

Himno a Sto. Tomás de Aquino

Para actos literario-musicales
a 4 voces de hombre

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The piano introduction consists of two systems of staves. The first system has four staves: two treble clefs and two bass clefs, all of which are empty. The second system has two grand staff staves (treble and bass clefs). The right hand plays a melodic line with eighth and sixteenth notes, including triplets. The left hand provides a harmonic accompaniment with chords and moving lines.

The vocal and piano parts for the hymn. It features four vocal staves (two treble and two bass clefs) and a grand staff piano accompaniment. The lyrics are: "Sal - ve ge - nio que al cie - lo rompiendo el ai - re triunfan - te". The piano accompaniment includes a melodic line in the right hand and a harmonic accompaniment in the left hand, with some triplet markings.

pp

su - be. Sal - ve, Doctor glo - rio - so, Sol de la cien - cia;

su - be. Sal - ve, Doctor glo - rio - so, Sol de la cien - cia;

su - be. Sal - ve, Doctor glo - rio - so, Sol de la

su - be. Sal - ve, Doctor glo - rio - so, Sol de la

The piano accompaniment consists of a right-hand part with eighth-note patterns and a left-hand part with a steady bass line.

Sal - ve Que - ru - be Doctor glo - rio - so, Sal - ve.

Sal - ve Que - ru - be Doctor glo - rio - so, Sal - ve.

cien - cia; Sal - ve Doctor glo - rio - so, Sal - ve.

cien - cia; Sal - ve Doctor glo - rio - so, Sal - ve.

The piano accompaniment continues with similar rhythmic patterns, including some arpeggiated chords in the right hand.

A musical score for piano introduction, consisting of four staves. The top two staves are treble clef, and the bottom two are bass clef. The music is in a key with two flats (B-flat and E-flat) and a common time signature. The first two staves contain whole rests. The third and fourth staves contain a complex piano introduction with various rhythmic patterns, including eighth and sixteenth notes, and chords.

A musical score featuring four vocal staves and a piano accompaniment. The vocal staves are arranged in two pairs, with the top pair in treble clef and the bottom pair in bass clef. The piano accompaniment is at the bottom, with a treble and bass clef. The lyrics are: "O - ye Doctor el him - no de glo - ria y triun - fo que el". The piano accompaniment includes chords and melodic lines that support the vocal parts.

or - be en - to - na, a tus

or - be en - to - na, a tus

or - be en - to - na, a tus

or - be en - to - na, a tus

The piano accompaniment consists of two staves with complex chordal textures and melodic lines, including triplets in the right hand.

plan - tas ren - di - do tu cien - cia ad - mi - ra, tu fé pre - go - na,

plan - tas ren - di - do tu cien - cia ad - mi - ra, tu fé pre - go - na,

plan - tas ren - di - do tu cien - cia ad - mi - ra, tu fé pre - go - na,

plan - tas ren - di - do tu cien - cia ad - mi - ra, tu fé pre - go - na,

The piano accompaniment continues with intricate harmonic support, featuring arpeggiated chords and flowing melodic passages in both hands.

tu fé pre - go - na.

tu fé pre - go - na.

tu fé pre - go - na pre - go - na.

tu fé pre - go - na pre - go - na.

The first system consists of five staves. The top four staves are vocal lines (Soprano, Alto, Tenor, Bass) with lyrics. The bottom two staves are piano accompaniment. The music is in a minor key and features a melodic line with a descending interval.

Estrofa

(SOLO BARITONO)

(TEMA ORQUESTAL)

Dios ha-

The second system features a baritone solo on the top staff and piano accompaniment on the bottom two staves. The piano part is marked '(TEMA ORQUESTAL)'. The lyrics 'Dios ha-' are written above the piano staff.

bló por tu i - de - a lo más pro - fun - do de su i - de - a - rio

The third system consists of three staves: a vocal line (Baritone) and piano accompaniment. The lyrics 'bló por tu i - de - a lo más pro - fun - do de su i - de - a - rio' are written below the vocal line.

8.ª aita. Y en tu al- ma de ni- ño hi- zo la Vir- gen

su san- tua- rio, hi- zo la Vir- gen su san- tua-

Sie- te
Sie- te
Sie- te
rio. Sie- te

si - glos de San - tos sa - bios y ar - tis - tas can - tan tu Su - ma;

si - glos de San - tos sa - bios y ar - tis - tas can - tan tu Su - ma;

si - glos de San - tos sa - bios y ar - tis - tas can - tan tu Su - ma;

si - glos de San - tos sa - bios y ar - tis - tas can - tan tu Su - ma;

de la cien - cia pa - ga - na Cri - sol fué y me - ta tu ex - cel - sa plu - ma,

de la cien - cia pa - ga - na Cri - sol fué y me - ta tu ex - cel - sa plu - ma,

de la cien - cia pa - ga - na Cri - sol fué y me - ta tu ex - cel - sa plu - ma,

de la cien - cia pa - ga - na Cri - sol fué y me - ta tu ex - cel - sa plu - ma

de la cien - cia pa -

de la cien - cia pa -

de la cien - cia pa -

de la cien - cia pa -

The first system consists of five staves. The top four staves are vocal lines in a four-part setting (Soprano, Alto, Tenor, Bass). The bottom two staves are piano accompaniment. The lyrics 'de la cien - cia pa -' are repeated under each vocal line. The piano part features a rhythmic accompaniment with eighth and sixteenth notes.

ga - na Cri - sol fué y me - ta, Cri - sol fué y me - ta.

ga - na Cri - sol fué y me - ta, Cri - sol fué y me - ta.

ga - na Cri - sol fué y me - ta, Cri - sol fué y me - ta.

ga - na Cri - sol fué y me - ta, Cri - sol fué y me - ta.

The second system consists of five staves. The top four staves are vocal lines in a four-part setting. The bottom two staves are piano accompaniment. The lyrics 'ga - na Cri - sol fué y me - ta, Cri - sol fué y me - ta.' are repeated under each vocal line. The piano part continues with a similar rhythmic accompaniment.