

ANCIENT GROOVE MUSIC

Crucifixus (8vv)

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. 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 nine staves. The vocal parts (Soprano 1, Soprano 2, Alto 1, Alto 2, Tenor 1, Tenor 2, Bass 1, Bass 2) are in treble clef with a key signature of two flats (B-flat and E-flat) and a common time signature (C). The lyrics for the vocal parts are: Soprano 1: [rests]; Soprano 2: [rests]; Alto 1: Cru - ci - ; Alto 2: Cru - ci - fi - - - ; Tenor 1: Cru - ci - fi - - - - xus,; Tenor 2: Cru - ci - fi - - - - - ; Bass 1: Cru - ci - fi - - - - xus, cru - - - - ; Bass 2: Cru - ci - fi - - - - - xus, cru - - - - . The Continuo part is in bass clef with the same key signature and time signature, featuring figured bass notation: 9 8 7 6 9 8 #9 6. The tempo marking 'a tempo giusto' appears at the beginning and before the Continuo part.

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The musical score consists of nine systems. The first seven systems are vocal parts (Soprano, Alto, Tenor 1, Tenor 2, Bass 1, Bass 2) with lyrics. The eighth system is a piano accompaniment. The ninth system is a figured bass line.

Cru - ci - fi - - - - - xus,

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

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

- - xus, cru - - - ci - fi - - - - xus,

cru - - ci - fi - xus, cru - - ci - fi - - - xus, cru - ci - fi - xus

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

- ci - fi - xus, cru - ci - fi - - - xus,

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

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

13

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

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

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

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 3 6 5 6 5 6 5

24

sus,

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

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

sus, sub Pon-ti-o Pi-la-to,

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

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

pas-sus, sub Pon-ti-o Pi-l

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

6 5 6 5 4/2 6 4/2 6 4/2 6 4/2 6 4/2 b6 4 3 7

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 4 3 7 4 5

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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.

7 # 4 4 b 7 9 8 # 7 b 4 4 b b

4 3 5

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.