

**The Crucifixion in Music:
An Analytical Study of Settings of the *Crucifixus*
between
1680 and 1800**

Volume III: *Crucifixus* Settings

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Critical Notes

Where the edition of a movement is not mentioned in a heading, it can be assumed that there are no entries for it in the Critical Commentary. Otherwise, the entries follow in the same order as the movements to which they refer appear.

The editorial system used in this edition observes the following principles:

1. Obsolete clefs used in the score have been changed to clefs which are in standard use today.

The changes made are as follows:

Part	Original Clef	New Clef
Soprano	Soprano	Treble
Alto	Alto	Treble
Tenor	Tenor	'Tenor' G

Where the use of obsolete clefs occurs in the organ part — most commonly where the organ assumes the role of a 'dependent' bass¹ — changes have been made pragmatically and tacitly.

2. A 'standardised' score layout has been adopted for the purposes of this edition: woodwind, brass, timpani, strings, voices and continuo.
3. Modernisation of beaming and stem direction has been carried out tacitly.
4. Accidentals have been added, removed or changed tacitly if such steps are purely the result of conversion from Baroque/Classical to modern usage.


According to Baroque notational conventions, the bar line has no significance for accidentals; under this system, a chromatic inflection will remain in force only if the note is repeated without interruption, even after the intervention of a bar line.

¹ 'Dependent Bass' is a term used by Tharald Borgir to describe the convention of the continuo doubling the lowest vocal part. Borgir's research has revealed that the term commonly used to describe this practice nowadays (*basso seguente*) was simply another name for basso continuo. Tharald Borgir, *The Performance of Basso Continuo in Italian Baroque Music* (Ann Arbor, 1987), p. 13.

In our modern system, in contrast, the bar line is used as a cancelling device applicable to any chromatic inflections which have occurred prior to its arrival. Square brackets are used to indicate an accidental that is an editorial addition to the score. Such additions are required wherever the accidental, required in both Baroque/Classical and Modern notation systems, has been omitted through an oversight in the source.

If a missing accidental was required in Baroque notation but is redundant in modern notation (since it maintains a chromatic inflection established at an earlier point in the bar), no editorial intervention is shown on the score, but the original reading is recorded in the Critical Commentary. Many of these missing accidentals were probably suppressed quite deliberately, since the composer's intention was sufficiently clear to the player without them, but these deliberate suppressions are treated for editorial purposes exactly like accidental omissions. Precautionary accidentals are enclosed in round brackets.

5. In the sources there are a variety of tempo markings. Some of the settings do not contain a marking and in these cases, no editorial suggestion has been put forward. Often, the tempo marking might be implied by the previous movement (the *Et incarnatus*); in these particular cases, the *Crucifixus* might follow on directly, or might be joined to the *Et incarnatus* and so the tempo of the former continues by implication. Square brackets are used to indicate that the tempo marking has been taken from the previous movement.
6. The following changes affecting the liturgical text have been executed tacitly:
 - a) Minor adjustments to the vertical alignment of the underlaid text.
 - b) Standardisation of the spelling, punctuation and use of capital letters in the text.
 - c) Changes to punctuation and capitalisation arising from textual repetition.
 - d) Syllable-division (sometimes differing from that in the source).

The completion of missing or incomplete text (sometimes indicated by the symbol  which denotes repetition) entails the enclosure of the inserted text within square brackets. In all cases, the addition of the text can be justified by analogy with the other vocal parts or with similar musical passages in the same part or instruments that double that particular line.

7. All unabbreviated dynamics have been reduced tacitly to their standard abbreviated form, in keeping with modern conventions. Where a direction occurs in only one part, the consequent addition of dynamic markings to other parts is indicated by enclosing the respective markings in square brackets. A conservative attitude to dynamic markings is maintained in this edition, with only a few editorial additions.
8. Pitches cited in this edition follow the Helmholtz system, where c' is Middle C.



The Helmholtz System

9. Abbreviations used in the scores and critical notes are as follows:

Part	Abbreviation
Soprano	S.
Alto	A.
Tenor	T.
Bass	B.
Violin I	Vln I
Violin II	Vln II
Viola	Vla
Trumpet (I, II)	Tr. (I, II)
Horn (I, II)	Hn. (I, II)
Clarini (I, II)	Cln. (I, II)
Timpani	Timp.
Flute (I, II)	Fl. (I, II)
Oboe (I, II)	Ob. (I, II)
Bassoon (I, II)	Bsn. (I, II)
Organo	Org.

10. Small notes indicate missing or obscured notes, and also notes that are deemed incorrect in the source. A description of the original reading is recorded in the Critical Commentary for each case.

Et Incarnatus and Crucifixus from Messa a 4 Voci

Un poco adagio

G. Abos (1715-c. 60)

The musical score is arranged in a system with seven staves. The top two staves are for Violin I and Violin II, both in treble clef with a key signature of one sharp (F#) and a 3/4 time signature. The Violin I part is marked "con sordini". The next three staves are for the vocal parts: Soprano, Alto, and Tenor, all in treble clef with the same key signature and time signature. The Bass part is in the bottom staff of the vocal group, in bass clef with the same key signature and time signature. The Organo part is at the bottom, in bass clef with the same key signature and time signature. The lyrics "Et in - car - na - tus, in - car -" are written below the vocal staves. The organ part features a rhythmic pattern of eighth notes. There are two fermatas in the organ part, with the numbers "5" and "7" written below the staff at the end of each phrase.

Violin I
con sordini

Violin II

Soprano
Et in - car - na - tus, in - car -

Alto
Et in - car - na - tus, in - car -

Tenor
Et in - car - na - tus, in - car -

Bass
Et in - car - na - tus, in - car -

Organo

5
7

4

Vln I

Vln II

S.

A.

T.

B.

Org.

-na - tus est de Spi - -

-na - tus est de Spi - -

-na - tus est de Spi - -

-na - tus est de Spi - -

6 9 8 5
4 4 3

Detailed description: This is a page of a musical score. At the top left, a small number '4' is written. The score consists of seven staves. The first two staves are for Violin I (Vln I) and Violin II (Vln II), both in treble clef with a key signature of one sharp (F#). The next four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), all in treble clef with the same key signature. The lyrics '-na - tus est de Spi - -' are written below the vocal staves. The final staff is for Organ (Org.) in bass clef with the same key signature. Below the organ staff, there are three groups of numbers: '6', '9 8', and '5', with '4' and '4 3' written below the '9 8' group, likely representing figured bass notation.

7

Vln I

Vln II

S.

A.

T.

B.

Org.

-ri - tu San - cto ex Ma -

-ri - tu San - cto ex Ma -

-ri - tu San - cto ex Ma -

-ri - tu San - cto ex Ma -

7 6 5 b5

4 #

Detailed description: This is a page of a musical score for a choral and instrumental ensemble. It features six staves: Violin I (Vln I), Violin II (Vln II), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), followed by an Organ (Org.) part. The music is in the key of D major (one sharp) and 3/4 time. The vocal parts (S., A., T., B.) have lyrics: "-ri - tu San - cto ex Ma -". The Organ part has figured bass notation: 7, 6 5, b5, and 4 #. The number 7 is placed above the first measure of the Organ staff, and the other figures are placed below it. The Vln I and Vln II parts have a '7' above the first measure, indicating a fingering. The Soprano part has a sharp sign above the first measure. The Alto, Tenor, and Bass parts have a sharp sign above the first measure. The Organ part has a sharp sign above the first measure and a sharp sign below the last measure.

Vln I

Vln II

S.
-ri - a, Ma - ri - a Vir - gi - ne

A.
-ri - a, Ma - ri - a Vir - gi - ne

T.
-ri - a, Ma - ri - a Vir - gi - ne

B.
-ri - a, Ma - ri - a Vir - gi - ne

Org.
-ri - a, Ma - ri - a Vir - gi - ne

9 8
4 #3

b5

9 8
4 3

13

Vln I

Vln II

S.

A.

T.

B.

Org.

et ho - - mo

et ho - - mo

et ho - - mo

et ho - - mo

14 7 7
12 8

16

Vln I

Vln II

S.

A.

T.

B.

Org.

staccato

staccato

fa - ctus est.

fa - ctus est.

fa - ctus est.

fa - ctus est.

fa - ctus est.

6 5 senz'organo
4 3

19

Vln I

Vln II

S.

A.

T.

B.

Org.

f *p*

22

Vln I *f* *p* *f* *tr.*

Vln II *[f]* *[p]* *[f]* *tr.*

S. Cru - ci -

A. Cru - ci -

T. Cru - ci -

B. Cru - ci -

Org. *f* *[p]* *f* 6 5 con organo
4 1

Detailed description: This is a page of a musical score, page 8, starting at measure 22. It features six staves: Violin I (Vln I), Violin II (Vln II), Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), and an Organ (Org.) part. The Vln I and Vln II parts are in treble clef with a key signature of one sharp (F#). The vocal parts (S., A., T., B.) are in treble clef with a key signature of one sharp. The Organ part is in bass clef. The score includes dynamic markings such as *f* (forte) and *p* (piano), and performance instructions like *[f]*, *[p]*, and *tr.* (trill). The lyrics 'Cru - ci -' are written under the vocal staves. The Organ part includes the instruction 'con organo' and some numerical markings (6, 5, 4, 1) below the staff.

Vln I

Vln II

S.

-fi - xus e - ti - am pro no - bis sub

A.

-fi - xus e - ti - am pro no - bis sub

T.

-fi - xus e - ti - am pro no - bis sub

B.

-fi - xus e - ti - am pro no - bis sub

Org.

6 6 7 6 5
4 4 4 4 4

Vln I

Vln II

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

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

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

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

Org.

7 6 5 9 8 7
 8 4 8 8

31

Vln I *p*

Vln II *p*

S. *p*

A. *p* et se - - - pul - tus

T. *p* et se - - - pul - tus

B. *p* et se - - - pul - tus

Org. *p* et se - - - pul - tus
p senz'organo

34

Vln I

Vln II

S.

A.

T.

B.

Org.

f staccato

staccato

est.

est.

est.

est.

staccato

37

Vln I

Vln II

S.

A.

T.

B.

Org.

f *p* *f* *p*

39

Vln I

Vln II

S.

A.

T.

B.

Org.

tr.

tr.

Detailed description of the musical score: The score is for measures 39, 40, and 41. Measure 39 starts with a treble clef and a key signature of two sharps (F# and C#). The Violin I and II parts have trills (tr.) over the second and fourth notes. The vocal parts (Soprano, Alto, Tenor, Bass) have a whole note on the second beat. The Organ part has a melodic line. Measure 40 continues the trills in the violin parts and the whole notes in the vocal parts. Measure 41 features a fermata over the final note of each vocal line and the organ part.

Crucifixus con Organo a 4 Voci

F. Bertoni (1725-1813)

Andante

The musical score is arranged in three systems. Each system contains staves for Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Organ (Org.).

System 1:
Soprano and Alto: Rests.
Tenor: *Cru - ci - fi - xus e - ti am pro no - bis sub*
Bass: Rests.
Organ: *sempre piano* with fingering: 5, 4, 13, 4, 6, 5, 14, 6.

System 2:
Soprano and Alto: Rests.
Tenor: *Pon - ti - o Pi - la - to, sub Pon - ti - o Pi - la - to,*
Bass: *Cru - ci - fi - xus*
Organ: Fingering: 7, 6, 8, 7, 1, 13, 9, 8, 7, 5, 5.

System 3:
Soprano: Rests.
Tenor: *sub Pon - ti - o Pi -*
Bass: *e - ti - am pro no - bis, sub Pon - ti - o Pi - la - to, sub*
Organ: Fingering: 4, 16, 4, 2, 7, 6, 8, 7, 9, 8, 5, 5.

7

S. Cru - ci - fi - xus e - ti - am pro

A.

T. - la - to, pas - sus, pas -

B. [Pon - ti - o Pi - la - to,] [pas - sus,]

Org.

9 8 6 5 6 6 5 4 b6 5
4 13 15 4 6 4 3 b2 3

9

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

A.

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

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

Org.

4 6 7 b6 6 5 9 8 b7 5
2 3 4 4 13 b3 b3 5 4 3

11

S. -la - to, pas - sus,

A. Cru - ci - fi - xus e - ti - am pro no - bis, sub

T. -la - to, [pas - sus,]

B. est, pas - sus,

Org.

9 8 5 9 8 4 6 5 4 6
3 4 13 2

13

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

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

T. pas -

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

Org.

7 6 8 9 8 6 5 9 8 6 9 8
13 4 3 5 4 3 15 4 3

15

S. pas - sus, et se - *p*

A. pas - sus, pas - sus,

T. - sus, pas - sus, *[p]*

B. pas - sus, pas - sus et se - pul -

Org. *p*

6 1 9 8 7 6 6 5 4 6 4

3 4 3

18

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

A. *[p]* et se - pul - tus est, se - pul - tus

T. *[p]* et se - pul - tus est, se - pul - tus

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

Org.

6 6 6 5 6 5

4 4 3

20

S. *pp*
 est, se - pul - - tus est.

A. *pp*
 est, se - pul - - tus est.

T. *[pp]*
 est, se - pul - - tus est.

B. *pp*
 est, se - pul - - tus est.

Org. *[pp]*

5 6 5 4
 ♯3 ♯ 4 ♯3

Crucifixus from Credo in D Minor

Andante

A. Biffi (1666/7-1733), ed. M. Talbot

The musical score is arranged in a system of seven staves. The top three staves are for Violin I, Violin II, and Viola. The next three staves are for Soprano, Alto, and Tenor. The bottom staff is for Organo. The Violin I and II parts feature melodic lines with slurs and accents. The Viola part provides a harmonic accompaniment. The vocal parts (Soprano, Alto, Tenor, Bass) are currently empty, showing only the clefs and key signature. The Organo part provides a steady accompaniment. The tempo is marked 'Andante' and the composer is A. Biffi, with an edition by M. Talbot.

