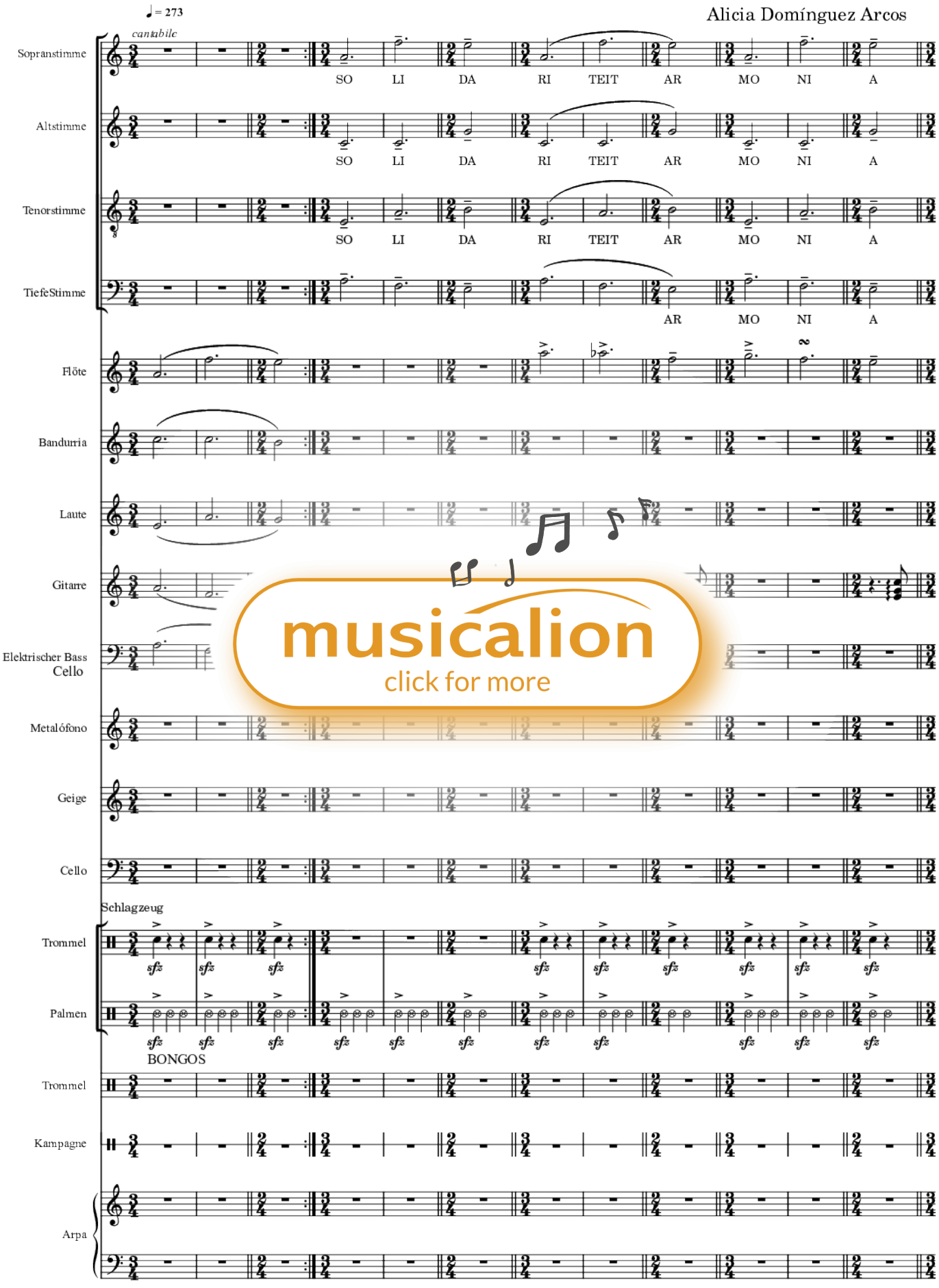
SOLIDARITEIT & PERDÓN

Alicia Domínguez Arcos



musicalion
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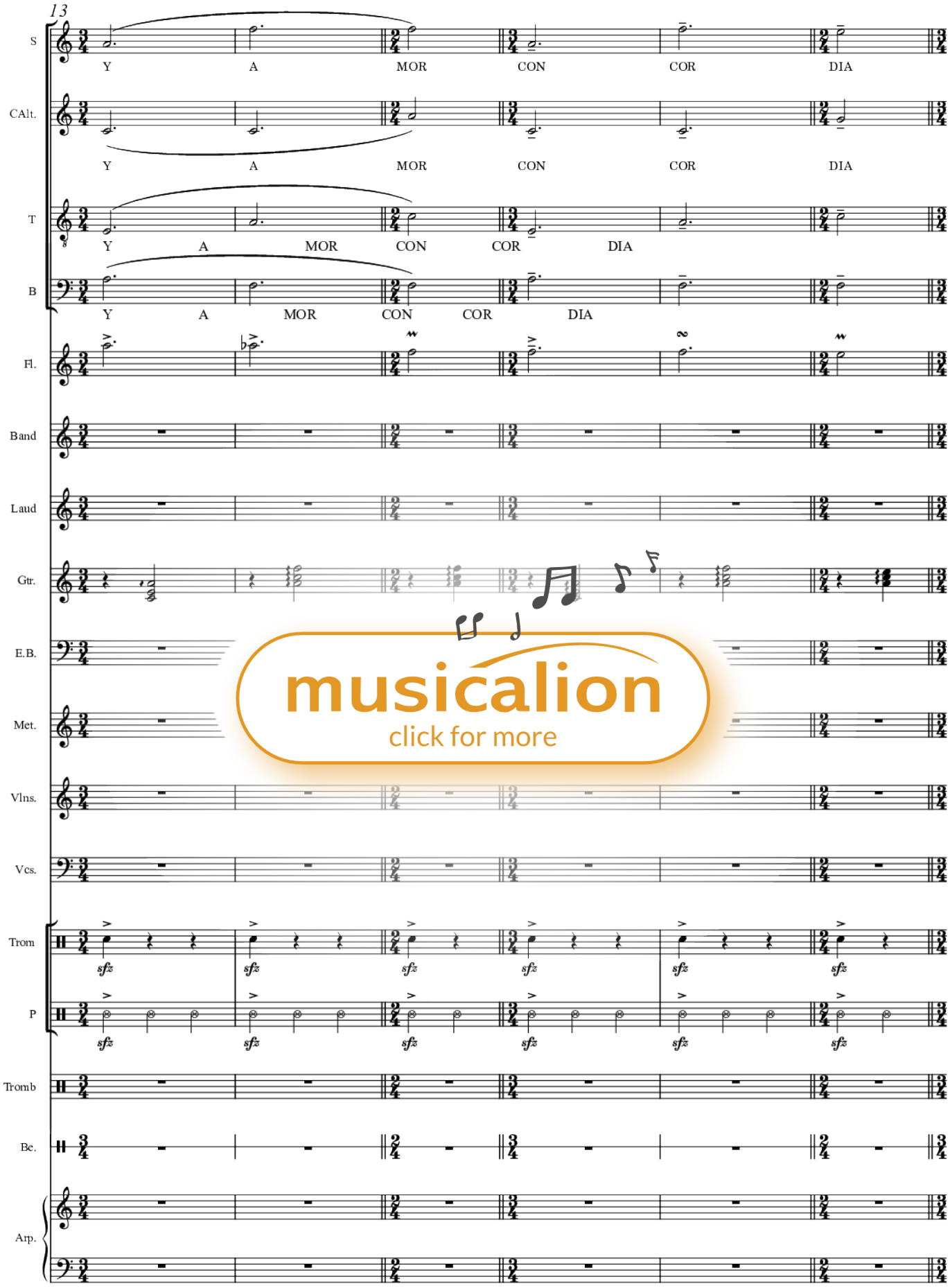

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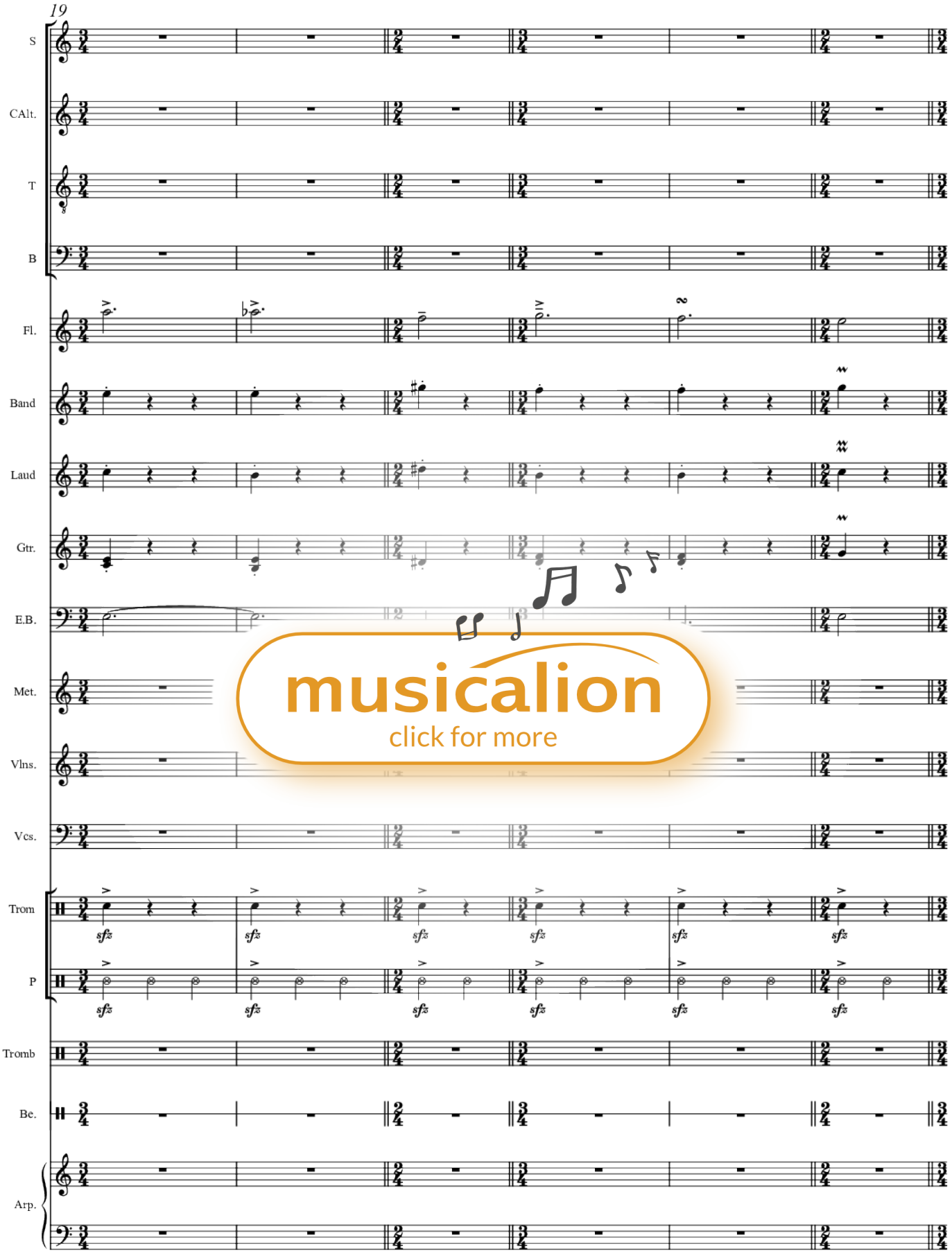

