

# José Joaquim Emerico Lobo de Mesquita (1746?-1805)

## Magnificat

Edição: Carlos Alberto Figueiredo

clarineta, trompa, coro, cordas  
(*clarinet, french horn, choir, strings*)

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MUSICA BRASILIS

# Magnificat

Edição de  
Carlos Alberto Figueiredo



José Joaquim Emerico  
Lobo de Mesquita

## 1 - Et exsultavit

**Andante non tanto**

The musical score is arranged in a standard orchestral format. It includes parts for Clarinet 1 (Sib), Clarinet 2 (Sib), Trompas (Fá), Soprano, Contralto, Tenor, Baixo, Violino I, Violino II, Viola, and Baixo. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked 'Andante non tanto'. The score shows the first four measures of the piece. The woodwinds and strings have active parts, while the vocalists (Soprano, Contralto, Tenor, Baixo) have rests. The Clarinet 1 part features trills in the second and third measures. The Violino I and II parts have melodic lines with accents and slurs. The Viola part has a rhythmic accompaniment with accents. The Baixo part has a simple harmonic line.

This musical score page includes the following parts:

- Cl 1** (Clarinet 1): Treble clef, starting with a measure rest and a fermata, followed by eighth-note patterns.
- Cl 2** (Clarinet 2): Treble clef, starting with a measure rest and a fermata, followed by eighth-note patterns.
- Tpa** (Trumpet): Treble clef, starting with a measure rest and a fermata, followed by a chordal sequence.
- S** (Soprano): Treble clef, starting with a measure rest and a fermata.
- C** (Cello): Treble clef, starting with a measure rest and a fermata.
- T** (Tenor): Treble clef, starting with a measure rest and a fermata.
- B** (Bass): Bass clef, starting with a measure rest and a fermata.
- Vln I** (Violin I): Treble clef, featuring sixteenth-note runs, a trill (*tr*), and a sixteenth-note flourish.
- Vln II** (Violin II): Treble clef, featuring sixteenth-note runs and a sixteenth-note flourish.
- Vla** (Viola): Bass clef, featuring sixteenth-note runs and a sixteenth-note flourish.
- Bx** (Bassoon): Bass clef, featuring a simple eighth-note line.

9

Cl 1

Cl 2

Tpa

S

C

T

B

Vln I

Vln II

Vla

Bx

*p*

*p*

*Solo*

Et \_\_\_\_\_ ex - sul -

*tr*

*p*

*p*

*p*

*p*

*p*

13

CI 1 *f* *tr.*

CI 2 *f*

Tpa *f*

S *Tutti*  
Et ex - sul - ta - - - vit spi - ri - tus me -

C  
ta - - - - - vit spi - ri - tus me -

T  
Et ex - sul - ta - - - vit spi - ri - tus me -

B  
Et ex-sul - ta - vit, et ex-sul - ta - vit spi - ri - tus me -

Vln I *f*

Vln II *f*

Vla *f*

Bx *f*

17

Cl 1

Cl 2

Tpa

S

C

T

B

Vln I

Vln II

Vla

Bx

*f*

*f*

*Solo* *Tutti*

us, et ex - sul - ta - - - - - vit

us, et ex - sul - ta - - - - - vit

us, et ex - sul - ta - - - - - vit

us, et ex-sul - ta-vit, et ex-sul - ta - vit

*p* *f*

*p* *f*

*p* *f*

*p* *f*

22

Cl 1

Cl 2

22

Tpa

22

S *Duo*  
spi - ri - tus me - us in De - o sa - lu - ta - ri, sa - lu - ta - ri\_

C  
spi - ri - tus me - us

T *Duo*  
8 spi - ri - tus me - us in De - o sa - lu - ta - ri, sa - lu - ta - ri\_

