

# PANIS ANGELICUS

Trad.Christian

B.Lazdāns

♩ = 72

Score for **PANIS ANGELICUS**, Trad.Christian, B.Lazdāns. Tempo: ♩ = 72. The score is in 4/4 time and B-flat major (two flats).

Instrumental parts include:

- Soloist
- Тенор (Tenor)
- Баритон (Baritone)
- Флейта (Flute) - two staves
- Скрипка (Violin) - two staves
- Альт (Alto)
- Орган (Organ) - three staves

The vocal parts (Soloist, Tenor, Baritone) are currently marked with rests, indicating they are silent in this section. The instrumental parts feature various melodic and harmonic textures, including sustained notes, moving lines, and chords.

Go. T. Бар. Фл. Фл. Скр. Скр. Ал. Орг.

Pa - nis an - ge - li-cus, fit pa-nis  
Ja solists, nedziedam

Pa - nis an - ge - li-cus, fit pa-nis

Pa - nis an - ge - li-cus, fit pa-nis

Go. T. Bar. Fl. Fl. Scr. Scr. Al. Org.

ho - mi-num; Dat pa-nis cae-li-cus fi - gu - ris ter-mi-num; o - o - res mi -

ho - mi-num; Dat pa-nis cae-li-cus fi - gu - ris ter-mi-num; o - o - res mi -

ho - mi-num; Dat pa-nis cae-li-cus fi - gu - ris ter-mi-num; o - o - res mi -

*mf*

*mf*

*mf*

Go. ra - bi-lis! Man - du-cat Do-mi-nu - m Pau - per, ser - vus

T. ra - bi-lis! Man - du-cat Do-mi-nu - m Pau - per, ser - vus

Бар. ra - bi-lis! Man - du-cat Do-mi-nu - m Pau - per, ser - vus

Фл.

Фл.

Скр.

Скр.

Ал.

Орг.

Go. 

T. 

Бар. 

Фл. 

Фл. 

Скр. 

Скр. 

Ал. 

Орг. 

Музыкальный фрагмент, состоящий из девяти стaves. Ключевая подпись:  $\text{b b}$  (два бемоля). Стaves с инструментами/голосами:

- Го. (Голос): Пять тактов с паузами.
- Т. (Тенор): Пять тактов с паузами.
- Бар. (Баритон): Пять тактов с паузами.
- Фл. (Флейта): Два такта с мелодией, затем три такта с паузами.
- Фл. (Флейта): Два такта с мелодией, затем три такта с паузами.
- Скр. (Скрин): Два такта с мелодией, затем три такта с паузами.
- Скр. (Скрин): Два такта с мелодией, затем три такта с паузами.
- Ал. (Алто): Два такта с мелодией, затем три такта с паузами.
- Орг. (Орган): Два такта с мелодией, затем три такта с паузами.

solists var nedziedāt

Go. Te, tri-na de - i - tas u - na-que pos - ci-mus, Sic nos tu

T. dziedam Te, tri-na de - i - tas u - na-que pos - ci-mus, Sic nos tu

Бар. Te, tri-na de - i - tas u - na-que pos - ci-mus, Sic nos tu

Фл.

Фл.

Скр.

Скр. *mf*

Ал. *mf*

Орг. *mf*

Go.

T.

Бар.

Фл.

Фл.

Скр.

Скр.

Ал.

Орг.



Го. no - s-que ten-di-mus ad lu - cem qua - m in ha - bi-  
 Т. no - s-que ten-di-mus ad lu - cem qua - m in ha - bi-  
 Бар. no - s-que ten-di-mus ad lu - cem qua - m in ha - bi-  
 Фл.   
 Фл.   
 Скр.   
 Скр.   
 Ал.   
 Орг.

The musical score is for page 45. It features several parts:
 

- Vocal Parts:** Soprano (Го.), Tenor (Т.), and Baritone (Бар.) all sing the same line: "no - s-que ten-di-mus ad lu - cem qua - m in ha - bi-".
- Woodwinds:** Two Flute parts (Фл.) are present. The first Flute part has a melodic line with some grace notes. The second Flute part is mostly rests.
- Strings:** Two String parts (Скр.) are present, both playing a simple harmonic accompaniment.
- Organ:** The Organ part (Орг.) is written on a grand staff (treble and bass clefs). It includes a large bracketed section at the bottom, likely indicating a specific organ registration or a large section of the organ part.

Go. tas. Maize Vyssvātōkō, kū baida eņģeļi, dūta ir cylvākim, lai kliutu

T. tas. A - - a A

Бар. tas. A - - a A

Фл.

