

JUNTOS PARA TODA LA VIDA

INTRO *Tiernamente* (♩ = ca. 92)

Teclado

La A Si m add11/La Bm add11/A La A Si m add11/La Bm add11/A

ESTROFA 1: Cantor

La A Si m add11/La Bm add11/A La A

p

1. El hom - bre de - ja - rá a su pa - dre y a su ma - dre, _____

ESTROFA 2: Cantor

p

2. Ya no son dos, si - no u - no. _____

Si m add11/La Bm add11/A La A Si m add11/La Bm add11/A La A

1. _____ y se u - ni - rá con su mu - jer.

2. _____ Ya no son dos, si - no u - no. _____

Text: Based on Matthew 19:5-6; Estela García-López, b. 1969.
 Music: Estela García-López; keyboard acc. by Steve Grundy, b. 1955.
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Si m add11/La
 Bm add11/A

Re
 D

Mi/Re
 E/D

Re7M
 Dmaj7

mp

1. Se - rán los dos u - no so - lo, es lo que di - jo Je -

mp

2. Lo que Dios ha u - ni - do, no lo se - pa - re

Detailed description: This system contains the first two lines of the vocal melody and the piano accompaniment. The key signature has three sharps (F#, C#, G#). The piano part features a steady eighth-note accompaniment in the right hand and a bass line with quarter notes in the left hand. The vocal lines are in a soprano and alto register, with lyrics in Spanish. The first line of the vocal melody has a triplet of eighth notes. The second line also has a triplet. The piano accompaniment starts with a chordal introduction in the first measure.

Mi/Re
 E/D

Re
 D

Si7
 B7

Do#m
 C#m

Re
 D

mf

1. sú. U - no en Cris - to, _____

mf

2. na - die. Pro - duz - can fru - to en el a -

Detailed description: This system contains the next two lines of the vocal melody and the piano accompaniment. The piano part continues with the same accompaniment pattern. The vocal lines continue with lyrics in Spanish. The first line of the vocal melody has a triplet of eighth notes. The second line also has a triplet. The piano accompaniment continues with the same accompaniment pattern.

Sol G Mi E Re/Mi D/E Mi E Re/Mi D/E

1. u - ni - dos en Cris - to. _____

2. mor de Cris - to. _____

Detailed description: This system contains the first two vocal lines and the piano accompaniment. The key signature is three sharps (F#, C#, G#). The first vocal line has lyrics '1. u - ni - dos en Cris - to.' and the second has '2. mor de Cris - to.'. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

ESTRIBILLO: Todos

Re7M Sol#7 Do#m7 Fa#7
 Dmaj7 G#7 C#m7 F#7

mp

Jun - tos, _____ pa - ra to - da la vi - da. _____

mp

Detailed description: This system contains the chorus. The key signature remains three sharps. The first vocal line has lyrics 'Jun - tos, _____ pa - ra to - da la vi - da. _____'. The piano accompaniment includes a triplet of eighth notes in the right hand. Dynamics are marked *mp*.

Si m La/Do# Re Si m7 Sol Mi
 Bm A/C# D Bm7 G E

Jun - tos, con la ben - di - ción del Se - ñor. _____

Detailed description: This system contains the second part of the chorus. The key signature remains three sharps. The first vocal line has lyrics 'Jun - tos, con la ben - di - ción del Se - ñor. _____'. The piano accompaniment continues with a similar rhythmic pattern. Dynamics are not explicitly marked in this section.

Re7M
Dmaj7

Sol#7
G#7

Do#m7
C#m7

Fa#7
F#7

mp

Jun - tos, ple - na - men - te fe - li - ces.

Si m
Bm

La/Do#
A/C#

Re m
Dm

Mi7
E7

p

1
La
A

Si m add11/La
Bm add11/A

Jun - tos, co - mo Dios lo man - dó.

La
A

Si m add11/La
Bm add11/A

al %

Final
Re m
Dm

La9M
A maj9

dó.

Final