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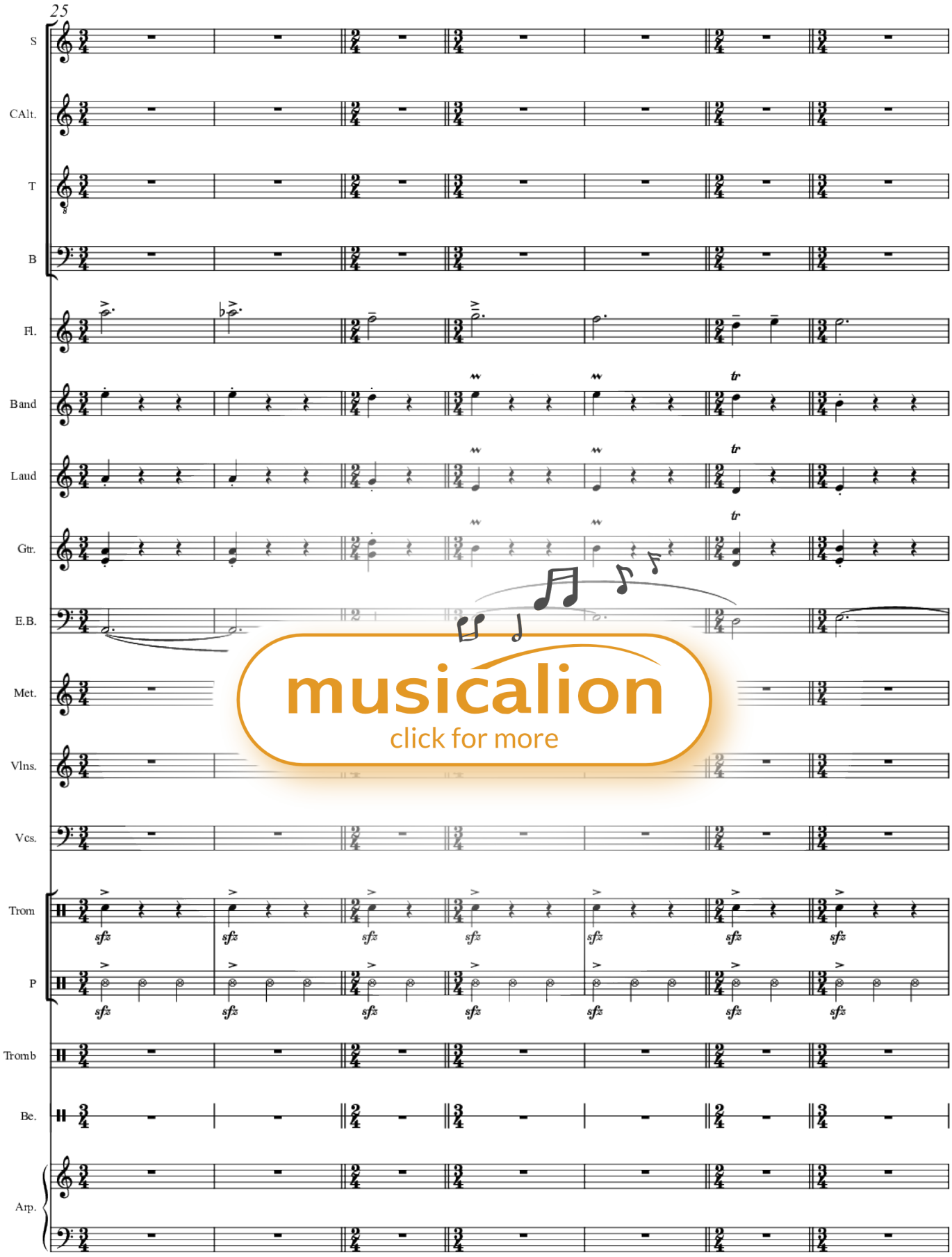

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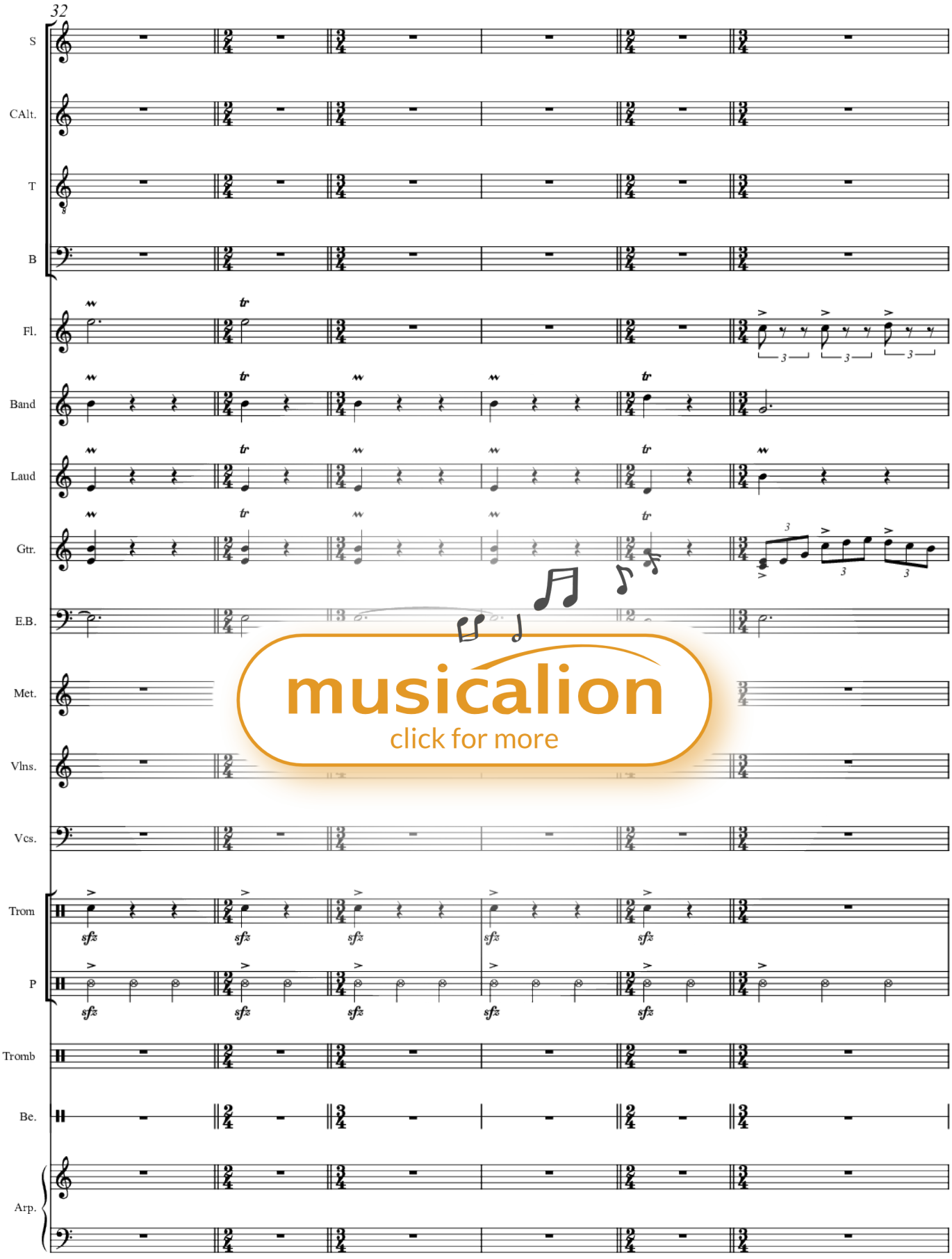

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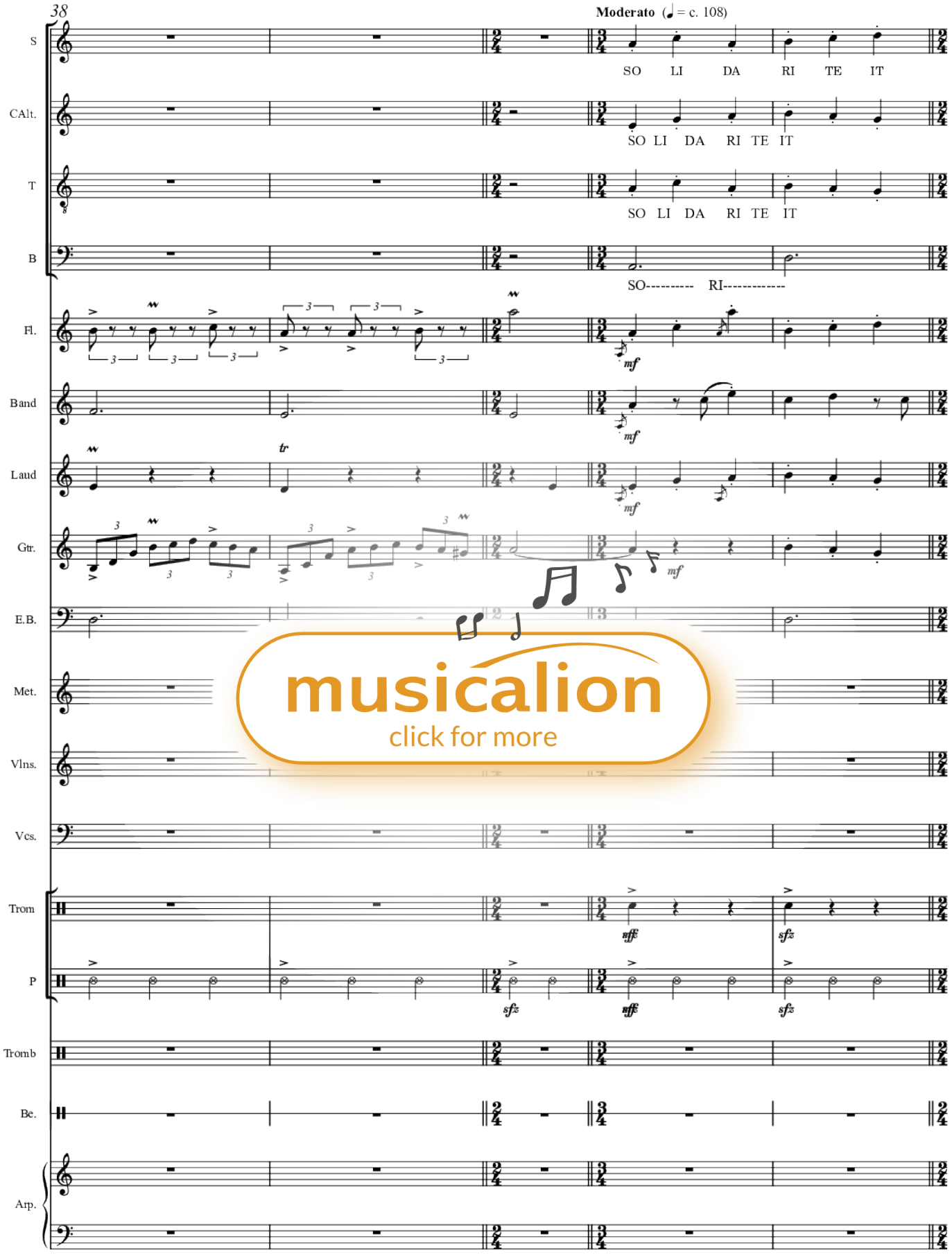

