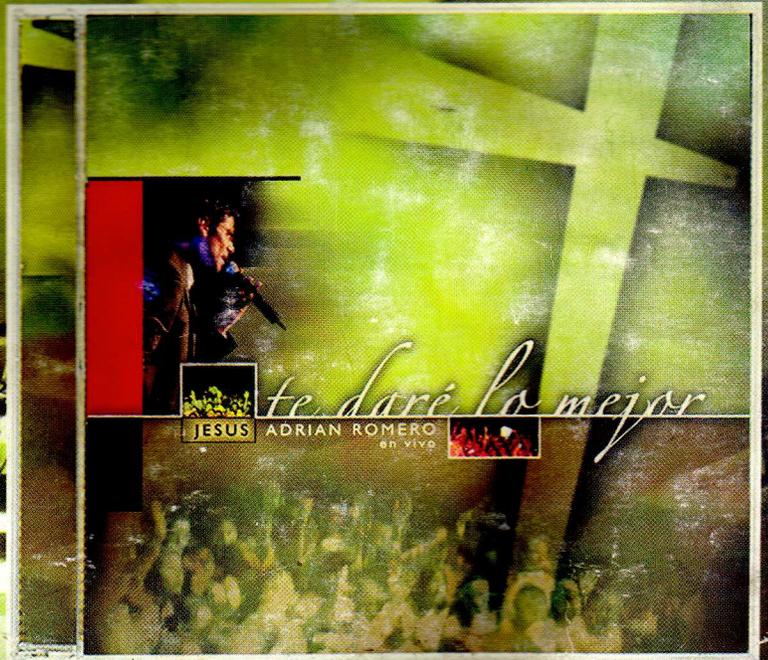


Volumen 7

# Partituras

Música original  
del proyecto:

*te daré lo mejor*



VÁSTAGO  PRODUCCIONES.

*"Un brote de adoración"*



**VÁSTAGO PRODUCCIONES**  
*"Un brote de adoración"*

*a la mejor*

**JESÚS ADRIÁN ROMERO**

**Í N D I C E**  
**TÍTULO / PÁGINA**

- Alzad oh puertas • 1
- Te daré lo mejor • 6
- Tú nos creaste • 13
- No a nosotros • 21
- Quiero entender • 30
- Con brazo fuerte • 40
- Celebraré tu amor • 49
- Te vengo a bendecir • 66
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  - Abre los cielos • 82
- Un destello de tu gloria • 92
  - Tú estás aquí • 97
- Tú has sido fiel • 109
- Al estar ante Ti • 122



**VÁSTAGO PRODUCCIONES**  
*"Un brote de adoración"*

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# Alzad oh Puertas

Jesus Adrian Romero,  
Mike Rodriguez y Daniel Fraire

♩ = 140 INTRO

Teclado

Bajo

The Intro section consists of three staves. The top staff is a grand staff with a treble clef. The middle staff is labeled 'Teclado' and has a treble clef. The bottom staff is labeled 'Bajo' and has a bass clef. The music is in 4/4 time and begins with a repeat sign. The piano part features a melodic line with eighth and sixteenth notes, while the bass part provides a steady accompaniment with eighth notes.

5

5

5

Al - zad - oh puer - tas vues-tras ca - be - zas

The first line of the Verse starts at measure 5. It includes a vocal line with lyrics 'Al - zad - oh puer - tas vues-tras ca - be - zas' and piano accompaniment for both keyboard and bass. The piano part continues with the same rhythmic pattern as the Intro.

9

9

Al - zaos vo - so - tros puer-tas e - ter - nas

The second line of the Verse starts at measure 9. It includes a vocal line with lyrics 'Al - zaos vo - so - tros puer-tas e - ter - nas' and piano accompaniment for both keyboard and bass. The piano part continues with the same rhythmic pattern as the Intro.

13

A<sup>b</sup>7                      B                      B                      B<sup>b</sup>min

y\_en-tra-ra\_el rey de glo - ria                      o - tra vez

18

B<sup>b</sup>min                      E<sup>b</sup>min                      D<sup>b</sup>/F                      G<sup>b</sup>                      A<sup>b</sup>

o - tra vez

PRECORO

23

B                      C dim                      B                      C dim

po de ro so y fuer - te en la ba - ta - lla                      ver - da - de - ro y fiel                      el nun - ca fa - lla

27

B                      D $\flat$                       E $\flat$ min                      D $\flat$ /F    B                      D $\flat$

Je - su - cris-to\_es su nom - bre      El es el Rey

CORO

31

E $\flat$ min                      D $\flat$ /F    G $\flat$                       A $\flat$ 7                      G $\flat$ /B $\flat$     B

A - a - le - lu - ya                      A - a - le - lu - ya

35

A $\flat$ 7                      G $\flat$ /B $\flat$     B                      D $\flat$                       E $\flat$ min                      D $\flat$ /F    B                      D $\flat$

A - a - le - lu - ya                      al Rey

D.S. al Coda

39

2.



**CODA**

E<sup>b</sup>min

G<sup>b</sup>

D<sup>b</sup>/F

E<sup>b</sup>min

B

43

E<sup>b</sup>min G<sup>b</sup> D<sup>b</sup>/F E<sup>b</sup>min B

CORO

A - a - le - lu -

(Bateria y percusiones)

49

ya A - a - le - lu - ya A - a - le - lu - ya al rey

54

B D<sup>b</sup> E<sup>b</sup>min D<sup>b</sup>/F G<sup>b</sup> A<sup>b</sup>7 G<sup>b</sup>/B<sup>b</sup> B

(3x's) A - a - le - lu - ya A - a - le - lu -

54

(3x's)

59

A<sup>b</sup>7 G<sup>b</sup>/B<sup>b</sup> B D<sup>b</sup> E<sup>b</sup>min D<sup>b</sup>/F B D<sup>b</sup>

1.2.

ya A - a - le - lu - ya al Rey

59

64

3.

E<sup>b</sup>min

64

# Tu Nos Creaste

Jesus Adrian Romero  
y Daniel Fraire

**INTRO**      **A2**      **E**      **A2**      **Bsus4**

**(LOOP)**

Organo

Bajo

Synth

**A2**      **E**      **A2**      **Bsus4**

7

7

7

(solo tocar en D.S.)

Tu Nos Creaste

11

VERSE

A2 E A2 Bsus4

Tu nos cre-as - te con un pro-po - si-to Pa-ra tu nom - bre glo-ri-fi-car

15

A2 E F#m in 7 Bsus4

Y ca-da di - a so-bre la tie - rra pro-cla ma-re - mos tu ma-jes - tad

(tocar todas las x's)

19

A2 E A2

Tu nos cre-as - te pa-ra a - la - bar - te Pa-ra tu glo - ria ma - ni - fes -

(tocar todas las x's)

Bsus4

A2

E

22

tar Y ca - da di - a so - bre la tie - rra

F#m in7

Bsus4

A2

CORO

25

A - nun - cia - re - mos tu gran bon - dad Que - re - mos dar - te glo - ria y ho - nor

Bsus4

A2

Bsus4

28

que - re - mos dar - te la a - do - ra - cion Que - re - mos e - xal - tar - te por siem - pre

Tu Nos Creaste

31

A2

Bsus4

Que-re-mos dar-te glo-ria y ho-nor que-re-mos dar-te la\_a-do-ra-cion

33

A2

Bsus4

que-re-mos e-xal-tar-te por siem-pre

*D.S. al Fine*

35

A2

Bsus4

A2

Que-re-mos dar-te glo-ria y ho-nor que-re-mos dar-te la\_a-do-ra-cion que-re-mos e-xal-tar-te por siem-

38

Bsus4



pre

Que-re-mos dar-te glo-ria y ho-nor que-re-mos dar-te la a-do-ra-cion

A2



Bsus4



38



41

A2



que-re-mos e-xal-tar-te por siem-pre

Bsus4



41

*Glissando*



43

PUENTE

D



A



E



E



A tus pies rin-do to-do lo que ten-go Se-nor

43



47

D A B7sus4 Bsus4 B B

y mi de - vo - cion en - te - ra so - lo a ti te la doy

Detailed description: This block contains the first system of music, measures 47-50. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef, a bass line in bass clef, and a guitar line in treble clef. Chord diagrams for D, A, B7sus4, Bsus4, B, and B are provided above the staff. The key signature has three sharps (F#, C#, G#).

51

CORO

A2 Bsus4 A2

Que - re - mos dar - te glo - ria y ho - nor que - re - mos dar - te la a - do - ra - cion que - re - mos e - xal - tar - te por siem -

Detailed description: This block contains the second system of music, measures 51-53, marked as the beginning of the chorus. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef, a bass line in bass clef, and a guitar line in treble clef. Chord diagrams for A2 and Bsus4 are provided above the staff. The key signature has three sharps (F#, C#, G#).

54

Bsus4 A2 Bsus4

pre que - re - mos dar - te glo - ria y ho - nor que - re - mos dar - te la a - do - ra - cion -

Detailed description: This block contains the third system of music, measures 54-56. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef, a bass line in bass clef, and a guitar line in treble clef. Chord diagrams for Bsus4 and A2 are provided above the staff. The key signature has three sharps (F#, C#, G#).

57 **A2** **Bsus4**

que - re - mos e - xal - tar - te por siem - pre

59 **A2** **Bsus4** **A2** **Bsus4**

que-re-mos e-xal-tar-te por-siem - pre por siem - pre y siem - pre por siem -

Tu Nos Creaste

A2



Bsus4



63

pre y siem - pre por siem -

*Fine*

63

63

# No a Nosotros

Jesus Adrian Romero  
y Daniel Fraire

♩ = 80

A D E D A D E D

Piano

Bajo

Guit. Elec.

A D E D A D E D

VERSO 2 A E F#min7 D

Es por ti que jun - tos hoy es - ta - mos a - qui

No a Nosotros

11

E F#min7 D

Fue tu\_a - mor que de la os - cu - ri - dad nos sa - co

13

A E F#min7 D Bmin7 Esus4

a u - na voz ve - ni - mos - hoy de - lan - te de ti pa - ra dar - te el ho - nor

17

E A D E D

CORO

No\_a no - so - tros oh Dios si no\_a tu

No a Nosotros

A/C#



D



E



D



20

20

A



D/F#



E



D



A/C#



D



22

22

E



D



A



D



E



D



25

25

A/C#



D



# No a Nosotros

E



28

nom - bre se - a da - da la glo - - ria

A



E



F#min7



D



A



E



## VERSO 2

30

E - res tu mo - ti - vo de nues - tra a - do - ra - cion la ver - dad que

F#min7



D



A



E



F#min7



D



33

nues - tro co - ra - zon li - be - ro na - die mas es dig - no del a - mor re - ci - bir

No a Nosotros

3 min7

Esus4

E



36

te lo da - mos a ti no\_a no-so -

A

D

E

D

A/C#

D

E

D

CORO



39

tros oh Dios si no\_a tu nom-bre se - a da-da la glo - ria no\_a no-so -

A

D/F#

E

D

A/C#

D

E

D

43

tros oh Dios si no\_a tu nom-bre se - a da-da la glo - ria no\_a no-so -

No a Nosotros

47

D E D A/C# D E

tro-s oh Dios o-oh no si-no\_a tu nom-bre se - a da-da la glo - ria a tu

47

51

A/C# D E D A/C# D E D

nom-bre se - a da-da la glo - ria a tu nom-bre se - a da-da la glo - ria a tu

51

55

A D E D A D E

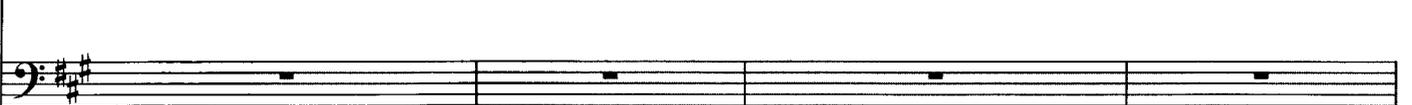
nom-bre se - a da-da la glo - ria a tu nom-bre se - a da-da la glo - ria a tu

