



CONRAD SUSA

Carols
and
Lullabies
Christmas in the Southwest

*for SATB Chorus,
Harp, Guitar, and Marimba*

Catalog No. 4839

ECSPUBLISHING COMMITTED TO THE
COMPOSER'S CRAFT

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for SATB Chorus, Harp, Guitar and Marimba

- I. ¡Oh, mi Belén! (*Biscayan*)
- II. El Desembre Congelat (*Catalonian*)
- III. Alegría (*Puerto Rican*)
- IV. A la Nanita Nana (*Spanish*)
- V. Las Posadas (*Spanish*)
- VI. Campana Sobre Campana (*Andalucian*)
- VII. En Belén Toca a Fuego (*Castilian*)
- VIII. El Noi de la Mare (*Catalonian*)
- IX. Chiquiriquitín (*Andalucian*)
- X. El Rorro (*Mexican*)

Conrad Susa

Conrad Susa began composing music in 1955, when his composition teacher, Nicolai Lopatnikoff, convinced him that composing was "it." After graduating from Carnegie Institute of Technology *cum laude*, he became staff pianist with the Pittsburgh Symphony Orchestra under William Steinberg. Mr. Susa studied composition at Juilliard where he won a number of awards including a Ford Foundation Fellowship. His scores for theater, documentary films and television total more than one hundred and have been performed at major theaters and festivals, including the San Diego and Stratford Shakespeare festivals, the American Conservatory Theater, and the Guthrie Theater. His first opera, *Transformations*, and his second, *Black River*, were commissioned and premiered by the Minnesota Opera Company. His most recent opera, *Don Perlimplín*, was a joint commission from The San Francisco Opera and PEPSICO/Summer Fare. He is currently at work on a new opera, *The Dangerous Liasons*, commissioned by The San Francisco Opera. Mr. Susa is presently resident composer for the Old Globe Theater in San Diego, serves as dramaturg for the O'Neill Center in Connecticut, and is on the faculty of the San Francisco Conservatory of Music. In spite of his infatuation with theater, he still manages to compose regularly for chorus, both sacred and secular. All of Conrad Susa's works are published exclusively by ECS Publishing, Boston, Massachusetts.

Program note about *Carols and Lullabies*:

Four or five years ago, Philip Brunelle suggested I write him a companion to Britten's *A Ceremony of Carols*. To a composer, this tempting offer was another way of asking "How's about writing us a hit?" After several years of me writhing in doubt, a friend, Gary Holt, showed me a collection of traditional Spanish carols he had sung as a boy in Arizona. Excited, I juggled them around to form a narrative. I noted their many connections with Renaissance music along with their homey, artful simplicity. Finally, the overriding image of a Southwestern piñata party for the new baby led me to add guitar and marimba to Britten's harp and to compose connective music and totally re-conceive the carols.

In an often overlooked detail in the Christmas story, the New Baby bawls loudly as the shepherds leave in the final bars of *Chiquiriquitfn*. (You may hear him in your mind.) His parents now must dandle and soothe him to sleep. Tired themselves, They drift off as the angels hover about them in protective adoration.

— Conrad Susa, 1992

Carols and Lullabies was commissioned by and dedicated to Philip Brunelle and the Plymouth Music Series of Minnesota, who premiered the work on December 6, 1992 at Plymouth Congregational Church, Minneapolis. *Carols and Lullabies* has been recorded by the Plymouth Music Series under the direction of Philip Brunelle.

The version of *Carols and Lullabies* for men's chorus was commissioned by and dedicated to the San Diego Men's Chorus, Gary Holt, Director.

English translations of the carols, as well as the transliteration for the Catalán texts was kindly provided by Paul Guttry.

*All versions of Carols and Lullabies are available for sale
through your preferred retail print music dealer.*

SATB Choral Score: Catalog No. 4839

TTBB Choral Score: Catalog No. 4840

SSAA Choral Score: Catalog No. 5064

SATB Full Score: Catalog No. 4841

TTBB Full Score: Catalog No. 4842

SSAA Full Score: Catalog No. 5063

Complete Set of Parts (Harp, Marimba & Vibraphone, Guitar): Catalog No. 4843

About the Texts:

These carols may be sung in English or in their original languages, or a mixture of both. If the carols are sung completely in English, there will still remain some refrains and alliterative phrases in Spanish which will, of course, require Spanish pronunciation. If sung in original languages, all texts except for Nos. II and VIII should be sung using North American Spanish (such as Mexican or Puerto Rican) pronunciation which is now common throughout the United States. Classic European Spanish pronunciation is not appropriate. Since most choirs will have access to a Spanish-speaking person in the choir, we give no pronunciation guide here.

Two pieces, however, are in Catalán, which has significantly different pronunciation than Spanish, and which shows French influence. Below is a pronunciation guide for carols No. II and No. VIII. Please note that where "uh" is used below (e.g. "uhl," "duh-ZEHM-bruh"), it is meant to represent a neutral vowel or *schwa*, for which the lips are rounded as in French. otherwise, most Spanish pronunciation rules apply.

You'll notice that the syllabic stress of Catalán (indicated in polysyllabic words below by capital letters) often doesn't coincide with musical stress. This contrast is prevalent in Spanish and Catalán text setting in general, and the musical stress is to be given primary consideration.

II. El Desembre Congelat

uhl duh-ZEHM-bruh coon-zuh-LAH
con-FOOS ehz ruh-TEE-ruh
AH-breel duh flos coo-roh-roh-NAHT
TOH-tuhl mohn uhd-MEE-ruh
kwahn ehn oon zhar-DEE dah-MOH
nesh OO-nuh dee-BEE-nuh floh
DOO-nuh roh-roh-roh, DOO-nuh sah, sah, sah
DOO-nuh RO-zuh BEH-y
fuh-KOON-duh ee poon-SEH-yuh

uhl pree-MEH PAH-reh kow-ZAH
luh nee teh-nuh-BROH-zuh
kah tot uhl mohn oo-FOOS-kah
luh BEES-tuh puh-NOH-zuh
mehz ehn OO-nuh mee-juh neet
BREE-yuhl sohl kuh nehs eh-SHEET
DOO-nuh beh-beh-beh, DOO-nuh yah-yah-yah
DOO-nuh BEH-yow-ROH-ruh
kuhl sehl uh-nuh-MOH-ruh

uhl mehzh duh MA-eech a floo-REET
SEN-suh sehr ung-KAH-ruh
oon YEE-ree blahng ee poo-LEET
duh fruh-GAN-syuh RAH-ruh
kuh puhr TOH-tuhl mon suh sehn
duh yuh-BAHN feens a poo-NEHN
TOH-tuh sah-sah-sah, TOH-tuh dool-dool-dool
TOH-tuh sa dool-SOO-ruh
YOO-lohr ahm behn-TOO-ruh

VIII. El Noi de la Mare

keh lee dah-REHM ah nuhl noy duh luh MAH-ruh
keh lee dah-REHM kuh lee SAH-pee-guh-bohn
lee dah-REHM PAHN-suhs ehn OO-nuhs buh-LAHN-suhs
lee dah-REHM FEE-guhs ehn oon pah-neh-ROH

keh lee dah-REHM ah nuhl noy duh luh MAH-ruh
keh lee dah-REHM a luhr-MOHS een-fahn-TOH
PAHN-suhs ee FEE-guhs uh-NOOS ee oo-LEE-buhs
PAHN-suhs ee FEE-guhs ee mahl ee mah-TOH

TAHM-pah-tahn-TAM see lohs FEE-guhs sohm BEHR-duhs
THAM-pah-tahn-TAM kuh yah MAH-doo-ruh-RAHN
see noh mah-DOO-ruhn uhl DEE-uh duh PAHS-kwuh
MAH-doo-ruh-RAHN uhn uhl DEE-uh duhl rahm

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INSTRUMENTATION

Harp
Guitar
Marimba, Vibraphone (One Player)

Mixed Chorus

Catalog No. 4839

Commissioned by and dedicated to the Plymouth Music Series of Minnesota,
Phillip Brunelle, Artistic Director

CAROLS AND LULLABIES

Christmas in the Southwest

I. ¡Oh, mi Belén!

Adapted by Conrad Susa

Calmly flowing (♩. = 40, feel it in one)

Piano Reduction

The first system of the piano reduction features a treble and bass staff. The treble staff contains whole rests. The bass staff begins with a mezzo-piano (*mp*) dynamic and contains a continuous eighth-note accompaniment. The key signature is one sharp (F#) and the time signature is 3/4.

4 Alto *ppp sempre*

The second system includes a vocal line for Alto and piano accompaniment. The vocal line starts with a whole rest, followed by a half note G4, a dotted half note A4, and a whole note B4, all tied together. The piano accompaniment continues with the eighth-note pattern. The dynamic is *ppp sempre*. The key signature is one sharp and the time signature is 3/4.

8

The third system continues the vocal and piano parts. The vocal line has a whole rest, followed by a half note G4, a dotted half note A4, and a whole note B4, tied together. The piano accompaniment continues with the eighth-note pattern. The dynamic is *mf cant.*. The key signature is one sharp and the time signature is 3/4.

