

Tantum Ergo - 1

5 vocibus cum 6 instrumentis

Jacques Guislain Pamart

(1637-1704)

The musical score consists of 11 staves, each with a clef, key signature, and time signature. The staves are grouped into two sections by a vertical brace.

- Violino-1:** Treble clef, common time, C major. Staff 1.
- Violino-2:** Treble clef, common time, C major. Staff 2.
- Violino-3:** Bass clef, common time, C major. Staff 3.
- Viola alto:** Bass clef, common time, C major. Staff 4.
- Viola tenor:** Bass clef, common time, C major. Staff 5.
- Viola bassus:** Bass clef, common time, C major. Staff 6.
- Cantus-1:** Treble clef, common time, C major. Staff 7.
- Cantus-2:** Treble clef, common time, C major. Staff 8.
- Altus:** Treble clef, common time, C major. Staff 9.
- Tenor:** Bass clef, common time, C major. Staff 10.
- Bassus:** Bass clef, common time, C major. Staff 11.

Below the staves, a basso continuo staff is shown with a bass clef, common time, C major, and a bassoon icon. The page number 5 is at the bottom right.

Source: Messe et mottets, à une, deux, et 5 voix, instruments, et ripienes. Anvers, 1692.

A single staff for basso continuo, featuring a bass clef, common time, C major, and a bassoon icon. The page number 5 is at the bottom right.

Tantum Ergo - 1

5

V1

V2

V3

Va

Vt

Vb

5

C1

C2

A

T

B

BC

Tantum Ergo - 1

10

V1

V2

V3

Va

Vt

Vb

10

C1

ve - ne - re - mur cer - nu - i, tan-tum er-go sa - cra-
laus et ju - bi - la - ti - o, ge - ni - to - ri ge - ni -

C2

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

A

Tan-tum er - go sa - cra - men - tum, ve - ne - re - mur cer - nu - i,
Ge - ni - to - ri ge - ni - to - que, laus et ju - bi - la - ti - o,

T

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

B

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

BC

7

7

Tantum Ergo - 1

13

V1

V2

V3

Va

Vt

Vb

13

C1

mentum ve-ne-re-murcer - nu - i, ve-ne-re-mur, ve-ne - re-mur, ve-ne-re-mur, ve-ne - re-mur cer-nu - i,
to - que, laus et ju - bi - la - ti - o, ge-ni-to - ri ge-ni - to-que, ge-ni-to-que, laus et ju - bi - la - ti - o,

C2

ve-ne-re-murcer - nu - i,
laus et ju - bi - la - ti - o,

ve-ne - re-mur, ve-ne-re-mur, ve-ne - re-mur cer-nu - i,
ge-ni - to - ri ge-ni-to-que, laus et ju - bi - la - ti - o,

A

ve-ne-re-murcer - nu - i,
laus et ju - bi - la - ti - o,

ve-ne-re-mur, ve-ne - re-mur cer-nu - i,
ge-ni-to-que laus et ju - bi - la - ti - o,

T

8
ve-ne-re-murcer - nu - i,
laus et ju - bi - la - ti - o,

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

B

ve-ne-re-murcer - nu - i,
laus et ju - bi - la - ti - o,

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

BC

Tantum Ergo - 1

17

V1

V2

V3

Va

Vt

Vb

C1

C2

A

T

B

BC

17

et an-sa-lus

et an - ti-quum do-cu-men-tum,
sa-lus ho-nor, vir-tus quo-que

et an-sa-lus

Tantum Ergo - 1

22

V1

V2

V3

Va

Vt

Vb

C1

ti-quum do-cu-mentum no-vo ce-dat ri - tu - i.
ho-nor virtus quo-que sit et be-ne-dic-ti-o,

et an - ti - quum do-cu-
sa-lus ho-nor, vir-tus

C2

et an - ti - quum do-cu-
sa-lus ho-nor, vir-tus

A

no-vo ce-dat ri - tu - i,
sit et be-ne-dic-ti-o,

et an - ti - quum do-cu-
sa-lus ho-nor vir-tus

T

et an - ti - quum do-cu-
sa-lus ho-nor, vir-tus

B

ti-quum do-cu-mentum no-vo ce-dat ri - tu - i,
ho-nor, virtus quo-que sit et be-ne-dic-ti-o,

et an - ti - quum do-cu-
sa-lus ho-nor, vir-tus

BC

6

Tantum Ergo - 1

26

V1

V2

V3

Va

Vt

Vb

26

C1

men-tum no-vo ce-dat ri - tu - i, et an - ti-quum do-cu-men-tum no-vo ce-dat ri - tu - i, no - vo
quo-que sit et be-ne-dic-ti-o, sa-lus ho-nor, vir-tus quo-que sit et be-ne - dic-ti - o, sa - lus

C2

men-tum no-vo ce-dat ri - tu - i,
quo-que sit et be-ne-dic-ti-o, et an -
sa - lus

