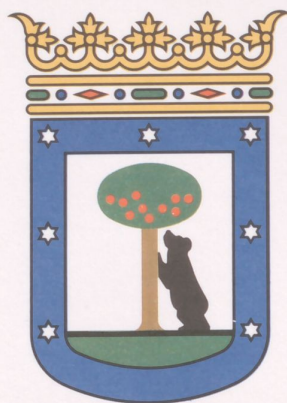


R. 152  
(4 Partituras)



## AYUNTAMIENTO DE MADRID

Credidi à 3 voces

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D. Gildesonso Jo. de Zerna

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- 1874 -

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152

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(9)

BIBLIOTECAS CIRCULANTES  
DE LOS  
PARQUES DE MADRID

Junio de 1874

Partitura.

85

Credida à 5 voces

con acompañamiento de Órgano y Contrabajo

por

D. Ildefonso Jimeno de Lerma.

75/10629

AYUNTAMIENTO DE MADRID



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All<sup>o</sup> Moderatto.

Verso 1<sup>o</sup>.

*Soprano.*  
*Tenor.* Cre di di cre di di cre di di  
*Bajo.*  
*Organo.* *Larghetto* *Flauts.*  
*Contrabajo.* *Pizzicato.*

*Soprano.*  
*Tenor.* prop ter quod lo cu tus sum e go  
*Bajo.*  
*Organo.*  
*Contrabajo.*

Handwritten musical score for a hymn. The score is written on ten staves, with the top two staves for the vocal line and the remaining eight for piano accompaniment. The lyrics are in Latin and are written in a cursive hand below the notes.

*au tem hu mi li a - tus sum ni -*

*mis hu mi li a - tus hu mi li a tus sum*

The score includes various musical notations such as notes, rests, and bar lines. The piano part features a rhythmic accompaniment with chords and moving lines. The vocal line is a simple melody with some rests.

*J.G.*  
*J.G.*

Handwritten musical score for the first system. It consists of six staves. The top two staves are vocal lines with lyrics: *mi*, *mis sum*, *mi*, *mis sum*, *mi*. The bottom two staves are for a basso continuo instrument, with the word *arco* written below the first staff. The music is in a common time signature and features various rhythmic values and ornaments.

Handwritten musical score for the second system. It consists of six staves. The top two staves are vocal lines with the lyric *mis*. The bottom two staves are for a basso continuo instrument. The system concludes with a double bar line and a repeat sign.

2<sup>o</sup> Verso à Cantollano.

Moderatto:

Verso 3º.

Handwritten musical score for the first system, featuring five staves:

- Tiple**: Treble clef, 3/4 time signature.
- Tenor**: Treble clef, 3/4 time signature. Lyrics: *Quid re tri buam Do mi no quid re tri buam re tri buam*
- Bajo**: Bass clef, 3/4 time signature.
- Organa**: Treble and Bass clefs, 3/4 time signature. Includes the instruction *Flaut?*
- Contrabajo**: Bass clef, 3/4 time signature. Includes the instruction *Pizzicato*

Handwritten musical score for the second system, featuring five staves:

- Tiple**: Treble clef, 3/4 time signature. Lyrics: *Quid re tri buam Do mi no quid re tri buam re tri buam Do mi no pro*
- Tenor**: Treble clef, 3/4 time signature. Lyrics: *Do mi no*
- Bajo**: Bass clef, 3/4 time signature.
- Organa**: Treble and Bass clefs, 3/4 time signature.
- Contrabajo**: Bass clef, 3/4 time signature.

omnibus pro omnibus quae retribuit retribuit mihi pro omnibus pro

*Larghetto*  
*arco*

Detailed description: This system contains the first five measures of a musical score. It features a vocal line at the top with lyrics in Latin. Below the vocal line are two staves for piano accompaniment. The music is written in a cursive hand. The tempo marking 'Larghetto' and the performance instruction 'arco' are written in the right-hand side of the system.

omnibus quae retribuit mihi retribuit mihi retribuit mihi.

