

ANCIENT GROOVE MUSIC

ANTONIO LOTTI

(1667 – 1740)

Messa Breve con strumenti

Edited by

BEN BYRAM-WIGFIELD

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

SCORE



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EDITORIAL NOTES

Source: Brussels Conservatoire: MS 167: an 18th-century Venetian manuscript in score. No other copy of this music is known.

Lotti's sacred works for choir and instruments are, for the most part, large-scale works written for the grandest of Venetian occasions. There are Vesper psalms for double orchestra and up to 16 voices; his Kyrie settings regularly feature 13 vocal parts in three choirs; his Gloria and Credo settings also often require between eight and fourteen voices.

This mass is amongst a handful of more modest works, both in the numbers of parts required, and in length. There are only five vocal parts, and the first Kyrie section is only 14 bars.

Lotti wrote his settings of the Kyrie, Gloria and Credo individually, and any of them might have been combined with any other, or performed alongside works by other composers. There is almost no evidence to suggest that any collection of these settings were conceived by him as a complete 'missa'. However, over the years, scribes and musicians have paired some of his 12 Kyrie settings with some of his 14 Gloria settings: and occasionally one of his 5 Credo settings is adjoined.

The Kyrie is one of two settings in F; the other is found in the collection known as *Missa Sancti Christophori*. The openings of both works use the same music: the setting in this mass seems to be a reduction of the material in the *Sancti Christophori*, rather than the latter being an expansion of the former. The Christe, too, seems to contain echoes of the larger work.

The Gloria is one of three settings in D, all of which found their way into collected 'missa' manuscripts. It is scored for five voices (SSATB), though as is typical, the soprano line only divides for duetting soli sections, while the chorus is invariably four voices. The Gloria also calls for a trumpet, and the *Qui sedes* is scored for an oboe (frequently used to accompany an Alto solo in Lotti's settings of this section).

The Credo is one of two settings in B flat, both of which are scored for SATB with a standard string quartet and continuo. The three other Credo settings use two viola parts, and change the scoring for the *Crucifixus*: the strings are silent while the vocal forces are altered, usually larger. The original scoring returns for a Presto *Et resurrexit*. The two B flat settings maintain the same forces throughout.

Editorial contributions have been kept to the minimum while making the score practical for performance. Some *Tutti* and *Soli* indications, in brackets, have been added where their absence seems likely. Dynamics are only seen in the continuo line, and those have been copied to the other instruments where appropriate.

There are no tempi indications in the source: however, Lotti's settings of these texts adhere to conventional forms, and so suggested tempi marks have been added, in brackets, based on Lotti's usual practice. A realization of the continuo line has been provided: there are almost no figures in the source (they are only found on one page). A few corrections to obvious errors and omissions have been made as below:

GLORIA

- 33, viola: source has only 6 quavers in the bar: E, E, D#, B, E.
137, Alto: source has dotted crotchet, two quavers. An extra quaver has been added, repeating the F natural.
142, Tenor: last three notes are one step higher in source.
143, Soprano, Alto: first two notes are one step higher in source.
156 - 160, trumpet: the part is entirely blank in score (up to first half of 160); and has been editorially supplied.

CREDO

- 3, viola: 1st and 3rd notes are E flat in source. Changed to F, to match Alto.
44: The double barline is editorial.
88-89: The lyrics are only written in the bass part, but the repeated notes in the upper three parts suggest a different underlay (though Lotti does use melismatic repeated notes). Syllables in brackets have been added editorially.
101, violin 2, viola: violin 2 second note changed from A to G; viola second note changed from D to C.
116, viola: last note was E flat; changed to G.
180-182, viola: last five notes of piece are A in source; changed to F.

Instrumental parts and printed scores are available on request.

Ben Byram-Wigfield
London, 2019

ANCIENT GROOVE MUSIC

ANTONIO LOTTI Messa Breve con strumenti

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ANTONIO LOTTI
(1667 - 1740)

1. Kyrie in F

The musical score consists of eight staves, each representing a different instrument or vocal part. The instruments are: Violin 1, Violin 2, Viola, Basso, Soprano, Alto, Tenor, and Bass. The score is in common time and uses a key signature of one flat (F major). The music begins with a forte dynamic (f) for the Violin 1 and Violin 2 staves. The Viola and Basso staves also enter with a forte dynamic (f). The Soprano, Alto, and Tenor staves are silent. The Bass staff has a dynamic marking of ff. The score concludes with the lyrics "Ky - ri -".

Messa Breve con strumenti

9

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

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

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

15

CHRISTE

(*p*)

(*p*)

(*p*)

(*p*)

Soli

Chri - ste,

Soli

Chri - ste,

p

This musical score page contains four staves of music. The top two staves are soprano and alto voices, both marked with dynamic (p). The third staff is tenor, and the bottom staff is bass. The vocal parts are labeled 'CHRISTE' at the beginning and 'Chri - ste,' during a vocalise section. The bass staff has a dynamic marking 'p' over its first measure. The music is in common time and consists of eighth and sixteenth note patterns. In the middle section, the vocal parts are silent, indicated by hyphens, while the bass continues with eighth notes. The bass staff also features a fermata over the eighth note in the fourth measure of this section.