A

men-tum no-vo ce-dat ri - tu - i, no-vo ce - dat, no-vo ce - dat, no-vo ce-dat ri - tu - i,
quo-que sit et be-ne-dic-ti-o, sa-lus ho-nor, vir-tus quo-que sit et be-ne-dic - ti - o,

T

⁸ men-tum no-vo ce - dat ri - tu - i,
quo-que sit et be - ne-dic - ti - o, et an -
sa - lus

B

men-tum no-vo ce-dat ri - tu - i, et an - ti-quum do-cu-men-tum no-vo ce-dat ri - tu - i,
quo-que sit et be-ne-dic-ti-o, sa-lus ho-nor, vir-tus quo-quesit et be-ne-dic - ti - o,

BC

Tantum Ergo - 1

30

V1

V2

V3

Va

Vt

Vb

C1

ce - dat, no - vo ce - dat, no - vo ce - dat ri - tu - i.
ho - nor vir - tus quo - que sit et be - ne - dic - ti - o.

C2

ti - quum do - cu - men - tum no - vo ce - dat ri - tu - i, no - vo ce - dat, no - vo ce - dat, no - vo
ho - nor, vir - tus quo - que sit et be - ne - dic - ti - o, sa - lus ho - nor vir - tus quo - que sit et

A

no - vo ce - dat, no - vo ce - dat, no - vo
sa - lus ho - nor vir - tus quo - que sit et

T

8 ti - quum do - cu - men - tum no - vo ce - dat ri - tu - i, et an - ti - quum do - cu - men - tum no - vo
ho - nor, vir - tus quo - que sit et be - ne - dic - ti - o, sa - lus ho - nor vir - tus quo - que sit et

B

et an - ti - quum do - cu - men - tum no - vo
sa - lus ho - nor, vir - tus quo - que sit et

BC

5 6 6 5 6

Tantum Ergo - 1

33

V1

V2

V3

Va

Vt

Vb

33

C1

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

C2

ce - dat ri - tu - i. Præ-stet fi - des sup-ple-men-tum sen - su - um de - fec - tu - i, præ-stet
be - ne - dic - ti - o. Pro - ce - den - ti ab u - tro - que com-par sit lau - da - ti - o, pro - ce -

A

ce - dat ri - tu - i. Præ-stet fi - des sup-ple-men-tum sen - su - um de - fec - tu - i, sen-su -
be - ne - dic - ti - o. Pro - ce - den - ti ab u - tro - que com-par sit lau - da - ti - o, compar

T

8 ce - dat ri - tu - i. Præ-stet fi - des sup-ple-men-tum sen - su - um de - fec - tu - i,
be - ne - dic - ti - o. Pro - ce - den - ti ab u - tro - que com-par sit lau - da - ti - o,

B

ce - dat ri - tu - i. Præ-stet fi - des sup-ple-men-tum sen - su - um de - fec - tu - i,
be - ne - dic - ti - o. Pro - ce - den - ti ab u - tro - que com-par sit lau - da - ti - o,

BC

5

6 6

Tantum Ergo - 1

36

V1

V2

V3

Va

Vt

Vb

36

C1

um, sensu-um, sen-su-um de-fec-tu-i, sen-su-um de-fec-tu-i.
sit, comparsit, compar sit lau-da-ti-o, compar sit lau-da-ti-o.

C2

fi-des supplementum sen-su-um de-fec-tu-i, sen-su-um de-fec-tu-i.
den-ti ab u-tro-que compar sit lau-da-ti-o, compar sit lau-da-ti-o.

A

um, sensu-um, sen-su-um de-fec-tu-i, sen-su-um de-fec-tu-i.
sit, comparsit, compar sit lau-da-ti-o, compar sit lau-da-ti-o.

T

⁸ sen-su-um, sen-su-um de-fec-tu-i, sen-su-um de-fec-tu-i.
compar sit, compar sit lau-da-ti-o, compar sit lau-da-ti-o.

B

sen-su-um, sen-su-um de-fec-tu-i, sen-su-um de-fec-tu-i.
compar sit, compar sit lau-da-ti-o, compar sit lau-da-ti-o.

BC

5 5 5 5 5 5 4 3 5

Violino-1

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(1637-1704)

The musical score consists of eight staves of music for Violino-1. The music is in common time and uses a treble clef. The first staff begins with a continuous eighth-note pattern. The second staff starts at measure 5 with sixteenth-note patterns. The third staff begins at measure 10 with eighth-note patterns. The fourth staff begins at measure 17 with sixteenth-note patterns. The fifth staff begins at measure 21 with eighth-note patterns. The sixth staff begins at measure 25 with sixteenth-note patterns. The seventh staff begins at measure 28 with eighth-note patterns, followed by a measure of rests indicated by a '5'. The eighth staff begins at measure 36 with sixteenth-note patterns.

