

# ANCIENT GROOVE MUSIC

## Crucifixus à 5

Edited by  
Ben Byram-Wigfield

ANTONIO LOTTI  
(1667 - 1740)

Source: Westminster Abbey Library, CJ 3: a loose sheet dating from the 1730s in Lotti's own hand on Venetian paper (with 'tre lune' watermark).

All of Lotti's other known settings of the Crucifixus (for 6, 8 and 10 voices) have been identified as parts of complete Credo settings. No Credo has been linked to this setting. This setting is believed to have been offered by Lotti to the Academy of Ancient Musick, along with other samples of his work, following the correspondence concerning the true attribution of his madrigal *La vita caduta*, whose performance in London sparked a controversy, as it had been previously been ascribed to Giovanni Bononcini. Lotti proved his authorship beyond any doubt.

The figured bass line has been expanded editorially using small notes.

Published by kind permission of the Dean and Chapter of Westminster Abbey.

The musical score is arranged in six staves. The vocal parts (Soprano 1, Soprano 2, Alto, Tenor, Bass) are written in treble clef with a common time signature (C). The Organ part is written in a grand staff (treble and bass clefs) with a common time signature (C). The lyrics are written below the vocal staves. The Organ part includes a figured bass line at the bottom of the staff.

Soprano 1  
Cru - ci - fi - - - xus e - ti - am pro no - bis,

Soprano 2  
Cru - ci - fi - xus, cru - ci - fi - - xus e - ti - am pro no - bis,

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

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

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

Organ  
6 # 7 6 9 8 4 5 9 5 9 8 6 5 4 3 6 5  
# 4 3 2 # 4

6

e - ti - am pro no - bis sub Pon - ti - o Pi - la - - to,  
 e - ti - am pro no - bis, e - ti - am pro no - bis, sub Pon - ti -  
 e - ti - am pro no - bis, pas - sus, pas - - sus,  
 no - bis, sub Pon - ti - o Pi - la - - to, e - ti - am pro no - bis,  
 e - ti - am pro no - bis, sub Pon - ti - o Pi - la -

9 8 9 8 9 8 6 6 7 7 #7 6

10

e - ti - am pro no - bis, pas - sus, e - ti - am pro no - bis,  
 - o Pi - la - to, e - ti - am pro no - bis, e - ti - am pro no - - bis, cru -  
 e - ti - am pro no - bis, pas - - sus, e - ti - am pro no - bis, pas - sus, cru - - ci -  
 pas - - sus, sub Pon - ti - o Pi - la - - to, cru - ci -  
 - - to, pas - sus, pas - - sus, cru - ci -

5 6 7 7 9 8 9 8 7 4 5 6 4 3 6

15

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

7 6 9 8 4 7 5 # 9 8 6 4 6 5 9 8 4 3

20

e - ti - am pro no - bis, pas - - - - sus,  
 no - bis, e - ti - am pro no - bis, pas - - - sus  
 sub Pon - ti - o Pi - la - to pas - sus, pas - sus et se - pul - tus  
 pas - - sus, pas - - sus, pas - - - sus, pas - sus et se - pul - tus  
 Pon - ti - o Pi - la - - to pas - - - sus, pas - sus et se - pul - tus

9 7 9 8 7 6 7 b5 9 8 7 5 7 5

25

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

7 4 3 7 9 8 9 7 9 8 7 6 7 6 7 7 6

5 5 5 5 4 5 4 3 5 4 3 3 5 4

31

- - - sus, et se - pul - tus est.  
 - sus, pas - sus et se - pul - tus est.  
 - - - sus pas - sus et se - pul - tus est.  
 - sus, pas - sus et se - pul - tus est.  
 - - - sus, pas - sus et se - pul - tus est.  
 6 6 9 8 7 9 8 7 6 5 (#)  
 4 3 5 4 4 4 3 3 3