Music from Spain and Latin America

A brief history of Spain

Year CE	Religion	Political events	Choral music
−200	**Paganism** and many local religions	**−218:** Roman invasions begin, establishing province of Hispania	
−100		**−19:** Roman conquest completed	
0			
100			
200			Early hymns and chants
300	**Hispanic and Gothic Christianity** with Jewish minority	313: Roman Empire becomes Christian	
400		410: Visigoth invasions begin	Liturgical chants of the (Iberian) Gothic rite...
500		~500: Visigoth conquest completed	
600			...renamed Hispanic rite...
700	**Islam** with Christian and Jewish minorities	711: Muslim invasion begins 781: Muslim conquest completed	
800			...renamed Mozarabic rite
900			
1000		1085: Reconquista begins	
1100	*(Roman Catholicism gradually re-established)*	1100–1150: Muslim hold weakens in north; Portugal and several independent Christian kingdoms are established	
1200			
1300		Reconquista continues to spread, north to south	
1400	**Roman Catholicism** with persecuted Jewish minority, Inquisition	1479: Spanish kingdoms united under Ferdinand and Isabella 1492: Last Muslim emirate collapses; Reconquista completed 1492: Christopher Columbus makes landfall in South America 1493: Vatican 'gives' Spain & Portugal 'the right' to conquer and Christianise the Americas	Gregorian rite imposed; Mozarabic rite suppressed Liturgical music dominated by Flemish composers
1500		1521: Conquest of Aztec empire completed 1556: Spanish Habsburg families acquire much of the Low Countries Emergence of Protestantism and counter-Reformation 1572: Conquest of Inca empire completed 1598: Permanent Spanish settlements established in Texas and New Mexico	Local attemps to resurrect Mozarabic rite Early local composers Cristóbal de Morales *Cancionero de Upsala* European supremacy of Palestrina
1600		Various major religious, dynastic and territorial wars across Europe. All very complicated	Mature local composers Francisco Guerrero Sebastián de Vivanco Tomás Luis de Victoria
1700			Baroque period Distinctive Latin American/ Spanish hybrid style
1800		**Throughout 19th century:** Wars of independence gradually end Spanish rule in the Americas	Classical and Romantic periods

Mozarabic chant

In the earliest centuries of Christianity, long before Gregorian chant became standard across the Roman Catholic church, many different forms of liturgical music developed across Europe, accompanying local liturgical variants.

One of these was the particular form of chant used on the Iberian peninsula, which was influenced by Alexandrian, Byzantine and Visigothic liturgical music in the first few centuries AD, and was codified into its own distinctive set of 'Iberian Gothic' chants by the eighth century.

Then came conquest by North African Muslims, and the Iberian peninsula was more or less under Islamic rule from the eighth until the fourteenth century. Throughout most of this period, Christianity, like Judaism, was allowed to continue as a minority religion, but Spanish Christians were largely isolated from ecclesiastical changes that reshaped the mainstream Roman church.

As a result, the Spanish continued to use their old liturgy and music long after the rest of the Western European church had suppressed local practices and switched to universal Gregorian chant. Spain's preserved music and liturgy became known as 'Mozarabic', meaning 'among the Arabs', though its origins predated the Arab occupation. This survived largely unaltered until the early 11th century, when papal authorities began to compel churches in newly-reconquered Christian Spain and Portugal to abandon it in favour of the now homogeneous Gregorian music. From the 1200s, Mozarabic chant was completely suppressed.

The good news: an almost complete written record of this ancient music survives in a set of codices copied in the 10th century and preserved in Toledo and Santiago de Compostela. The bad news: the notation is undecipherable. It shows the approximate shape of the melody on each syllable, useful as a quick reminder for a singer who is already familiar with the music, but meaningless to a newcomer. Without recordings or written descriptions of the music as it was originally performed, there is no way to know the distance of intervals between notes, the pitch relationship from syllable to syllable, or the rhythm. In other words, we have no real idea what the original chant sounded like.

There is one exception: a small number of chants were transcribed into Gregorian-style notation by the monks of San Millán de la Cogolla in the twelfth century, forming a limited key for comparing the two notation systems. These are the only legible record we now have of how Mozarabic chant may have originally sounded.

Four centuries later, in 1508, a form of Mozarabic liturgy was recreated in a few churches in Toledo, thanks to the concerted efforts of an enthusiastic local cardinal, and by special permission of Pope Julius II. It can still be heard in Toledo today. However, the music accompanying this liturgy seems to be mostly a 16th-century invention, heavily influenced by Gregorian chant; there is no evidence that it bears any relation to the original, and it does not draw on the manuscripts from San Millán de la Cogolla.

ic Probiiscp agonem mu caimu uiccimur primus
Infinan prulmus Ispriduus

deur mar Incauidelumi quur

me deu liquir ca ii Longe uiuliuiat
uctbu delicau rum medium

OffEV INDIE SCI CRVCIS AD VESPERVM

lebuacio manuum meiium ruempicium udpanum
Dineucaurdomine oncuo mai Incorpe cauauotea Incciuim
Dominur Ihcuxm caur rurrexia umortuir ccrtu die uina
ccmuaedc ulle · lulu — ii Subuacor norait — ccuruais
umoruur cucuubia mocaun — dalnlumna uia nor uiae
et
acumcau ac raui
lon e mur Incruce domini nocauiliurru pquem nobir mundur

quo idemse scripi pua

lis predicia oruculis an

OEM INCIPI

SCI MAIIAIIIP

Confessio nem ea

decotan Induisci

mic au lucan sicua ue

came

Confessio ex speci

Incons paudet suncaica

ex macn sicengqui insanc

acidue eius umicaus SHO

6

The Mozarabic melody for a fragment of the Lamentations of Jeremiah survives in legible form thanks to the monks of San Millán de la Cogolla. Here are both versions written in modern notation.

Gregorian

De Lamentatione Ieremiæ prophetæ. HETH.
Cogitavit Dominus disipare murum filiæ Sion:
tetendit funiculum suum et non avertit manum suam a perditione:
luxit que antemurale, et muris pater disipatus est.

Mozarabic

De Lamentatione Ieremiæ prophetæ. HETH.
Cogitavit Dominus disipare murum filiæ Sion:
tetendit funiculum suum et non avertit manum suam a perditione:
luxit que antemurale, et muris pater disipatus est

Palestrina: Pange lingua II

Giovanni Pierluigi da Palestrina (~1525–1594), who lived and worked in Rome, was the first significant Italian church composer of the Renaissance. Prior to him, most church music was written by Flemish composers who moved to Rome, including Guillaume du Fay, Josquin des Prez and Orlando di Lasso. But once Palestrina was established, his influence on church music was immense, and lasted for centuries. (Bach, for instance, was a devoted fan who studied Palestrina's music intensively and made many arrangements.)

In most compositions by Palestrina and his contemporaries, the standard compositional technique was this:

1. Write the plainsong melody in one voice, either the tenor or the soprano, moving slowly.

2. Freely compose other parts around the plainsong, usually more elaborate and decorated.

3. Decorate or modify the plainsong a little at the ends of phrases to create pleasing cadences.

But *Pange lingua II* is constructed differently. Fragments of the plainsong are scattered throughout the motet: sometimes quoted in whole phrases, sometimes in smaller fragments, and often overlapping. The effect for the listener is that the familiar melody threads unpredictably through the music, never sounding quite the same way twice, occurring always with different rhythms, at different pitches and in different voices, with more or less elaborate decoration. This is fun for the singers too: everyone gets a turn at both the well-known tune and the decoration.

In the score, I tried to highlight the parts where Palestrina quotes the plainsong, but this is a bit subjective for two reasons:

- How much of the melody has to be used for it to count? For instance, would you count the first two notes of bar 29, soprano and alto, as quoting 'gene–' from the chant?

- How much decoration is allowed before it no longer counts? For instance, would you count the soprano line across the entirety of bars 32–37 as an elaborately decorated quotation?

Pange lingua II

Giovanni Pierluigi da Palestina
(1525-94)

1

10

Multiculturalism in Islamic Spain

While the primacy of Islam in Spain was established and enforced by law for centuries, there was at least some degree of toleration of other religions, the extent of which is debated by modern historians and may have varied from city to city. According to one historical source, professing one's own religion was allowed, while insulting Islam was not; but at the same time, the Christian abbot Speraindeo (d. 853) was able to publish an *Apologetic against Muhammad* and remain in his post.

By the 10th and 11th centuries, toleration was sufficiently broad that many mosques had become important libraries, centres of learning, and debating houses for competing ideas. The scholarly reputation and wealth of academic resources available in the mosque at Córdoba attracted Muslim, Christian and Jewish scholars from across the known world, leading to important developments in mathematics, natural sciences, medicine, architecture, art, philosophy and engineering.

After the Iberian peninsula was reconquered by Catholics, most Sephardic Jews were expelled, many ending up in Turkey. Those who remained in Spain were more or less forcibly converted to Christianity and subject to persecution. Around 300,000 Jews are estimated to have been killed by the Spanish Inquisition, about ten times as many as the number of Muslims killed during the reconquista.

Anonymous: La rosa enflorece

Just as Christian music took on its own distinctive character in Islamic Spain — simultaneously isolated from mainstream developments in the Roman church and shaped by Jewish and Islamic influences — so too did Jewish music.

La rosa enflorece is perhaps the most well-known of Sephardic (Iberian Jewish) love songs.

La rosa enfloresce

♩ = 42

Soprano
Alto
Tenor
Bass

Soprano / Tenor lyrics:
La ro - sa en - flo - re - ce en el mez de ma - yo, mi al - ma s'es - cu -
bi - bi - li - cos can - tan, sus - pi - ran de a - mor, y la pa - sion me

re - ce su - frien - do del a - mor, mi al - ma s'es - cu - re - ce su -
ma - ta, mu - chi - gua mi do - lor, y la pa - sion me ma - ta; mu -

To Coda **1.** **2.**

frien - do del a - mor. Los rrou
chi - gua mi do - lor.

frien - do del a - mor. Los
chi - gua mi do - lor. Mas pres - to ven pa - lom - ba, mas presto ven a

T. mi, mas pres-to tu mi al – ma, que yo me vo mo-rir, mas

T. pres - to tu mi al – ma, que yo me vo mo - rir La mor.

S. La mor.

D.S. al Coda

Morales: Agnus dei

Cristóbal de Morales (~1500–1553) was an important composer of the early Spanish Renaissance. Like many of his contemporaries, he was employed at the Vatican for a while, but lost his job there for unclear reasons and returned to Spain.

Although he was famous enough as a composer that his music was apparently as popular in Latin America as in Europe, he seemed to have trouble finding and holding onto jobs throughout his life. According to Groves Dictionary of Music, "There is recurrent evidence that [Morales] was a difficult character, aware of his exceptional talent, and probably came across as arrogant and incapable of getting along with those of lesser musical abilities. He made severe demands on the singers in his employ and alienated employers."
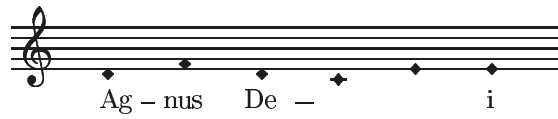
The Requiem mass from which the music overleaf is taken was probably Morales's last work.

6. AGNUS DEI
de la Missa Pro Defunctis

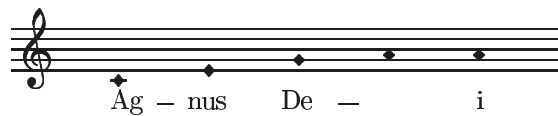Ms. IV de la Catedral de Málaga

Cristóbal de Morales

Ag – nus De — i

Altus
Qui tol — lis pec – ca — ta mun — di, mun — di,

Tenor I
Qui tol — lis pec – ca – ta mun — di, pec – ca – ta mun — di,

Tenor II
Qui tol – lis pec — ca — ta, pec – ca — ta mun — di,

Bassus
Qui tol — lis pec — ca – ta mun – di, pec – ca — ta mun — di,

do — na e — is re — qui — em, re — qui – em.

do — na e — is re — qui — em, do — na e – is re — qui – em.

do — na e — is, do — na e – is, do — na e – is re — qui — em.

do — na e – is re – qui — em, re — qui — em.

Ag – nus De — i

Altus
Qui tol — lis pec — ca – ta mun – di, pec — ca — ta mun-

Tenor I
Qui tol- lis pec — ca — ta mun — di,

Tenor II
Qui tol- lis pec — ca-ta mun- di, pec-ca-ta mun —

Bassus
Qui tol-lis pec — ca-ta mun — di, mun – di, pec-ca-ta mun —

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di, do — na e — is re — qui-em, do-na e — is re — qui-em.

do — na e — is, do — na e — is re — qui — em, do — na e-is re — qui — em.

-di, do — na, do — na e — is, do — na e — is, do — na e — is re — qui — em.

-di, do — na e — is, do — na e — is re — qui-em, do — na e-is re — qui — em.

Ag — nus De — i

Altus: Qui tol — lis pec-ca — ta mun — di, pec-ca-ta mun — di, do — na e — is re-qui-

Tenor I: Qui tol — lis pec-ca — ta mun — di, pec-ca-ta mun — di, do — na e — is re —

Tenor II: Qui tol — lis pec-ca — ta mun-di, pec — ca-ta mun — di, do — na e — is re-

Bassus: Qui tol — lis pec-ca — ta mun — di, pec — ca-ta mun — di, do — na e — is re-

-em sem-pi-ter — nam, sem — pi-ter — nam.

-qui-em sem — pi — ter — nam, sem — pi-ter — nam.

-qui-em sem-pi — ter — nam, sem — pi-ter-nam, sem — pi — ter — nam.