Фл.

Скр.

Скр.

Ал.

Орг.

Go. svēteigi Lels ir šis nūslāpums! Dīvs nōk pi cylvākim un sirds vōtis tim

T. a A a A

Бар. a A a A

Фл.

Фл.

Скр. *mp*

Скр. *mp*

Ал. *mp*

Орг. *mp*

Go. *dzīdinoj; Tevi, Dīvs Treisvīneigs, zemeībā pīlyudzam:*

T. *a A*

Бар. *a A*

Фл. *mp*

Фл.

Скр.

Скр.

Ал.

Орг.

Go. sirdis mums stypryno, kod Tevi pījamam, Myus dzeivē pavodi, lai Tevim

T. a A a

Бар. a A a

Фл.

Фл.

Скр.

Скр.

Ал.

Орг.

Go. kolpojam un svātlaimeibu montojam.

T. A - a A - a A -

Бар. A - a A - a A -

Фл.

Фл.

Скр. *mp*

Скр.

Ал.

Орг.

Go. *Pe - r tu-as se - mi-tas duc no - s-que ten-di-mus ad*

T. *Pe - r tu-as se - mi-tas duc no - s-que ten-di-mus ad*

Бар. *a - Pe - r tu-as se - mi-tas duc no - s-que ten-di-mus ad*

Фл. ***mf***

Фл. ***mf***

Скр. ***mf***

Скр. ***mf***

Ал. ***mf***

Орг. ***mf***

Орг.



Музыкальный фрагмент, состоящий из нескольких партий, включая вокальные партии (Голос, Тенор, Баритон) и инструментальные партии (Флейта, Скрипка, Альт, Орган).

Партии:

- Голос (Г.): Вокальная партия, включающая ноты и текст "men.".
- Тенор (Т.): Вокальная партия, включающая ноты и текст "men.".
- Баритон (Бар.): Вокальная партия, включающая ноты и текст "men.".
- Флейта (Фл.): Две партии, включающие ноты и динамические markings *mp* и *f*.
- Скрипка (Скр.): Две партии, включающие ноты и динамические markings *mp* и *f*.
- Альт (Ал.): Партия, включающая ноты и динамические markings *mp* и *f*.
- Орган (Орг.): Партия, включающая ноты.

Музыкальный фрагмент начинается с ноты *mp* и заканчивается нотой *f*. В партии Голоса и Тенора присутствуют ноты, связанные с текстом "men.".

♩ = 72

8

Pa - nis an - ge - li - cus, fit pa - nis ho - mi - num; Dat pa - nis cae - li - cus fi -

15

gu - ris ter - mi - num; o - o - res mi - ra - bi - lis! Man - du - cat Do - mi - nu - m Pau - per,

23

8 solists var nedziedāt

ser - vus e - t hu - mi - lis. Te, tri - na de - i - tas u - na que

38

pos - ci - mus, Sic nos tu vi - si - ta - a, si - cut te co - li - mus; Pe - r tu - as se - mi - tas duc

45

no - s - que ten - di - mus ad lu - cem qua - m in ha - bi - tas.

53

rečitatīvs (klātesosiem saprotamā valodā)

Maize Vyssvātōkō, kū bauda eņģeļi, dūta ir cylvākim, lai kliutu svēteigi Lels ir

57

šis nūslāpums! Dīvs nōk pi cylvākim un sirds vōtis tim dzīdinoj; Tevi, Dīvs

61

Treisvīneigs, zemeibā pīlyudzam: sirdis mums stypryno, kod Tevi pījamam, Myus

64

dzeivē pavodi, lai Tevim kolpojam un svātlaiimeibu montojam.

70

Pe - r tu - as se - mi - tas duc no - s - que ten - di - mus ad lu - cem qua - m

78

in ha - bi - tas. *f* A *mf* - men.

The musical score is written on a single staff in treble clef with a key signature of one flat (B-flat). The melody begins with a half rest, followed by a half note G4, a dotted half note F#4, and a quarter note E4. A slur covers the next two measures: a dotted half note D#4 and a quarter note C4. The melody then moves to a half note B3, followed by a quarter note A3. A slur covers the next four measures: a half note G3, a quarter note F#3, a half note E3, and a quarter note D3. The final measure of the excerpt is a half note C3, followed by a quarter rest. Dynamics include a forte (*f*) marking under the first 'bi' and a mezzo-forte (*mf*) marking under the 'A'.

