

Panis Angelicus

The sacred motet “Panis Angelicus” was composed in 1860 by César Franck. The lyrics, written in 1263 by St. Thomas Aquinas, are the last two stanzas of the Roman Catholic hymn “Sacris Solemniis” celebrating the Festival of Corpus Christi. The piece was written for the Catholic liturgy held on the Thursday after Trinity Sunday (60 days after Easter) to commemorate the Holy Eucharist.

Michelle Franck, a member of the Mayflower Community Chorus, is a direct descendant of composer César Franck. According to Michelle, part of the Franck family was exiled from France in 1755. If Michelle is able to trace her exact lineage and relationship to César, this report will be updated.

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Lyrics - Panis Angelicus¹

Panis angelicus
fit panis hominum;
Dat panis coelicus
figuris terminum:
O res mirabilis!
Manducat Dominum.
Pauper, servus et humilis.

The angelic bread
becomes the bread of men;
The heavenly bread
ends all prefigurations:
What wonder!
a poor and humble servant
consumes the Lord.

Te trina Deitas
unaque poscimus:
Sic nos tu visita,
sicut te colimus;
Per tuas semitas
duc nos quo tendimus,
Ad lucem quam inhabitas.
Amen.

Triune God,
We beg of You,
that you visit us,
as we worship You.
By your ways,
lead us who seek
the light in which You dwell.
Amen.

Lyrics – Sacris Solemniis^{2,3}

Sacris solemniis
iuncta sint gaudia,
et ex praecordiis
sonent praeconia;
recedant vetera,
nova sint omnia,
corda, voces, et opera.

Noctis recolitur
cena novissima,
qua Christus creditur
agnum et azyma
dedisse fratribus,
iuxta legitima
priscis indulta patribus.

Post agnum typicum,
expletis epulis,
Corpus Dominicum
datum discipulis,
sic totum omnibus,
quod totum singulis,
eius fatemur manibus.

Dedit fragilibus
corporis ferculum,
dedit et tristibus
sanguinis poculum,
dicens: Accipite
quod trado vasculum;
omnes ex eo bibite.

Sic sacrificium
istud instituit,
cuius officium
committi voluit
solis presbyteris,
quibus sic congruit,
ut sumant, et dent ceteris.

**Panis angelicus
fit panis hominum;**

At this our solemn feast
let holy joys abound,
and from the inmost breast
let songs of praise resound;
let ancient rites depart,
and all be new around,
in every act, and voice, and heart.

Remember we that eve,
when, the Last Supper spread,
Christ, as we all believe,
the Lamb, with leavenless bread,
among His brethren shared,
and thus the Law obeyed,
of all unto their sire declared.

The typic Lamb consumed,
the legal Feast complete,
the Lord unto the Twelve
His Body gave to eat;
the whole to all, no less
the whole to each did mete
with His own hands, as we confess.

He gave them, weak and frail,
His Flesh, their Food to be;
on them, downcast and sad,
His Blood bestowed He:
and thus to them He spake,
"Receive this Cup from Me,
and all of you of this partake."

So He this Sacrifice
to institute did will,
and charged His priests alone
that office to fulfill:
in them He did confide:
to whom it pertains still
to take, and the rest divide.

**Thus Angels' Bread is made
the Bread of man today:**

**dat panis caelicus
figuris terminum;
O res mirabilis:
manducat Dominum
pauper, servus et humilis.**

**Te, trina Deitas
unaque, poscimus:
sic nos tu visita,
sicut te colimus;
per tuas semitas
duc nos quo tendimus,
ad lucem quam inhabitas.**

**the Living Bread from heaven
with figures* dost away:
O wondrous gift indeed!
the poor and lowly may
upon their Lord and Master feed.**

**Thee, therefore, we implore,
o Godhead, One in Three,
so may Thou visit us
as we now worship Thee;
and lead us on Thy way,
That we at last may see
the light wherein Thou dwellest aye.**

* The heavenly nourishment (bread and flesh at once) has put an end to “figures.” Figures can only say, “This is ‘like’ what cannot be shown; what you see is an emblem.” No more of that now: no more of *this* making shift to “represent” *that*. We have the gift of the Eucharist, which *is* what it represents. Polyhedral Being is gathered together now, the faces different yet identical. An agnostic would claim that “panis angelicus” is itself a figure, a symbol, and that Aquinas contradicts himself. But Aquinas would hold that there is no contradiction in the mystery of transubstantiation: the sentence is an act of faith, not an inadvertence.

