

PALABRAS DE SANTA MARÍA



Meditadas

para CANTO y PIANO

opus 141

ESTACIÓN XXXIII

Sobre:

Mensajes de María del Rosario de San Nicolás (1983-1990)

Mensajes de 321 á 330

15-8-84 á 21-8-84

Rodolfo Daluisio

2011

PALABRAS DE SANTA MARÍA

Meditadas para CANTO y PIANO - opus 141 - ESTACIÓN XXXIII

PRELUDIO

Rodolfo Daluisio

2011

Andante

cresc . . .

Measures 1-3 of the prelude. The music is in 4/4 time, key of B-flat major (two flats). The right hand starts with a melody of eighth notes, and the left hand provides a harmonic accompaniment. A forte (*f*) dynamic is indicated at the beginning. The phrase "cresc . . ." is written above the staff.

Measures 4-6 of the prelude. The right hand features a series of chords and moving lines, while the left hand continues with a steady accompaniment. A forte (*f*) dynamic is indicated at the beginning of measure 4.

Measures 7-9 of the prelude. The right hand has a more active melody with many beamed notes. The left hand accompaniment becomes more complex. A fortissimo (*ff*) dynamic is indicated at the beginning of measure 8.

Measures 10-12 of the prelude. The right hand continues with a rapid, beamed melody. The left hand accompaniment features some chromatic movement. A mezzo-forte (*mf*) dynamic is indicated at the beginning of measure 11.

13

Measures 13-15 of a piano piece in B-flat major. Measure 13 features a treble staff with eighth-note runs and a bass staff with a single note. Measure 14 has a treble staff with a half-note chord and a bass staff with a half-note chord, marked *p*. Measure 15 has a treble staff with a half-note chord and a bass staff with a half-note chord, marked *mf*.

16

cresc...

Measures 16-18 of a piano piece in B-flat major. Measure 16 has a treble staff with a half-note chord and a bass staff with a half-note chord, marked *p*. Measure 17 has a treble staff with a half-note chord and a bass staff with a half-note chord, marked *cresc...*. Measure 18 has a treble staff with a half-note chord and a bass staff with a half-note chord, marked *cresc...*.

19

Measures 19-21 of a piano piece in B-flat major. Measure 19 has a treble staff with a half-note chord and a bass staff with a half-note chord, marked *f*. Measure 20 has a treble staff with a half-note chord and a bass staff with a half-note chord, marked *f*. Measure 21 has a treble staff with a half-note chord and a bass staff with a half-note chord, marked *f*.

Oh pueblos, no estéis tan duros con el Señor, porque de esta manera, habrá sido en vano que El haya querido sacarlos del fango para pisar tierra firme. Estad atentos a cuanto os dice, escuchadle porque os vigila, escuchad y poneos con el corazón en manos del Señor. Amén. Amén.

1) 15-8-1984 (321)

Rodolfo Daluisio

2011

Lento

Piano introduction in E-flat major, 4/4 time. The music is marked *f* (forte). It features a melody in the right hand with eighth and quarter notes, and a bass line in the left hand with eighth and quarter notes. The tempo is **Lento**.

First phrase of the vocal entry, marked *mf* (mezzo-forte). The vocal line begins with a half note 'Oh,' followed by a quarter note 'pue-' and a half note 'blos'. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The lyrics are: **Oh, pue- blos no es - téis tan du - ros con**

Second phrase of the vocal entry, marked *mf* (mezzo-forte). The vocal line begins with a half note 'el' followed by a quarter note 'Se -' and a half note 'ñor,'. The piano accompaniment continues with a melody in the right hand and a bass line in the left hand. The lyrics are: **el Se - ñor,**

7

p por - que de es - ta ma - ne - ra, *mf* ha - brá si - do en

10

va - no que Él ha - ya que - ri - do sa - car los

13

del fan - go pa - ra pi - sar tie - rra fir - me.

17

mf Es - tad a - ten - tos a cuan - to os di - ce,

6 20

es - cu - chad - le por - que os vi - gi - la,

23

es - cu - chad y po - ne - os con el co - ra - zón *p* en

27

ma - nos del Se - ñor. *mf* A - mén.

30

A - mén.

Jesús dice: A todos les digo: Que busquen en su interior
y podrán ver lo que hay en ellos. Dios en cada uno siembra
y cada uno debe preocuparse por esa semilla para que viva o muera.