22

f

Tutti

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

Tutti

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

Tutti

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

Tutti

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

f

28

A musical score for orchestra, showing four staves. The top two staves are in treble clef, the third is in bass clef, and the bottom is in bass clef. Measures 11 and 12 are shown. Measure 11 starts with a forte dynamic in the first staff. Measure 12 begins with a half note rest in the first staff, followed by eighth-note patterns in the second and third staves, and a sixteenth-note pattern in the fourth staff.

Soli

Tutti

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

Soli

Tutti

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

Tutti

- son. Chri - ste e - le - i - son. e - le - i - son. e - le - i - son. e - le - i -

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

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

- son, e - le - i -

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

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

A musical score for piano, showing two staves. The top staff uses a treble clef and the bottom staff uses a bass clef. Both staves are in common time and B-flat major. Measure 11 starts with a half note in the treble staff followed by eighth notes. Measure 12 begins with a half note in the bass staff followed by eighth notes.

34

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

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

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

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

40

KYRIE II

The musical score consists of five staves, each with a different vocal or instrumental part. The parts are: Soprano (top), Alto, Tenor, Bass, and a continuo/bassoon part (bottom). The music is in common time, with a key signature of one flat. The score includes dynamic markings such as *f* (fortissimo) and *f* (fortissimo) in parentheses. The lyrics are written below the bass staff.

(f)

(f)

(f)

f

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

f

47

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

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

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

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

2. Gloria in D

Trumpet in C

Oboe

Violin 1

Violin 2

Viola

Basso

Soprano

Alto

Tenor

Bass

Keyboard Continuo

7

The musical score consists of four staves of music in 2/4 time, key of D major (two sharps). The staves are: Treble, Alto, Bass, and Bass (continuing from the previous staff). The lyrics are: Glo - ri - a in ex - cel - sis De - o, glo - ri - a, glo - ri - a in ex - cel - sis De - o, repeated three times. The music features eighth-note patterns and rests.

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

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

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

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

14

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

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

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

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

Organ/Bassoon: Harmonic support with sustained notes and chords.

22

ET IN TERRA PAX

The musical score consists of six staves of music. The top four staves are in treble clef, the fifth is in bass clef, and the sixth is in bass clef. The key signature is D major (two sharps). The time signature is common time. The music is divided into measures by vertical bar lines. The lyrics "Et in terra pax" are repeated three times across the staves. The vocal parts are supported by harmonic chords.

Et in terra pax, et in terra pax, pax ho - mi - ni - bus,

Et in terra pax, et in terra pax, pax ho - mi - ni - bus,

Et in terra pax, et in terra pax, pax ho - mi - ni - bus,

Et in terra pax, et in terra pax, pax ho - mi - ni - bus,

27

pax, pax, pax, pax ho - mi - ni - bus bo - nae vo - lun - ta - - tis.

pax, pax, pax, pax ho - mi - ni - bus bo - nae vo - lun - ta - - tis.

pax, pax, pax, pax ho - mi - ni - bus bo - nae vo - lun - ta - - tis.

pax, pax, pax, pax ho - mi - ni - bus bo - nae vo - lun - ta - - tis.

32 LAUDAMUS TE

Trumpet in C

Oboe *p*

Violin 1 *p*

Violin 2 *p*

Viola *p*

Basso *p*

Soprano 1

Soprano 2

Alto

Tenor

Bass

Keyboard
Continuo *p*

The musical score consists of ten staves. The top staff is for the Trumpet in C, which remains silent. The second staff is for the Oboe, which plays a continuous eighth-note pattern with dynamic *p*. The third and fourth staves are for Violin 1 and Violin 2 respectively, both playing eighth-note patterns with dynamic *p*. The fifth staff is for the Viola, also with an eighth-note pattern and dynamic *p*. The sixth staff is for the Basso, with a eighth-note pattern and dynamic *p*. The next four staves (Soprano 1, Soprano 2, Alto, and Tenor) are grouped by a brace and remain entirely silent. The final two staves at the bottom (Bass and Keyboard Continuo) are also grouped by a brace. The Bass staff has a dynamic of *p* and contains a bassline with quarter notes. The Keyboard Continuo staff has a dynamic of *p* and contains harmonic chords.

35

Musical score for Messa Breve con strumenti, page 16, measure 35. The score consists of five staves: soprano, alto, tenor, basso, and basso continuo. The key signature is A major (two sharps). The music features various note heads and rests, with some notes having stems pointing up and others down. Measures 35 through 38 are shown.

Soli

Lau - da - mus te, lau - da - mus te, lau -
Soli
Lau - da - mus te, lau - da - mus te, lau -

Musical score for Messa Breve con strumenti, page 16, measure 35. The soprano and alto staves are silent. The tenor staff is silent. The basso continuo staff is present.

