

# *Lucília Guimarães Villa-Lobos*

## *CANTAR é VIVER To Sing Is To Live*

### **Online Edition**

Songs for Choruses and for Voice and Piano

[Mary Luciana Lombardi](#), Selections and Translations

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[Lucília Guimarães Villa-Lobos: An Introduction, by  
Mary Luciana Lombardi \(2008\)](#)

[Live Recordings of Music by  
Lucília Guimarães Villa-Lobos](#)

[Note that the mp3 files on the page linked above are designed to be played with the Quicktime plugin available [free from Apple computer](#). Also some browsers will not allow the plugin to work for security reasons and you will have to manually give permission.]

[Concert performances of Music by  
Lucília Guimarães Villa-Lobos  
\(2003, 1999, 1994, 1975, 1965\)](#)

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\*Extras\* Online

\*Selections from [Live Recordings of Music by Lucília Guimarães Villa-Lobos](#) (MP3s)

[List of Concert performances of Music by Lucília Guimarães Villa-Lobos](#)

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Lucília Villa-Lobos

**Introduction** to the 1977 edition of *Cantar é Viver*  
by professoras Luiza Palhano Quadros, Edila Sousa-Aguiar Rocha, and  
Maria Eugenia Pierre

## *Lucília Guimarães Villa-Lobos*<sup>1</sup>

### "The Teacher of Teachers"<sup>2</sup>

This great Brazilian musician was born in the city of Paraíba do Sul on 26 May 1886 and died at Guanabara on 25 May 1966.

The first born of a large family, she began her musical studies in her hometown, and completed, with brilliance, the theory, harmony, and piano courses at the Instituto Nacional de Música.<sup>3</sup>

In 1913 she married Heitor Villa-Lobos, who became the best-known Brazilian composer of his generation, and with whom she was collaborator and masterful interpreter in concerts in Brazil and abroad for twenty years.<sup>4</sup>

She began her professional life as a successful piano teacher.

In the competition for Music Professor at the Teachers College she attained brilliant approbation.<sup>5</sup>

In 1932 she helped organize the study of music in public schools, and was Master teacher for the first group of teachers of choral song.<sup>6</sup>

She founded and for years directed the "Professors Chorus."<sup>7</sup>

In her work with the national Service for Musical Education (SEMA), she served as professor, conductor, director, president of committees, conference presenter, artistic consultant, and teacher of Courses for Professors.<sup>8</sup>

She enriched the school repertoire: composing, arranging, adapting, and harmonizing music for all environments, thanks to her competence.<sup>9</sup>

She organized innumerable vocal ensembles: Côro dos Apiacás, Curumins, Santa Rosa de Lima, Pequenos Jornaleiros, Colégio Santo Amaro, Asilo São Cornélio, Internato Pedro II, Orfeão Misto de Alunos das Escolas Secundárias e Orfeão Paraíba do Sul, in the city of the same name.<sup>10</sup>

As artistic director of the "Conjoined Voices of Brazil," one felt at every moment the excellence of her intellectual and artistic gifts.<sup>11</sup>

She was an inspired composer and left us beautiful melodies.<sup>12</sup>

Intelligent, competent, an artist of rare sensibility, profoundly religious, and of highest morals, *Dona*\* Lucília had a shining personality and dedicated herself to teaching and to the art of music.

\* *Dona*, a form of address indicating affectionate respect, abbreviated as *D*.

# Lucilia Guimarães Villa-Lobos

## "A Mestra das Mestras"

A grande musicista brasileira nasceu na cidade de Paraíba do Sul em 26 de maio de 1886 e faleceu na Guanabara em 25 de maio de 1966.

Primogênita de numerosa família, iniciou os estudos na terra natal, vindo completar, com brilho, no Instituto Nacional de Música os cursos de Teoria, Harmonia e Piano.

Casou-se em 1913 com Heitor Villa-Lobos, que se tornou o maior compositor brasileiro de sua geração, de quem foi colaboradora e intérprete magistral em concêrtos no Brasil e no exterior.

Começou a vida profissional como eficiente professora de piano.

No Concurso para Professora de Música da Escola Normal obteve brilhante aprovação.

Em 1932, ajudou a implantar o ensino de música nas escolas públicas e foi Mestra do primeiro grupo de professores de Canto Orfeônico

Foi fundadora e durante anos regente do "Orfeão de Professores".

No Serviço de Educação Musical (SEMA) exerceu as funções de professora, regente, orientadora, presidente de Comissões, conferencista, consultora artística e docente de Cursos para Professores.

