

To Dr. Jack Scherman.

Pastorcito Santo

Holy Shepherd Boy

Lope de Vega

English translation by Nigel Glendinning

Andante (J. : 50)

Joaquin Rodrigo

Voice

Sheet music for Voice and Guitar. The vocal line begins with a short rest followed by a melodic line. The guitar accompaniment consists of rhythmic patterns primarily using open strings (e.g., D, A, E) with occasional chords. The key signature is G major (two sharps). Measure 1 ends with a fermata over the vocal line. Measure 2 begins with a dynamic *p*.

Guitar

Sheet music for Voice and Guitar. The vocal line continues with lyrics in Spanish and English. The guitar part provides harmonic support with chords and rhythmic patterns. The key signature changes to F# major (one sharp) at the beginning of measure 4.

hi - jo del al - ba ¿dónde vais que ha - ce fri - o _____ tan de ma - ña - -
Son of the Dawnin, / whither goest though it's freezing _____ ear - ly this morn - -

Sheet music for Voice and Guitar. The vocal line includes lyrics in Spanish and English. The guitar part continues to provide harmonic support. The dynamic *mf* is indicated above the vocal line.

- na? _____ Co - mo sois lu - ce - ro del al - ba mi - a _____ a tra
- ing? _____ As Thou art the He - rald of my day - breaking _____ Thou bring'st

rit.

Sheet music for Voice and Guitar. The vocal line concludes with lyrics in Spanish and English. The guitar part provides harmonic support. The dynamic *p* is indicated above the vocal line.

or — el dí - a na - ceis pri - me - ro; pas - tor y cor - de - ro, sin cho - za ni la - na,
light to the earth as a sign of Thy wakin; Thou Lamb and Thou Shepherd with no cloak nor shelter.

a tempo

p

¿dónde vais queha-ce frí-o, _____ tan de ma-ña - - na? _____
 whi-ther goest though it's freezing, _____ ear-ly this morn - - ing? _____

mf

Per-las en — los o-jos, ri-sa en la bo-ca, a pla-cer y e-no-jos las al-mas pro-
 In Thine eyes pearls are gleaming, in Thy mouth's laughter, which to joy and to sorrow man's souls follow

rit.

a tempo

p

-vo-ca; ca-be-lli-tos ro-jos, bo-ca de gra-na, _____ ¿dón-de
af-ter, with Thy gol-den ring-lets, lips red as ros-es, _____ whi-ther

vais queha-ce fri-o, _____ tan de ma-ña - - na? _____
 goest though it's freezing, _____ ear-ly this morn - - ing? _____

mf

¿Qué te-neis que ha-cer
Tell me what Thou doest,
i pas-tor-ci - to San-to!
lit-tle Ho - ly Shep-herd,

rit.

ma-dru-gan - do tan-to? lo dais aen-ten dar, aun que váis a ver dis-fra-za-do el
that so ear-ly ris-est? although Thou disguisest, forth art faring, and for man's soul

a tempo rit.

al-ma. ¿ Dón-de vais que ha-ce fri-o tan de ma-ñá - -
ca-ring. Whi-ther goest though it's freezing ear-ly this morn - -

rit.

- na?
- ing?

C II

To Gloria Franco Alonso

Coplillas de Belén

Carols of Bethlehem

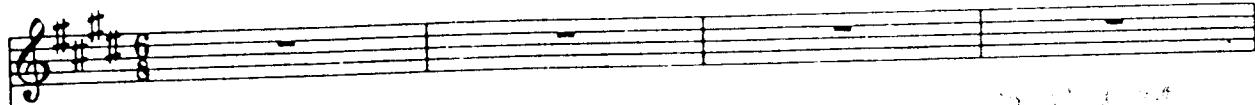
Victoria Kambi

English translation by Nigel Glendinning

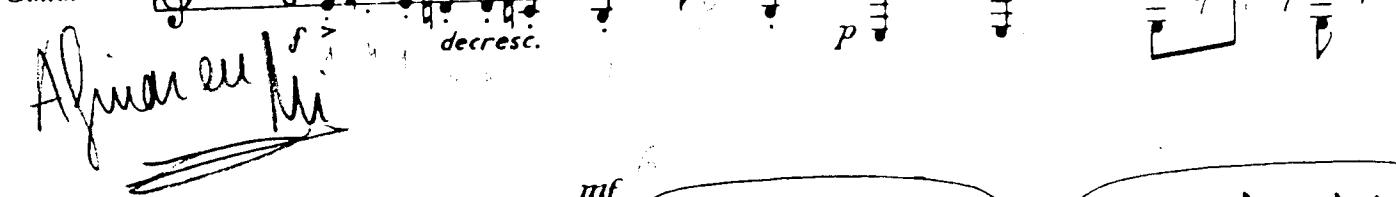
Allegro con spirito (♩ = 84)

Joaquin Rodrigo

Voice



Guitar



mf

Si la pal-me-ra su - pie - ra quel Ni - ño-en cu-na tan
Oh, if the palm-tree but knew that a star had fallen from

This section contains two staves. The top staff is for the voice and the bottom for the guitar. The vocal line begins with a decrescendo. The lyrics "Si la pal-me-ra su - pie - ra quel Ni - ño-en cu-na tan" are written below the notes. The guitar part consists of eighth-note patterns. The dynamic marking "mf" is placed above the vocal line.

f

be - lla ca - i - do se le ha u-na es - tre - lla, sua - ba - ni-co le ten - die - ra
he a ven for the Child a-sleep in the sta - ble, green leaves t'would offer to fan him,

This section continues the musical score. The vocal line starts with a dynamic "f". The lyrics "be - lla ca - i - do se le ha u-na es - tre - lla, sua - ba - ni-co le ten - die - ra" are written below the notes. The guitar part continues its eighth-note pattern. The dynamic marking "f" is placed above the vocal line.

poco rit. *a tempo*

mf

pa - ra quel Ni - ño me - cie - ra.
lull - ing the Child in its cra - dle.

This section concludes the musical score. The vocal line begins with "pa - ra quel Ni - ño me - cie - ra." The dynamic marking "mf" is placed above the vocal line. The guitar part ends with a rhythmic pattern. The dynamic markings "poco rit." and "a tempo" are placed above the vocal line.

mf

Del monte por la la - de - ra, ¡qué a -
Hap-pi - ly down from the moun-tain, the

f

- le - gre va el pas-tor - ci - llo, mon - ta - do en su bo-rra - qui - llo!
shep - herd boy on his don - key is ri - ding on to the sta - ble!

corre que el Niño te es
Hurry the in - fant is

mf

- pe - ra yes cor - ta la no - che bue - na.
wai - ting, this Christ - mas evening's soon o - ver.

p

En Be - lén la Vir - gen
In Beth-le-hem the pure

pu - ra le re - zaal Ni - ño que es - pe - ra.
 Virgin prays to the Child who is wai - ting.

mf

Can-ta la Vir-gen Ma - ri - a el Ni - ño le son-re - í - a, ¡qué tris-te es-tá la pal -
 Ma-ry the Vir-gin is sing-ing, the Child at her sweetly smi ling, How sad the palm-tree is

A
mf

poco rit.

me - ra! si la pal-me-ra su - pie - ra lo que es -
 wa - ving! Oh, if the palm-tree but knew now what was

a tempo

- pe - ra com - ing....

mp pp