I. Panis Angelicus by Franck^{4, 5, 6}

Cesar Franck wrote a number of large scale choral works on biblical subjects, with smaller scale works for occasional or liturgical use. This last category includes the well known “**Panis Angelicus**” from the from Messe à trois voix, written in 1860. This sacred motet was originally written for tenor voice, organ, harp, cello and double bass. It was later interpolated into the three-voice Mass of 1861, and later for other voice and instrumental arrangements. The Mayflower Chorus sings the SATB arrangement by A.C. van Leeuwen and L. Blaauw, published by Molenaar. <http://www.molenaar.com/homeN.html>

Lyrics are by Thomas Aquinas, 1263. The lyrics are the last two stanzas of the Catholic hymn “Sacris Solemniis” celebrating the Festival of Corpus Christi, and performed on the Thursday after Trinity Sunday (60 days after Easter) to commemorate the Holy Eucharist. In the United States, it is often performed on Trinity Sunday. Franck’s version is widely used in the Roman Catholic Church worldwide.

Cesar Franck was born in Liege, Belgium. It may be not coincidence that Franck composed “**Panis Angelicus**” based upon a connection to his city of birth. The Festival of Corpus Christi, for which St. Thomas Aquinas wrote the hymn “Sacris Solemniis” (which includes “**Panis Angelicus**”), was inspired by St. Juliana’s miracle (see below, the section “Festival of Corpus Christi”). St. Juliana was a nun who was born and lived in Liege, Belgium. It was Robert de Thorete, Bishop of Liège, who established the Corpus Christi celebration prior to its

formalization by Pope Urban IV and the Pope's commissioning of Aquinas to write the hymns for it.

II. Sacris Solemniis – The Hymn^{7,8,9},

“Sacris Solemniis” is an Office* of the Catholic Church consisting of five beautiful hymns, composed by St. Thomas Aquinas (1225-1274) in honor of Jesus in the Blessed Sacrament (Holy Eucharist**) at the specific request of Pope Urban IV (1261-1264) when the Pope first established the Feast of Corpus Christi in 1264.

Today “Sacris Solemniis” is used as a hymn for the Office of the Readings for Corpus Christi. The last two stanzas are the text for the hymn “**Panis Angelicus.**” The Office that Aquinas wrote -- still in use today -- is, in its own way, as great a gift to the Catholic Church as his *Summa Theologica*. The hymns are as follows:

1. Vespers (Evening Prayer I)
2. Compline (Office of Readings)
 Hymn: *Sacris Solemniis* ("At This Our Solemn Feast")
 The final two stanzas compose the prayer *Panis Angelicus*.
3. Lauds (Morning Prayer)
4. The Mass

* The expression “Office” signifies etymologically a duty accomplished for God; in virtue of a Divine precept it means, in ecclesiastical language, certain prayers to be recited at fixed hours of the day or night by priests, religious, or clerics, and, in general, by all those obliged by their vocation to fulfil this duty. The Divine Office comprises only the recitation of certain prayers in the Breviary, and does not include the Mass and other liturgical ceremonies.

** The word “Eucharist” comes from the Greek "eukaristos," which means "grateful" and is now usually translated as "thanksgiving." It now refers to the sacrament of the Lord's Supper, in which bread and wine becomes the body and blood of Christ. Eucharist has become essentially synonymous with "Communion" or "Holy Communion." It is used to refer to the sacrament as a whole or to the elements (bread and wine) themselves. The word "Eucharist" has been used to refer to the act of the "breaking of the bread" at least since the late first century. It came about because the words of institution are contained in a longer recitation, the "Eucharistic prayer" or prayer of thanksgiving. The earliest written account of the institution of the Eucharist is contained in Paul's letter to the Corinthians, written in the spring of the year 55 AD. The Didache, a church document from the end of the first century refers to the Eucharist by name, gives explicit instructions for the form of the prayers, and cautions, "Let no one eat or drink of your Eucharist except those baptized in the name of the Lord." The earliest complete Eucharistic prayer is in a document from 225 AD identified with Hippolytus. It is identical (almost word for word) to the Eucharistic prayer used today by nearly all catholic and orthodox churches.

