



# *Misa II*

*Pre-Orquesta de Cuerdas  
Sinfónicas y Soprano*



*Rolando Chamorro Jiménez*



**Editorial**  
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ROLANDO CHAMORRO  
JIMÉNEZ



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## MISA II

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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

♩ = 88

Violin I

Violin II

Violonchelo

Contrabajo

Voz

Vln. I

Vln. II

Vc.

C.B.

Se - ñor me tie - nes an - te tu pre - sen - cia con dul - ce voz a ti yo cla - ma -

re es - cu - chaoh buen Se - ñor mi o - ra - ción que te o frez

mf

f

mf

mf

mf

Em

Am

B7

mf

5

mf

mf

mf

p

p

p

Em

B7

p

mp

mf

p

9

p

mf

mf

mf

mf

mf

G

C

Am

B7

mf

p

mf

mf

13 1. 2.

Voz co *mf* co Oh Se - ñor Je - sús ún - ge - me y haz-me

Vln. I *mf* *mf*

Vln. II *mf*

Vc. *mf*

C.B. B7 B7 *mf* Em Am

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

Voz *mf* *p* *mf*

Vln. I *mf* *p* *mf*

Vln. II *mf* *p* *mf*

Vc. *mf* *p* *mf*

C.B. *mf* D7 G *p* Em Am *mf*

21 1. 2.

Voz guir tu ca - mi - no mi - no

Vln. I *mf* *p* *p*

Vln. II *p* *p* *p*

Vc. *p* *mf* *p*

C.B. B7 *p* *mf* 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

♩ = 85

Score for "Señor tú eres la luz" (Señor, you are the light), arranged by Rolando Chamorro Jiménez. The score is in 4/4 time, key of D major, and tempo is 85 beats per minute.

The score includes parts for Voice (Voz), Violin I (Violin I), Violin II (Violin II), Violonchelo (Violoncello), Contrabajo (Double Bass), Vln. I (Violin I), Vln. II (Violin II), Vc. (Violoncello), and C.B. (Double Bass).

The lyrics are in Spanish, and the music is a cover of The Beatles' "Let It Be".

The score is divided into three systems, each containing staves for Voice, Violin I, Violin II, Violonchelo, and Contrabajo. The first system covers measures 1-4, the second system covers measures 5-8, and the third system covers measures 9-12.

Key markings and dynamics include:

- Measure 1: *f* (Violin I, Violin II, Violonchelo), *mf* (Contrabajo)
- Measure 2: *f* (Violin I, Violin II, Violonchelo), *mf* (Contrabajo)
- Measure 3: *f* (Violin I, Violin II, Violonchelo), *mf* (Contrabajo)
- Measure 4: *f* (Violin I, Violin II, Violonchelo), *mf* (Contrabajo)
- Measure 5: *mf* (Violin I, Violin II, Violonchelo), *mf* (Contrabajo)
- Measure 6: *mf* (Violin I, Violin II, Violonchelo), *mf* (Contrabajo)
- Measure 7: *mf* (Violin I, Violin II, Violonchelo), *mf* (Contrabajo)
- Measure 8: *mf* (Violin I, Violin II, Violonchelo), *mf* (Contrabajo)
- Measure 9: *p* (Violin I, Violin II, Violonchelo), *p* (Contrabajo)
- Measure 10: *p* (Violin I, Violin II, Violonchelo), *p* (Contrabajo)
- Measure 11: *mf* (Violin I, Violin II, Violonchelo), *mf* (Contrabajo)
- Measure 12: *mf* (Violin I, Violin II, Violonchelo), *mf* (Contrabajo)

The score concludes with a double bar line and repeat signs.

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.  
Anunciemos 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

♩ = 98

Letra y Música: D.R.A

Arreglo: Rolando Chamorro Jiménez

Violin I *f*

Violin II *f*

Violonchelo *mf*

Contrabajo *mf* G G Em Am D7 G D7

Voz *mf* Glo - ria glo-ria a - le lu ya glo - ria glo-ria a - le lu ya glo - ria glo-ria a - le

Vln. I *f*

Vln. II *p* *mf*

Vc. *p* *mf* *mf*

C.B. *p* G D7 G C C#7b5 G G *mf* *p* *p*

Voz *f* lu ya Je - sús es el Se - ñor cuan - do sien - tas que - tuher ma no ne - ce -

Vln. I *mf*

Vln. II *mf*

Vc. *mf*

C.B. C Em Am D7 G *mf* *p* G

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14

Voz

si - ta de tua mor no le cie - rres las en - tra - ñas ni el ca - lor del co - ra - zon bus - ca pron-toen tu re cuer do la pa

Vln. I

Vln. II

Vc.

C.B.

*mf* *f* *p* *p*

G C C#7b5 G D7 G

18

Voz

la bra del Se ñor mi ley es el a - mor mor

Vln. I

Vln. II

Vc.

C.B.

*mf* *f* *mf* *mf*

G Em Am D7 G G

1. 2.

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.

## Una espiga dorada por el sol

Letra y Música: Cesáreo Gabarain

Arreglo: Rolando Chamorro

Jiménez

♩ = 85

Violin I

Violin II

Violonchelo

Contrabajo

Voz

Vln. I

Vln. II

Vc.

C.B.

