

# **UCLA**

## **Contemporary Music Score Collection**

### **Title**

Four Motets for Mixed Chorus

### **Permalink**

<https://escholarship.org/uc/item/5gb257kg>

### **Author**

Watt, Martin Christopher

### **Publication Date**

2025-01-02

### **Data Availability**

The data associated with this publication are in the supplemental files.

**martin watt**



**four motets**

for mixed chorus *a cappella*

**Four Motets**  
for mixed chorus *a cappella*

**Do not fear**

**Panis Angelicus**

**O Magnum Mysterium**

**Laudate Dominum**

**martin watt**

**“do not fear, for I am with you”**

for eight-part mixed chorus



on texts from Isaiah

**for jacques le roux**

## **Notational Convention**

Accidentals are only valid for the duration of a bar and where notes are tied over into the next bar. Cautionary accidentals have been shown so as to obviate any possibility of doubt.

# "Do not fear, for I am with you"

(for eight-part mixed chorus)

(for Jacques le Roux)

Isaiah 40: 10, 13, 28

Martin Watt (2019)

**Adagio religioso e molto legato** ♩ = 75

*p* *p*

Soprano I  
Do you not know? Have you not heard? The Lord is the

Soprano II  
Do you not know? Have you not heard? The Lord is the

Alto I

Alto II

Tenor I

Tenor II

Bass I

Bass II

7

S. *p mp*  
e - ver - las ting God, \_\_\_\_\_ the Cre - a - tor of the ends of the earth. Do you not

S. *p mp*  
e - ver - las ting God, \_\_\_\_\_ the Cre - a - tor of the ends of the earth. Do you not

A. *mp*  
Do you not

A. *mp*  
Do you not

T. \_\_\_\_\_

T. \_\_\_\_\_

B. \_\_\_\_\_

B. \_\_\_\_\_

The image shows a musical score for a SATB choir. It consists of seven staves. The top two staves are for Soprano (S.), the next two for Alto (A.), and the bottom three for Tenor (T.) and Bass (B.). The lyrics are: "e - ver - las ting God, \_\_\_\_\_ the Cre - a - tor of the ends of the earth. Do you not". Dynamics are indicated as *p* (piano) and *mp* (mezzo-piano). The score includes a measure number '7' at the beginning. The Soprano parts have melodic lines with slurs and dynamic markings. The Alto parts have rests followed by the lyrics "Do you not". The Tenor and Bass parts have rests throughout the visible section.

14

The musical score is for a SATB choir. It consists of seven staves. The top four staves are for Soprano (S.), Alto (A.), Tenor (T.), and Tenor (T.). The bottom two staves are for Bass (B.). The lyrics are: "know? Have you not heard? The Lord is the e-ver-las ting God, the Cre -". The music is in a key with one flat (B-flat major or D minor) and a common time signature. The tempo is marked *mp* (mezzo-piano). There are dynamic markings *mp* at the beginning and end of several phrases. The score includes various musical notations such as notes, rests, slurs, and ties. The lyrics are placed below the corresponding notes.

S. know? Have you not heard? The Lord is the e-ver-las ting God, the Cre -

S. know? Have you not heard? The Lord is the e-ver-las ting God, the Cre -

A. know? Have you not heard? The Lord is the e-ver-las ting God, the Cre -

A. know? Have you not heard? The Lord is the e-ver-las ting God, the Cre

T. The Lord is the e-ver-las ting God, the Cre -

T. The Lord is the e-ver-las ting God, the Cre -

B.

B.



**A**

21

The musical score is for a SATB choir. It consists of eight staves. The first four staves are for Soprano (S.), Alto (A.), Tenor 1 (T.), and Tenor 2 (T.). The last two staves are for Bass (B.). The lyrics are: "a - tor of the ends of the earth. The Lord is the e - ver - las - ting God,". The dynamic marking *mf* is present at the end of each staff. The score includes a rehearsal mark 'A' in a box above the first staff. The music is in a key with one flat (B-flat) and a common time signature. The lyrics are written below the notes, with some words hyphenated across lines. The first four staves have lyrics for the first part of the phrase, and the last four staves have lyrics for the second part. The first four staves end with a comma, while the last four staves end with a period.

