

Soprano

1. Tan - tum er - go sa - cra-men - tum, ve - ne-re - mur
2. Ge - ni-to - ri, ge - ni - to - que laus et ju - bi -

Alto

1. Tan - tum er - go sa - cra-men - tum, ve - ne-re - mur
2. Ge - ni-to - ri, ge - ni - to - que laus et ju - bi -

Tenore

8 1. Tan - tum er - go sa - cra-men - tum, ve - ne-re - mur
2. Ge - ni-to - ri, ge - ni - to - que laus et ju - bi -

Basso

1. Tan - tum er - go sa - cra-men - tum, ve - ne-re - mur
2. Ge - ni-to - ri, ge - ni - to - que laus et ju - bi -

4

cer - nu - i; do - cu-men - tum
la - ri - o; - tus quo - que

cer - nu - i; - cu-men - tum
la - ri - o; - tus quo - que

8 cer - nu - i; et an - ti - quum do - cu-men - tum
la - ri - o; sa - lus, ho - nor, vir - tus quo - que

cer - nu - i; et an - ti - quum do - cu-men - tum
la - ri - o; sa - lus, ho - nor, vir - tus quo - que

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no - vo ce - dat ri - tu - i; prae - stet fi - des
 sit et be - ne - di - cri - o; pro - ce - den - ti

no - vo ce - dat ri - tu - i; prae - stet fi - des
 sit et be - ne - di - cri - o; pro - ce - den - ti

8 no - vo ce - dat ri - tu - i; prae - stet fi - des
 sit et be - ne - di - cri - o; pro - ce - den - ti

no - vo ce - dat ri - tu - i; prae - stet fi - des
 sit et be - ne - di - cri - o; pro - ce - den - ti

10

Solo

sup - ple-men - tum sen - su-um de fe - ctu - i.
 ab u - tro - que com - pur xit lau - da - ti - o,

sup - ple-me - - ctu-i.
 ab u - tro - ti - o,

8 sup - ple-men - tum sen - su-um de fe - ctu-i.
 ab u - tro - que com - pur xit lau - da - ti - o,

Solo

sup - ple-men - tum sen - su-um de fe - ctu-i.
 ab u - tro - que com - pur xit lau - da - ti - o,

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Tutti f.

prae - stet fi - des sup - ple-men - tum sen - su-um de -
 pro - ce-den - ti ab u - tro - que com - par sit lau -

prae - stet fi - des sup - ple-men - tum sen - su-um de -
 pro - ce-den - ti ab u - tro - que com - par sit lau -

8

prae - stet fi - des sup - ple-men - tum sen - su-um de -
 pro - ce-den - ti ab u - tro - que com - par sit lau -

prae - stet fi - des sup - ple-men - tum sen - su-um de -
 pro - ce-den - ti ab u - tro - que com - par sit lau -

16

fe - ctu - i, sen - su - um, sen - su -
 da - ti - o, com - par sit, com-par

fe - ctu sen - su - um, sen - su -
 da - ti com - par sit, com-par

8

fe - ctu - i, sen - su - um, sen - su -
 da - ti - o, com - par sit, com-par

fe - ctu - i, sen - su - um, sen - su -
 da - ti - o, com - par sit, com-par

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19

um, sit. se - su-um de - fe - ctu - i,
com - par sit lau - da - ri - o,

um, sit. se - su-um de - fe - ctu - i,
com - par sit lau - da - ri - o,

8 um, sit. se - su-um de - fe - ctu - i,
com - par sit lau - da - ri - o,

um, sit. se - su-um de - fe - ctu - i,
com - par sit lau - da - ri - o,

23

sen - su-um de - fe - ctu - i,
com - por sit lau - da - ri - o, de - fe - ctu - lau-da - ti -

sen - su-um de - fe - ctu - i,
com - por sit lau - da - ri - o, de - fe - ctu - lau-da - ti -

8 sen - su-um de - fe - ctu - i,
com - por sit lau - da - ri - o, de - fe - ctu - lau-da - ti -

sen - su-um de - fe - ctu - i,
com - por sit lau - da - ri - o, de - fe - ctu - lau-da - ti -

27

i, o, de - fe - ctu - i.
lau - da - ti - o.
A - men, a - men.