*Flauts.*

Detailed description: This system contains the next five measures of the musical score. It continues the vocal line and piano accompaniment from the first system. The tempo marking 'Larghetto' is still present. The performance instruction 'Flauts.' is written in the piano part. The lyrics end with a period in the fifth measure.

And<sup>te</sup>-sostenutto.

Verso 5<sup>o</sup>.

2<sup>o</sup> Verso  
à Canto-  
llano.

Triplice  
Tenor  
Bajo

Organo  
Ecos

Contrabajo

solo

Flauto

to sa me a do — mi no redam co ram omni populo e — jus pre ti

o sa in con-sec-tu Do-mi-ni mors tunc to-rum e-jus mors tunc to-rum

This system contains the first five measures of the musical score. It features a vocal line with lyrics and a piano accompaniment. The lyrics are: "o sa in con-sec-tu Do-mi-ni mors tunc to-rum e-jus mors tunc to-rum". The piano part includes a treble clef and a bass clef.

to-ta me a-do-mi-ni no-red-dam co-ra-mu-ni-pe-pu-lo e-jus pre-

*leggi-mo*

This system contains the next five measures of the musical score. The lyrics continue: "to-ta me a-do-mi-ni no-red-dam co-ra-mu-ni-pe-pu-lo e-jus pre-". A tempo marking "*leggi-mo*" is written below the piano part in the second measure. The piano part continues with treble and bass clefs.

Handwritten musical score for the first system. It consists of five staves. The top two staves are vocal lines with lyrics in Latin. The bottom three staves are piano accompaniment. The lyrics for the first system are: *tio sa in corp pecc - tu Do mi no mors sanc to rum mors sanc to rum e - jus mors sanc to rum*

Handwritten musical score for the second system. It consists of five staves. The top two staves are vocal lines with lyrics in Latin. The bottom three staves are piano accompaniment. The lyrics for the second system are: *e - jus mors sanc to rum e - jus mors sanc to rum e - jus*. The word *Flauto* is written in the piano part of the first measure of this system. The system concludes with two handwritten initials, 'J.P.' and 'H.S.', on the right margin.

pp

l - - - - -

fius

Flauta

6.º Verso à Cantollano.

Moderatto. Verso 7.º à Voces solas.

Soprano

Tenore

Bajo

pp

pp

pp

Di ru pis ti vin cu la me a

vin cu la me a

Di ru pis - ti

vin cu la

Handwritten musical score with lyrics in Latin. The score is arranged in systems of staves. The lyrics include:

*me a*  
*ti bi ti bi sa cri fi ca bo*  
*hos tiam lau dis et no men*  
*hos tiam lau dis*  
*hos tiam lau dis hos tiam*  
*Do mi ni in vo ca bo*  
*in vo*  
*Do mi ni in vo ca bo*  
*in vo*  
*et no men Do mi ni in vo ca bo in vo ca*  
*ritar à tempo*  
*ca bo in vo ca bo*  
*Et no men no men Do mi ni*  
*in vo ca no*

The score includes musical notations such as *cres* (crescendo), *ritar* (ritardando), and *à tempo* (return to tempo). There is a large handwritten flourish or signature in the lower right section of the page.

Handwritten musical score for two voices. The lyrics are: *in vo ca bo in vo ca bo.*

2.<sup>o</sup> Verso à Cantollano.

All.<sup>to</sup> Moderato: Verso 9.<sup>o</sup>

Handwritten musical score for voices and instruments. The lyrics are: *glo ria Pa tri.*

Voices: *Tiple.*, *Tenor.*, *Bajo.*

Instruments: *Organo.*, *Contrabajo.*

Handwritten musical score for the first system. It consists of five staves. The top two staves are vocal lines with lyrics: *Pa - tri et Fi - li - o et Spi - ri - tui Sanc - - -*. The bottom three staves are piano accompaniment. The music is written in a historical style with various ornaments and dynamic markings.

