



# Arbolito de Navidad

## Little Christmas Tree

TRADITIONAL

Arranged by VICTOR LÓPEZ (ASCAP)

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### INSTRUMENTATION

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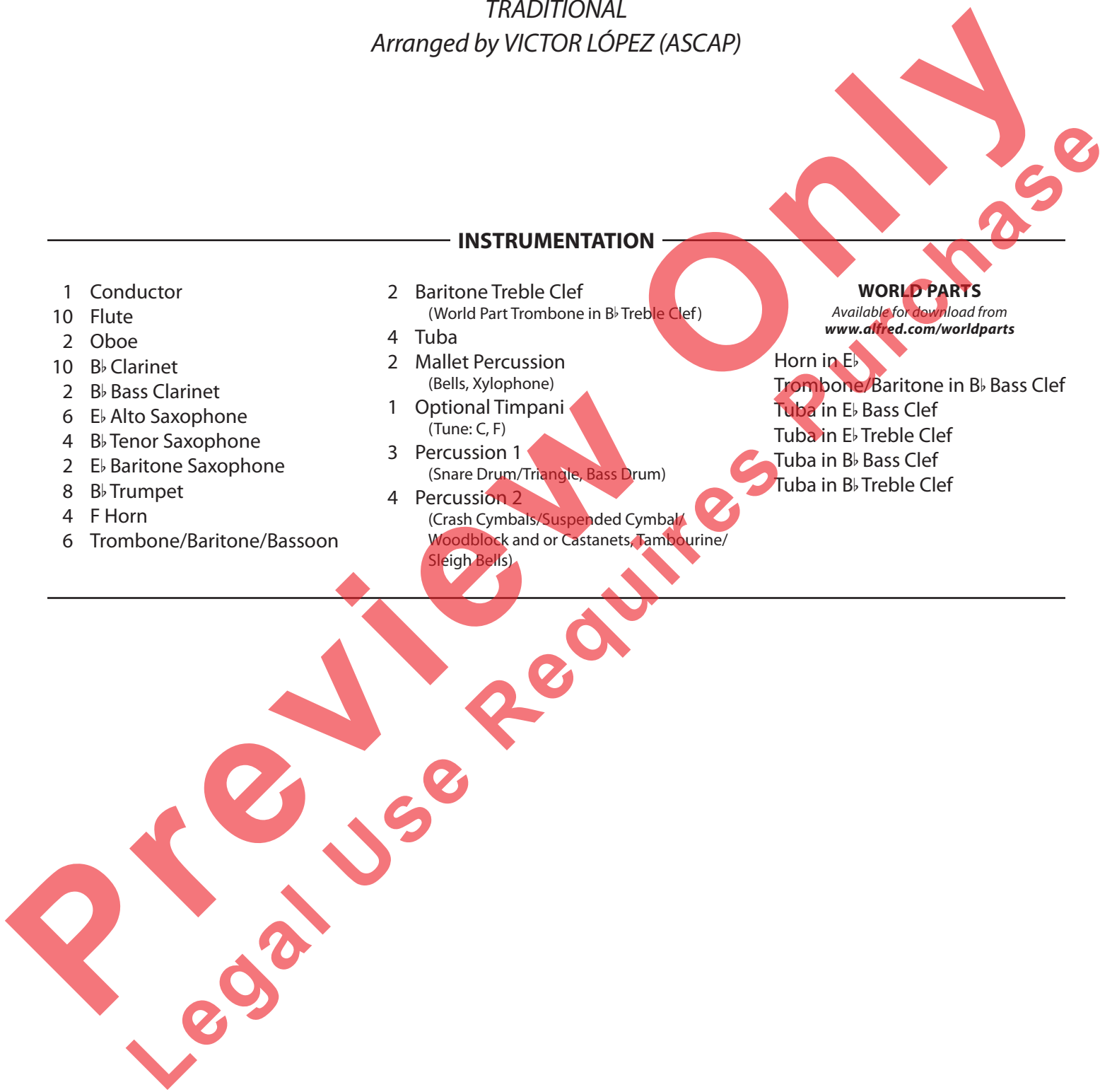
- 1 Conductor
- 10 Flute
- 2 Oboe
- 10 B♭ Clarinet
- 2 B♭ Bass Clarinet
- 6 E♭ Alto Saxophone
- 4 B♭ Tenor Saxophone
- 2 E♭ Baritone Saxophone
- 8 B♭ Trumpet
- 4 F Horn
- 6 Trombone/Baritone/Bassoon

