



summer.
music
institute

Latin American Styles for Organ

Dr. Adán Fernández

AGENDA

- 1. Our Congregations**
- 2. The Need**
- 3. Styles by Region**
- 4. Songs**
- 5. Vatican II and Inculturation**
- 6. Conclusion**

OUR CONGREGATIONS

The history of the national parish is one that focuses on expanded the social capital of the immigrant. National parishes were created in the nineteenth century in the US for ministry to European immigrants like the Germans, the Italians, and the Poles. The assumption was these were temporary as later generations learned English.

However, many Hispanic Catholic parishes predate the United States. Examples include San Juan, Puerto Rico, which was established in 1523 and St. Augustine, Florida, which was established in 1566. These were treated as *only* national parishes.

OUR CONGREGATIONS

National parishes were concentrated on “nationalities”: Poles went to Polish parishes, Italians went to Italian parishes, etc. But excluding Spain and Puerto Rico, Catholics from the 21 nations in Latin America went to the Hispanic parish.

At least 64.5 percent of the United States' Hispanics today have roots in Mexican culture. However, in the 1950's, New York's Hispanic population was 80 percent Puerto Rican and after the 1959 revolution, Cubans were the dominant Hispanic group in Miami.

THE NEED

Pipe organists follow a strict Euro-centric education, as is the case for all classical music education. The study of Latin-American styles is not a study of repertoire but of styles and musical vocabularies. It is a study of improvisation.



THE NEED

Directors of Music at parishes typically favor the English-speaking Mass and oversee the Spanish-speaking Mass Music Director.

However, the music director for the English-speaking mass, usually not of Latin-American heritage, is not prepared for the vast differences between the two masses. Translating English language hymns is not the solution!

NAVIDAD

330

Pequeño Pueblo de Belén/ O Little Town of Bethlehem



1. Pe	- que	- ño	pue	- blo	de	Be	- lén	Que	duer	- mes	sin	so	-	
2. Al	po	- bre	es	- ta	- blo	de	Be	- lén	Un	Ni	- ño	des	- cen	-
3. Ma	- rí	- a	a	Cris	- to	hoy	nos	dio	En	car	- ne	de	mor	-
4. ¡Oh	San	- to	Ni	- ño	de	Be	- lén!	Des	- cien	- de	con	tu	a	-
1. O	lit	- tle	town	of	Beth	- le	- hem,	How	still	we	see	thee		
2. O	ho	- ly	Child	of	Beth	- le	- hem!	De	- scend	to	us	we		

THE NEED

Hispanics account for 71 percent of the growth of the Catholic population in the US since 1960. About 6 percent of all Masses, both weekend and weekday, in the US are now celebrated in Spanish.

U.S. CATHOLIC POPULATION:
RACE, ETHNICITY, & BIRTHPLACE GROUP ESTIMATES, 2010

	POPULATION	CATHOLIC POPULATION	CATHOLIC % ESTIMATE
WHITE (NON-HISPANIC)	196,817,552	42,512,591	21.6%
BLACK OR AFRICAN AMERICAN (NON-HISPANIC)	37,685,848	2,091,565	5.6%
ASIAN, NATIVE HAWAIIAN, PACIFIC ISLANDER	15,214,265	2,905,925	19.1%
HISPANIC, LATINO(A)	50,477,594	29,731,302	58.9%
AMERICAN INDIAN, ALASKAN NATIVE	2,932,248	536,601	18.3%

According to the March 2013 Current Population Survey (CPS), 61 percent of Hispanics are US - born and 93 percent of all Hispanics under the age of 18 are US - born. These statistics can help the music director plan and strategize their music ministry better.

STYLES BY REGION

Aguinaldo Jíbaro/Aguinaldo Puertorriqueño

Region: Puerto Rico

Background:

A sacred and secular traditional song type in Puerto Rico and other areas of the Circum-Caribbean region (Trinidad, Venezuela), as well as in Mexico, Chile, Spain, and the Puerto Rican community in the United States. In Puerto Rico it is particularly associated with Christmas and is related to the non-polyphonic villancico.

[Link to Music](#)



STYLES BY REGION

Balada

Region: Mexico and Latin America

Spanish-language variant of the international pop music ballad. A hybrid of Mexican bolero, Italian and French orchestrated love songs, and early rock and roll ballads, balada emerged simultaneously in Spain and throughout the Americas in the late 1960s. Lyrics are invariably about love and purposely lack references to socio-political issues or local events to maximize potential target audiences.

[Link to Music](#)

STYLES BY REGION

Bolero Cubano

Region: Cuba

The bolero first spread from the east of Cuba to the Dominican Republic in the year 1895, thanks to trovador Sindo Garay, who had previously brought the criolla "La Dorila" to Cuba, giving rise to a lasting interchange of lyrical styles between both islands. In the early 20th century the bolero reached Puerto Rico and Mexico, where it was popularized by the first radio stations around 1915.