III. Festival of Corpus Christi^{10, 11, 12}

The festival of Corpus Christi celebrates the Eucharist as the body of Christ. The name 'Corpus Christi' is Latin for 'the body of Christ'. This jubilant festival is celebrated by Roman Catholics to proclaim the truth of the transubstantiation of bread and wine into the actual body of Christ during Mass.

In some countries in the world, Catholic churches still celebrate the festival, not only with a Mass, but also with a procession that carries the consecrated wafer through the streets as a public statement that the sacrifice of Christ was for the salvation of the whole world.

Corpus Christi falls between late May and the middle of June, on the first Thursday after Trinity Sunday (60 days after Easter). In some countries the festival is celebrated on the Sunday after Trinity Sunday. It's worth noting that Christians already mark the Last Supper, when Christ instituted the Eucharist, on Maundy Thursday (the day before Good Friday). Because Maundy Thursday falls during the solemn period of Holy Week, it was thought necessary to have a separate festival of the Eucharist that would allow the celebration not to be muted by sadness.

The festival was inspired by St. Juliana of Mont Cornillon, in Belgium. She was born in 1193 at Retines near Liège. Orphaned at an early age, she was educated by the Augustinian nuns of Mont Cornillon. Here she in time made her religious profession and later became superioress. Intrigues of various kinds several times drove her from her convent. She died 5 April, 1258, at the House of the Cistercian nuns at Fosses, and was buried at Villiers.

Juliana, from her early youth, had a great veneration for the Blessed Sacrament, and always longed for a special feast in its honour. This desire is said to have been increased by a vision of the Church under the appearance of the full moon having one dark spot, which signified the absence of such a solemnity. She made known her ideas to Robert de Thorete, then Bishop of Liège, to the learned Dominican Hugh, later cardinal legate in the Netherlands, and to Jacques Pantaléon, at that time Archdeacon of Liège, afterwards Bishop of Verdun, Patriarch of Jerusalem, and finally Pope Urban IV.

Bishop Robert was favourably impressed, and, since bishops as yet had the right of ordering feasts for their dioceses, he called a synod in 1246 and ordered the celebration to be held in the following year, also, that a monk named John should write the Office for the occasion. The decree is preserved in Binterim (*Denkwürdigkeiten*, V, 1, 276), together with parts of the Office.

Bishop Robert did not live to see the execution of his order, for he died 16 October, 1246; but the feast was celebrated for the first time by the canons of St. Martin at Liège. Jacques Pantaléon became pope 29 August, 1261. The recluse Eve, with whom Juliana had spent some time, and who was also a fervent adorer of the Holy Eucharist, now urged Henry of Guelders, Bishop of Liège, to request the pope to extend the celebration to the entire world.

In 1263 Pope Urban IV investigated claims of a Eucharistic miracle at Bolsena, which happened in A.D. 1263. Peter of Prague, a German priest, during a pilgrimage to Rome, stopped at the Church of St. Christina there to offer Mass. While he was a holy and devout man, he harbored

doubts about the Real Presence -- doubts which were completely resolved when the Host he consecrated during that Mass began to bleed. He rushed to meet Pope Urban IV in Orvieto, bringing the Host with him. The miracle was declared, and the Host is still on display at the Cathedral of Orvieto today.

As a result of this miracle, Pope Urban IV, always an admirer of the feast inspired by Juliana, published the Bull "Transiturus" (8 September, 1264), in which, after having extolled the love of Christ as expressed in the Holy Eucharist, he ordered the annual celebration of Corpus Christi in the Thursday next after Trinity Sunday, at the same time granting many indulgences to the faithful for the attendance at Mass and at the Office. This Office, composed at the request of the pope by the Angelic Doctor St. Thomas Aquinas, is one of the most beautiful in the Roman Breviary and has been admired even by Protestants.

The death of Pope Urban IV (2 October, 1264), shortly after the publication of the decree, somewhat impeded the spread of the festival. Clement V again took the matter in hand and, at the General Council of Vienne (1311), once more ordered the adoption of the feast. He published a new decree which embodied that of Urban IV. John XXII, successor of Clement V, urged its observance.

Corpus Christi was made an obligatory feast for Roman Catholics by Pope Clement V in 1311 at the Council of Vienne. Corpus Christi was celebrated in England from 1318 onwards.

In 1551, the Council of Trent described the festival as a 'triumph over heresy'. They meant by this that when Christians celebrated the festival they affirmed their belief in the doctrine of transubstantiation, and thus the victory of the Church over those heretics who denied that the consecrated wafer became the real body of Christ during the Mass. From the Middle Ages onwards, special Corpus Christi plays were staged to mark the occasion.

