

ANCIENT GROOVE MUSIC

ANTONIO LOTTI

(1667 - 1740)

Credo in D minor

Edited by

BEN BYRAM-WIGFIELD

For SATB *divisi* (SSSAATTTBB)
2 violins, 2 violas,
bass and keyboard continuo

SCORE



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ANCIENT GROOVE MUSIC

Credo in D minor

a più voci con violini e viole

EDITORIAL NOTES

SOURCE: British Library Additional MS 14177, a manuscript in score, c. 1800, in the hand of Giuseppe Sigismondo (1739 - 1826). Sigismondo was a Neapolitan historian and amateur musician, and may have come across Lotti's works through his friendship with Niccolò Porpora (1686 - 1768).

The work originally has no key signature, and this has been maintained. The continuo part is unnamed and contains no figures. Tempi indications, bracketed accidentals and slurs are editorial. The expansion of the continuo, shown in small notes, is editorial.

The *Crucifixus* section is originally for three altos. The third alto part has been written as a first tenor part in this edition, because of its range.

The copy suffers from several obvious transcription errors. Adjustments to the score are noted here.

- Bar 17: Viola 2 first note changed from E to D; C sharps at end of bar in viola 2 and tenor removed. (Sharp is not present in Violin 2.)
- 37: 1st Viola final note is originally D; changed to F, to mirror Alto part.
- 52: Alto has E flat in source.
- 60-65: Bass continuo part has 3 bars in the wrong place followed by 3 empty bars. The 3 extant bars have been moved forward by 3 bars, and the 3 missing bars resupplied editorially.
- 134: Tenor 2 first note is conceivably a D, held on from the previous bar, though the original note (an E) has been retained.
- 147: The third note of tenor 1 is originally a third lower (an A); the fourth note of tenor 2 is a third higher (an A). The notes have been adjusted to fit the imitative point.
- 181-184: Underlay is supplied only in Bass part. The lyrics have been supplied editorially to fit the repeated notes in other parts.
- 207: Tenor notes are originally Fs, a copying error from writing the notes of the alto part on the tenor clef.
- 208: Tenor second note is originally a D.
- 218: Cello notes are originally Ds. A copyist's error, most likely from taking the notes on the viola part and accidentally placing them on the wrong staff with a different clef.
- 227: Alto notes are originally Fs. This is also likely to be an error caused by copying the tenor line onto the wrong staff.

Lotti composed at least five settings of the *Credo* for choir, strings and continuo. The *Credo in D minor* contains the *Crucifixus* for 10 voices, often published separately as a motet. The *Credo in F* contains the *Crucifixus* for 8 voices; The *Credo in G minor* contains the *Crucifixus* for 6 voices. Lotti's two *Credos in B flat* are for four voices throughout and contain *Crucifixus* settings that have not previously been published separately as motets.

The other settings of the *Credo* are available from Ancient Groove Music, along with vocal scores and instrumental parts.

Ben Byram-Wigfield
London 2019 (Revised)

ANCIENT GROOVE MUSIC

Credo in D minor

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ANTONIO LOTTI
(1667 - 1740)

[Allegro]

The musical score is arranged in a system with the following parts from top to bottom: Violin I, Violin II, Viola I, Viola II, Basso, Soprano, Alto, Tenor, Bass, and Continuo. The score is in 3/4 time and D minor. The tempo is marked [Allegro]. The first system shows the instrumental parts with various rhythmic patterns and rests. The vocal parts (Soprano, Alto, Tenor, Bass) are currently silent, indicated by horizontal lines with a dash. The Continuo part is shown in a grand staff with a treble clef and a bass clef, providing harmonic support.

8

Cre - do, cre - do,

Cre - do, cre - do,

Cre - do, cre - do,

Cre - do, cre - do,

15

Piano accompaniment for measures 15-20. The score consists of five staves: two treble clefs (top two) and three bass clefs (bottom three). The music is in 7/8 time and features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests.

in u - num De - um Pa - trem, Pa - trem om - ni - po - ten - tem fa - cto - rem coe - li

in u - num De - um Pa - trem, Pa - trem om - ni - po - ten - tem fa - cto - rem coe - li

in u - num De - um Pa - trem, Pa - trem om - ni - po - ten - tem fa - cto - rem coe - li

in u - num De - um Pa - trem, Pa - trem om - ni - po - ten - tem fa - cto - rem coe - li

Piano accompaniment for measures 21-26. The score consists of two staves: a treble clef (top) and a bass clef (bottom). The music continues with similar rhythmic patterns as the previous section.

