

Navidad Nuestra

Felix Luna

1
LA ANUNCIACIÓN

Ariel Ramirez

English Text by Louise Dobbs

Chamame $\text{♩} = 126$

Harpsichord
(or Piano)

Guitar

Bongos

The musical score is arranged in three systems. Each system contains staves for Harpsichord (or Piano), Guitar, and Bongos. The key signature is one sharp (F#) and the time signature is 6/8. The tempo is marked as Chamame with a quarter note equal to 126 beats per minute. The score includes various musical notations such as chords, arpeggios, and rhythmic patterns. A circled number '10' is placed above the Harpsichord staff in the third system, indicating a measure number. The Bongos part features a consistent rhythmic pattern of eighth notes.

12 2

16 Tenor Solo Solo

Soprano

Alto

Tenor

Bass

Ji - ne - te de un ra - yo ro _____ jo _____
 The an - gel he comes to see _____ her _____

Ji - ne - te de un ra - yo ro _____ jo _____
 The an - gel he comes to see _____ her _____

Vie - He

D A7

Guiro

Baritone solo

20

ne vo-lan do-el An-gel Ga - briel
comes to her from the heav'ns a - far

Con sa-ble pun-ta dees -
He shows her a star, how

S La la la la

A La la la la

T La la la la

B La la la la

20

D

The piano accompaniment for the second system consists of two staves. The right-hand staff features a melody with a prominent 7-fingered chord (F#7) in the first measure, followed by eighth-note patterns. The left-hand staff provides a bass line with eighth-note accompaniment, including some beamed eighth notes.

tre - lla Que vue - le "Pla - te ca - ba - ca - te."
 bright - ly it shines so high a - bove Beth - le - hem.

la la la la la la la la la.

la la la la la la la la la.

la la la la la la la la la. **Que The**

la la la la la la la la la. **Que The**

A7

26

Tenor solo

La mas bo - ni - ta cu - nă - ta -
 He brings her news from the heav'n a -

Dios te sal - ve Ma - ri - a.
 an - gel he comes to see her.

Dios te sal - ve Ma - ri - a.
 an - gel he comes to see her.

D

A7

32

san - gre tu "cu - clu - mi.
bloom - ing for me, for you.

la la la la la. Soy la es - cla - va del Se - ñor
Oh ho - ly is the

la la la la la. Soy la es - cla - va del Se - ñor
Oh ho - ly is the

la la la la la. Soy la es - cla - va
Oh

la la la la la. Del Ho - ly Se - ñor
the

D7

35

Ca - Oh,

ñor lle - van - do su cor - a - zón.
hour the beau - ti - ful Child is born.

ñor lle - van - do su cor - a - zón.
hour the beau - ti - ful Child is born.

cla - va del Se - ñor lle - van - do su cor - a -
ho - ly is the hour the beau - ti - ful Child is

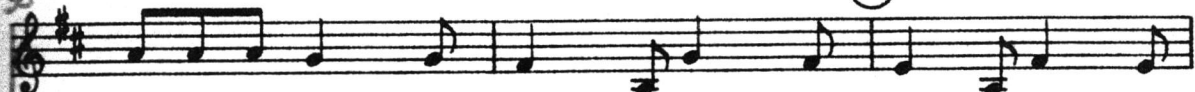
ñor su co - ra - zón.
hour the Child is born.