Enriqueceu o repertório escolar: compondo, fazendo arranjos, adaptações, ambientações e harmonizações, graças a sua competência.

Organizou inúmeros conjuntos vocais: Coro dos Apiacás, Curumins, Santa Rosa de Lima, Pequenos Jornalheiros, Colégio Santo Amaro, Asilo São Cornélio, Internato Pedro II, Orfeão Misto de alunos das Escolas Secundárias e Orfeão Paraíba do Sul, na cidade do mesmo nome.

Como supervisora artística do "Conjunto Vozes do Brasil", fez sentir, a cada momento, a excelência dos seus dotes intelectuais e artísticos.

Foi compositora inspirada e nos legou lindas melodias.

Inteligente, competente, artista de rara sensibilidade, profundamente religiosa e de moral elevada, D. Lucília tinha uma personalidade fulgurante e dedicou-a ao magistério e à arte musical.

**Preface** to the 1977 edition of *Cantar é Viver*  
by professoras Luiza Palhano Quadros, Edila Sousa-Aguiar Rocha, and  
Maria Eugenia Pierre

## *Preface*

We had the fortune to know Lucília Guimarães Villa-Lobos and to live closely with her.

She left, in her passage upon the Earth, unforgettable memories and inspired melodies, which need to be known and made public.<sup>13</sup>

Our friend was agreeable in her attitudes, noble in her actions and discreet, even in her style of dress.

She was, truly, an artist of great sensitivity.

Her competency, allied to her total dedication to music, was prodigious. She could explore a melody in such a personal way, sometimes using innovative sonorities, sometimes with expressive word painting, that she could profoundly touch, and even galvanize entire theater audiences.

Anyone who heard the vocal ensembles prepared by her, and could, as we, keep up with her work since music school, from the choices of music, the voices, the arrangements, the interpretation, the perfecting intonation, to the careful presentations and the expressive and efficient direction, all realized with the enthusiasm that was unique to her, can well remember, longingly, the vivid moments of pure art.

Lucília Guimarães Villa-Lobos was not only a dedicated Teacher, but she was also a composer, an extraordinary pianist, a director, an arranger of melodies, finally, a tireless worker on behalf of music, and very especially of Brazilian music.

Her simplicity, kindness, and intelligence were her endowments.

We, who are proud of our friend, who made her mark in the teaching of music in Brazil, wish that her music can be sung by future generations, with the same pleasure with which her contemporaries had the privilege of interpreting them.

Much of her extensive work has been lost, but what we have will help current professors who work in Choruses and Choral Societies.<sup>14</sup>



## Prefácio

Tivemos a ventura de conhecer Lucília Guimarães Villa-Lobos e com ela conviver.

Deixou ,em sua passagem sôbre a Terra, inesquecíveis lembranças e inspiradas melodias, que precisam ser conhecidas e divulgadas.

Nossa amiga era agradável nas atitudes, nobre nas ações e discreta, até no modo de trajar.

Foi, positivamente, uma artista de grande sensibilidade.

A competência aliada à dedicação integral à música, fazia prodígios. Soube explorar uma melodia de modo tão pessoal, ora usando artifícios sonoros, ora interpretando palavras, que conseguia emocionar, e até empolgar, platéias inteiras.

Quem ouviu os conjuntos vocais por ela preparados, e pôde como nós, acompanhar a tarefa desde a escolha da música, das vozes, o arranjo, a interpretação, a afinação esmerada, a apresentação cuidadosa e a regência expressiva e eficiente, tudo realizado com aquêl entusiasmo que lhe era peculiar, pode bem recordar, saudosamente, os momentos de pura arte vividos.

Lucília Guimarães Villa-Lobos foi, não só a Mestre dedicada, mas soube ser também a compositora, a exímia pianista, a regente, a arranjadora de melodias, enfim, a trabalhadora incansável em prol da música, e muito especialmente, da música brasileira.

A simplicidade, a bondade e a inteligência foram seus apanágios.

Nós, que nos orgulhamos desta amiga, que foi um marco do ensino de música no Brasil, desejamos que sua música possa ser cantada ainda pelas gerações vindouras, com o mesmo prazer com que seus contemporâneos tiveram o privilégio de interpretá-las.

Muito se perdeu da extensa obra, mas o que encontramos, será pôsto ao alcance de todos, para auxiliar os atuais professôres, que trabalham em Coros e Canto Orfeônico.

