

Tantum Ergo sobre la Marcha Real

Hilarión Eslava



SATB with Chamber Orchestra

ART: *The Corpus Christi Procession in Seville*, by Manuel Cabral y Aguado Bejarano, 1857
Museo del Prado, Inventory No. P004259

CPE-644

Tantum Ergo sobre la Marcha Real

Allegro Moderato

Hilarión Eslava, 1807-1878

Flute Sbarbi arr. *f* *mf*

Flute BNE Source *f* *mf*

A Clarinet Sbarbi arr. *f* *mf*

A Clarinet 1 BNE Source *f* *mf*

A Clarinet 2 BNE Source *f* *mf*

Horns in E BNE Source *f* *mf*

Ophicleide BNE Source *f* *mf*

Violin 1 Sbarbi arr. *f* *mf*

Violin 1 BNE Source *f* *mf*

Violin 2 Sbarbi arr. *f* *mf*

Violin 2 BNE Source *f* *mf*

Contrabass Sbarbi arr. *f* *mf*

Contrabass BNE Source *f* *mf*

Soprano *f*

Alto Casa Dotesio *f*

Tenor *f*

Bass *f*

Organ Reduction *f*

Tan - tum er - go sa - - cra - men - tum ve - - ne -
 Ge - ni - - to - ri, gen - ni - to - - que, laus et

Tan - tum er - go sa - - cra - men - tum ve - - ne -
 Ge - ni - - to - ri, gen - ni - to - - que, laus et

Tan - tum er - go sa - - cra - men - tum ve - - ne -
 Ge - ni - - to - ri, gen - ni - to - - que, laus et

Tan - tum er - go sa - - cra - men - tum ve - - ne -
 Ge - ni - - to - ri, gen - ni - to - - que, laus et

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Fl. Sbarbi

Fl. BNE

A Cl. Sbarbi

A Cl. 1 BNE

A Cl. 2 BNE

E Hns. BNE

Oph. BNE

Vln. 1 Sbarbi

Vln. 1 BNE

Vln. 2 Sbarbi

Vln. 2 BNE

Cb. Sbarbi

Cb. BNE

S.

A. C. Dotesio

T.

B.

Org. Red.

re - - mur cer - - nu - i, Et an - ti - quum do - - - cu - - men - - - tum,
 ju - - bi - la - - ti - o, Sa - lus ho - nor, vir - - - tus quo - - - que,

re - - mur cer - - nu - i, Et an - ti - quum do - - - cu - - men - - - tum,
 ju - - bi - la - - ti - o, Sa - lus ho - nor, vir - - - tus quo - - - que,

re - - mur cer - - nu - i, Et an - ti - quum do - - - cu - - men - - - tum,
 ju - - bi - la - - ti - o, Sa - lus, ho - nor vir - tus quo - - - que,

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24

Fl. Sbarbi

Fl. BNE

A Cl. Sbarbi

A Cl. 1 BNE

A Cl. 2 BNE

E Hns. BNE

Oph. BNE

Vln. 1 Sbarbi

Vln. 1 BNE

Vln. 2 Sbarbi

Vln. 2 BNE

Cb. Sbarbi

Cb. BNE

S.

A.

T.

B.

Org. Red.

do - - - cu - - - men - - - tum, No - - - vo - - -
vir - - - tus quo - - - que, Sit et - - -

do - - - cu - - - men - - - tum, No - - - vo - - -
vir - - - tus quo - - - que, Sit et - - -

ti - - - quum do - - - cu - - - men - tum, No - vo ce - - -
ho - - - nor, vir - - - tus quo - que, Sit et be - - -

ti - - - quum do - - - cu - - - men - tum, No - vo ce - - -
ho - - - nor, vir - - - tus quo - que, Sit et be - - -

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28 *tr*

Fl. Sbarbi

Fl. BNE

A Cl. Sbarbi

A Cl. 1 BNE

A Cl. 2 BNE

E Hns. BNE

Oph. BNE

Vln. 1 Sbarbi

Vln. 1 BNE

Vln. 2 Sbarbi

Vln. 2 BNE

Cb. Sbarbi

Cb. BNE

S.

A. Dotesio

T.

B.