The festival has a particular resonance for Spain and **Portugal**, and countries in Latin America. In Seville the festival was known as 'the Thursday that shines greater than the sun'.

In such countries the festival is popular and elaborate. The triumphal nature of the celebration is acted out by treating the sacred host almost as if it were a military hero returning in victory from the wars - the host may be carried on a cart (representing a chariot) through crowds and beneath triumphal arches erected for the event. Historically, the festival was accompanied by music, dancing and fireworks.

IV. Cesar Franck^{13, 14, 15}

César Auguste Jean Guillaume Hubert Franck (December 10, 1822 – November 8, 1890) was born in Liège, Belgium, to a father from the German-Belgian border and a German mother. César Franck and his younger brother Joseph, who also became a musician, were brought up by a father whose ambition was to breed two virtuosos at public expense through the educational system. The father, a clerk who was often unemployed, dreamed of his sons following in the

footsteps of composer-virtuosos like Franz Liszt, Sigismund Thalberg and Ignaz Moschès. César entered the Royal Conservatory in Liège at the age of eight, and was taken by his father on a tour of Flanders and to Aachen when he was only twelve.

In 1835 the family moved to Paris, and there César became a private pupil of the Bohemian music-theorist and composer Anton Reicha (1770-1836), who had taught Liszt, Berlioz and Gounod. Franck's time with Reicha was short, but what he learned from the older man about counterpoint and fugal technique became his mainstay for the rest of his life. He was barred from enrolling at the Paris Conservatoire at first, because he was a foreigner (his mother was German, and his father came from the Belgian-German border). When he was admitted, in 1837, he amazed his teachers and won several awards, including first prize for fugue. But before he was able to enter for the last and most prestigious of all the available awards, the Prix de Rome, his father declared that it was time for César to start earning his living as a piano virtuoso, and in 1842 he took the family back to Belgium.

Shortly afterwards, in Brussels, César Franck met Liszt, who expressed great interest in his piano trios, but the young composer had no success as a pianist. The disappointed father hauled the family back to Paris once again, where the two sons taught and put on concerts to support themselves and their parents. Finally the family broke up in 1848 when César married a pupil, Félicité Desmousseaux.

During his first years in Paris, Franck made his living by teaching, both privately and institutionally. He also held various posts as organist: from 1847 to 1851 he was organist at Notre Dame de Lorette, and from 1851 to 1858 he was organist at Saint Jean and St François. During this time he became familiar with the work of the famous French organ builder Aristide Cavaillé-Coll, and he also worked on developing his technique as an organist and improviser. In 1858, he became organist at the newly-consecrated Saint Clotilde Basilica, where he remained until his death. Here he began to attract attention for his skill as an improviser. His first set of organ compositions, however, was not published until 1868, when he was 46 years old, although it contains one of his finest organ pieces, the *Grande Pièce Symphonique*.

He held a number of organ and teaching posts in Paris, but his compositions (secular and sacred works, symphonic poems, music for organ, piano and chamber forces) brought him only small success during his lifetime. In 1872 he took on the organ class at the Conservatoire, where he attracted several pupils who later distinguished themselves, becoming known as the bande à Franck. Among them was Vincent d'Indy, who in 1894, after Franck's death, founded the Schola Cantorum, dedicated to the bande à Franck's ideals for establishing a new seriousness in French music. The school not only trained composers but also revived the works of forgotten masters, including Monteverdi, Rameau, Bach and Gluck. In 1886 he was elected president of the Société Nationale de Musique, an organization promoting new French works. This set off a highly unpleasant confrontation between Franck and his followers, on the one hand, and the chief founder of the society, the conservative, disillusioned Camille Saint-Saëns, on the other.

In 1890, Franck was involved in a serious traffic accident. It was after this accident that he wrote his *Trois chorals* for organ. Franck died as a result of complications from the accident very shortly after finishing the chorales. He was interred in the Cimetière du Montparnasse in Paris.

His tomb in the Montparnasse cemetery is adorned with his portrait by the great sculptor Auguste Rodin.

Franck occupied a key position in the development of French music and musical life in the last three decades of the 19th century. This was a period of tension created above all by two factors. One was the sense of national disgrace following defeat in the Franco-Prussian War (1870-71), which prompted a retreat into an idea of an independent "Ars Gallica" (this lay behind the foundation in 1871, by Camille Saint-Saëns and others, of the Société Nationale de Musique); the other was a growing enthusiasm for the music of Wagner. Franck sought, in his compositions and his teaching, to breach the gap between these two forces, combining classical formal discipline with romantic emotional musical language.

