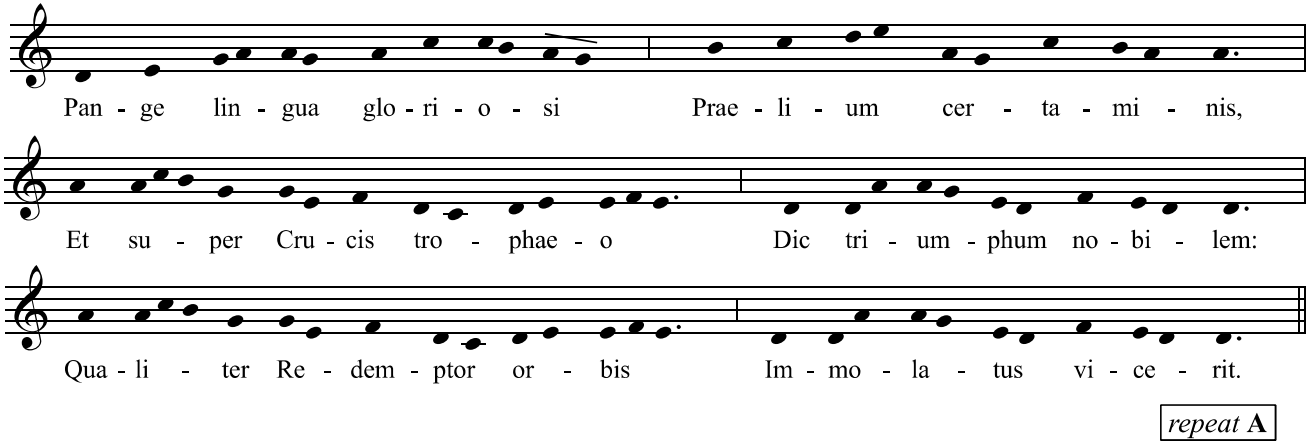


Pange lingua gloriosi  
Gregorian hymn in alternatim with the antiphon  
Crux fidelis  
attributed to King John IV of Portugal

for the Afternoon Liturgy of Good Friday  
at the Veneration of the Cross

Sing A & B overleaf first

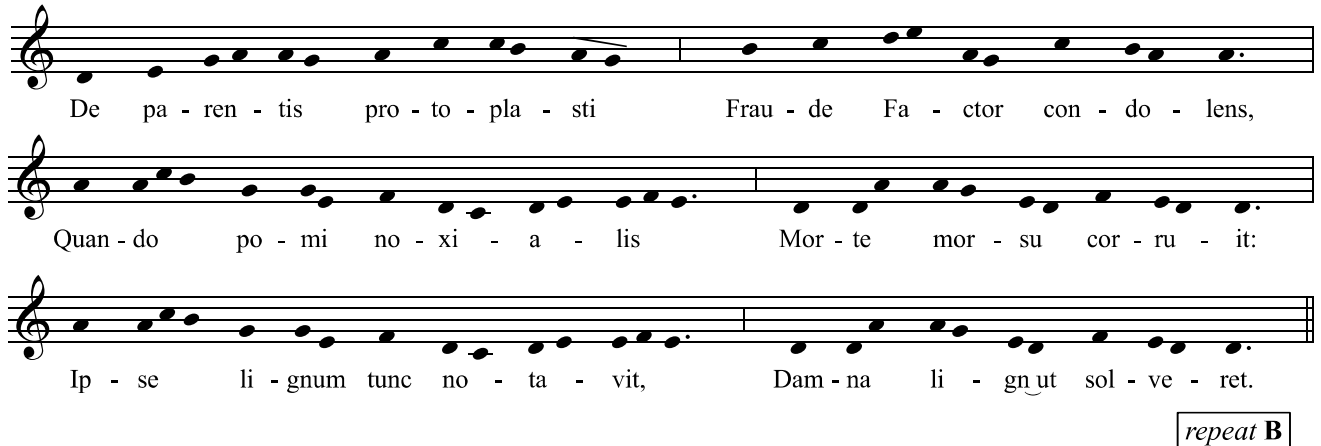
Verse 1



Pan - ge lin - gua glo - ri - o - si Prae - li - um cer - ta - mi - nis,  
Et su - per Cru - cis tro - phae - o Dic tri - um - phum no - bi - lem:  
Qua - li - ter Re - dem - ptor or - bis Im - mo - la - tus vi - ce - rit.

