

# Tantum ergo

for Ralph Allwood and the Old Royal Naval College Chapel Choir

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(\*1985)

$\text{♩} = 70$ , but flexible

The musical score consists of three systems of music. The first system (measures 1-4) includes parts for SOPRANO, ALTO, TENOR, and BASS. The soprano and alto parts are in treble clef, while tenor and bass are in bass clef. The key signature is A major (no sharps or flats). The tempo is indicated as  $\text{♩} = 70$ , but flexible. The lyrics are: Tan - tum er - go, sa - cra - men - tum, ve - ne - re -. The second system (measures 5-8) starts with a rehearsal mark 'rehearsal only' and continues with the soprano and alto parts. The lyrics are: mur - cer - nu - i, et an - ti - quum, do - cu-men - tum, no - vo - ce - dat. The third system (measures 9-12) continues with the soprano and alto parts. The lyrics are: ri - tu-i, et an - ti - quum, do - cu-men - tum, no - vo - ce - dat. The piano accompaniment is present throughout all systems.

14

— ri - tu - i \_\_\_\_\_ prae-stet fi - des supp-le - men-tum Sen-su - um de fec-

— ri - tu - i \_\_\_\_\_

19

*mf*

tu - i. \_\_\_\_\_ Tan - tum er - go sa-cra-men - tum ve-ne-re -

*mf*

tu - i. \_\_\_\_\_ Tan - tum er - go sa-cra-men - tum ve-ne-re -

*mf*

8 tu - i. \_\_\_\_\_ Tan - tum er - go sa-cra-men - tum ve-ne-re -

*mf*

tu - i. \_\_\_\_\_ Tan - tum er - go sa-cra-men - tum ve-ne-re -

*mf*

25

mur cer - nu - i      et an - ti - quum      do-cu-men - tum      no-vo-ce - dat  
 - mur cer - nu - i      et an - ti - quum      do-cu-men - tum      no-vo-ce - dat  
 mur cer - nu - i      et an - ti - quum      do-cu-men - tum      no-vo-ce -  
 - mur cer - nu - i      et an - ti - quum      do-cu-men - tum      no-vo-ce -

30

ri - tui      et an - ti - quum      do-cu-men - tum      no-vo-ce - dat      ri - tu - i  
 ri - tui      et an - ti - quum      do-cu-men - tum      no-vo-ce - dat      ri - tu - i  
 dat      ri tu - i      et an - ti - quum      do-cu-men - tum      no-vo-ce - dat      ri - tu - i  
 dat      ri - tu - i      et an - ti - quum      do-cu-men - tum      no-vo-ce - dat      ri - tu - i

35

*mf*

— *mf* prae - stet fi - des supp - le - men - tum Sen - su - um de fec - tu - i  
— *mf* prae - stet fi - des supp - le - men - tum Sen - su - um de fec - tu - i  
— *mf* prae - stet fi - des supp - le - men - tum Sen - su - um de fec - tu - i  
— *mf* prae - stet fi - des supp - le - men - tum Sen - su - um de fec - tu - i

41

*pp* <> <> *mf* — *ff*

Ge - ni - to - ri, ge - ni - to - que, Laus et ju - bi - la - ti - o Sa - lus,  
*pp* <> <> *mf* — *ff*  
Ge - ni - to - ri, ge - ni - to - que, Laus et ju - bi - la - ti - o Sa - lus,  
*pp* <> <> *mf* — *ff*  
Ge - ni - to - ri, ge - ni - to - que, Laus et ju - bi - la - ti - o Sa - lus,

*pp* <> <> *mf* — *ff*

47

ho-nor, Vir-tus quo-que sit et be-ne-dic-ti-o:  
ho-nor, Vir-tus quo-que sit et be-ne-di...  
ho-nor, Vir-tus quo-que sit et be-ne-dic-ti-o:  
ho-nor, Vir-tus quo-que sit et be-ne..

53

*pp* <> <> > *p* *sub. p*  
Sa-lus ho-nor, Vir-tus quo-que sit et be-ne-dic-ti-o:  
*pp* <> <> > *p* *sub. p*  
Sa-lus ho-nor, Vir-tus quo-que sit et be-ne-dic-ti-o:  
*pp* <> <> > *p* *sub. p*  
Sa-lus ho-nor, Vir-tus quo-que sit et be-ne-dic-ti-o:  
*pp* <> <> > *p* *sub. p*

59

Sa-lus, ho-nor, vir-tus sit et be-ne - dic - ti -  
Sa-lus, ho-nor, vir-tus quo - que sit et be-ne - dic - ti -  
Sa-lus, hon-or, vir-tus quo - que sit et be-ne - dic - ti -  
sit et be-ne - dic - ti -

65

o: lau - da - ti - o  
o: com-par sit  
o: ab u - tro - que  
o: Pro-ce-den - ti

70 *mp* *p* *pp* *non dim.*

A - men, a - men, a - men, a - men, a - men.\_\_\_\_\_

*mp* *p* *pp*

A - men, a - men, a - men, a - men. *non dim.*

*mp*

8 A - men, a - men, a - men, a - men, a - men.\_\_\_\_\_

*mp*

A - men, a - men.

The musical score consists of four staves. The top three staves are in treble clef, and the bottom staff is in bass clef. The first three staves are grouped by a brace. Measure 70 starts with a dynamic of *mp*. The first three measures have a dotted half note followed by a quarter note. Measures 4 and 5 have a dotted half note followed by a half note. Measures 6 and 7 have a dotted half note followed by a quarter note. Measure 8 starts with a dotted half note followed by a half note. The vocal parts sing "A - men," in each measure. The piano accompaniment consists of eighth-note chords. Measures 4 and 5 have a dynamic of *p*. Measures 6 and 7 have a dynamic of *pp*. Measure 8 has a dynamic of *non dim.*. The vocal parts end with a long dash in measure 8. The piano accompaniment continues with eighth-note chords through measure 8.