## Notes and Sources

by [M. L. Lombardi](#)

### Notes

1 Lucília Guimarães Villa-Lobos was well-known, respected, and admired during her lifetime as a pianist, composer, founder and director of choral ensembles, and professor. The title of the collection of her music, "*Cantar é Viver*" ("To Sing Is To Live") was a phrase she used frequently, as was: "Nowadays, I live for God and for Music" ("Atualmente vivo para Deus e para a Música").

In the Online Edition, on p. 3, is an undated photographic portrait, originally published in *Villa-Lobos: visto da platéia e na intimidade, 1912/1935* (p. 242), the primary source for information about her life and work. In these Notes, the page numbers for citations refer to that source. Also in this Online Edition is the 1965 photograph of her with the choral ensemble she founded that year, the Orfeão Paraíba do Sul, reproduced herein on page 6. (Photograph mailed to M. L. Lombardi)

2 The title, "Teacher of Teachers," dates from 1932 when *Dona* Lucília Villa-Lobos worked with her husband, Heitor Villa-Lobos, to select and prepare music teachers for the new government program teaching choral singing in the public schools of the city of Rio de Janeiro, then the Federal District. She was known for her expertise in training voices to sing in tune, with precise diction and attention to posture and breathing, and in following the director. An obituary published in the *Diário de Notícias* (May 29, 1966), states that 10,000 students participated in the first demonstration of choral singing. (p. 308)

3 She was the first daughter of seven children (3 girls, 4 boys), of José Guimarães and Ludelina Pita de Oliveira Guimarães. Her mother was her first piano teacher. She won a gold medal from the Instituto Nacional de Música.

4 In her "Minhas Memórias," she describes how she was introduced to her husband through a friend of her parents. At their first meeting he played guitar, she piano; at the second, he played cello, she piano. They played music together again many times, and, she wrote: "The repeated contacts, the artistic affinity, and a natural and growing attraction, culminated in our engagement." After their marriage they lived in her home with her siblings. She continued to perform, compose, and teach. He continued to perform and began to compose his first works. Since "he didn't yet play the piano, it was I [Lucília] who played the first executions, partially." (pp. 223-24)

Her siblings remember that although he never had children, he demonstrated deep paternal feeling for, and enjoyed playing with, his nieces. He dedicated a piece to each one and wrote many pieces for children. (pp. 228-29)

D. Lucília Villa-Lobos collaborated with her husband for over twenty years. As the first, and “authorized,” interpreter of his compositions (p. 245), she supported him with her intelligence, cooperation, devotion, and confidence in his ideas. According to Octavio Bevilacqua, who wrote a posthumous homage in *O Globo* (July 1, 1966), “her career as a composer could have been major, if she had not been so modest and lacking in egotism. It must be acknowledged,” he said, “that her name is linked indissolubly to her husband’s work, as she gave him her artistry, her faith, and her courage performing in public during the years when audiences were actively hostile, irritated, and aggressive in their response to his works, as, for example, during the Modern Art Week in São Paulo in 1922.” Bevilacqua, and others, recognized that Lucília had a decisive and important role during an early period of the work of her husband. (pp. 317-18)

She participated with other performers in the ambitious marathon excursion to many (54) cities within the interior of the state of São Paulo in 1931. (pp. 175-77; photos pp. 363-67, 371) With her teaching, she contributed to their household expenses.

Not only did his wife perform in concerts in Brazil and France, she also graciously entertained friends and supporters at home and abroad. In Paris (1927-30), when he wanted to entertain, and since their finances did not allow them to hire a cook, she prepared typical Brazilian meals featuring *feijoada*. (Photo on p. 375) He encouraged friends to visit wherever he lived, and their home, at Rua Didimo No. 10, in the center of Rio de Janeiro, was busy with colleagues, students, friends, and patrons. (Photo on p. 360)

For more information about *Dona Lucília’s* musical collaborations with her husband, see: [\*Women in the Modern Art Movement in Brazil, 1917-1930\*, by Mary \[Luciana\] Lombardi, Ph.D. dissertation, University of California Los Angeles, 1977](#), pp. 118-150.

5 When she was approved to teach music at the Escola Normal, she was unable to take the position at that time because she accompanied her husband to Paris. Later she resumed teaching piano, harmony, counterpoint, and singing.

6 As professor of music for the Serviço de Educação Musical e Artístico (SEMA) for thirty years, she taught and organized numerous choral ensembles in Rio de Janeiro, often winning prizes for their performances. Although she stated she was not interested in administrative work and declined official appointment, she often served as its director.

