

... PARTITURAS DE LA GRABACIÓN ...

Sana Nuestra Tierra



MARCOS WITT
... EN VIVO

CanZion
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... PIANO / VOZ / GUITARRA / BAJO ...

SANA NUESTRA TIERRA



¡¡Un nuevo amanecer en la musica cristiana!!

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SÁNANOS

Marcos Witt y Juan Salinas

E B/E A/E E B/E A/E

5 E A E

So - mos tu pue - blo y hoy ve -

8 A E A C#m7 B

ni - mos hu - mi - lla - dos an - te ti so - mos tu pue - blo ne - se - ci - ta - dos de

12

A E A

Ti he - mos pe - ca - do

15

A A E

he - mos - de ja - do tu ca - mi - no tu ver - dad nos hu - mi -

18

A C#m7 B A E/G#

lla - mos nues - tra tie - rra sa - na hoy sá - na - nos

21

B C#m 4fr. A E

sá - na - nos es el cla - mor de es - te pue - blo hu - mi

24

C#m 4fr. B B C#m 4fr.

- lla - do an - te Ti sál - va nos - sál - va - nos es la o - ra - ción

27

A E C#m 4fr. B A

de tus hi - jos pos - tra - dos an - te Ti sá - na - nos sá - na - nos

30

sá - na - nos sá - na - nos

Detailed description: This system contains measures 30, 31, and 32. The guitar part is in E major. Measure 30 has an E chord, measure 31 has an A chord, and measure 32 has an E chord. The vocal line has lyrics 'sá - na - nos' in measure 30 and 'sá - na - nos' in measure 31. The piano accompaniment features a rhythmic pattern of eighth notes in the right hand and a bass line in the left hand.

33

So - mos tus hi - jos re - co - no -

Detailed description: This system contains measures 33, 34, and 35. The guitar part is in E major. Measure 33 has an E chord, measure 34 has an A chord, and measure 35 has an E chord. The vocal line has lyrics 'So - mos tus hi - jos' in measure 33 and 're - co - no -' in measure 34. The piano accompaniment continues with the established rhythmic pattern.

36

ce - mos nues - tro or - gu - llo nues - tro e - rror so - mos tus hi - jos

Detailed description: This system contains measures 36, 37, and 38. The guitar part is in E major. Measure 36 has an A chord, measure 37 has an E chord, and measure 38 has an A chord. The vocal line has lyrics 'ce - mos nues - tro or - gu - llo nues - tro e - rror so - mos tus hi - jos' across these measures. The piano accompaniment concludes with a final chord in measure 38.

39

C#m7 **B** **A** **E/G#** **B**

te pe - di - mos hoy per - dón sá - na - nos sá - na - nos

42

C#m^{4fr.} **A** **E** **C#m**^{4fr.} **B**

es el cla - mor de es - te pue - blo hu - mi - lla - do an - te Ti sál - va - nos

45

B **C#m**^{4fr.} **A** **E**

sál - va - nos es la o - ra - ción de tus hi - jos pos

48

C#m 4fr. B A E

- tra - dos an - te Ti sá - na - nos sá - na - nos sá - na -

51

A E B C#m7

nos sá - na - nos in - vo - ca - mos hoy tu nom - bre y bus -

54

A B B C#m7 A E/G# Dmaj7

ca - mos tu fa - vor que tu luz nos a - lum - bre pa - ra hon - rar - te a ti Se -

57

B C#m7 A(add2) B

ñor sá - na - nos

60


C#m7 A(add2) B D

sá - na - nos sá - na - nos


63

Em C G Em D





es el cla - mor de es - te pue - blo hu - mi lla - do an - te Ti sál - va - nos

66  

sál - va - nos ³ ³ es la o - ra - ción

68    

de tus hi - jos pos tra - dos an - te Ti sá - na - nos

70    

sá - na - nos es el cla - mor de es - te pue - blo hu - mi

73

Em D D Em

Ila - do an - te Ti sál - va - nos sál - va nos es la o - ra - ción

76

C G Em D C(add2)

de tus hi - jos pos - tra - dos an - te Ti sá - na - nos sá - na - nos

79

G C(add2) G

sál - va - nos sál - va - nos

SANA NUESTRA TIERRA

Emmanuel Espinosa y Juan Salinas

G Em C(add2) Am7 D

5 G Em C(add2) Am7 D

9 G Em7 C D

Ven - go a Ti gui - a - me san - ti - fi - ca - me en Ti

11

G Em7 C

quie - ro an - dar en tu ver - dad

13

G Em7 C D

to - ma - me a - bra - za - me mi co - ra - zón hoy vuel - vo a Ti

15

Am7 D

só - lo a Ti

17

G **Em7**

Quie - ro hu - mi - llar - me bus - car Tu ros - tro

19

C(add2) **Am7** **D**

hoy me a - rre - pien - to de - lan - te de Ti

21

G **Em7**

ven - go a in - vo - car - te in - cli - na Tu o - i - do es -

23

C(add2) Am⁷ D

cu - cha y per - do - na mi re - be - lión

25

Am Em D

Sa - na nues - tra tie - rra

27

Am Em D

Sa - na nues - tra tie - rra

29

E^bmaj7 **F** **G**

es - cu - cha hoy - mi o - ra ción

31

E^bmaj7 **F** **D⁷sus⁴** **D**

a Ti le - van - to mi cla - mor

33

C(add2) **D** **Em** **D/F#** **G** **C(add2)** **D**

36

Em D/F# G C(add2) D Em D/F# G

39

C(add2) D

41

G Em7

Quie - ro hu - mi llar - me bus - car Tu ros - tro

43

C(add2) Am7 D

hoy me a - rre - pien - to de - lan - te de Ti

45

G Em7

ven - go a in - vo - car - te in - cli - na Tu o - i - do es -

47

C(add2) Am7 D

cu - cha y per - do - na mi re - be - lion

49

Am Em D

Sa - na nues - tra tie - rra

51

Am Em D

Sa - na nues - tra tie - rra

53

Am Em D

Sa - na nues - tra tie - rra

55

Am Em D

Sa - na nues - tra tie - rra con tu a - mor

57

G Em

59

C(add2) Am7 D G

ritardando

MI PRIMER AMOR

David Wray y Holger Fath

Chords: Dmaj7, A(add2), Dmaj7

Chords: A(add2), Bm7(add4), F#m7(add4)/C#, E

4

Chords: A, E/G#, F#m7

7

Oh Je - sús mis pa - sos me han lle - va - do tan

10

E/D D A E/G#

le - jos de Ti mi al - ma se ha se -

13

F#m7 E/D D Dmaj7

ca - do en el de - sier - to den - tro de mi es - cu - cha - me

16

A/C# Dmaj7 A/C#

mi Je - sús el a - mor de mi vi - da la luz de mi ex - is - tir no

19

Bm7(add4) F#m7(add4)/C# E A

pue - do vi - vir sin Ti pri - mer a - mor

22

Amaj7 Bm7(add4) D F

te a - do - ra - ré por siem - pre yo quie - ro es - tar pe - ga - do a Ti

25

A Amaj7 Bm7(add4)

llé - va - me hoy al san - to lu - gar Je - sús

28

1. D Dm A

don - de te co - no - cí

31

E/G# F#m7 E/D D

34 **2** **D** **F** **A** **Amaj7**

Oh! pri - mer a - mor te a - do - ra - ré

37 **Bm7(add4)** **D** **F** **A**

por siem - pre yo quie - ro es - tar pe - ga - do a Ti llé - va - me hoy

40 **Amaj7** **Bm7** **D** **F**

al san - to lu - gar Je - sús Oh!