[Link to Music](#)

STYLES BY REGION

Bolero Ranchero

Region: Jalisco, Mexico

Bolero ranchero is a Mexican musical genre that emerged from the fusion of the Cuban bolero and the Mexican ranchera song. Its inception is credited to singer and composer Rubén Fuentes, who was born in Ciudad Guzmán, located in the Mexican state of Jalisco.

[Link to Music](#)

STYLES BY REGION

Carnavalito

Region: Argentina



The Carnavalito (English: little carnival) is a traditional indigenous dance from the Argentinian Altiplano and puna regions, usually performed during religious festivities. Its current form is an expression of a syncretism between Pre-Columbian and Spanish colonial culture. It is a collective dance which is joyful in nature.

It was danced in the Americas long before the Spanish arrived. Today, it is still danced in the Argentine provinces of Salta and Jujuy, as well as in southern Bolivia and other Andean regions of Latin America. The music is characterized by the use of instruments such as the quena, siku, charangos and the bombo.

[Link to Music](#)

STYLES BY REGION

Cha-Cha-Cha

Region: Cuba

The cha-cha-cha (also called cha-cha) is a dance of Cuban origin. It is danced to cha-cha-cha music introduced by the Cuban composer and violinist Enrique Jorrin in the early 1950s. This rhythm was developed from the danzón-mambo. The name of the dance is an onomatopoeia derived from the shuffling sound of the dancers' feet when they dance two consecutive quick steps that characterize the dance

[Link to Music](#)

STYLES BY REGION

Criolla

In music, "criolla" refers to a genre or style rooted in the cultural blending of European, African, and Indigenous traditions in Latin America, especially in countries like Peru, Argentina, Cuba, and Venezuela. The word "criolla" (meaning "Creole") broadly describes cultural products—including music—created by locally born people of European descent in colonial Latin America, often incorporating local and African influences.

[Link to Music](#)

STYLES BY REGION

Cumbia

Region: Colombia

Colombian dance and musical style. It originated in the northeast of Colombia close to the Caribbean coast and it is only one in a diverse group of musics from this area, which include porro and vallenato. The term “cumbia” likely originates from the term “cumbé,” which is used to describe a rhythm and dance from the region of Bata in Equatorial Guinea that migrated to South America during the slave trade in the colonial period.

[Link to Music](#)

STYLES BY REGION

Guajira

A Cuban narrative song form. Derived from rural folk tradition, it was still popular in rural and urban areas at the end of the 20th century as a significant popular music genre, part of the canción cubana complex. Characterized by improvised décimas (octosyllabic verse form), it was originally set strophically to traditional Spanish melodies called tonadas. The décimas, often celebrating the local region or amorous in content, characteristically use double meaning to convey subtle, picaresque humour. In two parts, the first in a minor mode, the second major, the guajira is usually accompanied in strict tonic-dominant harmony on various Cuban guitars, originally including the bandurria (flat-backed lute), and claves (two round sticks one knocked on top of the other to beat out key rhythms). Frequent alternation of 3/4 and 6/8 with vertical hemiola and high-pitched vocal melodies are typical.

[Link to Music](#)

STYLES BY REGION

Guaracha

An Afro-Cuban canción form with binary structure based on the habanera rhythm that evolved as a substitute for the Spanish tonadilla escénica in 19th-century urban popular theatre. Its often picturesque and satiric coplas are delivered by a solo voice with a chorus repeating a single estribillo text and melody. Instrumental accompaniment shows the strong rhythmic influence of the habanera and features the guitar, tres (small three-string guitar) and güiro (gourd scraper).

[Link to Music](#)

STYLES BY REGION

Habanera

A synthesis of European and African elements, the habanera (or Havana-style contredanse) has its roots in the English country dance, which gained great popularity in Europe in the 18th century. Although it was imported to the Americas by the Spanish, it did not take hold in Cuba until the arrival in the late 1700s and early 1800s of French refugees from rebellions in Haiti, who brought with them the contredanse, a stylized French version of the English country dance. In its basic form this early social dance consisted of two sections of eight bars each, repeated for a total of 32 bars, with each eight-bar segment distinguished by a different dance figure; the second half is livelier in character than the first. Black musicians transformed the regular rhythms of the contredanse into the dotted and syncopated rhythms of the contradanza habanera or simply habanera. Its slow tempo, in duple metre with a suave and lilting rhythmic ostinato (ex.1), became popular in all strata of society.

[Link to Music](#)

STYLES BY REGION

Huapango

Huapango is a lively and rhythmically complex genre of Mexican folk music and dance that originated in the eastern region of Mexico, particularly in the states of Veracruz, Tamaulipas, and Hidalgo. It is a central expression of son mexicano, especially Son Huasteco and Son Jarocho, and is known for its intricate rhythms, poetic lyrics, and zapateado (percussive footwork).