7 The Professors’ Chorus established by H. Villa-Lobos was prepared and led by D. Lucília, who also participated as a singer (contralto). Photographs of the Orfeão do Professores appear in *Visto* (pp. 368, 376, 378). Information about music programmed at their concerts is in Note 12 below.

8 In her service on committees and competition juries, she was known for her impartial attitude and critical judgment. A photo of the Liszt Competition judges is in *Visto* (p. 377).

9 Between 1972 and 1977, her colleagues published *Cantar é Viver* (To Sing Is To Live), the six-volume collection of her compositions and arrangements from which the Online Edition has been created.

10 This list summarizes the names of the many choral ensembles (also called choral societies) she founded and directed during her long career. Many won prizes. She was particularly interested in teaching children from orphanages (Asilo São Cornelio) and from the poor Rio de Janeiro neighborhoods of Saúde and Gamboa, specifically with the Côro dos Ápiacás. Sometimes, she provided shoes and clothing, as in the case of her work at Rádio Tupí, which continued for more than ten years. Dr. Teofilo de Barros, the radio's artistic director, called her chorus "The Jewel of Tupí (A Jóia da Tupí). (p. 313) In her "Memorias" she explains that she chose the name Ápiacás for the chorus because it refers to a tribe of Brazil's Tupí Indians known for their strength and bravery, before they became extinct. (pp. 253-54)

D. Lucília's work at Rádio Tupí and Rádio Nacional, from the 1930s to 1945, included broadcasts and concert tours throughout Brazil and, in December of 1942, a broadcast to the United States.

In 1939, at the request of Rádio El Mundo in Buenos Aires, she composed a marcha-rancho (military march): "Saudação à República Argentina" (*Cantar é Viver*, Vol. 2, no. 29 and Vol. 6, no. 7; herein on p. 57 and p. 104).

In 1950 she returned to Rádio Tupí to create a new children's chorus, the Côro dos Curumins, but it did not survive for long. (pp. 291-94; photo, p. 361) In 1956, 1957 and 1958, with her chorus, Orfeão Padre José Mauricio at the Escola Orsina da Fonseca in Rio de Janeiro, she traveled to her birthplace of Paraíba do Sul to give concerts. It was the enthusiastic reception they received, she wrote, that gave her the idea to retire there. (pp. 300-301)

She was honored in July of 1964, at the invitation of the local (Paraíba do Sul) Lions' Club, to give the opening address to a conference about Brazil's National Hymn. (pp. 303-304, 326; program, p. 359)

In January of 1965, with the Orfeão Paraíba do Sul, the last choral society Lucília Guimarães Villa-Lobos created, she received ovations and accolades at their first concert. It was so successful, and the venue so small, a second concert had to be presented immediately afterwards. She received flowers and honors, including a silver tuning fork, a commemorative plaque, and the title of "Cidadã Honorária" da Cidade de Paraíba do Sul (Honorary Citizen of the City of Paraíba do Sul). (pp. 301-302, 333) A recording was made of these performances, originally issued on LP and selections from those performances [appear here online](#).

11 The work of D. Lucília with the "Vozes do Brasil" (Voices of Brazil) included the title of Artistic Supervisor. She composed and arranged special music for its members, 15 professôras who performed without conductor, in Rio de Janeiro at the Teatro Municipal, on Rádio Roquette Pinto, supported by *O Globo* and the Ministry of Education. They also performed in Petrópolis, Teresópolis, and other locales, always with educational goals, receiving praise and applause. (p. 314, photo p. 368) In November of 1954, the Vozes do Brasil performed several of her works in a concert for young people sponsored by the Orquestra Sinfônica Brasileira. (Program, pp. 295, 359)

12 Many of her most beautiful melodies are included in this Online Edition of *Cantar é Viver*. The first one, written in 1932, “Hino ao Sol do Brasil” (Hymn to the Brazilian Sun), is a simple two-voice melodic canon, with dramatic effects of crescendo and diminuendo. (*Cantar é Viver*, Vol. 1, no. 1; herein on p. 21) Its popularity continued for many years as her choral ensembles performed it often. Her husband included it in programs with the Professors’ Chorus, from their first concert in July 1932, presenting the idea of Choral Music in schools (“A Música Orfônica”), to concerts in 1933 and 1934. (pp. 188-91, 198, 202, 203) Most notably, perhaps, he programmed it on the occasion of his work at the Congresso de Educação Musical Popular, in Prague in 1936, when a chorus of 80 “desajustada” (maladjusted) children learned to sing it in Portuguese within one week. (pp. 220, 250-52) She is credited with writing the lyrics as well as the music for this song (*Cantar é Viver*, Vol. 1, no. 1), but a biographical section in *Visto* (p. 314), by Professôra Edila de Souza Aguiar Rocha, states that her siblings wrote them.