43 **A** **Amaj7** **Bm7(add4)**

pri - mer a - mor te a - do - ra - ré por siem - pre yo

46

D F A Amaj7

que - ro es - tar pe - ga - do a Ti llé - va - me hoy al san - to lu - gar

49

Bm7 D Dm

Je - sús don - de te co - no - cí

52

Dmaj7 A(add2) Dmaj7

55

A(add2) Bm7(add4) F#m7(add4)/C# E A(add2)

ritardando

LEVANTATE Y SALVAME

Emmanuel Espinosa y Juan Salinas

Am F



Au - que un e jér - ci - to a - cam - pe con - tra mi

3 C G


no te - me - ré




5 Am F

aun - que ha - ya gue - rra hoy al - rre - de - dor de mi

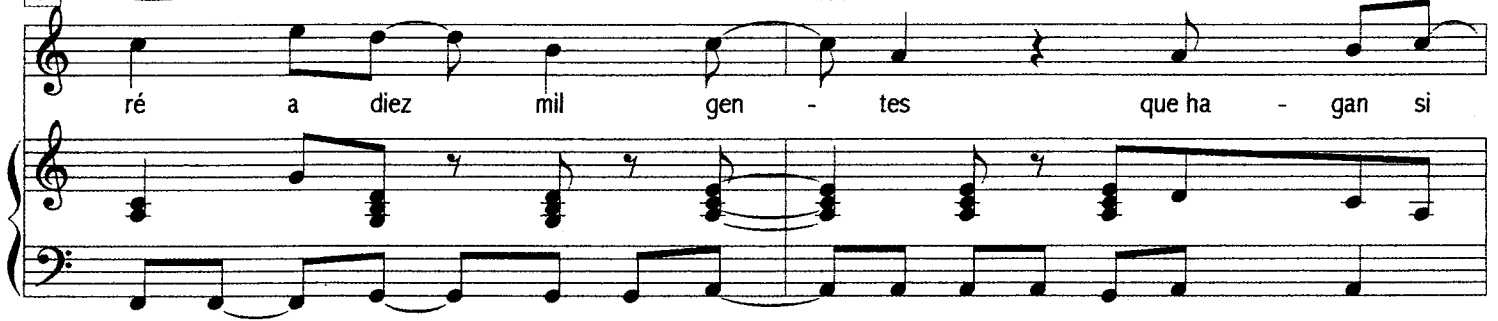
7  




en Ti con - fia - ré no te - me -



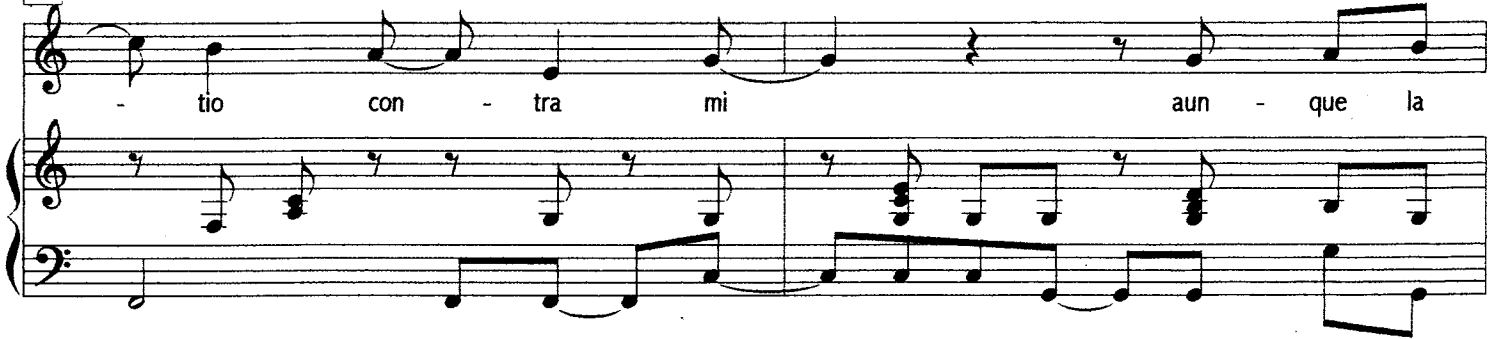
9   




ré a diez mil gen - tes que ha - gan si



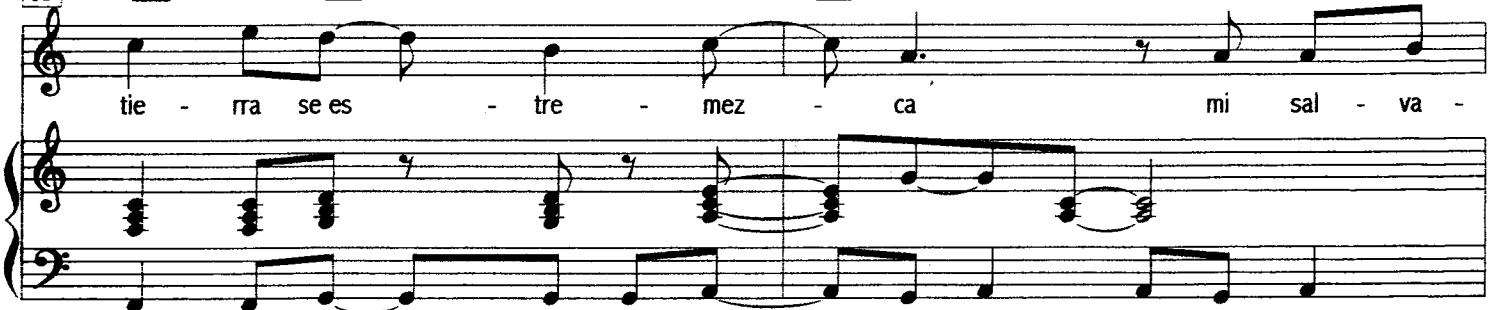
11   

- tio con - tra mi aun - que la



13   

tie - rra se es - tre - mez - ca mi sal - va -



15 **F** **G**

ción es - ta en Ti por - que

Detailed description: This system contains measures 15 and 16. The vocal line starts with a quarter note 'ción' on a G4, followed by a half note 'es - ta' on a G4, a quarter note 'en' on a G4, a quarter note 'Ti' on a G4, and a quarter rest. The piano accompaniment features a steady bass line and chords in the right hand. Guitar chord diagrams for F and G are shown above the staff.

17 **F** **G** **Am**

Tú e - res mi es - cu - do

Detailed description: This system contains measures 17 and 18. The vocal line begins with a quarter note 'Tú' on a G4, followed by a half note 'e - res' on a G4, a quarter note 'mi' on a G4, a quarter note 'es -' on a G4, a quarter note 'cu -' on a G4, and a quarter note 'do' on a G4. The piano accompaniment continues with a consistent harmonic support. Guitar chord diagrams for F, G, and Am are provided.

19 **F** **G** **Am**

Tú mi for - ta - le - za

Detailed description: This system contains measures 19 and 20. The vocal line starts with a quarter note 'Tú' on a G4, followed by a half note 'mi' on a G4, a quarter note 'for -' on a G4, a quarter note 'ta -' on a G4, a quarter note 'le -' on a G4, and a quarter note 'za' on a G4. The piano accompaniment and guitar chord diagrams (F, G, Am) are consistent with the previous system.

21 **F** **G** **Am**

Tú e - res mi glo - ria y quien le -

Detailed description: This system contains measures 21 and 22. The vocal line begins with a quarter note 'Tú' on a G4, followed by a half note 'e - res' on a G4, a quarter note 'mi' on a G4, a quarter note 'glo -' on a G4, a quarter note 'ria' on a G4, a quarter rest, a quarter note 'y' on a G4, a quarter note 'quien' on a G4, and a quarter note 'le -' on a G4. The piano accompaniment and guitar chord diagrams (F, G, Am) are consistent with the previous system.

