

# PANIS ANGELICUS

ANDRÉ CAPLET

VIOLON (ou FLÛTE)

Modéré  
*dolce*

Rit. ①<sup>(1)</sup> a Tempo  
*p*

*cresc.* *mf* *più f soutenu* Rit. a Tempo  
*p*

En retenant ②<sup>(1)</sup> a Tempo Rit.  
*pp* *dolce*

a Tempo ③  
*p*

*mf* *cresc.* *f soutenu*

*più f* Rit. a Tempo En retenant  
*p* *pp*

④ a Tempo Rall. Un peu plus lent  
*p* *pp* *dim.*

(1) TACET de ① à ③ s'il y a voix d'homme et violoncelle.

# PANIS ANGELICUS

ANDRÉ CAPLET

## VIOLONCELLE

Modéré *dolce* Rit. *p* a Tempo ①<sup>(1)</sup>

*cresc. mf* *piu f soutenu* Rit. a Tempo *p*

En retenant a Tempo ② *pp* *dolce* Rit.

a Tempo ③ *p*

*mf* *cresc. f soutenu*

Rit. a Tempo En retenant *piu f* *p* *pp*

④ a Tempo Rall. Un peu plus lent *p* *pp* *dim.*

(1) TACET de ① à ② s'il y a voix de femme et violon.

# PANIS ANGELICUS

ANDRÉ CAPLET

HARPE (ad libitum)

The musical score is written for Harpe (ad libitum) in 4/4 time, featuring various dynamics and tempo markings. The score is divided into several systems, each with a treble and bass clef staff. The tempo markings are **Modéré**, **Rit.**, and **a Tempo**. The dynamics range from **pp** (pianissimo) to **mf** (mezzo-forte). The score includes various musical notations such as slurs, accents, and dynamic markings. The first system starts with a **1** and **dolce** marking. The second system has a **7** marking. The third system has a **mp** marking. The fourth system has a **mp** marking and a **cresc.** marking. The fifth system has a **mf** marking and a **cresc.** marking. The sixth system has a **Rit.** marking and a **a Tempo** marking. The seventh system has a **Rit. a Tempo** marking and a **2** marking. The eighth system has a **1** marking and a **dolce** marking. The score is marked with circled numbers 1 and 2, indicating optional cuts.

(1) Coupure facultative de ② et ④

HARPE (ad libitum)

Rit. <sup>3</sup>a Tempo

*p dolce*

*mp*

*mp*

*mp* *cresc.*

*f* *cresc.*

Rit. <sup>2</sup>a Tempo Rit.

*mp* 2 1

Un peu plus lent

<sup>4</sup>a Tempo Rall. *pp* *mp*

*pp* *mp*

# PANIS ANGELICUS

pour Voix et Orgue (ou Harmonium)

ANDRÉ CAPLET

**CHANT** *Modéré* *Rit.* *a Tempo dolce*  
Pa - - nis an -

**HARPE** *(ad libitum)* *dolce* *pp*

**ORGUE** *Modéré* *dolce* *Rit.* *a Tempo* *dolce*

- ge - licus fit pa - nis ho - minum, Dat - pa - nis coe - licus

fi - gu - ris ter - minum      *mf*      O res mi - ra - bilis      man - du - cat

Do - minum      *mf*      O res mi - ra - bilis,      man du - cat

Do - minum      *f*      *cresc.*      Pau - - per,      Ser - - vus,      *piu f*      Pau - - per,

*Rit.* *a Tempo* *En retenant*

*p* *p*

Ser - - - - - vus, Ser - vus et hu - mi - lis — Ser - vus

*Rit.* *a Tempo* *En retenant*

*p dolce* *pp*

et — hu - mi - lis. —

*a Tempo* *Rit.*

*pp* *dolce* *p dolce* *3*

<sup>(1)</sup> *a Tempo* *Rit.*

*a Tempo* *CHŒUR* *dolce*

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

<sup>(3)</sup> *a Tempo* *dolce*

(1) Coupure facultative de (2) et (4)

Dat — pa - nis coe - li - cus fi - gu - ris ter - minum.

This system contains a vocal line and piano accompaniment. The vocal line is in a soprano register, starting with a long note on 'Dat' and moving through the lyrics. The piano accompaniment consists of a right-hand part with flowing sixteenth-note patterns and a left-hand part with sustained chords and moving bass lines. The key signature has three flats (B-flat, E-flat, A-flat).

*mf* O res mi - ra - bi - lis man - du - cat Do - minum

*mp*

*mf*

This system continues the vocal and piano parts. The vocal line begins with a dynamic marking of *mf*. The piano accompaniment features a right-hand part with a *mp* dynamic and a left-hand part with a *mf* dynamic. The piano part includes various chordal textures and moving lines. The key signature remains three flats.

*mf* O res mi - ra - bilis, man du - cat Do - minum

*mp* *cresc.*

*mf* *cresc.* *cresc. molto*

This system concludes the vocal and piano parts. The vocal line starts with a *mf* dynamic. The piano accompaniment features a right-hand part with a *mp* dynamic and a left-hand part with a *mf* dynamic. The piano part includes various chordal textures and moving lines, with a *cresc.* marking in the right hand and *cresc. molto* in the left hand. The key signature remains three flats.



*f* *cresc.* *più f* *Rit.*

Pau - - per, Ser - - vus, Pau - - per, Ser - - vus,

*f* *cresc.* *più f* *Rit.*

*a Tempo* *p* *En retenant* *a Tempo*

Ser - vus et hu - mi - lis \_\_\_\_\_ Ser - vus et hu - mi - lis \_\_\_\_\_

*pp* *pp*

*a Tempo* *p* *En retenant* *a Tempo* ④

*pp* *pp*

*Rall.* *Un peu plus lent* *SOLO p* *CHŒUR pp*

A - - - men \_\_\_\_\_ A - - - men. \_\_\_\_\_

*ppp*

*Rall.* *Un peu plus lent* *dim.*