

Cristoforo Caresana
Pange lingua gloriosi
à4 voci con due violini



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Pange lingua

a 4. Voci con V.V. 1686

Cristofaro Caresana
ed. Andreas Stenberg

[CANTO]

Pangue

[ALTO]

[TENORE]

BASSO

Pange lingua

1^a.

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

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

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

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

3

si Cór - po-ris my - sté - ri-um, San-gui - nísque pre-ti - ó - si, Quem

Cór - po-ri-s my - sté - ri-um, San-gui - nísque pre-ti - ó - si,

Cór - po-ri-s my - sté - ri-um, San-gui - nísque pre-ti - ó - si,

Cór - po-ri-s my - sté - ri-um, Quem in

6

in mun - di pré - - - - - ti -

Quem in mun - di pré - - - - - ti -

mun - di pré - - - - - ti -

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um *Fructus ventris* ge - ne - ró - si Rex, Rex ef - fúdit gén - tium.

um *Fruc - tus ventris* ge - ne - ró - si *Rex ef-fúdit gén* - ti - um.

Fruc - tus ventris ge - ne - ró - si *Rex ef-fú - dit* gén - ti - um.

um Rex ef - fú-dit gén - - ti - um.

[Sinfonia I.]

Vl.n I

Vl.n II

V.c.

4

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Duo
2^a.

Canto Tenore

No - bis da - tus, no-bis na - - - tus

No - bis da - tus, no-bis na - - - tus Ex in-tác -

Ex in-tác - ta Vírgi - ne, Et in mun - do con - ver - sá - tus,

ta Vírgi - ne, Et in mun - do con - ver - sá - tus, Spar-so

Spars - ver-bi sé-mi - ne, Su - i mo-ras in-co-lá - tus

ver-bi sé - mi-ne, Su - i mo-ras in-co - lá - tus Mi - ro cla -

Mi - ro cla - u - sit ór - - - di - ne.

u - sit ór - - - di - ne.

[Sinfonia II.]

Vln I

Vln II

V.c.

6

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The musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. Measure 4 starts with a rest followed by eighth notes. Measure 5 continues with eighth notes and includes a bass note on the first beat.

6

The musical score consists of three staves. The top two staves are in treble clef, and the bottom staff is in bass clef. Measure 6 starts with eighth-note pairs. Measure 7 continues with eighth-note pairs and includes a bass note on the first beat.

3^a.
Solo

Basso V.c.

The musical score shows two parts: Basso (bassoon) and V.c. (viola). The Basso part begins with a rest followed by eighth notes. The V.c. part begins with a half note. The lyrics are: In supré-mæ noc-te coenæ Re - cùm-bens cum frá-tribus.

4

The musical score shows two parts: Basso (bassoon) and V.c. (viola). The Basso part begins with a rest followed by eighth notes. The V.c. part begins with a half note. The lyrics are: Observá-ta le-ge plene Ci-bis in le - gá libus, Cibum turbæ.

7

The musical score shows two parts: Basso (bassoon) and V.c. (viola). The Basso part begins with a rest followed by eighth notes. The V.c. part begins with a half note. The lyrics are: duo - dé-næ Se dat suis má-ni-bus, Se dat suis má - ni-bus.

[Sinfonia III.]

Vl.n I

The musical score shows three parts: Vl.n I (violin I), Vl.n II (violin II), and V.c. (viola). The Vl.n I part begins with a rest followed by eighth notes. The Vl.n II part begins with a half note. The V.c. part begins with a half note.

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3

This section contains three staves of musical notation. The top two staves begin with a G clef, while the bottom staff begins with a bass F clef. The key signature is B-flat, indicated by a single flat symbol. The music consists of eighth and sixteenth note patterns.

4^{a.}
A4.

