

ANCIENT GROOVE MUSIC

ANTONIO LOTTI

(1667 - 1740)

Deus in adiutorium meum

Edited by

BEN BYRAM-WIGFIELD

For double choir and double orchestra:

SSATB-SSATB choir and soli
4 violin, 2 viola, 2 oboe, bassoon,
basso and keyboard continuo

SCORE



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EDITORIAL NOTES

Sources: Berlin Staatsbibliothek (D-Bs): Mus ms 13173 3, a manuscript set of parts c. 1800, copied from material owned by Johann Gottlob Harrer (1703 – 1755), whose name also appears on the cover.

The source is titled *Domine ad adjuvandum me festina*, though obviously the work is a musical setting of the initial response at the start of Vespers, which answers the versicle *Deus in adiutorium meum intende*. It was clearly intended for a lavish spectacle: Lotti frequently wrote large-scale, ostentatious music for feast days and other important occasions at several of the many churches around Venice, and the forces used in this work are some of the largest seen in Lotti's scorings. Three other works use double string orchestras: a *Dixit Dominus* in C (which might possibly have been written for the same Vespers service); and two *Gloria* settings, also in C, either of which could have been performed at mass on the same occasion.

While we cannot be certain of which church or occasion the music was composed for, we can rule out San Marco, which did not employ two oboists, nor a bassoonist. The most likely occasion is for the feast of St. George in 1711, at the church of S. Giorgio Maggiore, for which Lotti is known to have provided music for Mass and Vespers.

The music here is undoubtedly by Lotti: it bears many of his stock-in-trade musical forms, textures and motives. The opening section of the *Gloria Patri* very closely matches the start of 'Memor erit' in one of his settings of *Confitebor tibi Domine* (which could also have been composed for the same Vespers). The *Dixit Dominus* in C for similar forces also bears a similar rhythmic motive at the outset. (The opportunity to collate a complete Vespers 'service' by Lotti from his largest-scale works remains an exciting one.)

Pages in the bundle of source material provide lists of the parts and how they are to be divided, though they conflict with the material itself: the choirs are listed as follows:

Coro primo: 5 voci, 2 violini, viola, 2 oboi, fagotto, violoncello, organo.

Coro secondo: 5 voci, 2 violini, viola, violoncello, cembalo.

However, no part is explicitly labelled 'violoncello': both choirs have parts for basso continuo and basso ripieno (which differ only in the latter being tacent at 28-32); and there are identical cembalo parts for each choir. The front page of the bundle also lists 2 trumpets and timpani, whose parts are absent, and makes no mention of the cembalo. No other works by Lotti are scored for 2 trumpets, nor for timpani, and the music does not seem lacking without them. It is possible that the instrumentation was reorganized for performances in Germany.

The original organ part is transposed down a tone (presumably because of the difference between *chorton* and *kammer-ton*). There are two copies of the Violino Primo and Secondo parts in each orchestra; and one copy of all other parts.

13; Viola 2: note was C, changed to F to match Viola 1. 49-50; Choir 1: Original lyric is 'festina'. Changed to 'festina, festina', to match all other instances.

65; Viola 1: source has G; changed to A.

101; Viola 2: source has C; changed to F.

109; Bassoon: the second E is clearly annotated as a natural. However, when the phrase reoccurs in 116 and 120, the cembalo and organ have E flats marked for the second E. The Basso continuo parts have no marking for the second E. Lotti reuses the music in a *Confitebor* setting, where a natural is marked for the second E. Naturals have been added to the continuo parts for the repetitions of the phrase.

191, Violin 2, Ob. 2: First note is F, changed to G to match doubled Sopranos.

205; Coro 1, SA: not enough notes for syllables. 2nd beat split into quavers.

209; Coro 1, Soprano 1 & 2: first note changed from F to D.

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Ben Byram-Wigfield
London, 2019

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Deus in adjutorium meum

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ANTONIO LOTTI
(1667-1740)



De - us in ad - ju - to - ri - um me - um in - ten - de.

