

JÁCARA

¡Hala, valientes!

Oigan la jácara nueva,
donde uno solo es quien campá,
y al mundo que se le atreve
vence con una palabra

¡Hala, valientes!

Oigan que estando rendido,
le prueba con amenazas.
¡Y a los rigores del tiempo,
desafía y hace cara!

¡Hala, valientes!

Señor, el que por diciembre
se nos viene con la Pascua,
y es con tantas navidades,
hombre que no pena jamás!

Hala valientes!

Yo soy un valiente jaque,
conocido por mi espada,
tanto que el Andelucía,
si la desnudo no anda!

¡Hala, valientes!

ROMANCE

Entre aquellas crudas sombras
de aquel postrado edificio
le era dando pecho al niño.

A la escasa luz dudosa
de un encendido pañito
bello a granio del sol mismo.

Sobre el jasmín y la rosa
del tierno infante su hilo
aljófar es a razimos.

Que milagro es ese cielo?
¡Válgame Dios, que prodigio!
Absortos están los siglos..

Acabóse pastores del cielo el rigor.
Sus batallas se han vuelto batallas de amor.

Y en esta sierra se publican
las paces de cielo y tierra.
Y que del rigor
sus batallas se han vuelto batallas de amor.

Id a buscarle pastores.

BALLAD

Yea, valiant ones!

Listen to the new ballad
Where one alone excels,
And the world that dares challenge him
He conquers with a single word.

Yea, valiant ones!

Listen, for even when exhausted,
He tests [the world] with threats.
And the rigors of time
He challenges and confronts!

Yea, valiant ones!

Lord, he's the one who in December
Comes to us at Christmastide
And as with so many Christmases
A man who never feels sorrow.

Yea, valiant ones!

I am a brave and boastful man,
Known for my sword,
So much so that all Andalusia
Makes no move when I unsheath it!

Yea, valiant ones!

ROMANCE

In those cold shadows
Of that ruined building
She was nursing her child.

In the dim, uncertain light
Of a burning wick
He is as beautiful as the sun itself.

Above the jasmine and the rose
The thread of the tender child
Is like a string of pearls.

Heavens, what miracle is this?
God, what a wonder!
The centuries are entranced.

Ye shepherds, the rigor of heaven has ended.
Its battles have become battles of love.

In these hills is proclaimed
The peace of heaven and earth.
And from its rigor
Its battles have become battles of love.

Go and seek him ye shepherds.

No tema y bajad al llano.
Que ya Dios es tan humano
que está llorando de amore.

Que se han hecho los rigores,
con que esta seña, temor.

GITANILLA

De Belén viene Zarguero,
aquel trepador gitano,
sacabuche de las fiestas,
y guarda ropa del barrio.

Diciendo viene prodigios
nunca vistos ni pensados
milagros de una parida,
y misterios de su parto.

Finalmente aquella niña
que aun no tiene catorce años,
dice que ha parido esta noche
un bellissimo muchacho.

Blanco y rubio es el chico,
con unos ojos rasgados,
que los corazones rasgan
flechas de amor disparando.

A la linda parida del portalillo,
todos hagamos fiesta.
¡Trep Pulido! ¡Bulle Pintada!
¡Toca el pandero!
¡Toca, trepa Mendoza!
¡Baila, baile la Zarguero!

REFRAIN:

Anden los cascabeles.
Parda repica.
Danos una limosna.
¡Jacara linda!

Y en el hielo de un pesebre
está desnudo y helado;
que parece palomito,
entre las pajas temblando.

¡Milagro de Dios es este!
Gitanos a verla vamos,
que dice que es una gloria,
la que está en aquellas campo.

El viejo dice que tiene
un pollino de tres años.
Quizas se lo hurtaremos.
Toca y baila maldonado.

REFRAIN

Fear not, and fall to the ground,
For God is now so human
That He is weeping of love.

For [God's] rigor has become,
With this event, true devotion.

GYPSY SONG

Zarguero comes from Bethlehem,
Ambitious gypsy that he is,
Trombonist for the fiestas,
And keeper of the district's clothing.