B  
spi - ri - tus me - us

22

Vln I *p*

Vln II *p*

Vla *p*

Bx *p*

27

Cl 1 *f*

Cl 2 *f*

Tpa *f*

S *Tutti* *Duo*  
me - o, in De - o sa - lu - ta - - - ri me - - - o, in

C  
in De - o sa - lu - ta - - - ri me - - - o, *Duo*

T *Tutti* *Duo*  
me - o, in De - o sa - lu - ta - - - ri me - - - o, in

B  
in De - o sa - lu - ta - ri, sa - lu - ta - ri me - - - o,

Vln I *f*

Vln II *f*

Vla *f*

Bx *f*



32

Cl 1

Cl 2

Tpa

S

C

T

B

Vln I

Vln II

Vla

Bx

*f*

*f*

*f*

*Tutti*

De - o sa-lu - ta - ri, sa-lu - ta - ri - me - o, in De - o sa-lu -

in De - o sa-lu -

*Tutti*

De - o sa-lu - ta - ri, sa-lu - ta - ri - me - o, in De - o sa-lu -

in De - o sa-lu -

*p*

*f*

*p*

*f*

*p*

*f*

*p*

*f*

37

Cl 1

Cl 2

Tpa

S

C

T

B

Vln I

Vln II

Vla

Bx

ta - - - - ri me - - - o.

ta - - - - ri me - - - o.

ta - - - - ri me - - - o.

ta - ri, sa - lu - ta - ri me - - - o.

37

Qui-a re-spe-xit hu-mi-li-ta-tem an-cil-læ su-æ: ec-ce e-nim ex hoc be-a-tam me di-cent o-mnes ge-ne-ra-ti-o-nes,

## 2 - Quia fecit mihi magna

The musical score is arranged in a standard orchestral format with the following parts from top to bottom:

- Clarinet 1 em Si $\flat$** : Treble clef, 3/4 time, playing a melodic line of quarter notes.
- Clarinet 2 em Si $\flat$** : Treble clef, 3/4 time, playing a melodic line of quarter notes.
- Trompas em Fá**: Treble clef, 3/4 time, playing a harmonic accompaniment of quarter notes.
- Soprano**: Treble clef, 3/4 time, with a whole rest.
- Contralto**: Treble clef, 3/4 time, with a whole rest.
- Tenor**: Treble clef, 3/4 time, with a whole rest.
- Baixo**: Bass clef, 3/4 time, with a whole rest.
- Violino I**: Treble clef, 3/4 time, playing a melodic line with trills and slurs.
- Violino II**: Treble clef, 3/4 time, playing a rhythmic accompaniment of eighth notes.
- Viola**: Alto clef, 3/4 time, playing a rhythmic accompaniment of eighth notes.
- Baixo**: Bass clef, 3/4 time, playing a rhythmic accompaniment of eighth notes.

The score is in the key of D major (indicated by four sharps) and 3/4 time. The first four staves (Clarinet 1, Clarinet 2, Trompas, and vocal parts) are mostly at rest, while the string parts (Violino I, Violino II, Viola, and Baixo) provide the harmonic and rhythmic foundation.