S. a - tor of the ends of the earth. The Lord is the e - ver - las - ting God, *mf*

S. a - tor of the ends of the earth. The Lord is the e - ver - las - ting God, *mf*

A. a - tor of the ends of the earth. The Lord is the e - ver - las - ting God, *mf*

A. a - tor of the ends of the earth. The Lord is the e - ver - las - ting God, *mf*

T. a - tor of the ends of the earth. The Lord is the e - ver - las - ting God, *mf*

T. a - tor of the ends of the earth. The Lord is the e - ver - las - ting God, *mf*

B. The Lord is the e - ver - las - ting God, *mf*

B. The Lord is the e - ver - las - ting God, *mf*

28

*mp* *mf* *mp*

S. — the Cre - a - tor of the ends of the earth. He will not grow tired or wea-ry and His

*mp* *mf* *mp*

S. — the Cre - a - tor of the ends of the earth. He will not grow tired or wea-ry and His

*mp* *mf* *mp*

A. — the Cre - a - tor of the ends of the earth. He will not grow tired or wea-ry and His

*mp* *mf* *mp*

A. — the Cre - a - tor of the ends of the earth. He will not grow tired or wea-ry and His

*mp* *mf* *mp*

T. — the Cre - a - tor of the ends of the earth. He will not grow tired or wea-ry and His

*mp* *mf* *mp*

T. — the cre - a - tor of the ends - of the earth. He will not grow tired or wea-ry and His

*mp* *mf* *mp*

B. — the Cre - a - tor of the ends of the earth. He will not grow tired or wea-ry and His

*mp* *mf* *mp*

B. — the cre - a - tor of the ends of the earth. He will not grow tired or wea-ry and His

Detailed description: This is a page of a musical score for eight voices, arranged in four pairs (Soprano and Alto, Tenor and Bass). The page is numbered 28 in the top left corner. Each voice part is written on a single staff with a treble clef for the upper voices and a bass clef for the lower voices. The music is in a common time signature (C) and a key signature of one flat (B-flat). The lyrics are: 'the Cre - a - tor of the ends of the earth. He will not grow tired or wea-ry and His'. Dynamic markings are placed above the staves: 'mp' (mezzo-piano) at the beginning of each line, 'mf' (mezzo-forte) above a fermata in the middle of each line, and 'mp' again at the end of each line. The lyrics are printed below the corresponding musical notes.

**B**

35 *f*  
S. un-der-stan-ding no one can fa - thom. So do not fear, for I am with you;\_

*f*  
S. un-der-stan-ding no one can fa - thom. So do not fear, for I am with you;\_

*f*  
A. un-der-stan-ding no one can fa - thom. So do not fear, for I am with you;\_

*f*  
A. un-der-stan-ding no one can fa - thom. So do not fear, for I am with you;\_

*f*  
T. un-der-stan-ding no one can fa - thom. So do not fear, for I am with you;\_

*f*  
T. un-der-stan-ding no one can fa - thom. So do not fear, for I am with you;\_

*f*  
B. un-der-stan-ding no one can fa - thom. So do not fear, for I am with you;\_

*f*  
B. un-der-stan-ding no one can fa - thom. So do not fear, for I am with you;\_

Detailed description: This is a page of a musical score for a SATB choir. It features eight staves, each with a vocal part (Soprano, Alto, Tenor, Bass) and the lyrics 'un-der-stan-ding no one can fa - thom. So do not fear, for I am with you;\_'. The score is marked with a dynamic of *f* (forte) and includes a section marker **B** in a box. The music is written in a key with one flat (B-flat) and a common time signature. The lyrics are written below the notes, with hyphens indicating syllables that span across notes. The page number '35' is located at the top left of the first staff.

42 *mf* *mp*

S. do not be dismayed, for I am your God I am your God.

S. do not be dismayed, for I am your God I am your God.

A. do not be dismayed, for I am your God I am your God.

A. do not be dismayed, for I am your God I am your God.

T. do not be dismayed, for I am your God I am your God.


T. do not be dismayed, for I am your God I am your God.


B. do not be dismayed, for I am your God I am your God.

B. do not be dismayed, for I am your God I am your God.

The image shows a page of a musical score for eight voices, arranged in four pairs of parts (Soprano, Alto, Tenor, Bass). The page number is 42. The music is written in treble clef for the upper parts and bass clef for the lower parts. The key signature has one flat (B-flat). The lyrics are: "do not be dismayed, for I am your God I am your God." The dynamics are marked as *mf* (mezzo-forte) and *mp* (mezzo-piano). The score includes a variety of note values, including quarter, eighth, and half notes, as well as rests and slurs. The lyrics are placed below the corresponding musical staves.