- 2 Baritone Treble Clef  
(World Part Trombone in B♭ Treble Clef)
- 4 Tuba
- 2 Mallet Percussion  
(Bells, Xylophone)
- 1 Optional Timpani  
(Tune: C, F)
- 3 Percussion 1  
(Snare Drum/Triangle, Bass Drum)
- 4 Percussion 2  
(Crash Cymbals/Suspended Cymbal/  
Woodblock and or Castanets, Tambourine/  
Sleigh Bells)

#### WORLD PARTS

Available for download from  
[www.alfred.com/worldparts](http://www.alfred.com/worldparts)

- Horn in E♭
- Trombone/Baritone in B♭ Bass Clef
- Tuba in E♭ Bass Clef
- Tuba in E♭ Treble Clef
- Tuba in B♭ Bass Clef
- Tuba in B♭ Treble Clef



## PROGRAM NOTES

Regardless of age, ethnicity or geography, people all over the world celebrate Christmas in their own special way. What makes Christmas in the United States unique is the blending of cultures and their traditions. Each sect has its own special customs that are practiced each year, while the country, as a whole, has some basic American traditions. People from Hispanic cultures, just like many other countries, highlight nativity scenes and Christmas trees throughout the Christmas season; however, they begin to celebrate in earnest on Noche Buena (Christmas Eve) by attending midnight mass. The tradition of going to midnight mass, also known as Misa del Gallo, entails a typical mass, starting at around 12:00 a.m. on Christmas Eve. The name Misa del Gallo literally means "Rooster's Mass," and it owes its name to the idea that a rooster would have been among the first to witness the birth of Jesus, and thus be the one to announce it by crowing the new day.

In most countries, throughout the Christmas season, it is customary to sing popular and traditional Christmas carols. Fortunately, the songs of Christmas transcend cultures, borders and languages. The most popular Christmas songs have been translated into dozens of languages. In fact, several of the traditional Christmas hymns we sing were translated into English from German and other European languages. *Arbolito de Navidad* (Little Christmas Tree) is one of those popular Christmas carols, especially in Cuba. This classic Spanish carol has been recorded by many singers worldwide, including Gloria Estefan, who included a new rendition in her first Christmas album, "Christmas Through Your Eyes."

## NOTES TO THE CONDUCTOR

At the beginning, make certain that the "one feel" is well established. A quick explanation may be necessary if this is the first time the ensemble encounter this new rhythmic 'feel.' One approach would be to rehearse it at a slower tempo and gradually build up to the intended tempo.

Measure 8 has a caesura (a break or interruption in music) notated by two diagonal lines sometimes referred to as railroad tracks. Although the break can be of any length at the discretion of the conductor, in this instance, the pause should not be very long.

Note that at measure 9, the tempo is marked a bit slower ( $\text{♩} = 120$ ). Starting with the pickups to rehearsal number 10, several parts are marked "1st time, one player only." However, notice that starting with the third beat of measure 25, all players should play second time through. Additionally, just on measure 10, due to a small variation on the melodic line, the flute, clarinet, alto saxophone and trumpet should only play the notes with stems up the first time through and stems down on the repeat.

Throughout this section a new note, Concert  $D\flat$ , is introduced in various parts. Take time to review the fingerings for each instrument. Although the note may be new to most of the young players, it should not be too much of a problem to learn it.

At measure 28, the tonality ends with a Picardy third, a practice from the 16th century and the Baroque era of ending a composition with a major chord when the rest of the piece was in a minor mode. It is mainly used to bring a sense of finality to the composition or section of the composition.

At measure 30, the two fermatas are not to be held long as they serve as pickups to the main melody starting at rehearsal number 31. Throughout this section emphasize the 'one feel.' Starting with measure 47 until 52, due to the circle of fifths harmonic technique, a new note, Concert  $G\flat$ , is introduced in the low brass and woodwinds. Note that measure 55 until the end is the same as the beginning except for the repeats. The alto saxophone plays second time only as it projects a slight harmonic variation.