-qui-em sem — pi — ter-nam, sem — pi — ter — nam.
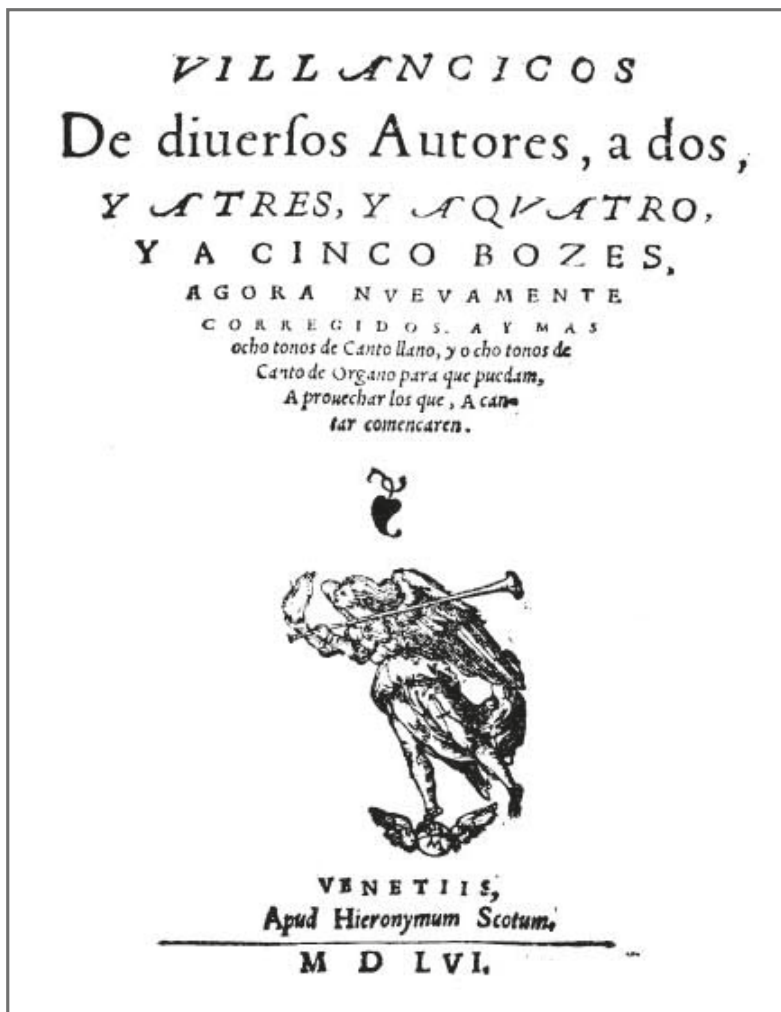
Anonymous: E la don don

This song comes from a songbook that's become confusingly known as 'Cancionero de Upsala' because the only surviving copy is in Uppsala university library in Sweden. Its actual title, as you can see from the illustration, is somewhat longer.

The book was originally published in Venice in 1556. It is the most important surviving source of 16th-century Spanish secular music, containing mostly anonymous Spanish-language partsongs, with a few Catalan and Galician songs mixed in. Nearly all the songs are villancicos, i.e. vernacular madrigals. Villancicos were originally secular, but by the time this book was published, sacred villancicos were also very popular.

'E la don don' is a Catalan song about the Virgin Mary:

E la don don,
Verges Maria,
e la don don,
peu cap desanque que nos dansaron.

She is our Lady, the Lady,
the Virgin Mary,
she is our Lady, the Lady,
How we will dance!

Pronunication tips:

- 'g' in 'Verges' is English 'j'

- 'eu' in 'peu' is a fast diphthong 'eh-oo'

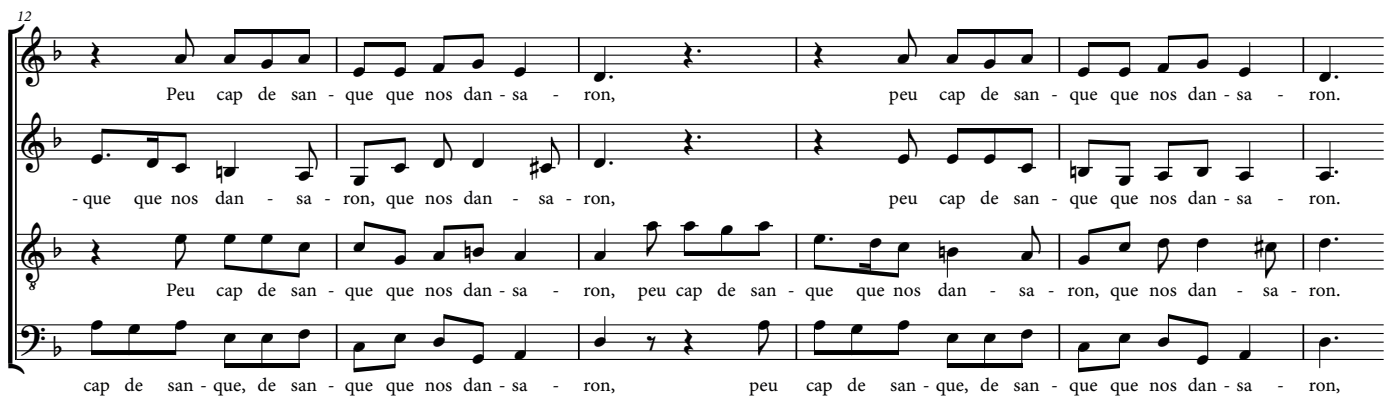- 'qu' is English 'k'

E la don don

Anonymous (1566)

SOLO

E la don don Ver - ges Ma - ri - a, E la don don. Peu cap de san - que que nos dan - sa - ron, peu cap de san - que que nos dan - sa - ron.

[8] FULL

S.
E la don don Ver - ges Ma - ri - a, E la don don.

A.
E la don don Ver - ges Ma - ri - a, E la don don. Peu cap de san -

T.
E la don don Ver - ges Ma - ri - a, E la don don.

B.
E la don don Ver - ges Ma - ri - a, E la don don. Peu

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Peu cap de san - que que nos dan - sa - ron, peu cap de san - que que nos dan - sa - ron.

- que que nos dan - sa - ron, que que nos dan - sa - ron, peu cap de san - que que nos dan - sa - ron.

Peu cap de san - que que nos dan - sa - ron, peu cap de san - que que nos dan - sa - ron, que nos dan - sa - ron.

cap de san - que, de san - que que nos dan - sa - ron, peu cap de san - que, de san - que que nos dan - sa - ron,
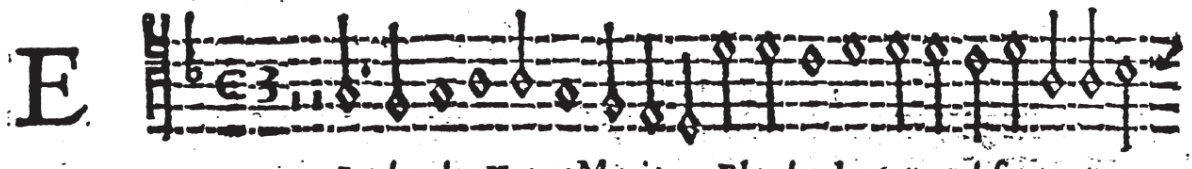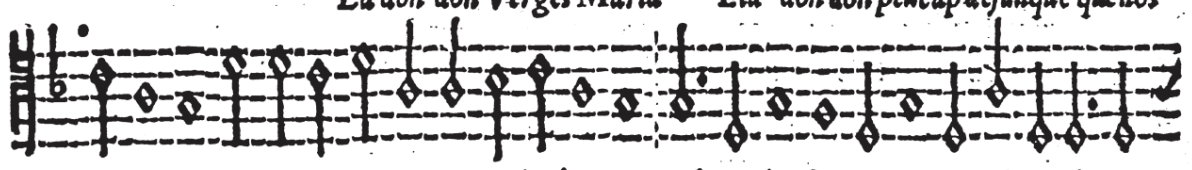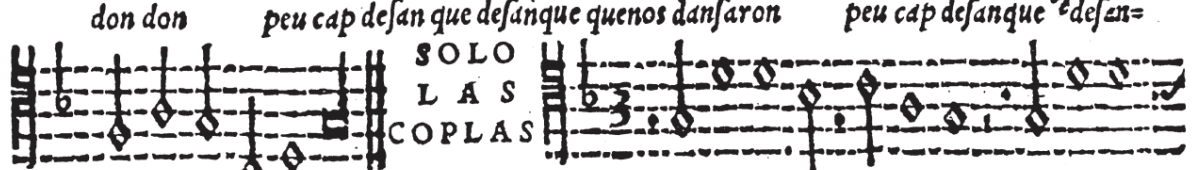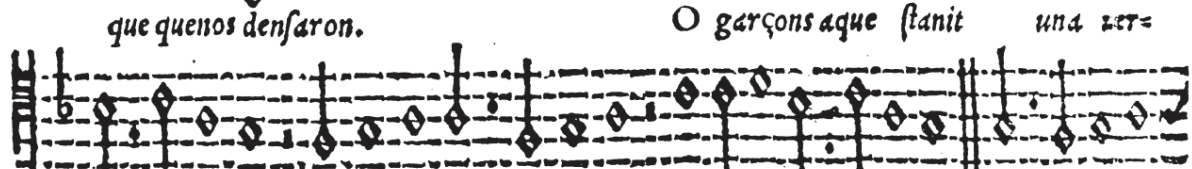
[17] SOLO(s)

O Gar - çons a - que sta - nit. U - na Ver - ges na pa - rit Un fil - lo ques tro po - lit que non aut au en lo mon.
Di - gas nos qui - to la dit Que Ver - ges na ya pa - rit Que nos may a uem au - sit lo que tu diu gir - an - tom.
A eo dian los ar - ge - us Que can - tuen al - tas ve - us La grol - la ne cel - sis Deus Quen be - lem lo tro - ba - ron.
Per se - ñau nos an bi - rat Que ve - rets en bo - li cat De dra - pets molt mal fa - xat Lo ver Diu pe - tit gar - çon.
Vin pe - rot ya diu ve - ray Ya la ver - ge sa ma - y Un sor - ron li por - ta - ray Que se - ra ple de cou com.
A - ra can - ta tu bel tran per a - mor Deu sant In - fan Ya pres can - ta - ra Jo - an Y do - nar nos an cou com.
U be can - ta - re sus dich Per Je - su mon bon a - mic Que nos sau - var - ra la nit De tit quan no fe - dor - ne.

E

La don don uerges Maria   ela don don   peu cap de san

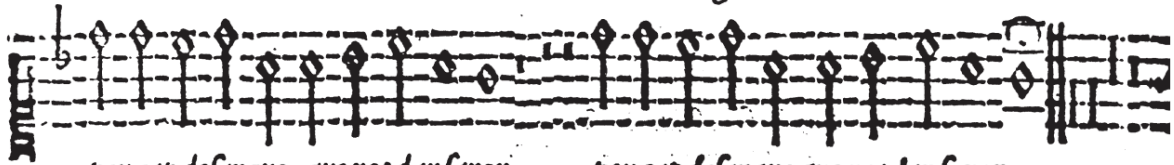que que nos dan saron que nos dan saron   peu cap de san que que nos dan saron. Ele

Ara canta tu bel tran
Per amor deu sant Infan
Ya pres cantara Ioan
Y donar nos an cou com
E la don don.

V be cantare sus dich
Per Ieus mon bon amich
Que nos sauuara la nit
De tot mal quan hom se dorm
E la don don.

E

La don don Verges Maria   Ela don don peu cap de san que que nos

densaron peu cap de san que quenos dansaron   Ela   don don Verges Maria   ela

don don   peu cap de san que de san que quenos dansaron   peu cap de san que ꝫ de san=

SOLO
LAS
COPLAS

que quenos densaron.   O garçons aque stanit   una ꝟr=

ges na parit   un fillo ques tro polit   que non autau en lo mon   Ela   don don
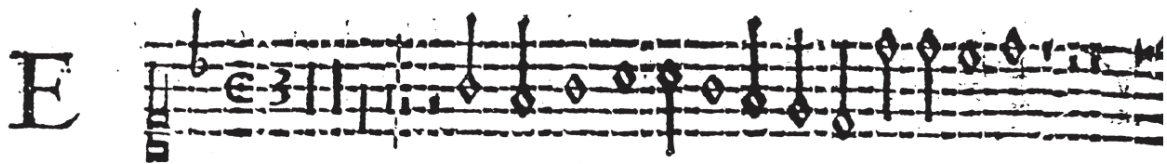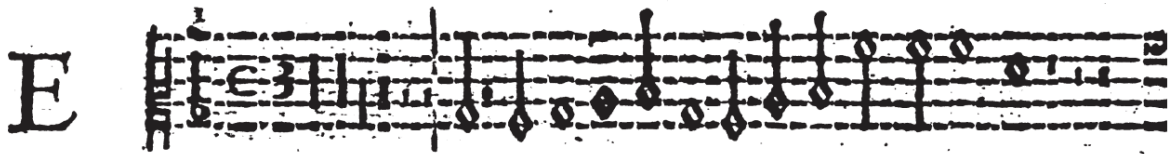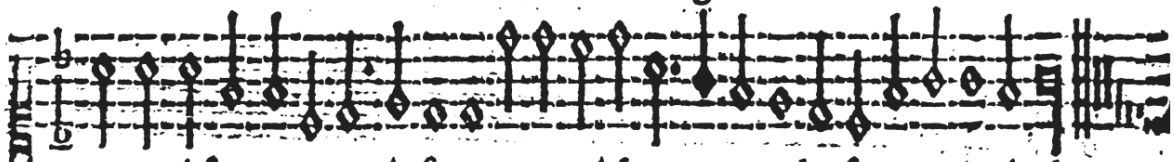
La don don uerges Maria   E la don don

peu cap desanque que nos dansaron   peu cap desanque que nos dansaron.

Digas nos quito ladit
que Verges na ya parit
que nos may a uem ausit
Lo quetu diu giran tom
E la don don.

A eo dian los argeus
Que cantauen altas ueus
La grolla necessis Deus
Quen belem lotrobaron
E la don don.

La don don Verges Maria   ela   don don

peu cap desanque que nos densarun peu cap desanque quenos dan saron quenos dansaron.

Per señau nos an birat
Que ucrets en bolicat
De drapets molt mal faxat
Lo ucr diu petit garçon
E la don don

vin perot ya diu ueray
Ya la uerge sa may
Vn sorron li portaray
Que sera ple de cou com
E la don don.

Flecha el Viejo (?): Que farem del pobre Joan

Another Catalan song from the Cancionero de Upsala. It's an exchange between a man and his neighbour, bemoaning the fact that his wife has left him, O mala dona reprovada.

The style of this song is halfway between a villancico, as previously described, and a delicious ensalada — a polyphonic secular song on a rustic theme, mixing languages and dialects, and frequently including nonsense syllables (in this case, 'de la fararia fan' and its many variants, the equivalent of the English madrigal's 'fa-la-la'). Most surviving ensaladas are by Mateo Flecha el Viejo (1481–1553), which is the basis of the attribution of this song to him; in the source, it's anonymous.

