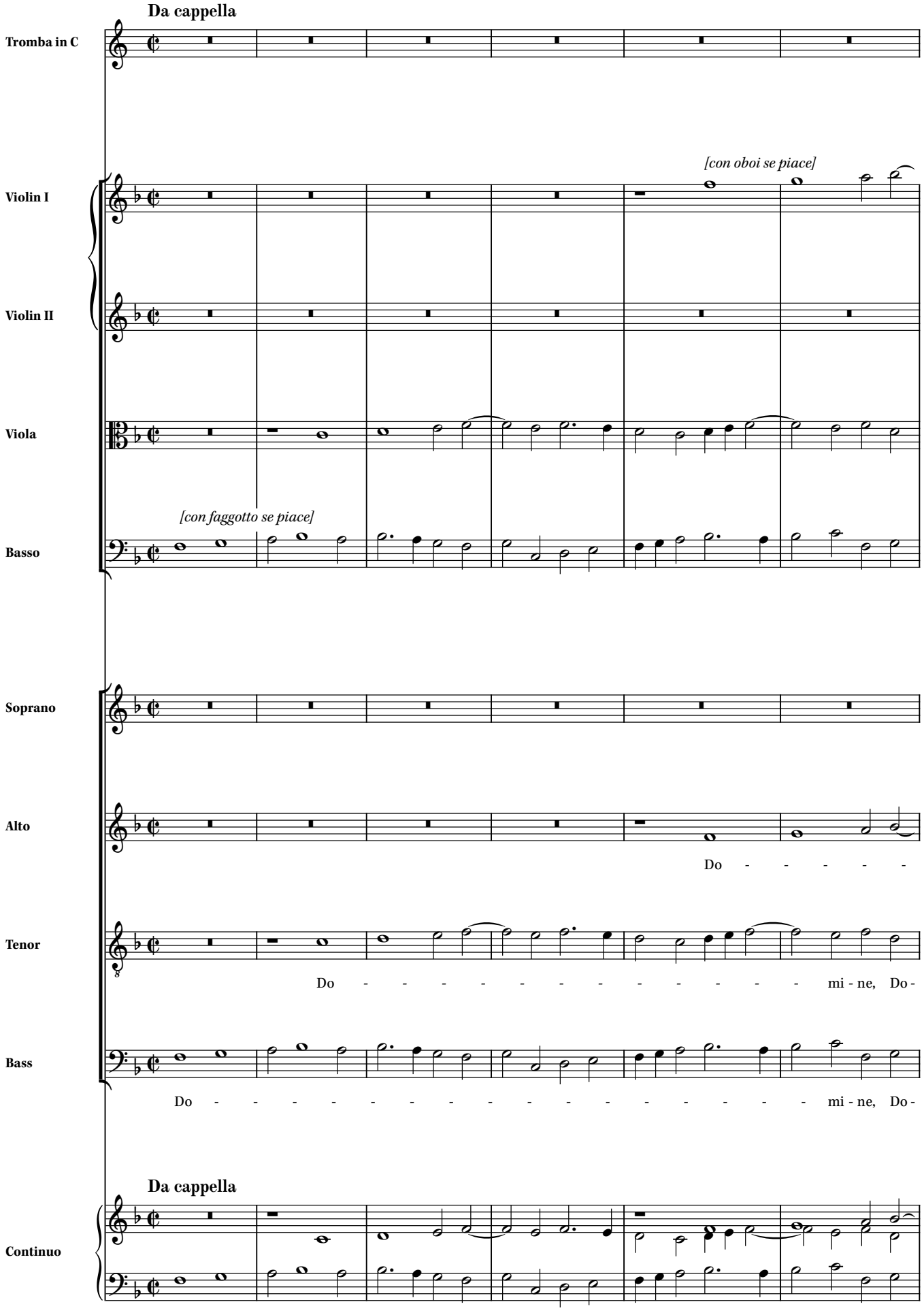

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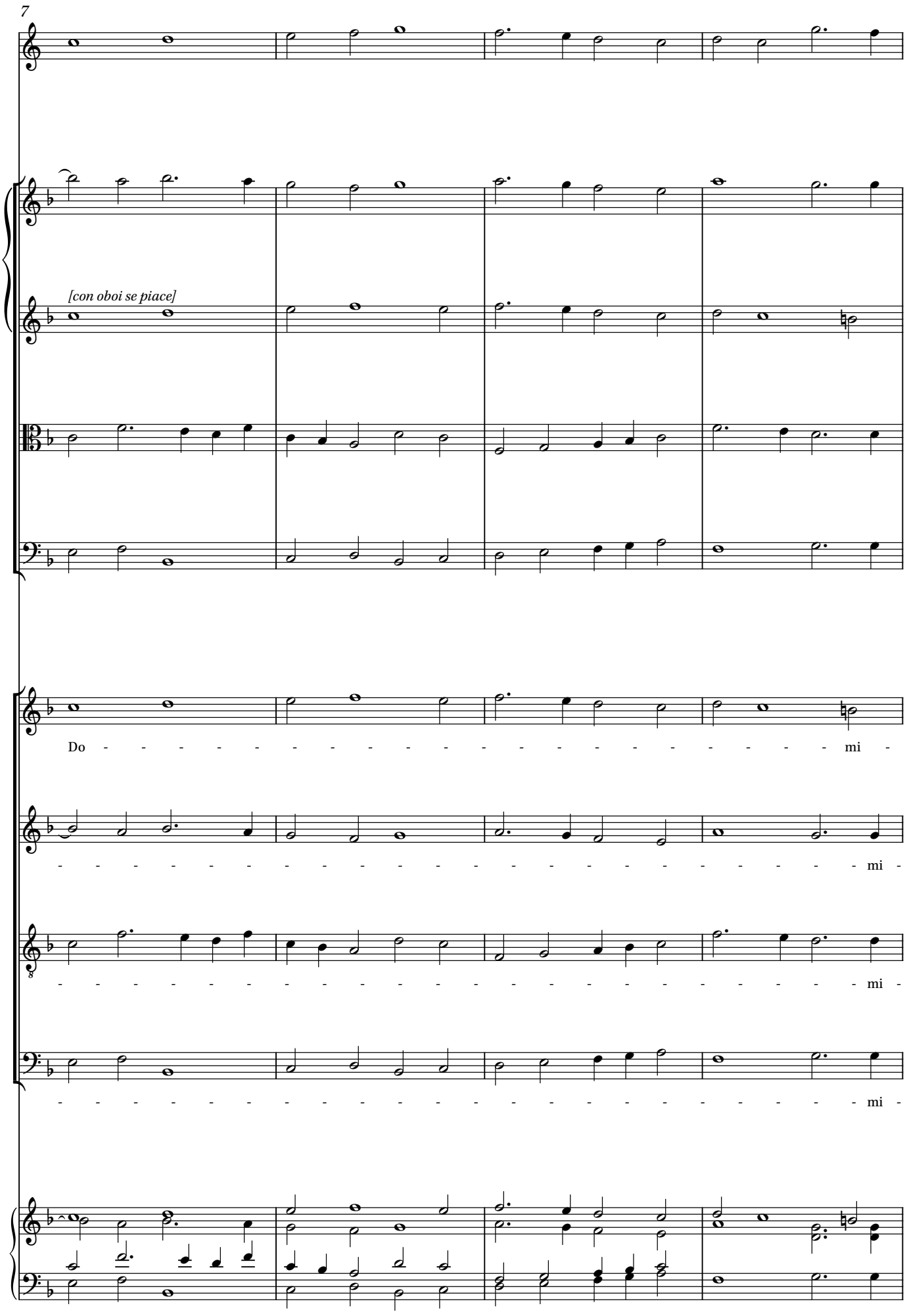

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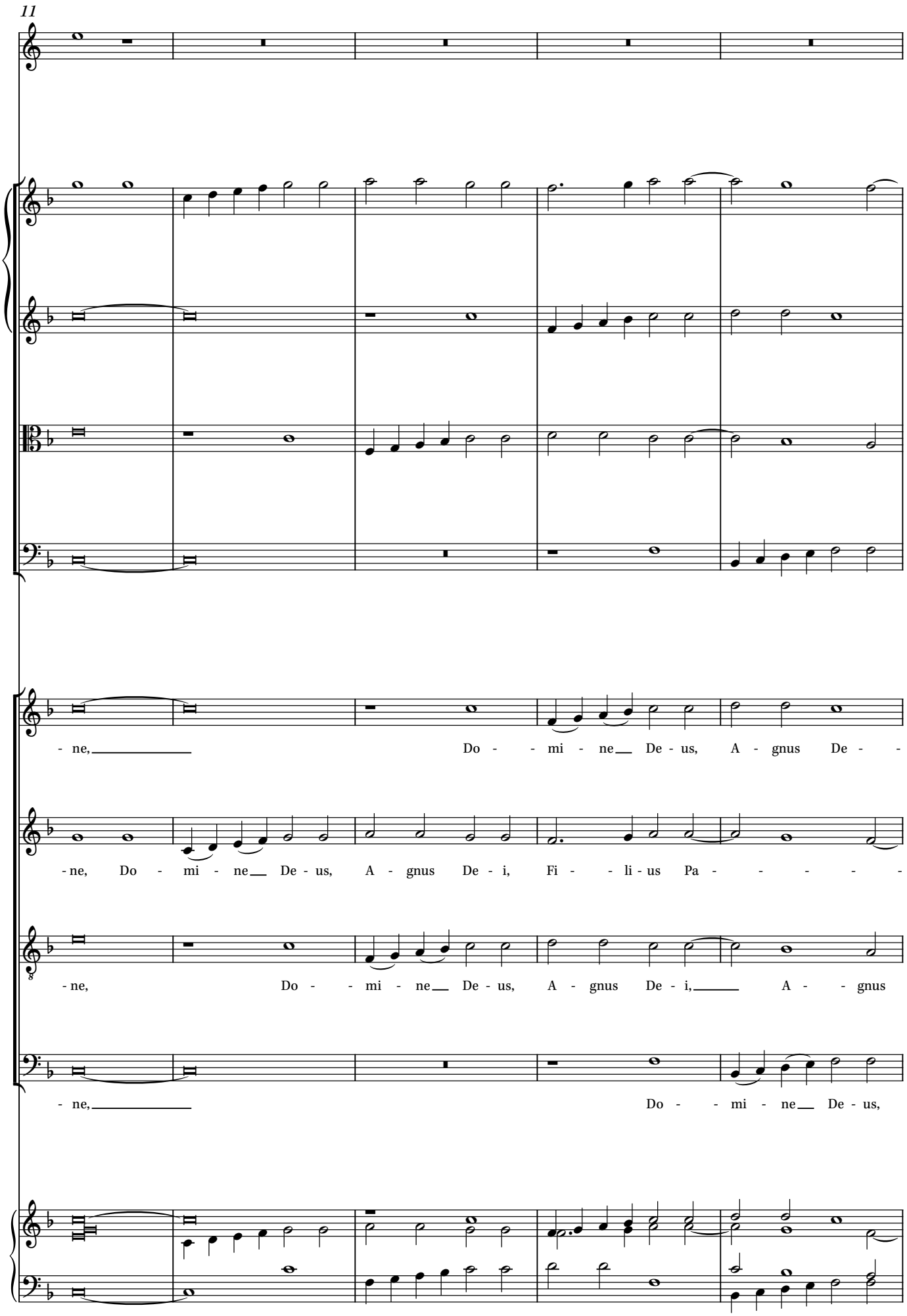

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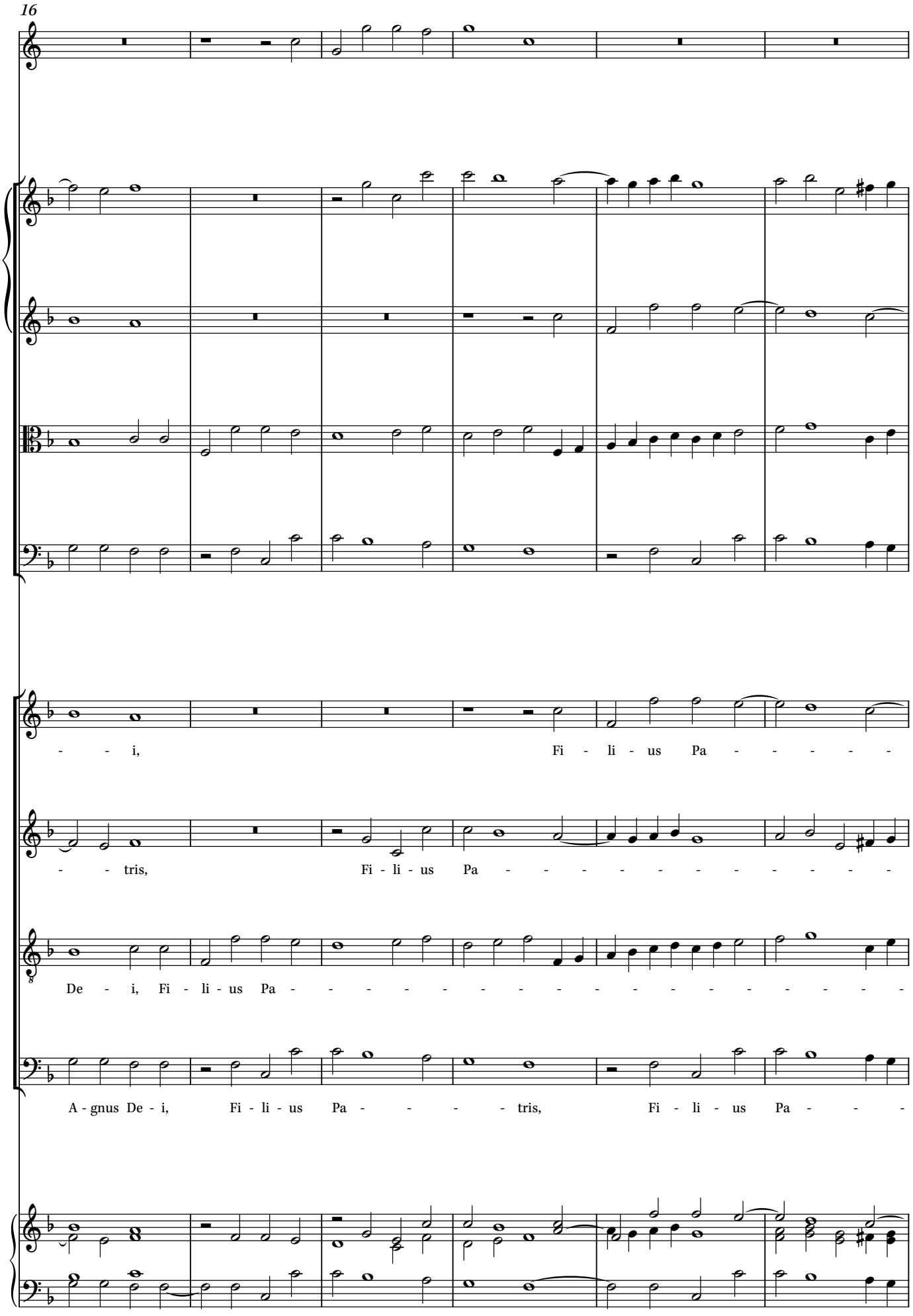

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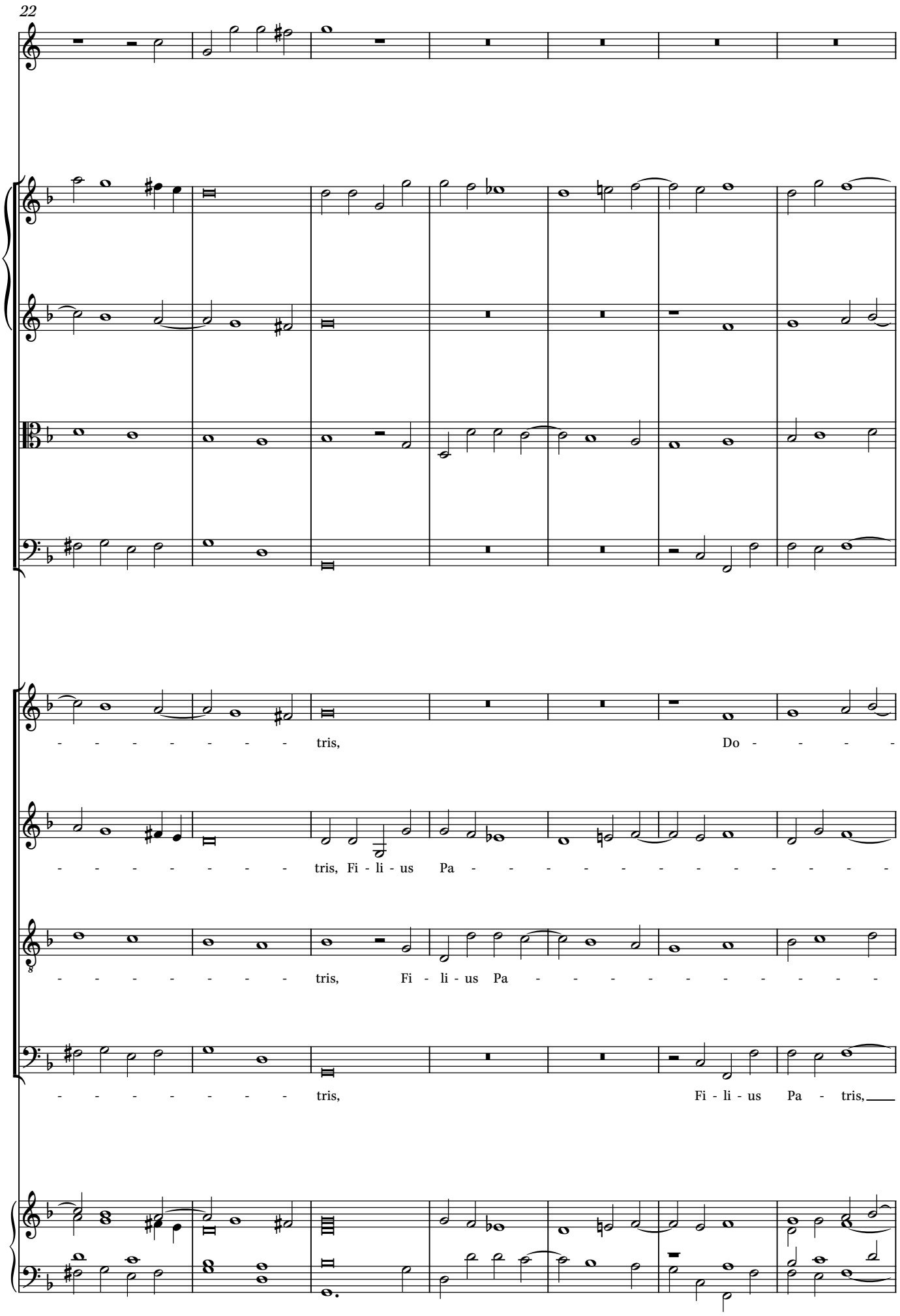

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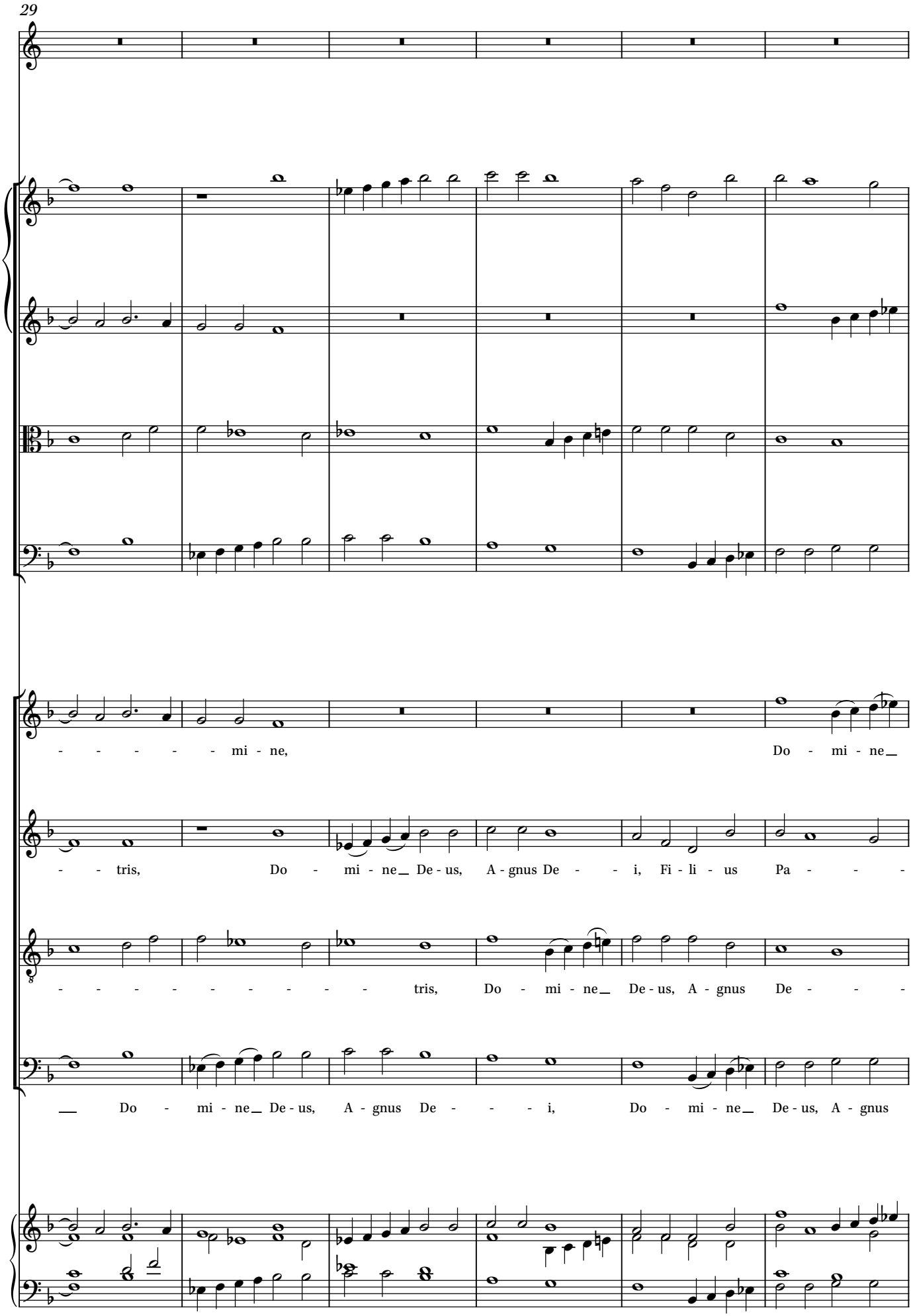

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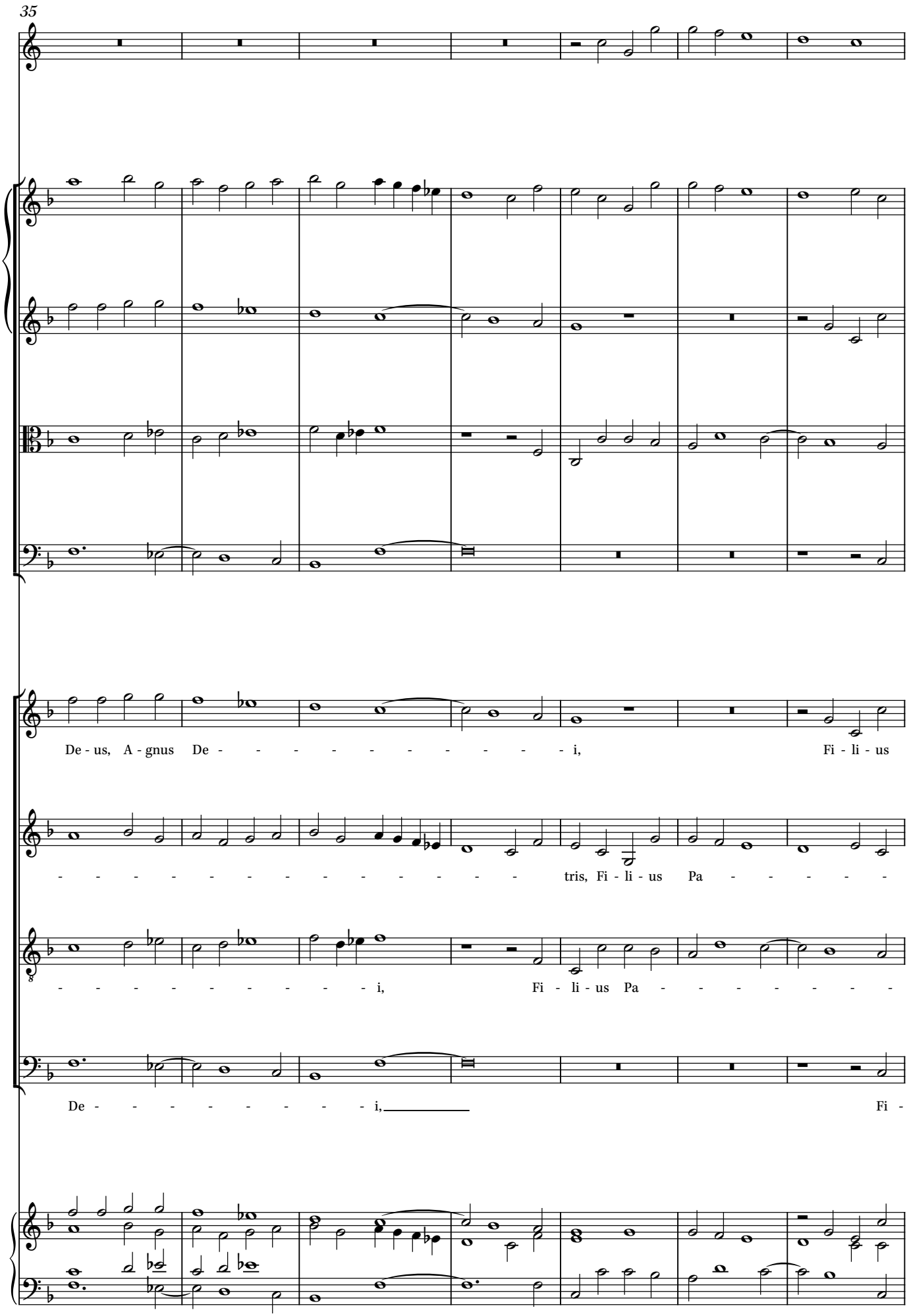

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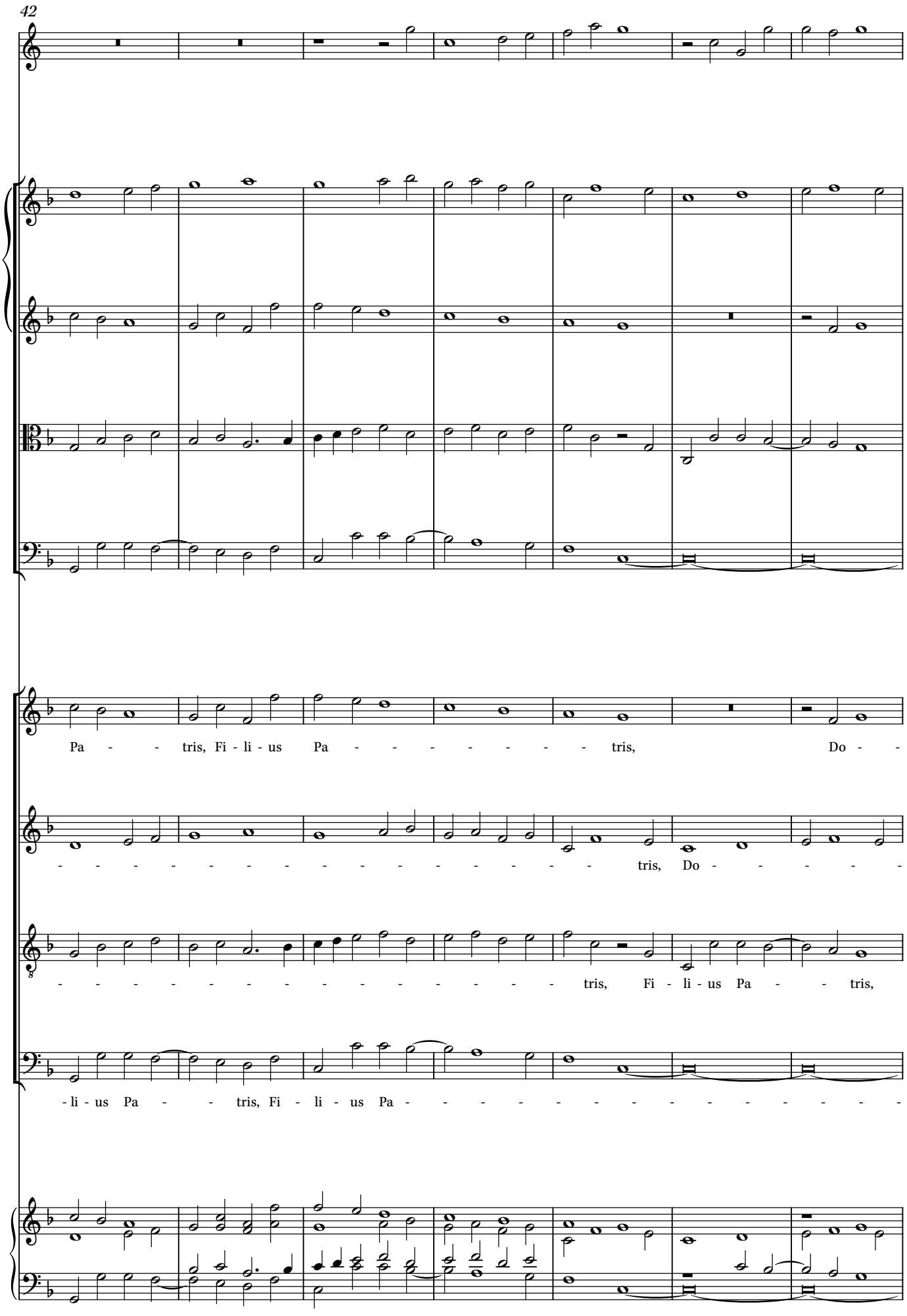