23

F C G

van - ta mi ca - be - za por - que

25

F G Am

Tú e - res mi es - cu - do

27

F G Am

Tú mi for - ta - le - za

29

F G Am

Tú e - res mi glo - ria y quien le -

31

F C G

van - ta mi ca - be - za

33

Am F

au - que a - fli - gi - do es - té Tú pen - sa - ras en mi

35

C G

no te - me - ré

37

Am F

au - que mi co - ra - zón es - tre - me ci - do es - té

39

C G

en Ti con - fia - ré no te - me -

41

F G Am

ré a ni - gun hom - bre que se jun

43

C G

- te con - tra mi Tú e - res mi

45

F G Am

Dios mi for - ta - le - za mi sal - va -

47 **F** **G**

ción es - ta en Ti por - que

49 **F** **G** **Am**

Tú e - res mi es - cu - do

51 **F** **G** **Am**

Tú mi for - ta - le - za

53 **F** **G** **Am**

Tú e - res mi glo - ria y quien le -

55

F C G

van - ta mi ca - be - za por - que

57

F G Am

Tú e - res mi es - cu - do

59

F G Am

Tú mi for - ta - le - za

61

F G Am

Tú e - res mi glo - ria y quien le -

63

F C G

van - ta mi ca - be - za

65

Am F C

Le - ván - ta - te y sál - va - me

68

G Am F

le - ván - ta - te y

71

C G

sál - va - me

73

Am F

Le - ván - ta - te y

75

C G

sál - va - me

77

Am F

le - ván - ta - te y

79

C G

sál - va - me

81 **Am** **F**

Le - ván - ta - te y

83 **C** **G**

sái - va - me

85 **Am** **F**

le - ván - ta - te y

87 **C** **G**

sái - va - me por - que

89

F G Am

Tú e - res mi es - cu - do

91

F G Am

Tú mi for - ta - le - za

93

F G Am

Tú e - res mi Tú glo - ria y quien le -

95

F C G

van - ta mi ca - be - za por - que

97

F G Am

Tú e - res mi es - cu - do

99

F G Am

Tú mi for - ta - le - za

101

F G Am

Tú e - res mi glo - ria y quien le -

103

F C G

van - ta mi ca - be - za

LAS NACIONES PROCLAMEN

Emmanuel Espinosa y Juan Salinas

Chords: C, G/C, F/C, G/C

5

Chords: C, G/C, F/C, G/C

Las na - cio

9

Chords: C, C/E, F

nes pro - cla - men de - cla - ren go - bier

12 **B^b(add2)** **C** **C/E**

- nas hoy las na - cio - nes co - noz - can tu glo

15 **F** **B^b(add2)** **C**



ria Tú e - res Dios las na - cio - nes pro - cla

18 **C/E** **F** **B^b(add2)**

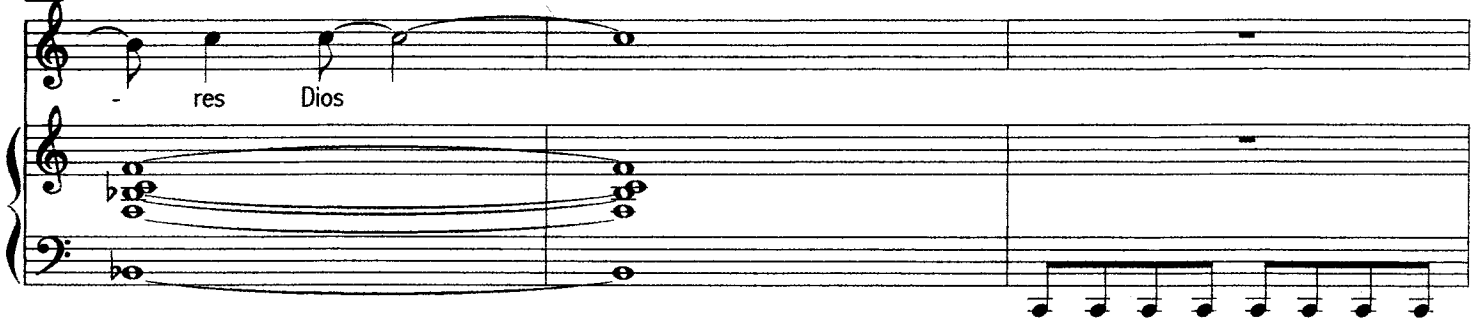
- men de - cla - ren go - bier - nas hoy las na - cio

21 **C** **C/E** **F**

- nes co - noz - can tu glo - ria Tú e

24  

res Dios



27



30

STRING SINTE



33  



36

F B \flat C

39

C/E F B \flat

42

Am 7 F C

Le - v \acute{a} n - ten - se las na - cio - nes den glo

45

Dm 7 F Gsus 4 G Am 7 F

- ria y hon - ra al Rey con - gr \acute{e} - gen - se en los pue

48

C Dm7 F Gsus⁴ G

- blos do - blen su ro - di - lla al Rey y es - pe

51

F Dm7 B^b(add2)

- ren en El cla - men al Rey

54

G⁷sus⁴ G F Dm7

y co - noz - can a á - quel que es a - mor

57

B^b(add2) G⁷sus⁴ G C

jus - ti - cia y ver - dad Las na - cio - nes pro - cla

60 **C/E** **F** **B^b(add2)**

- men de - cla - ren go - bier - nas hoy las na - cio

63 **C** **C/E** **F**

- nes co - noz - can tu glo - ria Tu e

66 **B^b(add2)** **C** **C/E**

- res Dios las na - cio - nes pro - cla - men de - cla

69 **F** **B^b(add2)** **C**

- ren go - bier - nas hoy las na - cio - nes co - noz

72

C/E F B^b(add2)

can tu glo - ria Tu e - res Dios

75

1. 2. Am7

Le ca - lle de - lan - te de El

78

F C

to - da la tie - rra hu -

81

Am7 F C

mi - lle - se an - te El Se - ñor y su gran po - der

84

Am7 F

ca - lle de - lan - te de El to - da la

87

C Am7

tie - rra hu - mi - lle - se an - te El Se - ñor

90

F C

y su gran po - der

Fade Out

ACUÉRDATE OH SEÑOR

Marcos Witt

♩ = 53

E^b/G 3fr. A^b 4fr. B^b/D E^b 3fr. E^b/G 3fr.

A - cuér - da - te, _____ oh Se - ñor de las na - cio

5

A^b 4fr. B^b/D E^b 3fr. E^b/G 3fr.

- nes de _____ la tie - rra, a - cuér - da - te _____ Que Tu fa - vor.

9

E^bsus⁴ E^b A^b/B^b 4fr. E^b 3fr. E^b/G 3fr.

_____ y Tu a - mor Sean de - rra - ma

13

B *A^b/E^b 4fr.* *E^b 3fr.*

- dos so - bre el mun - do, oh Se - ñor En Tu bon

Reo. * *Reo.* *

17

B^bsus⁴ *B^b* *B^b7sus⁴* *E^b 3fr.*

- dad, a - cuér - da - te En Tu bon -

Reo. *

21

B^bsus⁴ *B^b* *B^b7sus⁴* *E^b 3fr.*

dad, a - cuér - da - te

Reo.

25

Cm 3fr. (*Salmos 106:4,5*) *B^b/D* *A^b/E^b 4fr.*

Intermedio

* *Reo.* * *Reo.* * *Reo.* *

29

E^b6 6fr. Fm A^b6/E^b B^bsus4

33






B^b7 Cm

37


B^b/D (Génesis 9:15,16) A^b6/E^b E^b E^b/G A^b





41

E^b/G Fm⁷ A^b6/E^b B^bsus4


45     






Coro 2 A - cuér - da - te, oh Se - ñor




49    




de las na - cio - nes de la tie - rra, a - cuér - da - te




53     

Que Tu fa - vor y Tu a - mor



57    

Sean de - rra - ma - dos so - bre el mun - do, oh Se - ñor



61

B^bsus⁴ B^b B^b7sus⁴ E^b_{3fr.}

En Tu bon - dad, _____ a - cuér - da - te _____

65

B^bsus⁴ B^b A^b_{4fr.} E^b_{3fr.}

En Tu bon - dad, _____ a - cuér - da - te _____

70

Dm C/E Fsus²/C

Intermedio 2

74

B^bsus² F/A Gm7(add4) F

78

C/E C B^b/D C B^b F/A

82

Gm7 Fsus², sus⁴ C B^b/D

86

C/E F F/A B^bsus²

90

F/A Gm7(add4) Gm7(add4)/F Csus⁴

94

C Am7 Bb C/E

Coro 3 A - cuér - da - te, oh Se -

(bajo)

98

F F/A Bb C/E

ñor de las na - cio - nes de la tie - rra, a - cuér - da - te

102

F F/A Csus4 C Bb/C

Que Tu fa - vor y Tu a -

106

F C B \flat /C

mor Sean de - rra - ma - dos so - bre el mun - do, oh Se -

110

F C7 C C 7 sus 4

ñor En Tu bon - dad, a - cuér - da - te...