U-na-es - pi - ga do - ra - da por - el - sol el ra - ci - mo que - corta - el vi - ña - dor se - con -

1. 2.

vier - ten a - ho - ra en pan y vi - no de a - mor en - el cuer - po y la san - gre del Se - ñor se con ñor

B $\flat$  C7 A $\flat$  D7 G $\flat$  C7

F C7 F B $\flat$  C

B $\flat$  C7 A $\flat$  D7 G $\flat$  C7 F

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

♩ = 100

The musical score is for the piece "Santo tú eres" by D.R.A, arranged by Rolando Chamorro Jiménez. It is in 2/4 time with a tempo of 100 beats per minute. The key signature has three sharps (F#, C#, G#). The score is divided into three systems. The first system includes Violin I, Violin II, Violonchelo, and Contrabajo. The second system includes Vln. I, Vln. II, Vc., and C.B. The third system includes Voz, Vln. I, Vln. II, Vc., and C.B. The Violonchelo and Contrabajo parts include chord markings: F#m, Bm, and F#m. The Vc. and C.B. parts include chord markings: C#7, F#m, and D. The Voz part has lyrics in Spanish: "En un prin - ci - pio, el es - pi - ri - tu de Dios". The score includes various musical notations such as dynamics (mf, f, p), articulation (accents, slurs), and phrasing slurs.

Violin I

Violin II

Violonchelo

Contrabajo

Vln. I

Vln. II

Vc.

C.B.

Voz

En un prin - ci - pio, el es - pi - ri - tu de Dios

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16 *mf* *f*

Voz se mo - via so - bre - las - a - guas pe - ro, a

Vln. I *p* *mf*

Vln. II *p* *mf*

Vc. *mf*

C.B. C#7 F#m *p* *mf*

21 *mf*

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

Vln. I *mf*

Vln. II *mf*

Vc. *p*

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

26 1. *f* 2. *f*

Voz co - ra - zón pe - ro san - to san - to tu

Vln. I *mf* *f*

Vln. II *mf*

Vc. *mf*

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

Santo tú eres



31

Voz

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

Vln. I

*mf* *p*

Vln. II

*mf* *p*

Vc.

*mf* *p*

C.B.

*mf* *p*

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

36

Voz

1. 2.

dio - de que - ru - bi - nes bi - nes *f* gloria lle - na la - tie rra tu

Vln. I

*mf* *mf* *p*

Vln. II

*mf* *mf* *p*

Vc.

*mf* *mf* *p* *mf*

C.B.

*mf* *p* *mf*

C#7 F#m F#m Bm

41

Voz

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

Vln. I

*mf*

Vln. II

*mf*

Vc.

*mf* *f*

C.B.

*mf* *f*

E7 A D C#7 C#7

Santo tú eres

46

1. 2.

Voz

el tu el san - to san - to tu e - res san - to san - to tu

Vln. I

*mp* *mf*

Vln. II

*mp* *mf*

Vc.

*mp* *mf*

C.B.

*mp* *mf*

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

51

1. 2.

Voz

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

Vln. I

*p* *p*

Vln. II

*p* *p*

Vc.

*p* *p*

C.B.

*p* *p*

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

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.

## Cordero

Tradicional

Arreglo: Rolando Chamorro Jiménez

Voz

Cor de ro de Dios que qui tas el pe ca do del

*f*

Violín I

*mf*

*mp*

*mf*

Violín II

*mf*

*mp*

*mf*

Violonchelo

*mf*

*mp*

*mf*

Contrabajo

*mf*

*mp*

*mf*

5

Voz

mun do, el pe ca do del mun do. Ten pie dad Se ñor ten pie

*mf*

*f*

Vln. I

*p*

*mf*

Vln. II

*p*

*mf*

Vc.

*p*

*mf*

C.B.

*p*

*mf*

9 *mf* 1. 2.

Voz

dad dad de no so tros Se ñor ten pie dad Ten pie dad. paz.

Vln. I

Vln. II

Vc.

C.B.

*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

♩ = 85

The musical score is written for a string quartet and voice. It is in 4/4 time with a tempo of 85 beats per minute. The key signature has two sharps (F# and C#). The score is divided into three systems, each containing staves for Violin I, Violin II, Violonchelo, and Contrabajo, with a vocal line (Voz) starting in the third system. The first system (measures 1-3) features a rhythmic pattern in the strings, with dynamics ranging from *f* to *mf*. The second system (measures 4-7) continues the string accompaniment, with the vocal line entering in measure 6. The third system (measures 8-11) shows the vocal line singing the phrase "Paz en la tie rra" while the strings provide harmonic support. Chord symbols (A7, D, F#m, Bm, Am, D7, G) are indicated below the bass line. Dynamics include *f*, *mf*, *p*, and *mp*.

Violin I

Violin II

Violonchelo

Contrabajo

Vln. I

Vln. II

Vc.

C.B.

Voz

Paz en la tie rra

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

mf f

16

Voz

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

Vln. I

Vln. II

Vc.

C.B.

G A7 D A7 D A7 G

mf p mp

mf p mp

20

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

mf f mp

mf f mp

mf f mp

Paz en la tierra

24 **D.S. al Coda**  $\Phi$

Voz

24 paz zón

Vln. I *mf* *p*

Vln. II *mf* *p*

Vc. *mf* *p*

C.B. *mf* *p* 7 D

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.



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

*mf*

Vln. II

*mf*

Vc.

*mf*

C.B.

*mf*

G D7 C G Em

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

*mp* *p* *mf* *p*

Vln. II

*mp* *p* *mf* *p*

Vc.

*mf*

C.B.

*p* *mf* *p*

D7 G D C G D

21

Voz

1. ti lle - va 2. ti.

Vln. I

*mp* *mf*

Vln. II

*mp* *mf*

Vc.

*mp* *mf*

C.B.

*mp* *mf*

G Am 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.