21

et ter - - - rae, et ter - rae, vi - si -

et ter - - - rae, et ter - rae, vi - si -

et ter - - - rae, et ter - rae, vi - si -

et ter - - - rae, et ter - rae, vi - si -

29

- bi - li - um om - ni - um et in - vi - si - bi - - li - um.

- bi - li - um om - ni - um et in - vi - si - bi - - li - um.

- bi - li - um om - ni - um et in - vi - si - bi - - li - um.

- bi - li - um om - ni - um et in - vi - si - bi - - li - um.

35

Et in u - num Do - mi - num, Je - sum Chri - stum, Fi - li - um De - i u - -

Et in u - num Do - mi - num, Je - sum Chri - stum, Fi - li - um De - i u - -

Et in u - num Do - mi - num, Je - sum Chri - stum, Fi - li - um De - i u - -

Et in u - num Do - mi - num, Je - sum Chri - stum, Fi - li - um De - i u - -

42

- ni - ge - ni - tum, et ex Pa - tre na - - tum an - te

- ni - ge - ni - tum, et ex Pa - tre na - - tum an - te

- ni - ge - ni - tum,

- ni - ge - ni - tum,

50

om - ni - a, an - te om - ni - a sae - cu - la.

om - ni - a, an - te om - ni - a sae - cu - la. De - um de De - o,

De - um de De - o,

De - um de

58

De - um de De - o, lu - men de lu - mi - ne, De - um ve - rum
lu - men de lu - mi - ne, De - um ve - rum
lu - men de lu - mi - ne, De - um
De - o, lu - men de lu - mi - ne, De - um

65

de De - o ve - ro, de De - o ve - ro, de De - o ve - - -

de De - o ve - ro, de De - o ve - ro, de De - o ve - -

ve - rum de De - o ve - ro, de De - o ve - ro, de De - o ve - -

ve - rum de De - o ve - ro, de De - o ve - ro, de De - o ve - - -

73

Soli

- ro. Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem

Soli

- ro. Ge - ni - tum, non fa - ctum, con - sub - stan - ti - a - lem

- ro.

- ro.

80

Pa - - - tri, per quem om - ni - a fa - cta sunt, per quem

Pa - - - tri, per quem om - ni - a fa - cta sunt, per quem

87

[Tutti]

om - ni - a fa - cta sunt. Qui pro - pter nos ho - mi - nes

om - ni - a fa - cta sunt. Qui pro - pter nos ho - mi - nes

Qui pro - pter nos ho - mi - nes

Qui pro - pter nos ho - mi - nes

94

et pro - pter no - stram sa - lu - tem de - scen - dit, de - scen - dit, de -

et pro - pter no - stram sa - lu - tem de - scen - dit, de - scen - dit,

et pro - pter no - stram sa - lu - tem de - scen - dit, de - scen - dit,

et pro - pter no - stram sa - lu - tem de - scen - dit, de - scen - dit,

101

Piano accompaniment for measures 101-105. The score consists of five staves: two treble clefs (top two) and three bass clefs (bottom three). The music is in a key with one flat (B-flat major or D minor) and a 4/4 time signature. The accompaniment features a steady eighth-note bass line in the bottom bass staff, with chords and melodic lines in the other staves.

Vocal lines for measures 101-105. The score consists of four staves: three treble clefs (top three) and one bass clef (bottom). The lyrics are:
-scen - dit, de - scen - dit, de - scen - - - -
de - scen - dit, de - scen - dit, de - scen - - - -
de - scen - dit, de - scen - - - - - - - -
de - scen - dit, de - scen - dit, de - scen - - - - -

Piano accompaniment for measures 106-110. The score consists of two staves: a treble clef (top) and a bass clef (bottom). The music continues with the same key signature and time signature as the previous section, featuring a consistent eighth-note bass line and chordal accompaniment.

106

- dit _____ de coe - lis.

- dit _____ de coe - lis.

- dit _____ de coe - lis.

- dit _____ de coe - lis.

113 [Adagio]

The musical score is arranged in a standard orchestral format. The top section contains the string parts: Violin I, Violin II, Viola I, Viola II, and Basso. The middle section contains the vocal parts: Soprano, Alto, Tenor, and Bass. The bottom section contains the Continuo part. The tempo is marked [Adagio]. The key signature has one flat (B-flat). The time signature is common time (C). The lyrics are: "Et in-car-na-tus est de Spi-ri-tu San-cto ex Ma-ri-a".