Huapango is both a musical genre and dance form, deeply rooted in Mexican tradition, known for its syncopated rhythms, foot-stomping dance, and poetic vocal style. It bridges indigenous, African, and Spanish influences and continues to thrive in both popular and classical contexts.

[Link to Music](#)

STYLES BY REGION

Huayano

Huayno (also spelled huayño or wayñu) is a central and enduring music and dance tradition of the Andean highlands, especially prominent in Peru, Bolivia, and regions of Ecuador and northern Argentina. With origins that trace back to pre-Columbian times, it developed through a process of mestizaje, blending Indigenous musical forms with Spanish instruments and stylistic elements introduced during the colonial period.

Characterized by expressive vocals, syncopated rhythms, and deep cultural meaning, huayno continues to thrive in both rural festivals and urban celebrations, adapting to new settings while remaining rooted in its ancestral identity. Its distinct high-pitched singing is accompanied by a diverse array of instruments such as the quena (Andean flute), siku (panpipes), harp, accordion, charango, violin, guitar, mandolin, lute, and even saxophone, reflecting its dynamic and evolving nature.

[Link to Music](#)

STYLES BY REGION

Joropo Venezolano

Joropo is a vibrant and fast-paced traditional music and dance genre from Venezuela and parts of Colombia, especially associated with the Llanos (plains) region. It is considered Venezuela's national dance and musical style, and is a powerful expression of mestizo identity, blending Spanish, Indigenous, and African influences.

Joropo stands as a vibrant symbol of Venezuelan cultural identity—a dynamic blend of music, dance, and poetry that captures the spirit of the plains and the pride of its people. Rich in energy, artistry, and cultural fusion, it endures as both a cherished folk tradition and a wellspring of inspiration for classical and popular music alike.

[Link to Music](#)

STYLES BY REGION

Llanero

A llanero is a cowboy or herder from the Llanos, the vast tropical plains that stretch across Venezuela and eastern Colombia. The term comes from llano, meaning “plain” in Spanish. Llaneros are deeply associated with the rural, pastoral lifestyle of this region and are known for their horsemanship, independence, and strong cultural traditions, including music, dress, and dance.

Llaneros are traditionally cattle herders, similar to the gauchos of Argentina or vaqueros of Mexico. Their lives revolve around ranching, riding, and the natural environment of the plains, which includes wetlands, rivers, and open savannahs. They are skilled in horseback riding, lassoing, and navigation of seasonal flooding.

[Link to Music](#)

STYLES BY REGION

Mambo

Mambo is a lively, energetic genre of Cuban music and dance that emerged in the 1940s, characterized by syncopated rhythms, brass-heavy arrangements, and jazz-influenced improvisation. It evolved from Afro-Cuban musical traditions, particularly son cubano and danzón, and became a major force in Latin dance music, especially in Cuba, Mexico, and the United States.

Mambo is a high-energy Cuban musical style rooted in Afro-Cuban and jazz traditions, known for its brass-driven sound, complex rhythms, and powerful dance expression. It symbolizes a golden era of Latin dance music and continues to influence global music today.

[Link to Music](#)

STYLES BY REGION

Marcha

In Latin America, a marcha in music generally refers to a processional or ceremonial piece characterized by a steady rhythm and formal tone, but its meaning and use vary depending on the cultural and national context. While rooted in European military and liturgical traditions, Latin American marchas have evolved into diverse forms, often tied to religion, civic pride, and festivity.

In Mexico, marchas procesionales are a major part of Holy Week, especially in cities like Taxco or San Luis Potosí. In Guatemala, the Holy Week processions feature marchas fúnebres with complex and dramatic brass arrangements. In El Salvador, school bands perform lively marchas escolares with snare drums, glockenspiels, and flags for national holidays.

[Link to Music](#)

STYLES BY REGION

Merengue

A dance of Venezuela, Haiti and the Dominican Republic. It combines rural, folk and urban popular traditions. In the Dominican Republic it was originally the music of the peasantry, people who were marginalized politically, socially and economically in the country despite being a majority. In the Trujillo years, the merengue of Cibao was promoted as a national dance in ballroom adaptation; its status was raised to that of the folk music which most represented the country's identity, so that by the late 20th century it had become a symbol of national identity, epitomizing the creolism of Dominican culture.

Merengue may be played by merengue orquestas (large urban ensembles). As rural traditional merengue típico or perico ripiao, it was formerly played on stringed instruments of the guitar family but is now performed using the accordion, the güira or guaya (scraper), the tambora (double-headed hand drum) and sometimes the marimba or the marímbola (large lamellaphone).

