

## NOTE

Unlike the three popular *Crucifixus* settings (in six, eight, and ten parts) by Antonio Lotti (1666–1740), all classics of the Baroque choral repertoire, the present five-part setting (hitherto unknown) cannot be sung unaccompanied; neither is it drawn from any of his numerous settings of the mass. An independent piece, most probably composed in 1731, it survives uniquely (and in the composer's own hand) among a number of manuscripts now in the library of Westminster Abbey that can be shown to have once belonged to the Academy of Vocal (later Ancient) Music, founded in January 1726. The conjecture is that it was written specially for them following an incident in the spring of 1731 when Giovanni Bononcini (a member) was accused of having tried to palm off as his own a five-part madrigal (*In una siepe ombrosa*) which was actually by Lotti, then first organist of St Mark's in Venice. Though the piece had been published many years earlier (in Lotti's op. 1 of 1705), the Academy nevertheless felt obliged to write to the composer in an attempt to establish the real truth of the matter, and their correspondence with him was subsequently published (in 1732) as *Letters from the Academy of Ancient Musick at London, to Sig<sup>r</sup> Antonio Lotti of Venice: with his Answers and Testimonies*. In the last of these, the Directors acknowledge receipt of a mass and a madrigal which Lotti had sent them, but, somewhat surprisingly perhaps, there is no mention of the present *Crucifixus* setting. Interestingly, the Academy sent him in return copies of two pieces, one each by Tallis and Byrd, from which he might 'clearly perceive that true and solid Musick is not in its Infancy with us, and that, whatever some on your Side of the Alps may imagine to the Contrary, the Muses have of old time taken up their Abode in England'.

As a single bifolium folded once (so as to reduce its size in the post?), it seems very likely that this piece too was sent to them round about the same time or only very shortly thereafter in response to an earlier request for some examples of his work. Its heading, however, is curious in that the composer here describes himself as 'Antonio Lotti detto Trento', an Italian town which he is not known ever to have visited or to have had any connection with. On the other hand there is no doubting that both heading and music are in his hand and written on Venetian paper of the 1730s. As MS CJ 3 in the Abbey's collection of ex-Academy manuscripts, the piece is here published for the first time by kind permission of the Dean and Chapter. The editor's detailed account of the Academy's library and its connection with Westminster Abbey will appear in a forthcoming issue of *Music & Letters*.

In preparing the work for publication no editorial intervention has been necessary save only to modernise the clefs (originally C1, C1, C3, C4 and F4) and, occasionally in square brackets, to amplify the figuring of the *basso continuo* part whose realisation here is wholly editorial. Flats used as naturals in the original figuring have been printed as naturals.

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H. Diack Johnstone

## CRUCIFIXUS

Edited by H. Diack Johnstone

Antonio Lotti

SOPRANO I  
Cru - ci - fix - - -

SOPRANO II  
Cru - ci - fix - us, cru - ci - fix -

ALTO  
Cru - - ci - fix - us, cru - ci - fix -

TENOR  
Cru - ci - fix - us, cru - ci - fix

BASS  
Cru - ci - fix - us, cru - ci - fix -

ORGAN

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

4

- us e - ti - am pro no - bis, e - ti - am pro

- us e - ti - am pro no - bis, e - ti - am pro no - bis,

- us e - ti - am pro no - bis,

- us e - ti - am pro no - bis, sub

- us e - ti - am pro no - bis, e - ti - am pro no - bis,

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