The Catalan words in this song are trickier than in the previous one, because there are more of them and they come faster! Top two pronunciation tips:

- 'eu' in 'Deu' is 'eh-oo' as before. But when the note is long, dwell on the 'eh' part until the very end, and to be really authentic, reduce the final 'oo' to nothing more than a subtle bit of lip-rounding as you close your mouth

- 'll' is like English 'y' but with a bit of 'h' mixed in, so it starts to move towards English 'sh'

So the refrain 'Lloat sia Deu', 'Blessed be God' — an exclamation of blasphemous shock rather than devotional piety! — is pronounced 'y(h)o-at si-a deh(oo)'.

Other tips:

- 'r' is tapped like in modern Spanish, a bit closer to English 'd' or 'l' (practise 'fararia')

- 'qu' is English 'k'

- 'ch' is very soft, close to English 'h' — so 'vechi' is like 've-hi' but with a bit of friction on the 'h'

- 'j' is English 'y' — so 'tres jorns' is 'tress yorns' (not at all like 'trois jours' en francais)

- 'h' is silent

Que farem del pobre Joan

Anonymous (1556)

S. Que fa - rem del po - bre Joan de la fa - ra - ri - um fan. Sa mu - ller se -

A. Que fa - rem del po - bre Joan de la fa - ra - ri - um fan, de la fa - ra - ri - um fan. Sa mu - ller se -

T. Sa mu - ller se -

B. Sa mu - ller se -

- nes a na - da llo - at meu ve - chi.

- nes a na - da llo - at meu ve - chi. A hont la ni - rem a ser - car de la

- nes a na - da llo - at meu ve - chi. A hont la ni - rem a ser - car de la fa - ra - ri - um fan, de la

- nes a na - da llo - at meu ve - chi. A hont la ni - rem a ser - car de la fa - ra - ri - um fan, de la

Al hos - tal de sa ve - y - na, llo - at si - a Deu, llo - at si a Deu.

fa - ra - ri - um fan. Al hos - tal de sa ve - y - na, llo - at si - a Deu, llo - at si a Deu.

fa - ra - ri - um fan. Al hos - tal de sa ve - y - na, llo - at si - a Deu, llo -

fa - ra - ri - um fan. Al hos - tal de sa ve - y - na, llo - at si - a Deu, llo -

Measure 16:
- Y di - gau lo meu vec - hi, de la
- Y di - gau lo meu vec - hi, de la
- -at si a Deu. Y di - gau lo meu vec - hi, de la fa - ra - ri - um fi, de la
- -at si a Deu. Y di - gau lo meu vec - hi, de la fa - ra - ri - um fi, de la

Measure 21:
- fa - ra - ri - um fi. Ma mu - ller si la veu vis - ta, llo - at si a Deu. Per ma
- fa - ra - ri - um fi. Ma mu - ller si la veu vis - ta, llo - at si a
- fa - ra - ri - um fi. Ma mu - ller si la veu vis - ta, llo - at si a Deu.
- fa - ra - ri - um fi. Ma mu - ller si la veu vis - ta, llo - at si a Deu.

Measure 26:
- fe lo meu vec - hi,
- Deu. Per ma fe lo meu vec - hi, de la fa - ra -
- Per ma fe lo meu vec - hi, per ma fe lo meu vec - hi, de la fa - ra - ri - um fi, fa -
- Per ma fe lo meu vec - hi, per ma fe lo meu vec - hi, de la fa - ra - ri - um fi, fa -

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Measure 31:
(Soprano) de la fa - ra - ri - um fi, fa - rium fi. Tres jorns
(Alto) - ri - um fi, de____ la fa - ra - ri - um fi. Tres jorns
(Tenor) - rium fi, de la fa - ra - ri - um, fa - rium fi. Tres____ jorns ha que no le vis - ta, llo - at si a Deu,
(Bass) - rium fi. Tres____ jorns ha que no le vis - ta, llo - at si a Deu,

Measure 37:
(Soprano) ha que no le vis - ta, llo - at si a Deu, llo - at si a Deu.
(Alto) ha que no le vis - ta, llo - at si a Deu, llo - at si a Deu. Es - ta nit ab mi so -
(Tenor) llo - at si a Deu. Es - ta nit ab mi____ so - -
(Bass) llo - at si a Deu. es - ta nit____ ab mi so -

Measure 42:
(Soprano) de la fa - ra - ri - um fan. Yen tant ses, Yen tant ses trans - fi - gu - ra - da, llo - at si a
(Alto) - pa, de la fa - ra - ri - um fan. Yen tant ses, Yen tant ses trans - fi - gu - ra - da, llo - at si a
(Tenor) - pa, de la fa - ra - ri - um fan. Yen tant ses____ trans - fi - gu - ra - da, llo - at si a
(Bass) - pa, de la fa - ra - ri - um fan. Yen tant ses____ trans - fi - gu - ra - da, llo - at si a

Measure 46:

Soprano: Deu. Ell sen tor - na a son hos - tal, de la fa - ra - ri - - um fan, de la fa - ra -

Alto: Deu. Ell sen tor - na a son hos - tal, de la fa - ra - ri - um fan,

Tenor: Deu. Ell sen tor - na a son hos - tal,

Bass: Deu. Ell sen tor - na a son hos - tal, de la fa - ra - ri - - um fan.

Measure 51:

Soprano: - ri - um, fa - ri - - um fan. Tro - ba sos in - fans que plo - ren, llo - at si a Deu.

Alto: de la fa - ra - ri - um fan. Tro - ba sos in - fans que plo - ren, llo - at si a Deu.

Tenor: de lay fa - ra - ri - um fan. Tro - ba sos in - fans que plo - ren, llo - at si a Deu. No plo - ren

Bass: Tro - ba sos in - fans que plo - ren, llo - at si a Deu. No plo-

Measure 57:

Soprano: No plo - ren los meus in - fans de la fa - ra - ri - um

Alto: No plo - ren los meus in - - fans, de la

Tenor: los meus in - fans, in - fans, no plo - ren los meus in - fans, de la

Bass: - ren los meus in - fans, no plo - ren los meus in - fans de la fa - ra - ri - um

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Victoria: Pange lingua more hispano

Tomás Luis de Victoria (~1548–1611) was a priest, singer, organist and teacher as well as a composer. He was born in Castile. His mother was a 'converso', a Sephardic Jew who switched to Christianity (who knows how sincerely?) in order to escape the persecution of non-Catholics that followed the reconquest of Muslim Spain by Christians.

Like most successful Spanish composers of his time, Victoria worked, studied and travelled extensively in Italy before returning to Madrid. He was heavily influenced by Palestrina, and attended his funeral, though there is only circumstantial evidence that the two men actually met. In any case, Victoria's music represents a change of direction in Spanish Renaissance music, whipping it into the 'high Italian' shape favoured by the Vatican during the 16th and 17th centuries, and at the same time moving decisively away from both the Franco-Flemish style popular on the Spanish artistic scene, and the Hispanic influences of his predecessors.

Pange lingua more hispano ('in the Spanish style') is one of very few of Victoria's compositions that draws on local Mozarabic source material rather than Gregorian chant. However, its basis is the 'reconstructed' (and rather Gregorian-sounding) Mozarabic chant of 1508, and not the original liturgy which was suppressed in the 11th century.

Pange lingua more hispano

Tomás Luis de Victoria

Pan - ge lin - gua glo - ri - o - si Cor - po - ris mys - te - ri - um San - gui - nis - que pre - ti - o - si

Quem in mun - di pre - ti - um Fruc - tus ven - tris ge - ne - ro - si Rex ef - fu - dit gen - ti - um.

No - bis da - tus no - bis na - tus, no - bis

No - bis da - tus no - bis na - tus, no - bis na -

No - bis da - tus no - bis na - tus no - bis

No - bis da - tus no - bis na -

na - tus, Ex in - tac - ta Vir - gi - ne, ex in -

- tus, Ex in - tac - ta Vir - gi - ne, ex in -

na - tus Ex in - tac - ta Vir - gi - ne, ex

- tus Ex in - tac - ta

- gi - ne Et in mun - do con - ver - sa -

- tact - a Vir - gi - ne, Et in mun - do con - ver - sa - tus, et in mun - do

in - tac - ta Vir - gi - ne Et in mun - do con -

Vir - gu - ne Et in mun - do con - ver - sa -

or - di - ne, mi - ro____ clau - - sit or - - - - di - ne.

- clau - - sit ordi - ne, mi - ro clau - sit or - - - - - di - ne.

mi - ro clau - sit or - - - - - - - - - di - ne.

mi - ro clau - sit or - - - - - - - - - di - ne.

In su - pre - mæ noc - te____ cœ - - næ_____ Re - cum - bens cum fra - tri - bus Ob - ser - va - ta le - ge ple - ne

Ci - bis in le - ga - li - bus_____ Ci - bum tur - bæ du - o - de - - næ_____ Se dat su - is ma - ni - bus.

Ver - - - bum ca - ro pa - - - nem____

Ver - bum ca - ro, pa - - nem ve - - rum, pa - nem____ ve - - - - -

Ver - bum ca - ro, pa - nem ve - rum, pa - nem____ ver - - - - - - -

____ ve - - - - - - - - - - rum,

- - - - rum, pa - nem_____ ve - - - - - - - rum, Ver - bo canr - nem ef - - -

- rum, pa - nem____ ve - - - - - - rum, Ver - bo____ car - - nem

Ver - - bo ca - nem ef - - - fi - cit: Fit - - - que san -

- fi - cit, ver - bo car - nem ef - fi - cit: Fit - que san - guis Chris - ti me - - rum,____ fit - que san-

ef - fi - cit, ver - bo car - nem ef - fi - cit: Fit que san - guis Chris - ti me - - rum,____ san-

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-guis Chris - ti me - - - - - rum   Et

-guis Chris - ti me - - rum,   Et si sen - sus de - - - - - - -

-guis Chris - ti me - - - - - - - rum,   Et si sen - sus de -

si   sen - - sus de - - - fi - cit:

- - - fi - cit, et si sen - - sus de - - fi - cit: Ad   fir -

- - - fi - cit,   et si sen - sus de - fi - cit: Ad fir - man -

Ad   fir - man - - dum cor   sin - - ce - -

- man - - dum cor sin - ce - rum,   cor - sin - ce - - - - rum, cor sin - ce -

- dum cor sin - ce - - - rum,   cor sin - ce - - - - - rum, cor

- rum   So - la fi - des suf - - fi - cit, so - la fi - des suf -

- rum.   So - la fi - des suf - - - fi - cit,   so - la fi - des suf - - -

sin - ce - - - rum,   So - la fi - des su - fi - cit,

- - - - - - - fi - cit.

- - - - - - - fi - cit, so - la fi - des suf - - - - fi - cit.

so - la fi - des suf - fi - cit,   so - la fi - des suf - fi - cit.

Tan - tum er - go sa - cra - men - tum_____ Ve - ne - re - mur cer - nu - i Et an - qi - quum do - cu - men - tum

No - vo ce - dat ri - tu - i_____ Præ - stet fid - es sup - ple - men - tum_____ Sen - su - um de - fec - tu - i.

S. Ge - ni - to - ri ge - ni - to - - - - que, Ge - ni -

A. Ge - ni - to - ri ge - ni - to - - que, Ge - ni - to - - -

T. Ge - ni - to - - ri ge - ni - - to - - que, Ge -

B. Ge - ni - - - to - - ri ge - - ni -

$\text{d} = \text{d.}$

-to - ri ge - - ni - to - - - - que Laus_ et iu - bi - la - ti - o Sa - lus_

-que, Ge - ni - to - - - - que Laus et iu - bi - la - ti - o Sa - lus

-ni - to - - que, Ge - ni - to - que Laus_ et iu - bi - la - ti - o Sa - lus

- - to - - - - - - que Laus_ et iu - bi - la - ti - o Sa - lus

hon - or vir - tus quo - que Sit et be - ne - dic - ti - o:_____ Pro - ce -

hon - or vir - tus_____ quo - que Sit et be - ne - dic - ti - o: Pro - ce -

hon - or vir - tus_____ quo - que, Sit et be - ne - dic - ti - o: Pro - ce -

hon - or vir - tus quo - que Pro - ce -

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-den - ti ab u - tro - que Com - par— sit lau - da - ti - o, com - par— sit, com-

-den - ti ab u - tro - - que Com - par sit lau - da - ti - o,

-den - ti ab u - tro - - que Com - par— sit lau - da - ti -

-den - - ti ab u - tro que Com - par sit lau - da - ti -

-par— sit lau - da - ti - - o. A - men, A - - - - - - - men.

com - par sit lau - da - ti - o. A - - - - - - men.

-o, com - par— sit lau - da - ti - o. A - - - - - - - men.

-o, com - par sit— lau - da - ti - o. A - - - - - - men.

Rough Spanish cheat-sheet for singers

This is in no way a complete guide, and it conceals many subtle differences (sorry, Spanish speakers!). But it is enough for our purposes and covers the basics.

Spelling	16th-century Spanish	Modern European Spanish	Modern Latin American Spanish (broadly; many regional variations exist)
b and **v**	both kind of like English 'b', but softer between vowels, 'b' is pronounced without actually closing the lips, making it sound like English 'v' without teeth, or English 'w' without rounding		
c before **e** or **i** and **z**	**s** as in English 'see'	**th** as in English 'think'	**s** as in English 'see'
c everywhere else	**k** as in English 'kite'		
ch	**ch** as in English 'church'		
d	kind of like English but a bit softer between vowels, softer still, a bit like English voiced 'th' in 'this'		
ll and **y**	**y** as in English 'yes' sometimes with some added friction, like a gentle 'h'	**y** as in English 'yes'	**y** as in English 'yes' or in some regions, e.g. Argentina and Uruguay: **sh** unvoiced as in English 'ship', or voiced as in English 'measure'

Spelling	16th-century Spanish	Modern European Spanish	Modern Latin American Spanish (broadly; many regional variations exist)
x	**sh** as in English 'ship'	**/x/** no close equivalent in English; a bit like German 'ach'; think of European Spanish pronunciation of 'México' or like English in borrowed words (ks in the middle of a word, s or z at the start)	**/x/** a bit softer than the European version
g before **e** or **i** and **j**	**sh** unvoiced as in English 'ship', or voiced as in English 'measure'		
g everywhere else	as in English 'go'		
h	silent		
ñ	'ny', as in English 'canyon'		
r	at the start of a word, rolled or trilled between vowels, usually tapped (a bit like the 't' in US English 'butter')		
qu	**k** as in English 'kite'		
vowels	consistently Latinate, usually without diphthongs usually short when spoken, but that's not an issue when singing		
a‿o (elision mark)	combined both vowels into the same syllable (in singing and poetry) cheat when sight-reading fast music: ignore the first vowel and just sing the second		

Guerrero: A un niño llorando al yelo

Francisco Guerrero (1528–1599), a Spanish composer and priest, was unusual in that he lived and worked mostly in Spain, rather than emigrating to Italy once his talents were recognised, as did Victoria and Morales, for instance.

