

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 Alto I & II *ppp sempre*

Oo

8

Oo

mf cant.

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

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, *div. 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

60

mp

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

mf *mp*

dul, çu - ra I ol - or amb ven - tur a.
sweet, frag - rance, — Bless us with your rad - iance.

mp

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

mf *unis. mp*

to - ta sa dul çu - 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

The piano accompaniment consists of two systems of staves. The first system shows the right and left hands playing a rhythmic pattern of eighth notes. The right hand has a melodic line with slurs and accents, while the left hand provides a steady accompaniment. The second system continues this pattern, with the right hand playing chords and the left hand playing a similar rhythmic accompaniment. The tempo is marked 'Allegretto' with a quarter note equal to approximately 76 beats per minute.

* 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 12/8 time and B-flat major. It begins with a piano (*p*) dynamic and a *mp espr.* dynamic. The right hand features a melodic line with grace notes, while the left hand provides a steady accompaniment.

Measures 4-6 of the piano introduction. The music continues with a *mp* dynamic and a *mp pulsating* dynamic. The right hand has a melodic line with grace notes, and the left hand provides a steady accompaniment.

Measures 7-8 of the vocal entry. The music is in 12/8 time and B-flat major. The vocal line is for Sopranos and Altos, starting with a *mp* dynamic. The lyrics are: *A la na - ni - ta na - na, na - ni - ta e - a, na - ni - ta e - a,.

Measures 9-10 of the piano accompaniment. The music is in 12/8 time and B-flat major. The right hand has a melodic line with grace notes, and the left hand provides a steady accompaniment. The dynamic is *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)

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

O - - oo

Alto I *mf ben cant.*

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

Alto II *p* *mf* *p tenuto*

O - - oo

Spacious, flexible (♩ = ca. 56)

p *mf*

(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 in G major, 2/4 time. The right hand features a rhythmic pattern of eighth notes with a dotted quarter note, while the left hand plays a steady eighth-note accompaniment. The piece begins with a forte (*f*) dynamic.

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

5 Soprano I, II (*tutti*)
f with a joyous, rough gaiety

Vocal and piano accompaniment for Soprano I and II. The vocal line is marked *f* and includes the lyrics: "i Cam - pa - na so - bre cam - pa - na, y so - bre cam - pa - na u - - na!" and "Bell af - ter bell af - ter bell is heard, gath - er - ing all who are a - - ble!". The piano accompaniment is marked *mf*.

9 Soprano I *f*

Soprano II *f*

Altos I, II (*tutti*)
f with a joyous, rough gaiety

Vocal and piano accompaniment for Soprano I, Soprano II, and Altos I and II. The vocal lines are marked *f* and include the lyrics: "A - só - ma - te a la ven - ta - na, y ver - ás al Ni - ño en la cu - na." and "Come to the win - dow and hear the word; (7) you'll see a child in a cra - - dle.". The piano accompaniment continues with the same rhythmic pattern.

VII. En Belén Tocan A Fuego

- 1. Alto Solo
- 2. Soprano Solo
- 3. Sopranos and Altos (tutti)

Broadly, with ardor (♩ = 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 -
 riv - er hangs the swad - ding clothes of Je - sus, All the

Broadly, with ardor (♩ = 56)

(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! —

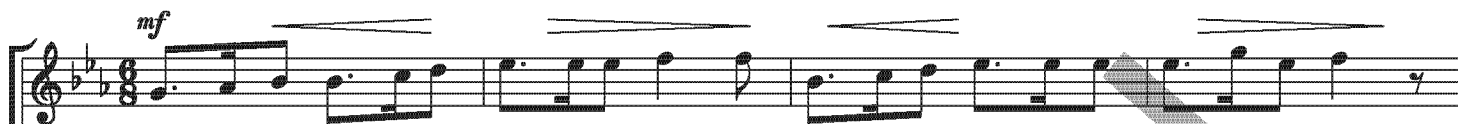
(2.) re - di - mir el mun - do Se ha vuel - to li - rio mo - ra - do.
 grow in - to a pur - ple Li - ty. Greet the Sav - ior of the na - tions!

(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 bouyant, in a dither*



(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?
 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?
 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?
 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 facet al ⊕ (reduction for rehearsal only)

IX. Chiquirriquitín

Allegro

Refrain:

Sop. I (*tutti*) *mf* playful, teasing

Sop. II (*tutti*) *mp* cheerfully

Alto I (*tutti*) *unis. p* cheerfully

Allegro *mp*

p

*Ay, del

*Chi-quir-ri-qui-tín,

*Chi-quir-ri-qui-tín,

4

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, 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!"

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

Sop. I *mf* (almost roughly)

(1.) *A la ru - ru - rru, ni - ño chi - qui - to, Duer-ma-se ya - mi Je - su -

Sop. II *pp*

my prec-ious ba - by, please go to sleep now my ti - ny

Oo

Alto I *pp*

Oo

Moderato

pp

5

- ci - to. Ru - rru,

Je - sus. *div. mp dolce* *pp*

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

mp dolce *pp*

Ru - rru,

Alto II *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.