13

Cl 1 *f* *p*

Cl 2 *f* *p*

Tpa *f* *p*

S  
san - ctum no-men e - jus, et

C  
san - ctum no-men e - jus, et

T  
san - ctum no-men e - jus, et

B  
san - ctum no-men e - jus, *Solo* *Tutti* qui pot-ens - est: et

Vln I *p* *f*

Vln II *p* *f*

Vla *p* *f*

Bx *p* *f*

17

Cl 1 *f* *p*

Cl 2 *f* *p*

Tpa *f*

S  
san - ctum no-men e - jus,

C  
san - ctum no-men e - jus,

T  
8  
san - ctum no-men e - jus, *Solo* qui - a fe - cit mi - hi

B  
san - ctum no-men e - jus,

17

Vln I *p* *tr* *tr*

Vln II *p*

Vla *p*

Bx *p*

21

Cl 1 *f*

Cl 2 *f*

Tpa *p* *f*

S et san - ctum no-men

C et san - ctum no-men

T *Tutti*  
ma-gna qui pot - ens - est: et san - ctum no-men

B et san - ctum no-men

Vln I *f*

Vln II *f*

Vla *f*

Bx *f*



25

CI 1 *p* *f*

CI 2 *p* *f*

Tpa *p*

S  
e - jus, et san - ctum no - men

C  
e - jus, et san - ctum no - men

T  
e - jus, *Solo* > > qui pot - ens - est: *Tutti* et san - ctum no - men

B  
e - jus, et san - ctum no - men

Vln I *p* *f*

Vln II *p* *f*

Vla *p* *f*

Bx *p* *f*

29

Cl 1

Cl 2

Tpa

S

C

T

B

Vln I

Vln II

Vla

Bx

*p*

*p*

*f*

*Duo*

*Duo*

e - - - jus. Qui - a fe - cit mi - hi

e - - - jus. Qui - a fe - cit mi - hi

e - - - jus.

e - - - jus.

*p*

*p*

*p*

*p*

33

CI 1 *f*

CI 2 *f*

Tpa *f*

S *Tutti*  
ma - gna qui pot-ens est: et san - ctum

C *Tutti*  
ma - gna qui pot-ens est: et san - ctum

T  
8 et san - ctum

B  
et san-ctum no-men, et san-ctum no-men,

33

Vln I *f*

Vln II *f*

Vla *f*

Bx *f*

37

Cl 1 *p*

Cl 2 *p*

Tpa

S *Duo*  
no-men e - - - jus, qui - a fe - cit mi - hi

C *Duo*  
no-men e - - - jus, qui - a fe - cit mi - hi

T  
8  
no-men e - - - jus,

B  
no-men e - - - jus,

Vln I *p*

Vln II *p*

Vla *p*

Bx *p*

41

Cl 1 *f*

Cl 2 *f*

Tpa *f*

S *Tutti*  
ma - gna qui pot-ens est: et san - ctum

C *Tutti*  
ma - gna qui pot-ens est: et san - ctum

T  
8 et san - ctum

B  
et san-ctum no-men, et san-ctum no-men,

41

Vln I *f*

Vln II *f*

Vla *f*

Bx *f*



## 3 - Fecit potentiam

Musical score for the third movement, "Fecit potentiam", from the Magnificat by José J. E. Lobo de Mesquita. The score is arranged for a full orchestra and a vocal quartet. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The vocal parts (Soprano, Contralto, Tenor, Baixo) are currently silent, indicated by rests. The instrumental parts include Clarineta 1 em Si♭, Clarineta 2 em Si♭, Trompas em Fá, Violino I, Violino II, Viola, and Baixo. The woodwinds and strings play a rhythmic pattern of eighth notes, while the trumpets play a pattern of quarter notes.

Clarineta 1 em Si♭

Clarineta 2 em Si♭

Trompas em Fá

Soprano

Contralto

Tenor

Baixo

Violino I

Violino II

Viola

Baixo

5

Cl 1

Cl 2

Tpa

S

C

T

B

Vln I

Vln II

Vla

Bx

Fe - cit pot-

Fe - cit pot-

Fe - cit pot-

Fe - cit pot-

Fe - cit pot-

The musical score is for the third movement, 'Fecit potentiam', of a Magnificat by José J. E. Lobo de Mesquita. It is a 23-page score. The score is written for a full orchestra and a vocal ensemble. The instruments include Clarinet 1 and 2, Trompa (Trumpet), Violins I and II, Viola, and Bassoon. The vocal parts are Soprano, Contralto, Tenor, and Bass. The score begins with a key signature of three sharps (F#, C#, G#) and a common time signature. The first five measures of the score are marked with a '5' above the first staff. The vocal parts enter in the fifth measure with the lyrics 'Fe - cit pot-'. The instrumental parts feature various rhythmic patterns, including sixteenth-note runs in the violins and a steady eighth-note accompaniment in the bassoon.



