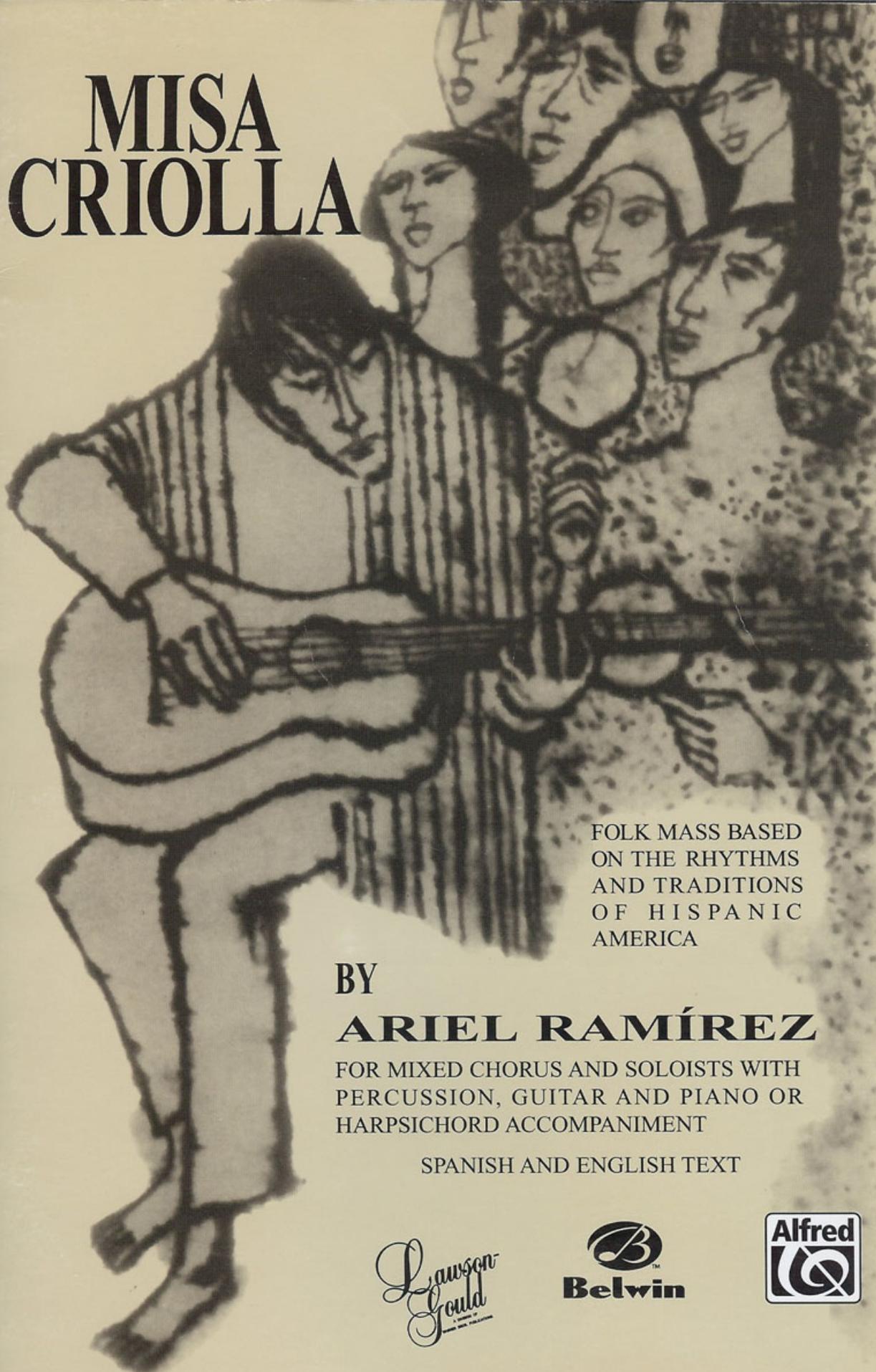


# MISA CRIOLLA



FOLK MASS BASED  
ON THE RHYTHMS  
AND TRADITIONS  
OF HISPANIC  
AMERICA

BY

**ARIEL RAMÍREZ**

FOR MIXED CHORUS AND SOLOISTS WITH  
PERCUSSION, GUITAR AND PIANO OR  
HARPSICHORD ACCOMPANIMENT

SPANISH AND ENGLISH TEXT

*Lawson  
Gould*  
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MISA  
CRIOLEA