repeat A

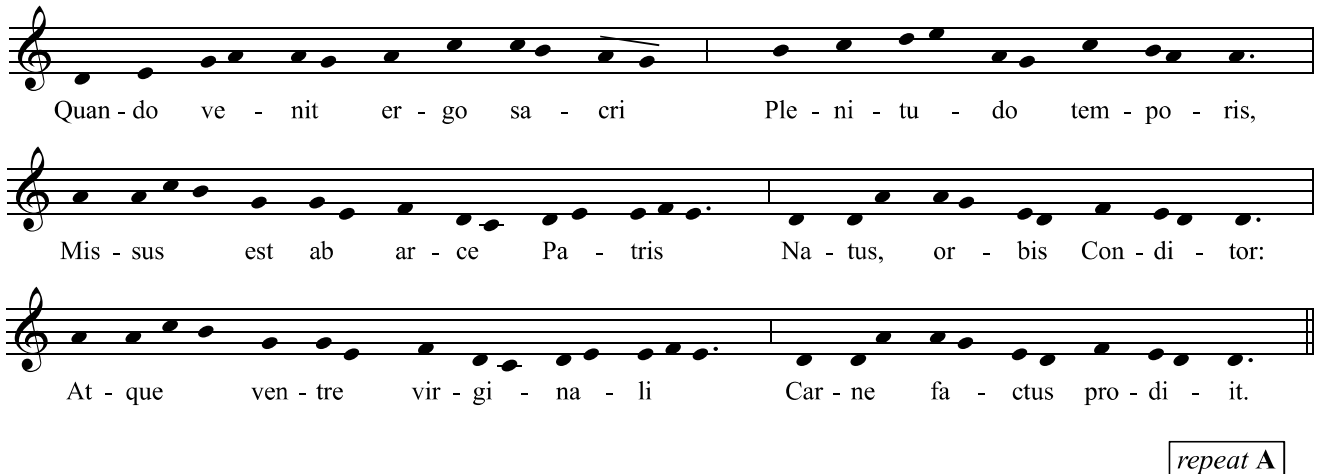
Verse 2



De pa - ren - tis pro - to - pla - sti Frau - de Fa - ctor con - do - lens,  
Quan - do po - mi no - xi - a - lis Mor - te mor - su cor - ru - it:  
Ip - se li - gnum tunc no - ta - vit, Dam - na li - gnū sol - ve - ret.

repeat B

Verse 3



Quan - do ve - nit er - go sa - cri Ple - ni - tu - do tem - po - ris,  
Mis - sus est ab ar - ce Pa - tris Na - tus, or - bis Con - di - tor:  
At - que ven - tre vir - gi - na - li Car - ne fa - ctus pro - di - it.

repeat A

transposed up one tone  
original note-values retained  
original dynamics and accent marks omitted

attributed to King John IV of Portugal  
(1604-1656)  
edited by Patrick Russill

**A**

Soprano (C1)  
Cru - x fi - de - - - lis, in - ter om - nes

Alto (C3)  
Cru - x fi - de - - - lis, in - ter om - nes

Tenore (C4)  
Cru - x fi - de - - - lis, in - ter om - nes

Basso (F4)  
Cru - x fi - de - - - lis, in - ter om - nes

Ar - bor u - na no - bi - lis: Nul - la sil - va ta - lem

Ar - bor u - na no - bi - lis: Nul - la sil - va ta - lem

Art - bor u - na no - bi - lis: Nul - la sil - va ta - lem

Ar - bor u - na no - bi - lis: Nul - la sil - va ta - lem

pro - fert, Fron - de, flo - re, ger - mi - ne:

pro - fert, Fron - de, flo - re, flo - re ger - mi - ne:

pro - fert, Fron - de, flo - re, ger - mi - ne:

pro - fert, Fron - de, flo - re ger - mi - ne:

Dul - ce li - gnum, dul - ces cla - - -

Dul - ce li - gnum, dul - ces cla - - -

Dul - ce li - gnum, dul - ces cla - - -

Dul - ce li - gnum, dul - ces cla - - -

vos, Dul - ce pon - dus su - - sti - net. - - -

vos, Dul - ce pon - dus su - - sti - net. - - -

vos, Dul - ce pon - dus su - - sti - net.

vos, Dul - ce pon - dus su - - sti - net. - - -

Sing only after verse 6:

A - - men.

A - - men.

A - - men.

A - - men.

