

*Written for the Glory of God in Jesus Christ
and for Dr. Steven Walker and the East Central University Women's Chorale, Ada, Oklahoma*

Panis Angelicus

for SSAA chorus, unaccompanied

St. Thomas Aquinas (1225-1274)

Victoria Davison & Rudy Lupinski

Musical score for SSAA chorus, unaccompanied.

The score consists of four staves, each representing a vocal part:

- S1 (Soprano 1): Treble clef, 4 flats, 4/4 time. Dynamics: *mf*. Vocal line: Pa - nis _____ an - ge - li - cus _____ fit pa - nis ho -
- S2 (Soprano 2): Treble clef, 4 flats, 4/4 time. Dynamics: *mf*. Vocal line: Pa - nis _____ an - ge - li - cus _____ fit pa - nis ho -
- A1 (Alto 1): Treble clef, 4 flats, 4/4 time. Dynamics: *mf*. Vocal line: Pa - nis _____ an - ge - li - cus _____ fit pa - nis ho -
- A2 (Alto 2): Treble clef, 4 flats, 4/4 time. Dynamics: *mf*. Vocal line: Pa - nis _____ an - ge - li - cus _____ fit pa - nis ho -

Each staff has lyrics written below it, corresponding to the vocal line. The music concludes with a final cadence.

Musical score for SSAA chorus, unaccompanied.

The score consists of four staves, each representing a vocal part:

- S1 (Soprano 1): Treble clef, 4 flats, 4/4 time. Dynamics: *mf*. Vocal line: mi - num: _____ Dat pa - nis _____ cae - li - cus _____
- S2 (Soprano 2): Treble clef, 4 flats, 4/4 time. Dynamics: *mf*. Vocal line: mi - num: _____ Dat pa - nis _____ cae - li - cus _____
- A1 (Alto 1): Treble clef, 4 flats, 4/4 time. Dynamics: *mf*. Vocal line: mi - num: _____ Dat pa - nis _____ cae - li - cus _____
- A2 (Alto 2): Treble clef, 4 flats, 4/4 time. Dynamics: *mf*. Vocal line: mi - num: _____ Dat pa - nis _____ cae - li - cus _____

Each staff has lyrics written below it, corresponding to the vocal line. The music concludes with a final cadence.

A

13

— fi - gu - ris ter - mi - num:
— fi - gu - s te - num:
— fi - gu ter - mi - um:
— fi - ter - res num: O mi - ra - bi - lis! _____

D **O** **N** **T** **C** **O** **P** **Y**

19

O res mi - ra - bi - lis! _____ man -
res mi - ra - bi - lis! mi - ra - bi - lis! _____ man -
res mi - ra - bi - lis! mi - ra - bi - lis! _____ man -
res mi - ra - bi - lis! mi - ra - bi - lis! _____ man -

25

du - cat Do - mi - num _____ (Ooh) _____ et hu - -

du - cat Do - mi - num Pa - - pa - ser - - s, et hu - - mi - lis, hu - -

du - cat Do - mi - num Pau - per, ser vu et hu - - mi - lis, hu - -

du - cat Do - mi - num Pau per, ser vu et hu - - mi - lis, hu - -

DO

32

mi - lis. _____ Te tri - na De-i-tas u - na-que po-sci-mus,

mi lis. _____ Te tri - na De-i-tas u - na-que po-sci - mus,

mi - lis. _____ Te tri - na De-i-tas u - na-que po-sci - mus,

NOT B $\text{♩} = 80$ **OPY**

mi - lis. _____ Te tri - na De-i-tas u - na-que po-sci - mus,

mi - lis. _____ Te tri - na De-i-tas u - na-que po-sci - mus,

mi - lis. _____ Te tri - na De-i-tas u - na-que po-sci - mus,

38

Sic nos tu vi-si-ta si - cut te co-li-mus: Per tu - as se-mi-tas

Sic nos tu vi-si-ta si - cut te co-li - mu Per tu - as se-mi - tas

Sic nos tu vi-si-ta si - cut te co-li-mus: Per tu - as se-mi - tas

Sic nos tu vi-si-ta si - cut te co-li-mus: Per tu - as se-mi - tas

DO
NOT

44

duc nos quo ten-di-mus Ad lu - cem quam in - ha-bi-tas, in - ha-bi-tas,
duc nos ten-di-mus Ad lu - cem quam in - ha-bi-tas, in - ha-bi-tas,
duc nos quo ten-di-mus Ad lu - cem quam in - ha-bi-tas, in - ha-bi-tas,

COPY

duc nos quo ten-di - mus Ad lu - cem quam in - ha-bi-tas, in - ha-bi-tas,

50

C

mf *mf* $\text{♩} = 90$

in - ha - bi - tas. Pa - nis an - ge - li - cus fit

in - ha - bi - tas. Pa - nis an - ge - li - cus fit

in - ha - bi - tas. Pa - nis an - ge - li - cus fit

in - ha - bi - tas. Pa - nis an - ge - li - cus fit

56

pa - nis ho - mi - num: Dat pa - nis

pa - nis ho mi - num: Dat pa - nis cae -

pa - nis ho mi - num: Dat pa - nis cae -

pa - nis ho mi - num: Dat pa - nis cae -

pa - nis ho mi - num: Dat pa - nis cae -

DO

NOT

COPY

62

The musical score consists of four staves of music in G clef, 2/4 time, and a key signature of two flats. The vocal line begins with "cae - li-cus" followed by a fermata. The lyrics continue with "fi - gu - ris ter - mi - num:", "O", "li - cus", "ris", "mi - num:", "O", "li - cus", "fi - gu - ris ter - mi - num:", "O", "li - cus", "fi - gu - ris ter - mi - num:", "O". The dynamic is marked as **f**. The lyrics "res - mi - ra - bi - lis!" are repeated three times, followed by "O", "res", "mi - ra - bi - lis!", "O", "res", "ra - bi - lis!", "res", "mi - ra - bi - lis!", "O", "res", "mi - ra - bi - lis!". The dynamic changes to **D** at $\text{♩} = 80$.

DO NOT COPY

69

The musical score continues with the same structure and lyrics as the first section, including the repeat of "res - mi - ra - bi - lis!", "O", "res", "mi - ra - bi - lis!", "O", "res", "ra - bi - lis!", "res", "mi - ra - bi - lis!", "O", "res", "mi - ra - bi - lis!". The dynamic remains **D** at $\text{♩} = 80$.

75

DO

NOT

COPY

83

This image shows a musical score for 'Panis Angelicus' with large, bold text overlays. The score consists of four staves of music in G clef, B-flat key signature, and common time. Measure 75 starts with a forte dynamic. The lyrics 'ra-bi-lis! man - du-cat Do - mi - num Pau-per, et hu - mi - lis.' are repeated three times. The word 'DO' is overlaid in large black letters across the first two staves. In the third staff, the word 'NOT' is overlaid. In the fourth staff, the word 'COPY' is overlaid. Measure 83 begins with a piano dynamic. The lyrics 'A - men,' are repeated three times. The word 'COPY' continues across the staves.

E $\text{♩} = 75$

, *mp*

rit. //

ra-bi-lis! man - du-cat Do - mi - num Pau-per, et hu - mi - lis.

ra-bi-lis! man - du-cat o - mi - num Ser-vus, hu - mi - lis.

ra-bi-lis! man - du-cat Do - mi - num Pau-per. et hu - mi - lis.

ra-bi-lis! man - du-cat Do - mi - num - vus, hu - mi - lis.

A - men,

A - men,