



# *Misa II*

Pre-Orquesta de Cuerdas  
Sinfónicas y Soprano

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*Rolando Chamorro Jiménez*



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Universidad de Nariño

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# MISA II

*Para:*

*Pre-Orquesta de Cuerdas  
Sinfónicas y Soprano*

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ROLANDO CHAMORRO  
JIMÉNEZ

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# **Dedicatoria**

A mis hijos María José, Jéssica María,  
Rolando de Jesús, Manuel Alejandro.

A los estudiantes de guitarra  
del Departamento de Música  
de la Universidad de Nariño.

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## Presentación

El aprendizaje de los instrumentos sinfónicos como el violín, la viola, el violonchelo y el contrabajo, en un contexto donde no eran del todo conocidos, permitió descubrir nuevas sonoridades y posibilidades de ejecución del instrumento en diferentes formatos como solistas, duetos, tríos, cuartetos, etc.

Una vez interiorizados los fundamentos básicos técnico-operativos, se añadió a un repertorio instrumental escrito y publicado con anterioridad, una segunda misa, en la que, con la participación de los integrantes de las áreas vocales y el coro de padres de familia, se logra fortalecer el vínculo fraternal, además del gusto por la alabanza; lo anterior enmarcado en el respeto y la libertad del culto.

En una misa católica, son nueve los cantos que se deben realizar durante su desarrollo, incluyendo el canto de entrada, Ten piedad, Aleluya, Ofertorio, Santo, Cordero de Dios, Comunión y el canto de salida con una melodía específica a María. No obstante, es importante destacar que la selección de los cantos puede variar según el tiempo litúrgico, la intención de la misa y las tradiciones locales, es por ello que presentamos la *Misa II Para Pre-Orquesta de Cuerdas Sinfónicas y Soprano*, con una armonización funcional, que ha tenido un impacto significativo en la formación instrumental.



Señor, úngeme.



## **Señor, úngeme**

Señor, me tienes ante tu presencia.  
Con dulce voz a ti yo clamaré.  
Escucha, oh Señor, mi oración.  
Que te ofrezco.

En ti me gozaré, señor Jesús.  
A ti mi vida entera rendiré.  
Tu gracia y tu poder me ayudarán  
Para siempre.

Oh, señor Jesús, úngeme.  
Y hazme dócil como tú quieras.  
Tómame y dame fuerzas.  
Para seguir tu camino.

## Score

## Señor úngeme

Letra y Música: D.R.A  
Arreglo: Rolando Chamorro Jiménez

Violin I

Violin II

Violonchelo

Contrabajo

Voz

Vln. I

Vln. II

Vc.

C.B.

Voz

Vln. I

Vln. II

Vc.

C.B.

13

Voz      1.      2.

co      co      Oh Se - ñor Je - sú s ún - ge - me y haz - me

Vln. I      *mf*

Vln. II

Vc.

C.B.      B7      B7      Em      Am

*mf*

17

Voz      do - cil co - mo tu quie - ras to - ma - me y da - me fuer - zas par - ra - se -

Vln. I      *mf*

Vln. II      *mf*

Vc.

C.B.      D7      G      Em      Am

*mf*      *p*      *mf*

21

Voz      1.      2.

guir      tu ca - mi - no mi - no

Vln. I      *p*

Vln. II

Vc.

C.B.      B7      *p*      *mf*      *p*      Em      *p*      Em

Señor úngeme

Señor, tú eres la  
luz.



## **Señor, tú eres la luz**

Señor, tú eras la luz.  
Y nosotros te ocultamos.  
Por eso, señor, ten piedad.  
Señor, ten piedad de nosotros.

Señor, tú eres camino.  
Y nosotros no te seguimos.  
Por eso, señor, ten piedad.  
Cristo, ten piedad de nosotros.

Señor, tú eres la vida.  
Y nosotros la destruimos.  
Por eso, señor, ten piedad.  
Señor, ten piedad de nosotros.

## Score

## Señor tú eres la luz

## Música: The Beatles

Letra: D.R.A

Arreglo: Rolando Chamorro Jiménez

J=85

Voz

Violin I

Violin II

Violonchelo

Contrabajo

Voz

Vln. I

Vln. II

Vc.

C.B.

Voz

Vln. I

Vln. II

Vc.

C.B.

Gloria, gloria  
aleluya.



## Gloria, gloria, aleluya

Gloria, gloria, aleluya; gloria, gloria, aleluya.  
Gloria, gloria, aleluya.  
Jesús es el Señor.  
(*tiempo pascual*) Jesús resucitó.

Cuando sientas que tu hermano necesita de tu amor.  
No le cierres tus entrañas ni el calor del corazón.  
Busca pronto en tu recuerdo la palabra del Señor.  
<<Mi ley es el amor>>.

Cristo dijo que quien llora su consuelo encontrará.  
Quien es pobre, quien es limpio será libre y tendrá paz.  
Rompe pronto tus cadenas, eres libre de verdad:  
¡Empieza a caminar!

Si el camino se hace largo, si te cansas bajo el sol.  
Si en tus campos no ha nacido ni la más pequeña flor.  
Coge mi mano y cantemos unidos por el amor.  
En nombre del Señor.

Caminemos siempre unidos en la fe y en el amor.  
Anunciamos por doquier su mensaje salvador.  
Implantemos por el mundo la justicia y el amor.  
En nombre del Señor.

El espíritu divino que a la tierra Cristo envió.  
Como viento huracanado, como fuego abrasador.  
Septiforme don del cielo, es consuelo en la afiliación.  
¡Poder renovador!

Score

# Gloria, Gloria, aleluya

$\text{♩} = 98$

Letra y Música: D.R.A  
Arreglo: Rolando Chamorro Jiménez

The musical score consists of four systems of music. System 1 (measures 1-4) features Violin I, Violin II, Violonchelo, and Contrabajo. The vocal part begins in measure 5. System 2 (measures 5-8) includes Voz, Vln. I, Vln. II, Vc., and C.B. System 3 (measures 9-12) continues with the same instrumentation. Measure 13 concludes the piece.

**Measure 1:** Violin I, Violin II play eighth-note patterns. Violonchelo and Contrabajo provide harmonic support.

**Measure 2:** Violin I, Violin II play eighth-note patterns. Violonchelo and Contrabajo provide harmonic support.

**Measure 3:** Violin I, Violin II play eighth-note patterns. Violonchelo and Contrabajo provide harmonic support.

**Measure 4:** Violin I, Violin II play eighth-note patterns. Violonchelo and Contrabajo provide harmonic support.

**Measure 5:** Voz enters with "Glo - ria glo - ria a - le lu \_\_\_\_ ya".

**Measure 6:** Vln. I, Vln. II, Vc., C.B. play eighth-note patterns. Voz continues with "glo - ria glo - ria a - le - lu \_\_\_\_ ya".

**Measure 7:** Vln. I, Vln. II, Vc., C.B. play eighth-note patterns. Voz continues with "glo - ria glo - ria a - le".

**Measure 8:** Vln. I, Vln. II, Vc., C.B. play eighth-note patterns. Voz continues with "lu \_\_\_\_ ya".

**Measure 9:** Vln. I, Vln. II, Vc., C.B. play eighth-note patterns. Voz continues with "je - sús es el Se - ñor".

**Measure 10:** Vln. I, Vln. II, Vc., C.B. play eighth-note patterns. Voz continues with "cuán - do sien - tas que - tuher ma no ne - ce -".

**Measure 11:** Vln. I, Vln. II, Vc., C.B. play eighth-note patterns. Voz continues with "lu \_\_\_\_ ya".

**Measure 12:** Vln. I, Vln. II, Vc., C.B. play eighth-note patterns. Voz continues with "je - sús es el Se - ñor".

**Measure 13:** Vln. I, Vln. II, Vc., C.B. play eighth-note patterns. Voz concludes with "cuán - do sien - tas que - tuher ma no ne - ce -".