12

System 12-15: This system contains measures 12 through 15. It features a vocal line in the upper staff with a melodic line and a piano accompaniment in the lower staves. The piano part includes a continuous eighth-note bass line in the left hand and chords in the right hand. A fermata is placed over the final measure of the system.

16

System 16-19: This system contains measures 16 through 19. The vocal line continues with a melodic line. The piano accompaniment features a more complex texture with chords and moving lines in both hands. A fermata is placed over the final measure of the system.

20

System 20-23: This system contains measures 20 through 23. The vocal line continues with a melodic line. The piano accompaniment features a more complex texture with chords and moving lines in both hands. A fermata is placed over the final measure of the system.

24 Alto

Oo

Tenor

mf

i Oh, mi Be - lén! Lle - gó tu
Oh, Beth - le - hem! Blest - is the

Bass

p

i Oh, mi Be - lén!
Oh, Beth - le - hem!

mp

28

ho - - ra bien a - ma - da, i oh, mi Be -
hour the Sav - - ior comes to you, Oh, Beth - le -

O

div.

O

i Oh,

32

- lén!
- hem!

mi Be - lén!
Beth - le - hem!

ppp

mf

ppp

36

40 Soprano *div. á 3 mf* *á 2 cresc.*
mf Alto *cresc.*
mf Tenor *cresc.*
 Bass *div. mf cresc.*

¡ Oh, mi Be - lén!
 Oh, Beth - le - hem!

Lle - gó tu ho - - ra
 Blest is the hour the

¡ Oh, mi Be - lén!
 Oh, Beth - le - hem!

Lle - gó tu ho - - ra
 Blest is the hour the

¡ Oh, mi Be -
 Oh, Beth - le -

44 *f* *unis. dim.*
f *dim.*
f *dim.*
f *dim.*

¡ Oh, mi Be - lén, oh, mi Be -
 Oh, Beth - le - hem! Oh, Beth - le -

bien a - ma - da, *¡* oh, mi Be - lén!
 Sav - - ior comes to you, oh, Beth - le - hem!

bien a - ma - da, *¡* oh, mi Be - lén!
 Sav - - ior comes to you, oh, Beth - le - hem!

- lén! *¡* Oh, mi Be - lén!
 hem! Oh, Beth - le - hem!

f *mp*

48 *mp* *mp*

- lén!
- hem!

La luz que i -
Light from your

La luz que i -
Light from your

La luz que i -
Light from your

La luz que i -
Light from your

mf *p poco stacc.*

52 *cresc.*

- rra - - - dias sin - - - ce - sar, es co - mo un
ci - - - ty shines ____ so bright; Burns like a
cresc.

- rra - - - dias sin - - - ce - sar, es co - mo un
ci - - - ty shines ____ so bright; Burns like a
cresc.

- rra - - - dias sin - - - ce - sar, es co - mo un
ci - - - ty shines ____ so bright; Burns like a
cresc.

- rra - - - dias sin - - - ce - sar, es co - mo un
ci - - - ty shines ____ so bright; Burns like a

56 *mf*

fa - - ro que - - nos guí - - a en nues - tra
 bea - - con guid - ing us safe - - ly straight on our

fa - - ro que - - nos guí - - a en nues - tra
 bea - - con guid - ing us safe - - ly straight on our

fa - - ro que - - nos guí - - a en nues - tra
 bea - - con guid - ing us safe - - ly straight on our

fa - - ro que - - nos guí - - a en nues - tra
 bea - - con guid - ing us safe - - ly straight on our

60

ru way, - - ta, no dark - - che y dí - - a.
 way, in dark and day - - light. *(f)*

ru way, - - ta, no dark - - che y dí - - a.
 way, in dark and day - - light. *(f)*

ru way, - - ta, no dark - - che y dí - - a.
 way, in dark and day - - light. *(f)*

ru way, - - ta, no dark - - che y dí - - a.
 way, in dark and day - - light. *(f)*

[illegible]

72

p *pp* *mm*

- lén!
- hem!

p *pp* *mm*

- lén!
- hem!

ppp *dolciss.*

Oo

p *pp* *mm*

- lén!
hem!

p cant.

Detailed description: This block contains the musical notation for measures 72 through 75. It is a multi-staff score. The top two staves are vocal parts with lyrics in Hungarian: '- lén!' and '- hem!'. The vocal lines start with a piano (*p*) dynamic and transition to pianissimo (*pp*) and mezzo-morzato (*mm*). The third staff shows a piano accompaniment with a very soft (*ppp*) and sweetest (*dolciss.*) dynamic, featuring a melodic line and a low 'Oo' sound. The bottom two staves continue the piano accompaniment, with the left hand marked *p cant.* (piano cantabile). The piano part consists of a steady eighth-note accompaniment in the right hand and a more active line in the left hand.

76

p *dolciss.*

Oo

Detailed description: This block contains the musical notation for measures 76 through 79. It continues the multi-staff score. The vocal parts are mostly silent in this system. The piano accompaniment continues with the same textures as before. The right hand of the piano part has a melodic line that is marked *p* (piano) and *dolciss.* (sweetest). The left hand continues with the cantabile accompaniment. The system concludes with a final melodic phrase in the right hand and a sustained accompaniment in the left hand.

80

p dolciss.

p dolciss.

84

rall. **Poco Adagio** *poco*

div. *rall.* *attacca:*

II. El Desembre Congelat

Poco Allegro (♩ = 80)

f legg.

(1.) El de- sem - bre
On De- cem - ber's

Poco Allegro (♩ = 80)

f with verve

mf

5

con - ge - lat,
fro - zen ground,

mf legg.

Con - fús es re - ti - ra.
Fear and doubt de - ny - ing.

mf legg.

Con - fús es re - ti - ra.
Fear and doubt de - ny - ing.

mf legg.

Con - fús es re - ti - ra.
Fear and doubt de - ny - ing.

f

9 *f*

Ab - ril de flors co - ro - nat,
Ap - ril wears a flow - er crown,

mf

Tot el món ad - mi - ra,
All the world ad - mir - ing,

mf

Tot el món ad - mi - ra,
All the world ad - mir - ing,

mf

Tot el món ad - mi - ra,
All the world ad - mir - ing,

13 *mf*

Quan en un jar - dí d'a - mor Neix u - na di -
From a gar - den filled with love Springs a blos - som

mf

Quan en un jar - dí d'a - mor Neix u - na di -
From a gar - den filled with love Springs a blos - som

fp

Ah! _____ Ah! _____

mf

Quan en un jar - dí d'a - mor Neix u - na di -
From a gar - den filled with love Springs a blos - som

mf legg.

16

mf

- vi - na flor. D'un-a sa sa sa, d'un-a
from a - bove with a love - ly flow'r, with a

mf

- vi - na flor. D'un-a sa sa sa, d'un-a
from a - bove with a love - ly flow'r, with a

mp

Ro Springs a

mf div.

- vi - na flor. D'un-a ro ro ro, d'un-a ro,
from a - bove with a love - ly flow'r, with a love,

19

p

sa, Fe - cun - day pon - ce - lla.
love, Comes the bless - ed ho - ur.

p

sa, Fe - cun - day pon - ce - lla.
love, Comes the bless - ed ho - ur.

mf

sa, flow'r so be - lla Fe - cun - day pon - ce - lla.
flow'r so love - ly, Comes the bless - ed ho - ur.

unis. p

d'un-a ro - sa be - lla Fe - cun - day pon - ce - lla.
with a flow'r so love - ly, Comes the bless - ed ho - ur.

23

f

(2). El pri-mer Pa -
God the Fa - ther

f *mf*

27

mp

La nit te - nev - ro - sa.
All in dark - ness shroud - ing.

mp

La nit te - nev - ro - sa.
All in dark - ness shroud - ing.

- re cau - sá,
made the night,

mp

La nit te - nev - ro - sa.
All in dark - ness shroud - ing.

f

31

mp La vis - ta pen - o - sa.
Wor - ry, fear and doubt - ing.

f Que a tot el mon o - fus - ca,
Hid - ing from all hu - man sight,

mp La vis - ta pen - o - sa.
Wor - ry, fear and doubt - ing.

mf

35

p Mes en un - a mit - ja nit, Bri - lla el sol que
Shin - ing through the mid - night clear, Bright - est light of

p Mes en un - a mit - ja nit, Bri - lla el sol que
Shin - ing through the mid - night clear, Bright - est light of

fp Ah! *fp* Ah!

p Mes en un - a mit - ja nit, Bri - lla el sol que
Shin - ing through the mid - night clear, Bright - est light of

pp legg.

38

mf *mf* *mf*

mp *div.*

n'és ei - xit. D'un- a lla lla lla, D'un- a
all the year with a light so bright, with a

n'és ei - xit. D'un- a lla lla lla, D'un- a
all the year with a light so bright, with a

Be with a

n'és ei - xit. D'un- a be be be D'un- a be,
all the year with a light so bright with a light,

41

p *p* *mf* *p* *unis. p*

lla light, Que el cel en - a - mo - ra.
light, Heav - en stands a - dor - ing.

lla light, Que el cel en - a - mo - ra.
light, Heav - en stands a - dor - ing.

lla au light out - - ro - ra Que el cel en - a - mo - ra.
light out - - pour - ing, Heav - en stands a - dor - ing.

d'un- a be - lla au - ro - ra Que el cel en - a - mo - ra.
with a light out - pour - ing, Heav - en stands a - dor - ing.