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

39

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

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

Soli

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

Soli

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

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

42

Tutti

ad - - o - - - ra - - - mus

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

Tutti

te, be - ne - di - ci - mus te, ad - o - ra - mus te, ad - - o - - -

Tutti

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

46

The musical score consists of six staves of music. The top two staves are soprano voices, the middle two are alto voices, and the bottom two are bass voices. The music is in common time, with a key signature of one sharp (D major). The vocal parts enter at measure 46, singing the lyrics "te, glo - ri - fi - ca - mus te, glo - ri - fi - ca - mus, ad - - o - - - -". The bass line continues below, providing harmonic support.

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

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

- ra - mus te, ad - - o - - - - ra - - - mus

ad - - o - - - - ra - - - mus glo - ri - fi - ca - mus

54

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

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

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

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

59

GRATIAS AGIMUS TIBI

The musical score consists of five staves of music. The top three staves are soprano, alto, and tenor voices in treble clef. The bottom two staves are bass and double bass in bass clef. The key signature is A major (two sharps). The time signature is common time. The vocal parts sing "Gra - ti - as a - gi - mus, a - gi - mus ti - bi prop - ter". The instrumental parts provide harmonic support with sustained notes and chords.

Gra - ti - as a - gi - mus, a - gi - mus ti - bi prop - ter

Gra - ti - as a - gi - mus, a - gi - mus ti - bi prop - ter

Gra - ti - as a - gi - mus, a - gi - mus ti - bi prop - ter

Gra - ti - as a - gi - mus, a - gi - mus ti - bi prop - ter

64

The musical score consists of six staves of music. The top three staves are in treble clef, the bottom two in bass clef, and the middle one in alto clef. The key signature is D major (two sharps). The time signature changes from 2/4 to 3/4. The lyrics are written below the notes in each staff.

ma - gnam glo - ri - am, glo - ri - am tu - - - - am.

ma - gnam glo - ri - am, glo - ri - am tu - - - - am.

ma - gnam glo - ri - am, glo - ri - am tu - - - - am.

ma - gnam glo - ri - am, glo - ri - am tu - - - - am.

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69 **DOMINE DEUS, REX CAELESTIS**

Trumpet in C

Oboe

Violin 1 *p*

Violin 2 *p*

Viola *p*

Basso *p*

Soprano 1

Soprano 2

Alto

Tenor

Bass

Keyboard
Continuo *p*

75

Soli

Do - mi - ne De - us, Rex cae - le - stis, De - us Pa - ter om - ni - po - tens, De - us
Soli

Do - mi - ne De - us, Rex cae - le - stis, De - us Pa - ter om - ni - po - tens, De - us

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82

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

Pa - - - - ter om ni - - po - tens,
[Soli]

Do - mi - ne De - us, Rex cae - le - stis, De - us Pa - ter
[Soli]

Do - mi - ne De - us, Rex cae - le - stis, De - us Pa - ter
[Soli]

Do - mi - ne De - us, Rex cae - le - - De - us Pa - ter

89

The musical score consists of six staves of music. The top four staves are treble clef, the fifth is bass clef, and the bottom is bass clef. The key signature is one sharp (D major). The time signature is common time (indicated by 'C'). The vocal parts begin at measure 89, starting with a rest followed by eighth-note patterns. The lyrics are as follows:

De - us Pa - - - - ter,
De - us Pa - - - - ter,
— om - ni - po - tens,
om - ni - po - tens, De - us Pa - -
om - ni - po - tens, De - us Pa - -
The vocal parts are supported by harmonic basso continuo lines in the bass staves.

Messa Breve con strumenti

96

104

A musical score for six voices (SATB and three basses) in common time, G major. The score consists of six staves, each with a different vocal range. The lyrics are integrated into the music, appearing below the staff where the vocal part is silent or has rests.

Staves and Voices:

- Top Staff:** Treble clef, G major (indicated by a sharp sign). This staff contains mostly rests.
- Second Staff:** Treble clef, G major. This staff contains mostly rests.
- Third Staff:** Bass clef, G major. This staff contains mostly rests.
- Fourth Staff:** Bass clef, G major. This staff contains mostly rests.
- Fifth Staff:** Bass clef, G major. This staff contains mostly rests.
- Sixth Staff:** Bass clef, G major. This staff contains mostly rests.

Lyrics:

The lyrics are as follows:

- om - ni - po - tens. Do - mi - ne
- om - ni - po - tens. Do - mi - ne
- om - ni - po - tens. Do - mi - ne
- om - ni - po - tens. Do - mi - ne
- om - ni - po - tens. Do - mi - ne
- om - ni - po - tens.

111

Fi - li, Fi - li u - ni - ge - ni - te, Je - - - - -

Fi - li, Fi - li u - ni - ge - ni - te, Je - - - - -

119

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

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

127

Musical score for Messa Breve con strumenti, page 32, measure 127. The score consists of five staves:

- Soprano:** Stays silent throughout the measure.
- Alto:** Stays silent throughout the measure.
- Tenor:** Stays silent throughout the measure.
- Basso:** Stays silent throughout the measure.
- Organ/Bassoon:** Provides harmonic support with sustained notes and chords.