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ALBERT EINSTEIN  
THE THEORY OF  
RELATIVITY  
TRANSLATED BY  
ROBERT W. FULMER



Albert Einstein

## FOREWORD

The *Misa Criolla*, composed by Ariel Ramírez in 1963, is a synthesis of popular and liturgical styles. It is based on South American folk music, particularly the rhythms and melodies of Argentina.

The opening Kyrie is in the rhythm of the *vidala-baguala*. This music, characteristic of northern Argentina, depicts the feeling of loneliness one has living on a deserted high plateau. The Gloria rhythm, the *carnavalito*, is also from the same area but evokes the sense of rejoicing implicit in this part of the mass. The two sections of the Gloria are separated by a recitative (*Yaraví*), which makes the cadence of the *carnavalito* more brilliant when it returns with a full rhythmic accompaniment.

The *chacerera trunca*, a folk theme of central Argentina, is the basis of the Credo. Its obsessive rhythm accentuates the profession of faith, and the section ends with the final words of prayer, which reaffirms the triumph of everlasting life.

One of the most beautiful and unusual Bolivian folk rhythms, the *carnaval cochabambino*, is used for the Sanctus. It has a subdued but marked beat. The Agnus Dei is written in a typical style of the pampas (*estilo pampeano*). As in the Kyrie, a feeling of solitude and distance is created. A simple recitative expresses the universal longing for peace.

This work has won the unprecedented admiration of the critics and public of Argentina and other South American countries. It proves that indigenous musical forms can communicate the highest values of life and that religious beliefs can be conveyed through a popular medium of expression.

Ariel Ramírez was born in Santa Fé, Argentina, in 1921. He has specialized in the folklore of his native country and has made extensive studies of its history and development. In 1950 he went to Europe to study the folklore of Central Europe at the Academy of Vienna. He received a fellowship to the institute of Hispanic Culture in Madrid where he studied the origins of Argentine music.

The Spanish liturgical text of *Misa Criolla* is by A. Catena, A. Mayol and J. G. Segade; the English text is by Louise Dobbs; and Padre Jesús Gabriel Segade made the choral arrangements.

## INSTRUMENTATION

Harpsichord or Piano

Guitar

String Bass

Percussion (3 players):

- 2 Tenor Drums (Bombo Argentino)
- 2 Tom-Toms (Tumbadoras)
- Triangle (Triángulos)
- Jingles (Cascabeles)
- Small Gong
- Temple Woodblocks (Cocos)
- Snare Drum with Brushes (Tambor)

*Recorded on the Philips Connoisseur Collection album, PCC 219.*

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*Approximate duration: 16 minutes*

**Instrumental Accompaniment Is Available as a Rental.**

## Kyrie

Vidala-Baguala

$\text{♩} = c.69$

Soli

(Solo parts may be sung by either male or female voices.)

Soprano Alto

Tenor Bass

Tenor Drums (muffled)

*p*

Hum (closed mouth)

*p*

*mf*

Se - ñor, ten pie -  
O Lord, have

dad de no - so - tros. Se - ñor ten pie - dad de no -  
mer - cy up - on us. O Lord have mer - cy up -



ten pie - dad de no - so - tros.  
have mer - cy, mer - cy up - on us.

Ten, ten pie - dad, pie -  
mer - cy, mer - cy, mer -

Cris - to, ten pie - dad de no - so - tros.  
O Christ, have mer - cy, mer - cy up - on us.

dad. Ten, ten pie -  
cy. mer - cy, mer -

Dal  $\text{♩}$  al fine

Cris - to, ten pie - dad de no - so - tros.  
O Christ, may your mer - cy fall up - on us.

dad. Hum (closed mouth)

cy.

