

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

Catalog No. 4839

Conrad Susa

CAROLS AND LULLABIES

Christmas in the Southwest

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 Tocan a Fuego (*Castilian*)
- VIII. El Noi de la Mare (*Catalonian*)
- IX. Chiquirriquitín (*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 *Chiquiriquitín*. (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-LAHT
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 mehz duh MA-eech a floo-REET
SEN-suh sehr ung-KAH-ruh
oon YEE-ree blahtng 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

INDEX

I.	¡Oh, mi Belén (<i>Biscayan</i>)	5
II.	El Desembre Congelat (<i>Catalonian</i>)	15
III.	Alegria (<i>Puerto Rican</i>)	23
IV.	A la Nanita Nana (<i>Spanish</i>)	31
V.	Las Posadas (<i>Spanish</i>)	36
VI.	Campana sobre Campana (<i>Andalucian</i>)	40
VII.	En Belén Tocan a Fuego (<i>Castilian</i>)	51
VIII.	El Noi de la Mare (<i>Catalonian</i>)	57
IX.	Chiquiriquitín (<i>Andalucian</i>)	67
X.	El Rorro (<i>Mexican</i>)	74

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 ($\text{J.} = 40$, feel it in one)

Piano Reduction

4 Alto *ppp semper*
Oo

8 *mf cant.*
Oo

© 1993 by E. C. Schirmer Music Company Inc., for all countries.

A division of ECS Publishing, Boston, Massachusetts

12

Oo

A musical score page for piano and voice. The top staff is for the voice, starting with a melodic line and followed by a vocal entry 'Oo'. The middle staff is for the piano, showing harmonic chords. The bottom staff is for the piano, showing a rhythmic pattern of eighth-note pairs. The page is numbered 16 and includes a key signature of one sharp.

A musical score page showing two systems of music. The top system is for an orchestra, featuring a melodic line in G major (indicated by a treble clef and a sharp sign) and a bassoon part (indicated by a bass clef and the text 'Oo'). The bottom system is for a piano, with a treble clef and a bass clef. The piano part includes dynamic markings like 'f' (fortissimo) and 'p' (pianissimo), and a bass line. The page number '20' is in the top left corner.

24 Alto

Tenor *mf*

Bass *p*

Oo

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

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 - -
O div. O

div.

O

div.

32

-lén!
-hem!

mi Be - lén!

Beth - le - hem!

ppp

ppp

mf

36

mf

40

Soprano *div. a 3* *mf* *d.* *d 2 cresc.*

Alto *cresc.*

Tenor *cresc.*

Bass *div. mf cresc.*

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

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

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

i Oh, mi Be - lén! *Oh, mi Be - lén!*

mf

44

f *unis. dim.*

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

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

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

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

f

mp

48

— lén!
— hem!

La Light luz from que i - your

mf

p poco stacc.

52

- 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

mf

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 - - ta, no - - che y dí - a. light.
 way, in dark and day

div.

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

div.

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

div.

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

64 *f*

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

i Oh, Oh, mi Beth - - - - - Be le - - - - - lén, hem, oh, oh, mi Beth - - - - - Be le - - - - - lén! hem! i Oh, Oh, unis.

Oh, Oh, mi Beth - - - - - Be le - - - - - lén, hem, oh, oh, mi Beth - - - - - Be le - - - - - lén! hem! i Oh, Oh, dim.

i Oh, Oh, mi Beth - - - - - Be le - - - - - lén, hem, oh, oh, mi Beth - - - - - Be le - - - - - lén! hem! i Oh, Oh, dim.

f

i Oh, Oh, mi Beth - - - - - Be le - - - - - lén, hem, oh, oh, mi Beth - - - - - Be le - - - - - lén! hem! i Oh, Oh, dim. *p*

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

68 *f*

mi Beth - - - - - Be le - - - - - lén, hem, oh, oh, mi Beth - - - - - Be le - - - - -

mi Beth - - - - - Be le - - - - - lén, hem, oh, oh, mi Beth - - - - - Be le - - - - - (D)

mi Beth - - - - - Be le - - - - - lén, hem, oh, oh, mi Beth - - - - - Be le - - - - - (D)

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

Be Beth - - - - - Be Beth - - - - - lén, hem, oh, oh, mi Beth - - - - - Be le - - - - - (D)

dim.

dim.

dim.

dim.

