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**Title**

El Camino de los Tres Sabios

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**Publication Date**

2020

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# El Camino de los Tres Sabios

2 Flautas  
2 Oboes  
2 Clarinetes  
2 Fagotes

2 Trompas  
2 Trompetas  
Timpani

Coro  
SATB

Cuerdas

Texto:  
Andy Anibal Andrades Rosado

Desierto cruzamos con nuestro galardón  
Oro, Incienso y Mirra para el hijo de Dios,  
El será como la estrella en la tempestad,  
la luz del cielo en la oscuridad.

No importa el camino, las lunas ni el sol  
por qué el Mesías ya llegó.  
Sigamos la estrella a Belén hermanos  
Demos gloria y honra a nuestro redentor.

La sangre de David corre en sus venas  
El Rey en los cielos y en la Tierra  
Con corazones humildes vamos a llegar  
El niño Emanuel ha nacido ya.

No Importa la arena ni el calor  
por que las fuerzas vienen del amor  
O Israel mira la estrella  
Llego el niño que reinará

Vamos contentos no vamos a parar  
El Dios de los cielos nos bendecirá.  
Proveerá las fuerzas para continuar,  
al ver al niño regalará.

Somos simples sabios, regalos para dar  
Sacudimos con las túnicas  
el polvo y la arenas antes de llegar  
y la paz reinará por la eternidad.

Gaspár veo una luz allá  
Sigan la estrella y llegarán  
Andemos rápido pa' llegar.

Vamos todos, hoy veremos  
Vamos Melchor que nos esperan  
Vamos a ver al hijo de Dios,  
se acabo la espera.  
Vamos a ver al hijo Rey.

Rompen el viento al continuar  
y regalos cada uno llevarán.  
Un simple pesebre vieron al llegar,  
ansiosos de contemplar.

Adoran al niño al entrar  
y dicen cada uno al llegar

Ya llegamos,  
Nuestro caminar terminó  
ya nació hijo Dios  
Amén.



# El Camino de los Tres Sabios

Texto: Andy Anibal Andrades Rosado

Música: Emmanuel Segarra Ortiz  
ASCAP

**Sentimental y dulce ♩ = 60**

Flauta 1,2

Oboe 1,2

Clarinete en Si♭ 1,2

Fagot 1,2

Trompa en Fa 1,2

Trompeta en Si♭ 1,2

F G C D  
Timpani

Sentimental y dulce ♩ = 60

Soprano

Alto

Tenor

Baritono

Violín I

Violín II

Viola

Violoncello

Contrabajo

2

Fl.

Ob.

Cl.

Fgt.

Trpa.

Tpt.

Timp.

This section of the musical score covers measures 6 through 2. It includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fgt.), Trombone (Trpa.), Trumpet (Tpt.), and Timpani (Timp.). The instrumentation is divided into two staves. The top staff contains Fl., Ob., Cl., and Fgt. The bottom staff contains Trpa., Tpt., and Timp. Measure 6 starts with Fl. and Ob. playing eighth-note patterns. Cl. and Fgt. enter in measure 7. Measures 8-9 show a complex exchange between all four woodwinds. Measures 10-11 feature Trpa. and Tpt. with dynamic markings like *fp* and *ff*. Timp. has a prominent role in measures 12-13, with dynamic markings *mf*, *fp*, and *f*. Measures 14-15 conclude with rhythmic patterns from all instruments.

S.

A.

T.

Bar.

This section shows four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (Bar.). All parts remain silent throughout the entire 10-measure span, indicated by a single dash in each measure.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This section features five string instruments: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The instrumentation is split into two staves. The top staff includes Vln. I, Vln. II, and Vla. The bottom staff includes Vc. and Cb. Measures 6-7 show melodic lines for Vln. I and Vln. II. Measures 8-9 continue with similar melodic patterns. Measures 10-11 introduce a rhythmic pattern for Vla. and Vc. Measures 12-13 feature a sustained note from Vln. I and a rhythmic pattern for Vc. Measures 14-15 conclude with a sustained note from Vln. I and a rhythmic pattern for Cb.

3

**A**

Fl.

Ob.

Cl.

Fgt.

Trpa.

Tpt.

Timp.