9

Cl 1

Cl 2

Tpa

S

C

T

B

Vln I

Vln II

Vla

Bx

en - ti - am in bra - chi - o su - o, in bra - chi - o

en - ti - am in bra - chi - o su - o, in bra - chi - o

en - ti - am in bra - chi - o su - o, in bra - chi - o

en - ti - am in bra - chi - o su - o, in bra - chi - o

13

Cl 1

Cl 2

Tpa

S

C

T

B

Vln I

Vln II

Vla

Bx

su - - - - o:

su - - - - o: dis - per - sit su - per -

su - - - - o: dis - per - sit su - per -

su - - - - o:

*Duo*

*Duo*

*p*

*p*

*p*

*p*

17

Cl 1 *f*

Cl 2 *f*

Tpa *f*

S

C *Tutti*  
bos men-te cor-dis su - i,

T *Tutti*  
bos men-te cor-dis su - i,

B *Solo* *Tutti*  
dis-per - sit su - per - bos men-te cor-dis su - i,

Vln I *crescendo* *f*

Vln II *crescendo* *f*

Vla *crescendo* *f*

Bx *crescendo* *f*

21

Cl 1

Cl 2

Tpa

S

C

T

B

Vln I

Vln II

Vla

Bx

men-te

*Duo*

*Tutti*

dis-per - sit su-per - bos

men-te

*Duo*

*Tutti*

dis-per - sit su-per - bos

men-te

*Solo*

*Tutti*

dis-per - sit su-per - bos men-te

*p*

*crescendo*

*f*

*p*

*crescendo*

*f*

*p*

*crescendo*

*f*

*p*

*crescendo*

*f*

25

Cl 1 *f*

Cl 2 *f*

Tpa *f*

S  
cor - dis su - i. Fe - cit pot - en - ti - am in

C  
cor - dis su - i. Fe - cit pot - en - ti - am in

T  
cor - dis su - i. Fe - cit pot - en - ti - am in

B  
cor - dis su - i. Fe - cit pot - en - ti - am in

Vln I

Vln II

Vla

Bx

29

Cl 1

Cl 2

Tpa

S

C

T

B

Vln I

Vln II

Vla

Bx

bra - chi-o su - o, in bra - chi-o su - - - -

bra - chi-o su - o, in bra - chi-o su - - - -

bra - chi-o su - o, in bra - chi-o su - - - -

bra - chi-o su - o, in bra - chi-o su - - - -

33

Cl 1

Cl 2

Tpa

S

*Duo* *Tutti*

o: dis - per - sit su - per - bos men - te

C

o: men - te

T

*Duo* *Tutti*

o: dis - per - sit su - per - bos *Solo* men - te

B

o: dis - per - sit su - per - bos men - te

Vln I

*p* *crescendo* *f*

Vln II

*p* *crescendo* *f*

Vla

*p* *crescendo* *f*

Bx

*p* *crescendo* *f*

37

Cl 1 *f*

Cl 2 *f*

Tpa *f*

S *Duo*  
cor - dis\_su - i, dis - per - sit su - per -

C  
cor - dis su - i,

T *Duo*  
cor - dis\_su - i, dis - per - sit su - per -

B  
cor - dis su - i,

Vln I *p*

Vln II *p*

Vla *p*

Bx *p*



41

Cl 1 *f*

Cl 2 *f*

Tpa *f*

S *Tutti*  
bos men-te cor-dis\_su - i.

C  
men-te cor-dis su - i.

T *Tutti*  
bos *Solo* men-te cor-dis\_su - i.

B *Tutti*  
dis-per - sit su - per-bos men-te cor-dis su - i.

Vln I *crescendo f*

Vln II *crescendo f*

Vla *crescendo f*

Bx *crescendo f*

De - po - su - it pot - en - tes de se - de, et ex - al - ta - vit hu - mi - les.