72

p

pp

mm

lén!
hem!

p

pp

mm

lén!
hem!

p

pp

mm

lén!
hem!

p cant.

ppp dolciss.

Oo

76

p dolciss.

Oo

II. El Desembre Congelat

Poco Allegro ($\text{♩} = 80$)

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

Poco Allegro ($\text{♩} = 80$)

con - ge - lat,
fro - zen ground,

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

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

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

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

9 *f*

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

mf

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

mf

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

mf

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

mf

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

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

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

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,

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

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

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

sa, 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

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

27

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

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

- re cau - sá,
made the night,

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

31

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

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

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

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

35

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

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

Ah! Ah!

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

pp legg.

38

n'es ei - xit. all the year

D'un-a lla lla lla, with a light so bright,

D'un-a lla lla lla, with a light so bright,

D'un-a lla lla lla, with a light so bright,

D'un-a lla lla lla, with a light so bright,

n'es ei - xit. D'un-a be be be bright

Be with a

41

lla light,

Que el cel Heav - en stands a - dor - ing.

lla light,

Que el cel Heav - en stands a - dor - ing.

lla au - - - 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

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

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

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

f

mf

mf

mf

mf

f

mf

49

f

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

mf

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

f

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

mf

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

mf

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

mf

53

f

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

ra - ra. Que per tot el móñ se sent, De Lle - vant fins
 - spir - ing. All the world can feel its pow'r, *fp*

ra - ra. Ah! Ah!

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

dul, sweet, I ol - or amb ven - tur - a.
Bless us with your rad - iance.

dul, sweet, I ol - or amb ven - tur - a.
Bless us with your rad - iance.

dul sweet, cu - ra I ol - or amb ven - tur - a.
frag - rance, 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.

mp unis. div.

attacca:

III. Alegría

Allegretto (♩ = ca. 76)

f

ben cant.

f

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 - 'lem 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.) - ní - a Un to - do un Dios po - de - ro - so. *(1., 2.) IA - le -
 se - cret, is the Sa - vior 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 *Alegria*, it remains here untranslated.
Alegria 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! Que la 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.*

Alto *mf (quasi pizz.)*

Tenor < *mf div.*

(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

1. unis.

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

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

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

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

1.
 ben cant.
 mf
 legato

1.

37

Baritone Solo *mf*

(tutti)

En cuan - lén.
When to - hem.

1.

2.

mf

stacc.

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. i 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

58

mf (quasi pizz.)

iA - - - le - - -

mf div.

iA - le - grí - - - a, a - le -

mf div.

iA - le - grí - - - a, a - le -

tutti, unis. mf (quasi pizz.)

iA - - - le - - -

- po - sa _____ ha - cia Be - lén. _____ iA - - - le - - -

hus - band _____ un - to Beth - l'em. _____

mf

61

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

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

- grí - a A - le - grí - - ay 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

65

pa - so con su es - po - so ha - cia Be - lén.
by us with her hus - band to Beth - le - hem.

(slight pause)

IV. A la Nanita Nana

Larghetto (♩ = 88)

Sopranos, Altos

**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,

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 - ray so - no - ra,
clear - ly and bright - ly,

p gently pulsating

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

mp espr.
unis.

Fuen - te - ci - lla que co - rres cla - ray 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 - ray 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,
 gently pulsating *p* wee - ping so sweet - ly,

p

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

div.