49


S.  I am your God who will streng-then you and help you; I will up - hold you with


S.  I am your God who will streng-then you and help you; I will up - hold you with


A.  I am your God who will streng-then you and help you; I will up - hold you with

A.  I am your God who will streng-then you and help you; I will up - hold you with

T.  I am your God who will streng-then you and help you; I will up - hold you with

T.  I am your God who will streng-then you and help you; I will up - hold you with

B.  I am your God who will streng-then you and help you; I will up - hold you with

B.  I am your God who will streng-then you and help you; I will up - hold you with

55

**C**

*rit.*  
**p**

*a tempo*  
**mp**

S. my righ-teous hand. — So - do not fear, for I am with you; — do not be dis-

*rit.*  
**p**

*a tempo*  
**mp**

S. my righ-teous hand. — So - do not fear, for I am with you; — do not be dis-

*rit.*  
**p**

*a tempo*  
**mp**

A. my righ-teous hand. — So - do not fear, for I am with you; — do not be dis-

*rit.*  
**p**

*a tempo*  
**mp**

A. my righ-teous hand. — So - do not fear, for I am with you; — do not be dis-

*p*  
*rit.*

*a tempo*  
**mp**

T. my righ-teous hand. — So - do not fear, for I am with you; — do not be dis-

*rit.*  
**p**

*a tempo*  
**mp**

T. my righ-teous hand. — So - do not fear, for I am with you; — do not be dis-

*rit.*  
**p**

*a tempo*  
**mp**

B. my righ-teous hand. — So - do not fear, for I am with you; — do not be dis-

*rit.*  
**p**

*a tempo*  
**mp**

B. my righ-teous hand. — So - do not fear, for I am with you; — do not be dis-

62 *f*

S. *f*  
mayed, \_\_\_\_\_ for \_\_\_\_\_ I am your God. I will streng-then you and help you; I \_\_\_\_\_ will up-

S. *f*  
mayed, \_\_\_\_\_ for \_\_\_\_\_ I am your God. I will streng-then you and help you; I \_\_\_\_\_ will up-

A. *f*  
mayed, \_\_\_\_\_ for \_\_\_\_\_ I am your God. I will streng-then you and help you; I \_\_\_\_\_ will up-

A. *f*  
mayed, \_\_\_\_\_ for \_\_\_\_\_ I am your God. I will streng-then you and help you; I \_\_\_\_\_ will up-

T. *f*  
8 mayed, \_\_\_\_\_ for \_\_\_\_\_ I am your God. I will streng-then you and help you; I \_\_\_\_\_ will up-

T. *f*  
8 mayed, \_\_\_\_\_ for \_\_\_\_\_ I am your God. I will streng-then you and help you; I \_\_\_\_\_ will up-

B. *f*  
mayed, \_\_\_\_\_ for \_\_\_\_\_ I am your God. I will streng-then you and help you; I \_\_\_\_\_ will up-

B. *f*  
mayed, \_\_\_\_\_ for \_\_\_\_\_ I am your God. I will streng-then you and help you; I \_\_\_\_\_ will up-

**D**

69 *mp*

S. hold you with my righ- teous hand.\_\_\_\_\_

S. hold you with my righ- teous hand.\_\_\_\_\_ *mp*

A. hold you with my righ- teous hand.\_\_\_\_\_ *mp*

A. hold you with my righ- teous hand.\_\_\_\_\_ *mp*

T. hold you with my righ- teous hand.\_\_\_\_\_ *mp*

T. hold you with my righ- teous hand.\_\_\_\_\_ *mp*

B. hold you with my righ- teous hand.\_\_\_\_\_ *mp* *p* For I'm the Lord, I am your God\_\_\_\_\_

B. hold you with my righ- teous hand.\_\_\_\_\_ *mp* *p* For I'm the Lord, I am your God\_\_\_\_\_



77

S. 

S. 

A. 

A. 

T. 

T. 