2) 16-8-1984 (322)

Rodolfo Daluisio

2011

Andantino

Piano introduction in 4/4 time, key of B-flat major. The piece begins with a piano (*p*) dynamic, followed by a mezzo-forte (*mf*) section, and then a forte (*f*) section. The melody is in the right hand, and the bass line is in the left hand. The introduction consists of four measures.

Measures 5-8. The vocal line begins with the lyrics "Je - sús di - ce: A to - dos les di - go:". The piano accompaniment continues with a steady bass line and chords in the right hand.

Measures 9-12. The vocal line continues with the lyrics "que bus - quen en su in - te - rior y po - drán ver lo que". The piano accompaniment continues with a steady bass line and chords in the right hand.

Measures 13-16. The vocal line continues with the lyrics "hay en e - llos. Dios en ca - da". The piano accompaniment continues with a steady bass line and chords in the right hand.

u - no siem - bra

y ca - da u - no de - be pre - o - cu

par - se pa - ra que vi - va o mue - ra.

f

La Virgen me dice: Bienaventurado sea aquel que se haga agradable a Dios,
no dejéis que se destruya lo que ya estáis logrando, el amor al Señor.
Conservad en vosotros la fe y permaneced fieles a Dios. Amén. Amén.
Desde mañana empezareis una Novena pidiendo por vuestra Patria,
por vuestros sacerdotes y por el acercamiento al Señor.
(Dadlo a conocer porque tiene que tener fuerza).

3) 16-8-1984 (323)

Rodolfo Daluisio

2011

Andante

Piano introduction in 12/8 time, marked *mf* and *f*. The music features flowing eighth and sixteenth notes in both hands, with a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

Measure 4: Vocal entry with lyrics "La Vir-gen me di-ce: Bien - a - ven - tu - ra - do se - a a -". The piano accompaniment is marked *mf*. The melody is in the right hand, with a simple harmonic accompaniment in the left hand.

Measure 6: Vocal entry with lyrics "quel que se ha - ga a - gra - da - ble a". The piano accompaniment is marked *mf*. The melody continues in the right hand, with a more active accompaniment in the left hand.

10 8

Measures 8 and 9 of the musical score. The vocal line begins with a whole rest in measure 8, followed by a half note 'Dios,' in measure 9. The piano accompaniment features a melodic line in the right hand and a bass line in the left hand, both with dynamic markings. Measure 8 has a piano (*f*) marking, and measure 9 has a forte (*f*) marking.

Dios, no de - jéis que se des -

10

Measures 10 and 11 of the musical score. The vocal line continues with 'tru - ya' in measure 10 and 'lo que ya es - táis lo - gran - do, el a -' in measure 11. The piano accompaniment continues with melodic lines in both hands, with dynamic markings of mezzo-forte (*mf*) and forte (*f*).

tru - ya *mf* lo que ya es - táis lo - gran - do, *f* el a -

12

Measures 12 and 13 of the musical score. The vocal line continues with 'mor del Se - ñor.' in measure 12 and 'Con - ser - vad en vo -' in measure 13. The piano accompaniment continues with melodic lines in both hands, with dynamic markings of mezzo-forte (*mf*).

mor del Se - ñor. *mf* Con - ser - vad en vo -

14

Measures 14 and 15 of the musical score. The vocal line continues with 'so - tros la fe' in measure 14 and 'y per - ma - ne - ced' in measure 15. The piano accompaniment continues with melodic lines in both hands, with dynamic markings of mezzo-forte (*mf*).

so - tros la fe y per - ma - ne - ced

16

dim ...

11

fie - les a Dios. A - mén. A- mén.

19

mf Des - de ma - ña - na em - pe - za - réis un - a No - ve - na pi - dien - do

21

*cresc ...**rit ...*

por vues - tra Pa - tria, *f* por vues - tros sa - cer - do - tes

23

a Tpo.

mf y por el a - cer - ca - mien - to *f* al Se - ñor.

12

25

f (Dad-lo aco - no-cer por - que tie - ne que te - ner fuer -

28

- za.) *dim . . .*

f *p*

14-9-11

Hijos míos: No esperéis, buscad ahora al Señor, porque El sólo tendrá misericordia del humilde, del justo, del obediente y no le concederá al violento, al indiferente. Considerad las palabras de vuestra Madre y veréis vuestras esperanzas cumplidas. Gloria al Santísimo Padre.