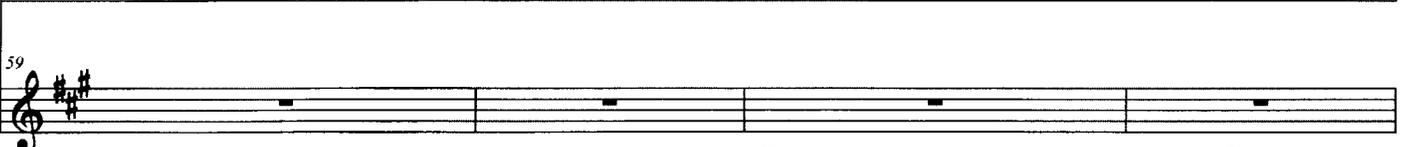
55

PUENTE

59  nom-bre se - a da - da la glo - ria a tu nom-bre se - a da - da la glo - ria a tu

59 

59 

59 

E  D 

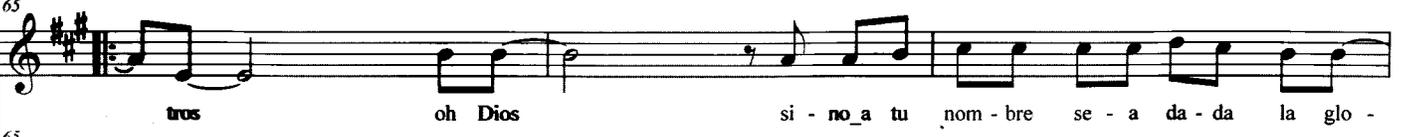
63  nom - bre se - a da - da la glo - - ria no\_a no - so -

63 

63 

63 

CORO A  D  E  D  A/C#  D 

65  tros oh Dios si - no\_a tu nom - bre se - a da - da la glo -

65 

65 

65 

No a Nosotros



68

ria no\_a no - so - tros oh Dios si - no\_a tu



71

nom - bre se - a da - da la glo - ria no\_a no - so - tros oh Dios o - oh no



74

si - no\_a tu nom - bre se - a da - da la glo - ria no\_a no - so

77

A/C# D E D A/C# D E D

nom-bre se - a da-da la glo - ria a tu nom-bre se - a da-da la glo - ria a tu

81

A/C# D E

nom - bre se - a da - da la glo ria

# Te Dare Lo Mejor

Jesus Adrian Romero

**INTRO**      E                                  F#min7                                  E                                  F#min7

♩ = 105

Piano

Bajo

Guit. Elec.

**VERSO**      E                                  A                                  E                                  B                                  E

5

tra - e - mos hoy an - te tu al - tar      nues - tras co - ro - nas      Que - re - mos dar -

A                                  E                                  B                                  F#min7

10

te lo me - jor      de nues - tras vi - das      1. te en - tre - ga - re mi a  
2. da - re - mos so - lo



# Te Dare Lo Mejor

8

27

G# C#min7 A9 F#min7

que u - na can - cion mi o - be - dien - cia es mi me - jor a -

31

Bsus4 B

To Coda 1

do - ra - cion

33

E F#min7 E F#min7

D.S. al Coda

33

# Te Dare Lo Mejor

**CODA**

**B** **C#min7** **A9** **E** **E**

37 **CORO**

Te da-re lo me-jor de mi vi - da te da-re



**C#min7** **A9** **Bsus4** **B** **G#sus4** **G#**

42 lo me-jor ca - da di - a y se-ra mu-cho mas que u - na can - cion

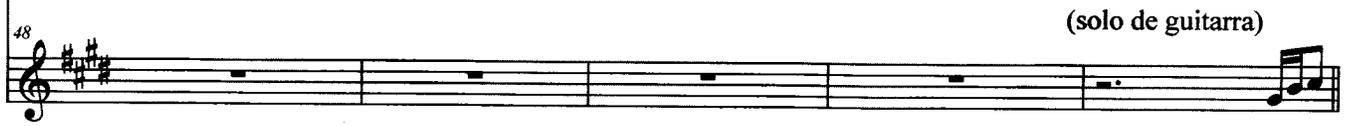


**C#min7** **A9** **F#min7** **Bsus4** **B**

48 mi o-be-dien - cia es mi me-jor a - do - ra - cion



48 (solo de guitarra)



# Te Dare Lo Mejor

53

C#min7      A      C#min7      E/G# Bsus4      B9sus4

53

53

58

F#min7      C#min7      A      B sus4      B

da - re - mos so - lo las pri - mi - cias      pues tu me - re ces lo me - jor      te da - re

58

58

63

C#min7      A9      E      E

lo me - jor      de mi vi - da      te da - re

67

C#min7      A9      B sus4      B

lo me - jor      ca - da di - a

71

G#sus4      G#      C#min7

y se - ra mu - cho mas      que u - na cañ - cion      mi o - be - dien -

Te Dare Lo Mejor

A9 F#min7 B sus4 B

74

cia\_es mi me - jor a - do-ra-cion

E A B E A B

78

Te da - re lo me - jor de mi te da - re lo me - jor de mi

E A B C#min7 B A

82

te da - re lo me - jor de mi te da - re lo me - jor

# Quiero Entender

Jesus Adrian Romero  
Mike Rodriguez y Daniel Fraire

**INTRO**      D/G      G      D/G      G      D/E      E min      D/E      E min

♩ = 85

Piano  
melodia con guit. acustica

Bajo

Guit. Elec.

C      E min      D sus4      D

5

5

VERSO

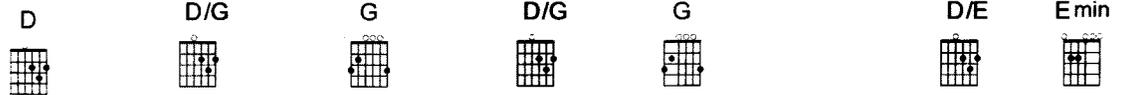
9  

Qui-ro\_en - ten - der que\_es lo que mue - ve tu fiel co - ra - zon

(teclado)

12  

y lo que\_es-pe - ras de mi buen Se - ñor pa-ra\_en-tre - gar - lo

16  

Qui-ro\_ex - pre - sar e - sas pa - la - bras que quie - res o - ir

Quiero Entender

20

D/E      Emin      CMaj7

y la can - cion que te ha - ra son - re - ir - - -

22

Am9      Dsus4      D

quie - ro en - to - nar - - - la

25

Am9      CMaj7      Dsus4      D

Quie-ro a - gra - dar tu co - ra - zon

Am9



PRE CORO

CMaj7



D sus4



D



29

Quie-ro\_en-con-trar e - sa can-cion De - ja - nos em -

29

G



D/E



Emin7



33

pe-zar de nue - vo y des-cu-brir tu co - ra-zon pa-ra

33

C2



G/B



D sus4



D



37

dar - te lo que an-he - las en a-do-ra-cion Si nos des-via -

37

Quiero Entender

G D/E

CORO

41

mos te pe - di - mos que nos per - mi - tas re - gre - sar

Detailed description: This system contains the first two staves of music. The top staff is the vocal line, starting at measure 41. The lyrics are "mos te pe - di - mos que nos per - mi - tas re - gre - sar". The bottom staff is the guitar accompaniment, featuring a G major chord and a D/E chord. The music is in a 4/4 time signature with a key signature of one sharp (F#).

Emin7 C2 G/B

44

a ex - pre - sar - te nue - va - men - te que se tra - ta de ti

Detailed description: This system contains the next two staves of music, starting at measure 44. The lyrics are "a ex - pre - sar - te nue - va - men - te que se tra - ta de ti". The guitar accompaniment features Emin7, C2, and G/B chords. The musical notation includes a fermata over the first two measures of the guitar part.

Dsus4 D D.S. al Fine

47

De - ja - nos em - (2x solamente)

Detailed description: This system contains the final two staves of music, starting at measure 47. The lyrics are "De - ja - nos em - (2x solamente)". The guitar accompaniment features Dsus4 and D chords. The system concludes with the instruction "D.S. al Fine".

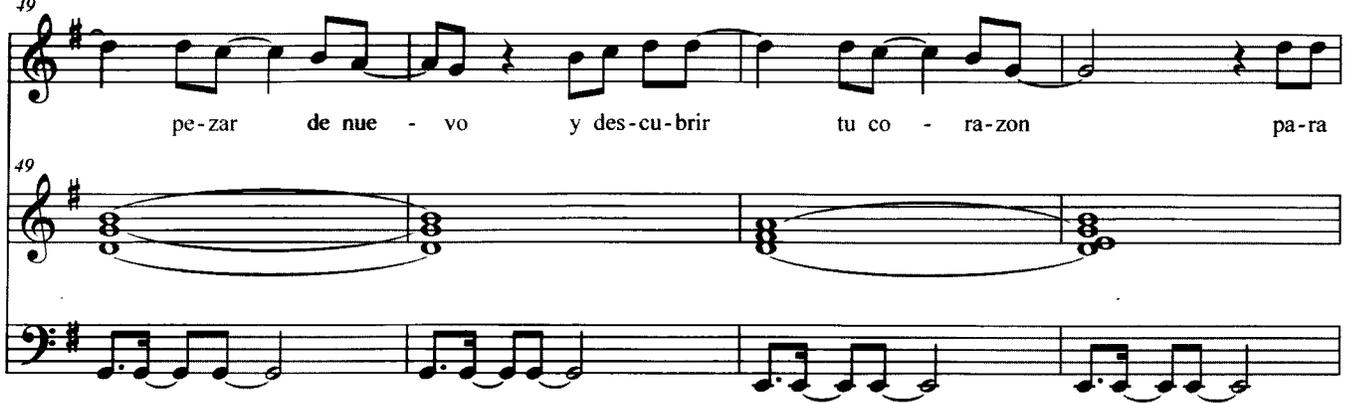
**CORO**

G D/E E min7



49

pe-zar de nue - vo y des-cu-brir tu co - ra-zon pa-ra



C2 G/B D sus4 D



53

dar - te lo que an-he - las en a-do-ra-cion Si nos des-via -



G D/E



57

mos te pe - di mos que nos per - mi - tas re - gre - sar



Quiero Entender

Emin7 C2 G/B

60

a\_ex - pre - sar - te nue - va - men - te que se tra - ta de ti

Dsus4 D

63

se tra - ta de ti

PUENTE G C2

65

se tra-ta de ti se tra-ta de ti

69 **G** **C2**

se tra-ta de ti se tra-ta de ti

73 **G** **C2**

se tra-ta de ti Je-sus se tra-ta de ti

77 **G** **C2**

se tra-ta-de ti Je-sus se tra-ta de ti

# Quiero Entender

81 **G** **C2**

se tra-ta de tu\_a - mor Se-nor se tra-ta de ti

85 **G** **C2**

se tra-ta de ti Je-sus se tra-ta de ti

89 **G** **C2**

93 **G** **G** **G**

*Fine*

Detailed description of the musical score: The score is for a piece in G major. It consists of four staves. The top staff is a guitar staff with three measures, each containing a G chord diagram. The second staff is a vocal line in treble clef with a key signature of one sharp (F#). It contains four measures of sustained notes, with the first three measures having a long note and the fourth measure having a shorter note. The third staff is a bass line in bass clef with a key signature of one sharp. It contains four measures of a rhythmic pattern of eighth notes. The bottom staff is a piano accompaniment in treble clef with a key signature of one sharp, containing four measures of sustained notes. The piece concludes with the word 'Fine'.

# Con Brazo Fuerte

Jesus Adrian Romero

INTRO

Em7 A7 E7 A7

$\text{♩} = 100$

Piano

Bajo

Guit. Acus.

