



GUILMANT

Alexandre (1837 - 1911)

Ecce panis Op. 66

pour Soprano, Ténor, chœur, harpe & orgue

avec Privil. du Roy. O

ECCE PANIS ANGELORUM

Factus cibus viatorum,  
Vere panis filiorum  
Non mittendus canibus.

In figuris præsignatur,  
Cum Isaac immolatur,  
Agnus paschæ deputatur,  
Datur manna patribus.

Bone Pastor, panis vere,  
Jesu nostri miserere,  
Tu nos pace, nos tuere,  
Tu nos bona fac videre  
In terra viventium.

Tu qui cuncta scis et vales  
Qui nos pascis hic mortales,  
Tuos ibi commensales,  
Cohæredes et sodales  
Fac sanctorum civium.  
Amen.

Voici le pain des anges  
Fait aliment des voyageurs,  
Vrai pain des enfants  
A ne pas jeter aux chiens.

D'avance il est désigné en figures,  
Lorsqu' Isaac est immolé,  
L'agneau pascal sacrifié,  
La manne, donnée à nos pères.

Bon Pasteur, vrai pain,  
Jésus, aie pitié de nous;  
Nourris-nous, défend-nous,  
Fais-nous voir nos biens  
Dans la terre des vivants.

Toi qui sais et peux tout,  
Qui nous nourris ici-bas mortels,  
Rends-nous là-haut les commensaux,  
Les cohéritiers et les compagnons  
De la cité des saints.  
Amen.

# ECCE PANIS

Solo et chœur à quatre voix inégales  
avec accompagnement de harpes et d'orgue.

Félix Alexandre GUILMANT (1867 - 1911)  
Op. 66

Adagio (♩ = 50)

TÉNOR SOLO

HARPES

ORGUE

Ec - - ce pa - nis An - ge -

5

lo - - - rum, Fa - ctus ci - bus vi-a - to - - -

2  
8 *cresc.*  
rum; Ve - re pa - nis fi - - - li - o - rum,  
10  
*cresc.*

10  
*cresc.*

15 *dim*  
Non mit - ten - dus ca - - - ni - bus. In fi -  
15  
*dim* *p*

15  
*dim* *p*

20 *cresc.*  
gu - ris prae - si - gna - - - tur, Cum I - sa - ac im - mo -  
20  
*cresc.*

20  
*cresc.*

25 *f* 3  
la - - - tur; A - gnus Pa - schæ de - pu - ta - - -

25 *f*

25 *f*

30 8 tur, Da - tur man - na pa - tri - bus.

30 *f* dim.

30 dim. Ped.

35 Soprano Solo *p* Bo - ne pa - stor, pa - nis

35 *p* dim. *pp*

35 *p* dim. *pp* Récit : Voix Célestes

4  
41 *cresc.*  
ve - re, Je - su, no-stri mi - se - re - re; Tu nos pa - sce,

This system contains the first vocal line and piano accompaniment. The vocal line starts at measure 41 with the lyrics 've - re, Je - su, no-stri mi - se - re - re; Tu nos pa - sce,'. The piano accompaniment consists of two staves with chords and melodic lines.

41 *cresc.*

This system shows the piano accompaniment for the first system, with two staves. It features a melodic line in the right hand and a bass line in the left hand, with a 'cresc.' marking.

48  
48 nos tu - e - re; Tu nos bo - na fac vi - de - re la

This system contains the second vocal line and piano accompaniment. The vocal line starts at measure 48 with the lyrics 'nos tu - e - re; Tu nos bo - na fac vi - de - re la'. The piano accompaniment consists of two staves with chords and melodic lines.

48

This system shows the piano accompaniment for the second system, with two staves. It features a melodic line in the right hand and a bass line in the left hand.

55  
55 ter - ra vi - ven - ti - um.

*p*

This system contains the third vocal line and piano accompaniment. The vocal line starts at measure 55 with the lyrics 'ter - ra vi - ven - ti - um.'. The piano accompaniment consists of two staves, with a piano (*p*) marking in the right hand.

55  
G.O. Flûtes  
Récit  
Ped.

This system shows the piano accompaniment for the third system, with two staves. It features a melodic line in the right hand and a bass line in the left hand. There are markings for 'G.O. Flûtes', 'Récit', and 'Ped.' (pedal).

Musical score for vocal parts: SOPRANO, CONTRALTO, TENOR, and BASSE. The staves are currently empty, indicating a rest for the vocalists.

Musical score for HARPES. The right hand plays a melodic line starting at measure 60, marked with a piano (*p*) dynamic. The left hand provides a simple accompaniment.

Musical score for ORGUE. The right hand plays a melodic line starting at measure 60. The left hand features sustained chords with a tremolo effect, indicated by a wavy line under the notes.

Vocal entry at measure 65. The lyrics are: "Tu qui cun - cta scis , et va - - - - les,". The vocal parts (Soprano, Contralto, Tenor, Bass) all enter together with a piano (*p*) dynamic and the instruction "Tutti".

Musical score for HARPES. The right hand plays a melodic line with triplets, marked with a piano (*p*) dynamic. The left hand provides a simple accompaniment.

Musical score for ORGUE. The right hand plays a melodic line starting at measure 65, marked with a piano (*p*) dynamic and the instruction "Cantando". The left hand features sustained chords with a tremolo effect, indicated by a wavy line under the notes.

6  
69  
Qui nos pa - scis hic mor - ta - - - - les ;  
Qui nos pa - scis hic mor - ta - - - - les ;  
8 Qui nos pa - scis hic mor - ta - - - - les ;

Qui nos pa - scis hic mor - ta - - - - les ;

69

69

73  
cresc.  
Tu qui cun - - - cta scis et va - les ;  
Tu qui cresc. cun - - - cta scis et va - les ;  
8 Tu qui cun - - - cta scis et va - - - -

Tu qui cun - - - cta scis et va - les ;

73  
cresc.

73  
cresc.





8

*mf* *cresc.*

Tu - - - os i - bi com - men - sa - - - - les.

85

*mf* *cresc.*

85

*mf* *cresc.*

89

*f*

Co - hæ - re - des et so - da - les, Fac san -

Co - hæ - re - des et so - da - les, Fac san -

Co - hæ - re - des et so - da - les, Fac san -

Co - hæ - re - des et so - da - les, Fac san -

89

*f*

89

*f*

cto - rum — ci - - - - vi - um, Fac san -

cto - rum ci - - - - vi - um, Fac san -

cto - rum — ci - - - - vi - um, Fac san -

94 cto - rum ci - - - - vi - um, Fac san -

94

98 dim *p* Più Lento

cto - rum — *p* ci - - - - vi - um.

cto - rum *p* ci - - - - vi - um.

cto - rum *p* ci - - - - vi - um.

98 dim. *p* *pp* Più Lento

98 dim. *p* *pp* Récit : Voix Célestes

102 *pp*

A - - - - men,  
A - - - - men,  
A - - - - men,

102 A - - - - men,

102 Gr. Orgue

106 A - - - - men.  
A - - - - men.  
divis A - - - - men.  
A - - - - men.  
divis A - - - - men.

106 *pp*

106 perdendosi *ppp* Récit