

Tantum Ergo

(Sobre la Marcha Real, Valladolid Version)

Hilarión Eslava



SATTBB Choir with Chamber Orchestra

(Keyboard Reduction by Rebecca Rufin)

ART: *Photo inside the Cathedral of Valladolid, taken by José L. Vega*

Tantum Ergo sobre la Marcha Real

(Valladolid version)

Hilarión Eslava

Allegro Moderato

Flute *mf* *f* *mf*

Bassoons *mf* *f* *mf*

1st Violin *mf* *f* *mf*

2nd Violin *mf* *f* *mf*

Viola *mf* *f* *mf*

Contrabass *mf* *f* *mf*

Soprano *mf*
 Tan-tum er-go sa - cra - men - tum ve - ne -
 Ge - ni - to - ri, ge - ni - to - que, laus et

Alto *mf*
 Tan-tum er-go sa - cra - men - tum ve - ne -
 Ge - ni - to - ri, ge - ni - to - que, laus et

Tenor 1 *mf*
 Tan-tum er-go sa - cra - men - tum ve - ne -
 Ge - ni - to - ri, ge - ni - to - que, laus et

Tenor 2 *mf*
 Tan-tum er-go sa - cra - men - tum ve - ne -
 Ge - ni - to - ri, ge - ni - to - que, laus et

Bass 1 *mf*
 Tan-tum er-go sa - cra - men - tum ve - ne -
 Ge - ni - to - ri, ge - ni - to - que, laus et

Bass 2 *mf*
 Tan-tum er-go sa - cra - men - tum ve - ne -
 Ge - ni - to - ri, ge - ni - to - que, laus et

Keyboard Reduction *mf* *f* *mf*

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10 3

Fl. *mp*

Bsn. *mp*

Vln. 1 *mp*

Vln. 2 *p*

Vla. *p*

Cb. *mp*

S. *mp*
 re - mur cer - - nu - - i, Et an - ti - quum do - - - cu - - men - - -
 ju - bi - la - - - ti - - o, Sa - - lus_ ho - nor, vir - - - tus quo - - -

A. *mp*
 re - mur cer - - nu - - i,
 ju - bi - la - - - ti - - o,

T. 1 *mp*
 re - mur cer - - nu - - i, Et an - ti - quum do - - - cu - - men - - -
 ju - bi - la - - - ti - - o, Sa - - lus_ ho - nor, vir - - - tus quo - - -

T. 2 *mp*
 re - mur cer - - nu - - i, Et an - ti - quum do - - - cu - - men - - -
 ju - bi - la - - - ti - - o, Sa - - lus_ ho - nor, vir - - - tus quo - - -

B. 1 *mp*
 re - mur cer - - nu - - i, Et an - ti - quum do - cu - men - - - -
 ju - bi - la - - - ti - - o, Sa - lus, ho - nor vir - tus quo - - - -

B. 2 *mp*
 re - mur cer - - nu - - i, Et an - ti - quum do - cu - men - - - -
 ju - bi - la - - - ti - - o, Sa - lus, ho - nor vir - tus quo - - - -

KB *mp*

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17

Fl.

Bsn.

Vln. 1

Vln. 2

Vla.

Cb.

S.

A.

T. 1

T. 2

B. 1

B. 2

KB

tum,
que,

No-vo
Sit et

ce - - dat
be - - ne - dic

ri - - - - - tu - - i,
- - - - - ti - - o,

Et an - ti - - quum
Sa - lus, ho - - nor,

No - vo ce - - dat ri - - - - - tu - - i, Et an - ti - - quum
Sit et be - - ne - dic - - - - - ti - - o, Sa - lus, ho - - nor,

tum,
que,

No-vo
Sit et

ce - - dat
be - - ne - dic

ri - - - - - tu - - i,
- - - - - ti - - o,

Et an -
Sa - - - lus,

tum,
que,

No-vo
Sit et

ce - - dat
be - - ne - dic

ri - - - - - tu - - i,
- - - - - ti - - o,

Et an -
Sa - - - lus,

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24

Fl.