He comes speaking of amazing things
Never seen nor imagined,
Miracles of a mother
And a mysterious birth.

In the end, that girl
Who is not yet fourteen,
He says has delivered this night
A most beautiful boy.

The child is white and blond,
With wide luminous eyes
That pierce all hearts
Shooting arrows of love.

For the beautiful mother in the tiny manger,
Let us all celebrate.
Jump, Pulido! Move, Pintada!
Play the tambourine!
Play and jump, Mendoza!
Dance! Dance the dance, Zarguero!

REFRAIN:

Let the bells ring.
You, the brown girl, ring out.
Give us alms.
Such a pretty song!

In the icyness of a manger
He is naked and cold;
He appears like a little dove
Shivering in the straw.

This is a miracle of God!
Gypsies, let's go and see her.
For he says it's quite a glory
That which is in those fields.

The old man claims he has
A three year old donkey.
Maybe we'll steal it.
Play and dance you wretched one.

REFRAIN

ABOUT THE TEXT:

This is basically a folk text, with certain words such as “granio” (Romance verse 2), “tema” (verse 7) and “seña” (final verse) not easily found in modern Spanish. The manuscript was discovered in the Puebla (Mexico) Cathedral library during the 1950’s by Dr. Alice Catalyne of UCLA, and transcribed by her at that time. These three pieces were selected by her from a large collection of villancicos and romances written by Padilla around 1658, so they had no composite title. The cover title of the three pieces is my own.

ABOUT THE COMPOSER

(Source: Groves Dictionary, paperback edition, 1995)

Padilla was born in Málaga, Spain, around 1590, and died in Puebla, Mexico, in April of 1664. He began his career in Andalusia, [curiously mentioned in the final stanza of the Jácara] receiving his early training in the choir of Málaga Cathedral under Francisco Vásquez. In 1616, having become a priest, he became chapel conductor at Cádiz Cathedral. Sometime after this appointment in Cádiz, he sailed to the New World, and became a singer and assistant conductor at the Cathedral in Puebla, Mexico, becoming its chief conductor in 1629; a post he held until his death in 1664. He was a prolific composer, and much of his secular music is marked by the use of intense rhythms and syncopations, as is certainly the case with this present publication.

SUGGESTIONS FOR PERFORMANCE:

NOTE: The original score had no tempo or articulation markings. These were added by the editor, and may be ignored if the director desires to do so.

Bass instruments: Since bassoons, shawms, and flutes were all produced in the composer’s town of Puebla, and since we know that bassoon was a popular bassline instrument at that time, I recommend its inclusion. The director will have to decide which instrument to favor. If you have all three, then just let the players follow my instructions concerning alternations as shown in the score and parts. (They all read from the same part.) The most important instruction to observe is the omission of Cb in the Jácara from m. 2 to m. 17. The composer did not intend to have that part sound down an octave, as it muddies up textures and voicings.

Melody instruments: The melodic range is limited, so you have many choices. If you use recorders, I recommend using them in pairs, doubling at the octave, ie: ten/sop or alt/sopranino. As for others, my first choice would be oboe, then flute or trumpet. Not clarinet or strings. **NOTE:** Although there is no melody instrument indicated in the original score of the Jácara, we’ve included one in the part to double the solo lines if preferred.

Keyboard instrument: In many pieces from this area and period there is no keyboard part specified. The assumption is that they didn’t use one.

Percussion instruments: I highly recommend including hand held percussion such as the tambourine, tabor, and finger cymbals. **SUGGESTION:** Use choir members who can play intuitively and spontaneously. They should know the music well enough not to be glued to the score. If they’re not relaxed and having fun, much is lost.

Vocal solos: There were no specifications in the manuscript as to the gender of the soloists. All such specifications are my own, with an eye for variety, change of color, drama,, and the involvement of as many capable singers as possible.

