

LEVANTATE SEÑOR

Letra y Música:
Marcos Witt

Lento
Rubato

The musical score is arranged in three systems. The first system includes a vocal line and a piano accompaniment. The piano part is marked '(electric piano)' and features a 3/4 time signature. The second system continues the piano accompaniment, showing a change in time signature to 3/4 and then 4/4. The third system includes the vocal line with lyrics and the piano accompaniment. The piano part includes a measure marked '10'.

Guitar Chord Diagrams:

- Cm 3fr.
- B^b/C
- A^b/C 4fr.
- B^b/C
- Cm 3fr.
- B^b/C
- Cm 3fr.
- B^b/C
- A^b/C 4fr.
- B^b/C
- B^b/C
- Cm 3fr.
- B^b/C
- B^b/C

Lyrics:

Le - ván - ta - te le - ván - ta - te Se -

Cm 3fr. A^b 4fr. B^b Cm 3fr. Cm 3fr.

ñor ————— Le - ván - ta — te le -

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is in a treble clef with a key signature of two flats (B-flat and E-flat). It features a melodic line with lyrics: "ñor ————— Le - ván - ta — te le -". Above the vocal line are five guitar chord diagrams: Cm 3fr., A^b 4fr., B^b, Cm 3fr., and Cm 3fr. The piano accompaniment is in a grand staff (treble and bass clefs). The right hand plays chords and moving lines, while the left hand plays a bass line. A fermata is placed over the final note of the piano accompaniment.

E^b 3fr. Gm7 Cm 3fr. Cm 3fr. B^b/C

ván - ta - te — Se- ñor —————

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line has lyrics: "ván - ta - te — Se- ñor —————". Above the vocal line are five guitar chord diagrams: E^b 3fr., Gm7, Cm 3fr., Cm 3fr., and B^b/C. The piano accompaniment continues with complex chordal textures and moving lines in both hands. A fermata is placed over the final note of the piano accompaniment.

A Moderato
♩ = 112

(A tempo) Cm 3fr. B^b/C Cm 3fr. A^b/C 4fr. B^b/C

Le - ván - ta - te — le - ván - ta - te — Se - ñor —————

The third system of the musical score begins with a double bar line. The vocal line has lyrics: "Le - ván - ta - te — le - ván - ta - te — Se - ñor —————". Above the vocal line are five guitar chord diagrams: Cm 3fr., B^b/C, Cm 3fr., A^b/C 4fr., and B^b/C. The piano accompaniment features a rhythmic pattern with accents (^) and a fermata over the final note.

Cm 3fr. Cm 3fr. E^b 3fr. Gm7 Cm 3fr.

le - ván - ta - te — le - ván - ta - te — Se - ñor *accelerando*

Drums

25

Allegro



♩ = 130

Cm 3fr. B^b Cm 3fr. A^b 4fr. B^b

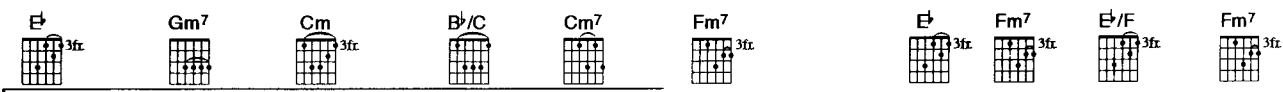
Le - ván - ta - te — le - ván - ta - te — Se - ñor —

30

Cm 3fr. Cm 3fr. E^b 3fr. Gm7 Cm 3fr.

1. le - ván - ta - te — le - ván - ta - te — Se - ñor


B

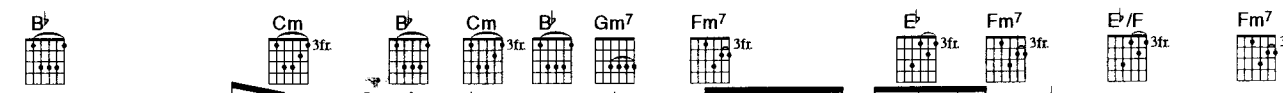


2.