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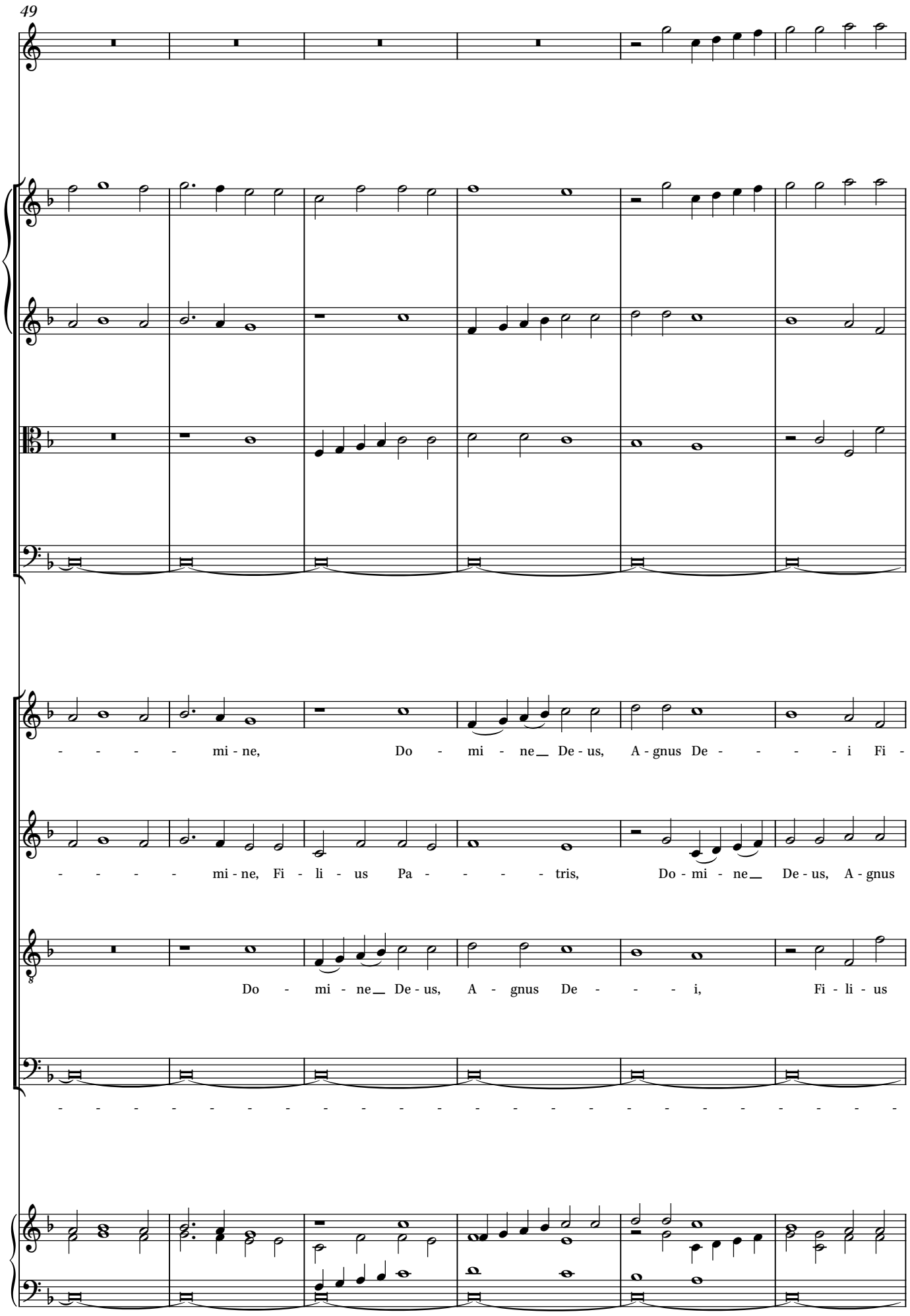

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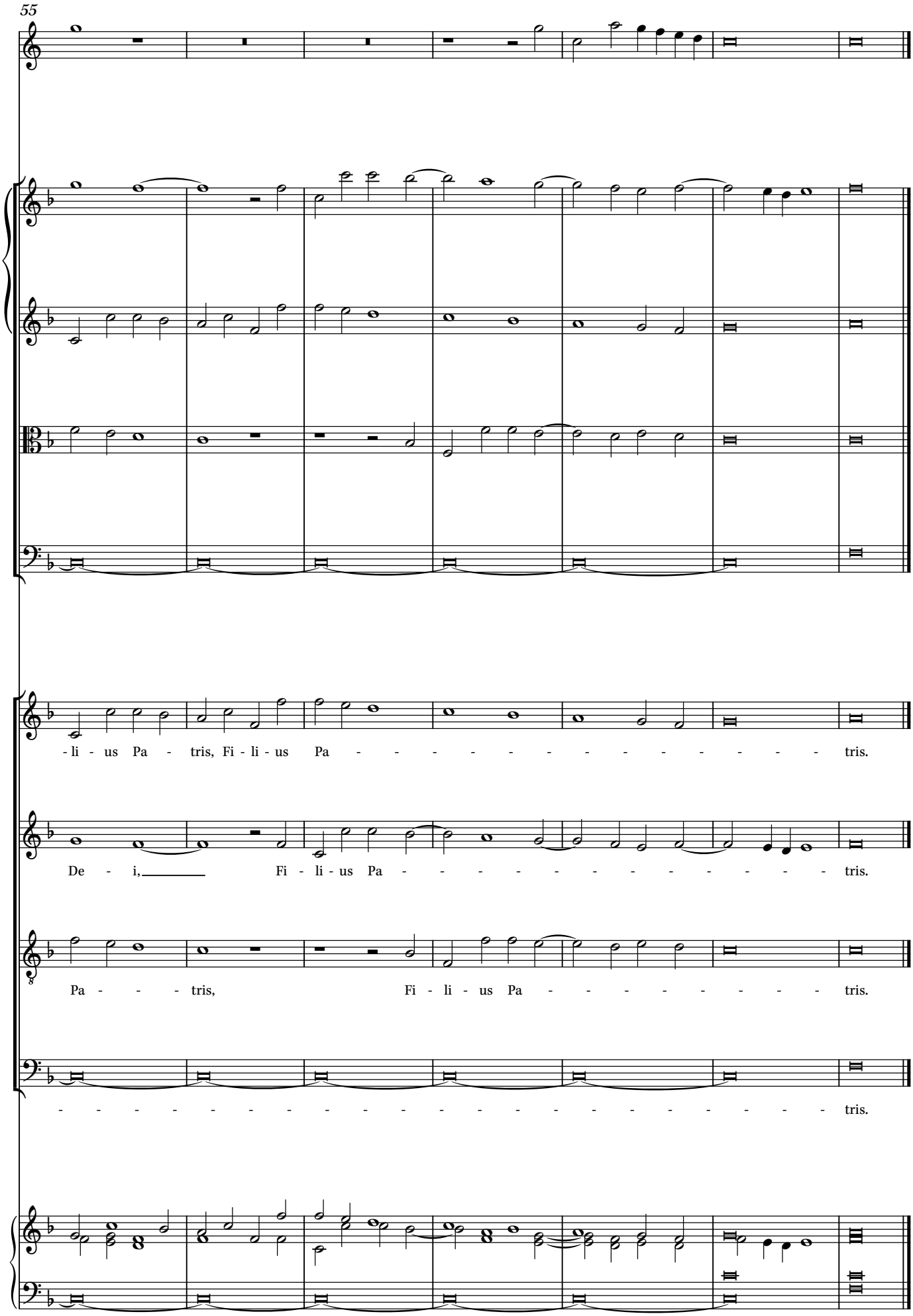

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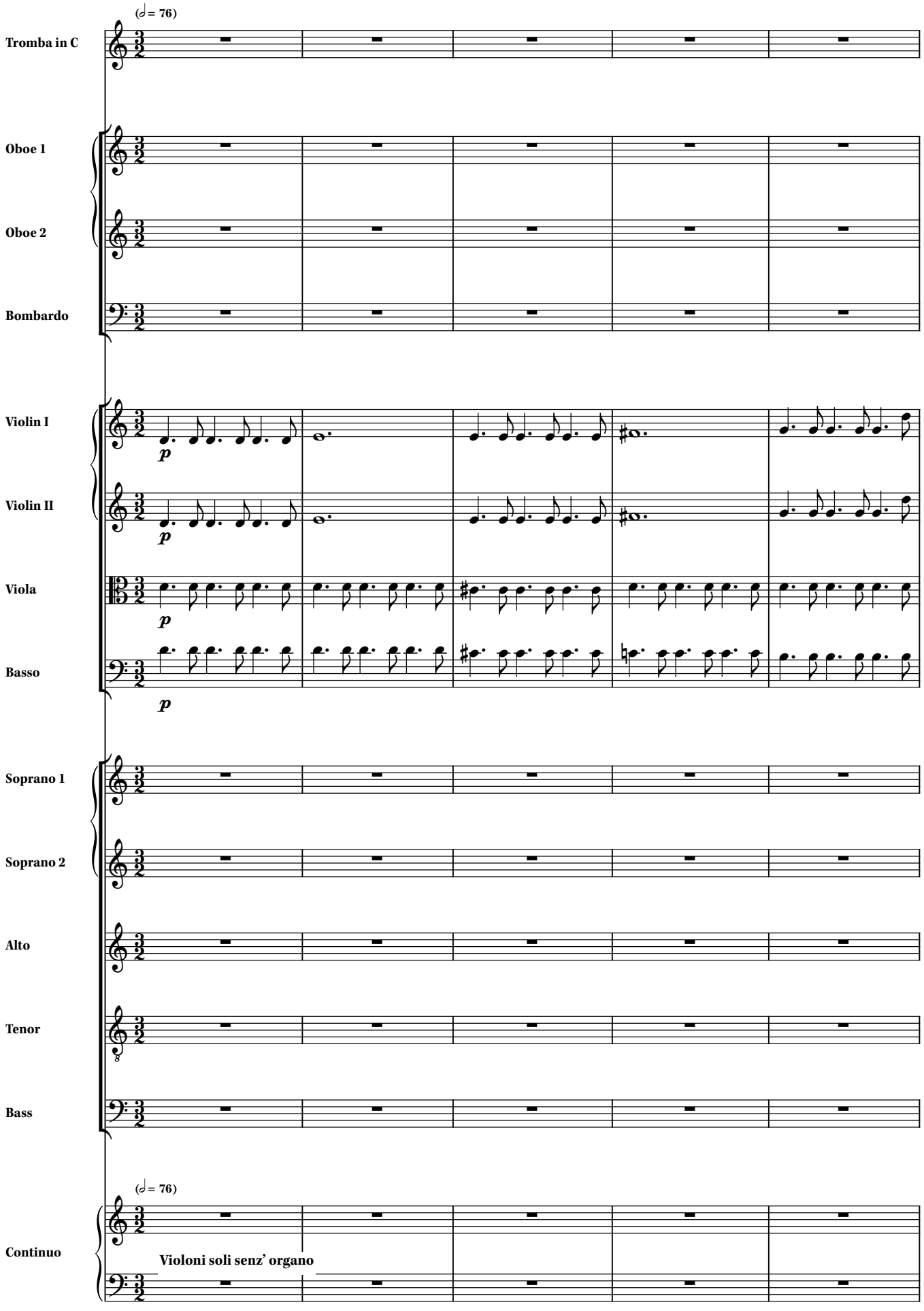

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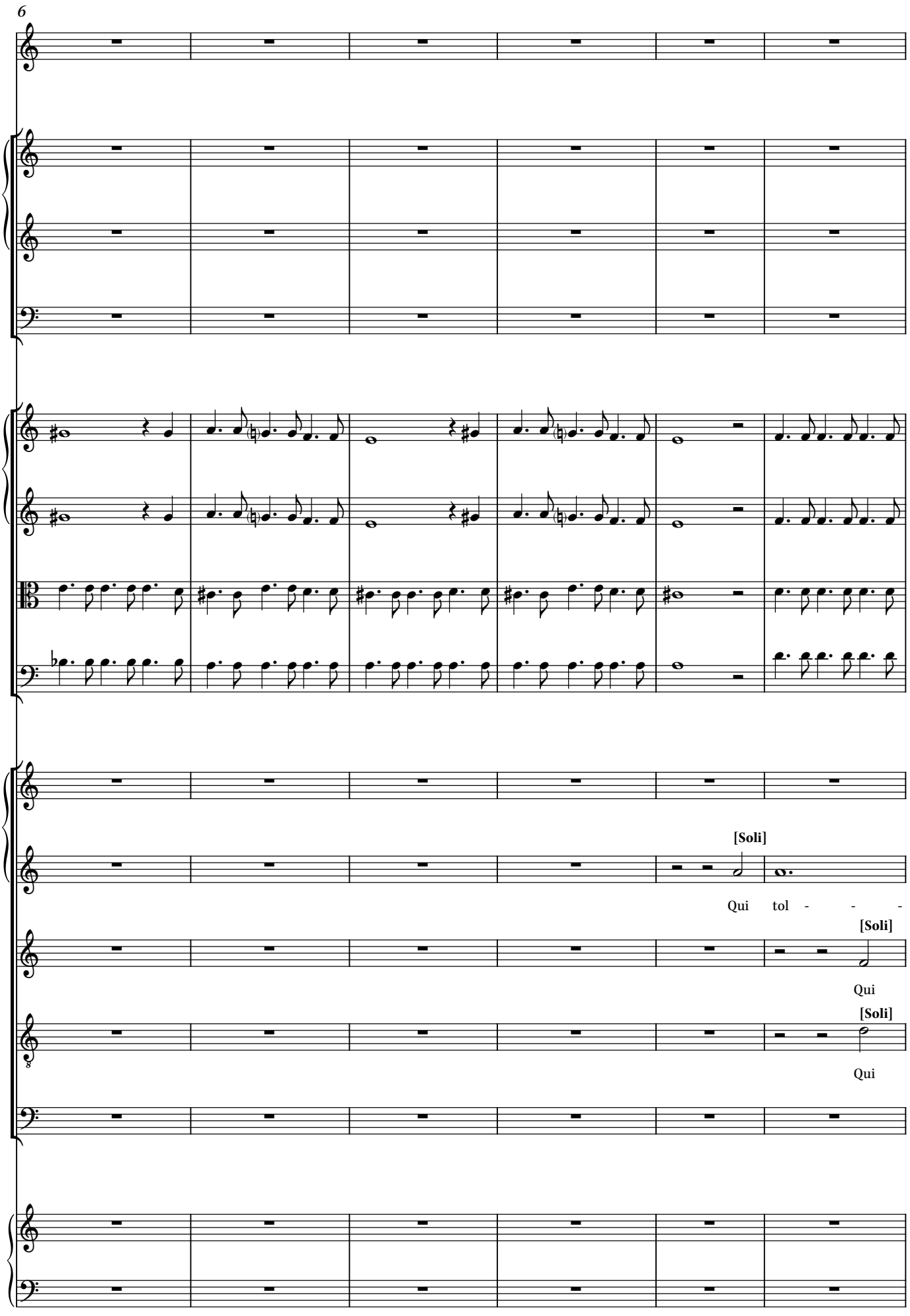

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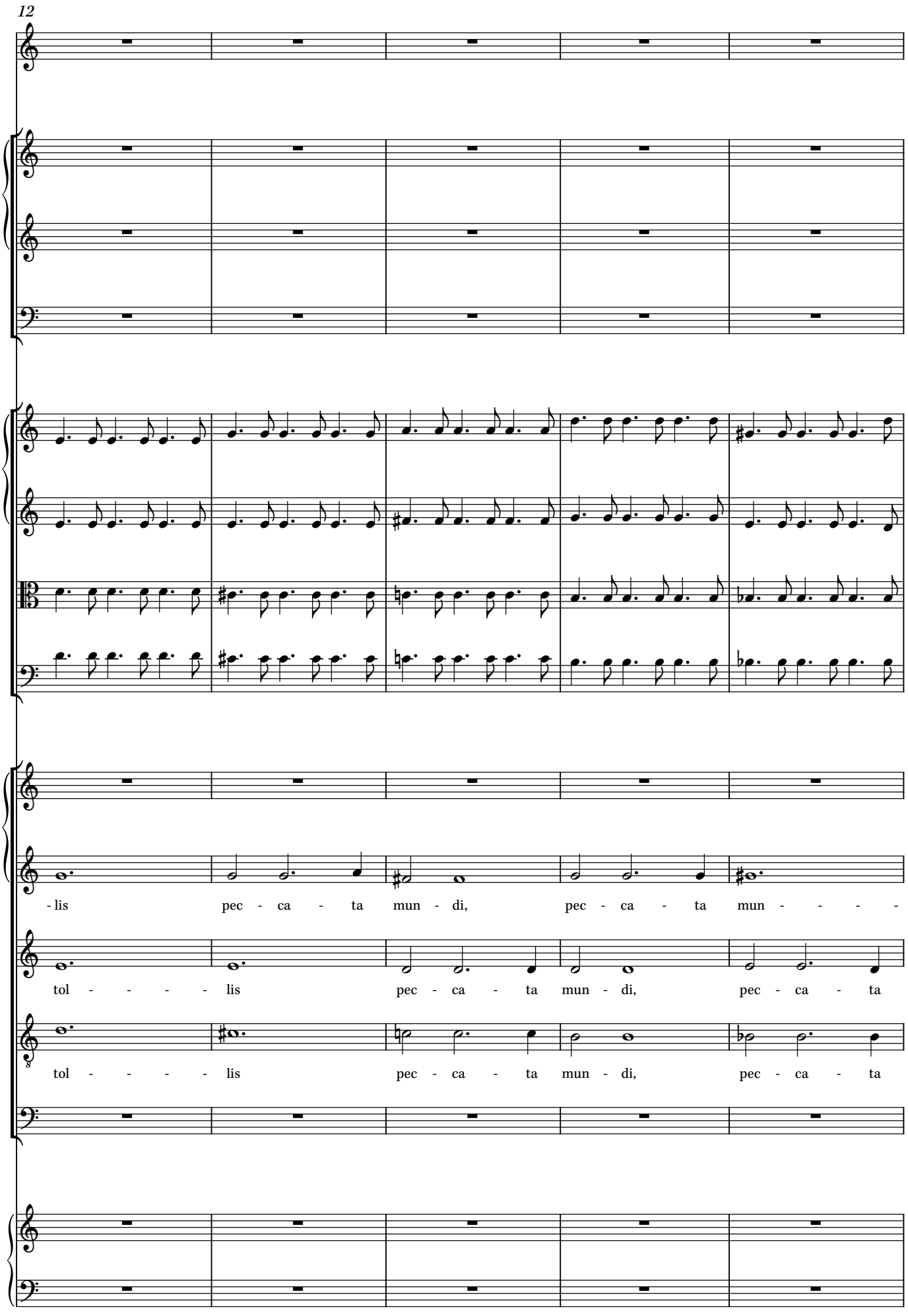

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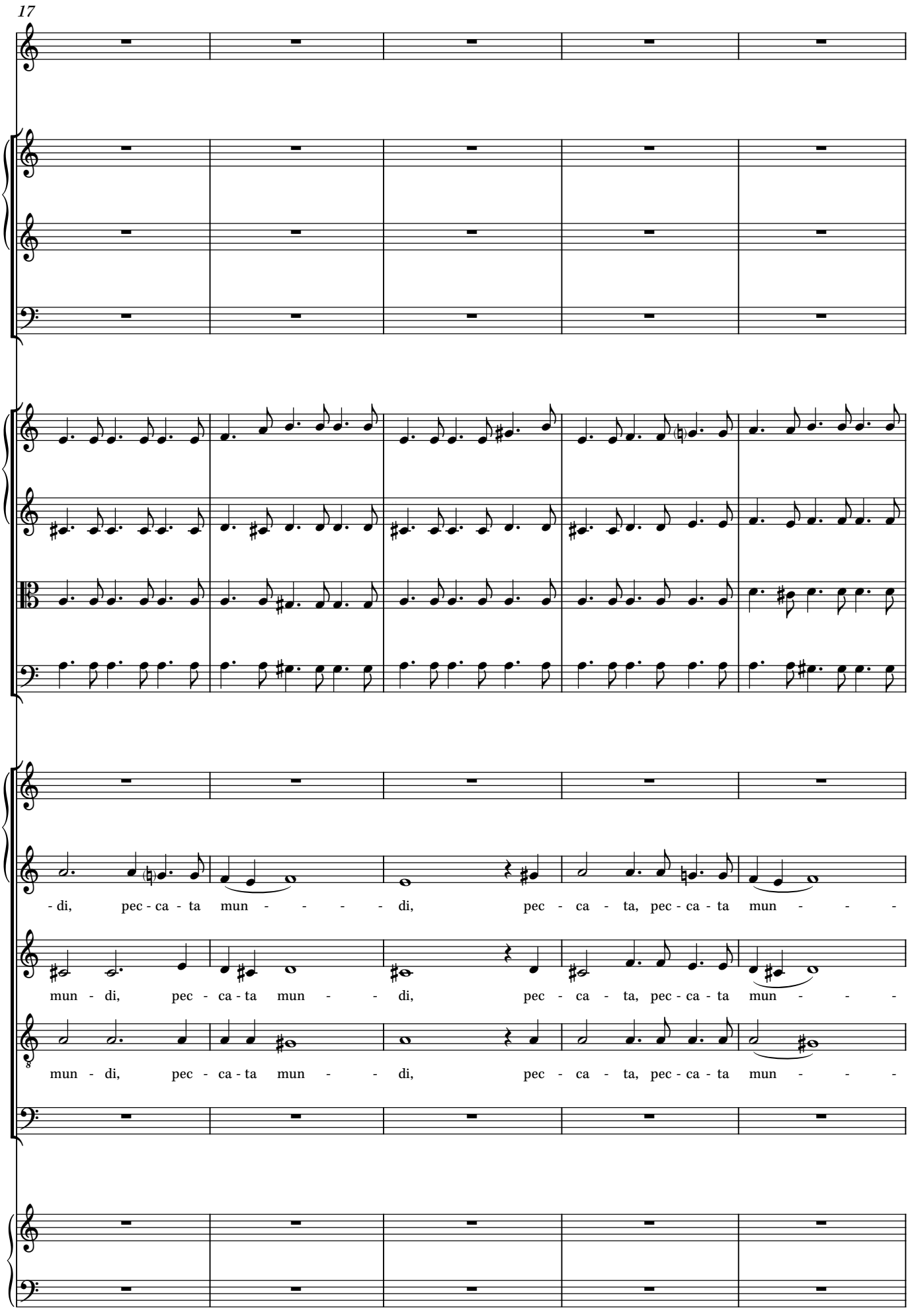

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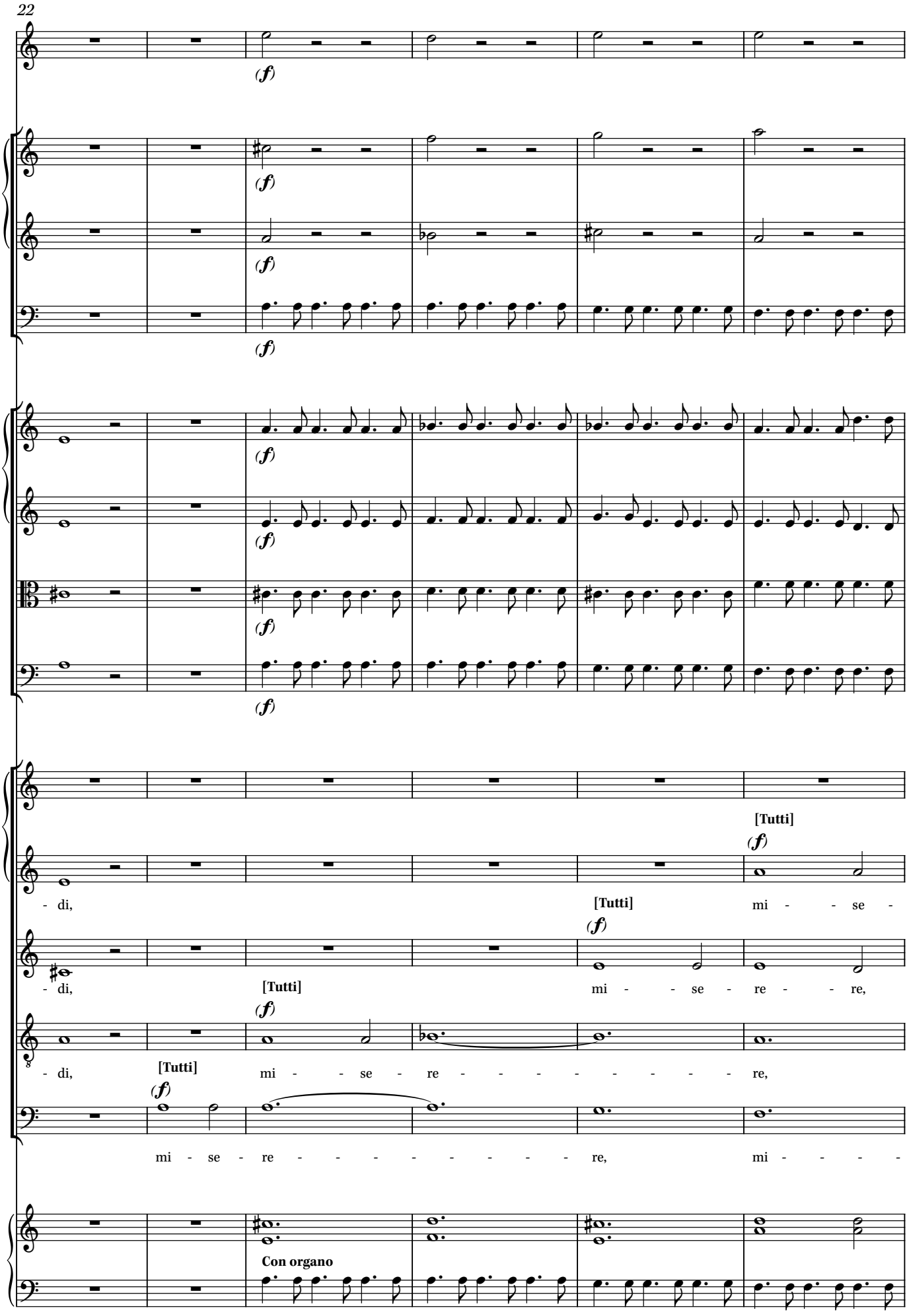

