

Eurhythmics:

- ① ✕ Stand with your right foot slightly ahead of your left foot, then lean forward
- ② ↘ Hold your right fist over your left fist as if gripping a pole, and pretend to mash grain in a bowl on the ground (see graphic on the cover)
- ③ (✕) Clap
- ④ ↗ Clap against chest with alternating hands, starting with the right
- ⑤ ↘ Both hands slap thighs
- ⑥ ↓ Drop both hands and head as if exhausted

To my dad, who sang this song with me

Canto de Pilón

(S.A.B., a cappella*)

Words and Music traditional from Venezuela

Arranged by Cristian Grases

With a steady motion ♩ = 80

The score consists of six staves:

- Eurhythmics Soprano:** Shows hand and foot movements. Hand 1 is a dash. Hand 2 is a downward stroke with a squiggle. Feet 1 and 2 are downward strokes with squiggles.
- Soprano:** Vocal line starting with a rest, then notes with lyrics: Hm, hm, hm.
- Alto:** Vocal line starting with a rest, then notes with lyrics: Hm, hm, hm.
- Eurhythmics Alto:** Shows hand and foot movements. Hand 1 is a dash. Hand 2 is a downward stroke with a squiggle. Feet 1 and 2 are downward strokes with squiggles.
- Baritone:** Vocal line starting with a rest, then notes with lyrics: Hm, hm, hm.
- Eurhythmics Baritone:** Shows hand and foot movements. Hand 1 is a dash. Hand 2 is a downward stroke with a squiggle. Feet 1 and 2 are downward strokes with squiggles.

* Also available in 2-Part, P1403.

This musical score is for guitar and voice. It features a guitar part with rhythmic notation and a vocal line with lyrics. The score is divided into two systems, each starting with a measure number (3 and 5). The guitar part includes a treble clef and a bass clef. The vocal line is in a treble clef. The lyrics are in Spanish. A large watermark 'For Review Only' is overlaid on the score.

3

4

3

4

hm cha ka ta cha ka ta pum cha ka cha ka

hm hm hm hm

hm hm hm hm

5

6

pum pum cha ka ta cha ka ta pum cha ka cha ka

hm Pi - la que pi - la Ma - rí - a, pi - la el ma - íz.

hm hm hm hm

7 8

pum pum Pi - la que pi - la Ma - rí - a pi - la el ma - íz.

Pi - la que pi - la Ma - rí - a, pi - la el ma - íz.

3 5 hm cha ka ta cha ka ta pum cha ka cha ka

9 10 *mf*

Hoy, hoy, hoy, hoy pi - lé to - do el ma -

Pi - la que pi - la Ma - rí - a, pi - la el ma - íz.

pum pum cha ka ta cha ka ta pum cha ka cha ka

For Review Only

11 12

í; hoy, hoy, hoy, hoy, que ma - má man - dó a pi -

mf

Hoy, hoy, hoy, que ma - má man - dó a pi -

pum pum Pi - la que pi - la Ma - rí - a pi - la el ma - íz

13 14

f

lar; pi - lé yo, pi - ló Ma - rí - a y tam - bién pi - ló Pi -

f

lar; pi - lé yo, pi - ló Ma - rí - a y tam - bién pi - ló Pi -

Pi - lé yo, pi - ló Ma - rí - a y tam - bién pi - ló Pi -

square = thighs

The musical score is written for a vocal line and piano accompaniment. The key signature is G major (one sharp) and the time signature is 3/4. The score is divided into measures 11-12 and 13-14. The vocal line has lyrics in Spanish. The piano accompaniment includes chords and rhythmic patterns. A large watermark 'For Review Only' is overlaid on the page.

15 16

lar; pi - lé yo, pi - ló Ma - rí - a y tam - bién pi - ló Pi -

lar; pi - lé yo, pi - ló Ma - rí - a y tam - bién pi - ló Pi -

lar; pi - lé yo, pi - ló Ma - rí - a y tam - bién pi - ló Pi -

17 18

mp lar. Pi - la que pi - la Ma - rí - a, pi - la el ma - íz.

mp lar. Pi - la que pi - la Ma - rí - a, pi - la el ma - íz.

lar. Pi - la que pi - la Ma - rí - a pi - la el ma - íz

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19 20

Pi - la que pi - la Ma - rí - a, pi - la el ma - íz.

Pi - la que pi - la Ma - rí - a, pi - la el ma - íz.

Pi - la que pi - la Ma - rí - a pi - la el ma - íz.