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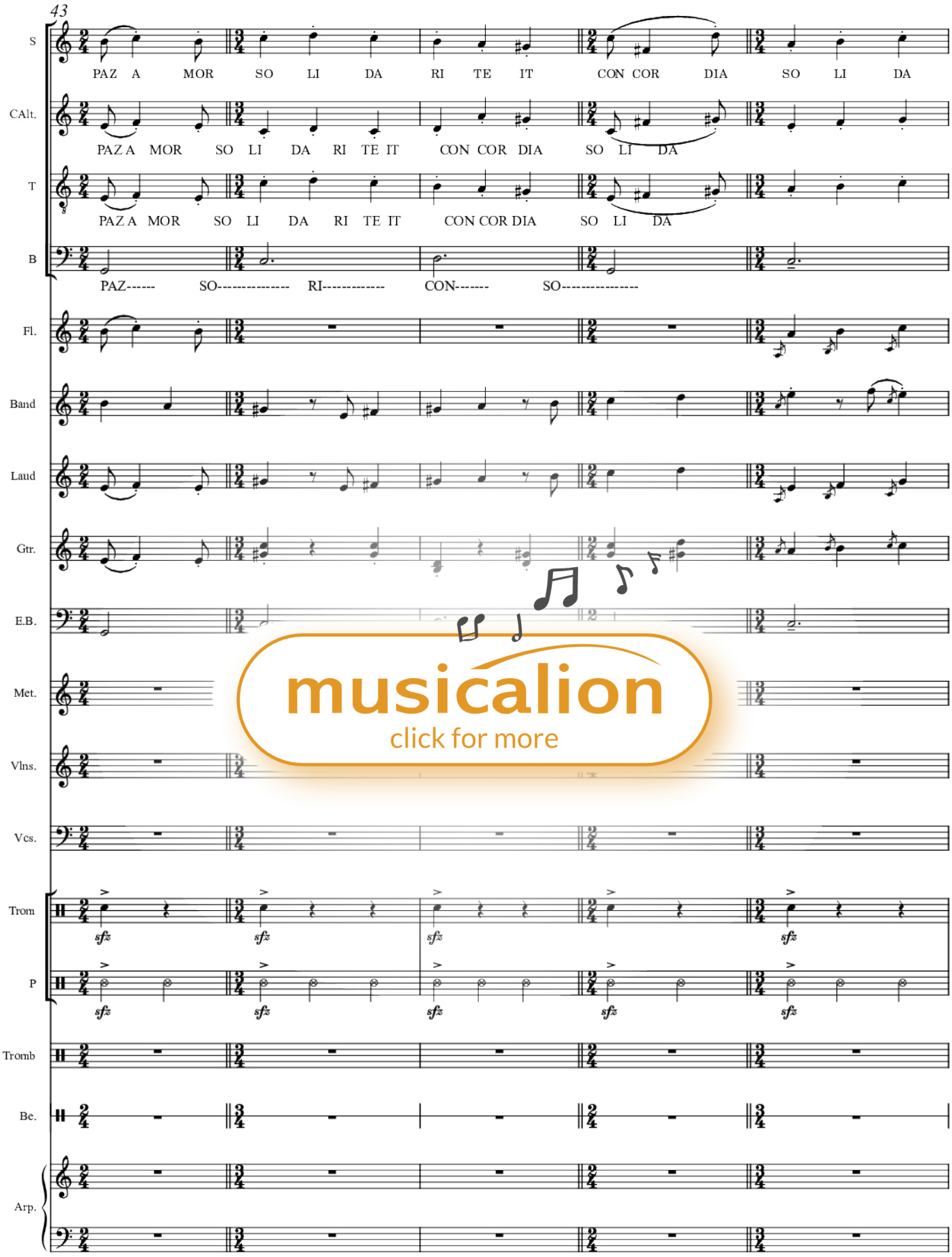

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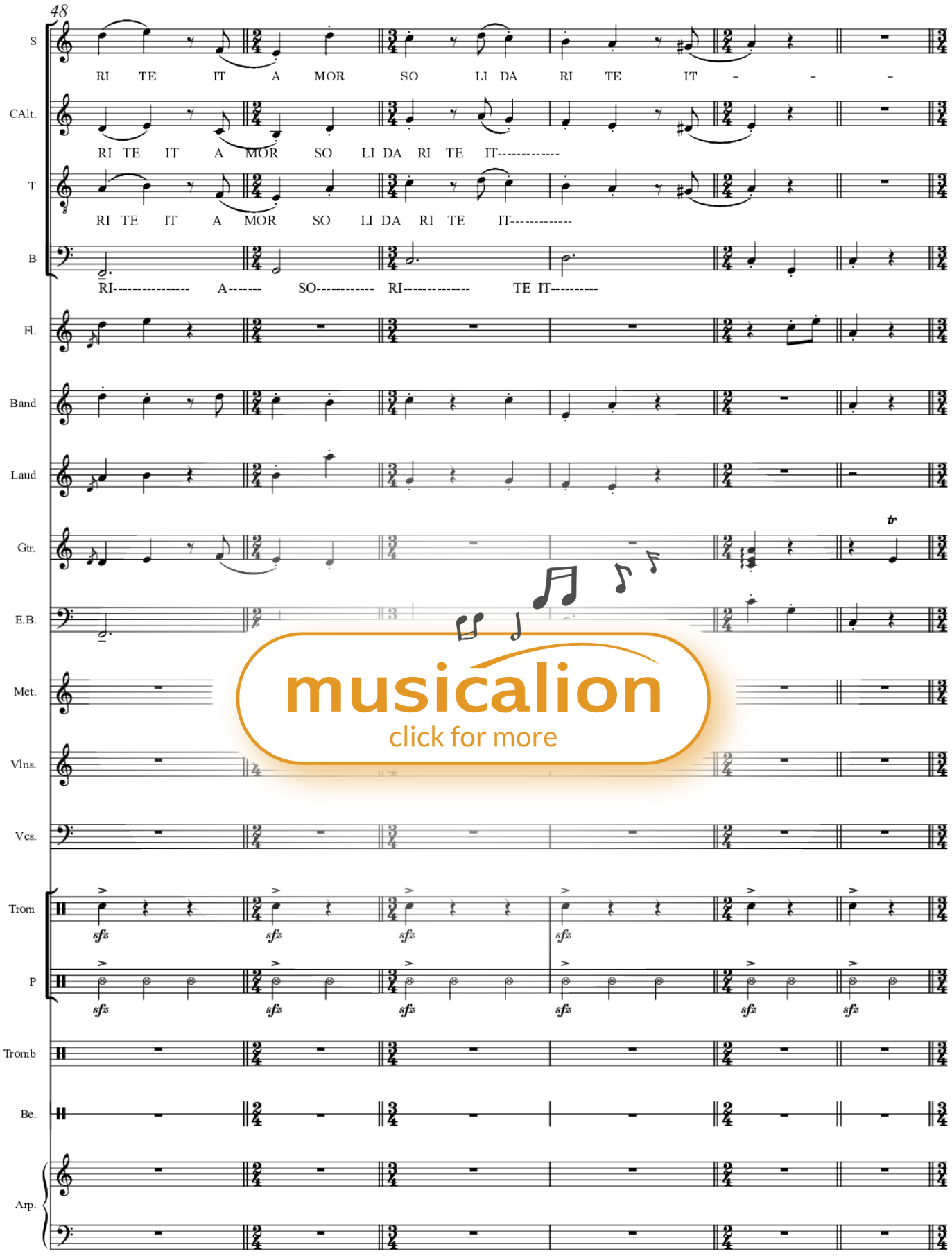

