

... PARTITURAS DE LA GRABACIÓN ...

# Sana Nuestra Tierra



MARCOS WITT  
... EN VIVO

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# 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

This system contains measures 30, 31, and 32. The guitar chords are E (measures 30-31), A (measure 31), and E (measure 32). The lyrics are "sá - na - nos" repeated across the two lines.

33

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

This system contains measures 33, 34, and 35. The guitar chords are E (measures 33-34), A (measure 34), and E (measure 35). The lyrics are "So - mos tus hi - jos" and "re - co - no -".

36

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

This system contains measures 36, 37, and 38. The guitar chords are A (measures 36-37), E (measure 37), and A (measure 38). The lyrics are "ce - mos nues - tro or - gu - llo nues - tro e - rror so - mos tus hi - jos".

39

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

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

42

**C#m**<sup>4fr.</sup> **A** **E** **C#m**<sup>4fr.</sup> **B**

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

45

**B** **C#m**<sup>4fr.</sup> **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 <sup>3</sup> <sup>3</sup> 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) Am<sup>7</sup> 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<sup>b</sup>maj7** **F** **G**

es - cu - cha hoy - mi o - ra ción

31

**E<sup>b</sup>maj7** **F** **D<sup>7</sup>sus<sup>4</sup>** **D**

a Ti le - van - to mi cla - mor

33

**C(add2)** **D** **Em** **D/F<sup>#</sup>** **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

**Dmaj7** **A(add2)** **Dmaj7**

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

4

**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

Detailed description: This system contains measures 34-36. The guitar part has chords D (measure 34), F (measure 35), A (measure 36), and Amaj7 (measure 37). The vocal line starts with 'Oh!' in measure 34, followed by 'pri - mer a - mor' in measure 35 and 'te a - do - ra - ré' in measure 36. The piano accompaniment features a steady eighth-note bass line and chords in the right hand.

37

Bm7(add4) D F A

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

Detailed description: This system contains measures 37-39. The guitar part has chords Bm7(add4) (measure 37), D (measure 38), F (measure 39), and A (measure 40). The vocal line continues with 'por siem - pre' in measure 37, 'yo quie - ro es - tar pe - ga - do a Ti' in measure 38, and 'llé - va - me hoy' in measure 39. The piano accompaniment continues with the same rhythmic pattern.

40

Amaj7 Bm7 D F

al san - to lu - gar Je - sús Oh!

Detailed description: This system contains measures 40-42. The guitar part has chords Amaj7 (measure 40), Bm7 (measure 41), D (measure 42), and F (measure 43). The vocal line has 'al san - to lu - gar' in measure 40, 'Je - sús' in measure 41, and 'Oh!' in measure 42. The piano accompaniment continues.

43

A Amaj7 Bm7(add4)

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

Detailed description: This system contains measures 43-45. The guitar part has chords A (measure 43), Amaj7 (measure 44), and Bm7(add4) (measure 45). The vocal line has 'pri - mer a - mor' in measure 43, 'te a - do - ra - ré' in measure 44, and 'por siem - pre yo' in measure 45. The piano accompaniment continues.

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

Detailed description: This system contains the first two measures of the piece. The vocal line is in 4/4 time, starting with a quarter rest followed by a half note 'Au', a quarter note 'que', a quarter note 'un', a quarter note 'e', a quarter note 'jér', a quarter note 'ci', a quarter note 'to', a quarter note 'a', a quarter note 'cam', a quarter note 'pe', a quarter note 'con', a quarter note 'tra', and a quarter note 'mi'. The piano accompaniment features a bass line with quarter notes and a treble line with chords and eighth notes.

3 C G

no te - me - ré

Detailed description: This system contains measures 3 and 4. Measure 3 starts with a box containing the number '3'. The vocal line has a quarter note 'no', a quarter note 'te', a quarter note 'me', and a half note 'ré'. The piano accompaniment continues with chords and moving lines in both hands.

5 Am F

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

Detailed description: This system contains measures 5 and 6. Measure 5 starts with a box containing the number '5'. The vocal line has a quarter note 'aun', a quarter note 'que', a quarter note 'ha', a quarter note 'ya', a quarter note 'gue', a quarter note 'rra', a quarter note 'hoy', a quarter note 'ai', a quarter note 'rre', a quarter note 'de', a quarter note 'dor', and a quarter note 'mi'. The piano accompaniment continues with chords and moving lines in both hands.

