

# Ha Llegado El Momento

Arreglo:  
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Autor:  
Desconocido

Soprano (S) and Alto (A) parts are shown. The key signature is B-flat major (two flats). The tempo is indicated as  $\text{J.} = 60$ . The vocal line begins with "Ha lle ga do el mo men to". The piano accompaniment consists of eighth-note chords. Dynamics include  $f$ ,  $mf$ , and  $f$ .

The section starts at measure 8. The vocal line continues with "de sen tar nos a la me sa, al ban". The piano accompaniment changes to a sustained note pattern. The vocal line then continues with "que te pre pa ra do don de so mos in vi ta dos pa ra nues tra sal va ción," followed by "no des".

The section starts at measure 14. The vocal line continues with "es ta". The piano accompaniment features eighth-note chords. The vocal line then continues with "pre cies oh her ma no, es to que se ha pre pa ra do pa ra nues tro co ra zón,"

The section starts at measure 20. The vocal line continues with "es la her mo sa ce na, pre pa ra da por su A pós tol, pa ra nues tra sal va ción." The piano accompaniment consists of eighth-note chords.

The section starts at measure 26. The vocal line begins with "2.Ha lle ga do el mo men to". The piano accompaniment consists of eighth-note chords. The vocal line continues with "de sen tar nos a la me".

*Ha Llegado el Momento*

33

sa, si es que hi ci mos mu cho da ño a lo lar go de es te a ño, le jos es

si o fen dí al Se ñor, si me a le jé de su a mor,

38

ta mos del Se ñor, su A pós tol de a mor, con au to ri

del Se ñor, pe ro hoy su san to Sier vo, cual Moi sés en el de

43

dad e le va rá su pe ti ción. El Se ñor se a pro pi cio pa ra to dos lo que Él

sier to, e le va rá su pe ti ción,

49

qui so dar les de es ta co mu nión. 3. Ha lle ga do el mo men to

56

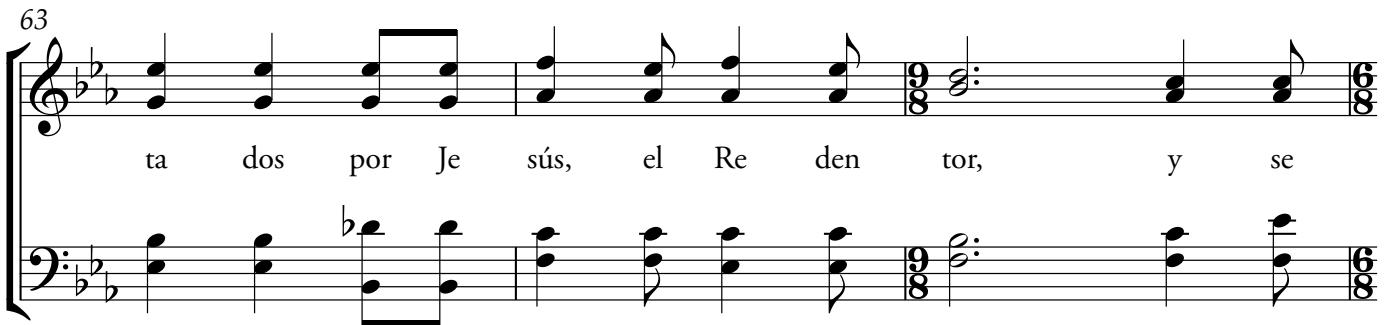
J. = 65

de sen tar nos a la me sa, a re cor dar\_ hoy su muer te los que so mos in vi

mf f

*Ha Llegado el Momento*

63



ta dos por Je sús, el Re den tor, y se

This musical score page features two staves. The top staff uses a treble clef and has a key signature of one flat. The bottom staff uses a bass clef and has a key signature of one flat. The music consists of eighth and sixteenth note patterns. Measure 63 concludes with a change in key signature to one flat, indicated by a circled '8'.

66



guir a sí su e jem plo de ser man sos y hu mil des en nues

This page continues the musical score. The treble clef staff maintains its key signature of one flat. The bass clef staff changes to a key signature of six flats. The lyrics describe a journey or pilgrimage.

70



tro hom bre in te rior, y to mar el pan y el vi no y mos trar nos el ca mi no, a se

This page shows a continuation of the musical score. The treble clef staff remains in one flat. The bass clef staff changes to a key signature of six flats. The lyrics mention a journey through an interior and a path.

76



guir la co mu ni ón. Ha lle ga do el mo men

This page contains musical score for both staves. The treble clef staff is in one flat, and the bass clef staff is in six flats. The lyrics describe a community and a moment.

81



to de sen tar nos a la me sa.

This page concludes the musical score. The treble clef staff is in one flat, and the bass clef staff is in six flats. The lyrics end with a sense of completion.