

4
LOS PASTORES

Chaya riojana ♩ = 68

Soprano

f
Ah

Alto

f
Ah
unis

Tenor

f
Ah

Bass

f
Ah

Harpichord

f

Guitar

f

Jingle Bells

f

High Drum with sticks

f

Low Drum with Hands

f

Four staves of vocal music, likely for a choir or soloist. Each staff begins with a treble clef and a key signature of three sharps (F#, C#, G#). The music is marked with a forte dynamic (*f*). The lyrics "ah" are written below the notes on each staff. The notes are primarily quarter and eighth notes, with some slurs and accents. A handwritten note "3-way" is written to the right of the third staff.

Piano accompaniment for the first system, consisting of two staves (treble and bass clefs). The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble, with some chords and rests.

Piano accompaniment for the second system, consisting of two staves. The treble staff includes guitar chords: E, B7, E, and B7. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble, with some chords and rests. Arrows indicate the direction of strumming.

Piano accompaniment for the third system, consisting of two staves. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble, with some chords and rests.

Piano accompaniment for the fourth system, consisting of two staves. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble, with some chords and rests.

Piano accompaniment for the fifth system, consisting of two staves. The music features a steady eighth-note accompaniment in the bass and a more melodic line in the treble, with some chords and rests.

* means to strike all strings with the hand producing a rhythmic beat. Arrows indicate direction of strum.

mp

1. Ven-gan pas-to-res del cam-po que el Rey de los Re-yes ha na-ci-do ya
Come in the morn-ing, good shep-herds, From field and from sheep-fold when sun lights the

mp

1. Ven-gan pas-to-res del cam-po que el Rey de los Re-yes ha na-ci-do ya
Come in the morn-ing, good shep-herds, From field and from sheep-fold when sun lights the

mp

E A E A E B7

10

p (a few Sopranos)

Ah

Sopranos and Altos

Ven - gan an - tes que a - ma -
Come in the morn - ing to

ya
sky,

ya
sky,

10

f *p*

E B7 E B7 Em D
p

p

nes - ca que ya a - pun - ta el di - a y la no - che se va.
 Beth' - lem, Where Moth - er and Child In the man - ger do lie.

(Soli)

Al - baha - cay ce -
 Rose - mar - y and

16

(Soli)

que el Ni - ño se duer - me al a - ma - ne -
 And gar - lands of flow - ers From me and from

dron, to - mi - lloy lau - rel, que el Ni - ño se duer - me al a - ma - ne -
 thyme, Sweet lav - en - der, too, And gar - lands of flow - ers From me and from

19 S Soprano (tutti)

(20)

Musical staff for Soprano (Soprano) with treble clef and key signature of two sharps (F# and C#). The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4.

Ah

Musical staff for Alto (Alto) with treble clef and key signature of two sharps. The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4.

Ah

Musical staff for Tenor (Tutti) with treble clef and key signature of two sharps. The staff contains a sequence of notes: G4, A4, B4, C5, B4, A4, G4.

(tutti)

Ah

solo
cer.
you

Musical staff for Bass (Bass) with bass clef and key signature of two sharps. The staff contains a sequence of notes: G3, A3, B3, C4, B3, A3, G3.

Ah

cer.
you

(20)

Piano accompaniment (Piano) with treble and bass clefs and key signature of two sharps. The right hand features a melodic line with eighth notes and a dynamic marking of *f*. The left hand provides a harmonic accompaniment with quarter notes.

Piano accompaniment (Piano) with treble clef and key signature of two sharps. The staff contains a sequence of chords: G4, A4, B4, C5, B4, A4, G4.

Piano accompaniment (Piano) with a single staff containing a sequence of notes: G4, A4, B4, C5, B4, A4, G4.

Piano accompaniment (Piano) with a single staff containing a sequence of notes: G4, A4, B4, C5, B4, A4, G4.

Piano accompaniment (Piano) with a single staff containing a sequence of notes: G4, A4, B4, C5, B4, A4, G4.