# Gloria

## A piacere

## Carnavalito-Yaravi

Piano  
(or  
Harpisichord)

*mf*

	<b>Andante</b>	<b>Carnavalito (Andante)</b>
2 Tom-Toms	R.H. (Lightly)	♩ = 88
	L.H. (Heavy)	
Triangle		
Jingles		
Piano (or Harpisichord)		
Bass		

T.T.  
 Trg.  
 Js.  
 Pno.  
*Pizz.*  
 S.B.  
 Soli  
*f*  
 Soprano, Alto  
*f*  
 Tenor, Bass  
*f*  
 en las al - tu - ras  
 Glo-ry to God...  
 Glo - ria a Dios  
 Glo - ri - a!  
 Y en la  
 from the

3

paz a los hom-bres, from ev-ery moun-tain, paz a los hom-bres que a-mael Se- and for His chil-dren there will be

tie - rra, val - ley, paz a los hom-bres, paz. Ah, and for His chil-dren, peace.

paz, peace.

T.T.

Trg.

Js.

S.B.

1 2

ñor. peace. nor. peace. Te a - la - ba - mos. We will praise Thee. Te a - do - We a -

Glo - ria a Glo - ri - Te ben - de - ci - mos. And we will bless Thee.

T.T.

Trg.

Js.

S.B.

ra - mos. Te a - la - ba - mos. Te a - do -  
 dore Thee. We will praise Thee. We a -

Glo - ri - fi - ca - mos. Te ben - de - ci - mos.  
 We glor - i - fy Thee. And we will bless Thee.

3

T.T.

Trg.

Js.

S.B.

ra - mos. Te da - mos gra - cias.  
 dore Thee. Now let us thank Thee.

Glo - ri - fi - ca - mos. Te da - mos gra - cias. Te da - mos  
 We glor - i - fy Thee. Now let us thank Thee. Now let us

3

T.T.

Trg.

Js.

S.B.

Dal con rep.

*f*

1 2

por tu in-men-sa glo - ria. glo - ria.  
We will sing your prais - es. prais - es.

gra - cias. Ah Glo - ria a Se - ñor Dios, Rey  
thank Thee. Ah Glo - ri - O Lord God our

T.T.

Trg.

Js.

S.B.

Lento

Dios Pa-dre to - do - po - de ro - so.  
God, the Fa - ther who can do all things.

ce - les - tial. Dios,  
Heav'n - ly King. God,

T.T.

Trg.

Js.

Pno.

S.B.

## Yaravi

$\text{♩} = 44$

*pp* 3

Hum

(Small) Gong *ppp*

S.B.

Soli

*p* 3

Se - ñor, hi - jo u - ni - co  
Lord God, our own Je - sus Christ,

3

Go.

S.B.

Je - su - cris - to.  
Son of Heav - en.

3

3

3

Go.

S.B.

(sempre *pp*)

Se - ñor Dios, cor - de - ro de Dios, Hi - jo del Pa - dre Tú que  
 O Lord God, sweet Lamb of God, Son of the Fa - ther, O

*accel.* qui - tas los pe - ca - dos del mun - do Ten pie dad de no - so - tros.  
 Lord, for - give the sins of your chil - dren, and have mer - cy up - on us.

Go. S.B. (Hum) Go. S.B. (Hum)

Tú que qui-tas los pe-ca-dos del mun-do, A -  
 O Lord, for-give the sins of your chil-dren. O

(Hum)

Go. S.B.

tiende nues-tra sú-pli-ca. Tú que rei-nas con el Pa-dre. Ten pie -  
 hear your chil-dren pray-ing, Lord. Lamb of God, Son of the Fa-ther. O have

Go. S.B.

dad de no-so-tros, de no-so-tros,  
 mer-cy up-on us. up-on us.

Go. S.B.

Tempo I

The musical score is arranged in four systems. Each system contains staves for T.T., Js., Pno., and S.B. instruments. The time signature is 2/4. The T.T. part features a melodic line with eighth-note patterns. The Js. part consists of a rhythmic accompaniment of eighth notes. The Pno. part includes a complex texture with chords and arpeggios. The S.B. part provides a bass line with eighth notes. The score is marked with a double bar line and a repeat sign at the beginning of each system.