# 4 - Esurientes

The musical score is arranged in a vertical stack of staves. The top section includes woodwinds and voice parts: Clarineta 1 em Si $\flat$ , Clarineta 2 em Si $\flat$ , Trompas em Fá, Soprano, Contralto, Tenor, and Baixo. The bottom section includes strings: Violino I, Violino II, Viola, and Baixo. The key signature is three sharps (F#, C#, G#) and the time signature is 3/4. The woodwinds and strings play rhythmic patterns, while the voice parts are mostly silent, indicated by horizontal lines. The Trompas part features a melodic line with a long note at the end. The Violino I and II parts have triplets marked with the number '3'. The Viola and Baixo parts play a steady eighth-note pattern.

This musical score is for the fourth movement, 'Esurientes', of a Magnificat by José J. E. Lobo de Mesquita. The score is written for a full orchestra and includes the following parts:

- Cl 1** (Clarinete 1): Treble clef, 4/4 time signature. Features a melodic line with eighth-note patterns.
- Cl 2** (Clarinete 2): Treble clef, 4/4 time signature. Features a melodic line with eighth-note patterns.
- Tpa** (Trompa): Treble clef, 4/4 time signature. Features a melodic line with eighth-note patterns.
- S** (Soprano): Treble clef, 4/4 time signature. Contains whole rests.
- C** (Contralto): Treble clef, 4/4 time signature. Contains whole rests.
- T** (Tenor): Treble clef, 4/4 time signature. Contains whole rests.
- B** (Baixo): Bass clef, 4/4 time signature. Contains whole rests.
- Vln I** (Violino I): Treble clef, 4/4 time signature. Features a rhythmic pattern of eighth notes with triplets.
- Vln II** (Violino II): Treble clef, 4/4 time signature. Features a rhythmic pattern of eighth notes with triplets.
- Vla** (Viola): Bass clef, 4/4 time signature. Features a rhythmic pattern of eighth notes.
- Bx** (Bass): Bass clef, 4/4 time signature. Features a rhythmic pattern of eighth notes.

8

Cl 1

Cl 2

Tpa

S

E - su - ri - en - tes im - ple - vit bo - nis: et di - vi - tes di -

C

E - su - ri - en - tes im - ple - vit bo - nis: et di - vi - tes di -

T

E - su - ri - en - tes im - ple - vit bo - nis: et di - vi - tes di -

B

E - su - ri - en - tes im - ple - vit bo - nis: et di - vi - tes di -

Vln I

3 3

Vln II

3 3

Vla

Bx

12

Cl 1

Cl 2

Tpa

S

C

T

B

Vln I

Vln II

Vla

Bx

mi - sit i - na - nes, e - su - ri - en - tes im - ple - vit

mi - sit i - ma - nes, e - su - ri - en - tes im - ple - vit

mi - sit i - na - nes, e - su - ri - en - tes im - ple - vit

mi - sit i - na - nes, e - su - ri - en - tes im - ple - vi

3 3

3 3

16

Cl 1

Cl 2

Tpa

S

C

T

B

Vln I

Vln II

Vla

Bx

bo - nis: et di - vi - tes di - mi - sit i -

bo - nis: et di - vi - tes di - mi - sit i -

bo - nis: et di - vi - tes di - mi - sit i -

bo - nis: et di - vi - tes di - mi - sit i -

3 3

3 3



23

Cl 1

Cl 2

Tpa

S

C

T

B

Vln I

Vln II

Vla

Bx

bo-nis: et di - vi - tes di - mi - sit i - na - - - -

bo-nis: et di - vi - tes di - mi - sit i - na - - - -

bo-nis et di - vi - tes di - mi - sit i - na - - - -

bo-nis: et di - vi - tes di - mi - sit i - na - - - -





31

Cl 1

Cl 2

Tpa

S

C

T

B

Vln I

Vln II

Vla

Bx

mi - sit, di - mi - sit i - na - - nes.

mi - sit, di - mi - sit i - na - - nes.

mi - sit, di - mi - sit i - na - - nes.

mi - sit, di - mi - sit i - na - - nes.