Handwritten musical score for the second system. It consists of five staves. The top two staves are vocal lines with lyrics: *to sanc - - - to.*. The bottom three staves are piano accompaniment. The music continues with various ornaments and dynamic markings, including *dim* and *pp*.

(Continúa)



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BIBLIOTECAS CIRCULANTES  
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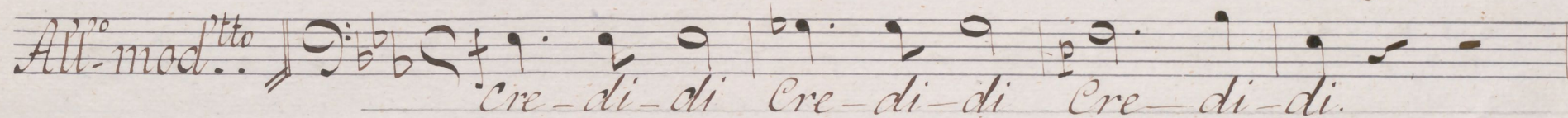
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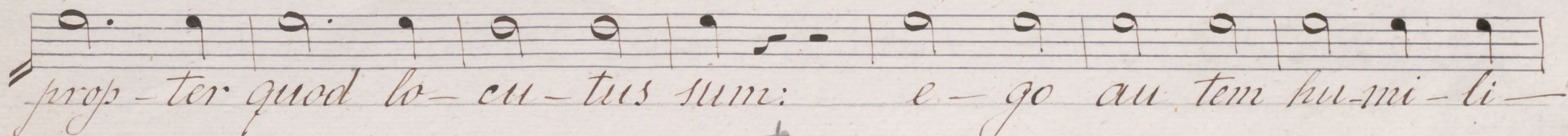
Credidi à tres voces Organo y Contrabajo; por  
D. Ildefonso Jimeno

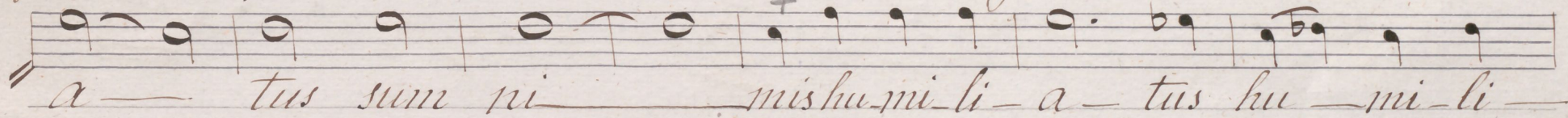
Junio de 1874.

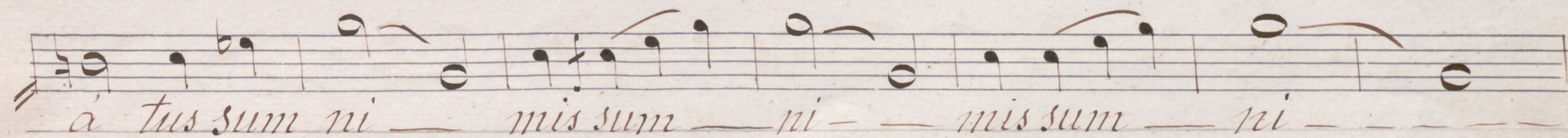
Verso 1º

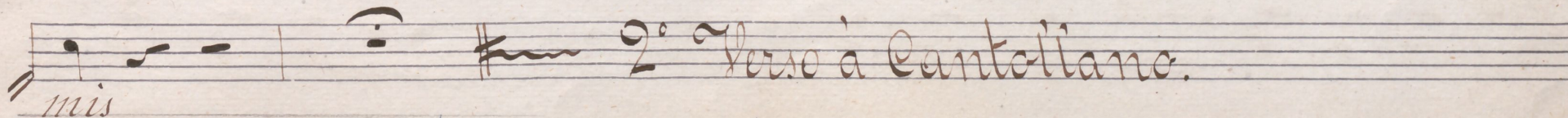
Bajo.

