

ANCIENT GROOVE MUSIC

ANTONIO LOTTI

(1667 - 1740)

Kyrie in C

Edited by

BEN BYRAM-WIGFIELD

For ATB, SSATB, SSATB
2 violins, viola, oboe, trumpet
bass and keyboard continuo

SCORE



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EDITORIAL NOTES

Source: Berlin, Berlin D-Bs, Mus. ms. 13160/4, dated 1810, a collection of several large-scale Kyries and this Gloria, all by Lotti, copied from a Prague original of 1716.

Lotti wrote seven polychoral Kyrie settings, with a '*coro palchetto*' (balcony choir) trio, for use at San Marco on Christmas Day, in the years between his appointment as first organist in 1704 and his departure for Dresden in 1717.

1. Kyrie

The oboe part is labelled on the opening page, but it is entirely blank, apart from notes in bar 3, ditto marks in bars 31-35, and whole bars' rests in bars 10-15 and 21-25. Therefore, all notes are editorially copied from the Violin parts.

66, Tenors 1 and 2: Notes are BCC; changed to C D C, to match Violin 2 and figured bass.

2. Christe

Although the *coro palchetto* of ATB is the top group of voices in the Kyrie, its position has moved in the source, between the two choirs. This allows the Christe to be considered as two choirs of SSA-ATB and SSAB. However, in this edition, the *coro palchetto* has been kept as the top vocal group. Any unemployed tenors should sing the 2nd choir bass part.

Bar 11, continuo: the F sharp crotchet is written as the second beat of the bar, either side of crotchet rests. It has been moved to the third beat, which makes more harmonic sense and echoes the opening passage. A resolution to the previous bar has also been added.

Clef changes are missing in the score in bar 31, for the Second Choir Soprano and Alto staves, where they should move to Alto and Tenor C-clefs. The clef changes back to Soprano and Alto clefs are shown in bar 34. Further clef changes are absent in bar 36-40 to make harmonic sense of the notes as placed on the staves. This edition has removed all clef changes, showing standard modern clefs for Alto (G-clef) and Tenor (G8-clef).

Instrumental parts are also available on request.

Ben Byram-Wigfield
London, 2021

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ANTONIO LOTTI
(1667-1740)

Trumpet in C

Oboe

Violin 1

Violin 2

Viola

Basso

Coro Palchetto

Alto

Tenor

Bass

Coro 1

Soprano

Alto

Tenor

Bass

Coro 2

Soprano

Alto

Tenor

Bass

Keyboard

4
2

6
5

4
2

6

The musical score for 'Kyrie in C' consists of a piano introduction and six vocal parts. The piano introduction is written in treble and bass clefs, with a key signature of one sharp (F#). The right hand of the piano part features a melodic line with eighth and sixteenth notes, while the left hand provides a steady bass line. Dynamics include *p* (piano) and *pp* (pianissimo). The six vocal parts are represented by empty staves, indicating they are silent in this section.

#

8 7
6 5

7 6
5 4

5
3

Ky - - - - ri - - e, Ky - ri - e e - le - i -

Ky - ri - e e - le - i - son, e - le - i -

Ky - ri - e e - le - i - son, e - le - i - son, e - le - i -

Tutti

Ky - - - - ri - - e, Ky - ri - e e - le - i -

Ky - ri - e e - le - i - son, e - le - i -

Ky - ri - e e - le - i - son, e - le - i - son, e - le - i -

Tutti

Ky - - - - ri - - e, Ky - ri - e e - le - i -

Ky - ri - e e - le - i - son, e - le - i -

Ky - ri - e e - le - i - son, e - le - i - son, e - le - i -

4/2

6/5

son, e-le-i-son, e-le-i-son, Ky-ri-e e-le-i-son, e-le-i-son, e-le-i-son,

son, e-le-i-son, e-le-i-son, Ky-ri-e e-le-i-son, e-le-i-son, e-le-i-son,

son, e-le-i-son, e-le-i-son, Ky-ri-e e-le-i-son, e-le-i-son, e-le-i-son,

son, e-le-i-son, e-le-i-son, Ky-ri-e e-le-i-son, e-le-i-son,

son, e-le-i-son, e-le-i-son,

son, e-le-i-son, e-le-i-son,

son, e-le-i-son, e-le-i-son,

son, e-le-i-son, e-le-i-son,

son, e-le-i-son, e-le-i-son,

son, e-le-i-son, e-le-i-son,

$\frac{4}{2}$

6

7[#]