114

F F/A B \flat C/E

Coro 4 A - cuér - da - te, oh Se -

118

F F/A B⁷ C/E

ñor de las na - cio - nes de la tie - rra, a - cuér - da - te

122

F F/A C^{sus4} C B⁷/C

Que Tu fa - vor y Tu a -

126

F C B⁷/C

mor Sean de - rra - ma - dos so - bre el mun - do, oh Se -

130

F Dm7 Csus², sus⁴ C C7sus⁴

ñor En Tu bon - dad, a - cuér - da - te

134

Fsus² Dm7(add4)^{3fr.} Csus² C C7sus⁴

Final (en Tu bon - dad) En Tu bon - dad, a - cuér - da - te

138

Fsus² Dm7(add4)^{3fr.} Csus², sus⁴ C C7sus⁴

(en Tu bon - dad, Se - ñor) En Tu bon - dad, a - cuér - da - te

ESPERAMOS EN TI

Marcos Witt, Emmanuel Espinosa
y Juan Salinas

♩ = 59

Asus² A Dsus²

3

F#m⁷ E/G# A Dmaj¹³(#11)

Se - a

(bajo)

6

Asus² Amaj⁹ Dsus²/A

Tu mi - se - ri - cor - dia so - bre no - so - tros Se -

8

Asus² A E F#m⁷ E/G#

gún es - pe - ra - mos en Ti Se - a

10

Asus² Dsus²/A

Tu be - ne - vo - len - cia so - bre los pue - blos Se -

12

Asus² E Esus⁴ A/C#

gún es - pe - ra - mos en Ti Coro Es - pe -

(bajo)

14

Dmaj7 **E** **F#m7** **Dsus2**

ra - mos en Ti En Tu a -

16

Asus2/E **Esus4** **E** **A/C#**






mor y en Tu bon - dad Es - pe -

18

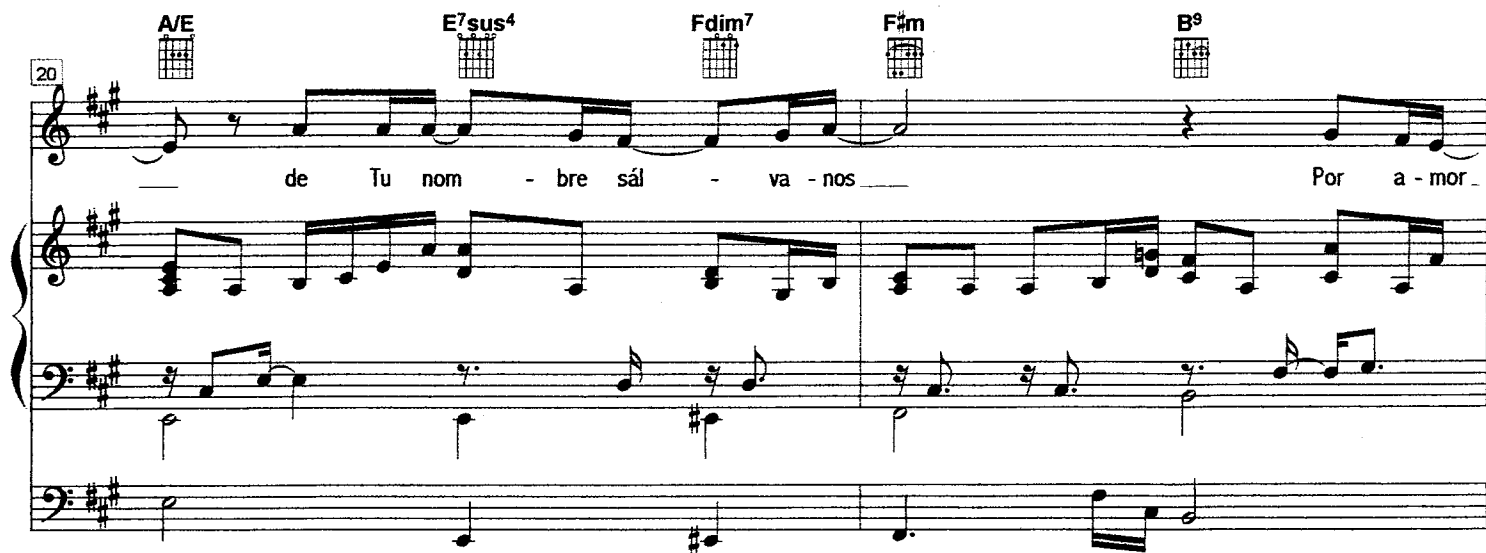
Dmaj7 **E** **Fdim7** **F#m** **D#m7(5)/D**

ra - mos en Ti por a - mor.







20

A/E  E7sus4  Fdim7  F#m  B9 

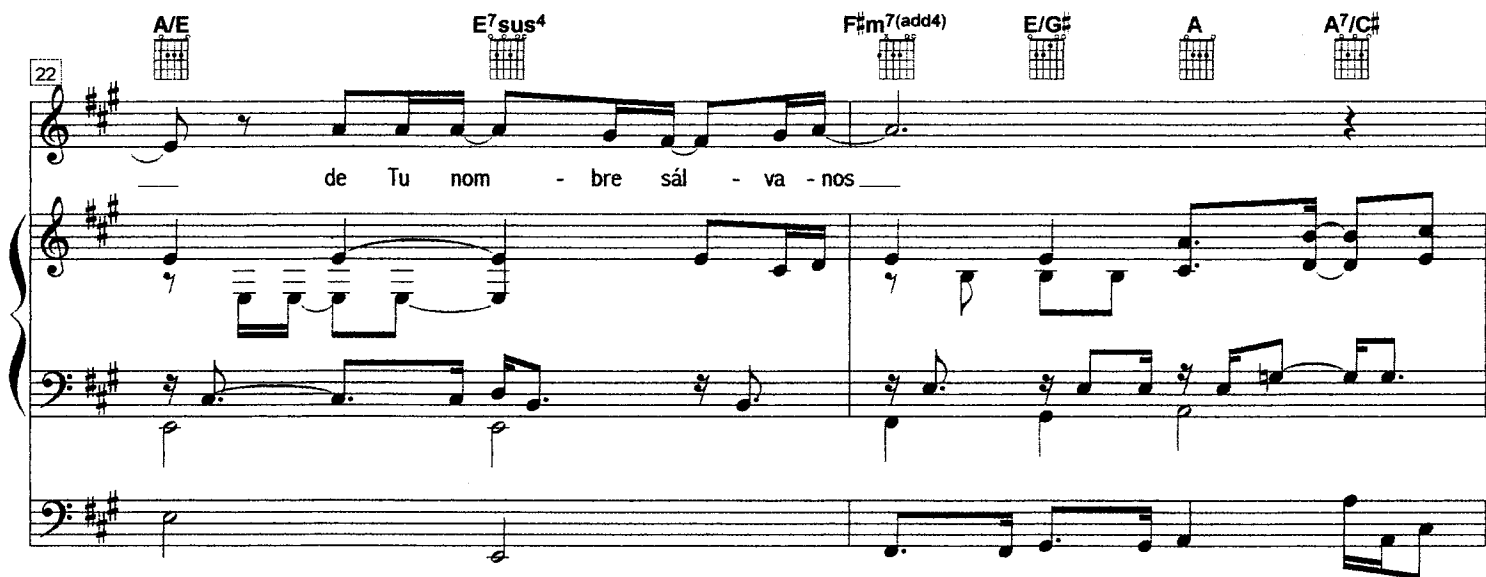
de Tu nom - bre sál - va - nos Por a - mor



