

PANIS ANGELICUS



(Ténor ou Soprano)

C. SAINT-SAËNS

Ton original

Modéré, sans lenteur *dolce*

Chant
1^{er} Violon
2^d Violon
Alto
Violoncelle
Contrebasse
Orgue(*)

Pa-nis an-ge-li-cus Fit pa-nis ho-minum Dat pa-nis

Modéré, sans lenteur *legato*

cœ-li-cus Fi-gu-ris ter-minum *cantabile* Pa-nis an-ge-li-cus

(*) La partie d'orgue ne doit être exécutée qu'à défaut du Quintette à cordes dont elle est la réduction.

dolce

Te tri-na de - i - tas U - na - que pos - ci-mus Sic nos tu vi - si - tas Si - cut te

p

velle et C.B.

p

p

p

p

cresc.

co - li - mus Per tu - as se - mi - tas Duc nos quo

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

f *p* *f* *p*

dim. *dolce* *cresc.*

ten - dimus Ad lu - cem quam in - ha - bi - tas, Ad lu - cem

The first system of the musical score consists of a vocal line and piano accompaniment. The vocal line begins with a *dim.* (diminuendo) marking, followed by a *dolce* (sweetly) marking, and ends with a *cresc.* (crescendo) marking. The lyrics are "ten - dimus Ad lu - cem quam in - ha - bi - tas, Ad lu - cem". The piano accompaniment includes a right-hand part with flowing sixteenth-note patterns and a left-hand part with a steady bass line.

quam in - ha - bi - tas. Ad lu - cem

cresc. *f* *dim.* *p*

The second system continues the musical score. The vocal line starts with the lyrics "quam in - ha - bi - tas. Ad lu - cem". It features dynamic markings of *f* (forte), *dim.* (diminuendo), and *p* (piano). The piano accompaniment also includes *cresc.* markings and dynamic markings of *f*, *dim.*, and *p*. The right-hand part of the piano accompaniment shows a change in texture, with more sustained chords and a *dim.* marking. The left-hand part continues with a steady bass line.

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

dolce

dolce

dolce

dolce

This system contains the first two staves of music. The top staff is a vocal line with lyrics 'quam in - ha - bi - tas.' and 'Pa-nis an - ge - li-cus'. The second staff is a piano accompaniment. The word 'dolce' is written above the vocal line and below the piano accompaniment in four different positions.

Fit pa-nis ho - minum. A - - - men. —

pp

pp

pp

pp

This system contains the next two staves of music. The top staff is a vocal line with lyrics 'Fit pa-nis ho - minum.' and 'A - - - men. —'. The second staff is a piano accompaniment. The dynamic marking 'pp' is written below the piano accompaniment in four different positions.

PANIS ANGELICUS

C. SAINT-SAËNS

1^{er} VIOLON

Modéré, sans lenteur

p

cantabile

f

dim. *p* *cresc.*

f *dim.* *p*

f *p*

f *p*

cresc. *f* *dim.* *p*

dolce

pp

Tous droits réservés

PANIS ANGELICUS

C. SAINT-SAËNS

2^d VIOLON

Modéré, sans lenteur

The musical score for the 2nd Violin part of Panis Angelicus is written in 3/4 time and consists of 11 staves. The tempo is marked "Modéré, sans lenteur". The key signature has one flat (B-flat). The score includes various dynamics and articulations:

- Staff 1: *p* (piano)
- Staff 2: *f* (forte)
- Staff 3: *dim.* (diminuendo), *p* (piano), *cresc.* (crescendo)
- Staff 4: *f* (forte), *dim.* (diminuendo), *p* (piano)
- Staff 5: *f* (forte), *p* (piano)
- Staff 6: *f* (forte), *p* (piano)
- Staff 7: *cresc.* (crescendo), *f* (forte), *dim.* (diminuendo), *p* (piano)
- Staff 8: *dolce* (dolce)
- Staff 9: *pp* (pianissimo)

PANIS ANGELICUS

G. SAINT-SAËNS

ALTO

Modéré, sans lenteur

p

f

dim. *p* *cresc.*

f *dim.* *p*

f *p* *f*

p

cresc. *f* *dim.* *p*

dolce

pp

PANIS ANGELICUS

C. SAINT-SAËNS

VIOLONCELLE ET CONTREBASSE

Modéré, sans lenteur

Violoncelle and Contrebasse part, first system. The music is in 3/4 time with a key signature of one flat (B-flat). The upper staff (Violoncelle) begins with a piano (*p*) dynamic and features a melodic line with slurs. The lower staff (Contrebasse) provides a harmonic accompaniment with slurs.

Vcelle seul

Vcelle et C.B.

Violoncelle and Contrebasse part, second system. The upper staff (Violoncelle) has a melodic line with slurs. The lower staff (Contrebasse) has a harmonic accompaniment. Dynamics include *f* and *dim.*

Violoncelle and Contrebasse part, third system. The upper staff (Violoncelle) has a melodic line with slurs. The lower staff (Contrebasse) has a harmonic accompaniment. Dynamics include *f* and *dim.*

Violoncelle and Contrebasse part, fourth system. The upper staff (Violoncelle) has a melodic line with slurs. The lower staff (Contrebasse) has a harmonic accompaniment. Dynamics include *p* and *p*. A measure rest of 4 is indicated.

Violoncelle and Contrebasse part, fifth system. The upper staff (Violoncelle) has a melodic line with slurs. The lower staff (Contrebasse) has a harmonic accompaniment.

Violoncelle and Contrebasse part, sixth system. The upper staff (Violoncelle) has a melodic line with slurs. The lower staff (Contrebasse) has a harmonic accompaniment. Dynamics include *f*, *p*, *f*, and *p*.

Violoncelle and Contrebasse part, seventh system. The upper staff (Violoncelle) has a melodic line with slurs. The lower staff (Contrebasse) has a harmonic accompaniment. Dynamics include *cresc.*. Measure rests of 1 and 2 are indicated.

Violoncelle and Contrebasse part, eighth system. The upper staff (Violoncelle) has a melodic line with slurs. The lower staff (Contrebasse) has a harmonic accompaniment. Dynamics include *f*, *dim.*, and *p*. A measure rest of 6 is indicated.

Chant

Vcelle et C.B.

Violoncelle and Contrebasse part, ninth system. The upper staff (Chant) has a vocal line. The lower staff (Violoncelle and Contrebasse) has a melodic line with slurs. The lyrics are "Fit panis ho-minum". Dynamics include *pp*.