22

Four vocal staves (Soprano, Alto, Tenor, Bass) in treble clef with a key signature of three sharps (F#, C#, G#). Each staff contains a melodic line with lyrics 'ah' written below the notes. The lyrics are positioned under the notes of the first two measures of each staff.

Two piano accompaniment staves (Right Hand and Left Hand) in treble and bass clefs respectively, with a key signature of three sharps. The right hand features a melodic line with eighth and sixteenth notes, while the left hand provides a harmonic accompaniment with chords and moving lines.

E B7 E B7

Four guitar accompaniment staves. The first staff shows a guitar line with chords and rhythmic patterns, including a sequence of eighth notes with downward and upward strokes. The second staff shows a bass line with quarter notes. The third and fourth staves show rhythmic patterns with eighth notes and rests.

25

(Solo)

2. Lle - guen de Pin - chas y Chu - quis de a - min - gay San Pe - dro, de a - rau - coy Po -
 Shep - herds are com - ing from Pin - chas and Chu - que, A - min - ga, San Pe - dro, Po -

E A E A E B7

28

30

a few Sopranos

Ah _____

Soprano and Alto

An - tes que na - die le a -
See the bright flow - ers they

mán,
mán,

Detailed description: This section contains four vocal staves. The top staff is for Soprano, with a long note and the lyric 'Ah'. The second staff is for Alto, with a melodic line and the lyrics 'An - tes que na - die le a -' and 'See the bright flow - ers they'. The third and fourth staves are empty, with the lyrics 'mán, mán,' written below the third staff.

30

E B7 E B7 Em D

Detailed description: This section contains piano accompaniment. It starts with a grand staff (treble and bass clefs) showing a rhythmic accompaniment. Below the grand staff is a guitar chord chart with the chords E, B7, E, B7, Em, and D. Underneath the chords are rhythmic patterns with down and up strokes. The bottom of the page shows three additional staves with rhythmic notation, likely for a guitar or bass.

31

3-way

Al - baha - cay ce -
Rose - mar - y and

do - re que - si - llos y flo - res le va - (mu) a lle - var
bring Him, The can - dles they light For the sweet Son of God.

Al - baha - cay ce -
Rose - mar - y and

G D7 G B7 E

34

drón, to - mi - llo y lau - rel, que el Ni - ño se duer - me al a - ma - ne -
 thyme, Sweet lav - en - der, too, And gar - lands of flow - ers From me and from

drón, to - mi - llo y lau - rel, que el Ni - ño se duer - me al a - ma - ne -
 thyme, Sweet lav - en - der, too, And gar - lands of flow - ers From me and from

The musical score consists of several systems. The first system includes a vocal line with lyrics and a piano accompaniment. The second system repeats the vocal line with lyrics. The third system shows a piano accompaniment with a treble clef. The fourth system shows a piano accompaniment with a bass clef. The fifth system shows a piano accompaniment with a treble clef. The sixth system shows a piano accompaniment with a bass clef. The seventh system shows a piano accompaniment with a treble clef. The eighth system shows a piano accompaniment with a bass clef. The ninth system shows a piano accompaniment with a treble clef. The tenth system shows a piano accompaniment with a bass clef. The eleventh system shows a piano accompaniment with a treble clef. The twelfth system shows a piano accompaniment with a bass clef.

37

cer.
you.

eer.
you.

43

3. Pi - dan - le a Jul - io Ro - me - ro ca - ba - llos de pa - soy su mu - la de an -
 Ju - lio Ro - me - ro will come on his horse, and will play for us on his gui -

3. Pi - dan - les Jul - io Ro - me - ro ca - ba - llos de pa - soy su mu - la de an -
 Ju - lio Ro - me - ro will come on his horse, and will play for us on his gui -

E A E A E B7

4/6

(a few sopranos)

Ah

Soprano and Alto

con ca - jas y con gui -
Jul - io Ro - mer - ro will

dar
tar,

p

E

B7

E

B7

Em

D

The musical score is arranged in a system with five staves. The top staff is for Soprano, with the instruction "(a few sopranos)" above it. The second staff is for Alto, with the instruction "Soprano and Alto" above it. The third and fourth staves are for piano accompaniment, with a piano (*p*) dynamic marking in the third measure. The fifth staff shows guitar chords: E, B7, E, B7, Em, and D. Below the guitar staff are three staves of rhythmic accompaniment, including a bass line and two melodic lines with accents.

tar - ras i - re - mos can - tan - do por el o - li - var.
 sing us a song. When he comes on his horse from a - far.