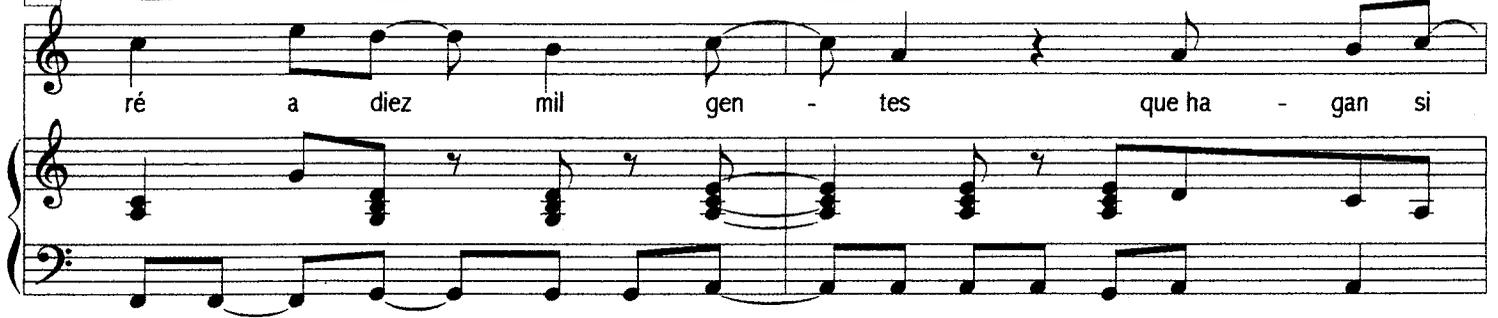
7  

en Ti con - fia - ré no te - me -



9   

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



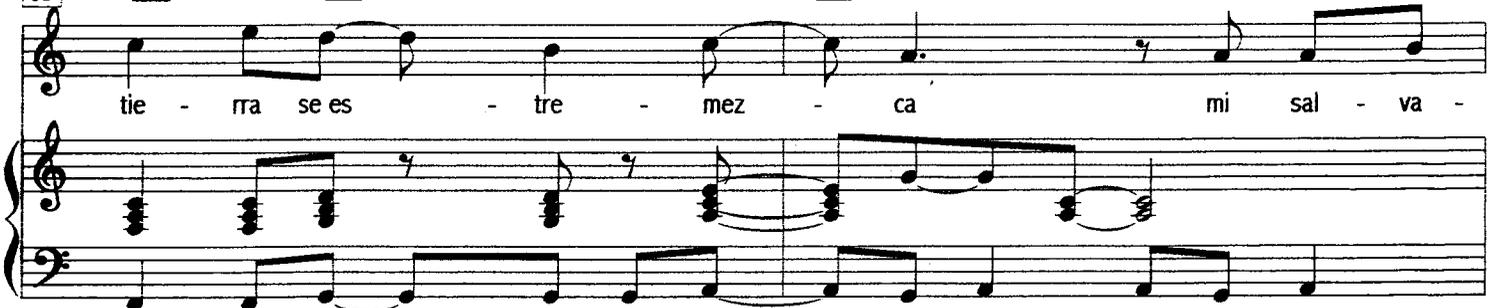
11   

- tio con - tra mi aun - que la



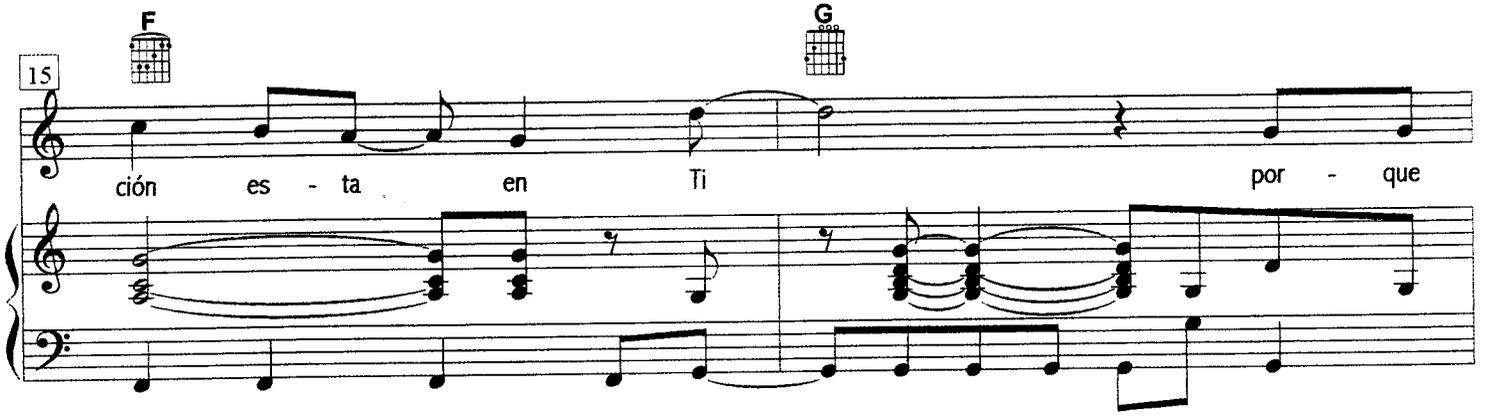
13   

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



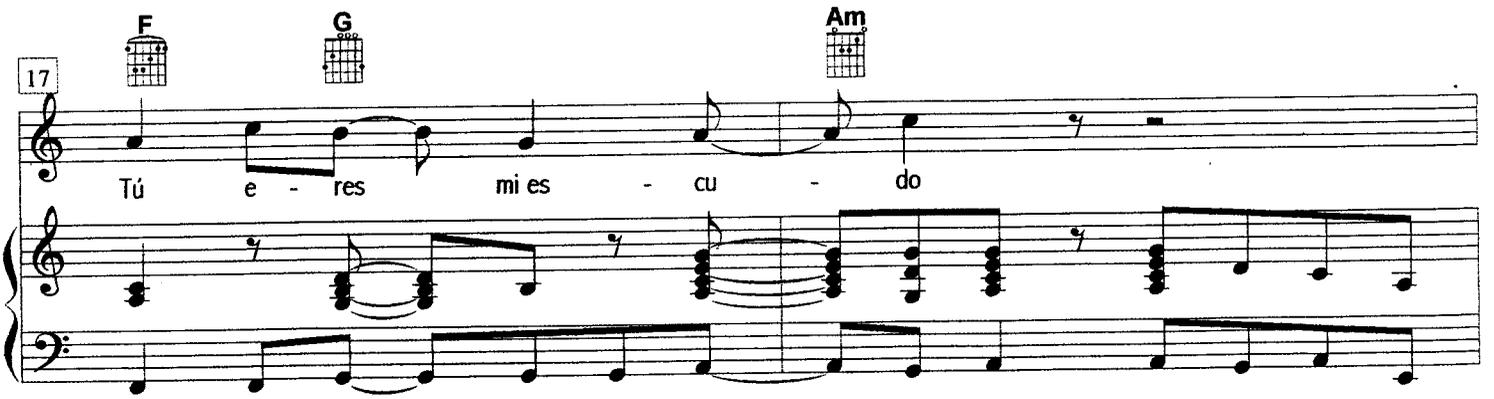
15 **F** **G**

ción es - ta en Ti por - que



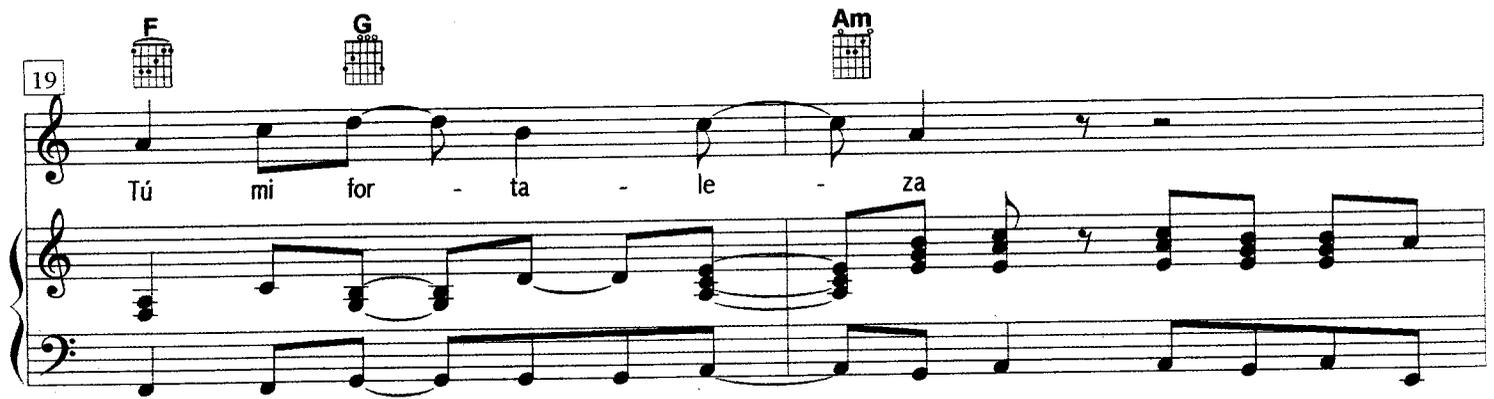
17 **F** **G** **Am**

Tú e - res mi es - cu - do



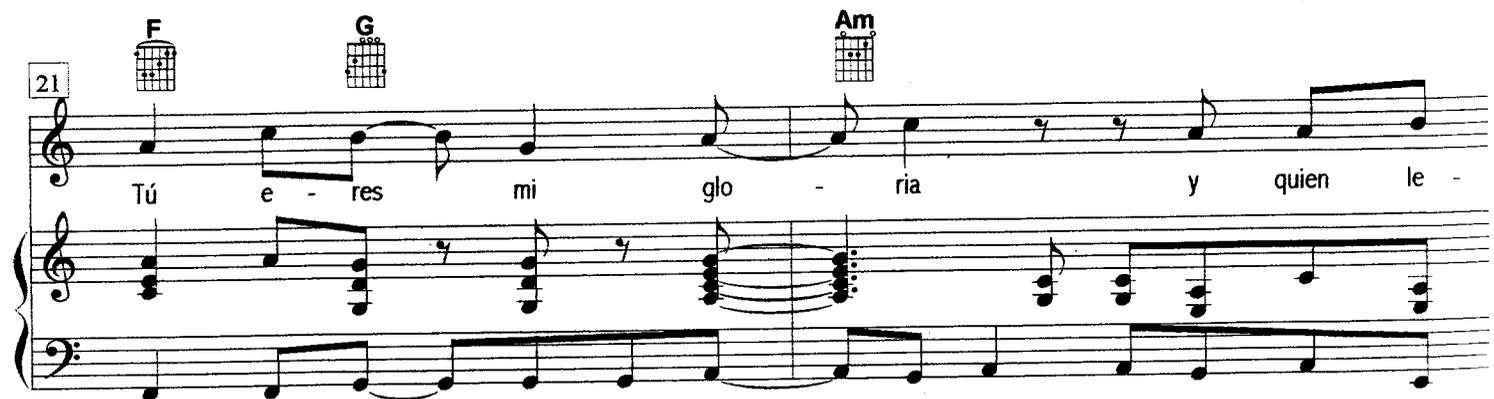
19 **F** **G** **Am**

Tú mi for - ta - le - za



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

Tú e - res mi glo - ria y quien le -



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

Detailed description: This system contains measures 47 and 48. The vocal line starts with a quarter note 'ción', followed by a half note 'es - ta', a quarter note 'en', a half note 'Ti', and a quarter note 'por - que'. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. Guitar chord diagrams for F and G are shown above the staff.

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

Tú e - res mi es - cu - do

Detailed description: This system contains measures 49 and 50. The vocal line starts with a quarter note 'Tú', followed by a half note 'e - res', a quarter note 'mi', a half note 'es - cu - do', and a quarter rest. The piano accompaniment continues with chords and a bass line. Guitar chord diagrams for F, G, and Am are shown above the staff.

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

Tú mi for - ta - le - za

Detailed description: This system contains measures 51 and 52. The vocal line starts with a quarter note 'Tú', followed by a half note 'mi', a quarter note 'for - ta - le - za', and a quarter rest. The piano accompaniment continues with chords and a bass line. Guitar chord diagrams for F, G, and Am are shown above the staff.

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

Tú e - res mi glo - ria y quien le -

Detailed description: This system contains measures 53 and 54. The vocal line starts with a quarter note 'Tú', followed by a half note 'e - res', a quarter note 'mi', a half note 'glo - ria', a quarter note 'y', and a quarter note 'quien le -'. The piano accompaniment continues with chords and a bass line. Guitar chord diagrams for F, G, and Am are shown above the staff.