15

Voz

de - jas - a - ca - ri - ciar por su a - mor

1. E - res tan hu - mil - co mo el yo quie - ro es - tar

2.

Vln. I

Vln. II

Vc.

C.B.

Em A7 D

mf mf p

19

Voz

en las ma - nos del Se - ñor co - mo tu pa - raa mar en las ma - nos del Se - ñor co - mo tu co - mo -

Vln. I

Vln. II

Vc.

C.B.

A7 D D Em A7 D

mf p

24

Voz

tu co - mo tu co - mo - tu co - mo - tu

D.C. al §

Vln. I

Vln. II

Vc.

C.B.

Em A7 D Bm Em A7 D

p mf mf f

mf mf f

mf mf f

mf mf f

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.



13

Voz

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

Vln.

Vla.

Vc.

C.B.

*mf* *f* *mf* *f*

C F Dm G7 C

17

Voz

17 mor ha bi te ya en no

Vln.

Vla.

Vc.

C.B.

*mf* *p* *mp* *p* *mp*

A m A m G7 G7

21

Voz

21 so tros.

Vln.

Vla.

Vc.

C.B.

*mf* *f* *mf* *f* *mf* *f*

A m A m A m A m

1. 2.

Padre nuestro





# Anexos

Voz

## Señor úngeme

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

♩ = 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

1. 2.

frez \_\_\_\_\_ co Se co Oh Se - ñor Je - sús ún - ge -

*mf* *f*

16

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

*mf*

20

1. 2.

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

*f* *mf*

## Violin I

## Señor úngeme

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

♩ = 88

Violin I musical score for "Señor úngeme". The score is written in treble clef, key of D major (one sharp), and 4/4 time. The tempo is marked as ♩ = 88. The score consists of six staves of music, with measures numbered 1 through 24. The dynamics are marked as *mf* (mezzo-forte), *f* (forte), *p* (piano), and *mf* (mezzo-forte). The score includes various musical notations such as rests, eighth notes, quarter notes, and half notes. There are also dynamic markings like *mf*, *f*, *p*, and *mf* throughout the piece. The score is divided into two systems, with the first system containing measures 1 through 12 and the second system containing measures 13 through 24. The first system ends with a double bar line and a repeat sign. The second system ends with a double bar line and a repeat sign. The score is written for Violin I.

1. 2.

1. 2.

## Violin II

## Señor úngeme

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

♩ = 88

Musical score for Violin II, titled "Señor úngeme". The score is written in 4/4 time with a key signature of one sharp (F#). The tempo is marked as ♩ = 88. The score consists of six staves of music, with measures numbered 1 through 21. The dynamics range from *mf* (mezzo-forte) to *p* (piano). The score includes various musical notations such as slurs, accents, and repeat signs. The first staff (measures 1-4) starts with a *mf* dynamic, followed by a *f* (forte) dynamic in measure 3, and then a *mf* dynamic in measure 4. The second staff (measures 5-8) begins with a *mf* dynamic, followed by a *mf* dynamic in measure 7, and ends with a *p* dynamic in measure 8. The third staff (measures 9-12) starts with a *p* dynamic, followed by a *mf* dynamic in measure 10, and ends with a *mf* dynamic in measure 12. The fourth staff (measures 13-16) features a first ending (1.) and a second ending (2.) in measures 13-14, followed by a *mf* dynamic in measure 15. The fifth staff (measures 17-20) begins with a *mf* dynamic, followed by a *p* dynamic in measure 18, and ends with a *mf* dynamic in measure 20. The sixth staff (measures 21-24) includes a first ending (1.) and a second ending (2.) in measures 21-22, followed by a *p* dynamic in measure 23, and ends with a *p* dynamic in measure 24.

## Señor úngeme

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

5

9

13

17

21

Contrabajo

# Señor úngeme

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

♩ = 88

Em Am B7

*mf*

5 Em B7 Em Am D7

*p mp mf p*

9 G C Am B7

*mf p mf mf*

13 1. B7 2. B7 Em Am

*mf*

17 D7 G Em Am

*mf p mf*

21 B7 1. Em 2. Em

*p mf p*



Violin I

# Señor tú eres la luz

Música: The Beatles

Letra: D.R.A

Arreglo: Rolando Chamorro Jiménez

♩ = 85

Violin I musical score for 'Señor tú eres la luz'. The score is written in treble clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked as ♩ = 85. The score consists of four staves of music. The first staff begins with a forte (f) dynamic and features a series of eighth and sixteenth notes. The second staff starts at measure 4 with a mezzo-forte (mf) dynamic and includes a repeat sign. The third staff begins at measure 7 with a mezzo-forte (mf) dynamic, followed by a piano (p) dynamic. The fourth staff starts at measure 10 with a mezzo-forte (mf) dynamic and includes a first ending (1.) and a second ending (2.). The score is marked with various dynamics (f, mf, p) and includes repeat signs and first/second endings.



Violin II

# Señor tú eres la luz

Música: The Beatles

Letra: D.R.A

Arreglo: Rolando Chamorro Jiménez

♩ = 85

4

7

10

*f* *f* *mf* *p* *mf* *mf*

Violonchelo

# Señor tú eres la luz

Música: The Beatles

Letra: D.R.A

Arreglo: Rolando Chamorro Jiménez

♩ = 85

4

7

10

*mf*

*mf*

*p*

*mf*

*mf*

1.

2.