At the age of 61, Guerrero made a dangerous voyage to the Holy Land. On the return trip, his ship was attacked by pirates, who stole all his money and ransomed him back to Spain. He made back some of his losses by writing a bestselling book about his adventures. He planned another trip aged 70, but died of bubonic plague before he could depart.

Guerrero never travelled to Latin America, but his music (both sacred and secular) became extremely popular there, and he wrote some works specifically for export. His compositional style was sufficiently forward-looking that a previously unknown setting of the Magnificat, discovered in the late 19th century in Peru and believed to be an 18th-century composition based on its use of harmony, later turned out to be by Guerrero.

A un niño llorando al yelo is a Christmas motet describing a baby 'crying in the frost'.

A un niño llorando al yelo

Francisco Guerrero

♩. = 80
SOLO

1. A_un ni - ño llo - ran-do_al ye - lo, van_____ tres Re - yes a_a - - do - rar
2. Por es - to llo - ran-do_al ye - lo,
3. I_aun - que po - bre_y pe - que-ñue - lo,

S. I
por - que_el ni - ño pue - de dar, por - que_el ni - ño pue - de dar rey

S. II
por - que_el ni - ño pue - de dar,_____ rey nos, vi -

A.
por - que_el ni - ño pue - de dar, por - que_el ni - ño pue - de dar rey nos,

T.

B.

S. I
nos, vi - da glo - ria_y çie - lo, por - que_el ni - ño pue - de dar_____

S. II
- da, glo - ria_y çie - lo por - que_el ni - ño pue - de

A.
vi - da, glo - ria_y çie - lo, por - que_el ni - - ño pue - de dar

T.
por - que_el ni - ño pue - de dar, por - que_el ni - ño pue - - de

B.
por - que_el ni - ño pue - de dar, por - que_el ni - ño pue - de

por - que el ni - ño pue - de - dar
pue - de - dar, por - que el ni - ño pue - de - dar
ni - ño pue - de dar, por - que el ni - ño pue - de dar rey
dar, por - que el ni - ño pue - de dar, pue - de dar
pue - de dar, por - que el ni - ño pue - de dar

rey nos, vi - da, glo - - - ria y çie - lo.
rey nos, vi - da glo - ria y çie - lo.
nos, vi - da, glo - ria y çie - lo.
rey nos, vi - da, glo - ria y çie - lo.
rey nos, vi - da, glo - ria y çie - lo.

SOLO
2. Nas - çe con tan - ta ba - xe - za, aun qu'es po - de - ro - so Rey
3. Al - ma, ve - nid tan - bién vos a a - do - rar tan al - to no - mbre

por - que nos da ya por ley a - ba - ti - mien - to y po - bre - za.
ve - réis qu'es - te ni - ño es hom - bre i ma - yo - raz - go de Di - os.

Anonymous: Hanacpachap cussicuinin

Catholic missionaries were active throughout Central and South America from the earliest days of the Spanish conquest, and they were evangelical not only about Europe's religious beliefs but also its liturgical, musical and cultural practices. Generations of local people were taught plainsong and polyphonic compositional techniques in Jesuit and Franciscan schools, and encouraged to combine this musical tradition with their own. The degree to which this merging of traditions was done harmoniously is debated by historians.

The first polyphonic composition to be published from the New World was probably *Hanacpachap cussicuinin*, written in the Quechua language. Its publisher, Lima-based Franciscan friar Juan Pérez Bocanegra, initially claimed to have written it, but in fact the words and the music were probably composed by an indigenous poet: there was no strong tradition of personal authorship among Inca and Aztec people at the time, resulting in both a large number of anonymous compositions and many suspicious claims of authorship by European colonists.

'Hanacpachap Cussicuinin' - Verses 3-20

Chipchijcachac catachillai
Punchau pussac quean tupa
Cam huacyacpac, manaupa
Queçaiquicta hamuiñillai
Piñascaita quespichillai
Susurhuana.

Ñocahina pim huanana
Mitanmanta çananmanta
Tecçe machup churinmanta.
Llapa yallec millaimana
Muchapuai yasuihuana
Huahuaiquicta.

Vequecta ricui pinquicta
Çucai çucai huacachacman
Sonco queve putichacman
Cutirichij ñauijquicta
Ricuchihuai uyayquicta
Diospamaman.

Hanacpachap callasanan
Canchac punchau tutayachec
Quilla pasca raurayachec
Angelcunap cochocunan
Hinantimpa rirpucunan
Cauçac pucyu.

Capacmanta mirac suyu
Capaccunap capacnimpa
Ñaupamanta huachacninpa
Gracia sococ, aclla puyu
Campim suyan tecçe muyu
Dioscusichec.

Cori huantu Diospurichec
Huc simihuan huñilpalla
Dios churicta chaipachalla
Vicçaiquipi runacachec
Ucuiquipi cainacachec,
Runapmarcan.

Huaina huallpap cussin marcan
Pucarampa quespi puncun
Ahuascaiquim, yupai uncun
Camtam alluecpac acllarcan
Quiquijquipitac munarcan
Runa caita.

Usachipuai cauçaita
Purum tazque hupaicuihua
Dios çiçac inquill huihua
Maimantañach, Acoyaita
Ussachijman, cam mamaita
Catachilla.

Canchac raurac, çuma quilla
Checan punchaupa çecainin
Hinantimpa suyacuinin,
Cammillacpac choqueilla
Mana yauyac panpaquilla
Diospallactan.

Camman Coya pillam pactan
Tucui sanctocunamanta
Llapa Angelcunamanta
Çupaipa umanta huactan
Allpahuan tupucta tactan
Sutillaiqui.

Ñucñu ruruc chunta mallqui
Runacunap munai callcha
Pucai pucai çumacpallcha
Sutarpu tutuchec callqui
Titu huachec ñauillaiqui
Quespi huampu.

Cammicanqui Capac tanpu
Mai maicamapas uyaylla
Catequeiquipac munailla
Hatun soncopas hairampu
Cumuicoccunapac llanpu
Huacchaicuya.

Vichcaicusa cussi muya
Capac yayap cainacuna
Yupai tica, acllacuna
Iesus puricchec uruya
Pilco chantac canchac cuya
Suyacuncai.

Çapallaiquin quemicuncai
Canqui mama, caipachapi
Ña huanuptij hucpachapi
Cussicuiman tatquicuncai
Cochocuiman yaycuicuncai.
Capac puncu.

Animaita uturuncu
Callu llullmijhuan llullaspa
Pallco cauçaiman pupaspa
Muyupuan chuncu chuncu
Chaiñam maihuac intuicuncu.
Huantuancampac.

Huacha çupai ayquencampac
Yanapahuai callpaiquihuan,
Hinaspari huahaiquihuan
Cai huacchaiquip cainancampac
Mana tucoc cauçancanpac.
Athauchahuai.

Cori collca, collequechahuai
Titu yachac, huacaichanca
Capac micui aimuranca
Muchuncaita, amachahuai.
Allin caipiça machihuai.
Quespincaipac.

Gloria cachun Dios yayapac
Dios churipac hinallatac
Sancto Espiritu pac huantac
Cachun gloria, viñaillapac
Cauçaicunap, cauçainimpac
Cussicachun. Amen.

Pronunciation tips:

- c = English 'k'
  (sc = 'sk')
- ch = English 'sh'
- j = English 'y'
- ll = Spanish 'll' (like 'y')
- qu = English 'k'
- r = French 'r' (at back of mouth)

'Hanacpachap Cussicuinin'

Ritual, formulario, e institución de curas... (Verses 1&2)

Lima: Geronymo de Contreras, 1631. (pp. 708-709)

Hanacpachap cussicuinin,	*Heaven's joy!*
Huaran cacta muchas caiqui.	*A thousand times shall we praise you.*
Yupairuru pucocmallqui,	*O tree bearing thrice-blessed fruit,*
Runa cunap suyacuinin.	*O hope of humankind,*
Callpannacpa quemicuinin,	*helper of the weak.*
Huaciascaita.	*Hear our prayer!*

Uyarihuai muchascaita	*Attend to our pleas,*
Diospa rampan Diospamaman	*O column of ivory, Mother of God!*
Yurac tocto hamancaiman	*Beautiful iris, yellow and white,*
Yupascalla, collpascaita	*receive this song we offer you;*
Huahuaiquiman suyuscaita	*come to our assistance,*
Ricuchillai.	*show us the fruit of your womb!*

Edited by Ben Maloney

Anonymous Composer: Compiled by Juan Pérez Bocanegra, T.O.S.F. (d. 1645)

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Ru-na cu - nap su-ya - cui-nin. Call-pan-nac - pa que-mi-man su-yu-
Yu-pa-sca - lla, coll-pa - scai-ta Hua-huai-qui - man su-yu-

Ru-na cu - nap su-ya-cui - nin. Call-pan-nac - pa que-mi-man su-yu-
Yu-pa-sca - lla, coll-pa - scai - ta Hua-huai qui - man su-yu-

Ru-na cu - nap su-ya - cui-nin. Call-pan-nac - pa que-mi-
Yu-pa-sca - lla, coll-pa - scai - ta Hua-huai qui - man su-yu-

Ru-na cu - nap su-ya-cui - nin. Call-pan-nac - pa que-mi-
Yu-pa-sca - lla, coll-pa - scai - ta Hua-huai qui - man su-yu-

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cui - nin, Hua - cia-scai - - - ta.
scai - ta Ri - cu - chi - - - llai.

- cui-nin, Hua - cia - - scai - - ta.
- scai - ta Ri - cu - - chi - - llai.

cui - nin, Hua - cia - - scai - - ta.
scai - ta Ri - cu - - chi - - llai.

cui - nin, Hua - cia - scai - - ta.
scai - ta Ri - cu - chi - - llai.
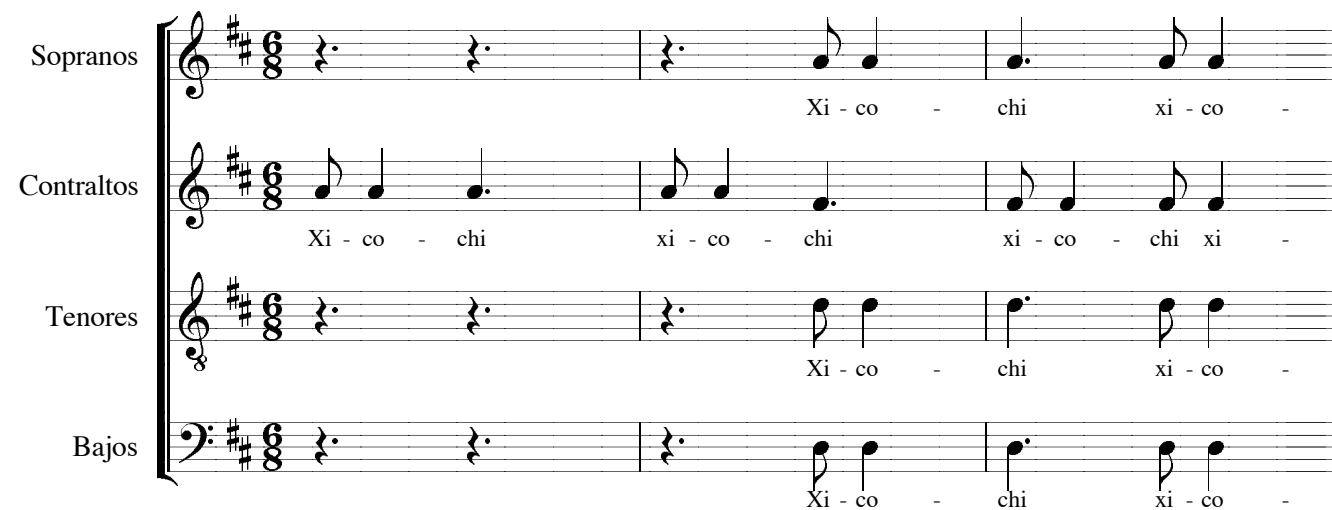
Fernándes: Xicochi xicochi
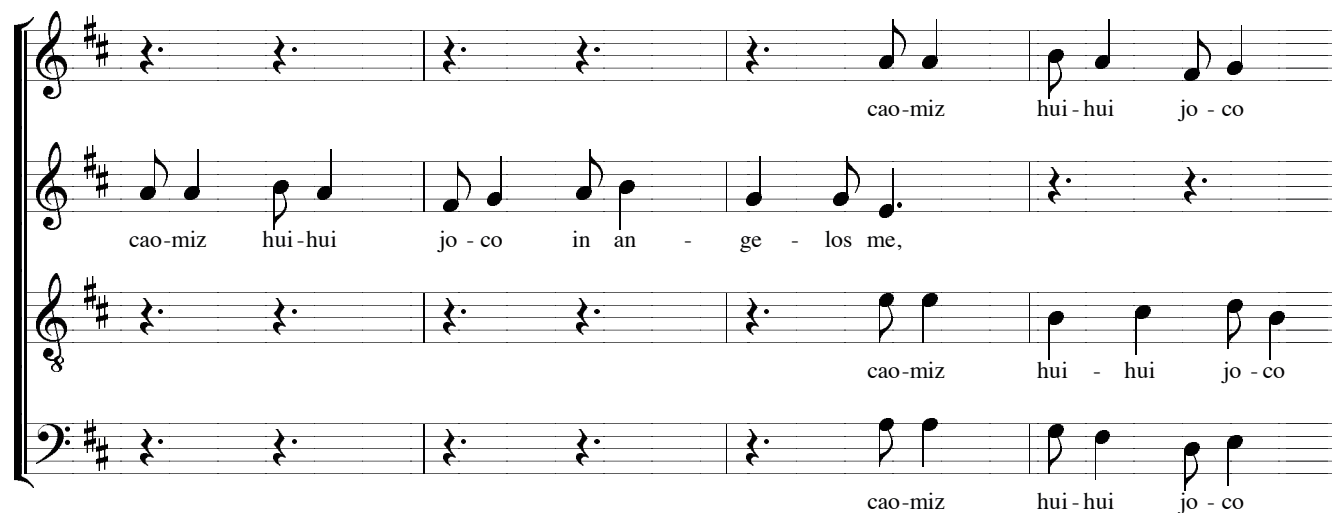
This simple lullaby in the Nahuatl language is by Gaspar Fernándes (1566–1629), a Portuguese composer who moved to New Spain (now Mexico) to escape the musical and liturgical conservatism of post-reconquista Spain.