All<sup>o</sup> mod<sup>to</sup>   
Cre-di-di Cre-di-di Cre-di-di.

  
prop-ter quod lo-cu-tus sum: e-go au-tem hu-mi-li-

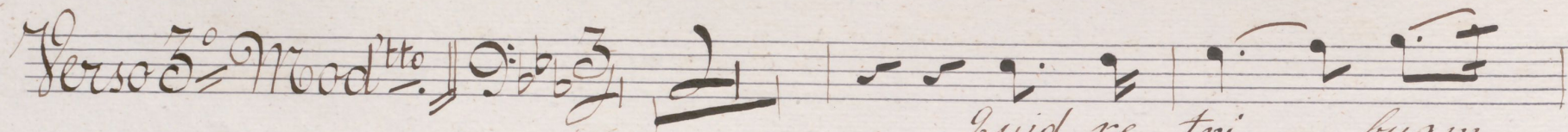
  
a-tus sum ni-mis hu-mi-li-a-tus hu-mi-li-

  
a-tus sum ni-mis sum ni-mis sum ni-

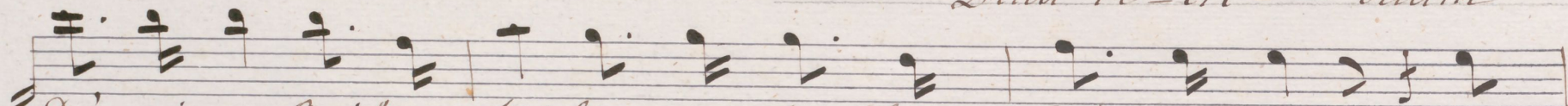
  
mis

2º Verso à Cantollano.

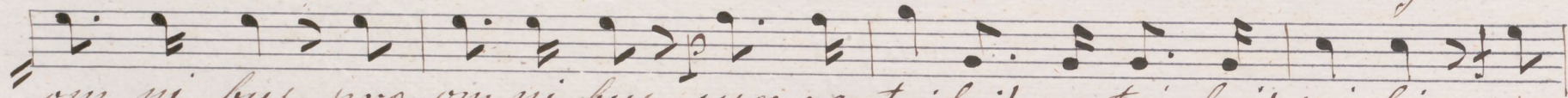
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Verso 3<sup>o</sup> Mod<sup>to</sup> 

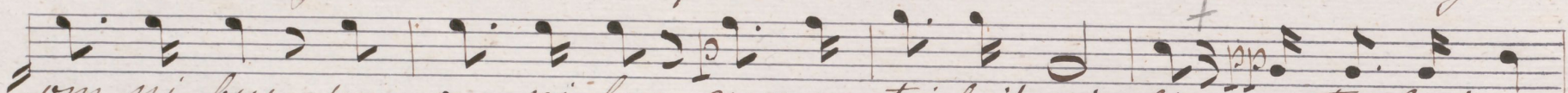
*Quid re- tri- buam*



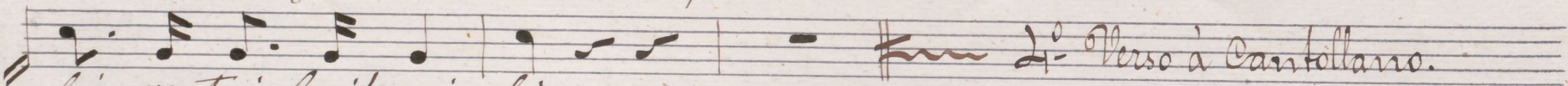
*Do- mi- no Quid re- tri- buam re- tri- buam Do- mi- no, pro*