This section of the musical score features six staves of woodwind and brass instruments. The Flute (Fl.) and Oboe (Ob.) play eighth-note patterns. The Clarinet (Cl.) and Bassoon (Fgt.) provide harmonic support with sustained notes and grace notes. The Trombone (Trpa.) and Trumpet (Tpt.) enter with rhythmic patterns marked 'ff'. The Timpani (Timp.) provides a steady bass line. Measure numbers 11 and 12 are indicated above the staves.

**A**

S.

A.

T.

Bar.

This section shows four vocal parts: Soprano (S.), Alto (A.), Tenor (T.), and Bass (Bar.). All parts are silent throughout the measures shown, indicated by horizontal dashes on each staff.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This section features five staves of string and bass instruments. The Violin I (Vln. I) and Violin II (Vln. II) play eighth-note patterns. The Cello (Vc.) and Double Bass (Cb.) provide harmonic support with sustained notes and grace notes. The bassoon part from the previous section continues here. Measures 11 and 12 are indicated above the staves.

Fl. 13 4

Ob.

Cl.

Fgt.

Trpa. f

Tpt. f

Timp. tr.....

S.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vc. ff

Cb. ff

This page of musical notation is divided into two main sections. The upper section contains six staves for woodwind instruments: Flute (F1.), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fgt.). The Flute staff includes measure numbers 13 and 4. The woodwinds play sixteenth-note patterns, with dynamics ff and f. The lower section contains four staves for brass and percussion: Trombone (Trpa.), Trumpet (Tpt.), Timpani (Timp.), and Soprano (S.). The brass and timpani play eighth-note patterns, while the soprano rests. Below these are four vocal staves: Alto (A.), Tenor (T.), Bass (Bar.), and Bass (Bar.). The strings section at the bottom consists of five staves: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The strings play sixteenth-note patterns, with dynamics ff appearing twice.

5

15

F1.

Ob.

Cl.

Fgt.

Trpa.

Tpt.

Timp.

S.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Glorioso y emocionante ♪ = 135

6

Musical score page 6, system B, measures 20-21. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fgt.), Trombone (Trpa.), Trumpet (Tpt.), and Timpani (Timp.). Measure 20 starts with a dynamic **f**. The Flute and Bassoon play eighth-note patterns. The Oboe and Clarinet play sustained notes. Measure 21 begins with a dynamic **a 2**. The Trombone and Trumpet play eighth-note patterns with slurs and dynamics. The Timpani plays eighth notes at the end of the measure.

## Glorioso y emocionante ♪ = 135

**B**

S.

A.

T.

Bar.

Vln. I

*mf*

Vln. II

*mf*

Vla.

*mf*

Vc.

*f*

Cb.

*f*

24

F1. *f*

Ob. *f*

Cl.

Fgt. *f*

Trpa.

Tpt.

Timp.

S.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vc. *mf*

Cb. *mf*

Fl.

Ob.

Cl.

Fgt.

Trpa.

Tpt.

Timp.

8

**C**

S.

A.

T.

Bar.

**C**

Vln. I

Vln. II

Vla.

Vc.

Cb.

**C**

31

F1.

Ob.

Cl.

Fgt.

Trpa.

Tpt.

Tim.

S.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

p

2.

mf

Fl.

Ob.

Cl.

Fgt.

Trpa.

Tpt.

Tim.

S.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

35

*mf*

*mf*

*mf*

a 2.

G to A

This musical score page contains five systems of music. The top system features woodwind instruments: Flute, Oboe, Clarinet, Bassoon, and Bassoon. The second system includes Trombone and Trumpet. The third system shows Timpani, followed by four vocal or instrumental parts: Soprano, Alto, Tenor, and Bass. The bottom system groups Violin I and Violin II, Cello, Double Bass, and Bassoon. Measure 35 begins with rests for most instruments, followed by rhythmic patterns involving eighth and sixteenth notes. Measure 36 features sustained notes with grace notes. Measures 37-38 show sixteenth-note patterns. Measure 39 concludes with a dynamic marking of *mf*. Measure 40 starts with a bassoon solo followed by a section labeled "a 2.". The final measure, starting with "G to A", consists of sustained notes. The bassoon part continues through the end of the page.

11

40

This musical score page contains ten staves of music for various instruments. The top section includes Flute (F1.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fgt.), Trombone (Trpa.), Trumpet (Tpt.), and Timpani (F A C D Timp.). The middle section includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (Bar.). The bottom section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The page is numbered 11 at the top left. Measure 40 begins with eighth-note patterns in the woodwind section. The bassoon and trumpet sections follow with eighth-note patterns. The timpani section has a sustained note followed by a trill. The vocal section remains silent throughout the measure. The strings section follows with eighth-note patterns.

