

Traditional Haitian Folk Song  
*Arranged by* **RUTH MORRIS GRAY**

PIANO (optional)

*mf*

1.

2.

DJEMBE

*mf*

4 BODY PERCUSSION

Slap thighs: R L clap sim.

PART I *mf*

PART II *mf*

Wan - go - lo, wan - go - lo.

Wan - go - lo, wan - go - lo, wan - go - lo, wan - go - lo.

\* Also available for 3-part mixed (48806) and T.T.B. (48807).  
SoundTrax CD available (48809). Visit *alfred.com* for digital scores, audio, and a ChoreoTrax video.

See back cover for background information, pronunciation, translation, and performance notes.

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*To purchase a full-length performance recording of this piece, go to [alfred.com/downloads](http://alfred.com/downloads)*

6

stomp clap

Wan - go - lo, wan - go - lo, wan - gol.

Wan - go - lo, wan - go - lo, wan - go - lo, wan - gol.

8

*mp*

*opt. SOLO*  
*mf*

*mp*

Ki le w'a vi - ni we m'an - ko? — W'a -

Wan - go - lo, — w'a - le. Ki le w'a vi - ni we m'an - ko? — W'a -

*mp*

*mp*

11

12

le. Ki le w'a vi - ni

*opt. SOLO*  
*mf* Wan - go - lo, — w'a - le. *ALL*  
*mp* Ki le w'a vi - ni

le.

14

*mf*  
we m'an - ko? — W'a - le. Ki le w'a vi - ni we m'an - ko? Pey - ia

we m'an - ko? — W'a - le. Ki le w'a vi - ni we m'an - ko?

17

chan - je. \_\_\_\_\_ *mp* Ki le w'a vi - ni we m'an - ko? *mf* Pey - ia

\_\_\_\_\_ *mf* Ki le w'a vi - ni we m'an - ko? Pey - ia

*mf*

20

chan - je. Ki le w'a vi - ni we m'an - ko? \_\_\_\_\_ W'a -

chan - je Ki le w'a vi - ni we m'an - ko? \_\_\_\_\_ W'a -

22

le, w'a - le.

le, w'a - le, w'a - le.

24

## BODY PERCUSSION

*Slap thighs: R L clap**sim.****f-p***

Wan - go - lo,

wan - go - lo.

***f-p***

Wan - go - lo, wan - go - lo,

wan - go - lo, wan - go - lo.

***f-p******f-p***

26

stomp clap

Wan - go - lo, wan - go - lo, wan - gol.

Wan - go - lo, wan - go - lo, wan - go - lo, wan - gol.

28

*mp*

Wan-go - lo, w'a - le. Ki le w'a vi - ni we m'an - ko? W'a -

*mp*

Wan-go - lo, w'a - le. Ki le w'a vi - ni we m'an - ko? W'a -

*mp*

*mp*

31 32 *mf*

le. Wan-go - lo, — w'a - le. Ki le w'a vi-ni

le. Wan-go - lo, — w'a - le. Ki le w'a vi-ni

*mf*

*mf*

34 *mp* *mf*

we m'an - ko? — W'a - le. Ki le w'a vi-ni we m'an - ko? Pey - ia

*mp*

we m'an - ko? — W'a - le. Ki le w'a vi-ni we m'an - ko?

*mp*

*mp*

37

chan - je. \_\_\_\_\_ *mp* Ki le w'a vi - ni we m'an - ko? *mf* Pey - ia

Ki le w'a vi - ni we m'an - ko? *mf* Pey - ia

*mf*

40

chan - je. Ki le w'a vi - ni we m'an - ko? \_\_\_\_\_ W'a -

chan - je. Ki le w'a vi - ni we m'an - ko? \_\_\_\_\_ W'a -



42

le, \_\_\_\_\_ w'a - le.

le, \_\_\_\_\_ w'a - le, w'a - le.

44

BODY PERCUSSION

*Slap thighs: R L clap*

*sim.*

DESCANT (opt.)

*f* Wan - go - lo, wan - go - lo, wan - go - lo, wan - go - lo.

*f* Wan - go - lo, wan - go - lo.

*f* Wan - go - lo, wan - go - lo, wan - go - lo, wan - go - lo.

46

Wan - go - lo, wan - go - lo, wan - go - lo, wan - gol.

Wan - go - lo, wan - go - lo, wan - gol.

Wan - go - lo, wan - go - lo, wan - go - lo, wan - gol.

*stomp* *clap*

48

Wan-go - lo, wan - gol. Wan-go - lo, wan - gol.

Wan-go - lo, wan - gol. Wan-go - lo, wan - gol.

Wan-go - lo, wan - gol. Wan-go - lo, wan - gol.

*stomp* *clap* *Slap thighs: R L clap*

*p* *f* *p* *f* *p* *f* *ff*

*8vb*

*p* *f* *ff*

## Background Information

The folk song “Wangolo” comes from Haiti and is sung in Haitian Creole, but actually references the first King of Angola, Ngolo Kiluanje, who was revered as a great king. The Creole word for “king” (“wa”) plus the king’s name (“Ngolo”) became “Wangolo.”

Several generations after the death of King Ngolo, the kingdom of Angola was shaken by political instability: Portugal made alliances with warring factions and eventually colonized Angola. The Portuguese enslaved many prisoners of war, and some of those enslaved people were sent to the island of Haiti.

The folk song looks back with a sense of nostalgia to the peace and prosperity the Angolan people enjoyed under the reign of King Ngolo, before colonization.

## Pronunciation Guide and Translation

**Wan-go-lo, w’a-le.**

*WAHN-goh-loh, WAH-lay*  
(Wangolo, there you go.)

**Ki le w’a vi-ni we m’an-ko? W’a-le.**

*Kee leh wah VEE-nee weh MAHN-koh? WAH-lay.*  
(When will you come to me? There you go.)

**Pey-ia chan-je.**

*PAY-yuh SHAWN-zhay.*  
(Things are changing.)

## Performance Notes

- This piece may be performed with or without the piano part.
- An extracted djembe part may be downloaded at [alfred.com/choralparts](http://alfred.com/choralparts).
- Optionally, double the body percussion rhythms with a cowbell.
- For even more layers, add a shaker playing eighth notes and a large drum keeping the beat throughout.