

# Buenas Nuevas

Luke 2: 10 -12

TTB, SATB

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A musical score for five voices: Soprano, Alto, Tenor, Baritone, and Bass. The score consists of five staves. The first four staves (Soprano, Alto, Tenor, Baritone) are in treble clef, and the Bass staff is in bass clef. All staves have a key signature of one flat (B-flat). The music is divided into measures by vertical bar lines. The vocal parts are currently silent, indicated by short horizontal dashes on each staff.

A musical score for five voices: Soprano (S), Alto (A), Tenor (I), Baritone (B), and Bass (B). The score consists of five staves. The first four staves (Soprano, Alto, Tenor, Baritone) are in treble clef, and the Bass staff is in bass clef. The key signature changes to no sharps or flats at measure 5. The music is divided into measures by vertical bar lines. The vocal parts are currently silent, indicated by short horizontal dashes on each staff.

The lyrics are:

¡No te - más!      No te - más!      Buenas nue - vas yo os doy,      Buenas

¡No te - más!      No te - más!      Buenas nue - vas yo os doy,      Buenas

¡No te - más,      No te - más!      Buenas      nue - vas yo os doy,      Buenas

Soprano (S) vocal line, Treble clef, key signature of one sharp (F#), measure 10.

Alto (A) vocal line, Treble clef, key signature of one sharp (F#), measure 10.

Mezzo-Soprano (I) vocal line, Treble clef, key signature of one sharp (F#), measure 10. The lyrics are: "nue - vas de gran - de go - zo pa - ra to - dos." The vocal line includes eighth-note patterns and a fermata over the last note.

Bass (B) vocal line, Bass clef, key signature of one sharp (F#), measure 10. The lyrics are: "Os ha na - ci - do".

Mezzo-Soprano (I) vocal line, Treble clef, key signature of one sharp (F#), measure 11. The lyrics continue: "nue - vas de gran - de go - zo pa - ra - to - dos." The vocal line includes eighth-note patterns and a fermata over the last note.

Bass (B) vocal line, Bass clef, key signature of one sharp (F#), measure 11. The lyrics are: "A Os ha na - ci - do".

Mezzo-Soprano (I) vocal line, Treble clef, key signature of one sharp (F#), measure 12. The lyrics are: "nue - vas de gran go - zo pa - ra to - dos." The vocal line includes eighth-note patterns and a fermata over the last note.

Bass (B) vocal line, Bass clef, key signature of one sharp (F#), measure 12. The lyrics are: "Os ha na - ci - do".

Soprano (S) vocal line, Treble clef, key signature of one sharp (F#), measure 15.

Alto (A) vocal line, Treble clef, key signature of one sharp (F#), measure 15.

Mezzo-Soprano (I) vocal line, Treble clef, key signature of one sharp (F#), measure 15. The lyrics are: "hoy en la ci - u - dad de Da - vid, jun Sal - va - dor, es Cris-to el Rey!" The vocal line includes eighth-note patterns and a fermata over the last note.

Bass (B) vocal line, Bass clef, key signature of one sharp (F#), measure 15. The lyrics are: "hoy en la ciu - dad de Da - vid, jun Sal va dor, es Cris to el Rey!".

Mezzo-Soprano (I) vocal line, Treble clef, key signature of one sharp (F#), measure 16. The lyrics continue: "hoy en la ciu - dad - de Da - vid, jun Sal - va - dor, es Cris - to^el Rey!". The vocal line includes eighth-note patterns and a fermata over the last note.

Bass (B) vocal line, Bass clef, key signature of one sharp (F#), measure 16. The lyrics are: "hoy en la ciu - dad - de Da - vid, jun Sal - va - dor, es Cris - to^el Rey!".

20

Soprano (S):

Alto (A):

Tenor (I): ¡Cris - to<sup>el</sup> Sal - va - dor!

Bass (B): ¡Cris - to<sup>el</sup> Sal - va - dor!

Bass (B): ¡Cris - to<sup>el</sup> Sal - va - dor!

Halla - réis al Ni - ño<sup>en</sup> vuel - to<sup>en</sup> pa - ña - les

Halla - réis al Ni - ño<sup>en</sup> vuel - to<sup>en</sup> pa - ña - les

Halla - réis al Ni - ño<sup>en</sup>-vuel - to<sup>en</sup> - pa - ña - les

24

Soprano (S):

Alto (A):

Tenor (I): a - cos - ta - do en un pe - se - bre.

Bass (B): a - cos - ta - do en un pe - se - bre.

Bass (B): a - cos - ta - do en un pe - se - bre.

De re pen - te, u - na mul - ti - tud

De re pen - te, u - na mul - ti - tud

De re pen - te, u - na mul - ti - tud

28

S

A

I

B

a - la - ba - ba a Dios: "¡Glo - ria a Dios! ¡Glo - ria a Dios

B

a - la - ba - ba a Dios: "¡Glo - ria a Dios! ¡Glo - ria a Dios en lo

B

a - la - ba - ba a Dios: "¡Glo - ria a Dios! en lo al - - - to!

32

S

A

I

al - - - to en lo al - - to! ¡Paz y bue - na vo - lun - tad!

B

al - - - to en lo al - - to! ¡Paz y bue - na vo - lun - tad!

B

¡Glo - ria a Dios en lo al - - to! ¡Paz y bue - na vo - lun - tad!

36

S

A

I

B

B

*iPaz y bue - na vo - lun - tad!"*

*iPaz y bue - na vo - lun - tad!"*

*iPaz y bue - na vo - lun - tad!"*

40

S

A

I

B

B

*En la Ju-de - a, en tie - rra de Dios,*

*En la Ju-de - a, en tie - rra de Dios,*

*En la Ju-de - a, en tie - rra de Dios,*

**B**

S      fie - les pas-to - res o - ye - ron la voz:  
       "¡Glo - ria a Dios!      ¡Glo - ria a Dios

A      fie - les pas-to - res o - ye - ron la voz:  
       "¡Glo - ria a Dios!      ¡Glo - ria a Dios

I      8  
       "¡Glo - ria a Dios!      ¡Glo - ria a Dios en lo

B      - - -  
       "¡Glo - ria a Dios!      ¡Glo - ria a Dios en lo al - - - to!

**B**

S      48  
       ¡Glo - ria a Dios en lo al - - - to!      ¡Paz y bue - na vo - lun - tad!

A      ¡Glo - ria a Dios en lo al - - - to!      ¡Paz y bue - na vo - lun - tad!

I      8  
       al - - - to en lo al - - - to!      ¡Paz y bue - na vo - lun - tad!

B      - - -  
       ¡Glo - ria a Dios en lo al - - - to!      ¡Paz y bue - na vo - lun - tad!

52

S iPaz y bue - - - - vo - lun - tad!"

A iPaz y bue - - - - vo - lun - tad!"

I <sup>8</sup> iPaz y bue - - - - na vo - lun - tad!"

B

B iPaz y bue - - - - na vo - lun - tad!"