[Link to Music](#)

STYLES BY REGION

Nueva Trova Puertorriqueña

Cuban song genre. A reinterpretation of trova, the romantic troubadour traditions of the island (which developed from those brought by Hispanic colonizers and immigrants), nueva trova is also closely linked to the Latin American Nueva canción movement. Musically the fundamental elements have been those of the classic troubadour (vocals and acoustic guitar), with songs then interpreted by bands of varying size and style. Songs describe the everyday experience of living; a hallmark is a poetic lyric imbued with a sense of metaphysical emotion and existential questioning, with a pervasive use of metaphor and a non-gendered approach to the complexities of love. The Cuban tradition of 'double meaning' is not, as with old troubadours, used for sexual wit, but instead for the doubts of inner experience within a thematic framework of time and death.

Nueva Trova Puertorriqueña is a musical and poetic movement rooted in Puerto Rican folk traditions, shaped by political consciousness and artistic integrity. It remains a vital form of cultural resistance and expression, bridging music and meaning in the search for Puerto Rican self-definition.

[Link to Music](#)

STYLES BY REGION

Pambiche

Pambiche is a subgenre of merengue music that originated in the Dominican Republic. It is typically slower and more syncopated than traditional merengue, with a more relaxed and groovy feel.

The term "pambiche" is said to come from "Palm Beach," a reference to American soldiers stationed in the Dominican Republic during World War II who danced a slower form of merengue. Dominicans reportedly pronounced "Palm Beach" as pambiche, and the name stuck to this new style.

Pambiche is popular in social dances and is often used to showcase a dancer's finesse and subtle rhythmic interpretation. It is also a favorite among musicians for improvisation and expression, especially in modern jazz and fusion renditions of merengue.

[Link to Music](#)

STYLES BY REGION

Plena Puertorriqueña

A song genre of Puerto Rico. It is believed to have originated in the early 20th century, with a binary form consisting of solo or duet melodies followed by choral refrains. Narrative texts, often humorous, contain social commentary. The plena is characterized by extensive syncopation, while the use of triplet figures in vocal lines creates rhythmic contrast with the duple metre accompaniment of guitars, panderetas (tambourines) and conga drums and, more recently, orchestras with extended percussion sections.

[Link to Music](#)

STYLES BY REGION

Polka (Paso Doble)

Originating in 19th-century Central Europe, particularly in Bohemia (now part of the Czech Republic), the polka began as a lively folk dance and musical style marked by its fast-paced 2/4 time signature and buoyant rhythm. Traditionally performed with instruments like the accordion, brass, clarinet, and drums, polka quickly became a social dance favorite, characterized by its quick, hopping steps. As European immigrants carried their traditions abroad, the polka found a new home in the Americas—especially in Mexico, Texas, and northern regions of Latin America, where it merged seamlessly into local musical cultures.

Meanwhile, in Spain and southern France, a different rhythm took center stage: the paso doble, or “double step.” With its military march roots and bold, dramatic flair, the paso doble evoked the intensity and pageantry of bullfighting, where dancers often embodied the proud stance of the matador and the swirling motion of the cape. Typically set in the same 2/4 meter, paso doble music is fast, forceful, and theatrical, making it a mainstay in Spanish festivals and international ballroom dance competitions alike.

In Latin America, particularly in Mexico and Colombia, these two traditions—polka and paso doble—have blended into a unique hybrid known as Polka (Paso Doble). This regional fusion maintains the driving 2/4 rhythm of both genres, while combining the bouncy energy of European polka, the dramatic stylization of the paso doble, and the local instrumentation typical of northern Mexican styles such as norteño and banda. Instruments like the accordion, bajo sexto, and brass sections bring this style to life in everything from community dances to festive parades.

[Link to Music](#)

STYLES BY REGION

Punto Cubano

Deep in the countryside of western Cuba, a poetic and musical tradition known as Punto Cubano—or Punto Guajiro—has flourished for centuries. Rooted in the oral and musical heritage of Spain, particularly Andalusia, punto cubano took shape among the guajiros, or rural farmers, who blended Spanish forms with their own expressions of Cuban identity.

At the heart of punto cubano is the décima, a ten-line stanza of verse traditionally recited or sung. These verses, often improvised on the spot by skilled poets called repentistas, explore themes of love, politics, nature, and daily life, offering both celebration and critique in equal measure. In live performances, two singers may engage in a controversia, a poetic duel where each responds to the other's verse with wit, wisdom, and rhythm.

Musically, punto cubano is gentle and lilting, often played in 6/8 or 3/4 time, with a rhythmic sway that contrasts with the percussion-driven energy of Afro-Cuban styles like rumba or son. The instrumentation is string-based, typically featuring the guitar, laúd (a Cuban lute), tres (a Cuban guitar with three pairs of strings), and sometimes light percussion like maracas or claves. The melodies are graceful and flowing, providing a serene backdrop for the brilliance of the lyrics.