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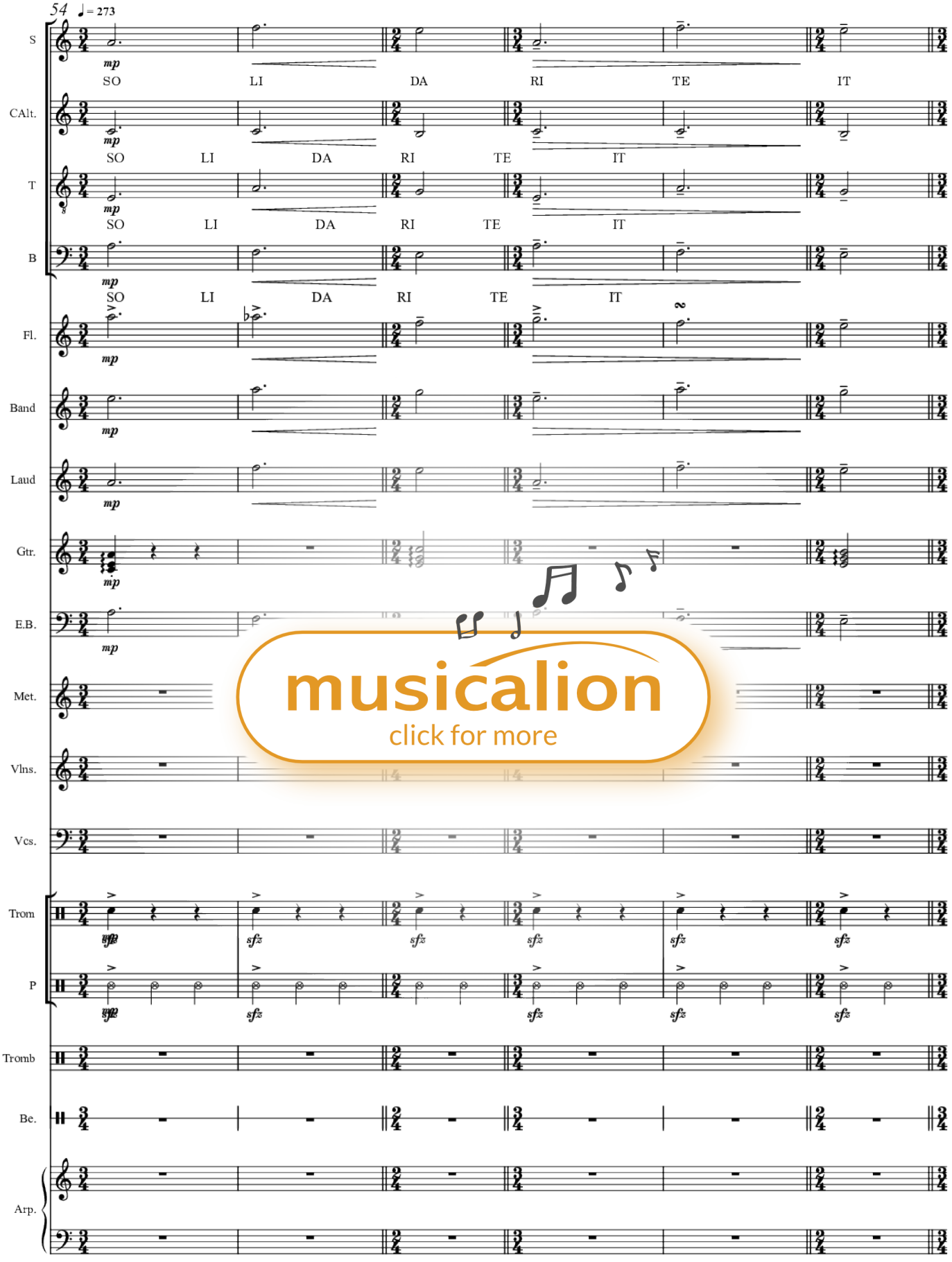

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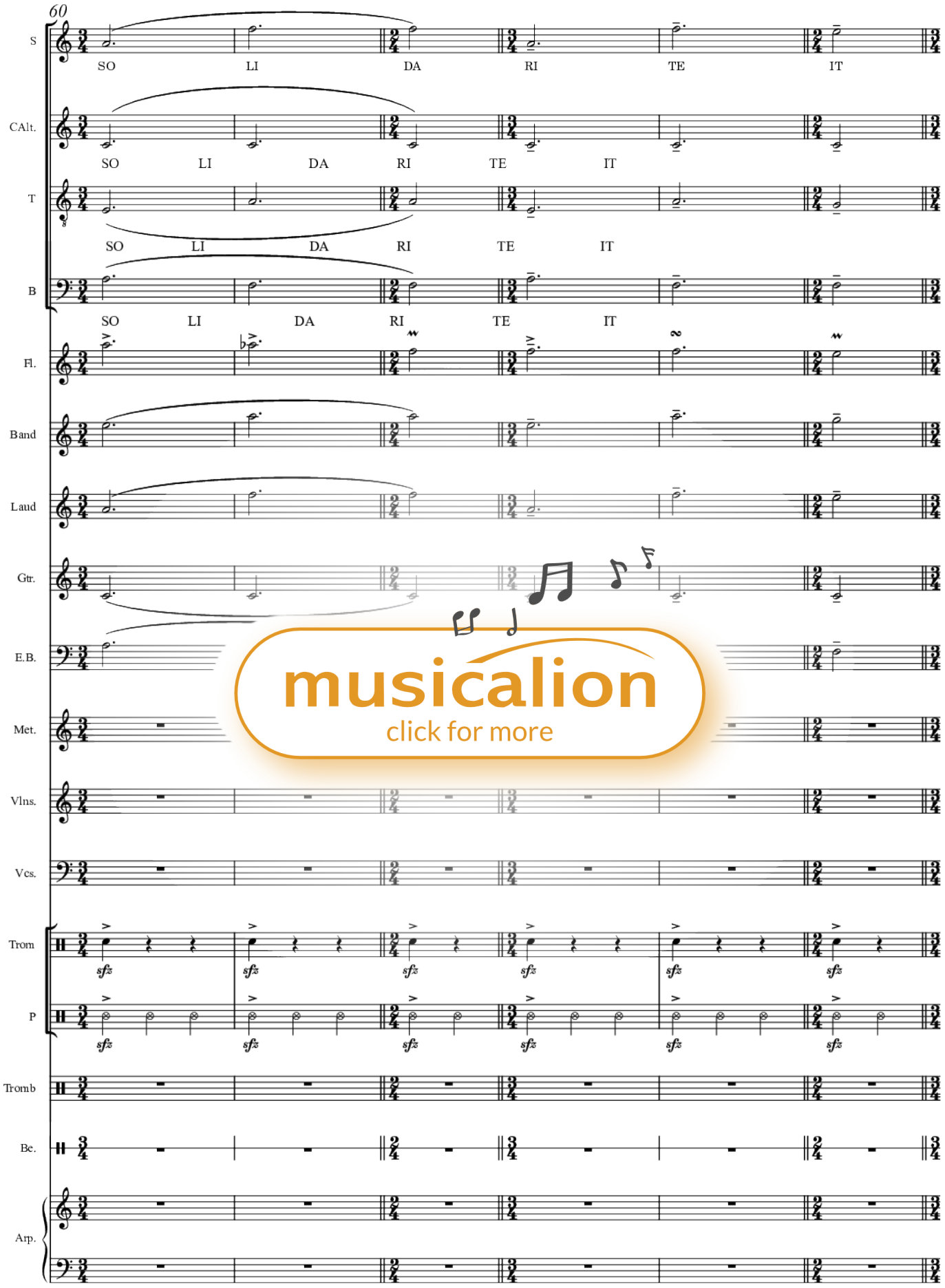

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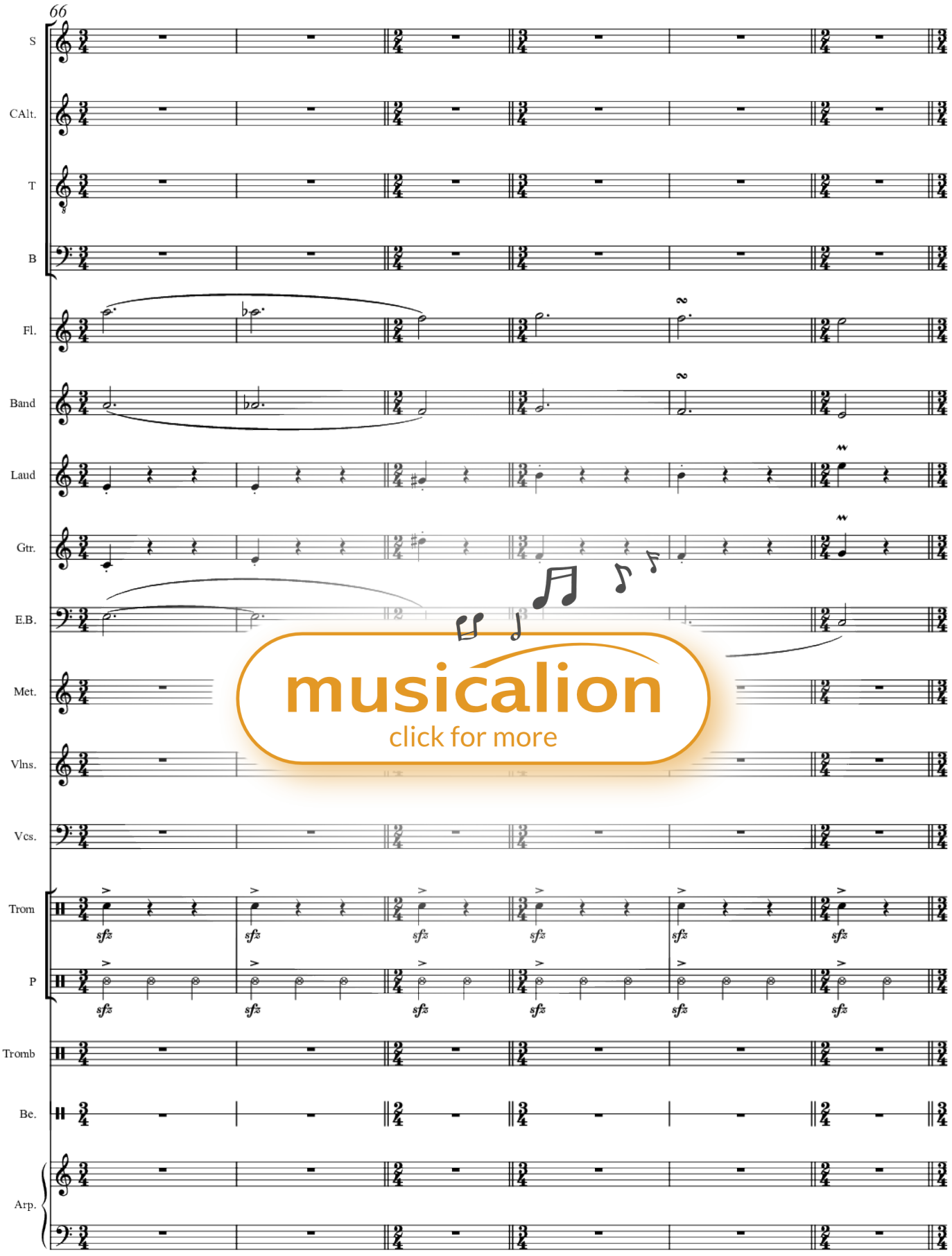