This piece was recorded by
The John Biggs Consort
on a CD entitled
CALIFORNIA MISSION MUSIC
and is available from
consortpress.com

To: Dr. Alice Catalyne

Música Para la Navidad

(Music for Christmas)

FORM: A-B-A-C-A-D-A-E-A

1: Jácara

Lyrics: Spanish folk

Juan Gutierrez de Padilla
Edited by John Biggs

A Ritmico $\text{♩} = 72$ (in one)

Soprano *f* *¡Ha la, ha - la va - lien - tes, ha - la!

Alto *f* *¡Ha la, ha - la va - lien - tes, ha - la!

Tenor *f* *Also spelled "jala".

Bass

Bn/Cb(pizz) Plus Vc (arco)

Bn/Vc/Cb *f* Cb tacet thru end of A

6

¡Ha - la, ha - la va - lien - tes, ha - la! ¡Ha - la, ha - la va -

¡Ha - la, ha - la! ¡Ha - la, ha - la! ¡Ha - la, ha - la va -

f ¡Ha - la, ha - la va - lien - tes, ha - la! ¡Ha la, ha - la,

f ¡Ha - la, ha - la va - lien - tes, ha - la! ¡Ha - la, ha - la va -

12

lien - tes! ¡Ha - la, ha - la, ha - la, ha - la!

lien - tes! ¡Ha - la, ha - la, ha - la, ha - la!

ha - la va - lien - tes! ¡Ha - la, ha - la, ha - la!

lien - tes, va - lien - tes! ¡Ha - la, ha - la, ha - la!

*Use small notes only on final repeat.

18 **B** soprano solo*

Vc/Cb only (pizz) Oi - gan la já - ca - ra nue - va, don - deu - no so - lo es quien

*Solo lines in this mvt. may be doubled by an instrument if preferred.

24

cam - pa, yal mun - do que se lea -

28 **To A**

tre - ve ven - ce con u - na pa - la - bra.

32 **C** tenor solo

Vc/Cb only (pizz) Oi - gan quees - tan - do ren - di - do, le prue - ba con a - me - na - zas.

39 To A

¡Ya- los ri- go - res del tiem- po, des- a - fi - ay ha- ce ca- ra!

46 D soprano solo

Se- ñor, el que por di- ciem - bre se nos vie- ne con la

Vc/Cb only (pizz)

54 To A

Pas - cua, yes con tan- tas na- vi - da- des, hom- bre que no pe- na já- mas!

62 E tenor solo

¡Yo soy un va- lien - te Ja - que, co - no - ci - do por_

Vc/Cb only (pizz)

69

mies - pa - da, tan - to que el An -

73 Da Capo al FINE

- de - lu - ci - a, si la des - nu - do no an - da!

2: Romance*

Dolce, legato ♩ = 96

Instr. *mp*

Alt. *mp*
 En - trea - que - llas cru - das som - bras dea - quel pos - tra - doe - di - fi -
 A laes - ca - sa luz du - do - sa deun en - cen - di - do pa - ñi -

Ten. *mp*

Bn/Vc/Cb *mp*

*No vocal bass part in this movement.

4

(tr)

- cio
to

lee - ra dan - do pe - choal ni - ño lee -
 be - lloa gra - nio del sol mis - mo, be -

8

- ra dan - do pe - choal ni - ño, lee - ra dan - do pe - choal ni - ño.
 lloa gra - nio del sol mis - mo, be - lloa gra - nio del sol mis - mo.

12

mp So - bregl jas - mín y la ro - sa del tier - nojn - fan - te su hi -
 ?Que mi - la - groes e - se cie - lo? ¡Val - ga - me Dios, que pro - di -

15

- lo al - jó - far es a ra - zi - mos, al
 gio! Ab - sor - tos es - tán los sig - los, ab -

19

jó - fa - res a ra - zi - mos, al jó - far es a ra - zi - mos.
 sor - tos es - tán los sig - los, ab - sor - tos es - tán los sig - los.

33 rit. - - - - FINE animato ♩ = 160

-mor, dea - mor.

-mor, dea - mor.

8 - ta - llas dea - mor. *f* Y en es - ta sie - rra se pu - bli - can las pa - ces de cie -

f Stgs. only (Vc arco, Cb pizz.)

