

# ANCIENT GROOVE MUSIC

## Crucifixus à 8

*from the Credo in F*

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 editorialial.

*a tempo giusto*

Soprano 1  
Soprano 2  
Alto 1  
Alto 2  
Tenor 1  
Tenor 2  
Bass 1  
Bass 2

*a tempo giusto*

9 8 7 6 9 8 #7 6 9 8

8

S 1  
Cru - ci - fix - - - - - us, cru-ci-fix-us

S 2  
fix - - - - - us, cru-ci-fix-us e-ti-am pro no - bis,

A 1  
us, cru - ci - fix - - - - - us, cru-ci-fix-us e - ti-am pro no - bis,

A 2  
cru - - - - ci - fix - - - - - us, cru-ci-fix-us

T 1  
8  
ci - fix - us, cru - ci - fix - - - - - us, cru-ci-fix-us e-ti-am pro no -

T 2  
8  
us, cru - ci - - - - - fix - us, cru-ci-fix-us e - ti-am pro no - bis,

B 1  
us, cru - ci - fix - - - - - us, cru-ci-fix-us

B 2  
fix - - - - - us, cru-ci-fix-us e - ti-am pro no - bis, cru -

8

6 9 7 9 8 7 6

8 8 5 6 4 5 4

14

S 1  
e - ti-am pro no - bis, cru-ci - fix - us e - ti-am pro no - - - bis,

S 2  
cru-ci-fix-us e - ti-am pro no-bis, pro no - - - - bis,

A 1  
e - ti - am pro no - - - - bis,

A 2  
e - ti-am pro no - bis, e - ti - am pro no - - - - bis, sub Pon-ti - o Pi -

T 1  
- - - bis, cru-ci-fix - us e - ti - am pro no - - - - bis, sub Pon-ti - o Pi -

T 2  
cru-ci-fix-us e - ti-am pro no - - - - bis,

B 1  
e - ti-am pro no - bis, cru-ci-fix - us e - ti - am pro no - - - - bis, sub Pon-ti - o Pi -

B 2  
ci - fix - us, cru-ci-fix - us e - ti - am pro no - - - - bis,

14

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

5 6 3 2



24

S 1  
- - - - - sus, pas - - - -

S 2  
sub Pon-ti-o Pi-la - to, pas - - - sus, pas - - - -

A 1  
sub Pon-ti-o Pi-la - to, pas - - - -

A 2  
- - - sus, sub Pon-ti-o Pi-la - to,

T 1  
sub Pon-ti-o Pi-la - to, pas - - - -

T 2  
Pon-ti-o Pi-la - to, sub Pon-ti-o Pi-la - to, sub Pon-ti-o Pi-la -

B 1  
pas - - - - - sus, sub Pon-ti-o Pi-la - to, sub Pon-ti-o Pi-

B 2  
Pon-ti-o Pi-la - to, pas - - - -

24

6/5 6/5 4/2 6 4/2 6 4/2 6 4/2 6 4/2 6 4 3 7 7 7 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.

29

S 1  
- - - - sus et se - pul - tus est, pas - sus et se - pul - - -

S 2  
- - - - sus et se - pul - tus est, pas - sus et se - pul - - -

A 1  
- - - - sus et se - pul - tus est, pas - sus et se - pul - - -

A 2  
pas - - - - sus et se - pul - tus est, pas - sus et se - pul - - -

T 1  
sus et se - - - - pul - tus est, pas - sus et se - pul - tus est, se -

T 2  
to, pas - sus et se - pul - tus est, pas - sus et se - pul - - -

B 1  
la - to, pas - sus et se - pul - tus est, pas - sus et se - pul - - -

B 2  
sus, pas - sus et se - pul - tus est, pas - sus et se - pul - - -

29

9 8  $b7$  5 4 3  $7$  5 4 3 7  $\sharp$   $\sharp$  4

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35

S 1  
- - - - - tus, et se - pul - - - tus est.

S 2  
- - - - - tus, et se - pul - - - tus est.

A 1  
- - - - - tus, et se - pul - - - tus est.

A 2  
- - - - - tus, et se - pul - - - tus est.

T 1  
pul - - - - - tus, et se - pul - - - tus est.

T 2  
- - - - - tus, et se - pul - - - tus est.

B 1  
- - - - - tus, et se - pul - - - tus est.

B 2  
- - - - - tus, et se - pul - - - tus est.

35

4    ♭    7/5    9/4    8/3    7/5    ♭    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 is likely to have been 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 complete mass 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.