

A La Nanita Nana
TTBB a cappella
TCT-CTS-015

arr. Alberto de la Paz

pdf download - \$2.15
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A LA NANITA NANA

TTBB a cappella

Trad. Spanish, arr. Alberto de la Paz



Text:

A la nanita nana, nanita nana, nanita ea
Mi niño tiene sueño, bendito sea, bendito sea

Fuentecilla que corre clara y sonora
Ruiseñor que en la selva cantando llora

Calla mientras la cuna se balancea
A la nanita nana, nanita ea

Pimpollo de canela, lirio en capullo
Duérmete vida mía mientras te arrullo

Duérme mientras la cuna se balancea
A la nanita nana, nanita ea

Translation from Spanish:

A la nanita nana, nanita nana, nanita ea
My child is sleepy, blessed be, blessed be

Little water spring that runs loud and clear
Nightingale that in the forest sings and weeps

Hush while the cradle rocks
A la nanita nana, nanita ea

Cinnamon sapling, lily bud
Go to sleep, my life, while I cradle you

Sleep while the cradle rocks
A la nanita nana, nanita ea

From the Composer:

Probably every culture around the world has the practice of soothing their children to sleep through song. A "nana," which translates to lullaby, is a song passed from generation to generation in Spanish speaking countries. Oftentimes, the soothing melody and the rocking rhythm have a greater importance than the words themselves. These lullabies can express feelings from fear to hope, from pain to joy.

"A La Nanita Nana" contains a beautiful, almost mystical melody where the parent is imploring for the baby to sleep. It is framed by the intro and outro where the duet evokes the desperation that an exhausted parent might feel, accompanied by the other two voices representing the constancy of time.

- *Alberto de la Paz*

Conductor and tenor **Alberto de la Paz** has enjoyed a career performing and conducting in many different genres. For four seasons, Alberto served as an Artistic Co-Director and tenor with Cantus, a professional vocal ensemble based in Minnesota. Alberto's interest in the creation of new music is reflected in the commissions written for and premiered by Cantus from composers like Melissa Dunphy, Mari Esabel Valverde, Griffin Candey, Yosvany Estepe, and Mariana Sadovska. A native of Guadalajara, Mexico, Alberto's passion and commitment to Latin American music are highlighted in a recent concert collaboration with two-time Grammy Award winner and Cuban jazz pianist Nachito Herrera. This program combined art songs, choral arrangements, and piano solo pieces from four different countries (Mexico, Cuba, Brazil and Argentina) in a celebration of the diverse and rich musical styles that exist in Latin American music. Alberto obtained his Bachelors in Music Education from the University of Illinois, and he is currently pursuing his Masters in Choral Conducting at the Cincinnati Conservatory of Music.

The "engaging" (*New Yorker*) low-voice ensemble Cantus is widely known for its trademark warmth and blend, innovative programming and engaging performances of music ranging from the Renaissance to the 21st century. *The Washington Post* has hailed the Cantus sound as having both "exalting finesse" and "expressive power" and refers to the "spontaneous grace" of its music making. *The Philadelphia Inquirer* called the group nothing short of "exquisite."

Cantus performs more than 60 concerts each year both in national and international touring, and in its home of Minneapolis/St. Paul, Minnesota. As one of the nation's few full-time vocal ensembles, Cantus has come to prominence with its distinctive approach to creating music. Working without a conductor, the members of Cantus rehearse and perform as chamber musicians, each contributing to the entirety of the artistic process.

Committed to the expansion of the vocal music repertoire, Cantus actively commissions new music and seeks to unearth rarely performed repertoire for low voices. The ensemble is heard frequently on both classical public radio nationwide and on SiriusXM Satellite Radio. Cantus has released 18 recordings on the group's eponymous label.

Integral to the Cantus mission is its commitment to preserve and deepen music education in the schools. Cantus works with more than 5,000 students each year in master class and workshop settings across the country.

A La Nanita Nana

for TTBB voices, divisi, a cappella

Traditional Spanish
arr. Alberto de la Paz

$\text{♩} = 78$

Tenor

Bass

p

p

dm — dm — dm dm — dm — dm

dm dm dm dm dm dm (sim.)