B.   
— who takes your right hand and says to you, Do not fear;—

B.   
— who takes your right hand and says to you, Do not fear;—

## E

85

*mp*

S. I will help you, I will help \_\_\_\_\_ you I will help you,

*mp*

S. I will help you, I will help \_\_\_\_\_ you. I will help you,

*mp*

A. I will help you, I will help \_\_\_\_\_ you. I will help you,

*mp*

A. I will help you, I will help \_\_\_\_\_ you. I will help you,

*mp*

T. I will help you, I will help \_\_\_\_\_ you. I will help you,

*mp*

T. I will help you, I will help \_\_\_\_\_ you. I will help you,

*mp*

B. — I will help you, I will help \_\_\_\_\_ you. I will help you,

*mp*

B. — I will help you, I will help \_\_\_\_\_ you. I will help you,

91 *rit molto* *pp*

S. I will help you.

S. I will help you.

A. I will help you.

A. I will help you.

T. I will help you.

T. I will help you.

B. I will help you.

B. I will help you.

**martin watt**



**panis angélicus**  
for mixed chorus

# Panis Angélicus

(for mixed chorus)

Martin Watt (2019)

Largo ♩ = 50

Soprano

Alto

Tenor

Bass

*pp*

*pp*

*pp*

Pa - nis an - gé - li - cus, Pa - nis an - gé - li - cus, Pa - nis an - gé - li - cus,

7

S.

A.

T.

B.

