

ORATORIO APOCALIPSIS DE N. S. JESUCRISTO.
SEGÚN SAN JUAN.
TERCERA PARTE - CAPÍTULO N° XIX.-

ALLEGRO CON BRIO.

Tr. 1 43 7

53 20 10

85 26

114

118

122

126

130 rit. t.

134

Detailed description: This is a musical score for a trumpet part. It begins with a treble clef, a key signature of two sharps (F# and C#), and a 4/4 time signature. The score is divided into measures, with measure numbers 1, 53, 85, 114, 118, 122, 126, 130, and 134 marked at the start of their respective lines. Above the first three measures, there are horizontal lines with numbers 43 and 7, likely indicating rehearsal marks or specific measure counts. The music consists of various rhythmic patterns, including quarter notes, eighth notes, and chords. At measure 130, there is a performance marking 'rit. t.' (ritardando). The score concludes at measure 134 with a double bar line.

ORATORIO APOCALIPSIS DE N. S. JESUCRISTO. 139
SEGÚN SAN JUAN.
TERCERA PARTE - CAPÍTULO N° XIX.-

ALLEGRO CON BRIO.

1 43 7

Cor.

53 20 10

85 26

114

118

122

126

130

134

rit.

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Tim. Perc.

1 43 7

43 7

53 8 8

64

68 *f*

72

76 8 17 8 17

103 *f*

Detailed description: This is a musical score for Timpani (Tim.) and Percussion (Perc.) in 4/4 time. The score is divided into systems of two staves each. Measure numbers are indicated at the beginning of each system. The first system (measures 1-4) features rests in the first two measures, followed by eighth notes in the third and fourth measures. The second system (measures 53-56) has rests in the first two measures, followed by eighth notes in the third and fourth measures. The third system (measures 64-67) consists of rests in all four measures. The fourth system (measures 68-71) has rests in the first three measures, followed by a quarter note in the fourth measure marked with a forte (*f*) dynamic. The fifth system (measures 72-75) has a quarter note in the first measure, eighth notes in the second, and quarter notes in the third and fourth measures. The sixth system (measures 76-79) has a quarter note in the first measure, followed by rests in the second and third measures, and quarter notes in the fourth measure. The seventh system (measures 103-106) has a quarter note in the first measure marked with a forte (*f*) dynamic, followed by quarter notes in the second and third measures, and a quarter note in the fourth measure.

107

Musical notation for measures 107-110. The upper staff has a treble clef and a key signature of three sharps (F#, C#, G#). It contains four measures, each with a whole note chord. The lower staff has a bass clef and contains four measures of whole rests.

111

Musical notation for measures 111-114. The upper staff has a treble clef and a key signature of three sharps. It contains four measures: a whole note chord, a half note with a fermata, and two measures of eighth notes. The lower staff has a bass clef and contains four measures of whole rests. A *sfz* dynamic marking is present in the second measure.

115

Musical notation for measures 115-118. The upper staff has a treble clef and a key signature of three sharps. It contains four measures of eighth notes. The lower staff has a bass clef and contains four measures of whole rests.

119

Musical notation for measures 119-122. The upper staff has a treble clef and a key signature of three sharps. It contains four measures of eighth notes. The lower staff has a bass clef and contains four measures of whole rests.

123

Musical notation for measures 123-126. The upper staff has a treble clef and a key signature of three sharps. It contains four measures of eighth notes. The lower staff has a bass clef and contains four measures of whole rests.

127

Musical notation for measures 127-130. The upper staff has a treble clef and a key signature of three sharps. It contains four measures of eighth notes. The lower staff has a bass clef and contains four measures of whole rests.

131

Musical notation for measures 131-134. The upper staff has a treble clef and a key signature of three sharps. It contains four measures of eighth notes. The lower staff has a bass clef and contains four measures of whole rests. A *rit.* dynamic marking is present in the second measure.

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C.Niños. 1 5 11

Coro mixto 5 11

19 27

A- le- lu- ia

A- le-

49

A- le- lu- ia..... A- le-

lu- ia..... A- le- lu- ia La/hu-ma-re da de la Ciu-

53

lu- ia..... A- le- lu- ia.....

dad se e- le- va por los si- glos de los

57

si- glos por los si- glos de los si-

61

mf

A- le- lu-ia A- le- lu-ia A- le- lu- ia A- le- lu-ia A- le- lu-ia A- le-

glos ".