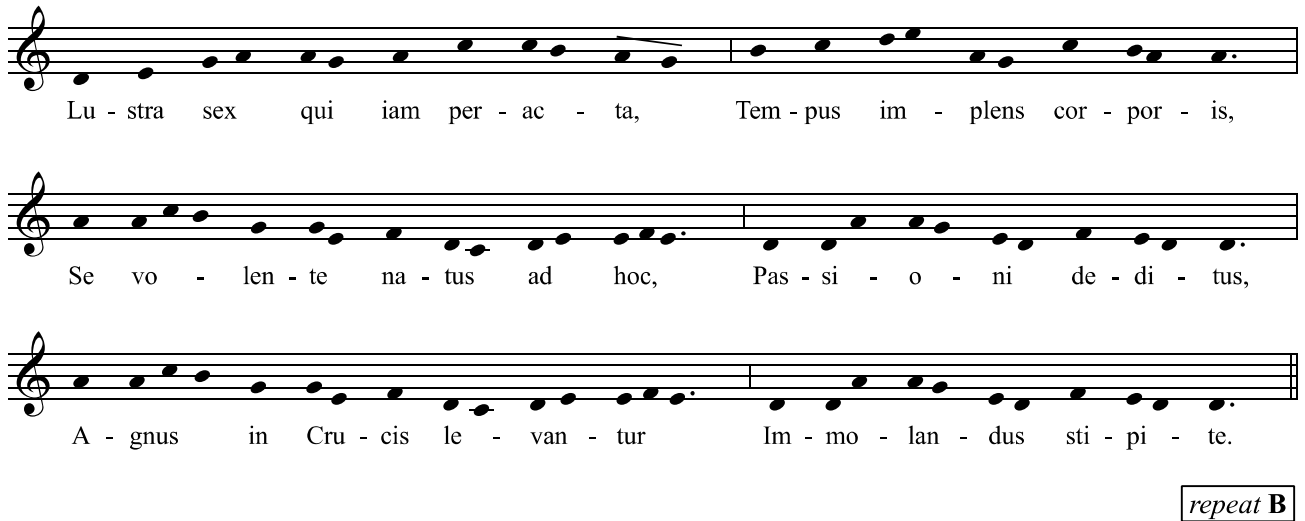
The only source for this famous work is *Recueil des morceaux de musique ancienne exécutés aux concerts...sous la Direction de M. le Prince de la Moskowa*, vol. 6, Paris, 1843-5. Joseph Napoléon Ney (1803-1857), second prince de la Moskowa, son of Napoleon's celebrated marshal ('le brave des braves') and a composer of some talent, organised a society, together with Adolphe Adam, to promote early vocal music. The society's concerts were followed by 11 volumes of the music performed, from the 15th to the 18th centuries. The sparse evidence seems to indicate that King John IV of Portugal was a composer of some skill, though the authenticity of his best-known work, *Crux fidelis*, is generally agreed to be implausible. The source and well-known editions, such as Rutter's *European Sacred Music* (OUP, 1996), give no indication of the traditional liturgical function of *Crux fidelis*, that of a bi-fold antiphon alternating with the chant verses of the hymn *Pange lingua gloriosi, praelium certaminis*, during the Veneration of the Cross in the Good Friday Afternoon Liturgy in the Roman rite. It may be only felicitous coincidence, but this setting of the antiphon fits neatly in tonality and structure with the Gregorian melody of the *Pange lingua*, enabling the use of the polyphonic antiphon *in alternatim* with the chant hymn verses according to the specifics of the liturgy. This edition is faithful to the source, including the original underlay and the restoration of the alto c1 sharp in b. 14 usually excised in most editions. The tenor crotchet in b. 16 is a d1 in the source (as transposed).

For further context see: Russill, Patrick (2026), 'Renaissance 'classics' for SATB: rediscovered or invented in the 19th-century polyphonic revival?' at [www.church-music.org.uk/lectures-papers.asp](http://www.church-music.org.uk/lectures-papers.asp)

**Performance:**

Both halves of the antiphon 'Crux fidelis...Dulce lignum' are sung straight through at the start. The chant verses, starting with verse 1 'Pange lingua', are then each followed by alternating halves of the antiphon (as indicated). The 'Amen' is sung after v. 6, and is followed by a final repeat of section B.