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Voz                          14  
 si - ta de tua mor no le cie - rres las en - tra - ñias ni el ca - lor del co - ra - zon bus - ca pron-toen tu re cuer do la pa  
 Vln. I                          14  
 Vln. II  
 Vc.  
 C.B.  
 mf                          G                          C                          C $\sharp$ b5                          f                          G                          D7                          G  
 mf                          f                          p                          p

Voz                          18  
 la bra del Se ñor mi ley es el a - mor                          1.                          2.  
 Vln. I                          18  
 f                          mf                          :|  
 Vln. II  
 Vc.  
 C.B.  
 G                          Em                          Am                          D7                          G                          G

Gloria, Gloria, aleluya

Una espiga  
dorada por el sol.



## **Una espiga dorada por el sol**

Una espiga dorada por el sol.  
El racimo que corta el viñador.  
Se convierte ahora en pan y vino de amor.  
En el cuerpo y la sangre del Señor.

Compartimos la misma comunión.  
Somos trigo del mismo sembrador.  
Un molino, la vida, nos tritura con dolor.  
Dios nos hace eucaristía en el amor.

Como granos que han hecho un mismo pan.  
Como notas que tejen un cantar.  
Como gotas de agua que se funden en el mar.  
Los cristianos un cuerpo formarán.

A la mesa de Dios se sentarán.  
Como hijos de pan comulgarán.  
Una misma esperanza, caminando cantarán.  
En la vida, como hermanos se amarán.

Score

## Una espiga dorada por el sol

Letra y Música: Cesáreo Gabarain  
 Arreglo: Rolando Chamorro  
 Jiménez

 $\text{♩} = 85$ 

**Violin I:** Starts with a rest, then enters at measure 2 with a sustained note.

**Violin II:** Starts with a rest, then enters at measure 2 with eighth-note patterns.

**Violoncello:** Starts with a rest, then enters at measure 2 with eighth-note patterns.

**Double Bass:** Starts with a rest, then enters at measure 2 with sustained notes.

**Voice:** Starts with a rest, then enters at measure 5 with the lyrics "U-na es - pi - ga do - ra - da por - el - sol".

**Strings:** Enter at measure 5 with sustained notes corresponding to the chords: B♭, C7, Am, D7, Gm, C7.

**Measure 10:** The vocal line continues with the lyrics "vier - ten a - ho - ra en pan y vi - no de a - mor en - el cuer - po y la san - gre del Se - ñor".

**Measure 11:** The vocal line continues with the lyrics "se con - ñor".

**Measure 12:** The vocal line concludes with the lyrics "f".

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Santo tú eres.



## **Santo tú eres**

En el principio, el espíritu de Dios.  
Se movía sobre las aguas.  
Pero ahora se está moviendo.  
Dentro de mi corazón.

Santo, santo, tú eres.  
Santo, santo, tú eres.  
Tú que estás sentado.  
En medio de querubines.

Tu gloria llena la tierra.  
Tu gloria llena mi ser.  
Por eso canto aleluya.  
A ti, santo de Israel.

Score

# Santo tú eres

Letra y Música: D.R.A  
Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 100$

The musical score consists of three systems of music. The first system includes parts for Violin I, Violin II, Violonchelo, and Contrabajo. The second system includes parts for Vln. I, Vln. II, Vc., and C.B. The third system includes parts for Voz, Vln. I, Vln. II, Vc., and C.B. The score is in 2/4 time with a key signature of two sharps. Dynamics such as *mf*, *f*, *p*, and *mf* are indicated throughout the score. Measure numbers 1, 6, and 11 are visible above the staves. Chord symbols like Bm, F#m, and C#7 are placed below specific notes. The vocal part (Voz) begins in measure 11 with lyrics in Spanish.

Violin I  
Violin II  
Violonchelo  
Contrabajo

Vln. I  
Vln. II  
Vc.  
C.B.

Voz  
Vln. I  
Vln. II  
Vc.  
C.B.

1  
6  
11

*mf*      *f*      *mf*  
*mf*      *f*      *mf*  
*mf*      *mf*      *mf*  
*mf*      Bm      Bm      F#m      F#m  
*mf*      Bm      Bm      F#m      F#m  
*mf*      Bm      Bm      F#m      F#m  
*mf*

*p*      C#7      C#7      *mf*      F#m      F#m      C#7  
C#7      V      C#7      V      F#m      F#m      C#7  
p

*mf*

En un principio el espíritu de Dios

*f*

F#m      F#m      F#m      D      C#7

16

Voz      *mf*  
 se mo - vía so - bre - las - a - guas pe - ro\_a

Vln. I      *p*  
 16      3

Vln. II      *p*  
 3

Vc.      *mf*  
*mf*

C.B.      C♯7      C♯7      C♯7      F♯m      F♯m      F♯m

*p*      *mf*

21

Voz      ho - ra      se es ta mo - vien - do den - tro de mi      *mf*

Vln. I      *p*

Vln. II      *p*

Vc.      *p*

C.B.      Bm      Bm      F♯m      *p*      F♯m      C♯7

*p*

26

Voz      co - ra - zón 1.      *f* 2.

Vln. I      *p*

Vln. II      *p*

Vc.      *mf*

C.B.      C♯7      F♯m      *mf*      F♯m      F♯m

Santo tú eres

31

Voz      e - res      san - to      san — to - tu      e - res      *tu*      que es - tas      sen - ta - do en me -

Vln. I      *mf*      *p*

Vln. II      *mf*      *p*

Vc.      *mf*      *p*

C.B.      C $\sharp$ 7      C $\sharp$ 7      F $\sharp$ m      F $\sharp$ m      Bm

36

Voz      dio - de que - ru - bi - nes      1.      2.      bi - nes      tu      gloria      lle - na — la - tie — rra      tu

Vln. I      *p*      *mf*      *p*

Vln. II      *mf*      *mf*      *p*

Vc.      *mf*      *mf*      *p*      F $\sharp$ m      *mf*      F $\sharp$ m      Bm

C.B.      C $\sharp$ 7      *p*      *mf*

41

Voz      glo - ria - lle - na mi ser por e - so can - to a - le lu - ya a - ti san - to de ls - rra -

Vln. I      — — *mf* — —

Vln. II      — — *mf* — —

Vc.      *p* — — *mf* — —

C.B.      E7      A      D      C $\sharp$ 7      *f*      C $\sharp$ 7

Santo tú eres

46

Voz      1.      2.

Vln. I      *mp*

Vln. II      *mp*

Vc.      *mp*

C.B.      *mp*      F♯m      F♯m      F♯m      C♯7      C♯7

*mf*

51

Voz      e - res      tu      que es - tas      sen - ta - do en      me - dio      de que - ru - bi nes      bi nes

Vln. I      *p*

Vln. II      *p*

Vc.      *p*

C.B.      *p*      F♯m      F♯m      Bm      C♯7      F♯m      F♯m

*p*

Santo tú eres

# Cordero de Dios.



## **Cordero de Dios**

Cordero de Dios que quitas el pecado del mundo  
ten piedad, Señor ten piedad de nosotros,  
Señor ten piedad.  
Ten piedad, Señor ten piedad de nosotros  
y danos la paz.

Score

# Cordero

Tradicional  
Arreglo: Rolando Chamorro Jiménez

Musical score for the first section of "Cordero". The score consists of five staves: Voz, Violín I, Violín II, Violonchelo, and Contrabajo. The key signature is A major (two sharps). The time signature is common time (4/4). The vocal part sings the lyrics: "Cor de ro de Dios que qui tas el pe ca do del". The instrumental parts provide harmonic support with sustained notes and dynamic markings: **f**, **mf**, **mp**, and **mf**.

Musical score for the second section of "Cordero". The score continues with the same five instruments: Voz, Violín I, Violín II, Violonchelo, and Contrabajo. The key signature changes to A minor (no sharps or flats). The vocal part sings: "mun do, el pe ca do del mun do. Ten pie dad Se ñor ten pie". The instrumental parts play eighth-note patterns with dynamic markings: **mf**, **p**, **mf**, **p**, **mf**, **p**, **mf**, and **mf**.

9

*mf*

Voz

dad dad de no so so trostros Se y ñor da ten nos pie la dad Ten pie dad. paz.

