

*Para cantar
en Diciembre*



CANCIONES PARA VOZ Y PIANO

MANUEL MATARRITA

Para cantar en Diciembre

Música de MANUEL MATARRITA

I. Coplas a la Virgen
(Carlos Luis Sáenz Elizondo)

II. El carpintero
(Carlos Luis Sáenz Elizondo)

III. Junto a mi corazón
(Delfina Collado)

IV. Las pajas del pesebre
(Lope de Vega)

V. Los tres Reyes Magos
(Rubén Darío)

VI. Nochebuena
(Amado Nervo)

VII. Portalito
(Carlos Luis Sáenz Elizondo)

VIII. Ring out, ye bells!
(Paul Laurence Dunbar)

IX. Villancicos del niño indio
(Carlos M. Campos Jiménez)

BONUS: X. Encanto de los cielos
(Pbro. Ricardo Salas Campos, Arr. M. Matarrita)

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Coplas a la Virgen

TEXTO: CARLOS LUIS SÁENZ ELIZONDO
(1899-1983)
MÚSICA: MANUEL MATARRITA
(n. 1972)

Allegro moderato

The first system of the musical score consists of three staves. The top staff is a vocal line in treble clef, which is currently empty. The middle and bottom staves form a piano accompaniment in grand staff (treble and bass clefs). The key signature is three sharps (F#, C#, G#) and the time signature is 6/8. The piano part begins with a dynamic marking of *mf* (mezzo-forte). The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the bass line, and chords in the treble line.

The second system of the musical score continues the piano accompaniment from the first system. It consists of three staves. The top staff is empty. The middle and bottom staves show the piano accompaniment. The piano part continues with the same rhythmic and harmonic patterns as the first system.

The third system of the musical score includes a vocal line and piano accompaniment. The top staff is a vocal line in treble clef, starting at measure 9 with the lyrics "Lle - va la Vir - gen un man - to". The dynamic marking *espress.* (espressivo) is placed above the first note. The middle and bottom staves show the piano accompaniment, which continues with the same rhythmic and harmonic patterns as the previous systems. The piano part begins with a dynamic marking of *mp* (mezzo-piano).

13

no - che de_e - ne - ro_es - tre - lla - da

This system contains measures 13 through 16. The vocal line begins with a half note 'no', followed by quarter notes 'che de_e', 'ne - ro_es', and 'tre - lla', ending with a half note 'da' that has a long horizontal line underneath it. The piano accompaniment features a steady eighth-note bass line in the left hand and chords in the right hand.

17

y_en la ca - be - za u - na to - ca co - lo -

This system contains measures 17 through 20. The vocal line starts with a half note 'y_en', followed by quarter notes 'la ca - be - za', a quarter rest, and then quarter notes 'u - na to - ca co - lo -'. The piano accompaniment continues with a similar pattern, featuring a bass line and chords.

21

ra - da.

This system contains measures 21 through 24. The vocal line has a half note 'ra - da.' followed by three measures of whole rests. The piano accompaniment features a more active bass line and complex chordal textures in the right hand.

25

This system contains measures 25 through 28. The vocal line consists of four measures of whole rests. The piano accompaniment continues with a consistent bass line and complex chordal textures in the right hand.

29

Musical score for measures 29-32. The system includes a vocal line and a piano accompaniment. The key signature is three sharps (F#, C#, G#). The vocal line begins with a whole rest in measure 29, followed by the lyrics "Sus ma - nos son dos pa -" in measure 30. The piano accompaniment features a steady eighth-note bass line and a treble line with chords and melodic fragments.

33

Musical score for measures 33-36. The system includes a vocal line and a piano accompaniment. The key signature is three sharps. The vocal line has the lyrics "lo - mas so - bre su pe - cho_ex - ta -" in measure 33. The piano accompaniment continues with a consistent rhythmic pattern.

37

Musical score for measures 37-40. The system includes a vocal line and a piano accompaniment. The key signature is three sharps. The vocal line has the lyrics "sia - das, son dos pa - lo - mas de" in measure 37. The piano accompaniment maintains the same accompaniment style.