4) 17-8-1984 (324)

Rodolfo Daluisio
2011

Moderato

sonoro

4

p Hi - jos mí - os: *mf* no es - pe - réis,

8

bus - cad a - ho - ra al Se - ñor,

14

12

f por-que Él só-lo ten-drá mi-se-ri-cor-dia del hu-

15

dim...

mil-de, del jus-to, del o-be-dien-te *p* y no le con-

19

ce-de-rá *mf* al vio-len-to, al in-di-fe-ren-te.

23

p Con-si-de-rad las pa-la-bras

27

de vues-tra Ma - dre *mf* y ve - réis vues - tras es - pe - ran - zas

30

f cum - pli - das. Glo - ria al San-tí - si-mo Pa -

34

dre.

f *sf* 8va

15-9-11

Nunca os apartéis de la derecha del Señor. Mantened vuestro espíritu confiado en Él, obrando según sus deseos.

Abundante es el Amor que derrama sobre vosotros, queridos míos.

Oración:

*"Bendito seas Señor de la Luz
porque tu bendición me das,
me acercas tu Espíritu
como también tu misericordia.*

*Maravilloso es tu Amor,
que engrandece al más pequeño
derribando al más soberbio,
alabada sea tu grandeza. Amén".*

5) 18-8-1984 (325)

Rodolfo Daluisio
2011

Allegro non tanto

♩=120

Piano introduction in G major, 4/4 time. The piece begins with a forte (f) dynamic. The right hand features a melody of eighth and quarter notes, while the left hand provides a rhythmic accompaniment with eighth notes and triplets. The tempo is marked as 'Allegro non tanto' with a quarter note equal to 120 beats per minute.

5

Vocal entry in G major, 4/4 time. The melody starts on a half note 'Nun' and continues with eighth and quarter notes. The piano accompaniment supports the vocal line with chords and moving lines in both hands. Dynamics include piano (p) and mezzo-forte (f).

Nun - ca os a - par - téis de la de - re - cha del Se ñor. *p* Man - te -

9

Continuation of the vocal entry. The melody flows through the vocal line with various note values. The piano accompaniment remains consistent, providing harmonic support. Dynamics include piano (p) and mezzo-forte (f).

ned vues - tro es - pí - ri - tu con - fia - do en Él, o - bran - do se -

12

17

gún sus de-se-os. A-bun-dan-te es el A-mor que de-

15

rra-ma so-bre vo-so-tros que-ri-dos mí-os.

19

O-ra-ción.

23

mf Ben-di-to se-as Se-

18 27

ñor de la Luz por-que tu ben - di - ción me das, me a -

This system contains measures 27 through 30. The vocal line begins with a whole note 'ñor', followed by quarter notes 'de' and 'la', a half note 'Luz', and then a series of eighth and quarter notes for 'por-que tu ben - di - ción me das, me a -'. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

31

cer - cas tu Es - pí - ri - tu co - mo tam-bién tu mi - se - ri -

This system contains measures 31 through 33. The vocal line continues with 'cer - cas tu', followed by a half note 'Es - pí - ri - tu', and then eighth notes 'co - mo tam-bién tu mi - se - ri -'. The piano accompaniment continues with a consistent eighth-note bass line and chordal accompaniment.

34

cor - dia. Ma - ra - vi - llo - so es Tu A - mor, que en - gran -

This system contains measures 34 through 36. The vocal line starts with 'cor - dia.', followed by a half note 'Ma - ra - vi - llo - so es', and then eighth notes 'Tu A - mor, que en - gran -'. The piano accompaniment maintains the eighth-note bass line and chordal accompaniment.

37

de - ce al más pe - que - ño de - rri - ban - do al más so -

This system contains measures 37 through 40. The vocal line begins with 'de - ce al más pe - que - ño', followed by a half note 'de - rri - ban - do al más so -'. The piano accompaniment continues with the eighth-note bass line and chordal accompaniment.

41

ber - bio, a - la - ba - da se - a tu gran - de - za.

This musical system contains measures 41, 42, and 43. It features a vocal line in treble clef with a key signature of one sharp (F#) and a piano accompaniment in bass clef. The lyrics are: "ber - bio, a - la - ba - da se - a tu gran - de - za." The melody is characterized by eighth and sixteenth notes, often beamed together, with some rests. The piano accompaniment provides a steady harmonic foundation with eighth and sixteenth notes.

44

A - - - mén.

