

*ORACIÓN  
ESPAÑOLA*

*For unaccompanied SATB voices with divisi*

*Corbin Montenegro*

## About the piece:

**Text: Mateo 6:9-13**

*Padre nuestro,*

*que estás en el cielo.*

*Santificado sea tu nombre.*

*Venga tu reino.*

*Hágase tu voluntad en la tierra como en el  
cielo.*

*Danos hoy nuestro pan de cada día.*

*Perdona nuestras ofensas,*

*como también nosotros perdonamos a los que  
nos ofenden.*

*No nos dejes caer en tentación y líbranos del  
mal.*

*Amén.*

**English translation:**

Our father,

who art in heaven.

Hallowed be thy name.

Thy kingdom come.

Thy will be done on Earth as it is in  
Heaven.

Give us this day our daily bread.

Forgive us our trespasses,

as we forgive those who have trespassed  
against us.

Lead us not into temptation and deliver us  
from evil.

Amen.

### ***About the text:***

The Lord's Prayer is the prayer that Jesus taught his disciples, when they asked him how they should pray. It has two origins from the Bible: Matthew 6:9-13 and Luke 11:1-4. This setting includes the former. Most Christians know the prayer by heart in their own language, and it is used today by every Christian tradition, though there are sometimes minor variations in the wording.

### ***About the composer:***

Corbin Montenegro (b. 2004) is a composer, performer, and scholar currently based in St. George, Kansas. He is currently pursuing a Bachelor of Music Education from Kansas State University, where he is a member of the school's flagship choral ensemble, Concert Choir. He holds membership in the National Association for Music Education, the American Choral Directors Association, and Phi Mu Alpha Sinfonia.

# Oración Española

Mateo 6:9-13

Corbin Montenegro

Con rubato ♩ = 60

The musical score is arranged in five systems. The first system is for the Soprano voice, starting in 4/4 time with a piano (*p*) dynamic and a breath mark (*oo*). The second system is for the Alto voice, also in 4/4 time with a piano (*p*) dynamic and a breath mark (*oo*). The third system is for the Tenor voice, in 4/4 time with a piano (*p*) dynamic and a breath mark (*oo*). The fourth system is for the Bass voice, in 4/4 time with a piano (*p*) dynamic and a breath mark (*oo*). The fifth system is for the Piano accompaniment, marked 'Piano (rehearsal only)', in 4/4 time with a piano (*p*) dynamic. The score includes a key signature of one sharp (F#) and a time signature change from 4/4 to 3/4 in the second measure of each vocal part. The lyrics 'PERUSAL' and 'SCORE' are overlaid in large, bold, black serif font across the vocal staves.

Soprano

Alto

Tenor

Bass

Piano (rehearsal only)

*p* *oo* *ah*

*p* *oo* *oo* *h*

*p* *oo* *oo*

*p* *oo* *oo* *ah*

*p*

**PERUSAL**

**SCORE**

A

S. 

Pa-dre nue-stro qu'estás en el cie-lo— San-ti-fi-

A. 

nue-stro qu'estás en el cie-lo—

T. 

nue-stro qu'estás en el cie-lo—

B. 

nue-stro qu'estás en el cie-lo—

Pno. 

# PERUSAL

# SCORE

12

S.  -ca-do se - a tu Nomb-re. Ven-ga tu rei - no Há-ga - se tu vo-lun -

A.  San - ti - fi - ca - do. Ven-ga tu rei - no Há - ga -


T.  San - ti - fi - ca - do. Ven-g tu rei - o Há - ga -


B.  San ti - fi - ca - do. Ven-g tu rei - o Há - ga -


Pno. 

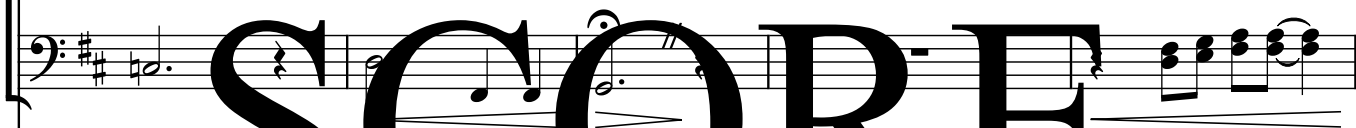
# PERUSAL

# SCORE

17  
S.   
-tad, há-ga - se tu vo-lun - tad en la tier-ra\_\_\_\_\_

A.   
-se tu vo-lun - tad en la tier-ra\_\_\_\_\_

T.   
-se tu vo-lun - tad en la tier-ra\_\_\_\_\_

B.   
-se tu vo-lun - tad en la tier-ra\_\_\_\_\_

Pno. 