Org. Red.

ce - - - - - dat ri - - tu - i, Præs-tet fi - des sup - ple-
 be - - - - - ne - - - - - dic - ti - o, Pro - ce - den - ti ab - u -

ce - - - - - dat ri - - tu - i, Praes-tet fi - des sup - ple-
 be - - - - - ne - - - - - dic - ti - o, Pro - ce - den - ti ab - u -

dat ri - - tu - i, Præs-tet fi - des sup - ple-
 ne - - - - - dic - ti - o, Pro - ce - den - ti ab - u -

dat ri - - tu - i, Præs-tet fi - des sup - ple-
 ne - - - - - dic - ti - o, Pro - ce - den - ti ab - u -

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34

Fl. Sbarbi

Fl. BNE

A Cl. Sbarbi

A Cl. 1 BNE

A Cl. 2 BNE

E Hns. BNE

Oph. BNE

Vln. 1 Sbarbi

Vln. 1 BNE

Vln. 2 Sbarbi

Vln. 2 BNE

Cb. Sbarbi

Cb. BNE

S.

A. C. Dotesio

T.

B.

Org. Red.

men - tum sen - - su - - um de - fec - - - tu - i, Præs - tet fi - des
tro - - que com - - par sit lau - da - - - ti - o, Pro - ce - den - ti

men - tum sen - - su - - um de - fec - - - tu - i, Praes - tet fi - des
tro - - que com - - par sit lau - da - - - ti - o, Pro - ce - den - ti

men - tum sen - - su - - um de - fec - - - tu - i, Præs - tet fi - des
tro - - que com - - par sit lau - da - - - ti - o, Pro - ce - den - ti

men - tum sen - - su - - um de - fec - - - tu - i, Præs - tet fi - - des sup - ple -
tro - - que com - - par sit lau - da - - - ti - o, Pro - ce - den - - ti ab u -

cresc.
p

cresc.
p

cresc.
p

cresc.
p

cresc.
p

cresc.
p

cresc.
p

cresc.
p

cresc.
p

mp cresc.

mp cresc.

mp cresc.

mp cresc.

p

cresc.

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41

Fl. Sbarbi

Fl. BNE

A Cl. Sbarbi

A Cl. 1 BNE

A Cl. 2 BNE

E Hns. BNE

Oph. BNE

Vln. 1 Sbarbi

Vln. 1 BNE

Vln. 2 Sbarbi

Vln. 2 BNE

Cb. Sbarbi

Cb. BNE

S.

A. C. Dotesio

T.

B.

Org. Red.

sup - ple - men - - - tum sen - su - - - um de - - - fec - - - tu - - - i.
ab u - tro - - - - que com - par - - - sit lau - da - ti - o, A - - men.

men - - - - - tum sen - su - - - um de - - - fec - - - tu - - - i.
tro - - - - - que, com - par - - - sit lau - da - ti - o, A - - men.

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Flute (Sbarbi arr.)

Tantum Ergo sobre la Marcha Real

Hilarión Eslava, 1807-1878

Allegro Moderato

9

[13-16]

p

f

24

p

28

tr

f

33

3

[39-41]

42

f

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Flute (BNE Source)

Tantum Ergo sobre la Marcha Real

Hilarión Eslava, 1807-1878

Allegro Moderato

f *mf*

9 *p* [13-18] *p* 6

22 *f* *mp*

28 *f*

35 *f* 3 [39-41]

42 *f*

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A Clarinet (Sbarbi arr.)

Tantum Ergo sobre la Marcha Real

Hilarión Eslava, 1807-1878

Allegro Moderato

12 **4** *p* *f*

24 *mp*

31 *f* **3** [39-41]

42 *f*

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A Clarinet 1 (BNE Source)

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Hilarión Eslava, 1807-1878

Allegro Moderato

The musical score is written for Clarinet 1 in 3/4 time. It consists of five systems of music. The first system (measures 1-10) begins with a dynamic of *f* and includes a repeat sign. The second system (measures 11-21) starts at measure 11 with a dynamic of *mf* and ends with a dynamic of *p*. The third system (measures 22-29) starts at measure 22 with a dynamic of *f* and includes a *mp* dynamic. The fourth system (measures 30-38) starts at measure 30 with a dynamic of *f*. The fifth system (measures 39-47) starts at measure 39 with a dynamic of *p* and includes a *cresc.* marking, ending with a dynamic of *f* and a fermata.

