

Pronunciation Guide

Un po-qui-to can-tas, bai-las, le-lo-la

Oon poh-KEE-toh KAHN-tahs, BYE-lahs, LEH-loh-lah
[un po-ki-to kan-tas, bai-las, le-lo-la]

com' un ca-na-ri-o.

kohm oon kah-NAH-ree-oh.
[kom un ka-na-ri-o.]

fiesta, siesta

fee YEHS-tah, see YEHS-tah
[fjes-ta, sjes-ta]

rien-do, llo-ran-do

ree YEHN-doh, yoh-RAHN-doh
[rjen-do, jo-ran-do]

vien-tos, som-bras

bee YEHN-tohs, SOHM-brahs
[bjen-tos, som-bras]

* Note that [r] is trilled, while [r] is flipped.

Please see *Alfred's IPA Made Easy* (42789)
for further explanation of the International Phonetic Alphabet.

Performance Suggestion

Add Latin percussion at the discretion of the director. The following are suggested patterns.

Musical notation for Latin percussion patterns in 4/4 time. The notation is organized into four staves, each with a clef and a 4/4 time signature. The patterns are as follows:

- CASTANETS:** A rhythmic pattern consisting of a quarter rest, followed by a quarter note, an eighth note, a quarter note, a quarter rest, an eighth note, and a quarter note.
- GUIRO:** A rhythmic pattern consisting of a quarter note with a guiro symbol, followed by a quarter note, a quarter note with a guiro symbol, and a quarter note.
- MARACAS:** A rhythmic pattern consisting of a quarter note, a quarter note, a quarter note, a quarter note, a quarter note, and a quarter note.
- DRUM:** A rhythmic pattern consisting of a quarter note, a quarter note, a quarter note, and a quarter note.

UN POQUITO CANTAS

(A Little Singing)

for S.A.T.B. voices and piano
with optional PianoTrax*

Spanish Folk Song
Arranged, with additional Words, by
DAVE and JEAN PERRY

Tango (♩ = ca. 126)

PIANO

4 SOPRANO 5 *mp*

Un po - qui - to can - tas,
Take a lit - tle sing - ing,

ALTO *mp*

Un po - qui - to can - tas,
Take a lit - tle sing - ing,

7

un po - qui - to bai - las, un po - qui - to
and a lit - tle danc - ing, add a lit - tle

un po - qui - to bai - las, un po - qui - to
and a lit - tle danc - ing, add a lit - tle

* Also available for S.S.A. (48430). PianoTrax 12 accompaniment CD available (48280).
Visit alfred.com for digital scores and audio.

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To purchase a full-length performance recording of this piece, go to alfred.com/downloads

4

10

le - lo - la, — com' un — ca - na - ri - o.
le - lo - la, — like the hap - py yel - low bird.

le - lo - la, — com' un — ca - na - ri - o.
le - lo - la, — like the hap - py yel - low bird.

13

SOPRANO

Le - lo - la, — le - lo - la, — le - lo, le - lo,

ALTO

Le - lo - la, — le - lo - la, — le - lo, le - lo,

TENOR

mp

Le - lo - la, — le - lo - la, — le - lo, le - lo,

BASS

mp

Le - lo - la, — le - lo - la, — le - lo, le - lo,

16

le - lo - la, — le - lo - la, — le - lo - la, —
le - lo - la, — le - lo - la, — le - lo - la, —
le - lo - la, — le - lo - la, — le - lo - la, —
le - lo - la, — le - lo - la, — le - lo - la, —

The musical score for measures 16-18 consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 3/4 time. The lyrics are "le - lo - la, —" repeated three times. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

19

le - lo, le - lo - la. —
le - lo, le - lo - la. —
le - lo, le - lo - la. —
le - lo, le - lo - la. —

The musical score for measures 19-21 consists of four vocal staves and a piano accompaniment. The vocal parts are in G major and 3/4 time. The lyrics are "le - lo, le - lo - la. —" repeated four times. The piano accompaniment continues with a similar rhythmic pattern to the previous section.

6

22

mf

Un po - qui - to fies - ta, un po - qui - to
 Take a lit - tle play - ing, and a lit - tle

mf

Un po - qui - to fies - ta, un po - qui - to
 Take a lit - tle play - ing, and a lit - tle

25

sies - ta, un po - qui - to le - lo - la, —
 nap - ping, add a lit - tle le - lo - la, —

sies - ta, un po - qui - to le - lo - la, —
 nap - ping, add a lit - tle le - lo - la, —

28

30

mf
Le - lo - la, —

mf
Le - lo - la, —

com' un ca - na - ri - o.
like the hap - py yel - low bird.

Le - lo - la, —

com' un ca - na - ri - o.
like the hap - py yel - low bird.

Le - lo - la, —

31

le - lo - la, — le - lo, le - lo, le - lo - la, —

le - lo - la, — le - lo, le - lo, le - lo - la, —

le - lo - la, — le - lo, le - lo, le - lo - la, —

le - lo - la, — le - lo, le - lo, le - lo - la, —

34

le - lo - la, — le - lo - la, — le - lo, le - lo - la. —
le - lo - la, — le - lo - la, — le - lo, le - lo - la. —
le - lo - la, — le - lo - la, — le - lo, le - lo - la. —
le - lo - la, — le - lo - la, — le - lo, le - lo - la. —

The musical score for measures 34-37 consists of four vocal staves (Soprano, Alto, Tenor, Bass) and a piano accompaniment. The vocal parts are in unison, singing the lyrics "le - lo - la, — le - lo - la, — le - lo, le - lo - la. —". The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a steady bass line in the left hand.

