

# CRUCIFIXUS

COMPOSED BY ANTONIO LOTTI  
ARRANGED BY JIM ALEXANDER

3:00 MINUTES

4 TRUMPETS  
1 HORN IN F  
4 TROMBONES  
1 TUBA

ALTERNATIVE TRANSPOSED PARTS FOR E<sup>b</sup> SOPRANO CORNET, E<sup>b</sup> TENOR HORN, B<sup>b</sup> TROMBONE, EUPHONIUM OR BARITONE IN TREBLE CLEF AND E<sup>b</sup> & B<sup>b</sup> BASS IN TREBLE CLEF ARE AUTOMATICALLY INCLUDED IN BOTH HARD COPY AND DOWNLOAD FORMATS.

IF YOU REQUIRE ADDITIONALLY TRANSPOSED PARTS, PLEASE DROP ME AN EMAIL AT [INFO@SUPERBRASS.CO.UK](mailto:INFO@SUPERBRASS.CO.UK)

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## PROGRAMME NOTES

ANTONIO LOTTI (1667-1740) WAS AN ITALIAN BAROQUE COMPOSER. HE WAS BORN IN VENICE, ALTHOUGH HIS FATHER MATTEO WAS KAPELMEISTER AT HANOVER AT THE TIME AND STUDIED WITH LODOVICO FUGA AND GIOVANNI LEGRENZI, BOTH OF WHOM WERE EMPLOYED AT ST MARK'S BASILICA IN VENICE. LOTTI MADE HIS CAREER AT ST MARK'S, FIRST AS AN ALTO SINGER THEN AS AN ORGANIST, FINALLY WORKING HIS WAY UP TO THE POSITION OF MAESTRO DI CAPPELLA, (MASTER OF THE CHAPEL) A POSITION HE HELD UNTIL HIS DEATH. BETWEEN 1717-1719 HE TRAVELLED TO DRESDEN, WHERE A NUMBER OF HIS OPERAS WERE PRODUCED WHILE HE WAS EMPLOYED AT THE COURT OF FRIEDRICH AUGUSTUS I, ELECTOR OF SAXONY. LOTTI WROTE IN A VARIETY OF FORMS, PRODUCING MASSES, CANTATAS, AROUND THIRTY OPERAS, AND INSTRUMENTAL MUSIC. SOME OF HIS SACRED CHORAL WORKS ARE UNACCOMPANIED (A CAPPELLA) BUT MANY OF THEM ARE COMPOSED IN THE CONCERTATO STYLE WITH STRINGS, BASSO CONTINUO, AND OCCASIONALLY OBOES AND TRUMPETS. HIS MORE PROGRESSIVE WORKS FORESHADOW THE GALLANT STYLE, CONSIDERED A TRANSITION BETWEEN THE ESTABLISHED BAROQUE AND EMERGING CLASSICAL STYLES. LOTTI IS THOUGHT TO HAVE INFLUENCED JOHANN SEBASTIAN BACH AND GEORGE FRIDERIC HANDEL. ONE OF THE MOST FAMOUS PIECES THAT ANTONIO LOTTI WROTE, CRUCIFIXUS COMES FROM HIS CREDO IN F MINOR AND WAS MOST WRITTEN WHILST THE COMPOSER LIVED IN DRESDEN. THE PIECE BEGINS LOWEST VOICES IN THE CHOIR WITH BASSES AND TENORS, BEFORE BEING JOINED BY FIRST ALTOS AND FINALLY SOPRANOS. EACH NEW ENTRY CREATES EVEN MORE COMPLEX HARMONY AND SETS UP A SERIES OF SEEMINGLY NEVER-ENDING SUSPENSIONS. THIS OPENING SECTION IS FOLLOWED BY A GRADUAL BUILDING OF TENSION AS THE MUSIC DESCRIBES THE CRUCIFIXION OF CHRIST, HEIGHTENED BY THE FALSE RELATION HALFWAY THROUGH BAR 29. THE FINAL BURIAL OF CHRIST IS THEN PORTRAYED WITH A CALM AND SERENE CADENCE IN C MAJOR.