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

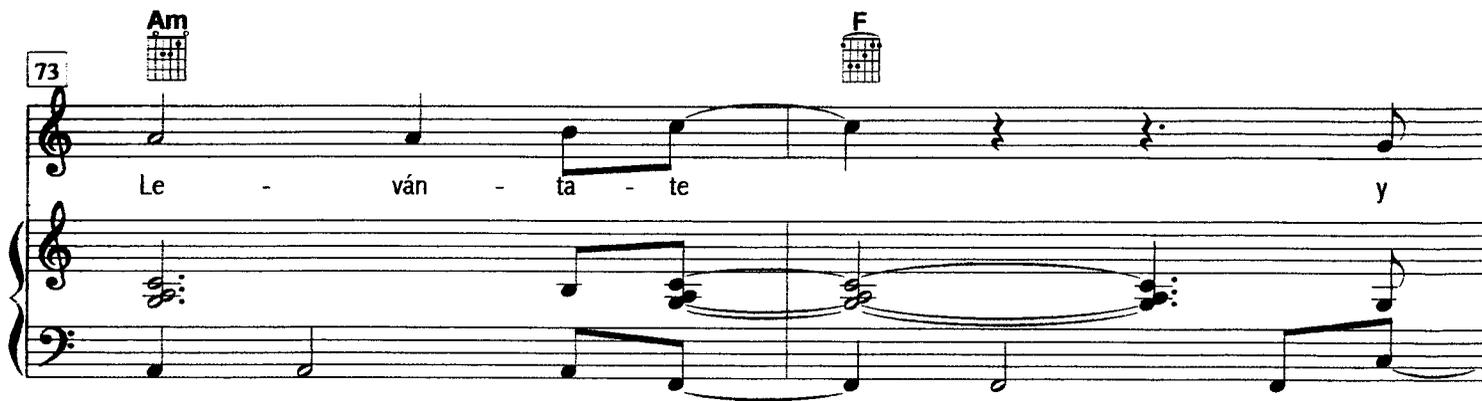
C G

sál - va - me

73

Am F

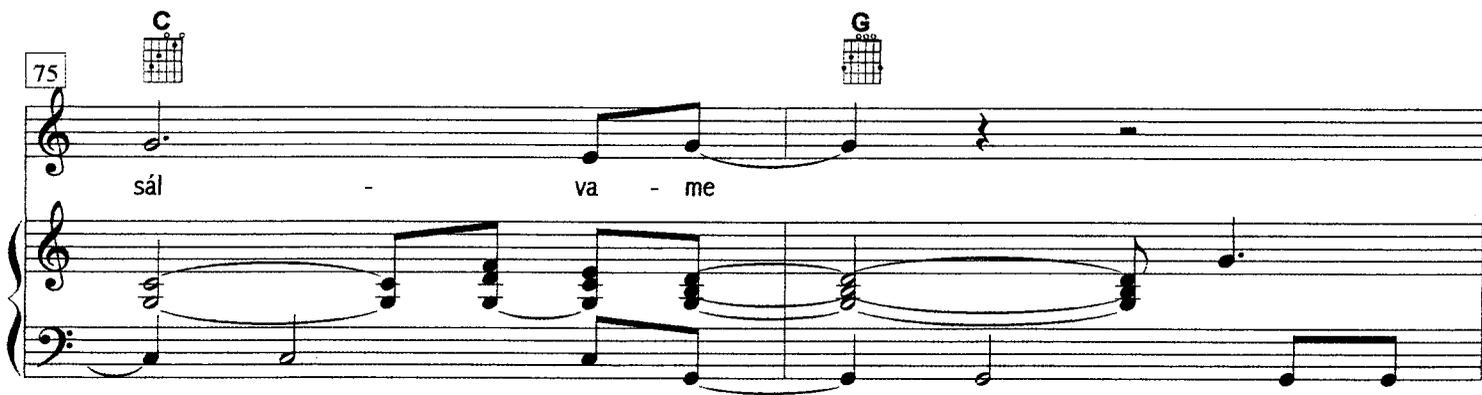
Le - ván - ta - te y



75

C G

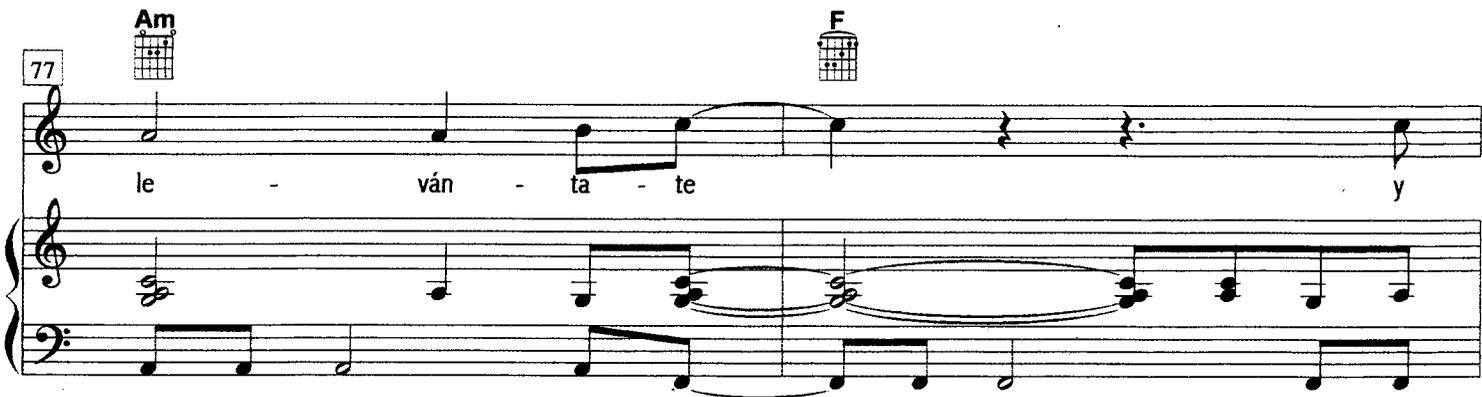
sál - va - me



77

Am F

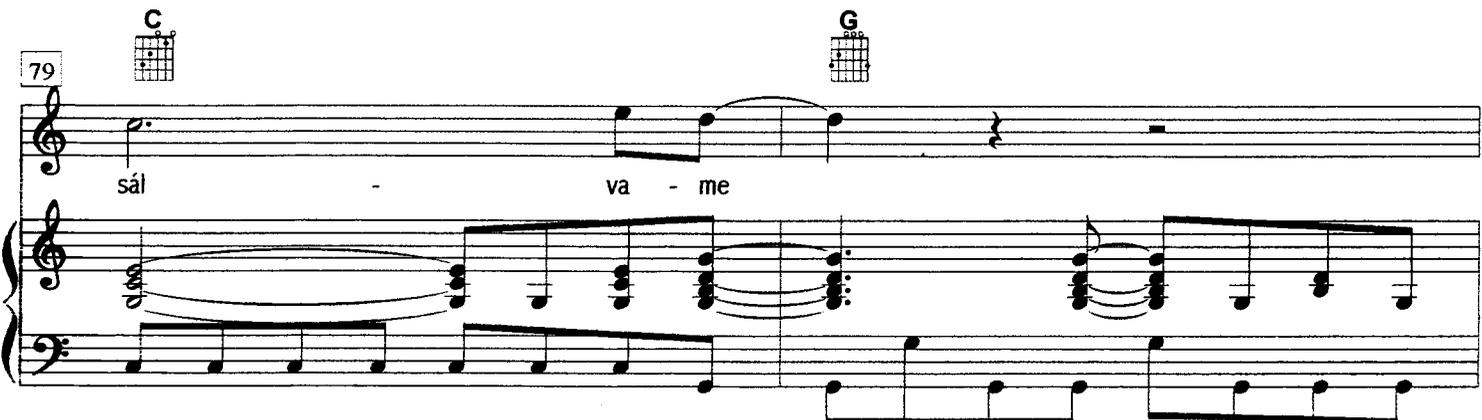
le - ván - ta - te y



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 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*

First system of musical notation. It consists of a guitar part and a piano accompaniment. The guitar part is in 4/4 time and features four measures with chords C, G/C, F/C, and G/C. The piano accompaniment has a treble clef with chords and a bass clef with a simple bass line.

Second system of musical notation, starting at measure 5. It includes guitar chords C, G/C, F/C, and G/C. The vocal line begins with the lyrics "Las na - cio" and continues with a melodic phrase. The piano accompaniment continues with chords and a bass line.

Third system of musical notation, starting at measure 9. It includes guitar chords C, C/E, and F. The vocal line continues with the lyrics "nes pro - cla - men de - cla - ren go - bier". The piano accompaniment continues with chords and a bass line.

12 **B<sup>b</sup>(add2)** **C** **C/E**

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

15 **F** **B<sup>b</sup>(add2)** **C**

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

18 **C/E** **F** **B<sup>b</sup>(add2)**

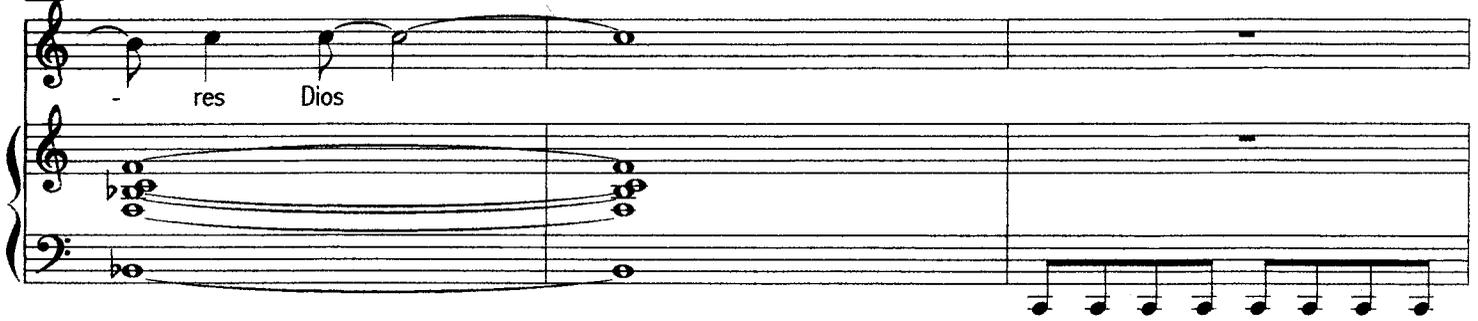
- men de - cla - ren go - bier - nas hoy las na - cio