E - - - a, e - - - a, can - tan - do llo - ras,
 wee - ping 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.* *a 3*

ben - di - to se - a, *rall.* *unis. pp*

p dolciss.

ben - di - to se - a, *pp*

p dolciss.

ben - di - to se - a, *pp*

unis. pp *div.*

mp espr.

rall.

attacca:
(piano tacet)

V. Las Posadas

Spacious, flexible ($\text{J} = \text{ca. 56}$)

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 ($\text{J} = \text{ca. 56}$)

p *mf*

(*mf*)

(for rehearsal only)

5

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

10 Tenor Solo *mf dolciss.*

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

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

Bass Solo *mf dolciss.*

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

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

Ru - - rru, _____

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

Ru - - rru, _____

Tenor *tutti poco f*

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

Baritone *tutti mp poco stacc.*

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

Bass *tutti, div. mp*

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

Piú mosso

pp *mf* *f* *mf*

20

ru - - rru,

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

ru - - rru,

ru - - rru.

ru - - rru. dolciss. mp

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

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

ru - - rru. A la

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

rall.

32 *mp*

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

mp

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

mp

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

rall.

pp

slight pause

VI. Campana sobre Campana

Allegro ($\text{♩} = \text{ca. 100}$)

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

5 Soprano, Alto
f with a joyous, rough gaiety

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!

9 Soprano
f

Be -
Oh,

Alto
f

Be -
Oh,

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

Be -
Oh,

Be -
Oh,

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.

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?

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

Soprano

17 *mf*

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

Ding, dong!

Alto *mp*

Bass *p*

29

p sempre, lontano

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

p lontano

ding! 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

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

mf

- lum - bran, _____
shi - ning, _____

¿Pas - tor dóñ - de qui - res ir? _____
Shep - herd, where will you go to - night? _____

mp > Ding, _____
mp > 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

Ding, dong! Ding,

41 Soprano 1

Ding, dong! *div.* Ding, dong!

Soprano 2

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

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.

unis. ding, dong!

ding, dong!

45

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

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

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

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

mp

49

tu re-ba-ño, ¿A dónde vas pas-to? Ding,
 flock is gath-er'd, Tell me shep-herd, what's the mat-ter? Ding,
 dong!
 ding!
 Voy a lle-var
 We shall car-ry
 Ding,
 ding!

Soprano 1

53 *fp*

div. dong! Ding, 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!

f

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!

Ding, dong! Ding, dong!

Ding, dong! Ding, dong!

loco 8va.

f

60

pp

pp

pp

pp

pp

vo
dong!

(f) *con bravura*

64 Alto Solo

mf

(1.) En Be -
There's a

non rit.

mp

mp

segue

VII. En Belén Tocan A Fuego

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

Broadly, with ardor ($\text{d} = 56$)



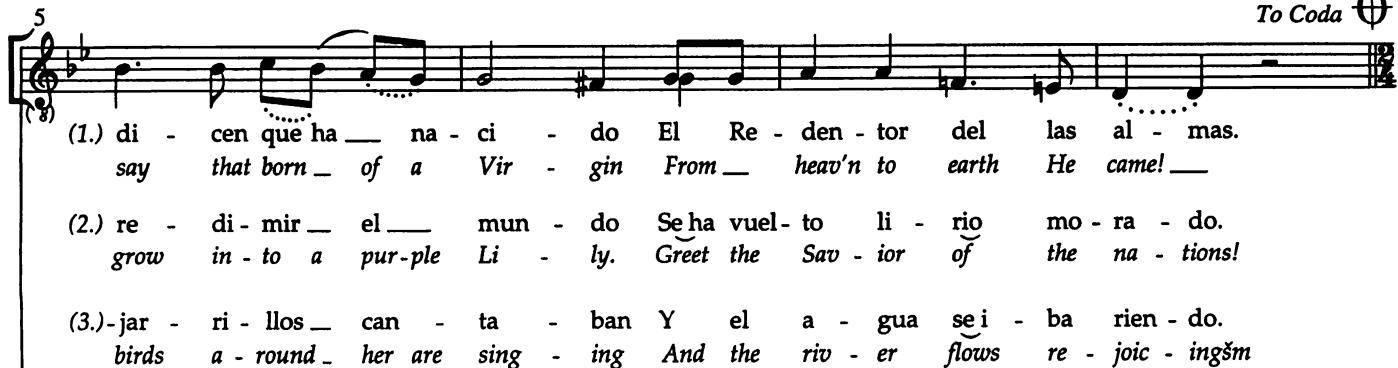
(1.) - lén to - can a fue - go, Del por - tal sa - len las lla - mas. Por - que
fire in Beth - le - hem, in the sta - ble see the flames! For they
(2.) - lén Na - ció un cla - vel en - car - na - do Que por
sta - ble there's a love - ly white car - na - tion, It will
(3.) - na - les Y los tien- de en el ro - me - ro. Los pa -
riv - er hangs the swad - dling clothes of Je - sus, All the

