

ANCIENT GROOVE MUSIC

Crucifixus (8vv)

Edited by
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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

The musical score consists of eight staves, each representing a different voice or instrument. The voices are grouped into pairs by brace lines: Soprano 1 and Soprano 2, Alto 1 and Alto 2, Tenor 1 and Tenor 2, and Bass 1 and Bass 2. The Continuo is positioned at the bottom. The music is in common time and uses a key signature of one flat (B-flat). The vocal parts sing the word "Cru - ci - fi - xus," with each note followed by a dash indicating a sustained sound. The Continuo part provides harmonic support with basso continuo figures, indicated by small numbers below the staff (e.g., 9, 8, 7, 6) and various basso continuo symbols (e.g., ♭, ♮, ♯, ♪).

Crucifixus (8vv)

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3

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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

Bassoon part:

7 6 7 6 4 3

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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 -

no - - - - bis, sub Pon - ti - o Pi -

no - - - - bis, sub Pon - ti - o Pi - la - to

no - - - - bis, sub Pon - ti - o Pi -

no - - - - bis, sub Pon - ti - o Pi -

9 8 4 5 3 2 6 6 5

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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 4 3 6 6 3 6 6

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sus,

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

6 5 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 $\frac{4}{2}$ 6 4 3 7

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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 - - - pul - - - tus est, pas - sus

Pon - ti - o Pi - la - - - to, pas - - - sus et se - pul - - - 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 9 8 b7 5 4 3 7 4 II

Crucifixus (8vv)

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The musical score consists of eight staves of music for four voices: soprano, alto, tenor, and bass. The soprano and alto parts are in treble clef, while the tenor and bass parts are in bass clef. The key signature is B-flat major (two flats). The time signature varies throughout the piece, indicated by numerals at the beginning of each measure. The lyrics are repeated in each section, with the bass part providing harmonic support.

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 - - - - tusest, 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.

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.