8

This musical score is for the hymn 'Deus in adjutorium meum'. It is arranged for a four-part vocal choir (Soprano, Alto, Tenor, Bass) and piano accompaniment. The score is divided into four systems, each containing four staves. The first system (measures 8-11) shows the vocal parts and piano accompaniment. The second system (measures 12-15) includes a piano (*p*) dynamic marking. The third system (measures 16-19) continues the vocal and piano parts. The fourth system (measures 20-23) shows the vocal parts and piano accompaniment. The piano accompaniment features a steady bass line and a treble line with eighth-note patterns. The vocal parts consist of four-part harmony with various rhythmic values including quarter and eighth notes.

16

p

p

24

First system of musical notation, measures 24-31. It features a grand staff with treble and bass clefs. The right hand has a melodic line with eighth-note patterns and rests. The left hand has a bass line with eighth-note patterns and rests. Dynamics markings include *p.* (piano) and *f.* (forte).

Second system of musical notation, measures 32-39. Similar to the first system, it features a grand staff with treble and bass clefs. The right hand has a melodic line with eighth-note patterns and rests. The left hand has a bass line with eighth-note patterns and rests. Dynamics markings include *p.* (piano) and *f.* (forte).

Third system of musical notation, measures 40-47. Similar to the first system, it features a grand staff with treble and bass clefs. The right hand has a melodic line with eighth-note patterns and rests. The left hand has a bass line with eighth-note patterns and rests. Dynamics markings include *p.* (piano) and *f.* (forte).

Fourth system of musical notation, measures 48-55. This system is mostly empty staves. The bass line has a few notes in the final measures, including a *p.* (piano) dynamic marking. The text "Do - - - - -" is written below the bass line.

Fifth system of musical notation, measures 56-63. This system is mostly empty staves. The bass line has a few notes in the final measures, including a *p.* (piano) dynamic marking. The text "Do - - - - -" is written below the bass line.

Sixth system of musical notation, measures 64-71. It features a grand staff with treble and bass clefs. The right hand has a melodic line with eighth-note patterns and rests. The left hand has a bass line with eighth-note patterns and rests. Dynamics markings include *p.* (piano) and *f.* (forte).

32

Deus in adjutorium meum

40

The first system of music features a piano accompaniment consisting of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The piece begins with a 7-measure rest, followed by a melodic line in the right hand and a rhythmic accompaniment in the left hand.

The second system continues the piano accompaniment with the same three-staff structure, maintaining the melodic and rhythmic patterns established in the first system.

The third system continues the piano accompaniment with the same three-staff structure, maintaining the melodic and rhythmic patterns established in the first system.

ad ad - ju - van - dum me, fe - sti - na,
 ad ad - ju - van - dum me, fe - sti - na,
 ad ad - ju - van - dum me, fe - sti - na,
 ad ad - ju - van - dum me, fe - sti - na,
 ad ad - ju - van - dum me, fe - sti - na,

The first five systems show vocal entries for five different voices (Soprano, Alto, Tenor 1, Tenor 2, and Bass). Each voice line begins with a 7-measure rest, followed by the lyrics "ad ad - ju - van - dum me," and "fe - sti - na," with notes placed under the syllables.

ad ad - ju - van - dum me, fe -
 ad ad - ju - van - dum me, fe -
 ad ad - ju - van - dum me, fe -
 ad ad - ju - van - dum me, fe -
 ad ad - ju - van - dum me, fe -

The next five systems continue the vocal entries for the same five voices. The lyrics are "ad ad - ju - van - dum me, fe -", with the note for "fe" placed at the end of the line.

The final system of music features a piano accompaniment consisting of a grand staff (treble and bass clefs) and a separate bass staff. The piece concludes with a melodic line in the right hand and a rhythmic accompaniment in the left hand.