Bsn.

Vln. 1

Vln. 2

Vla.

Cb.

S.

A.

T. 1

T. 2

B. 1

B. 2

KB

do - - - cu - - men - - - - tum, No - - vo_ ce - - - dat. ri - - tu -
 vir - - tus quo - - - - que, Sit et_ be - - - ne - dic - - ti -

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

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

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30

Fl. *mf*

Bsn. *mf*

Vln. 1 *mf*

Vln. 2 *mf*

Vla. *mf*

Cb. *mf*

S. *mf*

A. *mf*

T. 1 *mf*

T. 2 *mf*

B. 1 *mf*

B. 2 *mf*

KB *mf*

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

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

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

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

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

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37

Fl.

Bsn.

Vln. 1

Vln. 2

Vla.

Cb.

S.

A.

T. 1

T. 2

B. 1

B. 2

KB

fec - - - tu - - - i, Præs - tet fi - - - des sup - ple - men - - -
 da - - - - ti - - - o, Pro - ce - den - - - ti ab u - tro - - -

fec - - - - tu - - - i, Præs - tet fi - - - des sup - ple - men - - -
 da - - - - ti - - - o, Pro - ce - den - - - ti ab u - tro - - -

fec - - - - tu - - - i, Præs - tet fi - - - des sup - ple - men - - -
 da - - - - ti - - - o, Pro - ce - den - - - ti ab u - tro - - -

fec - - - - tu - - - i, Præs - tet fi - - - des sup - ple - men - - -
 da - - - - ti - - - o, Pro - ce - den - - - ti ab u - tro - - -

fec - - - - tu - - - i, Præs - tet fi - - - des sup - ple - men - - -
 da - - - - ti - - - o, Pro - ce - den - - - ti ab u - tro - - -

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42

Fl.
Bsn.
Vln. 1
Vln. 2
Vla.
Cb.
S.
A.
T. 1
T. 2
B. 1
B. 2
KB

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

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

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

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

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

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

**See note*

ff

ff

ff

ff

ff

ff

ff

ff

ff

ff

***Note:** Source manuscript showed alto part with a half note followed by a quarter note for this measure. The Editor modified it to achieve consistency with the other parts for the "-datio, Amen" on the second verse.

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Flute

Tantum Ergo sobre la Marcha Real

(Valladolid version)

Hilarión Eslava

Allegro Moderato

Musical notation for measures 1-10. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes dynamic markings: *mf*, *f*, and *mf*.

Musical notation for measures 11-21. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes dynamic markings: *mp* and *p*.

Musical notation for measures 22-28. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes dynamic markings: *mf* and *p*. There is an accent (>) over the eighth note in measure 27.

Musical notation for measures 29-37. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes dynamic markings: *mf*.

Musical notation for measures 38-41. The key signature is one sharp (F#) and the time signature is 3/4. Measure 38 contains a triplet of eighth notes. The notation includes dynamic markings: *[39-41]* and *ff*.

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Bassoons

Tantum Ergo sobre la Marcha Real (Valladolid version)

Hilarión Eslava

Allegro Moderato

The musical score is written for Bassoons in bass clef, with a key signature of one sharp (F#) and a 3/4 time signature. It consists of five staves of music. The first staff begins with a *mf* dynamic and includes markings for *f* and *mf*. The second staff starts at measure 11 with a *mp* dynamic and includes a *p* marking. The third staff starts at measure 23 with a *mf* dynamic and includes a *p* marking. The fourth staff starts at measure 31 with a *mf* dynamic and includes a *f* marking. The fifth staff starts at measure 42 and includes a *ff* marking. The score includes various articulation marks such as accents (>), slurs, and dynamic hairpins.

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Violin 1

Tantum Ergo sobre la Marcha Real (Valladolid version)

Hilarión Eslava

Allegro Moderato

Musical notation for measures 1-8. The piece is in G major and 3/4 time. It begins with a mezzo-forte (*mf*) dynamic. The melody consists of eighth and quarter notes, with a strong bass accompaniment of chords. A fortissimo (*f*) dynamic is indicated for the bass line in measure 4.