45

f (3.) El més de maig ha flo - rit, *mf* sen - se ser en -
 Bloom - ing at our hum - ble feet, Win - ter's chill de -

f (3.) El més de maig ha flo - rit, *mf* sen - se ser en -
 Bloom - ing at our hum - ble feet, Win - ter's chill de -

f (3.) El més de maig ha flo - rit, *mf* sen - se ser en -
 Bloom - ing at our hum - ble feet, Win - ter's chill de -

f *mf*

49

f - ca - ra, Un lli - ri blanc y po - lit, *mf* De fra - gan - cia
 - fy - ing, Springs a li - ly pale and sweet, Frag - rant and in -

f - ca - ra, *mf* De fra - gan - cia
 - fy - ing, Frag - rant and in -

f - ca - ra, Un lli - ri blanc y po - lit, *mf* De fra - gan - cia
 - fy - ing, Springs a li - ly pale and sweet, Frag - rant and in -

f - ca - ra, *mf* De fra - gan - cia
 - fy - ing, Frag - rant and in -

f *mf*

53

f

ra - ra. Que per tot el món se sent, De Lle - vant fins
- spir - ing. All the world can feel its pow'r, Shin - ing in our

f

ra - ra. Que per tot el món se sent, De Lle - vant fins
- spir - ing. All the world can feel its pow'r, Shin - ing in our

fp

ra - ra. Ah! Ah!

f

ra - ra. Que per tot el món se sent, De Lle - vant fins
- spir - ing. All the world can feel its pow'r, Shin - ing in our

f legg.

57

mf

a Po - nent, To - ta dul dul dul, to - ta
dark - est hour, All the sweet - est fra - All the

mf

a Po - nent, To - ta dul dul dul, to - ta
dark - est hour, All the sweet - est fra - All the

mp

To - - - ta sa
Sweet, all the

mf div.

a Po - nent, To - ta sa sa sa, to - ta sa,
dark - est hour, All the sweet - est fra - All the sweet - -

60

mp I ol - or amb ven - tur - a.
Bless us with your rad - iance.

mp I ol - or amb ven - tur - a.
Bless us with your rad - iance.

mf *mp* I ol - or amb ven - tur - a.
Bless us with your rad - iance.

mp unis. *div.* I ol - or amb ven - tur - a.
Bless us with your rad - iance.

to - ta sa dul cu - ra I ol - or amb ven - tur - a.
All the sweet - est frag - rance, Bless us with your rad - iance.

attacca:

III. Alegría

Allegretto (♩. = ca. 76)

f *ben cant.*

5

9 Baritone Solo *mf*

1. Ha - cia Be - lén se en - ca - mi - nan Ma - ría
Walk - ing slow - ly un - to Beth - 'lem, Ho - ly

(2.) - to Be - lén lle - ga - ron, Po - sa -
Beth - l'em they had trav - eled, they were

mp legg.
stacc.

13

(1.) con su a - - man te es - po - so, Lle - van - do en su com - pa -
Ma - ry, with her hus - band; Trav - ling with them tho' in

(2.) - da el pun - to pi - die - ron, Na - die les qui - so hos -
search - ing for a hav - en, All the inn - keep - ers re -

16 2 Solo Baritones

(1.) - ñí - a Un to - do un Dios po - de - ro - so. *(1., 2.) ¡A - le -
se - cret, is the Sa - víor of all na - tions.

(2.) - pe - dar, Por - que tan po - bres les Vie - ron.
- fused them, Dressed so poor and heav - y lad - en.

* Because of the refrain-like use of *Alegría*, it remains here untranslated.
Alegría a placer means "Joy and pleasure."

19

- grí - a, a - le - grí - a, a - le - grí - a, _____ A - le grí - a, a - le - grí - a y pla -

mf ma legg.

22

- cer! Quela Vir- gen va de pa- so con su es- po- so _____ ha - cia
For the Vir- gin pass- es by us with her hus- band _____ un- to

mp

26

Soprano *mf div.*
iA - le - grí - a, a - le - grí - a, a - le - grí - a, A - le -

Alto *mf (quasi pizz.)*
iA - - le - - grí - - a, a - le -

Tenore *mf div.*
iA - le - grí - a, a - le - grí - a, a - le - grí - a, A - le -

(2 Soli Bar.)
tutti, unis. mf (quasi pizz.)
Be - lén. _____ iA - - le - - grí - - a, a - le -
Beth - l'em. _____

mp sub.

29

gri - a, a - le - gri - a y pla - cer! Que la Vir - gen va de pa - so con su es
For the Vir - gin pass - es by us with her

gri - - a y pla - cer! Que la Vir - gen va de pa - so con su es -
For the Vir - gin pass - es by us with her _____

gri - a, a - le - gri - a y pla - cer! Que la Vir - gen va de pa - so con su es
For the Vir - gin pass - es by us with her

gri - - a y pla - cer! Que la Vir - gen va de pa - so con su es -
For the Vir - gin pass - es by us with her _____

33

po - sa ha - cia Be - lén. _____
hus - band to Bēth - le - hem. _____

po - sa ha - cia Be - lén. _____
hus - band to Bēth - le - hem. _____

po - sa ha - cia Be - lén. _____
hus - band to Bēth - le - hem. _____

po - sa ha - cia Be - lén, _____
hus - band to Bēth - le - hem. _____

1. *unis.*

1. *ben cant.*
mf
legato

37 1. 2.

unis.
-lén.
-hem.

Baritone Solo *mf* (tutti)
En cuan - -lén.
When to -hem.

1. 2.

f *stacc.* *ben cant.* *mf* *legato*

41 Baritone Solo *mf dolce*

3. Los pa - ja - ri - - llos del
As they see Ma - ry and

mp *stacc.*

45

bos - que _____ Al ver pa - sar _____ los es - po - sos, les can -
 Jo - seph, _____ all the song - birds _____ of the for - est se - re -

48

ta - ban _____ me - lo - dí - as _____ con sus tri - nos har - mon -
 - nade them _____ with their sing - ing; _____ prec - ious gifts come _____ from the

sim.

51

2 Solo Baritones
div.

- io - sos. ¡ A - le - grí - a, a - le - grí - a, a - le - grí - a, A - le -
 poor - est.

mp ben cant.

legato

54

grí - a, a - le - grí - a y pla - cer! Que la Vir - gen va de pa - so con su es -
For the Vir - gin pass - es by us with her

p

58

mf (*quasi pizz.*)
i A - - le - -

mf div.
i A - le - grí - - a, a - le -

mf div.
i A - le - grí - - a, a - le -

tutti, unis. mf (*quasi pizz.*)
- po - sa ha - cia Be - lén. i A - - le - -
hus - band un - to Beth - l'em. i A - - le - -

mf

61

- grí - - a, a - le - grí - a, a - le - grí - a y pla - cer!

- grí - a A - le - grí - - a y pla - cer!

- grí - a A - le - grí - - a y pla - cer!

- grí - - a, a - le - grí - a, a - le - grí - a y pla - cer!

2 Solo Bar. *div.*

Que la Vir - gen va de
For the Vir - gin pass - es

mp

65

pa - so con su es - po - so ha - cia Be - lén.

by us with her hus - band to Beth - le - hem.

pp

(slight pause)

IV. A la Nanita Nana

Larghetto (♩ = 88)

p *mp espr.*

mp *mp pulsating*

Sopranos, Altos *mp*

*A la na - ni - ta na - na, na - ni - ta e - a, na - ni - ta e - a,

mp ben cant.

*A la nanita nana, the title phrase, is a cooing sound from mother to baby, and has no translatable meaning.

11 *mp*

A la na - ni - ta na - na, na - ni - ta e - a, na - ni - ta e - a,

p

13 Soprano

Mi Je - sús tie - ne sue - ño ben - di - to se - a na - ni - ta se - a.
Blest be my ba - by Je - sus, now go to sleep _____ now go to sleep. _____

Alto

Mi Je - sús tie - ne sue - ño ben - di - to se - a na - ni - ta se - a.
Blest be my ba - by Je - sus, now go to sleep _____ now go to sleep. _____

Tenor

Bass

15 *p gently pulsating*

E - - a, e - - a cla - ra y so - no - ra,
clear - ly and bright - ly,

p gently pulsating

E - - a, e - - a cla - ra y so - no - ra,
clear - ly and bright - ly,

mp espr. unis.

Fuen - te - ci - lla que co - rres cla - ra y so - no - ra,
chrys - tal foun - tain re - sound - ing clear - ly and bright - ly,

(tutti, unis.)

p gently pulsating

E - - a, e - - a cla - ra y so - no - ra,
clear - ly and bright - ly,

p pulsating

17 *espr.*
mp

Rui - se - ñor q'en la sel - va, can - tan - do llo - ras,
Night - in - gale in the for - est, weep - ing so sweet - ly,

p

E - - a, e - - a, can - tan - do llo - ras,
wee - ping so sweet - ly,

gently pulsating p

E - - a, e - - a, can - tan - do llo - ras,
weep - ing so sweet - ly,

p *div.*

E - - a, e - - a, can - tan - do llo - ras,
weep - ing so sweet - ly,

19 *p*

E - - a, e - - a,

mp

Ca - llad mien-tras la cu - na se ba - lan - ce - a.
Hush, while the child is sleep - ing laid in a cra - dle.

p

E - - a, e - - a,

p

E - - a, e - - a,

mp cant.

