

PERFORMANCE NOTES

Gatatumba is a lively folk song that can be sung in a variety of voice combinations (treble, mixed, male). The percussion parts are a suggestion and can be changed as needed.

The villancico is a poetic and musical form from the Iberian Peninsula that was used during the late 15th through 18th centuries. During this time it was often an elaborate polyphonic art song, frequently using secular texts. This developed into the carols from Spanish speaking countries that are enjoyed during the Advent and Christmas celebrations. References to musical instruments in the lyrics include small bells (often attached to a stick), drums and the rebeck, a stringed instrument from medieval times. Used in Eastern Europe, North Africa and Spain, the rebeck is a bowed instrument, usually three strings, and a precursor to the viol.

As the folk song is from Andalucia, a region in southern Spain, the text is sung with a Castilian pronunciation. You will notice the difference from Latin American Spanish with the 'c' pronounced as a 'th' in the words, 'pancito' and ponchecito.'

Enjoy and perform in a carefree and playful style.

PRONUNCIATION and TRANSLATION

1. Gatatumba con ponderos y sonajas.
con poh-n-deh-rohs ee soh-nah-has
with instrument and jingle bells

Gatatumba no te metas en las pajas.
noh te meh-tahs eh-n lah-s pah-has.
don't hide in the straw

Gatatumba toca el bombo y el rabel.
toh-kah ehl boh-m-boh ee-eh-l rah-behl
play the drum and the rebeck (stringed instrument)

Gatatumba tamboril y cascabel.
tahm-boh-reel ee kahs-kah-bell
drums and bells

2. Gatatumba que bonita noche buena.
kay boh-nee-tah oh-eh-l ah-neh-nah
what a beautiful Christmas Eve

Gatatumba que me dio mi compañero,
kay meh-dee-oh mee cohm-pah-nyeh-roh
that my friends gave me.

3. Gatatumba que sabroso ponchecito
kay sah-broh-so poh-n-chay-thee-toh
with delicious tea and fruit

Gatatumba que me dio el tio pancito.
kay mee-dee-oh ehl tee-oh pah-n-thee-toh
Uncle Panchito gave me.

Composed for the Tacoma Youth Chorus
Young Men's Choir
Kyle Haugen, Conductor

Gatatumba

(for 3-Part Voices, Any Combination, piano and *opt. percussion)

villancico from Andalucia
arranged by Judith Herrington

Lively ♩ = 100

+ percussion (jingle bells)

All voices **mp**

A Ga - ta - tum - ba, tum - ba,

p *sempre staccato*

A tum - ba con pon - de - ros y so - na - jas. Ga - ta - tum - ba, tum - ba, tum - ba no te

*Percussion part for Jingle Bells, Tambourine and Drum available as a free download at
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11 12 13 14 15

me-tas en las pa-jas. Ga - ta - tum - ba, tum - ba, tum - ba, to - ca el bom - bo y el ra -

16 17 18 19 20

bel. Ga - ta - tum - ba, tum - ba, tum - ba, tam - bo - ril y cas - ca - bel.

+ percussion (tambourine)

21 Part 1 22 23 24 25

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

26 Part 2 27 28 29 30

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

26 27 28 29 30

tum - ba que bo - ni - ta no - che bue - na. Ga - ta - tum - ba, tum - ba, tum - ba que me

tum - ba que bo - ni - ta no - che bue - na. Ga - ta - tum - ba, tum - ba, tum - ba que me

31 32 33 34 35

dio mi com - pa - ñe - ro, Ga - ta - tum - ba, tum - ba, tum - ba, to - ca el bom - bo y el ra -

dio mi com - pa - ñe - ro, Ga - ta - tum - ba, tum - ba, tum - ba, to - ca el bom - bo y el ra -

36 37 38 39 40

bel. Ga - ta - tum - ba, tum - ba, tum - ba, tam - bo - ril y cas - ca - bel.

bel. Ga - ta - tum - ba, tum - ba, tum - ba, tam - bo - ril y cas - ca - bel.

61 62 63 64 65 **ff**
 tum - ba, tum - ba, tam - bo - ril y cas - ca - bel.

ff
 tum - ba, tum - ba, tum - ba, tam - bo - ril y cas - ca - bel.

ff
 tum - ba, tum - ba, tum - ba, tam - bo - ril y cas - ca - bel.

ff

JUDITH HERRINGTON is the Founder and Artistic Director of the highly acclaimed Tacoma Youth Chorus, a select auditioned choir serving more than 240 children in six instructional levels. In addition to her work with TYC, she brings more than thirty years of teaching and conducting experience to her work at Charles Wright Academy in Tacoma, Washington, where she received the Inspirational Faculty Award and the Murray Foundation Chair for Teaching Excellence.



Ms. Herrington is highly regarded as a guest conductor, workshop and choral clinician and is a past president and recipient of the leadership and service award of Washington American Choral Directors Association. Through Pavane Publishing, Colla Voce Publishing, and Hal Leonard, she has published choral compositions, arrangements and co-authored choral teaching texts. She also edits several choral series for Pavane Publishing.



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