3

3

Sus - ce - pit Is - ra - el pu - e - rum su - um, re - cor - da - tus mi - se - ri - cor - di - æ su - æ;

## 5 - Sicut locutus est

**Andante**

Clarinet 1 em Si $\flat$

Clarinet 2 em Si $\flat$

Trompas em Fá

Soprano

Contralto

Tenor

Baixo

Violino I

Violino II

Viola

Baixo

5

CI 1

CI 2

Tpa

S

C

T

B

Vln I

Vln II

Vla

Bx

*f* *f* *f*

*f* *f* *f*

*f p* *f p* *f*

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

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

*f* *f* *f*

*f* *f* *f*



13

Cl 1 *f*

Cl 2 *f*

Tpa *f*

S

C

T

B

Sic - ut lo - cu - tus

Sic - ut lo - cu - tus

Sic - ut lo - cu - tus

Sic - ut lo - cu - tus

Sic - ut lo - cu - tus

13

Vln I *f*

Vln II *f*

Vla *f*

Bx *f*

Detailed description: This page of a musical score for Magnificat, page 45, features a variety of instruments and vocalists. The score is in the key of D major (indicated by two sharps) and begins at measure 13. The woodwind section includes Clarinet 1 (Cl 1) and Clarinet 2 (Cl 2), both playing a melodic line with a forte (*f*) dynamic. The Trumpet (Tpa) part features a rhythmic pattern of eighth notes and quarter notes, also marked *f*. The vocal parts consist of Soprano (S), Contralto (C), Tenor (T), and Bass (B). The vocalists enter at measure 13 with the lyrics "Sic - ut lo - cu - tus". The string section includes Violin I (Vln I), Violin II (Vln II), Viola (Vla), and Cello/Bass (Bx). The Violins play a complex, fast-moving melodic line with many slurs and accents, marked *f*. The Viola and Cello/Bass parts provide a steady harmonic accompaniment, also marked *f*.

17

Cl 1

Cl 2

Tpa

S

est, sic - ut lo - cu - tus est ad pa-tres no - - -

C

est, sic - ut lo - cu - tus est ad pa-tres no - - -

T

est, sic - ut lo - cu - tus est ad pa-tres no - - -

B

est, si - cut lo - cu - tus est ad pa-tres no - - -

Vln I

Vln II

Vla

Bx





25

CI 1 *p* *p* *p* *f*

CI 2 *p* *p* *p* *f*

Tpa

25

S  
se - mi - ni e - jus in sae - cu - la,

C  
se - mi - ni e - jus in sae - cu - la,

T  
se - mi - ni e - jus in sae - cu - la,

B  
se - mi - ni e - jus in sae - cu - la,

25

Vln I *f*

Vln II *f*

Vla *f*

Bx *f*

29

Cl 1

Cl 2

29

Tpa

29

S

*f*

in sæ - cu - la.

C

*f*

in sæ - cu - la.

T

*f*

in sæ - cu - la.

B

*f*

in sæ - cu - la.