This musical system contains measures 44, 45, and 46. The vocal line in measure 44 consists of a single half note 'A' followed by two measures of whole rests, with the lyrics "A - - - mén." underneath. The piano accompaniment continues with eighth and sixteenth notes. The system concludes with a double bar line in measure 46.

17-9-11

*Como toda madre vigilante estoy con mis hijos
y presente estoy con ellos.*

6) 18-8-1984 (326)

Rodolfo Daluisio
2011**Allegretto**

Piano introduction in D major, 4/4 time. The piece begins with a forte (f) dynamic. The right hand features a series of eighth-note patterns, while the left hand provides a steady accompaniment of eighth notes. The melody is characterized by slurs and accents, creating a sense of continuous movement.

Measures 4-7. The vocal line enters in measure 4 with a piano (p) dynamic, singing the words "Co-mo to-da ma-dre". The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand.

Measures 8-11. The vocal line enters in measure 8 with a mezzo-forte (mf) dynamic, singing the words "vi-gi-lan-te es-toy con mis hi-". The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand.

12

21

- jos y pre-sen - te es -

16

toy con e - llos.

19

dim ...
p

19-9-11

PALABRAS DE SANTA MARÍA

Meditadas para CANTO y PIANO - opus 141 - ESTACIÓN XXXIII

*Hay muchas almas enfermas pero que pueden sanar aceptando al Señor,
hay otras condenadas, porque han sido invadidas por una violenta tempestad
y están siendo arrasadas sin tener posibilidad de salvación.
No le temáis a mis palabras, solamente os pido tened en cuenta la protección
que os brinda el Salvador. Alabado sea.*

7) 19-8-1984 (327)

Rodolfo Daluisio
2011

Larghetto

mf

4

mf Hay mu - chas al - mas en - fer - mas

7

pe - ro que pue - den sa - nar a - cep - tan - do al Se - ñor,

mf hay o - tras con - de - na - das,

f por que han si - do in - va - di - das *mf* por u - na vio - len - ta tem - pes -

tad y es - tán sien - do a - rra - sa - das sin te - ner

po - si - bi - li - dad de sal - va - ción.

f No le te-máis a mis pa-la-bras, *mf* so-la-men-te os pi-do

te-ned en cuen-ta la pro-te-ción que os brin-da el Sal-va-

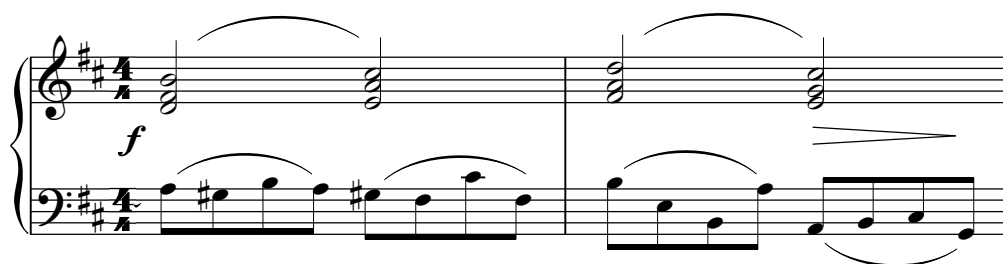
dor. A-la-ba-do se-a. *assai rall...*

A mis hijos les digo: No caminéis de noche porque no avanzaréis,
hacedlo de día y llegaréis. Algunos no saben que del Señor
se recibe todo, de El proviene amor, paz y salud.
Solamente de El obtendréis el bienestar total.

8) 19-8-1984 (328)

Rodolfo Daluisio
2011

Andantino



3

mf A mis hi - jos les di - go: No ca - mi - néis de

Musical notation for the first line of the song, starting at measure 3. The vocal line is on a treble clef staff with a key signature of one sharp (F#) and a 4/4 time signature. The piano accompaniment is on a grand staff (treble and bass clefs). The lyrics are: "A mis hi - jos les di - go: No ca - mi - néis de". The dynamic is marked *mf* (mezzo-forte).

7

no - che por - qué no a - van - za - réis, ha - ced - lo de

Musical notation for the second line of the song, starting at measure 7. The vocal line continues on the treble clef staff. The piano accompaniment continues on the grand staff. The lyrics are: "no - che por - qué no a - van - za - réis, ha - ced - lo de".

11

dí - a y lle - ga - réis. *p* Al - gu - nos no sa - ben

15

que del Se- ñor se re - ci - be to - do, de Él pro -

19

vie - ne a - mor, paz y sa - lud.