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

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

24  

res Dios



27

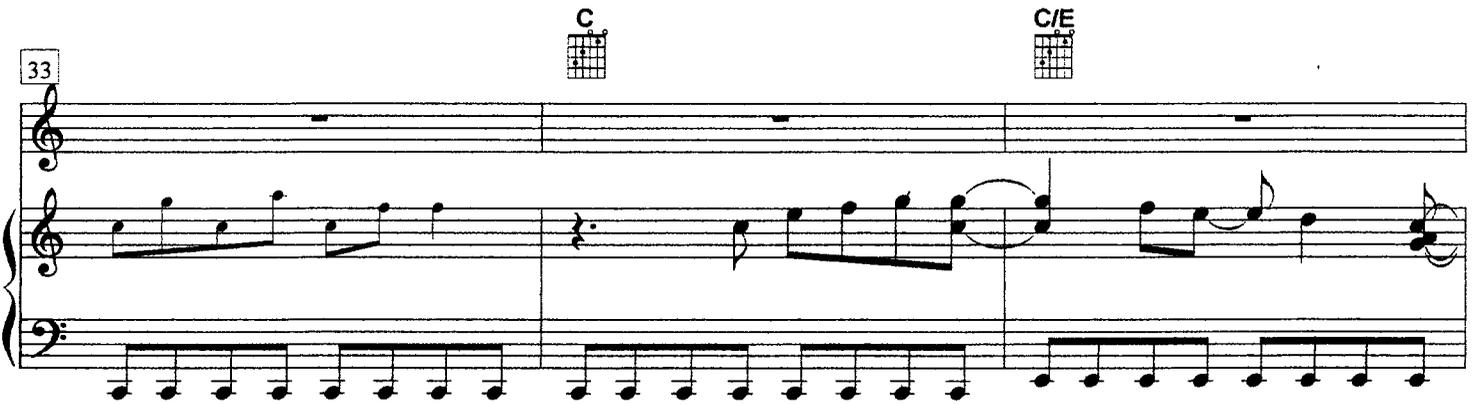


30

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 Gsus<sup>4</sup> G

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

51

F Dm7 B<sup>b</sup>(add2)

- ren en El cla - men al Rey

54

G<sup>7</sup>sus<sup>4</sup> G F Dm7

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

57

B<sup>b</sup>(add2) G<sup>7</sup>sus<sup>4</sup> G C

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

60 **C/E** **F** **B<sup>b</sup>(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<sup>b</sup>(add2)** **C** **C/E**

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

69 **F** **B<sup>b</sup>(add2)** **C**

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

72

C/E

F

B<sup>b</sup>(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



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

5



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

9



y Tu a - mor Sean de - rra - ma

13

*B* *A7/E*<sup>4fr.</sup> *E*<sup>3fr.</sup>

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

17

*B*<sup>sus4</sup> *B*<sup>7</sup> *B*<sup>7sus4</sup> *E*<sup>7</sup><sup>3fr.</sup>

- dad, a - cuér - da - te En Tu bon -

21

*B*<sup>sus4</sup> *B*<sup>7</sup> *B*<sup>7sus4</sup> *E*<sup>7</sup><sup>3fr.</sup>

dad, a - cuér - da - te

25

*Cm*<sup>3fr.</sup> (*Salmos 106:4,5*) *B*<sup>7/D</sup> *A*<sup>7/E</sup><sup>4fr.</sup>

*Intermedio*

29

E<sup>b</sup>6 6fr. Fm A<sup>b</sup>6/E<sup>b</sup> B<sup>b</sup>sus<sup>4</sup>

33

B<sup>b</sup>7 Cm

37

B<sup>b</sup>/D (Génesis 9:15,16) A<sup>b</sup>6/E<sup>b</sup> E<sup>b</sup> E<sup>b</sup>/G A<sup>b</sup>

41

E<sup>b</sup>/G Fm<sup>7</sup> A<sup>b</sup>6/E<sup>b</sup> B<sup>b</sup>sus<sup>4</sup>

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<sup>b</sup>sus<sup>4</sup>** **B<sup>b</sup>** **B<sup>b</sup>7sus<sup>4</sup>** **E<sup>b</sup>**<sub>3fr.</sub>

En Tu bon - dad, a - cuér - da - te

65 **B<sup>b</sup>sus<sup>4</sup>** **B<sup>b</sup>** **A<sup>b</sup>**<sub>4fr.</sub> **E<sup>b</sup>**<sub>3fr.</sub>

En Tu bon - dad, a - cuér - da - te

70 **Dm** **C/E** **Fsus<sup>2</sup>/C**

*Intermedio 2*

74 **B<sup>b</sup>sus<sup>2</sup>** **F/A** **Gm7(add4)** **F**

78

C/E C B<sup>b</sup>/D C B<sup>b</sup> F/A

82

Gm<sup>7</sup> F<sup>sus</sup>2, sus<sup>4</sup> C B<sup>b</sup>/D

86

C/E F F/A B<sup>b</sup>sus<sup>2</sup>

90

F/A Gm<sup>7</sup>(add4) Gm<sup>7</sup>(add4)/F C<sup>sus</sup>4

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 C $^7$  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 B<sup>7</sup> C/E

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

122

F F/A C<sup>sus4</sup> C B<sup>7</sup>/C

Que Tu fa - vor y Tu a -

126

F C B<sup>7</sup>/C

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

130

F Dm7 Csus<sup>2</sup>, sus<sup>4</sup> C C7sus<sup>4</sup>

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

134

Fsus<sup>2</sup> Dm7(add4)<sup>3fr.</sup> Csus<sup>2</sup> C C7sus<sup>4</sup>

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

138

Fsus<sup>2</sup> Dm7(add4)<sup>3fr.</sup> Csus<sup>2</sup>, sus<sup>4</sup> C C7sus<sup>4</sup>

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

142

**Fsus<sup>2</sup>** **Csus<sup>2</sup>, sus<sup>4</sup>** **C** **C<sup>7</sup>sus<sup>4</sup>**

En Tu bon - dad, a - cuér - da -

146

**Fsus<sup>2</sup>**

te

8va

\*

# ESPERAMOS EN TI

Marcos Witt, Emmanuel Espinosa  
y Juan Salinas

♩ = 59

Asus<sup>2</sup> A Dsus<sup>2</sup>

3 F#m<sup>7</sup> E/G# A Dmaj<sup>13</sup>(#11)

Se - a

(bajo)

