

Translation

Já deu meia-noite e o galo cantou.
Vô pegá tatu!

It is already midnight and the rooster crowed.
I'm gonna catch armadillo!

Quando a luma saí, que quilariá
Vô pegá treis tatu, treis tamanduá!
E as estrelas vão se escondendo,
E as estrelas vão se escondendo!

When the moon is out, when there is light
I'm gonna catch three *armadillo*, three *anteater*!
And the stars hiding themselves,
And the stars hiding themselves!

Já deu meia-noite e o galo cantou
Vô pegá tamanduá!

It is already midnight and the rooster crowed.
I'm gonna catch anteater!

Quando a luma saí...

When the moon is out...

Note:

As in much folk music from around the world, the lyrics of the original folk melodies show/include many colloquialisms:

1. Misspelled and/or mispronounced words:

vô - vou
luma - lua
saí - sair

quilariá – clarear
pegá - pegar
treis - três

2. Faulty grammar:

treis tatu, treis tamanduá - três tatus, tres tamanduás (plural)

Pronunciation Guide (I.P.A.)

Já deu meia-noite e o galo cantou.
[ʒa dew 'meja 'nojɥĩ ju 'galu kãn'tow]

Vô pegá tatu!
[vo pe'ga ta'tu]

Vô pegá o tamanduá
[vo pe'ga u tamãndu'a]

Quando a luma saí, que quilariá
['kwãndwa 'luma sa'ĩ ki kilari'a]

Vô pegá treis tatu, treis tamanduá!
[vo pe'ga trejɥ ta'tu trejɥ tamãndu'a]

E as estrelas vão se escondendo,
[i ajzis'trelaɥ vãw sjeɥkõwn'dËndu]

Commissioned by the ACDA Eastern Division for
the 2016 South American Repertoire Honor Choir

Quando Quilariá!

for S.A.T.B. voices, a cappella, with optional percussion instruments

BRAZILIAN FOLK SONG

Arrangement by
DANIEL AFONSO JR.

Largo ♩ = 50

SOPRANO

ALTO

PIANO
(for rehearsal only)

Já

Já deu me-ia noi-te e o ga-lo can-tou. Já

5 SOPRANO

S

ALTO

A

TENOR

T

BASS

B

8

5

deu me-ia noi-te e o ga-lo can-tou. Já

deu me-ia noi-te e o ga-lo can-tou. Já

ppp *p*

Mm *p*

ppp *p*

Mm

9

mp

S Já noi - te, e o ga - lo can - tou.

A deu me - ia noi - te, e can - tou. Já *mf*

T *pp* Mm Mm Mm

B *pp* Mm Mm Mm

9

13

mf *cresc. poco a poco*

S Já noi - te, e o ga - lo can - tou, can - tou.

A deu me - ia noi - te e can - tou, can - tou.

T Mm Mm Mm

B Mm Mm

13

17 *f.* *mp*

S Já deu me - ia noi - te, me - ia

A *f.* *mp*
Ga - lo can - tou, can - tou ga -

T *mf.* *mp*
Já deu me - ia noi - te, me - ia

B *mf.* *mp*
Ga - lo can - tou, can - tou, can -

21 *cresc.*

S noi - te, ga - lo can - tou, can - tou, o ga - lo can -

A *cresc.*
- lo can - tou ga - lo, can - tou, can - tou, o ga -

T *cresc.*
noi - te, can - tou! Me - ia noi - te, o ga - lo can -

B *cresc.*
tou, can - tou, can - tou, can - tou, ga -

24

S tou, o ga - lo can - tou! Vô pe - gá ta - tu, ta - tu! *f*

A lo can - tou, can - tou! Vô pe - gá ta - tu, ta - tu! *f*

T tou, o ga - lo can - tou! Vô pe - gá ta - tu, ta - tu! *f*

B lo, vô pe - gá! *f*

27 **accel.** S.1 *mf* Ta, ta - tu!

S.2 *mf* Ta, ta - tu!

A *mf* Ta, ta - tu!

T *mf* Ta, ta - tu!

B *mf* Ta, ta - tu!

27 **accel.**

tu, ta, ta - tu, ta, ta - tu!

+ percussion (*colla voce*)

Allegretto ♩=92

f

S Ta, ta - tu, ta, ta - tu! Quan - do a lu - ma sa - i, que qui - la - ri - á, -

A Ta, ta - tu, ta, ta - tu! **mp** Vô pe - gá ta - tu, ta - tu,

T Ta, ta - tu, ta, ta - tu! **mp** Vô pe - gá ta -

B Ta, ta - tu, ta, ta - tu! **mf** Ta, tch, ta - tu, tu,

31

Allegretto ♩=92

1.

S vô pe - gá três ta - tu, três ta - man - du - á. Quan - do a lu - ma sa -

A vô pe - gá ta - tu, ta - tu, vô pe - gá ta - tu, ta - tu, vô pe gá!

T tu, vô pe - gá, vô pe - gá ta - tu, pe - gá!

B ta, tch, ta - tu, tu, ta, tch, ta - tu, tu, ta, pe - gá!

34

1.

2.

S - que qui-la - ri - á, que qui-la - ri - á, vô pe-gá treis ta-

A vô pe gá! Vô pe-gá ta-tu, ta-tu, vô pe-gá ta-tu, ta-tu,

T tu! pe-gá! Vô pe - gá ta - tu, vô pe - gá,

B ta! pe-gá! Ta, tch, ta - tu, tu, ta, tch, ta - tu, tu,

40

S tu, treis ta-man-du - á. Que qui-la - ri - á, que qui-la - ri - á,

A vô pe-gá ta - tu, ta-tu, vô pe gá! Vô pe-gá ta-tu, ta-tu,

T vô pe - gá ta - tu, pe-gá! Vô pe - gá ta -

B ta, tch, ta - tu, tu, ta, pe-gá! Ta, tch, ta - tu, tu,

40

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PERCUSSION* (Optional)

The image shows a musical score for three percussion instruments: Tenor Drum, Triangle, and Shaker. The score is in 2/4 time and consists of four measures. The Tenor Drum part has a rhythmic pattern of quarter notes with accents. The Triangle and Shaker parts have a rhythmic pattern of eighth notes with accents.

1. Percussion instruments should play, *colla voce*, measures 33 to 54, 70 to 98, and 104 to end, as marked in the score.
2. Tenor drum part can be played on any middle to low-pitched drum. The percussionist should play the first two notes of each measure on the drum head and the last note on the drum frame.
3. On measures 36 and 37, 41, 45, 49, 53 and 54, 73 and 74, 78, 82, 86, 90, 94, and 98, all percussion instruments should play only one eighth-note on the downbeat of the measure and re-start with the full rhythmic pattern on the following measure.
4. On measure 105, all instruments should play the same rhythm as the choral parts.
5. Please consult recording for further guidance in performance.