Y en es - ta sie - rra se pu -

Y en es - ta sie - rra

8 lóy tie - rra, de cie - lóy tie - rra. Y en es - ta sie - rra se pu -

bli - can las pa - ces. Se pub - li - can las pa - ces de cie - lóy

Se pub - li - can las pa - ces de cie - lóy tie - rra, de cie - lóy

8 bli - can las pa - ces de cie - lo. Se pub - li - can las pa - ces de

53

rit. - - - - - meno mosso $\text{♩} = 120$

tie - - rra. Y que del ri - gor

tie - - rra. Y que del ri - gor

8 cie - lōy tie - rra. *f* Sus ba-

59

sus ba - ta - llas sehan vuel - to ba - ta - llas,

sus ba - ta - llas sehan vuel - to, sehan vuel - to - sus ba - ta - llas sehan

8 ta - llas sehan vuel - to, sehan vuel - to ba - ta - llas dea - mor. Sus ba - ta - llas sehan

f

62

ba - ta - llas dea - mor. Ba - ta - llas dea - mor. Ba -

vuel - to ba - ta - llas dea - mor. Ba - ta - llas dea - mor. Ba -

8 vuel - to ba - ta - llas dea - mor, dea - mor. Ba - ta - llas dea - mor.

66 rit. - - - - - poco meno mosso ♩ = 112

ta - llas dea - mor, dea - mor.

ta - llas dea - mor, dea - mor.

Ba - ta - llas dea - mor. *f* Id a bus - car - le pas - to - res.
Que ya Dios es tan hu - ma - no.

70 poco rit. - - - - - a tempo

Que sehan he - cho

Que sehan he - cho

No te - m&acaron; ba - jad al lla - no.
Quees - t&acaron; llo - ran - do dea - mo - re.

74 Dal Segno [TOP PAGE 10] al FINE rit. - - - - -

los ri - go - res, con quees - ta se - ña te - mor.

los ri - go - res, con quees - ta se - ña te - mor.

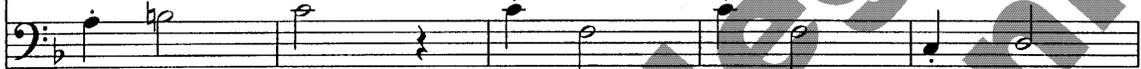
3: Gitanilla

Sempre con moto (In one) $\text{♩} = 76$

Instr. 

Bn/Vc/Cb 

7 

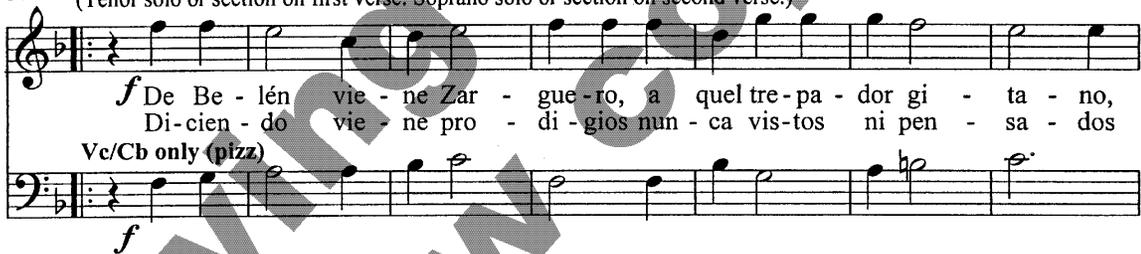


12 



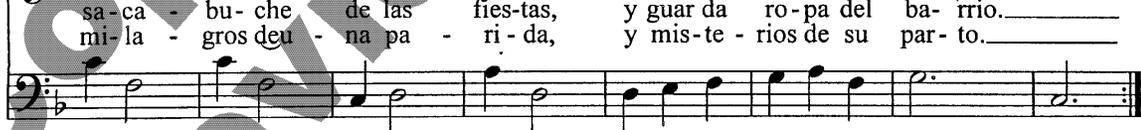
17 (Tenor solo or section on first verse. Soprano solo or section on second verse.)