As an organist, Franck was particularly noted for his skill in improvisation, and on the basis of merely twelve major organ works, Franck is considered by many the greatest composer of organ music after J. S. Bach. His works were some of the finest organ pieces to come from France in over a century, and laid the groundwork for the French symphonic organ style. In particular, his *Grande Pièce Symphonique*, a work of 25 minutes' duration, paved the way for the organ symphonies of Charles-Marie Widor, Louis Vierne, and Marcel Dupré.

Unusual for a composer of such importance and reputation, Franck's fame rests largely on a small number of compositions written in his later years, particularly his Symphony in D minor (1886-88), the *Symphonic Variations* for piano and orchestra (1885), the *Prelude, Chorale and Fugue* for piano solo (1884), the Sonata for Violin and Piano in A major (1886), the Piano Quintet in F minor (1879), and the symphonic poem *Le Chasseur maudit* (1883). The Symphony was especially admired and influential among the younger generation of French composers and was highly responsible for reinvigorating the French symphonic tradition after years of decline.

One of his best known shorter works is the motet setting *Panis Angelicus*, which was originally written for tenor solo with organ and string accompaniment, but is also arranged for other voices and instrumental combinations.

César Franck exerted a significant influence on music. He helped to renew and reinvigorate chamber music. Many of Franck's works employ "cyclic form", a method of achieving unity among several movements in which all of the principal themes of the work are generated from a germinal motif. The main melodic subjects, thus interrelated, are then recapitulated in the final movement. Claude Debussy and Maurice Ravel remembered and employed the cyclic form, although their concepts of music were no longer the same as Franck's. His music is often contrapuntally complex, using a harmonic language that is prototypically late Romantic, showing a great deal of influence from Franz Liszt and Richard Wagner.

In his compositions, Franck showed a talent and a penchant for frequent, graceful modulations of key. Often these modulatory sequences, achieved through a pivot chord or through inflection of a melodic phrase, arrive at harmonically remote keys. Indeed, Franck's students report that his most frequent admonition was to always "modulate, modulate." Franck's modulatory style and his idiomatic method of inflecting melodic phrases are among his most recognizable traits. The key to his music may be found in his personality. His friends record that he was a man of utmost

humility, simplicity, reverence and industry. Much of Franck's music is deeply serious and reverential in mood, often joyful, passionate or mysterious, but almost never light-hearted or humorous.

V. St. Thomas Aquinas¹⁶

Saint Thomas Aquinas, O.P. (also Thomas of Aquin or Aquino; born ca. 1225; died 7 March 1274) was a priest of the Roman Catholic Church in the Dominican Order from Italy, and an immensely influential philosopher and theologian in the tradition of scholasticism, known as Doctor Angelicus and Doctor Communis. He is frequently referred to as Thomas because "Aquinas" refers to his residence rather than his surname. He was the foremost classical proponent of natural theology, and the father of the Thomistic school of philosophy and theology. His influence on Western thought is considerable, and much of modern philosophy was conceived as a reaction against, or as an agreement with, his ideas, particularly in the areas of ethics, natural law and political theory.

Aquinas is held in the Catholic Church to be the model teacher for those studying for the priesthood. The works for which he is best-known are the *Summa Theologica* and the *Summa Contra Gentiles*. One of the 33 Doctors of the Church, he is considered by many Catholics to be the Church's greatest theologian and philosopher.

Aquinas viewed theology, or the *sacred doctrine*, as a science, the raw material data of which consists of written scripture and the tradition of the Catholic Church. These sources of data were produced by the self-revelation of God to individuals and groups of people throughout history. Faith and reason, while distinct but related, are the two primary tools for processing the data of theology. Aquinas believed both were necessary - or, rather, that the *confluence* of both was necessary - for one to obtain true knowledge of God. Aquinas blended Greek philosophy and Christian doctrine by suggesting that rational thinking and the study of nature, like revelation, were valid ways to understand God. According to Aquinas, God reveals himself through nature, so to study nature is to study God. The ultimate goals of theology, in Aquinas' mind, are to use reason to grasp the truth about God and to experience salvation through that truth.

