

Editor's Notes for *Panis Angelicus*

We found three undated versions of this delightful sacred motet for three voices, but none of them appear to have come directly from Hilarión Eslava or from the printshop of his nephew Bonifacio Eslava. These were:

1. From the Cathedral of Salamanca, a set of handwritten *particellas* for Tenor, Soprano, and Bass voices, including an organ reduction of the vocal parts as a separate *particella*. The reduction provided the tenor voice an octave higher than a tenor would actually sing it, as if it were the soprano part. Although handwritten, this manuscript used modern G-clefs for the soprano and tenor voices, which indicates it was likely transcribed from an earlier version using the C-clefs that Eslava generally used for those choral voices. This same set also included two brief motets by other composers.
2. From Eresbil (Basque music archive), a photocopy of pages 363-364 of what must have been some sort of choir hymnal. This version included a staff containing voices 1 and 2, another staff containing the bass voice, and a separate accompaniment on a grand staff that did not indicate whether it was intended for piano or organ. The accompaniment was almost a reduction of the voices but included a few transitional elements and fuller chords.
3. From Eresbil again, a relatively modern transcription by Fernando Abaunza. This was scored for SAB a cappella voices and was transposed a whole step higher (A-major). Here the soprano part followed the tenor part in the Salamanca version. I did not actually use this version in my transcription.

The handwritten Salamanca version was likely the earliest of these three sources, so debatably the closest to Eslava's original intent. Since I don't have Eslava's original version, I am unable to ascertain whether he really intended the melody to be carried by a male tenor voice. Perhaps he felt that it could be done either way, depending on the actual voices he had available. At any rate, I have left it discretionary as to whether it is performed TSB or SAB, and obviously other voicing options are possible.

As for the accompaniment, I suspect this piece was probably intended to be performed a cappella, as that would be more consistent with other short motets of this nature by Eslava. That said, I did provide the same accompaniment as the second version listed above, for optional usage.

Latin Text	English Translation
Panis angelicus fit panis hominum; Dat panis coelicus figuris terminum: O res mirabilis! Manducat Dominum pauper, servus et humilis.	Thus Angels' Bread is made the Bread of man today: the Living Bread from heaven with figures dost away: O wondrous gift indeed! the poor and lowly may upon their Lord and Master feed.