22

A/E  E7sus4  F#m7(add4)  E/G#  A  A7/C# 

de Tu nom - bre sál - va - nos



24

Dmaj13(#11) 

Estrofa (2) Se - a



26

Asus² Dsus²/A

Tu mi - se - ri - cor - dia so - bre no - so - tros Se -

28

Asus² E F#m7 E/G#

gún es - pe - ra - mos en Ti Se - a

30

Asus² Dsus²/A

Tu be - ne - vo - len - cia so - bre los pue - blos Se -

32

Asus² Esus⁴ E A/C[#]

gún es - pe - ra - mos en Ti Coro 2 Es - pe -

34

Dmaj⁷ E F#m⁷ Dsus²

ra - mos en Ti En Tu a -

36

Asus²/E Esus⁴ E A/C[#]

mor y en Tu bon - dad Es - pe -

38

Dmaj7 E Fdim7 F#m Dsus2

ra - mos en - Ti por a - mor -

40

A/E E7sus4 Fdim7 F#m7 B9

de Tu nom - bre sál - va - nos Por a - mor -

42

Asus2/E E7sus4 Asus2 Bm7 A/C#

de Tu nom - bre sál - va - nos

44 **Dmaj7** **A/C#**

Intermedio

46 **Dsus2** **Asus2/C#** **Gsus2/B** **A**

48 **Dmaj7** **Asus2/C#** **F#m7**

50

Gsus2  2fr

E7sus4 


E9 


A/C# 


Es - pe -




52

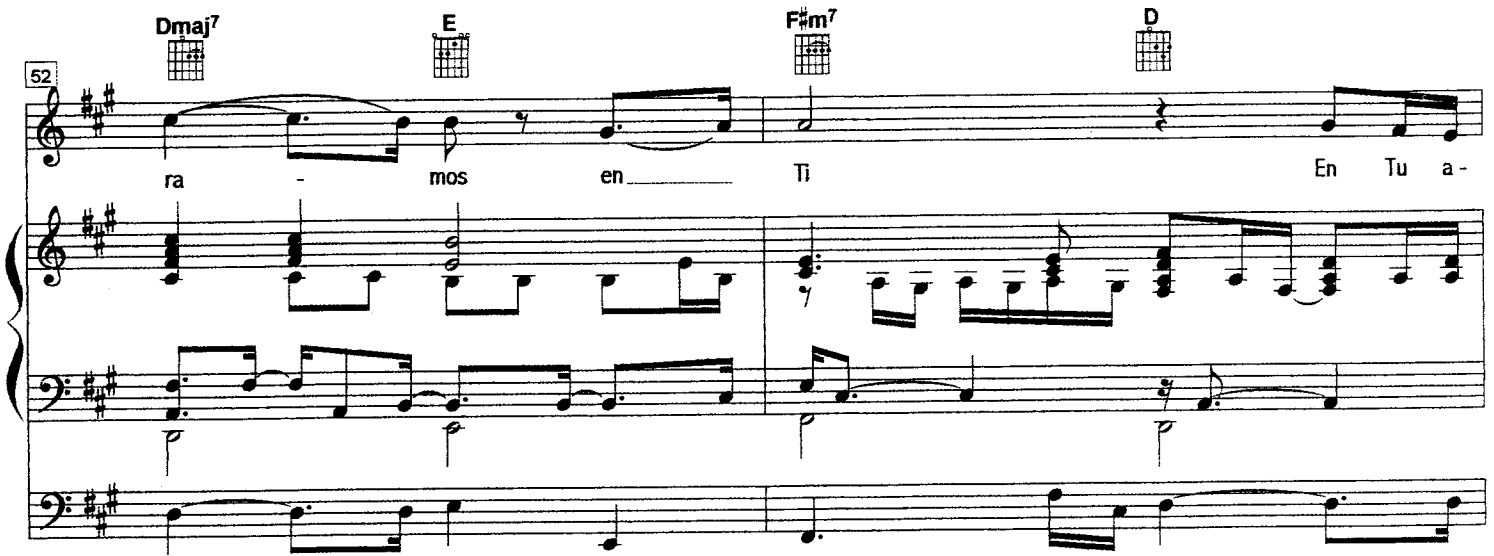
Dmaj7 

E 


F#m7 


D 


ra - mos en Ti En Tu a -





54


A/E 

F#m7 

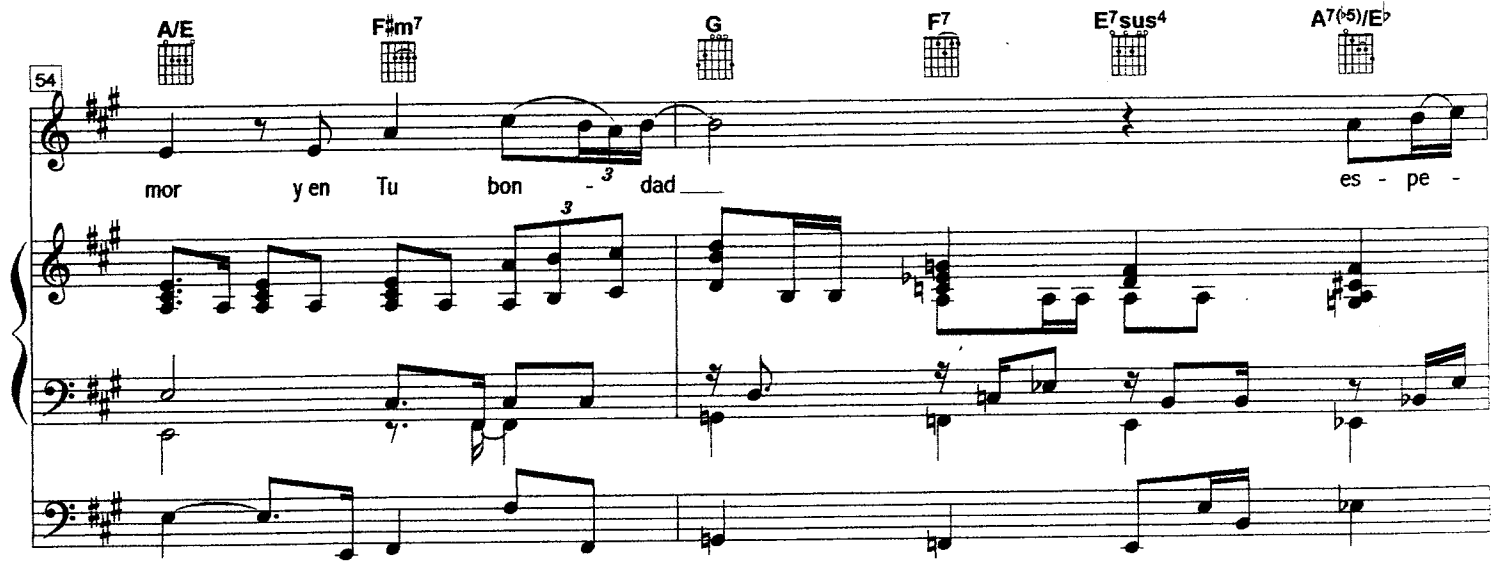
G 

F7 

E7sus4 

A7(5)/E7 

mor y en Tu bon dad es - pe -



56

Dmaj7 E Fdim7 F#m7 D

ra - mos en Ti por a - mor.