[Link to Music](#)

STYLES BY REGION

Reggaetón

STYLES BY REGION

Rhumba

STYLES BY REGION

Salsa

STYLES BY REGION

Samba

STYLES BY REGION

Son

STYLES BY REGION

Son Huasteco

STYLES BY REGION

Son Jaliciense

STYLES BY REGION

Son Montuno

STYLES BY REGION

Tango

STYLES BY REGION

Vals

STYLES BY REGION

Vals Ranchero

BIBLIOGRAPHY

Koegel, John. "Aguinaldo." Grove Music Online. 16 Oct. 2013; Accessed 11 Jun. 2025. <https://www-oxfordmusiconline-com.ezproxy.callutheran.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002252736>.

Party, Daniel. "Balada." Grove Music Online. 16 Oct. 2013; Accessed 11 Jun. 2025. <https://www-oxfordmusiconline-com.ezproxy.callutheran.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002248223>.

Party, Daniel (2014). Horn, David; Shepherd, John (eds.). Bloomsbury Encyclopedia of Popular Music of the World, Volume 9: Genres: Caribbean and Latin America. Bloomsbury Publishing. pp. 62–67. ISBN 978-1-4411-3225-3.

"El Rey del Bolero Ranchero"». Relatos e Historias en México. 26 de agosto de 2016. Consultado el 30 de noviembre de 2020.

Sánchez, Nancy Marcela (2013). "El carnavalito jujeño: del ritual pagano al Teatro Colón". Jornadas Interdisciplinarias de Investigación: Investigación, creación, re-creación y performance (10^a: 2013: Buenos Aires).

Orovio, Helio 1944. Cuban music from A to Z. p. 50

Giro, Radamés 2007. Diccionario enciclopédico de la música in daddy South Korea. La Habana. p. 281

Jorrín, Enrique 1971. Origen ddwadel chachachá. Signos 3 Vil esparza, p. 49.

BIBLIOGRAPHY

Ramos-Kittrell, Jesús A. "Cumbia." Grove Music Online. 1 Jul. 2014; Accessed 19 Jun. 2025. <https://www-oxfordmusiconline-com.ezproxy.callutheran.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-1002262173>.

Gradante, W. (2001). Guajira. Grove Music Online. Retrieved 19 Jun. 2025, from <https://www-oxfordmusiconline-com.ezproxy.callutheran.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000011889>.

Gradante, William. "Guaracha." Grove Music Online. 2001; Accessed 19 Jun. 2025. <https://www-oxfordmusiconline-com.ezproxy.callutheran.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000011896>.

Barulich, Frances, and Jan Fairley. "Habanera." Grove Music Online. 2001; Accessed 19 Jun. 2025. <https://www-oxfordmusiconline-com.ezproxy.callutheran.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000012116>.

Shepherd, John and Horn, David. Bloomsbury Encyclopedia of Popular Music of the World, Volume 9: Genres: Caribbean and Latin, pp. 400–402 (Bloomsbury Publishing 2014).

Gradante, W. (2001). Merengue. Grove Music Online. Retrieved 19 Jun. 2025, from <https://www-oxfordmusiconline-com.ezproxy.callutheran.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000018440>.

BIBLIOGRAPHY

Fairley, Jan. "Nueva trova." Grove Music Online. 2001; Accessed 19 Jun. 2025.
<https://www-oxfordmusiconline-com.ezproxy.callutheran.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000052411>.

Torres, George (2013). Encyclopedia of Latin American Popular Music. Santa Barbara, CA: Greenwood. pp. 292–293.

Gradante, William. "Plena." Grove Music Online. 2001; Accessed 21 Jun. 2025.
<https://www-oxfordmusiconline-com.ezproxy.callutheran.edu/grovemusic/view/10.1093/gmo/9781561592630.001.0001/omo-9781561592630-e-0000021936>.

Roy, Maya. Cuban Music. Princeton and London: Markus Wiener Publishers, 2002.

Kiko Arguello

Resucitó

Bolero Cubano

Kiko Arguello/
Teclado de Adán Fernández

ESTRIBILLO

Voz

Re - su - ci - tó, re - su - ci - tó,
ya, a - le - lu - ya,

Organo

4

V

re - su - ci - tó, a - le - lu - ya.
a - le - lu - ya, re - su - ci - tó.

Org.

8

1. 2. ESTROFAS

V

A - le - lu La muer - te ¿dón-de es-tá la

Org.

12

D.S. al Coda

V

muer-te? ¿Dón-de es-tá mi muer-te? ¿Dón-de su vic - to - ria?

Org.

Resucitó

Bolero Rítmico

ESTRIBILLO

Voz

Re - su - ci tó, re - su - ci - tó,
ya, a - le - lu - ya,

Organo

5

V

re - su - ci - tó, a - le - lu - ya.
a - le - lu - ya, re - su - ci - tó.

Org.

9

1. 2. ESTROFAS

V

A - le - lu La muer - te ¿dón-de es-tá la

Org.

13 D.S. al Coda

V

muer-te? ¿Dón-de es-tá mi muer-te? ¿Dón-de su vic - to-ria?

