

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 musical score is arranged in two systems. The first system includes Violin I, Violin II, Viola I, Viola II, Basso, Soprano, Alto, Tenor, and Bass. The second system includes the Continuo. The key signature is one flat (B-flat) and the time signature is common time (C). The tempo is marked 'Allegro assai'. The vocal parts (Soprano, Alto, Tenor, Bass) have lyrics 'Cre - - do,' and 'Cre - - - do,' respectively. The instrumental parts feature complex rhythmic patterns and melodic lines.

10

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

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

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

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

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

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

Piano accompaniment for measures 35-38. 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 features a complex, rhythmic pattern of eighth and sixteenth notes, while the left hand provides a steady accompaniment with quarter and eighth notes.

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

Piano accompaniment for measures 39-42. The score consists of two staves: a treble clef (right hand) and a bass clef (left hand). The right hand features a block-chord accompaniment with sustained notes, while the left hand continues with a rhythmic pattern of eighth and sixteenth notes.

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

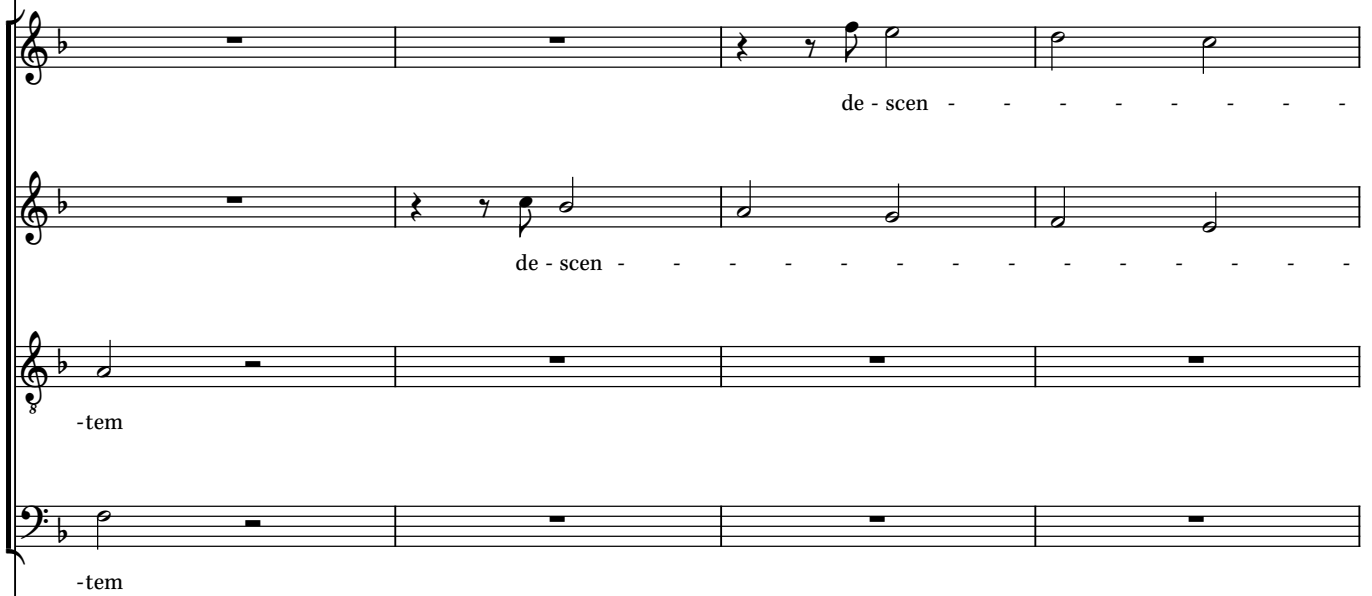
fa - cta sunt. Qui pro - - pter nos

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



58

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

63

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

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

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

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

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 (measures 78-80) features a piano accompaniment with five staves. The right hand (treble clef) plays a complex, rhythmic pattern of eighth and sixteenth notes. The left hand (bass clef) plays a steady eighth-note accompaniment. The second system (measures 81-83) features a voice part with three staves, each with the lyric '-lis.' and a whole rest. The piano accompaniment continues with the same rhythmic patterns as in the first system.