6 Asus<sup>2</sup> Amaj<sup>9</sup> Dsus<sup>2</sup>/A

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

8

Asus<sup>2</sup> A E F#m<sup>7</sup> E/G#

gún es - pe - ra - mos en Ti Se - a

10

Asus<sup>2</sup> Dsus<sup>2</sup>/A

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

12

Asus<sup>2</sup> E Esus<sup>4</sup> 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

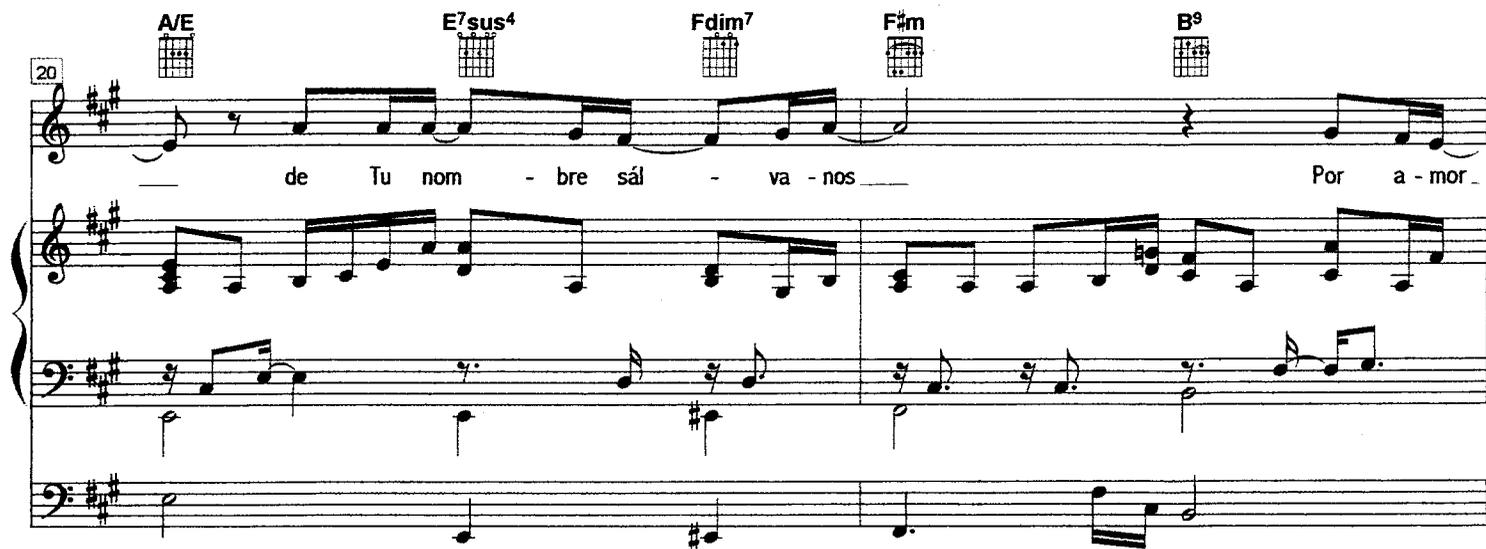
**Dmaj7** **E** **Fdim7** **F#m** **D#m7(5)/D**

ra - mos en Ti por a - mor.

20

A/E  E7sus4  Fdim7  F#m  B9 

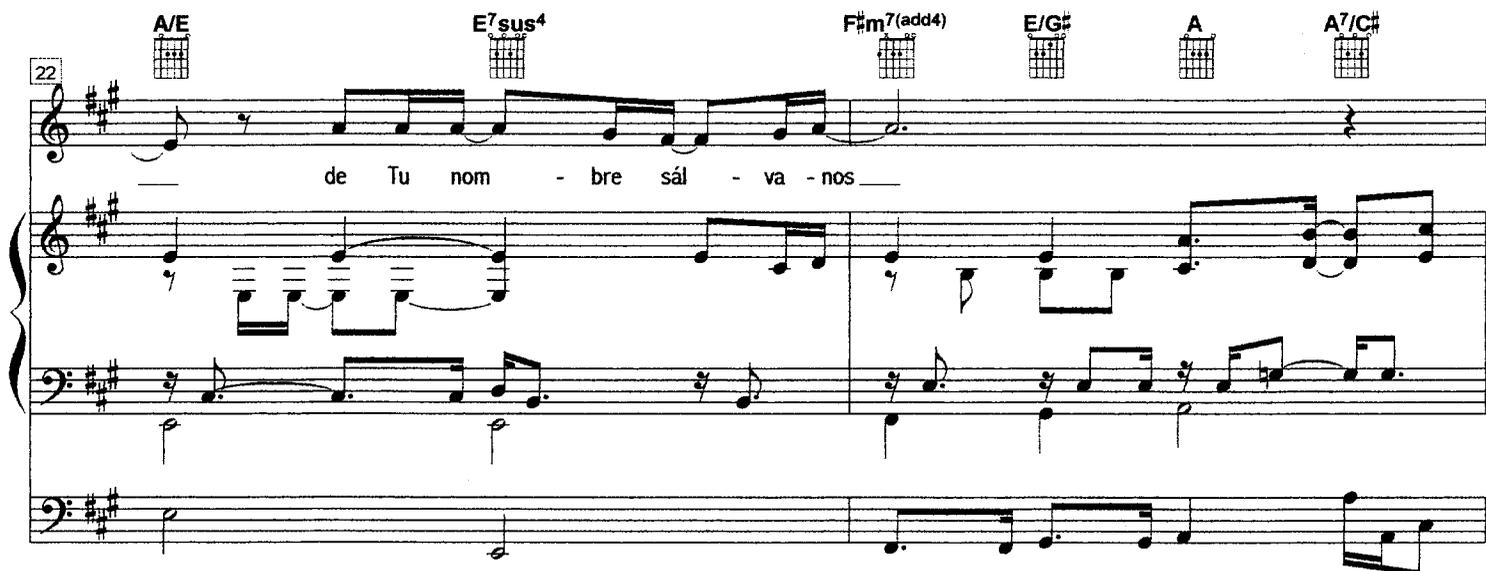
de Tu nom - bre sál - va - nos Por a - mor



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

Asus<sup>2</sup> Dsus<sup>2</sup>/A

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

28

Asus<sup>2</sup> E F#m7 E/G#

gún es - pe - ra - mos en Ti Se - a

30

Asus<sup>2</sup> Dsus<sup>2</sup>/A

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

32

Asus<sup>2</sup> Esus<sup>4</sup> E A/C<sup>#</sup>

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

34

Dmaj<sup>7</sup> E F#m<sup>7</sup> Dsus<sup>2</sup>

ra - mos en Ti En Tu a -

36

Asus<sup>2</sup>/E Esus<sup>4</sup> E A/C<sup>#</sup>

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**

Gsus2

E7sus4

E9

A/C#

50

Es - pe -

Musical score for measures 50-51. The system includes a vocal line with lyrics 'Es - pe -', a piano accompaniment in treble and bass clefs, and guitar chord diagrams for Gsus2, E7sus4, E9, and A/C#.