Contrabajo

# Señor tú eres la luz

Música: The Beatles

Letra: D.R.A

Arreglo: Rolando Chamorro Jiménez

♩ = 85

The bass line is written in 4/4 time with a key signature of two sharps (F# and C#). The tempo is marked as ♩ = 85. The piece consists of 12 measures, divided into four systems of three measures each. The notes are as follows: Measure 1: D (half note), mf; Measure 2: G (half note), mf; Measure 3: Bm (half note), mf; Measure 4: Em (half note), mf; Measure 5: A7 (half note), mf; Measure 6: D (half note), mf; Measure 7: A7 (half note), mf; Measure 8: D (half note), mf; Measure 9: G (half note), mf; Measure 10: G# (half note), mf; Measure 11: F#m (half note), mf; Measure 12: Bm (half note), mf. The piece ends with a double bar line. Dynamics include mf (measures 1-3), p (measures 4-6), and mp (measures 7-9). There are also mf markings in measures 10 and 11. The piece is marked with a first ending (1.) and a second ending (2.) in measure 12.

D G Bm Em

*mf*

4 A7 D A7

*p* *p*

7 G A7 D G G#

*p*

10 F#m Bm Em A7

*mp* *mf*

1. D 2. D

*mf*

Voz

## Gloria, Gloria, aleluya

♩ = 98

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

4

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

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

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

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

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

19 1. ley es el a - mor 2. mor

Violin I

# Gloria, Gloria, aleluya

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

♩ = 98

Violin I musical score for 'Gloria, Gloria, aleluya'. The score is written in treble clef with a key signature of one sharp (F#) and a common time signature (C). The tempo is marked as ♩ = 98. The score consists of five staves of music, each with a measure number at the beginning. The first staff starts with a forte (f) dynamic and a crescendo. The second staff starts with a measure number 4 and includes a repeat sign and a triplet of eighth notes. The third staff starts with a measure number 9 and a piano (p) dynamic, followed by a mezzo-forte (mf) dynamic and a crescendo. The fourth staff starts with a measure number 12 and includes a four-measure rest, followed by a piano (p) dynamic. The fifth staff starts with a measure number 18 and includes a mezzo-forte (mf) dynamic, a first ending bracket, and a second ending bracket.

4

9

12

18

*f*

*p*

*mf*

*p*

*mf*

3

4

1.

2.

Violin II

# Gloria, Gloria, aleluya

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

♩ = 98

1. 2.

Violonchelo

## Gloria, Gloria, aleluya

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

♩ = 98

mf

mf

5

p

mf

9

mf

mf

13

p

mf

f

17

mf

1.

2.

Contrabajo

# Gloria, Gloria, aleluya

♩ = 98

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

The bass line is written in G major (one sharp) and common time (C). It consists of five staves of music. The first staff starts with a half note G (2nd line) and a half note G (2nd line), with a *mf* dynamic. The second staff starts with a half note G (2nd line) and a half note G (2nd line), with a *p* dynamic. The third staff starts with a half note G (2nd line) and a half note G (2nd line), with a *p* dynamic. The fourth staff starts with a half note G (2nd line) and a half note G (2nd line), with a *p* dynamic. The fifth staff starts with a half note G (2nd line) and a half note G (2nd line), with a *p* dynamic. The piece ends with a double bar line and repeat signs.

Staff 1: *mf* G G Em Am D7 G D7

Staff 2: *p* G D7 G C C#7b5 G

Staff 3: *p* G C Em Am D7 G

Staff 4: *p* G G C C#7b5 G D7

Staff 5: *p* G G Em Am D7 1. G 2. G



# Una espiga dorada por el sol

$\text{♩} = 85$

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*

11

1. 2.

vi - no de a - mor en - el cuer - po y la san - gre del Se - ñor se con ñor

*f*

Violin I

# Una espiga dorada por el sol

Letra y Música: Cesáreo Gabarain  
Arreglo: Rolando Chamorro  
Jiménez

♩ = 85

The musical score is written for Violin I in 4/4 time, featuring a key signature of one flat (Bb). The tempo is marked as quarter note = 85. The score consists of four staves of music. The first staff begins with a whole rest followed by a half note G4, marked *mf*. The second staff starts at measure 5, marked *mf*, and includes dynamic markings *p*, *mf*, *p*, and *mp* with hairpins. A repeat sign is placed above the staff. The third staff begins at measure 9, marked *mf*, and includes a *mf* marking and a *mf* marking. The fourth staff begins at measure 13, marked *p*, and includes a *p* marking. The score concludes with a double bar line and repeat dots.

Violin II

# Una espiga dorada por el sol

Letra y Música: Cesáreo Gabarain  
Arreglo: Rolando Chamorro  
Jiménez

♩ = 85

The musical score for Violin II is written in 4/4 time with a key signature of one flat (Bb). The tempo is marked as quarter note = 85. The score consists of four staves of music. The first staff begins with a rest followed by a series of eighth and sixteenth notes, marked with a forte (f) dynamic. The second staff starts at measure 5, marked with a mezzo-forte (mf) dynamic, and includes a section marked with a repeat sign and a mezzo-forte (mf) dynamic. The third staff starts at measure 9, marked with a mezzo-forte (mf) dynamic, and includes a section marked with a mezzo-forte (mf) dynamic. The fourth staff starts at measure 13, marked with a piano (p) dynamic, and includes a first ending (1.) and a second ending (2.), both marked with a piano (p) dynamic.

5

9

13

1.

2.