81 Un poco lento

Piano accompaniment for the first system, consisting of five staves (treble and bass clefs). The music is in F major and 4/4 time, marked 'Un poco lento'. It features a steady accompaniment with some melodic lines in the upper register.

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

Piano accompaniment for the second system, consisting of two staves (treble and bass clefs). The music continues with chords and simple melodic lines.

b7 4 3 5

88

ex Ma-ri - a vir - gi - ne et ho - - - - - mo - fa - ctus est.

ex Ma-ri - a vir - gi - ne et ho - - - - - mo fa - - - ctus est.

ex Ma-ri - a vir - gi - ne et ho - - - - - mo fa - - - ctus est.

ex Ma-ri - a vir - gi - ne et ho - - - - - mo fa - - - ctus est.

94 a tempo giusto

Soprano 1

Soprano 2

Alto 1

Alto 2

Tenor 1

Tenor 2

Bass 1

Bass 2

Continuo

Cru - ci -

Cru - ci - fi - - - -

Cru - ci - fi - - - - xus,

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

Cru - ci - fi - - - - - - - - - - - - - - - - -

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

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

a tempo giusto

9 8 7 6 9 8 7 6 9 8

101

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

6 9 8 7 9 8 7 6
 5 4 6

107

e - ti - am pro no - bis, cru - ci - fi - xus e - ti - am pro no - - - - bis,
 cru - ci - fi - xus e - ti - am pro no - bis, pro no - - - - - bis,
 e - ti - am pro no - - - - - bis,
 e - ti - am pro no - - - - - bis,
 - - - bis, cru - ci - fi - xus e - ti - am pro no - - - - - bis,
 cru - ci - fi - xus e - ti - am pro no - - - - - bis,
 e - ti - am pro no - - bis, cru - ci - fi - xus e - ti - am pro no - - - - - bis,
 - ci - - - fi - xus, cru - ci - fi - xus e - ti - am pro no - - - - - bis,
 7 6 7 6 4 3 9 5 8 6 4 5 3

116

pas - - - - - sus,

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

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

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

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

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

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

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 156-161, featuring a grand staff with treble and bass clefs. The music consists of flowing eighth and sixteenth notes in both hands, with a key signature of one flat (B-flat).

Vocal line 1 (Soprano) with lyrics: - - - - - dit, a - scen - dit in coe - lum se - det ad dex - te - ram, se - det ad

Vocal line 2 (Alto) with lyrics: - - - - - dit, a - scen - dit in coe - lum se - det ad dex - te - ram, se - det ad

Vocal line 3 (Tenor) with lyrics: a - scen - dit in coe - lum se - det ad dex - te - ram, se - det ad

Vocal line 4 (Bass) with lyrics: a - scen - dit_ in_ coe - lum se - det ad dex - te - ram, se - det ad

Piano accompaniment for measures 162-167, featuring a grand staff with treble and bass clefs. The music consists of chords and moving lines in both hands, with a key signature of one flat (B-flat).

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

Piano accompaniment for measures 169-174. The score is in F major (one flat) and 4/4 time. It features a complex texture with multiple staves for the right and left hands, including a grand staff (treble and bass clefs) and a separate bass line. The music consists of flowing sixteenth and thirty-second note patterns, with some rests and dynamic markings.

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

Piano accompaniment for measures 175-180. The music continues with similar rhythmic patterns as the previous section, featuring chords and moving lines in both hands.

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 steady eighth-note accompaniment, while the left hand plays a more complex rhythmic pattern with some accidentals.

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 continues with the same accompaniment pattern as the previous section.

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 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 rhythmic pattern of quarter notes and eighth notes.

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

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

Two empty vocal staves, one for the soprano and one for the bass.