Vln I
 Vln II
 Vla
 S.
 A.
 T.
 B.
 Org

Cru - ci - fi - xus e - ti - am pro
 sub Pon - ti - o Pi -

5

Vln I

Vln II

Vln

S.

A.

T.

B.

Org

Cru - ci - fi - xus e - ti -

Sub

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

-la - to, pas - sus et se - pul - tus

7

Vln I

Vln II

Vla

S.
-am pro no - bis,

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

T.
-la - to,

B.
est, cru - ci - fi - xus

Org

Detailed description: This is a page of a musical score, page 23. It features seven staves. The top three staves are for string instruments: Violin I (Vln I), Violin II (Vln II), and Viola (Vla). The next three staves are for vocalists: Soprano (S.), Alto (A.), and Tenor (T.). The bottom two staves are for Bass (B.) and Organ (Org). The music is in a common time signature and key signature. The lyrics are in Latin. The Soprano part begins with '-am pro no - bis,'. The Alto part begins with 'Pon - ti - o Pi - la - to, pas - sus'. The Tenor part begins with '-la - to,'. The Bass part begins with 'est, cru - ci - fi - xus'. The Organ part provides a harmonic accompaniment. The number '7' is written above the first measure of the Vln I staff.

11

Vln I

Vln II

Vla

S.

A.

T.

B.

Org

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

-fi - xus e - ti - am pro no -

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

sub

13

Vln I

Vln II

Vla

S.

A.

T.

B.

Org

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

- bis,

est, se - pul - tus est, et se - pul -

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

15

Vln I

Vln II

Vla

S.

A.

T.

B.

Org

-pul tus est, sub Pon-ti-o Pi-

Cru-ci-fi-xus e-ti-am pro

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

-la-to,

17

Vln I

Vln II

Vla

S.

A.

T.

B.

Org

-la - to,

no - bis, pas - sus

sub Pon - ti - o Pi -

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

19

Vln I

Vln II

Vla

S.

A.

T.

B.

Org

Cru - ci - fi - xus [e - ti - am pro]

et se - pul - tus est, sub Pon - ti - o Pi -

-la - to,

no - bis,

21

Vln I

Vln II

Vla

S.

A.

T.

B.

Org

no - bis, pro no -

-la - to,

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

Vln I

Vln II

Vla

S.

-la - to, pas - sus et se - pul - tus

A.

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

T.

B.

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

Org

27

Vln I

Vln II

Vla

S.

A.

T.

B.

Org

est, se - pul - tus est,

- - to, pas - sus

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

et se - pul - tus est, se - pul - tus est,

29

Vln I

Vln II

Vla

S.

A.

T.

B.

Org

sub Pon - ti - o Pi - la - to

et se - pul - tus est, sub Pon - ti - o Pi -

- - - - - pul - tus,

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

31

Vln I

Vln II

Vla

S.

A.

T.

B.

Org

pas - sus et se - pul - tus

-la - to, pas -

pas - sus et se - pul - tus est,

-sus et se -

33

Vln I

Vln II

Vla

S.

est, et se - pul - tus, sub Pon - ti - o Pi -

A.

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

T.

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

B.

- - - - pul - - - -

Org

35

Vln I

Vln II

Vla

S.

-la - to, pas - sus et se - pul - tus

A.

— se - pul - tus

T.

-la - to, pas - sus et se - pul - tus

B.

- - - - - tus

Org

37

Vln I

Vln II

Vla

S.

A.

T.

B.

Org

p

[*p*]

[*p*]

est.

est.

est.

est.

[*p*]

Crucifixus from Mass for 4 Voices

Adagio

A. Caldara (1670-1736)

staccato

Viola I

Viola II

[staccato]

Bass

Bass

Organo

$\flat 6$ $\frac{4}{2}$

This system of the musical score includes staves for Viola I, Viola II, two Bass parts, and Organ. The Viola parts feature staccato eighth-note patterns. The Organ part provides a rhythmic accompaniment. The key signature has one flat and the time signature is 4/2. A $\flat 6$ and $\frac{4}{2}$ are indicated below the Organ staff.

3

Vla I

Vla II

B.

B.

Org.

p

[*p*]

[*p*]

[*p*]

Cru - ci - fi - xus e -

[*p*]

Cru - ci - fi -

[*p*]

This system continues the musical score with vocal entries and accompaniment. It includes staves for Viola I, Viola II, two Bass parts, and Organ. The vocal parts enter with the lyrics 'Cru - ci - fi - xus e -' and 'Cru - ci - fi -'. The Organ part continues with a piano accompaniment. Dynamics include *p* and [*p*]. A fermata is placed over the final note of the first Bass part. A '3' is written above the first measure of the Viola I staff.

5

Vla I

Vla II

B.

- ti - am pro no - - - bis sub

B.

-xus e - ti - am pro no - - -

Org.

7

Vla I

Vla II

B.

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

B.

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

Org.

9

Vla I

Vla II

B.

et se - pul - tus se - pul - tus

B.

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

Org.

11

Vla I

Vla II

B.

est,

B.

est, sub Pon - ti - o Pi -

Org.

13

Vla I

Vla II

B.

B.

Org.

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

15

Vla I

Vla II

B.

B.

Org.

- sus, et se -
- pul - tus, et se - pul - tus, se - pul - tus,

Vla I

Vla II

B.

B.

Org.

-pul - tus, se - pul - tus _____ est, se -

— et se - pul - tus, et se -

Vla I

Vla II

B.

B.

Org.

-pul - tus, se - pul - tus est, sub

-pul - tus, se - pul - tus est, sub Pon - ti - o Pi -

21

Vla I

Vla II

B.

B.

Org.

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

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

23

Vla I

Vla II

B.

B.

Org.

et se - pul - tus, se - pul - tus, se - pul - tus,

- sus, et se - pul - tus, se - pul - tus, se -

Vla I

Vla II

B.

B.

Org.

et se - pul - tus, et

-pul - tus, et se - pul -

Vla I

Vla II

B.

B.

Org.

— se - pul - tus, se - pul - tus est.

-tus, se - pul - tus, se - pul - tus est.

The musical score consists of five staves. The first two staves are for Violins I and II (Vla I and Vla II), both in treble clef with a key signature of one flat (B-flat). They play a melodic line of eighth notes in the first measure, followed by a whole note in the second measure. The third and fourth staves are for Bassoons (B.), both in bass clef with a key signature of one flat. They play a whole note in the first measure and a whole note with a fermata in the second measure. The fifth staff is for the Organ (Org.), in bass clef with a key signature of one flat, playing a melodic line of eighth notes in the first measure and a whole note with a fermata in the second measure. Dynamics include *p* (piano) for the Violins and Organ.

Crucifixus from Mass in F

A. Caldara (1670-1736)

Soprano

Alto

Tenor

Bass

Organo

Cru - ci -

Cru - ci - fi - xus e - ti - am pro

Detailed description: This is the first system of a musical score for the 'Crucifixus' from a Mass in F. It features five staves: Soprano, Alto, Tenor, Bass, and Organo. The Soprano and Bass parts are mostly silent, with only a few notes. The Alto and Tenor parts have lyrics: 'Cru - ci -' and 'Cru - ci - fi - xus e - ti - am pro'. The Organ part has a melodic line. The key signature is one sharp (F#) and the time signature is common time (C).

3

S.

A.

T.

B.

Org.

Cru - ci -

-fi - xus e - ti - am pro no - bis,

no - bis, e - ti - am

Detailed description: This is the second system of the musical score. It features five staves: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Organ (Org.). A fermata is placed over the Soprano staff. The lyrics continue: 'Cru - ci -' (Soprano), '-fi - xus e - ti - am pro no - bis,' (Alto), 'no - bis, e - ti - am' (Tenor). The Organ part continues with a melodic line. The key signature and time signature remain the same as in the first system.

5

S.
 -fi - xus e - ti - am, e - ti - am pro

A.
 e - ti - am pro no - - -

T.
 - pro no - bis, cru - ci - fi - xus e - ti -

B.

Org.

7

S.
 no - bis, e - ti - am pro no - - -

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

T.
 - am pro no - bis, e - ti - am pro

B.

Org.

9

S. - bis, e - - ti - am pro no -

A. - bis, e - ti - am no - bis,

T. no - bis,

B. Cru - ci - fi - xus e - ti - am pro

Org.

11

S. - bis, pro no - bis,

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

T. sub Pon - ti - o Pi - la -

B. no - bis,

Org.

13

S.

A. - sus, pas - - - - - sus,

T. - to pas - sus, pas -

B. cru - ci - fi - xus

Org.

15

S. cru - ci - fi - xus e - ti -

A. cru - ci - fi - xus e - ti - am pro -

T. - sus, pas - - - - -


B. e - ti - am pro no - - - - -

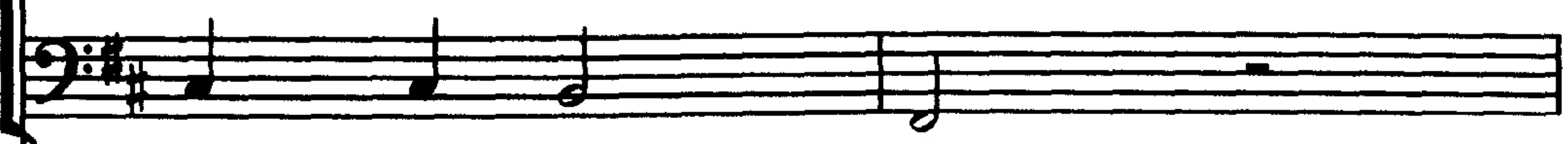
Org.

17

S.  -am pro no - bis, sub Pon - ti - o Pi -

A.  no - bis, pas - - - sus, sub

T.  - - - - - sus, e - ti -

B.  -bis, pro no - bis

Org. 

19

S.  -la - to, pas - - - sus,

A.  Pon - ti - o Pi - la - - - to,

T.  -am, pas -

B. 

Org.  pas - - sus

21

S. pas - sus et se -

A. pas - - - sus, pas - sus et

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

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

Org. et se - pul - tus est, et se - pul - tus

23

S. - pul - tus est, [pas] - sus

A. se - pul - tus est, [et se - pul - tus] est pas -

T. - pul - tus, pas - [sus] et se -

B. est, se - pul - tus, et [se] - pul - tus

Org. et se - pul - tus est, et se - pul - tus

25

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

A. - sus et se - pul - tus, et se -

T. - pul - tus est, pas - sus

B. est, pas - sus,

Org.

27

S. - sus, pas - sus, pas - sus, pas -

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

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

B. pas - sus

Org.

S. -sus et se - pul - tus est.

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

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

B. et se - pul - tus est.

Org.

Detailed description: This is a musical score for a choir and organ. It consists of five staves. The top four staves are for vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The bottom staff is for the Organ (Org.). The music is in the key of D major (two sharps) and 4/4 time. The lyrics are in Latin: '-sus et se - pul - tus est.' for Soprano, '-pul - tus, et se - pul - tus est.' for Alto, '-pul - tus, et se - pul - tus est.' for Tenor, and 'et se - pul - tus est.' for Bass. The organ part provides a simple harmonic accompaniment. Each staff ends with a fermata over a whole note.

Crucifixus from Missa in spei Resurrectionis

Largo A. Caldara (1670-1736)

Soprano solo

E - ti - am pro no - bis,

Alto solo

E - ti - am pro

Tenor solo

Cru - ci - fi - xus, sub

Bass solo

Cru - ci - fi -

Organo

6 5 6 45

3

S.

pas - sus, pas - sus, et se - pul -

A.

no - bis, pas - sus, pas - sus,

T.

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

B.

-xus, sub Pon - ti - o Pi - lat - to, pas - sus,-

Org.

7 6 #4 9 2 #2

6

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

A. et se - pul - tus est, cru - ci - fi -

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

B. pas - sus et se - pul - tus est, e - ti - am pro

Org.

4 # 8 # 7

8

S. cru - ci - fi - xus, sub Pon - ti - o Pi -

A. -xus, sub

T. e - ti - am pro no - bis,

B. no - bis,

Org.

8 7 6

10

S. -la - to, pas - sus,

A. Pon - ti - o Pi - lat - to, pas - sus, —

T. pas - sus, — pas - - -

B. pas - sus, — pas - -

Org.

7 5 6 5 6 9 9 8 7
5

12

S. pas - sus et — se - pul - tus est.

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

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

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

Org.

4 8 6 5 3
7 4

Crucifixus from Mass in A Major

Largo

A. Caldara (1670-1736)

Violin I

Violin II

Bass

Organo

Solo

Cru - ci - fi - xus e - ti - am pro

Detailed description: This system contains the first four staves of the musical score. The top two staves are for Violin I and Violin II, both in treble clef with a key signature of one sharp (F#) and a common time signature (C). The Bass staff is in bass clef with the same key signature and time signature. The Organ part is in bass clef with the same key signature and time signature. The lyrics 'Cru - ci - fi - xus e - ti - am pro' are written below the Bass staff. A 'Solo' marking is placed above the first measure of the Bass staff. The Organ part consists of single notes corresponding to the lyrics.

7

#4

b

Vln I

Vln II

B.

Org.

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

Detailed description: This system contains the next four staves. The Violin I and Violin II staves continue their melodic lines. The Bass staff continues with the lyrics 'no - - - bis, sub Pon - ti - o Pi -'. The Organ part continues with single notes. A '3' marking is placed above the first measure of the Violin I staff.

