

# 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 and keyboard accompaniment. The music is in 4/4 time and features a mix of eighth and quarter notes. The keyboard accompaniment includes chords and a bass line.

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 part of the first stanza continues the vocal melody and keyboard accompaniment. The music maintains the same rhythmic and harmonic style as the first part.

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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 has three sharps (F#, C#, G#). The piano part includes a C#7 chord in the right hand and a bass line in the left hand. The vocal line has lyrics: "(2. Por su gran -) de - za, — por sus ha - za - ñas, al son de".

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

The second system continues the musical notation. The piano part includes C#7 and F#m chords. The vocal line has lyrics: "2. cuer - nos — den pa - so al — Se - ñor. ¡Que el mar re - sue - ne, — sal - ten mon -".

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

The third system concludes the musical notation. The piano part includes F#m and C#7 chords. The vocal line has lyrics: "2. ta - ñas! por - que ya vie - ne a — juz - gar - nos con a - mor." The system ends with a double bar line and a repeat sign.

**A** INTERLUDIO

First system of musical notation for the interlude. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part includes chords: Bm7, E, C#m7, F#m, Bm7, and E.

Second system of musical notation for the interlude. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part includes chords: C#m7, F#m, Bm7, E, and C#m7.

Third system of musical notation for the interlude. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The piano part includes chords: F#m, Bm, and C#. The system concludes with sixteenth-note runs in both the vocal and piano parts, marked with a '6' above the notes.

**B**

Final section of musical notation. It includes a percussion part labeled "(Percusión)" and an optional keyboard accompaniment part 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.