Em7 A7 Em7 Em7

5

**VERSO**

Emin B7 D Emin A/E

9

Con bra - zo fuer - te y po - de - ro - so oh Dios nos li - be - ras - te del pe - ca - do

(ritmo guit. acustica)

Emin B7 D Emin A/E

13

y el e - ne - mi - go que nos per - si - guio ba - jo la mar fue se - pul - ta - do

Emin B7 D Emin A/E

17

de dia y de no - che en - nues - tro ca - mi - nar tu ma - no siem - pre nos ha guia - do

Con Brazo Fuerte

Em



B7



D



Em



21

ha - re - mos fies - ta pa - ra ce - le - brar a nues - tro Dios que se ha ex - al - ta - do a - a - a

21

21

Emin7



B



D



A7



CORO

25

le - lu - ya re - co - no - ce - mos tu gran - de - za a - a - a

25

25

Emin7



B



D



Em7



29

le - lu - ya ha - ce - mos fies - ta en tu pre - sen - cia a - a - a

29

29

Con Brazo Fuerte

Emin7

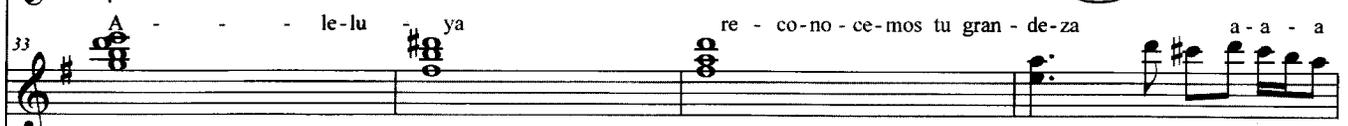
B

D

A7



33



Emin7

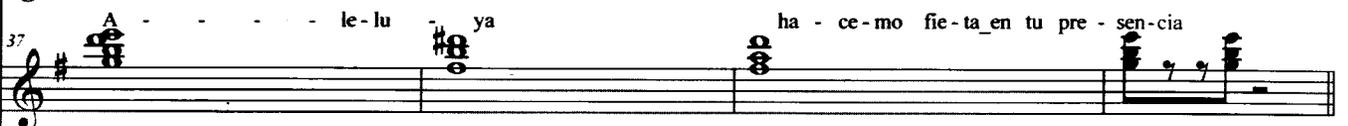
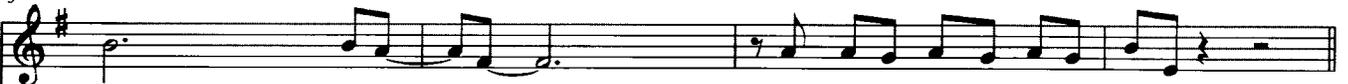
B

D

Emin



37



Emin7

B

D

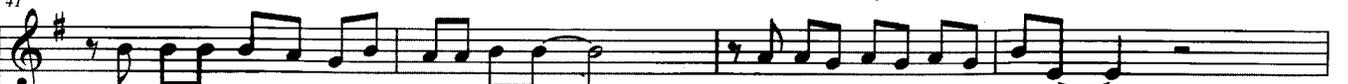
Emin7

A/E



VERSO

41



## Con Brazo Fuerte

Emin7



B



D



A9



45

y el e - ne - mi - go que nos per - si - guio ba - jo la mar fue se - pul - ta - do

45

Em11

B

D

Emin

49

de día y de no - che en nues - tro ca - mi - nar tu ma - no siem - pre nos ha guia - do

53

ha - re - mos fies - ta pa - ra ce - le - brar a nues - tro Dios que se ha ex - al - ta - do a - a - a

53

Emin

B

D

Emin

Con Brazo Fuerte

Chord diagrams: Emin7, B, D, A7

CORO

57

le - lu - ya re - co - no - ce - mos tu gran - de - za a - a - a

Chord diagrams: Emin7, B, D, Emin7

61

le - lu ya ha - ce - mos fies - ta en tu pre - sen - cia a - a - a

Chord diagrams: Em7, B7, D, A7

65

A - - - le - lu ya re - co - no - ce - mos tu gran - de - za a - a - a

Con Brazo Fuerte

Emin7



B7



D



Emin



69

A - - - - le-lu - ya ha - ce-mos fies-ta en tu pre - sen-cia

69

Em7



A/E



PUENTE

73

73

Em7



B7



D



A7



CORO

77

A - - - - le-lu - ya re - co-no-ce-mos tu gran - de-za a - a - a

77

Con Brazo Fuerte

Emin



B7



D



Emin



81

Musical staff with lyrics: A - - - le-lu - ya ha - ce-mos fies-ta en tu pre - sen-cia a - a - a

81

Chord progression staff for measures 81-84

Bass line staff for measures 81-84

81

Right-hand guitar accompaniment staff for measures 81-84

Em7



B7



D



A7



85

Musical staff with lyrics: A - - - le-lu - ya re - co-no - ce-mos tu gran - de-za a - a - a

85

Chord progression staff for measures 85-88

Bass line staff for measures 85-88

85

Right-hand guitar accompaniment staff for measures 85-88

Emin



B7



D



Emin



89

Musical staff with lyrics: A - - - le-lu - ya ha - ce-mos fies-ta en tu pre - sen-cia a - a - a

89

Chord progression staff for measures 89-92

Bass line staff for measures 89-92

89

Right-hand guitar accompaniment staff for measures 89-92

Con Brazo Fuerte

Emin B7 D A7

93

A - - - le-lu - ya re - co - no - ce - mos tu gran - de - za a - a - a

Detailed description: This system contains the first four measures of the piece. The vocal line (top staff) starts with a half note 'A' followed by eighth notes 'le-lu-ya', then eighth notes 're-co-no-ce-mos tu gran-de-za', and ends with three eighth notes 'a-a-a'. The guitar accompaniment (middle staff) features chords Emin, B7, D, and A7. The piano accompaniment (bottom staff) consists of a steady eighth-note pattern.

Emin B7 D Emin

97

A - - - le-lu - ya ha - ce - mos fies - ta en tu pre - sen - cia

Detailed description: This system contains the next four measures. The vocal line (top staff) starts with a half note 'A' followed by eighth notes 'le-lu-ya', then eighth notes 'ha-ce-mos fies-ta en tu pre-sen-cia', and ends with a whole note rest. The guitar accompaniment (middle staff) features chords Emin, B7, D, and Emin. The piano accompaniment (bottom staff) continues with the eighth-note pattern.

# Celebrare Tu Amor

Jesus Adrian Romero

$\bullet = 106$

INTRO



Piano

Bajo

Guit. Elec.

Guit Acus.



The musical score is arranged in a system of five staves. The top staff is the Intro, which consists of three measures of whole rests. The second staff is the Piano part, featuring chords in the right hand and a bass line in the left hand. The third staff is the Bajo (Bass) part, showing a rhythmic bass line. The fourth staff is the Guit. Elec. (Electric Guitar) part, with a melodic line. The fifth staff is the Guit Acus. (Acoustic Guitar) part, with a rhythmic accompaniment. The score is divided into two systems. The first system covers measures 1-3, and the second system covers measures 4-6. The key signature is two sharps (F# and C#), and the time signature is common time (C). The tempo is marked as 106 beats per minute.

Celebrare Tu Amor

7

A E D

Musical score for measures 7-9. It includes guitar chord diagrams for A, E, and D, and staves for guitar, bass, and vocal melody. The key signature has two sharps (F# and C#).

10

VERSUS

A C#m D E

In com pa ra-ble i ni gua la blees tua mor\_\_\_ y me ro de a\_\_\_

Musical score for measures 10-13, labeled "VERSUS". It includes guitar chord diagrams for A, C#m, D, and E, and staves for guitar, bass, and vocal melody. The key signature has two sharps (F# and C#).

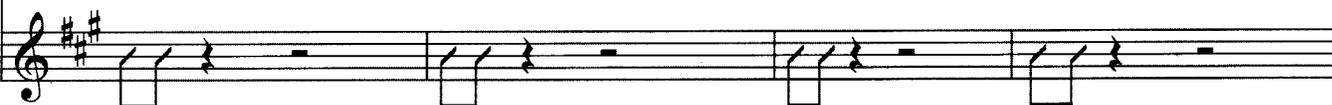
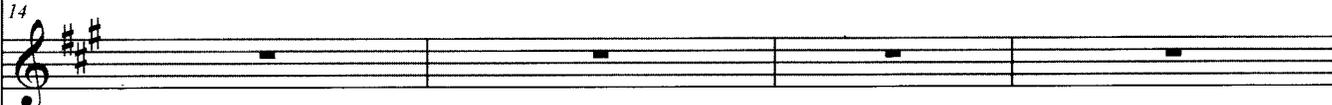
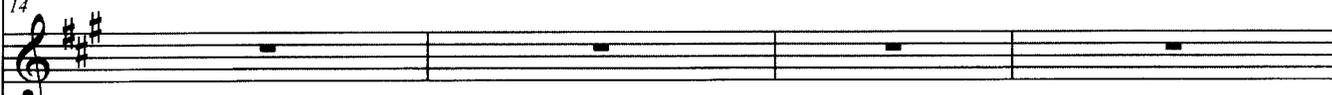
A C#m D E



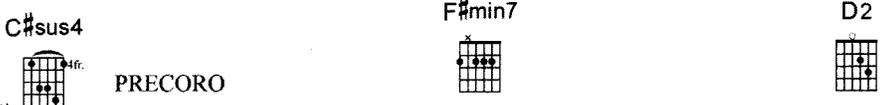
14



Tu mea bra zas te me son re is te Se ñor en mi pe ca do



C#sus4 F#min7 D2

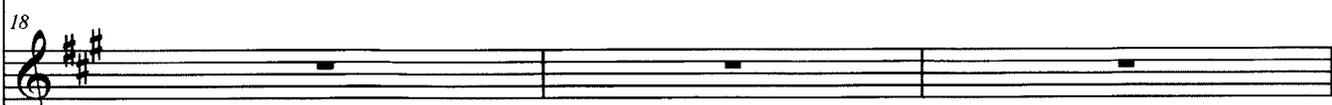
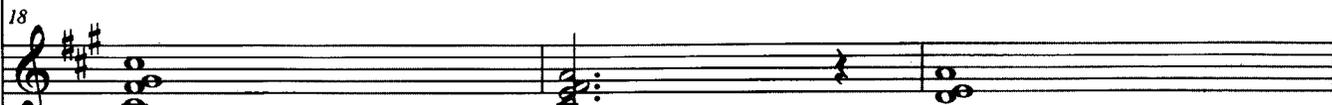


18

PRECORO



Tua mor mea li men ta tua mor me sus ten



E sus4                      E2                      A                      D2

21

— ta                      Ce le bra re tua mor to dos los

21

E                      D2                      A                      D2                      E                      D2

24

di as ce le bra re tu gran mi se ri cor dia ce le bra

24

A D2 E D2 A/C# D2

27

re tu gra ciain me re ci da ce le bra re tua mo o or

27

27

E A D2 E D2

30

ce le bra re tua mor to dos los di as ce le bra

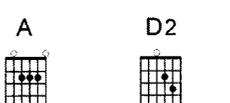
30

30

Celebrare Tu Amor

33

A D2 E D2 A D2

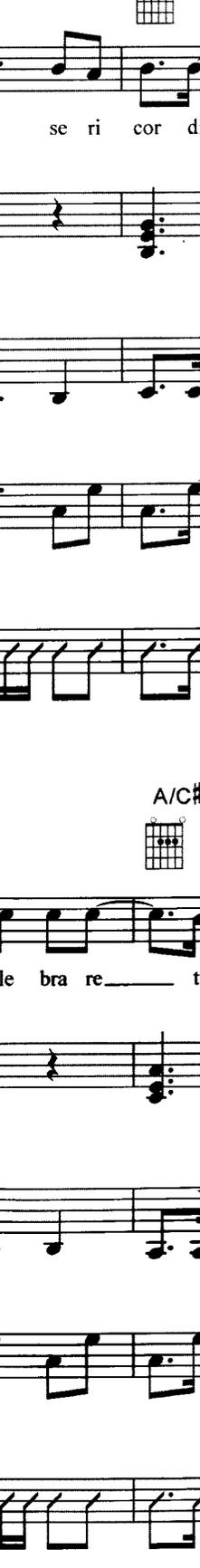


re tu gran mi se ri cor dia ce le bra re tu gra ciain me re

33



33



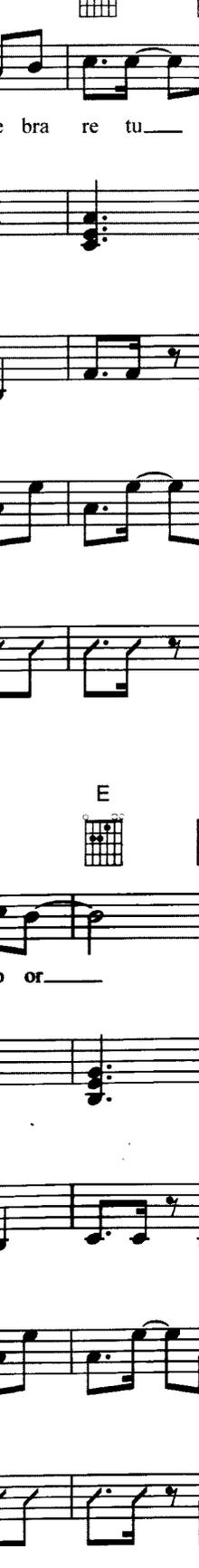
36

E D2 A/C# D2 E D2

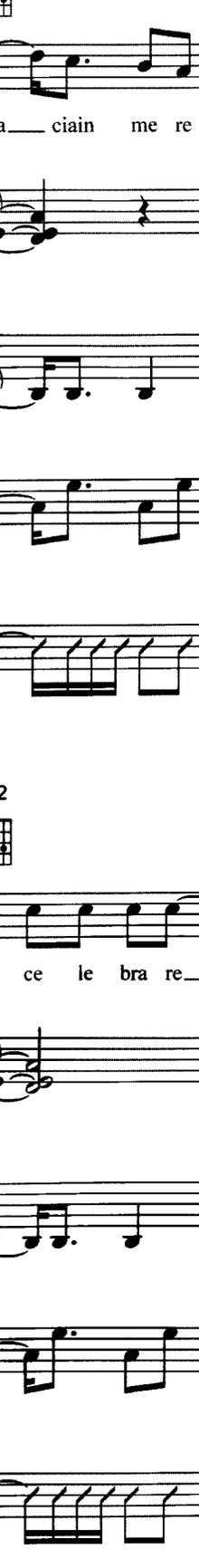


ci da ce le bra re tua mo o or ce le bra re

36



36



39

A/C#      D2      E

tua mo o or

Musical notation for the first system, including vocal line and piano accompaniment.