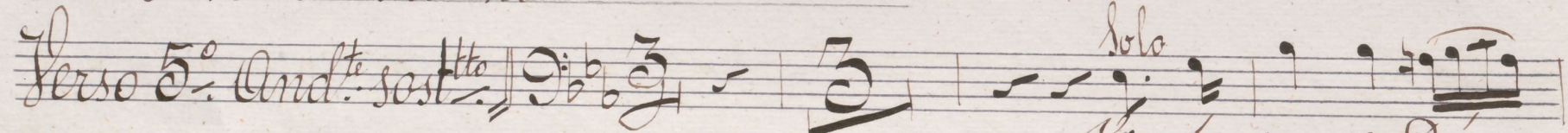
*om- ni- bus pro om- ni- bus quae re- tri- buit re- tri- buit mi- hi pro*



*om- ni- bus pro om- ni- bus quae re- tri- buit mi- hi re- tri- buit mi-*



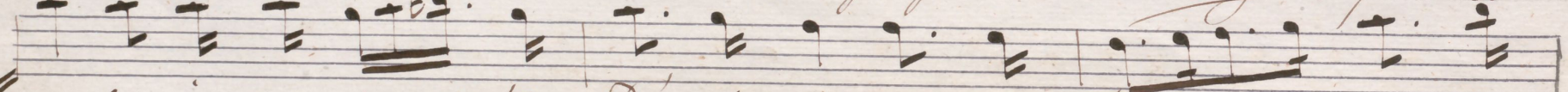
*hi re- tri- buit mi- hi* 2<sup>o</sup> Verso à Cantollano.

Verso 5<sup>o</sup> And<sup>te</sup> sost<sup>to</sup> 

*No- ta me a Do-*



*mi- no red- dam co- ram om- ni- po- pu- lo e- jus: pre- ti-*



*o- sa in- cun- spec- tu Do- mi- ni mors sanc- to- rum*

*tutti*

e - jus mors sanc - to - rum e - - - jus vo - ta me - a Do -  
 - mi no red dam co ram om ni po pu - lo e - jus: pre  
 tio sa in cun - pec - tu Do mi no mors sanc to rum e - jus  
 mors sanc to rum e - jus mors sanc to rum e - jus mors sanc to rum  
 e jus e - - - jus

6: Verso à Cantollano.

Verso 7: Voces solas: Wood *ff* *3*

Di ru - pis - ti vin cu - la  
 me a Di ru - pis - ti vin cu - la me - a vin cu - la me - a  
 ti bi sa cri fi - ca - bo hos tiam lau - dis hos tiam lau - dis

Do mi ni in vo ca bo et no mem Do mi ni in vo ca bo in vo  
ca bo in vo ca bo et no mem no mem  
Do mi ni in vo ca bo in vo ca bo in vo  
ca bo

2<sup>o</sup> Verso à Cantellano.

Verso 1<sup>o</sup> Alleg<sup>to</sup> mod<sup>to</sup>  
Glo ria Pa tri  
Pa tri et Ji li o e spi ri tui Sanc to  
Sanc to.

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BIBLIOTECAS CIRCULANTES  
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Credidi a tus voces Organo y Contrabajo; por  
D. Hdefonso Jimeno.

Junio de 1874.

Verso 1.

Triple

All<sup>o</sup> mod.<sup>to</sup>

Cre-di-di Cre-di-di Cre-di-di,  
prop-ter quod lo-cu-tus sum: e-go au-tem hu-mi-li-  
a-tus sum ni-mis hu-mi-li- a-tus hu-mi-li-  
a-tus sum ni-mis sum ni-mis sum ni-  
mis.

2.° Verso a Cantollano.

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Verso 3º.

Mod<sup>lto</sup> *Vener.*

Quid re-tri-buam  
 Do mi no Quid re-tri-buam re tri buam Do mi no: pro om ni bus pro  
 om ni bus quæ re tri buit re tri buit mi hi pro om ni bus pro  
 om ni bus quæ re-tri-buit mi hi re tri buit mi  
 hi re tri buit mi-hi.

