

# Aleluya a nuestro Dios

*mf*

1.A - le - lu - ya\_a nues - tro Dios por la fuen - te de  
2.A - le - lu - ya\_a nues - tro Dios can - ta - rán las na -  
3.A - le - lu - ya\_a nues - tro Dios a - la - ban - zas por

*mf*

vi - da que\_el cor - de - ro de Dios por no - so - tros mu -  
cio - nes re - di - mi - das por El por su muer - te\_en la  
siem - pre can - ta - re - mos a - llá en la san - ta ciu -

*f*

rió del pe - ca - do nos li - bró, por su san - gre pre - cio - sa to - das  
cruz rei - na - rán con el Se - ñor en las re - gias mo - ra - das por los  
dad jun - to\_al tro - no del Se - ñor con mi - lla - res de San - tos tri - bu

*mp* CORO

las - tras - gre - cio - nes del - mun - do lle - vó.  
si - glos sin - ce - sar paz per - pe - tua ten - drán. Ya no\_hay o - tro po -  
ta - re - mos lo - o - res al Cor - de - ro de Dios.

*mp*

der, na - die pue - de sal - var - nos so - lo Cris - to con su san - gre nos -

*p* *mf*

19

Detailed description: This is the first system of a musical score for a hymn. It consists of a vocal line (treble clef) and a piano accompaniment line (bass clef). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a half note 'der,' followed by eighth notes 'na - die', 'pue - de', 'sal - var - nos', and 'so - lo'. It then has a half note rest, followed by eighth notes 'Cris - to', 'con su', 'san - gre', and 'nos -'. The piano accompaniment provides harmonic support with chords and moving lines. Dynamics markings *p* (piano) and *mf* (mezzo-forte) are indicated above the vocal line. A rehearsal mark '19' is at the start of the piano line.

li - bra del mal, en su cuer - po\_El lle - vó, to - dos nues - tros pe -

*p* *mf*

24

Detailed description: This is the second system of the musical score. It continues the vocal and piano parts from the first system. The vocal line has eighth notes 'li - bra del mal,', eighth notes 'en su cuer - po\_', a half note 'El', eighth notes 'lle - vó,', eighth notes 'to - dos', eighth notes 'nues - tros', and a half note 'pe -'. The piano accompaniment continues with chords and moving lines. Dynamics markings *p* and *mf* are present. A rehearsal mark '24' is at the start of the piano line.

ca - dos sal - va - ción nos o - fre - ce co - ro - na\_y man -

*f*

29

Detailed description: This is the third system of the musical score. The vocal line has eighth notes 'ca - dos', eighth notes 'sal - va - ción', eighth notes 'nos o -', eighth notes 'fre - ce', eighth notes 'co - ro - na\_', and a half note 'man -'. The piano accompaniment continues. A dynamic marking *f* (forte) is indicated above the vocal line. A rehearsal mark '29' is at the start of the piano line.

sión. A - le - lu - ya, a - le - lu - ya a - la - ban - zas can -

33

Detailed description: This is the fourth system of the musical score. The vocal line has a half note 'sión.', eighth notes 'A - le - lu - ya,', eighth notes 'a - le - lu - ya', eighth notes 'a - la - ban - zas', and a half note 'can -'. The piano accompaniment continues. A rehearsal mark '33' is at the start of the piano line.

tad, a - le - lu - ya ex - al - tad al Cor - de - ro de Dios.

37

Detailed description: This is the fifth and final system of the musical score on this page. The vocal line has a half note 'tad,', eighth notes 'a - le - lu - ya', eighth notes 'ex - al - tad', eighth notes 'al Cor - de - ro', and a half note 'Dios.'. The piano accompaniment concludes the phrase. A rehearsal mark '37' is at the start of the piano line.