f De Be - lén vie - ne Zar - gue - ro, a quel tre - pa - dor gi - ta - no,
Di - cien - dó vie - ne pro - di - gios nun - ca vis - tos ni pen - sa - dos

Vc/Cb only (pizz) 

24 

sa - ca - bu - che de las fies - tas, y guar da ro - pa del ba - rrio. _____
mi - la - gros deu - na pa - ri - da, y mis - te - rios de su par - to. _____



32 

Instr. *f*

Bn/Vc/Cb 

38

42

47

(1st verse: tenor solo or section. 2nd verse: soprano solo or section)

f Fi - nal - men - tea - que - lla ni - ñaqueun no tie - ne ca - tor - ce a - ños,
 Blan - cõy ru - bio es el chi - co, con u - nos o - jos ras - ga - dos,
 Vc/Cb only (pizz)
f

54

di - ce que a - pa - ri - does - ta no - che un be - lli - si - mo mu - cha cho...
 que los co - ra - zo - nes ras - gan fle - chas de a - mor dis - pa - ran - do...

61

(Bass & alto soli or sections, - bass down an octave.)

A la lin - da pa - ri - da del por - ta li - llo,

68

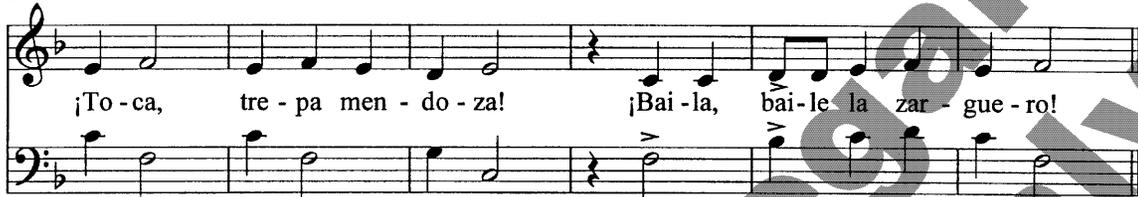
to - dos ha - ga - mos fies - ta. ¡Tre pa pu - li - do! ¡Tre pa, tre - pa pu

75



li - do! ¡Bu lle, bu - lle pin - ta - da! ¡To - cael pan - de - ro!

81



¡To - ca, tre - pa men - do - za! ¡Bai - la, bai - le la zar - gue - ro!

87 (Tenor & soprano soli or sections.)



An - den los cas - ca be - les. Par - da re - pi - ca, re - pi - ca. Da - nos u -

94

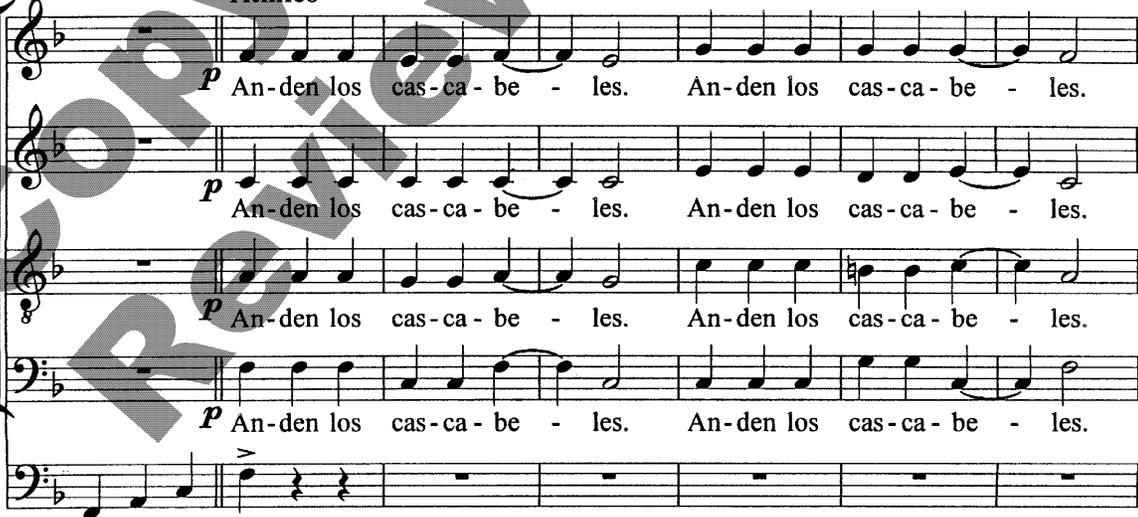
(TUTTI, with all in their own comfortable ranges.)