$\frac{4}{2}$

5

$\frac{4}{2}$

6

p sempre

p sempre

- son, e - le - i - son, Ky - ri - e e - le - i - son, e - le - i - son,

- son, e - le - i - son, Ky - ri - e e - le - i - son, e - le - i - son,

- son, e - le - i - son, Ky - ri - e e - le - i - son, e - le - i - son,

Soli

Ky - ri - e e - le - i -

Ky - ri - e e - le - i -

Ky - ri - e e - le - i -

Ky - ri - e e - le - i -

Soli

Ky - ri - e e - le - i - son, e - le - i - son,

Ky - ri - e e - le - i - son, e - le - i - son,

Ky - ri - e e - le - i - son, e - le - i - son,

Ky - ri - e e - le - i - son, e - le - i - son,

7/4 3 6# #

Musical score for Kyrie I, page 37. The score includes vocal parts for Soprano, Alto, and Tenor, and piano accompaniment. It features dynamic markings like *f* and *p*, and the instruction **Tutti**. The lyrics are:

- son, e - le - i - son, e - le - i - son, Ky - ri - e e - le - i - son,
 - son, e - le - i - son, e - le - i - son, Ky - ri - e e - le - i - son,
 - son, e - le - i - son, e - le - i - son, Ky - ri - e e - le - i - son,
Tutti e - le - i - son,
 Ky - - - - - ri - e,
 e - le - i - son,
Tutti e - le - i - son,
 e - le - i - son,
 Ky - - - - - ri - e,
 e - le - i - son,
 e - le - i - son,

The musical score is written for piano and voice. It begins with a piano accompaniment in C major, marked with a forte (f) dynamic. The vocal line consists of four systems, each with a vocal staff and a piano accompaniment staff. The lyrics are: Ky - - ri - e, Ky - ri - e e - le - i - son, Ky - - ri - e, e - le - i - son, Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son, Ky - - ri - e, Ky - - ri - e, e - le - i - son, e - le - i - son, e - le - i - son, Ky - - ri - e, Ky - - ri - e, e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son.

f

f

f

f

f

Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son,

Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son,

Ky - ri - e e - le - i - son, e - le - i - son, e - le - i - son, e - le - i - son,

Ky - ri - e e - le - i - son, e - le - i - son,

Ky - ri - e e - le - i - son, e - le - i - son,

Ky - ri - e e - le - i - son, e - le - i - son,

Ky - ri - e e - le - i - son, e - le - i - son,

Ky - ri - e e - le - i - son, e - le - i - son,

Ky - ri - e e - le - i - son, e - le - i - son,

f

6/4 6 4/2 6

Piano introduction for Kyrie in C, measures 1-6. The music is in C major and 4/4 time. It features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand.

Vocal entry for Kyrie eleison, measures 7-12. The vocal line begins with a half note on G4, followed by quarter notes for 'ri-e', 'e-le-i-son', and 'e-le-i-son'. The piano accompaniment continues with the established pattern.

Vocal entry for Kyrie eleison, measures 13-18. This system shows the vocal line and piano accompaniment for the second and third measures of the phrase.

Vocal entry for Kyrie eleison, measures 19-24. This system shows the vocal line and piano accompaniment for the fourth and fifth measures of the phrase.

Piano accompaniment for Kyrie eleison, measures 25-30. The piano part continues with the eighth-note accompaniment in the right hand and a bass line in the left hand.

4+
2

6
5
3

6
4

5
3

6
4

#7
4

6
4

#7

5
3

6
4

The first system of the musical score consists of six staves. The top two staves are vocal parts, and the bottom four staves are piano accompaniment. The music is in a common time signature and features a mix of eighth and quarter notes.

