

EDITION DE LA SCHOLA CANTORUM DE MONTREAL.

# Cantum Ergo

CHOEUR A TROIS VOIX ÉGALES, AVEC ACCOMPAGNEMENT  
D'ORGUE ÷  
PAR

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aux Chanteurs au Gesù

## TANTUM ERGO

Choeur a 3 voix egales

ARTHUR LETONDAL

Moderato ( $\text{♩} = 56$ )

*p*

*p* Tán - tum ér - go sa - cra - mén - tum Ve - ne

*p*

*mf* ré - mur cér - nu - i Et an - ti - quum

*mf*

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do - cu - mén - tum No - vo ce - dat rí - tu -  
f Nó - vo

*cresc.* *f* *p*

i. — Práes - tet fí - des sup - ple - mén - tum

*p*

Sén - su - um de féc - - tu - i.

*cresc.* *dim.* *dim.*

*Maestoso*

Ge - ni - to - ri, ge - ni - tó - que, Laus et ju - bi -

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a series of rests, followed by the lyrics 'Ge - ni - to - ri, ge - ni - tó - que, Laus et ju - bi -'. The piano accompaniment starts with a forte (*f*) dynamic and consists of a series of chords and moving lines in both hands.

*Maestoso*

lá - ti - o, Sá - lus, hó - nor, vír - tus, quo - que

The second system continues the vocal line and piano accompaniment. The vocal line has rests followed by the lyrics 'lá - ti - o, Sá - lus, hó - nor, vír - tus, quo - que'. The piano accompaniment continues with a similar texture of chords and moving lines.

Sit et be - ne - díc - ti - o Pro - ce - dén - ti

The third system concludes the vocal line and piano accompaniment. The vocal line has rests followed by the lyrics 'Sit et be - ne - díc - ti - o Pro - ce - dén - ti'. The piano accompaniment ends with a mezzo-forte (*mf*) dynamic.

ab - u - tro - que Cóm - par sit lau - dá - ti - o.

Pro - ce - dén - ti ab - u - tro - que Cóm - par

da - ti *Più lento* sit lau - dá - ti - o. A - men, A - men, A - men.