Vln. I

Vln. II

Vc.

C.B.

1.

2.

*f*

*p*

*mp* *f*

*p*

*mp* *f*

*p*

*mp* *f*

*p*

*mp* *f*

Cordero

Paz en la tierra.



## **Paz en la tierra**

Paz en la tierra.  
Paz en las alturas.  
Que el gozo eterno reine.  
En nuestro corazón.

Da la paz, hermano, da la paz.  
Constrúyela en tu corazón.  
Y con tu gesto afirmarás.  
Que quieres la paz.

Que tu paz, hermano, sea don.  
Es el mejor signo de amor.  
Que tú nos puedes ofrecer.  
Abrazo de paz.

Score

## Paz en la tierra

Letra y Música: Kairoi  
 Arreglo: Rolando Chamorro Jiménez

 $\text{♩} = 85$ 

The musical score consists of three systems of music. System 1 (measures 1-7) features Violin I, Violin II, Violoncello, and Contrabass. System 2 (measures 8-14) features Vln. I, Vln. II, Vc., and C.B. System 3 (measures 15-21) features Voz, Vln. I, Vln. II, Vc., and C.B. The vocal part includes lyrics: "Paz en la tie rra". Various dynamics and performance instructions like > and < are present throughout the score.

12  
Voz paz en las al - tu \_\_\_\_ ras que el go - zo\_e ter - no rei - ne

Vln. I

Vln. II

Vc.

C.B.

D A 7 A#7b5 Bm ***mf*** G A7 D Am D7

16  
Voz en nues - tro co - ra - zón dad la paz her - ma - no da la

Vln. I ***mf***

Vln. II ***mf***

Vc. ***mf***

C.B. G A7 D A7 D A7 G

**Fine**

Voz paz cons - tru - ye - la\_en tu co - ra - zón y con tu ges - toa fir - ma - ras que quie - res la

Vln. I

Vln. II

Vc.

C.B. D A7 D F#7 Bm G

**Paz en la tierra**

D.S. al Coda

Φ

24

Voz

paz

Vln. I

*mf*

Vln. II

*mf*

Vc.

*mf*

C.B.

*mf*

A<sup>7</sup>

zón

*p*

*p*

*p*

*p*

D V

Paz en la tierra

# Alma misionera.



## **Alma misionera**

Señor, toma mi vida nueva.  
Antes de que la espera.  
Desgaste años en mí.  
Estoy dispuesto a lo que quieras.  
No importa lo que sea.  
Tú llámame a servir.

Llévame donde los hombres.  
Necesiten tus palabras.  
Necesiten mis ganas de vivir.  
Donde falte la esperanza.  
Donde falte la alegría.  
Simplemente por no saber de ti.

Te doy mi corazón sincero.  
Para gritar sin miedo tu grandeza, Señor.  
Tendré mis manos sin cansancio.  
Tu historia entre mis labios.  
Y fuerza en la oración.

Y así, en marcha iré cantando.  
Por calles predicando lo bello que es tu amor.  
Señor, tengo alma misionera,  
Condúceme a la tierra.  
Que tenga sed de Dios.

Score

## Alma misionera

Letra y Música: D.R.A  
Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 80$

The musical score consists of three systems of music. System 1 (measures 1-4) features Violin I, Violin II, Violonchelo, and Contrabajo. The vocal part (Voz) begins in measure 5. System 2 (measures 5-8) continues with the same instrumentation, with the vocal line continuing from measure 5. System 3 (measures 9-12) continues with the same instrumentation, with the vocal line continuing from measure 9.

**Measure 1:** Violin I (mf), Violin II (f), Violonchelo (f), Contrabajo (f). Measures 2-3: Violin I (mf), Violin II (mf), Violonchelo (mf), Contrabajo (G, C, Am). Measure 4: Violin I (f), Violin II (f), Violonchelo (f), Contrabajo (G, D7).

**Measure 5:** Voz (mf), Vln. I (p), Vln. II (p), Vc. (p), C.B. (p). Measures 6-7: Voz (mf), Vln. I (mf), Vln. II (mf), Vc. (mf), C.B. (mf). Measure 8: Voz (mf), Vln. I (mf), Vln. II (mf), Vc. (mf), C.B. (mf).

**Measure 9:** Voz (mf), Vln. I (mp), Vln. II (mp), Vc. (mp), C.B. (mp). Measures 10-11: Voz (mf), Vln. I (f), Vln. II (f), Vc. (f), C.B. (f). Measure 12: Voz (f), Vln. I (f), Vln. II (f), Vc. (f), C.B. (f).

**Text:**

Se - ñor to - ma mi - vi - da nue - va an - tes de que la es - pe - ra des - gas - te a - ños en

mi es - toy dis - pue - sto lo que quie - ras no im - por - ta lo que se - a tua - yu - da - mea - ser

13

Voz      vir Lle - va - me don - de los hom - bres ne-ce - si - ten tus - pa - la - bras ne-ce - si - ten mis ga-nas de - vi -

Vln. I      **f**

Vln. II      **mf**

Vc.      **mf**

C.B.      G      G      D7      C      **mp** G      Em

**mf**

17

Voz      vir don-de fal - te la es - pe - ran - za don-de fal - te laa le - gri - a sim-ple - men - te por-no sa - ber de -

Vln. I      **mf**

Vln. II      **mp**

Vc.      **mp**

C.B.      D7      **p** G      D      **mf** C      G      D

**p**      **mf**      **p**

21

Voz      ti lle - va

Vln. I      **mp**

Vln. II      **mp**

Vc.      **mp**

C.B.      G      Am

1.      2.

**f**

**mf**

**mf**

**mf**

G      V

G      V

G      Am

G

Alma misionera

Tú eres del Señor.



## **Tú eres del Señor**

Eres tan sencilla como la luz del amanecer.

Eres tú, María, fortaleza de mi ser.

Tú eres flor, eres del Señor.

Te dejas acariciar por su amor.

Eres tan humilde como el vuelo de un gorrión.

Eres tú, María, el regazo del amor.

Tú eres flor, eres del Señor.

Te dejas acariciar por su amor.

Yo quiero estar en las manos del Señor.

Como tú para amar en las manos del Señor.

Como tú, como tú, como tú.

Eres tan pequeña como el canto de mi voz.

Eres la grandeza de aquel que te modeló.

Tú eres flor, eres del Señor.

Te dejas acariciar por su amor.

Eres tan hermosa como el cielo, como el mar.

Eres tú, María, como el gozo de soñar.

Tú eres flor, eres del Señor.

Te dejas acariciar por su amor.

Score

## Tú eres del Señor

Letra y Música: kairoi

Arreglo: Rolando Chamorro Jiménez

 $\text{♩} = 85$ 

Violin I

Violin II

Violonchelo

Contrabajo

Voz

Vln. I

Vln. II

Vc.

C.B.

Voz

Vln. I

Vln. II

Vc.

C.B.

Letra (Lyrics):

6 E - res - tan - sen - ci - lla co mo luz dea - ma - ne - cer

II e - res - tu - Ma - rí - a - for - ta - le - za - de - mí - ser tu e - res flor e - res del Se - ñor te

Accordes (Chords):

Violin I: D, Em, A7, D, Em, A7, D

Violin II: f, mf, f, mf, f, mf, f

Violonchelo: f, D, Em, A7, D, Em, A7, D

Contrabajo: D, Em, A7, D, Em, A7, D

Voz: - (Measures 1-5), then enters with lyrics at measure 6.

Vln. I: f, mf, p, p, p, p, p, p

Vln. II: p, p, p, p, p, p, p, p

Vc.: mf, Bm, Em, A7, D, F#7

C.B.: Bm, Em, A7, D, F#7, G, D

Nota: En la repetición de los otros versos siguen con la misma línea melódica.

Tú eres del Señor

Padre nuestro.



## **Padre nuestro**

Padre nuestro, tú que estás.  
En los que aman la verdad,  
Haz que el reino que por ti se dio.  
Llegue pronto a nuestro corazón.  
Y el amor que tu hijo nos dejó.  
El amor; habite ya, en nosotros.

