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LA FIESTA DEL ESPIRITU SANTO: AN ORIGINAL WORK FOR CHOIR,
SOLOISTS, AND SMALL ENSEMBLE INFLUENCED BY THE SANTERIA MUSIC
OF THE AFRICAN-DOMINICAN COMMUNITY IN THE DOMINICAN REPUBLIC

By

Rafael Scarfullery, Master of Music Composition

Presented to the Faculty of the Graduate School of

Stephen F. Austin State University

In Partial Fulfillment

Of the Requirements

For the Degree of

Master of Music

Stephen F. Austin State University

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LA FIESTA DEL ESPIRITU SANTO: AN ORIGINAL WORK FOR CHOIR,
SOLOISTS, AND SMALL ENSEMBLE INFLUENCED BY THE SANTERIA MUSIC
OF THE AFRICAN-DOMINICAN COMMUNITY IN THE DOMINICAN REPUBLIC

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ABSTRACT

This study examines the role of Santería music as practiced by African Dominicans in Villa Mella, a neighborhood of Santo Domingo, Dominican Republic. This musical tradition comes from the culture and religion of the Yoruba people who were brought as slaves from Africa, and features complex drum rhythms and call-and-response chants. This paper deals with the historical and social context of Santería music within the Dominican Republic, but its principal objective is to adopt the musical language of this tradition and use it to create a new contemporary work for mixed choir and small ensemble.

One of the most influential musical groups for this thesis was La Cofradía de los Congos del Espíritu Santo de Villa Mella, because it follows the original practices and rituals, and it has a large presence on Youtube. The use of this musical tradition, along with contemporary composition techniques and Christian religious texts about the Holy Spirit, resulted in a composition that choral groups in the Dominican Republic can perform during the high feast of Pentecost in the church calendar.

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CHAPTER 1

Santería music is one of the most distinctive sacred music traditions to have arisen from the African Dominican community. Sacred music in the Dominican Republic, particularly for choir, is influenced mainly by the Spanish and neighboring Hispanic cultures. Choral concerts mostly feature standard works by European and Hispanic composers whose musical periods cover from the Renaissance to the modern era. It is rare to hear concerts that feature choral music from the African Dominican culture, despite its rhythmic and melodic richness.

In the hopes of filling this gap, I have written *La Fiesta del Espíritu Santo* based on my exploration of Santería religious music tradition. The text I have selected allows it to be programmed during Pentecost, the high feast of the Holy Spirit. To gain some influence and understand the African Dominican music cultural heritage, I watched many video recordings of actual Santería rites and festivities and noted the distinctive features in the musical tradition; moreover, my own past experiences with African Dominicans informs my understanding of their culture. Drawing upon all of these things, I have composed an eclectic sacred choral work that features this inimitable tradition.

To understand why Dominican choral institutions mostly feature works by European and Hispanic composers and leave out the musical traditions of African Dominicans, it is helpful to know the culture and religion in that region. The religious

and cultural traditions of the Dominican Republic are diverse because, throughout many centuries, different peoples settled in the island. These included Native Americans, Spanish and Africans. After the conquistadores settled in Hispaniola, they brought African slaves to increase the production in the plantations. Although the Spanish masters prohibited the African slaves from practicing their religion, the latter continued sharing their own cultural and religious practices and covertly blended the Catholic worship of saints with their own worship of African deities. This syncretism was crucial to the development of Santería music, also called *Música de Palos*, which is still practiced today.

Some of my own personal experiences may be informative in establishing the importance of this work and its role in diffusing prejudices against African Dominicans. I remember in my childhood that when the Guloyas and Gagás came dancing and drumming through the streets of my neighborhood, La Vega, I used to hide under my bed. The bright colors and unique long and elaborate wardrobes, the sound of the drums and flutes that accompanied their lively dances, and the violent sounds of men wielding long fuetes (whips), filled my body with fear.¹ Later, I understood that they were not the reason behind my fear; instead, it was the prejudice that I grew up with.

¹ Whips come from both slavery and the cattle farming tradition. Slave owners and plantation foremen used whips to punish slow or disobedient laborers.

I had these experiences because I lived in San Pedro de Macorís, the third-largest city in the Dominican Republic. This city has a large African Dominican population because the nearby sugar-cane plantations and sugar mills attracted unskilled laborers, and about a century ago, it was the main producer of sugar in the entire island. In fact, in my childhood I lived across from a sugar mill, Ingenio Porvenir, which provided temporary jobs during the zafra (harvest).² I recall that during the zafra, children would go out their homes to see la cachipa (burned flakes that flew from the sugar cane plantations) that fell from the sky because it was a rare and picturesque experience. It was pollution, but we did not care about that. Being born and raised in San Pedro de Macoris, I have many African Dominican friends and this composition is in part, an homage to them.

My original composition is for mixed choir, soloists, and a small ensemble. Influences from Santería music that I used include repetition of rhythmic patterns that often include polyrhythms, the call-and-response chants, and the prayers or praises to their saints or deities. The instruments in the ensemble include a mixed choir with features soloists or leaders, the original combination of instruments used in the palos music (congo mayor, conguíto, canoíta, and maracas), keyboard, guitar, and electric bass. Choosing these last three instruments was a practical decision because it is easier to find

² This sugar mill is still open for business and in the following video they kick-off the zafra country wide: <https://www.youtube.com/watch?v=1K9IZ8zhkSU&t=4s>.

musicians who play these instruments in the Dominican Republic. This composition lasts about twelve minutes and thirty seconds and can be performed by choral institutions in the Dominican Republic and internationally.

AFRICAN DOMINICANS, THE YORUBA RELIGION AND SANTERIA MUSIC

For centuries, Dominicans have looked with disdain on the cultural richness of the African Dominican community, including their religious heritage and Santería music, not only because they come from former slaves, but also because it contrasts with the official Roman Catholic religion and the predominant Hispanic culture. Fortunately, the immigration to developed countries and the experience of living with people from other cultures has helped Dominicans to notice and understand their prejudice against African Dominicans. This awareness has fostered more inclusive language, appreciation, and fomentation of their cultural legacy.

The Dominican culture features diverse, rich cultural traditions from different parts of the world that made lasting contributions in the region. The Dominican Republic covers the largest part of Hispaniola and Haiti covers the other part. The first known settlers were Native Americans, followed by the conquistadores in 1492 who brought the Spanish people. To fill the needs of free labor, Spanish colonizers brought the first

African slaves in 1501.³ Most of these African slaves were taken forcefully from the Yoruba people who inhabited Togo, Benin, and Nigeria. African Dominicans today comprise about 16% of the population. Most Dominicans are of mixed African and European descent, and about 14% is of white descent. The Native American race mixed with the other races, but currently there are no Dominicans with pure Native American descent.⁴ The Dominican poet Juan Antonio Alix wrote in 1886 a famous poem, “El negro tras de la oreja,” (the black behind the ear) about race blending and how Dominicans of that period avoided being called black or acknowledging that they had black ancestry. Each stanza of the poem ends with the same line: “El negro tras de la oreja.” It is important to understand that the noun Negro here does not have the same negative connotation that it has in the United States.⁵

³ Omar Rodriguez. “Religion: Afrocaribbean Religion and Syncretism with the Catholic Religion.” <https://scholar.library.miami.edu/emancipation/religion1.htm>. Accessed 21 Sep. 2023.

⁴ Minority Rights Group International. “World Directory of Minorities and Indigenous Peoples – Dominican Republic.” Accessed Sep 26, 2023. <https://www.refworld.org/docid/4954ce1923.html>.

⁵ Juan Antonio Alix. “Décimas de Siempre.” *Biblioteca Dominicana Básica*. Accessed Sep 26, 2023. file:///C:/Users/scarf/Downloads/Decimas_de_siempre-Juan_Antonio_Alix.pdf.

THE YORUBA RELIGION

Santería music is the sacred music of the Yoruba religion. To understand this music, it is important to cover some of the most relevant aspects of that religion because music is a vehicle that helps direct people's minds towards spiritual matters and sacred liturgy. The Yoruba had a pantheon that included gods, goddesses, and ancestors who were deified. One of their beliefs is that those who are alive are part of the deceased, so the alive are connected to the orisha, the high gods, through reincarnation. For the Yoruba people, the orishas are protectors; therefore, they offer prayers, invocations and chants during special ceremonies, festivities, and rituals.⁶ These prayers and chants are sung to the accompaniment of drums because drums are a vital part of African cultural and musical tradition. In fact, drums are considered both sacred and protectors, not only by Africans, but also by Native Americans.

The Spanish Catholics prohibited the Yorubas from practicing their own religion and worshipping their deities. This had a negative impact on the African slaves' musical traditions. As a result, they had to be resourceful and creative. When they were forced to become Catholics, they noticed that their masters' religion also included saints. To survive, they both acknowledged the worship of Catholic saints, but secretly substituted

⁶ H. U. Hall. "Some Gods of the Yoruba." *The Museum Journal*, Vol. 8, No. 1. Accessed Sep 21, 2023. <https://www.penn.museum/sites/journal/562/>.

them with their own orishas. In an article from the main Dominican newspaper, the *Listín Diario*, Presinal stated that the Yorubas “hid their African deities with images of Catholic saints in order to secure the survival of their religion in the eyes of their colonizers, but inside, the ancestral deity remained alive.”⁷ This tactic certainly led to the subsistence of their beliefs, which they practiced within their communities and away from their masters’ estates. Within their social space, they felt free to play drums, dance, and sing their chants in dedication to their deities.

The parallelism of the Catholic saints and the orishas was related to their capacities or powers. For instance, in the Catholic tradition St. Michael is the protector against the dark forces and is usually depicted in paintings with a sword killing the devil or the dragon. Similarly, in the orishas, St. Michael is substituted with their god Belie Belcan who protects people against evil.⁸ Although there are many deities in the Yoruba religion, referencing them in my work would have made the composition potentially upsetting to the traditional Catholic sensibilities of the churches, and so I have chosen texts that are drawn exclusively from the Christian feast of Pentecost. In fact, this composition, *La Fiesta del Espíritu Santo*, is meant to be performed during the feast of Pentecost that celebrates the coming down of the Holy Spirit.

⁷ Ashley Ann Presinal. “La Santería Continúa Arraigada en la Cultura Popular.” *Listín Diario, La República*,. Posted November 20, 2021. Accessed Oct 4, 2023. <https://listindiario.com/la-republica/2021/11/20/697640/la-santeria-continua-arraigada-en-la-cultura-popular.html>.

⁸ Ibid., 9

SANTERIA MUSIC

As a musician, my fascination with Santería music has to do with the musical traditions and elements that Santeros use to praise or invoke their saints or gods. The magical and spiritual aspect of that tradition captivates me, especially when closely observing the fervor and dedication that the drummers and singers show when performing. This passion is unique to African Dominicans who use freely their body movements when dancing, singing, and playing music. It seems they are connected, within their body, with the inner gods of their ancestors. In their music and movement, they let their ancestors show up and live through them. This type of performance contrasts with the musical tradition of the Catholic church during religious services, where congregants remain quiet and in silence. During the liturgy, public active participation is only allowed when singing hymns and psalms, during preces and other prayers, and responses, among others.

The most important aspects of Santería music that remain are: Original African names to worship their deities, African drumming, and chanting that expresses their emotions, experiences, and spiritual beliefs. Santería music or *Música de Palos* (wooden stick music) is still practiced today by different communities in the Dominican Republic, particularly *La Cofradía de los Congos del Espíritu Santo de Villa Mella*. This is a brotherhood in a northern neighborhood of Santo Domingo, whose main task is to

prepare the yearly festivities for the Virgen del Rosario in October and for the Holy Spirit during Pentecost. Moreover, they can be hired for funerals and private events.⁹

In Palos music, the texts mention the original names of the orisha. In other instances, the real African deities are disguised in the names of Catholic saints, so when worshipping the Catholic saints during their festivities, they are worshipping their own orisha. Besides St. Michael and Belié Belcan, there are other parallelisms. For instance, Changó is St. Barbara, Ogún is St. Peter, Obatalá is Our Lady of Mercy, among others.