G C7 F

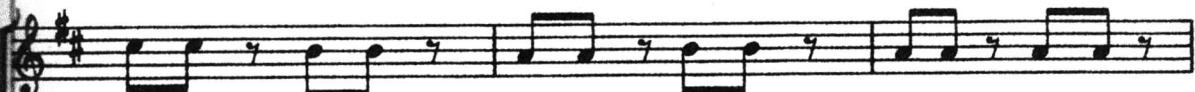
G C7 F

G C7 F

(40)



pu - llo que se ha - ce flor Y se a - bri - rá en Na - vi -
won - der - ful is the flow'r that blooms for us on Christ - mas



La la la la la la la la



La la la la la la la la

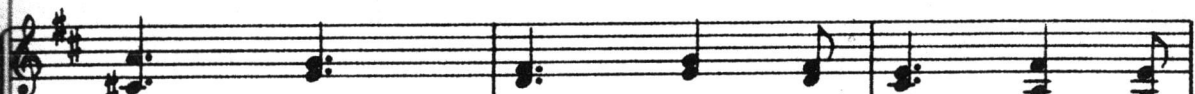


zón. born. La la la la la la la la

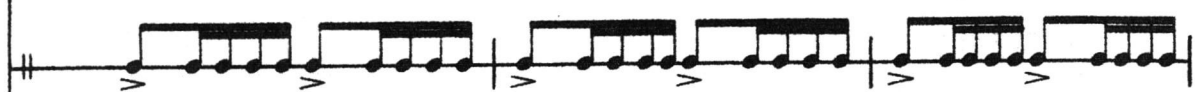


La la la la la la la la

(40)



A7 D A7



The musical score is arranged in a system with five staves. The top four staves are vocal lines, and the bottom three are instrumental. The key signature is one sharp (F#) and the time signature is 7/8. The first vocal line is for 'dad.' and 'Mom.', with lyrics written below the notes. The second, third, and fourth vocal lines are for 'la.'. The piano accompaniment consists of a treble and bass clef staff. The guitar part includes a treble clef staff with chords D, D7, and G, and two bass clef staves showing fretted notes and rhythmic patterns. The score is divided into three measures by double bar lines.

44

Musical notation for measures 44-46. The system consists of a grand staff with a treble clef and a bass clef. Measure 44 features a melodic line in the treble with a slur over the first two notes and a fermata over the third. The bass line has a similar melodic line with accents. Measure 45 continues the melodic lines. Measure 46 features a complex rhythmic pattern in the treble with many beamed notes and a fermata over the final note. The bass line has a simpler melodic line.

C7

F

A7

Piano accompaniment for measures 44-46. It consists of three staves: a treble staff with a simple chordal accompaniment, a middle staff with a steady eighth-note bass line, and a bottom staff with a continuous eighth-note arpeggiated pattern. The treble staff has notes corresponding to the chords C7, F, and A7.

47

Musical notation for measures 47-49. The system consists of a grand staff with a treble clef and a bass clef. Measure 47 features a complex rhythmic pattern in the treble with many beamed notes and a fermata over the final note. The bass line has a simple melodic line. Measure 48 continues the melodic lines. Measure 49 features a melodic line in the treble with a slur over the first two notes and a fermata over the third. The bass line has a similar melodic line with accents.

D

A7

D

Piano accompaniment for measures 47-49. It consists of three staves: a treble staff with a simple chordal accompaniment, a middle staff with a steady eighth-note bass line, and a bottom staff with a continuous eighth-note arpeggiated pattern. The treble staff has notes corresponding to the chords D, A7, and D.

50

Tenor solo

Al
And

El An - gel Ga - briel ya vuel - ve _____
 Now she smiles the love - ly Mar - y _____

El An - gel Ga - briel ya vuel - ve _____
 Now she smiles the love - ly Mar - y _____

50

A7

Baritone solo

pa - go don - de se en cuen - tra Dios. Ma - mó par - e - hó An - ge -
 heav'n grows bright with a ra - diant glow. Her voice is a song, her

La la la la

La la la la

La la la la

La la la la

D

56

li - to eyes like the stars con - ten - to that shine a - bove te vuel - ves vos. Beth - le - hem.

la la la la la la la la la.

la la la la la la la la la.

la la la la la la la la la.

la la la la la la la la la. He In

A7 D

59

60

Tenor solo

La mas her - mo - sa ĉu - ña - ta -
 And an - gels sing in a heav'n - ly

vis - to a la rei - nael mun - do. _____
 heav - en there is re - joic - ing. _____

vis - to a la rei - nael mun - do. _____
 heav - en there is re - joic - ing. _____

60

A7

62

Baritone solo

i." _____ Los o - jos son dos es - trell - as Su voz el
 choir. _____ How beau - ti - ful is the Moth - er, How beau - ti -

La la la la la la la la

La la la la la la la la

La la la la la la la la

La la la la la la la la

Piano accompaniment for the first system, featuring a treble clef staff with a whole note chord and a bass clef staff with a rhythmic accompaniment of eighth notes.