12

42

**D**

F1. *f* *mf*

Ob. *f* *mf*

Cl. *f* *mf*

Fgt. *f* *mf*

Trpa. *f* *mf*

Tpt. *f* *mf*

C to D  
D to E

Tim. *f*

**D**

S.

A.

T.

Bar.

Vln. I *f*

Vln. II *f*

Vla. *f* *mf*

Vc. *f* *mf*

Cb. *f*

pizz

*mf*

pizz

*mf*

47

F1.

Ob.

Cl.

Fgt.

Trpa.

Tpt.

F A D E  
Timp.

This section of the musical score shows parts for Flute (F1.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fgt.), Trombone (Trpa.), Trumpet (Tpt.), Timpani (Timp.), and voices for Soprano (S.), Alto (A.), Tenor (T.), and Bass (Bar.). The instrumentation includes woodwind, brass, percussion, and vocal parts. The score is in 4/4 time, key signature of four sharps, and measures 47 through 52. Dynamics include *mf*, *p*, and *tr*.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This section of the musical score shows parts for Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The score is in 4/4 time, key signature of four sharps, and measures 47 through 52. Dynamics include *mf*.

Fl. Ob. Cl. Fgt. Trpa. Tpt. Timp. S. A. T. Bar.

Vln. I Vln. II Vla. Vc. Cb.

15

56

**E**

F1. *f*

Ob. *f*

Cl. *f*

Fgt. *f*

Trpa.

Tpt. *ff*

Timp. *tr*

**E**

S.

A.

T.

Bar.

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. arco *f*

Cb. arco *f*



17

60

Fl.

Ob.

Cl.

Fgt.

Trpa.

Tpt.

Timp.

*rit.*

**F**

*a 2*

*mf*

*tr*

*tr*

*mf*

This section of the score shows the Flute, Oboe, Clarinet, Bassoon, Trombone, Trumpet, and Timpani. Measure 17 starts with eighth-note patterns in the woodwinds and brass. The bassoon has sustained notes. Measures 18-19 show woodwind entries with grace notes and sustained notes. The brass play eighth-note chords. The timpani provide rhythmic support with sustained notes and grace notes.

S.

A.

T.

Bar.

**F**

*rit.*

This section shows the Soprano, Alto, Tenor, and Bass/Bassoon parts. They remain mostly silent throughout the measures, with the Bassoon providing harmonic support in measure 18.

Vln. I

Vln. II

Vla.

Vc.

Cb.

This section shows the Violin I, Violin II, Viola, Cello, and Double Bass. The strings play eighth-note patterns and sustained notes. The bassoon continues its rhythmic pattern in measure 18.

64

This musical score page contains ten staves of music for various instruments. The top section includes Flute (F1.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fgt.), Trombone (Trpa.), Trumpet (Tpt.), and Timpani (Timp.). The middle section includes Soprano (S.), Alto (A.), Tenor (T.), and Bass (Bar.). The bottom section includes Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The score is in 64 time, with measures 64 shown. Dynamics include *mf*, *p*, and *mp*. Measure 64 starts with sustained notes from the woodwind section, followed by eighth-note patterns from the brass and timpani. The bassoon and trumpet play sustained notes with grace notes. The timpani play eighth-note patterns. The vocal parts remain mostly silent. The lower strings provide harmonic support with sustained notes and eighth-note patterns.

19

**G****Misterioso** ♩ = 60

68

F1. -

Ob. -

Cl. -

Fgt. -

**p**

1.

**p**

1.

**p**

1.

Trpa. -

Tpt. -

D to C  
E to D  
A to B♭

Timp. -

**Misterioso** ♩ = 60**G**

S. -

A. -

T. -

Bar. -

Vln. I -

Vln. II -

Vla. -

**p**

Vc. -

**p**

Cb. -

76

This musical score page contains ten staves of music. The top four staves are woodwind instruments: Flute (F1), Oboe (Ob.), Clarinet (Cl.), and Bassoon (Fgt.). The next three staves are brass instruments: Trombone (Trpa.), Trumpet (Tpt.), and Timpani (F B♭ C D Timp.). The bottom three staves are strings: Soprano (S.), Alto (A.), Tenor (T.), and Bass (Bar.). The bottom five staves are bowed strings: Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The page number 20 is in the top right corner.