The influence of African drumming in the American continent is rich and diverse. Dominican Santería has a unique legend that explains the use of congos in their music. They say that congos came from the Holy Spirit. In the documentary, *Leyenda Congo de Villa Mella*, Oscar Grullón interviews Antonio de la Cruz, a *Santero* musician from Villa Mella. This musician states that “the Holy Spirit appeared in Sabana Grande (Villa Mella) on an orange tree with two congos (large and small), a pair of maracas, and a canoíta.¹⁰ This legend is believed widely by the African Dominicans who are adherents of Santería; therefore, congos have a special place in their rituals and festivities. In another documentary by the official institution “Patrimonio Cultural Dominicano,” Doña Paula

⁹ Miguel Angel Cid. “Villa Mella Entre Congos y el Crujir del Chicharrón.” *Acento*, Posted November 19, 2022. Accessed Sep 22, 2023. <https://acento.com.do/opinion/villa-mella-entre-congos-y-el-crujir-del-chicharron-9132361.html>.

¹⁰ Oscar Grullón. “Leyenda Congo de Villa Mella.” Accessed Sep 23, 2023. <https://www.youtube.com/watch?v=MszP57dnidY>.

mentioned that when new Spanish priests arrived at the Parroquia Espíritu Santo in Villa Mella, they did not want the musicians to play congos in church. Because they were Europeans, they considered drumming unacceptable as sacred music. The congregation and community confronted them, however, and the priests had to step back and let the congos be used.¹¹ There is no Palos music without congos, not only because they provide a crucial musical aspect to the music, but mainly because it was the Holy Spirit itself who brought the congos to Villa Mella. No human can undo what God himself instituted.

The chanting in African Dominican Santería music consists of several elements: call-and-response tunes, major keys, and simple melodic and rhythmic patterns that are repeated many times. This chanting follows the Catholic tradition of the *salve*, originally a processional song to the virgin Mary. Later it referred to any religious processional song in honor of a saint and even to songs about secular subjects. The Catholic *salve* is a simple religious song of Spanish origin that can be sung by the people as they walk through the streets showing their adoration to their saints. It usually features short phrases that are sung by a leader and echoed by the rest of the followers. In my childhood, I saw many Catholic processions with statues or pictures of saints, and it is an unforgettable experience to see many people walking slowly, singing *salves* to praise their saints or plead with them publicly. The popularity of the *salve* was so extensive that African

¹¹ Patrimonio Cultural Dominicano. “Cofradía del Espíritu Santo de los Congos de Villa Mella.” Posted Published May 10, 2014. Accessed Sep 23, 2023. <https://www.youtube.com/watch?v=MeiWcii0hWI>

Dominicans also used it to worship their own orisha. The salve in the Santeria music tradition consists mostly of simple songs made up of short phrases that can be repeated easily by the people. This is an example of the cultural syncretism that took place over time.¹²

The video that La Cofradía de los Congos del Espíritu Santo de Villa Mella has on YouTube shows a similar performance setting to the ring shouts that were performed by African Americans in their religious services. The ring shouts in this case refer to groups of singers that form a circle and shout full of fervor religious hymns while moving, as if dancing.¹³

Dancing was not forbidden. The prohibition was for the act of dancing to African music that used drums and loud noises that came from stomping the feet forcefully on the floor. Note the instance of moving, not dancing. In the slavery era, they did not dance because they were forbidden to dance to African music. However, they danced softly inside their own spaces by just raising their feet above the floor without making loud sounds. In that way they avoided being heard and chastised by their masters. Given this

¹² Edis Sanchez. "La Salve en la República Dominicana." Posted March 10, 2008. Accessed Sep 22, 2023. <https://edissanchez.blogspot.com/2008/03/la-salve-en-repblica-dominicana.html>.

¹³ Jean Ferris. *America's Music Landscape*. Chapter 2, Early Folk Music. McGraw Hill, 2014, 7th edition.

information, it is significant to understand the urgent secrecy of their religious ceremonies and festivities.

This brief description of the cultural religious practices surrounding Santería music provides a framework for understanding the complexities and references of my own original work. Not only am I synthesizing it, but I am also rendering it through my own personal history which, hopefully, gives the resulting piece resonance and authenticity.

CHAPTER 2

ENGLISH TRANSLATIONS OF SPANISH TEXTS (by Rafael Scarfullery)

The question of which texts to use for this composition was a complicated one. I had to take into consideration both the historical and cultural practices of this region, but also my desire to have the completed work accepted by traditional Christian churches. For this reason, I focused only on the musical elements of Santería music, particularly the style of chants, the drum rhythms, and the relationship between leader and choir. I did not focus on mentioning the prayers, invocations, and praises to the orishas because I wanted to compose a choral work on Christian texts that mentioned the Holy Spirit. That way, it can be performed during Pentecost in any Christian church with less prejudice from Christians who still think that the musical traditions of African Dominicans are evil.

Even though I was the musical director of several choral institutions in the Dominican Republic, I never heard or noticed any choral music sung in churches or in secular settings from the Santería tradition. Maybe this is because Roman Catholicism is the official religion of the country and choral institutions usually perform works that contain Christian texts, such as oratorios and masses, among others.¹⁴ It is my goal with

¹⁴ Even though there is freedom of religion because the founders of the Dominican Republic followed the Enlightenment ideas, an official document from 1954 from the dictator Trujillo's regime authorizes the Catholic church as the official religion,

this composition to contribute to this field, not only to the Dominican community, but to the world of art. It will be interesting to see how the Dominican community will react to it and if the choral institutions will show interest in performing it. I write about this because I was raised in a conservative church by a Christian mother and I grew up fearing some of the unique African Dominican musical traditions from the Gagás, the Guloyas, and Santería because many Christian Dominicans still consider those traditions as cults to the devil and witchcraft.¹⁵

Using original writings based on Christian texts was a practical decision, rather than an informed choice taking into consideration the traditional texts that Santeros use in their rites.¹⁶ I did not want to use the names of the Orisha because I wanted to include only Christian texts about the Holy Spirit. Santeros are also Catholics who celebrate the Holy Spirit during Pentecost, and this is one of their most important religious festivals in the year. So, there is nothing detrimental to Santería musical influence when using only Christian texts. The texts contain praises and prayers to the Holy Spirit that help congregants to feel a personal experience while singing or listening to the chants. When

which includes special privileges and government funding. U. S. Department of State. *2019 Report on International Religious Freedom: Dominican Republic*. Accessed Sep 22, 2023. <https://www.state.gov/reports/2019-report-on-international-religious-freedom/dominican-republic/>

¹⁵ The Gagá procession takes place during the Easter week and celebrates the syncretism of African Dominican and Catholic traditions. The Guloya festival is celebrated on New Year's Day.

¹⁶ Santeros are those who practice Santería.

writing these texts, I used not only the informal way that Dominicans use to talk, but also the phonetics that are the result of their speech. For instance, instead of writing, *Ven Santo Espiritu*, I use the words, *Santo Epíritu, ven pa' ca*. They both mean the same, but Dominicans use the latter in colloquial language. In many instances, I shortened the words or canceled some consonants, especially the *s* if it is preceded by a vowel, like in *Epíritu, ayúdano* (spirit, help us), and *Dio* (God), among others.

When Santeros used the words, *potencia de lo cielo*, and *potencia de la tierra*, (powers of the heavens and powers of the earth), they meant all their gods from heaven and earth. Of course, to their Catholic masters it meant God, the trinity: The Father, The Son, and The Holy Spirit. To Catholics, the trinity is only one God who has three persons, and they stress that in their teachings. Even though for them it is an infallible dogma, to Santeros who worship many gods, thinking that three gods are really one god is a contradiction. Not being able to understand the discrepancies in that doctrine, they disguised through syncretism their real intention to worship their gods. In my composition, Chant 2 is the only instance where I use the words, *potencia de lo cielo*, and *potencia de la tierra*, to imply the Yoruba people's gods. In this choral work, this is only the exception that I make to recognize their struggles, sufferings, and true intentions of their words. After all, the worship of many gods is a good example of Africans paying homage to their ancient heroes and ancestors, the same way Catholics pay homage to their saints. They both carry out the same purpose of honoring remarkable people.

Chant 1: Espíritu Santo

Santo Espíritu ven pa' ca

Vive en mí y no te vaya ma.

Espíritu Santo

Espíritu Santo

quédate conmigo

no te vaya ma.

Chant 1: Holy Spirit

Holy Spirit come here

Live in me and don't ever leave.

Holy Spirit

Holy Spirit

Stay with me

Don't ever leave.

Chant 2: Ayudanos, Señor!

Ayúdano, Señor!

Libérano, Señor!

Protégeno, Señor!

De todo mal.

Potencia de lo cielo

Potencia de la tierra

No arrodillamo ante su presencia

Y le pedimo que no protejan

Que no liberen del mal.

Ayúdano, Señor

Libérano, Señor

Protégeno, Señor

Chant 2: Help us, Lord!

Help us, Lord!

Free us, Lord!

Protect us, Lord!

From all evil.

Powers of heaven

Powers of earth

We kneel before your presence

And we ask you to protect us

To protect us from evil.

Help us, Lord!

Free us, Lord!

Protect us, Lord!

From all evil.

De todo mal

Chant 3: Santo Epíritu, Dame Vida

Chant 3: Holy Spirit, Give Me Life

Paraphrase of John 6:63

Paraphrase of John 6:63

Santo Epíritu, dame vida

Holy Spirit, give me life

Porque eta carne no me conviene

Because this flesh is not good for me.

Santo Epíritu, dame fuerza

Holy Spirit, give me strength

Porque eta carne no e nada bueno

Because this flesh is not good at all

Chant 4: Dedicación

Chant 4: Dedication

Yo quiero que me vida sea pa tu gloria.

I want my life to be for your glory.

Que to el mundo vea que tu mora en mí.

For the world to see that you live in me.

Santo Epíritu,

Holy Spirit,

te ruego que mi vida no sea pa mí.

I ask that my life be not for me.

Te ruego que mi vida solo sea pa ti.

I ask that my life be solo pa ti.

Ay, de aquí pal ante, tuyo soy

Ay, from now on, I am only yours

Yo soy pa tu gloria, mi Señor

I am for your glory, my Lord

Ay de aquí pa lante, tuyo soy

Ay, from now on, I am only yours

Toa mi vida e tuya, mi Señor.

All my life is yours, my Lord.

CHAPTER 3

COMPOSITION: LA FIESTA DEL ESPIRITU SANTO

Chant 1: Santo Epíritu, Ven Pa Cá

Allegro ♩ = 120

Rafael Scarfullery

The musical score is arranged in a system with eight staves. The first four staves are for percussion: Canoíta, Maracas, Conguito, and Conga Mayor. Each has a 4/4 time signature and a key signature of one sharp (F#). The fifth staff is for the Choir, with a 4/4 time signature and a key signature of one sharp. The lyrics are: "San - toe - pí - ri - tu, ven pa cá, vi - veen mi y no te". The sixth staff is for the Keyboard, with a 4/4 time signature and a key signature of one sharp. The seventh staff is for the Guitar, with a 4/4 time signature and a key signature of one sharp. The eighth staff is for the Electric Bass, with a 4/4 time signature and a key signature of one sharp.

Canoíta

Maracas

Conguito

Conga Mayor

Choir

San - toe - pí - ri - tu, ven pa cá, vi - veen mi y no te

Keyboard

Guitar

Electric Bass

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Chant 1: Santo Epiritu, Ven Pa Cá

4

Can

Mrcs.

Cgui

C. M.

Choir

va - ya má. San - toe - pi - ri - tu, ven pa cá,

Kbo

Gtr.

E.B.

Chant 1: Santo Epiritu, Ven Pa Cá

7

Can

Mrcs.

Cgui

C. M.

Choir

vi - veen mi y no te va - ya má. San - toe - pí ri tu,

Kbo

Gtr.

E.B.

Chant 1: Santo Epiritu, Ven Pa Cá

10

Can

Mrcs.

Cgui

C. M.

Choir

ven pa cá, vi - veen mi y no te va - ya má.

Kbo

Gtr.