Dmaj7

E

F#m7

D

52

ra - mos en Ti En Tu a -

Musical score for measures 52-53. The system includes a vocal line with lyrics 'ra - mos en Ti En Tu a -', a piano accompaniment in treble and bass clefs, and guitar chord diagrams for Dmaj7, E, F#m7, and D.

A/E

F#m7

G

F7

E7sus4

A7(5)/E>

54

mor y en Tu bon - dad es - pe -

Musical score for measures 54-55. The system includes a vocal line with lyrics 'mor y en Tu bon - dad es - pe -', a piano accompaniment in treble and bass clefs, and guitar chord diagrams for A/E, F#m7, G, F7, E7sus4, and A7(5)/E>.

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 includes a guitar chord chart at the top with chords: G, C(add2), G, C(add2), G, C(add2), G, C(add2). Below are three staves: a treble clef staff with a whole rest, a vocal line with a melody, and a piano accompaniment line.

System 2: Musical notation for the second system. It includes guitar chords G and C(add2). The lyrics are: "Hoy po - de - mos so - ñar hoy po - de - mos re -". The piano accompaniment features a bass line and chords.

System 3: Musical notation for the third system. It includes guitar chords C(add2), D, and C. The lyrics are: "ir El lle - nó nues - tra bo - ca de a - la - ban". The piano accompaniment features a bass line and chords.

G C(add2) G C(add2) G

- za las na - cio - nes di -

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' and continues with 'las na - cio - nes di -'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

C(add2) G C(add2)

rán ¿quién es co - mo su Dios?

This system contains the next three 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, featuring some chordal textures in the right hand.

D C G

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

This system contains the next three 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 prominent chordal texture in the right hand, often with a sustained note, while the left hand maintains the eighth-note bass line.

D A E D E

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

This system contains the final four measures. The guitar part features chords D, A, E, D, and E. The vocal line continues with 'gran-des' and then 'co - sas ha he - cho El Se - ñor gran - des'. The piano accompaniment concludes with a final chordal texture in the right hand and a steady bass line in the left hand.

A E D E F#m7 E

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

This system contains the first six measures of the piece. The guitar chords are A, E, D, E, F#m7, and E. The piano accompaniment features a steady eighth-note bass line in the left hand and a melody in the right hand that includes some grace notes.

Dmaj9 E F#m7 E Dmaj9 E

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

This system contains the next six measures. The guitar chords are Dmaj9, E, F#m7, E, Dmaj9, and E. The piano accompaniment continues with the eighth-note bass line, and the right hand melody 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

This system contains the next six measures. The guitar chords are A, E, D, E, A, and E. The piano accompaniment maintains the eighth-note bass line, and the right hand melody repeats the phrase from the first system.

D E F#m7 E Dmaj9 E

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

This system contains the final six measures. The guitar chords are D, E, F#m7, E, Dmaj9, and E. The piano accompaniment concludes with the eighth-note bass line and the 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

This system contains the first two measures of the piece. The guitar part features chords F#m7, E, Dmaj9, E, F#m7, and E. The piano accompaniment consists of a steady eighth-note bass line in the left hand and a melody in the right hand.

Dmaj9 E A E D E

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

This system contains the next two measures. The guitar part features chords Dmaj9, E, A, E, D, and E. The piano accompaniment continues with the eighth-note bass line and a melody in the right hand.

A E D E F#m7 E

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

This system contains the next two measures. The guitar part features chords A, E, D, E, F#m7, and E. The piano accompaniment continues with the eighth-note bass line and a melody in the right hand.

Dmaj9 E F#m7 E Dmaj9 E A

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

This system contains the final two measures of the piece. The guitar part features chords Dmaj9, E, F#m7, E, Dmaj9, E, and A. The piano accompaniment concludes with the eighth-note bass line and a final chord in the right hand.

# ALELUYA A NUESTRO DIOS

*Emmanuel Espinosa y Juan Salinas*

Musical notation for the first system. It features a vocal line 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 vocal line, guitar chord diagrams for D and G are provided. Below the vocal line is a piano accompaniment consisting of a grand staff (treble and bass clefs) with sustained chords and a simple bass line.

Musical notation for the second system. The vocal line continues with the lyrics "a - le - lu - ya a nues - tro Dios". Above the vocal line, guitar chord diagrams for Em7, C(add9), D, and G are provided. The piano accompaniment continues with sustained chords and a simple bass line.

Musical notation for the third system. The vocal line repeats the lyrics "A le - lu - ya a - le - lu - ya". Above the vocal line, guitar chord diagrams for D and G are provided. The piano accompaniment continues with sustained chords and a simple bass line.

Em7 C(add9) D

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

D D+ D6 D7

Guitarra ritmica

D D+ D6

to - dos sus sier vos los que le te

D7 G D/F#

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

Em7 G D

bad a nues - tro Dios Él es Dios San

This system contains the first three measures of the piece. The guitar chords are Em7, G, and D. The melody is in the treble clef, and the piano accompaniment is in the grand staff.

D+ D6 D7

- to jus - tos sus jui - cios

This system contains the next three measures. The guitar chords are D+, D6, and D7. The melody continues in the treble clef, and the piano accompaniment is in the grand staff.

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 chords are G, D/F#, and Em7. The melody continues in the treble clef, and the piano accompaniment is in the grand staff.

G(add9) D

A - le - lu - ya

This system contains the final three measures. The guitar chords are G(add9) and D. The melody continues in the treble clef, and the piano accompaniment is in the grand staff.

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 vocal line.

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 the same rhythmic pattern. Chord diagrams for C(add9), D, and G are provided above the vocal line.

D G

A le - lu - ya a - le -

Detailed description: This system contains the next two measures. 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 continues. Chord diagrams for D and G are provided above the vocal line.

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 continues with 'lu - ya' in the first measure and 'a - le - lu - ya a nues - tro Dios' in the second. The piano accompaniment concludes the piece. Chord diagrams for Em7 and C(add9) are provided above the vocal line.

D G D

Dé - mos le glo

This system contains the first three measures of the piece. The guitar part features chords D, G, and D. The vocal line begins with the lyrics 'Dé - mos le glo'. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand.

D+ D<sup>6</sup> D<sup>7</sup>

ria dé - mos - le hon - ra

This system contains measures 4-6. The guitar part features chords D+, D<sup>6</sup>, and D<sup>7</sup>. The vocal line continues with the lyrics 'ria dé - mos - le hon - ra'. The piano accompaniment continues with the same rhythmic pattern.