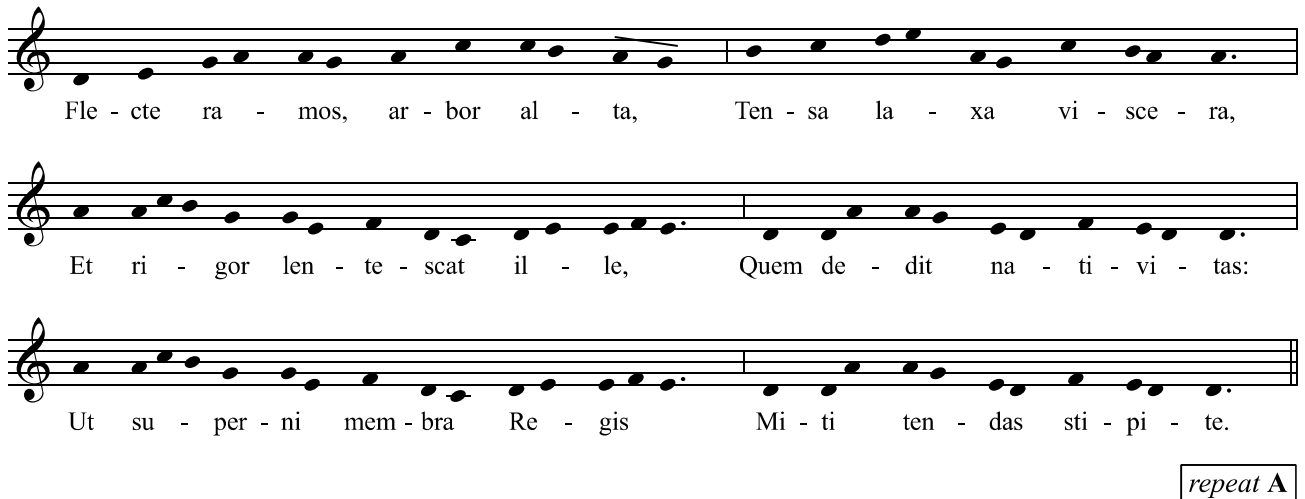
## Verse 4



Lu - stra sex qui iam per - ac - ta, Tem - pus im - plens cor - por - is,  
 Se vo - len - te na - tus ad hoc, Pas - si - o - ni de - di - tus,  
 A - gnus in Cru - cis le - van - tur Im - mo - lan - dus sti - pi - te.

**repeat B**

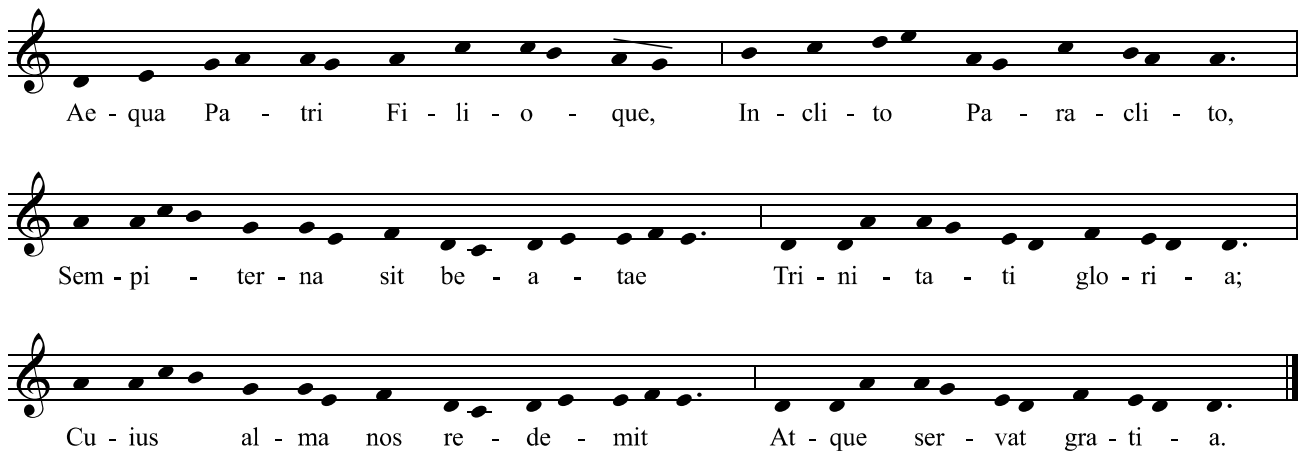
## Verse 5



Fle - cte ra - mos, ar - bor al - ta, Ten - sa la - xa vi - sce - ra,  
 Et ri - gor len - te - scat il - le, Quem de - dit na - ti - vi - tas:  
 Ut su - per - ni mem - bra Re - gis Mi - ti ten - das sti - pi - te.

**repeat A**

## Verse 6



Ae - qua Pa - tri Fi - li - o - que, In - cli - to Pa - ra - cli - to,  
 Sem - pi - ter - na sit be - a - tae Tri - ni - ta - ti glo - ri - a;  
 Cu - ius al - ma nos re - de - mit At - que ser - vat gra - ti - a.

**Sing 'Amen' overleaf and repeat B**