

Las Siete Palabras

de Cristo en la cruz

José Luis Sánchez

I

Lucas 23:34

Cantando

Cello

mf

Piano

mf

R. H.

mf L. H.

Ped.

León.

*** *León.*

*** *Ped. simile*

4

Vlc.

mf

4

Pno.

Las Siete Palabras

7

T *mp* Pa dre, Pa dre,

S *pp* Pa dre, Pa dre,

A *pp* Pa dre, Pa dre,

T *pp* Pa dre, Pa dre,

B *pp* Pa dre, Pa dre,

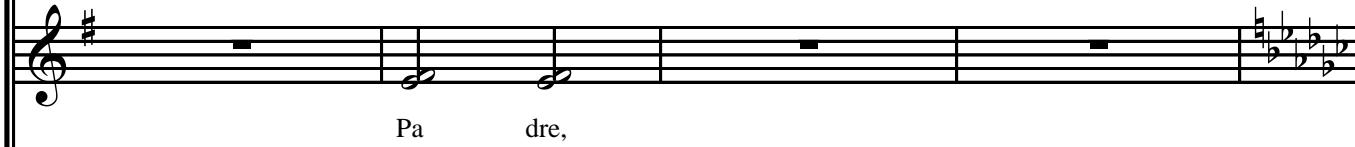
Vlc.

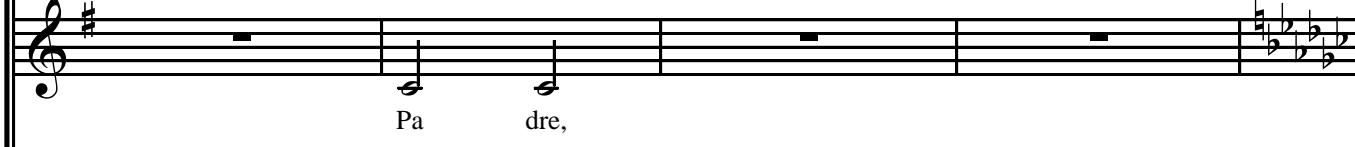
Pno. *p*

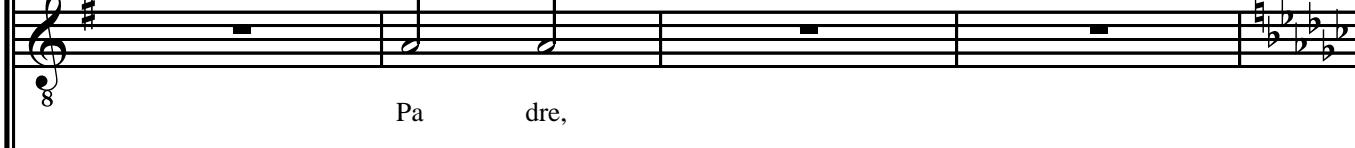
The musical score consists of seven staves. The top six staves represent vocal parts: Treble Clef (T), Alto Clef (S), Bass Clef (A), Treble Clef (T), Bass Clef (B), and Bass Clef (Vlc.). The bottom staff represents the Piano (Pno.). The key signature is one sharp throughout. The vocal parts sing the phrase "Pa dre," in a repeating pattern. The piano part provides harmonic support with eighth-note patterns. Dynamic markings include *mp*, *pp*, and *p*.