T.T.

Js.

Pno.

S.B.

First system of music, measures 1-4. The Tenor Trombone (T.T.) part features a melodic line with eighth notes. The Jazz Saxophone (Js.) part has a rhythmic pattern of eighth notes marked with 'x'. The Piano (Pno.) part has a complex accompaniment with chords and eighth notes in both hands. The Soprano Bass (S.B.) part has a simple bass line with quarter notes.

=

T.T.

Js.

Pno.

S.B.

Second system of music, measures 5-8. The Tenor Trombone (T.T.) part continues with the same melodic line. The Jazz Saxophone (Js.) part continues with the same rhythmic pattern, ending with a quarter rest in measure 8. The Piano (Pno.) part continues with similar accompaniment. The Soprano Bass (S.B.) part continues with quarter notes.

en las al - tu - ras  
Glo-ry to God

Glo - ria a Dios  
Glo - ri - a! y en la  
from the

T.T.

Trg.

Js.

Pno.

S.B.

Detailed description: This is a page of a musical score for a Gloria. It features a vocal line at the top with lyrics in Spanish and English. Below the vocal line are staves for Trombones (T.T.), Trumpets (Trg.), Juba (Js.), Piano (Pno.), and Subbass (S.B.). The score includes a repeat sign and various musical notations such as rests, notes, and accidentals.

paz a los hom-bres,  
 from ev-ery moun-tain,

Paz a los hom-bres que ama el Se -  
 and for His chil-dren there will be

tie - rra,  
 val - ley.

Paz a los hom-bres, Paz.  
 and for His chil-dren, peace.

Ah  
 Ah

Paz  
 Peace

T.T.

Trg.

Js.

S.B.

1  
 ñor. peace.

2  
 ñor. peace.

Por - que Tú,  
 You, my Lord,

Só - lo  
 on - ly

Glo - ria a  
 Glo - ri -

ñor. peace.

Só - lo e - res San - to,  
 a - lone are Ho - ly,

T.T.

Trg.

Js.

S.B.

Tú, You. Por - que You, my Tú, Lord, Só - lo on - ly

Se - ñor, Tu Só - lo, Lord God, Our Sav - iour, Só - lo<sup>3</sup>e - res a - lone are San - to, Ho - ly,

T.T.

Trg.

Js.

S.B.

Tú, You, Tú só - lo al ti - si - mo Je - su - cris - to. You, dear Je - sus, Son of the Fa - ther.

Se - ñor, Tú só - lo, Lord God, our Sav - iour, Tú só - lo al You, dear

T.T.

Trg.

Js.

S.B.

Con el Es - pi - ri - tu San - to,  
Fa - ther, Son and Ho - ly Spir - it,

ti - si - mo, Je - su - cris - to.  
Je - sus, Son of the Fa - ther.

Con el Es -  
Fa - ther, Son

T.T.

Trg.

Js.

S.B.

pi - ri - tu San - to,  
and Ho - ly Spir - it,

En la Glo - ry,  
Glo - ry, glo - ry

En la Glo - ry,  
Glo - ry, glo - ry

T.T.

Trg.

Js.

S.B.

de Dios Pa - dre. A - men. A - men. A - men.  
 God the Fa - ther. A - men. A - men. A - men.

T.T.  
 Trg.  
 Js.  
 S.B.

men, A - men.  
 men, A - men.

T.T.  
 Trg.  
 Js.  
 S.B.

# Credo

Chacarera trunca

$\text{♩} = c. 152$

Tenor Drums (muffled)

Tom - Toms

Guitar

Piano (or Harpsichord)

String Bass

This system contains the first five staves of the score. The top two staves are for Tenor Drums (muffled) and Tom-Toms, both in 3/4 time with a 6/8 feel. The guitar staff shows a sequence of chords: Am, D, Am, D, Am, D, Am. The piano staff is in 3/4 time with a 6/8 feel, and the string bass staff is in 3/4 time with a 6/8 feel.

T. Dr.

(right hand)

T. T. (left hand)

Gt.

Pno.