21 *p* *div.*

E - - a, e - - a

p

E - - a, e - - a

p

E - - a, e - - a

A la na-ni-ta na - na, na - ni - ta e - a

E - - a, e - - a

mp espr.

24 *p dolciss.* *div. à 3* *rall.*

ben - di - to se - a, na - ni - ta e - a.

p dolciss. *pp*

ben - di - to se - a, na - ni - ta e - a.

p dolciss. *pp*

ben - di - to se - a, na - ni - ta e - a.

mp espr. *unis. pp* *div.*

na - ni - ta e - a.

pp *attacca: (piano tacet)*

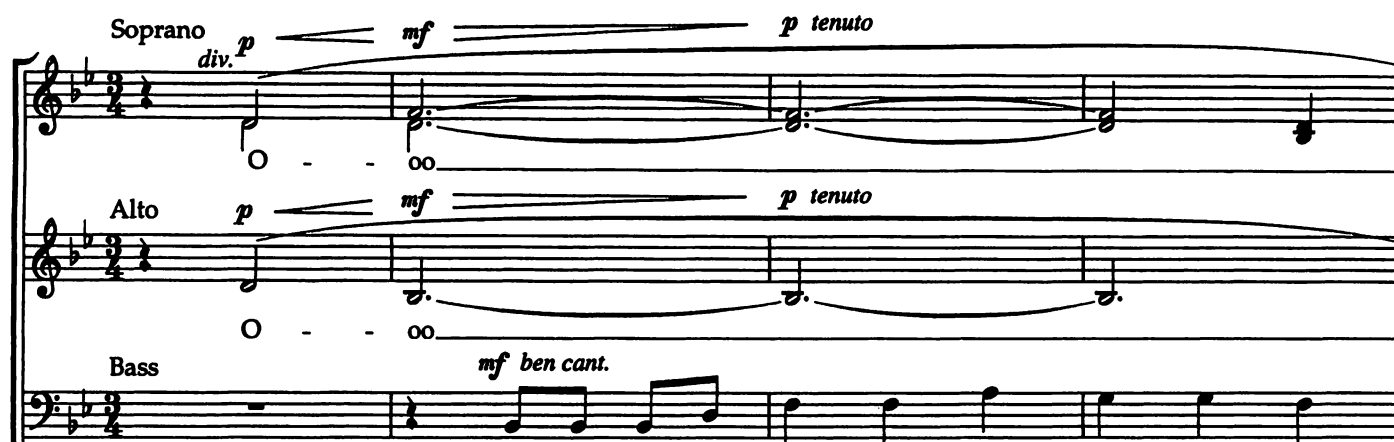
V. Las Posadas

Spacious, flexible (♩ = ca. 56)

Soprano *div. p* *mf* *p tenuto*

Alto *p* *mf* *p tenuto*

Bass *mf ben cant.*



(1.) ¿Quie - res que te qui - te, mi bien, de las
 Shall I have them op - en the sta - ble be -

Spacious, flexible (♩ = ca. 56)

p *mf*


(for rehearsal only) *(mf)*



5

3

pa - jas? fore you? ¿Quie - res que te a - do - ren to - dos los pas - to - res? Shall I bring the shep - herds to praise and a - dore you?



10 Tenor Solo *mf* *dolciss.*

Baritone: 2 Soli *mf* *dolciss.* div.

Bass Solo *mf* *dolciss.*

Ru - - rru, chi - qui - to, ya e - - stá a -
 my dar - ling; see the

A la ru - rru, ni - ño, chi - qui - to, ya e - - stá a -
 hush now, my dar - ling; see the

Ru - - rru, chi - qui - to, ya e - stá a -
 my dar - ling; see the

15 Soprano *unis. (tutti) p* *mf* *mp* *Piú mosso*

Alto *(tutti) p* *mf* *mp*

Tenor *tutti poco f*

Baritone *tutti mp poco stacc.*

Bass *tutti, div. mp*

Ru - - rru, *Piú mosso*

Ru - - rru, *Piú mosso*

rru - lla - di - - to el ni - ño. *(2.) Mi que - ri - do*
 boy is al - - most sleep - ing. *My be - lov - ed*

rru - lla - di - - to el ni - ño. *(2.) Mi que - ri - do*
 boy is al - - most sleep - ing. *My be - lov - ed*

rru - - lla - di - to el ni - ño. *Piú mosso*
 boy is al - most sleep - ing. *mf* *f* *mf*

ru - - rru,

ru - - rru,

Pa - dre, mi Dios y se - ñor, Que su - fri - ste a -
Fath - er, my God and my sav - ior, Hap - pi - ly you

Pa - dre, mi Dios y se - ñor, Que su - fri - ste a -
Fath - er, my God and my sav - ior, Hap - pi - ly you

ru,

ru - - rru.

ru - - rru.

- leg - re del fri - o su ri - gor. A la
sleep through the harsh - ness of win - ter. A la

- leg - re del fri - o su ri - gor. A la
sleep through the harsh - ness of win - ter. A la

ru - - rru. A la

dolciss. div. mp

dolciss. mp

dolciss. un. mp

mp

28 Tenor *mf*
 ru - - rru, ni - ño chi - qui - to, ya e - - stá a - -
 Hush now, my dar - ling; see the

Bar. *mf*
 ru - - rru, ni - ño chi - qui - to, ya e - - stá a - -
 Hush now, my dar - ling; see the

Bass *mf*
 ru - - rru, ni - ño chi - qui - to, ya e - - stá a - -
 Hush now, my dar - ling; see the

mf

32 *mp* *rall.* *pp*

- rru - lla - di - - to el ni - ño.
boy is al - - most sleep - ing.

mp *pp*

- rru - lla - di - - to el ni - ño.
boy is al - - most sleep - ing.

mp *pp* *div.*

- rru - - lla - di - to el ni - - - ño.
boy is al - most sleep - - ing.

rall. *pp*

slight pause

VI. Campana sobre Campana

Allegro (♩ = ca. 100)

Piano introduction in B-flat major, 2/4 time. The right hand features a series of chords marked with 'p' and 'v' (piano and vivace) above the staff, while the left hand plays a simple harmonic accompaniment. The tempo is marked Allegro (♩ = ca. 100).

N.B. Conductor: In the words "ding" and "dong", the *ng* should be prolonged, not the vowel. This applies throughout the movement.

Soprano, Alto
f with a joyous, rough gaiety

5

i Cam - pa-na so - bre cam-pa - na, y so - bre cam-pa - na — u - - na!
 Bell af - ter bell af - ter bell is heard, gath - er - ing all who are a - - ble!

The vocal parts enter with a joyful melody. The piano accompaniment provides a steady harmonic support. The lyrics are in Spanish and English.

Soprano
f

Alto
f

Tenor, Bass (unis.)
f with a joyous, rough gaiety

9

A - só-ma-te a la ven-ta - na, y ver - ás al Ni - ño en la cu - na.
 Come to the win - dow and hear the word; you'll see a child in a cra - dle.

Be-
 Oh,
 Be-
 Oh,

The vocal parts continue with the melody. The piano accompaniment remains consistent. The lyrics are in Spanish and English.

13

lén, cam-pa-nas de Be-lén que los án-ge-les to-can ¿Que nue-vas me tra-éis?
ring the bells of Beth-le-hem, What are the an-gels sing-ing, what news-do they bring?

lén, cam-pa-nas de Be-lén que los án-ge-les to-can ¿Que nue-vas me tra-éis?
ring the bells of Beth-le-hem, What are the an-gels sing-ing, what news-do they bring?

f > *f* > *mf* > *f* >
Ding, dong! Ding, dong! Ding, dong! Ding, dong!

f > *f* > *mf* > *f* >
Ding, dong! Ding, dong! Ding, dong! Ding, dong, ding, dong!—

f *mp*

Soprano 17 *mf*

Re-co-gi-do tu re-ba-ño, ¿A-dón-de vas pas-tor ci-to?—
Now that all your flock is gath-er'd, tell me shep-herd, what's the mat-ter?—

Alto *mp*

Ding, dong!

Bass *p*

21 Soprano

Ding, dong! *f* Be - Oh

Alto *f* Be - Oh

Tenor *div.* *unis.*

Voy a lle - var al por - tal re - que - són, man - te - ca y vi - no.
We shall car - ry to the man - ger cheese and wine and sweet - est but - ter.

(mp) *f*

25

- lén, cam-pa-nas de Be - lén qué los án-ge-les to - can, ¿Qué nue-vas me tra-éis?
ring the bells of Beth-le - hem, What are the an-gels sing-ing, what news_ do they bring?