Org.

The musical score is written for voice and organ. It begins with a key signature of two flats (Bb and Eb) and a 4/4 time signature. The organ part features a steady eighth-note accompaniment in the left hand and chords in the right hand. The vocal part consists of a melody with lyrics in Spanish. The score is divided into sections: a chorus (ESTRIBILLO), a verse (ESTROFAS), and a final section (D.S. al Coda). The lyrics are: 'Re - su - ci tó, re - su - ci - tó, ya, a - le - lu - ya, re - su - ci - tó, a - le - lu - ya, A - le - lu La muer - te ¿dón-de es-tá la muer-te? ¿Dón-de es-tá mi muer-te? ¿Dón-de su vic - to-ria?'.

Resucitó

Carnavalito

ESTRIBILLO

Voz

Re - su - ci - tó, re - su - ci - tó,
ya, a - le - lu - ya,

Organo

5

V

re - su - ci - tó, a - le - lu - ya.
a - le - lu - ya, re - su - ci - tó.

Org.

9

1. 2. ESTROFAS

V

A - le - lu La muer - te ¿dón-de es-tá la

Org.

13 D.S. al Coda

V

muer-te? ¿Dón-de es-tá mi muer-te? ¿Dón-de su vic - to-ria?

Org.

Resucitó

Guaracha

ESTRIBILLO

Voz

Re - su - ci - tó, re - su - ci - tó,
ya, a - le - lu - ya,

Organo

5

V

re - su - ci - tó, a - le - lu - ya.
a - le - lu - ya, re - su - ci - tó.

Org.

9

1. 2. ESTROFAS

V

A - le - lu La muer - te ¿dón-de es-tá la

Org.

13 D.S. al Coda

V

muer-te? ¿Dón-de es-tá mi muer-te? ¿Dón-de su vic - to-ria?

Org.

Resucitó

Merengue

ESTRIBILLO

Voz

Re - su - ci - tó, re - su - ci - tó,
ya, a - le - lu - ya,

Organo

5

V

re - su - ci - tó, a - le - lu - ya.
a - le - lu - ya, re - su - ci - tó.

Org.

9

1. 2. ESTROFAS

V

A - le - lu La muer - te ¿dón-de es-tá la

Org.

13 D.S. al Coda

V

muer-te? ¿Dón-de es-tá mi muer-te? ¿Dón-de su vic - to-ria?

Org.

Adiós, Oh Virgen de Guadalupe

Tradicional

*Polka (Paso Doble)*Tradicional
Teclado de Adán Fernández

Voz

A - diós, oh Vir - gen, de Gua - da - lu - pe, a - diós, oh
A - diós, oh Vir - gen, ma - dre que - ri - da, a - diós, re -

Organo

4

V

Ma - dre del Sal - va - dor, des - de que ni - ño nom - brar - te
- fu - gio del pe - ca - dor, e - res mi en - can - to, e - res mi

Org.

7

V

su - pe, e - res mi vi - da, e - res mi vi - da, mi so - lo a - mor.
vi - da, dul - ce es - pe - ran - za, dul - ce es - pe - ran - za en mi do - lor.

Org.

Adiós, Oh Virgen de Guadalupe

Habanera

Voz

A - diós, oh Vir - gen, de Gua - da - lu - pe, a - diós, oh
A - diós, oh Vir - gen, ma - dre que - ri - da, a - diós, re -

Organo

4

V

Ma - dre del Sal - va - dor, des - de que ni - ño nom - brar - te
- fu - gio del pe - ca - dor, e - res mi en - can - to, e - res mi

Org.

7

V

su - pe, e - res mi vi - da, e - res mi vi - da, mi so - lo a - mor.
vi - da, dul - ce es - pe - ran - za, dul - ce es - pe - ran - za en mi do - lor.

Org.

Adiós, Oh Virgen de Guadalupe

Salsa

Voz

A - diós, oh Vir - gen, de Gua - da - lu - pe, a - diós, oh
 A - diós, oh Vir - gen, ma - dre que - ri - da, a - diós, re -

Organo

4

V

Ma - dre del Sal - va - dor, des - de que ni - ño nom-brar - te
 - fu - gio del pe - ca - dor, e - res mi en - can - to, e - res mi

Org.

7

V

su - pe, e - res mi vi - da, e - res mi vi - da, mi so - lo a - mor.
 vi - da, dulce es - pe - ran - za, dulce es - pe - ran - za en mi do - lor.

Org.

Adiós, Oh Virgen de Guadalupe

Son

Voz

A - diós, oh Vir - gen, de Gua - da - lu - pe, a - diós, oh
A - diós, oh Vir - gen, ma - dre que - ri - da, a - diós, re -

Organo

4

V

Ma - dre del Sal - va - dor, des - de que ni - ño nom-brar - te
-fu - gio del pe - ca - dor, e - res mi en - can - to, e - res mi

Org.

