

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

mp

4 Alto *ppp sempre*

Oo

ppp sempre

8

Oo

mf cant.

mf cant.

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

IV. A la Nanita Nana

Larghetto (♩ = 88)

Measures 1-3 of the piano introduction. The music is in 12/8 time with a key signature of one flat. The first measure is marked *p*. The second measure is marked *mp espr.* and features a long melodic line with a slur and a fermata over the final note.

Measures 4-6 of the piano introduction. Measure 4 is marked *mp*. The music continues with a long melodic line in the right hand and a simple accompaniment in the left hand. Measure 6 is marked *mp pulsating*.

Measures 7-8 of the vocal entry. The vocal line is for Sopranos and Altos, marked *mp*. The lyrics are: *A la na - ni - ta na - na, na - ni - ta e - a, na - ni - ta e - a, . The piano accompaniment consists of simple chords in the left hand.

Measures 9-10 of the piano accompaniment. The music is marked *mp ben cant.* and features a long melodic line in the right hand with a slur and a fermata over the final note.

*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 *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*

(*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?

VI. Campana sobre Campana

Allegro (♩ = ca. 100)

Piano introduction in B-flat major, 2/4 time. The right hand features a rhythmic pattern of eighth notes with a bell icon above each note. The left hand plays a simple accompaniment of quarter notes. 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.

Soprano, Alto

f with a joyous, rough gaiety

Vocal and piano accompaniment for the first vocal entry. The vocal line is in B-flat major and 2/4 time. The piano accompaniment continues with the same rhythmic pattern as the introduction. The dynamic is mezzo-forte (mf).

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!

Soprano

Alto

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

Vocal and piano accompaniment for the second vocal entry. The vocal line is in B-flat major and 2/4 time. The piano accompaniment continues with the same rhythmic pattern. The dynamic is forte (f).

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.

VII. En Belén Tocan A Fuego

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

Broadly, with ardor ($\text{♩} = 56$)

(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 ($\text{♩} = 56$)

(3rd time)

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)

VIII. El Noi de la Mare

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

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

mf

Piano tacet al ⊕ (reduction for rehearsal only)

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

*mp**P*

4

chi-quir-ri-qui-tín,

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

chi-quir-ri-qui-tín,

chi-quir-ri-qui-tín,

*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

Alto
Soprano *mf* (almost roughly)

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

Tenor *pp*

Bass *pp*

Moderato

pp

5

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

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

- ci to. _____ Ru - rru, *div. mf (almost roughly)*

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

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

Ru - rru, *div. mp dolce pp*

p mp mf

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