

TO
Rev. John J. Kean.
Pastor of St. James' R.C. Church.

Festival Tantum Ergo.

FOR

*Solo, Quartett, Chorus,
and Organ.*

BY

Frederick Brandeis.

Op. 63.

6

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FESTIVAL.

TANTUM ERGO.

By FRED. BRANDEIS, Op. 63.

SOLO QUARTETT.
Andante sostenuto.
Tranquillo.

SOP:
 Tan-tum er - go · Sa - cra - men - tum Ve - ne -

ALTO.
Tranquill.

TENOR.
 Tan-tum er - go Sa - cra - men - tum Ve - ne -

BASS.

ORCAN.
Senza Organ ad lib.
p

- re - mur cer - nu - - i,

- re - mur cer - nu - - i,

un poco animato.
BARITONE SOLO.

Tan-tum er - - go Sa - cra-

ORGAN.

- men - tum Tan - tum er-go Sa-cre-men - tum

Tan - tum er - go Sa - cra - men - tum ve - ne - re - mur cer - nu -

SOPRANO. *3*

Tan-tum er - - go Sa - cra - men-tum

TENOR. *3*

Tan-tum er-go Sa-cra-

-i,

marcato.

string. 3

Ve - ne - re - mur

ALTO.

Ve - - ne re-mur cer-nu - i,

string.

- men - tum

Ve-ne-re - mur

Ve-ne - re-mur cer-nu - i, Ve-ne-re - mur

string. 3

ff *stargando.* *a tempo.*

cer - nu - i, Ve - ne - re - mur cer - nu - - i,

ff *stargando.* *a tempo.*

cer - nu - i, Ve - ne - re - mur cer - nu - - i,

ff *stargando.* *a tempo.*

Et an-

Et an - ti - - - quum do - cu - men - - -

- ti - - - quum do - cu - men - - - tum

- tum No - vo ce - dat ri - tu - i, no - vo ce - dat ri - tu - i, Et an -

Et an -

No - vo ce - dat ri - tu - i, no - vo ce - dat ri - tu - i, Et an -

The first system consists of five staves. The top staff is the vocal line with lyrics. The second and third staves are empty. The fourth staff is the bass vocal line with lyrics. The fifth staff is the piano accompaniment, showing chords and melodic lines in both hands.

*con gran espress.**smorz. e rall.*

- ti - - quum do - cu - men - tum No - vo ce - dat ce - dat ri - tu -

- ti - - quum do - cu - men - tum No - vo ce - dat ce - dat ri - tu -

con gran espress.

The second system consists of five staves. The top staff is the vocal line with lyrics. The second and third staves are empty. The fourth staff is the bass vocal line with lyrics. The fifth staff is the piano accompaniment, showing chords and melodic lines in both hands. Dynamics include *f* and *p*.

a tempo.

Et in - i - e - n - s - i - b - i - l - i - t - e - r Et an - ti - quum do - cu -

Et an - ti - quum

a tempo.

sempre cresc.

- men - tum No - vo ce - dat no - vo

No - vo ce - dat no - vo

do - cu - men - tum No - vo ce - dat no - vo

sempre cresc.

string. - al - ff breit.

ce - dat Et an - ti - quum do - cu - men - tum

Et an -

ce - dat Et an - ti - quum do - cu - men - tum

string. - al - ff

con tutta forza.

No - vo ce - dat no - vo ce - dat no - vo ce - dat novo cedat ri - tu - i,

ce - dat ri - tu - i, *rall.*

No - vo ce - dat no - vo ce - dat no - vo ce - dat ce - dat ri - tu - i, *rall.*

con tutta forza.

rall.

Tempo *Andante*

p
Prae-stet fi - - des sup - ple - - men - tum Sen - su -

p
Prae-stet fi - - des sup - ple - - men - tum Sen - su -

pp
Senza Organ. ad lib.