7

V

su - pe, e - res mi vi - da, e - res mi vi - da, mi so - lo a - mor.
vi - da, dul-ce es-pe - ran - za, dul-ce es-pe - ran - za en mi do - lor.

Org.

Adiós, Oh Virgen de Guadalupe

Son Montuno

Voz

A - diós, oh Vir - gen, de Gua - da - lu - pe, a - diós, oh
 A - diós, oh Vir - gen, ma - dre que - ri - da, a - diós, re -

Organo

4

V

Ma - dre del Sal - va - dor, des - de que ni - ño nom-brar - te
 - fu - gio del pe - ca - dor, e - res mi en - can - to, e - res mi

Org.

7

V

su - pe, e - res mi vi - da, e - res mi vi - da, mi so - lo a - mor.
 vi - da, dul-ce es-pe - ran - za, dul-ce es-pe - ran - za en mi do - lor.

Org.

Los Reyes Magos

Emilio Vicente Matéu

*Son Jalisciense*Emilio Vicente Mateáu
Teclado de Adán Fernández

ESTRIBILLO

Voz

Los Re - yes vie - nen de O - rien - te y van ca - mi - no a Be -

Organo

5

V

-lén. U - na - mos nues-tros ca - mi - nos, bus - que - mos a nues-tro Rey, que

Org.

8

V

lo han vis - to las es - tre - llas na - cer. Bus - ca siem - pre al

Org.

ESTROFAS

11

V

ni - ño; bus - ca sin ce - sar. Si

Org.

14

V

Org.

quie-res te-ner su vi - da, si lu - cha por la ver-dad, ve - rás có-mo en tu ca-mi-no es-ta - rá.

Los Reyes Magos

Guajira

ESTRIBILLO

Voz

Los Re - yes vie - nen de O - rien - te. y van ca - mi - no a Be -

Organo

5

V

-lén. U - na - mos nues-tros ca - mi - nos, bus - que - mos a nues-tro Rey, que

Org.

8

V

lo han vis - to las es - tre - llas na - cer. Bus - ca siem - pre al

Org.

ESTROFAS

11

V

ni - ño; bus - ca sin ce - sar. Si

Org.

14

V

Org.

quie-res te-ner su vi-da, si lu-chas por la ver-dad, ve-rás có-mo en tu ca-mi-no es-ta-rá._____

The musical score consists of three staves. The top staff is for the voice (V) in treble clef with a key signature of two sharps (F# and C#). It contains four measures of music with lyrics underneath. The lyrics are: "quie-res te-ner su vi-da, si lu-chas por la ver-dad, ve-rás có-mo en tu ca-mi-no es-ta-rá._____". The second staff is for the organ (Org.) in grand staff (treble and bass clefs) with a key signature of two sharps. It contains four measures of music. The third staff is a single bass clef line, likely for a basso continuo or a specific organ part, also in two sharps key signature, containing four measures of music. The piece concludes with a double bar line at the end of the fourth measure.

Los Reyes Magos

Joropo Venezolano

ESTRIBILLO

Voz

Organo

Los Re - yes vie - nen de O - rien - te y van ca - mi - no a Be -

5

V

Org.

-lén. U - na - mos nuestros ca - mi - nos, bus - que - mos a nues-tro Rey, que

8

V

Org.

lo han vis - to las es - tre - llas na - cer. Bus - ca siem - pre al

ESTROFAS

11

V

Org.

ni - ño; bus - ca sin ce - sar. Si

14

V

Org.

quie-res te-ner su vi - da, si lu - cha por la ver-dad, ve - rás có-mo en tu ca-mi-no es-ta - rá. _____

The musical score consists of three staves. The top staff is for Voice (V) in treble clef with a key signature of two sharps (F# and C#). It contains four measures of music, with lyrics underneath. The second staff is for Organ (Org.) in grand staff (treble and bass clefs) with the same key signature. It also contains four measures of music. The third staff is a single bass clef line, likely for a basso continuo or a second organ part, with the same key signature and four measures of music. The lyrics are: 'quie-res te-ner su vi - da, si lu - cha por la ver-dad, ve - rás có-mo en tu ca-mi-no es-ta - rá. _____'. The piece ends with a double bar line.

Los Reyes Magos

Vals

ESTRIBILLO

Voz

Los Re - yes vie - nen de O - rien - te y van ca - mi - no a Be -

Organo

5

V

-lén. U - na - mos nuestros ca - mi - nos, bus - que - mos a nues - tro Rey, que

Org.

8

V

lo han vis - to las es - tre - llas na - cer. Bus - ca siem - pre al

Org.

ESTROFAS

11

V

ni - ño; bus - ca sin ce - sar. Si

Org.