The vocal parts sing the following lyrics:

Do - mi - ne De - us, A - gnus___ De - i,
Do - mi - ne De - us, A - gnus___ De - i,
Do - mi - ne De - us, A - gnus___ De - i,

134

Filius Pa -

141

tris, Fi - li - us Pa - tris, Fi - li - us
tris, Fi - li - us Pa - tris, Fi - li - us
tris, Fi - li - us Pa - tris, Fi - li - us
tris, Fi - li - us Pa - tris, Fi - li - us
- tris, Fi - li - us Pa - - - tris, Fi - li - us Pa - tris, Fi - li - us

147

Soprano: Sustained note.

Alto: Sustained note.

Tenor: Sustained note.

Bass: Sustained note.

Organ: Sustained note.

Cello/Bassoon: Sustained note.

Soprano: Rhythmic pattern of eighth and sixteenth notes.

Alto: Rhythmic pattern of eighth and sixteenth notes.

Tenor: Rhythmic pattern of eighth and sixteenth notes.

Bass: Rhythmic pattern of eighth and sixteenth notes.

Organ: Rhythmic pattern of eighth and sixteenth notes.

Cello/Bassoon: Rhythmic pattern of eighth and sixteenth notes.

Soprano: Rhythmic pattern of eighth and sixteenth notes.

Alto: Rhythmic pattern of eighth and sixteenth notes.

Tenor: Rhythmic pattern of eighth and sixteenth notes.

Bass: Rhythmic pattern of eighth and sixteenth notes.

Organ: Rhythmic pattern of eighth and sixteenth notes.

Cello/Bassoon: Rhythmic pattern of eighth and sixteenth notes.

Soprano: Sustained note.

Alto: Sustained note.

Tenor: Sustained note.

Bass: Sustained note.

Organ: Sustained note.

Cello/Bassoon: Sustained note.

Soprano: 'Pa - - tris.'

Alto: 'Pa - - tris.'

Tenor: 'Pa - - tris.'

Bass: 'Pa - - tris.'

Organ: 'Pa - - tris.'

Cello/Bassoon: 'Pa - - tris.'

Soprano: Sustained note.

Alto: Sustained note.

Tenor: Sustained note.

Bass: Sustained note.

Organ: Sustained note.

Cello/Bassoon: Sustained note.

Soprano: Rhythmic pattern of eighth and sixteenth notes.

Alto: Rhythmic pattern of eighth and sixteenth notes.

Tenor: Rhythmic pattern of eighth and sixteenth notes.

Bass: Rhythmic pattern of eighth and sixteenth notes.

Organ: Rhythmic pattern of eighth and sixteenth notes.

Cello/Bassoon: Rhythmic pattern of eighth and sixteenth notes.

153 QUI TOLLIS

Qui tollis pecca-ta, pec-ca-di, pec-ca-di, pec-ca-di

Qui tollis pecca-ta mun-di, pec-ca-di

Qui tollis pecca-ta, pec-ca-di, pec-ca-di, pec-ca-di

Qui tollis pecca-ta, pec-ca-di, pec-ca-di, pec-ca-di

156

The musical score for 'Gloria in D' page 37, system 156, features six staves. The top two staves (soprano and alto) play eighth-note patterns. The middle two staves (tenor and bass) provide harmonic support. The bottom two staves (organ and continuo) provide harmonic support at the bottom. The vocal parts sing 'miserere' in a repeating pattern.

- ca - ta mun - di, mi - - se - - re - - re, mi - se - re - re no - -

- ca - ta mun - di, mi - - se - - re - - re, mi - se - re - re no - -

- ca - ta mun - di, mi - - se - - re - - re, mi - se - re - re no - -

- ca - ta mun - di, mi - - ser - - re - - re, mi - se - re - re no - -

160

- bis,
qui
tol - - lis pec - ca - - ta, pec - ca - - ta

- bis,
qui
tol - - lis pec - ca - - ta, pec - ca - - ta

- bis,
qui
tol - - lis pec - ca - - ta, pec - ca - - ta

- bis,
qui
tol - - lis pec - ca - - ta, pec - ca - - ta

163

Musical score for "Gloria in D" at measure 163, featuring five staves of music with lyrics in Latin:

tol - - lis pec - ca - - ta mun - di, pec - ca - - ta mun - - - - -

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

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

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

The score consists of five staves: Treble, Alto, Bass, Tenor, and Cello/Bassoon. The lyrics are written below the vocal parts.

166

Musical score for Messa Breve con strumenti, page 40, measure 166. The score consists of six staves:

- Soprano: Rests.
- Alto: Rests.
- Tenor: Rests.
- Basso: Rests.
- Organ: Playing sixteenth-note patterns.
- Basso continuo: Playing eighth-note patterns.

The vocal parts sing "su - sci - pe," while the organ and basso continuo provide harmonic support.