46

ad ad - ju - van - dum me, fe - sti - na, fe - sti - na, Do - - - -

ad ad - ju - van - dum me, fe - sti - na, fe - sti - na, Do - - - -

ad ad - ju - van - dum me, fe - sti - na, fe - sti - na, Do - - - -

ad ad - ju - van - dum me, fe - sti - na, fe - sti - na,

- sti - na, ad ad - ju - van - dum me, fe - sti - na,

- sti - na, ad ad - ju - van - dum me, fe - sti - na,

- sti - na, ad ad - ju - van - dum me, fe - sti - na,

- sti - na, ad ad - ju - van - dum me, fe - sti - na,

- sti - na, ad ad - ju - van - dum me, fe - sti - na,

54

mi - ne,
mi - ne,
mi - ne,

ad ad - ju - van - dum me fe - sti - na, fe - sti - - na,
ad ad - ju - van - dum me fe - sti - na, fe - sti - - na,
ad ad - ju - van - dum me fe - sti - - na,

68

fe - sti - na, ad ad - ju - van - dum me, fe - sti - na, fe -

me, fe - sti - na, ad ad - ju - van - dum me, fe - sti - na,

75

First system of piano accompaniment, consisting of three staves: Treble, Middle, and Bass. The music features a steady eighth-note bass line and chordal accompaniment in the upper staves.

Second system of piano accompaniment, consisting of three staves: Treble, Middle, and Bass. Similar to the first system, it provides harmonic support for the vocal parts.

Third system of piano accompaniment, consisting of three staves: Treble, Middle, and Bass. The accompaniment continues with consistent rhythmic patterns.

Fourth system, featuring four vocal staves (Soprano, Alto, Tenor, Bass) and piano accompaniment. The lyrics are:
 - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe -
 - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe -
 - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe -
 - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe -
 - sti - na, fe - sti - na, fe - sti - na, fe - sti - na, fe -

Fifth system, featuring four vocal staves and piano accompaniment. The lyrics are:
 fe - sti - na, fe - sti - na, fe - sti - na,
 fe - sti - na, fe - sti - na, fe - sti - na,
 fe - sti - na, fe - sti - na, fe - sti - na,
 fe - sti - na, fe - sti - na, fe - sti - na,
 fe - sti - na, fe - sti - na, fe - sti - na,

Sixth system of piano accompaniment, consisting of three staves: Treble, Middle, and Bass. The music concludes with sustained chords in the upper staves and a final bass line.

84

- sti - na, fe - sti - na___ Do - mi - ne, fe - sti - na, fe - sti - na___ Do - mi -

- sti - na, fe - sti - na___ Do - mi - ne, fe - sti - na, fe - sti - na___ Do - mi -

- sti - na, fe - sti - na___ Do - mi - ne, fe - sti - na, fe - sti - na___ Do - mi -

- sti - na, fe - sti - na___ Do - mi - ne, fe - sti - na, fe - sti - na___ Do - mi -

- sti - na, fe - sti - na___ Do - mi - ne, fe - sti - na, fe - sti - na___ Do - mi -

fe - sti - na, fe - sti - na___ Do - mi - ne, fe - sti - na, fe - sti - na___ Do - mi -

fe - sti - na, fe - sti - na___ Do - mi - ne, fe - sti - na, fe - sti - na___ Do - mi -

fe - sti - na, fe - sti - na___ Do - mi - ne, fe - sti - na, fe - sti - na___ Do - mi -

fe - sti - na, fe - sti - na___ Do - mi - ne, fe - sti - na, fe - sti - na___ Do - mi -

fe - sti - na, fe - sti - na___ Do - mi - ne, fe - sti - na, fe - sti - na___ Do - mi -

93

101

First system of musical notation. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff has a treble clef and a bass clef. The first two staves of the grand staff are marked with a piano (*p*) dynamic. The music is in 7/8 time and features a melodic line in the treble clef and a bass line in the bass clef. The first two staves of the grand staff have a treble clef and a bass clef. The first two staves of the grand staff are marked with a piano (*p*) dynamic. The music is in 7/8 time and features a melodic line in the treble clef and a bass line in the bass clef.

Second system of musical notation, continuing the piece. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff has a treble clef and a bass clef. The music is in 7/8 time and features a melodic line in the treble clef and a bass line in the bass clef.

Third system of musical notation, continuing the piece. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff has a treble clef and a bass clef. The music is in 7/8 time and features a melodic line in the treble clef and a bass line in the bass clef.

Fourth system of musical notation, consisting of five empty staves (two treble clefs, two bass clefs, and one grand staff). This system appears to be a placeholder or a section where the music is not present.