Тенор

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Ja solists, nedziedam

8

Pa - nis an - ge - li - cus, fit pa - nis ho - mi - num; Dat pa - nis cae - li - cus fi -

15

8

gu - ris ter - mi - num; o - o - res mi - ra - bi - lis! Man - du - cat Do - mi - nu - m Pau - per,

23

8

ser - vus e - t hu - mi - lis.

dziedam

Te, tri - na de - i - tas u - na que

38

8

pos - ci - mus, Sic nos tu vi - si - ta - a, si - cut te co - li - mus; Pe - r tu - as

44

8

se - mi - tas duc no - s - que ten - di - mus ad lu - cem qua - m in ha - bi - tas.

53

8

A = a A a A a A a A

62

8

a A a A - a A - a A - a - Pe - r tu - as

72

8

se - mi - tas duc no - s - que ten - di - mus ad lu - cem qua - m in ha - bi - tas.

81

8

*mf* A - - - men.

# Баритон

# PANIS ANGELICUS

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♩ = 72

8

Pa - nis an - ge - li - cus, fit pa-nis ho - mi - num; Dat pa-nis cae-li-cus fi -

15

gu - ris ter-mi-num; o - o - res mi - ra - bi-lis! Man - du-cat Do-mi-nu-m Pau - per,

22

8

ser-vus e - t hu-mi - lis. Te, tri-na de - i - tas u - naque

38

pos - ci - mus, Sic nos tu vi-si-ta-a, si - cut te co - li - mus; Pe - r tu-as se - mi - tas duc

45

no - s - que ten-di-mus ad lu - cem qua - m in ha - bi - tas. A -

54

- a A a A a A a A a

63

A a A - a A - a A - a - Pe - r tu - as *mp*

72

se - mi - tas duc no - s - que ten-di-mus ad lu - cem qua - m in ha - bi - tas. *f*

81

*mf* A - - - men.

