

ANCIENT GROOVE MUSIC

ANTONIO LOTTI

(1667 - 1740)

Credo in F

Edited by

BEN BYRAM-WIGFIELD

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

FULL SCORE



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NOTES

This work for choir and orchestra has been somewhat over-shadowed by a section within it: the *Crucifixus* for eight voices. This movement gained popularity as a motet after its appearance in an 1838 collection of sacred music by Friedrich Johan Rochlitz (1769 - 1842), *Sammlung vorzüglicher Gesangstücke vom Ursprung gesetzmässiger Harmonie bis auf die neue Zeit* (Important Pieces from the Origin of Regular Harmony to Modern Times).

Lotti wrote a large body of *concertante* sacred music (for choir and instruments), most of which survives in sources outside of Italy — particularly former ‘Holy Roman’ countries such as Germany, Austria and the Czech Republic. However, all of it was written for use in churches across Venice, which often required elaborate music for feast days and other special occasions. His distinctive polychoral writing, sometimes with as many as fourteen parts in up to three choirs, and the use of two violas, is typical of Venetian style. Lotti wrote many individual *Kyries*, *Glorias* and *Credos*, none of which form a ‘suite’ that were intended to be performed together. The absence of the later movements of the mass is also typical, as the *Sanctus*, *Benedictus* and *Agnus* would be sung to plainchant, making up for the excesses of the earlier movements.

Although Lotti never wrote an entire *concertante* mass, the *Credo* did find its way into a complete mass setting – the *Missa Sancti Christophori*. One manuscript source compiles the *Credo in F* with a *Kyrie* and *Gloria* also by Lotti in the same key. The compilation was made by Lotti’s pupil, Jan Dismas Zelenka, who created the three remaining movements from material in the earlier sections — a so-called ‘*gestrechten*’ mass.

Lotti wrote at least five *Credos*: this one in F, containing the *Crucifixus* for eight voices; and another in D minor, with a *Crucifixus* for ten voices, seemingly modelled on the eight-part setting. The *Credo in G minor* is for double choir but contains a *Crucifixus* for six voices, also seen separately. There are also two *Credos in B flat* for four voices and strings throughout.

This edition comes from the Sächsische Landesbibliothek, Dresden, Mus 2159 D 5, a manuscript of the complete *Credo*, written on Venetian paper in an Italian hand. The forces are for 2 violins, 2 violas plus a bass continuo and keyboard. Double barlines, cautionary accidentals, fermatas and slurs are editorial, as is the tempo indication at bar 273. The expansion of the keyboard part from the figured bass is editorial and shown in smaller notes. Bar 272 has figures that do not seem to fit the harmony; they have been ignored.

In the *Crucifixus*, the original key signature has only one flat; E and A flats in the score have therefore been subsumed into the key signature. The major editorial task in this section is realising the bass and adjusting the figures for the revised key signature.

Vocal scores and instrumental parts are also available from Ancient Groove Music.

The *Missa Sancti Christophori*, a complete mass setting that includes this *Credo*, is also available.

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Allegro assai

The score is written for a chamber ensemble and includes the following parts:

- Violin I**: Treble clef, F major key signature, common time. Starts with a whole rest, then plays a melodic line.
- Violin II**: Treble clef, F major key signature, common time. Starts with a whole rest, then plays a rhythmic accompaniment.
- Viola I**: Alto clef, F major key signature, common time. Starts with a whole rest, then plays a rhythmic accompaniment.
- Viola II**: Alto clef, F major key signature, common time. Starts with a whole rest, then plays a rhythmic accompaniment.
- Basso**: Bass clef, F major key signature, common time. Starts with a whole rest, then plays a rhythmic accompaniment.
- Soprano**: Treble clef, F major key signature, common time. Enters in the fifth measure with the note G4, followed by the lyrics "Cre - - do,".
- Alto**: Treble clef, F major key signature, common time. Enters in the fifth measure with the note E4, followed by the lyrics "Cre - - - do,".
- Tenor**: Treble clef, F major key signature, common time. Remains silent throughout this section.
- Bass**: Bass clef, F major key signature, common time. Remains silent throughout this section.
- Continuo**: Treble clef, F major key signature, common time. Provides a figured bass accompaniment.