41

Musical score for measures 41-44. The system includes a vocal line and a piano accompaniment. The key signature is three sharps. The vocal line has the lyrics "lum - bre, lum - bre del al - ba." in measure 41. The piano accompaniment concludes with a final chord in measure 44.

45

Las pi - ñas le dan su_o -

49

lor, los cla-ve - les su co - lor y los cor - de-ros su ar-

54

mi - ño. — *scherzando* Que hoy to-do el por-tal es ga - la de

59

gra-cia que na - da i - gua - la pa-ra la Ma - dre y el Ni -

64

ñ o Que hoy to-do_el por-tal es ga - la de gra-cia que na - da_i-

69

gua - la pa ra la Ma - dre y_el Ni - ñ o. _____

74

Lle - va la Vir - gen un

79

man - to, _____ no - che de_e - ne - ro_es - tre -

83

lla - da y_en la ca - be - za

87

u - na to - ca co - lo - ra - da

91

dolce
Ah

95

Ah

El carpintero

TEXTO: CARLOS LUIS SÁENZ ELIZONDO
(1899-1983)
MÚSICA: MANUEL MATARRITA
(n. 1972)

Tempo de danza criolla

The first system of the musical score is in 2/4 time with a key signature of one sharp (F#). It features a vocal line and a piano accompaniment. The piano part is marked *mf* and includes several triplet figures in both the right and left hands. The vocal line consists of a series of quarter notes.

The second system continues the musical score. It features a vocal line and a piano accompaniment. The piano part includes triplet figures in the right hand and continues the rhythmic pattern from the first system. The vocal line continues with quarter notes.

The third system includes the vocal line with lyrics and the piano accompaniment. The piano part is marked *mp* and features a triplet figure in the right hand. The lyrics are: Hue - le_a ce - dro_el car - pin-te - ro a ce-dro_y a se-rra-ní - a ____.

17

a su la-do es - tá Ma-rí a co - mo - li-rio en un o - te - ro. —

22

Pien - sa el vie - jo car - pin-te - ro pien - sa en la car-pin-te - rí - a —

27

y en sus ta - blas o - lo-ro - sas; con e - llas ha - rá pre-

32

cio-sas — o-bras de ju-gue-te - rí a.

mf

38

43

48

Fine

Y no se_ad-mi - ra de ver

p

53

que su va-ra ya dio flor, por - que to - do pue-der ser en es-ta

58

no-che de lum-bre en que ha na-ci-do_el A - mor en que ha na-ci-do_el A-

63

mor con - fia-do a su man - se - dum - bre._____

D.S. al Fine

Junto a mi corazón

(Pasillo)

TEXTO: DELFINA COLLADO AGUILAR

(1929-2002)

MÚSICA: MANUEL MATARRITA

(n. 1972)

Allegro moderato

The musical score is written for voice and piano. It begins with a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The tempo is marked 'Allegro moderato'. The first system shows the vocal line starting with a rest, followed by a melodic phrase. The piano accompaniment consists of chords in the right hand and a bass line in the left hand. The lyrics are: 'Ya se es-cu-chan las ma - rim - bas, las cam - pa - nas, cas - ca - be - les el Ni - ño Dios ha ve - ni - do en u na nu - be bo - gan - do.' The score is divided into three systems, with measures 6 and 11 marked at the beginning of the second and third systems respectively. The dynamic marking 'mf' (mezzo-forte) is used throughout. The key signature changes to one flat (F) at the end of the piece.

mf

Ya se es-cu-chan las ma -

mf

6

rim - bas, las cam - pa - nas, cas - ca - be - les el Ni - ño Dios ha ve - ni - do en u na

6

6

11

nu - be bo - gan - do.

