

Porque Dios Ha Nacido

Cantan en la tarde los aguinaldos.
Nieve tropical can dulzor de nardo.
Mariposas de oro pueblan el aire
y al ritmo de palmas
se duerme el valle.

*Porque Dios ha nacido, Dios ha nacido,
y en la carne humana está escondido.*

Baja el agua mansa por la ladera.
Es jubo de cristal que la luna estrena.
Pero el agua viva brota en la cueva,
manantial de amor y calor de hoguera.

— T. Rubí

The *aguinaldos*¹ sing at twilight.
Tropical snow with odors of nard.²
Butterflies of gold populate the air
and to the rhythm of palm trees
the valley goes to sleep.

*Because God is born, God is born,
and in human flesh he is hidden.*

The tranquil water flows down the cliff face.
The moon shines like a crystal serpent.³
But the living water springs forth in the cave,
water spring of love and warmth of hearth.

— Translated by V. Chavarria

¹ The word *aguinaldo* (literally meaning “Christmas present”) here refers to a species of morning glory that tends to bloom around Christmastime. It has several definitions, though, including a “traditional Christmas folk song.” Given this, the line may also be read: “They sing the *aguinaldos* at twilight.”

² Nard, or spikenard, is an aromatic oil made from the plant of the same name. It is traditionally used to represent St. Joseph.

³ *Jubo* refers to a small, harmless snake indigenous to Cuba. The image is that the water of the spring is like a crystal serpent reflecting the moonlight.



Cuban composer and songwriter Tony Rubí is based in Miami, Florida, where he is active in the local music community. *Porque Dios Ha Nacido* comes from a collection of Christmas music written for the Archdiocese of Miami. In this song, Rubí continues a centuries-long tradition of placing the Christmas story in a local Latin American context—in this case, the Cuban countryside. His text describes the beautiful responses of nature around him to Christ’s birth. This arrangement sets but two of his five verses, each of which expresses a beautiful connection to nature. The soft calypso rhythm provides a peace and tranquility which belies the song’s joyful character.

In keeping with Latin American musical performance practice, a number of instruments may be employed. Percussion always adds a wonderful touch, particularly the clave in a 3+2 *son* pattern. Congas, bongos and maracas are always appropriate. There are optional flute, violin and bass parts available; the bass part includes guitar chords. If a full rhythm section (namely, bass, guitar and treble instruments) is present, the arrangement will also work without the piano accompaniment.



for A. V., D. R., and the Parish Choir at St. Dominic Church, Miami, in thanks and appreciation

Porque Dios Ha Nacido

for S.A.T.B. voices, accompanied

Words and Music by
TONY RUBI

Arrangement by
VICENTE CHAVARRÍA

Allegro ♩=120
+claves*

PIANO

p

A

1x: + maracas*
2x: + conga*

B

SOPRANO

ALTO

TENOR

BASS

p

Can-tan en la tar - de los a - gui-nal - dos.---

B

*The percussion indications are suggestions. See notes for options on the use of percussion.

13

S

A

T

B

p

Nie-ve tro-pi-cal con dul-zor de nar - do.

13

17

mp

S

A

T

B

Ma - ri - po - sas de o - ro pue-blan el ai - re,

17

20 *mp* *p*

S y al rit-mo de pal - mas se duer-me el va - lle.____

A y al rit-mo de pal - mas se duer-me el va - lle.____

T y al rit-mo de pal - mas se duer-me el va - lle.____

B y al rit-mo de pal - mas se duer-me el va - lle.____

20

C *f* 3

S Por-que Dios ha na - ci - do, Dios ha na-ci - do,____

A Por-que Dios ha na - ci - do, Dios ha na-ci - do,____

T Por-que Dios ha na - ci - do, Dios ha na-ci - do,____

B Por-que Dios ha na - ci - do, Dios ha na-ci - do,____

C *f* 3

28 *p*

S y en la car-ne hu-ma - na es-tá es-con-di - do.____

A *p*

A y en la car-ne hu-ma - na es-tá es-con-di - do.____

T *p*

T y en la car-ne hu-ma - na es-tá es-con-di - do.____

B *p*

B y en la car-ne hu-ma - na es-tá es-con-di - do.____

28 *p*

D

S

A

T

B

D *mf*

E *mf*

S Ba-ja el a - gua man - sa por la la-de - ra.____

A *mf*

A Ba-ja el a - gua man - sa por la la-de - ra.____

T *mf*

T Ba-ja el a - gua man - sa por la la-de - ra.____

B *mf*

B Ba-ja el a - gua man - sa por la la-de - ra.____

E *mf*

40

S Es ju-bo de cris - tal__ que la lu - na es-tre - na.____

A

A Es ju-bo de cris - tal__ que la lu - na es-tre - na.____

T

T Es ju-bo de cris - tal__ que la lu - na es-tre - na.____

B

B Es ju-bo de cris - tal__ que la lu - na es-tre - na.____

40