- lén, cam-pa-nas de Be - lén qué los án-ge-les to - can, ¿Qué nue-vas me tra-éis? Ding,
ring the bells of Beth-le - hem, What are the an-gels sing-ing, what news_ do they bring?

f *f* *mf* *f* *mf* *unis.*

Ding, dong! Ding, dong! Ding, dong! Ding, dong!

f *div.* *f* *mf* *unis.*

Ding, dong! Ding, dong! Ding, dong! Ding, dong!

sempre legato

29 *p sempre, lontano*

Ding, dong! _____ Ding, dong! _____ Ding, dong! _____ Ding, dong! _____

p lontano *pp*

dong! _____ Ding, dong! _____ Ding, dong! _____ Ding, dong! _____ Ding,

mf Joyously

Si aún las es- tre - llas a -
Stars in the heav- ens are

33 *pp*

_____ Ding, dong! _____ Ding, dong! _____ Ding, dong! _____ Ding, dong! _____

pp

dong! _____ Ding, dong! _____ Ding, dong! _____ Ding, dong! _____ Ding,

mf

- lum - bran, _____ ¿Pas - tor dón - de qui - res ir? _____
shi - ning, _____ Shep - herd, where will you go to - night? _____

mp *mp*

Ding, _____ dong! _____

37

Ding, dong! _____ Ding, dong! _____ Ding, dong! _____ Ding, dong! _____

dong! _____ Ding, dong! _____ Ding, dong! _____ Ding, dong! _____ Ding,

(mf)

Voy al por-tal por si el Ni - ño _____
Run quick-ly run to the ba - by _____

mp _____ *mp* _____ *mp* _____

Ding, _____ dong! _____ Ding, _____

mp

41 Soprano 1

ppp *f*

Ding, dong! Ding, dong!_

div. Soprano 2

ppp *f*

Ding, dong!_ Be - lén, com-pa-nas de Be-
Oh ring the bells of Beth-le-

ppp *f*

dong!_ Ding, _ dong!_ Be - lén, com-pa-nas de Be-
Oh ring the bells of Beth-le -

con Él me de - ja dor-mir. Ding, dong!
Watch him _ slum - ber so sweet - ly. _

mp *p* *pp* *f* *unis.*

dong! Ding, dong!

The musical score is for measures 41 to 45. It features two vocal parts, Soprano 1 and Soprano 2, and a piano accompaniment. The key signature has one flat (B-flat). The time signature is 4/4. The lyrics are in Spanish and English. The dynamics are marked as ppp, f, mp, p, and unis. The tempo is not explicitly marked, but the music is in a moderate, steady pace. The lyrics are: 'Ding, dong! Ding, dong!_ Be - lén, com-pa-nas de Be- Oh ring the bells of Beth-le- con Él me de - ja dor-mir. Watch him _ slum - ber so sweet - ly. Ding, dong! Ding, dong!'.

45

Ding, dong! — Ding, dong! *unis. mf* Re - co - gi - do
Now that all — your

-lén qué los án-ge-las to - can ¿Que nue-vas me tra-éis. *unis. mf* Re - co - gi - do
-hem, What are the an-gels sing - ing, what news — do they bring?" Now that all — your

-lén qué los án-ge-las to - can ¿Que nue-vas me tra-éis. *fp* Ding,
-hem, What are the an-gels sing - ing, what news — do they bring?"

f Ding, dong! — *f* Ding, dong! *fp* Ding, dong! Ding,
f Ding, dong! — *mf* Ding, dong! ding, dong! — *mp*

49

tu re - ba - ño, ¿A dón-de vas pas - tor-ci - to? — Ding,
flock is gath - er'd, Tell me shep - herd, what's the mat - ter? — Ding,

fp dong! *fp* Ding, *fp* dong! —

fp dong! *mf* Voy a lle - var
We shall car - ry

fp Ding, —

mp

53

Soprano 1
fp
div. dong!
Soprano 2
fp
dong!

Be - lén, cam-pa-nas de Be-
Oh ring the bells of Beth-le-

Be - lén, cam-pa-nas de Be-
Oh ring the bells of Beth-le-

div. unis.
al por-tal — Re - que-són, man-te - ca y vi - no. Ding, dong!
to the man - ger cheese and wine and sweet - est but - ter.

fp
— dong!
Ding, dong!

8ba.

Soprano 1

57

Ding, dong! — Ding, dong! Ding, dong! —

Soprano 2

- len, que los án - ge - les to - can ¿Que nue-vas me tra - éis? —

- hem, what are the an - gels sing - ing, what news - do they bring? —

- len, que los án - ge - les to - can ¿Que nue-vas me tra - éis? —

- hem, what are the an - gels sing - ing, what news - do they bring? —

Ding, dong! — Ding, dong! Ding, dong! —

Ding, dong! — Ding, dong! Ding, dong! —

loco loco

8ba.

60 *pp*

pp

pp

pp

pp

vd
dong!

(f) con bravura

This block contains measures 60 through 64 of a musical score. Measures 60-63 consist of five staves, each with a piano (*pp*) dynamic marking and a whole note. A vocal line (vd) is present, with the word 'dong!' written below it. Measure 64 begins a new section marked *(f) con bravura*, featuring a piano accompaniment with chords and a melodic line.

64 Alto Solo *mf*

non rit.

mp *mp*

(1.) En Be -
There's a

segue

This block contains measures 64 through 67. Measure 64 is an 'Alto Solo' with a mezzo-forte (*mf*) dynamic. Measures 65-67 show piano accompaniment with mezzo-piano (*mp*) dynamics and a 'non rit.' (non-ritardando) marking. The section concludes with the lyrics '(1.) En Be - There's a' and the word 'segue'.


VII. En Belén Tocan A Fuego

51

1. Alto Solo
2. Soprano Solo
3. Tenor Solo or /Women, *tutti*

Broadly, with ardor (♩ = 56)

§



(1.) - lén to - can a fue - go, Del por - tal sa - len las lla - mas. Por - que
fire in Beth - le - hem, in the sta - ble see the flames! - For they

(2.) - lén Na - ció un cla - vel en - car - na - do Que por
sta - ble there's a love - ly white car - na - tion, It will

(3.) - na - les Y los tien - de en el ro - me - ro. Los pa -
riv - er hangs the swad - dling clothes of Je - sus, All the

Broadly, with ardor (♩ = 56)

§




mf *sim.*

(3rd time)

To Coda

5



(1.) di - cen que ha na - ci - do El Re - den - tor del las al - mas.
say that born of a Vir - gin From heav'n to earth He came! -

(2.) re - di - mir el mun - do Se ha vuel - to li - rio mo - ra - do.
grow in - to a pur - ple Li - ly. Greet the Sav - ior of the na - tions!

(3.) - jar - ri - llos can - ta - ban Y el a - gua se i - ba rien - do.
birds a - round her are sing - ing And the riv - er flows re - joic - ing sm

(3rd time)

To Coda



Allegro (Refrain)*tutti, div.*

9 Tenor

Brin - can y bai - lan los pe - ces en el rí - o,
Fish in the ri - ver are glis - ten - ing and danc - ing,

Allegro (Refrain)*f ma legg.*

13

unis.

Brin - can y bai - lan de ver a Dios na - ci - do.
Danc - ing and leap - ing to cel - e - brate his birth - day.

Soprano

17

f(tutti)

Brin - can y bai - lan los pe - ces en el a - - gua,
Fish in the riv - er are glis - ten - ing and danc - ing,

Alto

f(tutti)

Brin - can y bai - lan los pe - ces en el a - - gua,
Fish in the riv - er are glis - ten - ing and danc - ing,

Tenor

mf quasi pizz.

Brin - can y bai - lan los pe - ces en el a - - gua,
Fish in the riv - er are glis - ten - ing and danc - ing,

Bass

mf quasi pizz.

Brin - can y bai - lan los pe - ces en el a - - gua,
Fish in the riv - er are glis - ten - ing and danc - ing,

Brin - can y bai - lan los pe - ces en el a - - gua,
Fish in the riv - er are glis - ten - ing and danc - ing,

21

Brin - can y bai - lan de ver na - ci - da el al - - ba.
Danc - ing and leap - ing to cel - e - brate his birth - - day.

pm pm pm pm pm pm pm pm

bm tm bm tm bm tm bm tm bm tm bm tm

25

f

28

f

1. *rit.* Soprano Solo *mf* 2. *rit.* Tenor Solo or all the women *mf* *D.S. $\frac{S}{8}$ al Coda*

(Verse 2.) En el por-tal de Be- In — Beth-l'em's hum-ble

(Verse 3.) La Vir-gen la-va pa- Vir-gin Ma-ry, by the

36 *Coda Allegro*

Brin - can y bai - lan los pe - ces en la rí - o,
Fish in the riv - er are glis - ten - ing and danc - ing,

(*tutti*) *f*
Brin - can y bai - lan los pe - ces en la rí - o
Fish in the riv - er are glis - ten - ing and danc - ing,

(*tutti*) *mf quasi pizz.*
pm pm pm pm pm pm pm pm

mf quasi pizz.
or bm tsm bm tsm bm tsm bm tsm bm tsm bm tsm bm tsm

Coda Allegro

40

Brin - can y bai - lan de ver a Dios na - ci - - do.
Danc - ing and leap - ing to cel - e - brate his birth - - day.

pm pm pm pm pm pm pm pm

bm tsm bm tsm bm tsm bm tsm bm tsm bm tsm bm tsm

44

Brin - - can y bai - - lan los pe - ces en el a - gua,
Fish in the riv - - er are glis - ten - ing and danc - ing,

Brin - - can y bai - - lan los pe - ces en el a - gua,
Fish in the riv - - er are glis - ten - ing and danc - ing,

Brin - - can y bai - - lan los pe - ces en el a - gua,
Fish in the riv - - er are glis - ten - ing and danc - ing,

Brin - - can y bai - - lan los pe - ces en el a - gua,
Fish in the riv - - er are glis - ten - ing and danc - ing,

8va.....