11

mf

11

16

El Ni - ño Luz ha lle - ga - do lle - ven me - nu - das es - tre - llas

21

mf

hay fra-gan-cias de co - hom - bros, de cai - mi - tos, de mem - bri llos ya ex - ha la el jar - dín su a -

26

ro - ma gua-rias, ge - ra - nios, ja - cin - tos le re ga-lan su ca - lor. La

31

lu - na lle-ga_a_a-do - rar - le el Pa - cí - fi-co_a re - zar - le el I - ra - zú se_a - rro -

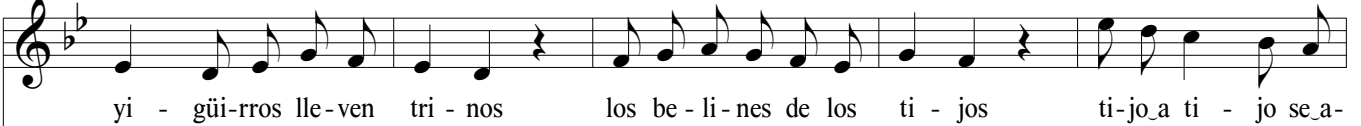
p

36



Piano accompaniment for measures 36-40, featuring a flowing melody in the right hand and a steady bass line in the left hand.

41



Piano accompaniment for measures 41-45, with a more rhythmic and textured accompaniment in the left hand.

46



Piano accompaniment for measures 46-50, including a key signature change to D major at measure 49.

51



Piano accompaniment for measures 51-55, continuing the D major key signature.

57

el Ni - ño Dios ha ve -

62

ni - do en u na nu - be bo - gan - do. Me - dia - no - che, No - che - fue - na

67

pre - lu - dio que a - nun - cia paz — el Ni - ño Rey ha na - ci - do, le ve - ni - mos a a - do -

72

mf

rar — Caen de hi - no - jos las a - be - jas con sus ma - ne - ci - llas jun - tas le re -

77

za cer-ca_u - na_ar - di - lla Las go - lon-dri-nas a - van - zan se_en-cien-de la Flor de

82

Pas - cua los ta-ma-rin - dos es - ta - llan, pa-so_a pa - si - to los ni-ños con la_a-

87

bue - li - ta le lle - van un ma - no - ji - to de gua - rias un pu - ña - do de jo -

92

co - tes de cai-mi-tos na-za - re - nos y nís - pe-ros bai-la do_res.

97

Ya se es-cu-chan las ma -

102

rim - bas, las cam - pa - nas, cas - ca - be - les el Ni - ño Dios ha ve - ni - do en u na

Meno mosso

107

nu - be bo - gan - do. ¡Na - vi - dad, oh Na - vi - dad en - tre flo - res, en - tre

Lento

112

fru - tos Shh El Ni - ño Dios se ha dor - mi - do jun - to a mi co - ra - zón

Las pajas del pesebre

TEXTO: LOPE DE VEGA
(1562-1635)
MÚSICA: MANUEL MATARRITA
(n. 1972)

Andante con moto

mp

Musical score for the first system. The vocal line is in treble clef with a key signature of two sharps (D major) and a 3/4 time signature. It begins with a whole rest, followed by a quarter rest, then a quarter note G4, an eighth note A4, a quarter note B4, and a quarter note C5. A slur covers the last three notes, with a '4' above it indicating a quartet. The lyrics are "Las pa - jas del pe - se ___ bre,". The piano accompaniment is in grand staff (treble and bass clefs) with the same key signature and time signature. It features a steady eighth-note accompaniment in the right hand and a bass line in the left hand. The dynamic marking *pp* is present. The word "simile" is written above the piano part.

Musical score for the second system. The vocal line continues with a quarter note D5, an eighth note E5, a quarter note F5, and a quarter note G5. The lyrics are "Ni - ño de Be - lén". The piano accompaniment continues with the same eighth-note accompaniment. The lyrics for the piano part are "hoy son flo -".

Musical score for the third system. The vocal line continues with a quarter note A5, a quarter note B5, a quarter note C6, and a quarter note B5. A slur covers the last three notes, with a '4' above it indicating a quartet. The lyrics are "res y ro - sas ma - ña - na se - rán hiel.". The piano accompaniment continues with the same eighth-note accompaniment.

11

Llo - ráis en - tre las pa - jas

14

del frí - o que te - neís, her - mo - so Ni - ño

17

mí - o y del ca - lor tam - bién.