Nahuatl, sometimes referred to as the Aztec language, was one of the most widely spoken indigenous languages in Central America both in the time of Fernándes and now.

de Torrejón y Velasco:
A este sol peregrino

Tomás de Torrejón y Velasco was born in Spain in 1644. He emigrated to South America when his patron, the Count of Lemos, was appointed Viceroy of Peru (a domain which also included present-day Bolivia), and he began a stellar compositional career that would have been impossible in Europe. He composed the first American opera, *La púrpura de la rosa*, as part of a vast musical catalogue that gleefully smashed together sacred and secular themes, European and Latin American styles, Spanish and indigenous languages.

A este sol peregrino ('To this pilgrim sun') was often performed for the feast of St Peter, an important celebration in coastal communities in Peru since Peter is the patron saint of fishermen. Its repeated references to the sun also contributed to its popularity, fusing the worship of Inti, the Inca sun deity, with elements of Christianity.

A este sol peregrino

Tomás Torrejón y Velasco

+ Percussion: 3 against 2 throughout

Lyrics (Soprano): A es - te sol pe - re - gri - no,

Lyrics (Tenor): A es - te

Lyrics (Bass): A es - te sol pe - re -

Lyrics measure 6:

Soprano: a es - te sol pe - re - gri - no, cán - ta - le glo - rias,

Alto: A es - te sol pe - re - gri - no,

Tenor: sol pe - re - gri - no, pe - re - gri - no, cán - ta - le glo - rias, za - ga -

Bass: - gri - no, sol pe - re - gri - no, cán - ta - le glo - rias, za - ga -

-jo, za - ga - le - jo, cán - ta - le, cán - ta - le, que del or - be do - ra las cum - bres,

-ga - le - jo, cán - ta - le, cán - ta - le, que del or - be do - ra las cum - bres,

-ga - le - jo, cán - ta - le, cán - ta - le, que del or - be do - ra las cum - bres,

-jo, za - ga - le - jo, cán - ta - le, cán - ta - le, que del or - be do - ra las cum - bres,

que del or - be do - ra las cum - bres, za - ga - le - jo, za - ga - le - jo.

que del or - be do - ra las cum - bres, za - ga - le - jo, za - ga - le - jo.

que del or - be do - ra las cum - bres, za - ga - le - jo, za - ga - le - jo.

que del or - be do - ra las cum - bres, za - ga - le - jo, za - ga - le - jo.

A tempo

QUARTET(s)

1. Di - vi - no pe - que-ño tus glo - rias hoy a-co-bar-dan mi voz, que no de-
2. De_o - rien-te_a o - rien-te ca - mi - na tu so - be - ra-no_e-splan-dor. Que_aún el o-
3. Tus pa - sos ve - ne-ran e-stam - pas quien no sin a - som - bro vio, que sien-do_e-
4. Hoy pues en tu pa - tro-ci - nio, es - pe - ra la_a-do - ra-ción. Que te me-

1. Di - vi - no pe - que-ño tus glo - rias hoy a-co-bar-dan mi voz, que no de-
2. De_o - rien-te_a o - rien-te ca - mi - na tu so - be - ra-no_e-splan-dor. Que_aún el o-
3. Tus pa - sos ve - ne-ran e-stam - pas quien no sin a - som - bro vio, que sien-do_e-
4. Hoy pues en tu pa - tro-ci - nio, es - pe - ra la_a-do - ra-ción. Que te me-

1. Di - vi - no____ pe-que-ño tus glo - rias hoy a-co-bar-dan mi voz, que no de-
2. De_o - rien-te_a____ o-rien-te ca - mi - na tu so - be - ra-no_e-splan-dor. Que_aún el o-
3. Tus pa - sos____ ve-ne-ran e-stam-pas quien no sin a - som - bro vio, que sien-do_e-
4. Hoy pues en____ tu pa-tro-ci - nio, es - pe - ra la_a-do - ra-ción. Que te me-

1. Di - vi - no pe - que-ño tus glo - rias hoy a-co-bar-dan mi voz, que no de-
2. De_o - rien-te_a o - rien-te ca - mi - na tu so - be - ra-no_e-splan-dor. Que_aún el o-
3. Tus pa - sos ve - ne-ran e-stam - pas quien no sin a - som - bro vio, que sien-do_e-
4. Hoy pues en tu pa - tro-ci - nio, es - pe - ra la_a-do - ra-ción. Que te me-

sing 4 times

then D.C. al Fine

- jar re - gis - trar - se. Su - po - ne la luz ma - yor.____
- ca - so_es prin - ci - pio don - de siem - pre na - ce_el sol.____
- jem - plo no de - ja po - si - ble la_i - mi - ta - ción.____
- rez - ca_es - ta ca - sa ser e - jem - plo de su_a - mor.____

- jar re - gis - trar - se. Su - po - ne la luz ma - yor.____
- ca - so_es prin - ci - pio don - de siem - pre na - ce_el sol.____
- jem - plo no de - ja po - si - ble la_i - mi - ta - ción.____
- rez - ca_es - ta ca - sa ser e - jem - plo de su_a - mor.____

- jar re - gis - trar - se. Su - po - ne la luz ma - yor,____ ma - yor.____
- ca - so_es prin - ci - pio don - de siem - pre na - ce_el sol,____ el sol.____
- jem - plo no de - ja po - si - ble la_i - mi - ta - ción,____ – ta - ción.____
- rez - ca_es - ta ca - sa ser e - jem - plo de su_a - mor,____ a - mor.____

- jar re - gis - trar - se. Su - po - ne la luz ma - yor, ma - yor.____
- ca - so_es prin - ci - pio don - de siem - pre na - ce_el sol, el sol.____
- jem - plo no de - ja po - si - ble la_i - mi - ta - ción, – ta - ción.____
- rez - ca_es - ta ca - sa ser e - jem - plo de su_a - mor, a - mor.____

García de Zéspedes: Convidando está la noche

Juan García de Zéspedes (~1619–1678) was born in Mexico and was trained as a treble in the choir of Puebla cathedral, where he worked for his whole life, being appointed maestro in 1664. Only a few of his compositions survive.

Convidando está la noche is a guaracha, a style of popular song with a quick tempo, lots of words, and frequent switches between duple and triple time. The words encourage everyone to join in the joyful dance to celebrate Christ's birth.

Convidando está la noche

Juan García de Zéspedes

Juguete [Verse]

1. Con - vi - dan - do es - tá la no - che A - cquí de mú - ci - cas va - rias
2. A - le - gres quan - do fes - ti - vas U - nas her - mo - sas za - ga - las

1. Con - vi - dan - do es - tá la no - che A - cquí de mú - ci - cas va - rias
2. A - le - gres quan - do fes - ti - vas U - nas her - mo - sas za - ga - las

1. Con - vi - dan - do es - tá la no - che A - cquí de mú - ci - cas va - rias
2. A - le - gres quan - do fes - ti - vas U - nas her - mo - sas za - ga - las

1. Con - vi - dan - do es - tá la no - che A - cquí de mú - ci - cas va - rias
2. A - le - gres quan - do fes - ti - vas U - nas her - mo - sas za - ga - las

Al re - cién na - ci - do in - fan - te Can - ten tier - nas___ a - la - ban - za. *(to Chorus 1)*
con no - vi - dad en - to - na - ron Ju - gue - tes por___ la gua - ra - cha. *(to Chorus 2)*

Al re - cién na - ci - do in - fan - te Can - ten tier - nas___ a - la - ban - za. *(to Chorus 1)*
con no - vi - dad en - to - na - ron Ju - gue - tes por___ la gua - ra - cha. *(to Chorus 2)*

Al re - cién na - ci - do in - fan - te Can - ten tier - nas a - la - ban - za. *(to Chorus 1)*
con no - vi - dad en - to - na - ron Ju - gue - tes por la gua - ra - cha. *(to Chorus 2)*

Al re - cién na - ci - do in - fan - te Can - ten tier - nas a - la - ban - za. *(to Chorus 1)*
con no - vi - dad en - to - na - ron Ju - gue - tes por la gua - ra - cha. *(to Chorus 2)*

1 Estribillo [Chorus]

SOLO or DUET

1a. Ay que me_a - bra - so (¡Ay!) di - vi - no due - ño (¡Ay!)
1b. Ay co - mo llue - ven (¡Ay!) cien - do lu - çe - ros (¡Ay!)
1c. Ay que la glo - ria (¡Ay!) del Por - ta - li - ño (¡Ay!)
1d. Ay que su ma - dre (¡Ay!) co - mo_en su_es - pe - ro (¡Ay!)

en la_her - mo - su - ra (¡Ay!) de tus o - jue - los (¡Ay!)
Ra - yos de glo - ria (¡Ay!) Ra - yos de fue - go (¡Ay!)
ya vis - te ra - yos (¡Ay!) si_a - rro - ja - ya - los (¡Ay!)
mi - ra_en su lu - cen - cia (¡Ay!) sus cre - ci - mien - tos (¡Ay!)

FULL

S.

1a. Ay que me_a - bra - so (¡Ay!) di - vi - no due - ño (¡Ay!)
1b. Ay có - mo llue - ven (¡Ay!) cien - do lu - çe - ros (¡Ay!)
1c. Ay que la glo - ria (¡Ay!) del Por - ta - li - ño (¡Ay!)
1d. Ay que su ma - dre (¡Ay!) co - mo_en su_es - pe - ro (¡Ay!)

A.

T.

1a. Ay que me_a - bra - so (¡Ay!) di - vi - no due - ño (¡Ay!)
1b. Ay co - mo llue - ven (¡Ay!) cien - do lu - çe - ros (¡Ay!)
1c. Ay que la glo - ria (¡Ay!) del Por - ta - li - ño (¡Ay!)
1d. Ay que su ma - dre (¡Ay!) co - mo_en su_es - pe - ro (¡Ay!)

B.

en la_her - mo - su - ra (¡Ay!) de tus o - jue - los (¡Ay!)
Ra - yos de glo - ria (¡Ay!) Ra - yos de fue - go (¡Ay!)
ya vis - te ra - yos (¡Ay!) si_a - rro - ja - ya - los (¡Ay!)
mi - ra_en su lu - cen - cia (¡Ay!) sus cre - ci - mien - tos (¡Ay!) *(to Verse 2)*

en la_her - mo - su - ra (¡Ay!) de tus o - jue - los (¡Ay!)
Ra - yos de glo - ria (¡Ay!) Ra - yos de fue - go (¡Ay!)
ya vis - te ra - yos (¡Ay!) si_a - rro - ja - ya - los (¡Ay!)
mi - ra_en su lu - cen - cia (¡Ay!) sus cre - ci - mien - tos (¡Ay!) *(to Verse 2)*

2 Estribillo [Chorus]

SOLO or DUET

2a. En la gua - ra - cha (¡Ay!) le fes - ti - ne - mos (¡Ay!)
2b. To - quen y bay - len (¡Ay!) por - que te - ne - mos (¡Ay!)
2c. Pe - ro el chi - co - te (¡Ay!) a un mis - mo tiem - po (¡Ay!)
2d. Paz a los hom - bres (¡Ay!) dan de los de - los (¡Ay!)

mien - tras el ni - ño (¡Ay!) se rin - de al sue - ño (¡Ay!)
fue - go en la nie - ve (¡Ay!) nie - ve en el fue - go (¡Ay!)
llo - ra y se ri - e (¡Ay!) que dos es - tre - mos (¡Ay!)
a Dios las gra - cias (¡Ay!) por - que ca - lle - mos (¡Ay!)

FULL

S.

2a. En la gua - ra - cha (¡Ay!) le fes - ti - ne - mos (¡Ay!)
2b. To - quen y bay - len (¡Ay!) por - que te - ne - mos (¡Ay!)
2c. Pe - ro el chi - co - te (¡Ay!) a un mis - mo tiem - po (¡Ay!)
2d. Paz a los hom - bres (¡Ay!) dan de los de - los (¡Ay!)

A.

T.

2a. En la gua - ra - cha (¡Ay!) le fes - ti - ne - mos (¡Ay!)
2b. To - quen y bay - len (¡Ay!) por - que te - ne - mos (¡Ay!)
2c. Pe - ro el chi - co - te (¡Ay!) a un mis - mo tiem - po (¡Ay!)
2d. Paz a los hom - bres (¡Ay!) dan de los de - los (¡Ay!)

B.

mien - tras el ni - ño (¡Ay!) se rin - de al sue - ño (¡Ay!)
fue - go en la nie - ve (¡Ay!) nie - ve en el fue - go (¡Ay!)
llo - ra y se ri - e (¡Ay!) qué dos es - tre - mos (¡Ay!)
a Dios las gra - cias (¡Ay!) por - que ca - lle - mos (¡Ay!)

mien - tras el ni - ño (¡Ay!) se rin - de al sue - ño (¡Ay!)
fue - go en la nie - ve (¡Ay!) nie - ve en el fue - go (¡Ay!)
llo - ra y se ri - e (¡Ay!) que dos es - tre - mos (¡Ay!)
a Dios las gra - cias (¡Ay!) por - que ca - lle - mos (¡Ay!)

de Araujo: Los coflades de la estleya

Juan Araujo (1646–1712) was another Spanish émigré who worked in Latin America for most of his life, studying composition with Tomás de Torrejón y Velasco before becoming maestro successively of Lima, Cusco and La Plata cathedrals, the latter in present-day Sucre, Bolivia. Although he was trained in European sacred styles from the Renaissance and early Baroque, he worked relatively little in these idioms. Instead, he was a prolific composer of villancicos, especially in the Latin American style. He wrote for a wide variety of classical and folk instruments, and from two to thirteen voice parts. Under his leadership, La Plata cathedral had one of the largest church orchestras in the world, and today it retains a vast archive of 17th and 18th century sheet music.

The words of *Los coflades de la estleya* are a mashup of Spanish with several African and Central American languages. The names of the four singers, "Blasico, Pellico, Zuanico y Tomá", are affectionate versions of the common Spanish names Blas (related to 'Blaise'), Pedro, Juan and Tomás, and may have been singers in Araujo's own ensemble.