Solo

Al - baha - cay ce -
 Rose - mar - y and

G D7 G B7 E

52

drón to - mi - lloy / lau - rel, que el Ni - ño se duer - me al a - ma - ne
 thyme. Sweet lav - en - der, too, And gar - lands of flow - ers from me and from

55

Soprano

f

Ah

Alto

f

Ah

f Ah

Ah

cer. you.

f

Ah

f

f

f

f

f

(60)

Four vocal staves (Soprano, Alto, Tenor, Bass) with lyrics "ah" and dynamic markings "f".

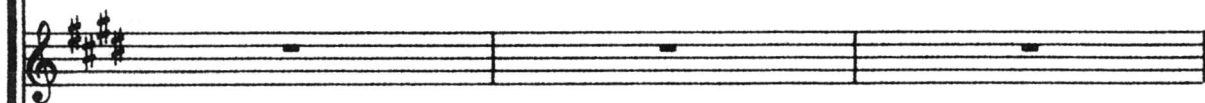
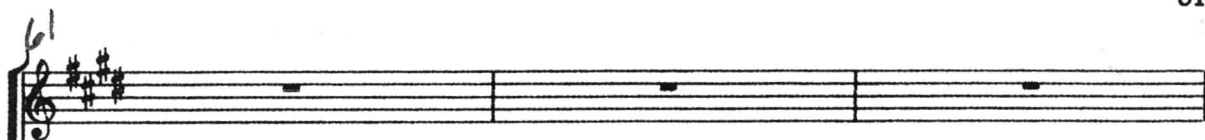
3-way

(60)

Piano accompaniment for the first system, including treble and bass clefs.

E B7 E B7

Piano accompaniment for the second system, including treble and bass clefs.



Ay Na - vi - dad de Ai - mo - gas - ta! A - lo - (jay) añ - a - pa (no ha) - bra de fal -
 See how we cel - e - brate Christ - mas, With songs and re - joic - ing, for this lit - tle

Ay Na - vi - dad de Ai - mo - gas - ta! A - lo - (jay) añ - a - pa (no ha) - bra de fal -
 See how we cel - e - brate Christ - mas, With songs and re - joic - ing, for this lit - tle

E A E A E B7

64

a few Sopranos

Ah _____

Soprano and Alto

mien - tras la lu - na rio -
Bring Him your can - dles, Your

tar.
Boy.

p

E B7 E B7 Em D

67

ja - na se mue - re de gan - as de par - ti - ci - par.
 arms filled with flow - ers, And bring Him your hearts filled with joy.

all B

Al - baha - cay ce - dron
 Rose - mar - y and

G D7 G B7 E

70

all T

que el Ni - ño se duer - me al a - ma - ne -
And gar - lands of flow - ers From me and from

drón to - mi - llo y lau - rel que el Ni - ño se duer - me al a - ma - ne -
thyme, Sweet lav - en - der, too, And gar - lands of flow - ers From me and from

70

13

3-nd Al - baha - ca y ce - drón to - mi - llo y lau - rel
 Rose - mar - y and thyme, Sweet lav - en - der,

Al - baha - ca y ce - drón to - mi - llo y lau - rel
 Rose - mar - y and thyme, Sweet lav - en - der,

cer.
you.

cer.
you.

J.B.

HD.

L.D.

rit.

rel que el Ni - ño se duer - me al a - ma - ne - cer.
 too, And gar - lands of flow - ers From me and from you.

rit.

rel que el Ni - ño se duer - me al a - ma - ne - cer.
 too, And gar - lands of flow - ers From me and from you.

rit.