Canto Alto Tenore Basso

The vocal parts are labeled Canto, Alto, Tenore, and Basso. The music is in common time and B-flat key signature. The lyrics are written below the notes:

Ver - bum ca - ro, pa - nem ve - rum
 Ver - bum ca - ro, pa - nem ve - rum
 Ver - bum ca - ro, pa - nem ve - rum
 Ver - bum ca - ro, pa - nem ve - rum

3

The vocal parts are labeled Canto, Alto, Tenore, and Basso. The music is in common time and B-flat key signature. The lyrics are written below the notes:

Ver - bo car - nem éf - fi - cit: Fit - que
 Ver - bo car - nem éf - - - fi - cit: Fit - que
 Ver - bo car - nem éf - - - fi - cit: Fit - que
 Ver - bo car - nem éf - - - fi - cit:

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sanguis Chri - sti merum, Et si sensus dé - fi - cit, Ad firmán - dum

sanguis Christi merum, Et si sen - sus dé - fi - cit, Ad firmán -

sanguis Christi merum, Et si sen - sus dé - fi - cit, Ad fir - mán - dum

Et si sen - sus dé - fi - cit,

8

cor sincé - rum

Sola fi - des, Sola fi - des súf - fi -

dum corsin - cérum Sola fi - des, So - la fi - des súf - fi -

cor sincé - rum Sola fi - des, So - la fi - des súf - fi -

So - la fi - des, So - la fi - des súf - - fi -

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cit.

cit.

cit.

cit.

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5^{a.}
Solo

Vln I Vln II Canto V.c.

Tan - tum er - go sa - cramén - tum Ve - ne -

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ré - mur, ve - ne-re-mur cér - nu - i:

6

Et an - tíquum do - cu - méntum No - vo ce - dat

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rí - tu-i: Præ - stet fi - des sup-pleméntum

12

Sén-suum, Sén-suum deféc - - - - - tu-

15

i.

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6^{a.}

Vl.n I

Vl.n II

Canto

Alto

Tenore

Basso

Geni-tó - ri, Ge - ni - tó - que Laus et ju - bi - lá - ti - o,
Geni-tó - ri, Geni - tóque Laus et ju - bi - lá - ti - o,
Salus,
Geni-tó - ri, Ge - ni - tó - que Laus et ju - bi - lá - ti - o,

Sit et be - ne - díc - ti - o: Com-
Sit et be - ne - dícti - o: Compar
honor, vir - tus quoque Sit et bene - díc - ti - o: Procedén - ti ab u-tróque Compar
Sit et be - ne-díc - ti - o: Compar

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8

A musical score for voice and basso continuo. The score consists of five staves. The top four staves are in soprano (G clef), alto (F clef), tenor (C clef), and bass (C clef) voices, respectively. The bottom staff is the basso continuo (Bass clef). The music is in common time, with a key signature of one flat. The vocal parts sing a repeating phrase: "par sit, [Compar sit] lau - dá - - - ti - o." The basso continuo part provides harmonic support with sustained notes and bassoon entries. The vocal parts also provide harmonic support at certain points.

- par sit, [Compar sit] lau - dá - - - ti - o.
sit, [Com - par sit] lau - dá - - - ti - o.
sit, Com-par sit lau - dá - - - ti - o.
sit, [Com - par sit] lau - dá - - - ti - o.

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Postscript:

This is a semi-diplomatic edition based on an autograph source in Archivo Musicale Congregazione Oratorio Girolamini. Napoli.

The source is digitalized in ISMLP:

[https://imslp.org/wiki/Pange_lingua_1686_\(Caresana%2C_Cristofaro\)](https://imslp.org/wiki/Pange_lingua_1686_(Caresana%2C_Cristofaro))

The source is a fair copy possibly used as a conducting score. The musicians and singers would have performed from parts extracted from this score. The underlay of the lyrics is thus usually indicated in one voice only.

Where a section of text has been sung as a solo in one of the voices the source usually indicate where in the text the other voices should start. This starting point is usually underlaid in several or all the other voices.

I have underlaid the text in all voices but indicated which sections are editorially underlaid by changing the font type to cursive.

The flat and sharp signs printed in the scores are those of the source. Any changeling natural signs though are editorial being my interpretation of the original notation. The time-signatures and barlines are those of the source. I have changed the clefs of the singing parts tho modern usage. The cleffing of the violin parts though is original.

The three instrumental interludes have no titles in the source.

Concerning performance practice: The Violins could either be silent when no separate parts are extant or play colla parte with the Canto and Alto parts. The bass instrument should play the lowest part throughout as would probably an organ or other Continuo instruments. One of the parts a copist would have produced would probably have been at least a "Basso coll organo" part from which both organist and bass/ violoncello would have played.

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