

# Panis Angelicus

From La Messe Solennelle, opus 12, FWV 61

*César Franck*

*arranged by Paul De Bra for  
accordion quintet and sextet  
(1, 2, 3, 4, bass and 1, 2, 3, 4, 5, bass)*

Panis Angelicus (Angelic Bread) is the penultimate stanza of the hymn Sacris Solemniis, written by Saint Thomas Aquinas for the feast of Corpus Christi, in 1264.

The most famous version was composed in 1872 by César Franck, for tenor voice, harp, cello and organ.

In this arrangement the cello and organ parts is divided over three or four players. The first voice is most the main melody, and the second voice plays most of the harp part, using both hands (left hand with just standard bass).

The quintet version is more difficult than the sextet version because more of the organ part has to be played by the fourth voice. When this is played on piano accordion by a player with small hands some help from melody bass may be needed. (In the sextet version this is divided over two players.)

A recording by Professor P is available on YouTube.

This arrangement is provided under the Creative Commons Attribution license (and so is the recording).

# Panis Angelicus

from La Messe Solennelle, opus 12, FWV 61

César Franck,  
arr. Paul De Bra

Poco lento ♩ = ca. 60 tutti tutto legato o quasi legato

Musical score for Accordion 1-5 and Bass. The score is in G major (one sharp) and common time (C). The tempo is Poco lento (♩ = ca. 60) and the articulation is tutti tutto legato o quasi legato. The score consists of six staves. Acc. 1 (top) starts with a circled '1' and a dynamic of *mp*. Acc. 2 (second) starts with a circled '2' and a dynamic of *p*. Acc. 3 (third) starts with a circled '3' and a dynamic of *p*. Acc. 4 (fourth) starts with a circled '4' and a dynamic of *mp*. Acc. 5 (fifth) starts with a circled '5' and a dynamic of *p*. Bass (bottom) starts with a circled '6' and a dynamic of *p*, with the note '(if available)' written below the staff.

Musical score for Violins I-V and Bass. The score is in G major (one sharp) and common time (C). The tempo is *poco rall.*. The score consists of six staves. Violin I (top) has dynamics *cresc.* and *dim.*. Violin II (second) has dynamics *cresc.* and *dim.*. Violin III (third) has dynamics *cresc.* and *dim.*. Violin IV (fourth) has dynamics *cresc.* and *dim.*. Violin V (fifth) has dynamics *cresc.* and *dim.*. Bass (bottom) has dynamics *cresc.* and *dim.*. The number '7' is written above the first measure of the Violin I staff.

# Panis Angelicus

13

**a tempo**

light tremolo, otherwise use 

I  

II   *mp* 8va on small accordions (no register change on larger accordions)

III   *p*

IV   *p*

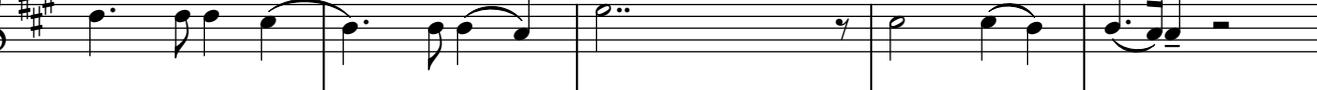
V   *p*

B   *p*

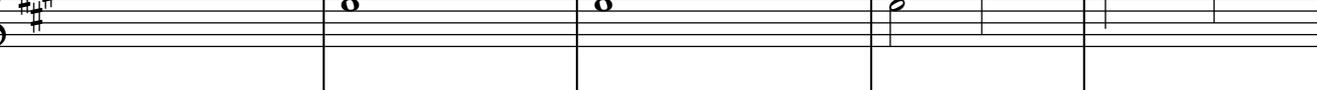
use S.B. (capitals = base note, lower case = chord only)

A E A E A E A A A D Cis

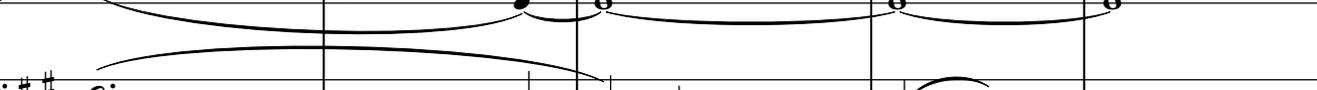
18

I  

II   A Fis E D D Cis B Gis Fis E A E A E

III  

IV  

V  

B  

Panis Angelicus

23

I

II

III

IV

V

B

*f*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

28

I

II

III

IV

V

B

*mp*

*p*

*mf*

*f*

*mf*

*p*

*p*

*p*

*p*

*mf*

*mf*

*mf*

*mf*

*mf*

*mf*

Panis Angelicus

33

I small notes tacet

II small notes tacet

III

IV

V

B

*mp*

*p*

A E A E A E

*p*

*mp*

*p*

40

I

II A A7 D *mf* D Cis B B Cis D D Dis E E

III

IV

V

B

*f*

*mf*

*f*

*mf*

*mf*

Panis Angelicus

45

Musical score for measures 45-49. The score is for a piano with six staves: I (treble clef), II (grand staff), III (treble clef), IV (treble clef), V (treble clef), and B (bass clef). The key signature is three sharps (F#, C#, G#). The music features a complex texture with multiple voices and chords. Chord symbols are provided for the piano accompaniment: E, E, E, E, E, E, E, e7, Cis, a.

50

Musical score for measures 50-54. The score continues with the same six staves (I, II, III, IV, V, B). The music becomes more dramatic, with dynamic markings *ff* and *f*. Chord symbols for the piano accompaniment include: B, e7, A, a, E, d, E, e, A, a, a, a, E, fis7, D, bm, Cis, fis7, B, bm.

# Panis Angelicus

55 *rall.* **a tempo** *rall.*  *rall.*

I *dim.*

II *dim.* E E E e *pp* a a a a

III *p*

IV *dim.* *dim.* *p*

V *dim.* *p*

B *dim.* *p*

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