J.B.

rit.

rel que el Ni - ño se duer - me al a - ma - ne - cer.
 too, And gar - lands of flow - ers From me and from you.

rit.

J.B.

5
LOS REYES MAGOS

Takirari ♩ = 60

Soprano

Alto

Tenor

Bass

Harpichord

Guitar

Jingle Bells
Bongo

Lle - ga - ron ya los re - yes y'e - ran - tres Mel - chor, Gas - par y'el ne - gro Bal - ta - zas
 Three kings there are come rid - ing from a - far. Mel - choir, Gas - par and black - Bal - ta - zas

zar. A - rro - pe y miel le lle - va - rán y un pon - cho blan
 sar. They bring a pon - cho white and warm. They bring Him hon - co de al - pa - ca real

Cmaj7 Am A Dm7 Am E7

* The bass notes may be doubled by string bass in all passages marked by □ and ▭.

10

Lle - ga - ron ya los re - yes y'e - ran - tres Mel - chor, Gas - par
 Three kings there are come rid - ing from a - far, Mel - chior, Gas - par

Lle - ga - ron ya los re - yes y'e - ran - tres Mel - chor, Gas - par
 Three kings there are come rid - ing from a - far, Mel - chior, Gas - par

real. morn. Lle - ga - ron ya los re - yes y'e - ran - tres Mel - chor, Gas - par
 Three kings there are come rid - ing from a - far, Mel - chior, Gas - par

real. morn. Lle - ga - ron ya los re - yes y'e - ran - tres Mel - chor, Gas - par
 Three kings there are come rid - ing from a - far, Mel - chior, Gas - par

Am Am Dm7

par y'el ne - gro Bal - ta - zar. A - rro - pey miel le lle - va - ran
 par and black Bal - ta - sar. They bring a pon cho white and

par y'el ne - gro Bal - ta - zar. A - rro - pey miel le lle - va - ran
 par and black Bal - ta - sar. They bring a pon cho white and

Mel - chor, Gas - par y'el ne - gro Bal - ta - zar. A - rro - pey miel le
 Mel - chior, Gas - par and black Bal - ta - sar. A pon - cho white.

Mel - chor, Gas - par y'el ne - gro Bal - ta - zar. A - rro - pey miel le
 Mel - chior, Gas - par and black Bal - ta - sar. A pon - cho white.

G7 Cmaj7 Am A

ran y'un pon-cho blan-co de al-pa-ca (real.)
warm, They bring Him hon-ey and cakes Christ-mas morn.

ran y'un pon-cho blan-co de al-pa-ca (real.)
warm, They bring Him hon-ey and cakes Christ-mas morn.

le lle-va-rán y'un pon-cho blan-co de al-pa-ca (real.)
a pon-cho warm, They bring Him hon-ey and cakes Christ-mas morn.

Chan-gos y chi-ni-tas duer-man
See how sweet-ly Ba-by Je-sus

le lle-va-rán y'un pon-cho blan-co de al-pa-ca (real.)
a pon-cho warm, They bring Him hon-ey and cakes Christ-mas morn.

Chan-gos y chi-ni-tas duer-man
See how sweet-ly Ba-by Je-sus

Dm7 Am E7 Am G7

18

20

Duer-man-sé (VAIS) y Bal-ta-zar, (VAIS) To-dos los re-ga-los de-ja-rán
See the Ba-by sleep, and Bal-ta-sar, See the wea-ry kings who trav-eled

Duer-man-sé y Bal-ta-zar, To-dos los re-ga-los de-ja-rán
See the Ba-by sleep, and Bal-ta-sar, See the wea-ry kings who trav-eled

sé Que ya Mel-chor, Gas-par y Bal-ta-zar, To-dos los re-ge-los de-ja-rán
sleeps, Be-fore Mel-chlor, Gas-par and Bal-ta-sar, See the wea-ry kings who trav-eled

sé Que ya Mel-chor, Gas-par y Bal-ta-zar, To-dos los re-ge-los de-ja-rán
sleeps, Be-fore Mel-chlor, Gas-par and Bal-ta-sar, See the wea-ry kings who trav-eled