E.B.

Chant 1: Santo Epiritu, Ven Pa Cá

13

Can

Mrcs.

Cgui

C. M.

Choir

San - toe - pí ri tu, ven pa cá, vi - veen mi y no te

Kbo

Gtr.

E.B.

Chant 1: Santo Epiritu, Ven Pa Cá

16

Can

Mrcs.

Cgui

C. M.

Choir

va - ya má. San - toe - pi ri tu, ven pa cá,

Kbo

Gtr.

E.B.

Chant 1: Santo Epiritu, Ven Pa Cá

19

Can

Mrs.

Cgui

C. M.

Choir

vi - veen mi y no te va - ya má. San - toe - pi ri tu,

Kbo

Gtr.

E.B.

Chant 1: Santo Epiritu, Ven Pa Cá

22

Can

Mrcs.

Cgui

C. M.

Choir

ven pa cá, vi - veen mi y no te va - ya má.

Kbo

Gtr.

E.B.

The musical score is arranged in a multi-staff format. The top four staves (Can, Mrcs., Cgui, C. M.) are for percussion instruments, each starting with a double bar line and a single note. The fifth staff is for the Choir, featuring a vocal melody with lyrics: 'ven pa cá, vi - veen mi y no te va - ya má.' The sixth staff is for the Keyboard (Kbo), and the seventh and eighth staves are for the Guitar (Gtr.) and Electric Bass (E.B.), both starting with a double bar line and a single note.

Chant 1: Santo Epiritu, Ven Pa Cá

25

Can

Mrcs.

Cgui

C. M.

Choir

f San - toe - pí - ri tu, ven pa cá, vi - veen mi y no te

Kbo

Gtr.

E.B.

Chant 1: Santo Epiritu, Ven Pa Cá

28

Can

Mrcs.

Cgui

C. M.

Choir

va - ya má. San - toe - pí ri tu, ven pa cá,

Kbo

Gtr.

E.B.

Chant 1: Santo Epiritu, Ven Pa Cá

31

Can

Mrs.

Cgui

C. M.

Choir

Kbo

Gr.

E.B.

vi - veen mi y no te va - ya má.

f

f

f

f

Chant 1: Santo Epiritu, Ven Pa Cá

34

Can

Mrcs.

Cgui

C. M.

Choir

E - pi - ri - tu San - to, o ie, E - pi - ri - tu San - to, o

Kbo

Gtr.

E.B.

f

f

f

The musical score is arranged in a multi-staff format. The top four staves (Can, Mrcs., Cgui, C. M.) are in a common time signature and feature rhythmic patterns. The fifth staff (Choir) is in a 2/4 time signature and includes the lyrics 'E - pi - ri - tu San - to, o ie, E - pi - ri - tu San - to, o'. The bottom three staves (Kbo, Gtr., E.B.) are in a 2/4 time signature and feature a strong, accented bass line marked with 'f' (forte). The score is divided into three measures, with the first measure starting at measure 34.

Chant 1: Santo Epiritu, Ven Pa Cá

37

Can

Mrcs.

Cgui

C. M.

Choir

ie, què-da - te con - mi - go, o ie, no te va - ya má. u o ie, E - pí - ri - tu - San - to, - o

Kbo

Gtr.

E.B.

Chant 1: Santo Epiritu, Ven Pa Cá

40

Can

Mrs.

Cgui

C. M.

Choir

ie, E - pi - ri - tu San - to, o ie, qué - da - te con - mi - go, o ie, no te — va - ya má. u o

Kbo

Gtr.

E.B.

The musical score is arranged in a system with eight staves. The top four staves (Can, Mrs., Cgui, C. M.) are in a common time signature and key. The bottom four staves (Choir, Kbo, Gtr., E.B.) are in a key with one flat. The Choir part includes lyrics in Spanish. The music is in a key with one flat and 4/4 time.

Chant 1: Santo Epiritu, Ven Pa Cá

43

Can

Mrcs.

Cgui

C. M.

Choir

ie. E-pí - ri - tu San - to, o ie, E-pí - ri - tu San - to, o ie, qué - da - te con - mi - go, o

Kbo

Gtr.

E.B.

Chant 1: Santo Epiritu, Ven Pa Cá

46

Can

Mrcs.

Cgui

C. M.

Choir

ie, no te va-ya má. u o ie, E-pi - ri-tu San - to, o ie, E-pi - ri-tu San - to, o

Kbo

Gtr.

E.B.

Chant 1: Santo Epiritu, Ven Pa Cá

49

Can

Mrcs.

Cgui

C. M.

Choir

ie, qué-da-te con - mi - go, o ie, no te va-ya má. u o ie, E-pí - ri-tu San - to, o

Kbo

Gtr.

E.B.

Detailed description of the musical score: The score is for a multi-part setting. The 'Can' part has a steady eighth-note melody. 'Mrcs.' has a similar eighth-note pattern. 'Cgui' features a more complex, sixteenth-note rhythmic pattern. 'C. M.' has a melody with triplet markings. The 'Choir' part is a vocal line with lyrics in Spanish: 'ie, qué-da-te con - mi - go, o ie, no te va-ya má. u o ie, E-pí - ri-tu San - to, o'. The 'Kbo' part provides harmonic support with chords. 'Gtr.' and 'E.B.' have simpler, sustained notes.

Chant 1: Santo Epiritu, Ven Pa Cá

52

Can

Mrs.

Cgui

C. M.

Choir

ie, E - pi - ri - tu San - to, o ie, qué - da - te con - mi - go, o ie, no te va - ya má. u o

Kbo

Gtr.

E.B.

The musical score is arranged for a choir and a band. The choir part (Choir) is written in a grand staff with lyrics in French. The band parts include Can (Cantors), Mrs. (Mrs.), Cgui (Congregation), C. M. (Cello/Melody), Kbo (Keyboard), Gtr. (Guitar), and E.B. (Electric Bass). The score is divided into three measures, each containing a different vocal line and instrumental accompaniment. The lyrics are: 'ie, E - pi - ri - tu San - to, o ie, qué - da - te con - mi - go, o ie, no te va - ya má. u o'.

Chant 1: Santo Epiritu, Ven Pa Cá

55

Can

Mrcs.

Cgui

C. M.

Choir

ie, E - pí - ri - tu San - to, o ie, E - pí - ri - tu San - to, o ie, qué - da - te con - mi - go, o

Kbo

Gtr.

E.B.

Chant 1: Santo Epiritu, Ven Pa Cá

58

Can

Mrcs.

Cgui

C. M.

Choir

ie, no te va - ya má. *mp* San - toe - pi - ri - tu, ven pa cá,

Kbo

mp

Gtr.

mp

E.B.

mp

Chant 1: Santo Epiritu, Ven Pa Cá

61

Can

Mrcs.

Cgui

C. M.

Choir

vi - veen mi y no te va - ya má. San - toe - pi - ri - tu,

Kbo

Gtr.

E.B.

Detailed description of the musical score: The score is written for a three-measure section. The top four staves (Can, Mrcs., Cgui, C. M.) are in 2/4 time and feature rhythmic patterns. The fifth staff (Choir) is in 2/4 time and includes the lyrics: 'vi - veen mi y no te va - ya má. San - toe - pi - ri - tu,'. The bottom three staves (Kbo, Gtr., E.B.) are currently empty, indicating that these instruments are not playing in this section.

Chant 1: Santo Epiritu, Ven Pa Cá

64

Can

Mrcs.

Cgui

C. M.

Choir

ven pa cá, vi - veen mi y no te va - ya má.

Kbo

Gtr.

E.B.

Chant 1: Santo Epiritu, Ven Pa Cá

67

Can

Mrcs.

Cgui

C. M.

mp

Choir

San - toe - pí ri tu, ven pa cá, vi - veen mi y no te

Kbo

Gtr.

E.B.

Chant 1: Santo Epiritu, Ven Pa Cá

70

Can

Mrcs.

Cgui

C. M.

Choir

va - ya má. San - toe - pí ri tu, ven pa cá,

Kbo

Gtr.

E.B.

Chant 1: Santo Epiritu, Ven Pa Cá

73

Can

Mrs.

Cgui

C. M.

Choir

vi - vecn mi y no te va - ya má. San - toe - pí ri tu,

Kbo

Gtr.

E.B.

mf

mf

mf

tambora

mf

Chant 1: Santo Epiritu, Ven Pa Cá

76

Can

Mrcs.

Cgui

C. M.

Choir

ven pa cá, vi - veen mi y no te va - ya má.

Kbo

Gtr.

E.B.

Chant 1: Santo Epiritu, Ven Pa Cá

79

Can

Mrcs.

Cgui

C. M.

Choir

San - toe - pi - ri tu, ven pa cá, vi - veen mi y no te

Kbo

Gtr.

E.B.

Chant 1: Santo Epíritu, Ven Pa Cá

82

Can

Mrcs.

Cgui

C. M.

Choir

va - ya má. San - toe - pí - ri tu, ven pa - cá, '

Kbo

Gtr.

E.B.

Chant 1: Santo Epiritu, Ven Pa Cá

85

Can

Mrcs.

Cgui

C. M.

Choir

vi - veen mi — y no te va - ya má. — San - toc - pí — ri tu, —

Kbo

Gtr.

E.B.

Chant 1: Santo Epiritu, Ven Pa Cá

88

Can

Mrcs.

Cgui

C. M.

Choir

ven pa cá, vi - veen mi y no te va - ya má.

Kbo

Gtr.

E.B.

Chant 1: Santo Epíritu, Ven Pa Cá

[Musical score page 91]

The musical notation includes parts for:

- Can
- Mrs.
- Cgui
- C. M.
- Choir
E - pi - ri - tu San - to, o ie, E - pi - ri - tu San - to, o ie, qué - da - te con - mi - go, o
- Kbo
- Gtr.
ff
- E.B.
ff

Chant 1: Santo Epiritu, Ven Pa Cá

94

Can

Mrcs.

Cgui

C. M.

Choir

ie, no te — va - ya má. u o ie, E - pí - ri - tu - San - to, - o ie, E - pí - ri - tu San - to, o

Kbo

Gtr.

E.B.

Chant 1: Santo Epiritu, Ven Pa Cá

97

Can

Mrcs.

Cgui

C. M.

Choir

ie, qué-da - te con - mi - go, o ie, no te va-ya má. u o ie. E - pí - ri - tu San - to, o

Kbo

Gtr.

E.B.

The musical score is arranged for a large ensemble. It includes parts for Can (Cantors), Mrcs. (Marchers), Cgui (Congregationalists), C. M. (Congregationalists), Choir, Kbo (Keyboard), Gtr. (Guitar), and E.B. (Electric Bass). The score is written in 3/4 time and features a variety of musical notations, including eighth notes, quarter notes, and rests. The lyrics are in Spanish and are written below the choir part. The score is divided into three measures, each containing a different musical phrase. The first measure features a melody in the Can part, followed by a similar melody in the Mrcs. part. The second measure features a melody in the Cgui part, followed by a similar melody in the C. M. part. The third measure features a melody in the Choir part, followed by a similar melody in the Kbo part. The Gtr. part features a complex, fast-paced melody, and the E.B. part features a simple, steady bass line.

Chant 1: Santo Epiritu, Ven Pa Cá

100

Can

Mrcs.

Cgui

C. M.

Choir

ie, E - pí - ri - tu San - to, o ie, qué - da - te con - mi - go, o ie, no te va - ya má. u o

Kbo

Gtr.

E.B.

The musical score is arranged for a large ensemble. It features eight staves: Can (Cantors), Mrcs. (Maracas), Cgui (Congas), C. M. (Cajón), Choir, Kbo (Keyboard), Gtr. (Guitar), and E.B. (Electric Bass). The score is divided into three measures. The Can and Mrcs. parts play a steady eighth-note rhythm. The Cgui part plays a complex, syncopated pattern. The C. M. part plays a simple eighth-note pattern with triplets. The Choir part has lyrics in Spanish. The Kbo part plays a complex, syncopated pattern. The Gtr. part plays a complex, syncopated pattern. The E.B. part plays a simple eighth-note pattern.

