

# ANCIENT GROOVE MUSIC

## Crucifixus (8vv)

Edited by  
Ben Byram-Wigfield

Antonio Lotti  
(1667 - 1740)

Sources: Sächsische Landesbibliothek, Dresden Mus.2159-D-5: MS of complete *Credo in F*, in an Italian hand on Venetian paper. Prague Cathedral Archive 858: 18th-century MS in score of the Credo as part of an entire mass for choir, strings and continuo. The original key signature has only one flat; E and A flats in the score have therefore been subsumed into the key signature. The major editorial task is adjusting the bass figures for the revised key signature and expanding the bass. Accidentals and bass figures in brackets are editorial. The realisation of the figured bass is in small notes.

a tempo giusto

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Bass 1

Bass 2

Continuo

a tempo giusto

9 8 7 6 9 8 7 6

## Crucifixus (8vv)

7

Cru - ci - fi - - - - - xus,

Cru - ci - fi - - - - - xus, cru - ci - fi - xus

- fi - - - xus, cru - - ci - fi - - - - - xus, cru - ci - fi - xus e - ti - am pro

- - xus, cru - - - ci - fi - - - - - xus,

cru - - - ci - fi - xus, cru - - - ci - fi - - - - - xus, cru - ci - fi - xus

- - - xus, cru - ci - - - fi - xus, cru - ci - fi - xus e - ti - am pro

- ci - fi - xus, cru - ci - fi - - - - - xus,

- ci - - - fi - - - - - xus, cru - ci - fi - xus e - ti - am pro

9 8 6 9 8 7 9 8 6 7 6

5 6 4

13

cru - ci - fi - xus e - ti - am pro no - bis, cru - ci - fi - xus

e - ti - am pro no - bis, cru - ci - fi - xus e - ti - am pro no - bis, pro

no - - - bis, e - ti - am pro

cru - ci - fi - xus e - ti - am pro no - bis, e - ti - am pro

e - ti - am pro no - - - - - bis, cru - ci - fi - xus e - ti - am pro

no - - - bis, cru - ci - fi - xus e - ti - am pro no - - - -

cru - ci - fi - xus e - ti - am pro no - bis, cru - ci - fi - xus e - ti - am pro

no - bis, cru - - - ci - - - fi - xus, cru - ci - fi - xus e - ti - am pro

7 6 7 6 4 3

## Crucifixus (8vv)

16

The musical score consists of ten systems of staves. The first seven systems are vocal staves with lyrics. The eighth system is a piano accompaniment. The ninth system is a figured bass line. The key signature is B-flat major (two flats). The time signature is common time (C). The lyrics are: e - ti - am pro no - - - bis, sub no - - - bis, no - - - bis, sub Pon - ti - o Pi - no - - - bis, sub Pon - ti - o Pi - la - to, no - - - bis, sub Pon - ti - o Pi - la - to, sub Pon - ti - o Pi - - - bis, sub Pon - ti - o Pi - no - - - bis, sub Pon - ti - o Pi - la - to, no - - - bis, sub Pon - ti - o Pi -

9  
5

8  
6

4

5  
3

4  
2

6

4  
2

6

6  
5

20

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

pas - - - sus,

- la - to, pas - - - sus,

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

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

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

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

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

6  
5

4

3

6  
5

6  
5

6  
5

3

6  
5

6  
5

6  
5

Crucifixus (8vv)

24

The musical score consists of ten staves. The first staff is a vocal line starting with a fermata and the word "sus,". The following staves are for a choir or instrumental ensemble, with lyrics: "sub Pon-ti-o Pi-la-to, pas-sus, pas-", "sub Pon-ti-o Pi-la-to, pas-", "sus, sub Pon-ti-o Pi-la-to,", "sub Pon-ti-o Pi-la-to, pas-", "Pon-ti-o Pi-la-to, sub Pon-ti-o Pi-la-to, sub", "pas-sus, sub Pon-ti-o Pi-", "Pon-ti-o Pi-la-to, pas-". The final staff is a piano accompaniment. Below the piano part, a sequence of numbers indicates fingering: 6/5, 6/5, 4/2, 6, 4/2, 6, 4/2, 6, 4/2, ♯6, 4, 3, 7.

28

pas - - - - - sus et se - pul - - tus est, pas - sus

- - - - - sus et se - pul - - tus est, pas - sus

- - - - - sus et se - pul - - tus est, pas - sus

pas - - - - - sus et se - pul - tus est, pas - sus

- - - - - sus et se - - - - pul - tus est, pas - sus

Pon - ti - o Pi - la - - - to, pas - - sus et se - pul - tus est, pas - sus

- la - to, sub Pon - ti - o Pi - la - to, pas - sus et se - pul - - tus est, pas - sus

- - - - - sus, pas - sus et se - pul - - tus est, pas - sus

7 7 ♯ 9 8 b7 5 4 3 7 5 4 (♯)

33

et se - pul - - - - - tus, et se - pul - - - - - tus est.

et se - pul - - - - - tus, et se - pul - - - - - tus est.

et se - pul - - - - - tus, et se - pul - - - - - tus est.

et se - pul - - - - - tus, et se - pul - - - - - tus est.

et se - pul - - - - - tus, et se - pul - - - - - tus est.

et se - pul - - - - - tus, et se - pul - - - - - tus est.

et se - pul - - - - - tus, et se - pul - - - - - tus est.

et se - pul - - - - - tus, et se - pul - - - - - tus est.

7# # 4 4 ♭ 5 9/4 8/3 5 ♭ 4 4 ♭ (♭)

The source of this work is found in Dresden, where Lotti stayed from 1717 to 1719 at the court of the Elector of Saxony, Augustus the Strong (1670 - 1733), to write operas for the court. However, the music was originally written for use in Venice. The *Credo in F*, from which this section comes, is for four voices with strings and continuo. For this one portion of the work, the strings are tacet and the choir doubles to eight parts. The *Credo* itself is also found in a compilation of mass sections by Lotti for choir, soli, strings and continuo, the *Missa Sancti Christophori*.

The *Credo in F* and the *Missa Sancti Christophori* are available from Ancient Groove Music.