En el pan de la unidad.  
Cristo, danos tú la paz.  
Y olvídate de nuestro mal.  
Sí olvidamos el de los demás.  
No permitas que caigamos en tentación.  
Oh Señor, y ten piedad del mundo.

Score

## Padre nuestro

Música: The Song Of Silence

Letra: D.R.A

Arreglo: Rolando Chamorro Jiménez

 $\text{♩} = 85$ 

Voz

Violin

Viola

Violonchelo

Contrabajo

Voz

Vln.

Vla.

Vc.

C.B.

Voz

Vln.

Vla.

Vc.

C.B.

Pa dre nues tro tu quees

*mf*

*f*

*mf*

*f*

*mf* Am

G

*f* Am

Am

*mf*

tas

*mp*

*p*

*mp*

*p*

*f*

*p*

*mp*

*p*

*v*

*mp*

G7

*p*

*mp*

Am

*p* *mf*

Am

*p*

*mf*

rei no que por ti se dió

*mf*

*mp*

*p*

*mp*

*p*

*mf*

C

F

C

*mp*

C

C

Dm

*mf*

*mp*

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13

Voz      zón      yel a mor      que tu hi jo      nos de jó      el a

Vln.      *mf*

Vla.      *mf*

Vc.      *mf*

C.B.      C      F      Dm      G7      *f*      C

*mf*

17

Voz      -      -      -      -      -

Vln.      -      -      -      -      -

Vla.      -      -      -      -      -

Vc.      -      -      -      -      -

C.B.      -      -      -      -      -

mor      ha bi te ya      en no

*mf*

*p*

*mp*

A m      A m      *p*      G7      *mp*      G7

*p*

*mp*

21

Voz      so tros.

Vln.      *mf*

Vla.      *mf*

Vc.      *mf*

C.B.      Am      Am      *f*      Am      *mf*      Am

*mf*

*f*

*mf*

Padre nuestro



# Anexos

Voz

## Señor úngeme

Letra y Música: D.R.A

Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 88$

4

Se - ñor me tie - nes an - te tu pre - sen - cia con  
***mf***

8

dul - ce voz a ti yo cla - ma - re es - cu - chaoh buen Se - ñor mi o - ra - ción que te o  
***f***

12

frez. co Se co Oh Se - ñor Je - sús ún - ge -  
***mf***

16

me y haz - me do - cil co mo tu quie - ras to - ma - me y da - me  
***mf***

20

fuer - zas par - ra - se - guir tu ca - mi - no mi - no  
***f***

Violin I

# Señor úngeme

Letra y Música: D.R.A  
Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 88$

1 - *mf*      *f*      *mf*      —

5      *mf* —      *mf* — *p*

9      *p*      *mf*      *mf* —

13      1.      2.      *mf*

17      *mf*      *p*      *mf*

21      *p*      1.      2.      *p* —

Violin II

## Señor úngeme

Letra y Música: D.R.A  
Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 88$

The musical score consists of six staves of music for Violin II. The key signature is one sharp (F#). The tempo is indicated as  $\text{♩} = 88$ . The dynamics and performance instructions include:

- Staff 1: Measure 1:  $mf$ , eighth-note patterns. Measure 2:  $f$ , eighth-note patterns. Measure 3:  $mf$ , eighth-note patterns. Measure 4: Slurs.
- Staff 2: Measure 5:  $mf$ , eighth-note patterns. Measure 6:  $p$ , eighth-note patterns. Measure 7:  $mf$ , eighth-note patterns.
- Staff 3: Measure 9:  $p$ , eighth-note patterns. Measures 10-11:  $mf$ , eighth-note patterns. Measures 12-13:  $mf$ , eighth-note patterns.
- Staff 4: Measure 13:  $mf$ , eighth-note patterns. Measures 14-15:  $mf$ , eighth-note patterns. Measures 16-17:  $mf$ , eighth-note patterns.
- Staff 5: Measure 18:  $p$ , eighth-note patterns. Measure 19:  $p$ , eighth-note patterns. Measures 20-21:  $p$ , eighth-note patterns.
- Staff 6: Measure 22:  $p$ , eighth-note patterns. Measure 23:  $p$ , eighth-note patterns. Measures 24-25:  $p$ , eighth-note patterns.

Violonchelo

# Señor úngeme

$\text{♩} = 88$

Letra y Música: D.R.A  
Arreglo: Rolando Chamorro Jiménez

The sheet music for Cello (Violonchelo) is in 4/4 time and A major. It features six staves of musical notation. The dynamics include *mf*, *p*, and *mf*. Performance instructions like slurs and grace notes are also present. Measure numbers 1, 5, 9, 13, 17, and 21 are indicated at the beginning of each staff.

Contrabajo

## Señor úngeme

Letra y Música: D.R.A

Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 88$

The sheet music consists of eight staves of musical notation for bass (Contrabajo). The key signature is one sharp (F#), and the time signature is common time (4/4). The music includes lyrics in Spanish above the notes. Performance markings such as dynamics (mf, p, mp) and slurs are present. Measure numbers are indicated at the beginning of each staff.

1. **Measures 1-4:** Bass line. Dynamics: **mf**. Chords: E m, A m, B 7.

2. **Measure 5:** Bass line. Dynamics: **p**, **mp**, **mf**, **p**. Chords: E m, A m, D 7.

3. **Measure 9:** Bass line. Dynamics: **mf**, **p**, **mf**, **mf**. Chords: G, C, A m, B 7.

4. **Measure 13:** Bass line. Dynamics: **p**, **mf**. Chords: B 7, B 7, Em, A m. Measure 13 is divided into two parts: 1. B 7 and 2. B 7.

5. **Measure 17:** Bass line. Dynamics: **mf**, **p**, **mf**. Chords: D 7, G, Em, A m.

6. **Measure 21:** Bass line. Dynamics: **p**, **mf**. Chords: B 7, 1. Em, 2. Em.

Voz

# Señor tú eres la luz

Música: The Beatles

Letra: D.R.A

Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 85$

3

Se - ñor tue - res - la  
**f**

6

luz y - no so - tros te - o - cul - ta mos por -  
**mf**

9

e - so - Se - ñor ten - pie dad se - ñor - ten - pie - dad de - no -  
**f**

12

1. so - - tros Se 2. so - - tros

Violin I

# Señor tú eres la luz

Música: The Beatles

Letra: D.R.A

Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 85$

100

Violin II

## Señor tú eres la luz

Música: The Beatles

Letra: D.R.A

Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 85$

The musical score consists of five staves of music for Violin II. Staff 1 starts with a dynamic **f**. Staff 2 starts with a dynamic **mf**. Staff 3 starts with a dynamic **p**. Staff 4 features a first ending bracketed with '1.' and a second ending bracketed with '2.'. The score includes various dynamics such as **f**, **mf**, and **p**, as well as slurs and grace notes.

Violonchelo

# Señor tú eres la luz

Música: The Beatles

Letra: D.R.A

Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 85$

Sheet music for Bassoon (Violoncello) in 4/4 time, key of G major. The music consists of five staves of musical notation.

- Staff 1: Starts with a dynamic ***mf***. Includes a fermata over the first note.
- Staff 2: Starts with a dynamic ***mf***.
- Staff 3: Starts with a dynamic ***p***.
- Staff 4: Starts with a dynamic ***p***.
- Staff 5: Starts with a dynamic ***mf***. Includes a first ending bracket labeled "1." followed by a second ending bracket labeled "2." with a repeat sign.

Contrabajo

# Señor tú eres la luz

Música: The Beatles

Letra: D.R.A

Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 85$

The musical score consists of four staves of bass clef music. Staff 1 starts with a dynamic ***mf***. Chords shown: D, G, Bm, Em. Staff 2 starts with a dynamic ***p***. Chords shown: A7, D, A7. Staff 3 starts with a dynamic ***p***. Chords shown: G, A7, D, G, G#. Staff 4 starts with a dynamic ***mp***. Chords shown: F#m, Bm, Em, A7, D, D (repeated).