81

Fl.

Ob.

Cl.

Fgt.

Trpa.

Tpt.

Timp.

S.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

1.

2.

86

F1.

Ob.

Cl.

Fgt.

Trpa.

Tpt.

Timp.

S.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

90

A musical score for orchestra and choir. The score consists of 15 staves. From top to bottom: Flute (F1), Oboe (Ob.), Clarinet (Cl.) in G major, Bassoon (Fgt.) in F major, Trombone (Trpa.), Trumpet (Tpt.) in G major, Timpani (Timp.), Soprano (S.), Alto (A.), Tenor (T.), Bass (Bar.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). Measure 90 begins with rests for Flute, Oboe, and Clarinet. The Bassoon and Trombone play eighth-note patterns. The Trumpet and Timpani enter with eighth-note patterns. The Alto, Tenor, and Bass sing sustained notes. The Violins play eighth-note patterns. The Double Bass enters with eighth-note patterns.

F1. Ob. Cl. Fgt. Trpa. Tpt. Timp. S. A. T. Bar. Vln. I Vln. II Vla. Vc. Cb.

**H**

95 Solemne, progresivamente más sentimental ♩ = 70

24

F1.

Ob.

Cl.

Fgt.

Flute part: eighth-note pattern on the first three strings.

Oboe part: eighth-note pattern on the first three strings.

Clarinet part: eighth-note pattern on the first three strings.

Bassoon part: eighth-note pattern on the first three strings.

Trpa.

Tpt.

Timp.

Trombone part: eighth-note pattern on the first three strings.

Trumpet part: eighth-note pattern on the first three strings.

Timpani part: eighth-note pattern on the first three strings.

**H**

Solemne, progresivamente más sentimental ♩ = 70

S.

A.

T.

Bar.

Soprano part: eighth-note pattern on the first three strings.

Alto part: eighth-note pattern on the first three strings.

Tenor part: eighth-note pattern on the first three strings.

Bass part: eighth-note pattern on the first three strings.

Vln. I

Vln. II

Vla.

Vc.

Cb.

Violin I part: eighth-note pattern on the first three strings.

Violin II part: eighth-note pattern on the first three strings.

Cello part: eighth-note pattern on the first three strings.

Double Bass part: eighth-note pattern on the first three strings.

Measure 96 dynamics: **p**

100

This musical score page contains six systems of music, each with a different instrumentation. The systems are separated by vertical bar lines. The instruments are as follows:

- Fl.**: Flute (G clef)
- Ob.**: Oboe (G clef)
- Cl.**: Clarinet (G clef, key signature of one sharp)
- Fgt.**: Bassoon (Bass clef)
- Trpa.**: Trombone (G clef)
- Tpt.**: Trumpet (G clef, key signature of one sharp)
- Timp.**: Timpani (Bass clef)
- S.**: Soprano (G clef)
- A.**: Alto (G clef)
- T.**: Tenor (G clef, with a '8' below it)
- Bar.**: Bass (Bass clef)
- Vln. I**: Violin I (G clef)
- Vln. II**: Violin II (G clef)
- Vla.**: Cello (C clef)
- Vc.**: Double Bass (C clef)
- Cb.**: Double Bass (C clef)

The score includes a tempo marking "100" at the top of the first system. The notation consists of six measures per system, with the bassoon (Fgt.) and trumpet (Tpt.) parts showing more active melodic lines than the others. The double bass (Cb.) part features prominent eighth-note patterns in the later measures of each system.

106

F1.

Ob.

Cl.

Fgt.

Trpa.

Tpt.

Timp.

S.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

<img alt="Musical score page 26 showing parts for Flute, Oboe, Clarinet, Bassoon, Trombone, Trumpet, Timpani, Soprano, Alto, Tenor, Bass, Violin I, Violin II, Viola, Cello, and Double Bass. Measures 1-6 show mostly rests. Measure 7 starts with a bassoon solo (Fgt.) followed by vocal entries from Tenor (T.) and Bass (Bar.). Measures 8-10 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 11-12 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 13-14 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 15-16 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 17-18 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 19-20 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 21-22 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 23-24 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 25-26 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 27-28 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 29-30 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 31-32 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 33-34 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 35-36 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 37-38 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 39-40 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 41-42 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 43-44 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 45-46 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 47-48 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 49-50 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 51-52 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 53-54 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 55-56 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 57-58 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 59-60 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 61-62 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 63-64 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 65-66 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 67-68 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 69-70 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 71-72 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 73-74 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 75-76 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 77-78 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 79-80 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 81-82 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 83-84 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 85-86 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 87-88 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 89-90 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 91-92 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 93-94 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 95-96 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 97-98 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 99-100 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 101-102 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 103-104 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.). Measures 105-106 show sustained notes from Bassoon and Tenor, with vocal entries from Alto (A.) and Bass (Bar.).<p>*p*