20

Dor - mid, Cor - de - ro San - to, mi

23

vi - da no llo - réis que si os es -

26

cu - cha el lo - bo ven - drá por vos, mi bien.

29

mp
Dor - mid en tre las pa - jas

p

32

que aun - que frí - as las veis hoy son flo - res y

35

ro - sas ma - ña - na se - rán hiel. _____

38

Las que pa-ra_a-bri - ga - ros tan blan-das hoy se

42

ven se - rán ma - ña - na_es - pi - nas en co - ro - na

46

Rubato

cruel. _____ Mas no quie - ro de - ci - ros,

50

aun - que vos lo sa - béis pa - la - bras de pe - sar en dí - as de pla -

50

54 **Allegretto** *dolce*

cer. De - jad el tier - no llan - to,

54 *dolce*

58

di - vi - no E - ma - nuel que per - las en - tre pa - jas

58

62

se pier - den sin por - qué No pien - se vues - tra

62

66

ma - dre que ya Je - ru - sa - len pre - vie - ne sus do -

70

lo - res y llo - re con Jo - sé.

74 **Tempo I**

Que aun - que pa - jas no

77

se - an co - ro - na pa - ra un - Rey

80

f *mp*

hoy son flo - res y ro - sas ma - ña - na

84

se - rán hiel

mp

87

pp *rit.*

Los tres Reyes Magos

TEXTO: RUBEN DARÍO
(1867-1916)
MÚSICA: MANUEL MATARRITA
(n. 1972)

Rubato

The first system of the musical score is in 4/4 time and features a rubato tempo. The vocal line consists of two whole rests. The piano accompaniment begins with a mezzo-forte (*mf*) dynamic. The right hand plays a melodic line with eighth notes and slurs, while the left hand provides a simple harmonic accompaniment. The system concludes with a double bar line and a 3/4 time signature change.

The second system continues the piano accompaniment from the first system. It features a 3/4 time signature change at the beginning and another at the end. The melodic line in the right hand is more complex, involving triplets and slurs. The left hand continues with a steady accompaniment. The system ends with a double bar line and a 4/4 time signature change.

Maestoso

The third system is marked *Maestoso* and includes the vocal line. The vocal part starts with a whole rest, followed by the lyrics "Yo soy Gas - par." and "A - qui trai-go_el in -". The piano accompaniment begins with a mezzo-piano (*mp*) dynamic. The right hand features a melodic line with triplets and slurs, while the left hand plays a simple accompaniment. The system concludes with a double bar line and a 3/4 time signature change.

10

cien - so ven - go_a de cir:

13

"La vi - da_es pu - ra_y be - lla ¡E - xis te

16

Dios! El a - mor es in - men - so

19

To - do lo sé por la di vi na es tre lla".

19

23

Bolereado

Yo soy Mel -

23

26

chor.

Mi mi-rra_a-ro ma to - do. ¡E - xis te

26

30

Dios! Él es la luz del dí - a La blan - ca

34

flor tie - ne - sus pies en lo do y en el pla cer

39

Cha cha

hay la me - lan - co - lí - a.

43

Soy Bal - ta - sar. Trai - go el o - ro

47

y_a-se-gu - ro que_e-xis - te — Dios Él es gran-de y fue — te. —

52

To - do lo — sé por el lu - ce-ro pu - ro - que bri-lla_en

57

la dia - de - ma de la muer - te. —

62

Gas par, Mel - chor y Bal ta

67

sar: triun-fa_el a mor_ y_a su fies ta_os con

71

vi da Cris to re sur ge ha ce la luz del

75

ca - os y tie ne la co ro na de la vi da.

80

mf

8va

Nochebuena

TEXTO: AMADO NERVO
(1870-1919)
MÚSICA: MANUEL MATARRITA
(n. 1972)

1 **Vivace** *con brio*

Pas - to - res y pas - to - ras

mp *sempre legato*

8va

Red.

