

Two Brazilian Folk Songs / Trad Brazilian - arr Burrows & Dekaney  
3-pt Mix (opt Bar) with Kbd & Opt 2 Flutes, Perc

# Two Brazilian Folk Songs

Traditional Brazilian Folk Songs

Arranged by

**LON BEERY & ELISA DEKANEY**

Three-part Mixed Voices (Optional Baritone)  
with Keyboard & Optional Two Flutes and Percussion

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## Guide to the Portuguese Pronunciation

Unlike most of South Americans who speak Spanish, most Brazilians speak Portuguese. Portuguese is perhaps a bit more challenging in that certain vowels are nasalized similarly to French. Such sounds may be new for English speaking singers. Those who know IPA should consult Dr. Dekaney's IPA guide provided below. Those who are not familiar with IPA may be more comfortable with the Tone Syllable (TS) provided by Dr. Beery. Here are a few things to keep in mind:

1. *oh* (as in "como") is like a long "o" but without the diphthong
2. *ay* (as in "peixe") is like a long "a" but without the diphthong
3. Vowels which are followed by an "n" or "m" are generally nasalized. In the Tone Syllables below these vowels are followed by a (n). This should not be confused as if to suggest that this is a final "n" sound, but rather that the vowel is nasalized as in French.
4. Double *r* (as in "morreu") are pronounced with an aspirated "h", similar to the German *ch* sound as in Bach.
5. Inner *r* (as in "fora") should be flipped.

### PEIXE VIVO

Como pode um peixe vivo

IPA ['komu pɔdʒi ũ 'pejʃi 'vivu]  
TS koh(n)-moo poh-jeeoo(n) pay-shee vee-voo

viver fora d'água fria

IPA [vi'ver 'fɔra 'dagwa 'fria]  
TS vee-vehr foh-rah dah-gwah-free-ah

Como poderei viver

IPA ['komu pode'rej vi'ver]  
TS koh(n)-moo poh-day-ray vee-vehr

Sem a tua companhia

IPA ['sɛj a 'tua kɔpa'nia]  
TS say(n) ah too-ah koh(n)-pah(n)-nee-ah

Os pastores desta aldeia

IPA [os pas'tores 'desta aw'deja]  
TS Ohs pahs-toh-ays dehs-tahoo-day-uh

Já me fazem zombaria

IPA [ʒa mi 'fazɛj zɔba'ria]  
TS zjah mee fah-zay(n) zoh(n)-bah-ree-ah

Por me verem assim chorando

IPA [por mi 'verɛj a'sĩ ʃo'rãdu]  
YS pohr mee vay-ray(n) ah-see(n) shoh-rah(n)-doh

Sem a tua companhia

IPA ['sɛj a 'tua kɔpa'nia]  
TS say(n) ah too-ah koh(n)-pah(n)-nee-ah

### PIRULITO

Pirulito que bate bate

IPA [piru'litu ki 'batʃi 'batʃi]  
TS pee-roo-lee-too kee baht-chee baht-chee

Pirulito que já bateu

IPA [piru'litu ki 'ʒa ba'tew]  
TS pee-roo-lee-too kee zjah bah-tayoo

Quem gosta de mim é ela

IPA ['kɛj 'gɔsta dʒi 'miŋ ɛ 'ɛla]  
TS kay(n) goh-sta jee mee(n)-eh eh-lah

Quem gosta dela sou eu

IPA ['kɛj 'gɔsta 'dɛla 'sow ew]  
TS kay(n) goh-stah day-lah soh-ayoo

A menina que eu amava

IPA [a me'nina ki ew a'mava]  
TS ah may-nee-nah kee ayoo ah-mah-vah

Coitadinha já morreu

IPA [kojta'dʒina ʒa mo'xew]  
TS kohee-tah-jee(n)-gyah zjah moh-[ch]ayoo

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for Three-part Mixed Voices (Opt. Bar.) with Keyboard  
and Optional Two Flutes and Percussion\*

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“Peixe vivo” ♩ = 72

Part I

Part II

Part III  
(Opt. Bar.)

Flute 1, 2

Keyboard

*mp*

*mp*

*mp*

*mp*

Co - mo  
Is it

“Peixe vivo” ♩ = 72

3

Co - mo  
Is it

*mp*

po - deum pei - xe vi - vo Vi - ver fo - ra d'a - gua fri - a? Co - mo  
pos - si - ble for fish to sur - vive with - out wa - ter? Is it

\* The parts for optional flutes and optional percussion may be found on pp. 13–15. One or both of the flute parts may be played by a second keyboard player.

4

5

po - deum pei - xe vi - vo Vi - ver fo - ra d'a - gua fri - a?  
 pos - si - ble for fish\_\_ to sur - vive\_\_ with - out wa - ter?