G7 C E7

parts

rán pa - ra ju - gar ma - ña - ña al des - per - tar.
 far, Bring - ing their gifts and fol - low - ing the star.

rán pa - ra ju - gar ma - ña - ña al des - per - tar.
 far, Bring - ing their gifts and fol - low - ing the star.

rán pa - ra ju - gar ma - ña - ña al des - per - tar. El Ni - ño
 far, Bring - ing their gifts and fol - low - ing the star. Good cakes they

rán pa - ra ju - gar ma - ña - ña al des - per - tar. El Ni - ño
 far, Bring - ing their gifts and fol - low - ing the star. Good cakes they

E7 Am

El Ni - ño Dios muy bien lo a - gra - de - ció co - mió la miel y'el pon -
 Good cakes they bring and hon - ey sweet be - sides, Then Je - sus wakes and

El Ni - ño Dios muy bien lo a - gra - de - ció co - mió la miel y'el pon -
 Good cakes they bring and hon - ey sweet be - sides, Then Je - sus wakes and

Dios muy bien lo a - gra - de - ció co - mió la miel wakes y'el pon - cho (lo a) bri -
 bring and hon - ey sweet be - sides, Then Je - sus and laugh - ter lights His

Dios muy bien lo a - gra - de - ció co - mió la miel wakes y'el pon - cho (lo a) bri -
 bring and hon - ey sweet be - sides, Then Je - sus and laugh - ter lights His

Am Dm7 G7

28

30

pon - cho lo a - bri - gó. y fué des - pués que los mi - ró ya me - dia no
 laugh - ter lights His eyes. The In - fant wakes and then He smiles, And when He

pon - cho lo a - bri - gó. y fué des - pués que los mi - ró ya me - dia no
 laugh - ter lights His eyes. The In - fant wakes and then He smiles, And when He

gó. y fué des - pués que los mi - ró ya me - dia no
 eyes. The In - fant wakes and then He smiles. And when He

gó. y fué des - pués que los mi - ró ya me - dia no
 eyes. The In - fant wakes and then He smiles. And when He

Cmaj7 Am A Dm7

↓ ↑ ↑ ↓ ↑ ↑ ↓ ↑ ↑ ↓ ↑ ↑ ↓ ↑ ↑ ↓ ↑ ↑ ↓ ↑ ↑ ↓ ↑ ↑

3

⊕ - 2nd x: to n. 43

no - che el sol re - lum - bró. no - che el sol re - lum - bró. no - che el sol re - lum - bró. no - che el sol re - lum - bró.
 smiles, see the sun light the skies. smiles, see the sun light the skies. smiles, see the sun light the skies. smiles, see the sun light the skies.

Am E7 Am Am

↓ ↑ ↑ ↓ ↑ ↑ ↓ ↑ ↑ ↓ ↑ ↑ ↓ ↑ ↑ ↓ ↑ ↑ ↓ ↑ ↑ ↓ ↑ ↑

⊕ - 2nd x: to n. 43

34

Am E7

38

40

to m. 33

Am E7

42

D.S. al ♩

Lie - ga - ron (ya)
Three kings there

Lie - ga - ron (ya)
Three kings there

D.S. al ♩

Am

to m. 2

43

bró.
skies.

bró.
skies.

bró.
skies.

bró.
skies.

Am

E7

Am

6
LA HUIDA

Vilala tucumana ♩ = 76
Slow.