G D/F# Em<sup>7</sup>

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

This system contains measures 7-9. The guitar part features chords G, D/F#, and Em<sup>7</sup>. The vocal line continues with the lyrics 'la ho - ra ha lle - ga - do al Cor - de - ro ex - al - tar'. The piano accompaniment continues with the same rhythmic pattern.

G D D+

su tro - no es fir - me

This system contains measures 10-12. The guitar part features chords G, D, and D+. The vocal line continues with the lyrics 'su tro - no es fir - me'. The piano accompaniment continues with the same rhythmic pattern.

**D<sup>6</sup>** **D<sup>7</sup>** **G**

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

**D/F#** **Em<sup>7</sup>** **G(add9)**

ti - cia es el ce - tro del gran Rey

**D** **G**

A - le - lu - ya a - le -

**Em<sup>7</sup>** **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



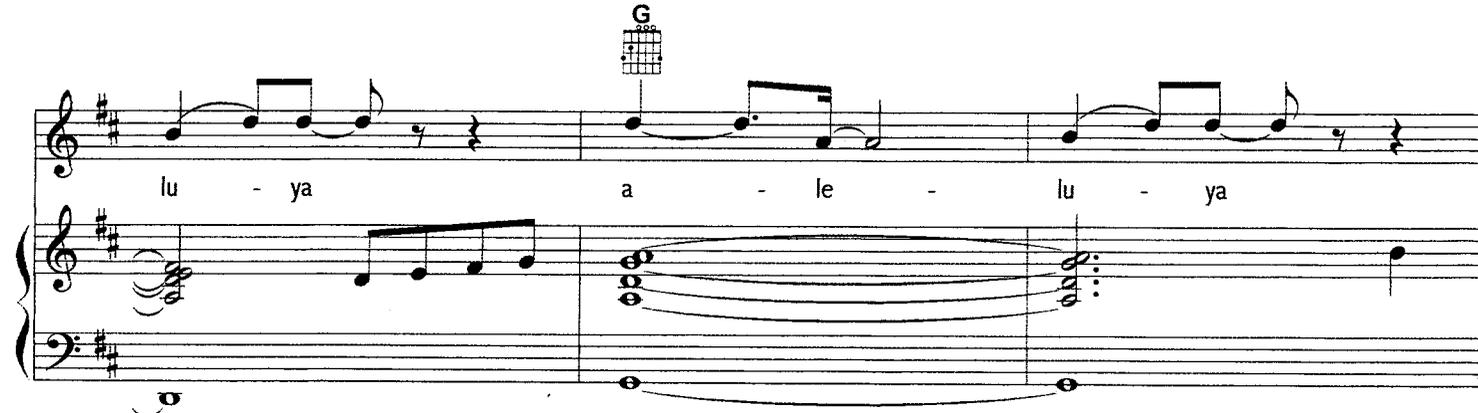
**A7sus4**  **A**  **D** 

A - le -



**G** 

lu - ya a - le - lu - ya



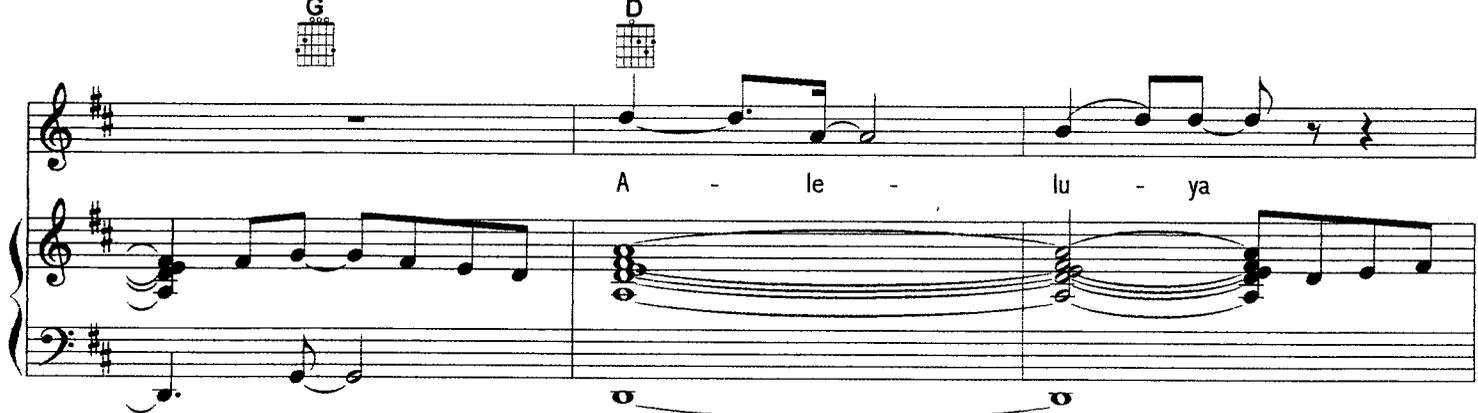
**Em7**  **C(add9)**  **D** 

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



**G**  **D** 

A - le - lu - ya



G Em7

a - le - lu - ya a - le -

This system contains the first two measures of the piece. The vocal line starts with a G chord and continues with an Em7 chord. The piano accompaniment features a sustained chord in the right hand and a rhythmic pattern in the left hand.

C(add9) D G

lu - ya a nues - tro Dios

This system contains the next three measures. The vocal line begins with a C(add9) chord, followed by a D chord, and ends with a G chord. The piano accompaniment continues with a sustained chord in the right hand and a rhythmic pattern in the left hand.

D G

A - le - lu - ya a - le -

This system contains the next three measures. The vocal line starts with a D chord and continues with a G chord. The piano accompaniment continues with a sustained chord in the right hand and a rhythmic pattern in the left hand.

Em7 C(add9)

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

This system contains the final three measures of the piece. The vocal line starts with an Em7 chord and continues with a C(add9) chord. The piano accompaniment continues with a sustained chord in the right hand and a rhythmic pattern in the left hand.

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 same rhythmic pattern.

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 features a more complex chordal texture in the right hand.

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. The piano accompaniment concludes with sustained chords in the right hand and a final eighth-note bass line in the left hand.

# 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 -

This system contains the first three measures of the piece. The guitar chords are B, E, and B. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

C#m A E

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

This system contains the next three measures. The guitar chords are C#m, A, and E. The piano accompaniment continues with a consistent rhythmic pattern.

Bm7 D A

o de tu a - mor dan - za - ré

This system contains the next three measures. The guitar chords are Bm7, D, and A. The piano accompaniment maintains the same accompaniment style.

E B C#m

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

This system contains the final three measures of the page. The guitar chords are E, B, and C#m. The piano accompaniment concludes with the same accompaniment style.

A E Bm<sup>7</sup>

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#m/A# F#m7 F#m7/E

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

**Bsus<sup>4</sup>** **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** **Bm<sup>7</sup>** **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.