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A Clarinet 2 (BNE Source)

Tantum Ergo sobre la Marcha Real

Hilarión Eslava, 1807-1878

Allegro Moderato



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Horns in E (BNE Source)

Tantum Ergo sobre la Marcha Real

Hilarión Eslava, 1807-1878

Allegro Moderato

The musical score is written for Horns in E and consists of five systems of notation. The first system begins with a treble clef, a key signature of one flat (B-flat), and a 3/4 time signature. The tempo is marked **Allegro Moderato**. The first measure is marked *f* (forte), and the second measure is marked *mf* (mezzo-forte). The second system starts at measure 11 and includes a 9-measure rest marked [13-21] and a *f* dynamic. The third system starts at measure 26 and includes a *mp* (mezzo-piano) dynamic and a *f* dynamic. The fourth system starts at measure 33 and includes a 3-measure rest marked [39-41]. The fifth system starts at measure 42 and includes a *f* dynamic.

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Ophicleide (BNE Source)

Tantum Ergo sobre la Marcha Real

Hilarión Eslava, 1807-1878

Allegro Moderato



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Violin 1 (Sbarbi arr.)

Tantum Ergo sobre la Marcha Real

Hilarión Eslava, 1807-1878

Allegro Moderato

The musical score is written for Violin 1 and consists of seven staves of music. The key signature is G major (one sharp) and the time signature is 3/4. The tempo is marked **Allegro Moderato**. The score includes various dynamics and articulations:

- Staff 1: Starts with a forte (*f*) dynamic, followed by a mezzo-forte (*mf*) dynamic. It features a repeat sign with first and second endings.
- Staff 2: Begins at measure 9 with a piano (*p*) dynamic.
- Staff 3: Begins at measure 15 with a piano (*p*) dynamic, ending with a forte (*f*) dynamic.
- Staff 4: Begins at measure 23 with a mezzo-piano (*mp*) dynamic, featuring a crescendo hairpin.
- Staff 5: Begins at measure 28 with a forte (*f*) dynamic, featuring a crescendo hairpin.
- Staff 6: Begins at measure 35 with a piano (*p*) dynamic, followed by a *cresc.* marking.
- Staff 7: Begins at measure 42 with a forte (*f*) dynamic, ending with a fermata.

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Violin 1 (BNE Source)

Tantum Ergo sobre la Marcha Real

Hilarión Eslava, 1807-1878

Allegro Moderato

1 *f* *mf*

9 *p*

16 *p* *f*

24 *mp*

31 *f*

38 *cresc.* *p* *f*

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Violin 2 (Sbarbi arr.)

Tantum Ergo sobre la Marcha Real

Hilarión Eslava, 1807-1878

Allegro Moderato



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Violin 2 (BNE Source)

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Allegro Moderato



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Contrabass (Sbarbi arr.)

Tantum Ergo sobre la Marcha Real

Hilarión Eslava, 1807-1878

Allegro Moderato

The musical score is written for Contrabass in G major (two sharps) and 3/4 time. It consists of five staves of music. The first staff begins with a forte (*f*) dynamic and a first ending bracket. The second staff starts at measure 10 with a mezzo-forte (*mp*) dynamic, followed by a piano (*p*) dynamic. The third staff starts at measure 22 with a mezzo-forte (*mp*) dynamic. The fourth staff starts at measure 30 with a forte (*f*) dynamic. The fifth staff starts at measure 38 with a piano (*p*) dynamic, followed by a crescendo (*cresc.*) leading to a forte (*f*) dynamic. The score includes various musical notations such as slurs, accents, and dynamic markings.

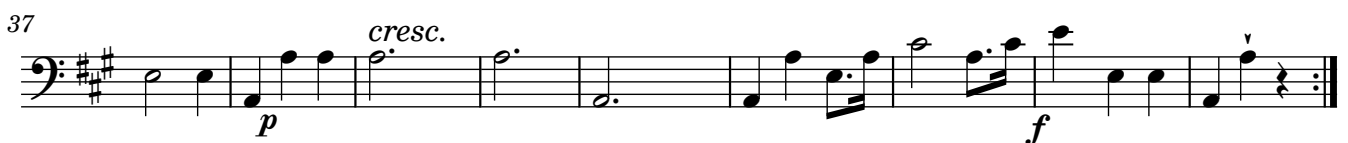
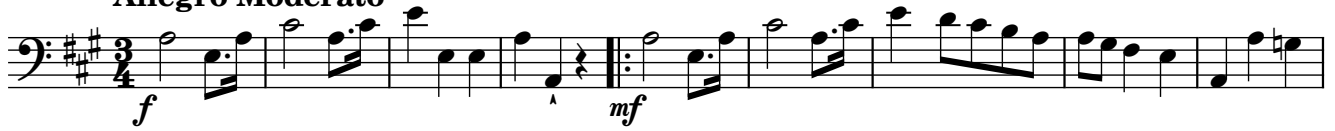
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Contrabass (BNE Source)