Violin I

Violin II

Viola I

Viola II

Basso

Soprano

Alto

Tenor

Bass

Continuo

Et in-car-na-tus est de Spi-ri-tu San-cto ex Ma-ri-a

Et in-car-na-tus est de Spi-ri-tu San-cto ex Ma-ri-a

Et in-car-na-tus est de Spi-ri-tu San-cto ex Ma-ri-a

Et in-car-na-tus est de Spi-ri-tu San-cto ex Ma-ri-a

[Adagio]

120

Vir - gi - ne, ex Ma - ri - a Vir - gi - ne, et

Vir - gi - ne, ex Ma - ri - a Vir - gi - ne, et ho - - - -

Vir - gi - ne, ex Ma - ri - a Vir - gi - ne, et ho - mo fa - - - -

Vir - gi - ne, ex Ma - ri - a Vir - gi - ne, et ho - mo fa - - - -

126

Piano accompaniment for measures 126-130. The score consists of five staves: two treble clefs (right hand) and three bass clefs (left hand). The music features a mix of eighth and sixteenth notes in the right hand, with sustained chords and moving lines in the left hand.

ho - mo fa - - - - - ctus est.

-mo, et ho - - - - - mo fa - - - - - ctus est.

- - - - - ctus est.

- - - - - ctus est.

Piano accompaniment for measures 131-135. The score consists of two staves: a treble clef (right hand) and a bass clef (left hand). The music features chords and moving lines in both hands.

131

Soprano 1

Soprano 2

Soprano 3

Alto 1

Alto 2

Tenor 1

Tenor 2

Tenor 3

Bass 1

Bass 2

Continuo

Cru - ci -

Cru - ci - fi - -

Cru - ci - fi - xus,

Cru - ci - fi - - - - -

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

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

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

Cru - ci - fi - - - - - xus

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

136

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

145

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

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

- - bis, sub Pon - ti -

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

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

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

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

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

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

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

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

149

- la - to, pas - - - - sus,

pas - - - - sus,

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

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

pas - - sus, pas - - - - sus,

pas - - - - sus, pas - - - -

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

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

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

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

153

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

157

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

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

pas - - sus, sub

pas - - sus, sub Pon - ti - -

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

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

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

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

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

160

- to, pas - - - - - sus, sub

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

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

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

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

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

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

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

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

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

164

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

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

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

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

pas - - - - - - - - - - sus,

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

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

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

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

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

172 [Presto]

Violin I

Violin II

Viola I

Viola II

Basso

Soprano

Alto

Tenor

Bass

Continuo

Et re - sur - re - -

Et re - sur - re - -

Et re - sur - re - -

Et re - sur - re - -

[Presto]

176

- xit, et re-sur-re-xit ter-ti-a di--e se-cun-dum scrip-tu-ras.

- xit, et re-sur-re-xit ter-ti-a di--e se-cun-dum scrip-tu-ras.

- xit, et re-sur-re-xit ter-ti-a di--e se-cun-dum scrip-tu-ras.

- xit, et re-sur-re-xit ter-ti-a di--e se-cun-dum scrip-tu-ras.

181

Et a - scen - dit, a - scen - dit, a - scen - dit, a - scen - dit, a - scen - dit, a - scen - dit in coe - lum se - det ad

Et a - scen - dit, a - scen - dit, a - scen - dit, a - scen - dit, a - scen - dit, a - scen - dit, a - scen - dit in coe - lum se - det ad

Et a - scen - dit, a - scen - dit, a - scen - dit, a - scen - dit, a - scen - dit, a - scen - dit, a - scen - dit in coe - lum se - det ad

Et a - scen - dit, a - scen - dit, a - scen - dit, a - scen - dit, a - scen - dit, a - scen - dit in coe - lum se - det ad

186

dex - te - ram Pa - tris. et i - te - rum ven - tu - rus est cum glo - ri - a, cum
 dex - te - ram Pa - tris. et i - te - rum ven - tu - rus est cum glo - ri - a, cum
 dex - te - ram Pa - tris. et i - te - rum ven - tu - rus est cum glo - ri - a,
 dex - te - ram Pa - tris. et i - te - rum ven - tu - rus est cum glo - ri - a,

191

glo - - - ri - a, cum glo - ri - a ju - di - ca - re,

glo - - - ri - a, cum glo - ri - a ju - - - di - ca - re,

cum glo - ri - a ju - - - di - -

cum glo - ri - a ju - -

197

Piano accompaniment for measures 197-200. The score consists of five staves: two treble clefs (right hand) and three bass clefs (left hand). The music is in 7/8 time and features a complex rhythmic pattern with many eighth and sixteenth notes. A key signature change to one sharp (F#) occurs at the beginning of measure 198.

ju - di - ca - re vi - vos et mor - - - - tu - os. Cu - ius

ju - di - ca - re vi - vos et mor - - - - tu - os. Cu - ius

- ca - re vi - vos et mor - - - - tu - os. Cu - ius

- di - ca - re vi - vos et mor - - - - tu - os. Cu - ius

Piano accompaniment for measures 201-204. The score consists of two staves: treble and bass clefs. The music continues with chords and rhythmic patterns, including a key signature change to two sharps (F# and C#) at the start of measure 202.