St. Thomas Aquinas is usually thought of as one of the greatest - perhaps the greatest - of Catholic philosophers and theologians; and that he most certainly was. But he was also one of the supreme advocates of Eucharistic devotion and exponents of the nature of the mysterious process by which the host becomes the Body and Blood of Christ. Indeed, it was St. Thomas Aquinas who not only explained transubstantiation but provided for the first time the word for it.

The fourth stanza of the "Pange Lingua" contains in a few words the essence of the Eucharistic doctrine of St. Thomas Aquinas, totally embraced by the Church: "Word made flesh, by Word He maketh Very bread his flesh to be; Man in wine Christ's Blood partaketh, And if his senses fail to see, Faith alone the true heart waketh, To behold the mystery."

VI. Motet¹⁷

In Western music, **motet** is a word that is applied to a number of highly varied choral musical compositions. The Renaissance motet is a short polyphonic musical setting in imitative counterpoint, for chorus, of a religious text not specifically connected to the liturgy of a given day, and therefore suitable for use in any service. The texts of antiphons were frequently used as motet texts. This is the sort of composition that is most familiarly named by the name of "motet," and the Renaissance period marked the flowering of the form. Renaissance motets were invariably in Latin. If the language of a polyphonic choral work was the vernacular, then the work was a Madrigal.

The name "motet" was preserved into Baroque music, especially in France, where the word was applied to petits motets, sacred choral compositions whose only accompaniment was a basso continuo; and grands motets, which included instruments up to and including a full orchestra. ... In Germany, too, pieces called motets were written in the new musical languages of the Baroque. Both Latin and German languages were used, and the Baroque motets of Germany tended to be longer compositions.

Except for the Mozart *Ave verum corpus* there were few motets written by 18th-century composers. Motet writing was revived by 19th-century composers, especially German and French composers. And in England, anthems (in English) and motets were written. The practice has continued to the present day by composers imitating the earlier forms and styles.

Audio Links and Discography

Select YouTubes

Andrea Bocelli

<http://www.youtube.com/watch?v=OWzJtfeHVxg>

Renee Fleming

<http://www.youtube.com/watch?v=1a11YheB2zM&feature=related>

Leontyne Price

http://www.youtube.com/watch?v=Rec5_nwwElc&feature=related

St. Phillips Choir Boys

<http://www.youtube.com/watch?v=6cL8RteBbGE>

Placido Domingo

http://www.youtube.com/watch?v=D47e_i1uFAM&feature=related

Luciano Pavarotti

<http://www.youtube.com/watch?v=MFQAw-quwQo&feature=related>

The Choirboys

<http://www.youtube.com/watch?v=KNUKZ1bUNaY&feature=related>

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If you subscribe to iTunes, BuyMusic, Rhapsody or a similar service, keyword in “Panis Angelicus” where you can listen to a sample from each artist, and then purchase/download the song for 99 cents. Or, you can listen to a sample from *Select MP3 Downloads* below, which are cuts from CD Albums - then purchase/download the song for 99 cents.

The Choir of St. Mary’s Episcopal Cathedral

<http://www.amazon.com/Panis-angelicus/dp/B0017RS142/>

East Village Opera Company

<http://www.amazon.com/Panis-Angelicus-Franck/dp/B0013S8LGI/>

Angele Dubeau, Les Petites Chanteurs du Mont Royal

<http://www.amazon.com/Panis-Angelicus-Franck/dp/B000QNSGPW/>

Escolania de Escorial & Lorenzo Ramos

<http://www.amazon.com/Panis-Angelicus-Franck/dp/B000QNSGPW/>

References:

The above article about the song “Panis Angelicus” was extracted from these websites. For more information, please read the articles:

- 1 http://en.wikipedia.org/wiki/Panis_Angelicus
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 - 3 <http://tinyurl.com/ddpgo3>
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 - 5 <http://www.molenaar.com/homeN.html>
 - 6 <http://www.newadvent.org/cathen/13321b.htm>
 - 7 http://www.smart.net/~tak/Prayers/corpus_christi.html#compline
 - 8 <http://www.rmbowman.com/catholic/def-euch.htm>
 - 9 <http://www.newadvent.org/cathen/11219a.htm>
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 - 11 <http://www.bbc.co.uk/religion/religions/christianity/holydays/corpuschristi.shtml>
 - 12 <http://www.newadvent.org/cathen/04390b.htm>
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<http://tinyurl.com/cyburd>