58

Asus2/E E7sus4 Fdim7 F#m B9

de Tu nom - bre sál - va - nos Por a - mor.

60

Asus2/E E7sus4 Fdim7 F#m B9

de Tu nom - bre sál - va - nos Por a - mor

62

A/E E7sus4 Fdim7 F#m B9

de Tu nom - bre sál - va - nos Por a - mor

64

A/E E7sus4 Fdim7 F#m7 D#m7(b5) A/E E7sus4 Esus2/G#

de Tu nom - bre sál - va - nos Por a - mor de Tu nom - bre sál - va -

67

Dsus2/A Asus2

nos

GRANDES COSAS HA HECHO EL SEÑOR

Emmanuel Espinosa y Juan Salinas

System 1: Musical notation for the first system. It features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. Above the staff are eight guitar chord diagrams: G, C(add2), G, C(add2), G, C(add2), G, and C(add2). The piano accompaniment consists of a right-hand melody with eighth and quarter notes, and a left-hand bass line with quarter and eighth notes.

System 2: Musical notation for the second system. It features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. Above the staff are three guitar chord diagrams: G, C(add2), and G. The lyrics are: "Hoy po - de - mos so - ñar hoy po - de - mos re -". The piano accompaniment continues with a right-hand melody and a left-hand bass line.

System 3: Musical notation for the third system. It features a treble clef with a key signature of one sharp (F#) and a 4/4 time signature. Above the staff are three guitar chord diagrams: C(add2), D, and C. The lyrics are: "ir El lle - nó nues - tra bo - ca de a - la - ban". The piano accompaniment continues with a right-hand melody and a left-hand bass line.

G C(add2) G C(add2) G

- za las na - cio - nes di -

Detailed description: This system contains the first two measures of the piece. The guitar part features chords G, C(add2), G, C(add2), and G. The vocal line begins with the syllable '- za' in the first measure and 'las na - cio - nes di -' in the second. The piano accompaniment consists of a steady eighth-note bass line and a treble line with eighth and sixteenth notes.

C(add2) G C(add2)

rán ¿quién es co - mo su Dios?

Detailed description: This system contains the next two measures. The guitar part features chords C(add2), G, and C(add2). The vocal line continues with 'rán' and then asks '¿quién es co - mo su Dios?'. The piano accompaniment continues with similar rhythmic patterns, including some chordal textures in the treble.

D C G

El lle - nó nues - tras vi - das de go - zo y dan - za

Detailed description: This system contains the next two measures. The guitar part features chords D, C, and G. The vocal line begins with 'El lle - nó' and continues with 'nues - tras vi - das de go - zo y dan - za'. The piano accompaniment features a more active treble line with eighth-note runs.

D A E D E

gran-des co - sas ha he - cho El Se - ñor gran - des

Detailed description: This system contains the final two measures. The guitar part features chords D, A, E, D, and E. The vocal line concludes with 'gran-des co - sas ha he - cho El Se - ñor gran - des'. The piano accompaniment features a steady eighth-note bass line and a treble line with eighth notes.

A E D E F#m7 E

co - sas ha he - cho El Se - ñor nos a - le - gra - re - mos en El

Detailed description: This system contains the first six measures of the piece. The guitar chords are A, E, D, E, F#m7, and E. The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that mirrors the vocal line.

Dmaj9 E F#m7 E Dmaj9 E

nos a - le - gra - re - mos en El gran - des

Detailed description: This system contains the next six measures. The guitar chords are Dmaj9, E, F#m7, E, Dmaj9, and E. The vocal line continues with a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, and a quarter note E3. The piano accompaniment continues with the eighth-note bass line and a right-hand melody that includes a long note in the final measure.

A E D E A E

co - sas ha he - cho El Se - ñor gran - des co - sas ha he - cho

Detailed description: This system contains the next six measures. The guitar chords are A, E, D, E, A, and E. The vocal line begins with a quarter rest, followed by a quarter note G4, a quarter note A4, a quarter note B4, a quarter note C5, a quarter note B4, a quarter note A4, a quarter note G4, and a quarter note F#4. The piano accompaniment continues with the eighth-note bass line and a right-hand melody.

D E F#m7 E Dmaj9 E

El Se - ñor nos a - le - gra - re - mos en El nos a -

Detailed description: This system contains the final six measures. The guitar chords are D, E, F#m7, E, Dmaj9, and E. The vocal line continues with a quarter note E4, a quarter note D4, a quarter note C4, a quarter note B3, a quarter note A3, a quarter note G3, a quarter note F#3, and a quarter note E3. The piano accompaniment concludes with the eighth-note bass line and a right-hand melody.

F#m7 E Dmaj9 E G C(add2)

le - gra - re - mos en El

G C(add2) G C(add2)

en los pue - blos sa - brán

G C(add2) D

Cris - to es El Se - ñor en su nom - bre se en cuen

C G C(add2) G C(add2)

- tra la paz y la vi - da

G C(add2) G

hoy que - re - mos can - tar con re - go - ci - jo gri -

C(add2) D C

tar El nos dio u - na can - ción de re - fu - gio y gra

G D A E

- cia Gran - des co - sas ha he - cho

D E A E D E

El Se - ñor gran - des co - sas ha he - cho El Se - ñor nos a -

F#m7 E Dmaj9 E F#m7 E

le - gra - re - mos en El nos a - le - gra - re - mos en El

Dmaj9 E A E D E

gran - des co - sas ha he - cho El Se - ñor gran - des

A E D E F#m7 E

co - sas ha he - cho El Se - ñor nos a - le - gra - re - mos en El

Dmaj9 E F#m7 E Dmaj9 E

nos a - le - gra - re - mos en El i - ré plan -

tan - do con re - go - ci - jo i - ré sem - bran - do se - mi - llas de a -

mor i - ré can - tan - do de Tu be - lle - za gran - de - za e -

ter - na en Cris - to Je - sús gran - des co - sas ha he - cho

El Se - ñor gran - des co - sas ha he - cho El Se - ñor nos a -

F#m7 E Dmaj9 E F#m7 E

le - gra - re - mos en El nos a - le - gra - re - mos en El

Dmaj9 E A E D E

gran - des co - sas ha he - cho El Se - ñor gran - des

A E D E F#m7 E

co - sas ha he - cho El Se - ñor nos a - le - gra - re - mos en El

Dmaj9 E F#m7 E Dmaj9 E A

nos a - le - gra - re - mos en El

ALELUYA A NUESTRO DIOS

Emmanuel Espinosa y Juan Salinas

First system of musical notation. It consists of a vocal line and a piano accompaniment. The vocal line is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lyrics are "A - le - lu - ya a - le - lu - ya". Above the first two measures, there are guitar chord diagrams for D and G. The piano accompaniment is in grand staff (treble and bass clefs) with a key signature of one sharp and a 4/4 time signature. It features sustained chords in the right hand and a simple bass line in the left hand.

Second system of musical notation. The vocal line continues with the lyrics "a - le - lu - ya a nues - tro Dios". Above the first two measures, there are guitar chord diagrams for Em7, C(add9), D, and G. The piano accompaniment continues with sustained chords and a bass line.

Third system of musical notation. The vocal line repeats the lyrics "A le - lu - ya a - le - lu - ya". Above the first two measures, there are guitar chord diagrams for D and G. The piano accompaniment continues with sustained chords and a bass line.

Em7 C(add9) D

a - le - lu - ya a nues - tro Dios

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'a' on G4, followed by a quarter note 'le' on A4, and a half note 'lu - ya' on B4. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Em7, C(add9), and D are provided above the staff.

D D+ D6 D7

Guitarra ritmica

Detailed description: This system contains measures 3 and 4. The guitar part is a rhythmic accompaniment consisting of eighth notes. The piano accompaniment continues with the same bass line and chords. Chord diagrams for D, D+, D6, and D7 are provided above the staff.

