

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 F#m C#7

The Intro section consists of three measures. The guitar part features a rhythmic pattern of eighth and sixteenth notes. The keyboard accompaniment provides a harmonic foundation with chords and moving lines in both hands.

ESTROFA 1

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

1 F#m 2 F#m C#7 F#m

The first stanza of the song begins with a vocal melody line and a keyboard accompaniment. The lyrics are: "1. A Dios a - cla - men, gri - ten de go - zo,". The music is in 4/4 time and features a mix of eighth and quarter notes.

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 line of the song 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". The music maintains the same tempo and key signature.

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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 — es! — ¡Ben - di - to es nues - tro Dios!

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

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

Bm7 E C#m7 F#m Bm 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 nue - vo al Se - ñor, que a los pue - blos re - ve -

F#m C#7 F#m

ló su jus - ti - cia y a - mor.

1 C#7 F#m C#7

a la Estrofa 2

2. Por su gran -

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

2, 4 al Estribillo 3 al Interludio

mor. Un can - to mor.

2, 4 F#m al Estribillo 3 F#m al Interludio

Final mor. Fin

Final F#m C#7 F#m Fin

ESTROFA 2

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

The first system of music features a vocal line in treble clef and a piano accompaniment in bass clef. The key signature is three sharps (F#, C#, G#). The vocal line begins with a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord changes to C#7 and F#m are indicated above the piano part.

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

The second system continues the vocal and piano parts. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment maintains the eighth-note bass line and chord accompaniment. Chord changes to C#7, F#m, and C#7 are indicated above the piano part.

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

The third system concludes the vocal and piano parts. The vocal line has a half note G4, followed by quarter notes A4, B4, and C5. The piano accompaniment continues with the eighth-note bass line and chord accompaniment. Chord changes to F#m, C#7, F#m, and F#m are indicated above the piano part. The system ends with a double bar line and a repeat sign.

A INTERLUDIO

Musical notation for the first system of the interlude. It consists of a vocal line and a piano accompaniment. The piano part includes chords: Bm7, E, C#m7, F#m, Bm7, and E.

Musical notation for the second system of the interlude. It consists of a vocal line and a piano accompaniment. The piano part includes chords: C#m7, F#m, Bm7, E, and C#m7.

Musical notation for the third system of the interlude. It consists of a vocal line and a piano accompaniment. The piano part includes chords: F#m, Bm, and C#. The system concludes with sixteenth-note runs in both the vocal and piano parts.

B

Musical notation for the final section. It includes a percussion part labeled "(Percusión)" and an optional keyboard accompaniment labeled "(Tacet opcional)". The piano part includes 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.