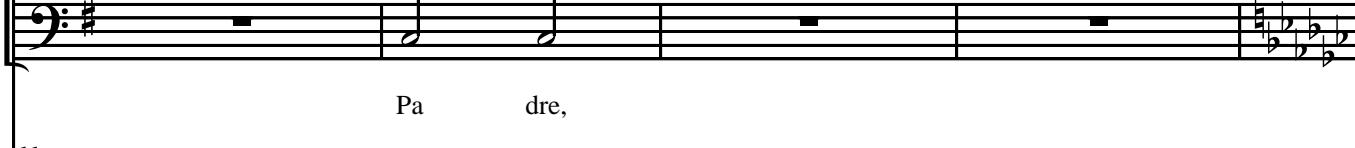
11

T 

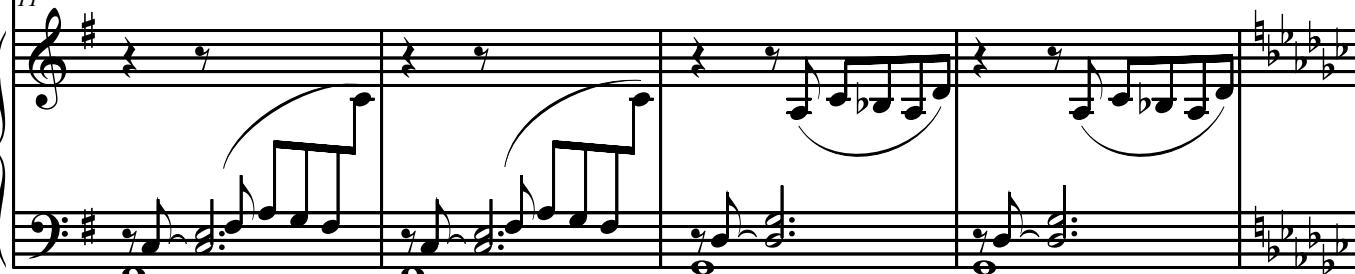
S 

A 

T 

B 

Vlc. 

Pno. 

Las Siete Palabras

4

15

Vlc.

Pno.

15

f

p

19

Vlc.

Pno.

19

p

f

f

23

T

8

per dó na los, ————— como un eco

mp

Vlc.

23

p

23

Pno.

mp R. H.

L. H.

mp

Musical score for "Las Siete Palabras". The score consists of two systems of music.

System 1 (Measures 27-28):

- Tenor (T):** The vocal line begins with a rest followed by eighth notes. The lyrics "por que no sa" are sung on the first beat of measure 28. The dynamic **f** (fortissimo) is indicated. The lyrics continue with "ben" and "lo que".
- Violin (Vlc.):** The violin plays eighth-note chords.
- Piano (Pno.):** The piano accompaniment features eighth-note chords and sustained notes.

System 2 (Measures 31-32):

- Tenor (T):** The vocal line begins with a rest followed by eighth notes. The lyrics "ha cen." are sung on the first beat of measure 32. A **rit.** (ritardando) instruction is given.
- Piano (Pno.):** The piano accompaniment features eighth-note chords and sustained notes.

II

Lucas 23:43

Cello 4 *mp* pizz.

T 5 Yo tea se gu ro:
p arco

Vlc. 5 *p* arco

T 8 Yo tea se gu ro:
mp arco

Vlc. 8 *p* arco

T 11 Yo tea se gu — ro:
mf arco

Vlc. 11 *mp* arco

II

14

T: *mf* hoy es ta rás con mi go hoy es ta rás con mi go con _____

S: hoy es ta rás hoy es ta rás **p** con mi

pp

A: hoy es ta rás hoy es ta rás **p** con mi

T: hoy es ta rás hoy es ta rás **p** con mi

pp

B: hoy es ta rás hoy es ta rás **p** con mi

pp

Vlc. *mf*

14

T: mi go en el Pa ra í so.

S: go con mi go **mp** con mi go _____

A: go con mi go **mp** con mi go _____

T: go con mi go **mp** con mi go _____

B: go con mi go **mp** con mi go _____

Vlc. *mf*

19

T: mi go en el Pa ra í so.

S: go con mi go **mp** con mi go _____

A: go con mi go **mp** con mi go _____

T: go con mi go **mp** con mi go _____

B: go con mi go **mp** con mi go _____

Vlc. *mf*

III

Juan 19:26-27

Soprano

Alto

Tenor

Bajo

Mu jer, Mu jer, Mu jer, Mu jer,

Mu jer, Mu jer, Mu jer, Mu jer, Mu —

Mu jer, Mu jer, Mu jer, Mu jer,

Mu jer, Mu jer, Mu jer, Mu jer,

S

A

T

B

Mu — jer, Mu — jer, Mu —

jer, a hí tie nes a tu hi jo.

Mu jer, Mu jer,

a hí tie nes Mu jer,

Mu jer, Mu jer,

Mu —

10

Soprano (S): jer, a tu hi jo. A hí tie nes a tu ma dre ma dre a tu

Alto (A): a tu hi jo. hi—jo. A hí tie nes a tu ma dre

Tenor (T): a tu hi—jo. A — hí tie nes a tu ma — dre

Bass (B): jer, a tu hi jo. A hí tu ma dre ma dre

15

Soprano (S): ma dre a tu ma — dre ma dre ma — dre

Alto (A): ma — dre ma — dre dre ma dre

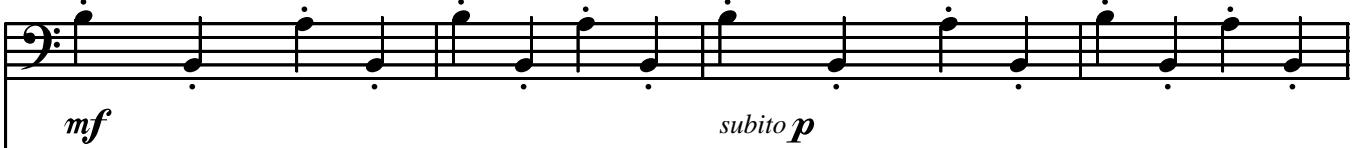
Tenor (T): ma — dre a tu ma — dre dre a tu ma dre