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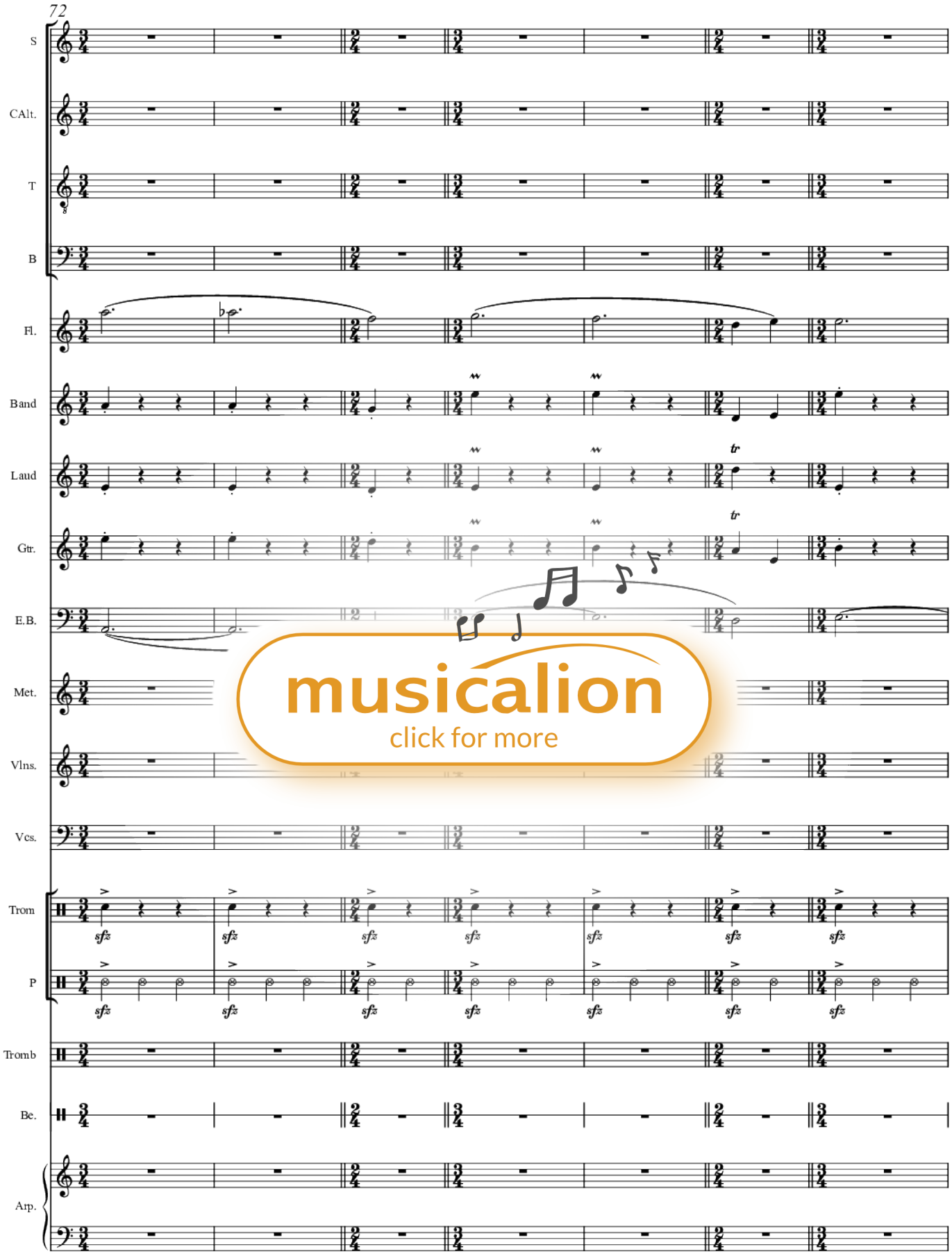

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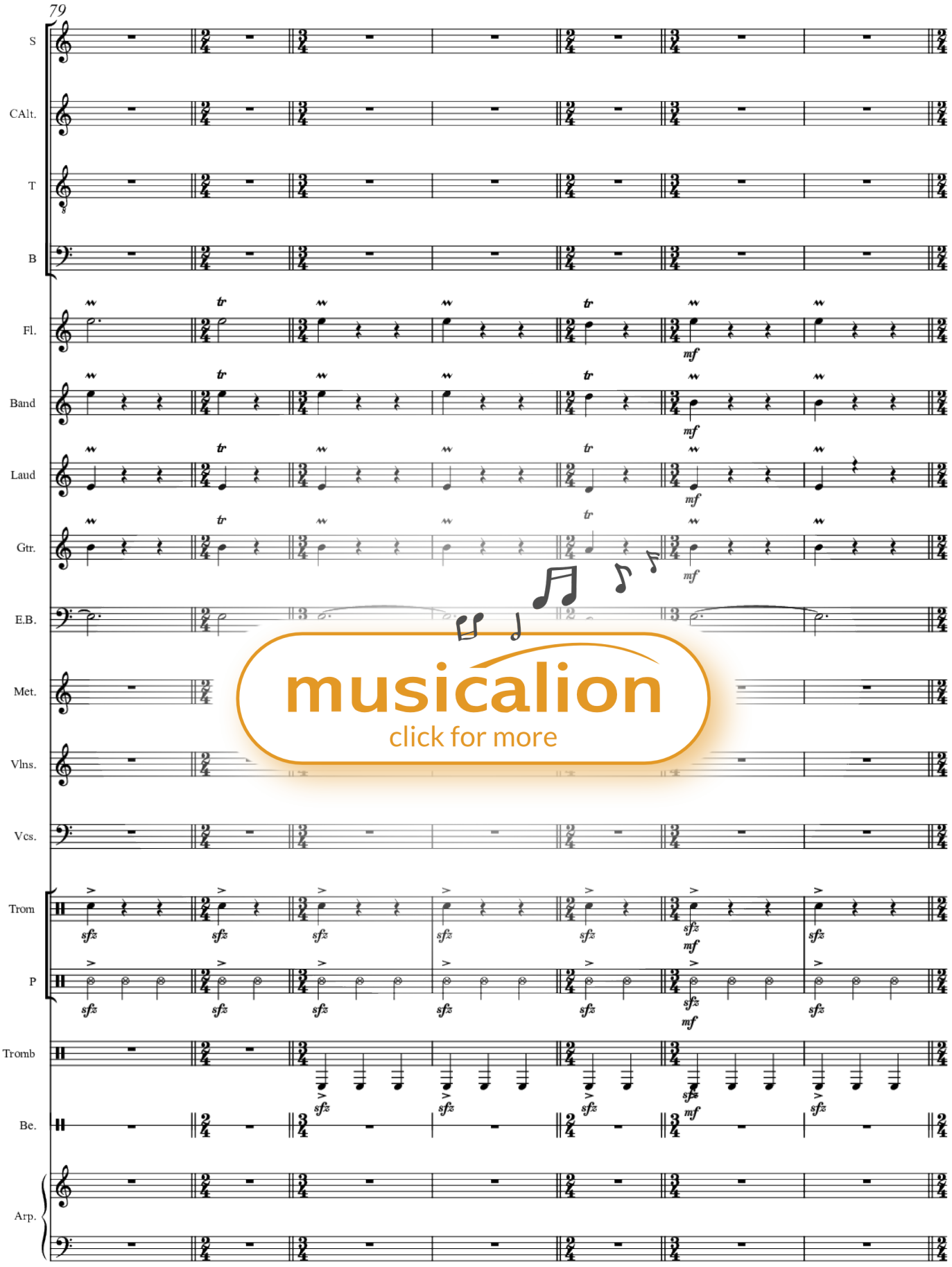

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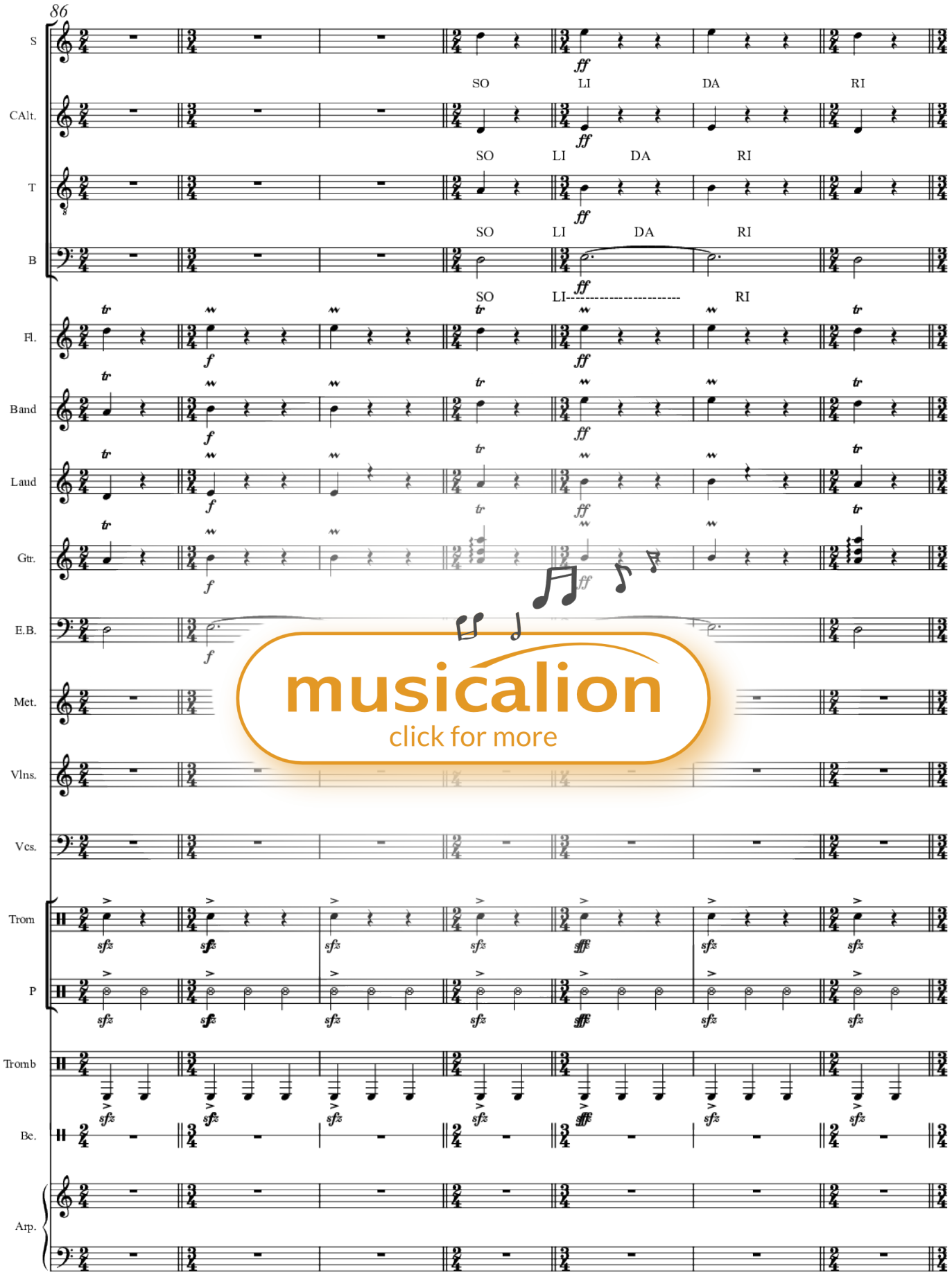

86
S
CAlt.
T
B
Fl.
Band
Laud
Gtr.
E.B.
Met.
Vlns.
Vcs.
Trom
P
Tromb
Be.
Arp.
SO LI DA RI
musicalion
click for more

93

♩ = 70

S
TEIT
El es el sa cri fi cio por El per don del pe ca do y no

CAlt.
TEIT
El es el por El per dón y no

T
TEIT
El es el por El per dón y no

B
TEIT
El es el sa cri fi ci o por El per dón y no

Fl.

