

# Ecce panis angelorum

Jacob Reiner  
Cantionum Piarum, No. 13  
Munich: Adam Berg, 1586  
ed. Jeffrey Quick

Discantus  
(Soprano II)

Altus  
(Soprano I)

Tenor  
(Alto)

8

Ec - ce pa - nis an - ge - lo - rum  
In fi - gu - ris prae - si - gna - tur,

2

D

A

T

fa - ctus ci - bus vi - a - to - rum, ve -  
cum I - sa - ac im - mo - la - tur, A -

fa - ctus ci - bus vi - a - to - rum, ve -  
cum I - sa - ac im - mo - la - tur, A -

fa - ctus ci - bus vi - a - to - rum, ve -  
cum I - sa - ac im - mo - la - tur, A -

7

D

A

T

re gnus pa - nis fi - li - o - rum, non  
gnus pa - sce de - pu - ta - tur, da -

re gnus pa - nis fi - li - o - rum, non  
gnus pa - sce de - pu - ta - tur, da -

re gnus pa - nis fi - li - o - rum, non  
gnus pa - sce de - pu - ta - tur, da -

11

D

A

T

mit - ten - dus ca - ni - bus,  
tur man - na pa - tri - bus,

mit - ten - dus ca - ni - bus,  
tur man - na pa - tri - bus,

- rum, non mit - ten - dus ca - ni - bus,  
tur, da - tur man - na pa - tri - bus, Bo - ne pas - tor, pa - nis ve - re.

15

D  
Je - su no - stri mi - se - re - re, tu nos pa - sce nos tu - e -

A  
Je - su no - stri mi - se - re - re, tu nos pa - sce nos tu - e -

T  
Je - su no - stri mi - se - re - re, tu nos pa - sce nos tu - e -

20

D  
re, tu nos bo - na fac vi - de - re, in ter - ra vi - ven - ti - um.

A  
re, tu nos bo - na fac vi - de - re, in ter - ra vi - ven - ti - um.

T  
re, tu nos bo - na fac vi - de - re, in ter - ra vi - ven - ti - um.

Verses 21-23 of *Lauda Sion*, the Sequence for Corpus Christi. This is more useful as a Eucharistic motet than as substitute verses for the Sequence, which is difficult enough as it is. In such a case, to match the likely performance pitch, this would need considerable downwards transposition.

The chant interpolations are notated as in the source, except for octave treble clef instead of alto clef. I recommend that these be sung in normal treble clef, an octave higher; otherwise, the lowest voice will need a low E. (Note that in the source, the Mode 7 chant is set on fa, with a te. This however gives a charpened leading tone below the final.) The range indication at the beginning is for the polyphony only.

The parts are given in partbook order. This results in a second part which is marginally higher than the first. Thus, 2nd Sopranos should sing the "top" part. You're flexible.