6

cre - - do, cre - do in un - um De - um, Pa - - - trem,

cre - - do, cre - do in un - um De - um, Pa - trem,

Cre - do in un - um De - um, Pa - - - - - - - - - trem,

Cre - do in u - num De - um Pa - - - - - - - - - trem, Pa - trem,

10

Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et ter - rae, fac - to - rum coe - li et ter - rae,

Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et ter - rae, fac - to - rum coe - li et ter - rae,

Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et ter - rae, fac - to - rum coe - li et ter - rae,

Pa - trem om - ni - po - ten - tem, fac - to - rem coe - li et ter - rae, fac - to - rum coe - li et ter - rae,

15

-rae, vi - si - bi - li - um

-rae, vi - si - bi - li - um om - ni - um

-rae, vi - si - bi - li - um om - ni - um

-rae, vi - si - bi - li - um

19

om - ni - um et in - vi - si - bi - li - um, et in - vi - si - bi - li - um. Et in u - num

et in - vi - si - bi - li - um, et in - vi - si - bi - li - um. Et in u - num

et in - vi - si - bi - li - um, et in - vi - si - bi - li - um. Et in u - num

om - ni - um, et in - vi - si - bi - li - um, et in - vi - si - bi - li - um. Et in u - num

6

23

Do - mi - num, Je - sum Chri - stum, fi - li - um De - i u - ni - ge - ni - tum

Do - mi - num, Je - sum Chri - stum, fi - li - um De - i u - ni - ge - ni - tum

Do - mi - num, Je - sum Chri - stum, fi - li - um De - i u - ni - ge - ni - tum

Do - mi - num, Je - sum Chri - stum, fi - li - um De - i u - ni - ge - ni - tum

27

et ex Pa-tre na - tum, et ex Pa-tre na-tum an-te om - ni-a sae - cu-la.

et ex Pa-tre na - tum, et ex Pa-tre na-tum an-te om - ni-a sae - cu-la.

et ex Pa-tre na - tum, et ex Pa-tre na-tum an-te om - ni-a sae - cu-la.

et ex Pa-tre na-tum an-te om - ni-a, om - ni-a sae - cu-la,

#

31 A

De - - um de De - - o, lu - - men de

De - - um de De - - o, lu - - men de

De - - um de De - - o, lu - - men de

De - - um de De - - o, lu - - men de

A

35

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

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

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

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

39

- o ve - ro.

De - o ve - ro.

o ve - ro.

ve - ro.

42

Ge-ni-tum non fac-tum, con-sub-stan-ti-a-lem Pa-tri, per quem om-ni-a

Ge-ni-tum non fac-tum, con-sub-stan-ti-a-lem Pa-tri, per quem om-ni-a

Ge-ni-tum non fac-tum, con-sub-stan-ti-a-lem Pa-tri, per quem om-ni-a

Ge-ni-tum non fac-tum, con-sub-stan-ti-a-lem Pa-tri, per quem om-ni-a

46

fa - cta sunt.

fa - cta sunt.