6

b7

4

#

#4

Vln I

Vln II

B.

Org.

-la - to, pas - sus, pas -

Detailed description: This system contains the final four staves. The Violin I and Violin II staves continue their melodic lines. The Bass staff continues with the lyrics '-la - to, pas - sus, pas -'. The Organ part continues with single notes. A '5' marking is placed above the first measure of the Violin I staff.

b7

4

#4

7

Vln I

Vln II

B.

Org.

-sus et se - pul - tus, se -

#6 4 #7 5 6 4

9

Vln I

Vln II

B.

Org.

-pul - - - tus est.

4 # 4

Crucifixus from Missa Laetare

Largo solo A. Caldara (1670-1736)

Soprano
E - ti - am - - - - - pro no - bis,

Alto
E - ti - am pro no - bis

Tenor
Cru - ci - fi - xus e - tiam pro - - - - - no - bis,

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

Organo

9 8 7 6 7 6 4 #

4

S.
sub Pon ti - o Pi - la - to, pas -

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

T.
sub Pon ti - o Pi -

B.
sub Pon ti - o Pi - la -

Org.

4 6 9 8

7

S. - sus, et se - pul tus, se-pul - tus, et se-pul -

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

T. -la - to, pas - sus, et se - pul - tus, se-pul - tus,

B. -to, pas - sus, et se-pul - tus, se - pul - tus, et se-

Org.

7 2 6 6 7 2 5 6 7 6 4

10

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

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

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

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

Org.

4 3 5 6 9 8 7 5 6 2 6

13

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

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

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

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

Org.

6 7 5 6 2 9 8

15

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

A. et se - pul - tus est.

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

B. -pul - tus est.

Org.

5 # 6 5 #

Crucifixus from Missa Commemorationis
Canon alla 9na sotto ad 8va

Non molto allegro

Da cappella senza stromenti

A. Caldara (1670-1736)

Soprano
Cru - ci - fi - xus e - ti -

Alto
Cru - ci - fi - xus e -

Tenor
Cru - ci - fi - xus

Bass
senza organo
Cru - ci -

3
S. am pro no - bis, sub Pon -

A. - ti - am pro no - - -

T. e - ti - am pro no - bis, sub

B. - fi - xus e - ti - am pro

5
S. - ti - o, sub Pon - ti - o,

A. bis, sub Pon - ti - o Pi -

T. Pon - ti - o, sub Pon -

B. no - - - bis, sub

7

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

A. -la - to, pas - sus,

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

B. — Pon - ti - o Pi - la - to,

9

S. -sus, et se - pul - tus,

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

T. pas - sus, et se -

B. pas - sus et se - pul -

11

S. — se - pul - tus, se - pul - tus,

A. et se - pul - tus, se -

T. -pul - tus, se - pul - tus, se - pul -

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

13

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

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

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

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

15

S. -pul - - - tus est.

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

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

B. et se - pul - tus est.

Crucifixus from *Messa a 4 con Stromenti*

[Larghetto]

D. Cimarosa (1749-1801)

Flute I

Flute II

Oboe I

Oboe II

Bassoons I, II

Horns I, II in B \flat

Violin I

Violin II

Violas I, II

Soprano

Alto

Tenor

Bass

Organo

f

p

3

Fl I

Fl II

Ob I

Ob II

Bsn I,II

Hn I,II

Vln I

Vln II

Vla I,II

S. *[solo][p]*
Cru - - - - - ci - fi - xus

A.

T.

B.

Org.

Detailed description of the musical score: The score is for page 67 and consists of 12 staves. The top five staves are for woodwinds: Flute I and II, Oboe I and II, and Bassoon I and II. The next three staves are for brass: Horns I and II, Violins I and II, and Violas I and II. The vocal soloist (S.) has a melodic line with lyrics 'Cru - - - - - ci - fi - xus' and is marked *[solo][p]*. The Alto (A.), Tenor (T.), and Bass (B.) staves are mostly empty. The Organ (Org.) part is in the bottom staff, providing a harmonic accompaniment.

6

Fl I

Fl II

Ob I

Ob II

Bsn I, II

Hn I, II

Vln I

Vln II

Vla I, II

S.

A.

T.

B.

Org.

e - ti - am, pro no - bis,

8

Fl I

Fl II

Ob I

Ob II

Bsn I, II

Hn I, II

Vln I

Vln II

Vla I, II

S.

A.

T.

B.

Org.

e - ti - am, pro no - bis,

Detailed description: This page of a musical score, numbered 8 at the top left, contains staves for various instruments and a vocal soloist. The woodwind section (Flutes I and II, Oboes I and II, Bassoons I and II) and the string section (Violins I and II, Violas I and II) are shown with rests, indicating they are silent for this passage. The Horns I and II play a rhythmic pattern of eighth notes. The vocal soloist (S.) sings the words "e - ti - am, pro no - bis," with a melodic line. The vocalists A. (Alto), T. (Tenor), and B. (Bass) have rests. The Organ (Org.) provides a simple accompaniment of eighth notes.

12

Fl I

Fl II

Ob I

Ob II

Bsn I,II

Hn I,II

Vln I

Vln II

Vla I,II

S.

A.

T.

B.

Org.

solo

[p]

[p]

[tutti]

[tutti]

[tutti]

[tutti]

[tutti]

[sub Pon - tio,]

[sub Pon - tio,]

[sub Pon - tio,]

[sub Pon - tio,]

p

Fl I

Fl II

Ob I

Ob II

Bsn I,II

Hn I,II

Vln I

Vln II

Vla I,II

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

A.
[sub Pon - ti - o Pi - la - to,]

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

B.
[sub Pon - ti - o Pi - la - to,]

Org.

16

Fl I

Fl II

Ob I

Ob II

Bsn I,II

Hn I,II

Vln I

Vln II

Vla I,II

S.

A.

T.

B.

Org.

pas - sus,

[pas - sus,]

pas - sus,

[pas - sus,]

18

Fl I

Fl II

Ob I

Ob II

Bsn I,II

Hn I,II

Vln I

Vln II

Vla I,II

S.

A.

T.

B.

Org.

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

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

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

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

ff *p*

Fl I

Fl II

Ob I

Ob II

Bsn I,II

Hn I,II

Vln I

Vln II

Vla I,II

S.

-sus, et se - pul -

A.

-sus,) [et] [se - pul -

T.

-sus, et se - pul -

B.

-sus,) [et] [se - pul -

Org.

Fl I
Fl II
Ob I
Ob II
Bsn I,II
Hn I,II
Vln I
Vln II
Vla I,II
S.
A.
T.
B.
Org.

-tus est.
-tus est.]
-tus est.
-tus est.]

Crucifixus from *Messa Concertati a 5 Voci se piace con Stromenti*

G. P. Colonna (1637-1695)

Violin I

Violin II

Viola

Violoncello

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

Alto *soli*
Cru - ci -

Tenor

Organo

6 7 6 # b

S. ³
sub Pon - ti - o Pi - la - to, pas -

A.
-fi - xus e - ti - am pro no - bis, sub

Org.

6 7 6 # b

5

Vln I

Vln II

Vla

Vc.

S.

- - - sus, pas - sus,

A.

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

[soli]

T.

pas - sus et se -

Org.

7 7 6 4 6 6 4 6 #

4 2 5 4

8

Vln I

Vln II

Vla

Vc.

S.

et _____ se - pul - tus est, sub Pon - ti - o Pi -

A.

_____ se - pul - tus est, pas -

T.

-pul - tus, et se - pul - tus est,

Org.

7 6 5 7 6 7 # 4 3 6 5

11

Vln I

Vln II

Vla

Vc.

S.

-la - to, pas - - - sus,

A.

- - - - -

T.

pas - - - sus, pas -

Org.

6 7 7 #

Vln I

Vln II

Vla

Vc.

S.

A.

T.

Org.

Musical notation for Vln I, Vln II, Vla, and Vc. staves. Vln I and Vln II have rests in the first measure and notes in the second. Vla has a rest in the first measure and notes in the second. Vc. has a rest in the first measure and notes in the second.

Musical notation for vocal parts (S, A, T) and Organ (Org.). The vocal parts have lyrics: "pas - - sus et se - pul - tus est, sub" for Soprano, "- - - sus et se - pul - tus est," for Alto, and "- - sus et se - pul - tus est," for Tenor. The Organ part has notes corresponding to the lyrics.

7 # 4 3 4

Vln I

Musical staff for Violin I (Vln I) in treble clef. It contains three measures of music. The first measure has a quarter note G4, a quarter note A4, and a quarter rest. The second and third measures each contain a whole note G4.

Vln II

Musical staff for Violin II (Vln II) in treble clef. It contains three measures of music. The first measure has a quarter note G4, a quarter note A4, and a quarter rest. The second measure has a quarter note B4 with a sharp sign, a quarter note C5, and a quarter rest. The third measure contains a whole note G4.

Vla

Musical staff for Viola (Vla) in alto clef. It contains three measures of music. The first measure has a quarter note G4, a quarter note A4, and a quarter rest. The second and third measures each contain a whole note G4.

Vc.

Musical staff for Violoncello (Vc.) in bass clef. It contains three measures of music. The first measure has a quarter note G2, a quarter note A2, and a quarter rest. The second and third measures each contain a whole note G2.

S.

Musical staff for Soprano (S.) in treble clef. It contains a single line of music with lyrics: "Pon ti- o Pi- la- to, pas - sus, et se - pul -". The melody starts with a quarter note G4, followed by eighth notes A4, B4, C5, and a quarter note D5. There is a fermata over the final note.

A.

Musical staff for Alto (A.) in treble clef. It contains a single line of music with lyrics: "sub Pon ti- o Pi- la- to, pas - sus et se -". The melody starts with a quarter rest, followed by eighth notes G4, A4, B4, C5, and a quarter note D5. There is a fermata over the final note.

T.

Musical staff for Tenor (T.) in treble clef. It contains a single line of music with lyrics: "pas - sus et se -". The melody starts with a quarter rest, followed by quarter notes G4, A4, B4, and a quarter note C5. There is a fermata over the final note.

Org.

Musical staff for Organ (Org.) in bass clef. It contains a single line of music with lyrics: "pas - sus et se -". The accompaniment consists of a series of quarter notes: G2, A2, B2, C3, D3, E3, F3, G3, A3, B3, C4.

6 5 # 6 6 5 9 6 5 9 8

Vln I

Vln II

Vla

Vc.

S.

- tus est, sub Pon - ti - o Pi - la - to pas -

A.

- pul - tus est, sub

T.

- pul - tus est, pas - - -

Org.

6 5 # 4

Vln I

Vln II

Vla

Vc.

S.

- - - - - sus et se pul -

A.

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

T.

- sus, et se - pul - tus, et se -

Org.

6 5 7 6 5 7 6 7 6 7 b6 4# 6

5 4 2

Vln I

Vln II

Vla

Vc.

S.

A.

T.

Org.

The musical score consists of seven staves. The instrumental parts (Vln I, Vln II, Vla, Vc., and Org.) are in treble and bass clefs. The vocal parts (S., A., T.) are in treble clef. The lyrics are: -tus est, et se-pul-tus est. The score is divided into four measures by vertical bar lines. The final measure of each staff contains a fermata.

4 3 4 9 8 5 4 43 5 # 6 4 5 4 #3 #

Crucifixus from *Messa a 3 Voci*

F. Durante (1684-1755)

Alto

Tenor

Bass

Organo

Cru - ci - fi - xus

Cru - ci -

3

A.

T.

B.

Org

e - ti - am pro no - - -

- fi - xus e - ti - am pro

8 7 6 6

5

A.

T.

B.

Org

Sub Pon - ti -

no - - - - -

7 4 6 6 6

2

7

A. - o Pi - la - to,

T. - bis sub Pon - ti - o Pi -

B. - bis, sub Pon - ti -

Org. 6 6

9

A. sub Pon - ti - o Pi -

T. - la - to, Pi - la -

B. - o Pi - la - to, Pi - la -

Org. 6 6/5

11

A. - la - to, pas - sus, pas - sus

T. - to pas - sus, pas - sus, pas - sus

B. - to, pas - sus, pas - sus et

Org. 7 6 9/7 8

14

A. et se - pul - tus est, et

T. et se - pul - tus est, et

B. — se - pul - tus est, se -

Org

6 4 6 7 6 7 6 6

16

A. — se - pul - tus est.

T. se - pul - tus est.

B. - pul - tus est.

Org

7 6 5

Crucifixus from Mass in D minor for 10 Voices

J. J. Fux (1660-1741)

Soprano
E - ti - am pro no - bis, cru - ci -

Alto
E - ti - am pro no - bis,

Tenor
Cru - ci - fi - - - xus,

Bass
E - ti - am pro no - bis,

Organo
6/5 9 8

S.
-fi - - - xus, e - ti - am pro

A.
e - ti - am pro no - bis sub Pon - ti - o Pi - la -

T.
e - ti - am pro no - bis, e - ti - am pro

B.
e - ti - am pro no - bis, [e - ti - am pro

Org.
6/5 9 8 5

5

S. no - bis, e - ti - am pro no - bis,

A. - to, pas - sus, pas - - - - sus,

T. no - bis, e - ti - am pro no - bis,

B. no - bis,] [e - ti - am pro no - bis,]

Org. 9 8 ♭ 6 5 9 8

7

S. et se - pul - - tus, se - pul - tus est, cru - ci -

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

T. e - ti - am pro no - bis, cru -

B. [e - ti - am pro no - bis,]

Org. 6 5 9 8

9

S. -fi - xus, sub Pon - ti - o Pi - la - to,

A. cru - ci - fi - xus, sub Pon - ti - o Pi - la - to,

T. - ci - fi - xus, sub Pon - ti - o Pi - la - to

B. cru - ci - fi - xus, sub Pon - ti - o Pi - la - to, pas -

Org.