39

Musical notation for the second system, including vocal line and piano accompaniment.

39

Musical notation for the third system, including vocal line and piano accompaniment.

41

VERSO

A      C#min7      D2      E

In me su ra ble in a go ta blees tua mor y nun ca cam bia

Musical notation for the fourth system, including vocal line and piano accompaniment.

41

Musical notation for the fifth system, including vocal line and piano accompaniment.

41

Musical notation for the sixth system, including vocal line and piano accompaniment.

Celebrare Tu Amor

45

A C#min7 D2 E

es tas con mi go y no me pue does ca par\_\_\_ aun que loin ten te\_\_\_

49

C#sus4 F#min7 D2

PRECORO

tua mor es e ter\_\_\_ mo tua mor es per fec

52

E2 E2 A D2

CORO

— to Ce le bra re tua mor — to dos los

Detailed description: This block contains the first system of music, measures 52-54. It features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are: "— to Ce le bra re tua mor — to dos los". Above the vocal line are guitar chord diagrams for E2, E2, A, and D2. The word "CORO" is written above the second measure. The guitar accompaniment is shown in two staves: a treble clef staff with chords and a bass clef staff with a rhythmic pattern.

52

Detailed description: This block contains the piano accompaniment for measures 52-54. It consists of two staves: a treble clef staff with chords and a bass clef staff with a rhythmic pattern.

55

E D2 A D2 E D2

di as — ce le bra re tu gran — mi se ri cor dia — ce le bra

Detailed description: This block contains the second system of music, measures 55-57. It features a vocal line in treble clef with a key signature of two sharps. The lyrics are: "di as — ce le bra re tu gran — mi se ri cor dia — ce le bra". Above the vocal line are guitar chord diagrams for E, D2, A, D2, E, and D2. The guitar accompaniment is shown in two staves: a treble clef staff with chords and a bass clef staff with a rhythmic pattern.

55

Detailed description: This block contains the piano accompaniment for measures 55-57. It consists of two staves: a treble clef staff with chords and a bass clef staff with a rhythmic pattern.

55

Detailed description: This block contains the piano accompaniment for measures 55-57. It consists of two staves: a treble clef staff with chords and a bass clef staff with a rhythmic pattern.

Celebrare Tu Amor

58

A D2 E D2 A/C# D2

re tu gra cian me re ci da ce le bra re tua mo o or

The first system of music (measures 58-60) features a vocal line in treble clef with a key signature of two sharps (F# and C#). The lyrics are "re tu gra cian me re ci da ce le bra re tua mo o or". The piano accompaniment is in bass clef, and the guitar accompaniment is in treble clef. The guitar part consists of a steady eighth-note accompaniment.

58

The second system of music (measures 61-63) continues the vocal line and accompaniment from the first system. The lyrics are "ce le bra re tua mor to dos los di as ce le bra". The piano accompaniment and guitar accompaniment continue with the same rhythmic pattern.

E D2 A D2 E D2

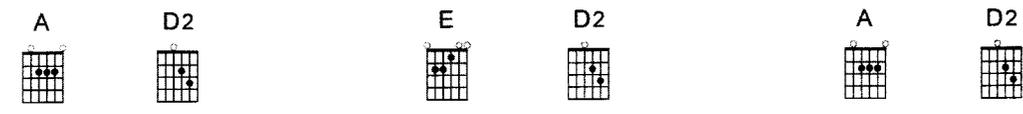
ce le bra re tua mor to dos los di as ce le bra

The third system of music (measures 64-66) continues the vocal line and accompaniment. The lyrics are "ce le bra re tua mor to dos los di as ce le bra". The piano accompaniment and guitar accompaniment continue with the same rhythmic pattern.

61

The fourth system of music (measures 67-69) continues the vocal line and accompaniment. The lyrics are "ce le bra re tua mor to dos los di as ce le bra". The piano accompaniment and guitar accompaniment continue with the same rhythmic pattern.

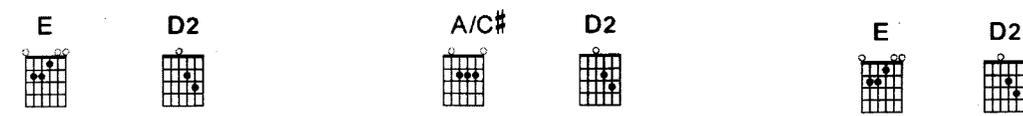
A D2 E D2 A D2



64 re tu gran mi se ri cor dia ce le bra re tu gran mis se ri



E D2 A/C# D2 E D2



67 cor dia ce le bra re tua mo o or ce le bra re



Celebrare Tu Amor

A/C#



D2



E



A sus4/E



A7



PUENTE

70

— tua — mo — o or —

70

70

A7



73

Ce le bra re tua mor

73

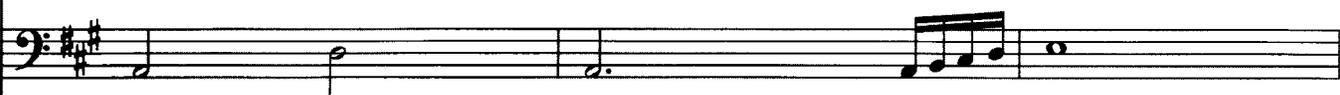
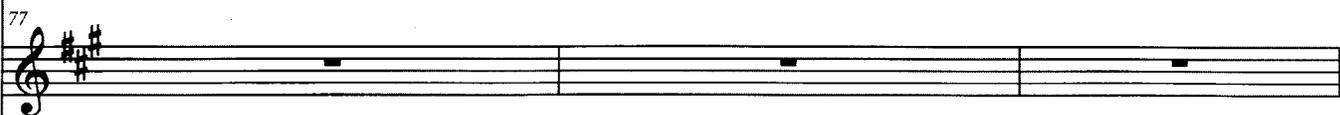
73

77

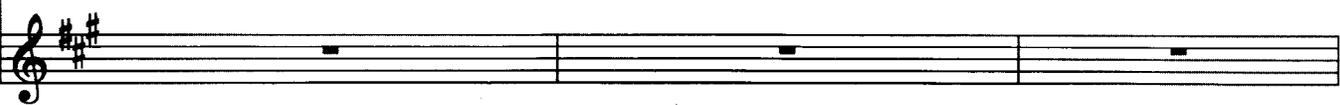


y tu mi se ri cor dia oh Dios o oh

77



77



A7



80

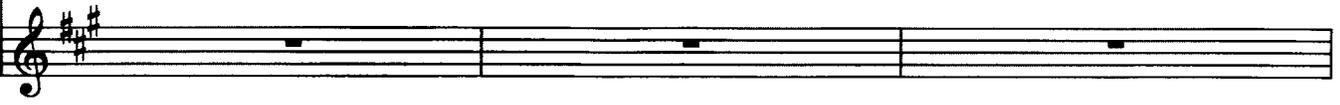


ce le bra re tua mor y tu mi se ri cor dia oh Dios o oh

80



80



Celebrare Tu Amor

A7



83

ce le bra re tua mor y tu mi se ri cor

83

83

A7



E



CORO

A



D2



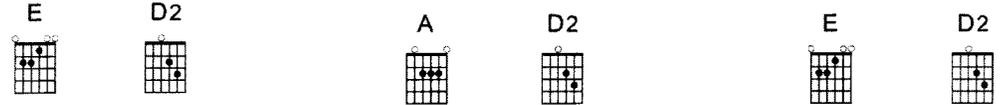
86

— dia oh Dios— o oh— Ce le bra re tua— mor— to dos los

86

86

E D2 A D2 E D2



89



di as — ce le bra re tu — gran — mi se ri cor dia — ce le bra

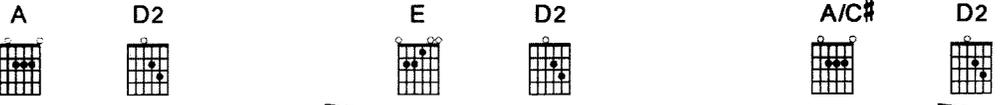


89



92

A D2 E D2 A/C# D2



92



re tu — gra — ciain me re ci da — ce le bra re — tua — mo — o or —



92



92

Celebrare Tu Amor

95

E A sus4/E A D2 E D2

ce le bra re tua mor to dos los di as ce le bra

95

95

98

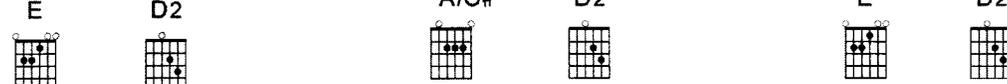
A D2 E D2 A D2

re tu gran mi se ri cor dia ce le bra re tu gra ciain me re

98

98

E D2 A/C# D2 E D2



101



ci da ce le bra re tua mo o or ce le bra re

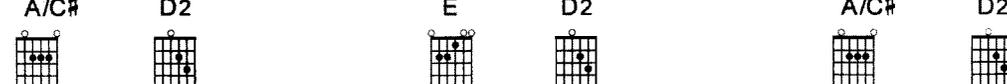
101



101



A/C# D2 E D2 A/C# D2



104



— tua mo o or ce le bra re tua mo o or

104



104





# **Te Vengo a Bendecir**

**Jesus Adrian Romero  
Mike Rodriguez y Daniel Fraire**

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# Te Vengo a Bendecir

$\text{♩} = 65$

E B A B

Piano

Bajo

(MELODIA GUIT. ACUS.)