21 22

mf
Hoy, hoy, hoy, hoy pi - lé to - do el ma -

mp
Pi - la que pi - la Ma - rí - a, pi - la el ma - íz.

cha ka ta cha ka ta pum cha ka cha ka

For Review Only

23 24

iz; hoy, hoy, hoy, hoy, hoy, que ma - má man - dó a pi -

mf

Hoy, hoy, hoy, hoy pi - lé to - do el ma -

pum pum Pi - la que pi - la Ma - rí - a pi - la el ma - íz

25 26

lar; pi - lé yo, pi - ló Ma - rí - a y tam - bién pi - ló Pi -

iz; hoy, hoy, hoy, hoy, hoy, que ma - má man - dó a pi -

Hoy, hoy, hoy, hoy, que ma - má man - dó a pi -

For Review Only

27 28

lar; pi - lé yo, pi - ló Ma - rí - a y tam - bién pi - ló Pi -

f

lar; pi - lé yo, pi - ló Ma - rí - a y tam - bién pi - ló Pi -

lar. Pi - lé yo, pi - ló Ma - rí - a y tam - bién pi - ló Pi -

29 30

lar; pi - lé yo, pi - ló Ma - rí - a y tam - bién pi - ló Pi -

lar; pi - lé yo, pi - ló Ma - rí - a y tam - bién pi - ló Pi -

lar, pi - lé yo, pi - ló Ma - rí - a y tam - bién pi - ló Pi -

For Review Only

31 32

mf

lar. Pi - la que pi - la Ma - rí - a, pi - la el ma - íz.

mf

lar. Pi - la que pi - la Ma - rí - a, pi - la el ma - íz.

lar. Cha ka ta cha ka ta pum cha ka cha ka

33 34

mp

cha ka ta cha ka ta pum cha ka cha ka

mp

Pi - la que pi - la Ma - rí - a, pi - la el ma - íz.

pum pum hm hm hm

For Review Only

35 36

pum pum cha ka ta cha ka ta pum cha ka cha ka

Hm hm hm

hm hm hm hm

37 38 39 40

diminuendo e rallantando *breathy exhalation*

pum pum hm hm hm hm hm ha!

diminuendo e rallantando *breathy exhalation*

hm hm hm hm hm hm ha!

diminuendo e rallantando *breathy exhalation*

hm hm hm hm hm hm ha!



Venezuelan native **Cristian Grases** joined the University of Southern California faculty in the Fall 2010 semester and is currently a professor of choral music, conductor of the USC Thornton Concert Choir, and Vice-Dean of the Classical Division. As a sought-out conductor, clinician, academic, and adjudicator, he has traveled to Europe, North and South America, Asia, and Australia, conducting in prestigious halls such as Carnegie Hall, and presenting in numerous international conventions and symposia. Grases is also an award-winning composer whose works have been commissioned and sung by numerous prestigious ensembles around the world. Grases served as the Vice-President for Latin America of the International Federation for Choral Music until December, 2020, and was the chair of the Ethnic Music Repertoire and Resources Committee for the Western Division of the American Choral Directors Association (2009-2018). He currently serves in many international committees including the artistic committee for the World Youth Choir and the World Symposium on Choral Music.

Performance Notes

Venezuela, like many other countries from the Caribbean region, has a beautifully unique mixture of cultures. The historical combination of people from Europe, Africa, the Caribbean Islands, and the natives from the area, has allowed the natural blossoming of very diverse musical expressions. One of these expressions is the working song, which developed as a result of extended periods of labor. In Venezuela there are at least two well-known forms of working songs: the milking songs from the plains and the working songs from the coast, one of which is the traditional “canto de pilón” (mortar songs). In the Venezuelan coast, women use big mortars carved out of tree trunks to grind grain (usually corn, wheat, coffee, or cocoa), which is a tradition that came from African tribes. This is an intense physical activity and women often do this in groups of two or three so they feel accompanied and achieve results in shorter periods of time. To coordinate the strokes of those involved, they sing a tune. One of these traditional tunes is the one collected and arranged here. My father used to sing this tune to my brothers and me during long car trips or hiking on El Avila, Caracas’ most important mountain range, and we eventually were able to sing four-part canons. In this simple arrangement I included eurhythmic parts to symbolize the action of the women working.

Cristian Grases

Translation

*Pila que pila, María, pila el maíz
Hoy, hoy, hoy, hoy pilé todo el maíz
hoy, hoy, hoy, hoy, que mamá mandó a pilar
pilé yo, piló María, y también piló Pilar*

Grind and grind, María, grind the corn
Today, today, today, today I ground all the corn
today, today, today, today, that mother ordered to grind
I ground, María ground, and also Pilar ground

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