The second system of the musical score includes lyrics for the vocal parts. The lyrics are: - son, e-le-i-son, e-le-i-son, Ky-ri-e. The piano accompaniment continues with a steady rhythmic pattern.

The third system of the musical score includes lyrics for the vocal parts. The lyrics are: - son, e-le-i-son, e-le-i-son, Ky-ri-e. The piano accompaniment continues with a steady rhythmic pattern.

The fourth system of the musical score includes lyrics for the vocal parts. The lyrics are: e-le-i-son, e-le-i-son, Ky-ri-. The piano accompaniment continues with a steady rhythmic pattern.

The fifth system of the musical score is primarily piano accompaniment. It features figured bass notation at the bottom of the bass staff, indicating specific intervals and chords. The figures are: 7/5, 6/4, 5/3, 6/4, 5/3, 6/4, 5/3, 6/4, 7/5, 6/4, 5/3, 7/5.

Ky - ri - - e - - - - - son.
 Ky - ri - - e - - - - - son.
 Ky - ri - - e - - - - - son.
 Ky - ri - - e - - - - - son.
 Ky - ri - - e - - - - - son.
 Ky - ri - - e - - - - - son.
 Ky - ri - - e - - - - - son.
 - e, Ky - ri - - e - - - - - son.
 - e, Ky - ri - - e - - - - - son.
 - e, Ky - ri - - e - - - - - son.
 - e, Ky - ri - - e - - - - - son.

Christe

The musical score is arranged in systems. The first system includes Violin 1, Violin 2, Viola, and Basso. The second system includes Coro palchetto (Alto, Tenor, Bass). The third system includes Coro 1 (Soprano 1, Soprano 2, Alto). The fourth system includes Coro 2 (Soprano 1, Soprano 2, Alto). The fifth system includes Bass with the instruction "Tutti i bassi e tutti i tenori che cantano all unis." The sixth system includes Keyboard. The score is in common time (C) and begins with a piano (*p*) dynamic. The Basso and Keyboard parts have a similar rhythmic pattern of quarter notes and eighth notes. The string parts have more complex rhythmic patterns, including sixteenth notes and triplets. The vocal parts are currently silent, indicated by horizontal lines.

5

The first system of music consists of a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music begins with a treble clef and a key signature of one sharp (F#). The first measure contains a treble clef, a key signature of one sharp, and a common time signature. The melody in the upper staves is primarily eighth-note based, with some sixteenth-note runs. The bass line is more sparse, often using rests and quarter notes.

The second system consists of four empty musical staves, two in treble clef and two in bass clef, with no notation present.

The third system consists of four empty musical staves, two in treble clef and two in bass clef, with no notation present.

The fourth system consists of four empty musical staves, two in treble clef and two in bass clef, with no notation present.

The fifth system consists of a grand staff with four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues with a treble clef and a key signature of one sharp. The notation includes various rhythmic values and rests, with some chords indicated by vertical lines.

4+
2 6 5 6 6 7
5 6 #

9

The first system of the score features a piano accompaniment. The right hand (treble clef) has a melodic line with a grace note on the first measure, followed by a series of eighth notes and a quarter note. The left hand (bass clef) provides a steady eighth-note accompaniment.

Three vocal staves (soprano, alto, and bass clefs) enter with the lyrics "Chri-ste e-le-i-son, e-le-i-son, e-le-i-son,". The soprano part has a grace note on the first measure. The piano accompaniment continues from the previous system.

The second system continues the piano accompaniment and the vocal lines. The lyrics "Chri - ste e - le - i - son, e - le - i -" are repeated across the staves.

The third system consists of empty staves for the piano and vocal parts, indicating a section where the instruments are silent.

The final system of the score shows the piano accompaniment concluding with a series of chords and a final melodic flourish. The lyrics "Chri - ste e - le - i - son, e - le - i -" are repeated.

7 # 6 # 7 3

13

The piano introduction consists of four measures. The first two measures are marked *p* (piano) and feature a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand. The last two measures are marked *f* (forte) and feature a similar rhythmic pattern. The bass line in the final measure includes a fermata over a quarter note.