13 A concert of music composed and arranged by Lucília Guimarães Villa-Lobos was presented a posthumous homage in September of 1967 at the Escola Nacional de Música in Rio de Janeiro with several of her choruses: the Orfeão Paraíba do Sul, Orfeão Lucília Guimarães Villa-Lobos (formerly the Orfeão Escola Normal Heitor Lira), and the Banda Lucília Guimarães Villa-Lobos. The program and commentary appear in *Visto*. (pp. 314, 318-22; photo on p. 369)

14 Among other compositions presumed lost is music she wrote for a radio adaptation of Louisa May Alcott’s *Little Women* (as an opera) produced in July 1937. It was listed as forthcoming in *Cantar é Viver* (First Edition, Volume 6), according to the list of her “Complete works” (*Obras completas*) in *Visto* (p. 333), but that music is not included in the copy of Volume 6 used to create the Online Edition.

## Sources

Author: Villa-Lobos, Lucília Guimarães, 1886-1966.

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Printing: Impresso sob a responsabilidade de seus irmãos Luiz, Dinorah, Oldemar e Álvaro, num preito de saudade.

Date: [Rio de Janeiro, copyright 1972-77] Todos os direitos reservados. Distribuição Gratuita.

Description: 6 volumes: Music and Lyrics in score.

Contents: [Introduction]: Lucília Guimarães Villa-Lobos: "A Mestra de Mestras." Prefácio. Vol. 1: Músicas para o ensino primário e cursos normais, da autoria da compositora e de arranjos de músicos escolhidas. Vol. 2: Ensino médio, Côro feminino. Vol. 3: Arranjos de músicas folclóricas e de músicas estrangeiras. Cursos médios. Vol. 4: Arranjos de músicas brasileiras [e de músicas estrangeiras]. Côro feminino. Vol. 5: Arranjos de músicas brasileiras [e da autoria de compositora]. Cursos médios. Côro misto. Vol. 6: Músicas da autoria de Lucília G-V. Lobos. Canto e piano

Comments: The First edition of *Cantar é Viver* was projected to include 162 songs, in six volumes, itemized as her "Complete Works" (*Obras Completas*), in Villa-Lobos: visto da platéia e na intimidade (1972), pp. 327-333. The introduction to Volume 1, page 4, of *Cantar é Viver* proposes the following color-coding of the covers of Volumes 1 to 6: green, yellow, blue, pink, bright blue, and red.

### Additional information about Lucília Guimarães Villa-Lobos and her time

Villa-Lobos: Visto da plateia e na intimidade 1912 / 1935: á memoria de Heitor Villa-Lobos e Lucília Guimarães Villa-LobosUUU, by Luiz Guimarães, e colaboradores: Oldemar Guimarães, Dinorah Guimarães Campos, Álvaro de Oliveira Guimarães [Rio de Janeiro] 1972.

This book, the primary source for her life and work, was prepared by her surviving three brothers and sister, Luiz Guimarães, Oldemar Guimarães, Álvaro de Oliveira Guimarães, and Dinorah Guimarães Campos. Organized chronologically, it includes commentary and basic documentation, including lists of pieces presented on concert

programs in which she appeared as pianist, composer, and choral conductor; articles about the difficulties of, and circumstances surrounding productions of concerts of new music; facsimiles and transcriptions of concert reviews; other articles and documents from 1935 to 1965 about her work in music education; personal and official letters, transcribed and in facsimile; chronologies of life events and first performances; a list of one hundred of her compositions and arrangements; obituaries and posthumous biographical articles; and sample reproductions of concert programs and contemporary photographs.

[Women in the Modern Art Movement in Brazil, 1917-1930, by Mary \[Luciana\] Lombardi, Ph.D. dissertation, University of California Los Angeles, 1977.](#)

*Villa-Lobos, the Music: An Analysis of His Sstyle*, by Lisa M. Peppercorn, London, New York, 1991.

["Correspondence between Heitor Villa-Lobos and His Wife Lucília", by Lisa M. Peppercorn, Music and Letters, 61\(3/4\), July/October 1980, 284-292; in her Villa-Lobos, Collected Studies, Hampshire, England, Brookfield, Vermont, Scolar Press, 1992, 123-132.](#)

*Encyclopedia of Latin American History and Culture*, 5 volumes, edited by Barbara A. Tenenbaum, New York, 1996.