6 5 b 6 5 6 5 6 5

11

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

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

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

B. - sus et se - pul - tus est.

Org.

7 6 4 #3

Crucifixus from Credo Papal in G

Largo

B. Galuppi (1706-1785)

Flute I, II

Oboe I, II

Trumpet I, II in C

Horn I, II in C

Timpani

Violin I

Violin II

Viola

Soprano

Alto

Tenor

Bass

Organo

The musical score is written in 3/4 time and G major. The tempo is Largo. The instrumentation includes Flute I, II; Oboe I, II; Trumpet I, II in C; Horn I, II in C; Timpani; Violin I; Violin II; Viola; Soprano; Alto; Tenor; Bass; and Organo. The score is divided into four measures. The Flute I, II part begins with a melodic line. The Oboe I, II part enters in the second measure with a rhythmic pattern. The Trumpet I, II in C and Horn I, II in C parts enter in the second measure with a rhythmic pattern. The Timpani part enters in the second measure with a rhythmic pattern. The Violin I part begins with a melodic line. The Violin II part begins with a melodic line. The Viola part begins with a melodic line. The Soprano, Alto, Tenor, and Bass parts are silent throughout the score. The Organo part begins with a melodic line.

5

Fl.

Ob.

Tpt.

Hn.

Timp.

Vln I.

Vln II.

Vla.

S.

A.

T.

B.

Org.

Detailed description: This page of a musical score, numbered 93, contains measures 5 through 8. The score is arranged in a system with 13 staves. The instruments are: Flute (Fl.), Oboe (Ob.), Trumpet (Tpt.), Horn (Hn.), Timpani (Timp.), Violin I (Vln I.), Violin II (Vln II.), Viola (Vla.), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Organ (Org.). Measures 5 and 6 are marked with a '5' at the beginning. The Flute and Violin I parts have a melodic line with eighth and sixteenth notes. The Oboe and Trumpet parts play a rhythmic accompaniment of eighth notes. The Horn part is mostly silent. The Timpani part has a pattern of eighth notes. The Violin II and Viola parts have a similar melodic line to the Violin I. The vocal parts (Soprano, Alto, Tenor, Bass) are mostly silent, with some notes in measure 8. The Organ part has a rhythmic accompaniment of eighth notes.

10

Fl.

Ob.

Tpt.

Hn.

Timp.

Vln I

Vln II

Vla

S.

A.

T.

B.

Org.

[Cru - ci -

[Cru - ci -

[Cru - ci -

Cru - ci -

14

Fl.

Ob.

Tpt.

Hn.

Timp.

Vln I

Vln II

Vla

S.
-fi - xus,) [e - ti - am pro

A.
-fi - xus,) [e - ti - am pro

T.
-fi - xus,) [e - ti - am pro

B.
-fi - xus, e - ti - am pro

Org.

Detailed description: This page of a musical score covers measures 14 through 17. The woodwind section includes Flute (Fl.), Oboe (Ob.), Trumpet (Tpt.), and Horn (Hn.). The string section includes Violin I (Vln I), Violin II (Vln II), and Viola (Vla). The vocal soloists are Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The Organ (Org.) is also present. The vocal parts have lyrics: "-fi - xus,)" and "[e - ti - am pro". The instrumental parts feature various rhythmic patterns, including eighth and sixteenth notes, and rests.

Fl.

Ob.

Tpt.

Hn.

Timp.

Vln I

Vln II

Vla

S.
no - bis,) sub Pon - ti -

A.
no - bis,) sub Pon - ti - o Pi -

T.
no - bis,) sub Pon - ti - o Pi -

B.
no - bis, sub Pon - ti - o Pi - la -

Org.

Fl.

Ob.

Tpt.

Hn.

Timp.

Vln I

Vln II

Vla

S.
-o Pi - la - - - to,

A.
-la - - - - to,

T.
-la - - - - to,

B.
- - - - - to,

Org.

27

Fl.

Ob.

Tpt.

Hn.

Timp.

Vln I

Vln II

Vla

S.

A.

T.

B.

Org.

[pas - sus et se - pul - tus

[pas - sus et se - pul - tus

[pas - sus et se - pul - tus

pas - sus et se - pul - tus

Detailed description: This page of a musical score, numbered 27, contains ten staves. The top five staves are for woodwinds: Flute (Fl.), Oboe (Ob.), Trumpet (Tpt.), Horn (Hn.), and Timpani (Timp.). The next three staves are for strings: Violin I (Vln I), Violin II (Vln II), and Viola (Vla). The bottom four staves are for voices and organ: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Organ (Org.). The vocal parts (S., A., T., B.) include Latin lyrics: "[pas - sus et se - pul - tus". The organ part provides a harmonic accompaniment. The woodwinds and strings play melodic and harmonic lines, with the flute and violin I parts being particularly active.

Fl.

Ob.

Tpt.

Hn.

Timp.

Vln I

Vln II

Vla

S.
est,) [cru - ci - fi -xus,]

A.
est,) [cru - ci - fi -xus,]

T.
est,) [cru - ci - fi -xus,]

B.
est, cru - ci - fi -xus,

Org.

Detailed description: This page of a musical score, numbered 31, contains ten staves. The top five staves are for woodwinds and percussion: Flute (Fl.), Oboe (Ob.), Trumpet (Tpt.), Horn (Hn.), and Timpani (Timp.). The next three staves are for strings: Violin I (Vln I), Violin II (Vln II), and Viola (Vla). The bottom four staves are for voices and organ: Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Organ (Org.). The vocal parts (S., A., T., B.) have lyrics: 'est,)' followed by '[cru - ci - fi -xus,]' in the first measure, and 'cru - ci - fi -xus,' in the second measure. The organ part provides a rhythmic accompaniment throughout the piece.

Fl. *sf p sf p*

Ob.

Tpt.

Hn.

Timp.

Vln I *sf p sf p*

Vln II [*sf*] [*p*] [*sf*] [*p*]

Vla *sf p sf p*
[*sf*] [*p*] [*sf*] [*p*]

S. [e - ti - am pro no - bis, pro no - bis, pro no - bis,]
sf p sf p

A. [e - ti - am pro no - bis, pro no - bis, pro no - bis,]
[*sf*] [*p*] [*sf*] [*p*]

T. [e - ti - am pro no - bis, pro no - bis, pro no - bis,]
sf p sf p

B. e - ti - am pro no - bis, pro no - bis, pro no - bis,

Org. *sf p sf p*

Fl.

Ob.

Tpt.

Hn.

Timp.

Vln I

Vln II

Vla

S.

A.

T.

B.

Org.

[pas - sus et se - pul - tus

[pas - sus et se - pul - tus

[pas - sus et se - pul - tus

pas - sus et se - pul - tus

Detailed description: This page of a musical score, numbered 39, contains ten staves. The top five staves are for instruments: Flute (Fl.), Oboe (Ob.), Trumpet (Tpt.), Horn (Hn.), and Timpani (Timp.). The next three staves are for strings: Violin I (Vln I), Violin II (Vln II), and Viola (Vla). The bottom four staves are for voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.), along with an Organ (Org.) part at the very bottom. The vocal parts (S., A., T., B.) have lyrics: "[pas - sus et se - pul - tus". The organ part provides a harmonic accompaniment. The score is written in a standard musical notation with various note values, rests, and articulation marks.

Fl.
Ob.
Tpt.
Hn.
Timp.
Vln I
Vln II
Vla
S.
A.
T.
B.
Org.

est,) [cru - ci - fi -xus,]
est,) [cru - ci - fi -xus,]
est,) [cru - ci - fi -xus,]
est, cru - ci - fi -xus,
est,) [cru - ci - fi -xus,]

Fl. *sf p sf [p]*

Ob.

Tpt.

Hn.

Timp.

Vln I *sf p sf [p]*

Vln II *sf p sf p*

Vla *sf p sf p*
[sf] [p] [sf] [p]

S. *sf p sf [p]*
[e - ti - am pro no - bis, pro no - bis, pro no - bis,]

A. *[sf] [p] [sf] [p]*
[e - ti - am pro no - bis, pro no - bis, pro no - bis,]

T. *[sf] [p] [sf] [p]*
[e - ti - am pro no - bis, pro no - bis, pro no - bis,]

B. e - ti - am pro no - bis, pro no - bis, pro no - bis,

Org. *sf p sf [p]*

Fl.

Ob.

Tpt.

Hn.

Timp.

Vln I

Vln II

Vla

S.

A.

T.

B.

Org.

[pas - sus et se - pul - tus

[pas - sus et se - pul - tus

[pas - sus et se - pul - tus

pas - sus et se - pul - tus

57

Fl.
Ob.
Tpt.
Hn.
Timp.
Vln I
Vln II
Vla
S.
A.
T.
B.
Org.

est.]
est.]
est.]
est.

Detailed description: This page of a musical score covers measures 57 through 60. The instrumentation includes Flute (Fl.), Oboe (Ob.), Trumpet (Tpt.), Horn (Hn.), Timpani (Timp.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Soprano (S.), Alto (A.), Tenor (T.), Bass (B.), and Organ (Org.). The woodwinds and strings play rhythmic patterns, often in pairs. The vocal parts (Soprano, Alto, Tenor, Bass) have long, sustained notes with fermatas, and each part includes the instruction 'est.].'. The Organ part provides a rhythmic accompaniment in the bass register. The score is written in a standard musical notation with various clefs and time signatures.

Crucifixus from Missa a 4

F. Gasparini (1668-1727)

a

Soprano
Cru - ci - fi - xus,

Alto
E - ti - am pro

Tenor

Bass

3

S.
no - bis,

A.
no - bis,

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

B.
Pas -

d

5

S.
pas - - - - - sus

A.
cru -

T.
sus et se - pul -

B.
sus et se - pul -

7

S. et se - pul - tus est,

A. -ci - fi - xus,

T. e - ti - am pro no -

B. - tus est, sub

9

S. sub Pon - ti - o Pi - la -

A. e - ti - am pro

T. -bis, pas - - -

B. Pon - ti - o Pi - la - to,

11

S. -to,

A. no - - - - bis,

T. - - - - [sus]

B. cru - ci - fi - -

13

S. cru - ci - fi - xus

A.

T. et se - pul - tus est,

B. -xus, e - ti - am pro

15

S. e - ti - am pro no - bis sub

A. sub Pon - ti - o - Pi -

T. pas - - - [sus,]

B. no - bis,

17

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

A. -la - to, pas - - -

T. pas - sus, pas - - -

B. pas - - -

19

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

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

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

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

21

S. pas - - -

A. - - - - sus,

T. pas - - - - sus,

B. - - - - cru - ci -

23

S. - - sus, pas - -

A. - - - - sub Pon - ti - o Pi -

T. e - ti - am pro no - - -

B. -fi - - - xus,

25

S.

A. -la - - to, pas

T. bis, e - ti - am pro

B. pas

27

S. -sus, pas

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

T. no - - - bis, pas

B. sus

29

S. sus et

A. sus et se

T. sus, pas sus

B. et se - pul

S. — se - pul - tus est. [Crescendo]

A. -pul - - - tus est. [Crescendo]

T. et se - pul - tus est. [Crescendo]

B. - - - - tus est. [Crescendo]

Crucifixus from Credo a 4 Voci

Larghetto

G. Giorgi (d. 1762)

Violin I *pizz.*

Violin II *pizz.*

Viola

Soprano

Alto

Organo

6 5 6 5 6
4 3 4 3 6



Vln I

Vln II

Vla

S.

A.

Org.

3

3 3 3 3

3 3

6 7 7

4

Vln I

Vln II

Vla

S.

A.

Org.

6
3

5
4



5

Vln I

Vln II

Vla

S.

A.

Org.

Cru - ci-

Cru - ci-

6
5

6
4

10

Vln I

Vln II

Vla

S.

A.

Org.

-la - to, pas - sus et se -

-sus et

6 5



11

Vln I

Vln II

Vla

S.

A.

Org.

-pul - tus, se - pul - tus, se - pul - tus

se - pul - tus, se - pul - tus

9 6 5 [f]

12

Vln I

Vln II

Vla

S.

A.

Org.

est,

est,

6 5 4



13

Vln I

Vln II

Vla

S.

A.

Org.

cru - ci - fi - xus

cru - ci - fi - xus

6 5 6 5 4 3 6 4

15

Vln I

Vln II

Vla

S.

A.

Org.

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

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

6 #3 6 #6 6 5 6 4 3 4



17

Vln I

Vln II

Vla

S.

A.

Org.

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

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

5 6 #3 4

18

Vln I

Vln II

Vla

S. *tr*

A. *tr*

Org.

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

no - bis, sub

6 5 7 #3 6 6 7 b3 6 #3 #4



20

Vln I

Vln II

Vla

S.

A.

Org.

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

6 7 7 #3 b5

21

Vln I

Vln II

Vla

S.

A.

Org.

sus et

pas sus

6 5 6 5 b5



22

Vln I

Vln II

Vla

S.

A.

Org.

se-pul - tus est, se-pul - tusest,

et se-pul - tus est, se-pul - tusest,

9 6 5 6 5 [f]

24

Vln I

Vln II

Vla

S.

A.

Org.

7 7 6

sub



25

Vln I

Vln II

Vla

S.

A.

Org.

Pon - ti - o Pi - la - to,

pas - sus sub

6 5 b3 6 5

26

Vln I

Vln II

Vla

S.

A.

Org.

pas - - - sus

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

6/5 b3 6/5



27

Vln I

Vln II

Vla

S.

A.

