

# Pange Lingua

Edited by Daniel S. Clark

Anonymous

Cantus

Altus

Tenor

Bassus

Soprano

Alto

Tenor

Bass

Keyboard Reduction:  
For rehearsal use only

Pan - ge lin - gua glo - ri - o - si,  
Pan - ge lin - gua  
Pan - ge lin -

Pange Lingua

S  
 si, glo - ri - o - - si, (glo - ri - o - - - - - ) (b)

A  
 glo - ri - o - - - - - si, (glo - ri - o - - - - - )

T  
 8 glo - - - ri - o - - - - -

B  
 8 gua glo - ri - o - si, glo - ri - o - si.

Detailed description: This system contains the first five staves of the musical score. The Soprano staff (S) begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. It features a melodic line with a triplet of eighth notes and a fermata. The Alto staff (A) follows with a similar melodic line. The Tenor staff (T) has a treble clef and contains a few notes. The Bass staff (B) has a bass clef and contains a few notes. The piano accompaniment consists of two staves (treble and bass clefs) with a rhythmic pattern of eighth and sixteenth notes.

S  
 si.) Cor - po - ris. my - ste - - - - - ri - um. (b)

A  
 si.) Cor - por - is my - ste - ri - um, my - ste - ri -

T  
 8 - - - - si. Cor - - - po -

B  
 Cor - po - ris my - ste - - - ri - um.

Detailed description: This system contains the next five staves of the musical score. The Soprano staff (S) continues the melodic line with the lyrics 'si.) Cor - po - ris. my - ste - - - - - ri - um.' and a fermata. The Alto staff (A) continues with 'si.) Cor - por - is my - ste - ri - um, my - ste - ri -'. The Tenor staff (T) has a treble clef and contains a few notes. The Bass staff (B) has a bass clef and contains a few notes. The piano accompaniment continues with the same rhythmic pattern.

Pange Lingua

3

9

S — San - gui - nis - que pre - ti - o -

A um. Cor-por-ris — my - ste - ri - um, — my-ste-ri -

T 8 ris my - ste - - - ri - um.

B cor - po - ris — my - - - ste - - - ri -

12

S si. San - gui - nis - que — pre - ti - o - si. (san-gue-nis -

A um. San - gui - nis - que pre - ti - o - si, (pre - ti - o -

T 8 San - - - gui - nis - - - que pre - - - ti -

B um.) San - gui - nis, San - gui - nis - que pre - ti - o - - -

12

Pange Lingua

15

S que pre - ti - - o - si.) quem in

A - - - si.) Quem in mun - - di pre - ti -

T o - - - si. Quem in

B - - - si. Quem in mun - di pre - - -

15

18

S mun - - - di, quem in mun - di pre -

A um, (Quem in mun - di pre - ti - um.)

T mun - - - di pre - - - - - ti -

B - - - ti - um, pre - ti - um, (Quem in

18

Pange Lingua

27

S ti - um. Fru - tus ven - tris ge -

A (Quem in mun - di pre - ti - um.) Fru - tus

T 8 um. Fru - ctus ven - tris

B mun - - - di pre - - - ti - um.)

Detailed description: This system of music covers measures 27 to 30. It features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The Soprano part begins with a melodic line starting on a G4, moving through A4, B4, and C5, with a fermata over the final note. The Alto part has a similar melodic line, starting on a G3 and moving up to a C5. The Tenor part has a lower melodic line, starting on a G2 and moving up to a C4. The Bass part has the lowest melodic line, starting on a G1 and moving up to a C3. The piano accompaniment consists of a right hand with a rhythmic pattern of eighth and sixteenth notes, and a left hand with a simple harmonic accompaniment. There are three sharp signs (#) above the Soprano staff, indicating key signatures or accidentals.

24

S ne - ro - si, ge - - - ne - ro -

A ven - tris ge-ne-ro - si, (Fru - tus ven - tris \_\_\_\_\_ ge - ne - ro-

T 8 ge - - - ne - ro - - - - -

B Fru - tus ven-tris gen - ne-ro - si, (Fru - tus ven - tris

24

Detailed description: This system of music covers measures 31 to 34. It features five staves: Soprano (S), Alto (A), Tenor (T), Bass (B), and Piano. The Soprano part begins with a melodic line starting on a G4, moving through A4, B4, and C5, with a fermata over the final note. The Alto part has a similar melodic line, starting on a G3 and moving up to a C5. The Tenor part has a lower melodic line, starting on a G2 and moving up to a C4. The Bass part has the lowest melodic line, starting on a G1 and moving up to a C3. The piano accompaniment consists of a right hand with a rhythmic pattern of eighth and sixteenth notes, and a left hand with a simple harmonic accompaniment. There are three sharp signs (#) above the Soprano staff, indicating key signatures or accidentals.

27

S  
- - - - si. Rex e - fu - dit gen - ti - um. (Rex e -

A  
si.) ge - ne - ro - si. Rex e - fu - - - dit.

T  
8  
- - - - si. Rex e -

B  
ge - ne - ro - si.) Rex e - fu - dit gen - ti -

30

S  
fu - - - - dit gen - - - - ti - um.)

A  
(Rex e - fu - dit gen - - - - ti - um.)

T  
8  
fu - - - - dit gen - - - - ti - um.

B  
um, (Rex e - fu - dit gen - ti - um.)

30

## TRANSLATION

### Pange Lingua

Pange lingua gloriosi  
Corporis mysterium,  
Sanguinisque pretiosi,  
Quem in mundi pretium.  
Fructus ventris generosi,  
Rex effudit gentium.

Sing, O tongue, the mystery  
Of the glorious body,  
And of thy precious blood,  
Which is the King of all nations,  
The fruit of a noble womb,  
Poured forth as the ransom for the world.

## CRITICAL NOTES

Pange Lingua: Anonymous  
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Source: The source for this hymn is found in manuscript and microfilm. The manuscript was prepared in the middle of the seventeenth century and is located in the archives in the Cathedral of Puebla de los Angeles, Mexico. Copies of the original manuscript can be found in the University of South Carolina Music Library and the Library of Congress in the form of microfilm.

Editorial Method: The incipit, which comes before the first measure, indicates original clefs, mensural signature, note values, the first pitch (preceded by any rests) and the original mode for the hymn. *Musica ficta* is placed above the notes and courtesy accidentals are in parentheses within the music. A solid line bracket indicates ligatures and a dotted line bracket shows coloration. Any text underlay by the editor is in parentheses and stressed syllables are in bold text.

Performance Suggestions: A keyboard reduction is provided for rehearsal purposes; however, if support is needed in performance a light organ sound, preferable a portative, would be appropriate. Occasionally, the range of the alto line is low and may need the support of one or two tenor voices.