

TWO INTERNATIONAL FOLK SONGS

1. Ma lo we l’okun mo

Traditional Folk Song from Uganda
Arranged by Kelly A. Miller

$\text{♩} = \text{ca. } 100$

mf

Soprano

4. Ma lo we, ma lo we,

mf

Alto

3.4. Ma lo we, ma lo we,

mf

Tenor

2.3.4. Ma lo we, ma lo we,

mf

Bass

1.2.3.4. Ma lo we, _____ l’o - kun mo, ma, ma, ___ ma lo

$\text{♩} = \text{ca. } 100$

mf

Piano
(for rehearsal only)

mf

Djembe

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ma lo we l'o - kun mo, ma lo we l'o - kun mo,
ma lo we l'o - kun mo, ma lo we,
ma lo we l'o - kun mo, ma lo we l'o - kun mo,
we l'o - kun mo ma, ma, ma lo

Djembe ad lib to m. 12

ma lo we l'o-kun mo, o, o, n - gbe won lo. Wa lo we,
ma lo we l'o-kun mo, o, o, n - gbe won lo. Wa lo we,
ma lo we l'o-kun mo, o, o, n - gbe won lo. Wa lo we,
we l'o-kun mo, ma, ma, ma lo we, l'O - lo - lo

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wa lo we, wa lo we l'O - lo - lo, wa lo we l'O - lo - lo

wa lo we, wa lo we l'O - lo - lo, wa lo we,

wa lo we, wa lo we l'O - lo - lo, wa lo we l'O - lo - lo

wa, wa, wa lo we l'O - lo - lo, wa, wa, wa lo

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wa lo we l'O - lo - lo o, o, mo ro - ro.

wa lo we l'O - lo - lo o, o, mo ro - ro.

wa lo we l'O - lo - lo o, o, mo ro - ro.

we l'O - lo - lo, wa, wa, wa lo we.

Djembe continues

rit. roll to beat 4

2. Tumba!

Traditional Indian Chant and African Lullaby
Arranged by Kelly A. Miller

$\text{♩} = \text{ca. } 68$

Soprano
4. Tay tum - ba, *mf*

Alto
3.4. Tay tum - ba, *mf*

Tenor
2.3.4. Tay tum - ba, *mf*

Bass
1.2.3.4. Tum - ba ta tum - ba, *mf*

$\text{♩} = \text{ca. } 68$

Piano (for rehearsal only)

Tabla or Hand Drum
mf

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tum-ba ta tum - ba tay. _____ Tay tum - ba,

tum-ba ta tum - ba tay. _____ Tay tum - ba,

tum-ba ta tum - ba tay. _____ Tay tum - ba,

tum-ba ta tum - ba, tum-ba ta tum - ba, tum-ba tum-ba tum - ba, tum-ba ta tum - ba,

Tabla ad lib to m. 38

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tum-ba ta tum - ba tay, _____ Ta

tum-ba ta tum - ba tay, _____

tum-ba ta tum - ba tay, _____

tum-ba ta tum - ba, tum-ba ta tum - ba, tum-ba tum-ba tum - ba, tum-ba tum-ba tum - ba,

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TWO INTERNATIONAL FOLK SONGS

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Ah lay, ah lay ee, ah lay ee,

Ah lay, ah lay ee, ah lay ee,

Ah lay, ah lay ee, ah lay ee,

Tum-ba ta tum - ba, tum-ba ta tum - ba, tum-ba ta tum - ba, tum-ba ta tum - ba,

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ah lee, ah lee,

ah lee, ah lee,

ah lee, ah lee,

tum-ba ta tum - ba, tum-ba ta tum - ba, tum-ba ta tum - ba, tum-ba ta tum - ba,

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Tum - ba ta tum - ba, tum - ba ta tum - ba. Tay tum - ba,

Tum - ba ta tum - ba, tum - ba ta tum - ba. Tay tum - ba,

Tum - ba ta tum - ba, tum - ba ta tum - ba. Tay tum - ba,

Tum - ba ta tum - ba, tum - ba ta tum - ba. Tum - ba ta tum - ba,

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tum - ba ta tum - ba tay,

tum - ba ta tum - ba tay,

tum - ba ta tum - ba tay,

tum - ba ta tum - ba, tum - ba ta tum - ba, tum - ba tum - ba tum - ba,

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tay tum - ba, tum-ba ta tum - ba tay. _____

tay tum - ba, tum-ba ta tum - ba tay. _____

tay tum - ba, tum-ba ta tum - ba tay. _____

tum-ba ta tum - ba, tum-ba ta tum - ba, tum-ba ta tum - ba, tum-ba tum-ba tum - ba.

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Tum-ba ta tum - ba, tum-ba ta tum - ba, tum-ba!

Tum-ba ta tum - ba, tum-ba ta tum - ba, tum-ba!

Tum-ba ta tum - ba, tum-ba ta tum - ba, tum-ba!

Tum-ba ta tum - ba, tum-ba ta tum - ba, tum-ba!

Tabla continues

PROGRAM NOTES

For both pieces, begin with ALL voice parts singing the bass line (treble voices one octave higher). Repeat the bass part as many times as desired and layer in the tenor, alto, and soprano lines. Clapping (on beats two and four) and swaying (on beats one and three; begin to the right) can be added as the conductor/teacher so desires. Encourage a portion or all of the singers to move away from their standard riser formation and experiment with a new tonal sound created from a different standing arrangement or use of performance space. Additionally, try either piece as a processional or recessional.

TEXT

IPA for “Ma lo we l’okun mo”

Ma lo we l’okun mo, o,

[ma lo we lo.kun mo o]

O ngbe won lo

[o n.be won lo]

IPA for “Tumba” There is no translation as these are simply random syllables

tay tumba ta tumba tay

[te tum.ba ta tum.ba te]

ah-lay-ah-lay ee ah lee

[a le a le i a li]

DURATION

Ca. 3 minutes 30 seconds

ABOUT THE COMPOSER



Kelly A. Miller is Coordinator of Music Education at the University of Central Florida where she conducts the Women’s Chorus and Ensemble, teaches intro to music education, secondary methods, conducting, and graduate classes while coordinating and supervising student teachers. Prior to UCF she taught at Western Illinois University, and was a high school teacher for thirteen years in Michigan, Florida, and Nebraska.

In addition to her choral directing and teaching, Kelly maintains a private voice studio and is in demand as a choral workshop clinician as well as leading all state and all conference choirs.

Kelly holds the D.M.A. degree in choral conducting from Michigan State University, the MM degree in music ed from the University of Nebraska at Omaha, and the BA degree in Music education from the University of Nebraska at Kearney.