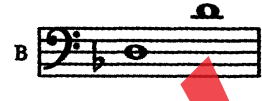
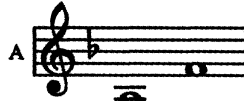


CUM SANCTO SPIRITU (Sing Praise to God Our Lord)

by Antonio Lotti (1667-1740)



Antonio Lotti was a highly respected composer and teacher in Venice, Italy during the Baroque era. Lotti is best remembered for his numerous sacred choral works which he composed while in charge of the music at St. Mark's in Venice. Cum Sancto Spiritu is the final portion of the "Gloria in excelsis Deo" ("Glory to God in the highest") from one of Lotti's masses. This work is a beautiful example of Lotti's use of imitation. For example, the main melody first appears in the soprano voice part and is then imitated by the alto and bass parts. Some of the notes in the alto and bass parts are different from those of the soprano part in order to provide harmony. Lotti's tendency to place the syllables on the bar lines is quite obvious in this selection. The literal translation of the Latin text is as follows:

With the Holy Spirit,
in the glory of God the Father. Amen.

For this edition, the original has been transposed up a fourth. This edition also includes modern clefs, a keyboard reduction of the vocal parts, a fermata, and tempo and dynamic indications. The English text is provided as an alternate. If the piece is performed in its original Latin, the message of the text should be conveyed by the singers emphasizing the normally accented syllables. In order to stress the natural inflections of the Latin text, the singers should emphasize the syllables which are capitalized as follows:

Cum SAN-cto SPI-ri-tu in GLO-ri-a DE-i PA-tris. Amen.

Although an a cappella performance of this piece would certainly be quite effective, the use of woodwinds, strings or keyboard for enhancement or support would also be quite acceptable. Performances in Lotti's time often included instruments doubling the vocal parts.

To facilitate a successful learning of this piece, all singers should first sing the main melody as it first appears with the words "Cum Sancto Spiritu in gloria Dei Patris" in the soprano part (basses should sing it an octave lower than written). After the alto and bass singers have become confident in singing their own parts, all singers can then perform the first portion of this piece together. The individual parts of the final "Amen" section should also be learned before all voices are joined as a whole.

CUM SANCTO SPIRITU

(Sing Praise To God Our Lord)

SAB, a cappella

English text by PATRICK M. LIEBERGEN

ANTONIO LOTTI (1667-1740)
Edited by PATRICK M. LIEBERGEN

Energetic (♩ = ca. 92)
mf

S
Cum San - cto Spi - ri - tu, in glo - ri - a
Sing praise to God our Lord, sing praise to the

A

B

PIANO
(for rehearsal only)

De - i Pa - tris, De - i
Ho - ly Spir - it, God the

Cum San - cto Spi - ri - tu, in
Sing praise to God our Lord, sing

12

Pa - tris, De - i Pa -
Fa - ther, God the Fa -

glo - ri - a De - i Pa - tris,
praise to the Ho - ly Spir - it,

mf

Cum Sancto Spi - ri - tu, in
Sing praise to God our Lord, sing

12

tris, in glo - ri - a De - i
ther, Sing praise to the Ho - ly

De - i Pa - tris,
God the Fa - ther,

f

glo - ri - a De - i Pa - tris, De -
praise to the Ho - ly Spir - it, God

19

mf 23

Pa - tris. A - men, a -
Spir - it. A - men, a -

f

in glo - ri - a De - i Pa -
Sing praise to the Ho - ly Spir -

mf

i the Pa - tris. A - men,
the Fa - ther. A - men,

23

mf

23

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

mf

tris. A -
it. A -

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

28

35

40

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