8 i, o, de - fe - ctu - i.
lau - da - ti - o.

i, o, de - fe - ctu - i.
lau - da - ti - o.



Violoncello

f

4

7

p

10

13

16

f

19

ff *fz*

23

fz *fp*

27

f *fp* *ff*

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Detailed description: This is a musical score for a Violoncello, written in bass clef with a common time signature (C). The score consists of nine staves of music. The first staff begins with a forte (*f*) dynamic. The second staff has a measure rest followed by a forte (*f*) dynamic. The third staff has a measure rest followed by a piano (*p*) dynamic. The fourth staff has a measure rest. The fifth staff has a measure rest followed by a forte (*f*) dynamic. The sixth staff has a measure rest followed by a forte (*f*) dynamic. The seventh staff has a measure rest followed by a fortissimo (*ff*) dynamic and a fortissimo (*fz*) dynamic. The eighth staff has a measure rest followed by a fortissimo (*fz*) dynamic and a fortissimo (*fp*) dynamic. The ninth staff has a measure rest followed by a fortissimo (*ff*) dynamic. A central watermark with the text 'musicalion' and 'klicken für mehr' is overlaid on the score.

Tantum ergo in C

D 461

Franz Schubert
1797-1828

Adagio

Oboe I, II

Oboe I, II

Adagio

4

7

10

13

16

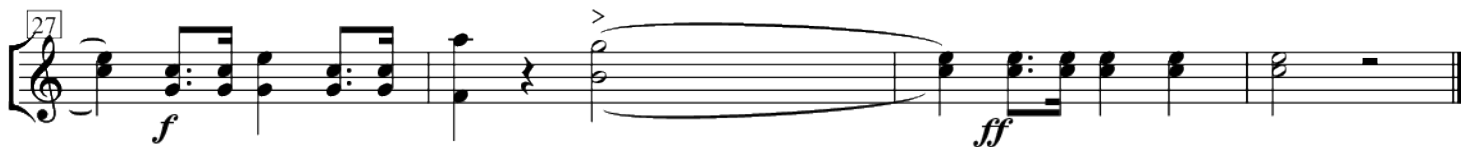
19

f

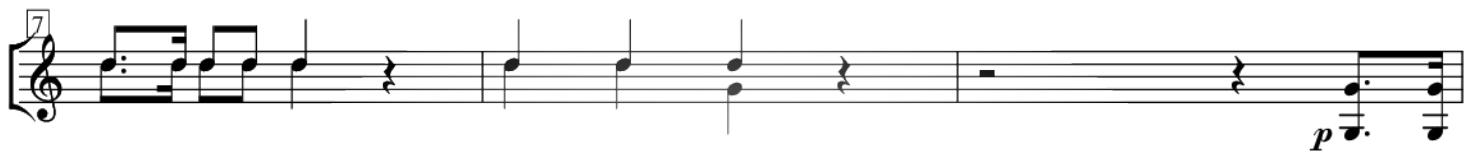
p

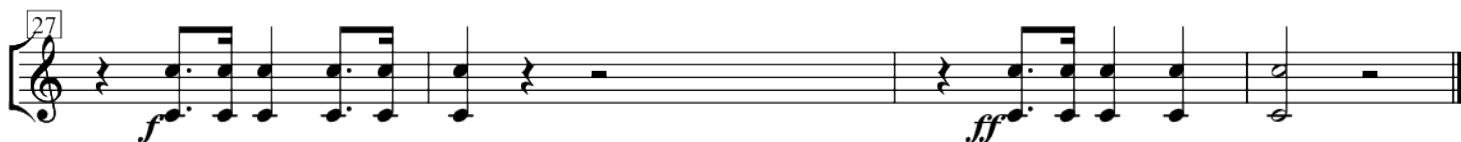
ff

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Trompete I, II





Trompete III

First staff of music (Trompete III) in bass clef, common time. It begins with a forte (*f*) dynamic. The notation consists of eighth and sixteenth notes with rests.

Second staff of music, starting at measure 4. It continues the melodic line with eighth and sixteenth notes.

Third staff of music, starting at measure 7. It features a piano (*p*) dynamic at the end of the staff.