fa - cta sunt. Qui pro - - pter nos

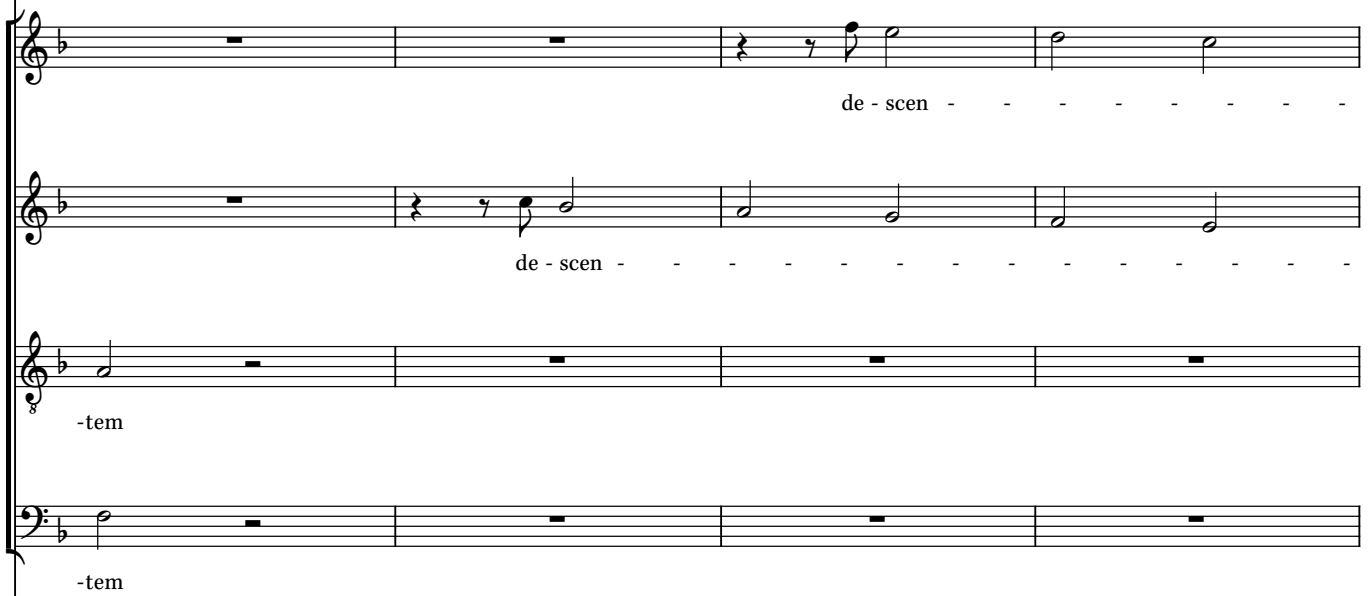
fa - cta sunt. Qui pro - - pter nos

50

ho - - mi - nes et pro - pter nos - - tram sa - lu - -

ho - - mi - nes et pro - pter nos - - tram sa - lu - -

54 B



de - scen - - - - -

de - scen - - - - -

-tem

-tem

B



67

dit, de - scen - dit de coe -
dit, de - scen - dit de coe -
dit, de - scen - dit de coe -
dit, de - scen - dit de coe -

70

-lis, de - scen - - - - - dit de

-lis, de - scen - - - - - dit, de - scen - - - - - dit,

-lis, de - scen - - - - - dit,

-lis, de - scen - - - - - dit,

74

coe - - - - - lis, de coe -
de - scen - - - - - dit de coe -
de - scen - - - - - dit de coe -
de - scen - - - - - dit de coe -

78

The musical score for measures 78-80 is divided into two systems. The first system contains the piano accompaniment, consisting of five staves. The right hand (treble clef) plays a complex rhythmic pattern of eighth and sixteenth notes, while the left hand (bass clef) provides a steady accompaniment of eighth notes. The second system contains the vocal part, consisting of four staves. Each staff begins with a whole note followed by a rest for two measures, with the lyric '-lis.' written below the first note. The piano accompaniment continues in the bottom two staves of this system.

81 **Un poco lento**

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

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

Et in - car - na - tus est _____ de Spi - ri - tu San - cto ex Ma - ri - a vir - gi - ne,

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

Un poco lento

#

b7
5

4

3

88

ex Ma-ri-a vir-gi-ne et ho - - - - - mo_ fac - tus est.

ex Ma-ri-a vir-gi-ne et ho - - - - - mo fac - - - tus est.

ex Ma-ri-a vir-gi-ne et ho - - - - - mo fac - - - tus est.

ex Ma-ri-a vir-gi-ne et ho - - - - - mo fac - - - tus est.

107

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

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

127

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

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

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

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

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

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

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

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

4 4 ♭ 7 9 8 # 7 ♭ 4 4 ♭ (♭)
5 4 3 5

135 **Presto**

Violin I

Violin II

Viola I

Viola II

Basso

Soprano

Alto

Tenor

Bass

Presto

Continuo

141

Et re-sur-rex - it, et re-sur-rex - it ter - ti - a di - e se - cun - dum scrip - tu -

Et re-sur-rex - it, et re-sur-rex - it ter - ti - a di - e se - cun - dum scrip - tu -

Et re-sur-rex - it, et re-sur-rex - it ter - ti - a di - e se - cun - dum scrip - tu -

Et re-sur-rex - it, et re-sur-rex - it ter - ti - a di - e se - cun - dum scrip - tu -

148 D

- ras se - cun - dum scrip - tu - ras et a - scen - -

- ras se - cun - dum scrip - tu - ras et a - scen - -

- ras se - cun - dum scrip - tu - ras et a - scen - - - - - dit,

- ras, se - cun - dum scrip - tu - ras et a - scen - - - - - dit,

D

156

Piano accompaniment for measures 156-162, featuring a grand staff with treble and bass clefs. The music consists of flowing eighth-note patterns in both hands, with some rests in the first two measures.

