

Tantum Ergo

Anton Bruckner
(1824-1896)

Saint Thomas Aquinas

The musical score is written for four voices: Soprano, Alto, Tenor, and Bass. It is in the key of D major (two sharps) and common time. The lyrics are in Latin and are repeated in two columns below the score. The score includes dynamic markings such as *p* (piano) and *cresc.* (crescendo), and articulation marks like slurs and accents. There are also numerical markings '3' and '6' above the Soprano staff.

Soprano: *p* Tan - tum er - go Sa - cra - men - tum ve - ne - re - mur cer - nu -
Ge - ni - to - ri, Ge - ni - to - que laus et ju - bi - la - ti -

Alto: *p* Tan - tum er - go Sa - cra - men - tum ve - ne - re - mur cer - nu -
Ge - ni - to - ri, Ge - ni - to - que laus et ju - bi - la - ti -

Tenor: *p* Tan - tum er - go Sa - cra - men - tum ve - ne - re - mur cer - nu -
Ge - ni - to - ri, Ge - ni - to - que laus et ju - bi - la - ti -

Bass: *p* Tan - tum er - go Sa - cra - men - tum ve - ne - re - mur cer - nu -
Ge - ni - to - ri, Ge - ni - to - que laus et ju - bi - la - ti -

Tantum ergo sacramentum
veneremur cernui,
et antiquum documentum
novo cedat ritui;
praestet fides supplementum
sensuum defectui.

Therefore so great a Sacrament
Let us fall down and worship,
And let the old law
Give way to a new rite,
And let faith stand forward
To make good the defects of sense.

Genitori genitoque
laus et ubilatio.
Salus, honor, virtus quoque
sit et benedictio.
Procedenti ab utroque
comparsit laudatio.

To the Father and the Son
Be praise and joy,
Health, honour and virtue
And blessing,
And to him proceeding from both
Be equal praise.
Amen.

9 12 15

S. *p* *f* *mf*
 i: Et an - ti - quum do - cu - men - tum no - vo ce - dat ri - tu - i:
 o, Sa - lus, ho - nor, vir - tus quo - que sit et be - ne - di - cti - o:

A. *p* *f* *mf*
 i: Et an - ti - quum do - cu - men - tum no - vo ce - dat ri - tu - i:
 o, Sa - lus, ho - nor, vir - tus quo - que sit et be - ne - di - cti - o:

T. *p* *f* *mf*
 i: Et an - ti - quum do - cu - men - tum no - vo ce - dat ri - tu - i:
 o, Sa - lus, ho - nor, vir - tus quo - que sit et be - ne - di - cti - o:

B. *p* *f* *mf*
 i: Et an - ti - quum do - cu - men - tum no - vo ce - dat ri - tu - i:
 o, Sa - lus, ho - nor, vir - tus quo - que sit et be - ne - di - cti - o:

18 21 24

S. *p* *mf* *ff*
 Prae - stet fi - des sup - ple - men - tum sen - su - um de - fe - ctu - i,
 Pro - ce - den - ti ab - u - tro - que com - par sit lau - da - ti - o,

A. *p* *mf* *ff*
 Prae - stet fi - des sup - ple - men - tum sen - su - um de - fe - ctu - i,
 Pro - ce - den - ti ab - u - tro - que com - par sit lau - da - ti - o,

T. *p* *mf* *ff*
 Prae - stet fi - des sup - ple - men - tum sen - su - um de - fe - ctu - i,
 Pro - ce - den - ti ab - u - tro - que com - par sit lau - da - ti - o,

B. *p* *mf* *ff*
 Prae - stet fi - des sup - ple - men - tum sen - su - um de - fe - ctu - i,
 Pro - ce - den - ti ab - u - tro - que com - par sit lau - da - ti - o,

The image shows a musical score for four voices: Soprano (S.), Alto (A.), Tenor (T.), and Bass (B.). The music is in a key with two sharps (F# and C#) and a common time signature. The lyrics are: "sen - su - um de - fe - ctu - i. com - par sit lau - da - ti - o. A - men." The score is divided into two systems. The first system covers measures 27 and 28, and the second system covers measures 29 and 30. Performance markings include *dim.* (diminuendo) above measures 27 and 28, and *p* (piano) above measures 29 and 30. The lyrics are written below the notes, with hyphens indicating syllables across notes. The Soprano part starts with a fermata over the final note. The Alto, Tenor, and Bass parts also have fermatas over their final notes.

S.
sen - su - um de - fe - ctu - i.
com - par sit lau - da - ti - o. A - men.

A.
sen - su - um de - fe - ctu - i.
com - par sit lau - da - ti - o. A - men.

T.
sen - su - um de - fe - ctu - i.
com - par sit lau - da - ti - o. A - men.

B.
sen - su - um de - fe - ctu - i.
com - par sit lau - da - ti - o. A - men.