Musical notation for measures 9-15. The melody continues with eighth and quarter notes. A mezzo-piano (*mp*) dynamic is indicated in measure 14.

Musical notation for measures 16-22. The melody features a chromatic ascent in measure 17. A piano (*p*) dynamic is indicated in measure 18.

Musical notation for measures 23-30. The melody includes a triplet of eighth notes in measure 23. A mezzo-forte (*mf*) dynamic is indicated in measure 23, and a piano (*p*) dynamic is indicated in measure 26.

Musical notation for measures 31-37. The melody continues with eighth and quarter notes. A mezzo-forte (*mf*) dynamic is indicated in measure 31.

Musical notation for measures 38-44. The melody concludes with a fortissimo (*f*) dynamic in measure 38 and a fortissimo fortissimo (*ff*) dynamic in measure 44.

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Violin 2

Tantum Ergo sobre la Marcha Real (Valladolid version)

Hilarión Eslava

Allegro Moderato

The musical score for Violin 2 consists of six staves of music. The first staff (measures 1-10) begins with a *mf* dynamic, followed by a *f* dynamic in measure 5, and returns to *mf*. The second staff (measures 11-16) starts with a *p* dynamic. The third staff (measures 17-24) features a *p* dynamic in measure 17, followed by a *mf* dynamic in measure 23. The fourth staff (measures 25-32) begins with a *p* dynamic in measure 25, followed by a *mf* dynamic in measure 31. The fifth staff (measures 33-41) continues with a *mf* dynamic. The sixth staff (measures 42) concludes with a *ff* dynamic.

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Viola

Tantum Ergo sobre la Marcha Real (Valladolid version)

Hilarión Eslava

Allegro Moderato



11



19



25



31



40



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Contrabass

Tantum Ergo sobre la Marcha Real (Valladolid version)

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Allegro Moderato

Musical notation for measures 1-11. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes dynamic markings: *mf* at the beginning, *f* at measure 3, and *mf* at measure 4.

12

Musical notation for measures 12-22. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes dynamic markings: *mp* at the beginning and *p* at measure 17.

23

Musical notation for measures 23-32. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes dynamic markings: *mf* at the beginning, *p* at measure 25, and *mf* at measure 30. There is also an accent (>) over the first note of measure 25.

33

Musical notation for measures 33-41. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes a dynamic marking: *f* at measure 37.

42

Musical notation for measures 42-45. The key signature is one sharp (F#) and the time signature is 3/4. The notation includes a dynamic marking: *ff* at the end of measure 45.

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Vocal Parts with Keyboard Reduction

Tantum Ergo

(Sobre la Marcha Real, Valladolid Version)

Hilarión Eslava



SATTBB Choir with Chamber Orchestra

(Keyboard Reduction by Rebecca Rufin)

ART: *Photo inside the Cathedral of Valladolid, taken by José L. Vega*

CPE-675

Tantum Ergo sobre la Marcha Real

(Valladolid version)

Hilarión Eslava

Allegro Moderato *mf*

Soprano

Tan-tum er-go sa - - cra - men - tum
Ge - ni - - to - ri, ge - - ni - to - - que,

Alto

Tan-tum er-go sa - - cra - men - tum
Ge - ni - - to - ri, ge - - ni - to - - que,

Tenor 1

Tan-tum er-go sa - - cra - men - tum
Ge - ni - - to - ri, ge - - ni - to - - que,

Tenor 2

Tan-tum er-go sa - - cra - men - tum
Ge - ni - - to - ri, ge - - ni - to - - que,

Bass 1

Tan-tum er-go sa - - cra - men - tum
Ge - ni - - to - ri, ge - - ni - to - - que,

Bass 2

Tan-tum er-go sa - - cra - men - tum
Ge - ni - - to - ri, ge - - ni - to - - que,