- um de - - fec - tu - - i; Praestet

pp
Praestet fi-des praestet

- um de - - fec - tu - - i; *pp* Praestet fi-des praestet

pp

Organ.
pp

fi-des sup-ple-men-tum Sen-su-um de-fec-tu-

fi-des sup-ple-men-tum sup-ple-men-tum

fi-des sup-ple-men-tum sup-ple-men-tum Sen-su-um de-fec-tu-

dim. e rit. **Allegro vivace.**

i, Sen-su-um de-fec-tu-i;

dim. e rit.

i, Sen-su-um de-fec-tu-i;

Allegro vivace.

dim. e rit. *p*

i, Sen-su-um de-fec-tu-i;

poco a

Piano accompaniment for the first system, featuring a treble and bass clef with complex chordal textures and a steady bass line.

poco cresc. e string.

Piano accompaniment for the second system, marked with *ff* (fortissimo) and showing a more intense and string-like texture.

Vocal and piano accompaniment for the third system, including lyrics and dynamic markings like *mf*.

mf
Ge-ni-to-ri, Ge-ni-to-que Laus et ju-bi-la-ti-o, Ge-ni-

mf
Ge-ni-to-ri, Ge-ni-to-que Laus et ju-bi-la-ti-o, Ge-ni-

mf

mf

-to-ri, Ge-ni-to-que Laus et ju-bi-la-ti-o, Sa-lus,

mf

-to-ri, Ge-ni-to-que Laus et ju-bi-la-ti-o, Sa-lus,

mf

sempre staccato.

ho-nor, Vir-tus quoque Sit et be-ne-

ho-nor, Vir-tus quoque Sit et be-ne-

sempre cresc. al

dic - ti - o, sit et be - ne - di - tio et

sempre cresc. al

dic - ti - o, sit et be - ne - di - tio et

sempre cresc. al

ff

rall.

be - ne - dic - ti

ff

rall.

be - ne - dic - ti

ff

rall.

a tempo.
p

- o; Pro-ce-den-ti ab u-tro-que Com-par-sit lau-da-tio, Pro-ce-

- o; Pro-ce-den-ti ab u-tro-que Com-par-sit lau-da-tio, Pro-ce-

a tempo.
p

- den-ti ab u-tro-que Com-par-sit lau-da-tio. Sa-lus, ho-nor, vir-tus

- den-ti ab u-tro-que Com-par-sit lau-da-tio. Sa-lus, ho-nor, vir-tus

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p accel.

quoque Sit et be-ne-dic-tio, Sa-lus, ho-nor, vir-tus quo-que

p accel.

quoque Sit et be-ne-dic-tio, Sa-lus, ho-nor, vir-tus quo-que

accel.

p

cresc.

sit et be - ne - dic - ti - o, Pro-ce-den-ti ab u - tro-que Com-

cresc.

sit et be - ne - dic - ti - o, Pro-ce-den-ti ab u - tro-que Com-

cresc.

den-ti ab u - tro-que Com-

cresc.

piu f

- par... sit lau - da - tio, Pro - ce - den - ti ab u - tro - que Com -

piu f

- par... sit lau - da - tio, Pro - ce - den - ti ab u - tro - que Com -

ab u - tro - que Com -

piu f

- par... sit lau - da - tio, Sa - lus, honor, virtus quo - que Sit et be - ne -

- par... sit lau - da - tio, Sa - lus, honor, virtus quo - que Sit et be - ne -

dictio, Pro-ce-den-ti ab u-tro-que Pro-ce-den-ti ab u-

deciso.

f deciso.

deciso.

tro . . . que Com-par sit lau-da-ti-o.

a tempo.

tro . . . que Com-par sit lau-da-ti-o.

A-men A-

a tempo.

A - men a - men a - men a - men a -

A - men a - men a - men a - men a - men a -

A - men a - men a - men a - men a - men a -

- men a - men a - - - men a -

- men a - men a - men a - men a - men. ^{1^{ma}}

- men a - men a - men a - men a - - men.

- men a - men a - men a - men a - - men.

- men a - men a - men a - - - men a - men a -

^{1^{ma}}

2^{da} *mf*

- men a - men a - men a - men a - men..... a -

mf

mf

- men a - men a - men a - men a - men a - . . .

2^{da}

mf

ff

Adagio.

ff

men a - - men a - - men.

ff *p*

men a - - men a - - men.

ff *p*

Adagio.

ff *p*