Chant 1: Santo Epiritu, Ven Pa Cá

103

Can

Mrcs.

Cgui

C. M.

Choir

ie, E-pi - ri-tu San - to, o ie, E - pi - ri - tu San - to, o ie, qué-da - te con - mi - go, o

Kbo

Gtr.

E.B.

Chant 1: Santo Epiritu, Ven Pa Cá

106

Can

Mrcs.

Cgui

C. M.

Choir

ie, no te__ va-ya má. u o ie, E - pí - ri - tu San - to, o ie, E - pí - ri - tu San - to, o

Kbo

Gtr.

E.B.

Chant 1: Santo Epiritu, Ven Pa Cá

109

Can

Mrcs.

Cgui

C. M.

Choir

ie, què-da - te con - mi - go, o ie, no te va - ya má. u o ie, E - pí - ri - tu San - to, o

Kbo

Gtr.

E.B.

Chant 1: Santo Epiritu, Ven Pa Cá

112

Can

Mrcs.

Cgui

C. M.

Choir

ie, E - pi - ri - tu San - to, o ie, qué - da - te con - mi - go, o no te va - ya má, u o ie.

Kbo

Gtr.

E.B.

The musical score is for a piece titled 'Chant 1: Santo Epiritu, Ven Pa Cá'. It features multiple instrumental and vocal parts. The instruments include Can (Cantante), Mrcs. (Maracas), Cgui (Conga), C. M. (Cajón), Kbo (Keyboard), Gtr. (Guitar), and E.B. (Electric Bass). The vocal part is for a Choir. The score is written in 4/4 time and includes lyrics in Spanish. The key signature has one flat (B-flat). The score is divided into measures by vertical bar lines, and the lyrics are written below the vocal staff.

Chant 2: Ayúdano, Señor!

Adagio ♩ = 70

Rafael Scarfullery

The musical score is arranged for seven instruments: Canoíta, Maracas, Conguito, Congo Mayor, Choir, Keyboard, Guitar, and Electric Bass. The tempo is Adagio with a metronome marking of ♩ = 70. The time signature is 4/4. The key signature has one flat (B-flat). The score consists of three measures. The Canoíta, Maracas, Conguito, and Congo Mayor parts are marked with a double bar line and a 4/4 time signature, indicating they are to be played throughout the piece. The Choir part is marked with a double bar line and a 4/4 time signature, indicating it is to be played throughout the piece. The Keyboard part is marked with a double bar line and a 4/4 time signature, indicating it is to be played throughout the piece. The Guitar part is marked with a double bar line and a 4/4 time signature, indicating it is to be played throughout the piece. The Electric Bass part is marked with a double bar line and a 4/4 time signature, indicating it is to be played throughout the piece. The Keyboard part features a piano (*p*) dynamic and a melodic line in the right hand. The Guitar part features a piano (*p*) dynamic and a melodic line in the right hand. The Electric Bass part features a piano (*p*) dynamic and a melodic line in the right hand.

Chant 2: Ayúdano, Señor!

4

Can.

Mrcs.

Cgui.

C. M.

Choir

so *p*

Λ -

Kbo.

Gtr.

E.B.

The musical score is arranged in a system with seven staves. The top four staves (Can., Mrcs., Cgui., C. M.) are for percussion instruments, each marked with a double bar line and a small '4' above the first measure. The fifth staff is for the Choir, with a treble and bass clef; it features a solo part in the third measure marked 'so' and 'p', with a 'Λ -' symbol below. The sixth staff is for the Keyboard (Kbo.), showing chords and arpeggiated figures. The seventh staff is for the Guitar (Gtr.), featuring a melodic line with a trill in the third measure. The eighth staff is for the Electric Bass (E.B.), showing a simple bass line.

Chant 2: Ayúdano, Señor!

7

Can.

Mrcs.

Cgui.

C. M.

Choir

yú - da-no, Se - nor! *tutti* A - yú - da-no, Se - ñor! *solo* Li - bé - ra-no, Se - ñor! *tutti* Li -

Kbo.

Gtr.

E.B.

① XII

① XII

①

The musical score is arranged for a large ensemble. At the top, four staves (Can., Mrcs., Cgui., C. M.) are shown with a common time signature and a key signature of one flat. Each staff has a single bar line. Below these are the vocal and instrumental parts. The Choir part is written in a grand staff (treble and bass clefs) with lyrics in Spanish. The lyrics are: 'yú - da-no, Se - nor! A - yú - da-no, Se - ñor! Li - bé - ra-no, Se - ñor! Li -'. The tempo and dynamics markings are 'tutti', 'solo', and 'p'. The Keyboard (Kbo.) part is also in a grand staff. The Guitar (Gtr.) part is in a single staff with a key signature of one flat and a common time signature. It features a double bar line with a repeat sign and a circled '1' above it. The Electric Bass (E.B.) part is in a single staff with a key signature of one flat and a common time signature. It features a double bar line with a repeat sign and a circled '1' above it.

Chant 2: Ayúdano, Señor!

[illegible]

Chant 2: Ayúdano, Señor!

13

Can.

Mrcs.

Cgui.

C. M.

Choir

tutti

to - do mal. De to - do mal.

Kbo.

Gtr.

E.B.

mf

The musical score is arranged in a multi-staff format. At the top, there are four staves for instruments: Can. (Canto), Mrcs. (Maracas), Cgui. (Conga), and C. M. (Cajón). These staves contain rests for the first three measures. Below these is the Choir part, which includes vocal lines and lyrics: "to - do mal. De to - do mal." The word "tutti" is written above the choir's first measure. The piano accompaniment consists of three staves: Kbo. (Keyboard), Gtr. (Guitar), and E.B. (Electric Bass). The Kbo. part features chords and a melodic line. The Gtr. part includes chords and a melodic line, with a circled "1" above the first measure and a circled "1" above the second measure. The E.B. part provides a bass line. The Gtr. part has a dynamic marking of *mf* (mezzo-forte) under the third measure.

Chant 2: Ayúdano, Señor!

16

Can.

Mrcs.

Cgui.

C. M.

Choir

Kbo.

Gtr.

E.B.

The musical score is arranged in a system with seven staves. The first four staves (Can., Mrcs., Cgui., C. M.) are for percussion instruments, each with a single line and a key signature of one sharp (F#). The fifth staff (Choir) is a grand staff with two lines and a key signature of one flat (Bb). The sixth staff (Kbo.) is a grand staff with two lines and a key signature of one flat (Bb). The seventh staff (Gtr.) is a single line with a key signature of one flat (Bb). The eighth staff (E.B.) is a single line with a key signature of one flat (Bb). The score begins at measure 16. The percussion staves show a series of rests. The Choir and Kbo. staves show a series of rests. The Gtr. staff shows a complex melodic line with many sixteenth and thirty-second notes. The E.B. staff shows a series of rests.

Chant 2: Ayúdano, Señor!

19

Can.

Mrcs.

Cgui.

C. M.

Choir

Kbo.

Gtr.

E.B.

The musical score is arranged in a multi-staff format. At the top, a bracket groups the first four staves: Can. (Canto), Mrcs. (Música), Cgui. (Canto Guión), and C. M. (Canto Música). These four staves each begin with a double bar line and a single eighth note, followed by a long rest for the remainder of the measure. Below these are two grand staves for the Choir and Kbo. (Keyboard), each consisting of a treble and bass clef staff, both containing whole rests. The Gtr. (Guitar) staff is the only one with active notation, featuring a complex rhythmic pattern of eighth and sixteenth notes with various accidentals. The E.B. (Electric Bass) staff at the bottom contains a whole rest.

Chant 2: Ayúdano, Señor!

22

Can.

Mrcs.

Cgui.

C. M.

Choir

Kbo.

Gtr.

E.B.

mp *crescendo*

The musical score is arranged in a system with eight staves. The top four staves (Can., Mrcs., Cgui., C. M.) are for percussion instruments, each with a single line and a key signature of one flat. The next two staves (Choir, Kbo.) are for the choir and keyboard, each with a grand staff (treble and bass clefs) and a key signature of one flat. The guitar (Gtr.) staff is in the treble clef with a key signature of one flat, featuring a complex rhythmic pattern of chords and single notes. The electric bass (E.B.) staff is in the bass clef with a key signature of one flat and contains whole rests. The guitar part begins with a dynamic marking of *mp* and a *crescendo* instruction. The number 22 is written above the first staff.

Chant 2: Ayúdano, Señor!

25

Can.

Mrcs.

Cgui.

C. M.

Choir

Kbo.

Gtr.

E.B.

f

The musical score is arranged in a system with seven staves. The first four staves (Can., Mrcs., Cgui., C. M.) are for percussion instruments, each with a single line and a key signature of one flat. The fifth staff (Choir) is a grand staff with two lines and a key signature of one flat. The sixth staff (Kbo.) is also a grand staff with two lines and a key signature of one flat. The seventh staff (Gtr.) is a single line with a key signature of one flat, featuring a dynamic marking of *f* and a complex rhythmic pattern. The eighth staff (E.B.) is a single line with a key signature of one flat, which is mostly empty. The score is divided into three measures by vertical bar lines.

Chant 2: Ayúdano, Señor!

28 **Allegro** ♩ = 120

Can.

Mrcs.

Cgui.

C. M.

f

Choir

Kbo.

Gtr.

E.B.

Chant 2: Ayúdano, Señor!

31

Can. *f*

Mrs. *f*

Cgui.

C. M. *f*

Choir

cie - lo. Po - ten-cia de la tie - rra. Noa-rro-di lla - mo an - te su pre -

Po - ten-cia de lo cie - lo. Po ten cia de la tie - rra

Kbo. *f*

Gtr. *tambora*

E.B. *f*

The musical score is arranged for a large ensemble. It includes parts for a Canon (Can.), Mrs. (Mrs.), Cgui. (Cgui.), C. M. (C. M.), Choir, Kbo. (Kbo.), Gtr. (Gtr.), and E.B. (E.B.). The score is written in 3/4 time and features a variety of musical notations, including treble and bass clefs, dynamic markings (f), and lyrics in Spanish. The lyrics are: 'cie - lo. Po - ten-cia de la tie - rra. Noa-rro-di lla - mo an - te su pre - Po - ten-cia de lo cie - lo. Po ten cia de la tie - rra'. The score is divided into measures by vertical bar lines, and the instruments are grouped together in a single system.

Chant 2: Ayúdano, Señor!

34

Can.

Mrs.

Cgui.

C. M.

Choir

sen - cia. — Po - ten-cia de lo cie - lo. Po - ten-cia de la tie - rra. Noa-rra-di-

Po - ten-cia de lo cie - lo. Po ten cia de la tie - rra

Kbo.

Gtr.

E.B.

The musical score is arranged in a multi-staff format. The top staff is for the Canon (Can.), followed by Mrs., Cgui., and C. M. The Choir part is split into two staves, with lyrics written below the notes. The keyboard (Kbo.) part is also split into two staves. The guitar (Gtr.) part is on a single staff with a complex rhythmic pattern. The electric bass (E.B.) part is on a single staff. The score is in 3/4 time and features a variety of musical notations including eighth notes, quarter notes, and rests.

Chant 2: Ayúdano, Señor!

37

Can.

Mrcs.

Cgui.

C. M.

Choir

lla - mo an - te su pre - sen - cia. Y le pe - di - mo que no pro-
Y le pe - di - mo

Kbo.

Gtr.

E.B.

The musical score is arranged in a multi-staff format. The top four staves are for instrumental parts: Can. (Cantante), Mrcs. (Música), Cgui. (Canto), and C. M. (Canto). The fifth staff is for the Choir, with lyrics in Spanish. The sixth staff is for the Keyboard (Kbo.). The seventh staff is for the Guitar (Gtr.). The eighth staff is for the Electric Bass (E.B.). The score is in 4/4 time and features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings.

Chant 2: Ayúdano, Señor!

40

Can.

Mrs.

Cgui.

C. M.

Choir

te - jan que no li - be - ren del mal. Y le pe -

que no pro - te - jan que no li - be - ren

Kbo.

Gtr.

E.B.

Chant 2: Ayúdano, Señor!