7

a - bier - to_es-tá_el E - dén ¿No_o - ís vo-ces so-

7 *(8va)*

13

no ras? Je - sús na-ció_en Be - lén

13 *(8va)*

19

La luz del cie - lo

19 (8^{va})

25

ba ja, el Cris - to na - ció ya

25 (8^{va})

31

y en un ni - do de pa - ja cual pa - ja - ri - llo es -

31 (8^{va})

37

tá. El Ni - ño es - tá fri -

37 (8^{va})

p

43

len - to. _____ ¡Oh no - ble buey, _____

43 (8va) _____

49

_____ a - rro - pa con tu a - lien - to _____ al Ni -

49 (8va) _____

55

_____ ño _____ Rey! _____

55 (8va) _____ *mf*

60

61

Los can - tos y los vue - los _____ in -

61 (8va) _____ *mp*

Red.

67

va - den la_ex-ten - sión, _____ y_es - tán de fies-ta cie -

(8^{va})

73

los _____ y tie - rra_y co-ra - zón. _____

(8^{va})

79

Re - sue - nan vo-ces pu - ras _____

(8^{va})

85

_____ que can - tan en tro - pel: _____ ¡Ho-

(8^{va})

91

ssa - na en las al - tu - ras al Jus - to de Is - ra -

(8^{va})

97

el!

(8^{va})

15^{ma}

accel.

8^{va}

103

(15^{ma})

accel.

(8^{va})

Portalito

TEXTO: CARLOS LUIS SÁENZ ELIZONDO
(1899-1983)
MÚSICA: MANUEL MATARRITA
(n. 1972)

Allegro *mf*

1. Án - ge les y es - tre - llas te ro - de an, mi
rí a go - ta de ro -

Ni - ño y con píos do - ra - dos ver - des pa - ja
cí o de ro - di - llas be - sa tus pies ro - sa -

ri llos Jun - to a tu pe - se - bre ca - lien - tan tu
di tos El Buen Car - pin - te - ro ce - dro al to del

13

frí - o — la mu - li - ta par - da — con el buey bar -
 Lí - ba - no en me - dio la no - che — ve - la con - mo -

17

ci - no. — La Vir - gen Ma - A - fue - ra la nie - ve —
 vi - do. —

22

con sus co - pos lim - pios jun - to a las ho - gue - ras

26

de cam - pos sin rui — do Le - jos, los Tres

30

Re - yes de O-rien te ve - ni - dos — su-man en ple - ga - ria

30

30

Detailed description: This system contains measures 30 to 34. It features a vocal line in the upper staff and a piano accompaniment in two staves below. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The lyrics are: "Re - yes de O-rien te ve - ni - dos — su-man en ple - ga - ria".

35

sus sue-ños di - vi — nos. Más le-jos los

35

35

And. *

Detailed description: This system contains measures 35 to 39. It features a vocal line in the upper staff and a piano accompaniment in two staves below. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The lyrics are: "sus sue-ños di - vi — nos. Más le-jos los". A dynamic marking of *And.* and an asterisk are present at the end of the system.

40

mon - tes — los de-sier - tos mis - mos, los ma - res, los cie - los —

40

40

Detailed description: This system contains measures 40 to 44. It features a vocal line in the upper staff and a piano accompaniment in two staves below. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The lyrics are: "mon - tes — los de-sier - tos mis - mos, los ma - res, los cie - los —".

45

te_a - do - ran mi Ni — ño Co - sas y cria - tu - ras — a tu ser ren -

45

45

Detailed description: This system contains measures 45 to 49. It features a vocal line in the upper staff and a piano accompaniment in two staves below. The key signature has three flats (B-flat, E-flat, A-flat), and the time signature is 3/4. The lyrics are: "te_a - do - ran mi Ni — ño Co - sas y cria - tu - ras — a tu ser ren -".

50

di das ro-de_an tu pe - se - bre__ de pa ja de tri go.

55

El que no te_a - do - re__ ¡oh mi Je - sús ni__ ño!__ no sa - brá_es ta

60

no - che__ de_a - mor in - fi - ni - to jí se - ñor!

Para Stacy

Ring out, ye bells!