De - sier - to cru-za-mos con

De - sier - to cru-za-mos con

*p*

*p*

De - sier - to cru-za-mos con

*I12*

F1.  
Ob.  
Cl.  
Fgt.

Trpa.  
Tpt.

Timp.

S.  
A.  
T.  
Bar.

Vln. I  
Vln. II

Vla.  
Vc.  
Cb.

nues tro ga lar dón o - ro in ciens o y mi rrá pa ra el hi jo de Dios, El se - rá co mo la es tre lla en la tem\_ pes tad La luz \_ del cie lo en la os  
nues tro ga lar dón o - ro in ciens o y mi rrá pa ra el hi jo de Dios, El se - rá co mo la es tre lla en la tem\_ pes tad La luz \_ del cie lo en la os

118

F1.

Ob.

C1.

Fgt.

Trpa.

Tpt.

Timp.

S.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

cu - ri-dad. No-im por-ta el ca-mi - no las lu - nas ni el sol Por qué el Me-sí - as ya lle - gó Si-

cu - ri-dad. No-im por-ta el ca-mi - no las lu - nas ni el sol Por qué el Me-sí - as ya lle - gó Si-

123

F1.

Ob.

C1.

Fgt.

Trpa.

Tpt.

Timp.

S.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

La san-gre

La san-gre

ga - mos la es-tre - lla a Be - lén her-ma-nos De-mos Glo - ria y hon-ra a nues-tro re - den-tor.

ga - mos la es-tre - lla a Be - lén her-ma-nos De-mos Glo - ria y hon-ra a nues-tro re - den-tor.

*mp*

*mp*

*mp*

127

F1.

Ob.

Cl.

Fgt.

Trpa.

Tpt.

Timp.

S. de Da-vid co rre en sus ve\_nas El Rey en los cie los y\_en la Tie\_rra Con co-ra zó - nes hu mil des va mos a - lle gar El

A. de Da-vid co rre en sus ve\_nas El Rey en los cie los y\_en la Tie\_rra Con co-ra zó - nes hu mil des va mos a - lle gar El

T.

Bar.

Vln. I

Vln. II

Vla. *mp*

Vc. *mp*

Cb. *mp*

133

F1.

Ob.

Cl.

Fgt. *mf* *mp*

Trpa.

Tpt.

Timp.

S. *mf* *mp*  
ni - ño E-ma-nuel ha na ci - do ya. No im por - ta la a-re - na ni el ca-lor Por qué las fuer-zas vie-nen del a

A. *mf* *mp*  
ni - ño E-ma-nuel ha na ci - do ya. No im por - ta la a-re - na ni el ca-lor Por qué las fuer-zas vie-nen del a

T.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb. *mf* *mp*

138

F1. Ob. Cl. Fgt. *mp*

Trpa. Tpt.

Timp.

S. mor O Is - ra el, mi-ra la es tre lla Lle gó el ni ño que rei na-rá.  
A. mor O Is - ra el, mi-ra la es tre lla Lle gó el ni ño que rei na-rá.  
T.  
Bar.

Vln. I *mp*

Vln. II *mp*

Vla. *mp*

Vc. *mp*

Cb. *mp*

**Maestoso ♩ = 70**

143

I

F1. *f*

Ob. *f*

Cl. *f*

Fgt. *f*  
a 1

Trpa. *f*

Tpt. *f*

tr~~~~~ tr~~~~~ tr~~~~~

Timp. *mf*

I

*ff* Maestoso ♩ = 70

S. *ff*

Va - mos con - ten - tos no\_\_\_\_ va - mos a pa - rar El Dios de los cie - los nos ben -

A. *ff*

Va - mos con - ten - tos no\_\_\_\_ va - mos a pa - rar El Dios de los cie - los nos ben -

T. *ff*

Va - mos con - ten - tos no\_\_\_\_ va - mos a pa - rar El Dios de los cie - los nos ben -

Bar. *ff*

Va - mos con - ten - tos no\_\_\_\_ va - mos a pa - rar El Dios de los cie - los nos ben -

Vln. I *f*

Vln. II *f*

Vla. *f*

Vc. *f*

Cb. *f*

146

F1. Ob. Cl. Fgt.