*pp*

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

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

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

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

**A**

14

S. hó - mi - num; fit pa - nis hó - mi - num;

A. hó - mi - num; fit pa - nis hó - mi - num; Dat pa - nis *mp*

T. hó - mi - num; fit pa - nis hó - mi - num; Dat pa - nis coe - li cus *mp*

B. hó - mi - num; fit pa - nis hó - mi - num; Dat pa - nis coe - li cus *mp*

**B**

20

S. *mp* Dat pa - nis coe - li - cus *f* fi - gu - ris ter - mi - num: O res mi - ra - bi - lis!

A. coe - li - cus *f* fi - gu - ris ter - mi - num: O res mi - ra - bi - lis!

T. *f* fi - gu - ris ter - mi - num: O res mi - ra - bi - lis!

B. *f* fi - gu - ris ter - mi - num: O res mi - ra - bi - lis!

27

S. *mp*  
O res-mi - ra - bi- lis! man - du - cat Do - mi- num.

A. *mp*  
O res mi ra - bi- lis! man - du - cat Do - mi- num.

T. *f* *mp*  
O res mi rs - bi- lis! man - du - cat Do - mi- num.

B. *f* *mp*  
O res mi - ra - bi- lis! man - du - cat Do - mi- num.

34

*rit.* **C** *pp* a tempo

S. *pp*  
Pau - per, ser - vus, et hu - mi- lis.

A. *pp*  
Pau - per, ser - vus, et hu - mi- lis.

T. *pp* *pp*  
Pau - per, ser - vus, et hu - mi- lis. Te tri-na

B. *pp* *pp*  
Pau - per, ser - vus, et hu - mi- lis. Te tri-na De - i - tas, Te tri-na

41

*pp*

S. *pp* Te tri-na De - i - tas,

A. *pp* Te tri-na De - i - tas, Te tri-na De - i - tas, Te tri-na De - i - tas,

T. De - i - tas, Te tri-na De - i - tas, Te tri-na De - i - tas, Te tri-na De - i - tas

B. De - i - tas, Te - tri-na De - i - tas, Te - tri-na De - i - tas, Te tri-na De - i - tas,

48

S. Te - tri-na De - i - tas, u - na-que po - sci-mus; u - na-que po - sci-mus,

A. Te tri-na De - i - tas, u - na-que po - sci-mus, u - na-que po - sci-mus,

T. Te tri-na De - i - tas, u - na-que po - sci-mus, u - na-que po - sci-mus,

B. Te tri-na De - i - tas, u - na-que po - sci-mus, u - na-que po - sci-mus,



**D**

54

*mp*

S. Sic nos tu vi - si-ta, sic - cut te

*mp*

A. Sic nos tu vi - si-ta, sic - cut te

*mp*

T. Sic nos tu vi - si-ta, sic - cut te

*mp*

B. Sic nos tu vi - si-ta, sic - cut te

**E**

60

*f*

S. co - li- mus: Per tu - as se - mi-tas! Per tu - as se - mi- tas!

*f*

A. co - li- mus: Per tu - as se - mi-tas! Per tu - as se - mi- tas!

*f*

T. co - li- mus: Per tu - as se - mi-tas! Per tu - as se - mi- tas!

*f*

B. co - li- mus: Per tu - as se - mi-tas! Per tu - as se - mi- tas!

67 *mp*

S. duc nos quo ten - di - mus, Ad lu -

A. *mp*  
duc nos quo ten - di - mus, Ad lu -

T. *mp*  
duc nos quo ten - di - mus, Ad lu -

B. *mp*  
duc nos quo ten - di - mus, Ad lu -

72 *pp* *molto rit. a niente* *ppp*

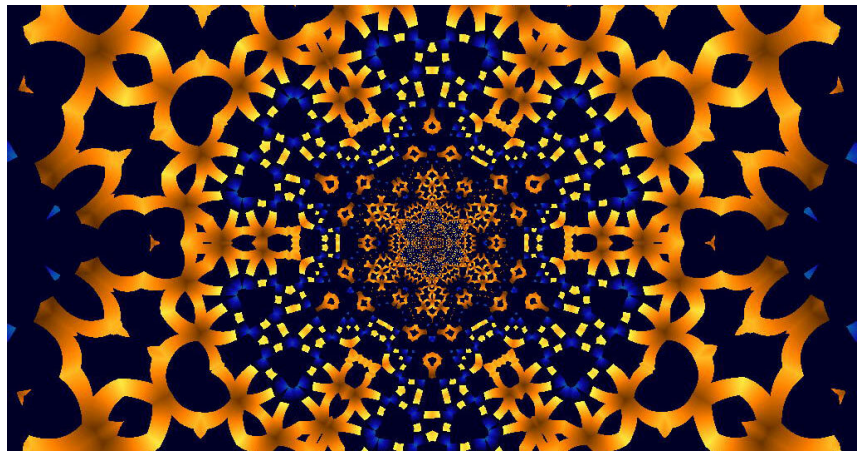
S. cem quam in ha - bi - tas. A - - - men.

A. *pp* *ppp*  
cem quam in ha - bi - tas. A - - - men.

T. *pp* *ppp*  
cem quam in ha - bi - tas. A - - - men.

B. *pp* *ppp*  
cem quam in ha - bi - tas. A - - - men.

**martin watt**



**o magnum mysterium**  
for mixed chorus a cappella

# O Magnum Mysterium

(for mixed chorus a cappella)

Martin Watt (2019)