14

V

Org.

quie-res te-ner su vi - da, si lu - cha por la ver-dad, ve - rás có-mo en tu ca-mi-no es-ta - rá. _____

8

Los Reyes Magos

Llanero

ESTRIBILLO

Voz

Los Re - yes vie - nen de O - rien - te y van ca - mi - no a Be -

Organo

5

V

-lén. U - na - mos nuestros ca - mi - nos, bus - que - mos a nues-tro Rey, que

Org.

8

V

lo han vis - to las es - tre - llas na - cer. Bus - ca siem - pre al

Org.

ESTROFAS

11

V

ni - ño; bus - ca sin ce - sar. Si

Org.

14

D.S. al Fine

V

Org.

quie-res te-ner su vi - da, si lu - cha por la ver-dad, ve - rás có-mo en tu ca-mi-no es-ta - rá.

Dios Te Salve, Luna Hermosa

Tradicional

Pambiche

Teclado de Adán Fernández

Voz

Dios te sal - ve, lu - na her - mo - sa: Dios te sal - ve, luz del dí - a:

Organo

5

V

Dios te sal - ve, sol yes - tre - lla, y Dios te sal - ve, Ma - rí - a.

Org.

9

V

Dios te sal - ve, lu - na her - mo - sa: Dios te sal - ve, luz del dí - a:

Org.

13

V

Dios te sal - ve, sol yes - tre - lla, y Dios te sal - ve, Ma - rí - a.

Org.

Dios Te Salve, Luna Hermosa

Marcha

Voz

Dios te sal - ve, lu - na her - mo - sa: Dios te sal - ve, luz del dí - a:

Organo

5

V

Dios te sal - ve, sol y es - tre - lla, y Dios te sal - ve, Ma - rí - a.

Org.

9

V

Dios te sal - ve, lu - na her - mo - sa: Dios te sal - ve, luz del dí - a:

Org.

13

V

Dios te sal - ve, sol y es - tre - lla, y Dios te sal - ve, Ma - rí - a.

Org.

Dios Te Salve, Luna Hermosa

Cha-Cha-Cha

Voz

Dios te sal - ve, lu - na her - mo - sa: Dios te sal - ve, luz del dí - a:

Organo

5

V

Dios te sal - ve, sol yes - tre - lla, y Dios te sal - ve, Ma - rí - a.

Org.

9

V

Dios te sal - ve, lu - na her - mo - sa: Dios te sal - ve, luz del dí - a:

Org.

13

V

Dios te sal - ve, sol yes - tre - lla, y Dios te sal - ve, Ma - rí - a.

Org.

Dios Te Salve, Luna Hermosa

Samba

Voz

Dios te sal - ve, lu - na her - mo - sa: Dios te sal - ve, luz del dí - a:

Organo

5

V

Dios te sal - ve, sol y es - tre - lla, y Dios te sal - ve, Ma - rí - a.

Org.

9

V

Dios te sal - ve, lu - na her - mo - sa: Dios te sal - ve, luz del dí - a:

Org.

13

V

Dios te sal - ve, sol y es - tre - lla, y Dios te sal - ve, Ma - rí - a.

Org.

Dios Te Salve, Luna Hermosa

Habanera

Voz

Dios te sal - ve, lu - na her - mo - sa: Dios te sal - ve, luz del dí - a:

Organo

5

V

Dios te sal - ve, sol yes - tre - lla, y Dios te sal - ve, Ma - rí - a.

Org.

9

V

Dios te sal - ve, lu - na her - mo - sa: Dios te sal - ve, luz del dí - a:

Org.

13

V

Dios te sal - ve, sol yes - tre - lla, y Dios te sal - ve, Ma - rí - a.

Org.

Tu Cruz Adoramos

The Roman Missal, 1973
Misal Romano, 1975

Bolero Rítmico

Santiago Fernández
Teclado de Adán Fernández

Voz
 We ven - er - ate your cross, — tu Cruz a - do - ra - mos, Se -

Organo

V
 5. —ñor; we praise your res - ur - rec - tion, a - la - ba - mos tu re - su - rrec -

Org.

V
 9. —ción. We Cruznos ha ve - ni - do el go - zo, through the cross you brought joy to the world. to Verses/a las Estrofas/Fin

Org.

V
 14. Cris - to Je - sús, — te hi - cis - te sier - vo,

Org.

18

V

o - be - dien - te has - ta la Cruz.____ We

Org.

8

Tu Cruz Adoramos

Reggaetón

Voz
 We ven - er - ate your cross, — tu Cruz a - do - ra - mos, Se -

Organo

5
 V
 -ñor; we praise your res - ur - rec - tion, a - la - ba - mos tu re - su - rrec -

Org.

9
 V
 -ción. We Cruz nos ha ve - ni - do el go - zo, through the cross you brought joy to the world.

Org.

14
 V
 Cris - to Je - sús, — te hi - cis - te sier - vo,

Org.

to Verses/a las Estrofas/Fin

18

V

o - be - dien - te has - ta la Cruz.____ We

Org.

8