48

Brin - can y bai - lan de ver na - ci - da el al - - ba.
Danc - ing and leap - ing to cel - e - brate his birth - - day.

Brin - can y bai - lan de ver na - ci - da el al - - ba.
Danc - ing and leap - ing to cel - e - brate his birth - - day.

div.
Brin - can y bai - lan de ver na - ci - da el al - - ba.
Danc - ing and leap - ing to cel - e - brate his birth - - day.

Brin - can y bai - lan de ver na - ci - da el al - - ba.
Danc - ing and leap - ing to cel - e - brate his birth - - day.

8va *loco*

sight pause

VIII. El Noi de la Mare

Con moto (♩. = 68) *with gentle excitement, flexibly bouyant*



(1.) ¿Qué li da-rem a n'el Noi de la Ma - re? ¿Qué li da-rem que li sá - pi - ga bo?
What shall we give to the child of the Mo - ther? What can we bring that will give him de - light?



(1.) ¿Qué li da-rem a n'el Noi de la Ma - re? ¿Qué li da-rem que li sá - pi - ga bo?
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What shall we give to the child of the Mo - ther? What can we bring that will give him de - light?

Con moto (♩. = 68) *with gentle excitement, flexibly bouyant*



Piano tacet al ⊕ (reduction for rehearsal only)

5

Li da-rem pan-ses en un-es ba-lan-ces, Li da-rem fi-gues en un pa-ne-ró.
 Bring to him rai-sins in king-ly a-bun-dance, Bring him the off-rings he rich-ly de-serves.

Li da-rem pan-ses en un-es ba-lan-ces, Li da-rem fi-gues en un pa-ne-ró.
 Bring to him rai-sins in king-ly a-bun-dance, Bring him the off-rings he rich-ly de-serves.

Li da-rem pan-ses en un-es ba-lan-ces, Li da-rem fi-gues en un pa-ne-ró.
 Bring to him rai-sins in king-ly a-bun-dance, Bring him the off-rings he rich-ly de-serves.

Li da-rem pan-ses en un-es ba-lan-ces, Li da-rem fi-gues en un pa-ne-ró.
 Bring to him rai-sins in king-ly a-bun-dance, Bring him the off-rings he rich-ly de-serves.

9

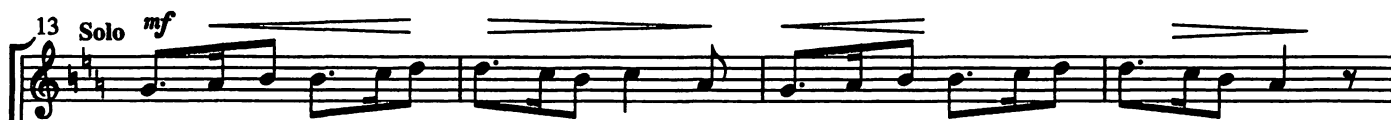
Li da-rem pan - ses en un - es ba - lan - ces, Li da-rem fi - gues en un pa-ne - ró.
 Bring to him rais - ins in king - ly a - bun - dance, Bring him the off - 'rings he rich - ly de - serves.

Li da-rem pan - ses en un - es ba - lan - ces, Li da-rem fi - gues en un pa-ne - ró.
 Bring to him rais - ins in king - ly a - bun - dance, Bring him the off - 'rings he rich - ly de - serves.

Li da-rem pan - ses en un - es ba - lan - ces, Li da-rem fi - gues en un pa-ne - ró.
 Bring to him rais - ins in king - ly a - bun - dance, Bring him the off - 'rings he rich - ly de - serves.

Li da-rem pan - ses en un - es ba - lan - ces, Li da-rem fi - gues en un pa-ne - ró.
 Bring to him rais - ins in king - ly a - bun - dance, Bring him the off - 'rings he rich - ly de - serves.

Piú mosso (*more excitedly, with child-like tone color*)



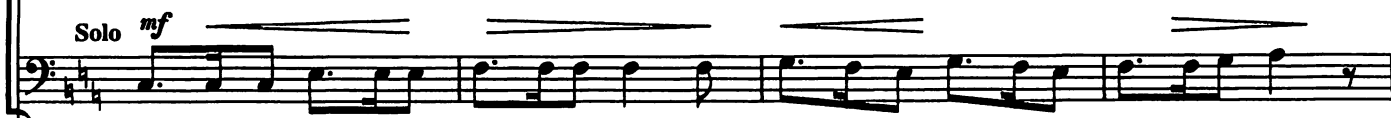
(2.) ¿Que li da - rem a n'el Noi de la Ma - re? ¿Que li da - rem a l' - her - mos In - fan - tó?
 What shall we bring to the child of the mo - ther? What shall we bring to the beau - ti - ful boy?



(2.) ¿Que li da - rem a n'el Noi de la Ma - re? ¿Que li da - rem a l' - her - mos In - fan - tó?
 What shall we bring to the child of the mo - ther? What shall we bring to the beau - ti - ful boy?



(2.) ¿Que li da - rem a n'el Noi de la Ma - re? ¿Que li da - rem a l' - her - mos In - fan - tó?
 What shall we bring to the child of the mo - ther? What shall we bring to the beau - ti - ful boy?



(2.) ¿Que li da - rem a n'el Noi de la Ma - re? ¿Que li da - rem a l' - her - mos In - fan - tó?
 What shall we bring to the child of the mo - ther? What shall we bring to the beau - ti - ful boy?

Piú mosso (*more excitedly*)



17 (Solo)



Pan-ses i fi - gues a - nous i o - li - ves, Pan-ses i fi - gues i mel i ma-tó.
 Rai - sins and ho - ney and o - lives and wal - nuts, Rai - sins and ho - ney and figs that are ripe.

(Solo) *piú f*

Pan-ses i fi - gues a - nous i o - li - ves, Pan-ses i fi - gues i mel i ma-tó.
 Rai - sins and ho - ney and o - lives and wal - nuts, Rai - sins and ho - ney and figs that are ripe.

(Solo)



Pan-ses i fi - gues a - nous i o - li - ves, Pan-ses i fi - gues i mel i ma-tó.
 Rai - sins and ho - ney and o - lives and wal - nuts, Rai - sins and ho - ney and figs that are ripe.

(Solo)



Pan-ses i fi - gues a - nous i o - li - ves, Pan-ses i fi - gues i mel i ma-tó.
 Rai - sins and ho - ney and o - lives and wal - nuts, Rai - sins and ho - ney and figs that are ripe.



21 (Solo)

Pan-ses i fi - gues a - nous i o - li - ves Pan-ses i fi - gues i mel i ma-tó.
 Rai - sins and ho - ney and o - lives and wal - nuts, Rai - sins and ho - ney and figs that are ripe.

(Solo) *piú* *f*

Pan-ses i fi - gues a - nous i o - li - ves Pan-ses i fi - gues i mel i ma-tó.
 Rai - sins and ho - ney and o - lives and wal - nuts, Rai - sins and ho - ney and figs that are ripe.

(Solo)

Pan-ses i fi - gues a - nous i o - li - ves Pan-ses i fi - gues i mel i ma-tó.
 Rai - sins and ho - ney and o - lives and wal - nuts, Rai - sins and ho - ney and figs that are ripe.

(Solo) *meno*

Pan-ses i fi - gues a - nous i o - li - ves Pan-ses i fi - gues i mel i ma-tó.
 Rai - sins and ho - ney and o - lives and wal - nuts, Rai - sins and ho - ney and figs that are ripe.

Sempre con moto

SOLOS

25 *mf* *f* *mf* *f* *mf* *f* *mf* *f*

i E - - - - a! *i* E - - - - a!

i E - - - - a! *i* E - - - - a!

i E - - - - a! *i* E - - - - a!

i E - - - - a! *i* E - - - - a!

CHORUS

(3.) *mf* *f* *mf* *f* *mf* *f* *mf* *f*

Tam - pa - tan - tam que les fi - gues son ver - des, Tam - pa - tan - tam que ja ma - du - ra - rán.
 What shall we do if the figs do not ri - pen? What shall we do if the figs are still green?

(3.) Tam - pa - tan - tam que les fi - gues son ver - des, Tam - pa - tan - tam que ja ma - du - ra - rán.
 What shall we do if the figs do not ri - pen? What shall we do if the figs are still green?

