

# Wau Bulan

Malaysian folk song  
in Dikir Barat style

arr. Tracy Wong

**A** ♩ = 60

S. E-wah bu - leh, E-wah bu - leh, E-wah te - ra - ju ti -

A. eh...

6

S. go, E-wah e - wah, E-wah bu - leh, E- te - ra - ju ti - go. E-wah bu -

A. (eh..)

**B**

11

S. leh, E-wah bu - leh, E-wah bu - leh te - ra - ju ti - go, E-wah e -

A. E-wah bu-leh, ah bu- leh, t'ra-ju ti- go

15

♩ = 100

S. wah, an bu - leh, E-wah bu - leh te - ra - ju ti - go. E-wah bu -

A. wah e-wah bu- leh go E-wah bu -

Tur

leh, E-wah bu - leh, E-wah bu - leh te - ra - ju ti - go, E-wah e -

23 Tutti wah, E-wah bu - leh, E-wah bu - leh te - ra - ju ti - go. A - la e -

27 **D** Tutti wah e - wah bu - leh, E-wah bu - leh te - ra - ju ti - A - la e -

31 Tutti wah, E-wah bu - leh, E-wah bu - leh ha! ju ti - go.

35 **E** (clap) S. A.

39 **F** S. E-wah bu - leh, E-wah bu - leh, E-wah bu - leh te - ra - ju ti -  
A. . bu-leh, E-wah bu- leh,

43 S. go, e - wah, E-wah bu - leh, E-wah bu - leh te - ra - ju ti -  
A. .o. E-wah e- wah e-wah bu-leh E-wah bu - leh te - ra - ju ti -

47 S. Ah hah!  
A. go. Ah hah!

PERUSAL SCORE ONLY - PLEASE DO NOT COPY

"Wau Bulan" is a folk song and dance that originates from Malaysia. It is performed in the *Dikir Barat* style whereby performers sit in rows on the floor / stage to sing and do choreographed hand and body movements. *Dikir Barat* is usually performed by Malaysians as a way of preserving and cultivating the Malay community culture of song and dance. The flexibility of this style of performance allows the music to be adapted to various settings and performers. Performers are also encouraged to come up with new lyrics to any existing tune. "Wau Bulan" describes the beauty of the Malaysian traditional kite (*wau*) with a rounded bottom shaped like a half moon (*bulan*) as it flies up high in the sky.

Translation and pronunciation guide:

**Ewah boleh teraju tigo**

ɛwah bʊlə tɛradʒu tigo

*Wow, the three-cornered moon*

**Alah ewah teraju tigo**

alah ɛwah bʊlə tɛradʒu tigo

*Wow, the three-cornered moon*

Performance guide:

Section A – Melody can be sung by a soloist, or a small group of singers.

Section B – Equal amount of voices for both voice parts.

Section C – tempo change begins at bar 18. Percussion, additional hand claps and movements (repeat as needed) here.

Section D – second half of the melody is presented.

Section E – not sung. Percussion break / hand clap and movements (repeat as needed)

\*optional repeat of section C and/or D\*

Section F – final section that rounds off to the end.

This piece is to be sung with a bright and forward sound throughout. Suggest using rhythmic patterns for hand drums (*kompang*, or one that is similar): The first pattern (hand drum 1) should be the main accompaniment, especially if there is only one percussionist. Other parts can be added depending on the number of percussionists

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**Tracy Wong** hails from Malaysia and is a choral conductor, music educator, vocalist and pianist. She is the Associate Artistic Director of Young Voices Toronto and the Artistic Director of the Mississauga Festival Youth Choir. Tracy is currently (2017) pursuing a Doctor in Musical Arts (Choral Conducting) degree at the University of Toronto under the tutelage of Dr. Hilary Apfelstadt after completing a Master in Music Performance (Choral Conducting) at the same institution. She is also a proud recipient of the Elmer Iseler National Graduate Fellowship in Choral Conducting. Many of Tracy's choral works have been published and performed by Malaysian choirs at international competitions and festivals. She has also recently completed the compilation of Canadian composer Nancy Telfer's choral compositions, a resource for music educators and choral directors.