Vocal line 1: - - - - - dit, a - scen - dit in coe - lum se - det ad dex - te - ram, se - det ad

Vocal line 2: - - - - - dit, a - scen - dit in coe - lum se - det ad dex - te - ram, se - det ad

Vocal line 3: a - scen - dit in coe - lum se - det ad dex - te - ram, se - det ad

Vocal line 4: a - scen - dit_ in_ coe - lum se - det ad dex - te - ram, se - det ad

Piano accompaniment for measures 163-169, featuring a grand staff with treble and bass clefs. The music consists of chords and eighth-note patterns, with some rests in the first two measures.

6

163

dex - te - ram__ Pa - - tris. Et
 dex - te - ram__ Pa - - tris. Et i - te - rum ven - tu - rus
 dex - te - ram__ Pa - - tris. Et i - te - rum ven - tu - rus est, cum
 dex - te - ram__ Pa - - tris.

4 3

169

i-te-rum ven-tu-rus est cum glo - - - - - ri-a

est, cum glo - - ri - a, cum glo - - - - - ri-a

glo - - ri - a, cum glo - ri-a, cum glo - ri-a

Et i-te-rum ven-tu-rus est, cum glo - ri-a, cum glo - ri-a

175 **E**

ju - - - di - - - ca - - - re

ju - - - di - - - ca - - - re

E

184

Piano accompaniment for measures 184-192. The score consists of five staves: two treble clefs (right hand) and three bass clefs (left hand). The music is in F major and 4/4 time. The right hand plays a simple harmonic accompaniment with quarter notes and rests. The left hand plays a more active accompaniment with eighth and quarter notes.

Empty vocal staff 1 (treble clef).

Empty vocal staff 2 (treble clef).

Vocal line 1 (treble clef) with lyrics: vi - - vos et mor - - - - - tu - os_____

Vocal line 2 (bass clef) with lyrics: vi - - vos et mor - - - - - tu - - os_____

Piano accompaniment for measures 193-200. The score consists of two staves: treble and bass clefs. The music is in F major and 4/4 time. The right hand plays chords, and the left hand plays a rhythmic accompaniment.

b6

#

193

Piano accompaniment for measures 193-200. The score consists of five staves: two treble clefs (right hand) and three bass clefs (left hand). The key signature is one flat (B-flat). The right hand plays a simple harmonic accompaniment with quarter notes and rests. The left hand plays a rhythmic pattern of quarter notes and eighth notes.

ju - - - - - di - - - - - ca - - - - - re

ju - - - - - di - - - - - ca - - - - - re

Two empty vocal staves, one treble and one bass clef, for the continuation of the vocal line.

Piano accompaniment for measures 201-208. The score consists of two staves: treble and bass clef. The right hand plays chords, and the left hand continues the rhythmic pattern from the previous section. A 'b' symbol is present below the bass staff.

201

vi - - - vos et mor - - - - - tu - -

vi - - - vos et mor - - - - - tu -

b6 6
5

209

- os, et mor - tu - os. Cu - ius re - gni non e - rit

- os, et mor - tu - os. Cu - ius re - gni non e - rit

et mor - tu - os. Cu - ius re - gni non e - rit

et mor - tu - os. Cu - ius re - gni non e - rit

b #

217

Piano accompaniment for measures 217-224. The score consists of five staves: two treble clefs and three bass clefs. The music is in F major and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

fi - nis, non, non e - rit fi - nis, non, non e - rit fi - - nis.

fi - nis, non, non e - rit fi - nis, non, non e - rit fi - - nis.

fi - nis, non, non e - rit fi - nis, non, non e - rit fi - - nis.

fi - nis, non, non e - rit fi - nis, non, non e - rit fi - - nis.