*f*

*mf*

*p*

*mf*

*mp*

*mf*

*p*

*p*

Violonchelo

## Una espiga dorada por el sol

Letra y Música: Cesáreo Gabarain  
Arreglo: Rolando Chamorro  
Jiménez

♩ = 85

*f*

5 *mf* *p* *mp*

9 *mf* *mf* *mf*

13 1. *p* 2. *p*

Contrabajo

# Una espiga dorada por el sol

Letra y Música: Cesáreo Gabarain

Arreglo: Rolando Chamorro

Jiménez

♩ = 85

Bass line for the song "Una espiga dorada por el sol". The music is in 4/4 time with a key signature of one flat (Bb). The tempo is marked as ♩ = 85. The piece consists of four staves of music. The first staff starts with a whole rest, followed by a half note Bb, and then eighth notes C7, Am, D7, Gm, and C7. The second staff begins with a measure rest, followed by a half note F, a double bar line with a repeat sign, a half note F, eighth notes C7, F, F, and Bb. The third staff starts with a half note C, followed by a double bar line with a repeat sign, and then eighth notes Bb, C7, Am, D7, Gm, and C7. The fourth staff has two first endings: the first ending is a half note F, and the second ending is a half note F. Dynamics include *mf* (mezzo-forte) and *p* (piano). Chord symbols are placed above the notes: Bb, C7, Am, D7, Gm, C7, F, C7, Bb, C, Bb, C7, Am, D7, Gm, C7, F, and F.

Voz

## Santo tú eres

♩ = 100

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

11

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

*f* *mf*

18

bre - las - a - guas pe - ro a ho - ra se es ta mo - vien - do den - tro

*f* *mf*

25

de mi co - ra - zón

1. 2.

pe - ro san - to san - to tu e - res

*f* *f*

32

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

*mf*

38

2.

bi - nes tu gloria lle - na la - tie rra tu glo - ria - lle - na mi ser por e - so can - to a - le -

*f*

44

1. 2.

lu - ya a - ti san - to de Is - rra - el tu el san - to san - to tu e - res

*mf* *f*

50

1. 2.

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

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

♩ = 100

Violin I musical score for "Santo tú eres". The score is written in treble clef, key of D major (two sharps), and 2/4 time. It consists of seven staves of music, each starting with a measure number (8, 18, 25, 32, 39, 49). The music features various dynamics including *mf* (mezzo-forte), *f* (forte), *p* (piano), and *mp* (mezzo-piano). There are also articulation marks like accents and slurs, and performance instructions such as "4" (four measures rest) and "3" (triple). The score ends with a double bar line.

## Violin II

## Santo tú eres

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

♩ = 100

The musical score for Violin II of 'Santo tú eres' is written in treble clef with a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The tempo is marked as ♩ = 100. The score consists of seven staves of music, each containing various musical notations and dynamics.

Staff 1: Measures 1-7. Dynamics: *mf*, *f*, *mf*. Includes a *V* (Vibrato) marking over the eighth note of measure 5.

Staff 2: Measures 8-17. Dynamics: *p*. Includes a 4-measure rest in measure 14 and a triplet of eighth notes in measure 17.

Staff 3: Measures 18-24. Dynamics: *mf*. Includes a *V* (Vibrato) marking over the eighth note of measure 22.

Staff 4: Measures 25-31. Dynamics: *mf*. Includes first and second endings for measures 28-30.

Staff 5: Measures 32-38. Dynamics: *p*, *mf*, *mf*, *p*. Includes first and second endings for measures 36-38.

Staff 6: Measures 39-48. Dynamics: *mf*, *mp*. Includes a 4-measure rest in measure 39 and first and second endings for measures 46-48.

Staff 7: Measures 49-55. Dynamics: *mf*, *p*. Includes a 4-measure rest in measure 49 and first and second endings for measures 53-55.



Violonchelo

# Santo tú eres

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

♩ = 100

10

20

30

40

50

*mf* *p* *mf* *mf* *p* *mf* *mf* *p* *mf* *f* *mp* *mf* *p*

Contrabajo

Santo tú eres

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

♩ = 100

The bass line for 'Santo tú eres' is written in 2/4 time with a key signature of two sharps (F# and C#). The tempo is marked as ♩ = 100. The piece consists of 50 measures, divided into eight systems of seven measures each. The bass line features a variety of chords including F#m, Bm, C#7, D, E7, and A. The dynamics range from *mf* (mezzo-forte) to *p* (piano). The piece includes several repeat signs and first/second endings. The bass line is written in a single staff with a bass clef and a key signature of two sharps.

Measures 1-7: *mf* (F#m, Bm, Bm, F#m, F#m, C#7, F#m) *p*

Measures 8-14: *mf* (C#7, F#m, F#m, C#7, F#m, F#m, F#m) *mf*

Measures 15-21: *p* (F#m, D, C#7, C#7, C#7, C#7, C#7) *p*

Measures 22-28: *mf* (F#m, F#m, Bm, Bm, F#m, F#m, F#m) *p*

Measures 29-35: *mf* (C#7, C#7, F#m, F#m, F#m, F#m, F#m) *mf*

Measures 36-42: *p* (C#7, C#7, F#m, F#m, Bm, F#m, F#m) *mf*

Measures 43-49: *f* (D, C#7, C#7, F#m, F#m, F#m, F#m) *mp* *mf*

Measures 50-56: *p* (C#7, F#m, F#m, Bm, C#7, F#m, F#m) *p*

Voz

# Cordero

Tradicional

Arreglo: Rolando Chamorro Jiménez

Cor de ro de Dios que qui tas el pe ca do del

*f*

mun do, el pe ca do del mun do. Ten pie dad dad Se ñor ten pie Se ñor ten pie

*mf* *f*

dad dad de no so tros Se ñor ten pie dad Ten pie dad. paz.

*mf* *f*

1. 2.