D D+ D6

to - dos sus sier vos los que le te

Detailed description: This system contains measures 5 and 6. The vocal line continues with 'to - dos' on G4, 'sus sier' on A4, and 'vos los que le te' on B4. The piano accompaniment maintains the rhythmic pattern. Chord diagrams for D, D+, and D6 are provided above the staff.

D7 G D/F#

men los pe - que - y ños , gran - des a - la -

Detailed description: This system contains measures 7 and 8. The vocal line continues with 'men' on G4, 'los pe - que - y ños' on A4, and 'gran - des a - la -' on B4. The piano accompaniment concludes with the same rhythmic pattern. Chord diagrams for D7, G, and D/F# are provided above the staff.

Em7 G D

bad a nues - tro Dios Él es Dios San

This system contains the first three measures of the piece. The guitar part features chords Em7, G, and D. The vocal line begins with the lyrics 'bad a nues - tro Dios' in the first measure and 'Él es Dios San' in the second and third measures. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

D+ D6 D7

- to jus - tos sus jui - cios

This system contains the next three measures. The guitar part features chords D+, D6, and D7. The vocal line continues with the lyrics '- to' in the first measure, 'jus - tos sus' in the second, and 'jui - cios' in the third. The piano accompaniment continues with harmonic support.

G D/F# Em7

es Fiel y Ver - da - de - ro a - la - bad a nues - tro Dios

This system contains the next three measures. The guitar part features chords G, D/F#, and Em7. The vocal line continues with the lyrics 'es Fiel y Ver - da - de - ro' in the first measure, 'a - la - bad' in the second, and 'a nues - tro Dios' in the third. The piano accompaniment continues with harmonic support.

G(add9) D

A - le - lu - ya

This system contains the final three measures. The guitar part features chords G(add9) and D. The vocal line concludes with the lyrics 'A - le - lu - ya' in the second and third measures. The piano accompaniment concludes with a sustained chord in the right hand and a rhythmic pattern in the left hand.

G Em7

a - le - lu - ya a - le -

Detailed description: This system contains the first two measures of the piece. The vocal line starts with a half note 'a', followed by a quarter note 'le', a quarter note 'lu', and a quarter note 'ya'. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand. Chord diagrams for G and Em7 are provided above the staff.

C(add9) D G

lu - ya a nues - tro Dios

Detailed description: This system contains the next two measures. The vocal line continues with 'lu - ya a' in the first measure and 'nues - tro Dios' in the second. The piano accompaniment continues with similar rhythmic patterns. Chord diagrams for C(add9), D, and G are shown above the staff.

D G

A le - lu - ya a - le -

Detailed description: This system contains the next two measures. The vocal line begins with a half note 'A', followed by 'le - lu - ya' and 'a - le -'. The piano accompaniment maintains the eighth-note bass line. Chord diagrams for D and G are placed above the staff.

Em7 C(add9)

lu - ya a - le - lu - ya a nues - tro Dios

Detailed description: This system contains the final two measures. The vocal line starts with 'lu - ya', followed by 'a - le - lu - ya a' and 'nues - tro Dios'. The piano accompaniment concludes with the same rhythmic accompaniment. Chord diagrams for Em7 and C(add9) are shown above the staff.

D G D

Dé - mos le glo

This system contains the first three measures of the piece. The guitar chords are D, G, and D. The vocal line begins with a whole note D4, followed by a half note G4, and then a quarter note D5. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

D+ D⁶ D⁷

ria dé - mos - le hon - ra

This system contains measures 4-6. The guitar chords are D+, D⁶, and D⁷. The vocal line continues with a quarter note A4, a quarter note B4, a quarter note C5, and a quarter note D5. The piano accompaniment continues with the eighth-note bass line and chords.

G D/F# Em⁷

la ho - ra ha lle - ga - do al Cor - de - ro ex - al - tar

This system contains measures 7-9. The guitar chords are G, D/F#, and Em⁷. The vocal line continues with a quarter note E5, a quarter note F5, a quarter note G5, and a quarter note A5. The piano accompaniment continues with the eighth-note bass line and chords.

G D D+

su tro - no es fir - me

This system contains measures 10-12. The guitar chords are G, D, and D+. The vocal line continues with a quarter note B5, a quarter note C6, a quarter note D6, and a quarter note E6. The piano accompaniment continues with the eighth-note bass line and chords.