D A7

Piano accompaniment for the second system, including guitar chords (D and A7) in the treble clef, a bass line with 7th fret markers in the middle clef, and a rhythmic accompaniment in the bass clef.

65

can - to de un ye - ru - ti.
ful will be the Child.

la la la la la. Soy la es - cla - va del Se -
Oh, ho - ly is the

la la la la la. Soy la es - cla - va del Se -
Oh, ho - ly is the

la la la la la. Soy la es -
Oh,

la la la la la. Del Ho - ly Se -
the

D

D7

Ca - Oh.

ñor / hour / Lle - va - do / The beau - ti - ful / su / Child / co - ra - zón. / is / born.

ñor / hour / Lle - va - do / The beau - ti - ful / su / Child / co - ra - zón. / is / born.

cla - va / ho - ly / del / is / Se - ñor / The hour / Lle - van - do / The / su / beau - ti - ful / co - ra - zón. / is / Child / is

ñor / hour / su / the / co - ra - zón. / Child is / born.

G C7 F

71

pu- llo que se ha- ce flor Y se a - bri - rá en Na - vi -
won - der - ful is the flow'r that blooms for us on Christ - mas

La. la la la la la la la la la la la

La la la la la la la la la la la la

zón. born. La la la la la la la la

La la la la la la la la la la la la

A7

D

A7

79

Musical staff with a treble clef and a key signature of two sharps (F# and C#). The melody consists of a dotted quarter note followed by an eighth note, then a quarter rest, and another eighth note. The lyrics "dad." and "Morn." are written below the staff with lines indicating the notes.

Musical staff with a treble clef and a key signature of two sharps. The melody is identical to the first staff. The lyric "la." is written below the staff.

Musical staff with a treble clef and a key signature of two sharps. The melody is identical to the first staff. The lyric "la." is written below the staff.

Musical staff with a treble clef and a key signature of two sharps. The melody is identical to the first staff. The lyric "la." is written below the staff.

Musical staff with a bass clef and a key signature of two sharps. The melody is identical to the first staff. The lyric "la." is written below the staff.

Piano accompaniment for the first system, consisting of two staves (treble and bass clefs) with a key signature of two sharps. The right hand plays chords and moving lines, while the left hand plays a rhythmic accompaniment.

Piano accompaniment for the second system, starting with a "D" chord marking above the first measure. The right hand features a complex chordal texture with many notes.

Piano accompaniment for the third system, featuring a rhythmic pattern of eighth notes with a "7" marking above each measure.

Piano accompaniment for the fourth system, featuring a continuous eighth-note accompaniment with a "7" marking above each measure.

Baritone solo

77

Ca - pu - llo que se ha - ce
Oh, won - der - ful is the

La la la la

La la la la

La la la la

La la la la

A7

80

flor Y se a - bri - rá en Na - vi - dad. Hm.
flow'r that blooms for us on Christ - mas morn.

la la la la la la la la la. Hm.

la la la la la la la la la. Hm.

la la la la la la la la la. Hm.

la la la la la la la la la. Hm.

80

D

2
LA PEREGRINACION

Huella pampeana ♩ = 120

Harpsichord
(or Piano)

Musical staff for Harpsichord (or Piano), measures 1-4. The staff is in 6/8 time and contains a melodic line in the right hand and a bass line in the left hand.