Violín I

# Cordero

Tradicional

Arreglo: Rolando Chamorro Jiménez

mf mp mf

5 p mf

9 1. 2. p mp f

Violín II

# Cordero

Tradicional

Arreglo: Rolando Chamorro Jiménez

mf

mp

mf

5

p

mf

9

1.

2.

p

mp

f

Violonchelo

# Cordero

Tradicional

Arreglo: Rolando Chamorro Jiménez

mf

mp

mf

5

p

mf

9

1.

2.

p

mp

f

Contrabajo

# Cordero

Tradicional

Arreglo: Rolando Chamorro Jiménez

5

9

1.

2.

*mf* *mp* *mf* *p* *mf* *p* *mp* *f*

Voz

## Paz en la tierra

Letra y Música: Kairoi  
Arreglo: Rolando Chamorro Jiménez

♩ = 85

9

♩

Paz en la tie\_\_ rra paz en las al - tu\_\_ ras

*mf*

14

que el go - zo e ter - no rei - ne en nues - tro co - ra - zón dad la paz her -

*f* *mf*

19

ma - no da la paz cons - tru - ye - la en tu co - ra - zón y con tu ges - toa fir - ma -

*f*

Fine

23

D.S. al Coda

ras que quie - res la paz zón

3



## Violin I

## Paz en la tierra

Letra y Música: Kairoi  
Arreglo: Rolando Chamorro Jiménez

♩ = 85

Violin I score for "Paz en la tierra". The score is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as ♩ = 85. The score consists of six staves of music, with measures numbered 1 through 23. The dynamics range from *mp* (mezzo-piano) to *f* (forte). The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a "D.S. al Coda" instruction and a Coda symbol.

Staff 1: Measures 1-4. Dynamics: *f*, *f*, *mf*.

Staff 2: Measures 5-8. Dynamics: *p*, *mf*.

Staff 3: Measures 9-13. Dynamics: *mp*, *p*, *mf*. Includes a repeat sign and a 2-measure rest.

Staff 4: Measures 14-17. Dynamics: *f*, *mf*. Includes a 2-measure rest.

Staff 5: Measures 18-22. Dynamics: *p*, *mf*, *f*. Includes a 2-measure rest and a "Fine" instruction.

Staff 6: Measures 23-24. Dynamics: *mp*, *mf*, *p*. Includes a "D.S. al Coda" instruction and a Coda symbol.

## Violin II

## Paz en la tierra

Letra y Música: Kairoi  
Arreglo: Rolando Chamorro Jiménez

♩ = 85

The musical score for Violin II of 'Paz en la tierra' is written in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The tempo is marked as ♩ = 85. The score consists of six staves of music, with measures numbered 1 through 23. The dynamics range from *mp* (mezzo-piano) to *f* (forte). The score includes various musical notations such as slurs, accents, and dynamic markings. The piece concludes with a 'Fine' marking and a 'D.S. al Coda' instruction. The final measure is marked with a Coda symbol (⌂).

1 *f* *f* *mf* *mf*

5 *f* *mf* *f*

9 *mp* *p* *mf*

14 *f* *mf*

18 *p* *mf* *f* Fine

23 *mp* *mf* *p* D.S. al Coda

Violonchelo

## Paz en la tierra

Letra y Música: Kairoi  
Arreglo: Rolando Chamorro Jiménez

♩ = 85

5

9

13

17

21

**Fine**

**D.S. al Coda**

*mf*, *f*, *mp*, *p*

Contrabajo

# Paz en la tierra

Letra y Música: Kairoi

Arreglo: Rolando Chamorro Jiménez

♩ = 85

The bass line for 'Paz en la tierra' is written in bass clef with a key signature of two sharps (F# and C#) and a 4/4 time signature. The tempo is marked as ♩ = 85. The piece consists of 24 measures, divided into six systems of four measures each. The first system (measures 1-4) starts with a half note D2, followed by quarter notes E2, F#2, and G2. The second system (measures 5-8) continues with quarter notes A2, B2, C#3, and D3. The third system (measures 9-12) features a repeat sign after measure 10, with a half note D2 in measure 11 and a half note E2 in measure 12. The fourth system (measures 13-16) starts with a half note D2, followed by quarter notes E2, F#2, and G2. The fifth system (measures 17-20) begins with a half note D2, followed by quarter notes E2, F#2, and G2. The sixth system (measures 21-24) starts with a half note D2, followed by quarter notes E2, F#2, and G2. The piece concludes with a double bar line in measure 24.

Chord symbols and dynamics are indicated above and below the staff:

- Measure 1: A7, *mf*
- Measure 2: D, *f*
- Measure 3: F#m, *mf*
- Measure 4: Bm, A7, D, F#m
- Measure 5: Bm, *p*
- Measure 6: Am, D7, G, *mf*
- Measure 7: A7, D, Bm, G, *mf*
- Measure 8: A7
- Measure 9: D, A7, Bm, G, A7, D, A7, A#7b5
- Measure 10: D, A7, Bm, G, A7, D, A7, A#7b5
- Measure 11: D, A7, Bm, G, A7, D, A7, A#7b5
- Measure 12: D, A7, Bm, G, A7, D, A7, A#7b5
- Measure 13: Bm, *mf*
- Measure 14: G, A7, D, Am, D7, G, A7
- Measure 15: A7, D, Am, D7, G, A7
- Measure 16: A7, D, Am, D7, G, A7
- Measure 17: D, A7, D, A7, G, D, V, V
- Measure 18: A7, G, D, V, V
- Measure 19: A7, G, D, V, V
- Measure 20: A7, G, D, V, V
- Measure 21: A7, D, F#7, Bm, G, A7, D, V
- Measure 22: A7, D, F#7, Bm, G, A7, D, V
- Measure 23: A7, D, F#7, Bm, G, A7, D, V
- Measure 24: A7, D, F#7, Bm, G, A7, D, V

Dynamic markings include *mf*, *f*, *p*, and *mp*. The piece ends with a double bar line in measure 24.