5

T

B

pp

pp

Ah

Ah

(sim.)

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Performance time: 3:25

A La Nanita Nana / arr. Alberto de la Paz

9 *p*

T
Ah

B
Ah

13 *mp*

T
Ah

B
Ah

17 *mf* *rit.* *mp*

T
Ah

B
Ah

A La Nanita Nana / arr. Alberto de la Paz

22 $\text{♩} = 90$
mp

T

dm dm dm dm (sim.)

mp

A la na-ni-ta na-na, na-ni-ta na-na, na-ni-ta

B

mp dm dm dm (sim.)

mp dm dm dm (sim.)

27

T

c - a mi ni-ño tie-ne suc-ño ben-di-to se - a, ben-di-to se - a.

B

32 *mf*

T

Ah A la na-ni-ta na-na, na-ni-ta na-na, na-ni-ta

mf

Ah A la na-ni-ta na-na, na-ni-ta na-na, na-ni-ta

B

Ah A la na-ni-ta na-na, na-ni-ta na-na, na-ni-ta

mf

Ah A la na-ni-ta na-na, na-ni-ta na-na, na-ni-ta

A La Nanita Nana / arr. Alberto de la Paz

37

T
e - a mi ni - ño tie - ne sue - ño ben - di - to se - a, ben - di - to

B
e - a mi ni - ño tie - ne sue - ño ben - di - to se - a, ben - di - to

41

T
se - a. ben - di - to se - a.

B
se - a. ben - di - to se - a.

46

mf legato

T
1. Fuen - te - ci - lla que co - rre cla - ra y so - no - ra,
2. Pim - po - llo de ca - ne - la li - rio en ca - pu - llo,

mf legato

B
1. Fuen - te - ci - lla que co - rre cla - ra y so - no - ra,
2. Pim - po - llo de ca - ne - la li - rio en ca - pu - llo,

1. Fuen - te - ci - lla que co - rre cla - ra y so - no - ra,
2. Pim - po - llo de ca - ne - la li - rio en ca - pu - llo,

A La Nanita Nana / arr. Alberto de la Paz

50

T
 rui - se - ñor que en la sel - va can - tan - do llo - ra,
 duér - me - te vi - da mí - a mien - tras te a - rru - llo

B
 rui - se - ñor que en la sel - va can - tan - do llo - ra,
 duér - me - te vi - da mí - a mien - tras te a - rru - llo

rui - se - ñor que en la sel - va can - tan - do llo - ra,
 duér - me - te vi - da mí - a mien - tras te a - rru - llo

54 *mp*

T
 ca - lla mien - tras la cu - na se ba - lan - ce - a
 duer - me

B
 ca - lla mien - tras la cu - na se ba - lan - ce - a
 duer - me

ca - lla mien - tras la cu - na se ba - lan - ce - a
 duer - me

58 *p*

T
 A la na - ni - ta na - na na - ni - ta c - a
 A la na - ni - ta na - na na - ni - ta e - a

B
 A la na - ni - ta na - na na - ni - ta c - a
 A la na - ni - ta na - na na - ni - ta e - a

A La Nanita Nana / arr. Alberto de la Paz

♩ = 90

62

1. *mp*

T

dm dm dm dm Oo *mp*

A la na - ni - ta na na, na - ni - ta

B

mp

dm *mp* dm dm Oo

dm dm dm dm Oo

66

T

na - na, na - ni - ta e - a Oh

mi ni - ño tie - ne suc - ño ben - di - to

B

Oh

Oh

70

T

Ah *mf*

se - a, ben - di - to se - a. *mf*

B

Ah *mf*

Ah *mf*

A La Nanita Nana / arr. Alberto de la Paz

♩ = 78

74

2.
p

T
Ah

p

dm dm dm (sim.)

B
Ah

p

dm dm dm dm dm (sim.)

78

T
Ah

niente

B
Ah

niente

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83

poco rit.

T

B

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