TEXTO: PAUL LAURENCE DUNBAR
(1872-1906)
MÚSICA: MANUEL MATARRITA
(n. 1972)

Allegro

5

Moderato, like a Spiritual (♩ = c. 84)

10

1. The dark-ness breaks and Dawn a-wakes, her cheeks suf-fused with youth-
2. No, be not still but with a will, strike all your harps and set—

10

mf

14

Vocal line for measures 14-18. The melody starts with a half rest, followed by quarter notes G4, A4, Bb4, and A4. There is a half rest in measure 15, then a quarter note G4 in measure 16, followed by quarter notes A4, Bb4, and A4 in measure 17, and a quarter note G4 in measure 18.

ful blu - shes.
them ring - ing

The rocks and stones in ho - ly tones
On hill and heat let eve - ry breath

Piano accompaniment for measures 14-18. The right hand features chords and moving lines, while the left hand provides a steady bass line with chords.

19

Vocal line for measures 19-22. The melody begins with a quarter rest, followed by quarter notes G4, A4, Bb4, and A4. A slur covers the notes G4, A4, Bb4, and A4 in measure 20. Measure 21 has a half note G4, and measure 22 has a half note Bb4.

are sin - ging sweet - er than the thru - shes
throw all its po - wer in to sing - ing

Piano accompaniment for measures 19-22. The right hand has chords and melodic fragments, while the left hand has a simple bass line.

23

Vocal line for measures 23-25. The melody starts with a quarter rest, followed by quarter notes G4, A4, Bb4, and A4. A slur covers the notes G4, A4, Bb4, and A4 in measure 24. Measure 25 has a half note G4.

are sin - ging sweet - er than the thru - shes
throw all its po - wer in to sing - ing.

Piano accompaniment for measures 23-25. The right hand has chords and melodic fragments, while the left hand has a simple bass line.

Bright Gospel style (♩ = c. 152)

26

Vocal line for measure 26, which consists of a whole rest.

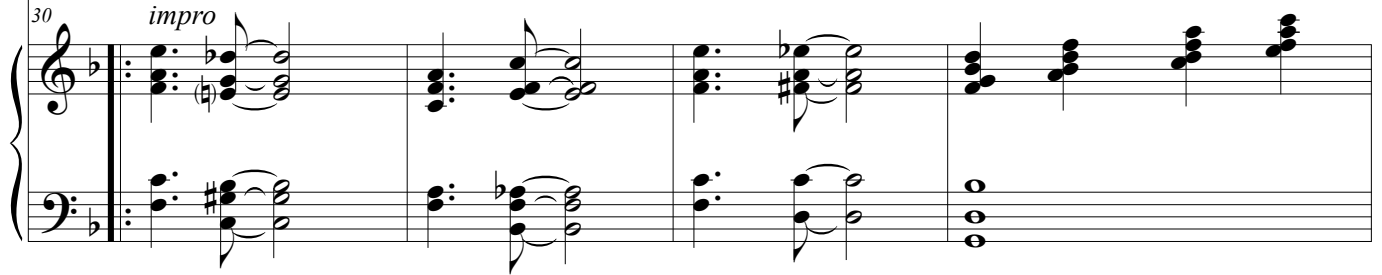
26

Piano accompaniment for measures 26-29. The right hand has chords and melodic fragments, while the left hand has a simple bass line. An *accel.* marking is present in measure 27.

30



3. Ring out, ye bells! All Na - ture swells with glad - ness at the won -
4. Come at his call, be joy - ful all a - way with mour - ning and



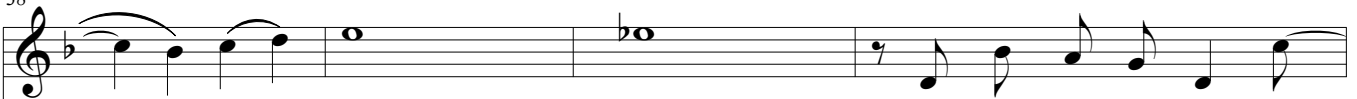
34



- drous sto - ry. The world was lorn, but Christ is born to change the sad - ness in -
with sad - ness! The heaven - ly choir with ho - ly fire their voi - ces raise in songs



38



- to to glo - ry to change the sad - ness in -
of glad - ness, their voi - ces raise in songs



42

- to glo ry. _____
 of glad ness. _____

42

rit.