Fifth system of musical notation, consisting of five empty staves (two treble clefs, two bass clefs, and one grand staff). This system appears to be a placeholder or a section where the music is not present.

Sixth system of musical notation, continuing the piece. It consists of three staves: a grand staff (treble and bass clefs) and a separate bass staff. The grand staff has a treble clef and a bass clef. The music is in 7/8 time and features a melodic line in the treble clef and a bass line in the bass clef.

2. Gloria Patri

The musical score is arranged in systems. The first system includes Oboe 1, Oboe 2, Bassoon, Violin 1, Violin 2, Viola, and Violoncello. The second system includes Violin 1, Violin 2, Viola, and Violoncello. The third system includes Soprano 1, Soprano 2, Alto, Tenor, and Bass. The fourth system includes Soprano 1, Soprano 2, Alto, Tenor, and Bass. The fifth system includes the Continuo part. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The first system shows active musical notation for the woodwinds and strings, while the vocal parts and the second system of strings are currently silent, indicated by horizontal lines with dashes.

5

Glo-ri-a Pa-tri et Fi-li-o et Spi
Glo-ri-a Pa-tri et Fi-li-o et Spi

6 $\begin{matrix} b5 \\ 4 \end{matrix}$ $\begin{matrix} - \\ 3 \end{matrix}$ $\begin{matrix} 5 \\ 4 \end{matrix}$ $\begin{matrix} - \\ 3 \end{matrix}$ 6 $b7$ 5

First system of musical notation, featuring a grand staff with treble and bass clefs. It contains several measures of music, including a melodic line with a long note and a bass line with rhythmic accompaniment.

Second system of musical notation, continuing the piece with similar melodic and bass line structures.

Third system of musical notation, consisting of empty staves for the grand staff.

Fourth system of musical notation, including vocal lines with lyrics:
- ri - tu - i San - - - - - cto,
- ri - tu - i San - - - - - cto,
and empty staves for the grand staff.

Fifth system of musical notation, including vocal lines with lyrics:
Glo - ri - a Pa - tri et Fi - li - o et Spi
Glo - ri - a Pa - tri et Fi - li - o et Spi
and empty staves for the grand staff.

Sixth system of musical notation, featuring a grand staff with treble and bass clefs. It includes a melodic line and a bass line with figured bass notation: 7 5, 7 3, 6, 6, 5.

13

et Spi - ri - tu - i San -

et Spi - ri - tu - i San -

et Spi - ri - tu - i San -

- ri - tu - i San - cto,

- ri - tu - i San - cto,

7
5

7 3

7 b6 7 6 7 6 7 6

7 6

#

17

glo - ri - a,
glo - ri - a,
- cto,
- cto,
- cto,

et Spi - ri - tu - i San - - - - - cto,
et Spi - ri - tu - i San - - - - - cto,
et Spi - ri - tu - i San - - - - - cto,

7 b6 7 6 7 6 7 6 7 6 # 6/4 5 #

20

First system of musical notation, featuring piano accompaniment in the left hand and vocal staves in the right hand.

Second system of musical notation, continuing the piano accompaniment and vocal parts.

Third system of musical notation, showing piano accompaniment and vocal staves.

Fourth system of musical notation, including piano accompaniment and vocal staves with the lyrics: "glo - ri - a Pa - tri et Fi - li - o,".

Fifth system of musical notation, including piano accompaniment and vocal staves with the lyrics: "glo - ri - a, glo - ri - a Pa - tri et Fi - li - o et Spi - ri - tu - i San - - -".

Sixth system of musical notation, including piano accompaniment and vocal staves.

23

First system of musical notation, including piano accompaniment and vocal staves.

Second system of musical notation, including piano accompaniment and vocal staves.

Third system of musical notation, including piano accompaniment and vocal staves.