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from Mary Luciana Lombardi

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- to Pete Coates, sound engineer extraordinaire, for making *Dona Lucília's* recorded music available online, and to Caryle Hirschberg for help with the project.
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- to colleagues and friends, Phyllis Peet, Francesca Miller, Bill Mathews, Carmela Ruby, and D. J. Foskett, for interest and support for many years.
- To my dear brother, John V. Lombardi, for everything, always.



## Orfeão Paraiba do Sul



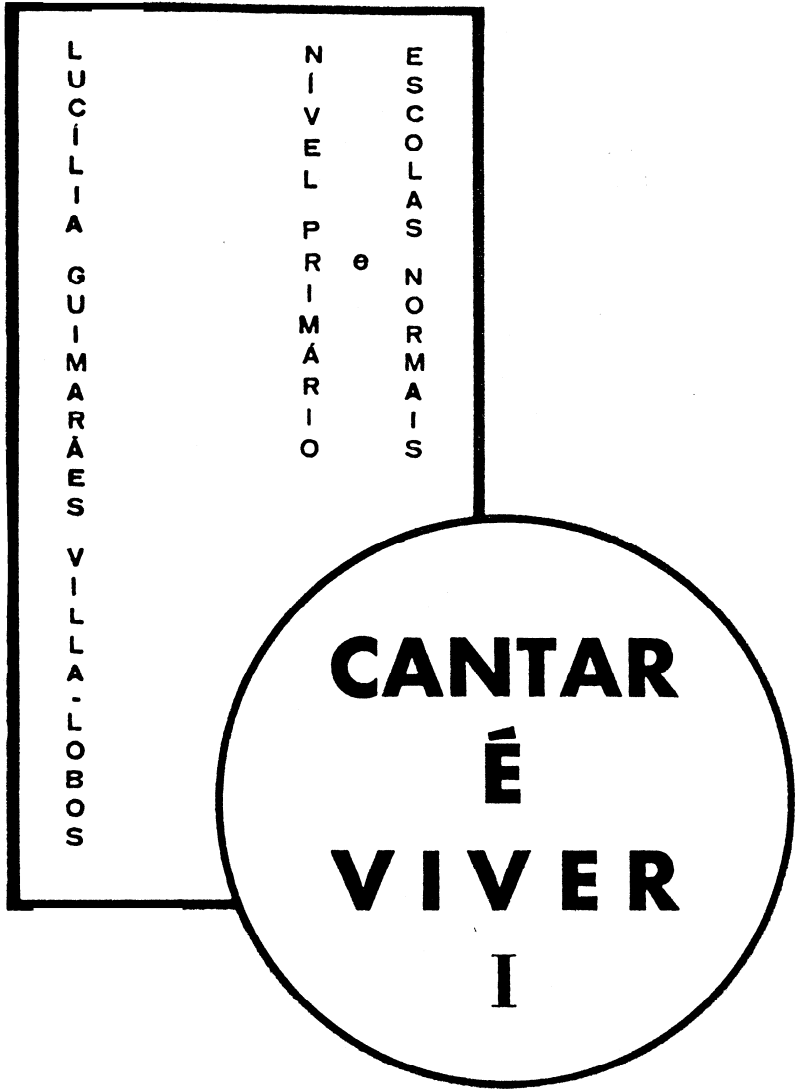
Founded in 1965 by Lucília Guimarães Villa-Lobos

(*Dona* Lucília is fifth from the right in the first row standing)

After her retirement from teaching music in Rio de Janeiro, *Dona* Lucília founded and directed the *Orfeão Paraiba do Sul*, named for the city north of Rio de Janeiro where she was born. She continued that work until her death one day before her 80th birthday in 1966.

Eight of the MP3s elsewhere on this website come from the LP produced from the ensemble's 1965 concerts.





LUCILIA GUIMARÃES VILLA-LOBOS

ESCOLAS NORMAIS  
NÍVEL PRIMÁRIO

**CANTAR**  
**É**  
**VIVER**  
**I**

**CANTAR é VIVER**

**TO SING IS TO LIVE**

Songs for children, treble voices

**Volume 1, numbers 1, 2, 3, 4, 5, 9, 15**

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HINO AO SOL DO BRASIL

Words and Music by Lucília Guimarães Villa-Lobos

*Cantar é Viver*, vol. 1, no. 1

Viva o Sol, do céu da nossa terra

\*Vem surgindo atrás da linda serra

Vai morrendo atrás da linda serra

Viva o Sol!