23

f *mf* So - la - men - te de Él ob - ten -

27

dréis *p* el bien - es - tar to - tal. *f*

31

22-9-11

PALABRAS DE SANTA MARÍA

Meditadas para CANTO y PIANO - opus 141 - ESTACIÓN XXXIII

Hijos míos: Demasiado tiempo lleváis teniendo el corazón vacío, porque os aseguro, que estaba vacío. El Señor os abre un nuevo horizonte, mirad y entrad en él, confiad en esta Madre consejera y no sufriréis desencanto. Amén. Amén.

9) 20-8-1984(329)

Rodolfo Daluisio
2011

Andante calmo

Piano introduction in G major, 6/8 time. The music is marked *mf* (mezzo-forte). It features a melody in the right hand and a supporting bass line in the left hand, both with a calm, flowing character.

Measure 5: Vocal entry. The vocal line begins with the lyrics "Hi - jos mí - os:" in G major. The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand. The dynamic is *mf* (mezzo-forte), and the tempo is *dim...* (diminuendo).

Measure 9: Vocal entry. The vocal line begins with the lyrics "De - ma - sia - do tiem - po lle - váis" in G major. The piano accompaniment continues with a steady eighth-note pattern in the left hand and chords in the right hand. The dynamic is *mf* (mezzo-forte), and the tempo is *dim...* (diminuendo).

13

29

te-nien-do el co-ra-zón va-cí-o, por-que os a-se-

17

gu-ro, que es-ta-ba va-ci-o. *mf* El Se-ñor os a-bre

22

un nue-vo ho-ri-zon-te, mi-rad y_en-trad en él, con-

27

fiad en es-ta Ma-dre con-se-je-ra *p* y no su-fri-

32

reís de - sen - can - to. *mf* A - mén. A - mén.

This musical system contains measures 32 through 36. It features a vocal line and a piano accompaniment in D major. The vocal line has lyrics: "reís de - sen - can - to. A - mén. A - mén." with dynamics *mf* and *p*. The piano accompaniment includes a melodic line in the right hand and a bass line in the left hand, with a crescendo leading into measure 35.

37

This musical system contains measures 37 through 41. The vocal line consists of whole rests. The piano accompaniment continues with a melodic line in the right hand and a bass line in the left hand, ending with a double bar line.

24-9-11

*Si amáis al Señor vivid por su causa, no es dolor lo que busca de vosotros,
tampoco os quiere ver agobiados, sólo quiere que no lo rechacéis.
Dejaos alentar por su Divino Espíritu y seréis consolados de vuestras penas.
Hija mía, la enseñanza del Señor en marcha está. Gloria al Señor.
El Señor está sembrando Amor, llenaos de ese Amor. Estáis iluminados.*

10) 21-8-1984 (330)

