

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

7

9 8 6 9 7 9 8 7 6

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 -

16

9/5 8/6 4 5/3 4/2 6 4/2 6 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 5 6 5 4 2 6 4 2 6 4 2 6 4 2 6 4 3 7

Bar 26, Tenor 2. Many printed editions try to 'correct' this note to an A flat. The original key signature has only one flat, and so this A natural might conceivably be caused by the omission of a flattening accidental. However, such an error would be uncharacteristic of the score as a whole, and the figured bass also gives no indication of an A flat. The Prague manuscript also shows an A natural.

34

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

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

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

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

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

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

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

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

34

4 4 ♯ 7 9 8 7 ♯ 4 4 ♯

Bar 41: the original note value is a breve.

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.