

ANCIENT GROOVE MUSIC

CRUCIFIXUS À 8

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. Cautionary accidentals are editorial.

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
5 5

7

Cru - ci - fix - - - - - us,

Cru - ci - fix - - - - - us, cru - ci - fix - us

- fix - - - us, cru - - ci - fix - - - us, cru - ci - fix - us e - ti - am pro

- - us, cru - - - ci - fix - - - us,

cru - - - ci - fix - us, cru - - ci - fix - - - us, cru - ci - fix - us

- - - - us, cru - ci - - - fix - us, cru - ci - fix - us e - ti - am pro

- ci - fix - us, cru - ci - fix - - - us,

- ci - - - fix - - - - - us, cru - ci - fix - us e - ti - am pro

9 8 6 9 8 9 8 7 6

8 5 6 4 5 6 7 6

13

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

7 6 7 6 4 3

16

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 8 4 5 4 6 4 6 6
5 6 3 2 2 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

24

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 6 4 6 4 6 4 6 4 46 4 3 7
 5 5 2 2 2 2 2 2 2 2

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 4 9 8 b7 5 4 3 7 5 4 (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 est, 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 4 4 7 9 8 # 7 4 3 5 4 4 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.