Co - mo  
How would  
Mel.

po - deum pei - xe vi - vo Vi - ver fo - ra d'a - gua fri - a? Co - mo  
 pos - si - ble for fish\_\_ to sur - vive\_\_ with - out wa - ter? How would

7

po - de - rei vi ver?\_\_ Co - mo po - de - rei vi ver?\_\_  
 I then ev - er live?\_\_ How would I then ev - er live?\_\_

po - de - rei vi ver?\_\_ Co - mo po - de - rei vi ver?\_\_ Sem a  
 I then ev - er live?\_\_ How would I then ev - er live?\_\_ with -

9

(opt. Part I solo)

*Sem a*  
With -

*Sem a*  
With -

*tu - a, sem a tu - a, Sem a tu - a com - pan - hi - a? Sem a*  
out you, with - out you, with - out you, oh, my dear one? With -

11

*tu - a, Sem a tu - a, Sem a tu - a com - pan - hi - a? Sem a*  
out you, with - out you, with - out you, oh, my dear one?

*tu - a, Sem a tu - a, Sem a tu - a com - pan - hi - a? Sem a*  
out you, with - out you, with - out you, oh, my dear one?

*tu - a, Sem a tu - a, Sem a tu - a com - pan - hi - a?*  
out you, with - out you, with - out you, oh, my dear one?

*a2*

*Ospas - to - res des - taal - de - ia Je me*  
All the shep - herds from the vil - lage, they have

Loo loo loo loo loo

Loo loo loo loo loo

*fa - zem zom - bar - i - a, Os pas - to - res des - taal - de - ia Je me*  
no - ticed how I miss you. All the shep - herds from the vil - lage, they have

loo loo loo, Loo loo loo loo loo

loo loo loo, Loo loo loo loo loo

18

fa - zem zom-bar - i - a. Por me ve - rem as-sim cho-ran - do Por me  
 no - ticed how I miss you. For they see \_\_\_ that I am cry - ing, for they

loo loo loo. Por me ve - rem as-sim cho-ran - do Por me  
 For they see \_\_\_ that I am cry - ing, for they

Por me ve - rem as-sim cho-ran - do Por me  
 For they see \_\_\_ that I am cry - ing, for they

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ve - rem as-sim cho-ran - do Sem a tu - a, Sem a tu - a, Sem a  
 see \_\_\_ that I am cry - ing, With - out you, With - out you, With -

ve - rem as-sim cho-ran - do Loo loo loo loo loo  
 see \_\_\_ that I am cry - ing,

ve - rem as-sim cho-ran - do Loo loo loo loo loo  
 see \_\_\_ that I am cry - ing,

tu - a, com-pan - hi - a. Sem a tu - a, Sem a tu - a, Sem a  
out you, oh, my dear one. With - out you, With - out you, With -

loo loo loo, Loo loo loo loo loo

loo loo loo, Loo loo loo loo loo

tu - a, com-pan - hi - a. Pi - ru -  
out you, oh, my dear one. Lol - li -

loo loo loo

loo loo loo

*mf*

*mf*

*mf*

Pi - ru -  
Lol - li -

Pi - ru -  
Lol - li -

## 26 "Pirulito"

*li - to que ba - te ba - te, Pi - ru - li - to que ja ba - teu, Quem*  
 pop,hear it tap, tap, tap - ping, Lol - li - pop, it be-gins to beat. My

*li - to que ba - te ba - te, Pi - ru - li - to que ja ba - teu, Quem*  
 pop,hear it tap, tap, tap - ping, Lol - li - pop, it be-gins to beat. My

*li - to que ba - te ba - te, Pi - ru - li - to que ja ba - teu, Quem*  
 pop,hear it tap, tap, tap - ping, Lol - li - pop, it be-gins to beat. My

## "Pirulito"

## 28

*gos - ta de mim e e - la, Quem gos - ta de - la sou eu. Pi - ru -*  
 heart,hear it beat - ing loud - ly from my head down to my feet. Lol - li -

*gos - ta de mim e e - la, Quem gos - ta de - la sou eu. Pi - ru -*  
 heart,hear it beat - ing loud - ly from my head down to my feet. Lol - li -