Keyboard Reduction

mf *f* *mf*

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9

S. *mp*
 ve - - ne - - re - - mur cer - - - nu - - i, Et an - ti - - quum
 laus et ju - - - bi - la - - - ti - - - o, Sa - - - lus ho - - nor,

A.
 ve - - ne - - re - - mur cer - - - nu - - i,
 laus et ju - - - bi - la - - - ti - - - o,

T. 1 *mp*
 ve - - ne - - re - - mur cer - - - nu - - i, Et an - ti - - quum
 laus et ju - - - bi - la - - - ti - - - o, Sa - - - lus ho - - nor,

T. 2 *mp*
 ve - - ne - - re - - mur cer - - - nu - - i, Et an - ti - - quum
 laus et ju - - - bi - la - - - ti - - - o, Sa - - - lus ho - - nor,

B. 1 *mp*
 ve - - ne - - re - - mur cer - - - nu - - i, Et an -
 laus et ju - - - bi - la - - - ti - - - o, Sa - - lus,

B. 2 *mp*
 ve - - ne - - re - - mur cer - - - nu - - i, Et an -
 laus et ju - - - bi - la - - - ti - - - o, Sa - - lus,

KB *mp*

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15

S.
do - - - cu - - men - - - tum, No-vo ce - dat
vir - - - tus quo - - - que, Sit et be - ne -

A.
No - vo ce - - dat ri - - -
Sit et be - - ne - dic - - -

T. 1
do - - - cu - - men - - - tum, No-vo ce - - dat ri - - -
vir - - - tus quo - - - que, Sit et be - - ne - dic - - -

T. 2
do - - - cu - - men - - - tum, No-vo ce - - dat ri - - -
vir - - - tus quo - - - que, Sit et be - - ne - dic - - -

B. 1
ti-quum do - cu - men - - - tum, No-vo ce - - dat ri - - -
ho - nor vir - tus quo - - - que, Sit et be - - ne - dic - - -

B. 2
ti-quum do - cu - men - - - tum, No-vo ce - - dat ri - - -
ho - nor vir - tus quo - - - que, Sit et be - - ne - dic - - -

KB

21

mf

S. ri - - - tu - - - i, Et an - ti - - quum do - - - cu - - men - - - -
dic - - - ti - - - o, Sa - lus, ho - - - nor, vir - - - tus quo - - - - -

mf

A. - - - - tu - - - i, Et an - ti - - quum do - - - cu - - men - - - -
- - - - ti - - - o, Sa - lus, ho - - - nor, vir - - - tus quo - - - - -

mf

T. 1 - - - - tu - - - i, Et an - ti - - - quum do - - - cu -
- - - - ti - - - o, Sa - - - lus, ho - - - nor, - vir - - - tus

mf

T. 2 - - - - tu - - - i, Et an - ti - - - quum do - - - cu -
- - - - ti - - - o, Sa - - - lus, ho - - - nor, - vir - - - tus

mf

B. 1 - - - - tu - - - i, Et an - ti - - - quum. do - - - cu -
- - - - ti - - - o, Sa - - - lus, ho - - - nor, - vir - - - tus

mf

B. 2 - - - - tu - - - i, Et an - ti - - - quum. do - - - cu -
- - - - ti - - - o, Sa - - - lus, ho - - - nor, - vir - - - tus

KB

26

S.
tum, No - - vo_ ce - - - dat_ ri - - - tu - i, Præs-tet
que, Sit et_ be - - - ne - dic - - ti - o, Pro - ce -

A.
tum, No - - vo_ ce - - - dat_ ri - - - tu - i, Præs-tet
que, Sit et_ be - - - ne - dic - - ti - o, Pro - ce -

T. 1
men-tum, No - vo ce - - - - dat ri - - - tu - i, Præs-tet
quo-que, Sit et be - - - - ne - - - - dic - - - ti - o, Pro - ce -

T. 2
men-tum, No - - vo_ ce - - - dat_ ri - - - tu - i, Præs-tet
quo-que, Sit et_ be - - - ne - dic - - ti - o, Pro - ce -

B. 1
men-tum, No - - vo_ ce - - - dat_ ri - - - tu - i, Præs-tet
quo-que, Sit et_ be - - - ne - dic - - ti - o, Pro - ce -

B. 2
men-tum, No - vo ce - - - - dat ri - - - tu - i, Præs-tet
quo-que, Sit et be - - - - ne - - - - dic - - - ti - o, Pro - ce -

KB

32

S.

fi - des sup - ple - men - tum sen - su - um de - fec - tu - - i,
den - ti ab___ u - tro - que Com - par sit lau - da - - ti - - o,

A.