169

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

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

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

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

173 **QUI SEDES**

Trumpet in C

Oboe

Violin 1

Violin 2

Viola

Basso

Soprano

Alto

Tenor

Bass

Keyboard
Continuo

The musical score for 'Qui Sedes' from 'Messa Breve con strumenti' features ten staves of music. The instrumentation includes a Trumpet in C, Oboe, Violin 1, Violin 2, Viola, Basso, Soprano, Alto, Tenor, and Bass. The score is divided into sections by vertical bar lines. The first section covers measures 1 through 4, the second section measures 5 through 8, and the third section measures 9 through 12. The trumpet, oboe, violin 1, and violin 2 are grouped together in the first section, while the viola, basso, soprano, alto, and tenor are grouped together. The bass and keyboard continuo are ungrouped. The time signature is 12/8 and the key signature is one sharp. The vocal parts sing eighth-note patterns, while the instrumental parts play eighth-note patterns in the first section and quarter-note patterns in the second and third sections.

176

Qui se - - des, qui
Qui se - - des, qui

179

Musical score for 'Messa Breve con strumenti' page 44, system 179. The score consists of five staves. The top three staves are treble clef, the bottom staff is bass clef, and the fourth staff is bass clef. The music is in common time with a key signature of one sharp. The vocal parts sing 'se - - des ad dex - te - ram Pa - - tris, mi - - se - re - re no -'.

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

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

183

- bis, qui se - des ad

- bis, qui se - des ad dex -

186

Music score for 'Messa Breve con strumenti' page 46, measure 186. The score consists of six staves:

- Treble staff: Rests in measures 1 and 2, then begins a sixteenth-note pattern.
- Alto staff: Rests in measures 1 and 2, then begins a sixteenth-note pattern.
- Bass staff: Rests in measures 1 and 2, then begins a sixteenth-note pattern.
- Tenor staff: Rests in measures 1 and 2, then begins a sixteenth-note pattern.
- Bassoon staff: Rests in measures 1 and 2, then begins a sixteenth-note pattern.
- Double Bass staff: Rests in measures 1 and 2, then begins a sixteenth-note pattern.

The vocal parts sing the following lyrics:

Measure 1: *dex - - te - ram Pa - - - tris, mi - - se - re - -*

Measure 2: *te - ram Pa - - - - - tris, mi - - se - re - -*

189

189

Glory to God in the highest,
and peace to his people on earth.
Lord God, heavenly King,
O Ruler of all creation,
have mercy on us.

Glory to God in the highest,
and peace to his people on earth.
Lord God, heavenly King,
O Ruler of all creation,
have mercy on us.

Glory to God in the highest,
and peace to his people on earth.
Lord God, heavenly King,
O Ruler of all creation,
have mercy on us.

Glory to God in the highest,
and peace to his people on earth.
Lord God, heavenly King,
O Ruler of all creation,
have mercy on us.

Glory to God in the highest,
and peace to his people on earth.
Lord God, heavenly King,
O Ruler of all creation,
have mercy on us.

Glory to God in the highest,
and peace to his people on earth.
Lord God, heavenly King,
O Ruler of all creation,
have mercy on us.

192

192

mi - se - re - re no - bis.

mi - se - re - re no - bis.

196 QUONIAM TU SOLUS

Trumpet in C f

Oboe f

Violin 1 f

Violin 2 f

Viola f

Basso f

Soprano

Alto

Tenor

Bass

Keyboard
Continuo f

This musical score page shows measures 196 through 199 of the piece 'Gloria in D'. The instrumentation includes a Trumpet in C, Oboe, two Violins, Viola, Basso (Double Bass), and a Keyboard Continuo part. The vocal parts (Soprano, Alto, Tenor, Bass) are shown with empty staves, indicating they are not currently performing. The score is in D major, 4/4 time. Measure 196 starts with a forte dynamic from the trumpet and oboe. Measures 197-199 feature sustained notes from the basso and keyboard continuo, while the other instruments play rhythmic patterns.

200

Quo - ni - am tu so - lus san - ctus, tu so - lus Do - mi - nus, tu so - lus al - tis - si - mus,

Quo - ni - am tu so - lus san - ctus, tu so - lus Do - mi - nus, tu so - lus al - tis - si - mus,

Quo - ni - am tu so - lus san - ctus, tu so - lus Do - mi - nus, tu so - lus al - tis - si - mus,

Quo - ni - am tu so - lus san - ctus, tu so - lus Do - mi - nus, tu so - lus al - tis - si - mus,

204

Musical score for 'Gloria in D' page 51, section 204. The score consists of six staves of music for voices and organ. The vocal parts sing 'Je-su Christe, Jesu Christe' in a repeating pattern. The organ part features sustained notes and rhythmic patterns.

