

St Thomas Aquinas
(1225-1274)

PANIS ANGELICUS

(from "Messe à trois voix")

Cesar Franck
(1872)

Poco lento

Org.

p

The organ introduction consists of two systems of staves. The first system has a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music is marked *p* and features flowing sixteenth-note patterns in the treble and sustained chords in the bass. The second system continues the texture, with the treble staff showing more complex melodic lines and the bass staff providing harmonic support.

S
A

p dolce

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

T
B

The vocal entry features Soprano (S) and Alto (A) parts. The Soprano part begins with a rest followed by a melodic line. The Alto part provides a harmonic accompaniment. The lyrics "Pa - nis an - ge - li - cus fit pa - nis" are written below the notes. The music is marked *p dolce*.

11

p

The organ accompaniment for the vocal entry consists of two systems of staves. The first system has a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music is marked *p* and features flowing sixteenth-note patterns in the treble and sustained chords in the bass. The second system continues the texture, with the treble staff showing more complex melodic lines and the bass staff providing harmonic support.

ho - mi - num; dat pa - nis coe - li - cus fi - gu - ris ter - mi - num:

The vocal continuation features Soprano (S) and Alto (A) parts. The Soprano part continues the melodic line from the previous system. The Alto part provides a harmonic accompaniment. The lyrics "ho - mi - num; dat pa - nis coe - li - cus fi - gu - ris ter - mi - num:" are written below the notes.

16

The organ accompaniment for the vocal continuation consists of two systems of staves. The first system has a treble and bass clef with a key signature of one sharp (F#) and a 4/4 time signature. The music is marked *p* and features flowing sixteenth-note patterns in the treble and sustained chords in the bass. The second system continues the texture, with the treble staff showing more complex melodic lines and the bass staff providing harmonic support.

2

O res mi - ra - bi - lis! man - du - cat Do - mi - num

This system contains the first two staves of music. The top staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. The lyrics are "O res mi - ra - bi - lis! man - du - cat Do - mi - num". The bottom staff is a piano accompaniment in bass clef, providing harmonic support for the vocal line.

21

This system contains the piano accompaniment for the second system, spanning measures 21 to 24. It features a treble and bass clef staff with a key signature of one sharp. The music consists of flowing sixteenth-note patterns in the right hand and sustained chords in the left hand.

cresc. *f*

pau - per, pau - per ser - vus et hu - mi - lis,

This system contains the third system of music, spanning measures 25 to 28. The vocal line begins with a *cresc.* (crescendo) marking and reaches a *f* (forte) dynamic. The lyrics are "pau - per, pau - per ser - vus et hu - mi - lis,". The piano accompaniment continues with similar rhythmic patterns.

25

This system contains the piano accompaniment for the third system, spanning measures 25 to 28. It features a treble and bass clef staff with a key signature of one sharp. The music continues with sixteenth-note patterns and sustained chords.

p *cresc.* *f*

pau - per, pau - per, ser - vus et hu - mi - lis.

This system contains the fifth system of music, spanning measures 29 to 32. The vocal line begins with a *p* (piano) dynamic, followed by a *cresc.* marking, and reaches a *f* dynamic. The lyrics are "pau - per, pau - per, ser - vus et hu - mi - lis." The piano accompaniment continues with similar rhythmic patterns.

29

p *cresc.*

This system contains the piano accompaniment for the fifth system, spanning measures 29 to 32. It features a treble and bass clef staff with a key signature of one sharp. The music continues with sixteenth-note patterns and sustained chords.

33

mf *dim.*

This system contains the seventh system of music, spanning measures 33 to 36. The piano accompaniment begins with a *mf* (mezzo-forte) dynamic and ends with a *dim.* (diminuendo) marking. It features a treble and bass clef staff with a key signature of one sharp.

Pa - nis an - ge - li - cus fit *cresc.* pa - nis ho - mi - num;

p Pa - nis, pa - nis an - ge - li - cus fit *cresc.* pa - nis

Pa - nis an - ge - li - cus fit pa - nis ho - mi - num;

37 *p* *cresc.*

mf dat pa - nis coe - li - cus fi - gu - ris ter - mi - num:

ho - mi - num; dat pa - nis coe - li - cus fi - gu - ris ter - mi -

mf dat pa - nis coe - li - cus fi - gu - ris ter - mi - num:

41 *mf*

f O res mi - ra - bi - lis! man - du - cat Do - mi - num: pau - per,

num: O res mi - ra - bi - lis! man - du - cat Do - mi - num:

f O res mi - ra - bi - lis! man - du - cat Do - mi - num: pau - per,

45 *mf*

pau - per ser - vus et hu - mi - lis,

pau - per ser - vus et hu - mi - lis,

pau - per ser - vus et hu - mi - lis,

50

ff pau - per, pau - per ser - vus, ser - vus et hu - mi -

dim. *rall.* *p*

f *dim.* *rall.* *mf*

53

lis.

a tempo *rall.*

57

p