Fourth system of musical notation, including piano accompaniment and vocal staves with lyrics: et Spi - ri - tu - i San - - - - - et Spi - ri - tu - i San - - - - - et Spi - ri - tu - i San - - - - - cto, et Spi - ri - tu - i San - - - - - et Spi - ri - tu - i San - - - - - cto, et Spi - ri - tu - i San - - - - - cto, et Spi - ri - tu - i San - - - - - cto,

Fifth system of musical notation, including piano accompaniment and vocal staves with lyrics: et Spi - ri - tu - i San - - - - - cto, et Spi - ri - tu - i San - - - - - cto, - - - - - cto, - - - - - cto, - - - - - cto,

Sixth system of musical notation, including piano accompaniment and vocal staves.

6
4

5
3

6
4

5
3

6
4

5
3

26

First system of piano introduction, measures 1-3. The music is in 6/4 time and features a complex rhythmic pattern in the right hand and a steady eighth-note accompaniment in the left hand.

Second system of piano introduction, measures 4-6. The right hand continues with intricate sixteenth-note patterns, while the left hand maintains the eighth-note accompaniment.

Third system consisting of five empty piano staves (treble, alto, tenor, bass, and a grand staff), indicating a section where the piano accompaniment is silent.

Vocal entry for the first system, measures 1-3. The vocal line begins with the syllable 'cto,'. The piano accompaniment is present in the bass line.

Vocal entry for the second system, measures 4-6. The vocal line continues with 'cto, et Spi - ri - tu - i San - cto,'. The piano accompaniment continues in the bass line.

Piano accompaniment for the third system, measures 1-3. The right hand plays chords and the left hand plays a steady eighth-note accompaniment.

29

et Spi - ri - tu - i San - - - - - cto.

et Spi - ri - tu - i San - - - - - cto,

et Spi - ri - tu - i San - - cto, et Spi - ri - tu - i San - cto,

et Spi - ri - tu - i San - - - - - cto,

et Spi - ri - tu - i San - - - - - cto.

- - cto, et Spi - ri - tu - i San - - cto.

- - cto, et Spi - ri - tu - i San - - cto.

et Spi - ri - tu - i San - - cto.

et Spi - ri - tu - i San - - cto.

et Spi - ri - tu - i San - - cto.

et Spi - ri - tu - i San - - cto.