The vocal parts (Soprano, Alto, Tenor, Bass) sing the following lyrics:

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

208

Musical score for Messa Breve con strumenti, page 52, measure 208. The score consists of six staves:

- Treble staff: Starts with a eighth-note pattern (A, B, C, D), followed by a rest.
- Alto staff: Starts with a eighth-note pattern (A, B, C, D), followed by a rest.
- Bass staff: Starts with a eighth-note pattern (A, B, C, D), followed by a rest.
- Tenor staff: Starts with a eighth-note pattern (A, B, C, D), followed by a rest.
- Soprano staff: Starts with a eighth-note pattern (A, B, C, D), followed by a rest.
- Cello/Bassoon staff: Starts with a eighth-note pattern (A, B, C, D), followed by a rest.

The music is in common time (indicated by "3/4") and has a key signature of two sharps. The vocal parts sing eighth-note patterns, while the instrumental parts provide harmonic support. The vocal entries are marked with "- ste.".

211

CUM SANCTO SPIRITU

211 CUM SANCTO SPIRITU

6

Cum San - cto Spi - ri - tu in glo - ri -

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

219

A musical score for five voices (SATB plus bassoon) in G major, 4/4 time. The vocal parts are arranged as follows: Treble (Soprano), Alto, Tenor, Bass (Bassoon), and Bass (Bass). The lyrics are in Latin, starting with "Cum Sancto Spiritu" and ending with "amen". The score includes dynamic markings such as p (piano) and f (forte), and various rests and note heads.

Cum Sancto Spi - ri - tu,

Cum Sancto Spi - ri - tu in glo - ri - a, in

- a, in glo - ri - a De - i Pa - tris, a - - - men, a - - -

men, a - - -

227

A musical score for 'Gloria in D' featuring five staves of music. The key signature is D major (one sharp). The music consists of two systems. The first system ends with a repeat sign and begins again with a bass note. The lyrics are:

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

The second system continues the melody. The bass staff has a bass clef, while the other four staves have a treble clef.

235

243

- men,
 cum San - cto Spi - ri - tu,
 cum San - cto

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

a - - - - - men, a - - - men, cum San - cto Spi - ri - tu

- - - - - men, cum San - cto Spi - ri - tu,

251

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

- men, in glo - ri - a De - i Pa - tris, in glo - ri - a De - i Pa - tris, a - - - - -

in glo - ri - a, in glo - ri - a De - i Pa - tris, a - - - - -

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

258

266

men, a - men, a - men.

in glo - ri - a, in glo - ri - a De - i Pa - tris, a - - men.

men, a - men, a - - men.

men, a - - men.

3. Credo in B flat

Violin 1

Violin 2

Viola

Basso

Soprano

Alto

Tenor

Bass

Keyboard
Continuo

Cre - do, cre - do in u - num De - um

Cre - do, cre - do in u - num De - um

Cre - do, cre - do in u - num De - um

Cre - do, cre - do in u - num De - um

5

The musical score consists of four staves of music. The top three staves are in treble clef, and the bottom staff is in bass clef. The key signature is one flat. The time signature is common time. The music is divided into measures by vertical bar lines. The lyrics are written below the music, corresponding to the vocal part. The lyrics are: "Pa - trem, Pa - trem om - ni - po - ten - tem fac - to - rem cae - li et ter - - - rae, vi - si -". This pattern repeats three times. The music features various note heads, stems, and rests, with some notes having horizontal dashes through them.

Pa - trem, Pa - trem om - ni - po - ten - tem fac - to - rem cae - li et ter - - - rae, vi - si -

Pa - trem, Pa - trem om - ni - po - ten - tem fac - to - rem cae - li et ter - - - rae, vi - si -

Pa - trem, Pa - trem om - ni - po - ten - tem fac - to - rem cae - li et ter - - - rae, vi - si -

Pa - trem, Pa - trem om - ni - po - ten - tem fac - to - rem cae - li et ter - - - rae, vi - si -

10

- bi - li - um om - ni - um et in - vi - si - bi - li - um et in u - num Do - mi - num Je - sum
- bi - li - um om - ni - um et in - vi - si - bi - li - um et in u - num Do - mi - num Je - sum
- bi - li - um om - ni - um et in - vi - si - bi - li - um et in u - num Do - mi - num Je - sum
- bi - li - um om - ni - um et in - vi - si - bi - li - um et in u - num Do - mi - num Je - sum

15

Chri - stum Fi - li - um De - i u - ni - ge - ni - tum et ex Pa - trem na - tum an - te om - ni - a

Chri - stum Fi - li - um De - i u - ni - ge - ni - tum et ex Pa - trem na - tum an - te om - ni - a

Chri - stum Fi - li - um De - i u - ni - ge - ni - tum et ex Pa - trem na - tum an - te om - ni - a

Chri - stum Fi - li - um De - i u - ni - ge - ni - tum et ex Pa - trem na - tum an - te om - ni - a

20

sae - cu - la. De - um de De - o, lu - men de lu - mi - ne,

sae - cu - la. De - um de De - o, lu - men de lu - mi - ne,

sae - cu - la. De - um de De - o, lu - men de lu - mi - ne,

sae - cu - la. De - um de De - o, lu - men de lu - mi - ne,

25

De - um ver - um de De - o ve - - - ro. Ge - ni - tum non fac - tum con - sub - stan - ti-

De - um ver - um de De - o ve - - - ro. Ge - ni - tum non fac - tum con - sub - stan - ti-

De - um ver - um de De - o ve - - - ro. Ge - ni - tum non fac - tum con - sub - stan - ti-

De - um ver - um de De - o ve - - - ro. Ge - ni - tum non fac - tum con - sub - stan - ti-

30

- a - lem Pa - tri per quem om - ni - a fa - cta sunt.