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ROGER ARGENTE / ARTISTIC DIRECTOR

SCORE IN C

# CRUCIFIXUS

COMPOSED BY ANTONIO LOTTI  
ARRANGED BY JIM ALEXANDER  
EDITED BY ROGER ARGENTE

LENTO ♩ = 60

The musical score is arranged for a brass ensemble. It features the following parts:

- TRUMPET 1: Treble clef, 4/4 time, key signature of three flats. Rested throughout.
- TRUMPET 2: Treble clef, 4/4 time, key signature of three flats. Rested throughout.
- TRUMPET 3: Treble clef, 4/4 time, key signature of three flats. Rested throughout.
- TRUMPET 4: Treble clef, 4/4 time, key signature of three flats. Rested until the final measure, where it plays a half note G4 (mf) followed by a quarter note F4.
- HORN IN F: Treble clef, 4/4 time, key signature of three flats. Rested throughout.
- TROMBONE 1: Bass clef, 4/4 time, key signature of three flats. Rested until the final measure, where it plays a half note G2 (mp) followed by a quarter note F2.
- TROMBONE 2: Bass clef, 4/4 time, key signature of three flats. Rested until the final measure, where it plays a half note G2 (mp) followed by a quarter note F2.
- TROMBONE 3: Bass clef, 4/4 time, key signature of three flats. Rested until the final measure, where it plays a half note G2 (p) followed by a quarter note F2.
- BASS TROMBONE: Bass clef, 4/4 time, key signature of three flats. Plays a half note G2 (p) followed by a quarter note F2.
- TUBA: Bass clef, 4/4 time, key signature of three flats. Rested throughout.

6 POCO RIT. 9

**TPT 1** *mf* *f* *mp*

**TPT 2** *mf* *f* *mp*

**TPT 3** *mf* *f* *mp*

**TPT 4** *f* *mp*

**HORN**

**TBN 1** *f* *mp*

**TBN 2** *f* *mp*

**TBN 3** *mp* *f* *mp*

**8 TBN** *mp* *f* *mp*

**TUBA**

12

A

A TEMPO

Musical score for brass instruments, including TPT 1, TPT 2, TPT 3, TPT 4, HORN, TBN 1, TBN 2, TBN 3, 8 TBN, and TUBA. The score is in 4/4 time and features various dynamics (mp, mf) and articulations (LEGATO).

The score is written for a brass section in the key of B-flat major (two flats). The instruments are arranged from top to bottom: TPT 1, TPT 2, TPT 3, TPT 4, HORN, TBN 1, TBN 2, TBN 3, 8 TBN, and TUBA. The key signature is B-flat major (two flats). The time signature is 4/4. The tempo is marked "A TEMPO".

The score consists of 12 measures. The first measure is marked "12". The section is marked "A". The tempo is "A TEMPO".

The instruments and their parts are:

- TPT 1: Trumpet 1, Treble clef, B-flat major key signature.
- TPT 2: Trumpet 2, Treble clef, B-flat major key signature.
- TPT 3: Trumpet 3, Treble clef, B-flat major key signature.
- TPT 4: Trumpet 4, Treble clef, B-flat major key signature.
- HORN: Horn, Treble clef, B-flat major key signature.
- TBN 1: Trombone 1, Bass clef, B-flat major key signature.
- TBN 2: Trombone 2, Bass clef, B-flat major key signature.
- TBN 3: Trombone 3, Bass clef, B-flat major key signature.
- 8 TBN: 8 Trombone, Bass clef, B-flat major key signature.
- TUBA: Tuba, Bass clef, B-flat major key signature.

The score includes various dynamics (mp, mf) and articulations (LEGATO). The music is written in a standard musical notation style with stems, beams, and slurs.