65

lu- ia A- le- lu-ia A- le- lu- ia A- le- lu- ia A- le- lu-ia A- le- lu- ia A- le-

mp

A- le- lu-ia A- le- lu- ia A- le- lu- ia A- le- lu- ia A- le- lu-ia A- le- lu- ia A- le-

69

lu- ia.

f A- mén, a- le-

lu- ia.

f A- mén, a- le-

73

13

lu- ia !.

p A- le- lu- ia/A-le-lu- ia A-le-

lu- ia !.

13

13

89

lu- ia A- le- lu- ia/Ale lu- ia A- le- lu- ia A- le- lu- ia/Ale- lu- ia A- le-

A- le- lu- ia/Ale- lu- ia A- le-

p

93

lu-ia A-le-lu-ia/Ale-lu-ia A-le-lu-ia Por-que el Se-ñor nues-tro

lu-ia A-le-lu-ia/Ale-lu-ia A-le-lu-ia Por-que el Se-ñor nues-tro

97

Dios su rei-no ha es-ta-ble-ci-do El To-do po-de

Dios su rei-no ha es-ta-ble-ci-do El To-do po-de

101

ro-so su rei-no ha es-ta-ble-ci-do *f* A-le-gré-mo-nos re-go-ci-

ro-so su rei-no ha es-ta-ble-ci-do *f* A-le-gré-mo-nos re-go-ci-

105

jé- mo-nos A- le- gré- mo-nos re-go- ci- jé- mo-nos A- le- gré- mo-nos re-go- ci-

jé- mo-nos A- le- gré- mo-nos re-go- ci- jé- mo-nos A- le- gré- mo-nos re-go- ci-

109

jé- mo- nos y de- mos glo- ria a Dios.....

jé- mo- nos y de- mos glo- ria a Dios.....

A- le-

113

A- le- lu-ia.....

A- le- lu- ia.....

lu- ia/a-le- lu- ia a- le- lu- ia A- le- lu- ia/A-le-lu- ia a- le- lu- ia A-le

117

A- le- lu- ia..... A- le- lu- ia... por-que

lu- ia/a-le-lu- ia a-le- lu- ia A-le- lu- ia/a-le- lu- ia a- le- lu- ia por-que

121

han..... lle- ga- do las bo- das del Cor- de- re: su es-

han..... lle- ga- do las bo- das del Cor- de- ro: su es-

125

po- sa ya se/ha pre-pa- ra- de y la han ves- ti- do con li- no fi- no A- le-

po- sa ya se/ha pre-pa- ra- do y la han ves- ti- do con li- no fi- no de blan-

129

lu..... ia A- le- lu..... ia A- le-

cu- ra res- plan-de- cien- te de blan- cu- ra res- plan-de- cien- te A- le-

rit.

133

lu- ia A- le- lu..... ia \"

lu- ia A- le- lu- ia \"

SEGÚN SAN JUAN.

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Cuarteto
de
Solistas.

f ¡A-le-lu-ia! La sal-va-ción ¡A-le-lu-ia y

el po-der A-le-lu-ia la glo-ria per-te-ne-cen a nues-tro

Dios!. ¡A-le-lu-ia la glo-ri-a per-te-ne-cen a

nues-tro Dios!. por-que sus jui-cios son ver-da-de-ros y jus-tos ¡A-le-

lu-ia!. El ha con-de-na-do a la fa-mo-sa Pros-ti-tu-ta

.....Pros-ti-tu-ta^p que co-rrompí-a la tie-rra con su lu-

ju-ria, y ha ven-ga- do en e-lla la san-gre de sus ser-vi-

do-res y ha ven-ga- do en e-

lla la san-gre de su ser- vi- do-

res la san-gre de su ser- vi- do-

res la san-gre de sus ser- vi- do-

res " *ritardando*
 21 compás silencio

pp "¡ A- mén, a- le- lu- ia!". *f* "¡ A- mén, a- le-

lu- ia!". "A-

la- ben a nues-tro Dios, us- te- des sus ser- vi- do- res,

los que le te- men. pe- que- ños y gran- des ".
poco a poco *rit.*

29 compases de silencio.

A- le- lu-ia.....A- le- lu- ia.....

A- le- lu-ia..... A- le- lu-ia.....

A- le- lu- ia

A- le- lu- ia

A- le- lu- ia

A- le- lu- ia de- blan-

cu- ra res- plan- de- cien- te

de blan- cu- ra res- plan- de- cien- te

A- le-

rit.

lu- ia A- le- lu- ia'