

A Fr. Luis de Leon.

HIMNO À VOCES SOLAS  
(LETRA DE D. MANUEL VILLAR Y MACIAS)



F. DE LA RIVA.

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MADRID.

Almacén de música de A. Romero, calle de Preciados n.º 1.



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# HIMNO Á FR. LUIS DE LEON.

Letra de D. Manuel Villar y Macías.

Música de F. de la Riva.

Religioso. (M. 76 = ♩)

TENORES.

1.<sup>OS</sup>

2.<sup>OS</sup>

1.<sup>OS</sup>

B. c. (A)

BAJOS.

2.<sup>OS</sup>

B. c.

B. c.

B. c.

PIANO.

HARMONIUM.

ad libitum.

(B)

(A) B. c. quiere decir *boca cerrada*.

(B) Siempre que sea posible debe cantarse á voces solas.

M. Galvrago de Latorre.

Four vocal staves (Soprano, Alto, Tenor, Bass) and three piano accompaniment staves (Right Hand, Middle Bass, Left Hand). The vocal parts are in G major and 3/4 time. The lyrics are: ta - tua *pp* Que al co - ra - zon ins -

The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and bass lines in the left hand. Dynamics include *sf* > and *F*. A fermata is present over the first measure of the piano accompaniment.

*sf* > *sf* > *F*

Piano accompaniment for the second system, consisting of a grand staff (treble and bass clefs). The right hand plays chords, and the left hand plays a bass line. Dynamics include *sf* >, *F*, and *pp*. A fermata is present over the first measure. A tempo change to 2/4 is indicated in the second measure.



(M. 40-5)

pi - ra *f* Un pue - blo fiel ad - mira á su immor - *dim*  
 pi - ra *f* Un pue - blo fiel ad - mira á su immor - *dim*  
 pi - ra *f* Un pue - blo fiel ad - mira á su immor - *dim*  
 pi - ra *f* Un pue - blo fiel ad - mira á su immor - *dim*  
*f* Un pue - blo fiel ad - mira á su immor - *dim*  
*f* Un pue - blo fiel ad - mira á su immor - *dim*

*f* Un pue - blo fiel ad - mira á su immor -

*f* *dim*  
 Ped. Ped. Ped. Ped. Ped.

(M. 76=d)

tal can - - tor B. c. *F*

tal can - - tor B. c. *F*

tal can - - tor B. c. *F*

tal can - - tor B. c. *F*

tal can - - tor B. c. *F*

tal can - - tor B. c. *F*

tal can - - tor B. c. *F*

tal can - - tor B. c. *F*

*rit.*

*F*

Ped. ⊕ Ped. ⊕ Ped. ⊕



*dolciss.*

La fren - te so\_be -

*dolciss.*

Ci\_ ñe\_ - - ron - - le de a\_ bro\_ - - - jos

*molto p*

Ci\_ ñe\_ ron\_ le de abro\_ jos

*molto p*

Ci\_ ñe\_ ron\_ le de a\_ bro\_ jos La fren\_te

*molto p*

La fren - te so\_be -

*dolcissimo*

fa - - - na

de lau - ro triun - -

*molto p*

I Espa-ña hoy la or-na ufa - na de

*dolciss.*

I Espa-ña hoy la or-na ufa - na de lau - - ro

so-be - ra - - na

ra-na

*molto p*

la orna ufa - na de

I Espa - ña hoy la or-na ufa - na de lau - ro triunfa-

*dol*

No: Noesi lu - sion i - lu - sion men - ti -

No: Noesi lu - sion i - lu - sion men - ti -

fa - - - dor

lauro triunfa - dor

B.c.

trium - fa - dor

F. B.c.

p

lau - ro triunfa dor

F B.c.

dor

F B.c.