*gos - ta de mim e e - la, Quem gos - ta de - la sou eu. Pi - ru -*  
 heart,hear it beat - ing loud - ly from my head down to my feet. Lol - li -

li - to que ba - te ba - te, Pi - ru - li - to que ja ba - teu, A me -  
pop, hear it tap, tap, tap - ping, Lol - li - pop, it be - gins to beat. Hear our

li - to que ba - te ba - te, Pi - ru - li - to que ja ba - teu, A me -  
pop, hear it tap, tap, tap - ping, Lol - li - pop, it be - gins to beat. Hear our

li - to que ba - te ba - te, Pi - ru - li - to que ja ba - teu, A me -  
pop, hear it tap, tap, tap - ping, Lol - li - pop, it be - gins to beat. Hear our

ni - na que eu a - ma - va Coi - ta - di - nha ja mor - reu. Pi - ru  
hearts as they beat to - geth - er like the rhy - thm of a song. Lol - li

ni - na que eu a - ma - va Coi - ta - di - nha ja mor - reu. Pi - ru  
hearts as they beat to - geth - er like the rhy - thm of a song. Lol - li

ni - na que eu a - ma - va Coi - ta - di - nha ja mor - reu. Pi - ru  
hearts as they beat to - geth - er like the rhy - thm of a song. Lol - li

35

*li - to que ba - te ba - te, Pi - ru - li - to que ja ba - teu, A me -*  
 pop, hear it tap, tap, tap - ping, Lol - li - pop, it be - gins to beat. Hear our

*li - to que ba - te ba - te, Pi - ru - li - to que ja ba - teu, A me -*  
 pop, hear it tap, tap, tap - ping, Lol - li - pop, it be - gins to beat. Hear our

*li - to que ba - te ba - te, Pi - ru - li - to que ja ba - teu, A me -*  
 pop, hear it tap, tap, tap - ping, Lol - li - pop, it be - gins to beat. Hear our

37

*ni - na que eu a - ma - va Coi - ta - di - nha ja mor - reu,*  
 hearts as they beat to - geth - er like the rhy - thm of a song,

*ni - na que eu a - ma - va Coi - ta - di - nha ja mor - reu,*  
 hearts as they beat to - geth - er like the rhy - thm of a song,

*ni - na que eu a - ma - va Coi - ta - di - nha ja mor - reu,*  
 hearts as they beat to - geth - er like the rhy - thm of a song,

Coi - ta - di - nha ja mor -  
like the rhy - thm of a

Coi - ta - di - nha ja mor -  
like the rhy - thm of a

Coi - ta - di - nha ja mor -  
like the rhy - thm of a

reu.  
song, Coi - ta - di - nha ja mor - reu.  
like the rhy - thm of a song.

reu.  
song, Coi - ta - di - nha ja mor - reu.  
like the rhy - thm of a song.

reu.  
song, Coi - ta - di - nha ja mor - reu.  
like the rhy - thm of a song.

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## “Peixo Vivo”

Small Shaker

Floor Tom

Staccato Timpani Mallet

The Floor Tom is a substitute for the surdo, a double-headed deep bass drum played in the samba schools of Rio de Janeiro. The shaker should be small and have a sound that blends with the choir. Clean, empty plastic bottles and small metal cans can quickly be made into shakers by filling them with dry rice or metal shot and fastening the two together.

## “Pirulito”

Floor Tom

Triangle

Agogo Bell

Staccato Timpani Mallet

Metal Beater

Light Drum Stick or Metal Beater

The Floor Tom is a substitute for the zabumba, a double-headed shallow bass drum played in Brazil’s northeast with one bare hand and one mallet. + = muffled or closed, o = open, ringing. Two cowbells can also be used to substitute for the agogo bell.

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“Peixe vivo” ♩ = 72

mp

3

Musical notation for the first staff of the piece, starting with a treble clef, a key signature of one flat (Bb), and a 4/4 time signature. The tempo is marked as ♩ = 72. The dynamics are marked as *mp*. The staff contains a series of eighth notes with slurs, followed by a triplet of eighth notes.

Musical notation for the second staff, continuing the melody with eighth notes and slurs.

3

Musical notation for the third staff, featuring a triplet of eighth notes at the beginning.

3

Musical notation for the fourth staff, featuring a triplet of eighth notes at the beginning.

Musical notation for the fifth staff, ending with a double bar line and a repeat sign.

26 “Pirulito”

8

Musical notation for the first staff of the second piece, starting with a treble clef, a key signature of one sharp (F#), and a 4/4 time signature. The dynamics are marked as *mp*. The staff contains a series of eighth notes with slurs, followed by a triplet of eighth notes.

Musical notation for the second staff, continuing the melody with eighth notes and slurs.

40

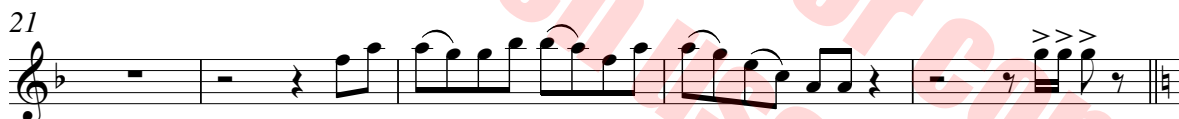
Musical notation for the third staff, ending with a double bar line and a repeat sign.

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ISBN 978-0-8258-8711-6



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