

Pange Lingua

in loving memory of my grandmother, Rafaela A. Tan

Thomas Aquinas, 1227–1274

Ricky Manalo

OSTINATO REFRAIN *With richness and tenderness* (♩ = 96–108)

Capo 3: (D) F (Em7) Gm7 (Em6) Gm6 (D/F#) F/A (Gmaj7) B♭maj7 (A7) C7 (Bm) Dm

Soprano/
Melody
Alto
Tenor
Bass

*Pan - ge lin - gua glo - ri - ó - si Cór - po -

VERSES 1, 2

Cantor

1. Ver - bum ca - ro,
2. Tan - tum er - go

VERSE 3

Cantors

3. Ge - ni - tó - ri,

Keyboard

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*Translation: Tell, O tongue, the mystery of the glorious Body.

(F#m) (G) (A6) (A) (Bm) (A/C#)
Am Bb C6 C Dm C/E

-ris my - sté - ri - um. Pan - ge lin - gua

1. pa - nem ve - rum Ver - bo car - nem éf - fi -
2. Sa - cra - mén - tum Ve - ne - ré - mur cér - nu -

3. Ge - ni - tó - que, Pro - ce - dén - ti ab u -

(D) (Am/G) (G) (D/A) (D/F#) (G) (A7sus4) (A) (D)
F Cm/Bb Bb F/C F/A Bb C7sus4 C F

glo - ri - ó - si Cór - po - ris my - sté - ri - um. *div.*

1. cit: Fit - que san - guis Chri - sti me - rum.
2. i: Prae - stet fi - des sup - ple - mén - tum.

3. tró - que, Sit be - ne - dí - cti - o.

The image shows a musical score for the hymn 'Pange Lingua'. It features a piano accompaniment and three vocal parts. The score is written in G minor (one flat) and 4/4 time. The first system includes the vocal line and piano accompaniment for the first two lines of the hymn. The second system continues the vocal line and piano accompaniment for the next two lines. The third system continues the vocal line and piano accompaniment for the final line. The score includes guitar chords above the vocal line and a large 'DRAFT' watermark across the center.

Pange Lingua

(Complete Text)

Thomas Aquinas, 1227–1274

Ricky Manalo

Cantor/Choir



1. Pan - ge, lin - gua, _____
 2. No - bis da - tus, _____
 3. In _____ su - pré - mae _____
 4. Ver - bum ca - ro, _____
 5. Tan - tum er - go _____
 6. Ge - ni - tó - ri _____



1. glo - ri - ó - si cor - po - ris my - sté - ri - um,
 2. no - bis na - tus ex in - tá - cta Vír - gi - ne,
 3. no - cte coe - nae, re - cúm - bens cum frá - tri - bus,
 4. pa - nem ve - rum ver - bo car - nem éf - fi - cit,
 5. sa - cra - mén - tum ve - ne - ré - mur cér - nu - i,
 6. Ge - ni - tó - que laus et ju - bi - lá - ti - o,



1. san - gui - nís - que pre - ti - ó - si,
 2. et in - mun - do con - ver - sá - tus,
 3. ob - ser - vá - ta le - ge ple - ne
 4. fit - que san - guis Chri - sti me - rum,
 5. et an - tí - quum do - cu - mén - tum
 6. sa - lus, ho - nor, vir - tus quo - que



1. quem in mun - di pré - ti - um _____
 2. spar - so ver - bi sé - mi - ne, _____
 3. ci - bus in le - gá - li - bus, _____
 4. et, si sen - sus dé - fi - cit, _____
 5. no - vo ce - dat rí - tu - i; _____
 6. sit et be - ne - dí - cti - o; _____



1. fru - ctus ven - tris ge - ne - ró - si
 2. su - i mo - ras in - co - lá - tus
 3. ci - bum tur - bae du - o - dé - nae
 4. ad fir - mán - dum cor sin - cé - rum
 5. prae - stet fi - des sup - ple - mén - tum
 6. pro - ce - dén - ti ab u - tró - que



1. Rex ef - fú - dit gén - ti - um.
 2. mi - ro clau - sit ór - di - ne.
 3. se - dat su - is má - ni - bus.
 4. so - la fi - des súf - fi - cit.
 5. sén - su - um de - fé - ctu - i.
 6. com - par - sit lau - dá - ti - o.

Performance Notes

“Pange Lingua” is a beautiful ostinato chant based on the prayer written by St. Thomas Aquinas (1227–1274). The traditional chant (mode III) has been a popular choice to sing during the transfer of the eucharist which takes place at the end of the Holy Thursday evening Mass. It has been my experience, however, that the singing of the traditional chant has posed certain challenges for the assembly. First, those members of the assembly who may not be familiar with the musical style of Gregorian chant usually find it difficult to sing the mode III setting. If this occurs, the choir/cantor usually becomes the dominant voice during this ritual moment rather than the assembly. Also, because the traditional chant is strophic in structure, the assembly becomes dependent upon the worship aid and usually has to choose between singing (looking down) or watching. My version of the “Pange Lingua,” on the other hand, being ostinato in form, frees the assembly to participate through the singing of the simple ostinato while watching the ritual action of the transfer. You may want to begin it by going through the refrain once instrumentally. Slowly build up the repetitions by creating a mantra-like atmosphere, *i.e.*, through the singing of the verses, the addition of the choir parts, and the use of dynamics. Be careful not to drag the tempo, as distinct from creating a prayerful mantra atmosphere.

The octavo presents two sets of verses for the choir. The first set, which is heard in the recording, consists of only three verses for those ritual moments which may not require the entire prayer: verses one and two are short paraphrases of some of the verses found in Aquinas’ prayer while the third verse serves as a doxology. The second set features the entire prayer by Aquinas as translated by Edward Caswall. Feel free to pick and choose between these two sets. For example, the doxological verse of Set One could be sung in between groupings of verses from Set Two. Whatever you choose, I recommend the ritual action being the overriding criterion since the assembly is already singing the principal theme throughout.

—R.M.

English Verses

1. Sing, my tongue, the Savior’s glory,
Of his flesh the mystery sing;
Of the Blood all price exceeding,
Shed by our immortal King.
Destined for the world’s redemption,
From a noble womb to spring.
2. Of a pure and spotless Virgin
Born for us on earth below,
He, as man, with us conversing,
Stayed, the seeds of truth to sow:
Then he closed in solemn order
Wondrously his life of woe.
3. On the night of that last supper
Seated with his chosen band,
He, the Paschal victim eating,
First fulfills the Law’s command;
Then as food to the disciples
Gives himself with his own hand.
4. Word made flesh, the bread of nature
By his word to Flesh he turns;
Wine into his Blood he changes
What though sense no change discerns?
Only be the heart in earnest,
Faith its lessons quickly learns.
5. Down in adoration falling,
This great Sacrament we hail;
Over ancient forms of worship
Newer rites of grace prevail;
Faith will tell us Christ is present
When our human senses fail.
6. To the everlasting Father,
And the Son who made us free,
And the Spirit, God proceeding
From them Each eternally,
Be salvation, honor, blessing,
Might and endless majesty. Amen.

Assembly Edition

PANGE LINGUA

Thomas Aquinas, 1227–1274 Ricky Manalo

OSTINATO REFRAIN

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Guitar Chord Charts

