

Corrected 2014 Edition

Catalog No. 4840

Commissioned by and dedicated to the San Diego Men's Chorus
Gary Holt, 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

4 Tenor I, II *ppp* *sempre*
unis.

Oo

8

Oo

mf cant.

Typographical errors in the Catalan have been corrected in this edition.

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II. El Desembre Congelat

Poco Allegro (♩ = 96)

f legg.

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

f legg.

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

Poco Allegro (♩ = 96)

f with verve

mf

5

mf legg.

con - ge - lat, Con - fús es re - ti - ra.
fro - zen ground Fear and doubt de - ny - ing.

mf legg.

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fro - zen ground 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

60

dul
sweet,

çu - ra
frag - rance,

mp

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

unis. mp

dul,
sweet,

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

unis. mp

to - ta sa dul çu - ra
All the sweet - est frag - rance,

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.

attacca:

III. Alegría

Allegretto (♩. = ca. 76)

f

ben cant.

5

* 2014 corrections, bars 60–61: accompaniment removed, *crescendo* hairpins and *mf* added.

IV. A la Nanita Nana

Larghetto (♩ = 88)

Measures 1-3 of the piano introduction. The music is in 6/8 time and B-flat major. The right hand features a melodic line with grace notes and a long slur. The left hand provides a harmonic accompaniment. Dynamics include *p* and *mp espr.*

Measures 4-6 of the piano introduction. The right hand continues the melodic line with grace notes. The left hand accompaniment includes a *mp pulsating* section. Dynamics include *mp* and *mp pulsating*.

Measures 7-8 of the vocal introduction. The Tenor II and Baritone parts enter with the lyrics. The piano accompaniment continues. Dynamics include *mp*.

Tenor II
mp

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

Baritone
mp

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

Measures 7-8 of the piano accompaniment. The right hand is mostly silent, while the left hand provides a simple harmonic accompaniment.

Measures 9-10 of the piano introduction. The right hand features a melodic line with a long slur. The left hand accompaniment continues. Dynamics include *mp ben cant.*

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

V. Las Posadas

Spacious, flexible (♩ = ca. 56)

Tenors I, II *div.* *p* *mf* *p tenuto*

Baritone *p* *mf* *p tenuto*

Bass *mf ben cant.*

O - - oo

O - - oo

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

Spacious, flexible (♩ = ca. 56)

(for rehearsal only)

(mf)

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?

VI. Campana sobre Campana

Allegro (♩ = ca. 100)

Piano introduction for 'Campana sobre Campana'. The score is in 2/4 time with a key signature of one flat (B-flat). It begins with a forte (f) dynamic. The right hand features a series of chords marked 'pv' (pizzicato) and a melodic line. The left hand provides a rhythmic accompaniment.

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

Tenor II (*tutti*)
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!

Vocal and piano accompaniment for the first vocal line. The Tenor II part is marked *f* with a joyous, rough gaiety. The piano accompaniment is marked *mf*. The lyrics are in Spanish and English.

Tenor II

Baritone (*tutti*)
f with a joyous, rough gaiety

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

Vocal and piano accompaniment for the second vocal line. The Tenor II part is marked *f*. The Baritone part is marked *f* with a joyous, rough gaiety. The piano accompaniment is marked *f*. The lyrics are in Spanish and English.

VII. En Belén Tocan A Fuego

1. Tenor Solo
2. Tenor Solo
3. Tenors, *tutti*

Broadly, with ardor ($\text{♩} = 56$)

(1.) - lén to - can a fue - go, Del por - tal sa - len las fla - 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 -
rio - er hangs the swad - dling clothes of Je - sus, all the

Broadly, with ardor ($\text{♩} = 56$)

5 (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.

(3rd time) To Coda

VIII. El Noi de la Mare

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

mf

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

f

1. ¿Qué li da-rem a n'el Noi de la Ma - re? ¿Qué li da-rem que li sá - pi - ga bo?
 1. 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?
 1. What shall we give to the child of the Ma - 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?
 1. 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*

mf

Piano tacet al \oplus (reduction for rehearsal only)

IX. Chiquiriquitín

Allegro (Refrain)
Tenor I (*tutti*) *unis. f playful, teasing*

Tenor II (*tutti*) *f cheerfully*

Baritone (*tutti*) *unis. f cheerfully*

Allegro (Refrain)
f sempre legg. *mf*

4

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,

mf chi-quir-ri-qui-tín,

mf chi-quir-ri-qui-tín

chi-quir-ri-qui-tín

1 2 1 3 1 2 1 3 1 2 1 2

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

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
Tenor I
Tenor II *mf* (almost roughly)

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

Baritone *pp*
Bass *pp*

Oo
Oo

Moderato
pp

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

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

Baritone *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

Bass *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.