D⁶ **D⁷** **G**

siem - pre e - ter - - no ce - tro de jus -

D/F# **Em⁷** **G(add9)**

ti - cia es el ce - tro del gran Rey

D **G**

A - le - lu - ya a - le -

Em⁷ **C(add9)**

lu - ya a - le - lu - ya a nues - tro Dios

D G D

A - le

G

lu - ya a - le - lu - ya

Em7 C(add9) D

a - le - lu - ya a nues - tro Dios



G Em G

gran mul - ti - tud es - truen - do de mu - chas


D  **Em** 

a - guas le - van - ten su voz den



G  **D** 



vo - ces de jú - bi - lo al Rey del




Em  **G**  **D** 




nor - te al sur de - cla - ren por siem - pre su glo - ria



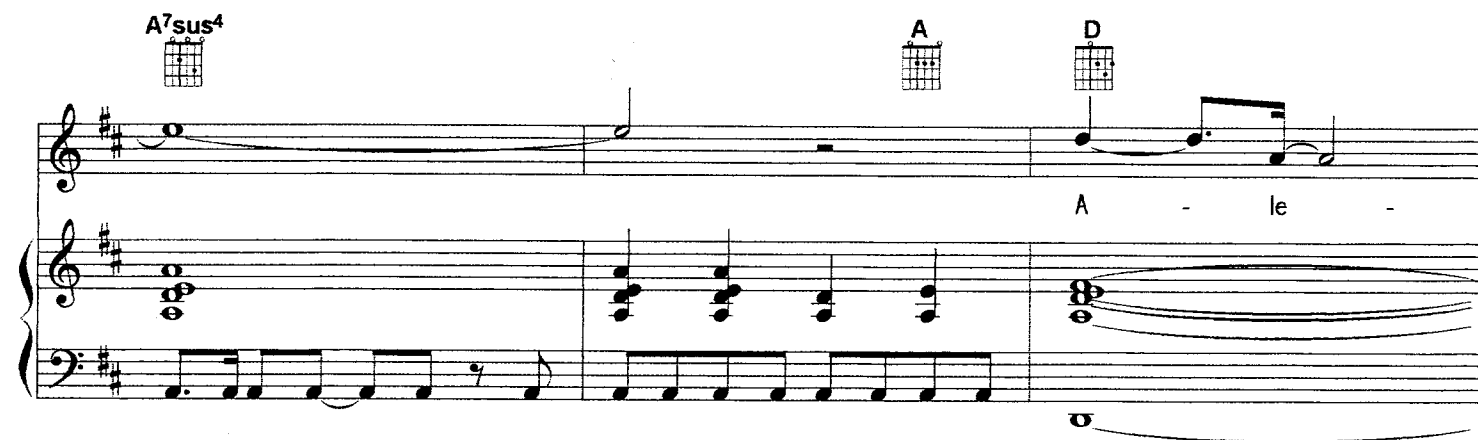
Em  **G** 


Él es nues - tro Dios to - do - po - de - ro - so gran Rey



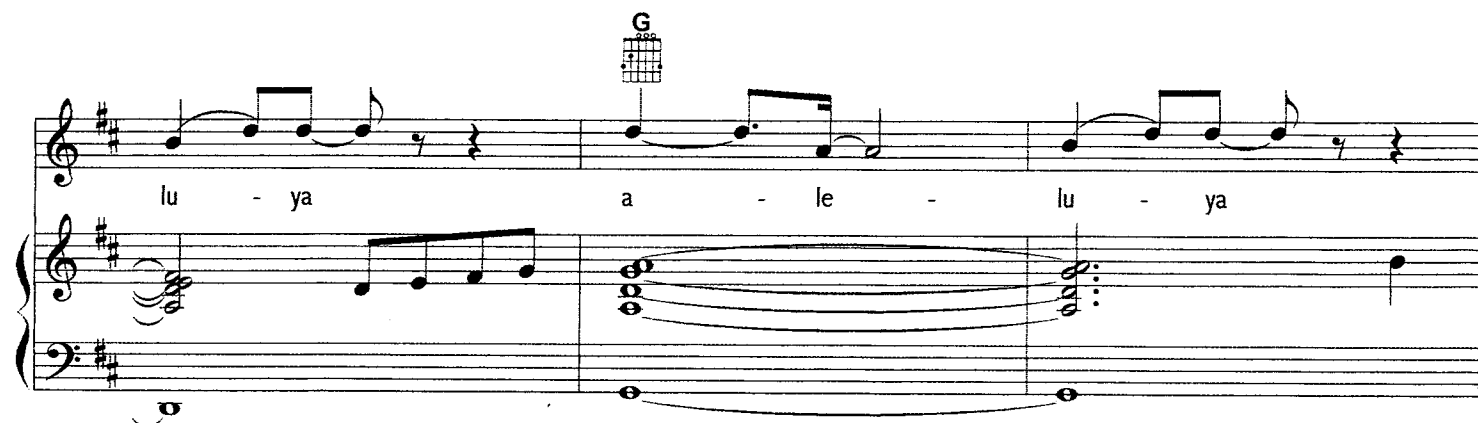
A7sus4  **A**  **D** 

A - le -




G 



lu - ya a - le - lu - ya



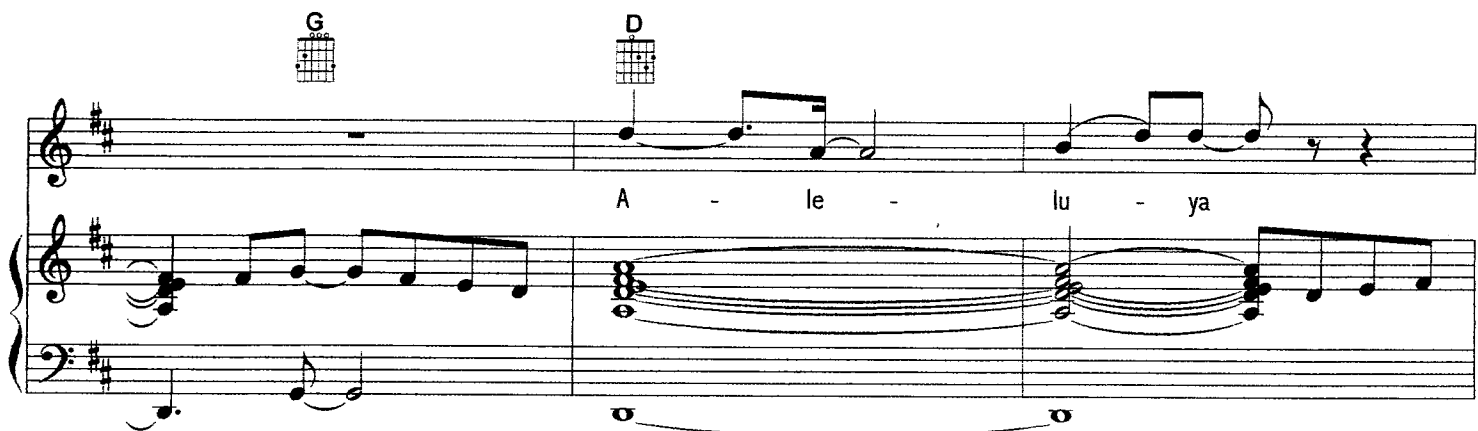
Em7  **C(add9)**  **D** 

a - le - lu - ya a nues - tro Dios



G  **D** 

A - le - lu - ya



G Em7

a - le - lu - ya a - le -

The first system of music features a vocal line and piano accompaniment. The vocal line starts with a G chord and the lyrics "a - le - lu - ya". The piano accompaniment consists of a sustained chord in the right hand and a simple bass line in the left hand. The system concludes with an Em7 chord and the lyrics "a - le -".

C(add9) D G

lu - ya a nues - tro Dios

The second system continues the vocal line with the lyrics "lu - ya a nues - tro Dios". The piano accompaniment features a more active bass line. The system concludes with a G chord.

D G

A - le - lu - ya a - le -

The third system features the vocal line with the lyrics "A - le - lu - ya a - le -". The piano accompaniment has a steady bass line. The system concludes with a G chord.

Em7 C(add9)

lu - ya a - le - lu - ya a nues - tro Dios

The fourth system concludes the vocal line with the lyrics "lu - ya a - le - lu - ya a nues - tro Dios". The piano accompaniment features a steady bass line. The system concludes with a C(add9) chord.

D G D

A le -

This system contains the first three measures of the piece. It features guitar chord diagrams for D, G, and D. The vocal line begins with a whole note 'A' and a half note 'le'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

G

lu - ya a - le - lu - ya

This system contains measures 4-6. A guitar chord diagram for G is shown above the first measure. The vocal line continues with 'lu - ya a - le - lu - ya'. The piano accompaniment continues with the eighth-note bass line and chords.

Em7 C(add9) D

a - le - lu - ya a nues - tro Dios

This system contains measures 7-9. Guitar chord diagrams for Em7, C(add9), and D are shown above the first, second, and third measures respectively. The vocal line continues with 'a - le - lu - ya a nues - tro Dios'. The piano accompaniment continues with the eighth-note bass line and chords.

G D

This system contains the final two measures of the piece. Guitar chord diagrams for G and D are shown above the first and second measures respectively. The piano accompaniment concludes with the eighth-note bass line and chords.

DANZARÉ, CANTARÉ

David Wray y Holger Fath

Arpeggiato

E B C#m7 A

1ra vez solo Arpeggiato, 2nda vez con Pad y Bajo

Pad y Bajo

E Bm7 D A

Em D

¿a don - de i - ré sin Ti Se - ñor?

Cmaj7

si só - lo Tú le - sús tie- nes pa - la - bras de

D

Em

vi - da si su - bie - ra al mon - te más al

D

- to o ba - ja - ra has - ta el fon - do del mar ¿quién

Cmaj7

Bsus4
2fr.

me da - rá quién me mos - tra - ra tal a - mor?

B E B

dan - za - ré can - ta - ré de - rra - ma -

C#m A E

ré mi co - ra - zón de - lan - te de Ti es el ri

Bm7 D A

o de tu a - mor dan - za - ré

E B C#m

can - ta - ré de - rra - ma - ré mi co - ra - zón

A E Bm⁷

de - lan - te de Ti es el ri - o de tu a - mor

D 1 A 2 A

tan - tos a

C#m 4fr. C#m(maj7) 4fr. C#m7

- fíos yo per - di sin el a - mor que no pu - de ver

F#⁹/A# F#m⁷ F#m⁷/E

has - ta que en - con - tré la pre - sen - cia de Dios a - qui en el

Bsus⁴ **B** **E**

ri - o dan - za - ré can - ta - ré

B **C#m** **A**

de - rra - ma - ré mi co - ra - zón de - lan - te de Ti

E **Bm⁷** **D**

es el ri - o de tu a - mor

A **E** **B**

dan - za - ré can - ta - ré de - rra - ma -

C#m **A** **E**

ra mi co - ra - zón de - lan - te de Ti es el ri

This system contains the first two measures of the piece. The guitar part features chords C#m, A, and E. The vocal line begins with the lyrics 'ra mi co - ra - zón de - lan - te de Ti es el ri'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

Bm7 **D** **A** **E**

o de tu a - mor

This system contains the next two measures. The guitar part features chords Bm7, D, A, and E. The vocal line continues with the lyrics 'o de tu a - mor'. The piano accompaniment continues with the same rhythmic pattern as the first system.