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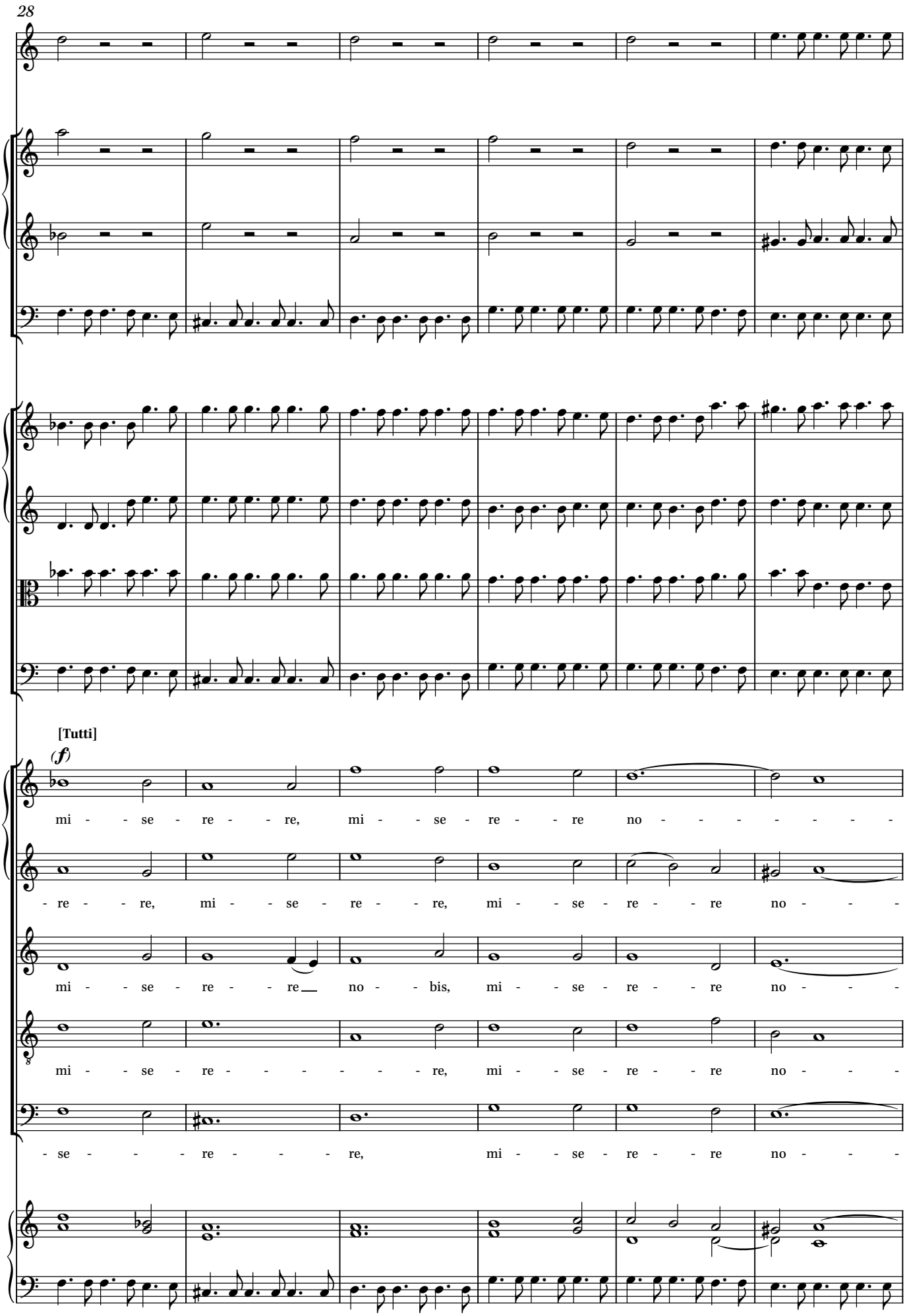

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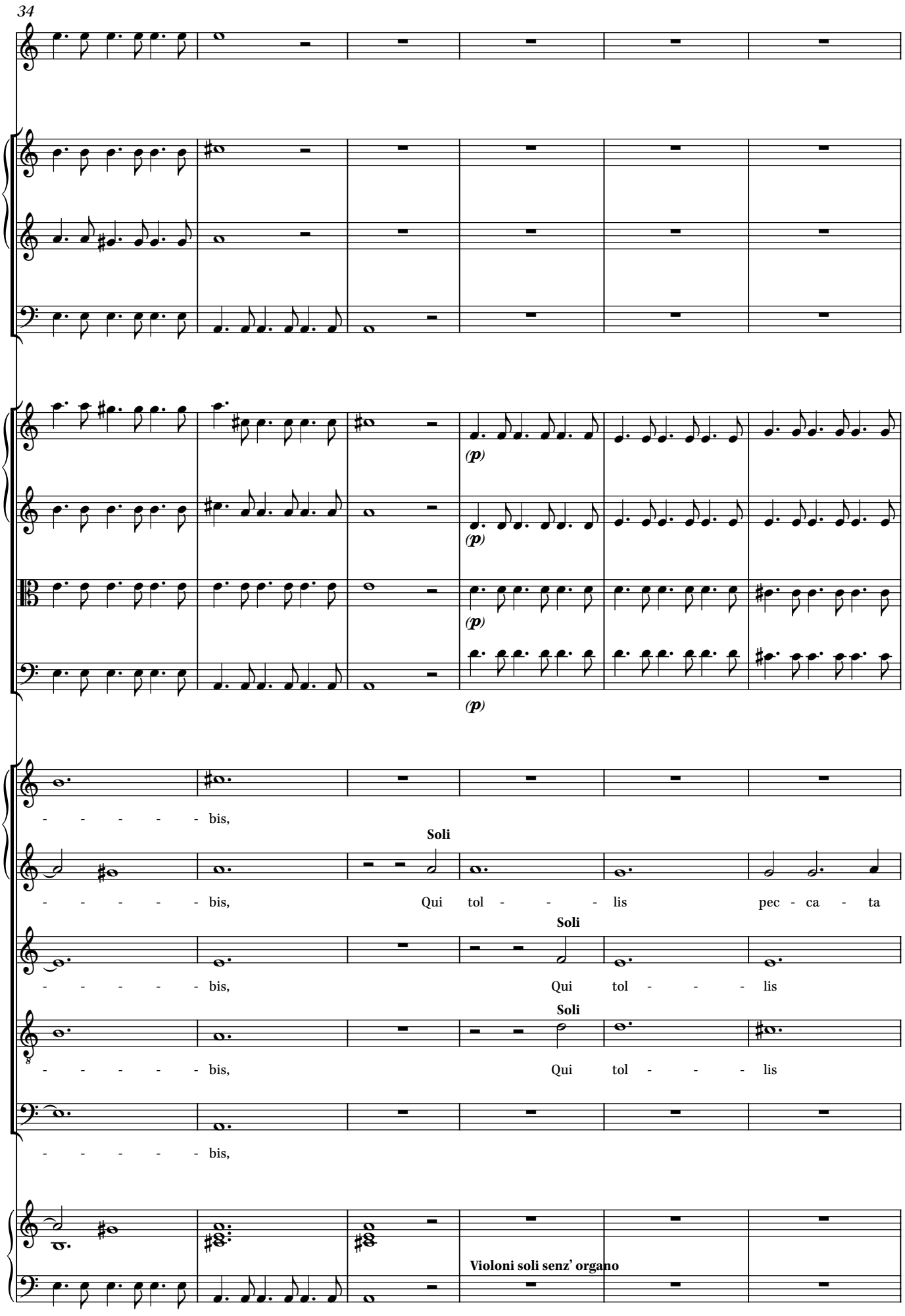

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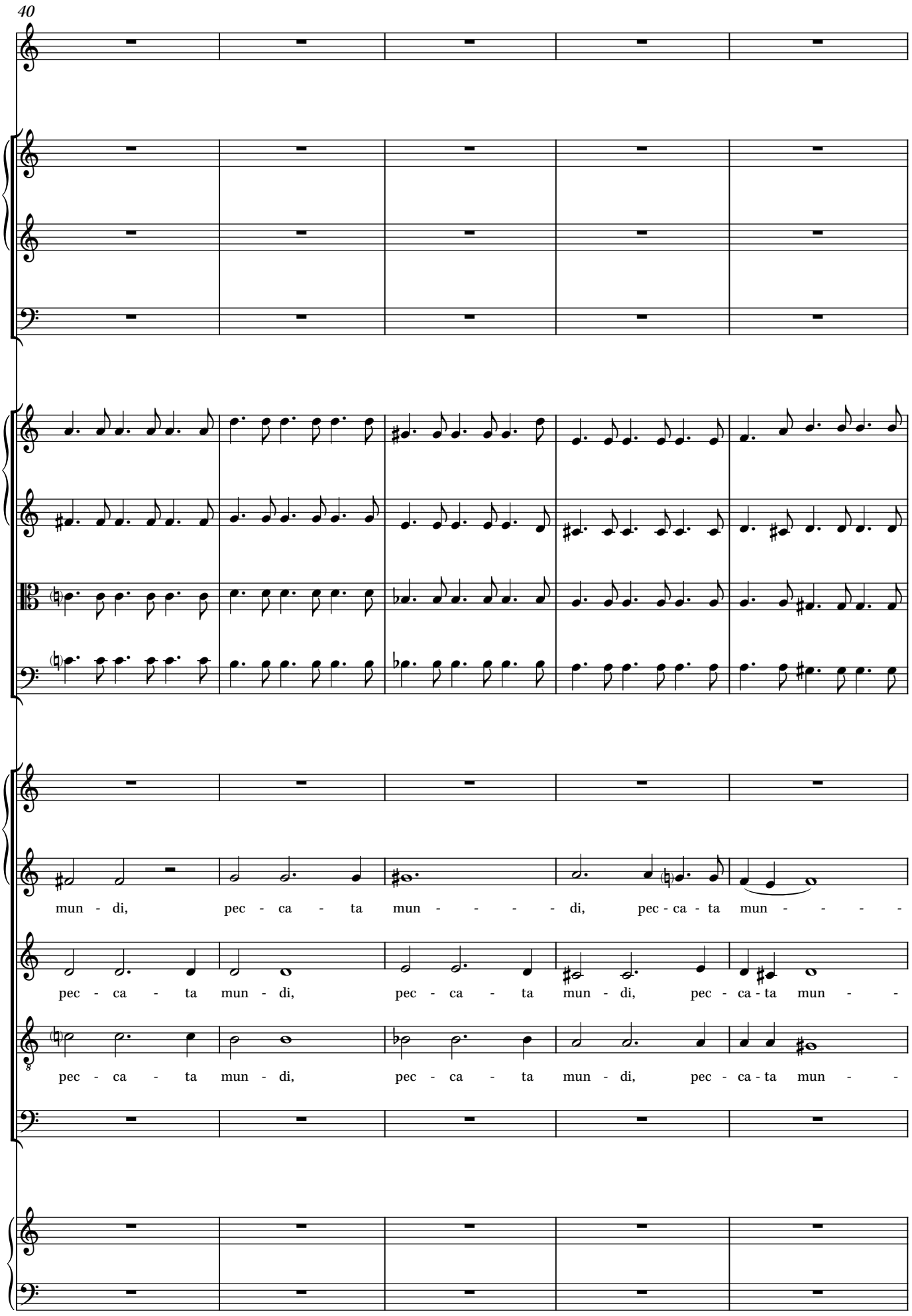

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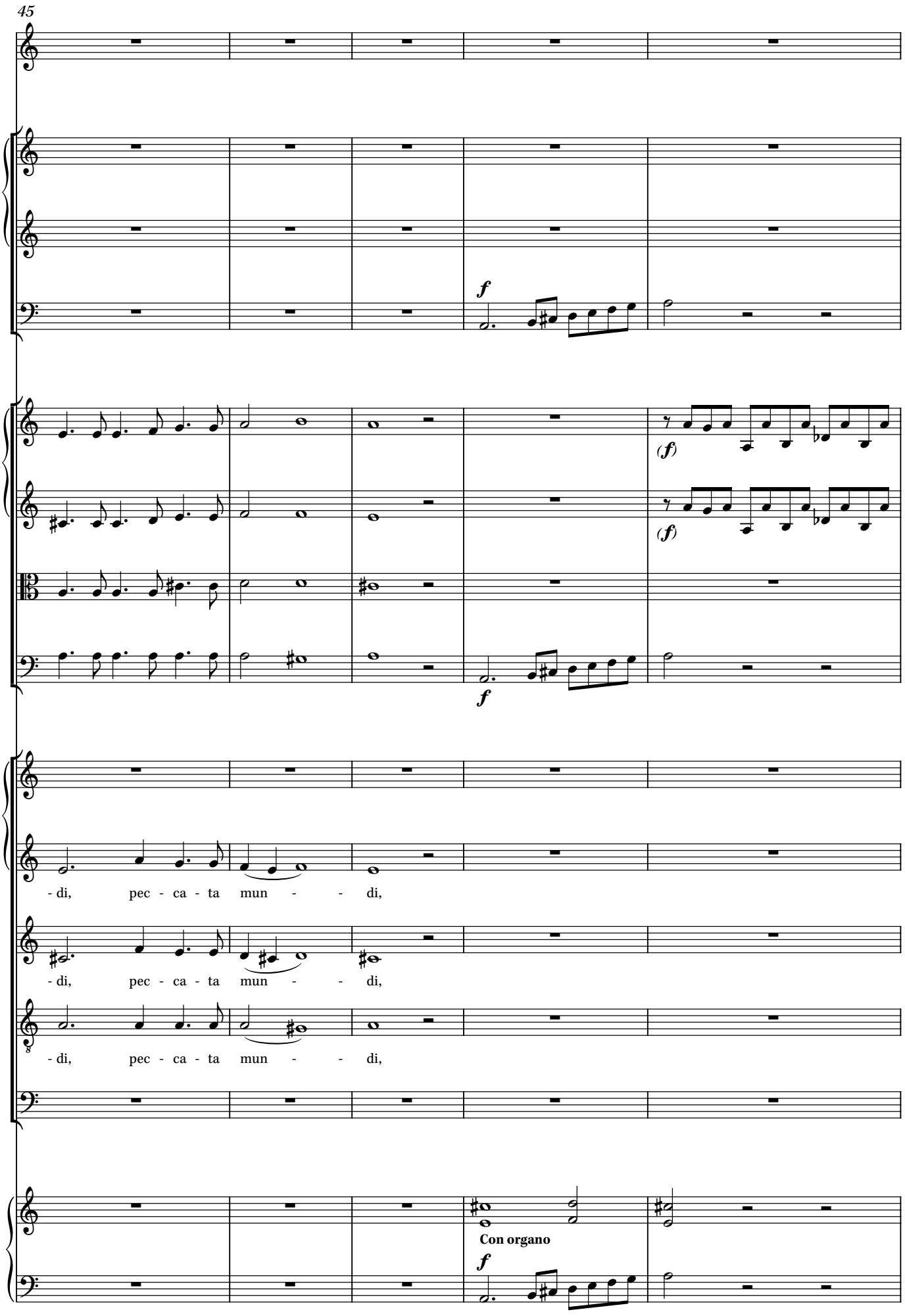

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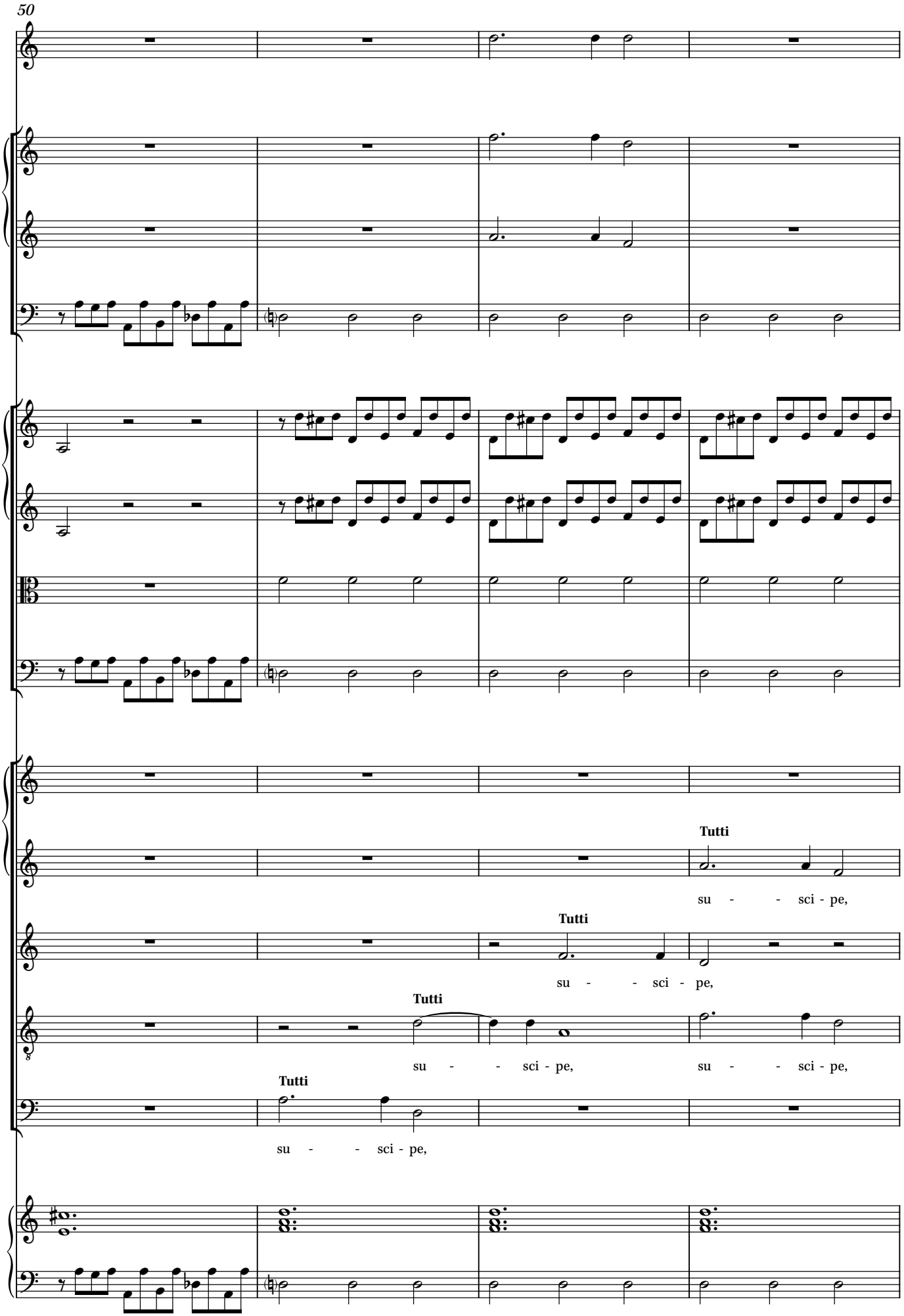

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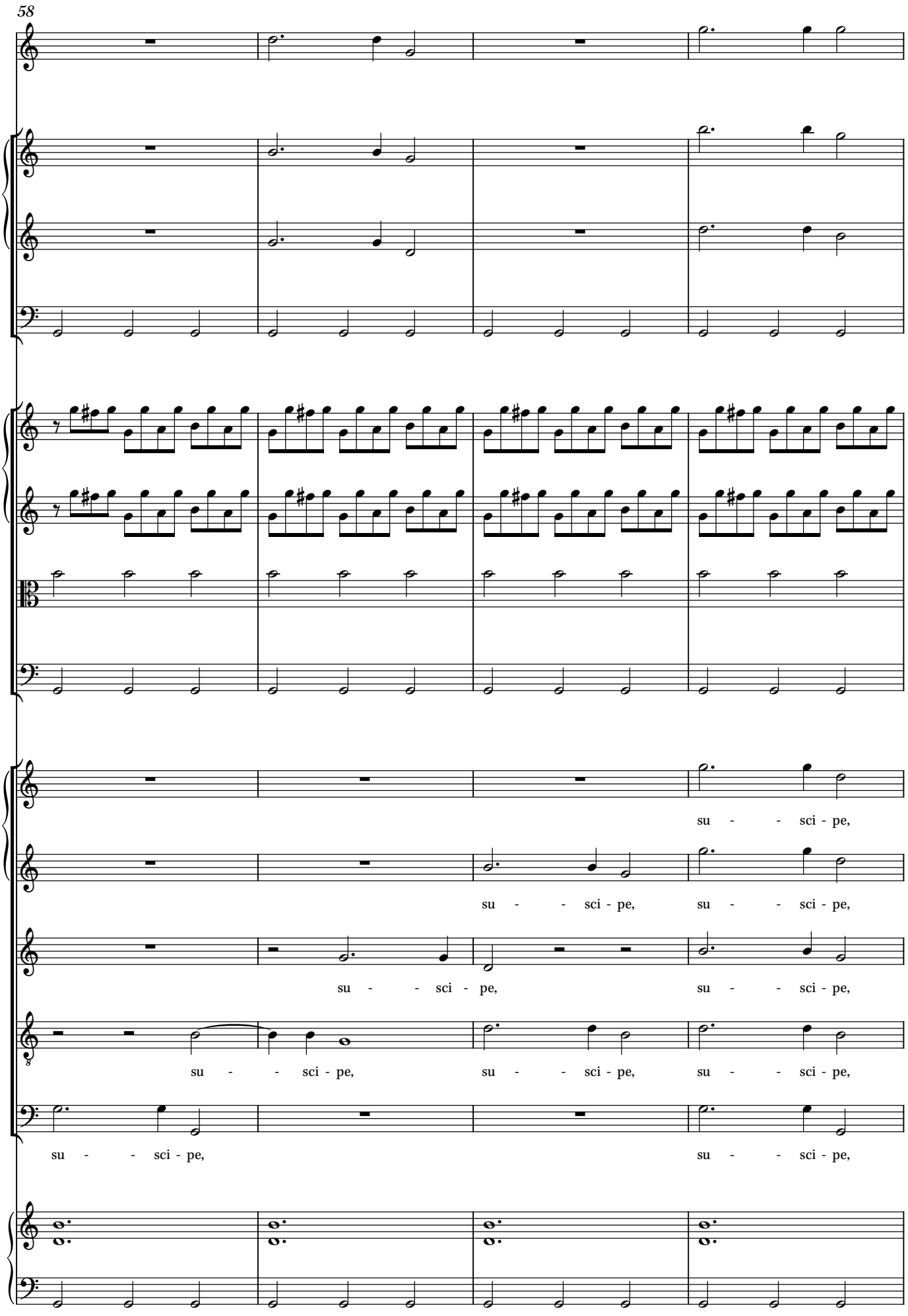

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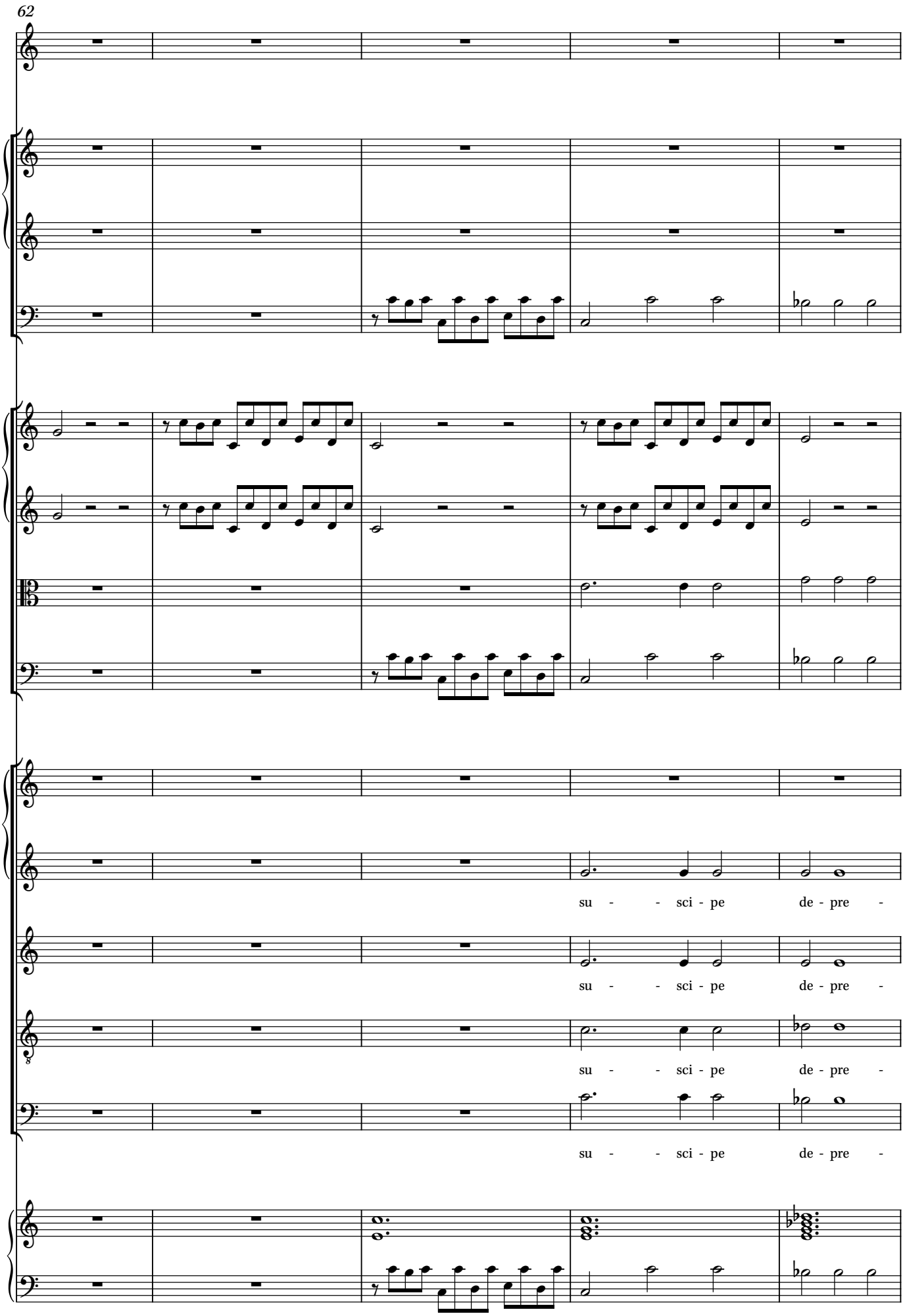

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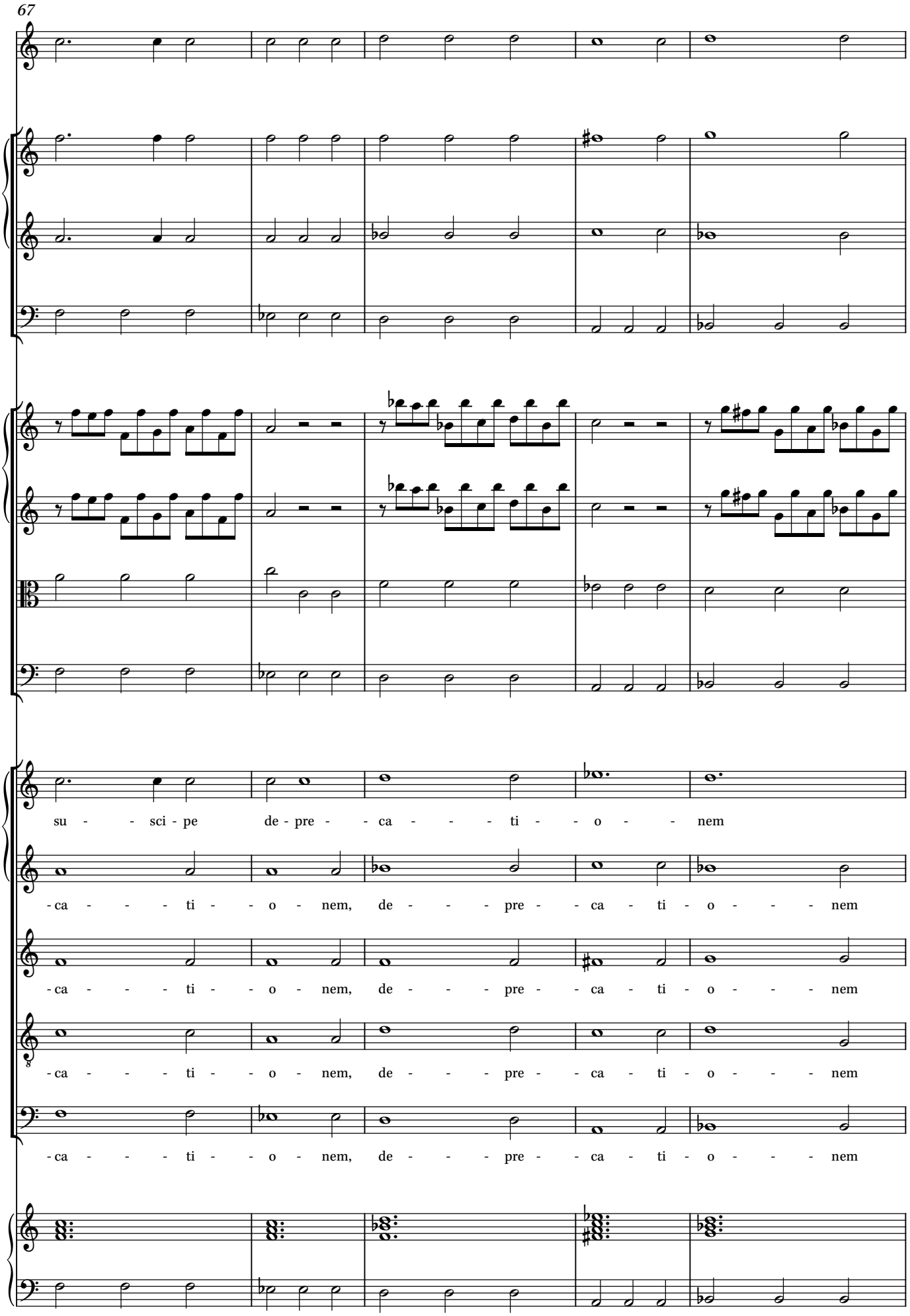