- a - lem Pa - tri per quem om - ni - a fa - cta sunt. Qui

- a - lem Pa - tri per quem om - ni - a fa - cta sunt. Qui pro - pter nos

- a - lem Pa - tri per quem om - ni - a fa - cta sunt. Qui pro - pter nos ho - mi -

35

Qui pro - pter nos ho - mi - nes et pro - pter nos - tram sa - lu - tem de - scen - dit,
 pro - pter nos ho - mi - nes et pro - pter nos - tram, nos - tram sa - lu - tem de - scen - dit,
 ho - - - mi - nes et pro - pter nos - tram, nos - tram sa - lu - tem de - scen - dit,
 - nes et pro - pter, et pro - pter nos - tram sa - lu - tem de - scen - dit,

40

de - scen - dit, de - scen - dit, de - scen - dit _____ de cae - - - lis.

de - scen - dit, de - scen - dit, de - scen - dit _____ de cae - - lis.

de - scen - dit, de - scen - dit, de - scen - dit _____ de cae - - lis.

de - scen - dit, de - scen - dit, de - scen - dit _____ de cae - - lis.

45 ET INCARNATUS EST

Et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne

Et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne

Et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne

Et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne

Et in - car - na - tus est de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne

50

et homo fac - - - - - tus est.

et homo fac - - - - - tus est.

et homo fac - - - - - tus est.

et homo fac - - - - - tus est.

55 CRUCIFIXUS

Cru - - -

Cru - ci - - fix - - us e -

Cru - - ci - - fix - - us e - - ti - am pro no - bis, e -

Cru - ci - fix - - us e - - ti - am pro no - - bis, e - ti - am pro no - - bis sub

60

- ci - - fix - - us e - - ti - am pro no - - - - bis sub Pon - ti - o Pi-

- ti - am pro no - - - bis sub Pon - ti - o Pi - la - - - to pas - -

- ti - am pro no - - - bis sub Pon - ti - o Pi - la - to pas - - - - sus -

Pon - ti - o Pi - la - to, sub Pon - ti - o Pi - la - to pas - - sus, sub Pon - ti - o Pi - la - -

64

- la - to pas - sus et se - pul - tus est, cru - -
 - - - sus et se - pul - tus est, e - - ti - am pro no - - - -
 — et se - pul - tus est, cru - - ci - - fix - - us
 - - to pas - sus et se - pul - tus est, sub Pon - ti - o Pi - la - - - to, e -

68

- ci - - fix - - us e - ti - am pro no - - bis
sub Pon - ti - o Pi -

- - - - - bis, e - ti - am pro no - - bis sub Pon - ti - o Pi - la - to pas -

e - ti - am pro no - bis, sub Pon - ti - o Pi - la - to pas - sus,

- ti - am pro no - - bis, pas - - sus, sub Pon - ti - o Pi - la - to pas - -

72

Missa Breve con strumenti

72

Soprano: - la - to pas - sus et se - pul - tus est, et se - pul - - - - tus est.

Alto: - sus, pas - sus et se - pul - tus est, et se - pul - - - - tus est.

Tenor: pas - sus et _____ se - pul - tus est, et se - pul - - - - tus est.

Bass: - - sus et se - pul - - - - tus est, et se - pul - - - - tus est.

ET RESURREXIT

77

ET RESURREXIT

Soprano/Alto: Et re - sur - re - xit, et re - sur - re - xit ter - ti - a

Tenor/Bass: Et re - sur - re - xit, et re - sur - re - xit ter - ti - a

Soprano/Alto: Et re - sur - re - xit, et re - sur - re - xit ter - ti - a

Tenor/Bass: Et re - sur - re - xit, et re - sur - re - xit ter - ti - a

84

di - e se - cun - dum scrip - tu - ras, et a - scen - [dit, a - scen] - dit in cae - lum se - det ad

di - e se - cun - dum scrip - tu - ras, et a - scen - [dit, a - scen] - dit in cae - lum se - det ad

di - e se - cun - dum scrip - tu - ras, et a - scen - [dit, a - scen] - dit in cae - lum se - det ad

di - e se - cun - dum scrip - tu - ras, et a - scen - - - dit in cae - lum se - det ad

92

dex - te - ram Pa - - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a

dex - te - ram Pa - - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a

dex - te - ram Pa - - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a

dex - te - ram Pa - - tris. Et i - te - rum ven - tu - rus est cum glo - ri - a

99

ju - di - ca - re vi - vos, vi - vos et ____ mor - tu - os. cu - ius re - gni non

ju - di - ca - re vi - vos, vi - vos et ____ mor - tu - os. cu - ius re - gni non

ju - di - ca - re vi - vos, vi - vos et ____ mor - tu - os. cu - ius re - gni non

ju - di - ca - re vi - vos, vi - vos et ____ mor - tu - os. cu - ius re - gni non