May *Arbolito de Navidad* become a multicultural Christmas literature standard in your program for years to come.



# Arbolito de Navidad

Little Christmas Tree

Traditional

FULL SCORE

Approx. Duration - 1:50

Arranged by Victor López (ASCAP)

With a "one feel" ♩ = 148

Flute

Oboe

B♭ Clarinet

B♭ Bass Clarinet

E♭ Alto  
Saxophone

B♭ Tenor  
Saxophone

E♭ Baritone  
Saxophone

B♭ Trumpet

F Horn

Trombone/Baritone/  
Bassoon

Tuba

Mallet Percussion  
(Bells, Xylophone)

Optional  
Timpani

Percussion 1  
(Snare Drum/Triangle,  
Bass Drum)

Percussion 2  
(Crash Cymbals/Suspended  
Cymbal/Woodblock and/or  
Castanets, Tambourine/  
Sleigh Bells)

The musical score is arranged in a standard orchestral format with multiple staves. The top section includes woodwinds (Flute, Oboe, B♭ Clarinet, B♭ Bass Clarinet, E♭ Alto Saxophone, B♭ Tenor Saxophone, E♭ Baritone Saxophone) and brass (B♭ Trumpet, F Horn, Trombone/Baritone/Bassoon, Tuba). The bottom section includes Mallet Percussion (Bells, Xylophone), Optional Timpani, and two Percussion parts (Percussion 1: Snare Drum, Triangle, Bass Drum; Percussion 2: Crash Cymbals, Suspended Cymbal, Woodblock, Castanets, Tambourine, Sleigh Bells). The score is in 3/4 time with a key signature of one flat (Bb). A large red watermark 'Preview Only' is overlaid diagonally across the page. The score is divided into four measures, numbered 1 through 4 at the bottom.



Moderately ♩ = 120  
1st time one player only

Fl. *mf*

Ob.

Cl. *mf*  
1st time one player only

B. Cl.

A. Sax. *mf*  
1st time one player only

T. Sax.

Bar. Sax.

Moderately ♩ = 120  
1st time one player only

Tpt. *mf*

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

10 2nd time only  
play stem down notes

Fl.

Ob.  
Play 2nd time only  
*mf*

Cl.  
2nd time only  
play stem down notes

B. Cl.  
Play 2nd time only  
*mf*

A. Sax.

T. Sax.  
1st time one player only  
*mf*

Bar. Sax.  
Play 2nd time only  
*mf*

10 2nd time only  
play stem down notes

Tpt.

Hn.  
1st time one player only  
*mf*

Tbn./Bar./Bsn.  
1st time one player per part  
*mf*

Tuba  
Play 2nd time only  
*mf*

Mlt. Perc.  
Bells  
*mf*  
Play 2nd time only

Timp.  
*mf*

Perc. 1  
Triangle  
*mf*

Perc. 2  
Sleigh Bells  
*mf*

Susp. Cym.  
Play 2nd time only

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Susp. Cym.

Play 2nd time only

*p*

*mf*

18

18

1. All

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Play

*mf*

1. All

Play

*mf*

Play

*p*

Play

*p*

Susp. Cym.

Play

*p*

2.

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

2.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2



31 With a "one feel" ♩ = 148

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

31 With a "one feel" ♩ = 148

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

Tamb. *mp*

39

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

39

Tpt.

Hn.

Tbn./Bar./  
Bsn.

Tuba

Mlt. Perc.

Bells

Xyl.

*mf*

Timp.

Perc. 1

Perc. 2



Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

55

Fl. *f*

Ob. *f*

Cl. *f*

B. Cl. *mf* *f*

A. Sax. *f* 2nd time only

T. Sax. *f*

Bar. Sax. *mf* *f*

Tpt. All 55 *f*

Hn. *f*

Tbn./Bar./Bsn. *mf* *f*

Tuba *mf* *f*

Mlt. Perc. *f*

Timp. *f*

Perc. 1 S.D. *f*  
B.D. *f*

Perc. 2 Cr. Cyms. (lightly) *f*  
Tamb. *f*

1. 2.

Fl.

Ob.

Cl.

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

Tpt.

Hn.

Tbn./Bar./Bsn.

Tuba

Mlt. Perc.

Timp.

Perc. 1

Perc. 2

*mf*

*mf*

*mf*

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