E B F#min A B/D#

5

Es mas que na can cion es mas que pa la bras es mi co ra zon ren di doa Ti

5

E B F#min A

9 Es lo mejor de mi lo que vengo a dar te y a nos sufi cien teu na can

B sus4 B F#min C#min7 A F#min

13 cion Lo que Tu me pi das yo te quie ro dar

B sus4 B A/C# B/D# E B/D# C#min7 E/B

17 No ven goa pe dir no ven goa bus car so lo ven goa dar

# Te Vengo a Bendecir

A E/G# B sus4 A/C# B/D# E B/D# C#min7 E/B

21

te mio fren da dea mor Hoy quie ro to car Tu fiel co ra zon Y dar te las gra

21

21

A E/G# F#min7 B sus4 B E2 B/D#

25

cias mia ma do Se ñor Hoy te ven goa ben de cir a Ti

25

25

C#min7 E/B A B E2

29

a Ti Es mas queu na can cion

29

29

Te Vengo a Bendecir

33

B F#min B sus4 B/D# E

\_\_\_\_\_ es mas que pa la \_\_\_\_\_ bras es mi co \_\_\_\_\_ ra zon \_\_\_\_\_ ren di \_\_\_\_\_ doa Ti \_\_\_\_\_ Es lo me jor de mi

33

37

B F#min A B sus4 B/D#

\_\_\_\_\_ lo que ven goa dar \_\_\_\_\_ te ya noes su \_\_\_\_\_ fi cien \_\_\_\_\_ teu na \_\_\_\_\_ can \_\_\_\_\_ cion \_\_\_\_\_

37

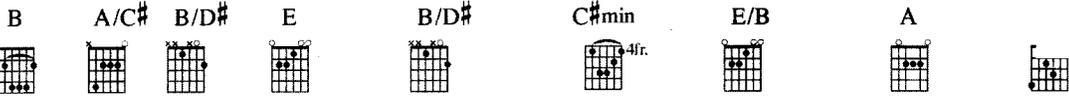
41

F#m C#min A B sus4

Lo que Tu me pi \_\_\_\_\_ das \_\_\_\_\_ yo te quie ro dar \_\_\_\_\_

41

## Te Vengo a Bendecir



45

No ven goa pe dir no ven goa bus car \_\_\_\_\_ so lo ven goa dar \_\_\_\_\_ te \_\_\_\_\_ mio fren da dea mor



49

\_\_\_\_\_ Hoy que ro to car \_\_\_\_\_ Tu fiel co ra zon \_\_\_\_\_ Y dar te las gra \_\_\_\_\_ cias \_\_\_\_\_ mia ma do Se ñor



53

\_\_\_\_\_ Hoy te ven goa ben de cir \_\_\_\_\_ a Ti \_\_\_\_\_ a Ti \_\_\_\_\_

Te Vengo a Bendecir

A



C sus4



B<sup>b</sup>/D



C/E



F



C/E



D min



F/C



57

No ven goa pe dir \_\_\_\_\_ no ven goa bus car \_\_\_\_\_ so lo ven goa dar \_\_\_\_\_

57

57

B<sup>b</sup>Maj7



F/A



C sus4



B<sup>b</sup>/D



C/E



F



C/E



D min7



F/C



61

\_\_\_\_\_ te \_\_\_\_\_ mio fren da dea mor \_\_\_\_\_ Hoy que ro to car \_\_\_\_\_ Tu fiel co ra zon \_\_\_\_\_ Y dar te las gra

61

61

B<sup>b</sup>



F/A



G min



C sus4



C/E



F2



C/E



65

\_\_\_\_\_ cias \_\_\_\_\_ ma ma do Se ñor \_\_\_\_\_ Hoy te ven goa ben de cir \_\_\_\_\_ a Ti

65

65

Te Vengo a Bendecir

D min7



F/C



B $\flat$



C sus4



C



F2

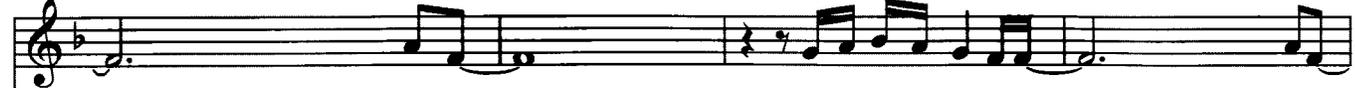


8fr.

C/E



69



a Ti

Hoy te ven goa ben de cir

a Ti

69



69



D min



F/C



B $\flat$



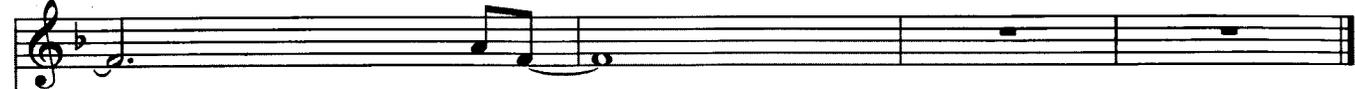
C



F

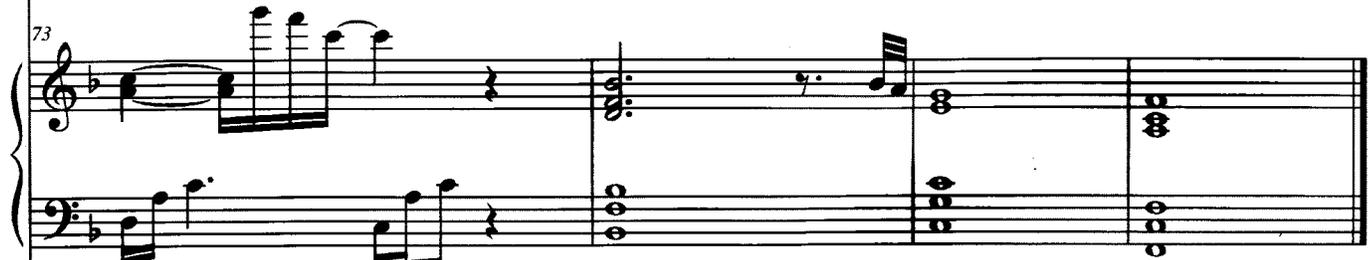


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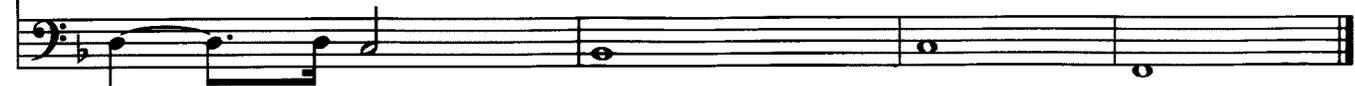


a Ti

73



73



# De Tal Manera

Misael jimenez

$\text{♩} = 65$

F G C F F/G

Piano

Bajo

G C G Dmin7 Amin7

4

De tal ma ne — ra me — a mo — que su vi da no — es ca ti mo

De Tal Manera

G sus4 G



C



G



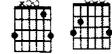
G



F



G sus4 G



8

Has tael fi nal — El seen — tre go ————— Ya la muer te fue — por queEl mea mo

8

C2



C2



G



D min7



A min7



12

De tal ma ne — ra me — a mo ————— Y nohay for maen que — po dre ca llar

12

G



C



G



F



G



16

el pre cio de — su gran — dea mor ————— pe ro to da mial — ma quie ro dar

16

20

C Amin7 G C Amin7

Por su a mor yo vi vi re de su a mor yo can ta re

Detailed description: This system contains the first musical system. It features a vocal line on a treble clef staff with lyrics underneath. Below it is a piano accompaniment consisting of two staves (treble and bass clefs). Above the vocal line, guitar chord diagrams are provided for the notes: C, Amin7, G, C, and Amin7. The measure numbers 20 and 21 are indicated at the start of the system.

24

C Amin7 G F G

con mi Je sus ca mi na re por queEl mea mo a mi

Detailed description: This system contains the second musical system. It features a vocal line on a treble clef staff with lyrics underneath. Below it is a piano accompaniment consisting of two staves (treble and bass clefs). Above the vocal line, guitar chord diagrams are provided for the notes: C, Amin7, G, F, and G. The measure numbers 24 and 25 are indicated at the start of the system.

28

F G Amin7 G C Amin7 G

Por su a mor yo vi vi re de su a mor yo can ta re

Detailed description: This system contains the third musical system. It features a vocal line on a treble clef staff with lyrics underneath. Below it is a piano accompaniment consisting of two staves (treble and bass clefs). Above the vocal line, guitar chord diagrams are provided for the notes: F, G, Amin7, G, C, Amin7, and G. The measure numbers 28 and 29 are indicated at the start of the system.

De Tal Manera

32 C A min7 G F G

con mi Je sus ca mi na re por que El mu rio por mi

36 F G C G sus4 G C

le se gui re De tal ma ne ra me a mo

40 G D min7 A min7 G C

que su vi da no es ca ti mo Has tael fi nal El seen tre go

De Tal Manera

44

G F G C C

Ya la muer te fue por que El mea mo De tal ma ne ra me a mo

48

G Dmin7 A min G C

Y no hay for ma en que po dre ca llar el pre cio de su gran dea mor

52

G F G C A min7 G

pe ro to da mial ma que ro dar Por su a mor yo vi vi re

De Tal Manera

56

C A min7 G C A min7 G

de su a mor — yo can — ta re — con mi Je sus — ca mi — na re —

Detailed description: This system contains measures 56 through 59. It features a vocal line in the upper staff with lyrics, a piano accompaniment in the middle staff, and a bass line in the lower staff. Above the vocal line, guitar chord diagrams are provided for each measure: C (x32010), A min7 (x02020), G (320033), C (x32010), A min7 (x02020), and G (320033). The lyrics are: "de su a mor — yo can — ta re — con mi Je sus — ca mi — na re —".

60

F G F G A min7 G

por queEl mea mo — a mi — Por su a mor — yo vi — vi re —

Detailed description: This system contains measures 60 through 63. It features a vocal line in the upper staff with lyrics, a piano accompaniment in the middle staff, and a bass line in the lower staff. Above the vocal line, guitar chord diagrams are provided for each measure: F (133211), G (320033), F (133211), G (320033), A min7 (x02020), and G (320033). The lyrics are: "por queEl mea mo — a mi — Por su a mor — yo vi — vi re —".

64

C A min7 G C A min7 G

de su a mor — yo can — ta re — con mi Je sus — ca mi — na re —

Detailed description: This system contains measures 64 through 67. It features a vocal line in the upper staff with lyrics, a piano accompaniment in the middle staff, and a bass line in the lower staff. Above the vocal line, guitar chord diagrams are provided for each measure: C (x32010), A min7 (x02020), G (320033), C (x32010), A min7 (x02020), and G (320033). The lyrics are: "de su a mor — yo can — ta re — con mi Je sus — ca mi — na re —".

68

F G sus4 F G A min

por queEl mu rio por mi le se gui re

72

C G/B A min F C G/B A sus4

Mi Dios te se gui re a Ti te a ma re Por su a mor

76

B min7 A D B min7 A D

yo vi vi re de su a mor yo can ta re con mi Je sus

De Tal Manera

80

B min7

A

G

A sus4

G

A

80



— ca mi — na re — — — — — por que EL mea mo — a mi — — — — — por su a amo — or — — — — — Por su a mor

B min7

A

D

B min7

A

D

84



— yo vi — vi re — — — — — de su a mor — — — — — yo can — ta re — — — — — y — con mi Je sus

B min7

A

G

A

G

A

88



— ca mi — na re — — — — — por que EL mu rio — — — — — por mi — — — — — le se gui re —

De Tal Manera

G A D G A E



92



Se ñor yo te se gui re con mi al ma men tey co ra zo o on

92



92



# Un Destello de Tu Gloria

Jesus Adrian Romero

♩ = 65

A  E9  F#min7  D 

Pads

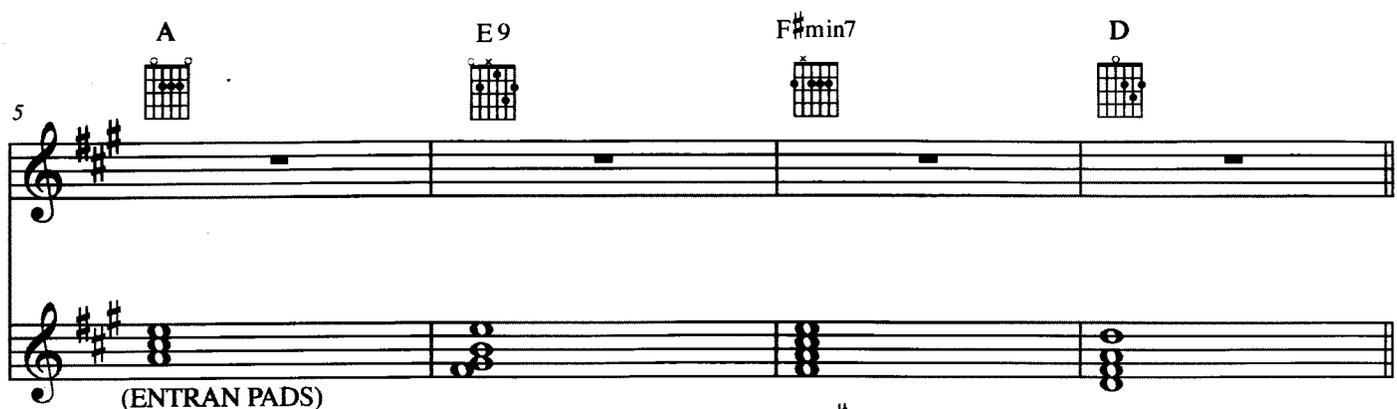
(GUITARRA ACUSTICA)