The vocal entry begins in the fourth measure of the piano introduction. The vocal line is written in a single staff with lyrics: "Chri - ste e - le - i - son, e - le - i -". The accompaniment continues with the piano introduction's rhythmic pattern.

The vocal line continues across three measures with the lyrics: "- son, e - le - i - son, - son, e - le - i - son, - son, e - le - i - son,". The piano accompaniment remains consistent with the previous section.

The vocal line continues across three measures with the lyrics: "Chri - ste e - le - i - son, e - le - i - son, e - le - i - son, Chri - ste e - le - i - son, e - le - i - son, e - le - i - son, Chri - ste e - le - i - son, e - le - i - son, e - le - i - son,". The piano accompaniment remains consistent.

The vocal line concludes in the fourth measure with the lyrics: "Chri - ste e - le - i - son, e - le - i -". The piano accompaniment continues with the piano introduction's rhythmic pattern.

The piano accompaniment concludes with four measures marked *f* (forte). The right hand features chords and moving lines, while the left hand plays a steady eighth-note bass line. Fingerings are indicated as 7 # #, # 7 #, #, 6, 6 6.

17

p *f* *p*

Chri-ste e-le-i-son, e-le-i-son, e-le-i-son,
-son, Chri-ste e-le-i-son, e-le-i-son, e-le-i-son, Chri-ste e-le-i-son,
-son, Chri-ste e-le-i-son, e-le-i-son, e-le-i-son, Chri-ste e-le-i-son,

p
Chri-ste e-le-i-
p
Chri-ste e-le-i-
p
Chri-ste e-le-i-

-son, Chri-ste e-le-i-son,

p *f* *p*

21

Chri - ste e - le - i -

Chri - ste e - le - i -

- son, e - le - i - son, e - le - i - son,

- son, e - le - i - son, e - le - i - son,

- son, e - le - i - son, e - le - i - son,

Chri - ste e - le - i - son, e - le - i - son, e - le - i - son,

Chri - ste e - le - i - son, e - le - i - son, e - le - i - son,

Chri - ste e - le - i - son, e - le - i - son, e - le - i - son,

Chri - ste e - le - i -

7 5

6 5

b6 6

25

p

p

p

p

Chri - ste e - le - i - son, e - le - i - son, e - le - i - son,

- son, Chri - ste e - le - i - son, e - le - i - son, Chri - ste e - le - i - son, e - le - i - son, e - le - i - son,

- son, Chri - ste e - le - i - son, e - le - i - son, Chri - ste e - le - i - son, e - le - i - son, e - le - i - son,

Chri -

Chri -

Chri -

- son, Chri - ste e - le - i - son, e - le - i - son,

p

p

b 6 #6 6 b # b #

29

Chri-ste e-le-i-son,

Chri-ste e-le-i-son,

Chri-ste e-le-i-son,

Chri-ste e-le-i-son,

Chri-ste e-le-i-son,

-ste e-le-i-son, Chri-ste e-le-i-son, e-le-i-son, e-le-i-

-ste e-le-i-son, Chri-ste e-le-i-son, e-le-i-son, e-le-i-

-ste e-le-i-son, Chri-ste e-le-i-son, e-le-i-son, e-le-i-

Chri-ste e-le-i-son, Chri-ste e-le-i-son, e-le-i-son, e-le-i-

6 6 7

33

Piano accompaniment for the first system, measures 33-35. It features four staves: two treble clefs and two bass clefs. Dynamics include piano (*p*) and forte (*f*).

Chri - ste e - le - i - son,
 Chri - ste e - le - i - son,
 Chri - ste e - le - i - son,

Chri - ste e - le - i - son,
 Chri - ste e - le - i - son,
 Chri - ste e - le - i - son,

- son, e - le - i - son, e - le - i - son, Chri - ste e - le - i - son, e - le - i -
 - son, e - le - i - son, e - le - i - son, Chri - ste e - le - i - son, e - le - i -
 - son, e - le - i - son, e - le - i - son, Chri - ste e - le - i - son, e - le - i -
 - son, e - le - i - son, e - le - i - son, e - le - i -

Piano accompaniment for the second system, measures 39-41. It features two staves (treble and bass clefs). Dynamics include forte (*f*).

