

Señor, ten Piedad

A.M.D.G.

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$\text{♩} = 80$

Quena 1

Quena 2

Zampoñas

Bombo

Guitarra

Charango

Soprano

Alto

Tenor

Bajo

mf

mf

mp

mp

Se - ñor, _____ ten pie -

Se - ñor, _____ ten pie -

The musical score is arranged for a large ensemble. It includes parts for two Quenas, Zampoñas, Bombo, Guitarra, Charango, and a vocal quartet (Soprano, Alto, Tenor, and Bajo). The tempo is marked as quarter note = 80. The key signature has one flat (B-flat) and the time signature is 4/4. The vocal parts enter in the third measure with the lyrics 'Se - ñor, _____ ten pie -'. The instrumental parts provide accompaniment, with the Guitarra and Charango featuring more active melodic lines in the later measures.

6

Qn. 1

Qn. 2

Zpñs.

Bmb.

Guit.

Ch.

S.

A.

T.

B.

-dad de no - so - - - tros.

-dad de no - so - - - tros.

Se -

Se -

Se -

Se -

11

Qn. 1

Qn. 2

Zpñs.

Bmb.

Guit.

Ch.

S.

A.

T.

B.

- ñor, _____ ten pie -

- ñor, _____ ten pie -

- ñor, _____ ten pie -

- ñor, _____ ten pie -

14

Qn. 1

Qn. 2

Zpñs.

Bmb.

Guit.

Ch.

S.

A.

T.

B.

-dad de no - so - - -

-dad de no - so - - -

-dad de no - so - - -

-dad de no - so - - -

Detailed description: This page of a musical score contains measures 14, 15, and 16. The staves are arranged vertically. The vocal parts (Soprano, Alto, Tenor, Bass) enter in measure 14 with the lyrics '-dad de no - so - - -'. The instrumental parts (Piano 1 & 2, Chamberlain, Bmb., Guitar, and Chamberlain) provide accompaniment. The piano parts have long melodic lines with ties across measures. The guitar and chamberlain parts have complex rhythmic patterns. The bass drum part has a simple rhythmic pattern. The vocal parts have a long note in measure 15 and a short note in measure 16.

17

Qn. 1

Qn. 2

Zpñs.

Bmb.

Guit.

Ch.

S.

A.

T.

B.

- tros.

- tros.

- tros.

mf

p

mf

mf

Cris - to, ten pie - dad

Cris - to, ten pie - dad

Detailed description: This is a musical score for page 5, measures 17 through 21. The score is written for a choir and instrumental ensemble. The instruments and voices are: Qn. 1 (Quinto 1), Qn. 2 (Quinto 2), Zpñs. (Zapateros), Bmb. (Bambuco), Guit. (Guitar), Ch. (Charango), S. (Soprano), A. (Alto), T. (Tenor), and B. (Bass). Measures 17-18 show a melodic line in Qn. 1 and Qn. 2, and a rhythmic pattern in Guit. and Ch. Measures 19-21 show a vocal entry for S., A., T., and B. with the lyrics 'Cris - to, ten pie - dad'. The score includes various musical notations such as notes, rests, and dynamic markings like *mf* and *p*.

22

Qn. 1

Qn. 2

Zpñs.

Bmb.

Guit.

Ch.

S.

A.

T.

B.

de no - so - tros.

de no - so - tros.

The musical score for page 6, measures 22-26, is as follows:

- Measures 22-25:** Qn. 1, Qn. 2, Zpñs., S., and A. have whole rests. Bmb. has whole rests. Guit. and Ch. play chords. Guit. has a bass line of eighth notes. Ch. has a bass line of eighth notes.
- Measure 26:** Bmb. enters with a rhythmic pattern. Guit. and Ch. continue with their patterns. T. and B. enter with the lyrics "de no - so - tros."

27

Qn. 1 *f*

Qn. 2 *f*

Zpñs.

Bmb.

Guit.

Ch.

S. *f*
Cris - - to, ten pie - dad

A. *f*
Cris - - to, ten pie - dad

T. *f*
Cris - - to, ten pie - dad

B. *f*
Cris - - to, ten pie - dad

30

Qn. 1

Qn. 2

Zpñs.

Bmb.

Guit.

Ch.

S.

A.

T.

B.

de no - so -

de no - so -

de no - so -

de no - so -

33

Qn. 1

Qn. 2

Zpñs.

Bmb.

Guit.

Ch.

S.

A.

T.

B.

- tros.

Se - ñor,

mf

mf

mf

mf

37

Qn. 1

Qn. 2

Zpñs.

Bmb.

Guit.

Ch.

S.

A.

T.

B.

ten pie - dad de no - so - - - tros.

ten pie - dad de no - so - - - tros.

ten pie - dad de no - so - - - tros.

ten pie - dad de no - so - - - tros.

42

Qn. 1

Qn. 2

Zpñs.

Bmb.

Guit.

Ch.

S.

A.

T.

B.

f

f

f

f

f

f

f

f

Se - ñor,

Se - ñor,

Se - ñor,

Se - ñor,

45

Qn. 1

Qn. 2

Zpñs.

Bmb.

Guit.

Ch.

S.

A.

T.

B.

ten pie - dad de no - so - -

ten pie - dad de no - so - -

ten pie - dad de no -

(div.)

ten pie - dad de no -

48

Qn. 1

Qn. 2

Zpñs.

Bmb.

Guit.

Ch.

S.

A.

T.

B.

tos.

tos.

tos.

tos.

so

so

p

Detailed description: The musical score is for page 13, measures 48 through 50. The key signature has one flat (B-flat). Measure 48 begins with a treble clef and a B-flat key signature. A long melodic line, consisting of a half note G4, a dotted half note A4, and a half note B4, is written across the first two staves (Qn. 1 and Qn. 2). Measure 49 continues this melodic line with a dotted half note C5 and a half note D5. Measure 50 shows the vocal parts (S., A., T., B.) entering with a half note G4, marked with 'tos.'. The Zpñs. part enters with a piano (p) dynamic, playing a half note G4. The guitar and chamberlain parts play a rhythmic accompaniment of eighth notes. The bass drum part plays a simple rhythmic pattern. The score ends with a double bar line.