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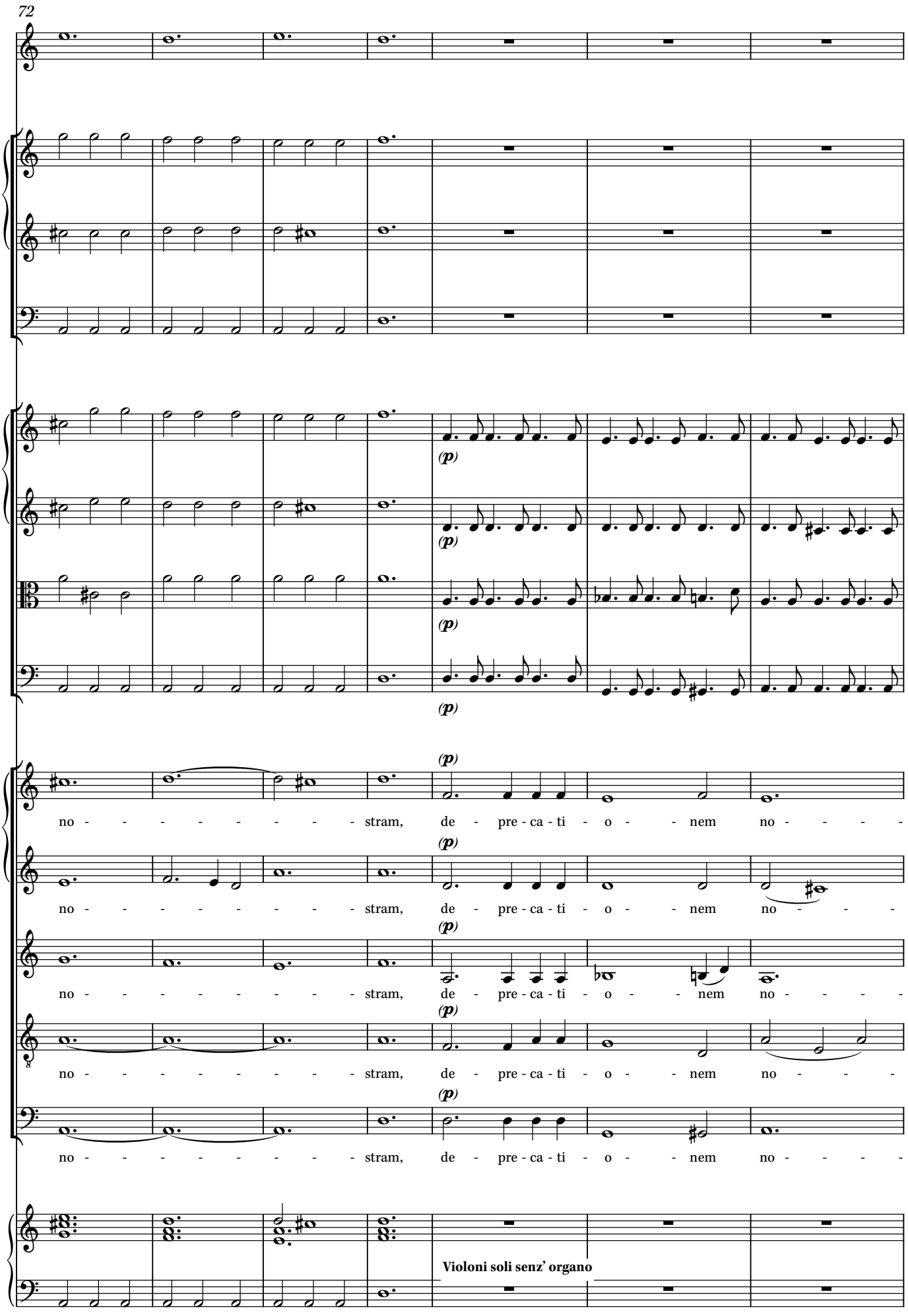

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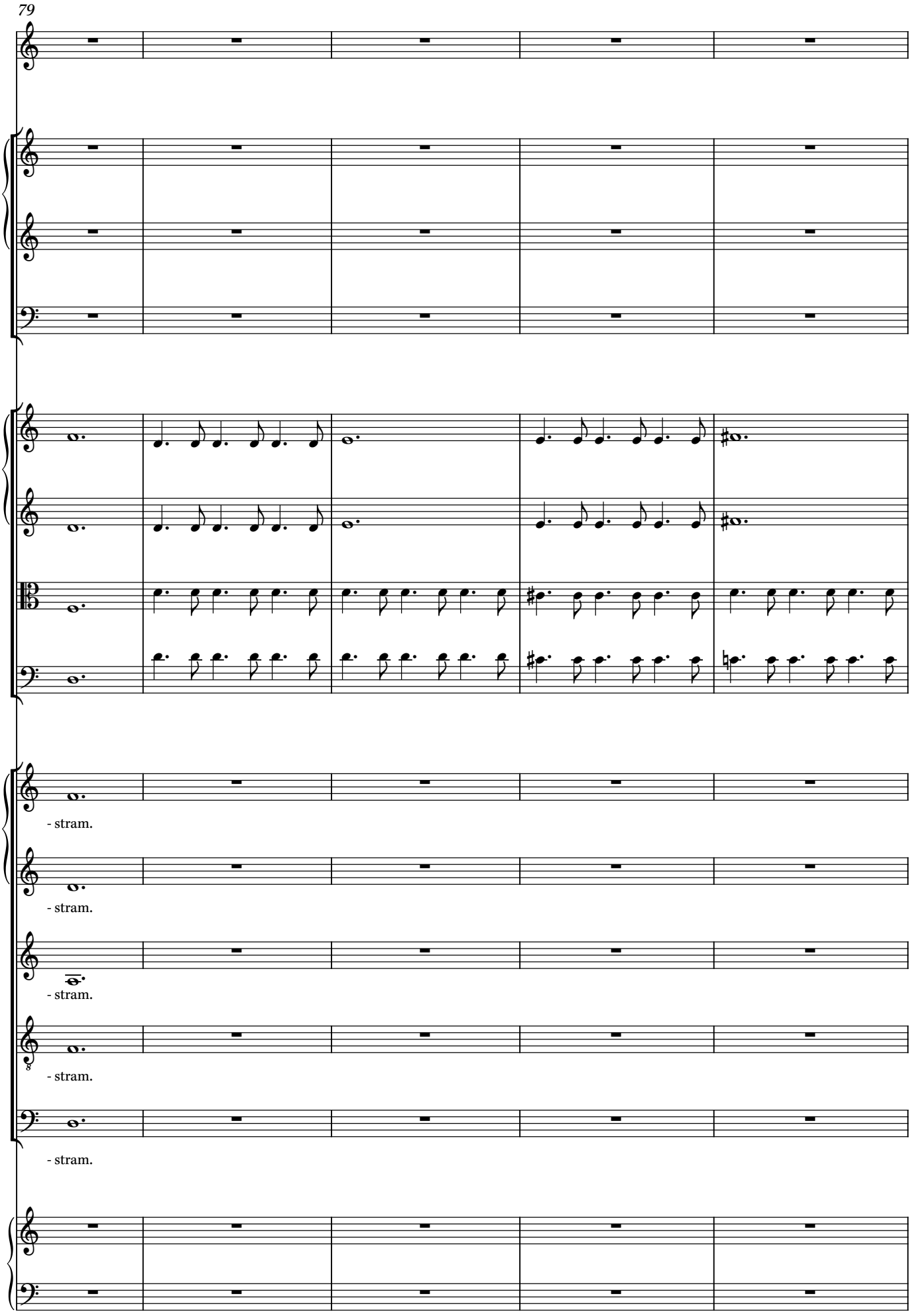

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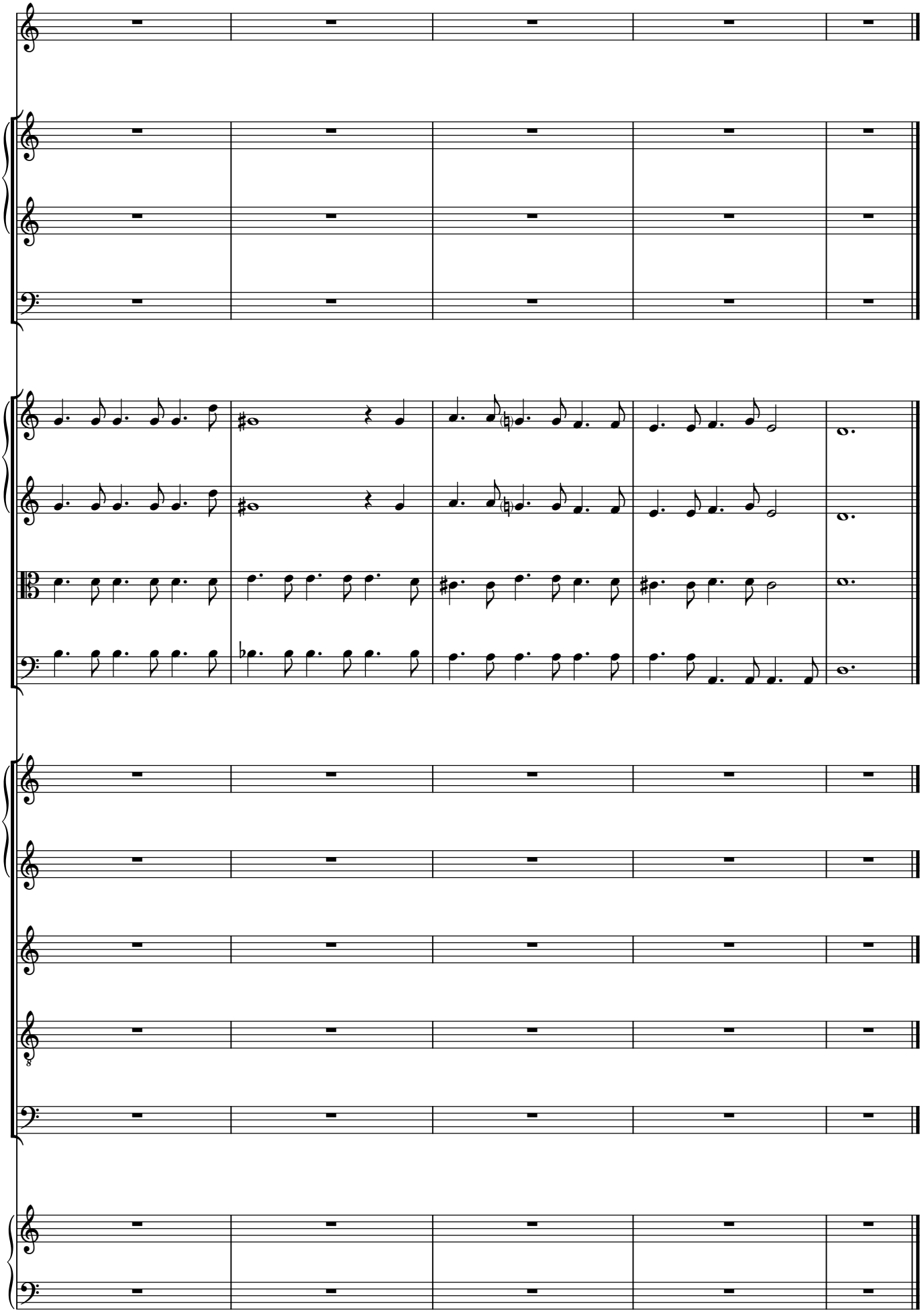

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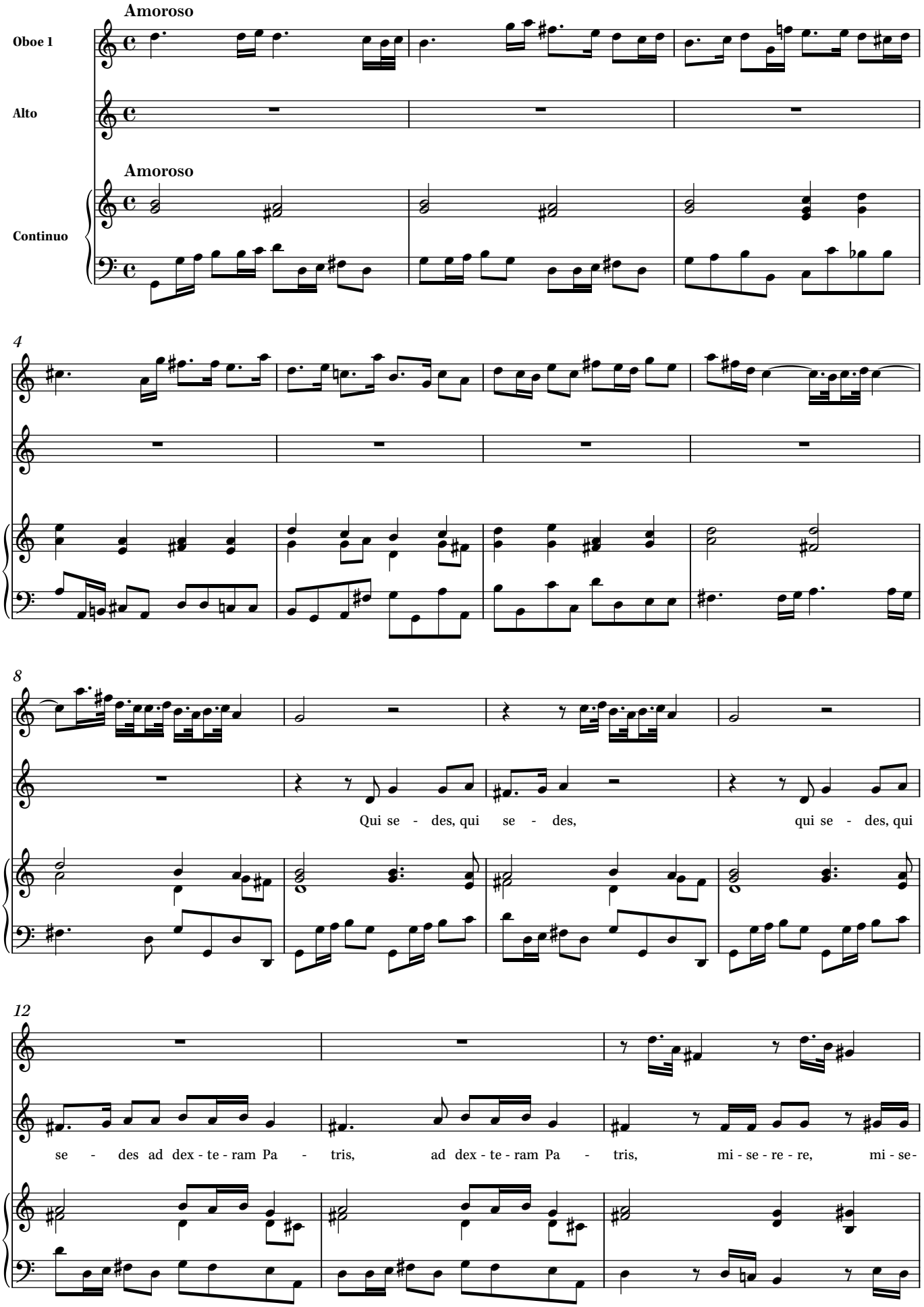

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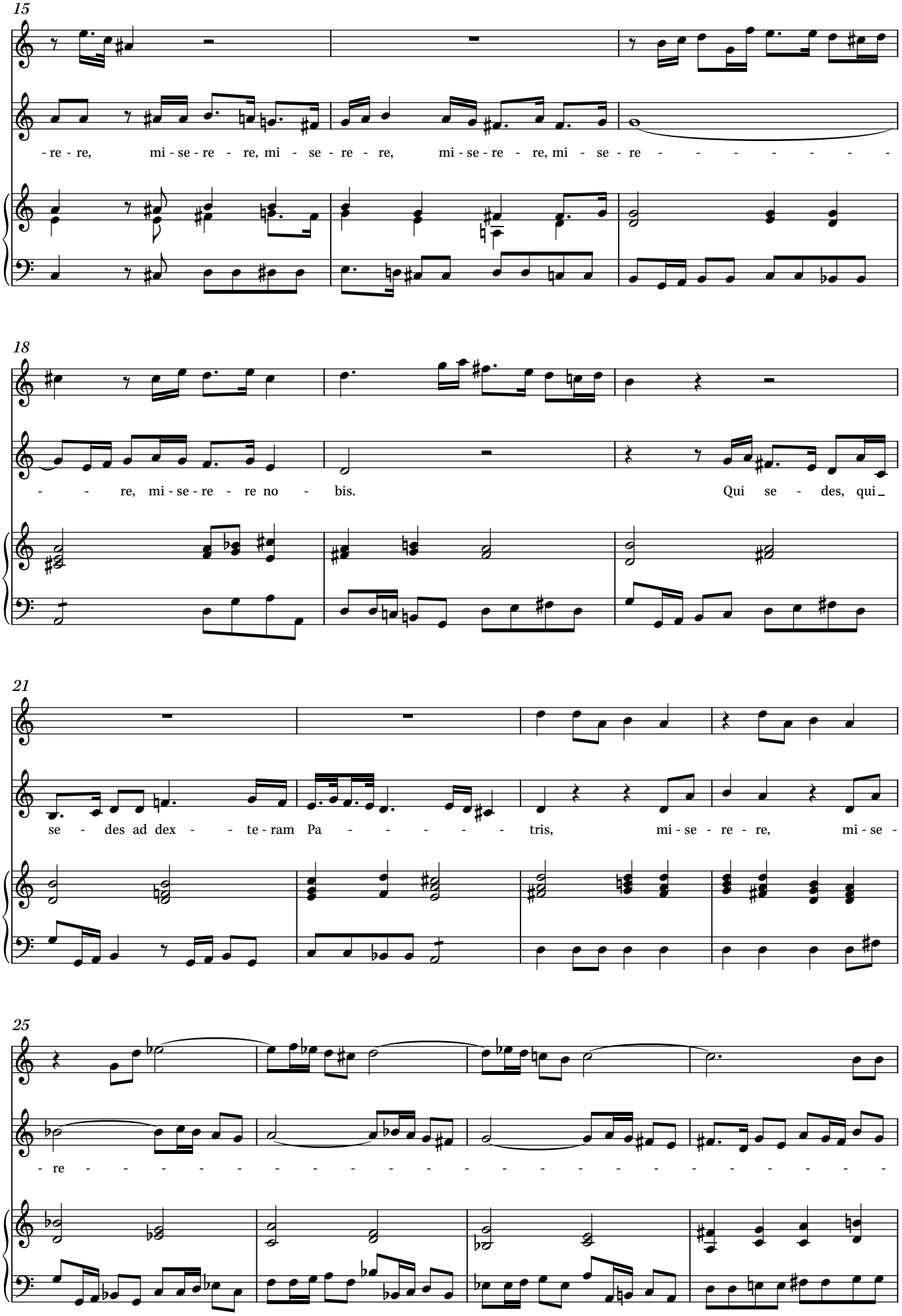

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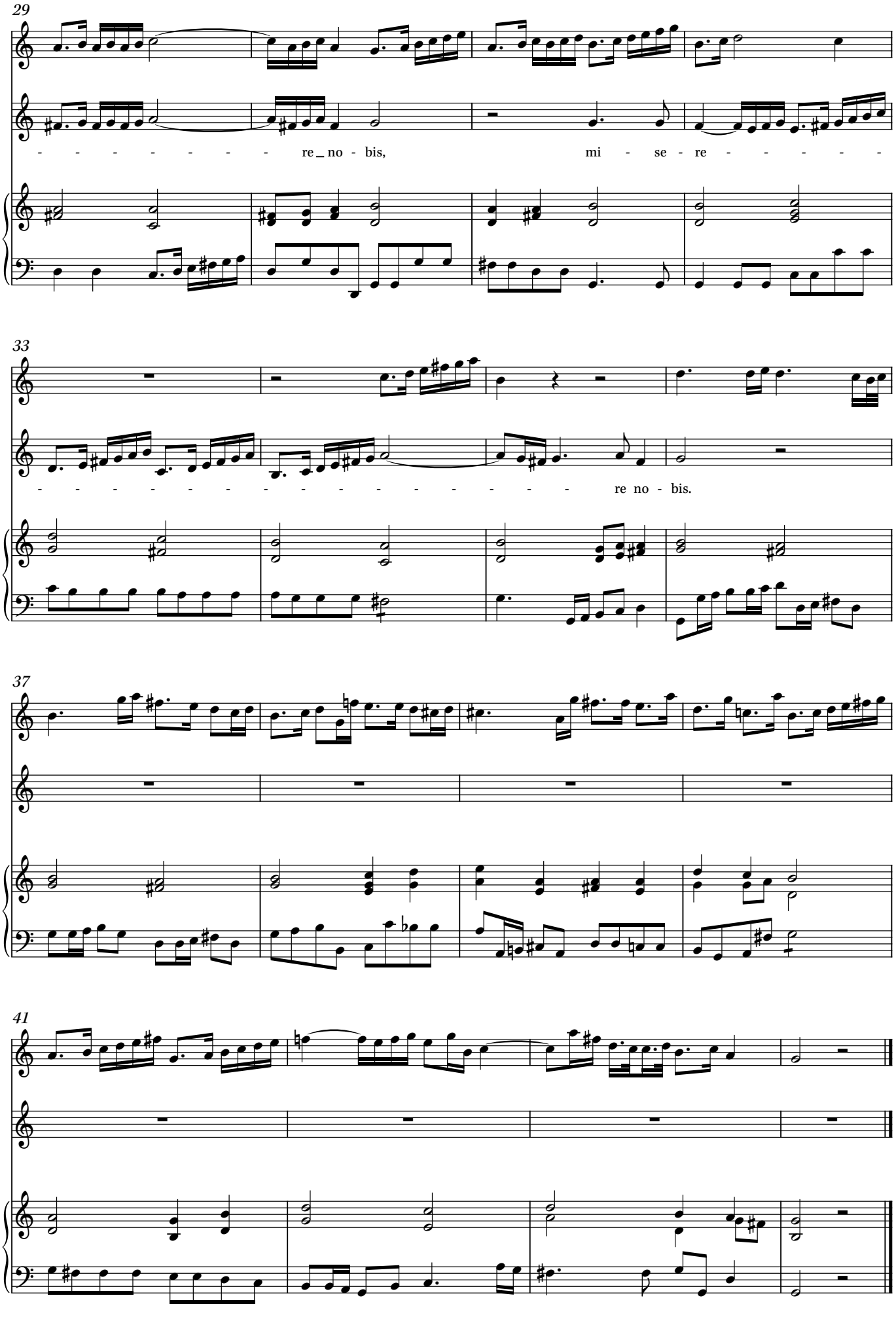

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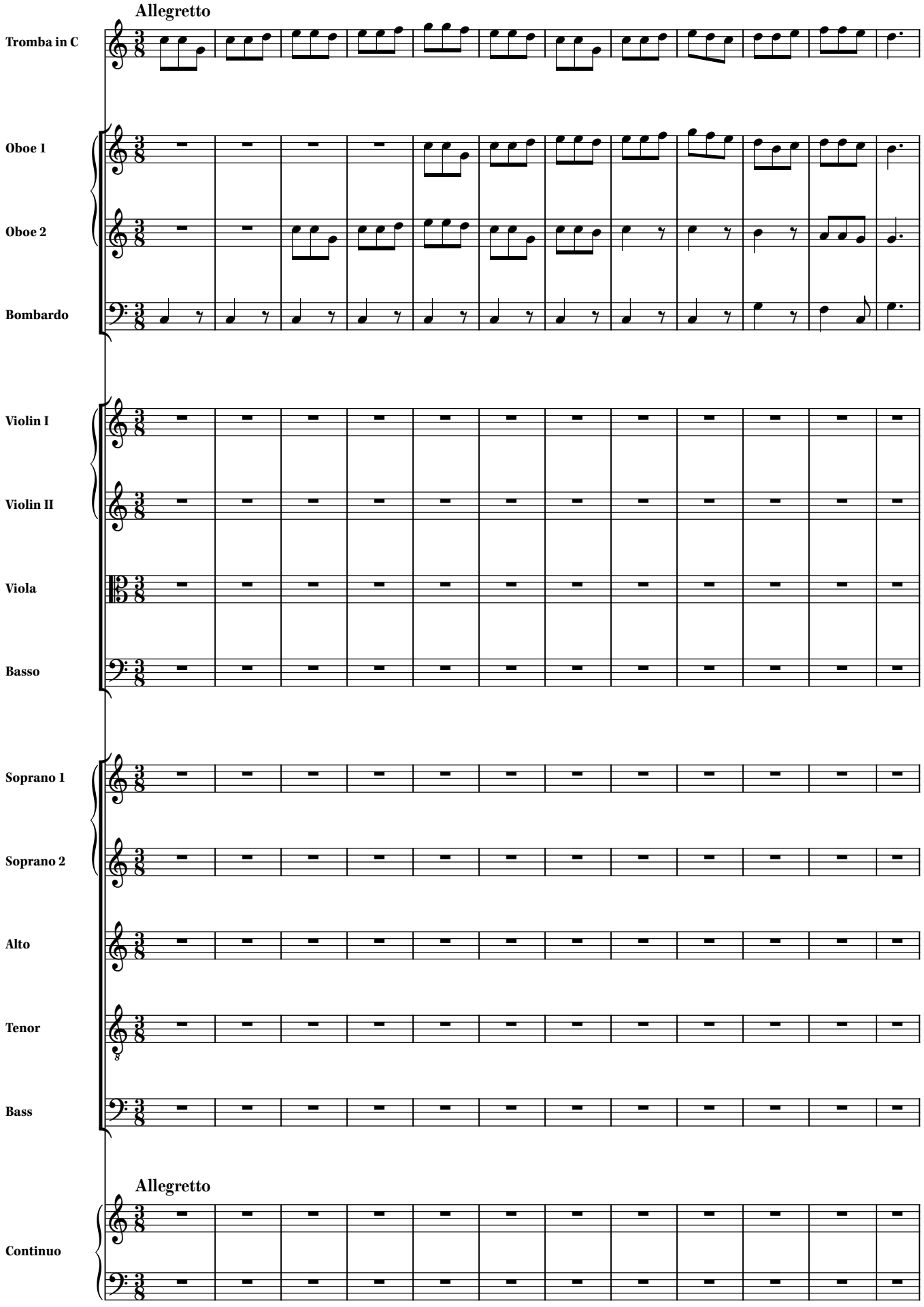