## Флейта 1

## PANIS ANGELICUS

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18

28

39

46

63

73

84

*mp*

*mf*

*f* *mf* *mp*

*f*

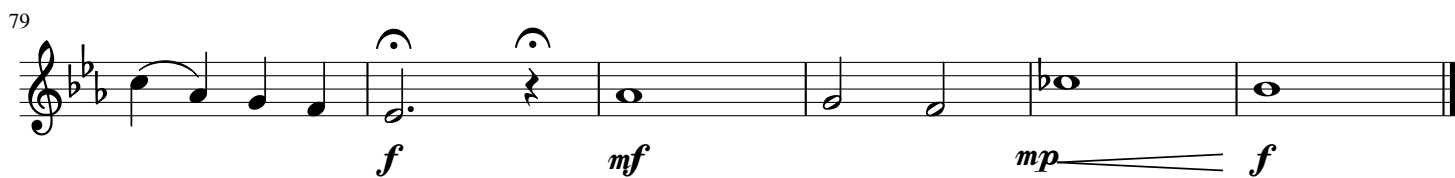
## Флейта 2

## PANIS ANGELICUS

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B.Lazdāns

♩ = 72



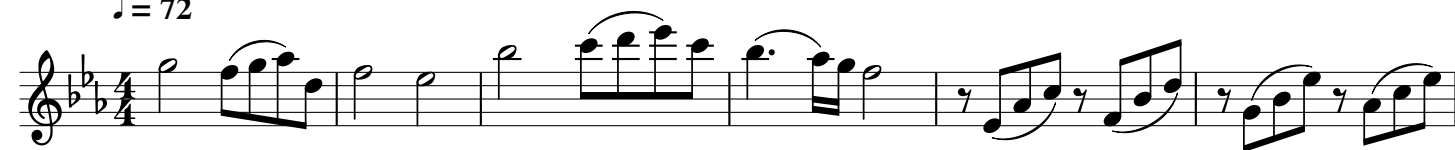
## Скрипка 1

## PANIS ANGELICUS

Trad.Christian

B.Lazdāns

♩ = 72





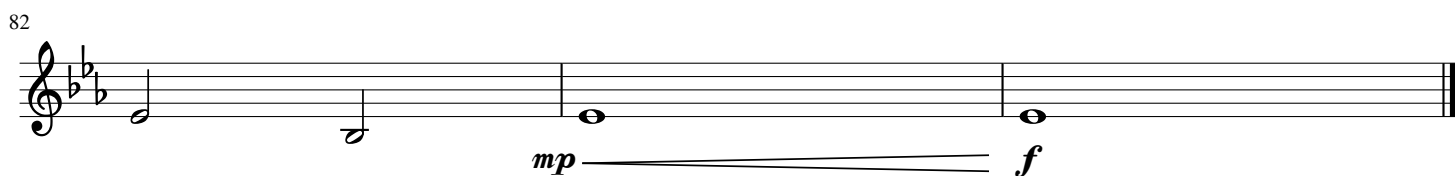
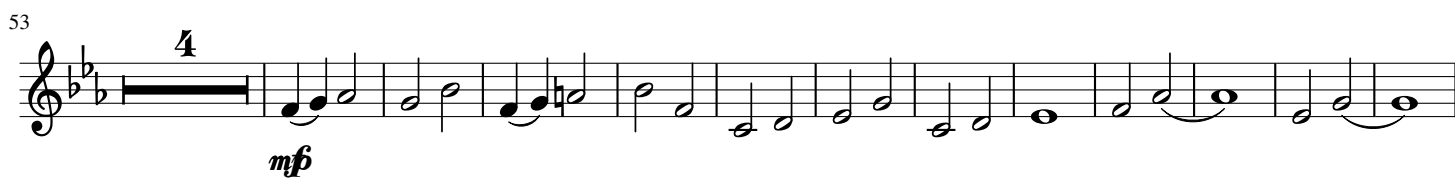
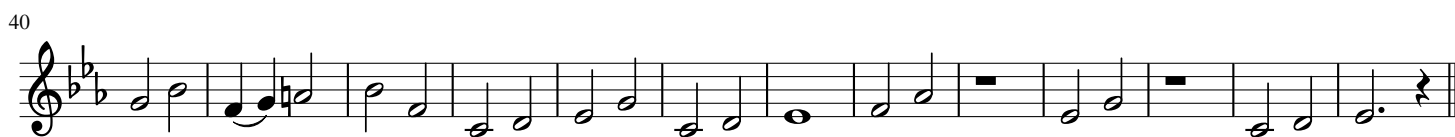
## Скрипка 2

## PANIS ANGELICUS

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♩ = 72



Орган

# PANIS ANGELICUS

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B.Lazdāns

$\text{♩} = 72$

The first system of the musical score for 'Panis Angelicus' is written for organ. It consists of three staves: a treble staff and two bass staves. The key signature is three flats (B-flat, E-flat, A-flat), and the time signature is 4/4. The first measure of each staff contains a '4' above it, indicating a four-measure rest. The music begins with a series of chords in the treble staff, while the bass staves contain whole notes and rests.

16

The second system of the musical score continues from the first. It features more complex chordal textures in the treble staff and moving lines in the bass staves. The notation includes various note values, rests, and articulation marks.

24

The third system of the musical score shows further development of the organ texture. The treble staff continues with dense chords, and the bass staves feature more active melodic lines, including some sixteenth-note passages.

32

The fourth system of the musical score concludes the piece. It features a final series of chords in the treble staff and a more active bass line with moving eighth and sixteenth notes.

42

Measures 42-50 of a musical score in B-flat major (two flats). The score is written for three staves: Treble, Bass, and a lower Bass staff. The Treble staff contains complex chords and arpeggiated figures. The middle Bass staff features a steady eighth-note accompaniment. The lower Bass staff provides a harmonic foundation with half notes and whole notes, including a melodic line with ties and a final double bar line.

51

Measures 51-60 of the musical score. The Treble staff continues with dense chordal textures. The middle Bass staff maintains the eighth-note accompaniment. The lower Bass staff is mostly silent, with a few notes at the beginning and end of the system.

63

Measures 63-70 of the musical score. The Treble staff shows some melodic movement within the chords. The middle Bass staff continues the accompaniment. The lower Bass staff has a few notes and ends with a double bar line.

71

Measures 71-78 of the musical score. The Treble staff features more complex arpeggiated patterns. The middle Bass staff continues the eighth-note accompaniment. The lower Bass staff has a melodic line with ties and a final double bar line.

Musical score for piano, measures 79-84. The score is written for three staves: Treble, Bass, and a lower Bass staff. The key signature is B-flat major (two flats). Measure 79 features a treble staff with a half note chord (F4, A4) and a bass staff with a half note (F3). Measure 80 features a treble staff with a half note chord (F4, A4) and a bass staff with a half note (F3). Measure 81 features a treble staff with a half note chord (F4, A4) and a bass staff with a half note (F3). Measure 82 features a treble staff with a half note chord (F4, A4) and a bass staff with a half note (F3). Measure 83 features a treble staff with a half note chord (F4, A4) and a bass staff with a half note (F3). Measure 84 features a treble staff with a half note chord (F4, A4) and a bass staff with a half note (F3). Dynamics include *f* (forte) and *mf* (mezzo-forte).