

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 Continuo part is written in a grand staff with a treble clef and a bass clef. The vocal parts (Soprano, Alto, Tenor, Bass) are currently empty. The instrumental parts (Violins, Violas, Basso, Continuo) contain musical notation including rests, eighth notes, and sixteenth notes.

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 complex harmonic structure with various chords and melodic lines.

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 complex harmonic textures and rhythmic patterns.

21

Piano accompaniment for measures 21-27. The score consists of five staves: two treble clefs (top two) and three bass clefs (bottom three). The music features a mix of chords and melodic lines, with some rests in the upper staves.

Vocal staves for measures 21-27. The score consists of four staves: three treble clefs (top three) and one bass clef (bottom). The lyrics are: "et ter - - - rae, et ter - rae, vi - si -". The vocal lines are written in a simple, homophonic style.

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 -

Piano accompaniment for measures 28-34. The score consists of two staves: a treble clef (top) and a bass clef (bottom). The music continues with chords and melodic lines, ending with a final cadence.

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 systems of staves. The first system has a treble clef with a key signature of one flat and a common time signature. The second system has a treble clef. The third system has two bass clefs. The fourth system has two bass clefs. The fifth system has a bass clef. The music features a mix of eighth and quarter notes, with some rests.

Vocal lines for measures 101-105. The score consists of four systems of staves. The first system has a treble clef and a key signature of one flat. The second system has a treble clef. The third system has a treble clef. The fourth system has a bass clef. 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 systems of staves. The first system has a treble clef with a key signature of one flat. The second system has a bass clef. The music features a mix of eighth and quarter notes, with some rests.

106

- dit _____ de coe - lis.

- dit _____ de coe - lis.

- dit _____ de coe - lis.

- dit _____ de coe - lis.

113 [Adagio]

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

The first system of the score consists of five staves. The top two staves are for the vocal line, and the bottom three staves are for the piano accompaniment. The piano part features a flowing eighth-note melody in the right hand and a more static bass line in the left hand.

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

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

- - - - - ctus est.

- - - - - ctus est.

The second system of the score consists of five staves. The top two staves are for the vocal line, and the bottom three staves are for the piano accompaniment. The piano part continues with the same melodic and harmonic patterns as the first system.

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 - fix - -

Cru - ci - fix - us,

Cru - ci - fix - - - - -

Cru - ci - fix - - - - - us,

Cru - ci - fix - - - - - us, cru -

Cru - ci - fix - - - - - us, cru -

Cru - ci - fix - - - - - us cru - ci - fix - - - - - us,

136

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

145

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

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

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

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,

sub Pon - ti - o Pi -

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 1

Violin 2

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 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

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 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 (top two) and three bass clefs (bottom three). 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 complex rhythmic patterns. A key signature change to two sharps (F# and C#) occurs at the beginning 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 melodic line in the right hand, with some rests and dynamic markings.

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 melodic line in the right hand, with some rests and dynamic markings.

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

The third system continues the piano accompaniment with five staves. The top two staves are treble clef, and the bottom three are bass clef. The accompaniment remains consistent with the first system, providing a harmonic and rhythmic foundation for the vocal parts.

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

The first system of the score consists of five measures of piano accompaniment. It features a complex texture with multiple voices in both the treble and bass clefs. The right hand has a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords and moving lines. The key signature has one sharp (F#) and the time signature is common time (C).

The second system contains four vocal parts (Soprano, Alto, Tenor, and Bass) with lyrics. The lyrics are: 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, pec - ca - - to - rum. The vocal lines are written in a simple, homophonic style, with each part following the same rhythmic pattern. The lyrics are aligned with the notes in the vocal staves.

The third system of the score consists of five measures of piano accompaniment, continuing from the first system. It maintains the same complex texture with multiple voices in both the treble and bass clefs. The right hand has a melodic line with eighth and sixteenth notes, while the left hand provides harmonic support with chords and moving lines. The key signature has one sharp (F#) and the time signature is common time (C).

238

The musical score consists of several systems. The first system shows the piano accompaniment for measures 238-242, with a dynamic marking of *p* (piano). The second system introduces the vocal line with the lyrics: re - sur - re - cti - o - nem mor - - tu - - - o - - - - - rum. This system also includes piano accompaniment. The third system continues the vocal line with the same lyrics and piano accompaniment. The fourth system shows the piano accompaniment for measures 242-246, with a dynamic marking of *p*.

245

Violin I

Violin II

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 -

259

The first system of the score consists of five staves. The top staff is a vocal line in G major, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The second staff is a vocal line in G major, starting with a whole note G4. The third and fourth staves are the right and left hands of the piano accompaniment, both in G major, featuring a rhythmic pattern of eighth and sixteenth notes. The fifth staff is the bass line in G major, starting with a whole note G3.

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

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

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

a - - - - - men, Et vi -

The second system of the score consists of five staves. The top staff is a vocal line in G major, starting with a quarter note G4, followed by quarter notes A4, B4, and C5, then a half note D5. The second staff is a vocal line in G major, starting with a whole note G4. The third and fourth staves are the right and left hands of the piano accompaniment, both in G major, featuring a rhythmic pattern of eighth and sixteenth notes. The fifth staff is the bass line in G major, starting with a whole note G3.

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 4/4 time. The right hand features a melodic line with some rests, while the left hand provides a steady accompaniment with eighth and quarter notes.

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 from the previous page, with the right hand playing chords and the left hand providing a bass line.

273

The first system of the score consists of five staves. The top staff is the vocal line, starting with a rest followed by a melodic line. The second staff is the right-hand piano accompaniment, and the third and fourth staves are the left-hand piano accompaniment. The fifth staff is the bass line, which includes a melodic line with a fermata.

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 the score consists of five staves. The top staff is the vocal line, starting with a rest followed by a melodic line. The second staff is the right-hand piano accompaniment, and the third and fourth staves are the left-hand piano accompaniment. The fifth staff is the bass line, which includes a melodic line with a fermata.

291

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

295

The first system of music is a piano accompaniment consisting of five staves. The top two staves are treble clef, and the bottom three are bass clef. The music features a melodic line in the upper right hand and a supporting bass line in the lower left hand, with a steady accompaniment in the lower right hand.

Vocal line 1: Treble clef staff with lyrics "a - - - - - men." The melody is a simple, sustained note.

Vocal line 2: Treble clef staff with lyrics "men." The melody is a simple, sustained note.

Vocal line 3: Treble clef staff with lyrics "- men, a - - - - - men." The melody is a simple, sustained note.

Vocal line 4: Bass clef staff with lyrics "- men, a - - - - - men." The melody is a simple, sustained note.

The second system of music is a piano accompaniment consisting of two staves. The top staff is treble clef and the bottom staff is bass clef. The music features a melodic line in the upper right hand and a supporting bass line in the lower left hand, with a steady accompaniment in the lower right hand.