5

A  E9  F#min7  D 

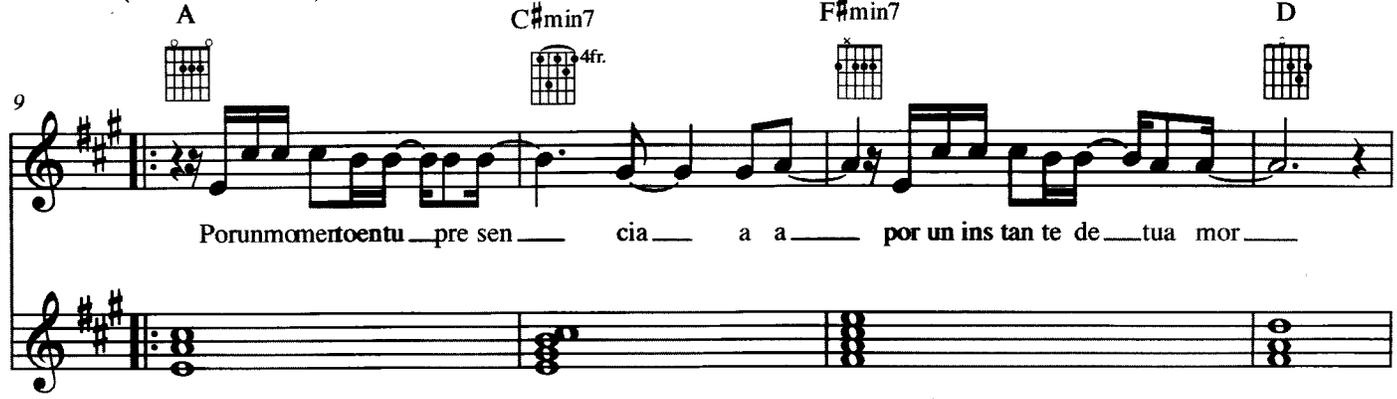
(ENTRAN PADS)



9

A  C#min7  F#min7  D 

Por un momento en tu pre sen cia a a por un ins tan te de tua mor



13

A  C#min7  F#min7  D 

por un des te llo de tu glo ria a a por un mi nu to na da mas to do da ri



17

A E B min7 E sus4

— a noim por ta ri — a — lo que ten ga que — pa sar — lo que ten ga quees — pe rar —

21

1. D E 2. D E A C#7

Ten go ham bre de Ti de Tu pre sen — cia de Tu fra gan

25

F#min7 D A C#7

— cia de Tu po der — ham bre que due — le que de bi li — ta que de ses pe

29

F#min7 D A C#min7 4fr.

— ra — por Ti — Por un mo men toen tu — pre sen — cia — a a —



49

C#7 F#min7 D D

— ta que de ses pe — ra — por Ti — Ti Ten go ham bre de Ti

Detailed description: This system contains musical notation for measures 49-52. It features a treble clef with a key signature of two sharps (F# and C#). The melody is written on a single staff, and the guitar accompaniment is on a second staff. Above the melody, four guitar chord diagrams are provided: C#7, F#min7, and two variations of D. The lyrics are written below the melody line.

53

A C#7 F#min7 D

o o — ham bre de Ti — Se ñor — Ten go ham bre de Ti —

Detailed description: This system contains musical notation for measures 53-56. It features a treble clef with a key signature of two sharps. The melody is on a single staff, and the guitar accompaniment is on a second staff. Above the melody, four guitar chord diagrams are provided: A, C#7, F#min7, and D. The lyrics are written below the melody line.

57

A C#7 F#min7 D

— o o — ham bre de Ti — Se ñor — ten go ham bre de Ti —

Detailed description: This system contains musical notation for measures 57-60. It features a treble clef with a key signature of two sharps. The melody is on a single staff, and the guitar accompaniment is on a second staff. Above the melody, four guitar chord diagrams are provided: A, C#7, F#min7, and D. The lyrics are written below the melody line.

61

A C#7 F#min7

— o o — ham bre de Ti — Se ñor —

Detailed description: This system contains musical notation for measures 61-64. It features a treble clef with a key signature of two sharps. The melody is on a single staff, and the guitar accompaniment is on a second staff. Above the melody, three guitar chord diagrams are provided: A, C#7, and F#min7. The lyrics are written below the melody line.

Un Destello de Tu Gloria

96

64

D      A/C#      E sus4      E      A

The image shows a musical score for guitar and piano. At the top, five guitar chord diagrams are shown with their names: D, A/C#, E sus4, E, and A. Below these is a guitar staff with a treble clef and a key signature of two sharps (F# and C#). The staff contains five measures, each with a single bar line, corresponding to the chords above. The piano part is on a separate staff below, marked with 'rit.' (ritardando). It also has a treble clef and the same key signature. The piano part consists of five measures, each with a single bar line, corresponding to the guitar chords. The first four measures each contain a pair of notes (dyads), and the fifth measure contains a triad.

# Abre los Cielos

Jesus Adrian Romero

$\text{♩} = 80$

**B $\flat$ 2** **D7** **G min 3fr.**

(LOOP)

**2**

Piano

Bajo

**E $\flat$**  **B $\flat$**  **D7** **G min 3fr.**

6

Abre los Cielos

10

E $\flat$  B $\flat$ 2 D7 G min7

A bre los cie lo s so bre no so tros a bre los cie los Se ñor haz llo ver

10

14

E $\flat$  B $\flat$ 2 D7 G min7

So mos tu pue bli o so mos tu vi ña a bre los cie los Se ñor haz llo ver

14

18

E $\flat$  F sus4/B $\flat$  D7 G min7

a bre los cie los so bre no so tros a bre los cie los Se ñor haz llo ver

18

Abre los Cielos

22    

so mos tu pue — bl o so mos tu vi — ña a bre los cie — los Se ñor — haz llo ver

26    

Los ar bo les — del cam po se han se ca — do — el vi no yel — a cei — te sea — ca

30    

bo Tu vi ña esta — de sier tay sin — va lla — do — en nues tro a so — la mien to hay un — cla mor

34

F B $\flat$ 2 D7 G min7

A bre los cie lo s so bre no so — tros a bre los cie — los Se ñor — haz llo ver

34

38

E $\flat$  B $\flat$ 2 D7 G min 3fr.

so mos tu pue — bl o so mos tu vi — ña a bre los cie — los Se ñor — haz llo ver

38

42

E $\flat$  B $\flat$ 2 D7 G min7

a bre los cie — lo s so bre no so — tros a bre los cie — los Se ñor — haz llo ver

42

## Abre los Cielos

46

E $\flat$  B $\flat$ 2 D7 G min7

so mos tu pue\_\_\_bl o so mos tu vi\_\_\_ña a bre los cie\_\_\_los Se ñor\_\_\_ haz llo ver

46

46

E $\flat$  B $\flat$ 2 D min7 E $\flat$

Vuelve nos\_\_\_a Tiy\_\_\_nos vol\_\_\_ve re\_\_\_ mo s\_\_\_ ven a dar\_\_\_nos vi\_\_\_dau na\_\_\_vez

50

50

50

B $\flat$ /F B $\flat$ /F D min7 E $\flat$

mas vuelve nos de nues tro cau ti ve\_\_\_ rio\_\_\_ has tu re\_\_\_ma nen te re\_\_\_gre sar

54

54

54

Detailed description: This is a page of sheet music for the song 'Abre los Cielos'. It contains three systems of music. Each system includes a vocal line with lyrics, a piano accompaniment (right and left hand), and a bass line. Chord diagrams are provided above the vocal line for each system. The first system (measures 46-49) has chords E $\flat$ , B $\flat$ 2, D7, and G min7. The second system (measures 50-53) has chords E $\flat$ , B $\flat$ 2, D min7, and E $\flat$ . The third system (measures 54-57) has chords B $\flat$ /F, B $\flat$ /F, D min7, and E $\flat$ . The lyrics are in Spanish and are written below the vocal line.

Abre los Cielos

58

F B $\flat$ 2 D7 G min7

— A bre los cie lo s so bre no so — tros a bre los cie — los Se ñor — haz llo ver

62

E $\flat$  B $\flat$ 2 D7 G min7

— so mos tu pue — bl o so mos tu vi — ña a bre los cie — los Se ñor — haz llo ver

66

E $\flat$  B $\flat$ 2 D7 G min7

— a bre los cie — lo s so bre no so — tros a bre los cie — los Se ñor — haz llo ver

## Abre los Cielos

70

$E^b$   $B^b2$   $D7$   $G\text{ min}7$

so mos tu pue\_\_\_bl o so mos tu vi\_\_\_ña a bre los cie\_\_\_los Se ñor\_\_\_ haz llo ver

70

74

$E^b$   $B^b2$   $D7/A$   $G\text{ min}7$

\_\_\_ Haz llo ver haz llo ver\_\_\_ so bre tus\_\_\_re nue\_\_\_ vos\_\_\_ haz llo ver

74

74

$E^b$   $B^b/F$   $D7/F\#$   $G\text{ min}7$

\_\_\_ Se nor\_\_\_ haz llo ver\_\_\_ haz llo ver\_\_\_ haz llo ver\_\_\_ Se ñor\_\_\_

78

78

The musical score is arranged in three systems. Each system includes a vocal line with lyrics, a piano accompaniment with treble and bass staves, and guitar chord diagrams. The key signature has two flats (Bb and Eb), and the time signature is 4/4. The first system (measures 70-73) features chords Eb, Bb2, D7, and G min7. The second system (measures 74-77) features chords Eb, Bb2, D7/A, and G min7. The third system (measures 78-81) features chords Eb, Bb/F, D7/F#, and G min7. The lyrics are: 'so mos tu pue\_\_\_bl o so mos tu vi\_\_\_ña a bre los cie\_\_\_los Se ñor\_\_\_ haz llo ver', '\_\_\_ Haz llo ver haz llo ver\_\_\_ so bre tus\_\_\_re nue\_\_\_ vos\_\_\_ haz llo ver', and '\_\_\_ Se nor\_\_\_ haz llo ver\_\_\_ haz llo ver\_\_\_ haz llo ver\_\_\_ Se ñor\_\_\_'.

82

E<sup>b</sup> (4x's) B<sup>b</sup>2 D7 G min7

man da la llu via man da la llu via

82

86

E<sup>b</sup> (OMITIR 4a VEZ) B<sup>b</sup>sus4 B<sup>b</sup> D sus4 D G min 3fr.

(man da la llu)

86

90

E<sup>b</sup> B<sup>b</sup>sus4 B<sup>b</sup> D sus4 D G min 3fr.

90

Abre los Cielos

94

E<sup>b</sup> B<sup>b</sup>sus4 B<sup>b</sup> D sus4 D B<sup>b</sup>Maj7

94

98

E<sup>b</sup> B<sup>b</sup>sus4 B<sup>b</sup> D sus4 D B<sup>b</sup>Maj7

98

102

E<sup>b</sup> B<sup>b</sup>sus4/F B<sup>b</sup>/F D sus4 D G min7

102

106

The musical score consists of three systems. The first system is for guitar, showing two chord diagrams: E♭ (first system) and B♭ (second system). The second system is for piano, with a treble and bass staff showing chords. The third system is for bass, showing a melodic line. The key signature has two flats (B♭ and E♭), and the time signature is 4/4.