Musical staff for Harpsichord (or Piano), measures 5-8. The staff is in 6/8 time and contains a melodic line in the right hand and a bass line in the left hand.

Musical staff for Harpsichord (or Piano), measures 9-12. The staff is in 6/8 time and contains a melodic line in the right hand and a bass line in the left hand. A circled number '10' is present in the first measure.

Guitar Gm Cm7 F7 Bbmaj7

Musical staff for Guitar, measures 1-4. The staff contains a melodic line with chord symbols Gm, Cm7, F7, and Bbmaj7.

Musical staff for Bongo, measures 1-4. The staff contains a rhythmic pattern of eighth notes with accents.

Musical staff for Harpsichord (or Piano), measures 13-16. The staff is in 6/8 time and contains a melodic line in the right hand and a bass line in the left hand. Handwritten notes S(Ah), A(Ah), T(Ah) are present in the right hand.

Gm Cm7 D G

Musical staff for Guitar, measures 13-16. The staff contains a melodic line with chord symbols Gm, Cm7, D, and G.

Musical staff for Bongo, measures 13-16. The staff contains a rhythmic pattern of eighth notes with accents.

Soprano
Ah Jo - sé y Ma - ri - a,
Alto
Ah Jo - sé y Ma - ri - a,
Tenor
A la hue - lla, la hue - lla Jo - sé y Ma - ri - a,
Bass
To Beth - le - hem, to Beth' - lem Jo - sé y Ma - ri - a,
Ah Ma - ri - a,
and Mar - y.

Gm Cm7 F7 Bbmaj7

21
Ah Car - dos y or ti - gas, Ah
The Bless - ed Ba - by.
Ah Car - dos y or ti - gas, Ah
The Bless - ed Ba - by.
Por las pam - pas he - la - dos Car - dos y or ti - gas, A la heu - lla, la
To find a born - ing place for The Bless - ed Ba - by. To Beth - le - hem to
Ah y or ti - gas, Ah
the Ba - by.

Gm Cm7 D7 Gm G7b9

25

Cor - tan - do cam po, Ah
Through cold and through snow,

Cor - tan - do cam po, Ah
Through cold and through snow,

hue - lla Cor - tan - do cam po, Ah
Beth' - lem Through cold and through snow, No hay co - bi - jo ni
And Jo - seph walks be -

Cor - tan do, Ah
cold and snow,

Cm7 F7 Ebmaj7 Gm

(30)

Si gan an - dan do, Ah Cla - vel
To Beth' - lem they go. The

Si gan an - dan do, Ah Cla - vel
To Beth' - lem they go. The

fon - da Si gan an - dan do, Flo - re - ci - ta del cam - po cla - vel
side her To Beth' - lem they go. But who will come to greet them the

Si gan an - dan do, Ah
To Beth' - lem they go.

Ab7 Am7(4) D7 G Gm Cm7

35

vel del ai re, Ah A don-de na-
pil-grims for lorn, On Christ-mas

vel del ai re, Ah A don-de na-
pil-grims for lorn, On Christ-mas

vel del ai re, Si nin-gu-no tea-lo a A don-de na-
pil-grims for lorn, And who will make them wel come On Christ-mas

del ai re, Ah A don-
all for lorn, Christ-mas

F7 Bbmaj7 Gm Cm7 D7

30

ces, Ah Que es - tás cre - cien -
Morn, Will an - y - one

ces, Ah Que es - tás cre - cien -
Morn, Will an - y - one

ces, Don - de na - ces flor - ci - ta Que es - tás cre - cien -
Morn, Will some-one bring them flow - ers Will an - y - one

de, Ah cre - oien -
Morn, who will

Gm G7b9 Cm7 F7

do. sing. Ah Gri - llo sin sue - can
 That some - one can

do. sing. Ah Gri - llo sin sue - can
 That some - one can

do. sing. Pa - lo - mi - ta a sus - ta - da Gri - llo sin sue - can
 Is there some - where a can - die That some - one can

do. sing. Ah Gri - llo sin sue - can
 That some - one can

Bbmaj 7 Gm Ab7 Am7(4) D7

(50)

no. bring. A la hue - lla, la hue - lla Jo - sé y Ma - ri - a,
 To Beth - le - hem, to Beth - lem Jo - seph and Mar - y.