Adagio non tanto e misterioso ♩ = 70

*pp*

Soprano

O Mag - num my - ste - ri - um, O mag - num my - ste - ri - um, O mag - num mys

Alto

O Mag - num my - ste - ri - um, O mag - num my - ste - ri - um, O mag - num mys

Tenor

O Mag - num my - ste - ri - um, O mag - num my - ste - ri - um, O mag - num mys

Bass

O Mag - num my - ste - ri - um, O mag - num my - ste - ri - um, O mag - num mys

6

S. *mp*

te - ri - ium, mys - te - ri - um. Mys - te - ri -

A. *mp*

te - ri - um, mys - te - ri - um. Mys - te - ri -

T. *mp*

te - ri - ium, mys - te - ri - um. O mag - num mys - te - ri -

B. *mp*

te - ri - ium, mys - te - ri - um. O Mag - num mys - te - ri -

12 *p* **A**

S. um. O Mag-num mys - te - ri - um. et ad-mi - ra - bi-le sa - cra-

A. um. O Mag-num mys - te - ri - um. et ad-mi - ra - bi-le sa - cra-

T. um. O Mag-num mys - te - ri - um. et ad-mi - ra - bi-le sa - cra-

B. um. O Mag-num mys - te - ri - um. et ad-mi - ra - bi-le sa - cra-

19 *poco rit.* *a tempo* *mp* *mf* *mp*

S. men- tum,\_\_\_ ut a - ni - ma - li - a\_\_\_ vi - de rent. Do - mi num na - tum, O Mag-num-mys

A. men- tum,\_\_\_ ut a - ni - ma - li - a\_\_\_ vi - de rent. Do - mi num na - tum, O Mag-num-mys

T. men- tum,\_\_\_ ut a - ni - ma - li - a\_\_\_ vi - de rent. Do - mi num na - tum, O Mag-num-mys

B. men- tum,\_\_\_ ut a - ni - ma - li - a\_\_\_ vi - de rent. Do - mi num na - tum, O Mag-num-mys

26 *poco rit.* *p* *f* **B** *a tempo*

S. te - ri - um, mys - te - ri - um, et ad - mi - ra - bi - le sa - cra - men - tum

A. te - ri - um, mys - te - ri - um, et ad - mi - ra - bi - le sa - cra - men - tum

T. te - ri - um, mys - te - ri - um, et ad - mi - ra - bi - le sa - cra - men - tum

B. te - ri - um, mys - te - ri - um, et ad - mi - ra - bi - le sa - cra - men - tum

33 *mf* *p*

S. — ut a - ni - ma - li - a vi - de rent - Do - mi num na - tum ia - cen - tem -

A. — ut a - ni - ma - li - a vi - de rent - Do - mi num na - tum ia - cen - tem -

T. — ut a - ni - ma - li - a vi - de rent - Do - mi num na - tum ia - cen - tem -

B. — ut a - ni - ma - li - a vi - de rent - Do - mi num na - tum ia - cen - tem -

40 *mp* *p* *molto rit.* *pp* **C**

S. *mp* *p* *pp*  
- in prae - se - pi - o, in prae - se - pi - o,

A. *mp* *p* *pp*  
- in prae - se - pi - o, in prae - se - pi - o,

T. *mp* *p* *pp* *mp*  
- in prae - se - pi - o, in prae - se - pi - o, Be - a - ta

B. *mp* *p* *pp* *mp*  
- in prae - se - pi - o, in prae - se - pi - o, Be - a - ta Vir -

48 *mp* *mp*

S. *mp*  
Be - a - ta Vir -

A. *mp*  
Be - a - ta Vir -

T. *mp*  
Vir - go, Be - a - ta Vir - - - go,

B. *mp*  
- - - go, Be - a - ta Vir - - - go,

54

S. go, Be - a - ta Vir - go, Be - a - ta Vir - - - go, cu -

A. go, Be - a - ta Vir - go, Be - a - ta Vir - - - go, cu -

T. Vir - go, Be - a - ta Vir - go, cu -

B. Vir - go, Be - a - ta Vir - go, cu -

*p*

61

S. - jus vis - ce - ri - a me - rue - runt por - ta - re Do - mi - num

A. - jus vis - ce - ri - a me - rue - runt por - ta - re Do - mi - num

T. jus vis - ce - ri - a me - rue - runt por - ta - re Do - mi - num

B. jus vis - ce - ri - a me - rue - runt por - ta - re Do - mi - num

*rit.*

*pp*

**D** a tempo

*pp*

*pp*

*pp*



69

S. Je - sum Chris - tum, Do - min - nus Je - sum Chris - tum, Je - sum Chris -

A. Je - sum Chris - tum, Do - mi - nus Je - sum Chris - tum, Je - sum Chris -

T. Je - sum Chris - tum, Do - mi - nus Je - sum Chris - tum, Je - sum Chris -

B. Je - sum Chris - tum, Do - mi - nus Je - sum Chris - tum, Je - sum Chris -

78

S. tum. Al - le - lu - ia, Al - le - lu -

A. tum. Al - le - lu - ia, Al - le - lu -

T. tum. Al - le - lu - ia, Al - le - lu -

B. tum. Al - le - lu - ia, Al - le - lu -

*molto rit. a niente*

83

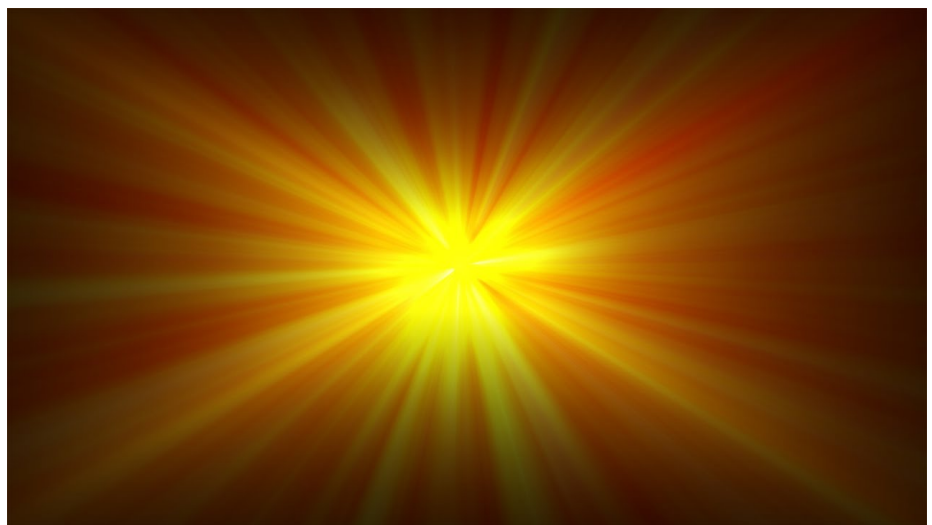
S. *ppp*  
ia, Al - le - lu - - - - ia.