Los coflades de la estleya	*Brothers and sisters of the League of the Star,*
vamo turus a Beleya	*let's all go now to Bethlehem,*
y velemo a ziola beya	*where we'll see our lovely Lady*
con Siolo en la poltal.	*with our little Lord in the stable.*
¡Vamo, vamo curendo aya!	*Let's go, let's go running there!*
Oylemo un viyansico	*We'll hear a carol*
que lo compondla Flasico ziendo	*that Francisco will compose,*
gayta su fosico y luego	*with a gourd to keep the beat;*
lo cantala Blasico, Pellico, Zuanico y Tomá	*then Blasico, Pedrico, Zuanico and Tomá will sing it,*
y lo estliviyo dila:	*and the refrain will go:*
Gulumbé, gulumbé, gulumbá	*Gulumbé, gulumbé, gulumbá.*
guache, guache molenio de Safala.	*Guaché, guaché! O blacks from Safala!*
Bamo a bel que traen de Angola a ziolo y a ziola	*Let's see what Baltasar, Melchor and my cousin Gaspar*
Baltasale con Melchola y mi plimo Gasipar	*are bringing from Angola to Our Lady and our little Lord.*
¡Vamo, vamo curendo aya!	*Let's go, let's go running there!*
Gulumbé, gulumbé, gulumbá	*Gulumbé, gulumbé, gulumbá.*
guache, guache molenio de Safala.	*Guaché, guaché! O blacks from Safala!*
Vamo siguiendo la estleya — ¡Eya!	*So all you blacks who work at court, — Oh yeah!*
lo negliyo coltezano — ¡Vamo!	*yes, let's go, and follow the star, — Let's go!*
pus lo Reye cun tesuro — turo	*behind the kings with the treasure — All of us!*
de calmino los tlesban — ¡aya!	*they carry across the desert — To the stable!*
Blasico, Pelico, Zuanico y Tomá,	*And you, Blasico, Pedrico, Zuanico and Tomá,*
¡aya! vamo tura aya!	*let's all get going now!*

Los coflades de la estleya

Juan de Araujo

Jubiloso

Los co - fla - des de la_est - le - ya va - mo tu - rus a Bel - ey - a,

ya ve - le - mo_a zio - la be - ya con Si - lo en la pol -

- ta.

¡Va - mo, va - mo cu - ren - do_a ya, cu - ren - do_a ya! ¡Va - mo, va - mo cu - ren - do_a ya!

¡Va - mo, va - mo cu - ren - do_a ya! ¡Va - mo, va - mo cu - ren - do_a ya!

¡Va - mo, va - mo cu - ren - do_a ya, cu - ren - do_a ya!

Oy - le - mo_un vi - yan - si - co que lo com - pon - dla Fla - si - co zien - do gay - ta su fo - si - co, y

Oy - le - mo_un vi - yan - si - co que lo com - pon - dla Fla - si - co zien - do gay - ta su fo - si - co, y

-la, de Sa - fa - la! ¡Gua - che! ¡de Sa - fa - la!

-ni - o de Sa - fa - la! ¡Gua - che! ¡de Sa - fa - la!

¡Gua che! ¡Mo - le - ni - o de Sa - fa - la!

¡Mo - le - ni - o de Sa - fa - la, de Sa - fa - la!

A tempo

1. Va - mo, si - guien do la est - le - ya, lo ne - gli - yo col te - za - no, pus lo Rey - e cun te - su - ro
2. Va - mo, tu - ruz loz Ne - gli - os, pues nos ye - ba nost la est - le - ya que sin tan tuz neg - los fol - men

1. ¡E - ya! ¡Va - mo! ¡Tu - ro!
2. ¡Pli - mos! ¡Be - ya! ¡No - che!

de cal - mi - no los tles - ban. Bla - si - co, Pel - li - co, Zua - ni - co y To - má, ¡a - ya, va - mo tu - ra a - ya!
much a luz en lo pol - tal.

Bla - si - co, Pel - li - co, Zua - ni - co y To - má, ¡a - ya, va - mo tu - ra a - ya! ¡Go - lum -

¡A - ya!
¡A - blá!

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¡Go - lum - bé, go - lum - bé, go lum - bá! ¡Gua - che! ¡Mo - le - ni - o de Sa - fa -

-bé, go - lum - bé, go - lum - bá, go - lum - bá! ¡Gua - che! ¡Mo - le -

¡Go - lum - bé, go - lum - bé, go - lum - bá!

-la, mo - le - ni - o de Sa - fa - la! ¡Gua - che! ¡de Sa - fa - la!

- ni - o de Sa - fa - la! ¡Gua - che! ¡de Sa - fa - la!

¡Gua - che! ¡Mo - le - ni - o de Sa - fa - la!

¡Mo - le - ni - o de Sa - fa - la, de Sa - fa - la!

de la Hèle: Asperges me, Domini

For boring reasons to do with the internal politics of the Holy Roman Empire, Spain ruled most of modern-day Belgium and Luxembourg, plus parts of France, Germany and the Netherlands, from 1554 until 1714. This fact explains why most Flemish cities have Spanish-language names (Antwerpen = Amberes, Bruges = Brujas, Ghent = Gante, Mechelen = Malinas), and why the historical record shows a series of governors of the Netherlands with not-very-Dutch-sounding names like 'Fernando Álvarez de Toledo' and 'Luis de Requesens y Zúñiga'. The capital of the Spanish Netherlands was wherever the governor resided, sometimes in Brussels and sometimes in nearby Mechelen, where much of the civic architecture dates from the period of Spanish rule.

The Spanish Netherlands remained Catholic when many of its bordering countries, including the northern parts of the Netherlands, tended towards Protestantism. As a result, many Flemish church musicians (then regarded as the world's greatest composers) spent time in Spain. Georges de la Hèle (1547–1586), who was born in Antwerp, moved repeatedly between Flanders and Madrid, finishing his career as maestro in the Spanish chapel royal.

Asperges me, Domine

George de La Hèle (1547–1586)

Plantin, *Octo missae quinque, sex et septem vocum* [Antwerp, 1578]

In aspersione aquæ benedictæ

- bis me, et su - - - de - al - ba - bor, la - va - bis me, et su - per ni - vem me, la - va - - - - - - - - - - bis me, et su - - per ni - vem de - al - ba - bor, et

per ni - - - - vem, et su - per ni su - per - - - ni - - vem de - al - ba de - al - ba - bor, et su - per ni - vem de al - ba - - - et su - - per ni - vem de al - su - per ni - - - - - vem de -

vem de - - - - al - ba - - bor. - - - - bor. - - bor, de - al - - - ba - bor. ba - - - - - - bor. - - - al - ba - - - - - bor.

[Fine]

SUP. I
SUP. II

Mi - se - re - re me - i, De - us,___

SUPERIUS [PRIMUS]

Se - cun-dum ma - gnam   mi - se - ri - cor - di - am tu -

SUPERIUS [SECUNDUS]

Se - cun-dum ma - gnam   mi - se - ri - cor - di - am___

Se - cun-dum ma-gnam, se - cun-dum ma - gnam   mi - se - ri - cor-di - am tu - -

Se - cun-dum ma - gnam mi - se - ri - cor - di - am   tu -

Se - cun-dum ma-gnam, se - cun-dum *ma* - *gnam*

Se - cun-dum ma - gnam

am,   *mi* - *se* - *ri* - *cor* - *di* - *am*   *tu* - *am.*

___ tu - am,   mi - se - ri - cor - di-am   tu - am.

- am, mi - se - ri - cor - di - am tu - - - am.___

am, mi - se - ri - cor - - - di - am___   tu - am.

mi - se - ri - cor - di - am___   tu - am.___

mi - se - ri - cor - di - am tu - am, tu - - am.

Glo - ri - a Pa-tri, et Fi-li-o, et Spi-ri - tu-i San-cto.

Si - - cut e - - rat in prin-ci-pi-o,

Si - cut e -rat, si - cut e - rat in___ prin-ci-pi - o,

Si - cut e - rat, si -cut e - rat in prin-ci-pi-o, et nunc, et

Si - cut e - rat, si - cut e - rat in prin-ci-pi - o, et nunc,___ et

Si - cut e - rat in prin-ci-pi - o, et nunc, et

et nunc,___ et sem - per, et *nunc, et sem - per.*___

et nunc, et sem - - per.___

sem - per, et *nunc, et sem - per, et nunc, et___ sem - - per.*

sem - per, et nunc, et sem - per.___ Et in

___ sem-per, et nunc, et sem - per.___ Et in

sem - per, et nunc, et sem - per.___ Et in

Estévez: Mata del anima sola

Antonio Estévez (1916–1988) was a Venezuelan choral conductor and composer. His most significant work was a choral symphony, *Cantata Criolla*, depicting the duel between the man of the plains and the devil.

Mata del anima sola ('Tree of the lonely soul') also takes inspiration from the people of the Venezuelan high plains, alternating between a quasi-improvised song in the style of that culture and a depiction of a rhythmic folk dance known as the *joropo*, complete with diatonic harp (sopranos), four-stringed guitar (altos and tenors), and bordones or baritone guitar (basses).

Tenor Solo *mf*

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pi-lin, plin - pin, pi-lin plin,

Con el sil - bo y la pi-

sempre pp

la-ran lan lan la-ran lan

cha-cu-ru-cu - cha, cu-ru-cu,

cha-cu-ru-cu - cha, cu-ru-cu,

sempre pp

la-ran lan lan la-ran lan

cha-cu-ru-cu - cha, cu-ru-cu-cha,

cha-cu-ru-cu - cha, cu-ru-cu-cha,

pp

pon, po-pon, pon, pon, po-pon, pon, po on, pon, po-pon, pon, po on, pon, po-pon,

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ca - da_____ de la bri - sa co-lea - do - ra_____

cha-cu-ru-cu - cha, cu-ru-cu, cha-cu-ru-cu - cha, cu-ru-cu, cha-cu-ru-cu - cha, cu-ru-cu,

cha-cu-ru-cu - cha, cu-ru-cu-cha, cha-cu-ru-cu - cha, cu-ru-cu-cha, cha-cu-ru-cu - cha, cu-ru-cu-cha,

pon, po on, pon, po-pon, pon, po on, pon, po-pon, pon, po on, pon, po-pon,

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_____ Con el sil - bo y la pi - ca - da_____ de la bri - sa co-lea-

cha-cu-ru-cu - cha, cu-ru-cu, cha-cu-ru-cu - cha, cu-ru-cu, cha-cu-ru-cu - cha, cu-ru-cu,

cha-cu-ru-cu - cha, cu-ru-cu-cha, cha-cu-ru-cu - cha, cu-ru-cu-cha, cha-cu-ru-cu - cha, cu-ru-cu-cha,

pon, po on, pon, po-pon, pon, po on, pon, po-pon, pon, po on, pon, po-pon,

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Measure 32:

noche, ye-gua can - sa - da, so-bre los ban - cos tre - mo - la la

noche, ye-gua can - sa - da, so-bre los ban - cos tre - mo - la la

noche, ye-gua can - sa - da, so-bre los ban-cos tre - mo - la

La no - che, ye-gua can - sa - da, so-bre los ban-cos tre -

Measure 36:

crin y la ne-gra co - la y en su si - len - cio se pas-ma

crin y la ne-gra co - la y en su si - len - cio se pas-ma

la crin y la ne-gra co - la, pas-ma

mo - la, tre - mo - la, y en su si - len - cio se pas-ma

Measure 40:

tu co - ra-zon de fan - tas-ma. B.C. Tenor Solo Ma-ta del á - ni-ma so - la, bo-que-

tu co - ra-zon de fan - tas-ma. Jui-o

tu co - ra-zon de fan - tas-ma. Jui-o B.C.

tu co - ra-zon de fan - tas-ma. B.C.

rón ____ de ban-co lar-go ya po-drás de-cir a - ho - ra a-quí dur- mió ____ can-ta cla - ro.

T (B.C.)

B (B.C.)

MATA DEL ANIMA SOLA
("Tree of the lonely soul")

Mata del ánima sola,
Tree of the soul lonely,

boquerón de banco largo
wide opening of the riverside long

ya podrás decir ahora
now you-will-be-able to say now

aquí durmió canta claro.
here slept song clear.

Con el silbo y la picada
With the whistle and the sting

de la brisa coleadora
of the breeze twisting

la tarde catira y mora
the twilight dappled and violet

entró al corralón callada.
entered the corral quietly.

Tree of the lonely soul,
wide opening of the riverside—
now you will be able to say:
Here slept Cantaclaro.

With the whistle and the sting
of the twisting wind,
the dappled and violet dusk
quietly entered the corral.

La noche, yegua cansada,
The night, mare tired,

sobre los bancos tremola
above the riverside shakes

la crin y la negra cola
the mane and the black tail

y en su silencio se pasma
and in its silence (itself) astounds

tu corazón de fantasma.
your heart of phantoms.

The night, tired mare,
shakes her mane and black tail
above the riverside;
and, in its silence,
your ghostly heart is filled with awe.

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Gustavino: Se equivocó la paloma

In 1940, the poet Rafael Alberti (XX) fled his native Spain for Argentina, in the wake of Franco's victory in the Spanish civil war. A year later, he published a book of poems on the theme of exile, entitled *Entre el clavel y la espada* ('Between the carnation and the sword').

One of the poems in that book, *La paloma* ('The dove'), was set to music in the same year by his friend Carlos Guastavino (1912–2000), a young composer and pianist who later became known as 'the Schubert of the Pampas' because of his output of romantic songs, many of which had Argentinian nationalist or folk themes. The resulting song, *Se equivocó la paloma* ('The dove was wrong'), remains a national favourite in Argentina.