Piano accompaniment for measures 225-232. The score consists of two staves: a treble clef and a bass clef. The music continues with block chords in the right hand and a steady bass line in the left hand.

225

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

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

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

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

234

Piano accompaniment for the first system, measures 234-241. The score is in F major and 4/4 time. It features a right-hand melody with eighth and quarter notes, and a left-hand accompaniment with quarter and eighth notes. The key signature has one flat (F major), and the time signature is 4/4.

Pa-tre fi-li-o-que pro-ce-dit, qui cum Pa-tre et fi-li-o si-mul a-do-ra-tur et con-glo-

Pa-tre fi-li-o-que pro-ce-dit, qui cum Pa-tre et fi-li-o si-mul a-do-ra-tur et con-glo-

Pa-tre fi-li-o-que pro-ce-dit, qui cum Pa-tre et fi-li-o si-mul a-do-ra-tur et con-glo-

Pa-tre, fi-li-o-que pro-ce-dit, qui cum Pa-tre et fi-li-o si-mul a-do-ra-tur et con-glo-

Piano accompaniment for the second system, measures 242-249. The score continues in F major and 4/4 time. The right hand features block chords and moving lines, while the left hand provides a steady accompaniment. The key signature has one flat (F major), and the time signature is 4/4.

b

243

- ri - fi - - ca - - tur, qui lo - - cu - tus est per pro - phe - - tas.

- ri - fi - - ca - - tur, qui lo - - cu - tus est per pro - phe - - tas.

- ri - fi - - ca - - tur, qui lo - - cu - tus est per pro - phe - - tas.

- ri - fi - - ca - - tur; qui lo - - cu - tus est per pro - phe - - tas.

252 Allegro

Piano accompaniment for the first system, measures 252-256. The score is in F major, common time, and marked Allegro. It consists of five staves: two for the right hand (treble clef) and three for the left hand (bass clef). The music features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Et u - nam san - ctam ca - tho - li - cam et a - po - sto - li - cam ec - cle - si - am, con - fi - te - or u - nam bap -

Et u - nam san - ctam ca - tho - li - cam et a - po - sto - li - cam ec - cle - si - am, con - fi - te - or u - nam bap -

Et u - nam san - ctam ca - tho - li - cam et a - po - sto - li - cam ec - cle - si - am, con - fi - te - or u - nam bap -

Et u - nam san - ctam ca - tho - li - cam et a - po - sto - li - cam ec - cle - si - am, con - fi - te - or u - nam bap -

Allegro

Piano accompaniment for the second system, measures 252-256. The score is in F major, common time, and marked Allegro. It consists of two staves: one for the right hand (treble clef) and one for the left hand (bass clef). The right hand features a series of chords, while the left hand continues with a steady accompaniment.

257 G

- tis-ma in re-mis-si-o-nem pec-ca-to-rum. Et ex-pec-to

- tis-ma in re-mis-si-o-nem pec-ca-to-rum. Et ex-pec-to

- tis-ma in re-mis-si-o-nem pec-ca-to-rum. Et ex-

- tis-ma in re-mis-si-o-nem pec-ca-to-rum. Et ex-

G

263

Piano accompaniment for measures 263-265. The score consists of five staves: two for the right hand (treble clef) and three for the left hand (bass clef). The music is in F major and 4/4 time. Measure 263 features a complex piano introduction with sixteenth-note patterns in the right hand and a steady eighth-note bass line. Measures 264 and 265 continue this accompaniment, with the right hand playing chords and moving lines, and the left hand providing harmonic support.

Vocal line 1 (Soprano). The melody is in F major. The lyrics are: re - sur - rec - ti - o - - nem, re - sur - rec - ti - o - - nem,

Vocal line 2 (Alto). The melody is in F major. The lyrics are: re - sur - rec - ti - o - - nem, re - sur - rec - ti - o - - nem,

Vocal line 3 (Tenor). The melody is in F major. The lyrics are: - pec - - to re - sur - rec - ti - o - - nem, re - sur - rec - ti - o - - nem,

Vocal line 4 (Bass). The melody is in F major. The lyrics are: - pec - - to re - sur - rec - ti - o - - nem, re - sur - rec - ti - o - - nem

Piano accompaniment for measures 266-268. The score consists of two staves: one for the right hand (treble clef) and one for the left hand (bass clef). The music is in F major and 4/4 time. Measure 266 features a piano introduction with chords in the right hand and a steady eighth-note bass line. Measures 267 and 268 continue this accompaniment, with the right hand playing chords and moving lines, and the left hand providing harmonic support.