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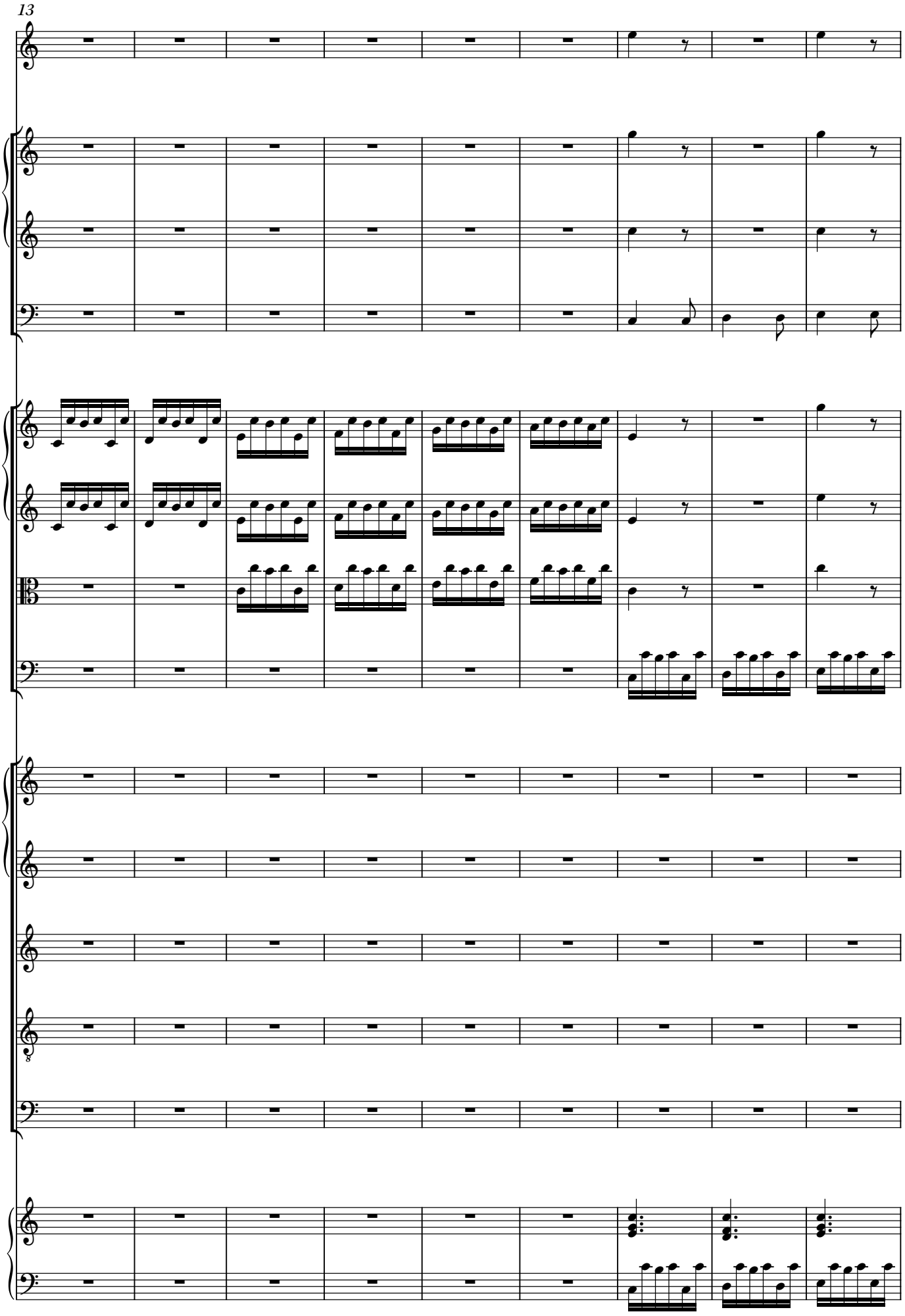

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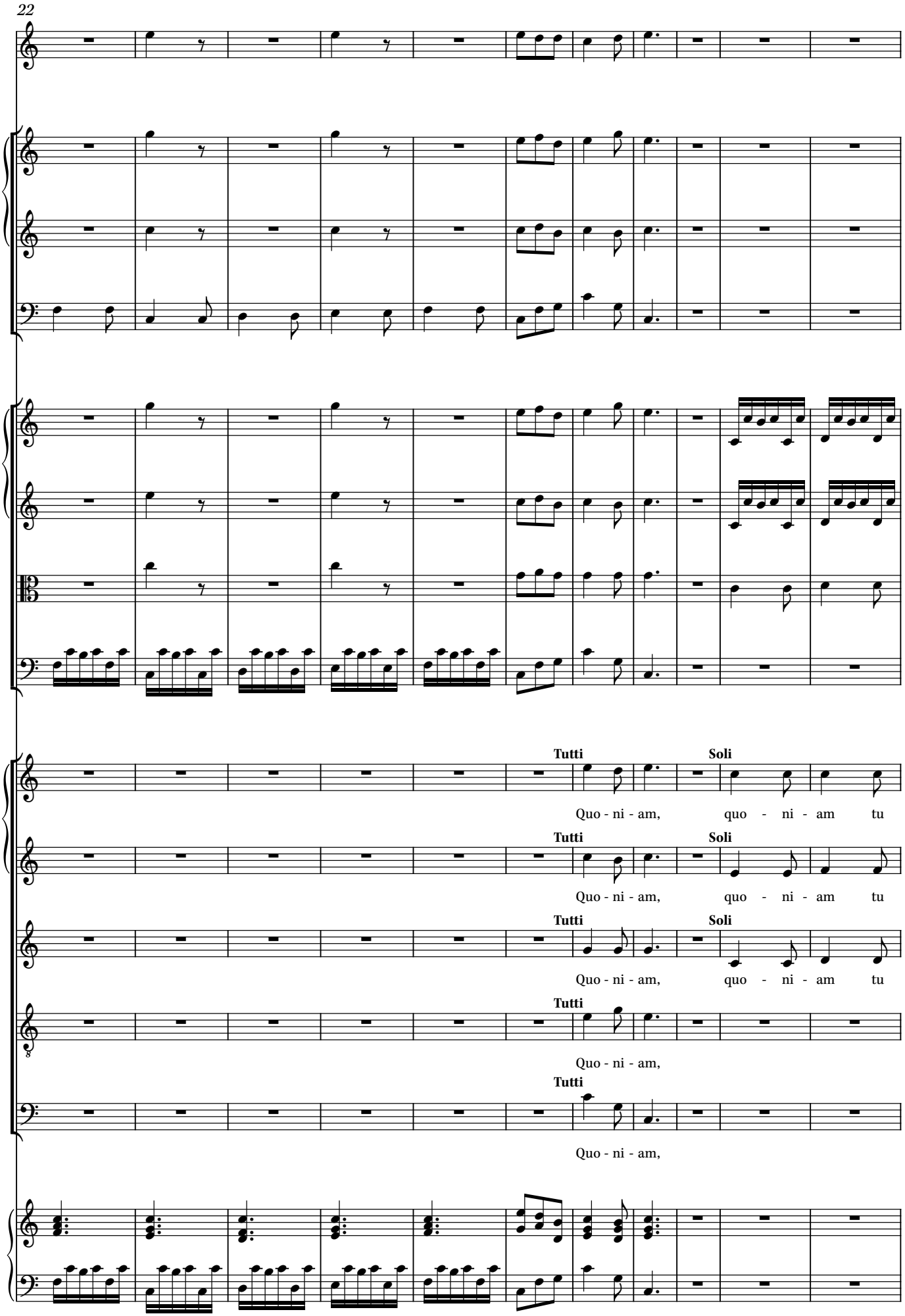

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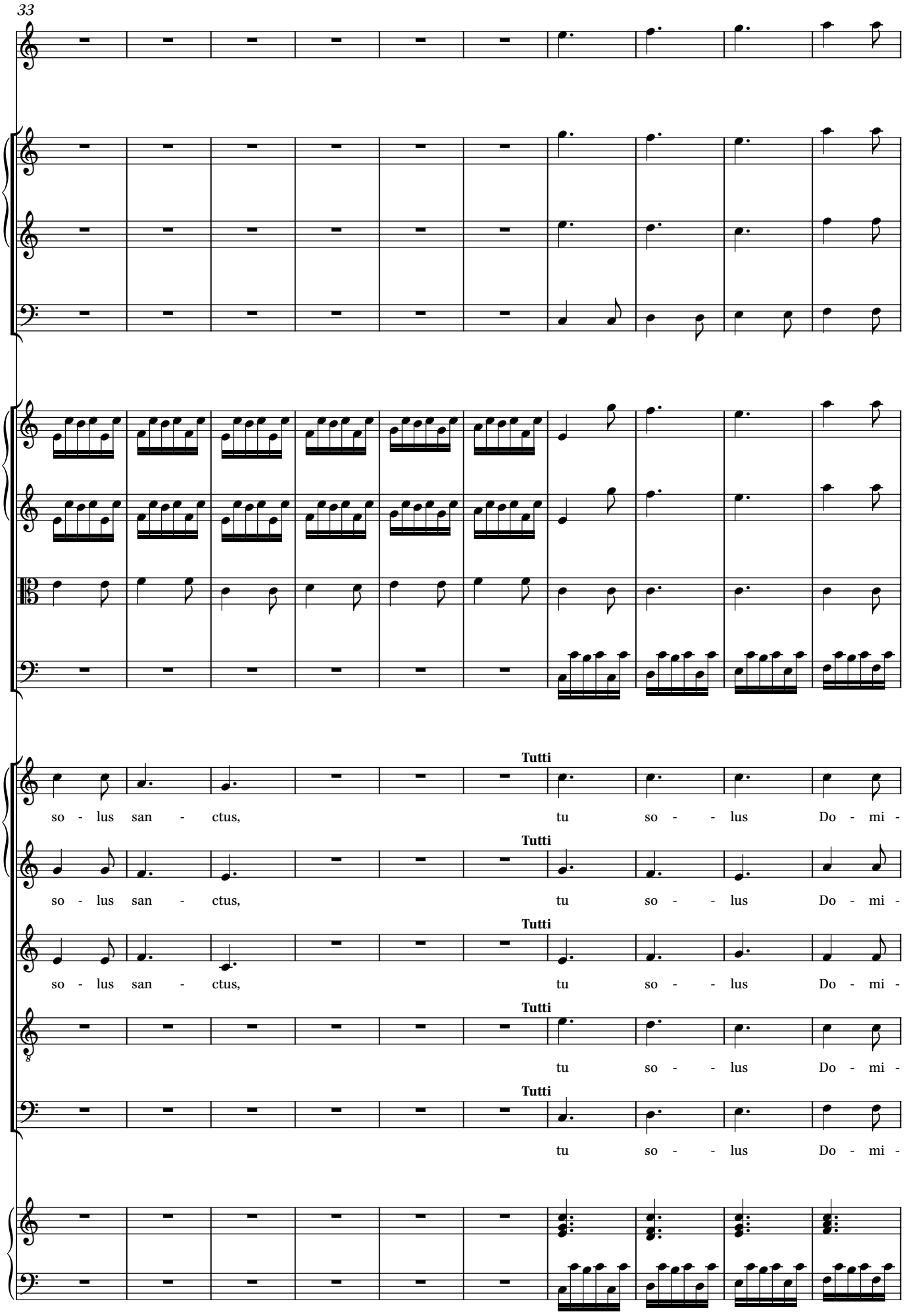

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Soli

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

Soli

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

Soli

- nus, tu so - lus san - ctus,

- nus,

- nus,

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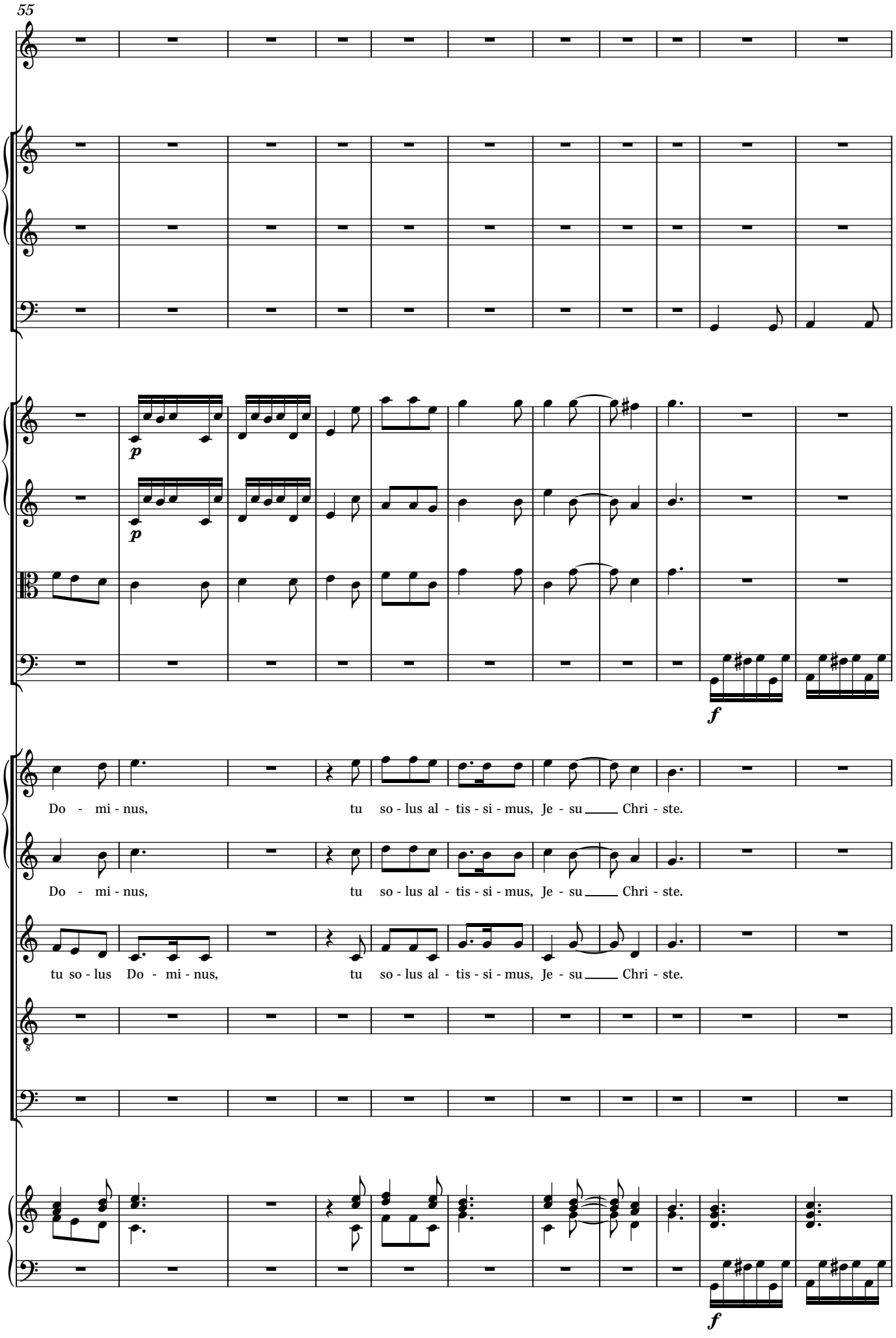

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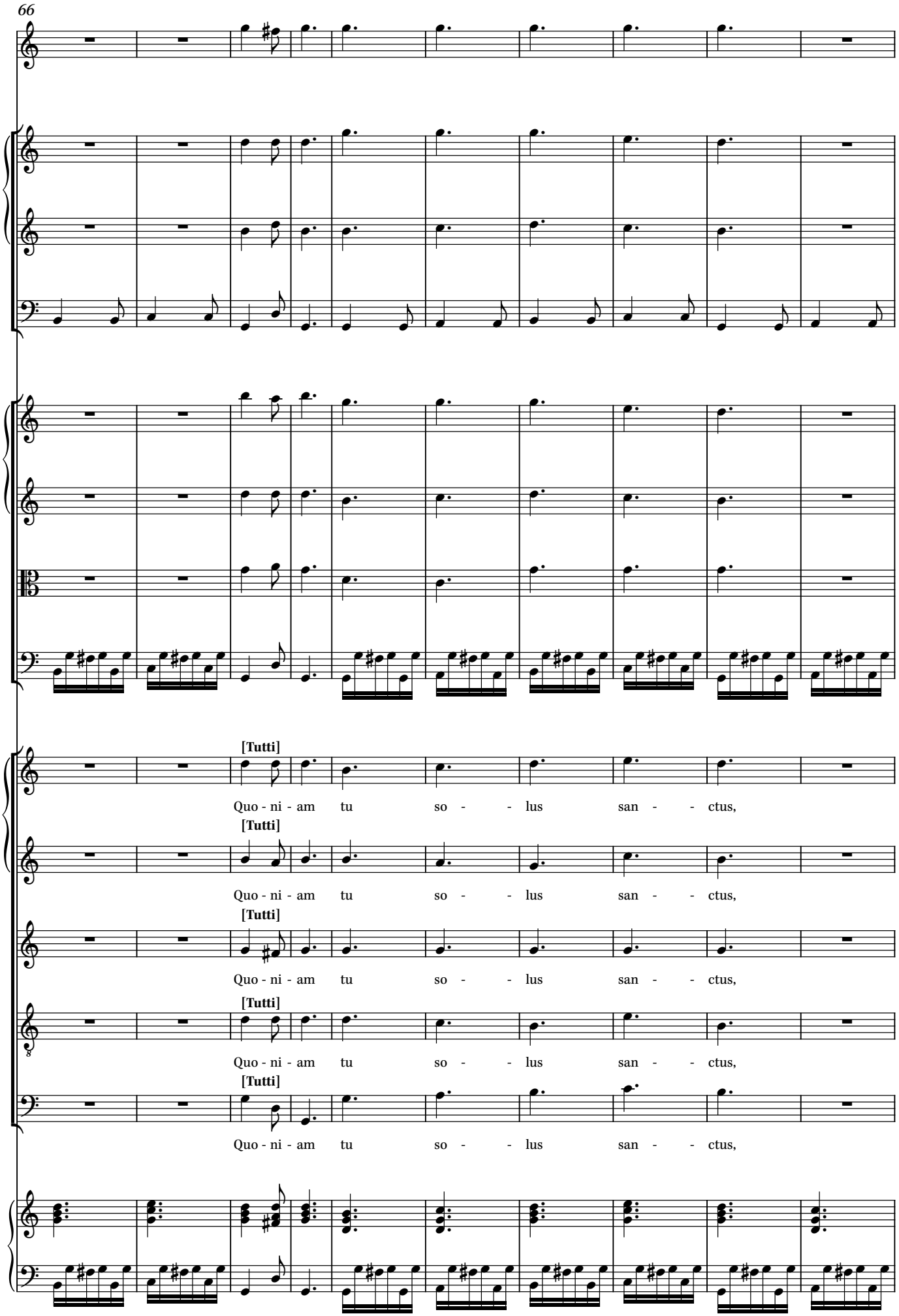

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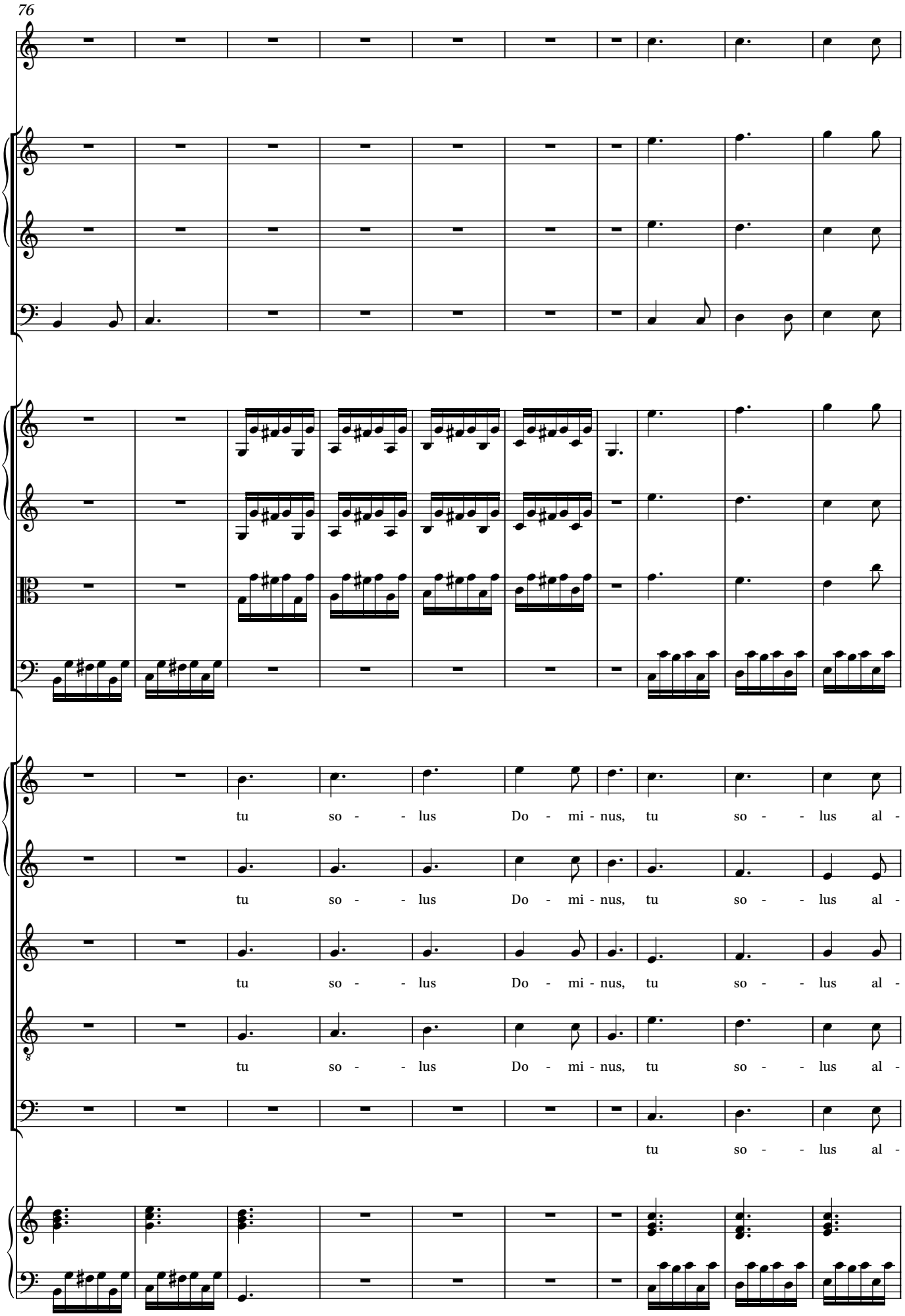

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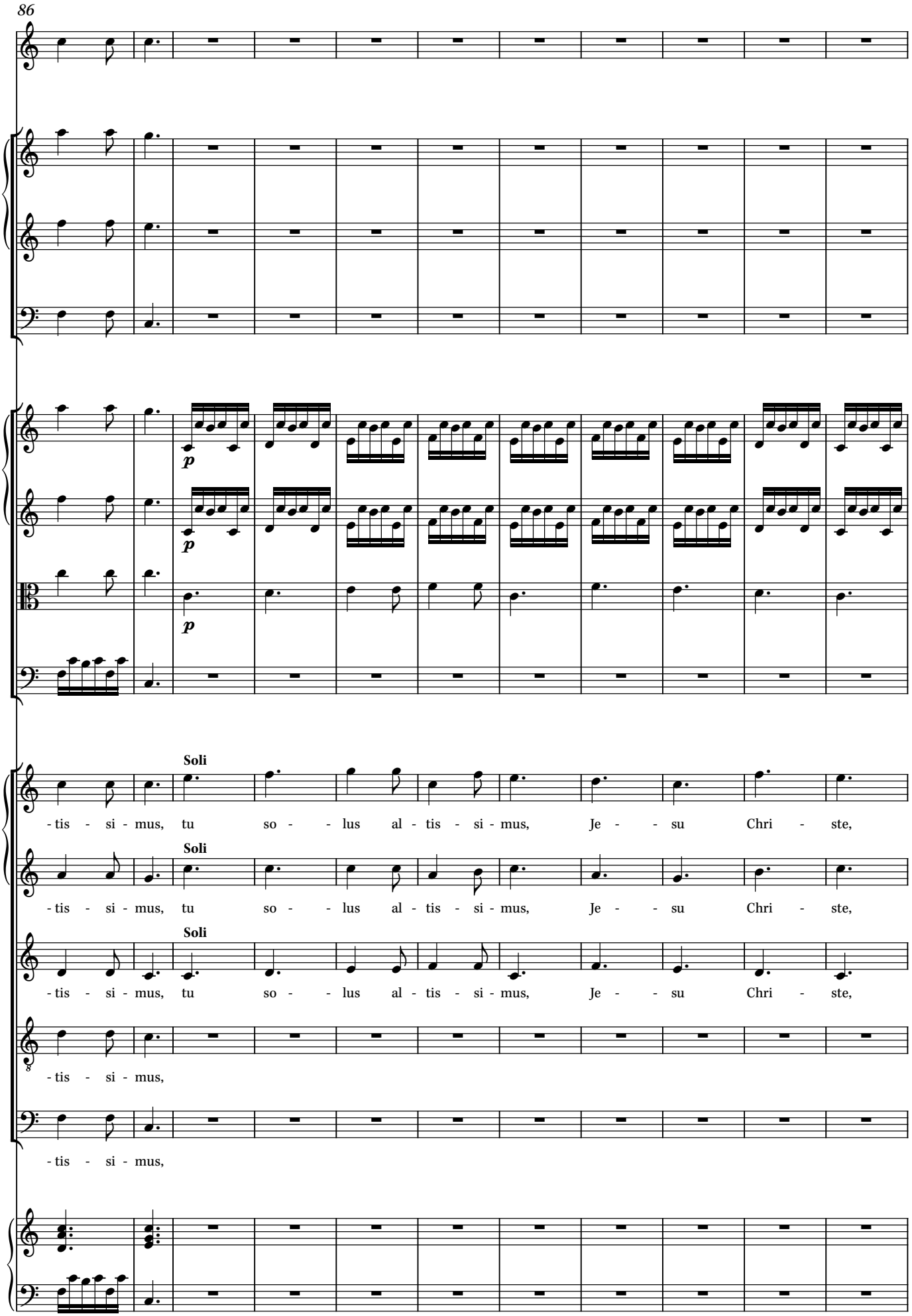

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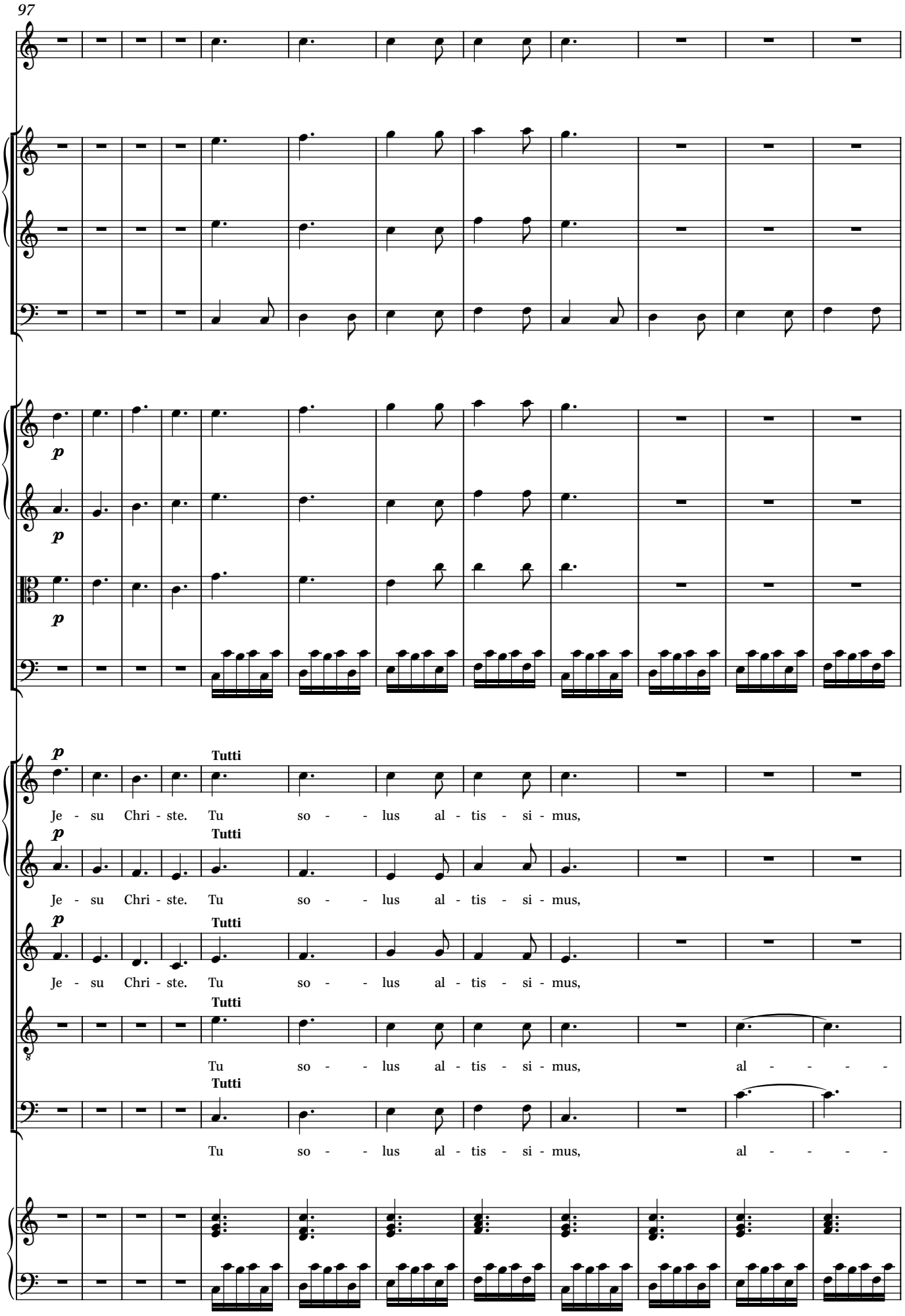