A. *ppp*  
ia, Al - le - lu - - - - ia.

T. *ppp*  
ia, Al - le - lu - - - - ia.

B. *ppp*  
ia, Al - le - lu - - - - ia.

**martin watt**



**laudate dominum**  
for mixed chorus a cappella

# Laudate Dominum

(for mixed chorus)

Martin Watt (2019)

**Allegro molto e spiritoso** ♩ = 130

Soprano *f*  
Lau - da-te Do-mi-num om - nes\_ gen - tes

Alto *f*  
Lau - da-te Do-mi-num

Tenor *f*  
Lau - da-te Do-mi-num om - nes\_ gen - tes

Bass *f*  
Lau - da-te Do-mi-num

7 *sub. p*  
S. Lau - da-te Do-mi-num Lau - da-te Do - mi-num

A. *sub. p*  
om - nes\_ gen - tes Lau - da-te Do-mi-num Lau - da-te Do - mi-num

T. *sub. p*  
Lau - da-te Do-mi-num Lau - da-te Do - mi-num

B. *sub. p*  
om - nes\_ gen - tes Lau - da-te Do-mi-num Lau - da-te Do - mi-num

## A

13 *mf*

S. *mf*  
om - nes\_ po - u - li; om - nes po - pu - li; Quo-ni-am con-fir - ma - ta est

A. *mf*  
om - nes\_ po - u - li; om - nes po - pu - li; Quo-ni-am con-fir - ma - ta est

T. *mf*  
8 om - nes\_ po - u - li; om - nes po - pu - li; Quo-ni-am con-fir - ma - ta est

B. *mf*  
om - nes\_ po - u - li; om - nes po - pu - li; Quo-ni-am con-fir - ma - ta est

19 *mp* *mf* *mp*

S. *mp* *mf* *mp*  
Quo-ni-am con-fir - ma - ta est su - per\_ nos\_ mi - se-ri - cor - di-a\_ ei - us

A. *mp* *mf* *mp*  
Quo-ni-am con-fir - ma - ta est su - per\_ nos\_ mi - se-ri - cor - di-a\_ ei - us

T. *mp* *mf* *mp*  
8 Quo-ni-am con-fir - ma - ta est su - per nos mi - se-ri - cor - di-a ei - us

B. *mp* *mf* *mp*  
Quo-ni-am con-fir - ma - ta est su - per nos mi - se-ri - cor - di-a ei - us

## B

25

S. *mf* *mp*  
 su - per\_ nos\_ mi - se-ri - cor - di - a\_ ei - us et ve - ri - tas\_ Do - mi - ni\_

A. *mf* *mp*  
 su - per\_ nos\_ mi - se-ri - cor - di - a\_ ei - us et ve - ri - tas\_ Do - mi - ni\_

T. *mf* *mp*  
 su - per nos mi - se-ri - cor - di - a\_ ei - us et ve - ri - tas\_ Do - mi - ni\_

B. *mf* *mp*  
 su - per nos mi - se-ri - cor - di - a\_ ei - us et ve - ri - tas\_ Do - mi - ni\_

31

S. ma-net in ae - ter - num, et ve - ri - tas\_ Do - mi ni\_ ma-net in ae - ter - num.

A. ma-net in ae - ter - num et ve - ri - tas Do - mi ni\_ ma-net in ae - ter - num.

T. ma-net in ae - ter - num et ve - ri - tas Do - mi ni\_ ma-net in ae - ter - num.

B. ma-net in ae - ter - num et ve - ri - tas Do - mi ni\_ ma-net in ae - ter - num.

C

37 *poco rit.* **ff** a tempo

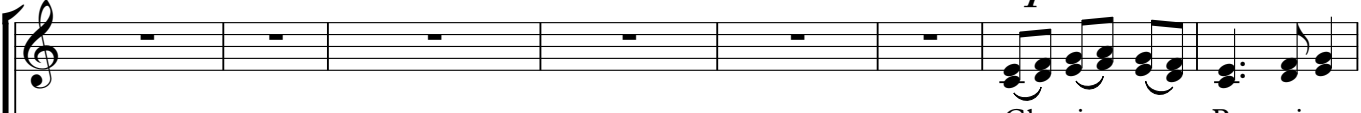
S. 

A. 