p

da Vir - - tud ingenio glo - ria vir - tud in - ge - nio

da Vir - - tud ingenio glo - ria vir - tud in - ge - nio

Vir - - tud ingenio glo - ria vir - tud in - ge - nio

B. c.

Vir - - tud ingenio glo - ria vir - tud in - ge - nio

*F* *P*

*F* *P*

*F* *P*

*F*

glo-ria No mancha-rá la histo-ria La en-vi-dia siempre *dim*

glo-ria No man-cha-rá la histo-ria La en-vi-dia siempre *dim*

glo-ria No, no man-cha-rá la his-to-ria *dim*

No, no man-cha-ra la his-to-ria *dim*

glo-ria No mancha-rá la his-to-ria La en- *dim*

No mancha-rá, no, no, la his-to-ria *dim*

No mancha-rá man-cha-rá la his-

No mancha-rá man-cha-rá la his-

Ped.  $\oplus$

vil Al — zad! al — zad!

vil Al — zad! al — zad!

ria la his — to — ria La en — vi — dia

ria la his — to — ria La en — vi — dia

*sf* vi — dia la en — *sf* vi — dia *pp* siem — pre

ria La en — *sf* vi — dia La en — vi — dia siem — pre

to *p* ria La en — vi — dia siem — pre

to — ria *p* La en — vi — dia siem — pre siem — pre

*p*

*sf* > *sf* > *sf* > *sf* >



Al - *pp* zad! al - zad! oh ciu - da - da

Al - *pp* zad! al - zad! oh ciu - da - da

siem - - pre vil

siem - - pre vil *pp* Al - - - - - zad! - - - - -

vil *pp* Al - zad! al - zad! Al - zad! al - zad! - - - - -

vil

vil

vil

vil

vil

*pp*

nos

nos

*P* Los him - nos ven - ce *sF* - do

*P* Los him - nos ven - ce *sF* - do

*sF* Los him - nos ven - ce *sF* - do

*sF* Los him - nos ven - ce *sF* - do

*sF* Los him - nos ven - ce *sF* - do

Los him - nos ven - ce *sF* - do

*P* *sF*

*sF*



*dolce*

I de di - vi - - nas flo - - res

*dolce*

I de di - vi - - nas flo - - res

*p* B.c. *F*

*p* B.c. *F*

B. c. *F*

B. c. *F*

*dolce* *F*

Te - - ged te - ged co - - ro - - nas mil

Te - - ged te - ged co - - ro - - nas mil

Te - - ged te - ged co - - ro - - nas mil

Te - - ged te - ged co - - ro - - nas mil

*p*

*p*

*p*

*p*

The score consists of four vocal staves (Soprano, Alto, Tenor, Bass) and four piano accompaniment staves. The vocal parts are in G major and 4/4 time. The piano accompaniment features a steady bass line with chords in the right hand. Dynamics include *p* (piano) and *sf* (sforzando).

*sf*

*p*

The piano accompaniment for the final section is written for grand piano. It begins with a *sf* (sforzando) dynamic and a fermata over the first two measures. The right hand plays chords, while the left hand plays a rhythmic pattern of eighth notes. The dynamic changes to *p* (piano) in the third measure.

*morendo*

*P* Te - ged, te - ged co - ro - nas

*morendo*

*P* Te - ged, te - ged

*morendo*

*P* Te - ged, te - ged co - ro - nas

*morendo*

*P* Te - ged, te - ged

*morendo*

Te - ged, te - ged

*morendo*

Te - ged, te - ged

*morendo*

Te - ged, te - ged

*morendo*

Te - ged, te - ged

*P*

*morendo*



(M. 40 = 2)

mil Te ged

ff Te ged

ff Te ged

mil Te ged

ff Te ged

ff Te ged

co - ro - nas mil Te ged

ff Te ged

ff Te ged

ff Te ged

ff Te ged

ff

Ped: Ped:

co ro nas mil  
 co ro nas mil  
 co ro nas mil  
 co ro nas mil  
 co ro nas mil  
 co ro nas mil  
 co ro nas mil  
 co ro nas mil

Ped:  $\oplus$  Ped:  $\oplus$  Ped:  $\oplus$  Ped:  $\oplus$



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3126 (51)  
Flux