

Editor's Notes for *Tantum ergo sobre la Marcha Real* (CPE-675, Valladolid version)

The text of the *Tantum ergo* invocation consists of the last two stanzas of the sacred hymn "*Pange lingua gloriosi corporis mysterium*", written by Saint Thomas Aquinas (1225–1274) and used by the Roman Catholic and a few other Christian denominations in honor and praise of the Blessed Sacrament. In the sacred liturgy, the *Tantum Ergo* is usually sung before the Benediction, when the priest blesses the congregation with the consecrated Host. It is also often sung as part of the *Pange lingua* during special festivities honoring the Sacrament of the Eucharist, particularly during the Feast of Corpus Christi. The *Tantum ergo* has been set to music many times, by composers as diverse as Palestrina, Mozart, Bruckner and Fauré.

This score comes to us courtesy of the music archives of the Cathedral of Valladolid, Spain. We are grateful to Fr. Paulino González Galindo, Director of the Archivo Diocesano of the Archdiocese of Valladolid and to Prof. Soterraña Aguirre Rincón of the University of Valladolid for granting us and facilitating our access to this musical treasure.

Hilarión Eslava wrote a number of different musical settings for the *Tantum Ergo*, including one with its melody based on the opening bars of the *Marcha Real*. The *Marcha Real* or *Marcha Granadera* ("Grenadiers' March") was used since the time of Spanish King Charles III (1716-1788) in both religious ceremonies and to honor the monarchs. Today, the tune is easily recognizable as the basis for Spain's national anthem. Eslava's sacred rendition was apparently very popular in its time, as we have encountered many different variations of this piece, with different voicings and instrumentations, adapted by different people –perhaps to suit the musical resources they had available. As part of this music recovery project, we have previously published one other *Tantum Ergo* based on the *Marcha Real*, compiled from multiple sources. That rendition can be found as CPE-644 on the hilarioneslava.org website and at <https://musescore.com/user/29381772/scores/22887580>.

Unlike other settings of the *Tantum Ergo* we have come across, however, this manuscript version appears to have originated directly from the hand of Eslava himself, though the composition date is uncertain. Consisting of a set of handwritten *particellas*, the pages bear the composer's initials, "M.H.E." (Miguel Hilarión Eslava). It is furthermore written in a different key than other versions we have found, and is intended for a larger choral ensemble, accompanied by a chamber orchestra.

Some performance factors to bear in mind with this transcription include:

1. The title indicates the piece is for 8 voices. The parts included 2 sopranos, 2 altos, 2 tenors, 1 baritone, and 2 basses – technically 9 voices. However, the parts for the sopranos and altos were identical, and for the basses there was only one different note (with Bass 1 singing an octave higher). For ease of interpretation, in this transcription I have therefore included only single soprano and alto parts. I renamed the baritone part as "Bass 1" and showed both original bass parts as a single part (the only difference between the two clearly shown in Measure 12).

2. There were no dynamic instructions provided beyond a piano indication at Measure 18, shown on a couple of the individual parts. I have honored this, but all the remaining indications are my own.
3. I revised the alto line in Measure 44 as explained in the note provided in my transcription.

The original Latin text and English translation follow.

LATIN LYRICS	ENGLISH TRANSLATION
Tantum ergo Sacramentum Veneremur cernui: Et antiquum documentum Novo cedat ritui: Præstet fides supplementum Sensuum defectui.	Hence so great a Sacrament Let us venerate with heads bowed And let the old practice Give way to the new rite; Let faith provide a supplement For the failure of the senses.
Genitori, Genitoque Laus et Jubilatio, Salus, honor, virtus quoque Sit et benedictio: Procedenti ab utroque Compar sit laudatio. Amen.	To the Begetter and the Begotten, Be praise and jubilation, Hail, honor, virtue also, And blessing too: To the One proceeding from Both Let there be equal praise. Amen.