Trpa. Tpt.

Timp.

S. A. T. Bar.

Vln. I Vln. II Vla. Vc. Cb.

de - ci - rá Pro-vee - rá las fuer-zas pa - ra con - ti - nuar Al ver al ni - ño nos re

de - ci - rá Pro-vee - rá las fuer-zas pa - ra con - ti - nuar Al ver al ni - ño nos re

de - ci - rá Pro-vee - rá las fuer-zas pa - ra con - ti - nuar Al ver al ni - ño nos re

de - ci - rá Pro-vee - rá las fuer-zas pa - ra con - ti - nuar Al ver al ni - ño nos re

35

150

Fl.

Ob.

Cl.

Fgt.

Trpa.

Tpt.

Timp.

S.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

ga - la rá. So - mos sim\_\_\_\_\_ ples sa - bios re - ga - los pa - ra dar Sa  
 ga - la rá. So - mos sim\_\_\_\_\_ ples sa - bios re - ga - los pa - ra dar Sa  
 ga - la rá. So - mos sim - ples sa - bios re - ga - los pa - ra dar Sa  
 ga - la rá. So - mos sim - ples sa - bios re - ga - los pa - ra dar Sa

Fl.

Ob.

Cl.

Fgt.

Trpa.

Tpt.

Timp.

S. cu di - mos con las tú ni - cas El pol - voy a - re - na an - tes

A. cu di - mos con las tú ni - cas El pol - voy a - re - na an - tes

T. cu - di - mos con las tú ni - cas El pol - voy a - re - na an - tes

Bar. cu - di - mos con las tú ni - cas El pol - voy a - re - na an - tes

Vln. I

Vln. II

Vla.

Vc.

Cb.

153

*a 2*

*ff*

*mf*

*3*

*tr*

rit.

37

156

Fl.

Ob.

Cl.

Fgt.

Trpa.

Tpt.

Timp. (tr) rit.

S. de lle - gar y la paz rei - na - rá por la e ter fff ni

A. de lle - gar y la paz rei - na - rá por la e ter fff ni

T. de lle - gar y la paz rei - na - rá por la e ter fff ni

Bar. de lle - gar y la paz rei - na - rá por la e ter fff ni

Vln. I

Vln. II

Vla.

Vc.

Cb.

38

**A tempo ♩ = 70**

Fl. Ob. Cl. Fgt. Trpa. Tpt. Timp.

S. A. T. Bar.

Vln. I Vln. II Vla. Vc. Cb.

160

Fl. Ob. Cl. Fgt. Trpa. Tpt. Timp.

S. A. T. Bar.

Vln. I Vln. II Vla. Vc. Cb.

dad. dad. dad. -

dad. - -

mp mp mp

pizz

Final ♩ = 135

**J**

Fl.

Ob.

Cl.

Fgt.

Trpa.

Tpt.

Timp.

**J** f

B♭ to G

This section begins with a dynamic of **f**. The Flute, Oboe, Clarinet, and Bassoon play eighth-note patterns. The Trombone and Trumpet enter with sixteenth-note patterns. The Timpani plays eighth notes. Measure 44 concludes with a dynamic of **f**.

Final ♩ = 135

**J** f

S.

A.

T.

Bar.

Si gan la es -

Si gan la es

Gas - pár yo ve-ou-na luz a - llá

Gas - par yo ve-ou-na luz a - llá

The vocal parts sing "Si gan la es" and "Gas - pár yo ve-ou-na luz a - llá". The Violins play eighth-note patterns, while the Bassoon provides harmonic support.

Vln. I

mf

Vln. II

mf

Vla.

mf

Vc.

**f**

arco

Cb.

**f**

The section concludes with a dynamic of **f**. The Violins play eighth-note patterns, and the Bassoon uses an arco technique.