7 #

#

37

p *f* *f* *f* *f*

Chri-ste e-le-i-son.
Chri-ste e-le-i-son.
Chri-ste e-le-i-son.

p *f* *f* *f* *f*

Chri-ste e-le-i-son.
Chri-ste e-le-i-son.
Chri-ste e-le-i-son.

- son, Chri-ste e-le-i-son, e-le-i-son.
- son, Chri-ste e-le-i-son, e-le-i-son.
- son, Chri-ste e-le-i-son, e-le-i-son.
- son, e-le-i-son.

p *f* *f* *f* *f*

42

The first system of the musical score, measures 42-45, features a piano accompaniment. The right hand plays a melodic line with eighth and sixteenth notes, while the left hand provides a bass line with quarter and eighth notes. The key signature has one sharp (F#), and the time signature is 4/4. The system concludes with a double bar line.

The second system consists of four empty musical staves, two for the treble clef and two for the bass clef, indicating that the vocal parts are silent for these measures.

The third system consists of four empty musical staves, two for the treble clef and two for the bass clef, indicating that the vocal parts are silent for these measures.

The fourth system consists of four empty musical staves, two for the treble clef and two for the bass clef, indicating that the vocal parts are silent for these measures.

The fifth system consists of four empty musical staves, two for the treble clef and two for the bass clef, indicating that the vocal parts are silent for these measures.

The sixth system of the musical score, measures 46-49, features a piano accompaniment. The right hand plays a melodic line with quarter and eighth notes, while the left hand provides a bass line with quarter and eighth notes. The key signature has one sharp (F#), and the time signature is 4/4. The system concludes with a double bar line.

6 5 6 6 # 7 #

Kyrie II

Trumpet in C

Oboe

Violin 1

Violin 2

Viola

Basso

Soprano

Alto

Tenor

Bass

Keyboard

Ky - ri - e e - le - i - son, e - le -

Ky - ri - e e - le - i - son, e - le - - i - son, e - le - - - - -

6

14

The first system of the musical score consists of six staves. The top staff is a vocal line with a treble clef and a key signature of one sharp (F#). It begins with a whole note G4, followed by a whole rest, and then a series of whole notes: A4, B4, C5, B4, A4, G4. The second staff is a vocal line with a treble clef and a key signature of one sharp, starting with a dotted quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and then a half note G4. The piano accompaniment consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The right hand starts with a whole note G4, followed by a whole rest, and then a series of quarter notes: A4, B4, C5, B4, A4, G4. The left hand starts with a whole note G2, followed by a whole rest, and then a series of quarter notes: A2, B2, C3, B2, A2, G2.

The second system of the musical score consists of six staves. The top staff is a vocal line with a treble clef and a key signature of one sharp, starting with a dotted quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and then a half note G4. The second staff is a vocal line with a treble clef and a key signature of one sharp, starting with a dotted quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and then a half note G4. The piano accompaniment consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The right hand starts with a dotted quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and then a half note G4. The left hand starts with a dotted quarter note G2, followed by eighth notes A2, B2, C3, B2, A2, G2, and then a half note G2.

Ky - ri - e e - le - i - son, e - - le - - - i - son, e - le - - -

- - - - - i - son, e - le - - - - -

son, e - - - lei - son, e - le - - - - -

The third system of the musical score consists of six staves. The top staff is a vocal line with a treble clef and a key signature of one sharp, starting with a dotted quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and then a half note G4. The second staff is a vocal line with a treble clef and a key signature of one sharp, starting with a dotted quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and then a half note G4. The piano accompaniment consists of four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The right hand starts with a dotted quarter note G4, followed by eighth notes A4, B4, C5, B4, A4, G4, and then a half note G4. The left hand starts with a dotted quarter note G2, followed by eighth notes A2, B2, C3, B2, A2, G2, and then a half note G2.