[Repete] Muitas vezes.

\*NOTA: Começar pianíssimo com a letra "Vem surgindo ..."

crescer pouco a pouco e voltar ao pianíssimo com a letra "Vai morrendo ..."

HYMN TO THE BRAZILIAN SUN

Long live the sun, in the sky of our land

\*It comes up from behind the beautiful mountains

It goes down behind the beautiful mountains

Long live the sun!

[Repeat] Many times.

\*NOTE: Begin very softly with the words "It comes up ..." and get louder little by little, and return to very softly with the words "It goes down ..."

# HINO AO SOL DO BRASIL

Letra e Música - LUCÍLIA GUIMARÃES VILLA-LOBOS

Andantino

Vi - va o Sol, do céu da non-na ter - ra -

Vi - va o Sol, do céu da non-na

Vai mor - ren - do a - trás da lin - da

Vem - sur - gin - do a - trás da lin - da

Vai mor - ren - do a -

ter - ra Vem sur - gin - do a

ser - ral

ser - ra Vi - va o Vi - va o Sol!

trás da lin - da ser - ral (Alargando)

trás da lin - da ser - ral ser - ral Sol!

Muitas vezes || Como fim

**NOTA:**

✧ Começar pianíssimo com a letra "Vem surgindo..." crescer pouco a pouco e voltar ao pianíssimo com a letra "Vai morrendo..."

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BONEQUINHA DORME

Words by Luiz Guimarães; Music by Lucília Guimarães Villa-Lobos

*Cantar é Viver*, vol. 1, no. 2

Bonequinha adorada, dorme, dorme sossegada.

Dorme, dorme ó filhinha, Dorme assim bem sossegada.

Sou mãezinha de verdade, E por ti fico acordada.

SLEEP LITTLE DOLL

Adorable little doll, sleep, sleep quietly

Sleep, sleep oh little daughter, Sleep so very quietly.

I am your real little mama, And I'll stay awake for you.

# BONEQUINHA DORME

Letra-LUIZ GUIMARÃES      Música-LUCÍLIA GUIMARÃES VILLA-LOBOS

1. Bo - ne - qui - nha a - do - ra - da, dor - me,  
2. dor - me ó fi - lhi - nha, Dor - me an -

dor - me non - ne - ga - da. Bo - ne - qui - nha a - do -  
sim bem non - ne - ga - da. Sou mãe - zi - nha de ver -

- ra - da, dor - me,      dor - me non - se - ga - da. Dor - me  
da - de, E por      ti fi - co a - cor -      -      da - da

1<sup>a</sup>      Fim



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NÓS VAMOS ESTUDAR

Words and Music by Lucília Guimarães Villa-Lobos

*Cantar é Viver*, vol. 1, no. 3

Estudemos, trabalhemos.

Nós vamos estudar com todo ardor,  
devemos trabalhar com muito amor.

Da escola a sorrir partir após,  
seguros no porvir de todos nós.

WE ARE GOING TO STUDY

Let us study, let us work.

We are going to study with much enthusiasm,  
we must work with lots of love.

Afterwards we will leave school smiling,  
all of us confident in the future.

# NÓS VAMOS ESTUDAR

Letra e Música LUCÍLIA GUIMARÃES VILLA - LOBOS

Moderato (104 = )



1. Nós  
2.

Ен - ту - де - мон, тра - ба - lhe - мон.



va - мон ен - ту - дар com to - do ar - dor, de -  
- co - la a mor - rir par - tir a - рон, не -

Ен - ту - де - мон, тра - ба - lhe - мон.



1<sup>a</sup> Fim

- ve - мон тра - ба - лhar com мui - to a - mor 2. Дрен -  
- gu - мон no por - vir de то - don то - don нон.

Ен - ту - де - мон, тра - ба - lhe - мон. lhe - мон.