6
4

5
3

6
4

5
3

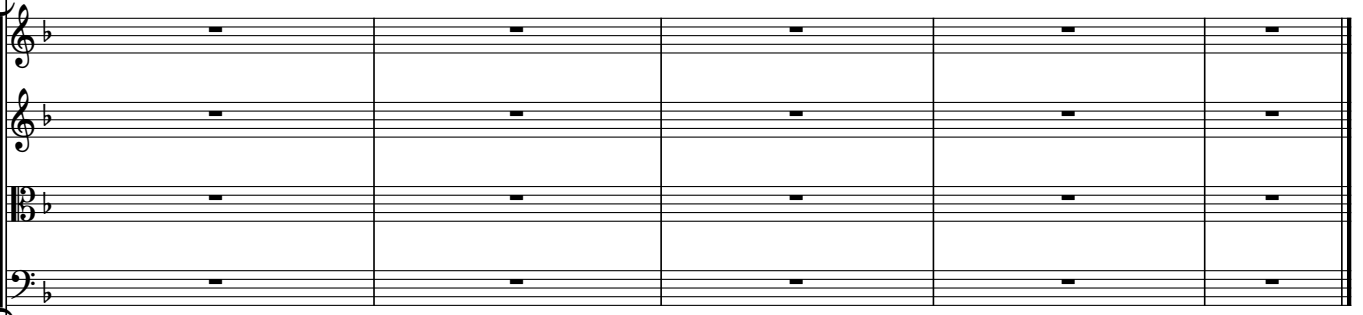
33



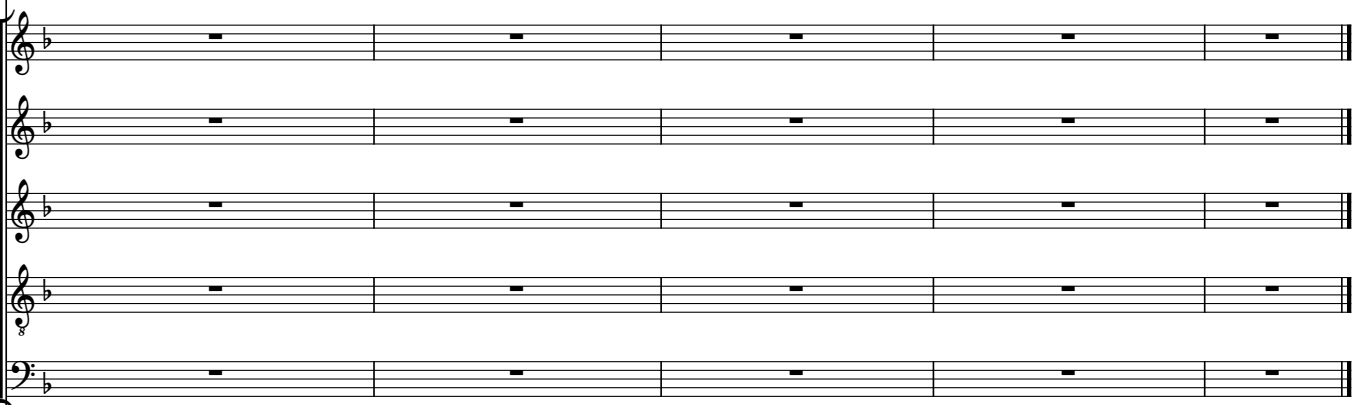
System 1: Treble and Bass clefs. Treble clef has a trill (tr) over a note. Bass clef has a steady eighth-note accompaniment.



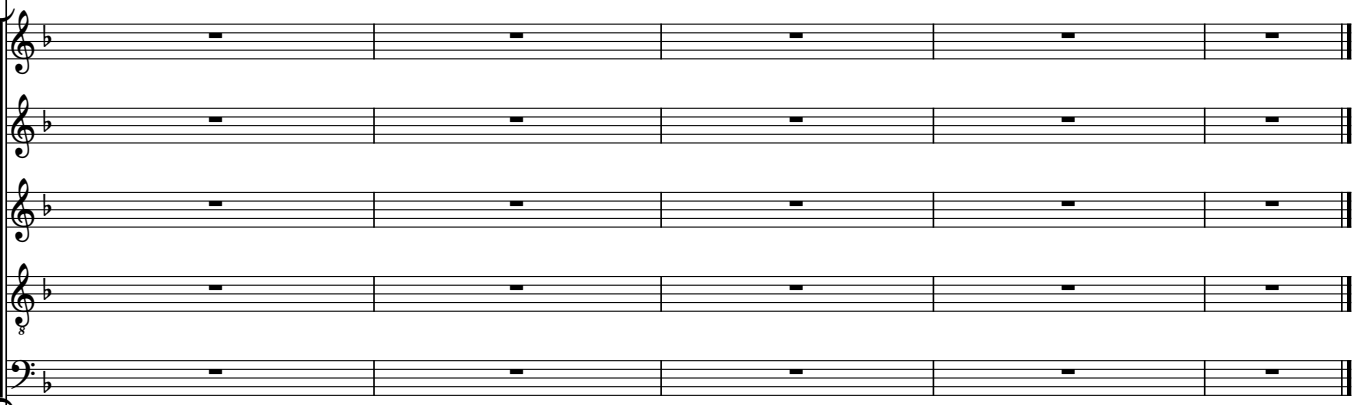
System 2: Treble and Bass clefs. Treble clef has a melodic line with some grace notes. Bass clef continues the accompaniment.



System 3: Treble and Bass clefs. Both staves are empty, indicating a rest for the instruments.



System 4: Treble and Bass clefs. Both staves are empty, indicating a rest for the instruments.



System 5: Treble and Bass clefs. Both staves are empty, indicating a rest for the instruments.



System 6: Treble and Bass clefs. Treble clef has a melodic line. Bass clef has a steady accompaniment.

3. Sicut erat in principio

Allegro

The musical score is arranged in systems. The first system includes Oboe 1, Oboe 2, Bassoon, Violin 1, Violin 2, Viola, and Violoncello. The second system includes Violin 1, Violin 2, Viola, and Violoncello. The third system includes Soprano 1, Soprano 2, Alto, Tenor, and Bass. The fourth system includes Soprano 1, Soprano 2, Alto, Tenor, and Bass. The fifth system includes the Continuo. The score is in 3/4 time with a key signature of one flat (B-flat). The lyrics are: "Si - - cut e - - rat in Si - - cut e - - rat in".