107

107

e - rit fi - nis, non e - rit fi - nis. Et in Spi - ri - tum San - ctum

e - rit fi - nis, non e - rit fi - nis. Et in Spi - ri - tum San - ctum

e - rit fi - nis, non e - rit fi - nis. Et in Spi - ri - tum San - ctum

e - rit fi - nis, non e - rit fi - nis. Et in Spi - ri - tum San - ctum

115

Do - mi - nus et vi - vi - fi - can - tem qui ex Pa - tre Fi - li - o - que pro - ce -

Do - mi - nus et vi - vi - fi - can - tem qui ex Pa - tre Fi - li - o - que pro - ce -

Do - mi - nus et vi - vi - fi - can - tem qui ex Pa - tre Fi - li - o - que pro - ce -

Do - mi - nus et vi - vi - fi - can - tem qui ex Pa - tre Fi - li - o - que pro - ce -

Do - mi - nus et vi - vi - fi - can - tem qui ex Pa - tre Fi - li - o - que pro - ce -

122

- dit,
qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - - -

- dit,
qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - - -

- dit,
qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - - -

- dit,
qui cum Pa - tre et Fi - li - o si - mul ad - o - ra - - -

(Measure 122 concludes with a bassoon solo section.)

129

-tur et con - glo - ri - fi - ca - tur, qui lo - cu - tus est per pro - phe - tas.

-tur et con - glo - ri - fi - ca - tur, qui lo - cu - tus est per pro - phe - tas.

-tur et con - glo - ri - fi - ca - tur, qui lo - cu - tus est per pro - phe - tas.

-tur et con - glo - ri - fi - ca - tur, qui lo - cu - tus est per pro - phe - tas.

137 ET UNAM SANCTAM

The musical score consists of five systems of music. The top four systems represent the vocal parts: Soprano (G clef), Alto (C clef), Tenor (F clef), and Bass (Bass clef). The bottom system represents the basso continuo (Bass clef). The music is in B flat major and 4/4 time. The vocal parts sing a four-part setting of the Credo, while the basso continuo provides harmonic support. The vocal parts begin with a rhythmic pattern of eighth and sixteenth notes. The lyrics are as follows:

Et u - nam san - ctam ca - tho - li - cam et a - pos - to - li - cam ec - cle - si - am con - fi - te - or

Et u - nam san - ctam ca - tho - li - cam et a - pos - to - li - cam ec - cle - si - am con - fi - te - or

Et u - nam san - ctam ca - tho - li - cam et a - pos - to - li - cam ec - cle - si - am con - fi - te - or

Et u - nam san - etam ca - tho - li - cam et a - pos - to - li - cam ec - cle - si - am con - fi - te - or

The basso continuo part is primarily composed of sustained notes and simple harmonic patterns.

141

u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - - rem. Et ex -

u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - - rem. Et ex -

u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - - rem. Et ex -

u - num bap - tis - ma in re - mis - si - o - nem pec - ca - to - - rem. Et ex -

145

-pec - to re - sur - re - cti - o - nem, re - sur - re - cti - o - nem mor - tu - o - rum.

-pec - to re - sur - re - cti - o - nem, re - sur - re - cti - o - nem mor - tu - o - rum.

-pec - to re - sur - re - cti - o - nem, re - sur - re - cti - o - nem mor - tu - o - rum.

-pec - to re - sur - re - cti - o - nem, re - sur - re - cti - o - nem mor - tu - o - rum.

151 ET VITAM VENTURI

Et vi - tam ven - tu - ri sae - cu -

Et vi - - tam ven - tu - ri sae - cu - li,

Et vi - tam ven - tu - ri sae - cu - li, a - - - - - men, a - - - - -

Et vi - tam ven - tu - ri sae - - - cu - li, a - - - - - men, a - - - - -

157

ali, amen, amen, amen, amen, amen, amen, et

162

The musical score for 'Messa Breve con strumenti' on page 90, measure 162, features four staves. The vocal parts (Treble, Alto, Bass) sing the Mass responses: 'amen,' 'et vitam venit utri sae- cu - li,' 'men, a - - - men,' and 'vi - tam ven - tu - ri sae - cu - li, a - - - men, a - - -'. The bassoon part provides harmonic support throughout the section.

men,

- - men, et vi - - tam ven - tu - ri sae - cu - li,

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

vi - tam ven - tu - ri sae - cu - li, a - - - men, a - - -

167

a - - men, et vi - - tam ven - tu - ri

a - - men, a - - men, et vi - tam,

men, a - - men, et vi - tam ven - tu - ri sae - cu -

172

sae - cu - li, a - - - - men, a - - - -
men, a - - - -
- men, a - - - - men, a - - - -
- li, a - - - - men, a - - - - men,

177

men, a - men.

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

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

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