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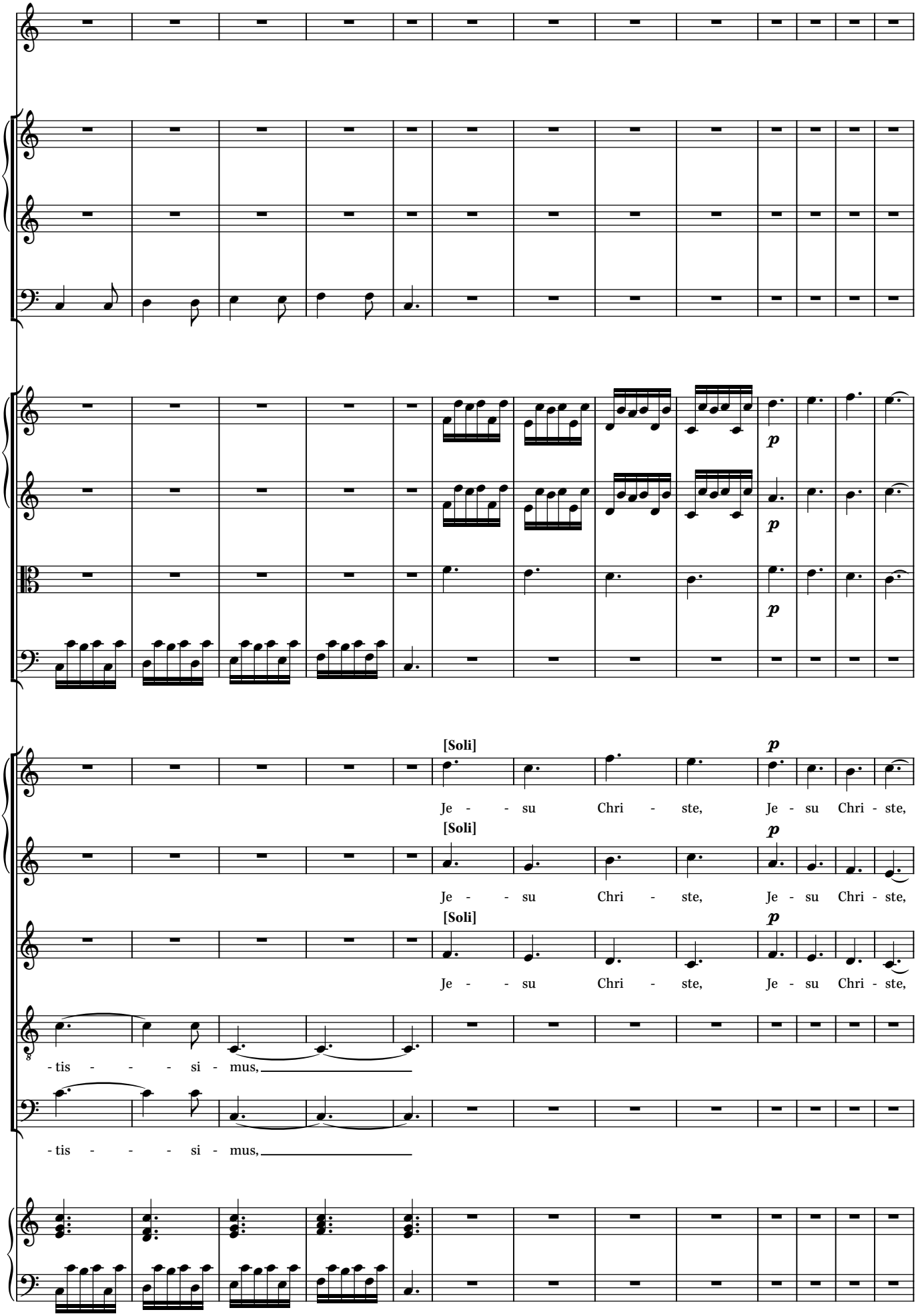

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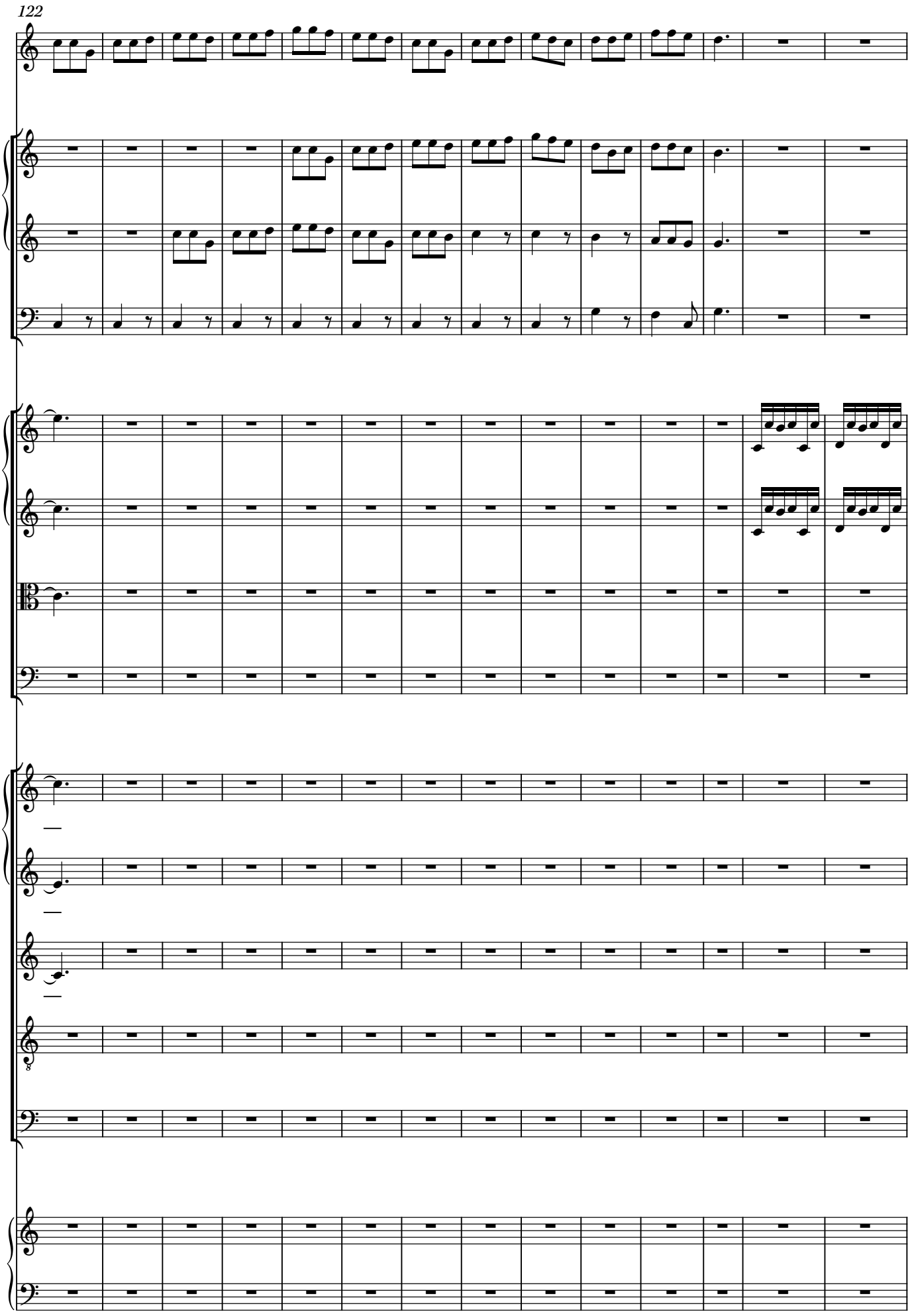

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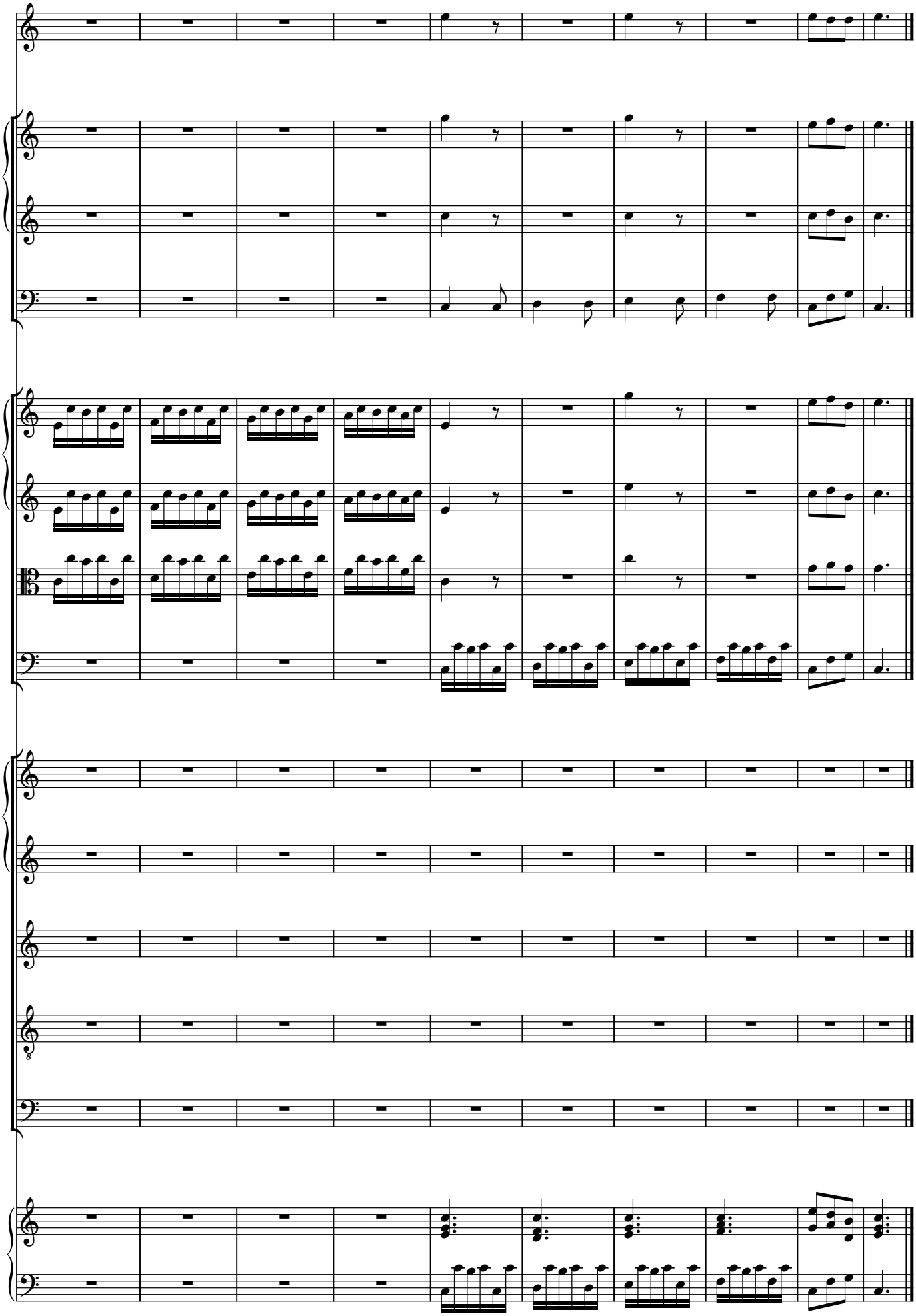

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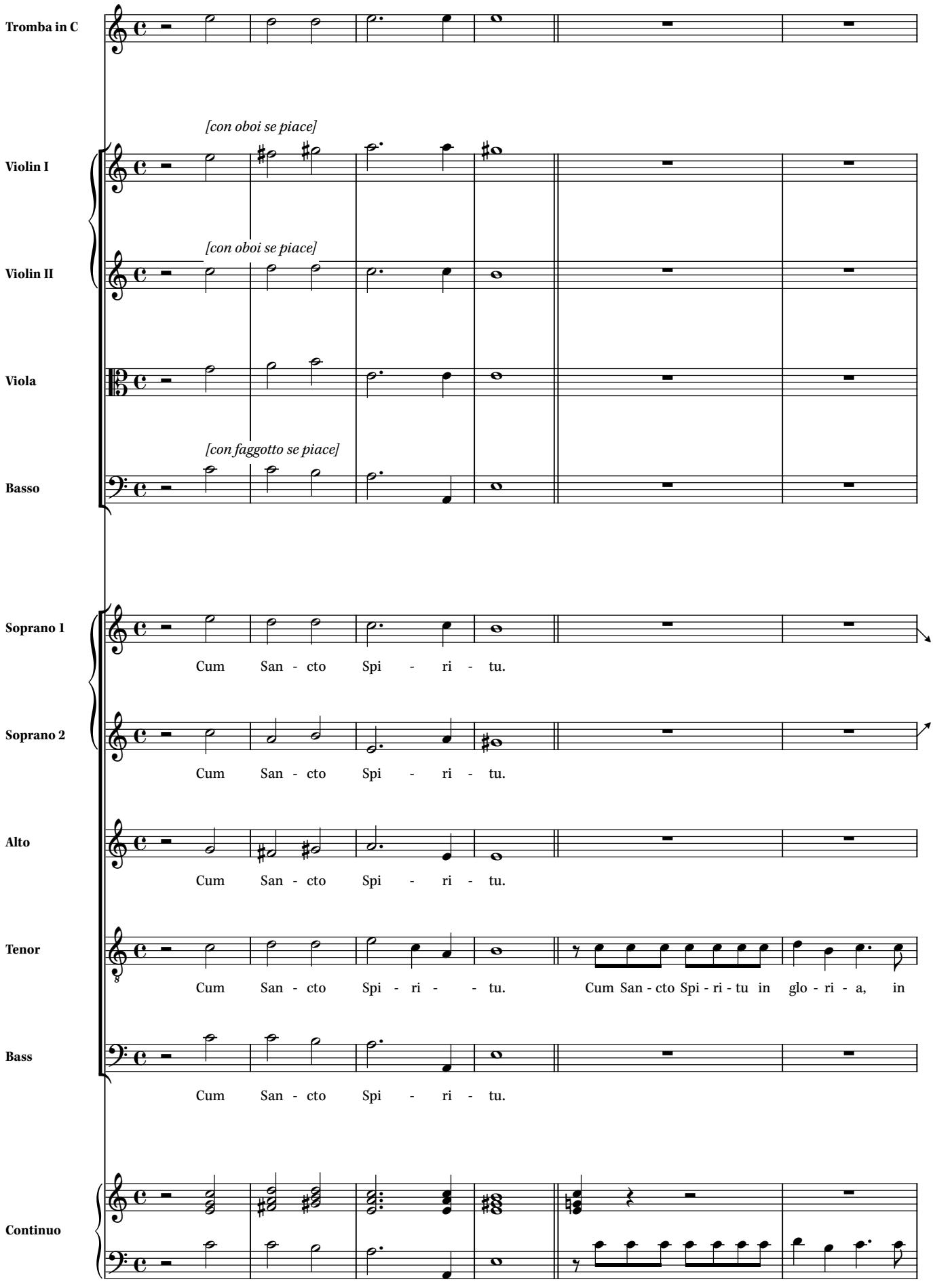
11. Cum Sancto Spiritu



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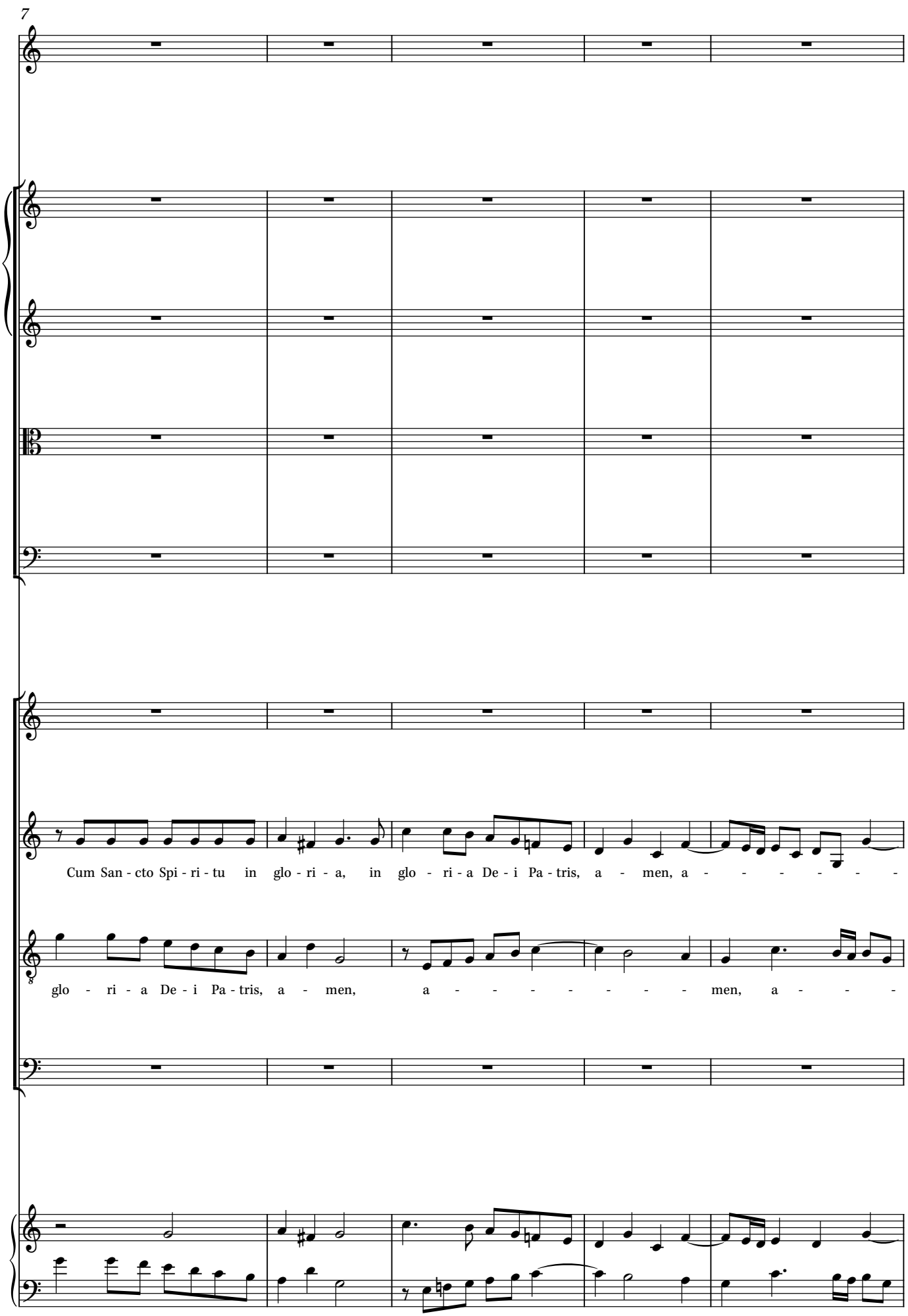

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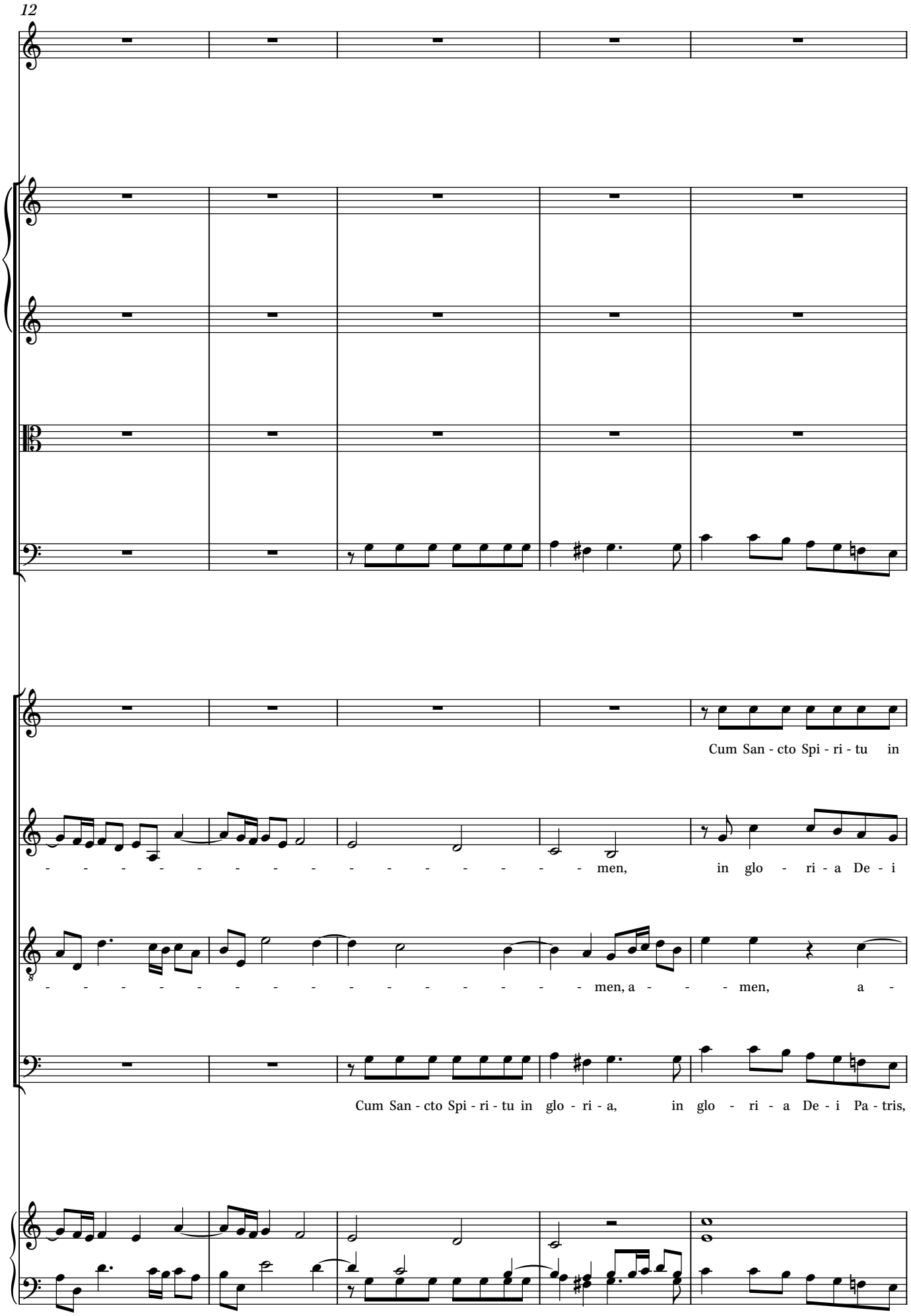

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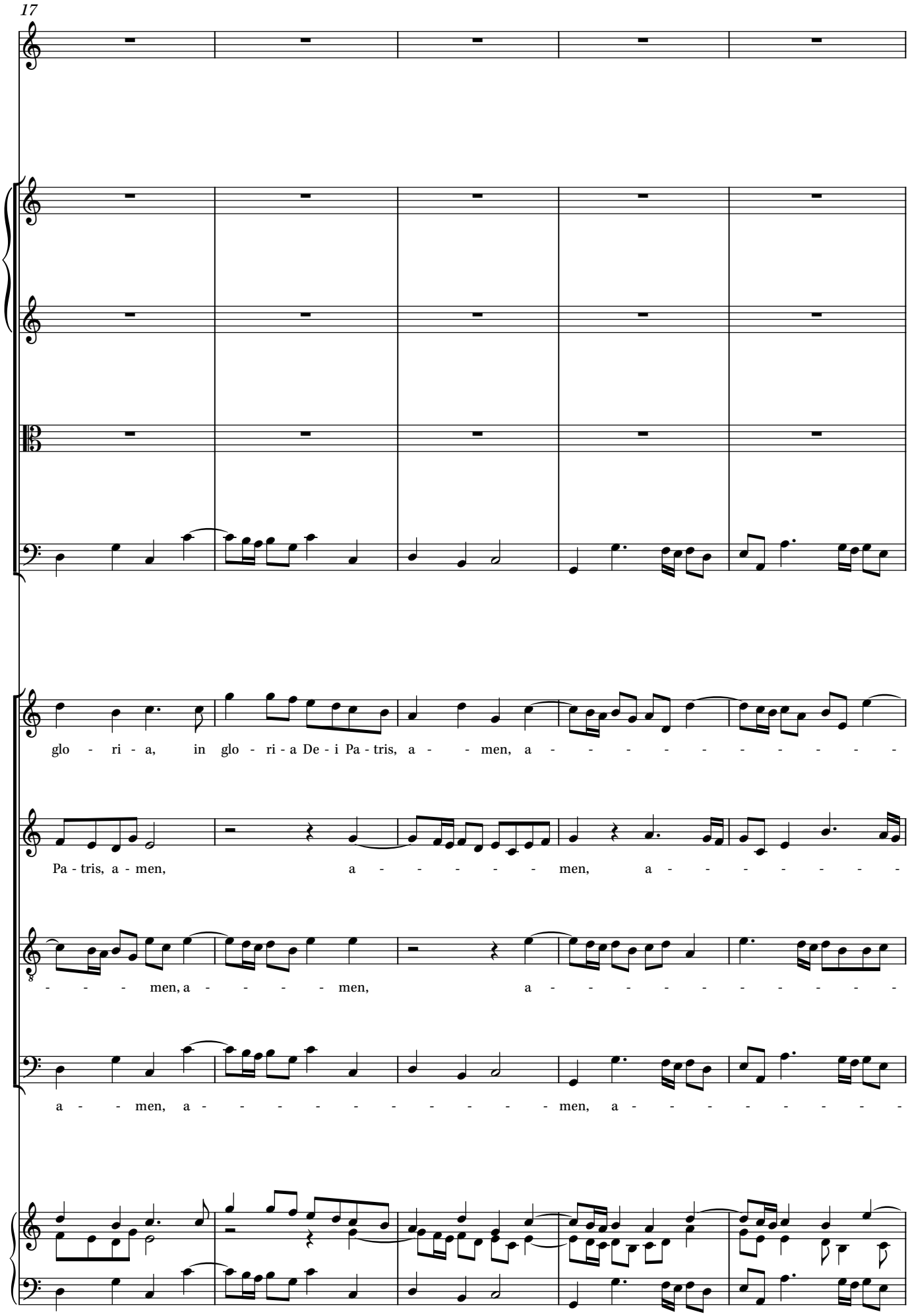