Voz

## Gloria, Gloria, aleluya

♩ = 98

Letra y Música: D.R.A  
Arreglo: Rolando Chamorro Jiménez

4

Glo - ria glo - ria a - le lu \_\_\_\_\_ ya  
*mf*

7

glo - ria glo - ria a - le - lu \_\_\_\_\_ ya glo - ria glo - ria a - le  
*f* *mf*

10

lu \_\_\_\_\_ ya Je - sús es el Se - ñor cuan - do  
*f* *mf*

13

sien - tas que - tuher ma no ne - ce - si - ta de tua mor no le cie - rres las en - tra - ñas niel ca -

16

lor del co - ra - zon bus - ca pron-toen tu re cuer do la pa la bra del Se ñor mi  
*f*

19

ley es el a - mor 1. mor 2.

Violin I

# Gloria, Gloria, aleluya

Letra y Música: D.R.A  
Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 98$

1

2

3

4

5

6

Violin II

## Gloria, Gloria, aleluya

Letra y Música: D.R.A  
Arreglo: Rolando Chamorro Jiménez



Violonchelo

# Gloria, Gloria, aleluya

♩ = 98

Letra y Música: D.R.A  
Arreglo: Rolando Chamorro Jiménez

The sheet music for Violoncello (Violonchelo) is in C major and 2/4 time. It features six staves of musical notation. The dynamics include *mf*, *p*, and *f*. Performance markings such as slurs and grace notes are also present. The music begins with a dynamic of *mf*, followed by *p* and *mf*. It then transitions to *mf* with a dynamic marking below the staff. The tempo is indicated as ♩ = 98.

Contrabajo

# Gloria, Gloria, aleluya

♩ = 98

Letra y Música: D.R.A  
Arreglo: Rolando Chamorro Jiménez

The musical score consists of six staves of bass clef music. Staff 1 starts with a dynamic of *mf*. Staff 2 starts with a dynamic of *p*, followed by *mf* with a crescendo and decrescendo bracket. Staff 3 starts with a dynamic of *p*, followed by *mf* with a crescendo and decrescendo bracket. Staff 4 starts with a dynamic of *p*, followed by *mf* with a crescendo and decrescendo bracket. Staff 5 starts with a dynamic of *p*, followed by *mf* with a crescendo and decrescendo bracket. Staff 6 starts with a dynamic of *p*, followed by *mf* with a crescendo and decrescendo bracket.

Voz

# Una espiga dorada por el sol

Letra y Música: Cesáreo Gabarain  
Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 85$

3

U - na\_es - pi - ga      do - ra - da      por - el -  
*mf*

7

sol      el ra - ci - mo      que-corta - el      vi - ña - dor      se-con - vier - ten      a - ho - ra en\_pan y  
*f*

II

vi - no      de\_a-mor      en - el      cuer-po      y      la      san - gre      del      Se - ñor      1.      2.  
*f*

Violin I

# Una espiga dorada por el sol

Letra y Música: Cesáreo Gabarain

Arreglo: Rolando Chamorro

Jiménez

$\text{♩} = 85$

The musical score consists of four staves of violin music. Staff 1 starts with a rest followed by a dynamic ***mf***. Staff 2 begins with a dynamic ***mf***, followed by a dynamic ***p*** indicated by a diagonal line. Staff 3 begins with a dynamic ***mf***, followed by a dynamic ***p*** indicated by a diagonal line. Staff 4 begins with a dynamic ***mf***, followed by a dynamic ***p*** indicated by a diagonal line.

Violin II

## Una espiga dorada por el sol

Letra y Música: Cesáreo Gabarain

Arreglo: Rolando Chamorro

Jiménez

$\text{♩} = 85$

The musical score consists of four staves of music for Violin II. Staff 1 starts with a dynamic **f**. Staff 2 features a section marked **p**, **mf**, **p**, **mp**. Staff 3 includes dynamics **mf** and **mf**. Staff 4 contains measures 13 and 14, each with a dynamic **p**.

Violonchelo

# Una espiga dorada por el sol

Letra y Música: Cesáreo Gabarain

Arreglo: Rolando Chamorro

Jiménez

$\text{♩} = 85$

Sheet music for Cello (Violonchelo) in 4/4 time, B-flat major. The music consists of four staves of musical notation. Staff 1 starts with a dynamic **f**. Staff 2 starts with **mf**, followed by a crescendo line to **p**, then a decrescendo line to **mp**. Staff 3 starts with **mf**, followed by a crescendo line to **mf**. Staff 4 starts with a dynamic **p**, followed by a decrescendo line to **p**.

Contrabajo

# Una espiga dorada por el sol

Letra y Música: Cesáreo Gabarain

Arreglo: Rolando Chamorro

Jiménez

$\text{♩} = 85$

The musical score consists of five staves of bass clef music. The first staff starts with a rest followed by a bass note. The second staff begins with a bass note, followed by a measure with a bass note, a quarter note, and another quarter note. The third staff starts with a bass note, followed by a measure with a bass note, a quarter note, and another quarter note. The fourth staff starts with a bass note, followed by a measure with a bass note, a quarter note, and another quarter note. The fifth staff starts with a bass note, followed by a measure with a bass note, a quarter note, and another quarter note.

Below the music, the lyrics are written in Spanish:

Una espiga dorada por el sol  
5 F      §  
F      C7      F      F      B♭  
mf      p  
9 C      B♭      C7      A m      D7      G m      C7  
mf      mf  
13 1. F      2. F  
p      p

Voz

## Santo tú eres

$\text{♩} = 100$

Letra y Música: D.R.A  
Arreglo: Rolando Chamorro Jiménez

The musical score consists of eight staves of music for voice (Voz). The key signature is A major (three sharps), and the time signature is common time (indicated by '4'). The tempo is marked as  $\text{♩} = 100$ . The score includes lyrics in Spanish, some with musical markings like **f** (fortissimo) and **mf** (mezzo-forte). The lyrics are:

En un prin - ci - pio el es - pi - ri - tu de Dios se mo - vía so -  
**f** **mf**

bre - las - a - guas pe - ro\_a ho - ra se es ta mo - vien - do den - tro  
**f** **mf**

de mi co - ra - zón pe - ro san - to san\_\_ to tu e - res  
**f** **f**

san - to san\_\_ to tu e - res tu que\_es\_tas sen - ta - do en me - dio - de que - ru - bi - nes  
**mf**

bi - nes tu gloria lle - na\_\_ la - tie \_\_ rra tu glo - ria-lle-na mi ser por e - so can-to\_a le -  
**f**

lu - ya a - ti san - to de\_ls - rra - el tu el san - to san\_\_ to tu e - res  
**mf** **f**

san - to san\_\_ to tu e - res tu que\_es\_tas sen - ta - do en me - dio de que - ru - bi - nes bi - nes  
**mf**

Violin I

# Santo tú eres

$\text{♩} = 100$

Letra y Música: D.R.A  
Arreglo: Rolando Chamorro Jiménez

The sheet music consists of eight staves of musical notation for violin. The key signature is two sharps. The tempo is indicated as  $\text{♩} = 100$ . The music includes dynamic markings such as *mf*, *f*, *p*, and *mp*. Measure numbers 1 through 49 are present. Measures 1-7 show a rhythmic pattern of eighth and sixteenth notes. Measures 8-17 continue this pattern with a dynamic *p* at measure 17. Measures 18-24 show a similar pattern with a dynamic *mf* at measure 24. Measures 25-31 show a pattern with dynamics *mf* and *p*. Measures 32-38 show a pattern with dynamics *mf*, *mp*, and *p*. Measures 39-49 show a final pattern with a dynamic *p*.

Violin II

## Santo tú eres

Letra y Música: D.R.A

Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 100$

The musical score consists of eight staves of music for Violin II. The key signature is A major (three sharps). The tempo is indicated as  $\text{♩} = 100$ . The score includes dynamic markings such as *mf*, *f*, *p*, and *mp*. Performance instructions like  $\geq \geq$  and  $\wedge \wedge$  are also present. Measure numbers 1 through 49 are visible on the left side of the staves. The music features a mix of eighth and sixteenth-note patterns, with some measures containing rests or sustained notes.

