ANCIENT GROOVE MUSIC

Crucifixus (8vv)

Antonio Lotti

Edited by Ben Byram-Wigfield

(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.

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etiam pro nobis, sub

no nobis, sub Ponto Pilato,

no nobis, sub Ponto Pilato, sub Ponto Pilato,

no nobis, sub Ponto Pilato, sub Ponto Pilato,

no nobis, sub Ponto Pilato

no nobis, sub Ponto Pilato

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

Pas-

-la-to,

Sus,

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

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

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

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

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

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

Sub Pon-ti-o Pi-la-to,
Crucifixus (8vv)

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

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

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