Org.

et se - - -

- sus et se - pul - tus, se -

28

Vln I

Vln II

Vla

S.

A.

Org.

f *[f]*

f *[f]*

-pul - tus, se - pul - tus est, —

-pul - tus, se - pul - tus est, —

f *[f]*

$\frac{6}{5}$ 6 $\frac{7}{5}$ 6 5



29

Vln I

Vln II

Vla

S.

A.

Org.

f *[f]*

f *[f]*

f *[f]*

pas - sus et se - pul - tus,

pas - sus et se -

f *[f]*

6 $\frac{6}{5}$ 5 4

34 con l'arco

Vln I

Vln II

Vla

S.

A. est.

Org. est.

6 5 6 5 6

4 3 4 3



36

Vln I

Vln II

Vla

S.

A.

Org.

6 7 7

37

Vln I

Vln II

Vla

S.

A.

Org.

6
3

5
3



38

Vln I

Vln II

Vla

S.

A.

Org.

6
5

Et incarnatus and Crucifixus from Missa 11

J. D. Heinichen (1683-1729)

The musical score consists of eight staves. The top three staves are for Violin I, Violin II, and Viola. Each of these staves begins with a treble clef (except for Viola which uses an alto clef), a key signature of one sharp (F#), and a common time signature (C). The first measure of each of these staves contains a single note (G4 for Violin I, F#4 for Violin II, and G3 for Viola) with a slur extending across the first and second measures. The dynamic marking *p* is placed below the first note. Above the first measure of each of these staves is the instruction *[solo]*. The Soprano, Alto, and Bass staves are empty, with a whole note rest in the first measure of each. The Tenor staff begins with a treble clef, one sharp, and common time. It contains a melodic line starting with a whole note G4, followed by eighth notes: F#4, E4, D4, C4, B3, A3, G3, F#3, E3, D3, C3, B2, A2, G2. The dynamic marking *solo [p]* is placed above the first measure. Below the Tenor staff is the Latin text: "Et in-car-na-tus est de Spi-ri-tu San-cto, ex Ma-". The Organ staff begins with a bass clef, one sharp, and common time. It contains a single note (G2) with a slur extending across the first and second measures. The dynamic marking *[p]* is placed below the first note, and the instruction *[solo]* is placed above the first measure.

3

Vln I

Vln II

Vla

S.

A.

T.
-ri - a Vir - gi - ne, e[t] ho - mo fa - ctus est, ho -

B.

Org.

Detailed description of the musical score: The score is for page 127 and consists of seven staves. The top three staves are for string instruments: Vln I (Violin I), Vln II (Violin II), and Vla (Viola). The next three staves are for vocalists: S. (Soprano), A. (Alto), and T. (Tenor). The bottom staff is for the Organ (Org.). The key signature is two sharps (F# and C#), and the time signature is 4/4. A fermata is placed over the first measure of the Vln I and Vln II staves. The Tenor part has lyrics: "-ri - a Vir - gi - ne, e[t] ho - mo fa - ctus est, ho -". The Organ part plays a simple accompaniment in the bass register.

5

Vln I *tutti*
f

Vln II [*tutti*]
f

Vla [*tutti*]
[f]

S. [*tutti*]*[f]*
Cru - ci - [fi - xus e - ti - am pro

A. *tutti* *[f]*
Cru - ci - [fi - xus e - ti - am pro

T. [*la*]
- mo fa - ctus est. *tutti* *[f]*
Cru - ci - fi - xus [e - ti - am pro

B. [*tutti*]*[f]*
Cru - ci - fi - xus e - ti - am pro

Org. *tutti* *[f]*

8

Vln I

Vln II

Vla

S.

A.

T.

B.

Org.

no - bis,] sub Pon - ti - o Pi - la - to, pas - sus, pas -

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

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

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

11

Vln I

Vln II

Vla

S.

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

A.

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

T.

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

B.

pas - sus et se - pul - tus est,

Org.

14

Vln I

Vln II

Vla

S.

- ci - fi - xus e - ti - am pro no - bis, pas -

A.

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

T.

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

B.

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

Org.

Detailed description: This is a page of a musical score, page 14. It features seven staves. The top three staves are for string instruments: Violin I (Vln I), Violin II (Vln II), and Viola (Vla). The next three staves are for vocalists: Soprano (S.), Alto (A.), and Tenor (T.). The bottom two staves are for Bass (B.) and Organ (Org.). The key signature is two sharps (F# and C#), and the time signature is 4/4. The lyrics are in Latin: '- ci - fi - xus e - ti - am pro no - bis, pas -' for Soprano and Bass; and '[cru - ci - fi - xus e - ti - am pro no - bis,]' for Alto and Tenor. The Organ part provides a simple harmonic accompaniment.

17

Vln I

Vln II

Vla

S.

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

A.

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

T.

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

B.

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

Org.

Et incarnatus and Crucifixus from Missa 12

Larghetto

J. D. Heinichen (1683-1729)

Violin I *p*

Violin II *p*

Viola [*p*]

Soprano [*solo*]*[p]*
Et in - car - na - tus est, de Spi - ri - tu

Alto [*solo*]*[p]*
Et in - car - na - tus est,

Tenor [*solo*]*[p]*
Et in - car - na - tus est,

Bass

Organo [*p*]

3

Vln I

Vln II

Vla

S.
San-cto, ex Ma - ri - a Vir - gi - ne, et

A.
de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne, et ho -

T.
de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi -

B.

Org.

Detailed description: This is a page of a musical score for a choir and orchestra. It features seven staves. The top three staves are for string instruments: Violin I (Vln I), Violin II (Vln II), and Viola (Vla). The next three staves are for vocal parts: Soprano (S.), Alto (A.), and Tenor (T.). The bottom two staves are for Bass (B.) and Organ (Org.). The key signature is D major (two sharps) and the time signature is 4/4. A rehearsal mark '3' is placed above the first measure of the Vln I staff. The lyrics are: 'San-cto, ex Ma - ri - a Vir - gi - ne, et de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi - ne, et ho - de Spi - ri - tu San - cto ex Ma - ri - a Vir - gi -'. The organ part consists of a steady eighth-note accompaniment.

5

Vln I

Vln II

Vla

S.

A.

T.

B.

Org.

ho - - - - - mo, ho - mo

- - - - - mo, ho - mo

-ne, et ho - mo, ho - mo fa - ctus, et

7

Vln I

Vln II

Vla

S.

A.

T.

B.

Org.

f

f

[f]

tutti *[f]*

[tutti][f]

[tutti][f]

[tutti][f]

[f]

fa - ctus est. Cru - ci -

fa - ctus est. Cru - ci -

ho - mo fa - ctus est. Cru - ci -

Cru - ci -

10

Vln I

Vln II

Vla

S.

A.

T.

B.

Org.

-fi - xus e - ti - am pro no - bis,

-fi - xus e - ti - am pro no - bis,

- fi - xus e - ti - am pro no - bis,

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

Vln I

Vln II

Vla

S.

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

A.

sub Pon - ti - o Pi -

T.

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

B.

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

Org.

6

4

7

Vln I

Vln II

Vla

S.

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

A.

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

T.

et se - pul - tus est,

B.

-pul - - tus est, se - pul -

Org.

6 5

16

Vln I

Vln II

Vla

S.

-pul - tus, se - pul - tus est.

A.

-pul - tus, se - pul - tus est.

T.

et se - pul - tus est.

B.

-tus, se - pul - tus est.

Org.

Crucifixus from *Mass a 4 Voci in D*

[Adagio]

N. Jommelli (1714-74)

Violin I

Violin II

Viola

Soprano

Alto

Tenor

Bass

Organo

[solo]

Cru - ci - *

4

Vln I

Vln II

Vla

S.

A.

T.

B.

Org.

-fi - xus e - ti - am pro no - bis,

The musical score consists of seven staves. Vln I and Vln II are in treble clef with a key signature of two flats and a 7/8 time signature. Vla is in alto clef with a key signature of two flats and a 7/8 time signature. S. and A. are in treble clef with a key signature of two flats and contain whole rests. T. is in treble clef with a key signature of two flats and contains the lyrics: -fi - xus e - ti - am pro no - bis, with a fermata over the first measure. B. is in bass clef with a key signature of two flats and contains whole rests. Org. is in bass clef with a key signature of two flats and contains a rhythmic accompaniment of eighth notes.

6

6

7

Vln I

Vln II

Vla

S.

A. [solo]
Sub

T.
e - ti - am pro no - - bis,

B.

Org.

10

Vln I

Vln II

Vla

S.

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

T.

B.

Org.

13

Vln I

Vln II

Vla

S.

A.

T.

B.

Org.

- sus, pas - - - sus et se-

16

Vln I

Vln II

Vla

S.

A.

T.

B.

Org.

[tutti]

[se - - -]

pul - - - tus, [se - - -]

[tutti]

[se - - -]

[tutti]

[se - - -]

[tutti]

se - - -

19

Vln I

Vln II

Vla

S.

A.

T.

B.

Org.

- pul - - tus est.]

- pul - - tus est.]

- pul - - tus est.]

- pul - - tus est.]

22

Vln I

Vln II

Vla

S.

A.

T.

B.

Org.

* The model for this motive appears in Pergolesi's *Quis est homo* from the *Stabat Mater* (1736), a text whose subject is akin to that of the *Crucifixus*.

Crucifixus from Missa a 5 Voci

G. Legrenzi (1626-90)

Musical score for Soprano I, Soprano II, Alto, Tenor, Bass, and Organo. The score is in common time (C) and features a key signature of one sharp (F#). The Soprano I and II parts are mostly silent, indicated by rests. The Alto part begins with the lyrics "Cru-ci-fi - xus". The Bass part begins with the lyrics "Cru-ci-fi - xus e-ti-am pro no - bis [sub]". The Organo part provides a harmonic accompaniment.

Musical score for Soprano I, Soprano II, Alto, Tenor, Bass, and Organo. The score is in common time (C) and features a key signature of one sharp (F#). A measure rest of 4 measures is indicated at the beginning of the Soprano I part. The Soprano I part begins with the lyrics "Cru-ci-fi - xus". The Soprano II part begins with the lyrics "Cru-ci-fi - xus e-ti-am pro no -". The Alto part begins with the lyrics "e-ti-am pro no - bis,". The Tenor part begins with the lyrics "Cru-ci-fi - xus e-ti-am pro no - bis, sub". The Bass part begins with the lyrics "Pon-ti-o Pi-la-to,". The Organo part provides a harmonic accompaniment.

7

S. I
e - ti - am pro no - bis,

S. II
-bis, pas - sus et se -

A.
Cru - ci - fi - xus e - ti - am pro no - bis,

T.
Pon - ti - o Pi - la - to, pas - sus et se - pul -

B.
sub Pon - ti - o Pi - la - to, pas -

Org.

10

S. I
sub Pon - ti - o Pi - la - to,

S. II
-pul - tus est, sub Pon - ti - o Pi -

A.
pas - sus et se -

T.
- tus est, cru - ci - fi -

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

Org.

12

S. I
cru - ci - fi -

S. II
-la - to, sub Pon - ti - o Pi -

A.
-pul - - - - - tus

T.
- xus e - ti - am pro no - bis,

B.
cru - ci - fi - xus e - ti - am pro

Org.

14

S. I
- xus e - ti - am pro no - bis,

S. II
-la - to, cru - ci - fi -

A.
est, cru - ci - fi - - xus e - ti - am pro

T.
no - bis,

B.
sub Pon - ti - o Pi -

Org.

16

S. I
sub Pon-ti-o Pi-la-to, pas-

S. II
-xus e-ti-am pro no-bis, pas-

A.
no-bis, pas-sus et se-

T.
sub Pon-ti-o Pi-la-to, pas-sus et se-

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

Org.

19

S. I
-sus et se-pul-tus est.

S. II
-sus et se-pul-tus est.

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

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

B.
-sus et se-pul-tus est.

Org.

Crucifixus from Messa Completa

Andante

L. Leo (1694-1744)

Soprano *solo*
 Cru - ci - fi - xus e - ti - am pro - no - bis sub_

Alto

Organo

3
 S. Pon - ti - o, [sub] Pon - ti - o Pi - la - [to,]
 A. *[solo]*
 Cru - ci - fi - xus e - ti - am pro - no - bis sub_

Org.

5
 S. pas - sus et se pul - tus, pas - sus
 A. Pon - ti - o, Pon - ti - o Pi - la - to, pas - sus et se - pul - tus, se -

Org.

5 4 3 #3 5 4 #3

8
 S. et se - pul - tus, et se - pul - tus, se - pul - tus est,
 A. - pul - tus est, et se pul - tus est,

Org.

9 8 4 #3 6 5

11

S. 

A. 
 cru - ci - fi - xus e - ti - am pro_

Org. 


13


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


A. 
 no - bis, sub Pon - ti - o Pi - la - to, [sub

Org. 

15

S. 
 Pon - ti - o Pi - la - to, pas - [sus_ et_ se - pul - tus est,


A. 
 Pon - ti - o Pi - la - to,] pas - [sus_ et_ se -

Org. 

9 8

17

S. 
 et_ se - pul - tus est,]

A. 
 - pul - tus est,] se - pul - tus est, pas - sus_ et_ se -

Org. 

6 5
4 3

19

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

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

Org.

5 #6 # 3 5 6

21

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

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

Org.

9 8 6 6 5

Crucifixus from Credo a 4 Voci

Andante

L. Leo (1694 - 1744)

Alto

Tenor

Bass

Organo

Cru - ci - fi - xus e - ti - am pro no - bis sub

6 6 3 #6 # 6

5

A.

T.

B.

Org.

Cru - ci - fi - xus e - ti - am pro

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

6 6 6 #6 7

9

A.

T.