205

re - gni non e - rit fi - nis, non e - rit, non e - rit fi -

re - gni non e - rit fi - nis, non e - rit, non e - rit fi -

re - gni non e - rit fi - nis, non e - rit, non e - rit fi -

re - gni non e - rit fi - nis, non e - rit fi -

210

Piano accompaniment for measures 210-212. The score consists of five staves: two treble clefs (right hand) and three bass clefs (left hand). The music features a steady eighth-note accompaniment in the left hand and a more active melody in the right hand, with some rests in the second and third measures.

Vocal lines for measures 210-212. The score consists of four staves: two treble clefs and two bass clefs. The lyrics are:
- nis. Et in
- nis. Et in Spi - ri - tum San - ctum Do - mi - num
- nis. Et in Spi - ri - tum San - ctum Do - mi - num,
- nis.

Piano accompaniment for measures 210-212. The score consists of two staves: a treble clef and a bass clef. The music features a steady eighth-note accompaniment in the left hand and a more active melody in the right hand, with some rests in the second and third measures.

213

Spi - ri - tum San - ctum Do - mi - num, et vi - vi - fi - can - tem,
 et vi - vi - fi - can - tem, et vi - vi - fi - can - tem,
 et vi - vi - fi - can - tem, et vi - vi - fi - can - tem,
 Et in Spi - ri - tum San - ctum Do - mi - num et vi - vi - fi - can - tem,

216

qui ex Pa - tre Fi - li - o - que pro - ce - dit, qui cum Pa - tre et Fi - li - o si - mul ad - o -

qui ex Pa - tre Fi - li - o - que pro - ce - dit, qui cum Pa - tre et Fi - li - o si - mul ad - o -

qui ex Pa - tre Fi - li - o - que pro - ce - dit, qui cum Pa - tre et Fi - li - o si - mul ad - o -

qui ex Pa - tre Fi - li - o - que pro - ce - dit, qui cum Pa - tre et Fi - li - o si - mul ad - o -

221

- ra - tur et con - glo - ri - fi - ca - - tur, qui lo - cu - tus est per Pro - phe -
 - ra - tur et con - glo - ri - fi - ca - - tur, qui lo - cu - tus est per Pro - phe -
 - ra - tur et con - glo - ri - fi - ca - - tur, qui lo - cu - tus est per Pro - phe -
 - ra - tur et con - glo - ri - fi - ca - - tur, qui lo - cu - tus est per Pro - phe -

225

The first system of the score consists of five staves. The top two staves are for the right hand of the piano, with the upper staff in treble clef and the middle staff in bass clef. The bottom three staves are for the left hand of the piano, with the middle staff in bass clef and the bottom staff in bass clef. The music is in a 4/4 time signature and features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

The second system of the score features four vocal staves, each with a different clef: soprano (treble), alto (treble), tenor (bass), and bass (bass). The lyrics are: - tas. Et u - nam san - ctam ca - tho - li - cam et a - po - sto - li - cam ec -

The third system of the score consists of two staves for the piano accompaniment. The upper staff is in treble clef and contains block chords, while the lower staff is in bass clef and contains a moving bass line. This system continues the accompaniment from the first system.

229

- cle - si - am. Con - fi - te - or u - num ba - pti - sma in re - mis - si - o - nem

- cle - si - am. Con - fi - te - or u - num ba - pti - sma in re - mis - si - o - nem

- cle - si - am. Con - fi - te - or u - num ba - pti - sma in re - mis - si - o - nem

- cle - si - am. Con - fi - te - or u - num ba - pti - sma in re - mis - si - o - nem

233

pec - ca - - to - rum. Et ex - spe - cto, et ex - spe - cto re - sur - re - cti - o - nem,

pec - ca - - to - rum. Et ex - spe - cto, et ex - spe - cto re - sur - re - cti - o - nem,

pec - ca - - to - rum, Et ex - spe - cto, et ex - spe - cto re - sur - re - cti - o - nem,

pec - ca - - to - rum. Et ex - spe - cto, et ex - spe - cto re - sur - re - cti - o - nem,