Rodolfo Daluisio
2011

Allegro

Piano introduction in 4/4 time, marked *mf* and *f*. The melody is in the right hand, starting with a half note G4, followed by quarter notes A4, B4, C5, D5, E5, F5, G5, A5, B5, C6, D6, E6, F6, G6, A6, B6, C7, D7, E7, F7, G7, A7, B7, C8, D8, E8, F8, G8, A8, B8, C9, D9, E9, F9, G9, A9, B9, C10, D10, E10, F10, G10, A10, B10, C11, D11, E11, F11, G11, A11, B11, C12, D12, E12, F12, G12, A12, B12, C13, D13, E13, F13, G13, A13, B13, C14, D14, E14, F14, G14, A14, B14, C15, D15, E15, F15, G15, A15, B15, C16, D16, E16, F16, G16, A16, B16, C17, D17, E17, F17, G17, A17, B17, C18, D18, E18, F18, G18, A18, B18, C19, D19, E19, F19, G19, A19, B19, C20, D20, E20, F20, G20, A20, B20, C21, D21, E21, F21, G21, A21, B21, C22, D22, E22, F22, G22, A22, B22, C23, D23, E23, F23, G23, A23, B23, C24, D24, E24, F24, G24, A24, B24, C25, D25, E25, F25, G25, A25, B25, C26, D26, E26, F26, G26, A26, B26, C27, D27, E27, F27, G27, A27, B27, C28, D28, E28, F28, G28, A28, B28, C29, D29, E29, F29, G29, A29, B29, C30, D30, E30, F30, G30, A30, B30, C31, D31, E31, F31, G31, A31, B31, C32, D32, E32, F32, G32, A32, B32, C33, D33, E33, F33, G33, A33, B33, C34, D34, E34, F34, G34, A34, B34, C35, D35, E35, F35, G35, A35, B35, C36, D36, E36, F36, G36, A36, B36, C37, D37, E37, F37, G37, A37, B37, C38, D38, E38, F38, G38, A38, B38, C39, D39, E39, F39, G39, A39, B39, C40, D40, E40, F40, G40, A40, B40, C41, D41, E41, F41, G41, A41, B41, C42, D42, E42, F42, G42, A42, B42, C43, D43, E43, F43, G43, A43, B43, C44, D44, E44, F44, G44, A44, B44, C45, D45, E45, F45, G45, A45, B45, C46, D46, E46, F46, G46, A46, B46, C47, D47, E47, F47, G47, A47, B47, C48, D48, E48, F48, G48, A48, B48, C49, D49, E49, F49, G49, A49, B49, C50, D50, E50, F50, G50, A50, B50, C51, D51, E51, F51, G51, A51, B51, C52, D52, E52, F52, G52, A52, B52, C53, D53, E53, F53, G53, A53, B53, C54, D54, E54, F54, G54, A54, B54, C55, D55, E55, F55, G55, A55, B55, C56, D56, E56, F56, G56, A56, B56, C57, D57, E57, F57, G57, A57, B57, C58, D58, E58, F58, G58, A58, B58, C59, D59, E59, F59, G59, A59, B59, C60, D60, E60, F60, G60, A60, B60, C61, D61, E61, F61, G61, A61, B61, C62, D62, E62, F62, G62, A62, B62, C63, D63, E63, F63, G63, A63, B63, C64, D64, E64, F64, G64, A64, B64, C65, D65, E65, F65, G65, A65, B65, C66, D66, E66, F66, G66, A66, B66, C67, D67, E67, F67, G67, A67, B67, C68, D68, E68, F68, G68, A68, B68, C69, D69, E69, F69, G69, A69, B69, C70, D70, E70, F70, G70, A70, B70, C71, D71, E71, F71, G71, A71, B71, C72, D72, E72, F72, G72, A72, B72, C73, D73, E73, F73, G73, A73, B73, C74, D74, E74, F74, G74, A74, B74, C75, D75, E75, F75, G75, A75, B75, C76, D76, E76, F76, G76, A76, B76, C77, D77, E77, F77, G77, A77, B77, C78, D78, E78, F78, G78, A78, B78, C79, D79, E79, F79, G79, A79, B79, C80, D80, E80, F80, G80, A80, B80, C81, D81, E81, F81, G81, A81, B81, C82, D82, E82, F82, G82, A82, B82, C83, D83, E83, F83, G83, A83, B83, C84, D84, E84, F84, G84, A84, B84, C85, D85, E85, F85, G85, A85, B85, C86, D86, E86, F86, G86, A86, B86, C87, D87, E87, F87, G87, A87, B87, C88, D88, E88, F88, G88, A88, 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32 13

no es do-lor lo que bus-ca de vo-so-tros, tam-

17

po-co os quie-re ver a-go-bia-dos so-lo

21

quie-re que no lo re-cha-céis.

25

De-ja-os a-len-tar por su Di-vi-no Es-

30

pí - ri - tu y se - réis con - so - la - dos de vues - tras pe - nas.

34

Hi - ja mí - a, la en - se - ñan - za del Se - ñor en

38

mar - cha es - tá. Glo - ria al Se - ñor.

42

El Se - ñor es - tá sem - bran - do A - mor, lle - na - os

34

46

de e - se A - mor. *p* Es - táis i - lu - mi -

This musical system contains measures 46 through 49. It features a vocal line and a piano accompaniment. The vocal line begins with a half note 'de', followed by a quarter note 'e', a quarter rest, and a half note 'se'. This is followed by a whole rest. The second phrase starts with a quarter rest, followed by quarter notes 'Es', 'táis', 'i', 'lu', and a half note 'mi' with a sharp sign. The piano accompaniment consists of two staves. The right hand plays chords and single notes, including a half note 'de', a quarter note 'e', a quarter rest, and a half note 'se'. The second phrase begins with a quarter rest, followed by a half note 'Es', a quarter note 'táis', a quarter note 'i', a quarter note 'lu', and a half note 'mi' with a sharp sign. The left hand plays a continuous eighth-note pattern in the first phrase and a similar pattern in the second phrase, with some notes marked with a sharp sign.