106

106

106

# Tu Estas Aqui

Jesus Adrian Komero  
y Mike Rodriguez

$\text{♩} = 60$

E C#min7 A B sus4 E C#min7

Piano

Bajo

Pads

7 A B sus4 B E

Aun que mis o jos no te pue— den ver

Tu Estas Aqui

14

C#min7 4fr. A E

tu ros tro Se ñor se quees tas a qui o o oh

17

B C#min7 4fr. A2

Mi co ra zon pue de sen tir tu pre sen ci a

(CAMPANAS)

# Tu Estas Aqui

100

20

E B C#min7

Tues tas a qui \_\_\_ Tues tas a qui \_\_\_ pue do sen tir \_\_\_

23

A E B

Tu ma jes tad \_\_\_ Tues tas a qui \_\_\_ Tues tas a qui \_\_\_

26 **B sus4** **C#min7** **A**

Mi co ra zon \_\_\_\_\_ pue de sen tir \_\_\_\_\_ Tu her mo su \_\_\_\_\_ ra \_\_\_\_\_

29 **E** **B** **C#min7**

Tues tas a qui \_\_\_\_\_ Tues tas a qui \_\_\_\_\_ pue do sen tir \_\_\_\_\_

Tu Estas Aqui

38

A E E

se quees tas a qui aun que mis ma nos no pue den to car

38

38

38

41

C#min7 4fr. A E B

Tu ros tro Se ñor se quees tas a qui o o oh Mi co ra zon

41

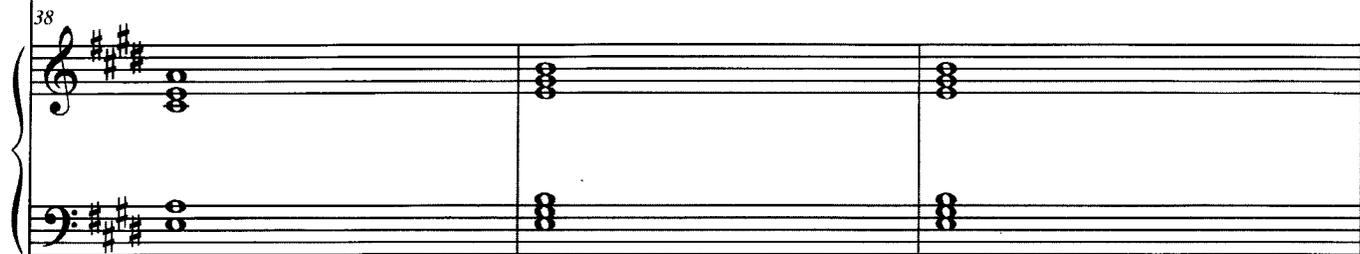
41

41

38   

se quees tas a qui aun que mis ma nos no pue den to car

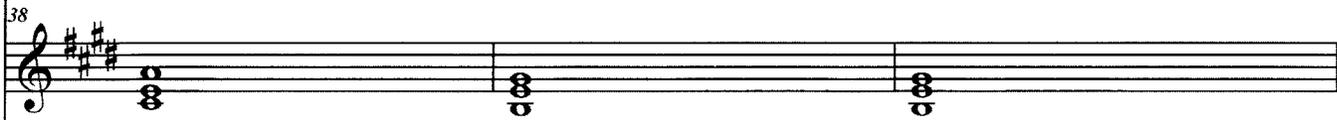
38



38



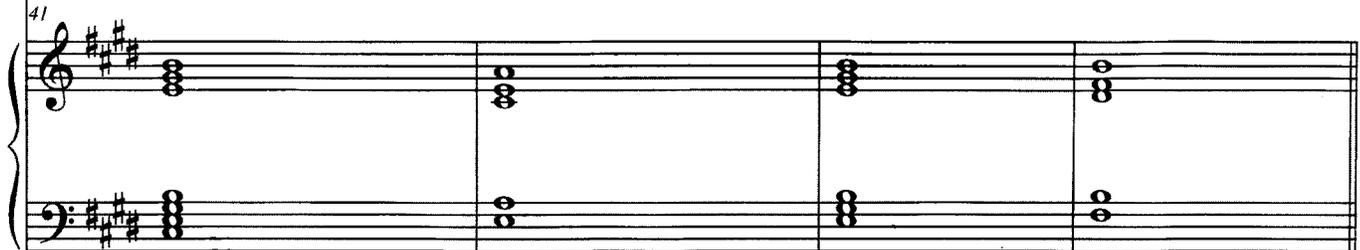
38



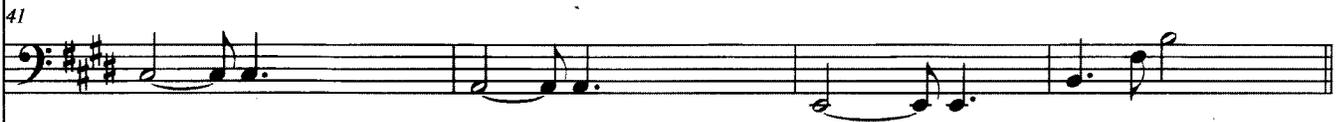

41    

Tu ros tro Se ñor se quees tas a qui o o oh Mi co ra zon

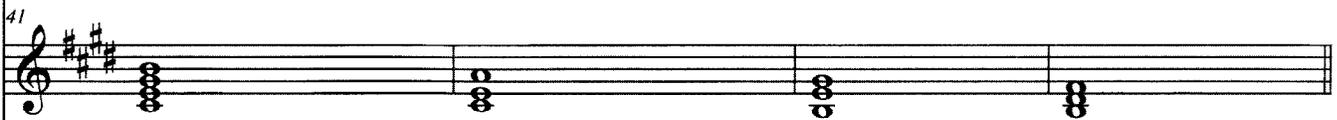
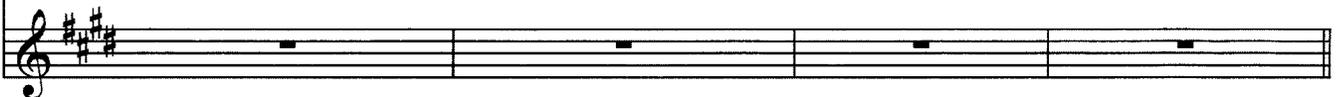
41



41



41

Tu Estas Aqui

45

C#min7 4fr.      A      E      B

pue de sen tir — tu pre sen — ci a      Tues tas a qui —      Tues tas a qui —

Detailed description: This system contains the first four measures of the piece. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and guitar chord diagrams for C#min7 (4fr.), A, E, and B. The key signature has three sharps (F#, C#, G#).

45

45

45

(CORO) oh —      Tues tas a qui —      Tues tas a qui —

Detailed description: This system contains measures 5-8. It includes a vocal line with lyrics, piano accompaniment, and a vocal line for the chorus starting with 'oh'. The piano accompaniment continues with chords corresponding to the previous system.

49

C#min7 4fr.      A      E      B

pue do sen tir —      Tu ma jes tad —      Tues tas a qui —      Tues tas a qui —

Detailed description: This system contains measures 9-12. It features a vocal line with lyrics, piano accompaniment, and guitar chord diagrams for C#min7 (4fr.), A, E, and B. The key signature remains three sharps.

49

49

oh —      Tues tas a qui —      Tues tas a qui —

Detailed description: This system contains measures 13-16. It includes a vocal line with lyrics, piano accompaniment, and a vocal line for the chorus starting with 'oh'. The piano accompaniment continues with chords corresponding to the previous system.

Tu Estas Aqui

B sus4

C#min7

A

E

35



Musical notation for the first system, including vocal line and piano accompaniment.

53  
Mi co ra zon — pue de sen tir — Tu her mo su — ra — Tues tas a qui —

Piano accompaniment for the first system.

Bass line for the first system.

Treble clef piano accompaniment for the first system.

Continuation of piano accompaniment for the first system.

oh — Tues tas a qui —

B

C#min7

A

E

57



Musical notation for the second system, including vocal line and piano accompaniment.

57  
Tues tas a qui — pue do sen tir — Tu gran a mor — Tues tas a qui —

Piano accompaniment for the second system.

Bass line for the second system.

Treble clef piano accompaniment for the second system.

Continuation of piano accompaniment for the second system.

Tues tas a qui — oh — Tues tas a qui —

Tu Estas Aqui

B B sus4 B C#min7 B

1. 2.

61 61 61 61

Tues tas a qui — Mi co ra zon Tues tas aqui — Tues tas a qui —

Tues tas a qui — Tues tas a qui —

C#min7 B C#min7

65 65 65 65

tues tas a qui — Me de lei toen Ti — Je sus — Yen tu pre

Tues tas a qui —

Tu Estas Aqui

68 **B** **C#min7** **B**

sen cia Me de lei toen Ti Yen Tu gran a mor

Detailed description: This system contains measures 68, 69, and 70. The vocal line starts with a quarter note 'sen' and a half note 'cia' in measure 68. In measure 69, it has a quarter note 'Me', a triplet of eighth notes 'de lei toen', and a quarter note 'Ti'. In measure 70, it has a quarter note 'Yen', a quarter note 'Tu', a quarter note 'gran', and a half note 'a mor'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

68

Tues tas a qui

Detailed description: This system contains measures 68, 69, and 70. The vocal line has a quarter note 'Tues', a quarter note 'tas', and a half note 'a qui' in measure 68. In measure 69, it has a quarter note 'Tues', a quarter note 'tas', and a half note 'a qui'. In measure 70, it has a quarter note 'Tues', a quarter note 'tas', and a half note 'a qui'. The piano accompaniment continues with the same rhythmic pattern as the previous system.

71 **C#min7** **B** **C#min7**

Tues tas a qui

Detailed description: This system contains measures 71, 72, and 73. The vocal line has a quarter note 'Tues', a quarter note 'tas', and a half note 'a qui' in measure 71. In measure 72, it has a quarter note 'Tues', a quarter note 'tas', and a half note 'a qui'. In measure 73, it has a quarter note 'Tues', a quarter note 'tas', and a half note 'a qui'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

71

Tues tas a qui

Detailed description: This system contains measures 71, 72, and 73. The vocal line has a quarter note 'Tues', a quarter note 'tas', and a half note 'a qui' in measure 71. In measure 72, it has a quarter note 'Tues', a quarter note 'tas', and a half note 'a qui'. In measure 73, it has a quarter note 'Tues', a quarter note 'tas', and a half note 'a qui'. The piano accompaniment continues with the same rhythmic pattern as the previous system.

B B

74

Tues tas a qui

74

74

74

Tues tas a qui

Detailed description: This page of sheet music contains five systems of music. The first system is a vocal line in treble clef with a key signature of two sharps (F# and C#) and a common time signature. It features the lyrics 'Tues tas a qui' and includes two guitar chord diagrams for the letter 'B' above the staff. The second system is a piano accompaniment in grand staff (treble and bass clefs), with a measure rest in the bass clef. The third system is a bass line in bass clef. The fourth system is a piano accompaniment in grand staff. The fifth system is a vocal line in treble clef with the lyrics 'Tues tas a qui' and a measure rest. The page number '108' is in the top left, and the title 'Tu Estas Aqui' is at the top center.

# Tu Has Sido Fiel

Jesus Adrian Romero, Pecos Rome  
Mike Rodriguez y Daniel Fraire

## INTRO

$\text{♩} = 96$

B  $\text{F}\#\text{A}\#$  E/G# B

The first system of the score shows the introduction. It features a guitar part with four chords: B, F#A#, E/G#, and B. The piano accompaniment consists of a treble clef staff with a melodic line and a bass clef staff with a bass line. The tempo is marked as quarter note = 96.

E B/D# G#m C#m F#sus4 B E/G# F#A#

The second system of guitar chords includes E, B/D#, G#m, C#m, F#sus4, B, E/G#, and F#A#.

5

Mea

The piano accompaniment for the second system starts at measure 5. It features a treble clef staff with a melodic line and a bass clef staff with a bass line. The word "Mea" is written at the end of the system.

VERSUS

B F#A# E/G# F#sus4 B/F#

The third system of guitar chords includes B, F#A#, E/G#, F#sus4, and B/F#.

10

- som - bra tu a - mor y tu fi - de - li - dad

The third system of the score shows the vocal line and piano accompaniment. The vocal line starts at measure 10 with the lyrics: "- som - bra tu a - mor y tu fi - de - li - dad". The piano accompaniment consists of a treble clef staff with a melodic line and a bass clef staff with a bass line.