B.

Org.

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

-la - to, Cru - ci - fi - xus

6 #4 6 5 6 b 3 3 3

13

A. Pon - ti - o Pi - la - to pas - sus est,

T. pas - sus est, [pas

B. e - ti - am pro no - bis sub [Pon - ti - o Pi - la - to],

Org. 7 6 # 6 b6

17

A. pas - sus est, sub Pon - ti - o Pi - la - to,

T. - sus est], sub Pon - ti - o Pi -

B. pas - sus est, cru - ci -

Org. 7 6 6 6 b5

21

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

T. - la - to, pas -

B. - fi - xus e - ti - am pro no - bis [sub Pon - ti - o Pi -

Org. 6 6 7 7 # b7

25

A. -sus, pas - sus, pas - sus

T. -sus, [pas - sus, pas - sus

B. -la - to, [pas - sus], pas - sus

Org.

29

A. et se - pul - tus est, sub Pon - ti - o Pi -

T. et se - pul - tus est], pas -

B. et se - pul - tus est,

Org.

7 #6 6 6 5

33

A. -la - to, pas - sus, pas - sus

T. - sus, [et se - pul] - tus est, [pas sus

B. sub [Pon - ti - o Pi - la - to], [pas - sus

Org.

b 6 6 b7

37

A. et se - pul - tus est, se - pul - tus est. [.]

T. et se - pul - tus est,) [se - pul - tus est.] [.]

B. et se - pul - tus est,) [se - pul - tus est.] [.]

Org. 6 b # b 4 #3 [.]

Crucifixus a 6 Voci from Credo a 8

A. Lotti (1667-1740)

Soprano I
Cru - ci - fi - xus,

Soprano II
Cru - ci - fi - xus,

Alto
Cru - ci - fi - xus,

Tenor I
Cru - ci - fi - xus,

Tenor II
Cru - ci - fi - xus,

Bass
Cru - ci - fi - xus,

Organo

b h



S. I
cru - - - - - ci -

S. II

A.
cru - ci - fi - - -

T. II
cru - ci - fi - - -

B.
cru - ci - fi - - -

Org.

h b7 6 5

5

S. I

S. II

A.

T. I

T. II

B.

Org.

-fi - - xus.

Cru - - - ci - -

xus,

cru - ci - fi - - -

- - - xus, cru - - ci -

- - - xus, cru - - ci -

7

S. I

S. II

A.

T. I

T. II

B.

Org.

-fi - - xus, e -

e - - ti - am pro no -

-xus,

-fi - - xus e - - ti -

-fi - - xus e - - ti -

h b7 5 6

h 7 6

9

S. I
e - - ti - am pro no - -

S. II
- ti - am pro no - - -

A.
- bis,

T. I
e -

T. II
-am pro no - -

B.
-am pro no - -

Org.

11

S. I
-bis,

S. II
-bis,

A.
e - - ti - am pro no - -

T. I
- ti - am pro no - -

T. II
-bis, e -

B.
- - - - -

Org.

6 5 7 65
b5 3 b 3

9 8 6 65
b5 3

13

S. I
e - ti - am pro no -

S. II
e -

A.
- - - - bis,

T. I
-bis,

T. II
- ti - am pro no - - - -

B.
-bis, e - - ti - am pro

Org.

9 8 $\flat 4$ $\flat 5$
3 2

15

S. I
- - - - -

S. II
- ti - am pro no - - - -

A.
e - ti - am pro no -

T. I
- - - - -

T. II
- - - - - bis,

B.
no - - - - -

Org.

5 9 8
4 3

17

S. I

S. II

A.

T. I

T. II

B.

Org.

bis,

bis sub

bis sub

pas - - - -

sub

bis,

19

S. I

S. II

A.

T. I

T. II

B.

Org.

sub

Pon - ti - o Pi - la - to,

Pon - ti - o Pi - la - to,

-sus, sub

Pon - - ti - - o Pi -

sub

b7 5 9 8

21

S. I
Pon - - ti - o, sub

S. II

A.
pas -

T. I
Pon - ti - o Pi - la - - to,

T. II
- la - - - to,

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

Org.

7 6



23

S. I
Pon - ti - o Pi - la - - to,

S. II

A.
pas -
sus, sub

T. I
sub

T. II
pas - - sus,

B.
[Pon - ti - o,]

Org.

9 8 6 9 8

25

S. I

S. II

A.

T. I

T. II

B.

Org.

Pon - ti - o Pi - la - - -

Pon - ti - o Pi - la - - -

sub

sub

7 6 7 b7



27

S. I

S. II

A.

T. I

T. II

B.

Org.

pas - - - - -

-to, sub

-to,

Pon - ti - o Pi - la - - -

Pon - ti - o Pi - la - - -

9 b 8 b7

S. I
-sus,

S. II
-sus,

A.
Pon - - ti - o Pi - la -
pas -

T. I
pas - - - - -

T. II
-to pas - - - - -

B.
-to, pas -

Org.

b

b7
5



S. I

S. II
pas - - - - -

A.
-to, pas - - - - -

T. I
- sus, et se -

T. II
- sus et se - pul - - tus

B.
-sus, pas - - - - -

Org.

9

8

b7
5

33

S. I

S. II

A.

T. I

T. II

B.

Org.

-sus,

-sus,

-sus,

-pul - - tus,

est, et se - pul - - tus

-sus,

et se -

9

8

4



35

S. I

S. II

A.

T. I

T. II

B.

Org.

et se -

-pul - - tus,

et se - pul - - tus,

-pul - - tus,

et se -

-pul - - tus,

-pul - - tus,

et se -

-pul - - tus,

et se -

b

37

S. I
-pul - - - - -

S. II
et se - pul - - -

A.
et se - pul - - -

T. I
-pul - - - - -

T. II
-pul - - - - -

B.
-pul - - - - -

Org.
-pul - - - - -

6
4

39

S. I
- - - - - tus est,

S. II
- - - - - tus est,

A.
- - - - - tus est,

T. I
- - - - - tus est, pas - sus

T. II
- - - - - tus est, pas - sus

B.
- - - - - tus est.

Org.
- - - - -

5
4

41

S. I
pas - sus et se -

S. II
pas - sus et se -

A.
et se -

T. I
et se - pul - -

T. II
et se - pul - -

B.

Org.

5
3

6
4

b

43

S. I
-pul - - tus est.

S. II
-pul - - tus est.

A.
-pul - - tus est.

T. I
- - - tus est.

T. II
- - - tus est.

B.

Org.

7
6
4

b

Crucifixus a 10

A. Lotti (1667-1740)

The musical score is arranged in ten staves, each with a label on the left. The top nine staves are for vocal parts: Soprano I, Soprano II, Soprano III, Alto I, Alto II, Tenor I, Tenor II, Tenor III, and Bass I. The bottom two staves are for Bass II and Organo. All vocal staves begin with a treble clef and a common time signature (C). The organ staff begins with a bass clef and a common time signature (C). The lyrics are distributed across the vocal staves: Tenor II has "Cru - ci -", Tenor III has "[Cru - ci - fi -", and Bass II has "Cru - ci - fi -".

3

S. I

S. II

S. III

A. I

A. II

T. I

T. II

T. III

B. I

B. II

Org.

Cru - ci -

Cru - ci - fi -

Cru - ci - fi - xus,

Cru - ci - fi -

Cru - ci - fi - - - - xus,

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

- - - - xus, cru -

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

-xus, [cru - ci - fi -

Org.

6

S. I
Cru - ci - fi - - - - - xus,

S. II
-fi - - - - - xus,

S. III
- - - - - xus,

A. I
cru - ci-fi - - - - - xus,

A. II
- xus, cru - ci - fi - - - - - xus,

T. I
cru - - - - - ci-fi - - - - - xus,

T. II
- xus, cru - ci - fi - - - - - xus,

T. III
-ci - - - - - fi - - - - - xus,

B. I
- - - - - ci - fi - xus,

B. II
- - - - - xus,

Org.

S. I

S. II

S. III

A. I
cru - ci - fi - xus e - ti - am pro no - - -

A. II

T. I
[cru - ci - fi - xus e - ti - am pro] no - - -

T. II

T. III

B. I
[cru - ci - fi - xus e - ti - am pro] no - - -

B. II

Org.

S. I

S. II

S. III

A. I
- bis

A. II
cru - ci - fi - xus e - ti - am pro no -

T. I
- bis,

T. II
[cru - ci - fi - xus e - ti - am pro] no - - -

T. III

B. I
- bis,

B. II
[cru - ci - fi - xus e - ti - am pro no - - -

Org.

S. I
cru - ci - fi - xus e - ti - am pro no -

S. II
cru - ci - fi - xus e - ti - am pro no - - -

S. III
[cru - ci - fi - xus] e - ti - am pro no - - -

A. I

A. II
-bis,

T. I

T. II
-bis,

T. III

B. I

B. II
-bis,]

Org.

Detailed description of the musical score: The score is for page 13 and consists of ten staves. The vocal parts (S. I, S. II, S. III) are in treble clef. S. I has lyrics 'cru - ci - fi - xus e - ti - am pro no -'. S. II has lyrics 'cru - ci - fi - xus e - ti - am pro no - - -'. S. III has lyrics '[cru - ci - fi - xus] e - ti - am pro no - - -'. The organ part (Org.) is in bass clef and features a rhythmic accompaniment of eighth notes with various chords and accidentals, including a trill marked with a circled 'tr'. The instrumental parts (A. I, A. II, T. I, T. II, T. III, B. I, B. II) are mostly empty staves with some initial notes and accidentals. A. II and T. II have the word '-bis,' written below them. B. II has '-bis,]' written below it.

S. I
- bis,

S. II
- bis,

S. III
- bis,

A. I
sub Pon - ti - o Pi -

A. II
sub

T. I

T. II

T. III
sub [Pon - ti - o Pi - la - to,]

B. I
sub [Pon - ti -

B. II
sub [Pon - ti - o Pi - la - to,]

Org.

S. I
sub [Pon - ti - o Pi-

S. II
sub [Pon - ti - o Pi - la - to,]

S. III
sub [Pon - ti -

A. I
-la - to, sub Pon - ti - o Pi - la - to,

A. II
Pon - ti - o Pi - la - to,

T. I
sub [Pon - ti - o Pi - la - to,]

T. II
sub [Pon - ti - o Pi - la - to,]

T. III

B. I
-o Pi - la - to,]

B. II
sub [Pon - ti - o Pi - la - to,] sub

Org.

S. I
-la - to,) pas - -

S. II
[pas - -

S. III
-o Pi - la - to,) sub [Pon - ti - o Pi - la -

A. I
sub [Pon - ti - o Pi - la - to,]

A. II
pas - sus,

T. I
[pas - - - sus,]

T. II
sub [Pon - ti - o Pi - la - to,) sub [Pon - ti - o Pi -

T. III
pas - - - sus,

B. I
sub [Pon - ti - o Pi - la - to,]

B. II
[Pon - ti - o Pi - la - - to,) sub [Pon - ti - o Pi -

Org.

S. I
- sus,

S. II
- sus,]

S. III
-to,]

A. I
pas - - - sus,

A. II
[pas - sus,]

T. I
pas - -

T. II
-la - to,] [pas - -

T. III
sub [Pon - ti - o Pi - la - to,]

B. I
pas - - - sus, sub [Pon - ti - o Pi -

B. II
-la - to,] sub [Pon - ti - o Pi -

Org.

S. I pas - - - sus,

S. II [pas - - - sus,]

S. III pas - - -

A. I [pas - - -

A. II sub Pon - ti - o Pi - la - to,

T. I - sus, sub [Pon - ti - o Pi - la - to,] sub

T. II - sus,] sub [Pon - ti - o Pi -

T. III sub

B. I -la - to,] pas - sus,

B. II -la - to,] pas - sus, pas -

Org.

S. I

S. II
sub Pon - ti - o Pi - la - to,

S. III
- sus, sub [Pon - ti - o Pi - la - to,

A. I
- sus,] sub [Pon - ti - o Pi - la - to,]

A. II
sub [Pon - ti - o Pi - la - to,]

T. I
Pon - ti - o Pi - la - to,

T. II
- la - to,]

T. III
[Pon - ti - o Pi - la - to,]

B. I

B. II
-sus, pas - - -

Org.

S. I
sub [Pon - ti - o Pi - la - to,]

S. II
pas - sus, sub

S. III
pas - sus,]

A. I
pas - sus

A. II
sub Pon - ti -

T. I
sub [Pon - ti - o Pi - la - to,]

T. II
sub [Pon - ti - o Pi - la - to,]

T. III
sub [Pon - ti - o Pi - la -

B. I
sub [Pon - ti - o Pi -

B. II
sus,

Org.

S. I sub [Pon - ti - o Pi - la - to,] pas -

S. II [Pon - ti - o Pi - la - to,]

S. III sub [Pon - ti - o Pi - la - to,]

A. I sub [Pon - ti - o Pi - la - to,] pas -

A. II - o Pi - la - to,

T. I

T. II sub

T. III - to,) sub Pon - ti - o Pi -

B. I - la - to,) [sub Pon - ti - o Pi -

B. II sub [Pon - ti - o Pi - la - to,] sub

Org.

S. I sub [Pon - ti - o Pi - la - to,]

S. II - - - sus

S. III sub Pon - ti - o Pi - la - to, pas -

A. I sub [Pon - ti - o Pi - la - to,]

A. II

T. I sub

T. II - - - - - sus,

T. III - o Pi - la - to,] sub [Pon - ti - o Pi - la -

B. I sub [Pon - ti - o Pi -

B. II [Pon - ti - o Pi - la - to,] pa - - -

Org.