**B**

17

Musical score for brass instruments. The score is written for nine parts: TPT 1, TPT 2, TPT 3, TPT 4, HORN, TBN 1, TBN 2, TBN 3, and TUBA. The key signature is B-flat major (two flats). The score begins at measure 17. TPT 1 and TPT 2 are silent throughout. TPT 3 and TPT 4 play a melodic line starting in measure 17. HORN, TBN 1, TBN 2, and TUBA play a rhythmic accompaniment of eighth notes. TBN 3 plays a similar accompaniment but includes a dynamic change to *mp* in measure 20. The score includes various musical notations such as slurs, accents, and dynamic markings (*p*, *mp*).

This musical score is for a brass section, starting at measure 22. The instruments are arranged in the following order from top to bottom: TPT 1, TPT 2, TPT 3, TPT 4, HORN, TBN 1, TBN 2, TBN 3, B TBN, and TUBA. The key signature is B-flat major (two flats). The score is divided into four measures. TPT 1 and TPT 2 have rests for the first three measures and then play a half note chord in the fourth measure, marked *mp* and *f*. TPT 3 plays a half note chord in the first measure, marked *mp*, and rests in the others. TPT 4 plays a half note chord in the first measure (*mp*), a half note chord in the second measure (*mp*), and a half note chord in the fourth measure (*mf*). HORN plays a half note chord in the second measure (*mp*), a half note chord in the third measure (*mf*), and a half note chord in the fourth measure (*f*). TBN 1 and TBN 2 play eighth-note patterns in the second and third measures, marked *mp* and *mf* respectively. TBN 3 plays eighth-note patterns in the first and second measures, marked *mf*. B TBN plays eighth-note patterns in the first and second measures, marked *mp*, and a half note chord in the fourth measure (*f*). TUBA plays a half note chord in the fourth measure, marked *mp* and *f*.

**C** SLIGHTLY SLOWER

RIT. - - - - -

Musical score for TPT 1, TPT 2, TPT 3, TPT 4, HORN, TBN 1, TBN 2, TBN 3, 8 TBN, and TUBA. The score is in 4/4 time with a key signature of three flats (B-flat major or D-flat minor). The tempo is marked 'SLIGHTLY SLOWER' and the dynamics range from *mf dolce* to *ff*. A 'RIT.' (ritardando) marking is present at the top right. The score consists of ten staves, each with a clef and a key signature. The first two staves (TPT 1 and TPT 2) are in treble clef, while the others are in bass clef. The music features various note values, including quarter, eighth, and sixteenth notes, as well as rests and slurs. Dynamics are indicated by *mf dolce*, *f*, and *ff*. The 'RIT.' marking is indicated by a dashed line with a dotted line above it.



32

A TEMPO

Musical score for brass instruments, including TPT 1, TPT 2, TPT 3, TPT 4, HORN, TBN 1, TBN 2, TBN 3, 8 TBN, and TUBA. The score is in 4/4 time and features dynamics such as *mf*, *SUB. p*, *f*, *ff*, and *f*. It includes various musical notations like slurs, accents, and dynamic markings.

**TPT 1**  
*mf* *SUB. p* *f* *ff* *f*

**TPT 2**  
*mf* *SUB. p* *f* *ff* *f*

**TPT 3**  
*mf* *SUB. p* *f* *ff* *f*

**TPT 4**  
*mf* *SUB. p* *f* *ff* *f*

**HORN**  
*mf* *SUB. p* *f* *ff* *f*

**TBN 1**  
*mf* *SUB. p* *f* *ff* *f*

**TBN 2**  
*mf* *SUB. p* *f* *ff* *f*

**TBN 3**  
*mf* *SUB. p* *f* *ff* *f*

**8 TBN**  
*mf* *SUB. p* *f* *ff* *f*

**TUBA**  
*mf* *f* *ff* *f*

37

RIT.

ADAGIO

Musical score for TPT 1, TPT 2, TPT 3, TPT 4, HORN, TBN 1, TBN 2, TBN 3, 8 TBN, and TUBA. The score is written in 4/4 time with a key signature of three flats (B-flat, E-flat, A-flat). The tempo markings are RIT. and ADAGIO. Dynamics include mp, mf, p, and pp. The score is divided into measures by vertical bar lines.

8vb  
 p  $\rightrightarrows$  pp