Bass (B): ma dre ma — dre ma dre ma — dre

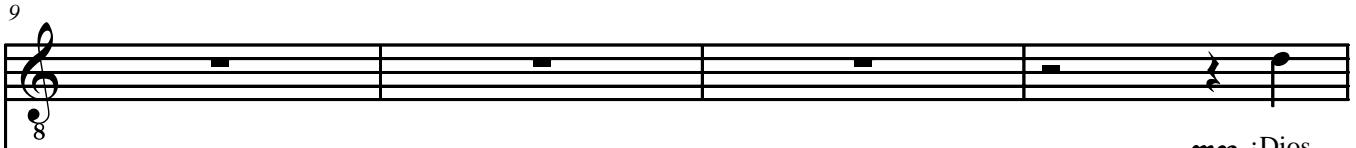
IV

Mateo 27:46, Marcos 15:34

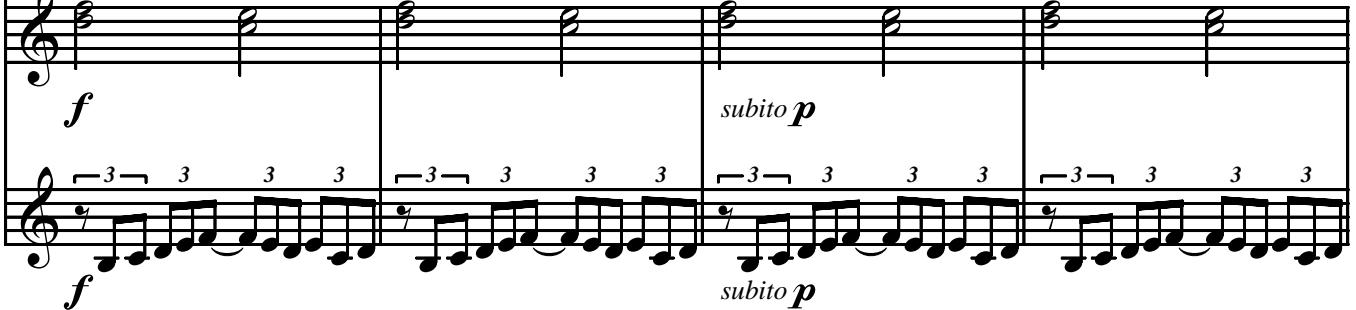
Cello  *p* ————— *f*

Vlc. 5  *mf* *subito p*

Org. 5  *mf* *subito p*
mf *subito p*

T 9  *mp* ¡Dios

Vlc. 9  *f* *subito p*

Org. 9  *f* *subito p*

13

T $\frac{8}{8}$ mí o, ————— Dios mí o! —————

Vlc.

mp

17

T $\frac{8}{8}$ ————— ————— ————— ————— ————— —————

Vlc. *f* $\ddot{\text{D}}\text{ios}$

subito p

17

Org. $\frac{8}{8}$ *f* *subito p* *subito p* *subito p*

$\frac{8}{8}$ 3

21

T $\frac{8}{8}$ mí o, ————— Dios mí o! —————

Vlc. *mp* ————— *f*

26

Vlc.

Org.

26

mf

rit.

mf

29

T

a piacere

f ¿por qué? , *Glissando* ,

¿por

29

Org.

33

T

qué mehas a ban do na__ do?

33

Vlc.

a tempo

33

Org.

V

Juan 19:28

Soprano

Alto

Bajo

p

Uh — Uh — Uh — Uh — Uh —

mp Ah — Ah —

mp Ah — Ah —

S

Ah — Ah — Ah — Ah —

A

p

Ah Ah Ah Ah

T

Ah Ah Ah Ah

p

Ah Ah Ah Ah

B

— Uh — Uh — Uh — Uh — Uh —

9

T S A T B

Ah Ah Ah Ah

mf Ten go sed

p Ah Ah

Ah Ah Ah Ah

Ah Ah Ah Ah

Ah Uh Uh Uh Uh

13

T S A T B

Ah Ah Ah Ah

Ten go sed

mp Ah Ah

Ah Ah Ah Ah

Ah Uh Uh Uh Uh

Ah Ah Ah Ah

Ah Uh Uh Uh Uh

Uh GISS.