Tantum Ergo sobre la Marcha Real

Hilarión Eslava, 1807-1878

Allegro Moderato



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Vocal Parts with Organ Reduction

Tantum Ergo

sobre la Marcha Real

Hilarión Eslava



SATB with Chamber Orchestra

ART: *The Corpus Christi Procession in Seville*, by Manuel Cabral y Aguado Bejarano, 1857
Museo del Prado, Inventory No. P004259

CPE-644

Tantum Ergo sobre la Marcha Real

Hilarión Eslava, 1807-1878

Allegro Moderato

The first system of the score is for Soprano, Alto (Casa Dotesio), Tenor, Bass, and Organ Reduction. It begins with a 3/4 time signature and a key signature of two sharps (F# and C#). The tempo is marked 'Allegro Moderato'. The vocal parts enter with a forte (*f*) dynamic. The lyrics are: 'Tan - tum er - go sa - - cra - Ge - ni - - to - ri, gen - - ni -'. The organ reduction provides a rhythmic accompaniment with chords and moving lines in both hands.

Soprano
Alto
Casa Dotesio
Tenor
Bass
Organ
Reduction

Tan - tum er - go sa - - cra -
Ge - ni - - to - ri, gen - - ni -

8

The second system continues the vocal and organ parts. The lyrics are: 'men - tum ve - - ne - - re - - mur cer - nu - i, Et an - to - - que, laus et ju - - bi - la - ti - o, Sa - - - lus'. The dynamics for the vocal parts are marked *mf* (mezzo-forte). The organ reduction continues with a similar accompaniment style.

S.
A.
C. Dotesio
T.
B.
Org.
Red.

men - tum ve - - ne - - re - - mur cer - nu - i, Et an -
to - - que, laus et ju - - bi - la - ti - o, Sa - - - lus

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14

S.
ti - - quum do - - - - cu - - men - - - - - tum,
ho - - nor, vir - - - - tus quo - - - - - que, *mp*

A.
C. Dotesio
No - - vo
Sit et *mp*

T.
ti - - quum do - - - - cu - - men - - - - - tum, No - vo
ho - - nor, vir - - - - tus quo - - - - - que, Sit et *mp*

B.
mf
Et an - ti - quum do - cu - - men - - - - - tum, No - vo
Sa - - lus, ho - nor vir - tus quo - - - - - que, Sit et *mp*

Org.
Red.
p

19

S.
mp No - vo ce - dat ri - tu - i, *f* Et an - ti - quum do - - cu -
Sit et be - ne - dic - ti - o, Sa - lus, ho - - nor, vir - - tus

A.
C. Dotesio
ce - - dat ri - - - - - tu - i, *f* Et an - ti - quum do - - cu -
be - - ne - dic - - - - - ti - o, Sa - lus, ho - - nor, vir - - tus

T.
ce - - dat ri - - - - - tu - i, *f* Et an - ti - - - quum.
be - - ne - dic - - - - - ti - o, Sa - - lus, ho - - - nor, -

B.
ce - - dat ri - - - - - tu - i, *f* Et an - ti - - - quum.
be - - ne - dic - - - - - ti - o, Sa - - lus, ho - - - nor, -

Org.
Red.
f

Manuscript #687-6 from Biblioteca Hist3rica Municipal de Madrid (Sbarbi arrangement); Manuscript MP/4033-8 from Biblioteca Nacional de Espa1a (BNE); Score E-ESL02-R23-01 (SATB/organ version published by Casa Dotesio) from Eresbil (Basque Music Archives); This work 2025 by Rebecca Rufin licensed under CC BY-NC-SA 4.0

25 *mf*

S. men - - - tum, No - - vo ce - - - dat ri - - tu -
quo - - - que, Sit et be - - - ne - dic - - ti -

A. C. Dotesio *mf*
men - - - tum, No - - vo ce - - - dat ri - - tu -
quo - - - que, Sit et be - - - ne - dic - - ti -

T. *mf*
do - - cu - men-tum, No - vo ce - - - - dat ri - - tu -
vir - - tus quo-que, Sit et be - - - - ne - - - - dic - - ti -