Musical score for orchestra and choir, page 171. The score includes parts for Flute (Fl.), Oboe (Ob.), Clarinet (Cl.), Bassoon (Fgt.), Trombone (Trpa.), Trumpet (Tpt.), Timpani (F G C D Timp.), Soprano (S.), Alto (A.), Tenor (T.), Bass (Bar.), Violin I (Vln. I), Violin II (Vln. II), Viola (Vla.), Cello (Vc.), and Double Bass (Cb.). The vocal parts sing in Spanish. Measure 171 starts with woodwind entries and leads into a section for brass and timpani. The vocal entries begin in measure 171 and continue through measure 172. The score concludes with a dynamic marking of *mf* at the end of measure 172.

171

Fl.

Ob.

Cl.

Fgt.

Trpa.

Tpt.

F G C D  
Timp.

S.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

171

172

40

mf

tre - lla y lle - ga - rán rá - pi - do pa' lle -

tre - lla y lle - ga - rán rá - pi - do pa' lle -

An - de - mos rá - pi - do pa' ll

An - de - mos rá - pi - do pa' lle -

mf

mf

41

174

F1. Ob. Cl. Fgt.

Trpa. Tpt.

Timp.

**K**

*mf*

S. A. T. Bar.

gar \_\_\_\_\_

gar \_\_\_\_\_

Va - mos to - dos, hoy ve - re - mos va-mos Mel-chor que

pa' - lle - - - gar Va - mos to - dos, hoy ve - re - mos va-mos Mel-chor que

gar \_\_\_\_\_

**K**

Vln. I Vln. II Vla. Vc. Cb.

*mf*

*mf*

*mf*

*mf*

42

179

F1. Ob. Cl. Fgt.

Trpa. Tpt. Timp.

S. A. nos es-pe - ran Va - mos a ver al hi - jo de Dios, se a - ca - bó la es-pe - ra

T. nos es-pe - ran Re - yes sa - bios ca-mi - nan - do van

Bar. Re - yes sa - bios ca-mi - nan - do van

Vln. I

Vln. II

Vla.

Vc.

Cb.

184

F1. Ob. Cl. Fgt. Trpa. Tpt. Timp.

a 2.

S. A. T. Bar.

Vln. I Vln. II Vla. Vc. Cb.

mf      f  
Va - - mos a ver al hi - jo Rey.  
Va - - mos a ver al hi - jo Rey.  
Va - - mos a ver al hi - jo Rey.  
Va mos a ver al hi - jo Rey.

*tr*

189

F1.

Ob.

Cl.

Fgt.

Trpa.

Tpt.

Timp.

S.

A.

T.

Bar.

Vln. I

Vln. II

Vla.

Vc.

Cb.

mf

mf

mf

mf

mf

mf

mf

mf

pizz

pizz

mf

Rom - pen el vien-to al con - ti-nuar y re - ga - los ca - da u - no lle - va rán Un

Rom - pen el vien-to al con - ti-nuar y re - ga - los ca - da u - no lle - va rán Un

193 **L**

F1. Ob. Cl. Fgt. Trpa. Tpt. Timp.

S. A. T. Bar.

Vln. I Vln. II Vla. Vc. Cb.

**Flute (F1.)**: Rests in measures 1-4, then eighth-note patterns in measures 5-8. Measure 9 starts with a sixteenth-note pattern followed by eighth-note pairs.

**Oboe (Ob.)**: Rests in measures 1-4, then eighth-note patterns in measures 5-8. Measure 9 starts with a sixteenth-note pattern followed by eighth-note pairs.

**Clarinet (Cl.)**: Rests in measures 1-4, then eighth-note patterns in measures 5-8. Measure 9 starts with a sixteenth-note pattern followed by eighth-note pairs.

**Bassoon (Fgt.)**: Eighth-note patterns in measures 1-4. Measure 5 starts with a sixteenth-note pattern followed by eighth-note pairs. Measure 9 starts with a sixteenth-note pattern followed by eighth-note pairs.

**Trombone (Trpa.)**: Rests in measures 1-4, then eighth-note patterns in measures 5-8. Measure 9 starts with a sixteenth-note pattern followed by eighth-note pairs.

**Trumpet (Tpt.)**: Rests in measures 1-4, then eighth-note patterns in measures 5-8. Measure 9 starts with a sixteenth-note pattern followed by eighth-note pairs.

**Timpani (Timp.)**: Rests in measures 1-4, then eighth-note patterns in measures 5-8. Measure 9 starts with a sixteenth-note pattern followed by eighth-note pairs.