Band

Laud

Gtr.

E.B.

Met.

Vlns.

Vcs.

Trom

P

Tromb

Be.

Arp.

musicalion
click for more

101

S: so lo por los nues tros si no por to do to dos in vo can

CAlt.: so lo por to do el mun do por to in vo can

T: so lo por to do por in vo can

B: so lo por los nues tros si no por to do por to dos los que te in vo can

Fl.

Band

Laud

Gtr.

E.B.

Met.

Vlns.

Vcs.

Trom

P

Tromb

Be.

Arp.

musicalion
click for more

108

S: El es el sa cri fi cio por el perdon del pe ca do y no so lo por los nues tros si no

CAlt.: El es el por el per ca y no so

T: El es el por el per ca y no so

B: El es el sa cri fi ci o por el per ca y no so lo por los nues tros si no

Fl.

Band

Laud

Gtr.

E.B.

Met.

Vlns.

Vcs.

Trom

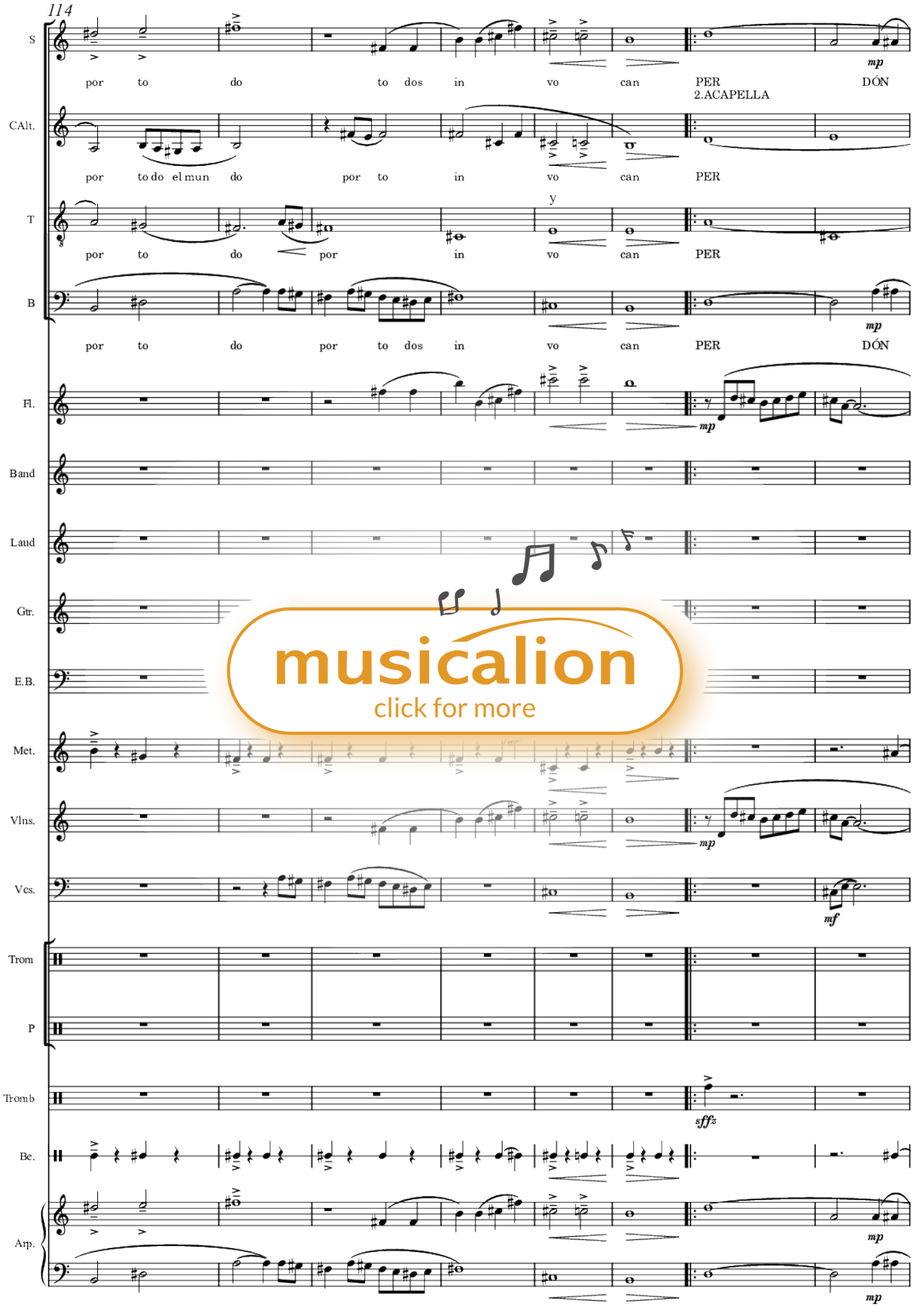
P

Tromb

Bc.

Arp.

musicalion
click for more



musicalion
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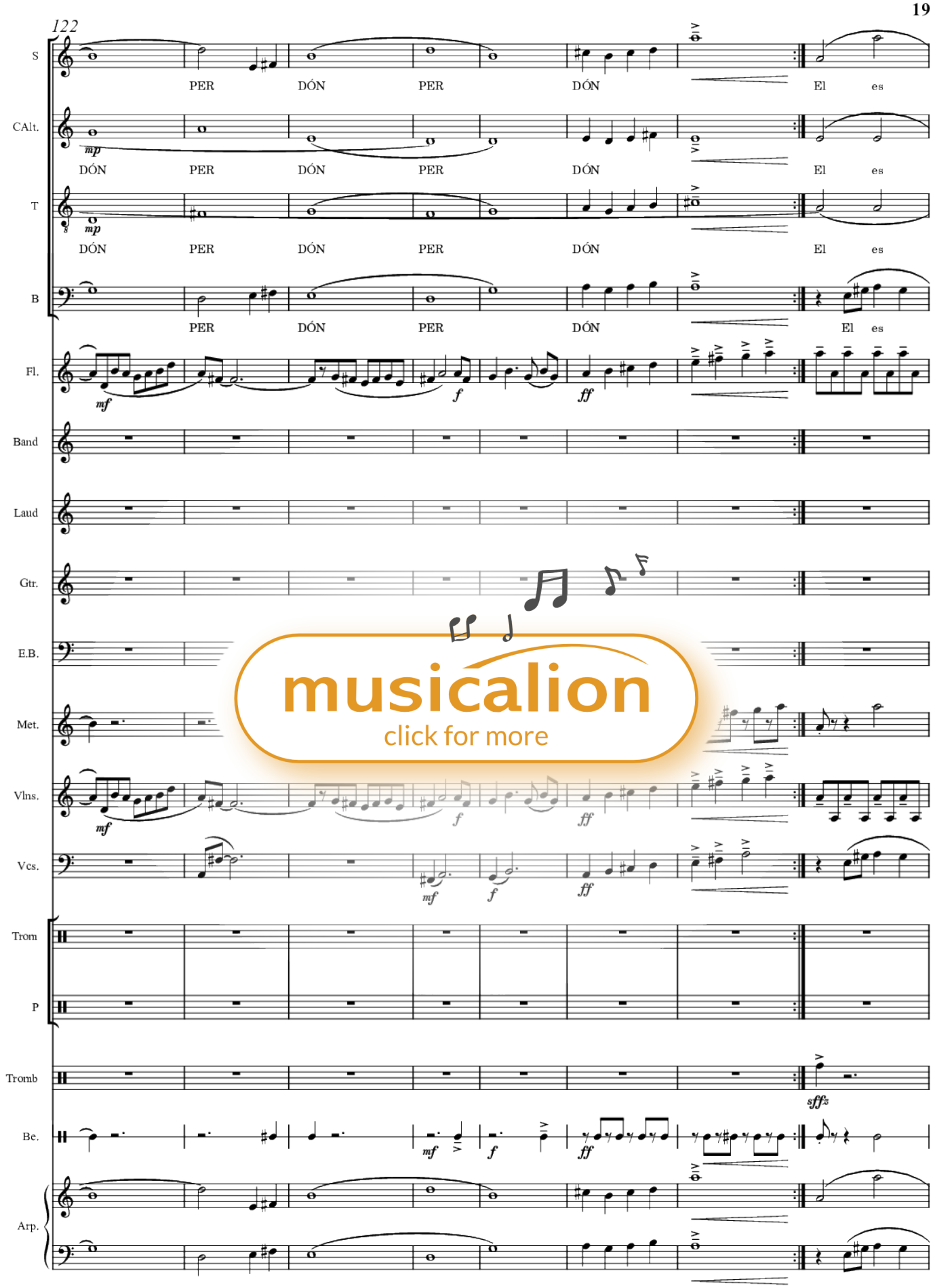