(3.) Tam - pa - tan - tam que les fi - gues son ver - des, Tam - pa - tan - tam que ja ma - du - ra - rán.
 What shall we do if the figs do not ri - pen? What shall we do if the figs are still green?

(3.) Tam - pa - tan - tam que les fi - gues son ver - des, Tam - pa - tan - tam que ja ma - du - ra - rán.
 What shall we do if the figs do not ri - pen? What shall we do if the figs are still green?

mf *f* *mf* *f* *mf* *f* *mf* *f*

29

mf poco a poco dim.

i E - - - a! i E - - - a!

mf poco a poco dim.

i E - - - a! i E - - - a!

mf poco a poco dim.

i E - - - a! i E - - - a!

mf poco a poco dim.

i E - - - a! i E - - - a!

mf poco a poco dim.

Si no ma-du-ren el dí-a de Pas-qua,
Gifts that we of-fer the Child should be per-fect;

p

Mm—

mf poco a poco dim.

Si no ma-du-ren el dí-a de Pas-qua,
Gifts that we of-fer the Child should be per-fect;

p

Mm—

mf poco a poco dim.

Ma-du-ra-rán en el di-a del Ram.-
Mild for a ba-by, yet fit for a King.-

mf poco a poco dim.

Ma-du-ra-rán en el di-a del Ram.-
Mild for a ba-by, yet fit for a King.-

mf

mf

33 *mp ma poco marcato* *rall.*

Si no ma-du - ren el dí - a de Pas - qua, Ma - du-ra - rán en el dí - - a del
 Gifts that we of - fer the Child should be per - fect; Mild for a ba - by, yet fit for a

mp

Si no ma-du - ren el dí - a de Pas - qua, Ma - du-ra - rán en el dí - - a del
 Gifts that we of - fer the Child should be per - fect; Mild for a ba - by, yet fit for a

mp

Si no ma-du - ren el dí - a de Pas - qua, ¡E
 Gifts that we of - fer the Child should be per - fect;

mp

Si no ma-du - ren el dí - a de Pas - qua, ¡E
 Gifts that we of - fer the Child should be per - fect;

p *mm* *p* *Mm*

p *mm*

rall. *mp* *dim.*

p *dim.*

37 *pp* *rall.*

Ram. _____
King. _____

pp
Ram. _____
King. _____

pp
- a! _____

pp
- a! _____

pp

pp

pp

pp div.
Mm. _____

pp

Con moto *mf espr.* *rall.*

Play al fine *attacca:*

IX. Chiquirriquitín

Allegro

Refrain:

Alto (*tutti*) *p* cheerfully *Chi-quir-ri-qui-tín,

Tenor (*tutti*) *unis. mf* playful, teasing *Ay, del

Bass (*tutti*) *unis. p* cheerfully *Chi-quir-ri-qui-tín,

Allegro

p *mp*

4

chi-quir-ri-qui-tín,

chi - quir - ri - tén, chi-quir-ri-qui-tén, me - ti - di - to en - tre pa - - jas,
He is laid in a man - ger bed,

chi-quir-ri-qui-tén, chi-quir-ri-qui-tén,

*The title word is probably a variant of *chiquero*, meaning "stable," "manger" or "sty," thus, *Ay del chiquirriquitín* probably means "Oh, in the manger!"

7

chi-quir-ri-qui-tín,

Ay, del chi-quir-ri-tín, Que-ri-di, Que-ri-di-to del
Fol-low us, fol-low us to the

mf

Ay, del chi-quir-ri-tín, Que-ri-di, Que-ri-di-to del
Fol-low us, fol-low us to the

Grandly
Verse:

10 **Soprano (tutti)** *f full of wonderment*

(1.) Por de-ba-jo del ar-co Del por-ta-li-ño
Find them all through the door-way, there in the sta-ble,

Alto *f full of wonderment*

(1.) Por de-ba-jo del ar-co Del por-ta-li-ño
Find them all through the door-way, there in the sta-ble,

Tenor *f full of wonderment*

al-ma. (1.) Por de-ba-jo del ar-co Del por-ta-li-ño
man-ger. Find them all through the door-way, there in the sta-ble,

Bass *f full of wonderment*

al-ma. (1.) Por de-ba-jo del ar-co Del por-ta-li-ño
man-ger. Find them all through the door-way, there in the sta-ble,

Grandly

f

Piano tacet in verses

Allegro
Refrain:

14

(non dim.)

Se des - cu - bre a Ma - rí - a, Jo - sé y el Ni - ño.
 Ma - ry, Jo - seph and Je - sus, their ho - ly ba - by.

(non dim.)

Se des - cu - bre a Ma - rí - a, Jo - sé y el Ni - ño.
 Ma - ry, Jo - seph and Je - sus, their ho - ly ba - by.

(non dim.)

Se des - cu - bre a Ma - rí - a, Jo - sé y el Ni - ño.
 Ma - ry, Jo - seph and Je - sus, their ho - ly ba - by.

(non dim.)

Se des - cu - bre a Ma - rí - a, Jo - sé y el Ni - ño.
 Ma - ry, Jo - seph and Je - sus, their ho - ly ba - by.

Allegro

p

Play

18

Soprano *mf playful, teasing*

Ay, del chi - quir - ri - tén, chi-quir-ri-qui-

Alto *p cheerfully*

Chi-quir-ri-qui-tén, chi-quir-ri-qui-tén,

Bass *p cheerfully*

Chi-quir-ri-qui-tén,

mp

21

- tén me - ti - di - to en - tre pa - - jas, Ay, del chi - quir - ri -
 He is laid in a man - ger bed.

chi-quir-ri-qui-tén. Ay, del chi - quir - ri -

chi-quir-ri-qui-tén,

24

Soprano
 - tén, Que-ri-di, que-ri-di-to del al - ma. (2.) En - tre el buey y la
 Fol-low us, fol-low us to the man - ger. Ox and mule are His

Alto
 - tén, Que-ri-di, que-ri-di-to del al - ma. (2.) En - tre el buey y la
 Fol-low us, fol-low us to the man - ger. Ox and mule are His

Tenor
 (2.) En - tre el buey y la
 Ox and mule are His

Bass
 chi-quir-ri-qui-tén, (2.) En - tre el buey y la
 Ox and mule are His

Grandly
 Verse:
 (full of wonderment)
f div.

f (full of wonderment)
f (full of wonderment)
f (full of wonderment)

Grandly
 (Piano tacet)

28

unis.

mu - la Dios ha na - ci - do, Y en un po-bre pe - se - bre lo han re - co -
 guard - ians sleep-ing be - side Him, In the poor-est of sta - bles hum - bly a -

div.

mu - la Dios ha na - ci - do, Y en un po-bre pe - se - bre lo han re - co -
 guard - ians sleep-ing be - side Him, In the poor-est of sta - bles hum - bly a -

unis.

mu - la Dios ha na - ci - do, Y en un po-bre pe - se - bre lo han re - co -
 guard - ians sleep-ing be - side Him, In the poor-est of sta - bles hum - bly a -

mu - la Dios ha na - ci - do, Y en un po-bre pe - se - bre lo han re - co -
 guard - ians sleep-ing be - side Him, In the poor-est of sta - bles hum - bly a -

Allegro
Refrain:

32

(non dim.)

- gi - do. *f* Ay, del
 - bid - ing.

(non dim.) *mp*

- gi - do. Chi-quir-ri - qui - tén,
 - bid - ing.

(non dim.) *f*

- gi - do. Ay, del
 - bid - ing.

(non dim.) *mp*

- gi - do. Chi-quir-ri - qui - tén,
 - bid - ing.

Allegro
Refrain:

mf

Play

35

chi - quir - ri - tén, chi-quir-ri-qui-tén me - ti - di - to en - tre pa - - jas,
He is laid in a man - ger bed,

chi-quir-ri-qui-tén,

chi - quir - ri - tén, chi-quir-ri-qui-tén me - ti - di - to en - tre pa - - jas,
He is laid in a man - ger bed,

chi-quir-ri-qui-tén, chi-quir-ri-qui-tén,

38

Ay, del chi - quir - ri - tén, chi-quir-ri-qui-tén, Que-ri - di, que-ri - di - to del
Fol - low us, fol - low us to the

Ay, del chi - quir - ri - tén, chi-quir-ri-qui-tén, Que-ri - di, que-ri - di - to del
Fol - low us, fol - low us to the

Ay, del chi - quir - ri - tén, chi-quir-ri-qui-tén,

Ay, del chi - quir - ri - tén, chi-quir-ri-qui-tén,

41 *non rit.*

al - - ma.
man - ger.

al - - ma.
man - ger.

(gradually fading into the distance)
mp *p*

chi-quir-ri-qui-tín, chi-quir-ri - qui-

non rit.

45 ($\text{♩} = \text{♩}$) *rit. poco a poco*

- tín, chi - quir - ri - qui - tín.

($\text{♩} = \text{♩}$) *rit. poco a poco*

pp *ppp*

dim.

attacca:

X. El Rorro

[This lullaby should be sung with a parent's gentle harshness at first, becoming (with each verse) more sweet and tender as the baby stops crying and goes to sleep.]