S. I pas - - sus, pas - sus, et se -

S. II pas - - sus et se -

S. III - sus,

A. I sub [Pon - ti - o Pi - la - to,]

A. II pas - - - - -

T. I [Pon - ti - o Pi - la - to,]

T. II sub [Pon - ti - o Pi - la - to,] pas -

T. III -to,]

B. I -la - to,]

B. II - - sus, pas - sus et se -

Org.

S. I
-pul - tus,

S. II
-[pul - tus,] pas -

S. III

A. I
pas -

A. II
-sus, pas - - -

T. I
pas - sus, pas - sus

T. II
- - sus, et se -

T. III
pas - - - sus,

B. I
pas - sus et se -

B. II
-pul - - - -

Org.

S. I
pas - sus et se - pul - tus est.

S. II
- sus [et se - pul - tus est.]

S. III
et [se - pul - tus est.]

A. I
-sus et se - pul - tus est.

A. II
- sus, et [se - pul - tus est.]

T. I
et se - pul - - - tus est.

T. II
-pul - tus, se - pul - - - tus est.

T. III
et se - pul - - - tus est.

B. I
-pul - - - - tus est.

B. II
- - - - - tus est.

Org.

Crucifixus from Mass in C

Adagio

L. Mozart (1719-87)

Clarini in C

Musical staff for Clarini in C, showing a treble clef, key signature of two flats (B-flat and E-flat), and common time signature. The staff contains a melodic line with a forte dynamic marking [f] and a triplet of eighth notes.

Timpani

Musical staff for Timpani, showing a bass clef and common time signature. The staff contains a rhythmic pattern of eighth notes with a forte dynamic marking [f].

Violin I

Musical staff for Violin I, showing a treble clef, key signature of two flats, and common time signature. The staff contains a melodic line with a forte dynamic marking [f] and a triplet of eighth notes.

Violin II

Musical staff for Violin II, showing a treble clef, key signature of two flats, and common time signature. The staff contains a melodic line with a forte dynamic marking [f] and a triplet of eighth notes.

Viola

Musical staff for Viola, showing an alto clef, key signature of two flats, and common time signature. The staff contains a melodic line with a forte dynamic marking [f].

Soprano

Musical staff for Soprano, showing a treble clef, key signature of two flats, and common time signature. The staff is currently empty.

Alto

Musical staff for Alto, showing a treble clef, key signature of two flats, and common time signature. The staff is currently empty.

Bass

Musical staff for Bass, showing a bass clef, key signature of two flats, and common time signature. The staff is currently empty.

Organo

Musical staff for Organo, showing a bass clef, key signature of two flats, and common time signature. The staff contains a rhythmic pattern of eighth notes with a forte dynamic marking *f* and figured bass notation: 6 4, 5 3, 6 4, 5 4.

3

Cln.

Timp.

Vln I

Vln II

Vla

S.

A.

B.

Org.

fp

f

p

tasto

7
4

6
4

5

Cln.

Timp.

Vln I
fp

Vln II
[fp]

Vla

S.

A.

B.

Org.

7

4

Detailed description: This is a page of a musical score, page 192, showing measures 5 through 7. The score is arranged in a system with eight staves. The instruments are: Clarinet (Cln.), Timpani (Timp.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Soprano (S.), Alto (A.), and Bass (B.), and Organ (Org.). The key signature has two flats (B-flat and E-flat), and the time signature is 7/8. Measure 5 starts with a '5' above the Cln. staff. The Cln. part has a melodic line with eighth and sixteenth notes. The Timp. part has a rhythmic pattern of eighth notes. Vln I and Vln II both start with a forte-piano (*fp*) dynamic. The Vln I part has a melodic line with eighth notes, and the Vln II part has a similar melodic line. The Vla part has a melodic line with eighth notes. The S., A., and B. parts are mostly rests. The Org. part has a melodic line with eighth notes. Measure 6 continues the patterns. Measure 7 ends with a '7' below the Org. staff and a '4' below the Timp. staff.

Cln.

Timp.

Vln I *p*

Vln II *p*

Vla *[p]*

S. solo
Cru - ci - fi - xus, e - ti - am_ prono - bis,

A. solo
[Cru - ci - fi - xus,] [e - ti - am_ prono - bis,]

B. solo
[Cru - ci - fi - xus,] [e - ti - am pro no - bis,]

Org. *p*

9

Cl.

Timp.

Vln I

Vln II

Vla

S. e - ti-am pro no - bis, sub Pon - ti o Pi-

A. [e - ti-am pro no - bis,] sub Pon - ti - o

B. [e - ti-am pro no - bis,] sub Pon - ti o Pi-

Org.

7 9 8 6

Cln. Musical notation for Clarinet (Cln.) in treble clef, featuring a melodic line with eighth and sixteenth notes.

Timp. Musical notation for Timpani (Timp.) in bass clef, showing rhythmic patterns with eighth notes.

Vln I Musical notation for Violin I (Vln I) in treble clef, featuring a melodic line with eighth notes and slurs.

Vln II Musical notation for Violin II (Vln II) in treble clef, featuring a melodic line with eighth notes and slurs.

Vla Musical notation for Viola (Vla) in alto clef, featuring a melodic line with eighth notes.

S. Musical notation for Soprano (S.) in treble clef, with lyrics: -la - to, pas -

A. Musical notation for Alto (A.) in treble clef, with lyrics: - Pi-la - to, pas - - sus,

B. Musical notation for Bass (B.) in bass clef, with lyrics: -la - to, pas - - -

Org. Musical notation for Organ (Org.) in bass clef, with lyrics: 7 8 4 and the instruction *tasto*.

Cln. 

 Timp. 

 Vln I 

 Vln II 

 Vla 

 S. 

 A. 

 B. 

 Org. 

Cln.

Timp.

Vln I

Vln II

Vla

S.

A.

B.

Org.

f

fp

pas -

pas - sus

pas - sus, pas - sus

Cln. 

 Timp. 

 Vln I 

 Vln II 

 Vla 

 S. 

 A. 

 B. 

 Org. 

6
5

5

7
4

4
b3

Cln. Musical notation for Clarinet (Cln.) in treble clef, featuring a melodic line with a trill (tr) at the end.

Timp. Musical notation for Timpani (Timp.) in bass clef, showing a rhythmic pattern of eighth notes.

Vln I Musical notation for Violin I (Vln I) in treble clef, featuring a melodic line with a trill (tr) at the end.

Vln II Musical notation for Violin II (Vln II) in treble clef, featuring a melodic line.

Vla Musical notation for Viola (Vla) in alto clef, featuring a melodic line.

S. Musical notation for Soprano (S.) in treble clef, with lyrics: pas - sus et se - pul - - tus

A. Musical notation for Alto (A.) in treble clef, with lyrics: [pas - sus et se - pul - - tus

B. Musical notation for Bass (B.) in bass clef, with lyrics: [pas - sus et se - pul - - tus

Org. Musical notation for Organ (Org.) in bass clef, featuring a melodic line with fingerings: 6, 6, 5, 6, 5, 5.

Cln.

Musical staff for Clarinet (Cln.) in treble clef, showing notes and rests.

Timp.

Musical staff for Timpani (Timp.) in bass clef, showing notes and rests.

Vln I

Musical staff for Violin I (Vln I) in treble clef, with a *p* dynamic marking.

Vln II

Musical staff for Violin II (Vln II) in treble clef, with a *decresc.* dynamic marking.

Vla.

Musical staff for Viola (Vla.) in alto clef, with a *[decresc.]* dynamic marking.

S.

Musical staff for Soprano (S.) in treble clef, with an *est.* marking.

A.

Musical staff for Alto (A.) in treble clef, with an *est.]* marking.

B.

Musical staff for Bass (B.) in bass clef, with an *est.]* marking.

Org.

Musical staff for Organ (Org.) in bass clef, with a *decresc.* marking and numerical figures 6 5 and 6 5.

Cln. *[p]* *[pp]*

Timp. *[p]* *[pp]*

Vln I *[p]* *[pp]*

Vln II *p* *pp*

Vla *[p]* *[pp]*

S.

A.

B.

Org. *p* *[pp]*

9 5 6

Crucifixus from Messa Completa a 4 Voci

attrib. G. Pergolesi (1710-1736)

Soprano
Cru - ci - fi - - xus e - ti - am pro

Alto
[Cru - ci - fi - - xus e - ti - am pro

Tenor
Cru - ci - fi - - xus e - ti - am [pro

Bass
E - ti - am pro

Organo

6 6
3

4

S.
no - bis sub [Pon ti - o Pi - la - to,) [pas - sus

A.
no - bis sub Pon - ti - o Pi - la - to,) [pas - sus_

T.
no - bis sub Pon - ti - o Pi - la - to,) [pas - sus

B.
no - bis sub Pon - ti - o Pi - la - to, pas - sus

Org.

7 6 5
4 #

8

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

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

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

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

Org.

5 # b3 b9 #3

Crucifixus from *Messa Canone a 3*

G. A. Perti (1661-1756)

[solo] * [solo]

Soprano
Cru - ci - fi - xus,

Soprano
Cru - ci -

Bass
Cru - ci - fi - xus,

Organo

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

4

S.
e - ti - am pro_ no - - - -

S.
-fi - xus, e - ti - am pro_

B.

Org.
b 7 # 5 6 7 6 5 4 6 7 7
2 #

7

S.
-bis, e - ti -

S.
no - - - - bis,

B.
e - ti - am pro_ no - - -

Org.
5 6 7 6 5 4 6 7 7 5 b6 b7 6
2 #

10

S. -am pro_ no - bis, sub

S. e - ti - am pro_ no - - -

B. - bis, e - ti - am pro no -

Org.

7 # 9 8 # b6

12

S. Pon - ti - o Pi - la - to, pas - sus et se -

S. - - bis, sub

B. - bis, sub Pon - ti - o Pi - la - to, pas -

Org.

4 # 6 4 # 6

14

S. -pul - tus est, pas - sus, pas - sus

S. Pon - ti - o Pi - la - to, pas - sus, pas - sus et

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

Org.

4 # 6 5 9 8 6 5 9 8

17

S. et se - pul - tus est, sub Pon - ti - o Pi -

S. — se - pul - tus est, pas -

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

Org.

7 5 6 5 4 #
4

19

S. - la - to, pas - sus et se - pul - tus est,

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

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

Org.

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

22

S. pas - sus et se - pul - tus

S. - sus et se - pul - tus

B. pas - sus et se - pul - tus

Org.

7 6 9 8 7 4 #
#

24

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

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

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

Org. 7 b6 5 4# 2 6 4 #

* A similar motive to this appears in Georg Muffat's *Sonata in g* from *Armonico Tributo* (1682) and Handel's 'Wretched Lovers' from *Acis and Galatea* (c. 1720).

Crucifixus from Kyrie, Gloria and Credo

Largo

G. A. Perti (1661-1756)

Soprano *[solo]*
 Cru - ci - fi - xus e - ti - am pro no - bis,
 Alto *[solo]*
 Cru - ci - fi - xus
 Tenor
 Organo

6 b6 5 4# 6 7 #
3

4
 S. sub Pon - ti - o Pi - la - to,
 A. e - ti - am pro - no - bis,
 T. *[solo]*
 Cru - ci - fi - xus
 Org.

6 b6 5

6
 S. pas - sus, pas - sus et
 A. sub Pon - ti - o Pi - la - to, pas -
 T. e - ti - am *[pro]* no - bis, sub
 Org.

4# 6 7 # 9 8 6 7 6
2

8

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

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

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

Org.
 7 7 $\flat 6$ 6 9 8 7 6 5
 4 3

11

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

A.
 est, sub Pon - ti - o Pi - la - to, pas - sus et se -

T.
 est, pas - sus et se -

Org.
 5 6 6 5 # 9 $\flat 5$ 6 7 $\flat 6$ #7
 5

14

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

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

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

Org.
 6 5 6 5 $\flat 6$ 6 7 4 #3
 4 #3 # #

Crucifixus from Mass for 4 Voices

N. A. Porpora (1686-1767)

Violin I *p*

Violin II *p*

Soprano [*p*]
Cru - ci - fi - - xus, e -

Tenor [*p*]
Cru - ci - fi - - xus e - ti - am pro no -

Organo [*p*]
7 6 4 3 6 6/5

4
Vln I

Vln II

S.
- ti - am pro no - bis,

T.
- - - - bis sub Pon - ti - o Pi -

Org.
6 6/5 6 6/4 4 6 6/5

6

Vln I

Vln II

S.

T.

Org.

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

-la - to, pas - - - - -

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

9

Vln I

Vln II

S.

T.

Org.

- - - - - sus et - - -

- - - - - sus et - - - se -

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

12

Vln I

Vln II

S.

T.

Org.

se - - - - pul - tus

8

pul - - - tus

7 6 6 7 6 b6 4

15

Vln I

Vln II

S.

T.

Org.

est, cru - ci -

est, cru - ci - fi -

b 7 6 7 b 5 4 b 7

18

Vln I

Vln II

S.

T.

Org.

-fi - - xus, e - ti-am pro no -

- xus, e - ti-am pro no - -

46 5 6 7 6

4

21

Vln I

Vln II

S.

T.

Org.

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

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

7 6 6 b5 9 8 4 3 9 8

24

Vln I

Vln II

S.

T.

Org.

- - - sus et se - pul - tus est

-to, pas - - - sus et se - pul -

6 b 6 b b4 6 b4 6 4 6 4

b5 b5 2

27

Vln I

Vln II

S.

T.

Org.

pas - - - sus et se -

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

7 6 5 3 6 5 6

b

30

Vln I

Vln II

S.

T.

Org.