43

Can.

Mrcs.

Cgui.

C. M.

Choir

di mo que no pro - te - jan que no li - be - ren del

Y le pe - di - mo que no pro - te - jan que no li - be - ren

Kbo.

Gtr.

E.B.

The musical score is for a piece titled "Chant 2: Ayúdano, Señor!". It features eight staves. The first four staves are for instrumental parts: Can. (Canto), Mrcs. (Mandolin), Cgui. (Cajón), and C. M. (Cajón). The fifth staff is for the Choir, with lyrics in Spanish. The sixth staff is for the Keyboard (Kbo.). The seventh staff is for the Guitar (Gtr.). The eighth staff is for the Electric Bass (E.B.). The score is in 4/4 time and features a variety of musical notations, including eighth notes, quarter notes, and rests. The lyrics are: "di mo que no pro - te - jan que no li - be - ren del Y le pe - di - mo que no pro - te - jan que no li - be - ren".

Chant 2: Ayúdano, Señor!

46

Can.

Mrcs.

Cgui.

C. M.

Choir

mal. Po - ten-cia de lo cie - lo. Po - ten-cia de la tie - rra. Noa-rra-di-

del mal. Po - ten-cia de lo cie - lo. Po ten cia de la tie - rra

Kbo.

Gtr.

E.B.

The musical score is arranged for a choir and instrumental ensemble. The choir part is written in two staves (treble and bass clef) and includes the lyrics: "mal. Po - ten-cia de lo cie - lo. Po - ten-cia de la tie - rra. Noa-rra-di- del mal. Po - ten-cia de lo cie - lo. Po ten cia de la tie - rra". The instrumental parts include Can. (Canto), Mrcs. (Mandolin), Cgui. (Cello/Guitar), C. M. (Cello/Mandolin), Kbo. (Keyboard), Gtr. (Guitar), and E.B. (Electric Bass). The score is in 4/4 time and features a variety of musical notations, including eighth notes, quarter notes, and chords.

Chant 2: Ayúdano, Señor!

49

Can.

Mrcs.

Cgui.

C. M.

Choir

lla - mo an - te su pre sen - cia. Po - ten-cia de lo cie - lo. Po - ten-cia de la

Po - ten-cia de lo cie - lo.

Kbo.

Gtr.

E.B.

The musical score is for a piece titled "Chant 2: Ayúdano, Señor!". It is page 49 of a larger work. The score is written for a choir and several instrumental parts. The choir part is in the center, with lyrics in Spanish. The instrumental parts are arranged around the choir. The score is written in a single system with three measures. The key signature is one flat (Bb). The time signature is 4/4. The choir part is in the center, with lyrics in Spanish. The instrumental parts are arranged around the choir. The score is written in a single system with three measures. The key signature is one flat (Bb). The time signature is 4/4.

Chant 2: Ayúdano, Señor!

52

Can.

Mrcs.

Cgui.

C. M.

Choir

tie - rra. Noa-rra-di lla - mo an - te su pre sen - cia. Y le pe-

Po ten cia de la tie - rra

Kbo.

Gtr.

E.B.

The musical score is arranged in a multi-staff format. The top four staves are for instrumental parts: Can. (Cantante), Mrcs. (Música), Cgui. (Canto), and C. M. (Canto). The fifth staff is for the Choir, with lyrics in Spanish. The sixth staff is for the Keyboard (Kbo.). The seventh staff is for the Guitar (Gtr.). The eighth staff is for the Electric Bass (E.B.). The score is in 4/4 time and features a variety of musical notations, including eighth and sixteenth notes, rests, and dynamic markings.

Chant 2: Ayúdano, Señor!

55

Can.

Mrcs.

Cgui.

C. M.

Choir

di - mo que no pro - te - jan que no li - be - ren del

Y le pe - di - mo que no pro - te - jan que no li - be - ren

Kbo.

Gtr.

E.B.

The musical score is arranged in a multi-staff format. The top four staves are for individual instruments: Can. (Cantante), Mrcs. (Música), Cgui. (Canto), and C. M. (Canto). The fifth staff is for the Choir, with lyrics in Spanish. The sixth staff is for the Keyboard (Kbo.). The seventh staff is for the Guitar (Gtr.). The eighth staff is for the Bass (E.B.). The score is in 2/4 time and features a variety of musical notations, including notes, rests, and dynamic markings.

Chant 2: Ayúdano, Señor!

58

Can.

Mrcs.

Cgui.

C. M.

Choir

mal. Y le pe - di mo que no pro - te - jan que no li-

Y le pe - di - mo que no pro - te - jan

Kbo.

Gtr.

E.B.

The musical score is arranged in a multi-staff format. The top four staves (Can., Mrcs., Cgui., C. M.) are in common time (C) and feature rhythmic patterns of eighth and sixteenth notes. The fifth staff is for the Choir, with lyrics in Spanish: 'mal. Y le pe - di mo que no pro - te - jan que no li-' on the first line and 'Y le pe - di - mo que no pro - te - jan' on the second line. The sixth staff is for the Keyboard (Kbo.), showing chords and arpeggios. The seventh staff is for the Guitar (Gtr.), featuring a complex rhythmic pattern with many 'x' marks indicating specific fret positions. The eighth staff is for the Electric Bass (E.B.), showing a simple bass line.

Chant 2: Ayúdano, Señor!

61

Can.

Mrs.

Cgui.

C. M.

Choir

be - ren del mal.

que no li - be - ren del mal.

Kbo.

Gtr.

E.B.

The musical score is arranged in a system with eight staves. The top four staves (Can., Mrs., Cgui., C. M.) are in a common time signature and key signature, featuring rhythmic patterns of eighth and sixteenth notes. The fifth staff (Choir) is in a different key signature (one flat) and time signature (3/4), with lyrics in Spanish. The sixth staff (Kbo.) is in the same key signature and time signature as the choir, featuring a bass line with chords. The seventh staff (Gtr.) is in the same key signature and time signature, featuring a guitar line with a complex, repetitive pattern. The eighth staff (E.B.) is in the same key signature and time signature, featuring a bass line with a simple, repetitive pattern.

Chant 2: Ayúdano, Señor!

64

Can.

Mrs.

Cgui.

C. M.

Choir

Kbo.

Gtr.

E.B.

mp

mp

The musical score is arranged in a system with seven staves. The top four staves (Can., Mrs., Cgui., C. M.) are in a common time signature and feature rhythmic patterns with eighth and sixteenth notes, some with slurs. The fifth staff (Choir) is in a key signature of one flat and consists of two empty staves. The sixth staff (Kbo.) is in a key signature of one flat and features a complex rhythmic pattern with many beamed notes and rests, with a *mp* dynamic marking. The seventh staff (Gtr.) is in a key signature of one flat and features a complex rhythmic pattern with many beamed notes and rests. The eighth staff (E.B.) is in a key signature of one flat and features a simple rhythmic pattern with eighth notes, with a *mp* dynamic marking. The score is divided into three measures by vertical bar lines.

Chant 2: Ayúdano, Señor!

Adagio ♩ = 70

67

Can.

Mrs.

Cgui.

C. M.

Choir

Kbo.

Gtr.

E.B.

rit.

p

p

p

rit.

p

The musical score is for a piece titled "Chant 2: Ayúdano, Señor!". It is marked "Adagio" with a tempo of 70 beats per minute. The score is for a large ensemble, including vocal soloists (Cantors, Mrs., Cgui., C. M.), a Choir, Keyboard (Kbo.), Guitar (Gtr.), and Electric Bass (E.B.). The score is in 3/4 time and features a key signature of one flat (Bb). The vocal parts (Can., Mrs., Cgui., C. M.) and the Choir part are mostly silent, indicated by whole rests. The Keyboard (Kbo.) part features a melodic line in the right hand and a harmonic accompaniment in the left hand, with a "rit." (ritardando) marking and a "p" (piano) dynamic. The Guitar (Gtr.) part is mostly silent, with a few notes in the final measure, marked "p". The Electric Bass (E.B.) part features a melodic line in the left hand and a harmonic accompaniment in the right hand, with a "rit." marking and a "p" dynamic.

Chant 2: Ayúdano, Señor!

70

Can.

Mrcs.

Cgui.

C. M.

Choir

Kbo.

Gtr.

E.B.

The musical score is arranged in a system of seven staves. The first four staves (Can., Mrcs., Cgui., C. M.) are for percussion instruments, each with a single line and a key signature of one flat. The fifth staff is for the Choir, consisting of two staves (treble and bass clef) with a key signature of one flat. The sixth staff is for the Keyboard (Kbo.), with two staves (treble and bass clef) and a key signature of one flat. The seventh staff is for the Guitar (Gtr.), with a single treble clef staff and a key signature of one flat. The eighth staff is for the Electric Bass (E.B.), with a single bass clef staff and a key signature of one flat. The score consists of three measures. The first measure shows the percussion instruments playing a single note on the first line of their staff. The second measure shows the percussion instruments playing a single note on the first line of their staff. The third measure shows the percussion instruments playing a single note on the first line of their staff. The Choir, Keyboard, Guitar, and Electric Bass parts are also present in the score.

Chant 2: Ayúdano, Señor!

73

Can.

Mrcs.

Cgui.

C. M.

Choir

solo *p* tutti

A - yú - da - no, Se - nor! A - *p*

Kbo.

Gtr.

E.B.

① XII

The musical score is arranged in a system with seven staves. The top four staves (Can., Mrcs., Cgui., C. M.) are for vocal parts and contain whole rests. The fifth staff is for the Choir, with a treble and bass clef; it features a solo part for the soprano and a tutti part for the rest of the choir, with lyrics 'A - yú - da - no, Se - nor!' and 'A -'. The sixth staff is for the Keyboard (Kbo.), showing a continuous arpeggiated accompaniment. The seventh staff is for the Guitar (Gtr.), featuring a melodic line with a trill and a final chord marked with a circled '1' and 'XII'. The eighth staff is for the Electric Bass (E.B.), providing a rhythmic foundation with eighth and quarter notes.

Chant 2: Ayúdano, Señor!

76

Can.

Mrcs.

Cgui.

C. M.

Choir

yú - da-no, Se - ñor! Li - bé - ra-no, Se - ñor! Li - bé - ra-no, Se - ñor! Pro -

Kbo.

Gtr.

E.B.

76

① XII

①

①

①

The musical score is arranged in a multi-staff format. At the top, there are four empty staves for 'Can.', 'Mrcs.', 'Cgui.', and 'C. M.'. Below these is the 'Choir' part, which includes vocal lines with lyrics in Spanish. The lyrics are: 'yú - da-no, Se - ñor! Li - bé - ra-no, Se - ñor! Li - bé - ra-no, Se - ñor! Pro -'. The choir part is marked with 'solo' and 'tutti' dynamics. Below the choir is the 'Kbo.' (Keyboard) part, followed by the 'Gtr.' (Guitar) part, which includes a capo indication '① XII' and other fret markers. The bottom staff is for the 'E.B.' (Electric Bass).

Chant 2: Ayúdano, Señor!

79

Can.

Mrcs.

Cgui.

C. M.

Choir

te - té-no, Se - ñor! Pro *mp* té ge no, Se ñor! De to - do mal. De

tutti solo tutti

Kbo.

Gtr.

mp

① XII ① XII ①

E.B.

mp

The musical score is arranged in a multi-staff format. At the top, there are four staves for Can., Mrcs., Cgui., and C. M., each with a double bar line and a fermata. Below these is the Choir part, consisting of a vocal line with lyrics and a piano accompaniment line. The lyrics are: "te - té-no, Se - ñor! Pro *mp* té ge no, Se ñor! De to - do mal. De". The vocal line has markings for "tutti", "solo", and "tutti". Below the choir is the Kbo. (Keyboard) part, which has a piano accompaniment line. Below the keyboard is the Gtr. (Guitar) part, which has a guitar line with a *mp* marking and a circled "XII" marking. At the bottom is the E.B. (Electric Bass) part, which has a bass line with a *mp* marking. The score is numbered 79 at the beginning of the first staff.

Chant 2: Ayúdano, Señor!

82

Can.