17



T Ten go sed

S Ah _____ Ah _____ Ah _____ Ah _____

rit.

A Ah Ah Ah Ah

rit.

T Ah Ah Ah Ah

rit.

B Uh _____ Uh _____ Uh _____

VI

Juan 19:30

Soprano

To does tá cum pli do To

Alto

To does tá cum pli do cum pli do To does

S

do es tá — cum pli — do

A

tá To does tá cum pli do

T

8 To does tá cum

B

To does tá cum pli do cum pli — do

S

To does tá —

A

cum pli — do To does tá cum pli do

T

8 pli — do — cum pli — do cum — pli

B

To does tá — cum pli do To — does tá —

16

Soprano (S): To does tá, To does tá
 Alto (A): cum pli do, cum pli do
 Tenor (T): do cum pli do, To does tá
 Bass (B): To does tá, To does tá

20

Soprano (S): -
 Alto (A): To does tá cum pli do, To does tá, To does tá cum pli do, To does tá

26

Soprano (S): tá cum pli do, cum pli do
 Alto (A): To does tá cum pli do, cum pli do
 Tenor (T): -
 Bass (B): To does tá cum pli do, To does tá

VII

Lucas 23:46

cantando

Cello

Piano

mp

mp

mp

pedal simile

Rédo.

*

3

Vlc.

f

3

Pno.

f

f

Musical score for vocal and piano parts. The vocal parts are arranged in four staves: Treble (T), Alto (A), Bass (B), and Tenor (T). The piano part is in two staves: Treble (Pno.) and Bass (Vlc.). The vocal parts sing "Pa dre," in a repeating pattern. The piano part provides harmonic support with eighth-note chords and bass line. Measure numbers 6, 8, and 6 are indicated above the staves.

6

T
mf Pa dre, Pa dre,

S
Pa dre, Pa dre,

A
Pa dre, Pa dre,

T
Pa dre, Pa dre,

B
Pa dre, Pa dre,

Vlc.
pp Pa dre, Pa dre,

Pno.
mp
mp

10

T S A T B Vlc. Pno.

The musical score consists of six staves. The top four staves are for voices: Tenor (T), Soprano (S), Alto (A), and Tenor (T). The bottom two staves are for piano: Bassoon (B) and Piano (Pno.). The vocal parts sing in unison, with lyrics "Pa dre," appearing at various points. The piano part includes a basso continuo line with sustained notes and harmonic changes indicated by key signatures (G major, C major, F major, B-flat major).

14

The musical score consists of seven staves. The top five staves are vocal parts: Tenor (T), Soprano (S), Alto (A), Tenor (T), and Bass (B). The bottom two staves are for the piano: Viola/Cello (Vlc.) and Piano (Pno.). The vocal parts sing in unison, with lyrics in Spanish: "en tus manos en co mien do". The piano part provides harmonic support with sustained notes and eighth-note patterns. Measure 14 begins with a forte dynamic.

T en tus ma nos en co mien do

S en tus ma nos en co mien do

A en tus ma nos en co mien do

T en tus ma nos en co mien do

B en tus ma nos en co mien do

Vlc. - - - -

Pno. - - - -

18

T en tus ma nos en co mien domies pí ri tu.

S en tus ma nos

A en tus ma nos

T en tus ma nos en tus ma nos

B en tus ma nos

Vlc. -

Pno. 18

The musical score consists of six staves. The top three staves are vocal parts: Tenor (T), Soprano (S), and Alto (A). The fourth staff is another Tenor (T). The fifth staff is Bass (B). The bottom two staves are for the Violoncello (Vlc.) and Piano (Pno.). Measure 18 begins with the vocal parts singing 'en tus ma nos'. The Tenor (T) sings 'en' in the first measure, 'tus' in the second, 'ma' in the third, and 'nos' in the fourth. The Soprano (S) and Alto (A) follow suit in the same measures. In the third measure, the Tenor (T) sings 'co mien domies', the Soprano (S) sings 'pí', and the Alto (A) sings 'ri'. The vocal parts then continue with 'tu.' in the fourth measure. The piano part (Pno.) provides harmonic support throughout, with sustained notes and eighth-note patterns. The violoncello part (Vlc.) has a rhythmic pattern of eighth notes in measures 1-3, followed by a rest in measure 4.

22

Vlc. *mf*

Pno. *mf*

22

T 8 Pa dre, en tus

Vlc.

27

Pno. *mp*

27

T 8 ma nos en co mien do mies pí ri tu. *rit.*

Vlc.

31

Pno. *rit.* *R. H.* *L. H.* *8va*