musicalion
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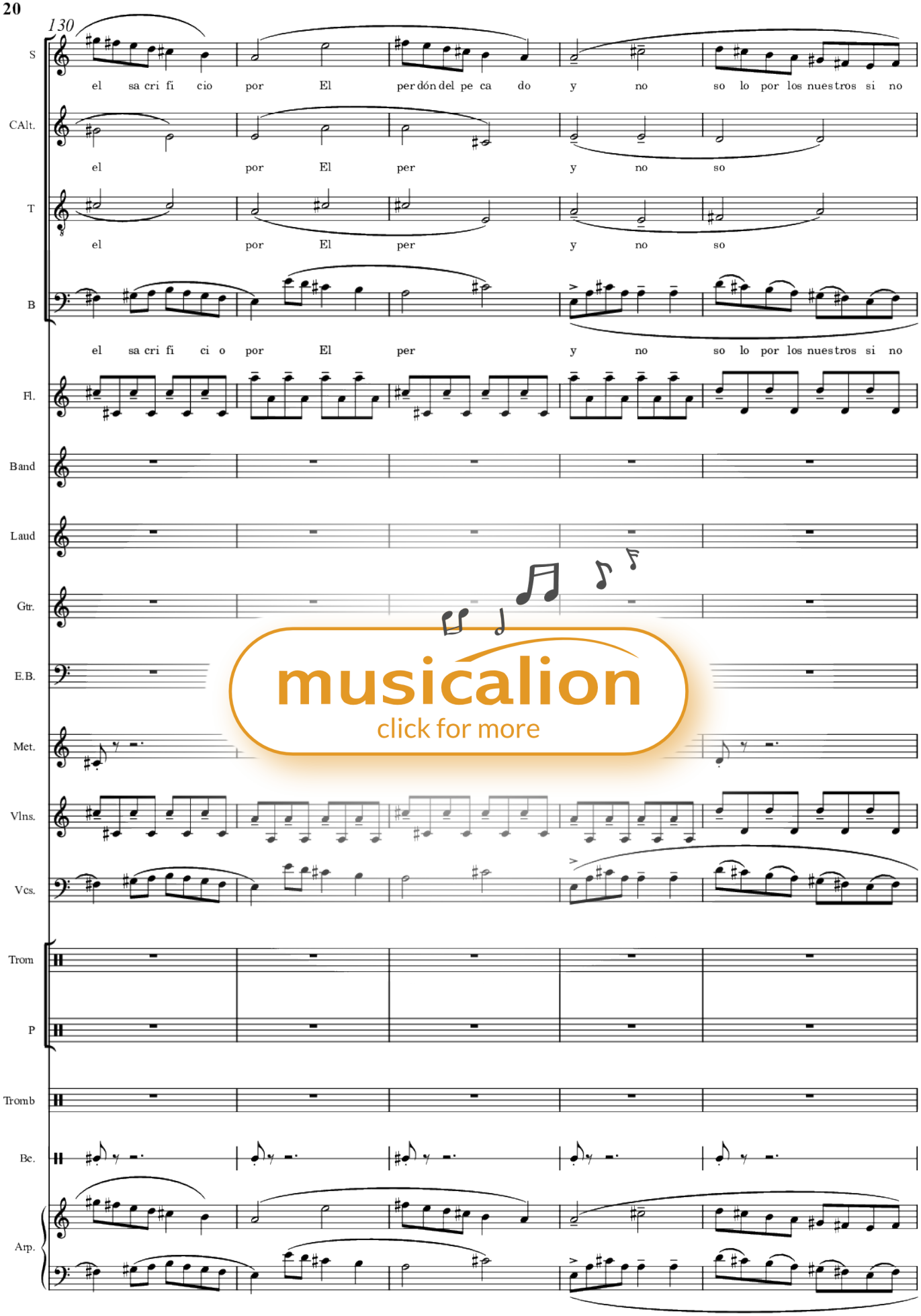

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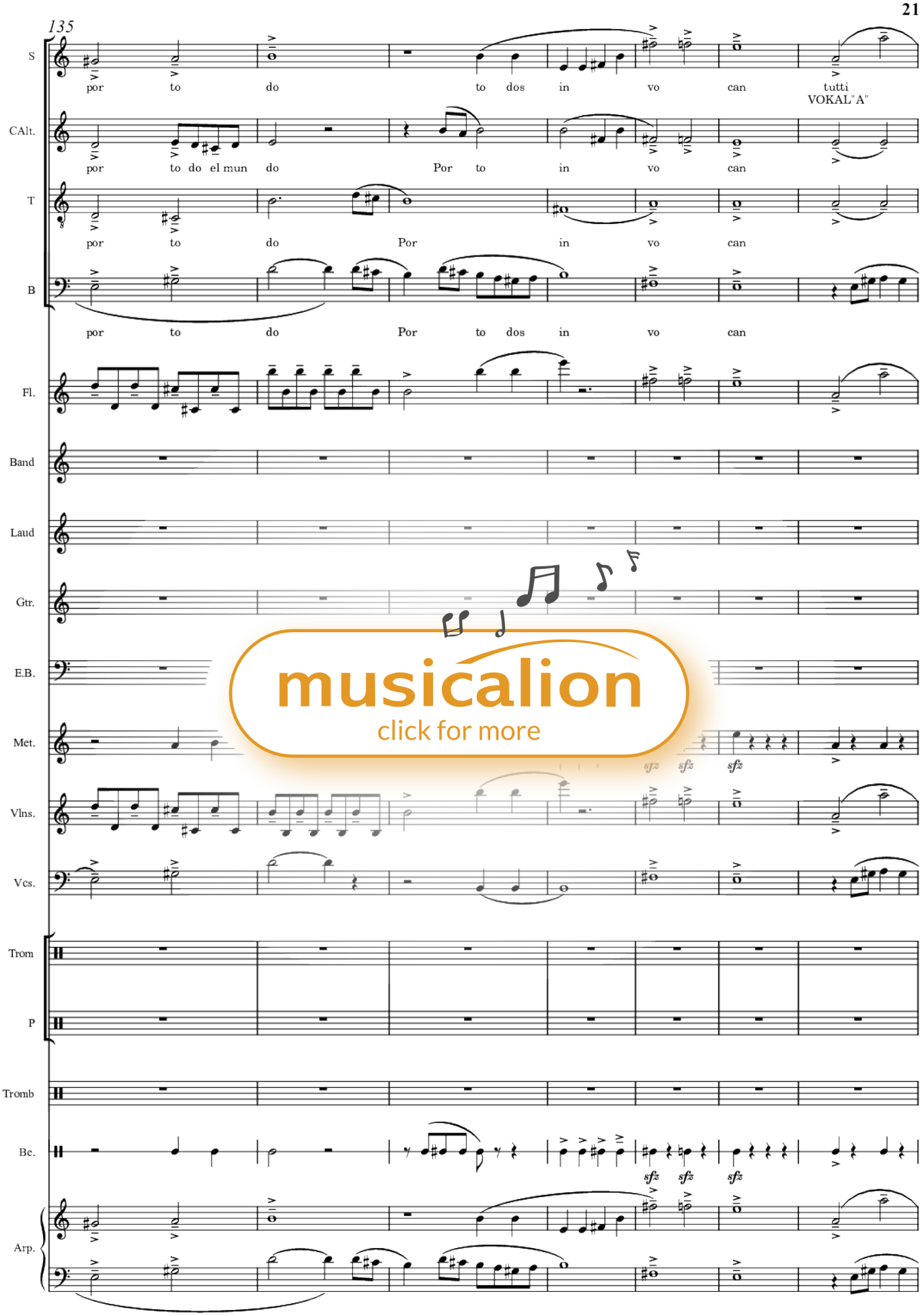
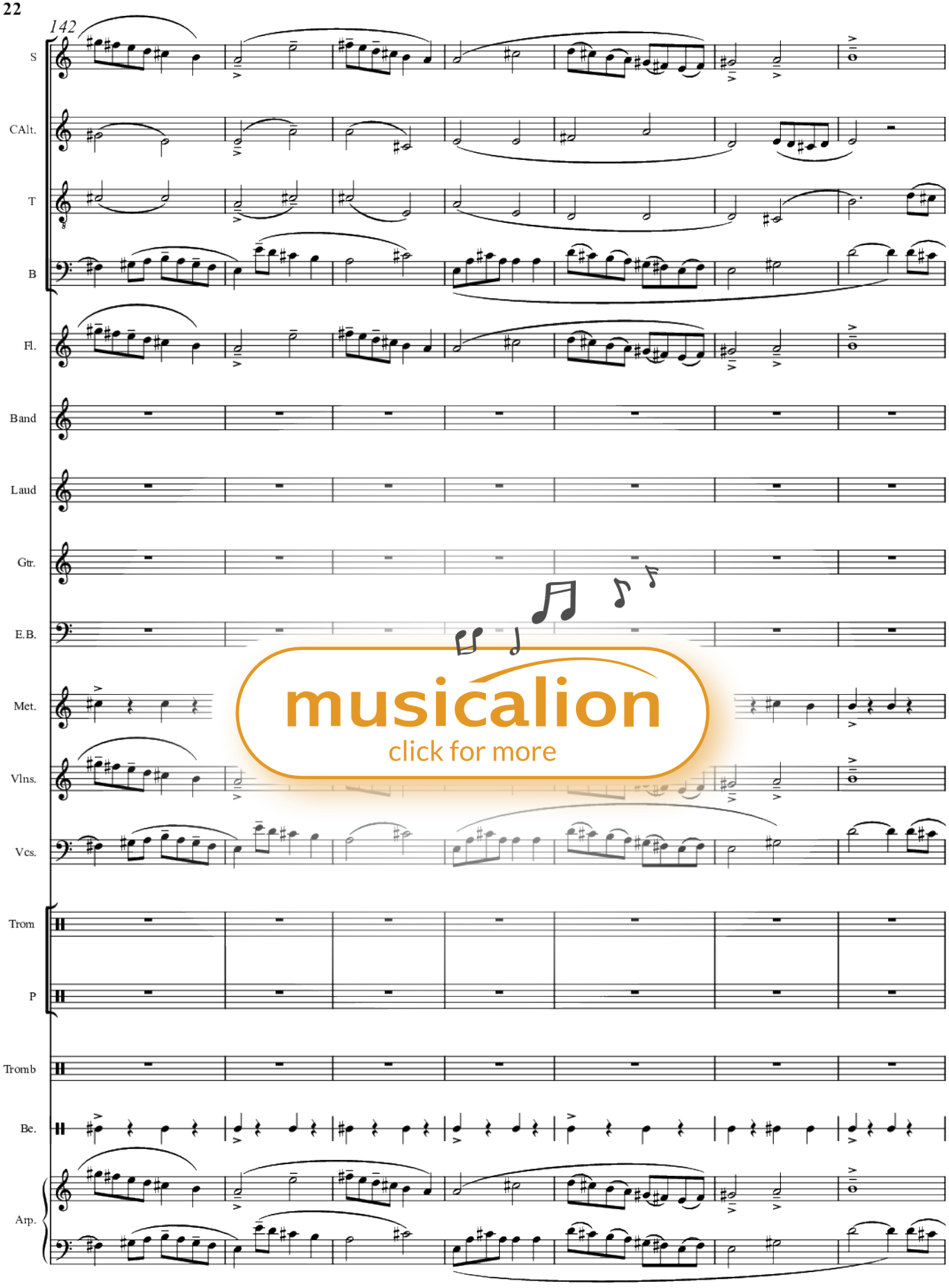