Moderato

Alto Soprano *mf* (almost roughly)

(1.) *A la ru - ru - rru, ni - ño chi - qui - to, Duer-ma - se ya - mi Je - su -
my prec-ious ba - by, please go to sleep now my ti - ny

Tenor *pp*

Oo

Bass *pp*

Oo

Moderato

pp

5

div. mp dolce *pp*

- ci - to. _____ Ru - rru,

Je - sus. _____

div. mp dolce *pp*

- ci to. _____ Ru - rru,

Je - sus. _____

div. mf (almost roughly)

Del el - e - fan - te has - ta el mos - qui - to Guar - den si -
The buz - zing bee and el - e - phants that lum - ber; Be sil - ent

div. mp dolce *pp*

Ru - rru,

p mp mf

*El Rorro means "the baby," but is not used in the text of the song. A la rrru is another nonsense sound to lull the baby to sleep.

Poco meno mosso

meno less rough, calmer
mf unis.

9 *pp dolce* *meno mf unis.*

ru - rru. (2.) A la ru - ru - rru, ni - ño chi - qui - to, Duer-ma-se
my prec-ious ba - by, please go to

pp dolce *meno mf unis.*

ru - rru. (2.) A la ru - ru - rru, ni - ño chi - qui - to, Duer-ma-se
my prec-ious ba - by, please go to

unis. pp dolciss.

- len- cio, no le ha- gan rui - do.
now, do not dis - turb His slum - ber.

pp dolce *unis. pp dolciss.*

ru - rru. Ru - rru,

Poco meno mosso

mp *pp* *mp*

13 *div.* *mp*

ya — mi Je - su - ci - to. Ru - -
sleep now my ti - ny Je - sus.

mf less rough, calmer *div.*

ya — mi Je - su - ci - to. No - che ven - tu - ro - sa, no - che de a - le -
sleep now my ti - ny Je - sus. Come, oh night of bles - sing, night of great re -

div. mp

ru - rru. Ru - -

ru - rru,

mp

Ancora meno mosso

17 *mf* *pp* *mp* *gently. lovingly* *unis.*

- rru. (3.) A la ru - ru - rru, ni - ño chi -
my prec - ious

- grí - a, *p* *mp* *unis.*
- joic - ing. (3.) A la ru - ru - rru, ni - ño chi -
my prec - ious

mf *pp* *pp* *unis. pp dolciss.*

- rru. Ma - rí - a. i Ru - rru,
the Vir - gin.

mp *div.* *mf*

ben - di - ta la dul - ce di - vi - na Ma - rí - a.
We gath - er to bless the sweet and ho - ly Vir - gin.

mf *mp* *pp* *p*

Ancora meno mosso

21 *div.* *unis.* *div.* *unis.* *div.*

- qui - to, Duer - ma - se Ya mi Je - su - ci - to.
ba - by, please go to sleep now, my ti - ny Je - sus

- qui - to, Duer - ma - se Ya mi Je - su - ci - to. Co - ros ce - les -
ba - by, please go to sleep now, my ti - ny Je - sus. Choirs in heav - en,

mp *gently*

ru - rru! Co - ros ce - les -
Choirs in heav - en,

pp dolciss. *mp* *gently*

i Ru - rru, ru - rru!

mp

25 *mp* *mf* *1 Solo/ gli altri, div.* *very sweetly*

*i*Ru - - - rru! Can - ten la ven - tu - ra de es - te na - ci -
Sing for joy the bles - sings that this night has

mf *(mf) div.*

- tia - les con su dul - ce a - cen - to, ven - tu - ra de es - te na - ci -
raise your voic - es now to praise Him, the bles - sings that this night has

mf *mp div.* *molto*

- tia - les con su dul - ce a - cen - to, *i*Ru - - - ru -

div. á 2 *i*Ru - - - *div. á 4* rru! *mp div. á 2* *molto*

*i*Ru - - - ru - - - rru! *i*Ru - - - ru -

mf

28 *tutti, div. p* *p unis.*

- mien - to. *i*Ru - rru! *i*Ru -

giov - en!

unis. p *p div.*

- mien - to. *i*Ru - rru! *i*Ru -

giov - en!

mf *unis. pp*

- rru! Oo

mf *pp*

unis.

- rru!

p *mf cant.* *mp*

32

p *rall.*

p *unis.*

pp

p *dolciss.* *div.*

pp *p* *rall.*

- rru! iRu - - ru - - -

- rru! iRu - - ru - - -

- rru! iRu - - - - - ru - - -

iRu - - - rru!

iRu - - - - -

pp *p*

36 Calmly flowing (♩. = ca. 40)

pp *unis.*

Oo

Calmly flowing (♩. = ca. 40)

mf *p*

- rru!

- rru!

- rru!

- rru!

39 *pp full of wonder and love*

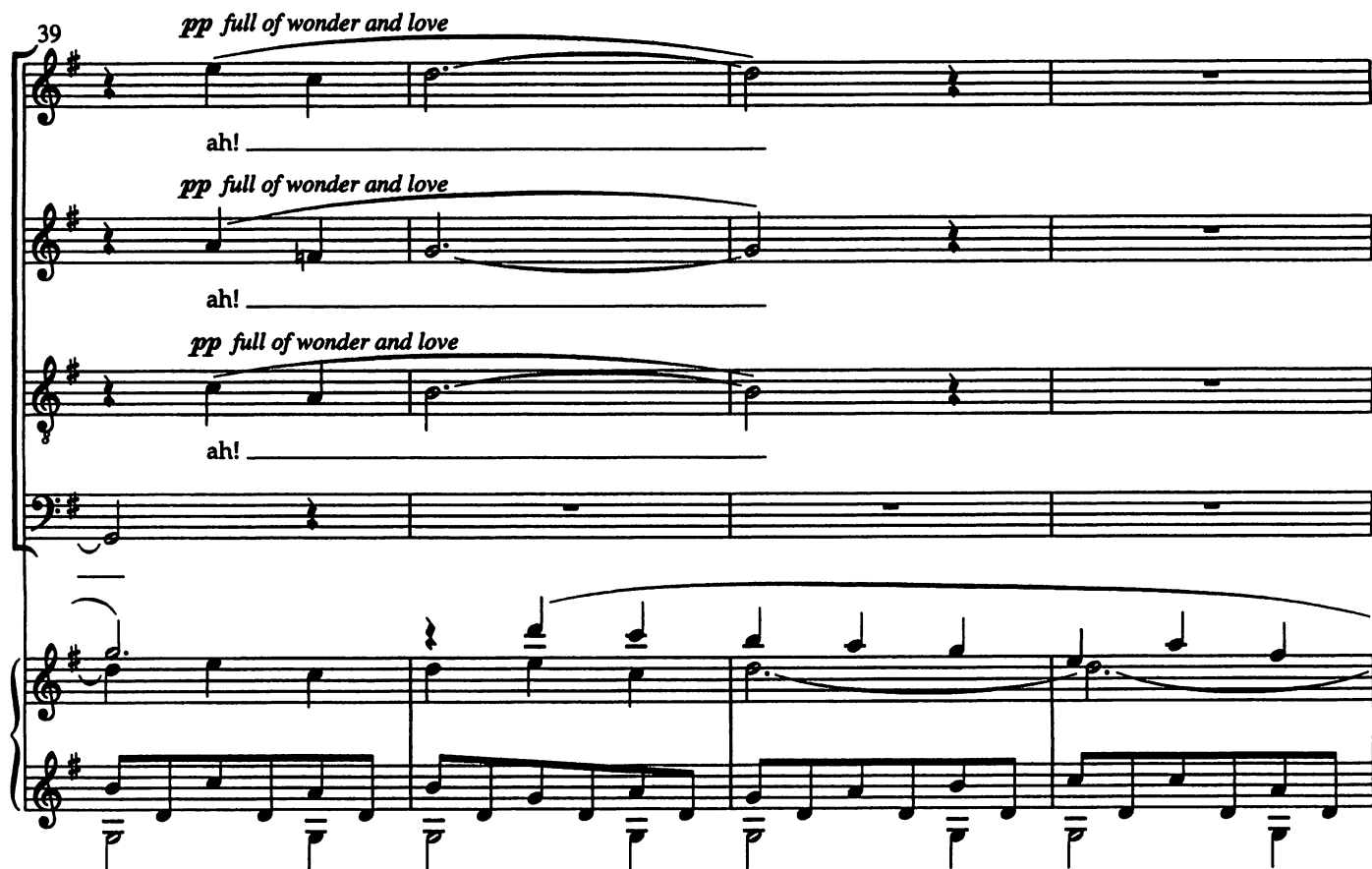
ah! _____

pp full of wonder and love

ah! _____

pp full of wonder and love

ah! _____



43 *pp sempre*

ah! _____ ah! _____

pp sempre

ah! _____ ah! _____

pp sempre

ah! _____ ah! _____

div. pp sempre

ah! _____



47

rall.

ah!

ah!

ah!

ah!

rall.

51

Spaciously, mysteriously (Adagio)

rall.

morendo (very long)

mm!

morendo (very long)

div.

mm!

morendo (very long)

div.

mm!

morendo (very long)

div. á 3

mm!

morendo (very long)

Spaciously, mysteriously (Adagio)

rall.

p

pp