38

37

Un po-qui - to rien - do,
Take a lit - tle laugh - ing,

Un po-qui - to — rien - do,
Take a lit - tle — laugh - ing,

Un po-qui - to rien - do,
Take a lit - tle laugh - ing,

Un po-qui - to — rien - do,
Take a lit - tle — laugh - ing,

The musical score for measures 37-38 features four vocal staves and a piano accompaniment. The vocal parts are in unison, singing the lyrics "Un po-qui - to rien - do, Take a lit - tle laugh - ing,". The piano accompaniment includes a piano introduction in measure 37 and continues with a rhythmic accompaniment in measure 38.

40

un po-qui - to llo - ran - do, and a lit - tle cry - ing, un po-qui - to add a lit - tle

un po-qui - to llo - ran - do, and a lit - tle cry - ing, un po-qui - to add a lit - tle

un po-qui - to llo - ran - do, and a lit - tle cry - ing, un po-qui - to add a lit - tle

un po-qui - to llo - ran - do, and a lit - tle cry - ing, un po-qui - to add a lit - tle

43

le - lo - la, com' un ca - na - ri - o. like the hap - py yel - low bird.

le - lo - la, com' un ca - na - ri - o. like the hap - py yel - low bird.

le - lo - la, com' un ca - na - ri - o. like the hap - py yel - low bird.

le - lo - la, com' un ca - na - ri - o. like the hap - py yel - low bird.

46

f

Un po-qui - to vien - tos, un po-qui - to
 Take a lit - tle sun - shine, and a lit - tle

f

Un po-qui - to vien - tos, un po-qui - to
 Take a lit - tle sun - shine, and a lit - tle

f

Un po-qui - to vien - tos, un po-qui - to
 Take a lit - tle sun - shine, and a lit - tle

f

Un po-qui - to vien - tos, un po-qui - to
 Take a lit - tle sun - shine, and a lit - tle

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass). Each vocal line begins with a dynamic marking of *f*. The lyrics are: "Un po-qui - to vien - tos, un po-qui - to / Take a lit - tle sun - shine, and a lit - tle". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

49

som - bras, un po-qui - to le - lo - la, —
 shad - ow, add a lit - tle le - lo - la, —

som - bras, un po-qui - to le - lo - la, —
 shad - ow, add a lit - tle le - lo - la, —

som - bras, un po-qui - to le - lo - la, —
 shad - ow, add a lit - tle le - lo - la, —

som - bras, un po-qui - to le - lo - la, —
 shad - ow, add a lit - tle le - lo - la, —

Detailed description: This system contains four vocal staves and a piano accompaniment. The vocal parts are arranged in four voices (Soprano, Alto, Tenor, Bass). The lyrics are: "som - bras, un po-qui - to le - lo - la, — / shad - ow, add a lit - tle le - lo - la, —". The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line.

52

54

com' un ca-na-ri-o. Le-lo-la, —
like the hap-py yel-low bird.

com' un ca-na-ri-o. Le-lo-la, —
like the hap-py yel-low bird.

com' un ca-na-ri-o. Le-lo-la, —
like the hap-py yel-low bird.

com' un ca-na-ri-o. Le-lo-la, —
like the hap-py yel-low bird.

p

55

le-lo-la, le-lo, le-lo, le-lo-la, —
cresc.

le-lo-la, le-lo, le-lo, le-lo-la, —
cresc.

le-lo-la, le-lo, le-lo, le-lo-la, —
cresc.

le-lo-la, le-lo, le-lo, le-lo-la, —
cresc.

cresc.

12

58

Musical score for measures 58-61. It features four vocal staves and a piano accompaniment. The vocal parts are in a four-part setting, with lyrics: "le - lo - la, le - lo - la, le - lo, le - lo - la." The piano accompaniment consists of a right-hand part with chords and a left-hand part with a simple bass line. The dynamic marking is *mf*.

61

DESCANT

62

Musical score for measures 61-62. It features four vocal staves and a piano accompaniment. The vocal parts have lyrics: "La la la la la, Le - lo - la, le - lo - la, Le - lo - la, le - lo, le - lo, le - lo - la,". The piano accompaniment includes a right-hand part with chords and a left-hand part with a bass line. The dynamic marking is *f*.

14

70

Musical score for measures 70-72. The score is in 3/4 time with a key signature of three flats (B-flat, E-flat, A-flat). It features four vocal staves and a piano accompaniment. The vocal parts are in unison, with lyrics: "Le - lo, le - lo - la. ____ Le - lo, le - lo -". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. Dynamics include *mp* (mezzo-piano) and *f* (forte).

73

Musical score for measures 73-74. The score is in 3/4 time with a key signature of three flats. It features four vocal staves and a piano accompaniment. The vocal parts are in unison, with lyrics: "la! ____ la! ____ la! ____ la! ____". The piano accompaniment consists of chords in the right hand and a simple bass line in the left hand. Dynamics include *ff* (fortissimo). The piece concludes with a double bar line and repeat dots.