29

Vln I

Vln II

Vla

Bx





41

CI 1 *f p p p p*

CI 2 *f p p p p*

Tpa *f p p*

S  
A - bra-ham et se - mi - ni e - jus in

C  
A - bra-ham et se - mi - ni e - jus in

T  
A - bra-ham et se - mi - ni e - jus in

B  
A - bra-ham et se - mi - ni e - jus in

Vln I *f p p*

Vln II *f p p*

Vla *f p p*

Bx *f p p*

Detailed description: This page of a musical score for Magnificat, page 52, features a variety of instruments and vocal parts. The score is written in G major (one sharp) and 3/4 time. It begins at measure 41. The woodwinds (Clarinets 1 and 2) and Trombones play a melodic line starting with a forte (f) dynamic, followed by piano (p). The Trumpets play a sustained harmonic accompaniment. The vocal parts (Soprano, Contralto, Tenor, Bass) enter with the lyrics 'A - bra-ham et se - mi - ni e - jus in'. The strings (Violins I and II, Viola, Bassoon) provide a rhythmic and harmonic foundation, with Violins I and II playing a more active melodic line. Dynamics range from forte (f) to piano (p). The score includes various musical notations such as accents, slurs, and dynamic markings.



## 6 - Sicut erat in principio

**Allegro**

Clarinet 1 em Si $\flat$

Clarinet 2 em Si $\flat$

Trompas em Fá

Soprano  
Sic - ut e - rat in prin - ci - pi-o, et nunc, et

Contralto  
Sic - ut e - rat in prin - ci - pi-o, et nunc, et

Tenor  
Sic - ut e - rat in prin - ci - pi-o, et nunc, et

Baixo  
Sic - ut e - rat in prin - ci - pi-o, et nunc, et

Violino I

Violino II

Viola

Baixo

5

Cl 1

Cl 2

Tpa

S

C

T

B

Vln I

Vln II

Vla

Bx

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

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

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

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



9

Cl 1  
*p p p f p*

Cl 2  
*p p p f p*

Tpa  
*f*

S  
A - men,

C  
*Duo* et in sæ - cu - la sæ - cu - lo - rum. *Tutti* A - men, *Duo* et in

T  
*Duo* et in sæ - cu - la sæ - cu - lo - rum. *Tutti* A - men, *Duo* et in

B  
A - men,

Vln I  
*p f p*

Vln II  
*p f p*

Vla  
*p f p*

Bx  
*p f p*

14

Cl 1 *p p f p*

Cl 2 *p p f p*

Tpa *f*

S *Duo*  
A - men, et in sae - cu - la sae - cu -

C *Tutti*  
sae - cu - la sae - cu - lo - rum. A - men,

T *Tutti*  
sae - cu - la sae - cu - lo - rum. A - men,

B *Duo*  
A - men, et in sae - cu - la sae - cu -

Vln I *f p*

Vln II *f p*

Vla *f p*

Bx *f p*

19

Cl 1

Cl 2

Tpa

S

C

T

B

Vln I

Vln II

Vla

Bx

*f* *p*

*f* *p*

*f*

*Tutti* *Duo*

lo - rum. A - men, et in sæ - cu - la sæ - cu - lo - rum.

A - men,

A - men,

*Tutti* *Duo*

lo - rum. A - men, et in sæ - cu - la sæ - cu - lo - rum.

*f* *p*

*f* *p*

*f* *p*

*f* *p*

24

Cl 1 *f*

Cl 2 *f*

Tpa *f*

*Tutti*

S  
A - men, a - men, a -

C  
A - men, a - men, a -

T  
A - men, a - men, a -

*Tutti*

B  
A - men, a - men, a -

Vln I *f*

Vln II *f*

Vla *f*

Bx *f*

29

Cl 1 *p*

Cl 2 *p*

Tpa *p*

S  
men, a - men, a - men, a - men, *p*

C  
men, a - men, a - men, a - men, *p*

T  
men, a - men, a - men, a - men, *p*

B  
men, a - men, a - men, a - men, *p*

Vln I *tr* *p*

Vln II *p*

Vla *p*

Bx *p*

34

Cl 1  
*f*

Cl 2  
*f*

Tpa  
*f*

S  
*f*  
a - men, a - men, a - men.

C  
*f*  
a - men, a - men, a - men.

T  
*f*  
a - men, a - men, a - men.

B  
*f*  
a - men, a - men, a - men.

Vln I  
*f*

Vln II  
*f*

Vla  
*f*

Bx  
*f*