ván - ta - te — Se - ñor Hu - yan de - lan - te de tí —


35






tus e - ne - mi — i - gos se dis - per - sen de - lan — te de tí —

40




Coda



to - dos a - que — llos que a - bo - rre - cen tu pre - sen - cia —

45



Cm7 A^bma7/C E^b(add9)/C

D.S. al Coda

Coda

C

B^b/C Cm 3fr B^b Cm 3fr Fm⁹ 3fr E^b 3fr Fm7 3fr

sen - cia tu - pre - sen - cia rei - na - rá

Drums

50

B^b B^b/C Cm 3fr B^b/C Cm 3fr Fm⁹ 3fr Gm7/F Fm7 3fr Cm7/F Fm7 3fr

so - bre to - do im - pe - rio tu pre - sen - cia rei - na - rá go -

55

Gsus⁴ 3fr. G⁷sus⁴ 3fr. Gsus⁴ 3fr. G B⁷/C Cm A⁷ maj⁷/C B⁷ (add9)/C

ber - na - rá so - bre to - do prin - ci - pa - do

60

Cm⁷ A⁷ maj⁷/C B⁷ (add2)/C

AL



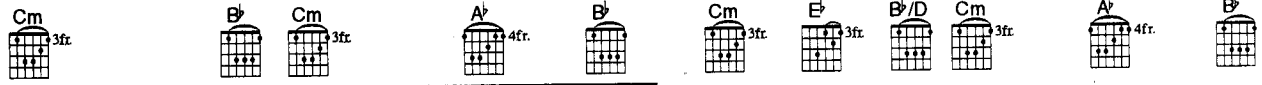
Y

SIGUE

(4x) 1.-3. es

Cm 3fr. A⁷/C 4fr. B⁷/C Cm 3fr. A⁷/C 4fr. A⁷/C 4fr. B⁷/C

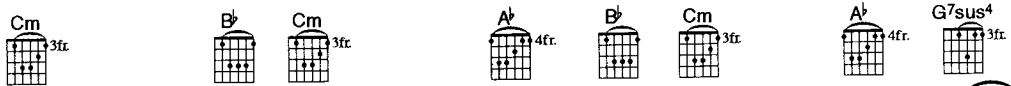
65



4.

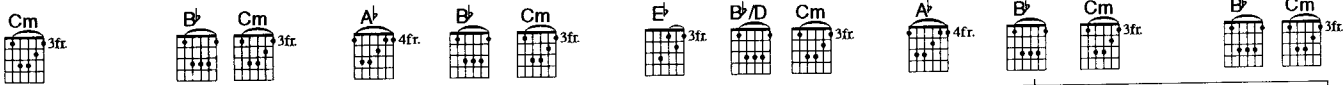
(tutti) pí - ri - tu de te - mór ¡hu - ye! es - pí - ri - tu - de mal - dad ¡hu - ye! es -

70



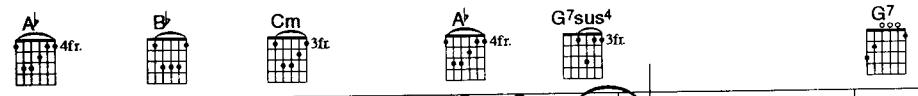
pí - ri - tu de ren - cor ¡hu - ye! es - pí - ri - tu de di - vi - sión ¡hu - ye! es -

75



pí - ri - tu de en - fer - me - dad ¡hu - ye! es - pí - ri - tu de re - be - lión ¡hu - ye! es - pí - ri - tu in - mo - ral

80



¡hu - ye! es - pí - ri - tu de obs - cu - ri - dad ¡hu - ye! tu pre -

Fm⁹ 3fr. Eb 3fr. Fm7 3fr. B^b B^b/C

sen - cia rei na - rá so - bre to doim - pe

Cm 3fr. B^b/C Cm 3fr. Fm⁹ 3fr. Gm7/F Fm7 3fr. Cm7/F Fm7 3fr.

rio tu pre - sen - cia rei na - rá go -

Gsus⁴ 3fr. Gsus⁴ 3fr. G 3fr. B^b/C Cm 3fr. A^b maj7/C

ber - na - rá so - bre to - do prin - ci - pa - do

B^b(add9)/C Cm7 A^b maj7/C B^b(add2)/C

Cm 3fr. A/C 4fr. B/C Cm 3fr. es - pí - ri - tu de per - ver - sión

The first system of the musical score features a vocal line in the upper staff and a piano accompaniment in the lower staff. The key signature has two flats (B-flat and E-flat). The vocal line begins with a whole rest, followed by a half note G4, and then a quarter note G4. The piano accompaniment consists of a steady eighth-note bass line in the left hand and chords in the right hand. Chord diagrams for Cm 3fr., A/C 4fr., and B/C are provided above the vocal line.

A/C 4fr. B/C Cm 3fr. E/C 3fr. B/D Cm 3fr. A/C 4fr. B/C jhu - ye! es - pí - ri - tu de am - bi - ción jhu - ye es -

The second system continues the musical score. The vocal line has a whole rest, followed by a half note G4, and then a quarter note G4. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for A/C 4fr., B/C, Cm 3fr., E/C 3fr., B/D, Cm 3fr., A/C 4fr., and B/C are shown above the vocal line.

Cm 3fr. B/C Cm 3fr. A/C 4fr. B/C Cm 3fr. A/C 4fr. G7sus4 3fr. pí - ri - tu pro - fa - na - dor jhu - ye! es - pí - ri - tu de va - ni - dad

The third system of the score includes a vocal line and piano accompaniment. The vocal line has a whole rest, followed by a half note G4, and then a quarter note G4. The piano accompaniment features a steady eighth-note bass line and chords. Chord diagrams for Cm 3fr., B/C, Cm 3fr., A/C 4fr., B/C, Cm 3fr., A/C 4fr., and G7sus4 3fr. are provided above the vocal line.