Mrcs.

Cgui.

C. M.

Choir

to - do mal.

Kbo.

82

Gtr.

mf

82

E.B.

The musical score is arranged in a system with seven staves. The top four staves (Can., Mrcs., Cgui., C. M.) are for percussion instruments, each with a single line and a key signature of one flat. The fifth staff is for the Choir, with a grand staff (treble and bass clefs) and a key signature of one flat; it includes the lyrics 'to - do mal.' under the first measure. The sixth staff is for the Keyboard (Kbo.), with a grand staff and a key signature of one flat. The seventh staff is for the Guitar (Gtr.), with a single line, a key signature of one flat, and a circled '1' above the first measure. The eighth staff is for the Electric Bass (E.B.), with a single line and a key signature of one flat. The score is divided into three measures by vertical bar lines. The Gtr. staff has a dynamic marking of *mf* (mezzo-forte) under the first measure of the second measure. The E.B. staff has a circled '82' above the first measure.

Chant 2: Ayúdano, Señor!

85

Can.

Mres.

Cgui.

C. M.

Choir

Kbo.

Gtr.

E.B.

The musical score is arranged in a vertical stack of staves. The top four staves (Can., Mres., Cgui., C. M.) are for vocal parts and each begins with a double bar line and a repeat sign. The fifth staff (Choir) is a grand staff with treble and bass clefs. The sixth staff (Kbo.) is also a grand staff. The seventh staff (Gtr.) contains a complex guitar part with many sixteenth notes, slurs, and accidentals. The eighth staff (E.B.) is a single bass line. The page number 85 is written above the first staff.

Chant 2: Ayúdano, Señor!

88

Can.

Mrcs.

Cgui.

C. M.

Choir

Kbo.

Gtr.

E.B.

The musical score is arranged in a system with eight staves. The top four staves (Can., Mrcs., Cgui., C. M.) are for vocal parts and each begins with a double bar line and a repeat sign. The next two staves (Choir, Kbo.) are for the choir and keyboard, also starting with a double bar line and a repeat sign. The guitar (Gtr.) staff is the only one with active notation, featuring a complex rhythmic pattern of eighth and sixteenth notes with various accidentals, including a key signature change to one sharp. The electric bass (E.B.) staff remains silent with a double bar line and repeat sign. The system concludes with a final double bar line and a repeat sign.

Chant 3: Santo Epíritu, Dame Vida

Text: Paraphrase of John 6:63

Rafael Scarfullery

Adagio ♩ = 70

Choir

Keyboard *mp*

Guitar *mp*

Electric Bass

5

Choir

Kbo.

Gtr.

E.B.

Chant 3: Santo Espírito, Dame Vida

8 *mp*

Choir

San - toe pí - ri - tu, da - me

Kbo.

Gtr.

E.B.

mp

11

Choir

vi - da por - quee - ta car - ne no me con - vie - ne. San - toe -

Kbo.

Gtr.

E.B.

Chant 3: Santo Espíritu, Dame Vida

14

Choir

pi - ri - tu, da - me fuer - za por - quee - ta car - ne noe na - da

Kbo.

Gtr.

E.B.

17

Choir

bue - no.

Kbo.

Gtr.

E.B.

Chant 3: Santo Epíritu, Dame Vida

20

Choir

Kbo.

Gtr.

E.B.

23

Choir

Kbo.

Gtr.

E.B.

mp

mf

mf

Oo —————

San - toe - pí - ri - tu, — da - me

Chant 3: Santo Espírito, Dame Vida

26

Choir

Oo Ah

vi - da — por - quee - ta car - ne — no me con - vie - ne. — San - toe -

Kbo.

Gtr.

E.B.

29

Choir

Oo Oo Ah

pí - ri - tu, — da - me fuer - za — por - quee - ta car - ne — noe na - da bue - no. —

Kbo.

Gtr.

E.B.

Chant 3: Santo Epíritu, Dame Vida

33

Choir

Kbo.

Gtr.

E.B.

35

Choir

Kbo.

Gtr.

E.B.

Chant 3: Santo Espírito, Dame Vida

38

f

Choir

San-toe pi - ri - tu, da - me

f

San - toe - pi - ri - tu, —

Kbo.

Gtr.

f

E.B.

f

41

Choir

vi - da — por - quee - ta car - ne — no me con - vie - ne. — San - toe -

da - me vi - da — por - quee - ta car - ne — no me con - vie - ne. —

Kbo.

Gtr.

41

E.B.

Chant 3: Santo Espírito, Dame Vida

44

Choir

pi - ri - tu, — da - me fuer - za — por - quee - ta car - ne — noe na - da

San - toe - pi - ri - tu, — da - me fuer - za — por - quee - ta car - ne —

Kbo.

Gtr.

E.B.

44

Choir

bue - no. —

noe na - da bue - no. —

Kbo.

Gtr.

E.B.

47

47

p

p

p

Chant 4: Dedicación

Adagio ♩. = 66 Rafael Scarfullery

Canoíta $\frac{12}{8}$ $\frac{3}{4}$

Maracas $\frac{12}{8}$ $\frac{3}{4}$

Conguito $\frac{12}{8}$ $\frac{3}{4}$

Conga Mayor $\frac{12}{8}$ $\frac{3}{4}$

Baritone $\frac{12}{8}$ $\frac{3}{4}$

Choir *mf*
Yo que - ro — que mi vi - da — se - a — pa tu glo - ria. —

Keyboard *mf*

Guitar *mf*

Electric Bass *mf*

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Chant 4: Dedicación

4

Can. 3/4 12/8

Mrcs. 3/4 12/8

Cgui. 3/4 12/8

C. M. 3/4 12/8

B 3/4 12/8

Choir

Que to el mun-do ve - a que

Kbo. 3/4 12/8

Gr. 3/4 12/8

E.B. 3/4 12/8

Chant 4: Dedicación

7

Can.

Mrs.

Cgui.

C. M.

B

Choir

tú mo - raen mi, que tú mo - raen mi.

Kbo.

mf

Gtr.

E.B.

mf

Chant 4: Dedicación

10

Can.

Mrs.

Cgui.

C. M.

B

Choir

San - toe - pi - ri - tu te rue - go que mi vi - da no sea pa mi.

Kbo.

Gtr.

E.B.

Chant 4: Dedicación

13

Can. 12/8

Mrs. 12/8

Cgui. 12/8

C. M. 12/8

B 12/8

Choir

Que mi vi - da so-lo se - a pa ti, so-lo

Kbo. 12/8

Gtr. 12/8

E.B. 12/8

Chant 4: Dedicación

16

Can.

Mrs.

Cgui.

C. M.

B

Choir

se - a pa ti.

Kbo.

Gtr.

E.B.

Chant 4: Dedicación

Allegro ♩ = 132

19

Can.

Mrs.

Cgui.

C. M.

B

Choir

Kbo.

Gtr.

E.B.

Chant 4: Dedicación

22

Can. *p*

Mrcs. *p*

Cgui. *mp*

C. M. *mp*

B

Choir *tutti p*
 Ay, dea qui pa lan - te tu - yo soy. Yo soy pa tu glo - ria, *p*

Kbo. *p*

Gtr. *p* rasgueado through the end

E.B. *p*

Chant 4: Dedicación

25

Can.

Mrs.

Cgui.

C. M.

B

Choir

Kbo.

Gtr.

E.B.

mi Se - ñor. — Ay, dea quí — pa lan - te tu - yo soy. —

Chant 4: Dedicación

28

Can.

Mrs.

Cgui.

C. M.

B

A _____

Choir
Toa mi vi - dae tu - ya, mi Se - ñor Ay, dea qui pa lan - te

Kbo.

Gtr.

E.B.

Chant 4: Dedicación

31

Can.

Mrcs.

Cgui.

C. M.

B

ie, A ie,

Choir

tu - yo soy. — Yo soy pa — tu glo - ria, mi Se - ñor. —

mp

Kbo.

Gtr.

E.B.

Chant 4: Dedicación

34

Can.

Mrs.

Cgui.

C. M.

B

A _____ ie, A _____

Choir

Ay, dea qui pa lan - te tu - yo soy. Toa mi vi - dae tu - ya,

Kbo.

Gtr.

E.B.

Chant 4: Dedicación

37

Can. *mf*

Mrs. *mf*

Cgui.

C. M. *mf*

B
ie. Ay, dea - quí pa lan - te

Choir
mi Se - ñor Ay, dea quí pa lan - te tu - yo soy.

Kbo. *mf*

Gtr. *mf*

E.B. *mf*

Chant 4: Dedicación

40

Can.

Mrcs.

Cgui.

C. M.

B

tu - - - yo soy. Ay, dea - qui

Choir

Yo soy pa - tu glo - ria, mi Se - ñor. — Ay, dea qui — pa lan - te

Kbo.

Gtr.

E.B.

Chant 4: Dedicación

43

Can.

Mrcs.

Cgui.

C. M.

B

pa lan - te tu - - - yo soy.

Choir

tu - yo soy. — Toa mi vi - dae tu - ya, mi Se - ñor. —

Kbo.

Gtr.

E.B.

Chant 4: Dedicación

46

Can. *f*

Mrs. *f*

Cgui.

C. M.

B *f*

Dea qui — pa lan - te tu - yo yo soy, —

Choir *f*

Ay, dea qui — pa lan - te tu - yo soy, — Yo soy pa — tu glo - ria,

Kbo. *f*

Gtr.

E.B. *f*

Chant 4: Dedicación

49

Can.

Mrs.

Cgui.

C. M.

B

tu - yo yo soy. — Dea qui — pa lan - te

Choir

mi Se - ñor. — Ay, dea qui — pa lan - te tu - yo soy. —

Kbo.

Gtr.

E.B.

Chant 4: Dedicación

52

Can. *ff*

Mrs. *ff*

Cgui.

C. M.

B *ff*
tu - yo yo soy, — Se - ñor.

Choir *ff*
Toa mi vi - dae tu - ya, mi Se - ñor. —

Kbo. *mp*

Gtr. *ff* *mp*

E.B. *ff* *mf*

CHAPTER 4

EXEGESIS

This original composition is for mixed choir, soloists, percussion instruments, keyboard, guitar, and electric bass. It consists of four chants sung by the choir and soloists. The influences from the Santeria music stem from the use of the percussion instruments that are singular to the Palos music tradition (congo mayor, conguíto, canoíta, and maracas) and singers that chant repetitive melodies using the call-and-response practice. I discuss below the compositional techniques (both traditional and contemporary) that I use in *La Fiesta del Espíritu Santo*, such as call-and-answer responses, word painting, slow chant introductions, modern techniques and effects, drum rhythmic patterns, and finally, numerology. Many of the contemporary techniques add innovation and modern appeal to the music.

CALL-AND-ANSWER RESPONSES

Section B in Chant 1 consists of fast paced alternations of call-and-answer responses. This is where the main body of the Santeria chant is usually placed, and it is made up of many repetitions of the same music material. In the call-and-response structure, the leader sings the main melody, followed by a short response that can be

either the same melodic material, new phrases or a short syllabic response influenced by the “field hollers” of the African slaves who worked in plantations.¹⁷ Slaves sang these short syllabic melodic patterns, not only because singing this way allowed them to continue working, but it also helped them to withstand the hardships of forced labor. In this way, the response to the leader’s words, *Epíritu Santo*, is *oie*, which has no meaning at all. It is just a short response that supports the chant, as if agreeing with what the leader is singing about [Figure 1].

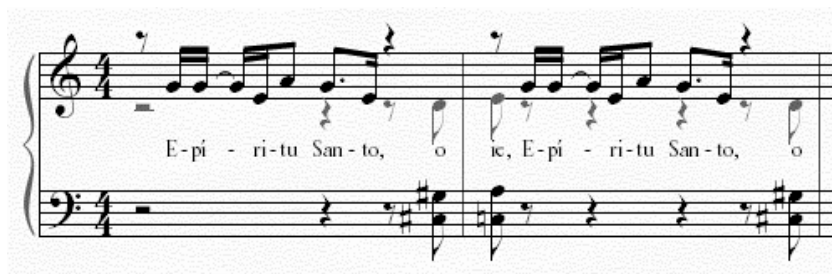


Figure 1: Call-and-answer response at the start of Section A in Chant 1 in m. 35

The next call-and-answer response comes from Chant 2 where a leader or soloist sings the call, and the full choir sings the answer. There is no field holler here; instead, the choral answer is the same musical phrase and words that the soloist sings. This type of response comes from the Catholic church tradition where the leader or cantor sings before and after the gospel reading a response with the word, “Alleluia.” The purpose is

¹⁷ Singing field hollers helped slaves to withstand the hardships of forced labor.

to teach introduce the melody to the congregation so they can sing it [Figure 2].