**Soprano (S.)**: Vocal part with lyrics: "sim-ple pe-se-bre vie-ron al lle-gar An-sio sos de con-tem-plar A-do-ran el ni-ño al en-". Measure 9 starts with a sixteenth-note pattern followed by eighth-note pairs.

**Alto (A.)**: Vocal part with lyrics: "sim-ple pe-se-bre vie-ron al lle-gar An-sio - sos de con-tem-plar A-do-ran el ni-ño al en-". Measure 9 starts with a sixteenth-note pattern followed by eighth-note pairs.

**Tenor (T.)**: Vocal part with lyrics: "sim-ple pe-se-bre vie-ron al lle-gar an-sio - sos de con-tem-plar A-do-ran el ni-ño al en-". Measure 9 starts with a sixteenth-note pattern followed by eighth-note pairs.

**Bass (Bar.)**: Vocal part with lyrics: "sim-ple pe-se-bre vie-ron al lle-gar an-sio - sos de con-tem-plar A-do-ran el ni-ño al en-". Measure 9 starts with a sixteenth-note pattern followed by eighth-note pairs.

**Violin I (Vln. I)**: Sixteenth-note patterns in measures 1-4. Measure 5 starts with a sixteenth-note pattern followed by eighth-note pairs. Measure 9 starts with a sixteenth-note pattern followed by eighth-note pairs.

**Violin II (Vln. II)**: Sixteenth-note patterns in measures 1-4. Measure 5 starts with a sixteenth-note pattern followed by eighth-note pairs. Measure 9 starts with a sixteenth-note pattern followed by eighth-note pairs.

**Viola (Vla.)**: Sixteenth-note patterns in measures 1-4. Measure 5 starts with a sixteenth-note pattern followed by eighth-note pairs. Measure 9 starts with a sixteenth-note pattern followed by eighth-note pairs.

**Cello (Cb.)**: Sixteenth-note patterns in measures 1-4. Measure 5 starts with a sixteenth-note pattern followed by eighth-note pairs. Measure 9 starts with a sixteenth-note pattern followed by eighth-note pairs.

198

F1.

Ob.

Cl. *mf*

Fgt.

Trpa.

Tpt.

Timp.

S. trar y di - cen - ca - da u - no al lle - gar

A. trar y di - cen - ca - da u - no al lle - gar

T. 8 trar y di - cen - ca - da u - no al lle - gar Ya \_\_\_\_\_ lle - ga \_\_\_\_\_

Bar. trar y di - cen - ca - da u - no al lle - gar Ya \_\_\_\_\_ lle - ga \_\_\_\_\_

rit.

Vln. I

Vln. II

Vla.

Vc. arco

Cb. arco

**M**

rit.

♩ = 80

Fl. *fp*

Ob. *fp*

Cl. *fp*

Fgt. *sffz* *ff*

Trpa. a 2 > > > > > > > >

Tpt. *ff* a 2 > > > > > > > >

*fp* > > > > > > > > >

Timp. *fp* *f* tr. > > > > > > > > >

S. mos Ya lle - ga - mos Nues -

A. mos Ya lle - ga mos Nues -

T. mos Ya lle - ga - mos ya lle - ga - mos Nues -

Bar. mos Ya lle - ga Nues -

Vln. I *fp*

Vln. II *fp*

Vla. *fp*

Vc. arco *sffz* *ff* *ff*

Cb. *sffz* *ff*

**Maestoso** ♩ = 70  
rit.

48

Fl. Ob. Cl. Fgt. Trpa. Tpt. Timp.

**Maestoso** ♩ = 70  
rit.

S. A. T. Bar.

Vln. I Vln. II Vla. Vc. Cb.

tro ca-mi nar ter-mi - nó ya na-ció hi-jo  
Dios A - mén.  
tro ca-mi nar ter-mi - nó ya na-ció hi-jo  
Dios A - mén.  
tro ca-mi nar ter-mi - nó ya na-ció hi-jo  
Dios A - mén.  
tro ca-mi nar ter-mi - nó ya na-ció hi-jo  
Dios A - mén.

**ff** **fff** **ff** **fff** **ff** **fff** **tr** **tr**  
**ff** **fff** **ff** **fff** **ff** **fff** **tr** **tr**  
**ff** **fff** **ff** **fff** **ff** **fff** **ff** **fff**  
**ff** **fff** **ff** **fff** **ff** **fff** **ff** **fff**