8

e - rat in prin - ci - pi - o

e - rat in prin - ci - pi - o

Si - cut e - rat in prin -

prin - - - ci - - - pi - o

prin - - - ci - - - pi - o

Si - cut e - rat in prin - - - ci - - -

16

et nunc et sem - per, sem - per, et nunc,

et nunc et sem - per, sem - per, et nunc,

- ci - - pi - o et nunc et sem - per, sem - per, et nunc,

et nunc et sem - per, sem - per, et nunc,

et nunc et sem - per, sem - per, et nunc,

et nunc, et nunc et sem - per, et

et nunc, et nunc et sem - per, et

- - pi - o et nunc, et nunc et sem - per, et

et nunc, et nunc et sem - per, et

et nunc, et nunc et sem - per, et

23

et nunc, sem - per, nunc et sem - per, et nunc et sem - per, sem - per, et

et nunc, sem - per, nunc et sem - per, et nunc et sem - per, sem - per, et

et nunc, sem - per, nunc et sem - per, et nunc et sem - per, sem - per, et

et nunc, sem - per, nunc et sem - per, et nunc et sem - per, sem - per, et

et nunc, sem - per, nunc et sem - per, et nunc et sem - per, sem - per, et

nunc, nunc et sem - per, et nunc, et nunc et sem - per,

nunc, nunc et sem - per, et nunc, et nunc et sem - per,

nunc, nunc et sem - per, et nunc, et nunc et sem - per,

nunc, nunc et sem - per, et nunc, et nunc et sem - per,

nunc, nunc et sem - per, et nunc, et nunc et sem - per,

30

nunc, nunc et sem - per, nunc et sem - per,
nunc, nunc et sem - per, nunc et sem - per,
nunc, nunc et sem - per, nunc et sem - per,
nunc, nunc et sem - per, nunc et sem - per, et nunc, et nunc et sem - per et in
nunc, nunc et sem - per, nunc et sem - per,

et nunc, nunc et sem - per, nunc et sem - per,
et nunc, nunc et sem - per, nunc et sem - per,
et nunc, nunc et sem - per, nunc et sem - per,
et nunc, nunc et sem - per, nunc et sem - per,
et nunc, nunc et sem - per, nunc et sem - per,

38

et nunc, et nunc et sem - per et in sae - cu - la sae - cu - lo - rum, a - - - -

et nunc, et nunc et sem - per et in sae - cu - la sae - cu - lo - rum, a - - - -

et nunc, et nunc et sem - per et in sae - cu - la sae - - - - cu - lo -

sae - cu - la sae - cu - lo - rum, a - - - - - men, a - - - -

et nunc, et nunc et sem - per et in sae - cu - la sae - cu -

et nunc, et nunc et sem - per et in

et nunc, et nunc et sem - per et in

43

- men, a - - - - men,
- - men, a - - - - men,
- rum, a - - - - men, a - - - - men,
- - men, a - - - - men, a - - - - men,
- lo - rum,
sae - cu - la sae - cu - lo - rum, a - - - - - men,
sae - cu - la sae - cu - lo - rum, a - - - - - men,
et nunc, et nunc et sem - per et in sae - cu - la sae - cu - lo - rum,
et nunc, et nunc et sem - per et in sae - cu - la sae - cu -
et nunc, et nunc et sem - per et in sae - cu - la sae - cu - lo - rum,

49

a - men, a - men, al - le - lu - ia, al - le - lu - ia,
 a - men, a - men, al - le - lu - ia, al - le - lu - ia,
 a - men, a - men, al - le - lu - ia, al - le - lu - ia,
 - men, a - men, a - men, al - le - lu - ia, al - le - lu - ia, et nunc, et nunc et
 a - - - men, al - le - lu - ia, al - le - lu - ia, et nunc, et nunc et

a - men, a - men, a - men, a - men, a - men, a - men,
 a - men, a - men, a - men, a - men, a - men, a - men,
 a - men, a - men, a - men, a - men, a - men, a - men, a - - -
 - lo - rum, a - men, a - men, a - men, a - men, a - men, a - men,
 a - - - - men, a - men, a - men, a - men, a - men, a - men,