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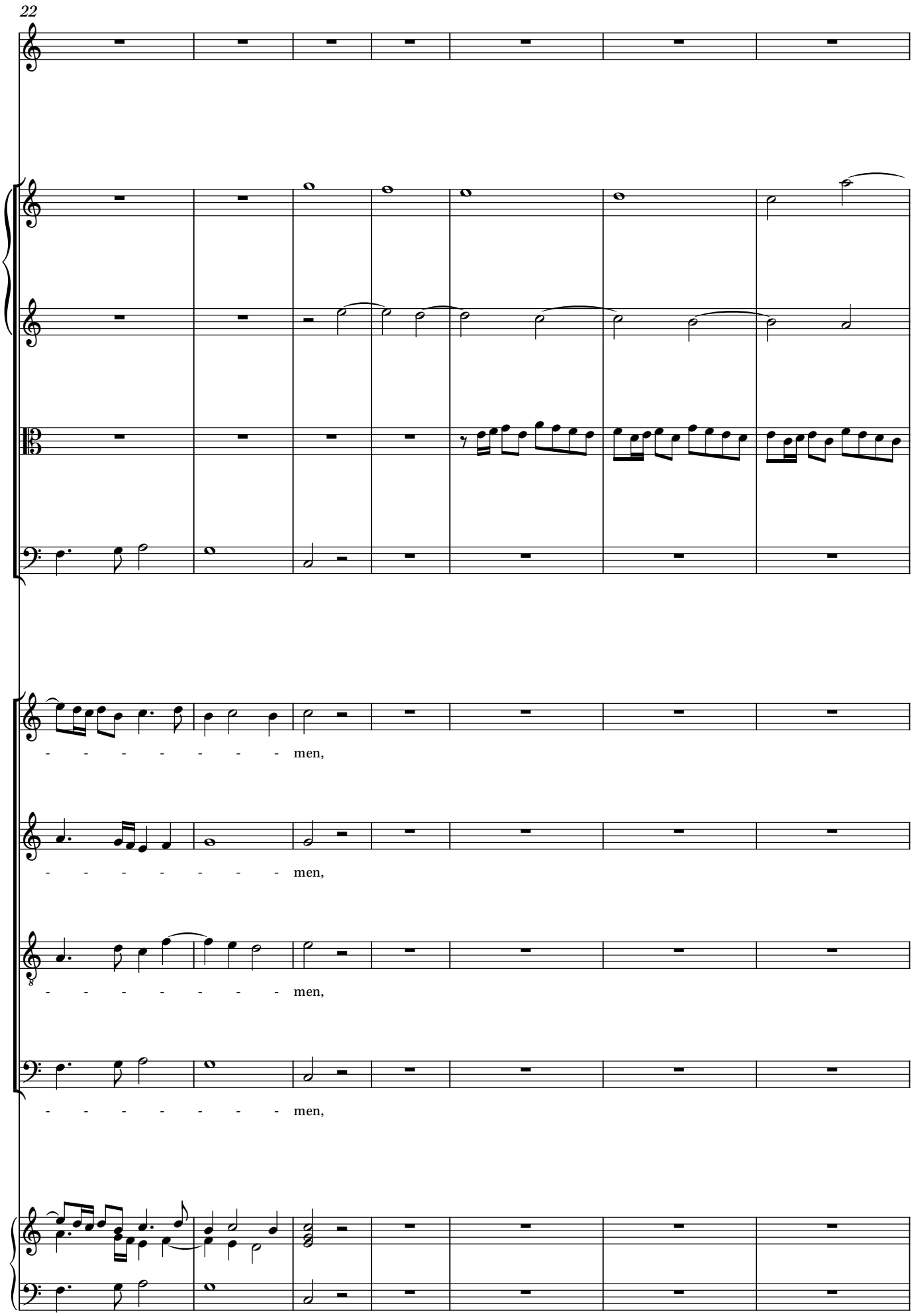

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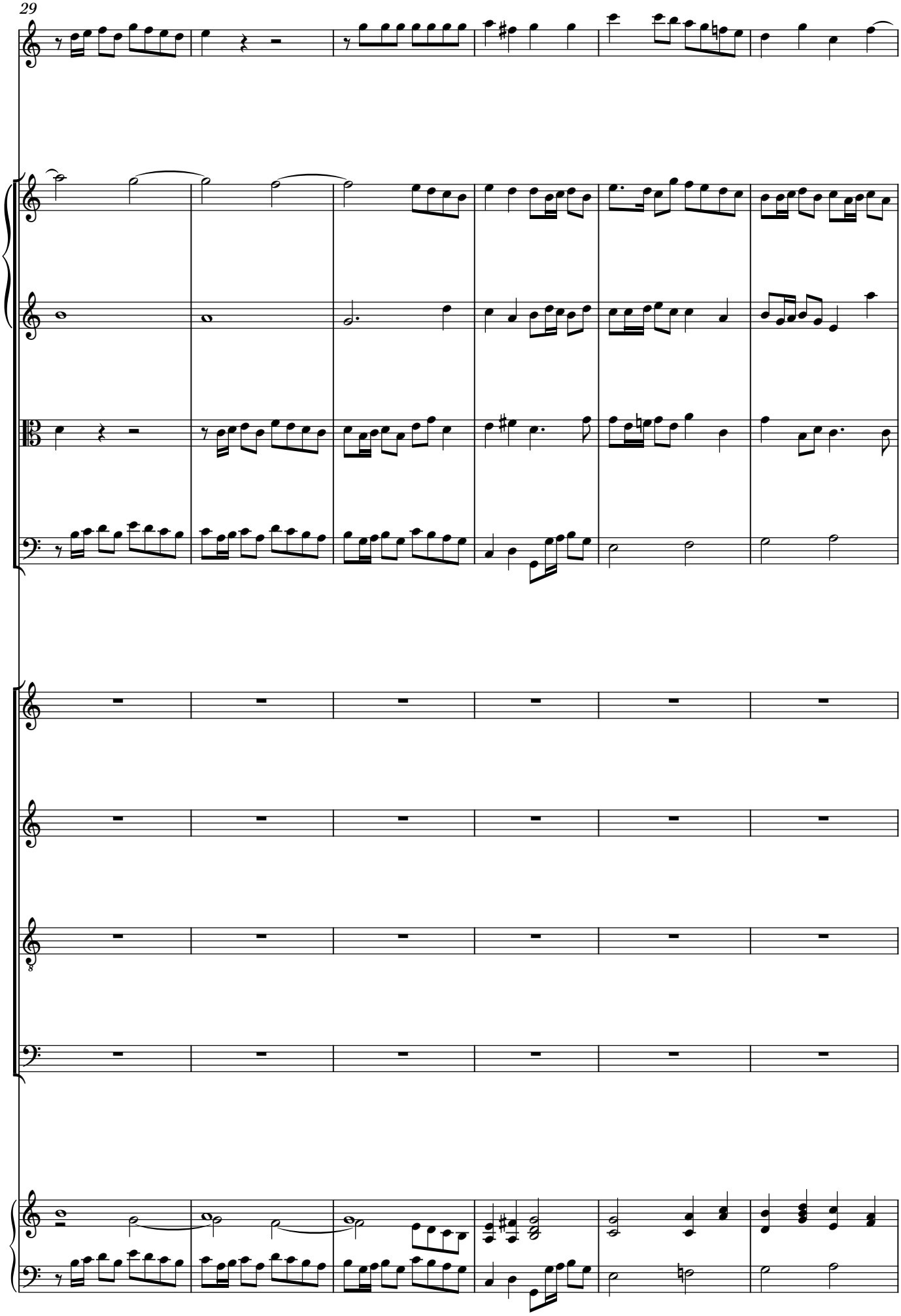

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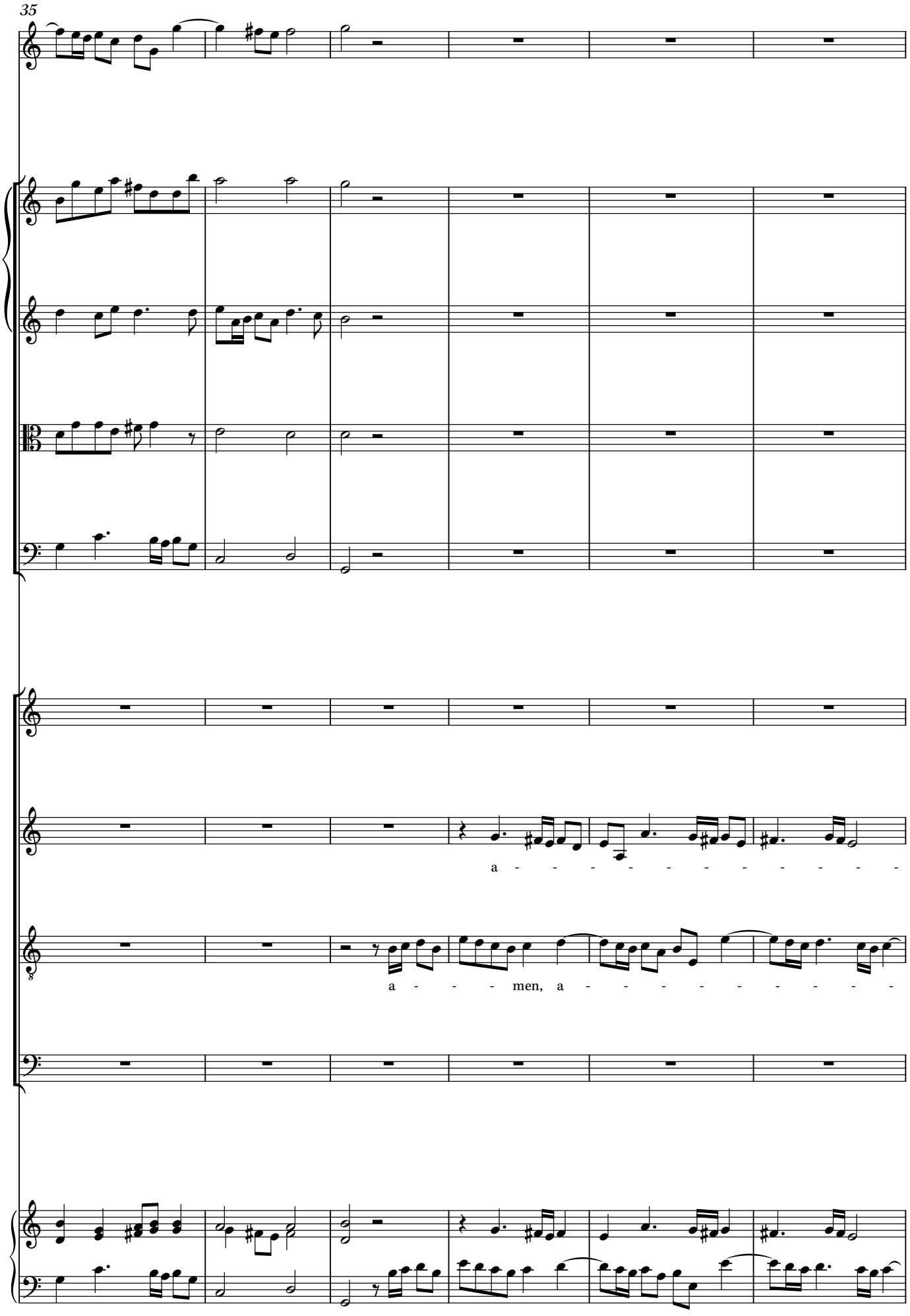

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a - - - - - - - - - - - men,

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

- - - - - - - - - - - - men, Cum San - cto Spi - ri - tu in glo - ri - a, in

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

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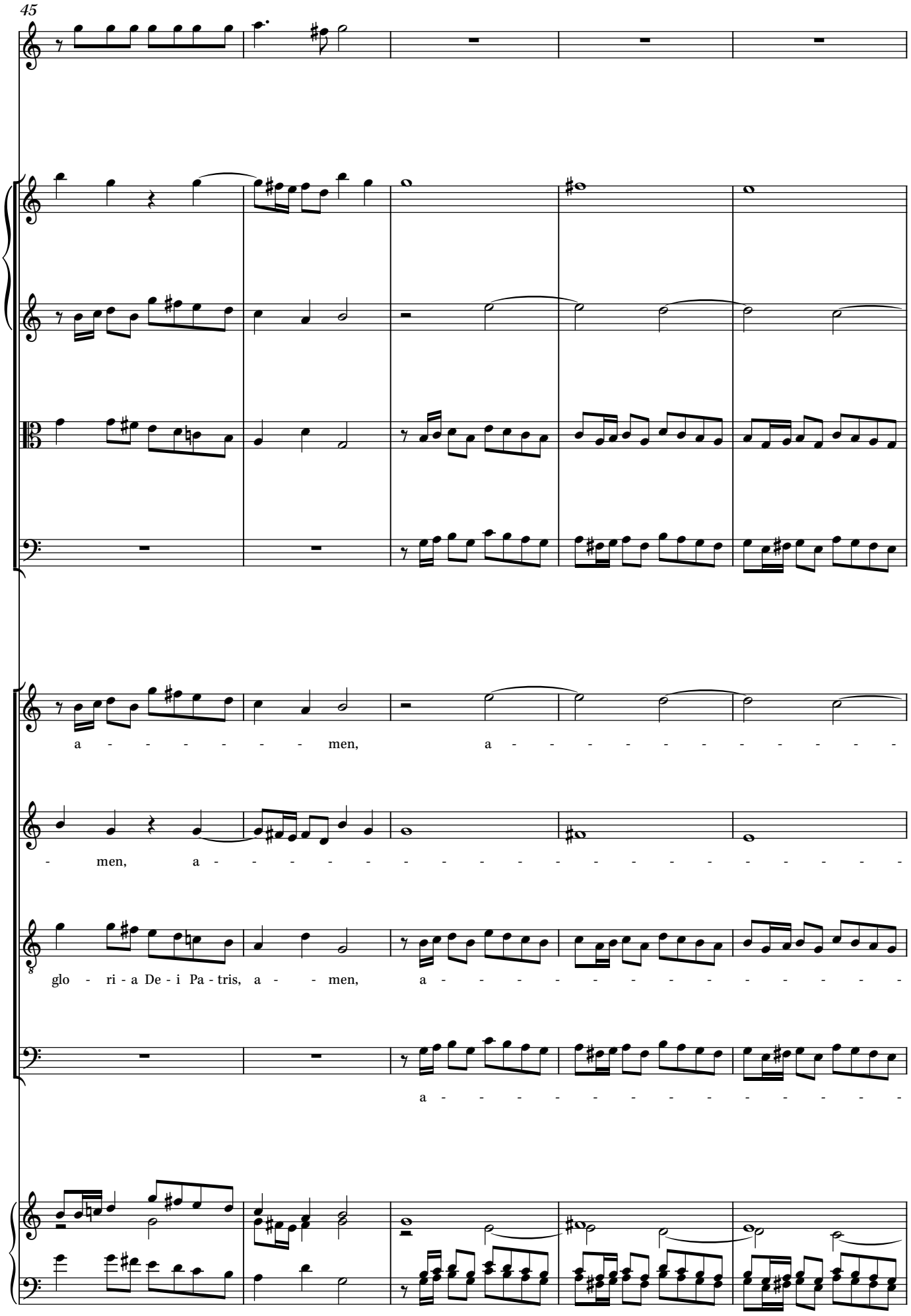

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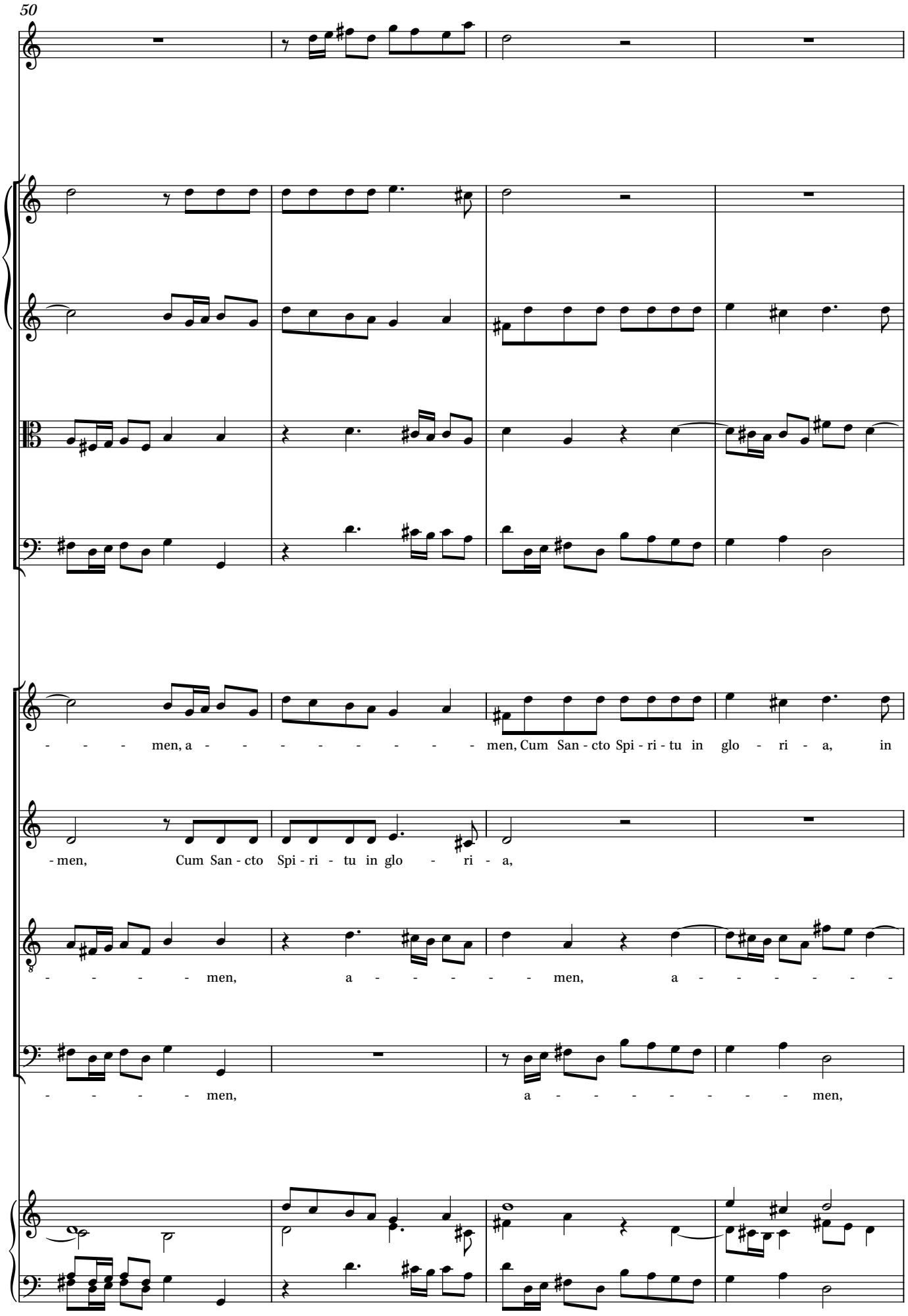

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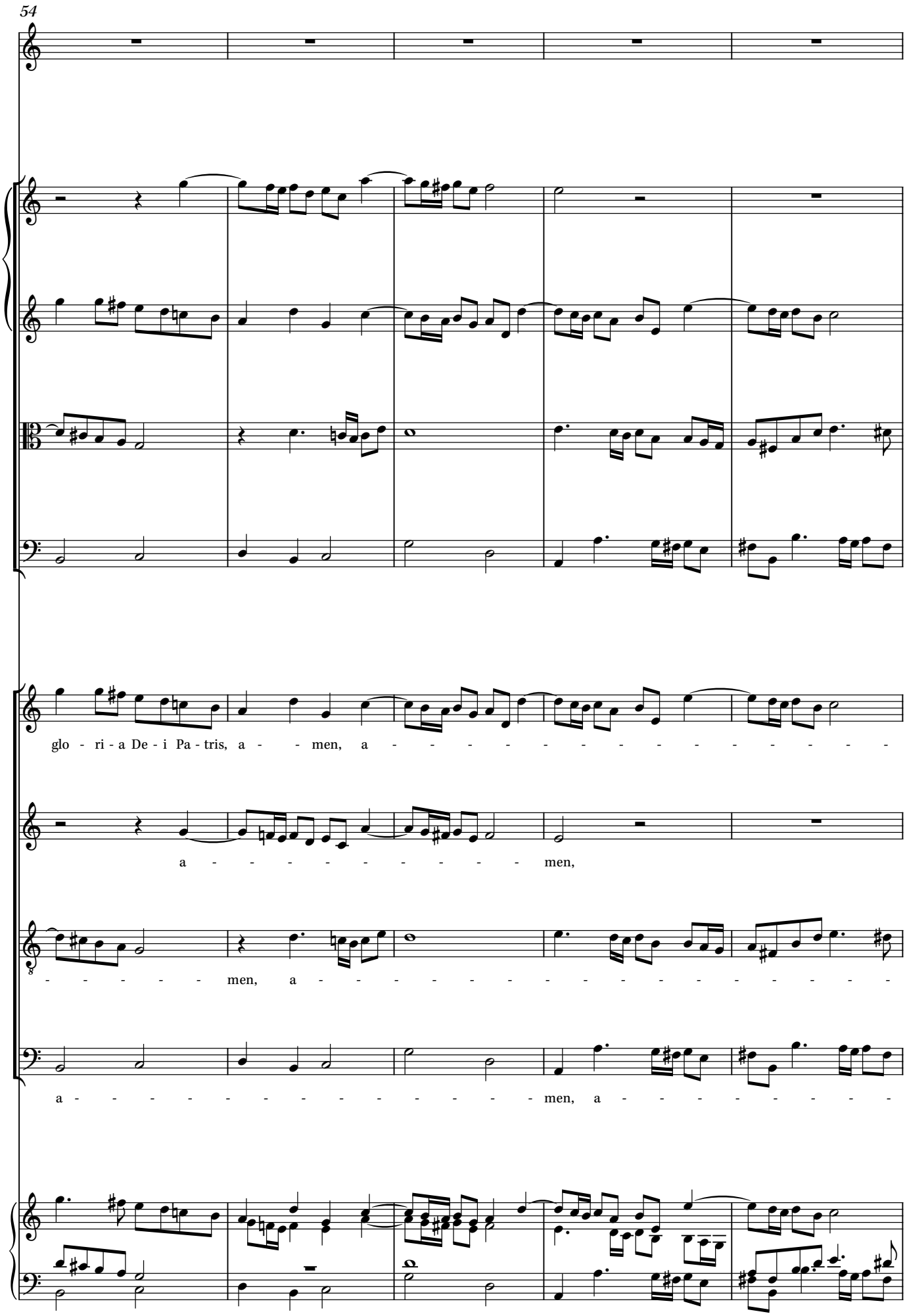

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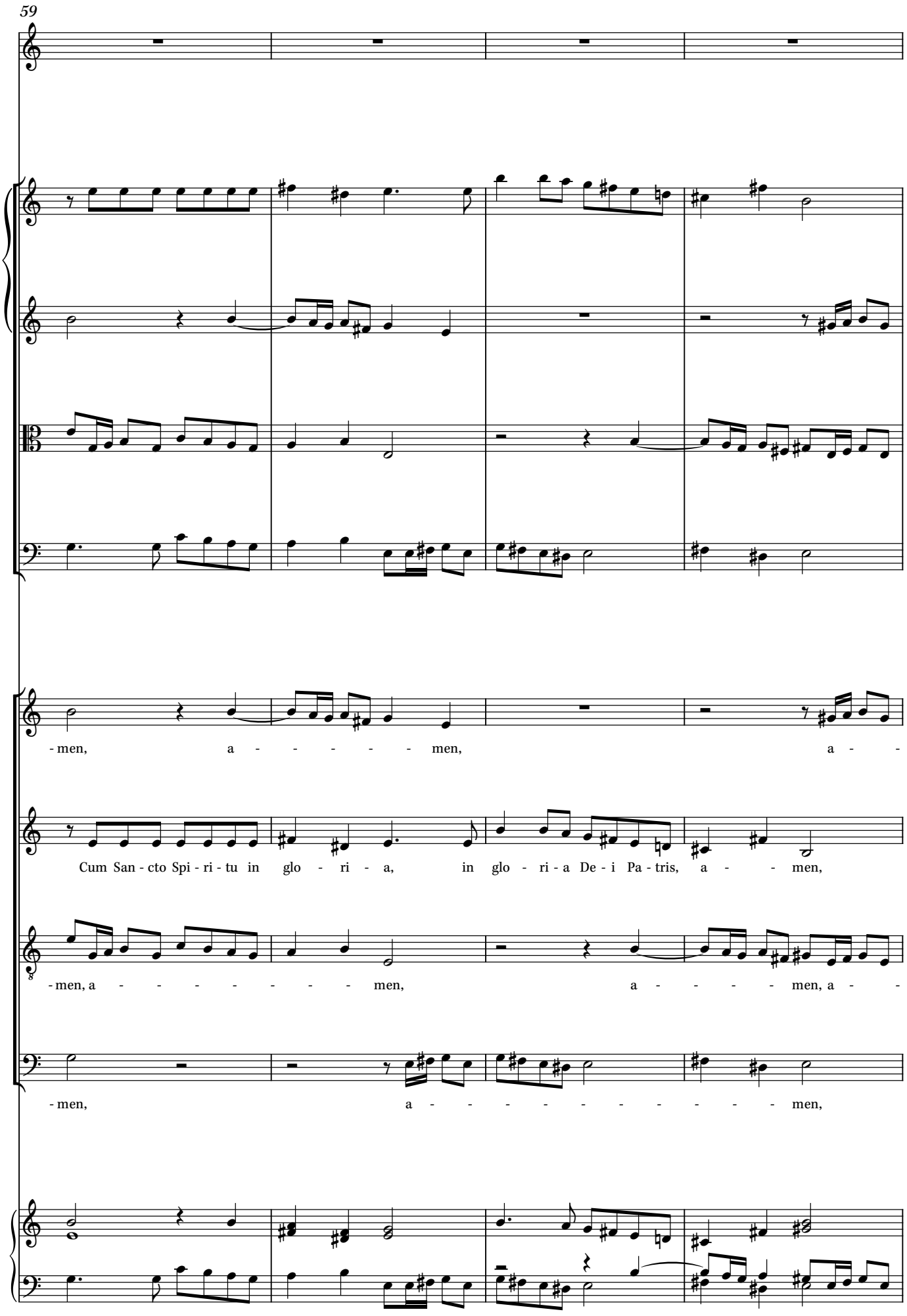