4º Verso à Cantollano.

Verso 5º *And<sup>te</sup> sost<sup>lto</sup>* *solo de Bajo*

So-ta me a Do mi no red dam co ram om ni po pu lo  
 e-jus: pre-tio sa in cun spec-tu Do mi ni mors sanc

to rum mors sancto rum e - jus mors sancto rum e - jus  
 mors sancto rum e - jus mors sancto rum e - jus e -

6<sup>o</sup> Verso à Cantellano.  
 - jus.

7<sup>o</sup> Verso Voces solas. Mod<sup>to</sup> Di - ru - pis - ti vin - cu - la

me a vin cu la me a ti bi ti bi sa cri fi

ca bo *cres* hos tiam lau dis et no men Do mi ni in - vo

ca bo Do mi ni in - vo - ca - bo

*ritard<sup>o</sup>*  
in-vo-ca-bo in-vo-ca-bo

*tempo*  
et no-mem-nomem Do-mi-ni in-vo-ca-bo

in-vo-ca-bo in-vo-ca-bo. *8<sup>o</sup> Verso à Can-tellano*

*Verso 9<sup>o</sup> Alleg.<sup>ttto</sup> mod.<sup>ttto</sup>*  
glo-ria Pa-tri Sa-

tri et Ji-li-o et Spi-ri-tui Sanc-to Sanc-

to.

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BIBLIOTECAS CIRCULANTES  
DE LOS  
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Credidi a tres voces Organo y Contrabajo: por

D. Yldefonso Jimeno.

Junio de 1874

Verso 1.º

Tenor.

*All.º mod.º*

Cre di di Cre di di cre di di  
prop ter quod lo-cu-tus sum: e-go au tem hu mi li  
a-tus sum ni-mis hu-mi-li-a-tus hu-mi-li  
a-tus sum ni-mis sum ni-mis sum ni  
2.º Verso a Cantollano.  
nis.

*Solo*  
 Verso 3<sup>o</sup> Mod<sup>to</sup> *ttte*  
 Luid re tri buam Do mi no Luid re  
 tri buam re tri buam Do mi no pro om ni bus, pro  
 om ni bus. quæ re tri buit re tri buit mi hi pro om ni bus pro  
 om ni bus quæ re tri buit mi hi re tri buit mi

hi re tri buit mi hi. *2<sup>o</sup> Verso à Cantollano.*

*Bajo solo*  
 Verso 5<sup>o</sup> And<sup>te</sup> sost<sup>te</sup>  
 Vo - ta  
 me - a Do mi no red dam co - ram om ni po - pu - lo  
 e - jus: pre - tio - sa in conspèc - tu Do - mi - ni mors sanc

to rum mors sancto rum e - jus mors sanc to - rum e - jus  
 mors sanc to rum e - jus mors sanc to - rum e - jus e -

6<sup>o</sup> Verso a Cantollano.

jus.

Verso 7<sup>o</sup> Voces solas: Wood Di - ru - pis - ti vin - cu - la  
 me a vin cu la me a ti - bi  
 ti - bi sa - cri - fi ca bo <sup>cres</sup> hos tiam lau - dis  
 Do - mi - ni in - vo - ca - bo Do - mi - ni in - vo - ca - bo J. J.

*ritard°*  
in - vo - ca - bo in - vo - ca - bo.

*Fempro pp cresc*  
et no - men no - men Do - mi - ni in - vo - ca - bo

*8° verso a Cantollano*  
in - vo - ca - bo in - vo - ca - bo.

*9° verso Allg mod'tto*  
Glo - ria Pa - tri

*cres*  
Pa - tri et Ji - li - o et Spi - ri - tui Sanc - to

*dim°*  
Sanc - to.

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