238

The musical score consists of piano accompaniment and vocal parts. The piano part is written for four staves (two treble and two bass clefs). The vocal parts are written for four voices (Soprano, Alto, Tenor, Bass) on single staves. The lyrics are: re-sur-re-cti-o-nem mor-tu-o-rum. The score includes dynamic markings such as *p* (piano) and *pp* (pianissimo). The key signature is D minor, and the time signature is common time (C).

re - sur - re - cti - o - nem mor - - tu - - - o - - - - - rum.

re - sur - re - cti - o - nem mor - - tu - - - o - - - - - rum.

re - sur - re - cti - o - nem mor - - tu - - - o - - - - - rum.

re - sur - re - cti - o - nem mor - - tu - - - o - - - - - rum.

245

Violin I

Violin 2

Viola I

Viola II

Basso

Soprano

Alto

Tenor

Bass

Continuo

Et vi - tam ven - tu - ri sae - cu - li. A - - - - - men, a - - -

Et vi - tam ven -

252

Et vi - tam ven - tu - ri sae - cu - li.

- tu - ri sae - cu - li. A - - - - - men, a - - - - - men, a - -

- - - - - men, a - - - - - men,

259

The first system of music consists of five staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a more active melodic line. The third and fourth staves are a grand staff (treble and bass clefs) with a rhythmic accompaniment. The fifth staff is a bass clef with a bass line.

A single treble clef staff containing the first line of the vocal melody, which corresponds to the first line of lyrics.

Et vi - tam ven - tu - ri sae - cu - li. A - - - -

A single treble clef staff containing the second line of the vocal melody, which corresponds to the second line of lyrics.

A - - - - - men, a - - - - -

A single treble clef staff containing the third line of the vocal melody, which corresponds to the third line of lyrics.

men, a - - - - - men, a - - - - -

A single bass clef staff containing the fourth line of the vocal melody, which corresponds to the fourth line of lyrics.

a - - - - - men, Et vi -

The second system of music consists of five staves. The top staff is a treble clef with a melodic line. The second staff is a treble clef with a more active melodic line. The third and fourth staves are a grand staff (treble and bass clefs) with a rhythmic accompaniment. The fifth staff is a bass clef with a bass line.

266

Piano accompaniment for measures 266-271. The score consists of five staves: two treble clefs (right hand) and three bass clefs (left hand). The music is in D minor and features a steady eighth-note accompaniment in the left hand and more melodic lines in the right hand.

men, a - - - - - men,

men, a - - - - - men,

men, a - - - - - men, a - - - - -

- tam ven - tu - ri sae - cu - li. A - - - - - men, a - - - - -

Piano accompaniment for measures 272-277. The score consists of two staves: a treble clef (right hand) and a bass clef (left hand). The music continues with the same accompaniment style as the previous section.

273

The first system of music consists of five staves. The top staff is a vocal line in treble clef. The second staff is a vocal line in treble clef. The third and fourth staves are piano accompaniment in bass clef. The fifth staff is a bass line in bass clef. The music is in a key with one flat and a common time signature.

et vi - tam ven - tu - ri sae - cu - li. a - - - - -

a - - men, a - - - - -

-men, a - - men, a - - - - -

- - - - men, a - - - - men, a - - - -

The second system of music consists of five staves. The top staff is a vocal line in treble clef. The second staff is a vocal line in treble clef. The third and fourth staves are piano accompaniment in bass clef. The fifth staff is a bass line in bass clef. The music continues from the first system.

279

- - men, a - - - - - men,
 - men, a - - - - - men, a - - - - - men,
 - men, a - - - - - men, a - men, a - - - - -
 - - men, et vi - tam ven - tu - ri sae - cu - li, a - - -

291

a - - - - - men,
 - - - - - men, a - - -
 - - - - - men, a - - - - -
 vi - - tam ven - tu - ri sae - cu - li, a - - - - -

295

The first system of music consists of five staves. The top two staves are treble clef, and the bottom three are bass clef. The music is in a common time signature and features a melodic line in the upper staves and a supporting bass line in the lower staves. The key signature has one sharp (F#).

The vocal line consists of four staves. The top two are treble clef, and the bottom two are bass clef. The lyrics are: "a - - - - - men." on the first staff, "men." on the second, "- men, a - - - - - men." on the third, and "- men, a - - - - - men." on the fourth. The music is in a common time signature and features a melodic line with lyrics and a supporting bass line.

The second system of music consists of two staves, treble and bass clef. The music is in a common time signature and features a melodic line in the upper staff and a supporting bass line in the lower staff. The key signature has one sharp (F#).