Violonchelo

## Santo tú eres

$\text{♩} = 100$

Letra y Música: D.R.A  
Arreglo: Rolando Chamorro Jiménez

The sheet music consists of seven staves of musical notation for the cello. The key signature is two sharps. The time signature is 2/4. The tempo is indicated as  $\text{♩} = 100$ . The dynamics include *mf*, *p*, and *mf*. Measure numbers 10, 20, 30, and 40 are visible above the staves. Measure 10 starts with a rest followed by eighth-note pairs. Measure 20 features a melodic line with eighth-note pairs and sixteenth-note patterns. Measure 30 includes dynamic changes and first/second endings. Measure 40 concludes with a dynamic *f* followed by *mp* and a repeat sign.

Contrabajo

Santo tú eres

Letra y Música: D.R.A  
Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 100$

7      C#7      F#m      F#m      C#7      F#m      F#m      C#7      F#m      F#m      C#7

13      F#m      D      C#7      C#7      C#7      C#7

19      F#m      F#m      Bm      Bm      F#m      F#m

25      C#7      C#7      F#m      1. F#m      2. F#m      F#m

31      C#7      C#7      F#m      F#m      Bm

37      1. F#m      2. F#m      F#m      Bm      E7      A

43      D      C#7      C#7      1. F#m      2. F#m      F#m      C#7

50      C#7      F#m      F#m      Bm      C#7      1. F#m      2. F#m

Voz

# Cordero

Tradicional

Arreglo: Rolando Chamorro Jiménez

Cor de ro de Dios  
que qui tas  
el pe ca do del  
mun do, el pe ca do del mun do.  
Ten pie dad Se ñor ten pie  
dad de no so tros Se ñor ten pie dad.  
de no y ñor nos la  
Ten pie dad. paz.  
dad de no so tros Se ñor ten pie dad  
de no y ñor nos la  
Ten pie dad. paz.

Violín I

# Cordero

Tradicional  
Arreglo: Rolando Chamorro Jiménez

The sheet music for Violin I features three staves of musical notation in 4/4 time with a key signature of two sharps. Staff 1 begins with a dynamic marking of ***mf***. Staff 2 begins with a dynamic marking of ***p***. Staff 3 begins with a dynamic marking of ***>p***.

Violín II

# Cordero

Tradicional  
Arreglo: Rolando Chamorro Jiménez

The musical score consists of three staves of music for Violin II. The first staff begins with a dynamic of *mf*. The second staff starts with a dynamic of *p*, followed by *mf*. The third staff concludes with dynamics of *>p*, *mp*, and *<f*.

Violonchelo

# Cordero

Tradicional  
Arreglo: Rolando Chamorro Jiménez

The musical score consists of three staves of music for Violonchelo (Cello). The key signature is A major (two sharps), and the time signature is common time (indicated by a '4').

- Staff 1:** Starts with a dynamic ***mf***. The first measure shows a single note followed by a short rest. The second measure has a note with a downward arrow. The third measure has a note with a downward arrow. Measures 4 through 7 show notes with horizontal dashes. Measures 8 and 9 show notes with horizontal dashes.
- Staff 2:** Starts with a dynamic ***mf***. Measures 1 through 4 show notes with horizontal dashes. Measures 5 and 6 show notes with horizontal dashes. Measures 7 and 8 show notes with horizontal dashes. Measure 9 starts with a dynamic ***p***, followed by a dynamic ***mf***.
- Staff 3:** Starts with a dynamic ***mf***. Measures 1 through 4 show eighth-note patterns. Measures 5 and 6 show eighth-note patterns. Measures 7 and 8 show eighth-note patterns. Measures 9 and 10 show eighth-note patterns. Measures 11 and 12 show eighth-note patterns. Measures 13 and 14 show eighth-note patterns. Measures 15 and 16 show eighth-note patterns. Measures 17 and 18 show eighth-note patterns. Measures 19 and 20 show eighth-note patterns. Measures 21 and 22 show eighth-note patterns. Measures 23 and 24 show eighth-note patterns. Measures 25 and 26 show eighth-note patterns. Measures 27 and 28 show eighth-note patterns. Measures 29 and 30 show eighth-note patterns. Measures 31 and 32 show eighth-note patterns. Measures 33 and 34 show eighth-note patterns. Measures 35 and 36 show eighth-note patterns. Measures 37 and 38 show eighth-note patterns. Measures 39 and 40 show eighth-note patterns. Measures 41 and 42 show eighth-note patterns. Measures 43 and 44 show eighth-note patterns. Measures 45 and 46 show eighth-note patterns. Measures 47 and 48 show eighth-note patterns. Measures 49 and 50 show eighth-note patterns. Measures 51 and 52 show eighth-note patterns. Measures 53 and 54 show eighth-note patterns. Measures 55 and 56 show eighth-note patterns. Measures 57 and 58 show eighth-note patterns. Measures 59 and 60 show eighth-note patterns. Measures 61 and 62 show eighth-note patterns. Measures 63 and 64 show eighth-note patterns. Measures 65 and 66 show eighth-note patterns. Measures 67 and 68 show eighth-note patterns. Measures 69 and 70 show eighth-note patterns. Measures 71 and 72 show eighth-note patterns. Measures 73 and 74 show eighth-note patterns. Measures 75 and 76 show eighth-note patterns. Measures 77 and 78 show eighth-note patterns. Measures 79 and 80 show eighth-note patterns. Measures 81 and 82 show eighth-note patterns. Measures 83 and 84 show eighth-note patterns. Measures 85 and 86 show eighth-note patterns. Measures 87 and 88 show eighth-note patterns. Measures 89 and 90 show eighth-note patterns. Measures 91 and 92 show eighth-note patterns. Measures 93 and 94 show eighth-note patterns. Measures 95 and 96 show eighth-note patterns. Measures 97 and 98 show eighth-note patterns. Measures 99 and 100 show eighth-note patterns. Measures 101 and 102 show eighth-note patterns. Measures 103 and 104 show eighth-note patterns. Measures 105 and 106 show eighth-note patterns. Measures 107 and 108 show eighth-note patterns. Measures 109 and 110 show eighth-note patterns. Measures 111 and 112 show eighth-note patterns. Measures 113 and 114 show eighth-note patterns. Measures 115 and 116 show eighth-note patterns. Measures 117 and 118 show eighth-note patterns. Measures 119 and 120 show eighth-note patterns. Measures 121 and 122 show eighth-note patterns. Measures 123 and 124 show eighth-note patterns. Measures 125 and 126 show eighth-note patterns. Measures 127 and 128 show eighth-note patterns. Measures 129 and 130 show eighth-note patterns. Measures 131 and 132 show eighth-note patterns. Measures 133 and 134 show eighth-note patterns. Measures 135 and 136 show eighth-note patterns. Measures 137 and 138 show eighth-note patterns. Measures 139 and 140 show eighth-note patterns. Measures 141 and 142 show eighth-note patterns. Measures 143 and 144 show eighth-note patterns. Measures 145 and 146 show eighth-note patterns. Measures 147 and 148 show eighth-note patterns. Measures 149 and 150 show eighth-note patterns. Measures 151 and 152 show eighth-note patterns. Measures 153 and 154 show eighth-note patterns. Measures 155 and 156 show eighth-note patterns. Measures 157 and 158 show eighth-note patterns. Measures 159 and 160 show eighth-note patterns. Measures 161 and 162 show eighth-note patterns. Measures 163 and 164 show eighth-note patterns. Measures 165 and 166 show eighth-note patterns. Measures 167 and 168 show eighth-note patterns. Measures 169 and 170 show eighth-note patterns. Measures 171 and 172 show eighth-note patterns. Measures 173 and 174 show eighth-note patterns. Measures 175 and 176 show eighth-note patterns. Measures 177 and 178 show eighth-note patterns. Measures 179 and 180 show eighth-note patterns. Measures 181 and 182 show eighth-note patterns. Measures 183 and 184 show eighth-note patterns. Measures 185 and 186 show eighth-note patterns. Measures 187 and 188 show eighth-note patterns. Measures 189 and 190 show eighth-note patterns. Measures 191 and 192 show eighth-note patterns. Measures 193 and 194 show eighth-note patterns. Measures 195 and 196 show eighth-note patterns. Measures 197 and 198 show eighth-note patterns. Measures 199 and 200 show eighth-note patterns.