S. B.

This system contains the next five staves of the score. The top two staves are for Tenor Drums (right hand) and Tom-Toms (left hand). The guitar staff shows a sequence of chords: D, Am, D, Am, D. The piano staff continues the accompaniment, and the string bass staff remains mostly silent.

T.Dr.

T.T.

Gt.

Pno.

S.B.

Soprano, Alto

Tenor, Bass

Pa-dre  
God Al-

T.Dr.

T.T.

Gt.

Pno.

S.B.

To - do - po - de - ro - so, Cre - a - dor de cie - lo y tier - ra; Pa - dre  
 might - y, God Al - might - y, Who made earth and Who made heav - en; God Al -

po - de - ro - so, cie - lo y tier - ra;  
 God Al - might - y, Who made heav - en;

T.Dr.

T.T.

S.B.

To - do - po - de - ro - so, Cre - a - dor de cie - lo y tier - ra; Pa - dre  
 might - y, God Al - might - y, Who made earth and Who made heav - en; God Al -

po - de - ro - so, cie - lo y tier - ra;  
 God Al - might - y, Who made heav - en;

T.Dr.

T.T.

S.B.

*Soli*

Cre - o en Dios. Cre - o en Dios,  
 Be - lieve in God. Be - lieve in God.

To - do - po - de - ro - so, Cre - a - dor de cie - lo y tier - ra; Pa - dre  
 might - y, God Al - might - y, Who made earth and Who made heav - en; God Al -

po - de - ro - so, cie - lo y tier - ra;  
 God Al - might - y, Who made heav - en;

T.Dr.

T.T.

S.B.

*2*

Dios. Pa - dre To - do - po - de - ro - so, Cre - a - dor de cie - lo y  
 God. God Al - might - y, God Al - might - y, Who made earth and Who made

tier - ra;  
 heav - en;

tier - ra;  
 heav - en;

T.Dr.

T.T.

S.B.

1 2

tier - ra; Pa - dre tier - ra; Yen Je - su - cris - to cr - e - o, Yen Je -  
 heav - en; God Al - heav - en; Be - lieve in Je - sus Christ, Be - lieve

T.Dr.

T.T.

S.B.

=

su - cris - to cre - o, Yen Je - su - cris - to cre - o, Yen Je -  
 in Je - sus Christ, Be - lieve in Je - sus Christ, Yen Je -  
 Be - lieve

T.Dr.

T.T.

S.B.

su - cris - to cre - o,  
in Je - sus Christ,

Su u - ni - co Hi  
The on - ly Son, jo

T.Dr.

T.T.

S.B.

nues - tro Se - nor:  
Je - sus Our Lord:

Fué con - ce - bi - do  
He was con - ceiv - ed

T.Dr.

T.T.

S.B.

por o - bra y gra - cia Del Es - pí - ri - tu San - to, Del  
by the Grace of God, and of the Ho - ly Spir - it, and

T.Dr.

T.T.

S.B.

Na - ció de San - ta Ma - rí - a, de San -  
And the Ho - ly Vir - gin bore Him, Vir - gin

Es - pí - ri - tu San - to, Hum  
of the Ho - ly Spir - it,

T.Dr.

T.T.

S.B.

ta Ma - ri - a Vir - gen, Pa - de - ció ba - jo el po - der, Po - der de  
 Mar - y, Ho - ly Moth - er, And He suf - fered, suf - fered un - der Pon - tius

Pon - cio Pi - la to, Fue cru - ci - fi - ca - do, Muer -  
 Pi - late, He suf - fered, And they cru - ci - fied Him, He

hum

T.Dr.

T.T.

S.B.

to y se - pul - ta - do.  
died, He was bur - ied.

Des - cen - dió a los in - fier - nos; Des - cen -  
He went down in - to the fire, in - to the

T.Dr.

T.T.

S.B.

dió a los in - fier - nos, Des - cen - dió a los in - fier - nos, Des - cen -  
fire, burn - ing fire, He went down in - to the fire, down in -

los in - fier - nos;  
to the fire;

T.Dr.

T.T.