Broadly, with ardor ($\text{d} = 56$)



mf
5
sim.

(3rd time)
To Coda 



(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 \checkmark

(3rd time)
To Coda 



Allegro (Refrain)

tutti, div.

9 Tenor *f*

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

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.

pm pm pm pm pm pm pm pm

Bass *mf* quasi pizz.

or bm bm bm bm bm bm bm
 tm tm tm tm tm tm tm tm

f

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

f

25

f

28

f

1. *rit.* Soprano Solo *mf*

2. *rit.* Tenor Solo or all the women *mf*

D.S.  *al Coda*

(Verse 2.) En el por - tal de Be - (Verse 3.) La Vir - gen la - va pa -
In Beth-l'em's hum - ble Virgin 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.*



 *Coda Allegro*

f



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.

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

44

f

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

f

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

f

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

f

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

f

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.

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

slight pause

VIII. El Noi de la Mare

Con moto ($\text{♩} = 68$) with gentle excitement, flexibly buoyant

mf

(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?

mf

(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?

mf unis.

(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?

mf

(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?

Con moto ($\text{♩} = 68$) with gentle excitement, flexibly buoyant

mf

Piano tacet al \oplus (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 - ro.
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 - ro.
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 - ro.
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 - ro.
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)

13 Solo *mf*

(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?

Solo *mf*

(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?

Solo *mf*

(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?

Solo *mf*

(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)

mf

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.

piú
(Solo) **f**

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.

(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.

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) *più 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) *più 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) *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

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;

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;

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;

div.

p

mm _____ *Mm* _____

p

mm _____

rall.

mp

dim.

p

dim.

37 *pp*

Ram. _____

King. _____

mp

Ram. _____

King. _____

pp

- a! _____

pp

- a! _____

pp

pp

pp

pp div.

Mm. _____

pp

pp

Con moto

mf espr.

rall. - - -

Play al fine

rall. - - -

attacca:

This musical score page contains eight staves of musical notation. The vocal parts (Soprano, Alto, Tenor, Bass) sing in unison with sustained notes and vocalise 'Ram.', 'King.', 'a!', and 'Mm.'. The orchestra provides harmonic support with sustained notes and rhythmic patterns. The vocal parts enter again with 'Con moto' and 'mf espr.' dynamics. The score concludes with 'Play al fine' and 'attacca:'.

IX. Chiquiriquitín

Allegro

Refrain:

Alto (tutti) *p cheerfully*

Chiquiriquitín,

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

Ay, del

Bass (tutti) *unis. p cheerfully*

Chiquiriquitín,

Allegro

p

mp

4

chi-quiri-qui-tín,

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

chi-quiri-qui-tín, chi-quiri-qui-tín,

*The title word is probably a variant of *chiquero*, meaning "stable," "manger" or "sty," thus, *Ay del chiquiriquitín* 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
Follow us, fol-low us to the

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

Grandly

Verse:

10 Soprano (tutti)

f full of wonderment

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

Alto

f full of wonderment

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

Tenor

f full of wonderment

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

Bass

f full of wonderment

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

Grandly

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.)