T.   
Glo - ri - a Pa - tri et


B.   
Glo - ri - a Pa - tri et Fi - li - o Glo - ri - a Pa - tri et

45 *mp*

S.   
Glo - ri - a Pa - tri et

A.   
Glo - ri - a Pa - tri et Fi - li - o Glo - ri - a Pa - tri et

T.   
Fi - li - o Glo - ri - a Pa - tri et Fi - li - o Glo - ri - a Pa - tri et

B.   
Fi - li - o Glo - ri - a Pa - tri et Fi - li - o Glo - ri - a Pa - tri et

**D**

53

S. *mf* *ff*  
Fi - li - o et Spi - ri-tu-i Sanc - to, Sanc - to. Si - cut\_

A. *mf* *ff*  
Fi - li - o et Spi - ri-tu-i Sanc - to, Sanc - to Si - cut\_

T. *mf* *ff*  
Fi - li - o et Spi - ri-tu-i Sanc - to, Sanc - to Si - cut\_

B. *mf* *ff*  
Fi - li - o et Spi - ri-tu-i Sanc - to, Sanc - to Si - cut

60

S. *mp*  
e - rat\_ in pri - ci - pi-o et\_ nunc et sem - per, sem - per, et sem - per et in

A. *mp*  
e - rat\_ in pri - ci - pi-o et\_ nunc et sem - per, sem - per, et sem - per et in

T. *mp*  
e - rat\_ in prin - ci - pi-o et\_ nunc et sem - per, sem - per, et sem - per et in

B. *mp*  
e - rat in prin - ci - pi-o et nunc et sem - per, sem - per, et sem - per et in



69

*rit.*  
*p*

S. sae - cu - lo - rum A - men, A - men, A - men, A -

A. sae - cu - lo - rum A - men, A - men, A - men, A -

T. sae - cu - lo - rum A - men, A - men, A - men, A -

B. sae - cu - lo - rum A - men, A - men, A - men, A -

**E**

81 *pp* a tempo *f*

S. men. Lau da-te Do-mi-num om - nes

A. men. Lau - da-te Do-mi-num om - nes

T. men. Lau - da-te Do - mi-num om - nes gen - tes

B. men. Lau - da-te Do - mi-num om - nes gen - tes

88 *mf*

S. gen - tes, om - nes gen - tes om - nes po - u - li; om - nes po - pu - li;

A. gen - tes, om - nes gen - tes om - nes po - u - li; om - nes po - pu - li;

T. Lau - da - te Do - mi - num om - nes po - u - li; om - nes po - pu - li;

B. Lau - da - te Do - mi - num om - nes po - u - li; om - nes po - pu - li;

95 *mp*

S. Quo - ni - am con - fir - ma - ta est Quo - ni - am con - fir - ma - ta est su - per nos mi - se - ri

A. Quo - ni - am con - fir - ma - ta est Quo - ni - am con - fir - ma - ta est su - per nos mi - se - ri

T. Quo - ni - am con - fir - ma - ta est Quo - ni - am con - fir - ma - ta est su - per nos mi - se - ri

B. Quo - ni - am con - fir - ma - ta est Quo - ni - am con - fir - ma - ta est su - per nos mi - se - ri

101 *mf* F *mp* *mf* *mp*

S. cor - di - a ei - us su - per nos mi - se - ri - cor - di - a ei - us et

A. *mf* *mp* *mf* *mp*  
cor - di - a ei - us su - per nos mi - se - ri - cor - di - a ei - us et

T. *mf* *mp* *mf* *mp*  
cor - di - a ei - us su - per nos mi - se - ri - cor - di - a ei - us

B. *mf* *mp* *mf* *mp*  
cor - di - a ei - us su - per nos mi - se - ri - cor - di - a ei - us

107 *mf*

S. ve - ri - tas Do - mi - ni ma - net in ae - ter - num, et ve - ri - tas

A. *mf*  
ve - ri - tas Do - mi - ni ma - net in ae - ter - num et ve - ri - tas

T. *mf*  
ve - ri - tas Do - mi - ni ma - net in ae - ter - num et ve - ri - tas

B. *mf*  
ve - ri - tas Do - mi - ni ma - net in ae - ter - num et ve - ri - tas

112 *molto rit. a niente* *lunga* *fff*

S. Do - mi - ni ma - net in ae - ter - num.

A. Do - mi - ni ma - net in ae - ter - num. *fff*

T. Do - mi - ni ma - net in ae - ter - num. *fff*

B. Do - mi - ni ma - net in ae - ter - num. *fff*