S.B.

dió a los in - fier-nos; La - ra la - ra la la, la - ra la - ra  
 to the burn - ing fire;

los in - fier-nos;  
 burn - ing fire;

la - ra la, la - ra la, la - ra la,

la - ra la la, la - ra la - ra la - ra la la, la - ra la - ra

T.Dr.  
 T.T.  
 S.B.

\* The next four measures may be sung by a few altos.

la - ra la la la - ra,

Al ter - cer dí - a,  
 On that great morn - ing.

Re - su - ci - to,  
 Je - sus, He rose,

Al ter - cer dí - a,  
 On that great morn - ing.

T.Dr.  
 T.T.  
 S.B.  
 T.Dr.  
 T.T.  
 S.D.

Detailed description: This is a page of a musical score, page 35. It features a vocal line at the top with lyrics in Spanish and English. The lyrics are: "la - ra la la la - ra, Al ter - cer dí - a, On that great morn - ing." and "Re - su - ci - to, Je - sus, He rose, Al ter - cer dí - a, On that great morn - ing." Below the vocal line are three staves for instruments: T.Dr. (Tenor Drum), T.T. (Tom Tom), and S.B. (Snare Drum). The T.Dr. and T.T. staves show rhythmic patterns with notes and rests. The S.B. staff shows a steady bass line. The score is written in a key signature of three sharps (F#, C#, G#) and a common time signature (C). There are two systems of music on the page, separated by a double bar line. The first system includes the vocal line and the three instrument staves. The second system includes the vocal line and the three instrument staves.

re - su - ci - to, re - su - ci - to de en - tre los muer - tos;  
 rose from the dead, He rose, He rose from the dead;

Su - bio a los cie - los, He - bio a los cie - los,  
 He rose to heav - en, He rose to heav - en,

T.Dr.

T.T.

S.B.

Es - tá sen - ta - do A la dies - tra de  
He sits at the right hand of

Su - bio a los cie - los,  
He rose to heav - en.

T.Dr.

T.T.

S.B.

Dios,  
God,

*p*

Pa - dre To - do - po - de - ro - so, Des - de a - lli ha de ve -  
God Al - might - y, God Al - might - y, Who will come to judge the

T.Dr.

T.T.

S.B.

nir — liv - ing, A juz - gar vi - vos y muer - tos, Des - de a - lli ha de ve -  
 Who will come to judge the dead, Who will come to judge the

T.Dr.

T.T.

S.B.

Cre en el Es - pi - ri - tu  
 Be - lieve in the Ho - ly

nir — liv - ing, A juz - gar vi - vos y muer - tos.  
 Who will come to judge the dead.

T.Dr.

T.T.

S.B.

San - to,  
Spir - it, La co - mu - nión de los  
The Com - mun - ion of the

San - ta I - gle - sia Ca - tó - li - ca,  
The Ho - ly Church, Our Moth - er,

san - tos, Y el per - dón de los pe - ca - dos,  
Saints, The for - give - ness of our sins,

Re - sur - re - ción de la  
Be - lieve in the Re - sur

T.Dr.

T.T.

S.B.

A - mén. A -  
 A - men. A -

car - ne, Y la vi - da per - du - ra - ble.  
 rec - tion, and in life — ev - er - last - ing.

T.Dr.

T.T.

S.B.

mén. A - mén. A - mén. A - mén. A -  
 men. A - men. A - men. A - men. A -

T.Dr.

T.T.

S.B.

men. A - mén. A - mén.

T.Dr.

T.T.

S.B.

*perdendosi*

men. A - mén. A - mén.

T.Dr.

T.T.

S.B.

*perdendosi*

## Sanctus

Carnaval cochabambino

Tom - Toms

Temple Woodblocks

Snare Drum (with brushes)

Guitar

Piano

String Bass

T.T.

T.B.

S.Dr.

Gt.

Pno.

S.B.

The musical score is written for a band. The first system consists of six staves: Tom-Toms, Temple Woodblocks, Snare Drum (with brushes), Guitar, Piano, and String Bass. The second system consists of six staves: T.T., T.B., S.Dr., Gt., Pno., and S.B. The time signature is 6/8, and the key signature has two sharps (F# and C#). The Tom-Toms, Temple Woodblocks, and Snare Drum parts are indicated by horizontal lines with rests. The Guitar part is a single staff with a treble clef. The Piano part is a grand staff with treble and bass clefs. The String Bass part is a single staff with a bass clef. The T.T., T.B., S.Dr., Gt., Pno., and S.B. parts are arranged in a similar fashion to the first system.

