

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-tols, SOHM-brahs
[bjen-tos, som-bras]*

* Note that [r] is trilled, while [l] is flapped.

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.

CASTANETS GUIRO MARACAS DRUM

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 ($\text{♩} = \text{ca. } 126$)

PIANO

SOPRANO

ALTO

BASS

Lyrics:

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

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

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).
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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.

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SOPRANO

ALTO

TENOR

BASS

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, — 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, —

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

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Sheet music for piano and voice. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is one sharp. The music consists of two staves. The vocal line starts with a rest, followed by a melodic line with lyrics. The piano accompaniment provides harmonic support. The vocal line continues with a similar pattern in the next measure.

mf

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

un po - qui - to
and a lit - tle

mf

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

un po - qui - to

25

Sheet music for piano and voice, continuing from the previous page. The vocal part is in soprano clef, and the piano part is in bass clef. The key signature is one sharp. The music consists of two staves. The vocal line starts with a rest, followed by a melodic line with lyrics. The piano accompaniment provides harmonic support. The vocal line continues with a similar pattern in the next measure.

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,

8
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.

37

38

—
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.

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40

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

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

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

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 happy yellow bird.

le - lo - la, com' un ca-na - ri - o.
like the happy yellow bird.

le - lo - la, com' un ca-na - ri - o.
like the happy yellow bird.

le - lo - la, com' un ca-na - ri - o.
like the happy yellow bird.

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f

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

un po - qui - to
and a lit - tle

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

un po - qui - to
and a lit - tle

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

un po - qui - to
and a lit - tle

f

49

f

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,

8 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,

f

52

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

Le-lo - la,

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

Le-lo - la,

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

Le-lo - la,

Le-lo - la,

54

55

le - lo - la,

cresc.

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.

58

Musical score for voices and piano. The score consists of five staves. The top three staves represent the vocal parts, and the bottom two staves represent the piano. The vocal parts are written in soprano, alto, and bass clef. The piano parts show harmonic changes and bassline. The vocal parts sing the lyrics "le - lo - la," in three different patterns across the three measures. Measure 58 starts with a dynamic of *mf*. Measures 59 and 60 continue with the same dynamic. The piano part in measure 60 includes a bassoon-like sound effect.

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.

61 DESCANT

62

Musical score for voices and piano, continuing from measure 60. The vocal parts (soprano, alto, bass) sing "La la la la la," followed by "le - lo - la," and then "Le - lo - la," repeated twice. The piano part provides harmonic support with chords and bassline. The dynamic is *f* for the vocal entries. The piano part concludes with a forte dynamic *f*.

La la la la la,
le - lo - la,
Le - lo - la,
Le - lo - la,
Le - lo, le - lo, le - lo - la,

64

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

(rejoin section)

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

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

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

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

le - lo - la,

70

mp

Le - lo, le - lo - la. _____

mp

Le - lo, le - lo - la. _____

mp

Le - lo, le - lo - la. _____

mp

Le - lo, le - lo - la. _____

mp

Le - lo, le - lo - la. _____

ff

la!

ff

la!

ff

la!

ff

48429

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