no. bring. Ah Jo - sé y Ma - ri - a,
 Jo - seph and Mar - y.

no. bring. Ah Jo - sé y Ma - ri - a,
 Jo - seph and Mar - y.

no. bring. Ah Ma - ri - a,
 and Mar - y.

G G7b9 Cm7 F7 Ebmaj 7

53

Con un Dios es - con - di - do na - die sa - bi - a.
 The Son of God is with them, the Bless - ed Ba - by.

Con un Dios God, na - die sa - bi - a.
 Son of God, the Bless - ed Ba - by.

Con un Dios God, na - die sa - bi - a.
 Son of God, the Bless - ed Ba - by.

Con un Dios God, na - die sa - bi - a.
 Son of God, the Bless - ed Ba - by.

Gm Gm7 C Am7b5 D7sus4 D7 G

54

(60)

61

Gm Cm7 F7 Bbmaj7

Gm Cm7 D G

Ah _____ Los per - e - gri nos, _____
 No door is thrown wide, _____

Ah _____ Los per - e - gri nos, _____
 No door is thrown wide, _____

A la hue - lla, la hue - lla, Los per - e - gri nos, _____
 And when they come to Beth' - lem, No door is thrown wide, _____

Ah _____ per - e - gri nos, _____
 door thrown wide, _____

Gm Cm7 F7 Bbmaj7

Ah Pa - ra mi ni - no,
 To bring them in - side,
 Ah Pa - ra mi ni - no,
 To bring them in - side,
 Pres-ten-me un-a ta - pe - ra, Pa - ra mi ni - no,
 And no - one comes to greet them, To bring them in - side,
 Ah mi ni - no,
 them in - side,

Gm Cm7 D7 Gm

Ah Sol - es y lu - nas,
 Where don - key and dove,
 Ah Sol - es y lu - nas,
 Where don - key and dove,
 A la hue - lla, la hue - lla, Sol - es y lu - nas,
 Then to a low - ly man - ger, Where don - key and dove,
 Ah y lu - nas,
 and the dove,

G7b9 Cm7 F7 Bbmaj7

Ah Piel de a - cei - tu na.
 To of - fer their love.

Ah Piel de a - cei - tu na.
 To of - fer their love.

Los o - si - tos de al - men - dra, Piel de a - cei - tu na.
 Are glad to make her wel - come, To of - fer their love.

Ah Piel de a - cei - tu na.
 To of - fer their love.

Gm Ab7 Am7(4) D7 G

(90)

Ah Ay buey bar - ci no,
 On new - mown hay,

Ah Ay buey bar - ci no,
 On new - mown hay,

Ay bur - ri - to del cam - po, Ay buey bar - ci no,
 A born - ing place they give her, On new - mown hay,

Ah bar - ci no.
 new - mown hay. Ah

Gm Cm7 F7 Bbmaj7

93

Ah Há - gan - le si - tio. Ah
 On Christ - mas Day.

Ah Há - gan - le si - tio. Ah
 On Christ - mas Day.

Que mi ni - ño ya vie - ne, Há - gan - le si - tio.
 And Jo - seph sits be - side her, On Christ - mas Day.

Ah ha - gan - le, Ah
 Christ - mas Day.

Gm Cm7 D7 Gm

97

Ah So - lo me am - pa - ra. (100)
 Is soon to be - born.

Ah So - lo me am - pa - ra.
 Is soon to be - born.

Un ran - chi - to de quin - cha, So - lo me am - pa - ra.
 And here the in - fant Je - sus, Is soon to be - born.

Ah am - pa - ra.
 to be - born.