50

na - dos. *rall...*

This musical system contains measures 50 through 53. The vocal line starts with a half note 'na', followed by a quarter rest, and then four whole rests. The piano accompaniment consists of two staves. The right hand plays chords and single notes, including a half note 'na', a quarter note 'dos', and a half note 'na'. The second phrase begins with a quarter rest, followed by a half note 'dos', a quarter note 'na', a quarter note 'dos', and a half note 'na'. The left hand plays a continuous eighth-note pattern in the first phrase and a similar pattern in the second phrase, with some notes marked with a sharp sign. The system ends with a double bar line.

27-9-11

ESTACIÓN XXXIII

Meditadas - para CANTO y PIANO - opus 141

Sobre:

Mensajes de María del Rosario de San Nicolás (1983-1990)

Mensajes de 321 á 330 15-8-84 á 21-8-84

Rodolfo Daluisio
2011

- 1) 15-8-1984 (321) *Oh pueblos, no estéis tan duros con el Señor, porque de esta manera, habrá sido en vano que El haya querido sacarlos del fango para pisar tierra firme. Estad atentos a cuanto os dice, escuchadle porque os vigila, escuchad y poneos con el corazón en manos del Señor. Amén. Amén.*

- 2) 16-8-1984 (322) *Jesús dice: A todos les digo: Que busquen en su interior y podrán ver lo que hay en ellos. Dios en cada uno siembra y cada uno debe preocuparse por esa semilla para que viva o muera.*

- 3) 16-8-1984 (323) *La Virgen me dice: Bienaventurado sea aquel que se haga agradable a Dios, no dejéis que se destruya lo que ya estáis logrando, el amor al Señor. Conservad en vosotros la fe y permaneced fieles a Dios. Amén. Amén. Desde mañana empezareis una Novena pidiendo por vuestra Patria, por vuestros sacerdotes y por el acercamiento al Señor. (Dadlo a conocer porque tiene que tener fuerza).*

- 4) 17-8-1984 (324) *Hijos míos: No esperéis, buscad ahora al Señor, porque El sólo tendrá misericordia del humilde, del justo, del obediente y no le concederá al violento, al indiferente. Considerad las palabras de vuestra Madre y veréis vuestras esperanzas cumplidas. Gloria al Santísimo Padre.*

- 5) 18-8-1984(325) *Nunca os apartéis de la derecha del Señor. Mantened vuestro espíritu confiado en El, obrando según sus deseos. Abundante es el Amor que derrama sobre vosotros, queridos míos.*

Oración:
*"Bendito seas Señor de la Luz
 porque tu bendición me das,
 me acercas tu Espíritu
 como también tu misericordia.*

*Maravilloso es tu Amor,
 que engrandece al más pequeño
 derribando al más soberbio,
 alabada sea tu grandeza. Amén".*

- 6) 18-8-1984 (326) *Como toda madre vigilante estoy con mis hijos y presente estoy con ellos.*

- 7) 19-8-1984 (327) *Hay muchas almas enfermas pero que pueden sanar aceptando al Señor, hay otras condenadas, porque han sido invadidas por una violenta tempestad y están siendo arrasadas sin tener posibilidad de salvación. No le temáis a mis palabras, solamente os pido tened en cuenta la protección que os brinda el Salvador. Alabado sea.*

- 8) 19-8-1984 (328) *A mis hijos les digo: No caminéis de noche porque no avanzaréis, hacedlo de día y llegaréis. Algunos no saben que del Señor se recibe todo, de El proviene amor, paz y salud. Solamente de El obtendréis el bienestar total.*

- 9) 20-8-1984(329) *Hijos míos: Demasiado tiempo lleváis teniendo el corazón vacío, porque os aseguro, que estaba vacío. El Señor os abre un nuevo horizonte, mirad y entrad en él, confiad en esta Madre consejera y no sufriréis desencanto. Amén. Amén.*

- 10) 21-8-1984 (330) *Si amáis al Señor vivid por su causa, no es dolor lo que busca de vosotros, tampoco os quiere ver agobiados, sólo quiere que no lo rechacéis. Dejaos alentar por su Divino Espíritu y seréis consolados de vuestras penas. Hija mía, la enseñanza del Señor en marcha está. Gloria al Señor. El Señor está sembrando Amor, llenaos de ese Amor. Estáis iluminados.*