Fourth staff of music, starting at measure 10. It includes a graphic of musical notes floating above the staff.

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Fifth staff of music, starting at measure 13. It features a forte (*f*) dynamic at the end of the staff.

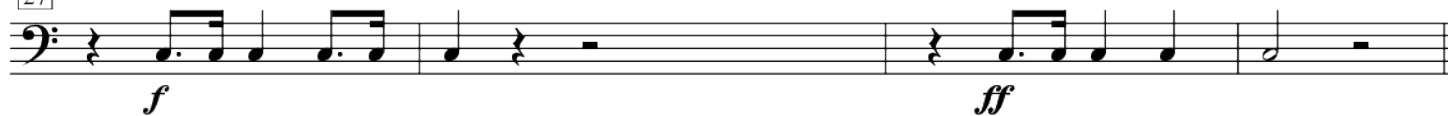
Sixth staff of music, starting at measure 16. It continues the melodic line with eighth and sixteenth notes.

Seventh staff of music, starting at measure 19. It features a fortissimo (*ff*) dynamic at the end of the staff.

23



27



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Violine I

Violine II



4



7



10



13



16

16

fz *p* *f*

fz *p* *f*

Measures 16-18 of a musical score. Measure 16 features a treble staff with a sixteenth-note triplet and a bass staff with a half-note chord. Measure 17 continues the triplet in the treble and has a half-note chord in the bass. Measure 18 has a half-note chord in the treble and a half-note chord in the bass. Dynamics include *fz* (forzando), *p* (piano), and *f* (forte).

19

19

fz *p* *ff* *fz*

fz *fp* *ff* *fz*

Measures 19-22 of a musical score. Measure 19 has a half-note chord in the treble and a half-note chord in the bass. Measure 20 has a half-note chord in the treble and a half-note chord in the bass. Measure 21 has a half-note chord in the treble and a half-note chord in the bass. Measure 22 has a half-note chord in the treble and a half-note chord in the bass. Dynamics include *fz* (forzando), *p* (piano), *ff* (fortissimo), and *fp* (forzando piano).

23

23

fz *p* *p*

Measures 23-26 of a musical score. Measure 23 has a half-note chord in the treble and a half-note chord in the bass. Measure 24 has a half-note chord in the treble and a half-note chord in the bass. Measure 25 has a half-note chord in the treble and a half-note chord in the bass. Measure 26 has a half-note chord in the treble and a half-note chord in the bass. Dynamics include *fz* (forzando), *p* (piano), and *p* (piano).

27

27

f *p* *ff*

f *p* *ff*

Measures 27-30 of a musical score. Measure 27 has a half-note chord in the treble and a half-note chord in the bass. Measure 28 has a half-note chord in the treble and a half-note chord in the bass. Measure 29 has a half-note chord in the treble and a half-note chord in the bass. Measure 30 has a half-note chord in the treble and a half-note chord in the bass. Dynamics include *f* (forte), *p* (piano), and *ff* (fortissimo).

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Typ: Digitale Noten zum Download

Titel: [Tantum ergo in C](#)

Komponist: [Franz \(Peter\) Schubert](#)

Epoche: Romantik

Thema: .Ohne Thema

Reihe/Zyklus: Lieder (geistlich)

Schwierigkeit: Mittel bis schwer

Instrumentierung Gruppe: Gemischter Chor mit (Kammer-)Orchester

Arrangement: Chor>SATB+Ob2+Trp3+[VI2+Vc]

Instrumentierung: Gesang Chor>Alt-Stimmen = A(1), Gesang Chor>Bass-Stimmen = B (1), Gesang Chor>Sopran-Stimmen = S(1), Gesang Chor>Tenor-Stimmen = T(1), Oboe = Ob(2), Trompete = Trp(3), Violine (Geige) = VI(2), Violoncello (Cello) = Vc(1)

Schon vor der Erstausgabe hatte Max Friedlaender die Komposition im Januar 1824 mit anderem Text von W. H. Helling unter dem Titel „An das Vaterland" in einem lithographierten Privatdruck veröffentlicht (zusammen mit einer ähnlich umtextierten Einrichtung