

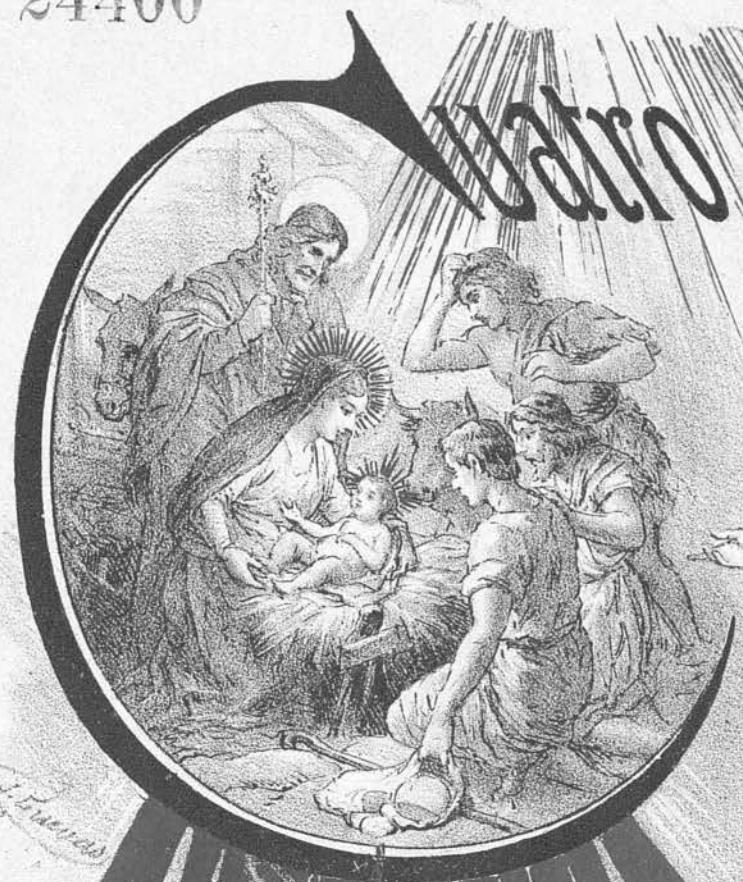
M-ca
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P.I. maestro:
9925

24400

Cuatro Villancicos



por

A. LOPEZ ALMAGRO

TELEFONO 691.

Es propiedad.

Gloria á Dios,..... ptas. 3.
El Establo,..... " 2,50



El Viaje de los Reyes Magos,..... ptas. 3.
En el Portal de Belén,..... " 3.
Reunidos,..... fijo. 5.

MADRID
ALMAGRO Y C^{IA} EDITORES
5. Preciados. 5.

Adolfo Gornales



EN EL PORTAL DE BELEN VILLANCICO.

Letra de PEREZ ZÚÑIGA.

N.º 4.

A. LOPEZ ALMAGRO.

Prec: 5 Ptas.

Moderato (♩ = 138)

PIANO
Ú
ORGANO

El Rey de los cie - los esta en un por - tal

brindan do fa - vo - res á to - do mor -

Almagro y C.ª Editores,

Preciados 5. Madrid.

Adolfo Romales

tal Pan-de-ros co-

The first system of music features a vocal line on a single staff and a piano accompaniment on two staves. The vocal line begins with a rest, followed by the lyrics 'tal Pan-de-ros co-'. The piano accompaniment consists of chords and moving lines in both hands.

ja mos ra-bel y tam-bor ya-le-gres co-rra mos á ver al Se-ñor

The second system continues the vocal line with the lyrics 'ja mos ra-bel y tam-bor ya-le-gres co-rra mos á ver al Se-ñor'. An '8^a' marking is placed above the piano accompaniment in the final measure of this system.

á ver al Se-ñor á ver al Se-ñor

The third system shows the vocal line repeating the phrase 'á ver al Se-ñor' twice. The piano accompaniment continues with rhythmic accompaniment.

1^a Estrofa. Solo.

Le prestan a-bri-go la mulay el buey

The fourth system begins with a double bar line and a key signature change to one sharp (F#). The vocal line starts with the lyrics 'Le prestan a-bri-go la mulay el buey'. The piano accompaniment features a more active bass line.

pa_rece un men_di - go quien es mas que un Rey di_vi - no mo -

de_lo de amor y humil_dad y amparoy con sue lo de la humani_dad de la humani -

p

dad y amparoy con_sue_lo de la humani_dad

f

Coro.

El Rey de los cie_los esta en urpor_tal



Adolfo Gornales

brin dan do fa - vo - res á to - do mor - tal

Pan de - ros co - ja - mos, rabel y tam -

bor ya - le - gres co - rramos á ver al Se - ñor á ver al Se -

ñor á ver al Se - ñor

2.^a Estrofa. Duo.

Le o - fre cen las a - ves su tri no me - jor

Le o - fre cen las a - ves su tri no me - jor

Allegro.

This system contains the first two vocal staves and the piano accompaniment. The piano part features a steady eighth-note accompaniment in the right hand and a more active bass line in the left hand. The tempo is marked 'Allegro'.

mu - je - res y

mu - je - res y

This system continues the vocal lines and piano accompaniment. The piano part maintains the eighth-note accompaniment pattern.

ni - ños la o - fre - cen su a - mor

ni - ños la o - fre - cen su a - mor

This system concludes the vocal lines and piano accompaniment. The piano part features a more complex texture with some sixteenth-note passages in the right hand.

y ru_dos za - ga_les se a -
 y ru_dos za - ga_les se a - *cresc*

cer_can á él con pa_vos y o - ve_jas con bo_tas y miél Le o -
 cer_can á *f* él con pa_vos y o - ve_jas con bo_tas y miél Le o -

fre_cen las a_ves su tri_no me - jor mu_je_res y ni_ños le o -
 fre_cen las a_ves su tri_no me - jor mu_je_res y ni_ños le o - *p*

fre_cen su a - mor y, ru - dos za - ga - les sea -

fre_cen su a - mor y ru - dos za ga - les sea -

cresc

cer - can á él con pa_vos y o_ve_jas con tor_tas y

cer - can á *f* él con pa_vos y o_ve_jas con tor_tas y

miel

miel

Coro

El Rey de los cie_los está en un por_tal brindando fa_vo_res á to_do mor -

Primo tempo.

tal. Panderas co - ja - mos rabel y tam bor y a - le gres co - rramos á ver al Se -

The first system of music features a vocal line in the upper staff and a piano accompaniment in the lower staff. The vocal line consists of eighth and sixteenth notes with slurs. The piano accompaniment includes chords and moving lines in both the right and left hands.

ñor a - le - gres co - rra - mos á ver al Se - ñor

8^a

f

The second system continues the vocal line and piano accompaniment. A first ending bracket labeled '8^a' spans the final two measures of the piano part. A dynamic marking of *f* (forte) is placed above the piano part in the final measure.



The third system shows the piano accompaniment continuing. The vocal line is mostly rests, with some notes appearing in the final measure. The piano part features a complex texture with many chords and moving lines.

p *f*

The fourth system concludes the piano accompaniment. It features dynamic markings of *p* (piano) and *f* (forte). The system ends with a double bar line and repeat dots.