Contrabajo

# Cordero

Tradicional  
Arreglo: Rolando Chamorro Jiménez

5

9

1. 2.

Voz

## Paz en la tierra

Letra y Música: Kairoi

Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 85$

The musical score consists of four staves of music for voice (Voz) in 4/4 time, with a key signature of two sharps. The tempo is indicated as  $\text{♩} = 85$ . The lyrics are written below each staff, corresponding to the musical phrases. Measure 9 starts with a long rest followed by a melodic line. Measure 14 begins with a dynamic  $f$ . Measure 19 ends with a dynamic  $f$  and a 'Fine' marking. Measure 23 begins with a dynamic  $f$  and a 'D.S. al Coda' marking. The lyrics are:

Paz en la tie<sub>—</sub>rra  
que el go<sub>—</sub>zoe ter<sub>—</sub>no rei<sub>—</sub>ne  
ma<sub>—</sub>no da la paz  
ras que quie<sub>—</sub>res la

en la tie<sub>—</sub>rra  
en nues<sub>—</sub>tro co<sub>—</sub>ra<sub>—</sub>zón  
da<sub>—</sub>la cons<sub>—</sub>tru<sub>—</sub>ye<sub>—</sub>la en tu  
que la paz

al<sub>—</sub>tu<sub>—</sub>ras  
dad la co<sub>—</sub>ra<sub>—</sub>zón y con tu  
fir<sub>—</sub>ma<sub>—</sub>zón

paz her<sub>—</sub>ras  
ges<sub>—</sub>toa fir<sub>—</sub>ma<sub>—</sub>zón

Violin I

# Paz en la tierra

Letra y Música: Kairoi  
Arreglo: Rolando Chamorro Jiménez

$\text{J}=85$

Violin I

Paz en la tierra

Letra y Música: Kairoi  
Arreglo: Rolando Chamorro Jiménez

$\text{J}=85$

1

5

9

14

18

23

Fine

D.S. al Coda

Violin II

## Paz en la tierra

Letra y Música: Kairoi

Arreglo: Rolando Chamorro Jiménez

$\text{J}=85$

The musical score for Violin II is as follows:

- Staff 1:** 4/4 time, key signature of two sharps. Dynamics:  $f$ ,  $f$ ,  $mf$ ,  $mf$ . Articulation: accents.
- Staff 2:** 4/4 time, key signature of two sharps. Dynamics:  $f$ ,  $f$ ,  $mf$ ,  $f$ .
- Staff 3:** 2/4 time, key signature of two sharps. Dynamics:  $mp$ ,  $p$ ,  $mf$ .
- Staff 4:** 4/4 time, key signature of two sharps. Dynamics:  $f$ ,  $mf$ .
- Staff 5:** 2/4 time, key signature of two sharps. Dynamics:  $p$ ,  $mf$ .
- Staff 6:** 2/4 time, key signature of two sharps. Dynamics:  $p$ ,  $mf$ .

Violonchelo

## Paz en la tierra

Letra y Música: Kairoi  
Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 85$

Sheet music for Cello (Violonchelo) titled "Paz en la tierra". The music is in 4/4 time, key signature of two sharps. It consists of six staves of musical notation with various dynamics (mf, f, p, mp) and performance markings like slurs and grace notes. The piece concludes with a "Fine" and a "D.S. al Coda" section.

1

mf      f      < mf

5

> < f >> mf >< mf

9

§

mp < > p mp ><

13

mf < f >< mf

17

>< p mp ><

21

Fine

mf < f mp >< mf

D.S. al Coda

p >

Contrabajo

## Paz en la tierra

$\text{♩} = 85$

Letra y Música: Kairoi  
Arreglo: Rolando Chamorro Jiménez

A musical score for bass guitar in 4/4 time, featuring lyrics in English and musical markings such as dynamics and performance techniques.

**1** A7 D F#m Bm A7 D F#m  
mf f mf >

**5** Bm Am D7 G A7 Bm G A7  
p mf mf

**9** D A7 D A7 Bm G A7 D A7 A7b5  
mp < > p mp < >

**13** Bm G A7 D Am D7 G A7  
mf < > f >

**17** D A7 D D A7 G D V V  
< > p mp >

**Fine**

**D.S. al Coda**

**21** A7 D F#7 V Bm G A7 V D V  
mf f mp mp mf > p >

Voz

## Alma misionera

♩ = 80

Letra y Música: D.R.A  
Arreglo: Rolando Chamorro Jiménez

3

Se - ñor      to-ma mi-vi-da nue-va      an-tes de que la es-  
*mf*

8

pe-ra      des-gas-te\_a-ños en mi      es - toy      dis-pues-toa lo que quie-ras      no im-por-ta\_lo\_QUE

12

se - a      tua - yu - da - mea-ser      vir      Lle - va - me don - de los hom - bres      ne-ce - si - ten tus - pa - la - bras      ne-ce -  
*f*

16

si - ten      mis ga-nas de - vi - vir      don - de fal - te la\_es-pe - ran - za      don - de fal - te laa le - gri - a      sim - ple -  
*mf*      *f*

20

men - te      por - no sa - ber      de - ti      1.      2.  
*mf*      lle - va      ti.

Violin I

## Alma misionera

Letra y Música: D.R.A  
Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 80$

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Violin II

## Alma misionera

Letra y Música: D.R.A  
Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 80$

The musical score consists of six staves of music for Violin II. Staff 1 starts with a dynamic **f**, followed by **mf** with a slanted line, then a dynamic marking consisting of a diagonal line with a triangle at each end. Staff 2 starts with **p** and ends with **mf**. Staff 3 starts with **mp** and ends with **f**. Staff 4 starts with **mf** and ends with **f**. Staff 5 starts with **mf** and ends with **f**. Staff 6 starts with **mp** and ends with **p**. The score includes various slanted lines and diamond-shaped markings indicating performance techniques.

Violonchelo

## Alma misionera

Letra y Música: D.R.A  
Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 80$

1

5

9

13

17

21

Contrabajo

## Alma misionera

Letra y Música: D.R.A  
Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 80$

The musical score consists of six staves of bass clef music. Staff 1 starts with a dynamic ***mf***. Staff 2 includes dynamics ***p***, ***mf***, and ***mf***. Staff 3 includes dynamics ***mp***, ***mf***, ***f***, and ***f***. Staff 4 includes a dynamic ***mf***. Staff 5 includes dynamics ***p***, ***mf***, and ***p***. Staff 6 includes dynamics ***mp***, ***mf***, and ***p***.

1 G C A m G D 7

5 G D 7 G C A m G E m

9 A m D 7 G C A m G D 7

13 G D 7 G C G E m

17 D 7 G D C G D

21 1. G A m 2. G A m G

Voz

# Tú eres del Señor

$\text{♩} = 85$

Letra y Música: kairoi  
Arreglo: Rolando Chamorro Jiménez

The musical score consists of four staves of music for voice. The first staff starts with a rest followed by a melodic line. The second staff begins with a melodic line. The third staff starts with a melodic line. The fourth staff starts with a melodic line. The lyrics are as follows:

E-res-tan-sen-ci-lla co mo      luz dea-ma-ne-cer      e-res-tu-Ma-rí-a-for-ta-  
*mf*

le-za-de-mi-ser      tu e-res flor      e-res del Se-ñor      te de-jas-a-ca-ri-ci-iar por su a - mor  
*f*

1.      2.