57

et nunc, et nunc et sem - per et in sae - cu - la sae - cu - lo - rum, a - men,
 et nunc, et nunc et sem - per et in sae - cu - la sae - cu - lo - rum, a - men,
 et nunc, et nunc et sem - per et in sae - cula sae - cu - lo - rum, a - men,
 sem - per et in sae - cu - la sae - cu - lo - rum, a - - - - men, a - - - -
 sem - per et in sae - cu - la sae - cu - lo - rum, a - - - - men, a - - - -
 a - - - - men, a - - - - - men, a - men, a - men,
 a - - - - men, a - - - - - men, a - men, a - men,
 - men, a - - - - - men,
 a - - - - - men, a - men, a - men,
 a - - - - - men,

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a - men, al - le - lu - ia, al - le - lu - ia, a - - -
 a - men, al - le - lu - ia, al - le - lu - ia, a - - -
 a - men, al - le - lu - ia, al - le - lu - ia, a - - - - men,
 - men, al - le - lu - ia, al - le - lu - ia,
 - men, al - le - lu - ia, al - le - lu - ia,
 a - men, a - men, al - le - lu - ia, al - le - lu - ia,
 a - men, a - men, al - le - lu - ia, al - le - lu - ia, et nunc, et nunc et sem - per et in
 a - men, a - men, al - le - lu - ia, al - le - lu - ia, et nunc, et nunc et sem - per et in
 a - - - men, al - le - lu - ia, al - le - lu - ia,

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- - men, a - - - - - men,
 - - men, a - - - - - men,
 a - - - - - men, et nunc, et nunc et sem - per,
 et nunc, et nunc et sem - per, et nunc, et nunc et

et nunc, et nunc et sem - per et in sae - cu - la sae - cu - lo - rum,
 et nunc, et nunc et sem - per et in sae - cu - la sae - cu - lo - rum,
 sae - cu - la sae - cu - lo - rum, a - - - - - men,
 sae - cu - la sae - cu - lo - rum, a - - - - -
 et nunc, et nunc et sem - per et in sae - cu - la sae - cu -

et nunc, et nunc et sem - per et in sae - cu - la sae - cu -

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et nunc, et nunc et sem - per et in sae - cu - la sae - cu - lo - rum, a - men, a - men,
 et nunc, et nunc et sem - per et in sae - cu - la sae - cu - lo - rum, a - men, a - men,
 et nunc, et nunc et sem - per, a - men, a - men,
 a - men, a - men,
 sem - per et in sae - cu - sae - cu - lo - rum, a - - - - - men,

a - - - - - men, a - men, a - men, a - men,
 a - - - - - men, a - men, a - men, a - men,
 a - - - - - men, a - men, a - men, a - men,
 - - men, a - men, a - men, a - men,
 - lo - rum, a - - - - - men, a - - - - - men, a - - - - -

87

First system of piano accompaniment for measures 87-91. It consists of three staves: Treble, Middle, and Bass. The music features a steady rhythmic accompaniment with eighth and sixteenth notes.

Second system of piano accompaniment for measures 87-91. It consists of three staves: Treble, Middle, and Bass. The music continues with a steady rhythmic accompaniment.

Third system of piano accompaniment for measures 87-91. It consists of three staves: Treble, Middle, and Bass. The music continues with a steady rhythmic accompaniment.

Fourth system of vocal and piano accompaniment for measures 87-91. It includes five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff (Bass). The lyrics are: -lu - ia, al - le - lu - ia, al - - le - lu - ia.

Fifth system of vocal and piano accompaniment for measures 87-91. It includes five staves: four vocal staves (Soprano, Alto, Tenor, Bass) and one piano accompaniment staff (Bass). The lyrics are: al - le - lu - ia, al - - le - lu - ia.

Sixth system of piano accompaniment for measures 87-91. It consists of two staves: Treble and Bass. The music concludes with a final chord and rests.