267

5 7 7 9 8
 5 5 4 3

273 [Allegro moderato]

A set of five empty musical staves for piano accompaniment, arranged in a grand staff format. The top two staves are for the right hand (treble clef), and the bottom three staves are for the left hand (bass clef). The key signature is one flat (B-flat) and the time signature is 3/4.

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

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

Et

A set of two empty musical staves for piano accompaniment, one for the right hand (treble clef) and one for the left hand (bass clef). The key signature is one flat (B-flat) and the time signature is 3/4.

[Allegro moderato]

Piano accompaniment for the second section, consisting of two staves (treble and bass clef). The music begins with a melodic line in the right hand and a supporting bass line in the left hand. The key signature is one flat (B-flat) and the time signature is 3/4.

284

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

293

Piano accompaniment for measures 293-300. The score consists of five staves: two for the right hand (treble clef) and three for the left hand (bass clef). The music is in F major and 4/4 time. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

Vocal line 1 with lyrics "a - - - - - men." The melody is in F major and 4/4 time, featuring a series of eighth notes.

Vocal line 2 with lyrics "- - - - - men,". The melody continues with eighth notes.

Vocal line 3 with lyrics "- - - - - men,". The melody continues with eighth notes.

Vocal line 4 with lyrics "- - - - - men,". The melody continues with eighth notes.

Piano accompaniment for measures 301-308. The score consists of two staves for the piano. The right hand has a more active melodic line with eighth and sixteenth notes, while the left hand continues with a steady accompaniment.

303 H

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

ven - tu - ri sae - cu - li, A - - - - - men,

et vi - tam ven - tu - ri sae - cu - li, A - - - - -

et vi - - tam ven - tu - ri sae - cu - li, A - - - - -

H

312

Piano accompaniment for measures 312-318. The score consists of five staves: two treble clefs (right hand) and three bass clefs (left hand). The music is in F major and 4/4 time. It features a steady accompaniment with various rhythmic patterns, including quarter notes, eighth notes, and sixteenth notes, with some rests.

men, ven - tu - ri sae - cu - li, A - - - - - men,

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

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

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

Piano accompaniment for measures 319-325. The score consists of two staves: a treble clef (right hand) and a bass clef (left hand). The music continues with a similar accompaniment style, featuring chords and moving lines in both hands.

322

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

a - - - - - men, ven - tu - ri sae - cu - li_ a - - - - -

ven - tu - ri sae - cu - li, A - - - - -

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

331

Piano accompaniment for measures 331-336. The score consists of five staves: two treble clefs and three bass clefs. The key signature is one flat (B-flat). The music features a steady accompaniment with some melodic lines in the upper staves and a more active bass line in the lower staves.

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

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

-men, ven - tu - ri sae - cu - li, A - - - - -

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

Piano accompaniment for measures 337-342. The score consists of two staves: one treble clef and one bass clef. The key signature is one flat (B-flat). The music continues with a similar accompaniment style as the previous section.

338

The musical score consists of piano accompaniment and vocal parts. The piano part is written for four staves (two grand staves). The vocal parts are written for four voices (Soprano, Alto, Tenor, Bass) on four staves. The lyrics are: -men, a - - - - - men, a - - men, a - - - - - men, a - - - - - men, a - - - - - men, ven - tu - ri sae - cu - li, A - - - - -

346

Piano accompaniment for measures 346-350. The score consists of five staves: two treble clefs (right hand) and three bass clefs (left hand). The key signature is one flat (B-flat). The music features a steady accompaniment with various rhythmic patterns and melodic lines.

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

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

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

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

Piano accompaniment for measures 351-355. The score consists of two staves: a treble clef (right hand) and a bass clef (left hand). The key signature is one flat (B-flat). The music continues with a similar accompaniment style to the previous section.