-pul - tus, se - pul - tus est, se - pul -

-pul - tus est, se - pul -

p *[p]* *[p]* *p*

5 9 8 8 b7 6 7
3 b 43 b5

33

Vln I

Vln II

S.

T.

Org.

- tus est.

- - tus est.

5 4 3

Crucifixus from Missa Nativitatis Domini ZWV 8

J. D. Zelenka (1679-1745)

Tarde

Oboe *sempre pp*

Violin I *[sempre pp]*

Violin II *[sempre pp]*

Viola *[sempre pp]*

Soprano *[sempre pp]*
Cru - ci - fi - xus,

Alto *[sempre pp]*
[Cru - ci - fi - xus,]
solo

Organo *[sempre pp]*

Ob. 3

Vln I

Vln II

Vla

S. e - ti - am pro no - bis,

A. [e - ti - am pro no - bis,]

Org.

5

Ob.

Vln I

Vln II

Vla

S.
sub Pon - ti - o Pi - la - to, pas -

A.
[sub Pon - ti - o Pi - la - to, pas -

Org.



7

Ob.

Vln I

Vln II

Vla

S.
- - - sus et se - pul - tus,

A.
- - -] sus et se - pul - tus,

Org.

9

Ob.

Vln I

Vln II

Vla

S.
se - pul - tus est,

A.
— se - pul - tus est,

Org.



11

Ob.

Vln I

Vln II

Vla

S.

A.

Org.

13

Ob.

Vln I

Vln II

Vla

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

A.
[sub Pon - ti - o Pi - la - to,]

Org.
tasto



15

Ob.

Vln I

Vln II

Vla

S.
pas - sus, pas - - - -

A.
pas - sus, pas - - - -

Org.
pas - sus, pas - - - -

17

Ob.

Vln I

Vln II

Vla

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

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

Org.

f

f



19

Ob.

Vln I

Vln II

Vla

S.
pas

A.
pas

Org.

[p]

[p]

p

(tr)

(tr)

21

Ob.

Vln I

Vln II

Vla

S.
 - - - - - sus et se - pul - tus

A.
 - - - - - sus et se - pul - tus

Org.
 7 6 5 4



23

Ob.

Vln I

Vln II

Vla

S.
 est, se - pul - tus est.

A.
 est, se - pul - tus est.

Org.
 4 3

26

tardisime

Musical score for six instruments: Oboe (Ob.), Violin I (Vln I), Violin II (Vln II), Viola (Vla), Soprano (S.), Alto (A.), and Organ (Org.). The score is in G major (one sharp) and 3/4 time. The tempo marking is *tardisime*. The music consists of three measures. The Oboe, Violin I, and Viola parts have melodic lines with notes and rests. The Violin II part has a melodic line with a sharp sign above a note in the second measure. The Soprano, Alto, and Organ parts have whole rests in the first two measures and a whole note in the third measure. The Organ part is in the bass clef.

Crucifixus from Missa Paschalis ZWV 7

Adagio
con tutte le Voce e Stromenti

J. D. Zelenka (1679-1745)

Soprano
Cru - ci - fi - xus e -

Alto
Cru - ci - fi - - - -

Tenor
8 Cru - ci - fi - - - -

Bass
Cru - ci - fi - - xus e - ti - am pro

Organo
6 45 4 3 6
5

3
S. - ti - am pro no - - - bis sub

A. - xus e - ti - am pro no - - bis,

T. 8 - xus e - ti - am pro no - bis,

B. no - bis, e - ti - am pro no - bis,

Org. 9 8 7 6 4 #

5

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

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

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

B. sub Pon-ti o Pi - la - to, pas - - -

Org.

6 5 5 6 6 5 6

8

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

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

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

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

Org.

6 4 5 # 7 6 5 7 6 5 6 #6 5

S. *pp*
 pas - sus et _____ se - pul - tus est.

A. [*pp*]
 pas - sus et se - pul - tus est.

T. [*pp*]
 pas - sus et _____ se - pul - tus est.

B. [*pp*]
 pas - sus et se - pul - tus est.

Org. [*pp*]

6 5 6 4 6 5 ♯ #5 4 #

Crucifixus from Missa Sancti Spiritus ZWV 4

Adagio

J. D. Zelenka (1679 - 1745)

Violin I



Violin II



Viola



Soprano



Cru - - - ci - fi - - - -

Alto




Cru - - - ci - fi - -

Tenor



Cru - - - ci - fi - - - -

Bass



Cru - - - ci - fi - - - -

Adagio

Organo



3 4 5

2

Vln I

Vln II

Vla

S.

A.

T.

B.

Org.

-xus, e - ti - am pro

-xus, e - ti - am pro

-xus, e - ti - am pro

-xus, e - ti - am pro

5

5

4

3

3

Vln I

Vln II

Vla

S.

A.

T.

B.

Org.

no - bis sub Pon - - - -

no - bis, sub

no - bis, sub

no - bis, sub

no - bis, sub

4

#

4

Vln I

Vln II

Vla

S.

A.

T.

B.

Org.

- ti - o Pi - la - to [pas - sus, pas-sus et se]-

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

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

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

7 6 7 6 7 6 7 6 3 4

6

Vln I

Vln II

Vla

S.

A.

T.

B.

Org.

-pul - tus

-sus et se pul - tus

- - - - - tus

et se - pul - - tus

5 9 8 4 3

Detailed description: This is a page of a musical score, page 230. It features seven staves. The top three staves are for string instruments: Violin I (Vln I), Violin II (Vln II), and Viola (Vla). The next three staves are for vocalists: Soprano (S.), Alto (A.), and Tenor (T.). The bottom staff is for Organ (Org.). The key signature is one sharp (F#) and the time signature is 4/4. The music begins at measure 6. The vocal parts have lyrics: Soprano: "-pul - tus"; Alto: "-sus et se pul - tus"; Tenor: "- - - - - tus"; Bass: "et se - pul - - tus". The Organ part has fingerings: 5, 9, 8, 4, 3.

7

Vln I

Vln II

Vla

S.

A.

T.

B.

Org.

est, et

est,] [et

est, et

est, et

b7 b7

8

Vln I

Vln II

Vla

S.

A.

T.

B.

Org.

se - pul - tus est.

se - pul - tus est.]

se - pul - tus est.

se - pul - tus est.

4 # 9 8 6 5 4 5
4 # 2 #

Detailed description: This is a page of a musical score, page 232. It features seven staves. The top three staves are for string instruments: Violin I (Vln I), Violin II (Vln II), and Viola (Vla). The next three staves are for vocal parts: Soprano (S.), Alto (A.), and Tenor (T.). The bottom staff is for Organ (Org.). The key signature is one sharp (F#) and the time signature is 4/4. The music is in a major mode. The lyrics 'se - pul - tus est.' are written under the vocal staves. The organ part has a figured bass line at the bottom of the page.

Critical Commentary

F. Bertoni: *Crucifixus con Organo a 4 Voci*

Bar	Instrument, Voice	Comment
10	Org.	Note 2 indistinct.
13	B.	Note 4 indistinct: it is not clear whether the intended pitch is a or b flat.

A. Caldara: *Crucifixus* from *Mass for 4 Voices*

Bar	Instrument, Voice	Comment
Opening		By the side of the stave is written the following: <i>Con Viole e Tromboni</i> <i>Che suonano li V. V.</i> <i>ancor le [parti] de le Viole</i> <i>a due Bassi soli</i> [With violas (or possibly viols) and trombones, with the violins playing as well as the parts for viola (or viol), for two solo basses.]
22	Vla II	Note 4 written as b flat.

A. Caldara: *Crucifixus* from *Mass in F*

Bar	Instrument, Voice	Comment
Opening		<i>Senza stromenti</i> is marked at the top of stave.
10-11	Org.	sign indicated, meaning 'and so forth'. Reconstruction by analogy with B. line.
22	Org.	As for bars 10-11.
23-4	All parts	Various notes (indicated by small noteheads) lost in the gutter of the page.
24-9	Org.	As for bars 10-11.

F. Durante: *Crucifixus* from *Messa a 3 Voci*

Bar	Instrument, Voice	Comment
11	T.	Note 3 written as a semibreve.

J. J. Fux: *Crucifixus* from *Mass in D Minor* for 10 Voices

Bar	Instrument, Voice	Comment
2	T.	Note 1 indistinct.

B. Galuppi: *Crucifixus* from *Credo Papal* in G

Bar	Instrument, Voice	Comment
1	Fl. I	Note 2 written as e".
1	Fl. II	Note 2 written as g".
9	Fl. II, Vln I (lower part)	Note 2 written as d". Alteration by analogy with bar 42.
9	Vln II (lower part)	Note 2 written as d'. Alteration by analogy with bar 42.
14	Vln II (lower part)	Note 3 written as b flat.
23	Fl. I, II	Note 1 with dot.
29	S.	Notes 3 and 4 written as c" and a'. Alteration by analogy with bar 42.
29	Fl. II, Vln I (lower part)	As for bar 9.
29	Vln II (lower part)	As for bar 9.
47	Ob. I, II, Tpt I, II, Timp., Org.	Final note of bar obscured by gutter.
48	A.	Note 1 obscured by gutter.

F. Gasparini: *Crucifixus* from *Mass a 4*

Bar	Instrument, Voice	Comment
11	S.	Semibreve rest not marked.

G. Giorgi: *Crucifixus* from *Credo a 4 Voci*

Bar	Instrument, Voice	Comment
39	Vln I	Bars 34-9 are a <i>da capo</i> (not separately notated) of bars 1-6. At the end of bar 6 the first violin has an arpeggiated figure leading into the body of the movement. The <i>fine</i> is marked over the initial e' in this bar, which becomes the final note for Vln I in bar 39. The remaining parts require no adaptation for bar 39, as they provide no such link.

J. D. Heinichen: *Et Incarnatus* and *Crucifixus* from *Missa 11*

Bar	Instrument, Voice	Comment
3	T.	Note 6 and text obscured.
18	T.	Notes 2 and 3 obscured by ink marks.

J. D. Heinichen: *Et Incarnatus* and *Crucifixus* from *Missa 12*

Bar	Instrument, Voice	Comment
1	All parts	<i>a 3</i> indicated.
1 ³ -7 ²	Vla	<i>col organo</i> indicated.
1 ⁴ -2 ¹	A.	Notes obscured by ink marks. Reconstruction by analogy with Vln II, bars 1 ⁴ -2 ¹ .
15	Vla	Notes 5-8 written as <i>f sharp</i> '.

N. Jommelli: *Crucifixus* from *Mass in D for 4 Voices*

Bar	Instrument, Voice	Comment
1	Vla	Part marked <i>col basso</i> .
10	Vln I	Notes 3-5 written as semiquavers.
22	Vln II	Note 1 without the dot.
23	Vln II	Note 1 without the dot.

L. Leo: *Crucifixus* from *Messa Completa*

Bar	Instrument, Voice	Comment
3	S.	Original word underlay incorrect. This is probably because of the omission of the word 'sub', which is supplied here enclosed in square brackets.
9	S.	Quaver rest marked between notes 8 and 9.
15-18	S.	Original word underlay results in stress being placed on wrong syllables. This problem is caused by missing ties, omitted words or the unnecessary repetition of words.
16	A.	As for bars 15-18.
21	S., A.	Note 4 written as a crotchet.

L. Leo: *Crucifixus* from *Credo a 4 Voci*

Bar	Instrument, Voice	Comment
8	A.	Note 2 written as c sharp'.

A. Lotti: *Crucifixus a 6* from *Credo a 8* (two sources: GB-Lcm)

Bar	Instrument, Voice	Comment
9	A.	Ms. 1088/1 places '-bis' under a dotted breve in this bar.
10	S. I	In Ms. 1088/1, '-bis' is placed under note 2, but also under note 1 in bar 11. Ms. 661/28 has only the latter reading.
13	T. I	Ms. 1088/1 reads as b flat.
15	S. I	In Ms. 1088/1, '-bis' is placed under note 1, but also under note 1 in bar 18. Ms. 661/28 has only the latter reading.
36	T. I	Note 2: Ms. 1088/1 reads as g.

A. Lotti: *Crucifixus a 10*

Bar	Instrument, Voice	Comment
17	T. II	Note 4 written as an a.
27	S. I	Note 1 written as a c".

L. Mozart: *Crucifixus* from *Mass in G*

Bar	Instrument, Voice	Comment
23	Vln II	Marked 'unison' (with Vln I).

Attrib. Pergolesi: *Crucifixus* from *Messa Completa a 4 Voci*

Bar	Instrument, Voice	Comment
2	S.	The '-xus' of 'Crucifixus' is duplicated. It appears under both note 3 of bar 2 and note 1 of bar 3. It is suggested that '-xus' should be placed under note 1 of bar 3, by analogy with the tenor part (bar 3 ¹).

G. A. Perti: *Crucifixus* from *Kyrie, Gloria and Credo*

Bar	Instrument, Voice	Comment
6	T.	Originally, note 4 was written as an untied crotchet and a quaver. As a result, the word underlay did not fit with the note values (too many notes for too few syllables). Therefore the rhythm in this bar has been altered by analogy with the soprano (bar 2) and alto (bar 4) lines.

J. D. Zelenka: *Crucifixus* from *Missa Nativitatis Domini ZWV 8*

Bar	Instrument, Voice	Comment
1 ³ -3 ⁴	Vla	Marked <i>col Organo</i> .
2 ¹ -5 ²	Vln II	Marked 'Unis.' (with Vln I).
5 ³ -6 ⁴	Vla	Marked <i>col Organo</i> .
8	Org.	Note 1 written as a B.
10-12	Vla	Marked <i>col V^{no} 2^{do}</i> .
24 ³ -27 ⁴	Vla	Marked <i>col V^{no} 2^{do}</i> .