T.T.  
 T.B.  
 S.Dr.  
 Gt.  
 Pno.  
 S.B.

T.T.  
 T.B.  
 S.Dr.  
 Gt.  
 Pno.  
 S.B.

*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*  
*cresc.*

A  
 (Thumb)

Soli

San - to, San - to, San - to,  
Ho - ly, Ho - ly, Ho - ly,

Soprano

San - to,  
Ho - ly.

Alto

San - to,  
Ho - ly.

T.T.

T.B.

S.Dr.

Gt. A

Pno.

S.B.

\*

Se - nor Dios del U - ni - ver - -  
Lord God, on - ly King of Heav - -

San - to, San - to,  
Ho - ly, Ho - ly,

San - to, San - to,  
Ho - ly, Ho - ly,

T.T.

T.B.

S.Dr.

Gt. A E7

Pno.

S.B.

\* The Bass may double this passage an octave lower.

so!  
en!

San - to, Ho - ly, San - to, Ho - ly, San - to, Ho - ly.

T.T.

T.B.

S.Dr.

Gt. E7

Pno.

S.B.

\*

to, ly, Se - nor Lord God,

San - to, Ho - ly, San - to, Ho - ly, San - to, Ho - ly,

San - to, Ho - ly, San - to, Ho - ly, San - to, Ho - ly,

T.T.

T.B.

S.Dr.

Gt. E7

Pno.

S.B.

\* The Bass may double this passage an octave lower.



tán los cie los ty.  
 filled with glo :

T.T.  
 T.B.  
 S.Dr.  
 Gt. <sup>A</sup>  
 Pno.  
 S.B.

Detailed description of the musical score: The score is for a song in the key of D major (two sharps) and 4/4 time. The vocal line (T.T. and T.B.) consists of five measures. The first measure contains the lyrics 'tán los cie' and the second 'los ty.'. The vocal melody is simple, with notes on the treble clef. The guitar (Gt.) part features a rhythmic pattern of eighth notes, starting with a pickup note. The piano (Pno.) part provides harmonic support with chords and bass lines. The bass (S.B.) part has a steady eighth-note accompaniment. The string drums (S.Dr.) play a consistent rhythmic pattern.

Y la tie - ra de tu Glo - ria.  
and the earth is filled with glo - ry.

T.T.

T.B.

S.Dr.

Gt. <sup>A</sup> <sup>E7</sup>

Pno.

S.B.

Lle - nos es - tán los cie -  
 Heav - en is filled with glo -

T.T.  
 T.B.  
 S.Dr.  
 Gt. E7  
 Pno.  
 S.B.

los ry, Y la tier - ra and the earth is

T.T.

T.B.

S.Dr.

Gt. E7

Pno.

S.B.

Detailed description: This is a musical score for a song. The top staff is the vocal line, written in treble clef with a key signature of three sharps (F#, C#, G#). It features a melodic line with some notes tied across measures and lyrics underneath. Below the vocal line are two empty staves, likely for a second voice or a specific instrument. The next three staves are for T.T. (Tenor), T.B. (Bass), and S.Dr. (Soprano Drums), each with its own rhythmic notation. The guitar part (Gt.) is in treble clef, showing a melodic line with an E7 chord indicated above the first measure. The piano part (Pno.) consists of two staves, with the right hand playing chords and the left hand playing a bass line. The bass line (S.B.) is in bass clef, providing a steady rhythmic accompaniment.

de filled tu with Glo - ri - a. ry.

T.T.

T.B.

S.Dr.

Gt. E7 A D6 A

Pno.

S.B.