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

T. 1

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

T. 2

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

B. 1

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

B. 2

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

KB

39 *f*

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

A. *f* *See note
 Præs-tet fi - des sup-ple-men - tum sen - su - - um de - fec - - tu - - i.
 Pro - ce - den - ti ab u - tro - - que com - par_ sit lau - da - ti - o, A - men.

T. 1 *f*
 Præs-tet fi - des sup-ple-men - tum sen - su - um de - fec - - tu - - i.
 Pro - ce - den - ti ab u - tro - - que com - par_ sit lau - da - ti - o, A - men.

T. 2 *f*
 Præs-tet fi - des sup-ple-men - tum sen - su - um de - fec - - tu - - i.
 Pro - ce - den - ti ab u - tro - - que com - par_ sit lau - da - ti - o, A - men.

B. 1 *f*
 fi - - des sup - ple - men - - - - tum sen - su - um de - fec - - tu - - i.
 den - ti ab u - tro - - - - que, com - par_ sit lau - da - ti - o, A - men.

B. 2 *f*
 fi - - des sup - ple - men - - - - tum sen - su - um de - fec - - tu - - i.
 den - ti ab u - tro - - - - que, com - par_ sit lau - da - ti - o, A - men.

KB *f* *ff*

***Note:** Source manuscript showed alto part with a half note followed by a quarter note for this measure. The Editor modified it to achieve consistency with the other parts for the "-datio, Amen" on the second verse.

Keyboard Reduction

Tantum Ergo sobre la Marcha Real (Valladolid version)

Hilarión Eslava

Allegro Moderato

Musical score for measures 1-8. The piece is in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro Moderato'. The first system shows measures 1 through 8. Dynamics include *mf* (measures 1-2), *f* (measure 3), and *mf* (measures 4-8). The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving bass lines.

Musical score for measures 9-14. This system continues the piece from measure 9 to 14. The dynamics are marked *mp* (measures 9-14). The right hand continues with a melodic line, and the left hand maintains the accompaniment with chords and moving bass lines.

Musical score for measures 15-20. This system continues the piece from measure 15 to 20. The dynamics are marked *p* (measures 15-20). The right hand continues with a melodic line, and the left hand maintains the accompaniment with chords and moving bass lines.

Musical score for measures 21-26. This system continues the piece from measure 21 to 26. The dynamics are marked *mf* (measures 21-26). The right hand continues with a melodic line, and the left hand maintains the accompaniment with chords and moving bass lines.

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2
26

Musical score for measures 26-30. The piece is in G major (one sharp) and 2/4 time. Measure 26 features a piano (*p*) dynamic with a crescendo hairpin. The right hand has a melodic line with a grace note and a slur, while the left hand plays a steady eighth-note accompaniment. Measures 27-30 continue the melodic and accompanimental patterns, with the right hand moving to a higher register.

31

Musical score for measures 31-37. The piece continues in G major and 2/4 time. Measure 31 starts with a mezzo-forte (*mf*) dynamic. The right hand features a more active melodic line with eighth-note runs and slurs, while the left hand provides a consistent eighth-note accompaniment. The music concludes with a double bar line at the end of measure 37.

38

Musical score for measures 38-43. The piece continues in G major and 2/4 time. Measure 38 begins with a forte (*f*) dynamic. The right hand has a melodic line with slurs and a final flourish, while the left hand plays a steady eighth-note accompaniment. The piece ends with a double bar line and repeat dots at the end of measure 43.