# PERUSAL SCORE

**B**

S. *mf* *p*  
co-mo en el cie - lo.

A. *mf* *p*  
co-mo en el cie - lo.

T. *mf* *p*  
co-mo en el cie - lo. Da-nos hoy nue-stro pan de ca-da dí - a. Per - do-na nue-stras of-

B. *mf* *p*  
co-mo en el cie - lo.

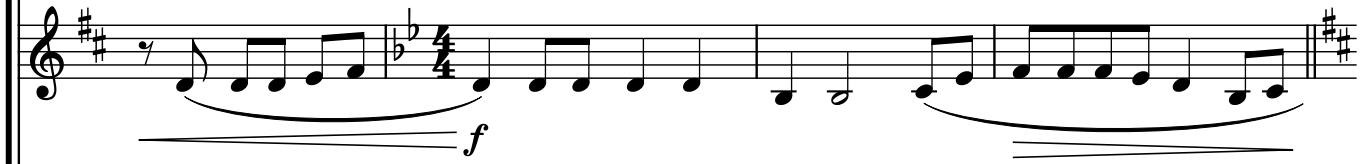
Pno. *mf* *p*  
*mf* *p*

# PERUSAL SCORE

27

S. 

nuestras o-fen-sas, co - motam-bién nos - o - tros per-do - na-mos a los que nos o -

A. 

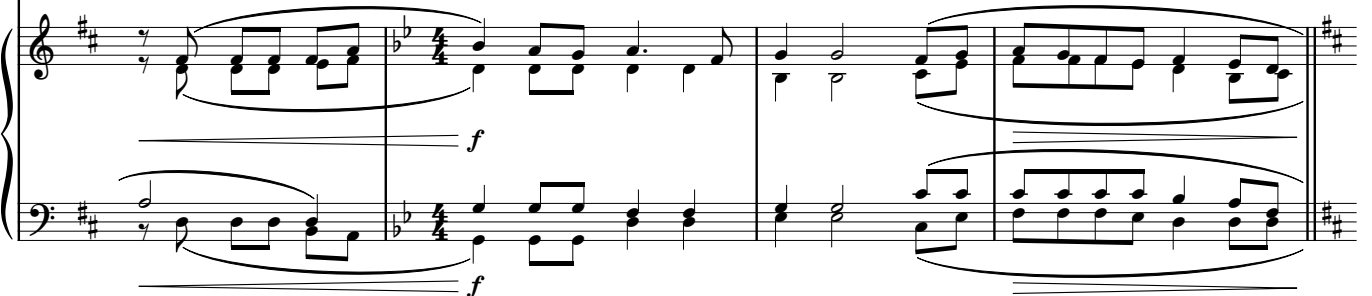
nuestras o-fen-sas, co - motam-bién nos - o - tros per-do - na-mos a los que nos o -

T. 

-en - sas, co - motam-bién nos - o - tros per-do - na-mos a los que nos o -

B. 

nuestras o-fen-sas, co - motam-bién nos - o - tros per-do - na-mos a los que nos o -

Pno. 

# PERUSAL

# SCORE



31 rit. - - - - **C** a tempo

S. *p*  
-fen-den, o - fen - den. Nonosde-jes ca-er en ten-ta-ción y lí-bra-nos del

A. *p*  
-fen-den, o - fen - den. Nonosde-jes ca-er en ten-ta-ción, lí-bra-nos del

T. *p*  
-fen-den, o - fen - den. Nonosde-jes ca-er en ten-ta-ción, lí-bra-nos del

B. *p*  
-fen-den, o - fen - den. Nonosde-jes ca-er en ten-ta-ción, lí-bra-nos del

Pno. *p*  
*p*

**PERUSAL**  
**SCORE**

36 molto rit. -

S. mal, del mal. Nonosde-jes ca-er en ten-ta-ción y lí-bra-nos del mal.

A. mal. Nonosde-jes ca-er en ten-ta-ción, lí-bra-nos del mal.

T. mal. Nonosde-jes ca-er en ten-ta-ción, lí-bra-nos del mal.

B. mal. Nonosde-jes ca-er en ten-ta-ción, lí-bra-nos del mal.

Pno.

# PERUSAL SCORE

41 D a tempo

S. *ff*  
A - mén, a - mén, a - mén, a - mén,

A. *ff*  
A - mén, a - mén, a - mén, a - mén,

T. *ff*  
A - mén, a - mén, a - mén, a - mén,

B. *ff*  
A mén, mén a - mén a - mén,

Pno. *ff*

# PERUSAL

# SCORE

E

S. <sup>50</sup>  
a - mén, a - mén, a - mén,  
*mp* *p*

A.  
a - mén, a - mén, ah a - mén,  
*mp* *p*

T.  
**PERUSAL**  
a - mén, a - mén, ah a - mén,  
*mp*

B.  
**SCORE**  
a - mén, ah a - mén,  
*mp* *p*

Pno.  
*mp* *p*

58

S.

a - - - - - mén.

A.

a - mén, a - - - - - mén.

# PERUSAL

T.

a - mén, a - - - - - mén.

# SCORE

B.

a - mén, a - - - - - mén.

Pno.