46

Tempo primo (♩ = c. 84)

5. Then why should we in

46

p

50

si - lence be, _____ when Na - ture lends her voice _____ to prais - es

50

54



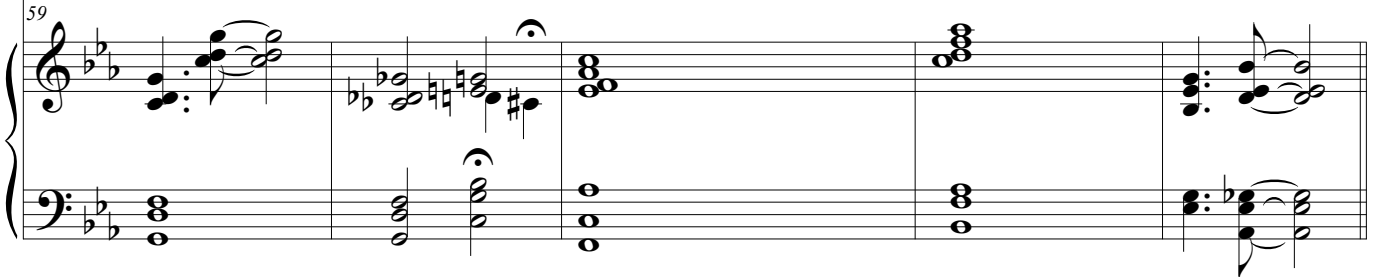
When heaven and earth pro-claim the truth of Him for whom that lone star



59

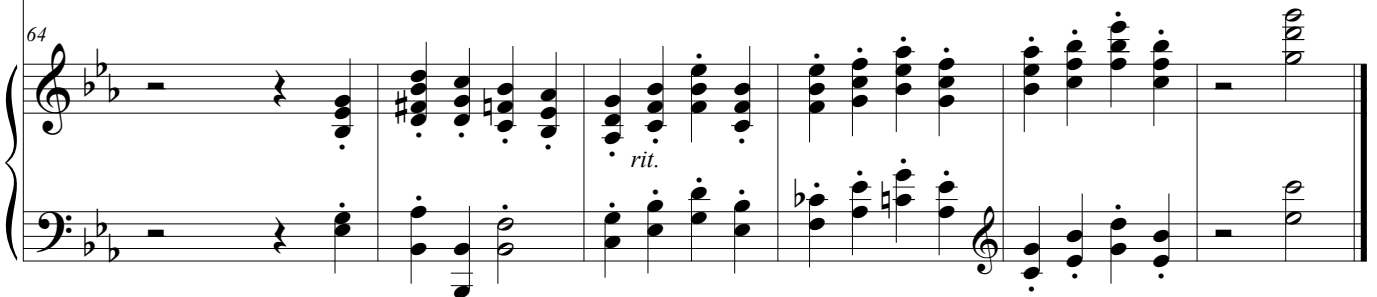


bla - zes?, of Him for whom the lone star bla - zes? Hm



Allegro

64



Ad.

Villancicos del niño indio

(Canción de cuna)

TEXTO: CARLOS MARÍA CAMPOS JIMÉNEZ

(1918-2001)

MÚSICA: MANUEL MATARRITA

(n. 1972)

Adagietto

The first system of the score shows the piano introduction. It consists of a vocal line (treble clef) and a piano accompaniment (grand staff). The key signature has one flat (B-flat) and the time signature is 3/4. The piano part begins with a mezzo-piano (*mp*) dynamic and features a melodic line in the right hand and a more rhythmic bass line in the left hand. The vocal line is mostly rests, indicating the start of the piece.

7 *dolce*

1. Ti - na - ji - ta de_a - gua co - lor de pa - nal,
2. Mu - ñe - ca de tu - sas dien - tes de ma - íz
3. Duér-me te lu - ce - ro, nu - be rí - o_y sol
4. Ca - ñi - ta del mon - te de_o - lor a cla - vel

The second system contains the first four lines of lyrics. The vocal line is marked *dolce* and features a simple, melodic line. The piano accompaniment continues with a steady accompaniment. The lyrics are written below the vocal line.