Detailed description: This is a musical score for a hymn, page 53. The score is written in the key of A major (three sharps) and 4/4 time. It features several parts: a vocal line with lyrics 'de filled tu with Glo - ri - a. ry.', a guitar part with chords E7, A, D6, and A, a piano part with chords and arpeggios, and a string bass part. The vocal line is in the soprano clef, and the guitar, piano, and string bass parts are in the bass clef. The piano part is written in a grand staff (treble and bass clefs). The string bass part is in the bass clef. The guitar part is in the treble clef. The vocal line is in the soprano clef. The lyrics are 'de filled tu with Glo - ri - a. ry.'.

T.T.

T.B.

S.Dr.

Gt. E7

Pno.

S.D.

Soli

Jo - sa - na en las al - tu - ras!  
Ho - san-na, Ho - san - na!

Soprano, Alto

Tenor, Bass

Gt.

Pno.

Jo - sa - na en las  
Ho - san - na, Ho -

Ben - di - to el que vie - ne En el nom - bre del Se - nor.  
Bles - sed He who com - eth in the name of Our Dear Lord.

Gt.

Pno.

al - tu - ras!  
- san - na!

Jo - sa - na en las al - tu - ras!  
Ho - san - na, Ho - san - na!

Jo - sa - na - na!  
Ho - san - na!

Gt.

Pno.

10

## Agnus Dei

Estilo pampeano

 $\text{♩} = c. 44$ 

Piano

The piano introduction is in 3/4 time, marked *f*. It features a melody in the right hand with grace notes and a bass line with sustained chords. The piece is in the 'Estilo pampeano' style.

(Soli) Molto espressivo

The 'Soli' section begins with a vocal line in 6/8 time, marked *p*. The lyrics are: Cor - de - ro de Dios - que qui - / Dear Lord, sweet Lamb of God. The vocal line is accompanied by Tenor and Bass parts, both marked *pp* and labeled 'Hum'. The piano accompaniment is in 6/8 time, marked *rall.*, and features a melody in the right hand and a bass line with sustained chords. The piece concludes with a double bar line and repeat signs.

tas \_\_\_\_\_ los pe - ca - dos del mun - do Ten com - pa - sión de no -  
 Who for - gives \_\_\_\_\_ us our sins. \_\_\_\_\_ Mer - cy, have mer - cy up -

The first system of music features a vocal line in the treble clef and piano accompaniment in the bass clef. The vocal line begins with a rest, followed by a melodic phrase. The piano accompaniment provides a harmonic foundation with chords and moving lines. The lyrics are written below the vocal staff.

so \_\_\_\_\_ tros, \_\_\_\_\_  
 on \_\_\_\_\_ us. \_\_\_\_\_

Hum \_\_\_\_\_

Hum \_\_\_\_\_

The second system continues the musical piece. The vocal line has a rest, then a melodic phrase. The piano accompaniment includes a section with a 7/8 time signature. There are two 'Hum' lines for the piano part. The lyrics are written below the vocal staff.

Cor - Dear

The first system of the musical score consists of four staves. The top staff is a vocal line with a treble clef, containing a few notes and rests, ending with a double bar line. The second and third staves are bass clef lines, likely for a cello or double bass, with a large oval slur spanning across two measures. The fourth staff is a grand staff (treble and bass clefs) for piano accompaniment, featuring a rhythmic pattern of eighth and sixteenth notes in the right hand and a simple bass line in the left hand.

de - ro de Dios Qué qui - tas los pe - ca - dos del mun  
 Lord, sweet Lamb of God, who for - gives us our sins.

The second system of the musical score consists of four staves. The top staff is a vocal line with a treble clef, containing the lyrics and corresponding notes. The second and third staves are bass clef lines for piano accompaniment, with a large oval slur spanning across two measures. The fourth staff is a grand staff for piano accompaniment, showing the right and left hand parts.

do.

Soprano, *p*

Dá - nos la paz,  
O give us peace,

Alto

Dá - nos la paz,  
O give us peace,

Tenor

Dá - nos la paz,  
O give us peace,

Bass

Dá - nos la paz,  
O give us peace,

*pp*

Dá - nos la paz.  
O give us peace.

Dá - nos la paz,  
O give us peace,

Dá - nos la paz,  
O give us peace,

Dá - nos la paz,  
O give us peace,

la O paz,  
O peace,

la O paz,  
O peace.

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