Se equivocó la paloma.	*The dove was wrong.*
Se equivocaba.	*She was mistaken.*
Por ir al norte, fue al sur.	*To travel north she flew south,*
Creyó que el trigo era agua.	*Believing the wheat was water.*
Se equivocaba.	*She was mistaken.*
Creyó que el mar era el cielo;	*Believing the sea was sky,*
que la noche, la mañana.	*That the night was dawn.*
Se equivocaba.	*She was mistaken.*
Que las estrellas, rocío;	*That the stars were dew,*
que la calor; la nevada.	*That the heat was snowfall.*
Se equivocaba.	*She was mistaken.*
Que tu falda era tu blusa;	*That your skirt was your blouse,*
que tu corazón, su casa.	*That your heart was your home.*
Se equivocaba.	*She was mistaken.*
(Ella se durmió en la orilla.	*(She fell asleep on the shore,*
Tú, en la cumbre de una rama.)	*You at the tip of a branch.)*

Se equivocó la paloma

Carlos Guastavino
texto: Rafael Alberti

Lyrics:

Se_e-qui-vo - có la pa - lo-ma se_e-qui-vo-ca-ba. Por ir al

nor - te fue al sur cre - yó que_el tri - go e - ra a - gua se_e-qui-vo - ca-ba

System 1 (m. 16)

S: cre - yó que_el mar e - ra_el cie - lo B.c.
A: cre - yó que_el mar e - ra_el cie - lo B.c.
T: cre - yó que_el mar e - ra_el cie - lo B.c.
B: ca - ba cre - yó que_el mar e - ra_el cie - lo que la no - che la ma - ña - na se_e - qui - vo -

System 2 (m. 21)

S: se_e - qui - vo - ca - ba se_e - qui - vo - ca - ba se_e - qui - vo - ca - ba.
A: se_e - qui - vo - ca - ba se_e - qui - vo - ca - ba se_e - qui - vo - ca - ba
T: se_e - qui - vo - ca - ba se_e - qui - vo - ca - ba se_e - qui - vo - ca - ba
B: ca - ba se_e - qui - vó - ca - ba se_e - qui - vo - ca - ba se_e - qui - vo - ca - ba se_e - qui - vo - ca - ba se_e - qui - vo -

System 3 (m. 26)

S: Que las es - tre - llas ro - cí - o que la ca - lor la ne - va - da se_e - qui - vo -
A: B.c. se_e - qui - vo -
T: B.c. se_e - qui - vo -
B: ca - ba. B.c. se_e - qui - vo -

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Menos — portando

S: E - lla se dur - mió_en la_o - ri - lla, tú, en la
A: E - lla se dur - mió_en la_o - ri - lla, tú, en la
T: E - lla se dur - mió_en la_o - ri - lla, tú, en la
B: E - lla se dur - mió_en la_o - ri - lla, tú, en la

Tempo I

S: cum - bre de_u - na ra - ma B.c.
A: cum - bre de_u - na ra - ma B.c.
T: cum - bre de_u - na ra - ma B.c.
B: cum - bre de_u - na ra - ma B.c.

Escalada: Tangueando

Oscar Escalada (1945–) was born in Buenos Aires in 1945. He was trained as a concert guitarist, but became interested in choral music from a young age, specialising in a cappella vocal music. *Tangueando* is an attempt to combine the distinctive rhythms of seven different kinds of Argentine dances into one minimalist composition.

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Meno mosso

82

Txoriak

The Basque country is an autonomous mountainous region that lies largely in Spain, with northern parts in modern-day France. The existence of a distinctive cultural and ethnic group living in the region is attested since prehistory, but its origins are somewhat mysterious. The differences between the culture and language of Basque people has been noticeable at least since Roman times, when Julius Caesar himself described their unique customs and physical make-up, comparing them to those of neighbouring tribes.

The Basque language in particular is something of a mystery, since it seems to bear no relation to any other known language family, to the extent that linguistic theories connecting Basque (or its ancient predecessor Aquitan) to other languages all over the world have become something of a joke among historical linguists.

Anyway, here are three contemporary songs about birds (*txoriak* in Basque). The first and third are folk arrangements, while the second is an arrangement of a popular twentieth-century song by Mikel Laboa and Joxean Artze. The arrangements were first made for the Brussels choir Lassenne Vocale in 2022.

For our purposes, Basque (in its most common Bantu dialect) can be pronounced generally like Spanish, but note the following:

- **g** is usually hard, as in English 'go'

- **h** is silent (except in the northern Basque country, where it is aspirated as in English, presumably because they want to sound different from the French)

- **s** and **x** are both like English 'sh'

- **ts** and **tx** are both like English 'ch' (so 'cho-ri-ak')

- **z** is always unvoiced, like English 's' (so **tz** is like English 'ts':)

I. Xiruliruli

'The apple tree'

traditional Basque song
arr.

Fast

p very intense

S. Al - da - pe - ko sa - ga - rra - ren a - da - rra - ren pun - tan pun - ta - ren

A.

T.

B.

Piano
(for rehearsal only)

pun - tan txo - ri - a ze - go - en kan - ta - ri. *pp*

kan - ta - ri. *pp*

kan - ta - ri. *pp*

kan - ta - ri.

Al - da - pe - ko   sa - ga - rra - ren   a - da - rra - ren   pun - tan   pun - ta - ren   pun - tan   txo - ri - a

kan - ta - ri.   Xi - ru - li - ru - li!

kan - ta - ri.   Xi - ru - li - ru - li!

ze - go - en   kan - ta - ri.   Xi - ru - li - ru - li!

kan - ta - ri.   Xi - ru - li - ru -

Xi - ru - li - ru - li! Nork dat - tza - tu - ko o - te du so - ñu - txo ho - ri?

Xi - ru - li - ru - li! so - ñu - txo ho - ri?

Xi - ru - li - ru - li! Nork dat - tza - tu - ko o - te du so - ñu - txo ho - ri?

- li - ru - li! so - ñu - txo ho - ri?

Zu - bi - bu - ru ze - lai - e - ko oi - ha - na - ren zo - lan, zo - la - ren

Zu - bi - bu - ru ze - lai - e - ko oi - ha - na - ren zo - lan,

Zu - bi - bu - ru ze - lai - e - ko oi - ha - na - ren

Zu - bi - bu - ru ze - lai - e - ko

Zu - bi - bu - ru

zo - lan, li - li bat ba - da___ bei - la - ri,

zo - la - ren zo - lan, ba - da___ bei - la - ri,

zo - lan, zo - la - ren zo - lan, bei - la - ri,

oi - ha - na - ren zo - lan, zo - la - ren, li - li bat ba - da___ bei - la - ri,

ze - lai - e - ko oi - ha - na - ren zo - lan, zo - la - ren zo - lan, bei - la - ri,

p

Zu - bi - bu - ru ze - lai - e - ko oi - ha - na - ren zo - lan, ba - da bei - la - ri,

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pp *f* *p*

S.

bei - la - ri.___ Xi - ru - li - ru - li! Xi - ru - li - ru - li! Nork bil - du - ko

pp *f*

A.

bei - la - ri.___ Xi - ru - li - ru - li! Xi - ru - li - ru - li!

pp *f* *p*

T.

bei - la - ri.___ Xi - ru - li - ru - li! Xi - ru - li - ru - li! Nork bil - du - ko

pp *f*

B.

bei - la - ri.___ Xi - ru - li - ru - li - ru - li!

Slow and romantic

o - te du li - li xar - mant ho - ri? Men - de hun - tan ja - san

li - li xar - mant ho - ri? Men - de hun - tan ja - san

o - te du li - li xar - mant ho - ri? Men - de hun - tan ja - san

li - li xar - mant ho - ri? Men - de hun - tan du -

du - dan bi - ho - tze - ko pe - na, pe - na - ren

du - dan bi - ho - tze - ko pe - na,

__ du - dan bi - ho - tze - ko pe - na,

- dan bi - ho - tze - ko pe - na,

Aldapeko sagarraren
adarraren puntan
puntaren puntan
txoria zegoen kantari.

Xiru-liruli! Xiru-liruri!
Nork dantzatuko ote du soñutxo hori?

Zubiburu zelaieko
oihanaren zolan,
zolaren zolan,
lili bat bada beilari.

Xiru-liruli! Xiru-liruri!
Nork bilduko ote du lili xarmant hori?

Mende huntan jasan dudan
bihotzeko pena,
penaren pena,
nola behar dut ekarri?

Xiru-liruli! Xiru-liruri!
Zuk maitea hartzazu ene pena hori!

On the apple tree at the bottom of the hill,
standing on the end of the branch,
the very end,
a bird was singing.

Xiru-liruli! Xiru-liruli!
Who can dance to this tune?

On the plain at the end of the bridge,
on the forest floor
right down at ground level,
a flower stands guard.

Xiru-liruli! Xiru-liruli!
Who will pick this lovely flower?

This century, I have shown
the deep sadness of my heart,
my extreme sadness.
How can I display it?

Xiru-liruli! Xiru-liruli!
My love, please chase away this sadness!

II. Txoria txori

'The bird is a bird'

Mikel Laboa and Joxean Artze (arr.)
arr.

Slow and lilting

(musical score for Descant recorder, S., A., T., B. voices singing "ah", and Piano (for rehearsal only))

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* In this song, the descant recorder part could alternatively be performed on flute, violin or another melodic instrument, or by a singer whistling the melody. In each case, it should sound an octave higher than the written pitch.

* When the instrument returns, it should be positioned out of sight and at a
physical distance from the audience, for instance backstage.

Hegoak ebaki banizkio
nerea izango zen,
ez zuen aldedingo.
Bainan, honela ez zen
gehiago txoria izango,
eta nik:
txoria nuen maite.

If I clipped its wings,
it would be mine,
and it would not be able to fly away.
But then it would no longer
be a bird,
and what I love about it
is that it is a bird.

III. Basatxoritxu

'Wild bird'

traditional Basque song
arr.

Playful (♩. ≈ 88)

S. *mp*
Ba - sa - txo - ri - txu mus - tur lu - zi - ak, ez jun

A.

T. *p (nasal)*
ia____ ia____ ia____ ia____

B. *p (nasal)*
ia____ ia____ ia____ ia____

Piano *(for rehearsal only)*

Do - no - ki - ra bi - lla, ain - ge - ru - txu - rik bi - ar ez - ke - ro o - rra or gu - re mu - ti -

ia____ ia____ ia____ ia____ ia____

____ ia____ ia____ ia____ ia____ ia____

Lyrics (measure 19 onward):

-lla.___ *mp* Be - re mu - su - ba   e - du - rra da ta   su - ba   bi - jotz ta   ez - pa - nak,

Be - re   mu - su - ba   e - du - rra da ta   su - ba   bi - jotz ta   ez - pa - nak,   *p*

ia_____

ber-

Lyrics (measure 28 onward):

ber - ton   ur - tu - rik   bi - xi - ko di - ra   ni - re   bu - la - rra ta   za - ñak.___

ber - ton   ur - tu - rik   bi - xi - ko di - ra   ni - re   bu - la - rra ta   za - ñak.___

- - ton   ur - tu - rik   bi - xi - ko di - ra   ni - re   bu - la - rra ta   za - ñak.

bu_____   la - rra   ta   za - ñak.___

sein - txu on - tza - ko jan - zki - a! La - rro - sa - txu - ak bost o - rri dau - koz,

sein - txu on - tza - ko jan - zki - a! txa txa txa txa

sein - txu on - tza - ko jan - zki - a!_____ La - rro - sa - txu - ak bost o - rri dau - koz,

txa - txa txa - txa txa - txa txa - txa txa - txa txa - txa txa - txa

kla - be - li - fi - ak a - ma - bi; gu - re u - me - txua____ gu - ra

txa txa txa txa txa____ txa txa txa

kla - be - li - fi - ak a - ma - bi; gu - re u - me - txua____ gu - ra

txa - txa txa - txa txa - txa txa - txa txa - txa txa - txa txa - txa

Basatxoritxu mustur luziak,
ez jun Donokira billa;
aingerutxurik biar ezkero
orra or gure mutilla.

Bere musua edurra da ta
sua bijotz ta ezpanak;
berton urturik bisiko dira
nire bularra ta zañak.

Ai, nork leukezan urrezko orratza,
urremie sa ta aria,
urrez asi eta amaituteko
seintxu ontzako janzkia!

Larrosatxuak bost orri daukoz,
klabelifiak amabi;
gure umetxua gura dabenak
eskatu bere amari.

O long-beaked wild bird,
if you want to find an angel,
do not search the sky;
here you have my little boy.

His face is like snow,
his heart and lips are like fire.
My melted heart
lives within him.

If only I had a golden needle,
golden cloth and golden thread,
I would make clothes of gold
to dress my son from head to toe.

The rose has five petals;
the carnation has twelve.
If you want to hold the boy,
you must first ask his mother.

Franchini: Tango trentino

This comic song recounts the nostalgic homesickness of an Italian émigré who moved to Argentina, the home of 'authentic' tango, but misses the schmalzy pseudo-tango of his home country. The language is a combination of Spanish, Italian, and Trentino dialect.

Measure 29:
- Que me quie - res jun - tar la - gri - mas y vi - no. o_____ o_____
- Que me quie - res jun - tar la - gri - mas y vi - no. Tan-go, tan - go de no - stal - gi - a, tan - go, tan - go tren-
- Tan - go, tan - go, tan - go tren - ti - no. o_____ tan - go tren - ti - no,
- Tan - go, tan - go, tan - go tren - ti - no. Tan - go tren - ti - no, tan - go, tan - go tren -

Measure 34:
- _____ El - los par - ti - an col ve - lie - ro so-bre)el mar pro - fun - do_y
- - ti - no. no no no no no no no no
- tan - go, tan - go tren - ti - no. no no no no no no
- - ti - no. dm dm_ dm dm dm__ dm dm dm_ dm dm dm___ dm

Measure 39:
- ne - ro y si los fa - cian bai - lar vo - mi - ta - ban el dis - nar. Fi - nal - men - te_____ u - na ma-
- no no no no no no no no no no no no
- no no no no no no no no no no no no
- dm dm_ dm dm dm_ dm dm dm_____ dm dm dm_ dm dm dm_ dm dm dm_ dm

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Measure 45 onward:
- Soprano: -ti - na   a - pa - ri - ba l'Ar - gen - ti - na   to - da   pla - na_y scon - fi - na - da   sin ca - ne - der - li_y pa -
- Alto: no no no no   no no   no no   no no
- Tenor: no no no no   no no   no no   no no
- Bass: dm dm_ dm dm   dm_ dm   dm dm_ dm   dm   dm_ dm dm dm_ dm

Measure 50 onward:
- Soprano: -na - da._   no   Tan - go, tan - go,   tan - go tren - ti - no.   Que me quie - res jun - tar   la - gri - mas y vi - no.
- Alto: no no no   Tan - go, tan - go,   tan - go tren - ti - no.   Que me quie - res jun - tar   la - gri - mas y vi - no.
- Tenor: no no no   Tan - go, tan - go,   tan - go tren - ti - no.   Tan - go, tan - go,   tan - go tren - ti - no.
- Bass: dm dm_ no   Tan - go, tan - go,   tan - go tren - ti - no.   Tan - go, tan - go,   tan - go tren - ti - no.

