Scholars speculate that the melody of *Pange Lingua*, first used in the 6th century by Fortunatus, was probably based on a Roman march, which in turn was derived from a more ancient Hebrew chant. In the 13th century, St. Thomas Aquinas composed the famous Latin stanzas, which for generations scholars have considered perfect in theological content, poetic form, accent and rhyme. To embellish or change such perfection takes courage, but with the encouragement of Father Carl Steinauer and Father Charles McDermott of the Sacramento California Diocese, I composed a variation for each of the traditional six stanzas. I searched for the meaning of each stanza and tried to musically convey that thought, so that each variation is a miniature meditation. Special attention was given to the 5th stanza, the more familiar *Tantum Ergo*, because it pays homage to the Blessed Sacrament and the piece was commissioned by the Renaissance Committee of the Cathedral of the Blessed Sacrament.

Of the translation, Father Carl Steinauer commented, "The premiere performance of *Pange Lingua* Variations: A Celebration for Sacramento culminated months and months of study, writing, and rewriting. Translating the ancient Roman chant and Latin text into a new poetic form was a risk. In its long history, the *Pange Lingua* has known numerous translations, but the intent for this particular work was to be honest to the original Latin text, and to poetically capture its beauty and spirit. Iola Brubeck has done just that. While remaining faithful to its theological content, she has expressed with beauty, in the vernacular, its spiritual depth."

Throughout its 2000-year history there have been numerous settings of this ancient hymn reflecting of the period in which the composers lived. With the exception of the chorale variation, in which I made more of an effort to stay within Bach's rules, I used throughout the piece harmonizations which were strongly influenced by the parallel fourths and fifths characteristic of Gregorian chant.

Dave Brubeck
PANGE LINGUA VARIATIONS
SATB, accompanied

Text adapted by IOLA BRUBECK

By DAVE BRUBECK

I

Pange lingua, gloriósæ, Corporis mysterii,
Sanctissimae Trinidadis, Quem in mundi pretiosi
Fructus ventris humanæ, Rex et Gentium geniti

*Full score and parts available from the publisher.

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Speak, O my tongue, the mystery.

Pange lingua,
Pange lingua,
Pange lingua,
Pange lingua.
Glorious His body and

precious His blood!
Pange lingua, glorio-

si, Poured out His

fruit of a generous womb,
Pange lingua, glorio-

si, Speak to my
Pange lingua, glori osi, Pange lingua, glori osi.

soul with this Sac rament.

gua, with this Sac rament.
Pange lingua, gloriōsi, Pange lingua, gloriōsi.

Sing, my tongue,
to us born. Of an inviolate, Virgin,

Of an inviolate Virgin,

Nobis datum, nobis natus

To us is given,

Of us is born,
closing His sojourn among us,
Perfect in order and harmony.

Of an ancient Virgin,
Pange

*This phrase must be sung an octave lower.
Ex intacta Virgine,

Vir-gi-ne, Vir-gi-ne, Vir-gi-ne,

Ex intacta Virgine,

mp an inviolate

Vir-gi-ne, To us given, to us born,

To us given, to us born,

Given us, given us, given us, to us born.
He who did pass through this world, Sowing the seeds of the

Oh,

Word, Clos ing His sojourn among us. Perfect in

Order and harmony. Pange lingua, gloriosum.

Pange lingua, gloriosum.
Thus, on the night of His final repast,
As He re-

Pan ge lin gua, glori o-
Pange lingua, glorio-

- ni - bus.
Then with His own hand gave them Bread of His body,
Glo-ri-sum.

Var-i-um ca-ro, pan-nae ve-rum Ve-brum var-nam ef-fi-

cita.


The Word Made Flesh transforms bread into true bread

*Accompaniment may play before voices enter.

Colla voce
flesh by His own word. Wine becomes the
into flesh by His own word!!

blood of Christ! And though senses fail, faith alone suffices. And

strengthens the pure in heart. Pange lingua, glorio sum

Tenor  
(Tenor voice optional)

Tan tum ego. Sacramentum, ven
n
re mun in nu i:

Et antiquum documentum,

Novo cedat ritual, Praestet fides

supplementum. Sensum de fe etu i.
Let us bow down and do homage to so great a Sacrament!

Accompany voice parts.

The ancient patterns give way to the new observance.

Let faith provide affirmation, when the delusive human senses fail.

*Optional
Let us bow down, Let us bow down, to this great Sacrament, bow down.

All bow down. Let us bow down to this great Sacrament, bow down. The ancient patterns give way to the new observance.
Keyboard may improvise throughout this section.

V-d Interlude*

*Optional cut to c
Soprano Solo

Alto Solo

Tenor Solo

Pass Solo

Pan-ge lin-gua,
Pan-ge lin-gua,
Pan-ge lin-gua,
Pan-ge lin-gua,

He who did pass through this world,

Sing, my tongue,

He who did pass through this world,

sow- ing the
*Every third measure may be eliminated by placing a crescendo at beat 5 of measures 2, 5, 8, 11, 14 and 17.
Praise the Spirit in jubilation!

All honor, glory, and might,
majesty and blessing.

We praise in Holy Communion.
His living presence eternally.