na li mos - na. **ff** ¡Ja - ca - ra lin - da, lin - da! Add bassoon **ff** Tutti bassi

102

ritmico



p An - den los cas - ca - be - les. An - den los cas - ca - be - les.
p An - den los cas - ca - be - les. An - den los cas - ca - be - les.
p An - den los cas - ca - be - les. An - den los cas - ca - be - les.
p An - den los cas - ca - be - les. An - den los cas - ca - be - les.

109

ben marcato

f Da-nos u - na li- mos - na. Já -
f Par-da re - pi-ca, re - pi - ca, Da-nos u - na li- mos - na. Já -
f Par-da re - pi-ca, re - pi - ca, Da-nos u - na li- mos - na. Já - ca-
f Da-nos u - na li- mos - na.

116

- ca - ra lin - da. Já - ca - ra lin - da. Lin - da.
 - ca - ra lin - da. Já - ca - ra lin -
 - ra lin - da. Já - ca - ra lin - da. Já - ca-
 Já - ca - ra lin - da.

123

Já - ca - ra lin - da. Já - ca - ra lin - da.
 - da, lin - da. Já - ca - ra lin - da, lin - da.
 - ra lin - da. Já - ca - ra lin - da, lin - da.
 Já - ca - ra lin - da. Já - ca - ra lin - da.

130

Instr. Bn/Vc only (arco) *f*
 Bn/Vc/Cb *f*

136

143

(1st verse: tenor solo or section. 2nd verse: soprano solo or section)

f En el hie - lo de un pe - se - bre es -
 ¡Mi - la - gro de Dios es es - te! Gi -

Vc/Cb only (pizz)

f

150

ta des - nu - do y he - la - do, que pa - re - ce pa - lo - mi - to,
 ta - no a ver la va - mos, que di - ce que es u - na glo - ria,

157 Instr.

(TUTTI, with all in their own comfortable ranges.)

en - tre las pa - jas tem - blan do. El vie - jo di -
 la que es - tá en que - llas cam po.

Bn/Vc (arco)/Cb (pizz)

f

164

- ce que tie - ne un po - lli - no de tres a - ños. Qui - zas se - lo

171

hur - ta - re-mos. To-cây bai - la mal-do - na - do.

(Bn on top)

178 **G.P.**
keep tempo ritmico

p An-den los cas-ca-be - les. An-den los cas-ca-be - les.

p An-den los cas-ca-be - les. An-den los cas-ca-be - les.

p An-den los cas-ca-be - les. An-den los cas-ca-be - les.

p An-den los cas-ca-be - les. An-den los cas-ca-be - les.

185

f Da-nos u - na li mos - na. Já -

f Par-da re - pi-ca, re - pi - ca, Da-nos u - na li mos - na. Já -

f Par-da re - pi-ca, re - pi - ca, Da-nos u - na li mos - na. Já - ca-

f Da-nos u - na li mos - na.

192

ca - ra lin - da. Já - ca - ra lin - da.
 ca - ra lin - da.
 ra lin - da. Já - ca - ra lin - da.
 Já - ca - ra lin - da.

197

da. Lin - da. Já - ca - ra lin - da.
 Já - ca - ra lin - da, lin - da. Já - ca -
 da. Já - ca - ra lin - da. Já - ca -
 lin da. Já - ca - ra lin - da.

This final bar is added by the editor. If you choose to end on "da", put the fermata there.

202

Já - ca - ra lin - da. Ay!
 - ra lin - da, lin - da. Ay!
 - ra lin - da, lin - da. Ay!
 Já - ca - ra lin - da. Ay!