Cm 3fr. B/C Cm 3fr. A/C 4fr. B/C jhu - ye! es - pí - ri - tu de mur - mu - ra - ción jhu - ye! es -

The fourth system concludes the musical score. The vocal line has a whole rest, followed by a half note G4, and then a quarter note G4. The piano accompaniment continues with the same rhythmic pattern. Chord diagrams for Cm 3fr., B/C, Cm 3fr., A/C 4fr., and B/C are shown above the vocal line.

Cm 3fr. E^b 3fr. B^b/D Cm 3fr. A^b 4fr. B^b Cm 3fr. B^b Cm 3fr.

pí - ri - tu de con - ten - ción ¡hu - ye! es - pí - ri - tu de he - chi - ze - ri -

110

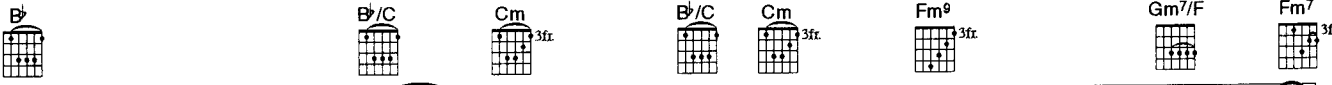
Cm 3fr. A^b 4fr. B^b Cm 3fr. A^b 4fr. Gsus⁴ 3fr.

— a ¡hu - ye! es - pí - ri - tu de mor - tan - dad ¡hu - ye!


Gsus⁴ 3fr. G⁷ G⁷ Fm⁹ 3fr. E^b 3fr. Fm⁷ 3fr.

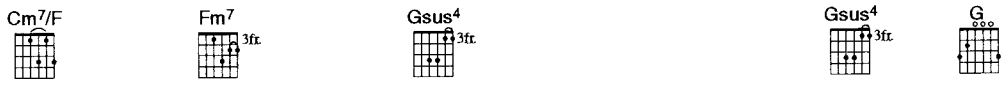
tu pre - sen - cia rei - na - rá

115





so - bre to - do im - pe - rio tu pre - sen - cia rei - na - rá





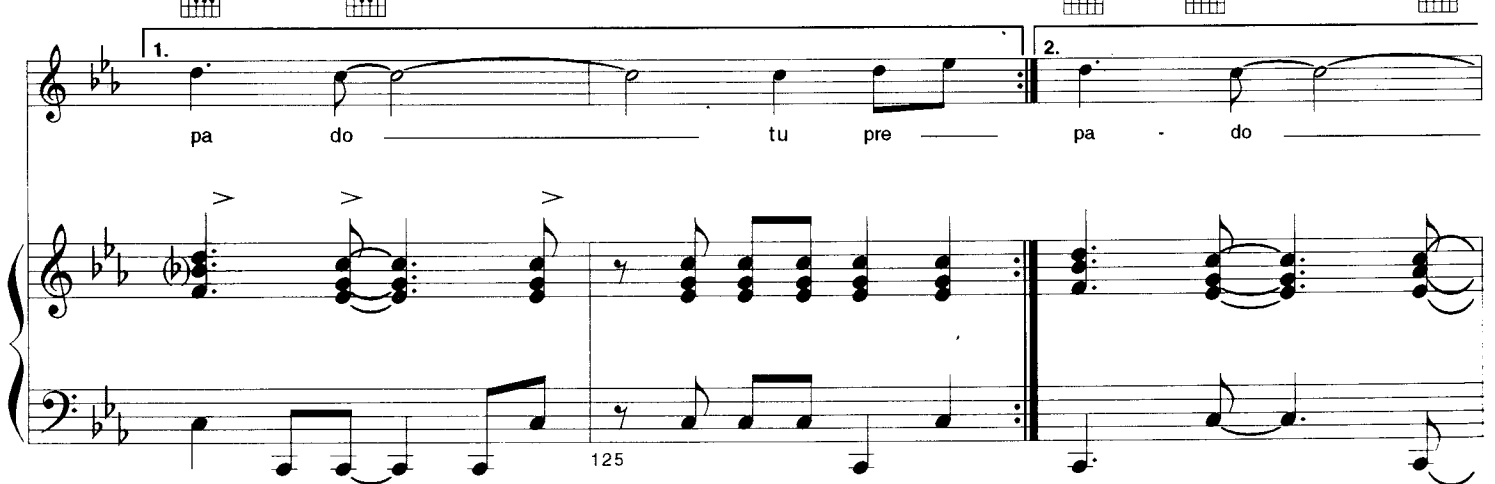
go - ber - na - rá so - bre to - do prin - ci -










1. pa do tu pre pa - do





2.



B^b(add2)/C  **Cm**  **A^b maj7/C**  **B^b/C** 



le

Cm  **B^b**  **Cm**  **Cm** 

ván - ta - te Se - e - ñor