B. *mf*
do - - cu - men-tum, No - vo ce - - - - dat ri - - tu -
vir - - tus quo-que, Sit et be - - - - ne - - - - dic - - ti -

Org. Red. *mp*

30 *f*

S. *f*
i, Præs - tet fi - des sup - ple - men - tum sen - su -
o, Pro - ce - - den - ti ab - - u - tro - que com - par

A. C. Dotesio *f*
i, Praes - tet fi - des sup - ple - men - tum sen - su -
o, Pro - ce - - den - ti ab - - u - tro - que com - par

T. *f*
i, Præs - tet fi - des sup - ple - men - tum sen - su -
o, Pro - ce - - den - ti ab - - u - tro - que com - par

B. *f*
i, Præs - tet fi - des sup - ple - men - tum sen - su -
o, Pro - ce - - den - ti ab - - u - tro - que com - par

Org. Red. *f*

36

S. *mp cresc.*
um de - fec - tu - i, Præs-tet fi - des sup-ple-men -
sit lau - da - ti - o, Pro - ce - den - ti ab u - tro - -

A. C. Dotesio *mp cresc.*
um de - fec - tu - i, Praes-tet fi - des sup-ple-men -
sit lau - da - ti - o, Pro - ce - den - ti ab u - tro - -

T. *mp cresc.*
um de - fec - tu - i, Præs-tet fi - des sup-ple-men -
sit lau - da - ti - o, *mp cresc.* Pro - ce - den - ti ab u - tro - -

B. *mp cresc.*
um de - fec - tu - i, Præs-tet fi - - des sup - ple - men - - - -
sit lau - da - ti - o, Pro - ce - den - - ti ab u - tro - - - -

Org. Red. *p cresc.*

42

S. *f*
tum sen - su - - - um de - - - fec - - - - tu - - - i.
que com - par - - - sit lau - - da - ti - o, A - - men.

A. C. Dotesio *f*
tum sen - su - - - um de - - - fec - - - - tu - - - i.
que com - par sit lau - - da - ti - o, A - - men.

T. *f*
tum sen - su - - - um de - - - fec - - - - tu - - - i.
que com - par - - - sit lau - - da - ti - o, A - - men.

B. *f*
tum sen - su - - - um de - - - fec - - - - tu - - - i.
que, com - par - - - sit lau - - da - ti - o, A - - men.

Org. Red. *f*

Manuscript #687-6 from Biblioteca Hist3rica Municipal de Madrid (Sbarbi arrangement); Manuscript MP/4033-8 from Biblioteca Nacional de Espa1a (BNE); Score E-ESL02-R23-01 (SATB/organ version published by Casa Dotesio) from Eresbil (Basque Music Archives); This work 2025 by Rebecca Rufin licensed under CC BY-NC-SA 4.0

Organ Reduction (Same all sources)

Tantum Ergo sobre la Marcha Real

Hilarión Eslava, 1807-1878

Allegro Moderato

Musical score for measures 1-9. The piece is in 3/4 time with a key signature of two sharps (F# and C#). The tempo is marked 'Allegro Moderato'. The first measure starts with a forte (*f*) dynamic. The score consists of two staves: a treble clef staff and a bass clef staff. The music features a mix of eighth and sixteenth notes, with some chords and rests.

10

Musical score for measures 10-17. The music continues with a mezzo-forte (*mf*) dynamic. The treble staff has a melodic line with eighth notes, while the bass staff provides harmonic support with chords and eighth notes. There are some rests in the bass staff.

18

Musical score for measures 18-24. The dynamics shift to piano (*p*) in the treble staff and forte (*f*) in the bass staff. The music features a mix of eighth and sixteenth notes, with some chords and rests.

25

Musical score for measures 25-30. The dynamics are mezzo-piano (*mp*). The treble staff has a melodic line with eighth notes, while the bass staff provides harmonic support with chords and eighth notes. There are some rests in the bass staff.

31

Musical score for measures 31-38. The dynamics are forte (*f*) in the treble staff and piano (*p*) in the bass staff. The music features a mix of eighth and sixteenth notes, with some chords and rests.

39

Musical score for measures 39-46. The dynamics are *cresc.* (crescendo) in the bass staff and forte (*f*) in the treble staff. The music features a mix of eighth and sixteenth notes, with some chords and rests. The piece ends with a double bar line.

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