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1

5

10

17

23

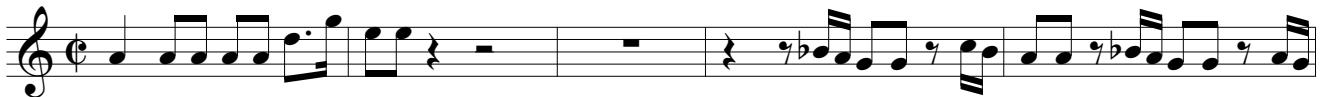
27

5

36

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6

Musical score for Violino-3, page 1, measures 6-10. The music continues in common time (C) and treble clef (G). Measures 6-10 show a variety of rhythmic patterns, including eighth-note pairs and sixteenth-note groups, separated by rests and dynamic markings.

12

Musical score for Violino-3, page 1, measures 12-16. The music continues in common time (C) and treble clef (G). Measures 12-16 feature eighth-note pairs and sixteenth-note groups, with rests and dynamic markings.

18

Musical score for Violino-3, page 1, measures 18-22. The music continues in common time (C) and treble clef (G). Measures 18-22 show eighth-note pairs and sixteenth-note groups, with rests and dynamic markings.

24

Musical score for Violino-3, page 1, measures 24-28. The music continues in common time (C) and treble clef (G). Measures 24-28 feature eighth-note pairs and sixteenth-note groups, with rests and dynamic markings.

27

5

Musical score for Violino-3, page 1, measures 27-31. The music continues in common time (C) and treble clef (G). Measures 27-31 show eighth-note pairs and sixteenth-note groups, with rests and dynamic markings. A measure number '5' is written above the staff at measure 27.

36

Musical score for Violino-3, page 1, measures 36-40. The music continues in common time (C) and treble clef (G). Measures 36-40 feature eighth-note pairs and sixteenth-note groups, with rests and dynamic markings.

Viola alto

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A continuation of the musical score for Viola alto, page 1. It shows measures 7 through 12. Measure 7 starts with a dotted half note. Measures 8 and 9 each begin with a quarter note. Measure 10 starts with a dotted half note. Measure 11 begins with a quarter note. Measure 12 ends with a quarter note.

A continuation of the musical score for Viola alto, page 1. It shows measures 13 through 18. Measure 13 starts with a dotted half note. Measures 14 and 15 each begin with a quarter note. Measure 16 starts with a dotted half note. Measure 17 begins with a quarter note. Measure 18 ends with a quarter note.

A continuation of the musical score for Viola alto, page 1. It shows measures 19 through 24. Measure 19 starts with a dotted half note. Measures 20 and 21 each begin with a quarter note. Measure 22 starts with a dotted half note. Measure 23 begins with a quarter note. Measure 24 ends with a quarter note.

A continuation of the musical score for Viola alto, page 1. It shows measures 25 through 30. Measure 25 starts with a dotted half note. Measures 26 and 27 each begin with a quarter note. Measure 28 starts with a dotted half note. Measure 29 begins with a quarter note. Measure 30 ends with a quarter note.

A continuation of the musical score for Viola alto, page 1. It shows measures 31 through 36. Measure 31 starts with a dotted half note. Measures 32 and 33 each begin with a quarter note. Measure 34 starts with a dotted half note. Measure 35 begins with a quarter note. Measure 36 ends with a quarter note.

A continuation of the musical score for Viola alto, page 1. It shows measures 37 through 42. Measure 37 starts with a dotted half note. Measures 38 and 39 each begin with a quarter note. Measure 40 starts with a dotted half note. Measure 41 begins with a quarter note. Measure 42 ends with a quarter note.

Viola alto

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The musical score consists of six staves of Viola alto music. Staff 1 (measures 1-6) starts with a rest followed by eighth-note patterns. Staff 2 (measures 7-12) includes a key change to A major. Staff 3 (measures 13-18) features eighth-note patterns with grace notes. Staff 4 (measures 19-24) shows sixteenth-note patterns. Staff 5 (measures 25-30) continues sixteenth-note patterns. Staff 6 (measures 31-36) concludes with sixteenth-note patterns.

Viola tenor

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2

7

14

21

25

28 5

36

Viola bassus

Tantum Ergo - 1

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Jacques Guislain Pamart
(1637-1704)

1

5

10

17

23

27

5

36

Basso continuo

Tantum Ergo - 1

5 vocibus cum 6 instrumentis

Jacques Guislain Pamart
(1637-1704)

The musical score consists of six staves of basso continuo music. Staff 1 starts in common time (C) with a bass clef, featuring a continuous eighth-note bass line. Staff 2 begins at measure 7, starting in common time (C) and transitioning through measures 7, 5, 6, 4, and 7, ending in common time (C). Staff 3 begins at measure 13, starting in common time (C) and transitioning through measures 13, 14, 15, 16, 17, 18, 19, 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, and 31, ending in common time (C). Staff 4 begins at measure 20, starting in common time (C) and transitioning through measures 20, 21, 22, 23, 24, 25, 26, 27, 28, 29, 30, and 31, ending in common time (C). Staff 5 begins at measure 26, starting in common time (C) and transitioning through measures 26, 27, 28, 29, 30, and 31, ending in common time (C). Staff 6 begins at measure 31, starting in common time (C) and transitioning through measures 31, 32, 33, 34, 35, 36, and 37, ending in common time (C).