Voz

## Alma misionera

♩ = 80

Letra y Música: D.R.A

Arreglo: Rolando Chamorro Jiménez

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-to a 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 la a-le-gri-a sim-ple-  
*mf* *f*

20  
men - te por-no sa-ber de - ti lle - va ti.  
*mf* *f*

1. 2.

## Violin I

## Alma misionera

Letra y Música: D.R.A

Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 80$

The musical score is written for Violin I in G major (one sharp) and 4/4 time. It consists of six staves of music. The first staff begins with a tempo marking of quarter note = 80. The music features various dynamics including *mf*, *f*, *p*, and *mp*, along with crescendos and decrescendos. The second staff starts at measure 5. The third staff starts at measure 9. The fourth staff starts at measure 13 and includes two 'V' markings above the staff. The fifth staff starts at measure 17. The sixth staff starts at measure 21 and includes first and second endings, with a 'V' marking above the staff. The score concludes with a double bar line.

## Violin II

## Alma misionera

Letra y Música: D.R.A

Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 80$

The musical score is written for Violin II in 4/4 time, with a tempo of 80 beats per minute. The key signature has one sharp (F#). The score consists of six staves of music, each containing measures 1 through 24. The dynamics are marked as follows: **f** (forte) at measure 1, **mf** (mezzo-forte) at measure 2, **f** at measure 3, **p** (piano) at measure 5, **mf** at measure 6, **mp** (mezzo-piano) at measure 9, **mf** at measure 10, **f** at measure 11, **f** at measure 12, **mf** at measure 13, **mf** at measure 14, **mp** at measure 17, **p** at measure 18, **mf** at measure 19, **p** at measure 20, **mp** at measure 21, and **mf** at measure 22. The score includes various musical notations such as slurs, accents, and repeat signs. The first ending (1.) is marked with a first ending bracket and a repeat sign, and the second ending (2.) is marked with a second ending bracket and a repeat sign. The score ends with a double bar line at measure 24.

Violonchelo

## Alma misionera

Letra y Música: D.R.A

Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 80$

*f* *mf* *f*

5 *p* *mf* *mf*

9 *mp* *mf* *mf* *f*

13 *mf* *mf* *mp*

17 *p* *mf* *p*

21 1. *mp* 2. *mf*



Contrabajo

# Alma misionera

Letra y Música: D.R.A

Arreglo: Rolando Chamorro Jiménez

$\text{♩} = 80$

5

9

13

17

21

1. G Am

2. G Am G

*mf* *p* *mf* *f* *f* *mf* *p* *mp* *mf*

G C Am G D7 G D7 C Am G D7 G Em G D7 C G D C G D

Voz

## Tú eres del Señor

Letra y Música: kairoi  
Arreglo: Rolando Chamorro Jiménez

♩ = 85

7

♩ = 85

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

*mf*

12

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

*f*

17

1. 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*

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*

22

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

*f*

D.C. al

## Violin I

## Tú eres del Señor

Letra y Música: kairoi  
Arreglo: Rolando Chamorro Jiménez

♩ = 85

Violin I musical score for "Tú eres del Señor". The score is written in treble clef, key of D major (two sharps), and 4/4 time. It consists of six staves of music, with measures numbered 1 through 23. The score includes various musical notations such as notes, rests, and dynamic markings. The dynamics are marked as *mf* (mezzo-forte), *f* (forte), *p* (piano), and *mf* (mezzo-forte). The score also includes a repeat sign with a first ending bracket and a second ending bracket, and a double bar line with a repeat sign. The tempo is indicated as ♩ = 85.

1. *mf* *f* *mf*

5 *f* *p*

9 *p* *p* *p* *mf*

14 *mf*

18 *p* *p*

23 *p* *mf* *mf* *f*

D.C. al  $\text{§}$

## Violin II

## Tú eres del Señor

Letra y Música: kairoi  
Arreglo: Rolando Chamorro Jiménez

♩ = 85

The musical score for Violin II is written in G major (one sharp) and 4/4 time. The tempo is marked as 85 beats per minute. The score consists of seven staves of music, with measures numbered 1 through 25. Dynamics include *f* (forte), *mf* (mezzo-forte), *p* (piano), and *f* (forte). Articulations include accents, slurs, and breath marks. The score includes a repeat sign at measure 9 and a double bar line at measure 25. The final measure is marked with a double bar line and a repeat sign.