## Tú Has Sido Fiel

E                      B/A#                      E/G#                      F#sus4

14

quea-pe-sar                      de mi \_\_\_\_\_                      me pue das                      a mar \_\_\_\_\_

B                      F#A#                      E/G#                      F#sus4

18

siem prehas-si \_\_\_\_\_                      do fiel \_\_\_\_\_                      ya mi la -                      docs tas \_\_\_\_\_

E                      B/D#                      G#m                      C#m                      F#sus4                      B                      B/A#

22

tus o jos                      dea mor \_\_\_\_\_                      ven mi ca -                      mi nar \_\_\_\_\_

**G#m** **F#A#** **B** **F#A#** **E/G#**

26 **VERSOS 2**

Tal - vez el sol \_\_\_\_\_ ma ña na noa pa - rez -

**F#sus4** **E** **B/D#** **C#m**

30

- ca \_\_\_\_\_ pe-ro pue-do con - fiar \_\_\_\_\_ en que Tu a - llies - ta - ras

**F#sus4** **B** **F#A#** **G#m**

34

\_\_\_\_\_ Y del fir - ma - men - to \_\_\_\_\_ se bo - rren las es - tre -

Tú Has Sido Fiel

B/F#



E



B/D#



G#m



C#m



F#sus4



38

- llas pe-roa tu pa-la - bra - fiel tu se - gui-ras

38

B



E/G#



F#A#



B



D#m



C#m



42

CORO

Tuhas si - - - do fiel

42

Coro 1

F#sus4



B



D#m



C#m



F#sus4



47

Tuhas si - do fiel

47

B D#m C#m F#sus4

52

Tuhas si\_\_\_\_\_ do fie\_\_\_\_\_ el siem - prehas si\_\_\_\_\_ do fiel

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a whole rest in measure 52, followed by a half note 'si' in measure 53, a half note 'do' in measure 54, a quarter note 'fie' in measure 55, and a quarter note 'el' in measure 56. The piano accompaniment features a steady eighth-note bass line in the left hand and a more melodic line in the right hand.

B E/G# F#/A# B D#m B/D# C#m

56

Tuhas si\_\_\_\_\_ do fiel\_\_\_\_\_

Coro 2

Detailed description: This system contains measures 56 through 60. The vocal line has a whole rest in measure 56, followed by a half note 'si' in measure 57, a half note 'do' in measure 58, and a whole note 'fiel' in measure 59. The piano accompaniment continues with a similar rhythmic pattern, featuring a bass line with eighth notes and a right-hand line with chords and moving lines.

F#sus4 B D#m C#m F#sus4

61

Tuhas si\_\_\_\_\_ do fiel\_\_\_\_\_

Detailed description: This system contains measures 61 through 65. The vocal line has a whole rest in measure 61, followed by a half note 'si' in measure 62, a half note 'do' in measure 63, and a whole note 'fiel' in measure 64. The piano accompaniment maintains the eighth-note bass line and melodic right-hand line.

Tú Has Sido Fiel

B



D#m



C#m



F#sus4



66

Tu has si do fie - el siem pre has si do fiel

66

B



E/G#



F#A#



VERSO

B



F#A#



70

Mea som bra tu a mor y

70

G#m



B/F#



E



B/D#



74

tu fi de li dad quea pe sar de mi

74

C#m F#sus4 B F#A#

78 me pue das a mar siem prehas si do fiel

Detailed description: This system contains the first four measures of the piece. The vocal line starts with a treble clef and a key signature of three sharps (F#, C#, G#). The lyrics are 'me pue das a mar siem prehas si do fiel'. The piano accompaniment is shown in grand staff notation with treble and bass clefs. The chords are C#m, F#sus4, B, and F#A#.

E/G# B/F# E B/D# G#m

82 ya mi la does tas tus o jos dea mor

Detailed description: This system contains measures 5 through 8. The vocal line continues with the lyrics 'ya mi la does tas tus o jos dea mor'. The piano accompaniment continues in the same style. The chords are E/G#, B/F#, E, B/D#, and G#m.

C#m F#sus4 B E/G# F#A# B

86 ven mi ca mi nar Tal vez el sol

VERSO 2

Detailed description: This system contains measures 9 through 12. The vocal line has the lyrics 'ven mi ca mi nar Tal vez el sol'. The piano accompaniment continues. The chords are C#m, F#sus4, B, E/G#, F#A#, and B. The section is labeled 'VERSO 2' at the end.

90

F#A# E/G# B/F# E

ma ña na noa pa rez ca pe ro pue do con fiar

94

B/D# C#m F#sus4 B

en que tu a llies ta ras y del fir ma men

98

F#A# E/G# B/F# E2

to se bo rren las es tre llas pe roa tu pa la

B/D#

G#m

C#m

F#sus4

B

E/G#

F#A#



102

bra fiel tu se gui ras

102

102

B

D#m

C#m

F#sus4

B



106

CORO

Tuhas si do fiel

Tuhas si

106

106

D#m

C#m

F#sus4

B

D#m



111

do fiel

Tuhas si do fie

111

111

Tú Has Sido Fiel

116

C#m F#sus4 B E/G# F#A#

— el siem prehas si do fiel

120

B D#m C#m F#sus4 B

Tuhas si do fiel Tuhas si

125

D#m C#m F#sus4 B D#m

— do fiel Tuhas si do fie

C#m



F#sus4



B



E/G#



F#/A#



B



130

— el siem prehas si do fiel Tuhas si

130

130

D#m



C#m



F#sus4



B



D#m



135

do fiel Tuhas si do fiel

135

135

C#m



F#sus4



B



D#m



C#m



140

Tuhas si do fie el

140

140

Tú Has Sido Fiel

Musical notation for measures 145-148. Includes guitar chords: F#sus4, B, G#m, F#sus4. Lyrics: siem prehas si do fiel Tuhas si do fiel

Musical notation for measures 149-152. Includes guitar chords: E, B, G#m, F#sus4. Lyrics: siem prehas si do fiel Tuhas si do fiel

Musical notation for measures 153-156. Includes guitar chords: E, B, G#m, F#sus4. Lyrics: siem prehas si do fiel Tuhas si do fiel

Tú Has Sido Fiel

E B B

157

siem prehas si do fiel

157

157

Detailed description: This musical score is for the song 'Tú Has Sido Fiel'. It features three systems of music. The first system is for guitar, showing three chords: E (open E), B (B major), and B (B major). The second system is the vocal line, starting at measure 157 with the lyrics 'siem prehas si do fiel'. The third system is the piano accompaniment, also starting at measure 157, with a treble and bass clef. The key signature has three sharps (F#, C#, G#) and the time signature is 4/4. The piano part includes a melodic line in the treble and a bass line in the bass, with some chords and a fermata at the end.

# Al Estar Ante Ti

Jesus Adrian Romero,  
Mike Rodriguez y Daniel Fraire

♩ = 72

D A Emin

(LOOP)

Piano

Bmin D A Emin7

The musical score is divided into two systems. The first system includes a guitar part with three measures of chords: D, A, and Emin. Below this is a piano part with a treble and bass clef, featuring a melodic line in the treble and a bass line in the bass. The second system includes a guitar part with four measures of chords: Bmin, D, A, and Emin7. Below this is a piano part with a treble and bass clef, featuring a more complex melodic line in the treble and a bass line in the bass. The tempo is marked as quarter note = 72. The key signature has two sharps (F# and C#). The first system is marked with '(LOOP)'.

Bmin A A D

8

VERS

Al es tar an te ti

A Emin Bmin D

12

a do ran do jun toal mar de cris tal En tre la mul ti tud

A                      Emin                      Bmin                      D

16

en a som broa lli meha bre de pos trar                      Y mi can                      tou ni re

16

16

A                      Emin                      Bmin                      D

20

a mi llo nes pro cla man do te Rey                      y mi voz                      o i ras

20

20

24

A Emin Bmin A

en tre las mul ti tu des can ta a ar

Detailed description: This system contains the first four measures of music. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. Above the vocal line, four guitar chord diagrams are provided: A, Emin, Bmin, and A. The key signature has two sharps (F# and C#).

28

A A/G G D G F#7/A#

CORO

Dig noes el Cor de ro de Dios el que fue in mo la do en la cruz

Detailed description: This system contains the next four measures of music, starting with a double bar line and the word 'CORO'. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble clef, and a piano accompaniment in bass clef. Above the vocal line, six guitar chord diagrams are provided: A, A/G, G, D, G, and F#7/A# (with 'off.' written below it). The key signature has two sharps (F# and C#).

32

Bmin D/A G A/C# D Emin7 G/D

— Dig no de la hon ra yel po der la sa bi du ri a su ya es —

36

A A/G G D/F# G F#7/A#

— Yal que es ta en el tro no sea el ho nor San to San to San toes el Se ñor —

40

Bmin D/A G A/C# D Emin7 G/D

Rei na por los si glos con po der to do lo quee xis te es por El

Detailed description: This block contains the first system of music, measures 40 through 43. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and guitar chord diagrams above the vocal line. The chords are Bmin, D/A, G, A/C#, D, Emin7, and G/D. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand.

44

C Asus4 A D

VERSO

Al es tar an te ti

Detailed description: This block contains the second system of music, measures 44 through 47. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and guitar chord diagrams above the vocal line. The chords are C, Asus4, A, and D. The word 'VERSO' is written above the D chord. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand.

Detailed description: A small musical notation fragment consisting of a few notes on a staff, located at the bottom right of the page.

48

A Emin Bmin A/C# D A

a do ran do jun to al mar de cris tal. En tre la mul ti tud en a

48

48

48

53

Em9 Bmin A/C# D A

som broa lli meha bre de pos trar. Y mi can tou ni re a mi

53

53

53

Em9



Bmin



A/C#



D



A



57

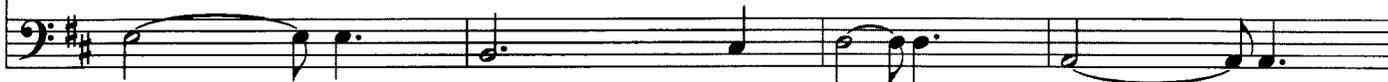


llo nes pro cla man do te Rey y mi voz o i ras en tre las

57



57



Emin



Bmin



A



Asus4



61

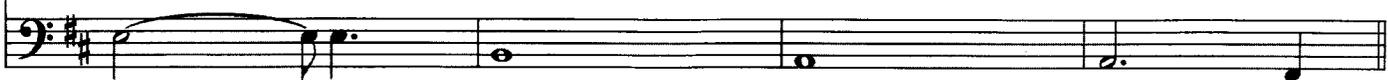


mul ti tu des can ta a ar Dig noes el Cor

61



61



CORO

65

A/G G D/F# G F#7/A# B minBm/A

de ro de Dios el que fue in mo la doen la cruz Dig no de la

69

G D/F# E min A sus4

hon ra yel po der la sa bi du ri a su ya es Yal que es ta en el

73

A/G G D/F# G F#7/A# Bmin

tro no sea el ho nor San to San to San to es el Se ñor Rei na por los

Detailed description: This block contains the first system of music, measures 73-76. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and a separate bass line in bass clef. Chord diagrams for A/G, G, D/F#, G, F#7/A#, and Bmin are provided above the vocal line. The key signature has two sharps (F# and C#).

77

G A/C# D Emin Em/D C

si glos con po der to do lo quee xis te es por el

Detailed description: This block contains the second system of music, measures 77-80. It features a vocal line in treble clef with lyrics, a piano accompaniment in treble and bass clefs, and a separate bass line in bass clef. Chord diagrams for G, A/C#, D, Emin, Em/D, and C are provided above the vocal line. The key signature has two sharps (F# and C#).

Asus4



A/D



G



D/F#



G



F#7/A#



81



PUENTE INSTRUMENTAL (guitarra electrica melodia)

81



81



81



Bmin



D/A



G



A/C#



D



Emin



G/D



85



Dig no de la hon ra yel\_\_\_ po der\_\_\_ la sa bi du ri a su\_\_\_ ya es\_\_\_

(entran las voces)

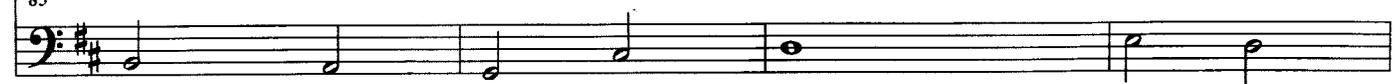
85



85



85



Asus4



D/F#



A/G G



D/F#



G



F#7/A#



89

Yal que es ta en el tro no sea el ho nor San to San to San toes el Se ñor

89

Bmin



G



A/C#



D



Em



G/D



93

Rei na por los si glos con po der to do lo que xis te es por El

93

Al Estar Ante Ti

C



Emin



A sus4



D



A/C#



A



97

to do lo quee xis te es por El

97

97

G



G/B



A sus4



D



101

101

Tea

\*