Soprano
Alto
Tenor
Bass

Va - mos! on! Va - mos! on! Bu - rri - to a pu - ral Va - mos
Move on! Move on! Lit - tle don - key, move on! Move

Va - mos! on! Va - mos! on! Bu - rri - to a pu - ral Va - mos
Move on! Move on! Lit - tle don - key, move on! Move

Va - mos! on! Va - mos! on! Bu - rri - to a pu - ral Va - mos
Move on! Move on! Lit - tle don - key, move on! Move

Va - mos! on! Va - mos! on! Bu - rri - to a pu - ral Va - mos
Move on! Move on! Lit - tle don - key, move on! Move

Piano (for rehearsal only)

Small Drum with sticks

Large Drum with hands

5

ral on! ral on! ral on! ral on!

ral on! Si - no te a - pu - ras los van a pi - llar side. lar - (go el) ca -
He - rod ia here with a sword at his side. Solo Where is a

ral on! lar - go el ca -
Where is a

2

Tutti

Ya to-can a de-go-llar
Hush, lit-tle One, do not cry.

mi - no lar - go el sa - li - tral
place - for the Ba - by to hide?

mi - no lar - go el sa - li - tral
place for the Ba - by to hide?

Ya to-can a de-go-llar
Hush, lit-tle One, do not cry.

Ya to-can a de-go-llar
Hush, lit-tle One, do not cry.

20

Solo Ya es - tá san - gran - do el pu - ñal
Safe in my arms you will lie.

Solo Si no te a - pu -
He - rod is

Ya es - tá san - gran do el pu - ñal
Safe in my arms you will lie.

Si no te a - pu -
He - rod is

23

Tutti

Soli

Va - mos! on! Va - mos! on! Bu - rri - to a - pu - don - key, move
 Move on! Move on! Lit - tle

Va - mos! on! Va - mos! on! Bu - rri - to a - pu - don - key, move
 Move on! Move on! Lit - tle

pu - ras los van a pi - llar. Va - mos! on! Va - mos! on! Bu - rri - to a - pu - don - key, move
 here with a sword at his side. Move on! Move on! Lit - tle

pu - ras los van a pi - llar. Va - mos! on! Va - mos! on! Bu - rri - to a - pu - don - key, move
 here with a sword at his side. Move on! Move on! Lit - tle

29

30

rá! on! Va - mos! on! rá! on!
 Move on! Move on!

rá! on! Va - mos! on! rá! on!
 Move on! Move on!

rá! on! Va - mos! on! rá! on!
 Move on! Move on!

2. Ni - ño bo - ni - to no llo - ris mi a - mor go.
 Hard is the road and a long way to go.

rá! on! Va - mos! on! rá! on!
 Move on! Move on!

1 2

35

40

3-way Duér - me - te ya no llo - ris
 Hush, lit - tle one, do not

Tutti Duér - me - te ya no llo - ris
 Hush, lit - tle one, do not

Solo ya lle - ga - re - mos a tie - rra - me - jor. *3-way* Duér - me - te ya no llo - ris
 love - ly the land where we take you, I know. *Tutti* Hush, lit - tle one, do not

ya lle - ga - re - mos a tie - rra - me - jor. Duér - me - te ya no llo - ris
 love - ly the land where we take you, I know, Hush, lit - tle one, do not

ris
cry.

ris
cry.

Solo ris
cry.

Solo ou - na en mis bra - zos te ha - ré.
 We will be there by and by.

ris
cry. ou - na en mis bra - zos te ha - ré.
 We will be there by and by.

repeat ad lib getting softer and softer)

Solo

ALT

3-way

ALT

Va - mos! on! Va - Move
 Va - mos! on! Va - Move
 Bom - bos le - gúe - ros en mi co - ra - zón go, Va - mos! on! Va - Move
 Hard is the road and a long way to go, Va - Move on! Va - Move

52

mos! on! Bu - rri - to a pu - rái on! Va - mos! mos! on!
 Lit - tle don - key, move on! Move on!
 mos! on! Bu - rri - to a pu - rái on! Va - mos! mos! on!
 Lit - tle don - key, move on! Move on!
 mos! on! Bu - rri - to a pu - rái on! Va - mos! mos! on!
 Lit - tle don - key, move on! Move on!

mos! on! Bu - rri - to a pu - rái on! Va - mos! mos! on!
 Lit - tle don - key, move on! Move on!