Figure 2: Call-and-answer response in Chant 2 in m. 7

In Section B of Chant A, the call-and-answer response is faster and more energetic because when the Santeros use the words, *potencia de lo cielo* (powers of heaven), they are appealing to all their gods [Figure 3].

Figure 3: Faster and more energetic call-and-answer response in Chant 2 in m. 30

It gets even faster and shorter when singing the words, *y le pedimo* (and we ask you) [Figure 4].

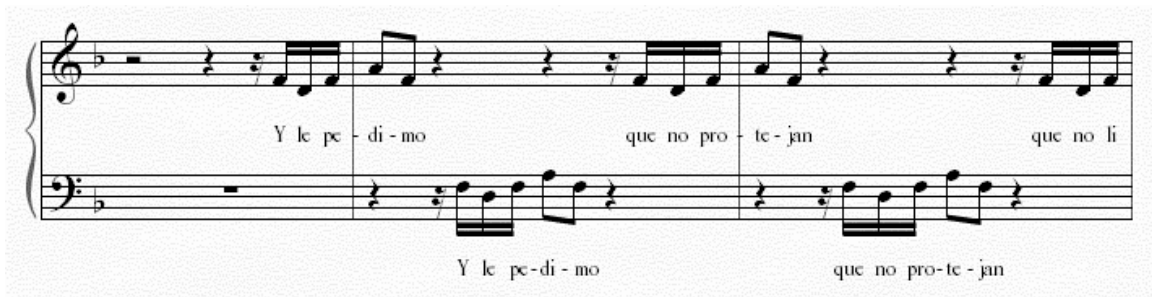


Figure 4: Shorter call-and-answer response in Chant 2 in m. 38

In Chant 3, the melody appears also as a two-voice canon, a composition device where singers or instrumentalists repeat the same melody later, as if in a chase [Figure 5].

Figure 5: Two-voice canon in Chant 3 in m. 39

Although the response in Section B of Chant 4 seems to be a call-and-answer response, it is a question-and-answer short paragraph where the consequent has the usual conclusive cadence [Figure 6].



Figure 6: Question-and-answer short in Chant 4 in m. 22

WORD PAINTING

One of the composition techniques that I like from the Renaissance period is word painting because it helps describe the texts with musical details. In this way, there is an effective impression on the listeners of the significance of the sung words. If the text describes ascending to heaven, one of the options a composer has is to choose an ascending melody. At the start of Chant 1, the contour of the phrase behaves like a wave, descending, ascending, and descending again or the opposite. This free flow of the musical notes evokes the coming of the Holy Spirit, flowing through the air or floating up and down, and finally descending on the Santeros at the end of the tune [Figure 7].



Figure 7: Predictable rhythmic pattern and melodic shape that ascends and descends like a wave in m. 1

The Holy Spirit is also moving in the call-and-answer response from Section B. Even though here the melodic material is shorter, its shape also evokes the Holy Spirit floating up and down in the air. [Figure 8].



Figure 8: Shorter motion of The Holy Spirit in m. 35

In Chant 4, the Holy Spirit finally descends when the Santero sings the words, *mora en mi*, which means, dwell in me. The concluding note is D, the tonic note in the Dorian mode [Figure 9].



Figure 9: The Holy Spirit descending and dwelling on the Santero in m. 7

Chant 2 is a fervent prayer to God calling for help, freedom, and protection from evil. African Dominicans have suffered throughout the centuries, first because of slavery and second, because of the stigma associated with their culture, black skin, and lack of education. Dominicans of Spanish descent, mestizos and mulatos saw them as shameful people who were good only for hard manual labor. As a result of the humiliation they endured, they used prayers and invocations to get spiritual relief from the abuses to which they were subjected.¹⁸ Word painting was helpful with evoking this pain. For instance, the introduction on the piano and the guitar parts has upward and downward motions that evoke people lifting and lowering their arms when they are pleading with God [Figure 10].

¹⁸ Mestizos are a mix of white with Native American ancestry, while mulatos are a mix of white with black.

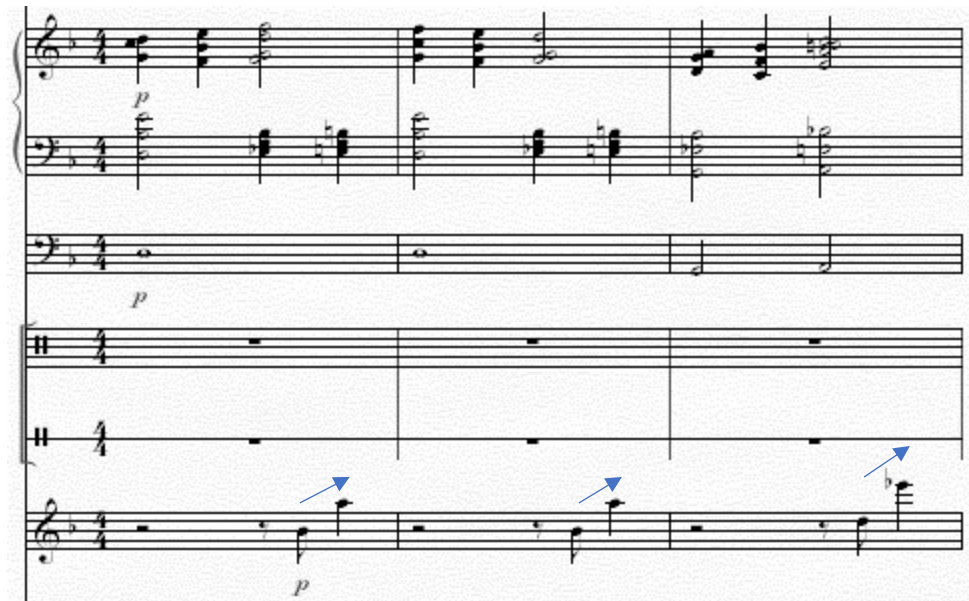


Figure 10: Piano and guitar note ascending and descending motions that evoke people lifting their arms in supplication on mm. 1-3

SLOW CHANT INTRODUCTION

When Santeros begin singing, the lead singer usually introduces the fast call-and-answer responses with a slow chant without drums accompaniment. This practice is like the way a cantor introduces Catholic songs to the congregation that have a call-and-answer response. For instance, in the video “Dios te Salve Maria” (Hail, Mary) by the “Grupo de Atabales San Miguel,” there is a slow introduction of the chant by the leader, which is followed by a faster repetition of the same chant accompanied by drums. This

structure follows the same pattern in most of the Dominican Santeria music videos found on YouTube.¹⁹

In Palos music the beginning of the chant is usually slow and for that reason Chant 1 starts with a slow tempo. Section A introduces the chant without the accompaniment, and it begins with the sopranos singing an eight-bar unaccompanied melody that is the foundation for this section. This melody is like a Dominican *salve* that has a parallel phrase with a predictable rhythmic pattern [Figure 11].

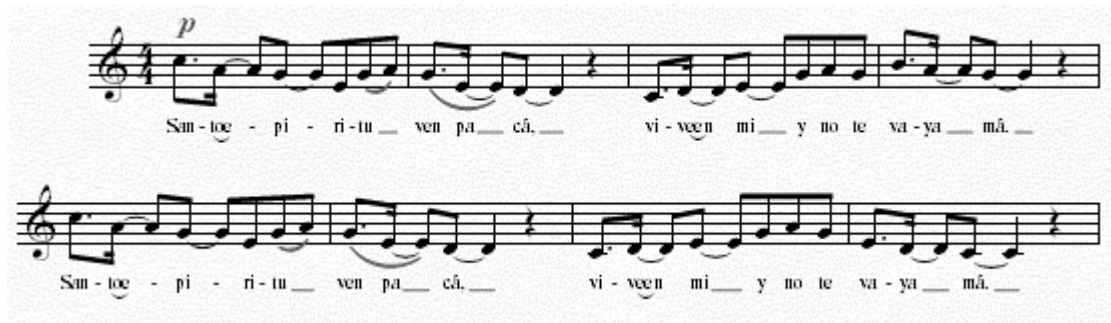


Figure 11: Slow introduction in Chant 1 in m. 1

The chant that pleads to the Holy Spirit at the beginning of Section A in Chant 2 is another instant of this type of slow introductions [Figure 2]. Chant 4 features another one in Section A, which is accompanied energetically by the piano, guitar, and electric bass. The melody consists of the repetition of an A note that is recited until it descends stepwise to a D [Figure 12].

¹⁹ Atabales San Miguel Arcángel. Grupo de Atabales San Miguel – Dios Te Salve Maria. Posted May 14, 2020. Accessed Sep 27, 2023.



Figure 12: Slow introduction on Chant 4 in m. 1

CONTEMPORARY TECHNIQUES AND EFFECTS

Santeros follow and learn their musical traditions orally and the music they perform is based on appropriate scales and rhythmic patterns that come from their Yoruba culture. To bring it up to our times, I add a few contemporary techniques.

Traditional and contemporary harmony do not exist in this type of music. Chants are monophonic and accompanied by percussion instruments. The leader introduces the salve in unison and the rest of the singers sing the responses in unison. Singing in unison is the most widely spread practice around the world, evident in innumerable cultures that keep their ancient traditions alive. For these cultures, there is no harmonic texture like in Western music. It is interesting that, even though the Catholic church played an important role in the development of classical music, including polyphony, African slaves who lived in the European colonies chose to continue their monophonic traditions. They even

kept them after they became Catholics and heard either European choral music or hymns in Spanish.

To make the music harmonically richer and more appealing to contemporary audiences at the beginning of Chant 1, the same melody passes through gradual voice additions. New voices come in gradually, as it is practiced sometimes in African choral music arranged by modern composers. The sopranos are followed by the altos, then the tenors, and lastly, the basses. Each one introduces a different melodic, culminating the fourth time in four-part harmony. Unlike Palos music, this music is for four-part choir [Figure 13].

The image displays a musical score for a four-part choir, consisting of two systems of two staves each. The top system begins with a forte (*f*) dynamic marking. The lyrics, written in Spanish, are: "San-toc - pi - ri tu ven pa - cá, vi - vecn mi y no te va - ya má." The melody is introduced by the sopranos in the first measure, followed by the altos, then the tenors, and finally the basses. The score shows the gradual entry of each voice part, creating a rich four-part harmony by the fourth measure. The bottom system continues the same musical material, maintaining the four-part harmony.

Figure 13: The four choral parts coming together in m. 25

The next example of non-traditional four-part harmony appears in Chant 4. Here the chords consist of fourths and fifths, plus other intervals that add a contemporary flavor to this song of dedication [Figure 14].



Figure 14: Modern four-part harmony in the choir in m. 14

In the fragment below from Chant 2, the choral response is not the usual unison response that we expect to hear in the Palos music tradition; instead, it is a non-traditional chord made up of a Perfect 5th and a Diminished 5th that resolves unpredictably on the 1st inversion of an A minor chord with added D note. The other chords in this response part do not conform either to the traditional harmony that musicians play in churches, especially Hispanic Catholic churches [Figure 15].



Figure 15: Modern parallel chords in m. 35

The guitar has a special effect that makes it sound both percussive and harmonic, thus helping the rhythmic texture be more stimulating. This effect is achieved by striking all the open six strings strongly with the thumb of the right hand, making all six strings sound simultaneously and with a percussive effect like a drum [Figure 16].