E-res tan hu-mil-co mo el      yo quie-ro\_es-tar      en las ma-nos del Se - ñor co-mo tu      pa - raa mar  
*mf*      *mf*

D.C. al  $\frac{8}{8}$

en las ma-nos del Se - ñor co-mo tu co-mo - tu      co-mo tu      co-mo - tu      co-mo - tu  
*f*

Violin I

# Tú eres del Señor

$\text{♩} = 85$

Letra y Música: kairoi  
Arreglo: Rolando Chamorro Jiménez

The musical score consists of six staves of music for Violin I. The key signature is two sharps (F major). The tempo is indicated as  $\text{♩} = 85$ . The score includes dynamic markings such as *mf*, *f*, *p*, and *mf*, along with various slurs and grace notes. Measure numbers 1 through 23 are present. Measure 1 starts with a sustained note followed by eighth-note pairs. Measures 2-4 show a rhythmic pattern of eighth-note pairs and sixteenth-note chords. Measure 5 begins with a sixteenth-note chord followed by eighth-note pairs. Measures 6-7 show eighth-note pairs and sixteenth-note chords. Measure 8 starts with a sustained note followed by eighth-note pairs. Measures 9-10 show eighth-note pairs and sixteenth-note chords. Measure 11 starts with a sustained note followed by eighth-note pairs. Measures 12-13 show eighth-note pairs and sixteenth-note chords. Measure 14 starts with a sustained note followed by eighth-note pairs. Measures 15-16 show eighth-note pairs and sixteenth-note chords. Measure 17 starts with a sustained note followed by eighth-note pairs. Measures 18-19 show eighth-note pairs and sixteenth-note chords. Measure 20 starts with a sustained note followed by eighth-note pairs. Measures 21-22 show eighth-note pairs and sixteenth-note chords. Measure 23 starts with a sustained note followed by eighth-note pairs.

Violin II

## Tú eres del Señor

Letra y Música: kairoi  
Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 85$

The musical score consists of eight staves of music for Violin II. The key signature is A major (two sharps). The tempo is indicated as  $\text{♩} = 85$ . The score includes dynamic markings such as *f*, *mf*, *p*, and *mf*. Performance techniques like slurs, grace notes, and slurs with accents are also present. Measure numbers 1 through 25 are indicated above the staves. The score concludes with a repeat sign and the instruction "D.C. al §".

1      5      9      13      17      21      25

D.C. al §

Violonchelo

## Tú eres del Señor

Letra y Música: kairoi  
Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 85$

Violonchelo

Tú eres del Señor

Letra y Música: kairoi  
Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 85$

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D.C. al §

Contrabajo

## Tú eres del Señor

$\text{♩} = 85$

Letra y Música: kairoi  
Arreglo: Rolando Chamorro Jiménez

1 D Em A7 D D Em

mf f mf

5 A7 D Bm Em A7 D V A7 4/4 p

9 § D F#7 Bm ≥ ≥ F#m

p p mf

13 G D Em ≥ ≥ A7

mf

17 1. D | 2. D Em A7 D

mf p mf

21 D Em A7 D Em A7

p

D.C. al §

25 D Bm Em A7 D

mf mf < f

Voz

## Padre nuestro

Música: The Song Of Silence

Letra: D.R.A

Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 85$

The musical score consists of four staves of music for voice. The first staff starts with a measure of 3/4 time, indicated by a '3' above the staff. The lyrics are: "Pa dre nues tro tu quees tas" (f) and "en los quea man la ver dad" (mf). The second staff starts with a measure of 2/4 time, indicated by a '2' above the staff. The lyrics are: "has que\_el rei no que por ti se dió" (f) and "lle gue pron toa nues tro co ra" (mf). The third staff starts with a measure of 2/4 time, indicated by a '2' above the staff. The lyrics are: "zón yel a mor que tu hi jo nos de jó el a mor ha bi te" (mf). The fourth staff starts with a measure of 2/4 time, indicated by a '2' above the staff. The lyrics are: "ya en no so tros." The score includes dynamic markings such as **f** (fortissimo), **mf** (mezzo-forte), and **mf** (mezzo-forte) placed under specific words.

Violin

# Padre nuestro

$\text{♩} = 85$

Música: The Song Of Silence

Letra: D.R.A

Arreglo: Rolando Chamorro Jiménez

The musical score consists of five staves of music for violin. Staff 1 (measures 1-5) starts with a dynamic of *mf*, followed by a forte dynamic (*f*) in measure 4. Staff 2 (measures 6-10) includes dynamics *p*, *mp*, *p*, and *mf*. Staff 3 (measures 11-15) includes dynamics *mp*, *p*, and *mf*. Staff 4 (measures 16-20) includes dynamics *f*, *p*, and *mp*. Staff 5 (measures 21-25) includes dynamics *mf*, *f*, and *mf*. Measure numbers 11 through 21 are indicated above the staves.

Viola

# Padre nuestro

Música: The Song Of Silence

Letra: D.R.A

Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 85$

The sheet music for Viola consists of six staves of musical notation. Staff 1 starts with a rest, followed by a dynamic *mf*, then a forte dynamic *f*. Staff 2 begins with a dynamic *p*, followed by *mp*, then *p*. Staff 3 starts with *mp*, followed by a dynamic *mf*. Staff 4 begins with a dynamic *f*, followed by *p*, then *mp*. Staff 5 starts with *mf*, followed by a dynamic *f*, then *mf*. Staff 6 starts with a dynamic *f*, followed by a dynamic *mf*.

Violonchelo

# Padre nuestro

Música: The Song Of Silence

Letra: D.R.A

Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 85$

11

16

21

Contrabajo

## Padre nuestro

$\text{♩} = 85$

Música: The Song Of Silence

Letra: D.R.A

Arreglo: Rolando Chamorro Jiménez

The musical score for Contrabajo consists of five staves of music. Staff 1 starts with a bass clef, 4/4 time, and a dynamic of *mf*. It includes chords Am, G, Am, Am, and G7. Staff 2 starts at measure 6 with a bass clef, 4/4 time, and a dynamic of *p*. It includes chords G7, Am, Am, C, F, and C. Staff 3 starts with a bass clef, 2/4 time, and a dynamic of *mp*. It includes chords C, C, Dm, C, F, Dm, and G7. Staff 4 starts at measure 16 with a bass clef, 4/4 time, and a dynamic of *f*. It includes chords C, Am, Am, G7, and G7. Staff 5 starts at measure 21 with a bass clef, 4/4 time, and a dynamic of *mf*. It includes chords Am, Am, Am, and Am. The score uses various time signatures (4/4, 2/4) and includes dynamic markings like *mf*, *p*, *mp*, and *f*.

## **Rolando Efraín Chamorro Jiménez**



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Como intérprete y compositor, ha ganado seis concursos nacionales con repertorios de aires tradicionales de la zona andina colombiana.

Es también el director general del Trio Cantoral de Colombia, un proyecto artístico musical fundado en 1998, con quienes ha grabado más de trescientas canciones en diferentes ritmos y es conocido a nivel nacional e internacional.

### **Otras publicaciones del autor**

Colombia y Ecuador en seis cuerdas de Guitarra recital I, II y III,  
Diez Obras Nariñenses para Guitarra Solista, I, II y III,  
Diez obras para pre-orquesta de cuerdas sinfónicas, I y II,  
Diez obras para guitarra solista, Concierto de música colombiana, para soprano y grupo de cámara, vol. I y II, Acuarelas Andinas I: música de los andes colombianos Ritmos latinoamericanos, cancionero funcional vol. I, II y III, y Números Musicales Aprendiendo a Hacer Segunda Voz para el Formato de Trio Vocal / Instrumental Vol. I y II, MISA I Para: Pre-Orquesta de Cuerdas Sinfónicas y Soprano.

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El presente material didáctico contiene nueve cantos ceremoniales utilizados en la misa católica, diseñados para la etapa inicial en la formación instrumental de cuerdas sinfónicas y canto. Para ello, se han empleado tonalidades como La menor, Sol mayor y Re mayor, que favorecen esta fase del aprendizaje.

Por otra parte, se sugiere trabajar el canto al unísono y se incluye la cifra del acompañamiento armónico, que será ejecutado por el docente, quien, con su interpretación, reforzará la sonoridad de las piezas musicales.

Este material es el resultado de una experiencia pedagógica que se gestó, se presentó y se socializó en la Red de Escuelas de Formación Musical del Municipio de San Juan de Pasto - Nariño - Colombia.

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