11

cán - ta le_a mi ni - ño can - ción sin i - gual
cán - ta le_a mi ni - ño can - ción de_al - he - lí.
tu sue - ño yo ve - lo dán - do - te ca - lor.
da - le tus fres - co - res al ni ño_E ma nuel

The third system contains the remaining lines of lyrics. The vocal line continues with the same melodic line. The piano accompaniment provides a steady accompaniment. The lyrics are written below the vocal line.

15

Measures 15-18 of the vocal line. The melody consists of quarter and eighth notes with some rests. The lyrics are: Duér - me te_án-gel mí - o po - ci to de luz. Duer - me cor - de - ri - to, ya no llo - res más. En - tre ro - ble - da - les se_e - le va_un can - tar. Ran - chi - to de pa - ja, ni - di - to_y pa - nal.

Duér - me te_án-gel mí - o po - ci to de luz.
 Duer - me cor - de - ri - to, ya no llo - res más.
 En - tre ro - ble - da - les se_e - le va_un can - tar.
 Ran - chi - to de pa - ja, ni - di - to_y pa - nal.

Piano accompaniment for measures 15-18. The right hand features a melodic line with slurs and a trill in the final measure. The left hand provides a rhythmic accompaniment with eighth notes and rests.

19

Measures 19-22 of the vocal line. The melody continues with quarter and eighth notes. The lyrics are: Duer - me que la cei - ba se vis - tió de_a - zul. A - quí yo te trai - go a gua, miel y pan. Duer - me co - fre - ci - to de pi - no_y de sal. ca - lien - ta_al in - fan - te que tem - blan - do_es - tá.

Duer - me que la cei - ba se vis - tió de_a - zul.
 A - quí yo te trai - go a gua, miel y pan.
 Duer - me co - fre - ci - to de pi - no_y de sal.
 ca - lien - ta_al in - fan - te que tem - blan - do_es - tá.

Piano accompaniment for measures 19-22. The right hand has a simple harmonic accompaniment. The left hand features a long, sustained chord in the first measure, followed by a melodic line.

23

Measure 23 of the vocal line. The melody consists of a single half note. The lyrics are: B.C.

B.C.

Piano accompaniment for measure 23. The right hand has a half note chord. The left hand has a half note chord with a *pp* dynamic marking.

fin

Encanto de los cielos

PBRO. RICARDO SALAS CAMPOS

Arr. Manuel Matarrita

Allegretto

The musical score is written in 2/4 time and B-flat major. It begins with a piano introduction in the first system, marked *f*. The second system starts at measure 8 with a repeat sign and includes the vocal line with the lyrics "En - can - to de los cie - los, be -". The piano accompaniment in the second system is marked *mp*. The third system starts at measure 13 and continues the vocal line with the lyrics "lí - si - mo cla - vel de lím - pi - do ver - gel, de cé - li - ca bel -". The piano accompaniment continues with a consistent rhythmic pattern.

18

dad. Los ángeles te cantan con suavidad sinfonías con

23

Fine

dulces armonías tu gloria y es plenitud

Moderato *dolce*

28

1. La Virgen María, José el carpintero, un
 2. Los tres Reyes Magos vinieron a adorar-te, pas-
 3. Incienso y mirra traídos del Oriente los

33

buey y u - na mu - la te brin dan ca - lor. Tu
 to - res de Be - lén te can tan, mi bien. Los
 Re - yes te o - fre - cie - ron pos - tra dos a tus pies. Tu

37

cu - na de a - zaha - res la a - rru lla mia - mor, dea -
 cie - los pro - cla - man la glo - ria de Dios el
 cu - na un pe - se - bre en un hu - mil - de es - ta - blo,

D.S. al Fine

41

ro mas la flor em - bria ga tu ser.
 co - ro ce - les tial en to na him - nos en tu ho - nor.
 pa - ra el Rey de Re - yes del tro - no ce - les - tial.