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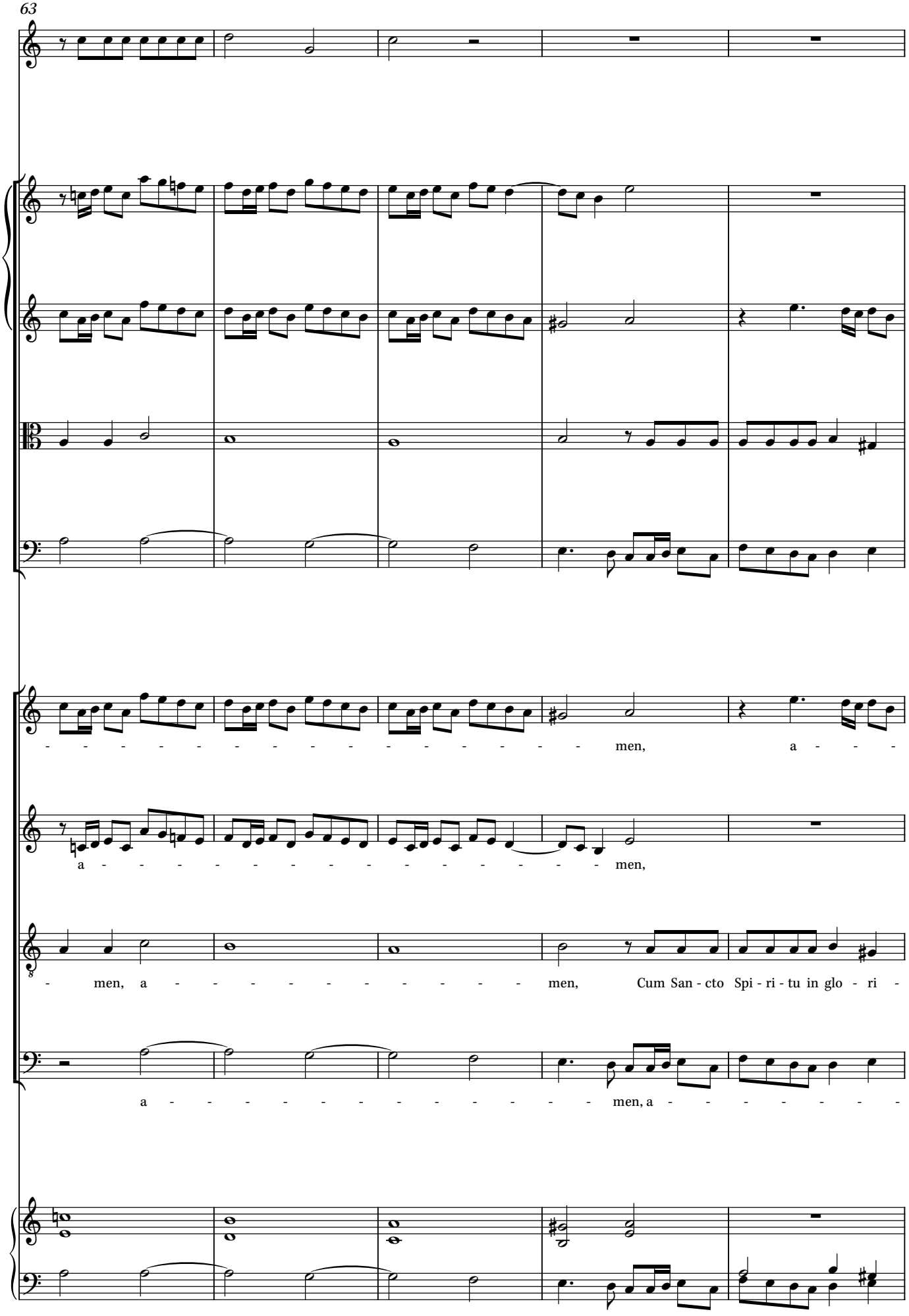

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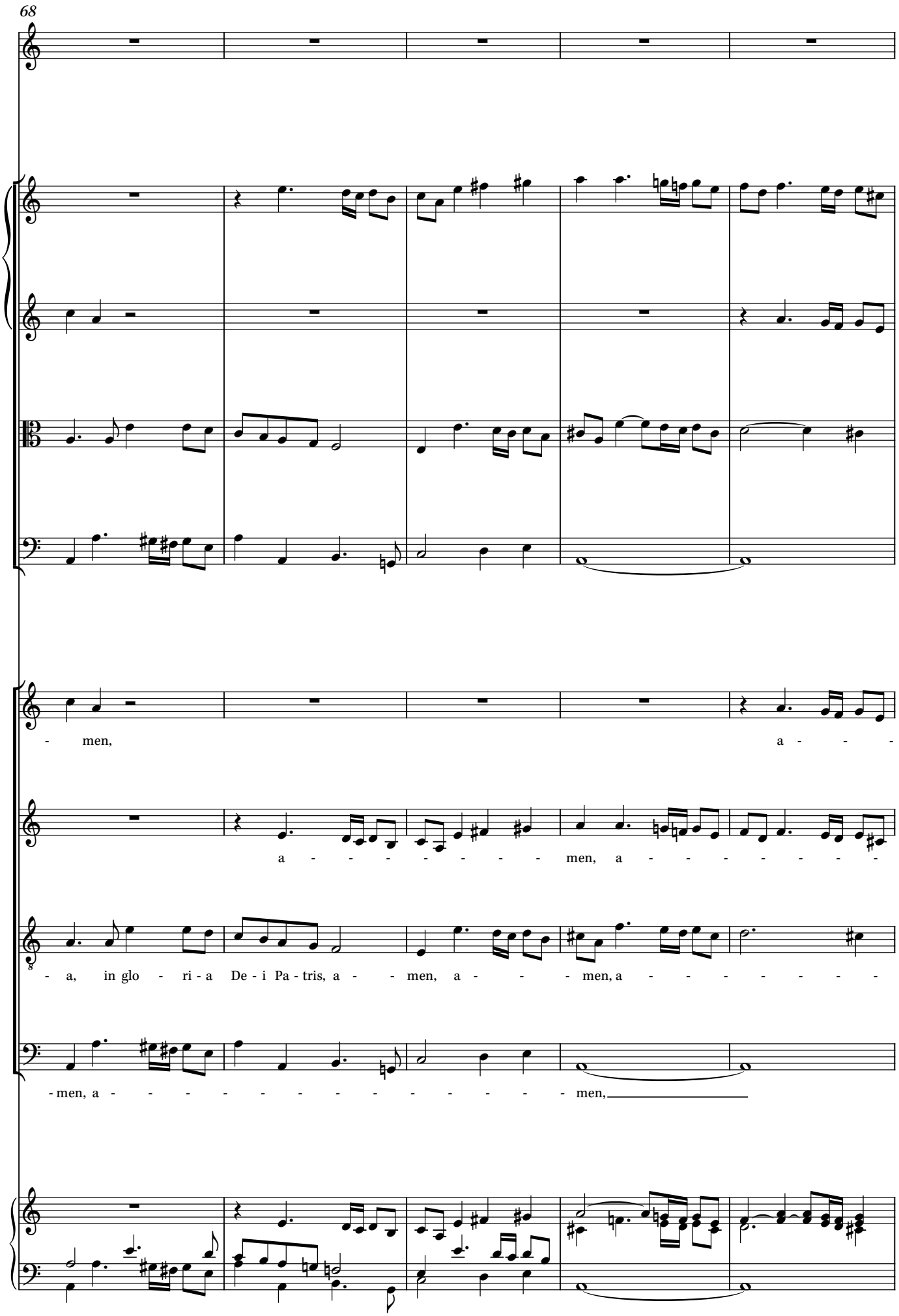

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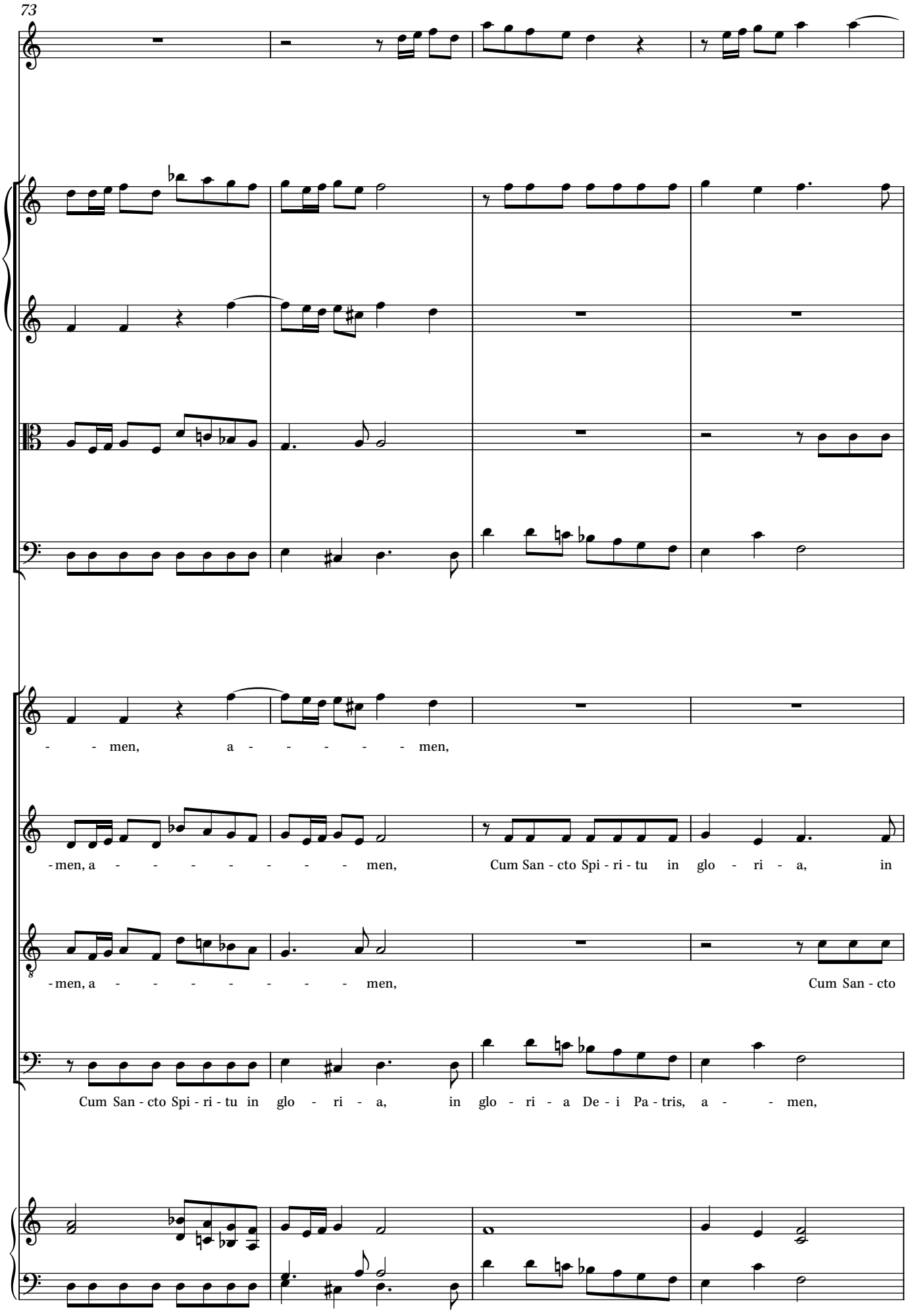

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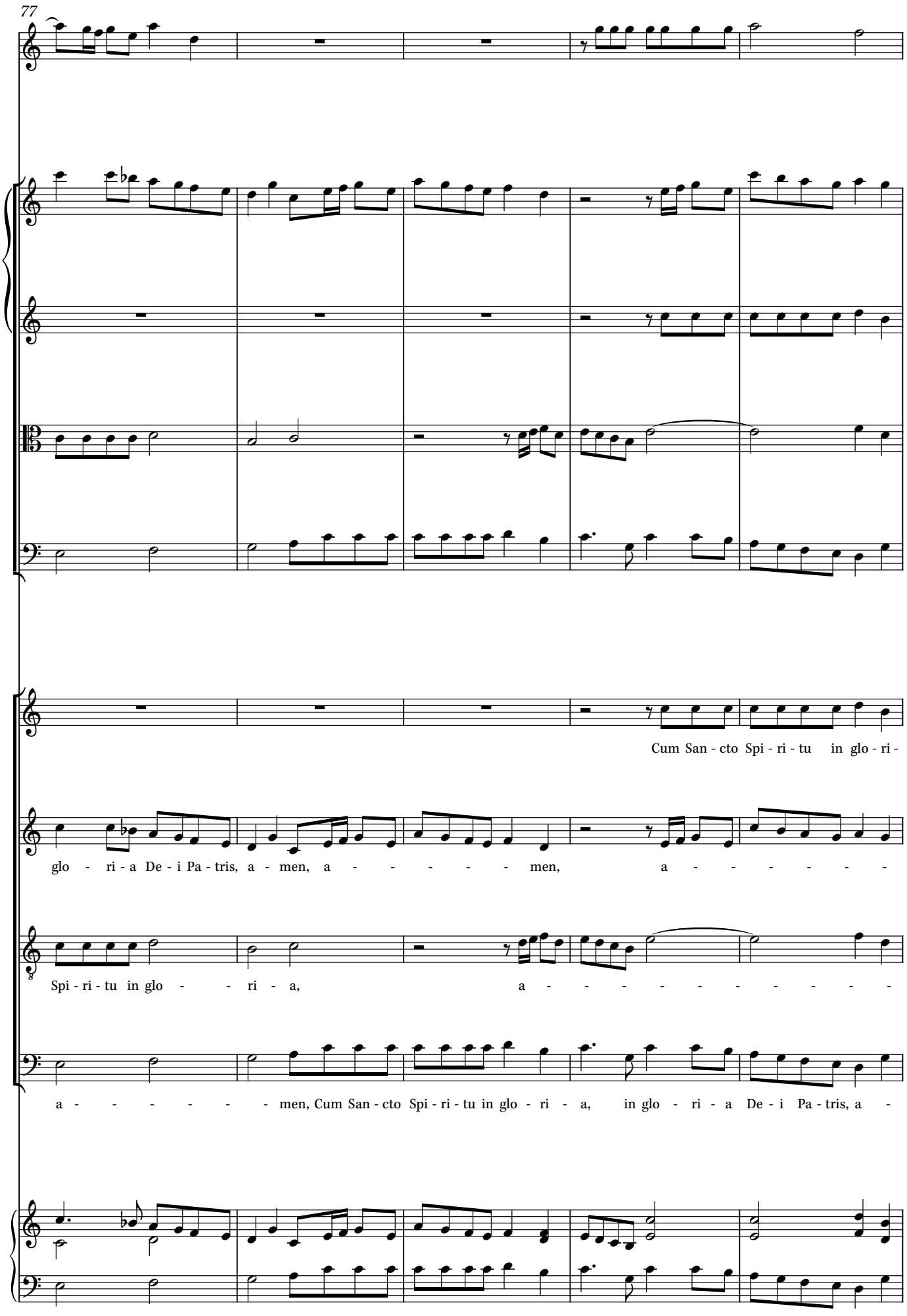

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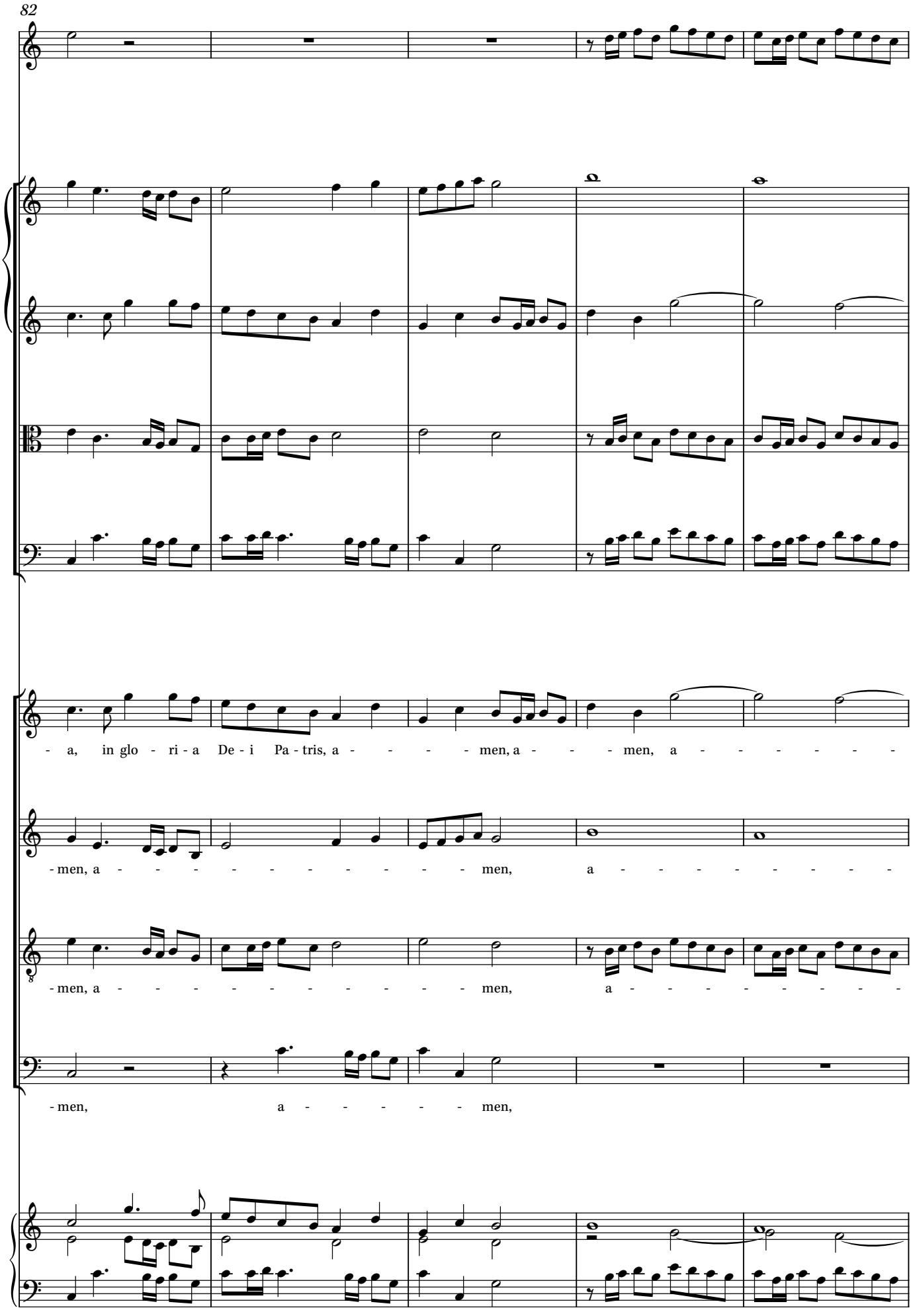

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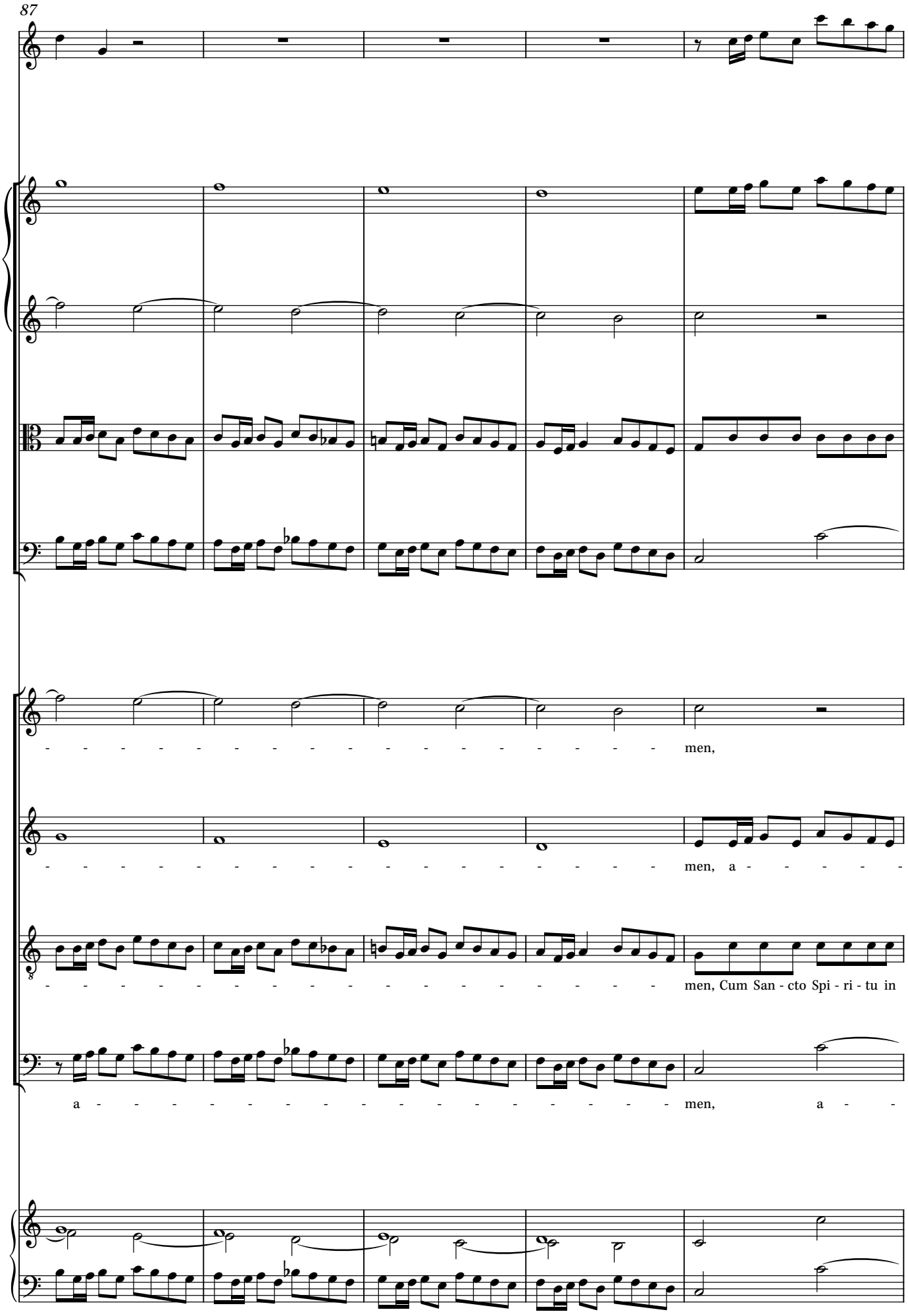

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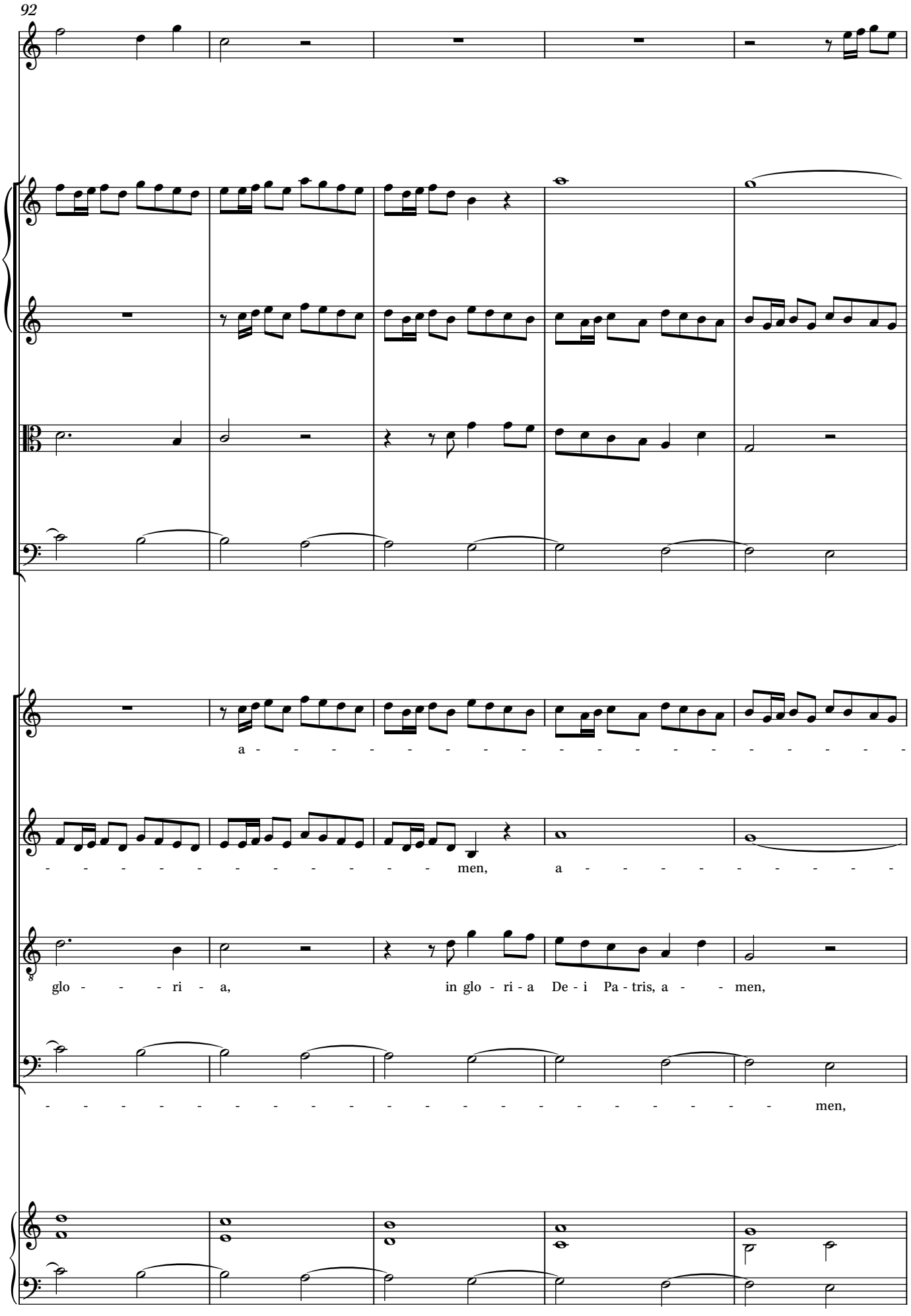

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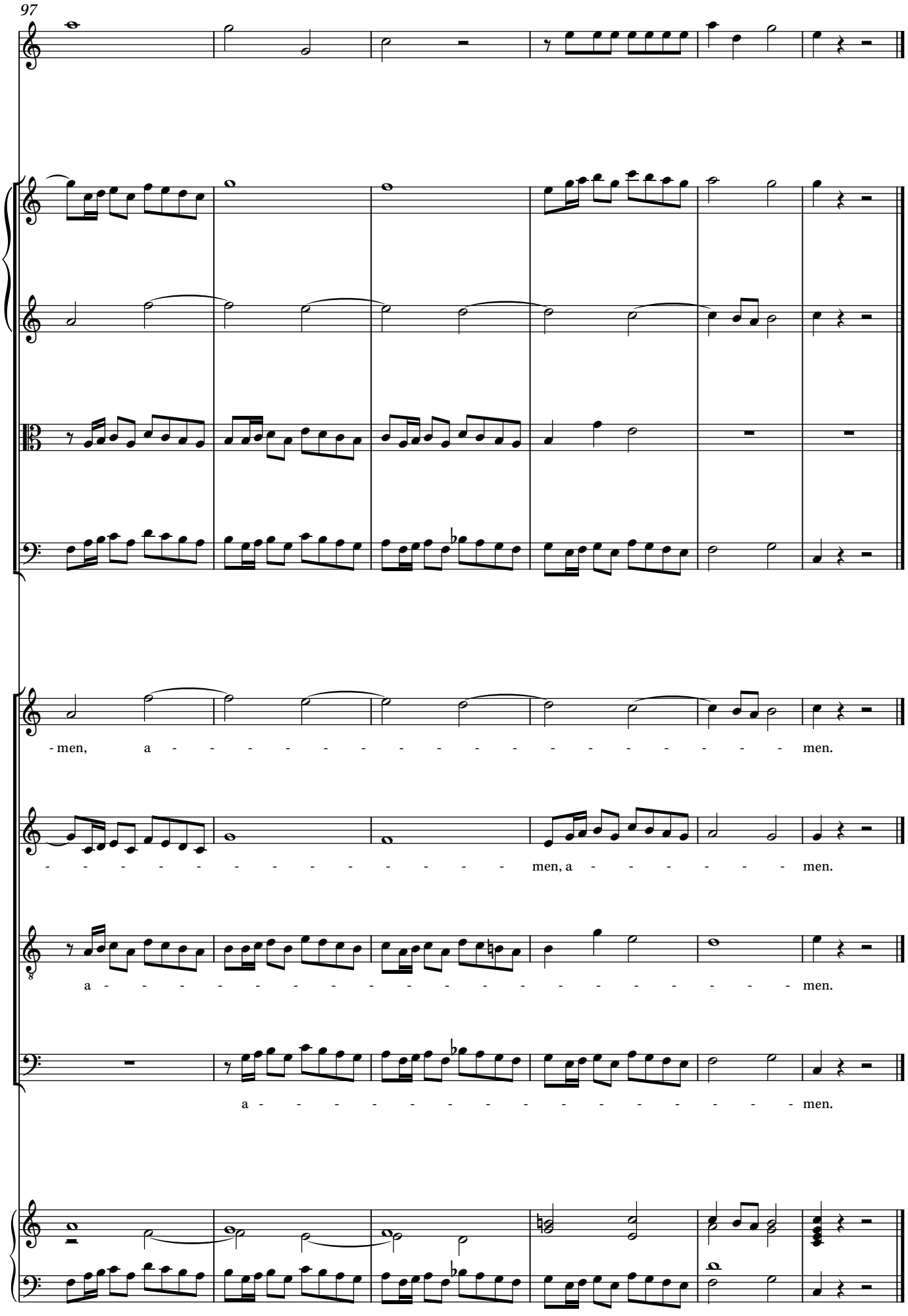

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