G7b9 Cm7 F7 Bbmaj7

101

Ah La lu - na cla - ra.
To wel - come this morn.

Ah La lu - na cla - ra.
To wel - come this morn.

Dos a - lien - tos a - mi - gos, La lu - na cla - ra.
A star will shine on Beth' - lem, To wel - come this morn.

Ah La lu - na cla - ra.
To wel - come this morn.

Gm Ab7 Am7(4) D7 G

105

A la hue - lla, la hue - lla Jo - sé y Ma - ri - a,
To Beth - le - hem, to Beth' - lem Jo - seph and Mar - y.

Ah Jo - sé y Ma - ri - a,
Jo - seph and Mar - y.

Ah Jo - sé y Ma - ri - a,
Jo - seph and Mar - y.

Ah Ma - ri - a,
And Mar - y.

G7b9 Cm7 F7 Bbmaj7

109

Con un Dios es - con - di - do na - die sa - bi - a.
The Son of God is with them, the Bless - ed Ba - by.

Con un Dios na - die sa - bi - a.
Son of God, the Bless - ed ba - by.

Con un Dios na - die sa - bi - a.
Son of God, the Bless - ed ba - by.

Con un Dios na - die sa - bi - a.
Son of God, the Bless - ed ba - by.

Gm Gm7 C Am7b5 D7 sus 4 D7 G

113

A la hue - lla, la hue - lla, (hue - lli - ta) Jo - sé y Ma - ri - a.
On to Beth' - lem, to Beth' - lem, to Beth' - lem Jo - seph and Mar - y.

A la hue - lla, la hue - lla, (hue - lli - ta) Jo - sé y Ma - ri - a.
On to Beth' - lem, to Beth' - lem, to Beth' - lem Jo - seph and Mar - y.

A la hue - lla, la hue - lla, (hue - lli - ta) Jo - sé y Ma - ri - a.
On to Beth' - lem, to Beth' - lem, to Beth' - lem Jo - seph and Mar - y.

A la hue - lla, la hue - lla, (hue - lli - ta) Jo - sé y Ma - ri - a.
On to Beth' - lem, to Beth' - lem, to Beth' - lem Jo - seph and Mar - y.

3 EL NACIMIENTO

Vidala catamarquena $\text{♩} = 80$

No - che a - nun - cia - da, No - che de a - mor,
 Night long a - wait - ed, Night of love's pow'r,

Oo _____ No - che de a - mor,
 Night of love's pow'r,

Oo _____ No - che de a - mor,
 Night of love's pow'r,

Oo _____ No - che de a - mor,
 Night of love's pow'r,

Oo _____ No - che de a - mor,
 Night of love's pow'r,

(Piano for rehearsal only)

*Small Drum with stick.
 Large Drum with hand*

Dios ha na ci - do pé - ta - lo y flor. To - dos si -
 Je - sus is born of pet - als and flow'rs. All is in

Oo _____ pé - ta - lo y flor. Oo _____
 pet - als and flow'rs.

Oo _____ pé - ta - lo y flor. Oo _____
 pet - als and flo - wers.

Oo _____ pé - ta - lo y flor. Oo _____
 pet - als and flow'rs.

Oo _____ pé - ta - lo y flor. Oo _____
 pet - als and flow'rs.

10

len - cid y se - re - ni - dad, Paz a los hom - bres,
 si - lence, Calm is his birth, Christ - mas is with us,
 Paz a los hom - bres,
 Christ - mas is with us,
 Paz a los hom - bres,
 Christ - mas is with us,
 Paz a los hom - bres,
 Christ - mas is with us,

10

15

Es na - vi - dad. En el pe - se - bre, Mi re - den -
 Peace up - on earth. Low in the man - ger, Lord from a -
 Es na - vi - dad. Oo Mi re - den -
 Peace up - on earth. Lord from a -
 Es na - vi - dad. Oo Mi re - den -
 Peace up - on earth. Lord from a -
 Es na - vi - dad. Oo Mi re - den -
 Peace up - on earth. Lord from a -

20

tor, bove, Es men - sa - je - ro de paz y a - mor.
 bove, Brings us the news of peace and of love.

tor, bove, Oo de paz y a - mor.
 bove, Oo peace and of love.

tor, bove, Oo de paz y a - mor.
 bove, Oo peace and of love.

tor, bove, Oo de paz y a - mor.
 bove, Oo peace and of love.

tor, bove, Oo de paz y a - mor.
 bove, Oo peace and of love.