Allegro

Play

18 Soprano

mf playful, teasing

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

Alto *p cheerfully*

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

Bass

p cheerfully

Chi-quir-ri-qui-tín,

mp

21

- tín me - ti - di - to en - tre pa - - jas,
He is laid in a man - ger bed.

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

Ay, del chi - quir - ri -

chi - quir - ri - qui - tín,

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

24 Soprano

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

Alto

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

Tenor

Bass

f (full of wonderment)

f (full of wonderment)

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

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. 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 -
 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 -

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 -

32

Allegro
Refrain:

(non dim.)

- gi - do.
- bid - ing.

(non dim.)

- gi - do.
- bid - ing.

(non dim.)

- gi - do.
- bid - ing.

(non dim.)

- gi - do.
- bid - ing.

Chi- quir- ri - qui - tín,

f

Ay, del

Chi- quir- ri - qui - tín,

f

Ay, del

Chi- quir- ri - qui - tín,

Allegro
Refrain:

mf

Play

35

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

chi-quir-ri-qui-tín,

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

chi-quir-ri-qui-tín,

chi-quir-ri-qui-tín,

38

Ay, del chi - quir - ri - tín, chi - quir - ri - qui - tín, Que - ri - di, que - ri - di - to del
Ay, del chi - quir - ri - tín, chi - quir - ri - qui - tín, Que - ri - di, que - ri - di - to del
Ay, del chi - quir - ri - tín, chi - quir - ri - qui - tín, Ay, del chi - quir - ri - tín, chi - quir - ri - qui - tín,
Ay, del chi - quir - ri - tín, chi - quir - ri - qui - tín, Ay, del chi - quir - ri - tín, chi - quir - ri - qui - tín,

41 *non rit.*

al - - ma.
man - ger.

al - - ma.
man - ger.

(gradually fading into the distance)

mp chi-quir-ri-qui-tín, *p* chi-quir-ri - qui-

non rit.

45 *(♩ = ♩) rit. poco a poco*

- tín, chi - quir - ri - qui - tín.

pp *ppp*

dim.

(♩ = ♩) rit. poco a poco

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*

Bass *pp*

Oo

Moderato

5 - ci - to. Ru - rru,
Je - sus. *div. mp dolce* *pp*

- ci - to. Ru - rru,
Je - sus. *div. mp dolce* *pp*

div. mp (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 rurru* is another nonsense sound to lull the baby to sleep.

9

Poco meno mosso
meno less rough, calmer
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

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.

Ru - rru,

ru - rru.

Poco meno mosso

mp *pp* *mp*

13

div.

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 -

ru - rru. _____ Ru - - -

ru - rru. _____

div. mp

Ancora meno mosso
mp gently. lovingly unis.

17 *mf* *pp*

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

p

mp unis.

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

mf *pp*

pp

unis. pp dolciss.

- rru. Ma the - rí - a. iRu - rru,

div. *mp* *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. **Ancora meno mosso**

mf *mp*

pp

p

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

mp gently

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

mp gently

pp dolciss.

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

iRu - rru, *ru - rru!*

mp

28

tutti, div. p

p unis.

- mien - to.
giv - en!

iRu - rru!

iRu -

unis. p

p div.

- mien - to.
giv - en!

iRu - rru!

iRu -

mf

unis. pp

Oo

mf pp

unis. 2

- rru!

p

mf cant.

mp

32

- rru!

- rru!

- rru!

p unis.

p dolciss.

div.

pp

p

rall.

36 Calmly flowing ($\text{♩}.$ = ca. 40)

- rru!

- rru!

- rru!

unis. pp

Oo

Calmly flowing ($\text{♩}.$ = ca. 40)

mf

p

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! _____

ah! _____

47

ah!

rall.

ah!

ah!

ah!

rall.

Spaciously, mysteriously (Adagio)

51

Spaciously, mysteriously (Adagio)

rall.

morendo
(very long)

mm!

morendo
(very long)

mm!

morendo
(very long)

mm!

div. a 3

morendo
(very long)

mm!

rall.

p

pp