Piano accompaniment for measures 201-208. The score consists of two staves: a treble clef (right hand) and a bass clef (left hand). The right hand plays chords, and the left hand plays a rhythmic pattern of quarter notes and eighth notes. A 'b' symbol is present below the bass staff.

201

Piano accompaniment for measures 201-208. 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 plays a simple harmonic accompaniment with quarter notes and rests. The left hand plays a more active bass line with eighth and quarter notes.

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

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

Empty vocal staff.

Empty bass staff.

Piano accompaniment for measures 209-216. The score consists of two staves: treble and bass clef. The music continues with the same harmonic and bass line patterns as the previous section.

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 (right hand) and three bass clefs (left hand). 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 steady accompaniment with eighth and sixteenth notes.

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 (right hand) and a bass clef (left hand). The right hand plays chords and block chords, while the left hand continues with the accompaniment from the previous section.

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 measures 234-241. The score is in F major and 4/4 time. It features a right hand with a melodic line and a left hand with a bass line. The music is written on five staves.

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 - -

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 and common time (C). It features a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. The music is marked 'Allegro'.

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 257-261. The score is in F major and common time (C). It features a right-hand part with a melodic line and a left-hand part with a rhythmic accompaniment. The music is marked 'Allegro'.

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 treble clefs (right hand) and three bass clefs (left hand). The key signature is one flat (B-flat). The music features a complex texture with rapid sixteenth-note passages in the upper right hand and more rhythmic accompaniment in the lower parts.

Vocal parts for measures 263-265. The score consists of four staves: two treble clefs and two bass clefs. The lyrics are: "re-sur-rec-ti-o - nem, re-sur-rec-ti-o - nem, -pec - - to re-sur-rec-ti-o - nem, re-sur-rec-ti-o - nem, re-sur-rec-ti-o nem". The vocal lines are written in a simple, homophonic style with clear diction.

Piano accompaniment for measures 263-265. This system shows the piano accompaniment for the vocal parts above. It consists of two staves: a treble clef and a bass clef. The accompaniment provides harmonic support for the vocal lines, using chords and rhythmic patterns consistent with the overall style of the piece.

267

mor - tu - o - - - - - rum.

mor - tu - o - - - - - rum.

mor - tu - o - - - - - rum.

mor - tu - o - - - - - rum.

5 7 7 9 8
5 5 5 4 3

273 [Allegro moderato]

Piano accompaniment for the first system, consisting of five staves (treble and bass clefs) with rests.

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

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

Et

[Allegro moderato]

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, starting with a quarter rest followed by a quarter note 'a' and a dotted half note 'men'.

Vocal line 2 with lyrics "- - - - - men,". The melody is in F major and 4/4 time, starting with a quarter rest followed by a quarter note and a dotted half note.

Vocal line 3 with lyrics "- - - - - men,". The melody is in F major and 4/4 time, starting with a quarter rest followed by a quarter note and a dotted half note.

Vocal line 4 with lyrics "- - - - - men,". The melody is in F major and 4/4 time, starting with a quarter rest followed by a quarter note and a dotted half note.

Piano accompaniment for measures 301-308. The score consists of two staves for the piano. The music continues in F major and 4/4 time, with the right hand playing a melodic line and the left hand providing harmonic support.

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 key signature is one flat (B-flat). The music features a steady accompaniment with various rhythmic patterns, including eighth and sixteenth notes, and 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 key signature is one flat (B-flat). The music features a steady accompaniment with various rhythmic patterns, including eighth and sixteenth notes, and rests.

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

The first system of the score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music is in F major, indicated by one flat (Bb). The first three measures show a melodic line in the right hand and a supporting bass line in the left hand. The last four measures of the system are marked with a whole rest, indicating a pause in the piano accompaniment.

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

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

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

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

The second system of the score consists of four staves. The top two staves are in treble clef, and the bottom two are in bass clef. The music continues from the first system. The first three measures show a melodic line in the right hand and a supporting bass line in the left hand. The last four measures of the system are marked with a whole rest, indicating a pause in the piano accompaniment.

338

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

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

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

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