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

The first system of the musical score consists of six staves. The top two staves are vocal lines, with the upper staff in treble clef and the lower staff in bass clef. The piano accompaniment is spread across four staves: two for the right hand (treble clef) and two for the left hand (bass clef). The music features a mix of quarter, eighth, and sixteenth notes, with some rests and dynamic markings.

The second system contains three vocal staves with lyrics. The lyrics are: "i - son, e - le - - - - -", "i - son, e - le - - - - - i - son, e - le - - - - -", and "i - son, e - le - - - - - i -". The lyrics are aligned with the notes on the staves, with hyphens indicating syllables that span across multiple notes.

The piano accompaniment for the second system is shown on two staves (treble and bass clef). It includes fingerings for the right hand: 6, 6 6 6 6 5, 5 5 5 3, 5 5 5 6.

- i - son, e - le - i -

- i - son, Ky - ri - e e -

- son, Ky - ri - e e - le - i - son, e - le - i -

- i - son, e - le - i -

5 5 7 6 # 6 4 5 # # 3 2 3 2 3 2 3 # 5 4 #

son, _____ Ky - ri - e e - le - i - son, e - le - -

- le - i - son, e - - le - - - - - - - - - - - - - - - - - i -

- son, e - le -

- son, e - le -

b 3 2 3 6 3 2 3 4/2 6 6 6 5 5 7 6 7#6 6 5

The musical score for page 38 of 'Kyrie in C' consists of several systems. The top system shows the vocal line with lyrics: '... i - son, e - le - - - - i - son, - son, e - le - i - son, e - le - - - - - i - son, e - le - - - - i - son, e - le - - - - i - son, e - le - - - -'. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments. The bottom system continues the piano accompaniment with detailed fingering numbers (3, 2, 3, 3, 5, 5, 6, 5, 5, 3, 4, 2, 5, 7, #6, 6, 6, b5, 3, 2, 6) written below the notes.

e - le - - - i - son, e - le - - - - -
 e - le - - - - - i - son, e - le - -
 - le - - - - - i - son, e -
 - - i - - son, _____ Ky - ri - e e - le - i - son, e - -

5/3 4/2 5/3 6/4 5/4 5/4 3/4 6/4 5/3 5/3 5/3

The first system of the piano accompaniment consists of six staves. The top two staves are the right hand, and the bottom four staves are the left hand. The music begins with a series of rests, followed by a melodic line in the right hand and a rhythmic accompaniment in the left hand. The piece is in C major and 4/4 time.

The vocal line consists of four staves. The lyrics are:
 - - - - - i - - son,
 - - - - - i - - son, Ky - ri - e e - le - i - son, e - - le - - - -
 - le - - - - - i - son, Ky - ri - e e - le - i - son, e - - le -
 - le - - - - - i - son, e - le - - - - -

The second system of the piano accompaniment consists of six staves. The top two staves are the right hand, and the bottom four staves are the left hand. The music continues with a melodic line in the right hand and a rhythmic accompaniment in the left hand. The piece is in C major and 4/4 time.

56

e - le - - - - i - son, e -
 - - - - i - son, e - le - - - - i - son, e -
 - - - - i - son, e - le - - - -
 - - - - i - son, e - le - - - -

5 5 9 5 6 6 6 5 5/3 6/4 5/3 6/4 5/3

62

The first system of the musical score consists of six staves. The top two staves are vocal parts, and the bottom four staves are piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The system concludes with a double bar line and repeat signs.

The second system contains four vocal staves with lyrics. The lyrics are:
 - le - - - - - i - son, e - le - i - son.
 - le - - - - - i - son, e - le - - - i - son.
 - - - - - i - son, e - le - i - son.
 - - - - i - son, e - - - - le - i - son, e - le - i - son.

The piano accompaniment for the second system continues with the same rhythmic pattern as the first system. It includes a double bar line and repeat signs at the end. Below the piano part, there are fingering numbers: 5/3, 6/4, 5/4, 3.