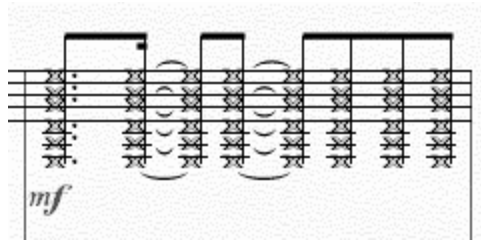


Figure 16: Guitar drum effect in m. 75

The guitar part then changes to a mix of traditional playing and drum effect technique, which adds a different experience to the music that is getting intensified [Figure 17].



Figure 17: Mix of traditional guitar playing and drum guitar effect in m. 92

Because Palos music is very traditional and limited to monophonic melodies and drum accompaniments, one of the ways to add modern sounds is to use two different tonalities at the same time. In Chant 2, there is a bitonal passage in the piano and guitar parts in m. 5 that contributes to the ambiguity of the harmony. The two tonal centers are a Minor 2nd apart: the piano in D minor and the guitar in C# minor [Figure 18].



Figure 18: Bitonality in the piano and guitar parts in m. 5

DRUM RHYTHMIC PATTERNS

The most important aspect of Santería music is the drum tradition because it consists of rich rhythmic patterns that have been passed aurally through different generations. In fact, congos have a special and sacred place in the Santería liturgy because, as stated before, this tradition has a legend about The Holy Spirit appearing with these instruments. Even though percussionists in this tradition play by ear and improvise their music, they have established rhythmic patterns that have been passed through generations. These patterns are numerous, which change from time to time during performance [Figure 19].

In *La Fiesta del Espíritu Santo*, the drums play an important role in Chants 1, 2, & 4, because they provide energy and drive to the music. The rhythmic patterns shown in Figure 16 appear throughout this work, except in Chant 3 where no drums appear at all.

The percussion instruments in Chant 1 enter in section B after the singer's slow chant or *salve* [Figure 20]. Sometimes the percussion instruments enter at the same time, other times in smaller groups, or one by one. This is a common practice in this type of music, demonstrated by many recordings of this type of music by different groups. It is like an invocation in a Christian church liturgy, when there is either sung or recited words about welcoming God into the house of worship, followed by the processional hymn.

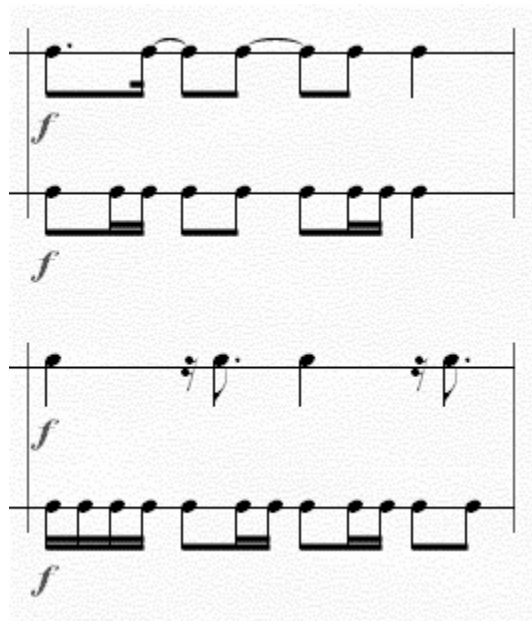


Figure 20: First time drum rhythms come in Chant 1 in m. 33

When section A returns on m. 59, it feels livelier than before because Santeros get gradually more enthusiastic as they sing their chants. To support them in their spiritual fire, the percussion instruments continue playing their rhythmic patterns and the other instruments introduce one by one new accompaniment patterns [Figure 21].

The musical score consists of five staves. The first four staves are instrumental accompaniment. The first staff has a melody with eighth and sixteenth notes. The second staff has a similar melody. The third staff has a more complex melody with many sixteenth notes. The fourth staff has a melody with eighth and sixteenth notes. The fifth staff is a vocal line with lyrics. The lyrics are 'San - toe - pi - ri - tu, ven pa - cá, '.

Figure 21: Section A returns with percussion as accompaniment in m. 59

NUMEROLOGY

In the call and answer response that appears on Section A, I choose a specific number of notes for each phrase to assign numerological meanings that support the texts. Numerology attributes a meaning or vibration to every number, and it has been used throughout the centuries by many composers, such as Bach, Mozart, and others. Some modern composers like Nono and Ligeti used the Fibonacci sequence to construct musical works with the Divine Proportion or Golden Mean.

From m. 7-12, the choir sings in alternation phrases made up of six notes [Figure 22]. The texts here are about protection and emotional healing, *Help us, Lord, Free us, Lord*, and *Protect us, Lord*. They mean exactly what the number six represents in numerology: Protection, caring and healing, among others.²⁰ The last two phrases on this passage, *From all evil*, have four notes each and in numerology number four represents authority and power. Indeed, only a person with authority and power can protect us from all evil.

²⁰ Hans Decoz. *The Meaning of the Number 6*. Accessed Sep 24, 2023. <https://www.worldnumerology.com/numerology-single-digit-numbers/numerology-meaning-of-6/>

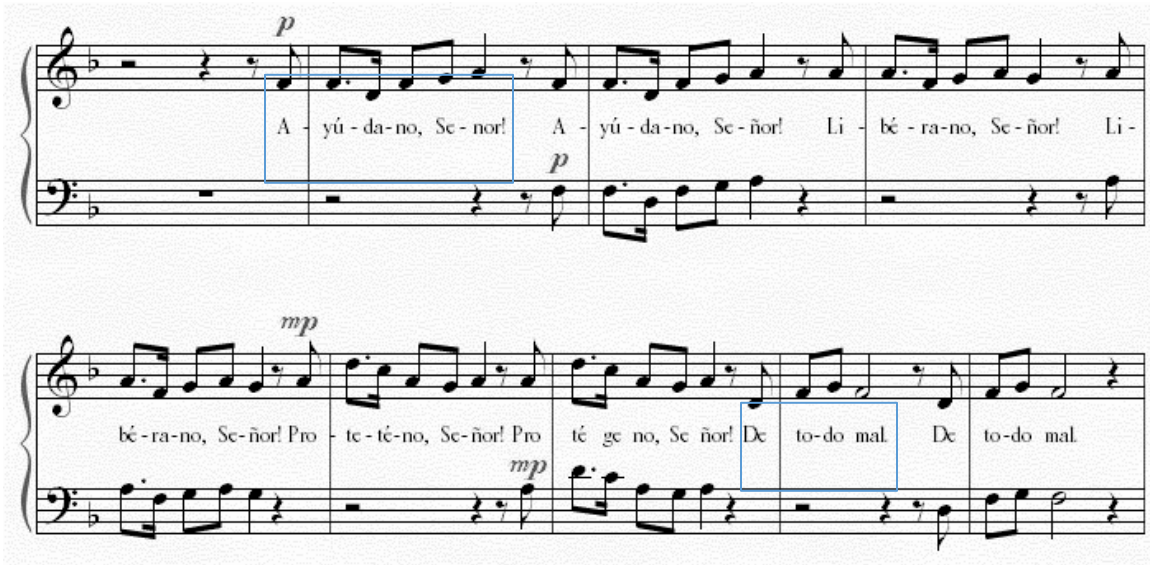


Figure 22: Phrases of six notes, placed within the context of numerology, represent protection, caring and healing in m. 7

The B section that starts on m. 28 is a lively dance movement with call and answer responses. Santeros use the words, *powers of heaven* and *powers of the earth*, regularly in their rituals or festivities because they worship many gods, like most ancient religions did. The last use of numerology in this chant rests exactly on these words because the number seven represents the divine. Specifically, according to Stewart, “in Zechariah and Revelation, the number seven represents completion and wholeness; so, he

seven or sevenfold spirit in Revelation could be a symbolic description of the Holy Spirit.”²¹ This is a suitable context to the symbolic nature of this composition [Figure 23].



Figure 23: Seven-note phrases that represent the divine in numerology in m. 30

In this composition, Chant three is repeated three times because the number three represents the divine, God, who is three persons in one. Also, in the Catholic liturgy there is a practice of repeating phrases that have deep spiritual meanings three times. For instance, during the eucharist, the congregation recites or sings the words of the memorial acclamation, *Christ has died, Christ is risen, Christ will come again*. Also, they recite or sing three times the *Agnus Dei*. Following this tradition, in this composition Chant three is sung three times, each time employing a new texture. The first time, the chant is in unison [Figure 24] so the leader has an opportunity to teach it to the congregation. The

²¹ Alexander Stewart. “What are the 7 Spirits of God in Revelation? 2 Views.” Accessed Sep 24, 2023. <https://www.logos.com/grow/hall-seven-spirits-of-god-revelation/>.

second time it includes a descant [Figure 25], which is a personal decision because when playing the organ in Episcopal churches, I love adding descants to last processional hymn stanzas.²² The third time it is a canon in two voices [Figure 26]. The choir sings this simple chant in the key of F major, but in the piano, guitar, and bass, the tone center is a G, as seen in the bass parts of the guitar and electric bass accompaniments [Figure 27].

The musical score for Figure 24 is presented in three systems, each with a treble and bass staff. The lyrics are written below the notes. The tempo/mood is marked 'mp'.

System 1:
 Treble: San - toe - pí - ri - tu, da - me vi - da por - quee - ta
 Bass: (empty)

System 2:
 Treble: car - ne no me con - vic - ne San - toe pí - ri - tu, da - me
 Bass: (empty)

System 3:
 Treble: fuer - za por - quee - ta car - ne noe na - da buc - no
 Bass: fuer - za por - quee - ta car - ne noe na - da buc - no

Figure 24: Chant in unison in m. 9

²² A descant is an added new melody that is usually pitched higher than the hymn tune. If placed in the last stanza, it adds a climax because it makes the hymn sound polyphonic, more solemn, and full.

The image shows a musical score for a chant with a descant, spanning measures 13 to 16. The score is written for a piano accompaniment and a vocal line. The piano part is in the bass clef, and the vocal part is in the treble clef. The key signature has one flat (B-flat), and the time signature is 4/4. The tempo/mood is marked *mp* (mezzo-piano) and *mf* (mezzo-forte).

Measure 13: The piano part begins with a *mf* dynamic. The vocal line has a *mp* dynamic. The lyrics are: "San - toe - pi - ri - tu, da - me vi - da por - que - ta".

Measure 14: The piano part continues with a *mf* dynamic. The vocal line has a *mp* dynamic. The lyrics are: "car - ne no me con - vic - ne San - toe - pi - ri - tu, da - me".

Measure 15: The piano part continues with a *mf* dynamic. The vocal line has a *mp* dynamic. The lyrics are: "fuer - za por - que - ta car - ne nox na - da bue - no".

Measure 16: The piano part continues with a *mf* dynamic. The vocal line has a *mp* dynamic. The lyrics are: "fuer - za por - que - ta car - ne nox na - da bue - no".

Figure 25: Chant with descant in m. 24

Figure 26: Chant as two-part canon in m. 39

Figure 26: Chant as two-part canon in m. 39

Figure 27: G as tonal center in the guitar and bass parts in m. 14

Figure 27: G as tonal center in the guitar and bass parts in m. 14

CONCLUSION

Writing this project was a significant step in my creative development as a composer. It helped me to gather information about a musical tradition that I grew up with but was conditioned to reject. Reading about it, listening to the music, and watching the rituals, gave me an objective understanding of this style that helped me to dispel the prejudices. To compose this music, I had to embrace the Santeros' tradition from an outsider's point of view but informed with the personal experiences I had growing up in the Dominican Republic. These experiences came to a new light when I began processing all the information about this music tradition. This project also helped me in learning how to balance traditional music with contemporary writing techniques.

Palos music seems to be improvisatory in nature, but Santeros plan it and rehearse it. They make up their chants and practice with the singers and percussionists. Because the chants are simple to sing and repeated many times over, they need to know when to go to a different section or to end the music.

Coming from a contemporary classical tradition that values innovation over tradition, I now see in the Santería musical tradition a valuable representation of a culture's struggle to protect its religious beliefs and sacred music heritage. By honoring this tradition with this project, my creative process has expanded richly, and I am grateful for this.

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VITA

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