

# Tres Villancicos de Navidad

## Three Christmas Villancicos

For chorus, harp or keyboard, flute and percussion

*Commissioned by the Plymouth Fine Arts Series, Plymouth Congregational Church U.C.C., Des Moines, Iowa*

*First performance by Eugenia Zukerman, flute, Yolanda Kondonassis, harp,*

*and the Plymouth Motet Choir, Janet Davis, director, December 18, 1994*

### II. Riu, Riu Chiu

anonymous 16th century Spanish

arr. by Ben Allaway

With great vigor  $\text{♩} = 120$

Tamb. and/or Drum

Flute

Harp or Keyboard

The musical score is arranged in three systems. The first system (measures 1-6) features a percussion part with a 2/2, 3/4, 2/2, 3/4, 3/2, and 2/2 time signature sequence, starting with a *mf* dynamic. The flute part begins at measure 6 with a *mf* dynamic. The harp or keyboard part also begins at measure 6 with a *mf* dynamic. The second system (measures 7-11) continues the percussion part with a 3/2, 3/4, 2/2, 3/4, 3/2, and 2/2 time signature sequence. The flute part has a *f* dynamic and includes a trill in measure 11. The harp or keyboard part also has a *f* dynamic and includes a trill in measure 11. The score concludes with a repeat sign and a final measure.

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Ri - u, ri - u chi - u, La guar - da ri -  
ree - oo, ree - oo chee - oo, lah gooahr-dah ree -

Ri - u, ri - u chi - u, La guar - da ri -

Ri - u, ri - u chi - u, La guar - da ri -

Ri - u, ri - u chi - u, La guar - da ri -

17

For Perusal Only

22

be - ra, Dios guar - de el  
beh - rah dthee ghs gooahr-dtheh ehl

be - ra, Dios guar - de el lo - bo el

be - ra, Dios guar - de el lo - bo, el  
dthee ghs gooahr-dtheh ehl loh - boh ehl

be - ra, Dios guar - de el lo - bo, el

22

lo - bo De nue-stracor - de - ra.  
loh - boh dtheh nveh-strahcohr - dtheh-rah

lo - bo De nue-stracor - de - ra.

lo - bo De nue-stracor - de - ra.  
loh - boh dtheh nveh-strahcohr - dtheh-rah

lo - bo De nue-stracor - de - ra.

24

**For Perusal Only**

28 optional solo, small group, or entire section

El lo - bo ra - bi - so La qui - so mor - der,  
Es - te qu'es nas - çi - do Es el gran mon - ar - cha,  
Mu-chas pro - fe - ci - as Lo han pro - fe - ti - za - do,  
Pues que ya te - ne - mos Lo que des - se - a - mos,

*mp*

Mas dios po - de - ro - so La su - po de - fen - der,  
Chri - sto pa - tri - ar - ca de car - ne ues - ti - do.  
Y aun en nues - tros di - as, Lo he - mos al - çan - ta - do,  
To - dos jun - tos ua - mos pre - sen - tes lle - ue - mos;

Quí - zo - le ha - zer que No pu - dies - se pe - car,  
 Han - os re - di - mi - do Con se ha - zer chi - qui - to,  
 A Dios hu - ma - na - do Ve - mos en el sue - lo,  
 To - dos le da - re - mos Nues - tra vo - lun - tad,

41 *D.S. 3 times*

ni aum o - ri - gi - nal Es - ta uir - gen no tu - uie - ra.  
 Aun - que e - ra in - fi - ni - to, Fi - ni - to se hi - zie - ra.  
 Y al hom - bre en el cie - lo Por - qu'el lo qui - sie - ra.  
 Pues a se - i - gua - lar Con no - so - tros ui - nie - ra.

*D.S. 3 times*

45

Ri - u, ri - u chi - u, La guar - da ri -  
 Ri - u, ri - u chi - u, La guar - da ri -  
 Ri - u, ri - u chi - u, La guar - da ri -  
 Ri - u, ri - u chi - u, La guar - da ri -

45

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The image displays a musical score for a vocal ensemble and piano accompaniment. The score is written in 3/4 time and features a key signature of two flats (B-flat and E-flat). The vocal parts are arranged in four staves, each with the lyrics "nue-stra cor - de-ra." written below the notes. The piano accompaniment is shown in the bottom two staves, with a grand staff (treble and bass clefs) and a piano (p) dynamic marking. The score includes first and second endings, indicated by "1" and "2" above the notes. The first ending leads to a repeat, and the second ending concludes the phrase. The piano part features a crescendo (cresc.) and a forte (ff) dynamic marking. The score is presented on a white background with a faint watermark of musical notation in the background.