135
S
por to do to dos in vo can tutti
VOKAL"A"
CAlt.
por to do el mun do Por to in vo can
T
por to do Por in vo can
B
por to do Por to dos in vo can
Fl.
Band
Laud
Gtr.
E.B.
Met.
Vlns.
Vcs.
Trom
P
Tromb
Bc.
Arp.
musicalion
click for more



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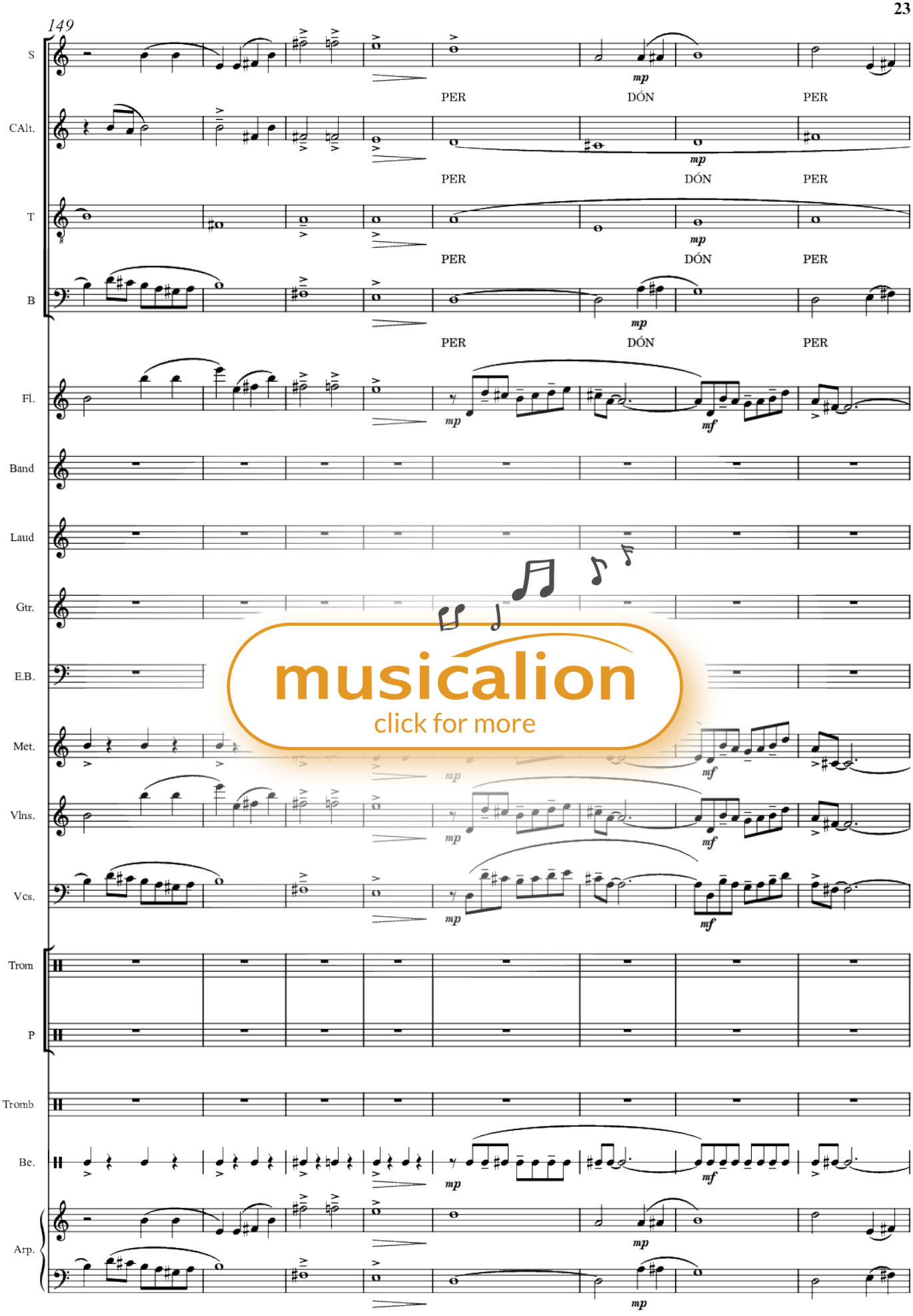

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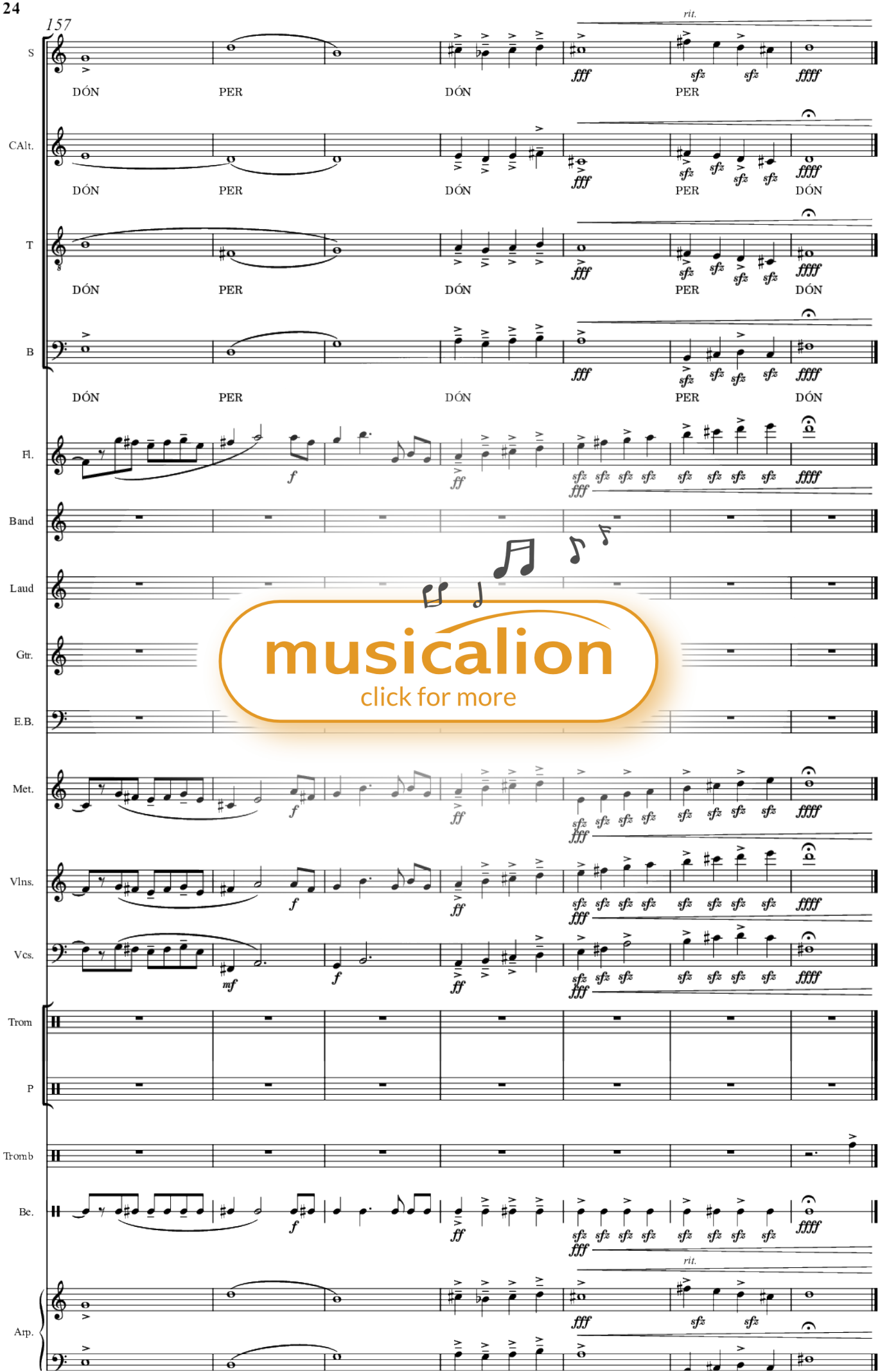
157
rit.
S
CAlt.
T
B
DÓN PER DÓN PER
DÓN PER DÓN PER DÓN
Fl.
Band
Laud
Gtr.
E.B.
Met.
Vlns.
Vcs.
Trom
P
Tromb
Be.
Arp.
musicalion
click for more

Type: Sheet music

Title: Solidariteit & Perdón

Composer: Alicia Dominguez Arcos

Period: 21th century

Theme: .miscellaneous

Series: Orchestra works

Difficulty: Mittel

Arrangement group: Mixed choir with (chamber) orchestra

Arrangement:
Choir>SATB+[Perc4]+[Gtr]+[Vln+Vlc]+Fl+[Hp+Mdl]+[Xyl]+[Lt]+[Tmp]+Eb+[Bj

Orchestration: Banjo = Bjo(1),E-Bass = Eb(1),Flute (traverse flute) = fl(1), Guitar = Gtr(1),Harp = Hp(1),Lute = Lt(1),Mandolin = Mdl(1),Percussion (incl. all drums etc.)= Perc(4),Timpani = Tmp(1),Violin (fiddle) = Vln(1), Violoncello (cello)= Vlc(1),Voice choir>alto voices = A(1),Voice choir>bass voices = B (1),Voice choir>soprano voices = S(1),Voice choir>tenor voices = T(1),Xylophone = Xyl(1)

SOLIDARITY AND FORGIVENESS Within classical music, within sacred music, some moments mix in this work. At first, the voices of the choir can accompany the instrumentation in solidarity in a mixture of African milongas typical of the gaucho culture. In binary time signature, but often with 6/8 accompaniment. It is presented in two modalities: La Milonga Campera, Pampeana or Surera, which belong to the so-called Sureña music, and La Milonga Ciudadana, a late form that originated in 1931 with the Sentimental Milonga. I composed it and I composed it in church music 3 3 2, I changed the compás composed by three singles, I incorporated the music of Mozarabic chant, although a more accurate term would be Visigothic or Hispanic, the musical expression associated with the Hispanic liturgy peculiar to the Spanish Visigothic Church, which survives to this day. It combines the black roots of the tango with choral voices and the appropriate instrumentation, alternating at 273 vibrations per minute, and is in the key of A minor. 71 with a frequency of 70 vibrations per minute and

changing all the instrumentation, resulting in a very classical work. In which the voices are amplified.