

Un Canto Nuevo

Edition # 30102524

Based on Psalm 98 (97)

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Keyboard accompaniment by Scott Soper

INTRO *Rumba Flamenca* (♩ = ca. 120)

(Guitarra)

C#7 m C#7

The Intro section consists of three measures. The guitar part (top staff) features a rhythmic pattern of eighth and sixteenth notes. The keyboard accompaniment (bottom two staves) provides harmonic support with chords and moving lines. A large black watermark 'S' is overlaid on the score.

1 2 ESTROFA 1

A Dios a - cla - men, - gri - ten de go - zo,

1 2 F#m C#7 F#m

The first verse begins with two first endings. The vocal melody (top staff) is accompanied by the keyboard (bottom two staves). The lyrics are: "A Dios a - cla - men, - gri - ten de go - zo,". A large black watermark 'S' is overlaid on the score.

1. pues ma - ra - vi - llas ha he - cho el Se - ñor; su san - to bra - zo

C#7 F#m C#7

The second verse continues the vocal melody and keyboard accompaniment. The lyrics are: "1. pues ma - ra - vi - llas ha he - cho el Se - ñor; su san - to bra - zo". A large black watermark 'S' is overlaid on the score.

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Note: Solo Instrument parts are written out. They are compatible with accompaniment versions.

1. es vic-to - rio - so, nos hi-zo ver su — jus-ti-cia y sal-va-ción.

F#m C#7 F#m

¡San-to — es! — ¡Gran-de — s! — ¡Ben-di - to es nues - tro Dios!

Bm7 E C#m7 F#m Bm7 E C#m7 F#m

¡Sa - bio — es! — ¡Bue - no — el Se - ñor! Un can-to

Bm7 E C#m7 F#m C#

ESTRIBILLO

nue - vo al Se - ñor can - ten to - dos a u - na voz, den - le glo - ria y ho -

C#7 F#m C#7

nor. Un can - to te - vo Se - ñor, que a los pue - blos re - ve -

F#m F#m F#m

ló su jus - ti - cia y a - mor.

1 1 C#7 F#m C#7

WORLD MUSIC

a la Estrofa 2

2. Por su gran -

F#m C#7 F#m a la Estrofa 2

2, 4 al Interludio

mor. Un can - to mor.

2, 4 F#m Estribillo 3 al Interludio

Final Fin

mor.

Final F#m C#7 F#m Fin

ESTROFA 2

(2. Por su gran -) de - za, — por sus ha - za - ñas, al son de

Musical notation for the first system of Estrofa 2. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The system includes a vocal line with lyrics and a piano accompaniment with chords C#7 and F#m.

2. cuer - nos — den pa - so al — Se - ñor. ¡Que el mar re - sue - ne, — sal - ten mon -

Musical notation for the second system of Estrofa 2. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The system includes a vocal line with lyrics and a piano accompaniment with chords C#7 and F#m.

2. ta - ñas! por - que ya vie - ne a — luz - gar - nos con a - mor.

Musical notation for the third system of Estrofa 2. The vocal line is in treble clef with a key signature of three sharps (F#, C#, G#). The piano accompaniment is in bass clef. The system includes a vocal line with lyrics and a piano accompaniment with chords F#m and C#7. The system ends with a double bar line and a repeat sign.

A INTERLUDIO

Musical notation for the first system of the interlude. It features a treble clef staff with a melodic line and a grand staff (treble and bass clefs) for accompaniment. The key signature is three sharps (F#, C#, G#). The first system includes the following chords: Bm7, E, C#m7, F#m, Bm7, and E.

Musical notation for the second system of the interlude. It continues the melodic and accompaniment lines. The second system includes the following chords: C#m7, F#m, Bm7, E, and C#m7.

Musical notation for the third system of the interlude. It includes the following chords: F#m, Bm, and C#. The system concludes with a double bar line.

B

Musical notation for the final section, labeled 'B'. It consists of two staves. The top staff is labeled '(Percusión)' and contains a series of rests. The bottom staff is labeled '(Tacet opcional)' and contains a melodic line. The key signature remains three sharps. The section includes the following chords: C#7, F#m, C#7, and F#m.

C

(Teclado)

*C#7 F#m C#7

F#m6 C#7 F#m

C#7 F#m C#7

F#m C#7 F#m6 *al §*

*Keyboard may play cue notes.