Measure 55 onward:
- Soprano: o___   o___   Ay tri - stez - za que me
- Alto: Tan - go, tan - go de no - stal - gi - a   de - ja so - bre_a Val - su - ga - na__ l'al - ma mi - a.__   Tren - ti - no, tren - ti - no,
- Tenor: o___   o___   Tren - ti - no, tren - ti - no,
- Bass: Tan - go tren - ti - no,   tan - go, tan - go tren - ti - no,   tan - go, tan - go, tan - go,

lle - na la ca - be - za si you pien - so a quell' en - can - to de To - blin don - de siem - pre se in - com-

tren - ti - no, tren - ti - no, tren - ti - no, tren - ti - no, tan - go, tan - go, tren - ti - no, tren - ti - no,

tren - ti - no, tren - ti - no, tren - ti - no, tren - ti - no, tan - go, tan - go, tren - ti - no, tren - ti - no,

tan - go, tan - go, tan - go, tan - go, tan - go, tan - go, tan - go, tan - go,

-tra - ban las lu - ga - ne - gas y el vin mas por los o - tros. Tan - go, tan - go, tan - go tren - ti - no.

tren - ti - no, tren - ti - no, tren - ti - no, tren - ti - no, tren - ti - no, tren - ti - no. Tan - go, tan - go, tan - go tren - ti - no.

tren - ti - no, tren - ti - no, tren - ti - no, tren - ti - no, tren - ti - no, tren - ti - no. Tan - go, tan - go, tan - go tren - ti - no.

tan - go, tan - go, tan - go, tan - go, tan - go, tan - go. Tan - go, tan - go, tan - go tren - ti - no.

Que me quie - res jun - tar la - gri - mas y vi - no. o_____ o_____

Que me quie - res jun - tar la - gri - mas y vi - no. Tan - go, tan - go de no - stal - gi - a, tan - go, tan - go tren-

Tan - go, tan - go, tan - go tren - ti - no. o_____ tan - go tren - ti - no,

Tan - go, tan - go, tan - go tren - ti - no. Tan - go tren - ti - no, tan - go, tan - go tren-

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Es tris-te_hi - sto - ria que de - ven - ta to - da dul - ce_en la me - mo - ria de las
-ti - no. no no no no no no no no
tan - go, tan - go tren - ti - no. no no no no no no
-ti - no. dm dm dm dm dm dm dm dm dm dm dm dm

tie - rras tan lon - ta - nas don-de_el si - dro no es hi - jo de man - za - nas. Es tri - ste_his - to - ria que de -
no no no no no no no no no no no no
no no no no no no no no no no no no
dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm dm

-ven - ta to - da dul - ce_en la me - mo - ria de las tie - rras tan lon - ta - nas don-de_el pla - no
no no no no no no no no
no no no no no no no no
dm dm dm dm dm dm dm dm dm dm dm dm dm dm

D.S. al Coda

o - fre - ce_ho - me - na - je_a las mon - ta - ñas. no
no no no no no
no no no no no
dm dm dm dm dm no

⊕ Coda

Tan - go, tan - go,
Tan - go, tan - go,
Tan - go, tan - go,
Tan - go, tan - go,

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Villa-Lobos: As costureiras

Heitor Villa-Lobos (1887–1959), the world-renowned Brazilian composer, conductor and classical guitarist, wrote both the words and the music to this chôros, a style of lyrical song that blends folk influences from Brazil, Africa and Europe. The repeated motif 'la-ri-la-la' represents the spinning wheels of the seamstresses.

Brazilian Portuguese pronunciation isn't always easy for English speakers, but it's at least bit easier than European Portuguese. Some quick tips for words that crop up in this song:

- **ch** is like English 'sh' (*chorar*)

- **nh** is the equivalent of Spanish 'ñ' (*linha*, *divinha*)

- **r** between vowels is tapped like in Spanish (*larilala*); but **r** at the start of a word is guttural, a bit like French, not rolled like Spanish; **rr** is always rolled

- **o** at the end of a word is more like 'u' (*como*, *futoro*)

- **ei** is 'ay', so *costureiras* = 'coz-tu-ray-ras'

- **s** in the middle of a word is 'z', but at the start or end of a word is 's'

- **q** is 'k' (actually it varies a bit but let's not worry about it)

- **z** at the end of a word is 's' (*faz*)

In spoken Portuguese, vowels followed by 'm' or 'n' or with a tilde ˜ over them are nasalised a bit like French. But in sung Portuguese, these are mostly 'denasalised', so we don't need to worry about it.

A' Ceição Barros Barreto

As Costureiras
The Sewing Girls
For Full Chorus of Women's Voices
a cappella

English version by
Lorraine Noel Finley

Original Portuguese words and music by
Heitor Villa-Lobos

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Com al - ma a cho - rar!
Sad - ness__ in their hearts,
Lalari-la-lá! Lari-la-

lá! Larilalá! Larilalá! La-ri-la-lá! La-ri-la - lá! Larilalá! Larilalá!

lá! Larilalá! Larilalá! La-ri-la-lá! La-ri-la - lá!

A - le - gre a sor - rir!
Laugh - ter__ in their eyes,

Lala-ri-la-lá! Lari-la-lá! Lari-la-lá! Lari-la-

Can - tan - do os seus ma - les!
Sing - ing__ of their sor - row,

Lalarilalá! Lari-la-

lá! Larilalá! Lari-la-lá! Lari-la-lá! La-ri-la - lá! Larilalá! Lari-la!

System 1 lyrics:
La-la-ri-la-lá! La-ri-la-lá!
As cos - tu are
The girls are

lá!
La-la-ri-la-lá! La-ri-la
As cos - tu are
The girls are

La-la-ri-la-lá! Lari-la-lá! Lari-la-lá! Lari-la-

Lá! Lá! Lá!

System 2 lyrics:
rei - ras,
sew - ing.
So - mos nes-ta
Our hopes will not

rei - ras,
sew - ing.
So - mos nes-ta
Our hopes will not

lá! Lá!
La-la-ri-la-lá! Lari-la-lá! Lari-la-lá! La-ri-la!

La-la-ri-la-lá! Lari-la-lá! Lari-la-lá! La-ri-la - lá!
Lá! Lá! la-la!

System 3 lyrics:
vi - da!
fail us,
A - té a
The threads of

vi - da!
fail us,
A - té a
The threads of

Lá! Lá!
La-la-ri-la-lá! Lari-la-lá! Lari-la-lá! La-ri-la!

La-la-ri-la-lá! La-ri-la-lá! Lari-la-lá! La-ri-la - lá!
Lá! Lá! Lá!

Line 1 (SA):
mo - res u - ni - mos a li - nha,
life and love are __ in - ter - twin - ing,

Line 2 (SA):
mo - res u - ni - mos a li - nha,
life and love are __ in - ter - twin - ing,

Line 3 (T):
pp
flo - res u - ni - mos a La - la - ri - la - lá! La - ri - la -
life and love are __ in - ter -

Line 4 (B):
pp   *mf*
La - la - ri - la - lá! La - ri - la - lá! La - ri - la - lá! La - ri - la!
li - nha,
twin - ing,

System 2:

Line 1:
Nós tra - ba - lha - mos sem - pre a - le - gres na
Gai - ly __ we're sew - ing, though new cares may as -

Line 2:
Nós tra - ba - lha - mos sem - pre a - le - gres na
Gai - ly __ we're sew - ing, though new cares may as -

Line 3:
mf
lá! La - ri - la - lá! La - ri - la! *Al - mas,* sem - pre a - le - gres na
sew - ing, though new cares may as -

Line 4:
pp
Lá! Lá! __ Lá! La - la - ri - la - lá! La - ri - la - lá! La - ri - la - lá! La - ri - la!

System 3:

Line 1:
poco rall.
li - da!
sail us.

Line 2:
poco rall.
li - da!
sail us.

Line 3:
pp   *poco rall.*
La - la - ri - la - lá! La - ri - la - lá! La - ri - la - lá! La - ri - la - lá!

Line 4:
poco rall.
Lá! Lá! La - la - ri - la - lá! La - ri - la - lá! La - ri - la - lá! La - ri - la-

Co - mo_ al - guem que_ a-di - vi - - nha,
E - ven_ as those good at di - vin - - ing,

Co - mo_ al - guem que_ a-di - vi - - nha,
E - ven_ as those good at di - vin - - ing,

Lala-ri-la-lá! Lari-la-lá! La-ri-la-lá! La-ri-la! Lá! Lá!

lá!

Lala-ri-la-lá! Lari-la-lá! Lari-la-lá! Lari-la-

O be - lo fu - tu - ro que nos faz sor - rir! Nos
We can see a fu - ture soon to smile on us, to

O be - lo fu - tu - ro que nos faz sor - rir! Nos
We can see a fu - ture soon to smile on us, to

Lala-ri-la-lá! Lari-la-lá! Larila - lá! La - ri - la! Lá!

lá!

Lala-ri-la-lá! Larilalá! Larilalá! Larila-

rall.

faz_____ sor - rir!
smile _____ on us.

rall.

faz_____ sor - rir!
smile _____ on us.

rall.

Lala-ri-la-lá! Lari-la-lá! Lari-la-lá! Lari-la - lá! La-ri-la-lá! La-ri-la-lá! Lari-la-lá! La-ri-la-

rall.

lá! Lá!

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Co - se, co - se, co - se a cos - tu - rei - ra, Co - se a man - ga, a
Sew - ing, sew - ing, do not cease your sew - ing, Hem the skirts and

Co - se, co - se, co - se a cos - tu - rei - ra, Co - se a man - ga, a
Sew - ing, sew - ing, do not cease your sew - ing, Hem the skirts and

Co - se, co - se, co - se a cos - tu - rei - ra, Co - se a man - ga, a
Sew - ing, sew - ing, do not cease your sew - ing, Hem the skirts and

Co - se, co - se, Co - se a
Sew - ing, sew - ing, do not

blu - sa, a sa - ia, Co - se co'in - te - res - see mostra - te fa - cei - ra, bem fa-
stitch the blou - ses, Charm all those who come for fit-tings: Though sometimes your hearts are

blu - sa, a sa - ia, Co - se co'in - te - res - see mostra - te fa - cei - ra, bem fa-
stitch the blou - ses, Charm all those who come for fit-tings: Though sometimes your hearts are

blu - sa, a sa - ia, Co - se co'in - te - res - see mostra - te fa - cei - ra, bem fa-
stitch the blou - ses, Charm all those who come for fit-tings: Though sometimes your hearts are

cos - tu - rei - ra, Co - se a
cease your sew - ing, Hem the

cei - ra a quem pro - va - res o pon - te - a - do, oa - li - nha - va - do, o cos - tu - ra - do, o
sigh-ing, Keep your bright needles fly-ing, With each oth - er vy-ing, Sew-ing, stitching,

cei - ra a quem pro - va string.
sigh - ing, Stitch the blou

cei - ra a quem pro - va string.
sigh - ing, Stitch the blou

man - ga, a blu - sa a sa string.
skirts and stitch the blou

poco rall. rall. string. rall.

chu - li - a - do, o pre - gui - a - do,
pleat-ing, cut-ting, tack-ing, tucking,   Ah! —— Lari-la! La la la la la la la la! La! ——

res!
ses!   Ah! —— Lari-la! La la la la la la la la! La! ——

res!
ses!

ia!
ses!

a tempo

Co - se, co - se, co-se a cos - tu - rei - ra, Co-se a man - ga, a
Sew - ing, sew - ing, do not cease your sew - ing, Hem the skirts and

Co - se, co - se, co-se a cos - tu - rei - ra, Co-se a man - ga, a
Sew - ing, sew - ing, do not cease your sew - ing, Hem the skirts and

Co - se, co - se, co-se a cos - tu - rei - ra, Co-se a man - ga, a
Sew - ing, sew - ing, do not cease your sew - ing, Hem the skirts and

Co - se, co - se, co - se a
Sew - ing, sew - ing, do not

blu - sa, a sa - ia, Co - se co'in-te-res-see mos-tra - te fa - cei - ra, bem fa-
stitch the blou-ses, Charm all those who come for fit-tings: Though sometimes your hearts are

blu - sa, a sa - ia, Co - se co'in-te-res-see mos-tra - te fa - cei - ra, bem fa-
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stitch the blou-ses, Charm all those who come for fit-tings: Though sometimes your hearts are

cos - tu - rei - ra, Bem fa - -
cease your sew - ing, Hearts are

System 1 (text under staves):
cei-ra a quem pro-va-re so pon - te - a - do, o a - li - nha-va-do, o
sigh-ing, Keep your need-les fly - ing, Sew - ing, pleat-ing, cut - ting,

cei - - ra a quem pro - va - -
sigh - - ing, Stitch the blou - -

cei - - ra a quem pro - va - -
sigh - - ing, Stitch the blou - -

cei - - ra a quem pro - va - -
sigh - - ing, Stitch the blou - -

System 2:
rall. *rall.* *string.*
cos - tu - ra - do, Ah!____ La-ri-lá! La la la la la la la la

rall. *rall.* *string.*
res! Ah!____ La-ri-lá! La la la la la la la la
ses!

rall. *rall.* *string.*
res!
ses!

rall. *rall.* *string.*
res!
ses!

System 3:
p *rall.*
La! La-la-ri-la-lá! La-ri-la-lá!

rall. *pp*
La! La-la-ri-la-lá! La-ri-la-

rall. *pp*
La-la-ri-la-lá!

pp *rall.*
La-la-ri-la-lá!

Tempo I^o

pp ... *mf* 3 ... 3

Lala-ri-la-lá! Lari-la-lá!

Com al - ma a cho -
Sad - ness __ in their

lá!

pp

Lala-ri-la-lá! Lari-la - lá! Lari-la-lá! Lari-la-lá! Lari-la-lá! La-ri - la -

p

p

p ... *pp*

rar!
hearts,

Lala-ri-la-lá! Lari-la - lá! Lari-la-lá! Lari-la-lá! Lari-la-lá! La-ri - la -

lá! Lari-la-lá! Lari-la-lá!

mf 3 ... 3

A - le - grea sor -
Laugh - ter __ in their

lá!

Ah!

rir!
eyes!

Ah!

La-la-ri-la-lá! La-ri-la-lá! La-ri-la-lá! La-ri-la - lá! La-ri-la-lá! La-ri-la-lá! Ah!

rall. ... *ff*

Ah!

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