Staff 1 (Measures 1-4): *f*, *mf*, *f*, *mf*

Staff 2 (Measures 5-8): *mf*, *p*

Staff 3 (Measures 9-12): *p*, *p*, *mf*, *mf*

Staff 4 (Measures 13-16): *mf*

Staff 5 (Measures 17-20): *mf*, *p*, *mf*

Staff 6 (Measures 21-24): *p*, *p*

Staff 7 (Measures 25-28): *mf*, *mf*, *f*

D.C. al  $\text{§}$

Violonchelo

# Tú eres del Señor

Letra y Música: kairoi  
Arreglo: Rolando Chamorro Jiménez

♩ = 85

The musical score is written for a Violonchelo (Cello) in the key of D major (two sharps) and 4/4 time. The tempo is marked as ♩ = 85. The score consists of seven staves of music, each with a measure number at the beginning. The dynamics are indicated by *f* (forte), *mf* (mezzo-forte), and *p* (piano). The score includes various musical notations such as slurs, accents, and repeat signs. The first staff (measures 1-4) starts with a half note G2, followed by quarter notes A2, B2, and C3, then a half note D3, and ends with a half note E3. The second staff (measures 5-8) starts with a half note F#2, followed by quarter notes G2, A2, and B2, then a half note C3, and ends with a half note D3. The third staff (measures 9-12) starts with a half note E3, followed by quarter notes F#2, G2, and A2, then a half note B2, and ends with a half note C3. The fourth staff (measures 13-16) starts with a half note D3, followed by quarter notes E3, F#3, and G3, then a half note A3, and ends with a half note B3. The fifth staff (measures 17-20) starts with a half note C4, followed by quarter notes D4, E4, and F#4, then a half note G4, and ends with a half note A4. The sixth staff (measures 21-24) starts with a half note B4, followed by quarter notes C5, D5, and E5, then a half note F#5, and ends with a half note G5. The seventh staff (measures 25-28) starts with a half note A5, followed by quarter notes B5, C6, and D6, then a half note E6, and ends with a half note F#6. The score concludes with a double bar line.

1 *f* *f* *mf*

5 *mf* *mf* *p*

9 *p* *p* *mf*

13 *mf*

17 1. *mf* *p* *mf* 2.

21 *p* *p*

25 *mf* *mf* *f* D.C. al  $\%$



# Padre nuestro

Letra: D.R.A

Arreglo: Rolando Chamorro Jiménez

♩ = 85

Pa dre nues tro tu quees tas en los quea man la ver dad

has que el rei no que por ti se dió lle gue pron toa nues tro co ra

zón yel a mor que tu hi jo nos de jó el a mor ha bi te

ya en no so tros.

# Padre nuestro

Letra: D.R.A

♩ = 85

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Viola

## Padre nuestro

Música: The Song Of Silence

Letra: D.R.A

Arreglo: Rolando Chamorro Jiménez

♩ = 85

Violoncello (Viola) score for "Padre nuestro". The score is written in 3/4 time and consists of five staves. The key signature is one flat (B-flat). The tempo is marked as ♩ = 85. The score includes dynamic markings (mf, f, p, mp) and articulation marks (accents, slurs). The piece is divided into measures, with measure numbers 6, 11, 16, and 21 indicated. The score ends with a double bar line and repeat signs.

Staff 1: Measures 1-5. Dynamics: *mf*, *f*.  
Staff 2: Measures 6-10. Dynamics: *p*, *mp*, *p*.  
Staff 3: Measures 11-15. Dynamics: *mp*, *mf*.  
Staff 4: Measures 16-20. Dynamics: *f*, *p*, *mp*.  
Staff 5: Measures 21-24. Dynamics: *mf*, *f*, *mf*. Includes first and second endings.

Violonchelo

# Padre nuestro

Música: The Song Of Silence

Letra: D.R.A

Arreglo: Rolando Chamorro Jiménez

♩ = 85

6

11

16

21

1.

2.

*mf*

*f*

*p*

*mp*

*p < mf*

*mf*

*mf*

*f*

*p*

*mp*

*mf*

*f*

*mf*

# Padre nuestro

Letra: D.R.A

♩ = 85

Musical score for the bass line of "The Sound of Silence" by Simon and Garfunkel. The score is written in bass clef and includes the following details:

- Measures 1-5:** Starts with a 4/4 time signature. Notes: G2 (quarter), G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter), B2 (quarter), A2 (quarter), G2 (quarter). Chords: Am, G, Am, Am, G7. Dynamics: *mf* (measures 1-2), *mf* (measures 3-5).
- Measures 6-10:** Measure 6: G2 (quarter), G2 (quarter), A2 (quarter), B2 (quarter). Chord: G7. Dynamic: *p*. Measure 7: 2/4 time signature, G2 (quarter), A2 (quarter). Chord: Am. Measure 8: 4/4 time signature, G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter). Chord: Am. Measure 9: 4/4 time signature, G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter). Chord: C. Measure 10: 4/4 time signature, G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter). Chord: F. Measure 11: 4/4 time signature, G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter). Chord: C. Dynamic: *mf*.
- Measures 12-15:** Measure 12: 2/4 time signature, G2 (quarter), A2 (quarter). Chord: C. Measure 13: 4/4 time signature, G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter). Chord: C. Measure 14: 4/4 time signature, G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter). Chord: Dm. Measure 15: 4/4 time signature, G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter). Chord: C. Dynamic: *mp*.
- Measures 16-20:** Measure 16: 4/4 time signature, G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter). Chord: C. Measure 17: 4/4 time signature, G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter). Chord: Am. Measure 18: 4/4 time signature, G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter). Chord: Am. Measure 19: 4/4 time signature, G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter). Chord: G7. Measure 20: 4/4 time signature, G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter). Chord: G7. Dynamic: *f* (measures 16-17), *p* (measures 18-19), *mp* (measure 20).
- Measures 21-24:** Measure 21: 4/4 time signature, G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter). Chord: Am. Measure 22: 4/4 time signature, G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter). Chord: Am. Measure 23: 4/4 time signature, G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter). Chord: Am. Measure 24: 4/4 time signature, G2 (quarter), A2 (quarter), B2 (quarter), C3 (quarter). Chord: Am. Dynamic: *mf* (measures 21-22), *f* (measures 23-24).

## **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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