20

tor, bove, Oo de paz y a - mor.
 bove, Oo peace and of love.

25

Cuan do son - ri e. Se ha - ce la luz, Y en sus bra - ci
 When He is smil - ing, Ra - di - ence glows, And in His

Oo Y en sus bra - ci
 And in His

Oo Y en sus bra - ci
 And in His

Oo Y en sus bra - ci
 And in His

Oo Y en sus bra - ci
 And in His

30

ci - tos, Cre - ce u - na cruz.
 arms, a Ti - ny cross grows.

ci - tos, Cre - ce u - na cruz.
 arms, a Ti - ny cross grows. An - ge - les can - ten - ing so
 An - gels are sing - ing so

ci - tos, Cre - ce u - na cruz.
 arms, a Ti - ny cross grows. An - ge - les can - ten - ing so
 An - gels are sing - ing so

ci - tos, Cre - ce u - na cruz.
 arms, a Ti - ny cross grows.

3-way

so

so

30

ci - tos, Cre - ce u - na cruz.
 arms, a Ti - ny cross grows.

ci - tos, Cre - ce u - na cruz.
 arms, a Ti - ny cross grows.

ci - tos, Cre - ce u - na cruz.
 arms, a Ti - ny cross grows.

ci - tos, Cre - ce u - na cruz.
 arms, a Ti - ny cross grows.

35

so - bre el por - tal, Dios, ha na - ci - do es na - vi -
 o - ver the door, Christ - mas is with us, Je - sus is

so - bre el por - tal, Dios, ha na - ci - do es na - vi -
 o - ver the door, Christ - mas is with us, Je - sus is

Dios, ha na - ci - do es na - vi -
 Christ - mas is with us, Je - sus is

Dios, ha na - ci - do es na - vi -
 Christ - mas is with us, Je - sus is

2-way

40

Es - ta es la no - che Que pro - me - tio
 This is the night God prom - ised of old,
 dad. Oo God Que pro - me - tio
 born. Oo God prom - ised of old,
 dad. Oo God Que pro - me - tio
 born. Oo God prom - ised of old,
 dad. Oo God Que pro - me - tio
 born. Oo God prom - ised of old,
 dad. Oo God Que pro - me - tio
 born. Oo God prom - ised of old

45

Dios a los hom - bres men, y ya lle - go. Es no - che
 His gift to all men, see it un - fold. This is the
 Oo y ya lle - go Oo
 see it un - fold.
 Oo y ya lle - go Oo
 see it un - fold.
 Oo y ya lle - go Oo
 see it un - fold.
 Oo y ya lle - go Oo
 see it un - fold.

50

bue - na no hay que dor - mir Dios ha na -
 night when sleep is fore - gone, God is a -

Dios ha na -
 God is a -

Dios ha na -
 God is a -

Dios ha na -
 God is a -

Dios ha na -
 God is a -

50

ci - do, Dios es - ta a qui.
 mong us, Je - sus is born.

ci - do, Dios es - ta a qui.
 mong us, Je - sus is born.

ci - do, Dios es - ta, Dios es - ta qui.
 mong us, Je - sus is, Je - sus is born.

ci - do, Dios Je - es - ta, Dios es - ta qui.
 mong us, Je - sus is, Je - sus is born.

ci - do, Dios es - ta a qui.
 mong us, Je - sus is born.