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SAUDAÇÃO DE ANIVERSÁRIO

Words by Irene Lyra; Music by Lucília Guimarães Villa-Lobos

*Cantar é Viver*, vol. 1, no. 4

*Com Alma*

Dia alegre prazenteiro Que nos mostra o calendário  
Em conjunto desejamos Um Feliz Aniversário

HAPPY BIRTHDAY GREETINGS

*With Soul*

What a joyous pleasant day That the calendar shows us  
All of us together wish you A Happy Birthday

# SAUDAÇÃO DE ANIVERSÁRIO

Letra IRENE LYRA

Música LUCÍLIA GUIMARÃES VILLA - LOBOS

Com Alma

Di-a-a - le-gre pra-zen - tei-ro Que nos

mon-trao ca-len - dá-rio Em con - jun-to de-se -

-ja-mos Um Fe - lis A - ni-ver - ná-rio Em con -

-jor-to de-se - ja-mos Um Fe - lis A - ni-ver - ná-rio

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O DESPERTAR, Canção matinal  
Words by Luiz Guimarães; Music by Lucília Guimarães Villa-Lobos  
Cantar é Viver, vol. 1, no. 5

*Não muito animado*

+Plan! Plan! Plan! Rataplan!\* Plan! Plan!  
Nós devemos estudar Para a Pátria bem servir  
Precisamos trabalhar Para tudo conseguir.  
Quando o Sol vem a raiar Neste céu da côr de anil  
Põe noss'alma a vibrar De amor pelo Brasil!

+ *A 3a. voz deve iniciar repetindo os quatro primeiros compassos antes da 1a. e 2a. vozes começarem.*

\*Rataplan: onomatopéia do toque do tambor (*Pequeno dicionário brasileiro*, 1967, 1022).

WAKING UP, Early Morning Song

*Not very lively*

+Plan! Plan! Plan! Rataplan!\* Plan! Plan!  
We must study, in order to well serve our country  
We need to work, in order to achieve anything.  
When the Sun begins to shine In the sky the color of indigo  
It makes our soul vibrate With love for Brazil!

+ *The 3rd voice ought to begin repeating the first four measures before the 1st and 2nd voices begin.*

\* Rataplan: onomatopoetic word for playing a drum

# O DESPERTAR

Canção matinal

Letra LUIZ GUIMARÃES

Música - LUCÍLIA GUIMARÃES VILLA - LOBOS

Não muito animado

First system of the musical score. It consists of three staves: vocal line, piano accompaniment, and a lower piano accompaniment line. The key signature is one sharp (F#) and the time signature is 3/4. The lyrics are: "Nós de - ve - mos es - tu - Quando o Sol vem a - rai -". The piano accompaniment includes dynamic markings like "Pian!" and "Pian! Pian! Pian! Ra-ta-pian! Pian!". There are also performance instructions like "+ V" and ">" below the piano part.

Second system of the musical score. It consists of three staves: vocal line, piano accompaniment, and a lower piano accompaniment line. The lyrics are: "- dar Pa - ra a Pá - tria bem ser - vir, - ar Nes - te céu da cõr de a - nil,". The piano accompaniment includes dynamic markings like "Pian! Pian! Pian! Pian!" and "Pian! Pian! Pian! Ratapian! Pian! Pian! Pian! Pian!". There are also performance instructions like "+ V" and ">" below the piano part.

+ A 3ª voz deve iniciar repetindo os quatro primeiros compassos antes da 1ª e 2ª vozes comecarem.

0 Despertar (2)

Pre - ci - na - mon tra - ba - lhar,  
 Põe nonh' al - ma a vi - brar,

Plan! Plan! Plan! Plan! Rataplan! Plan! Plan! Plan!

Pa - ra tu - do con - ne - guir  
 De a - mor pe lo Bra - guil  
 - ail!

Plan! Plan! Plan! Plan! Rataplan! Plan! Plan! Plan!

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Ó MINHA TERRA QUERIDA

Words by Luís Guimarães; Music by Lucília Guimaraes Villa-Lobos

*Cantar é Viver*, vol. 1, no.9

Ó minha terra querida! Os teus campos são sem fim;  
Pois as vezes sonho que a vida Só em teu seio é bela assim!  
Há toda a gama de cores Nas florestas do Brasil,  
Muito mais perfume nas flores É mais azul o céu de anil!

Os teus rios vão cantando Bem baixinho a murmurar ,  
Fôlhas secas só levando, Nesta corrida para o mar  
Quando a noite vem a lua Com as estrelas cirandar ,  
Espalhando a benção sua É um convite a sonhar!

OH MY BELOVED LAND

Oh my beloved land! Your fields are without end;  
So sometimes I dream that life Only in your heartland is so beautiful!  
There is the whole range of colors In the forests of Brazil,  
Much more perfume in the flowers It is the bluest sky of indigo!

Your rivers run singing Very softly whispering,  
Dry leaves all floating, In their race towards the sea  
When moonlight comes With the stars dancing around,  
Spreading their blessing It is an invitation to dream!



# Ó MINHA TERRA QUERIDA

Letras: Luis Guimarães

Música: LUCÍLIA G. VILLA-LOBOS

1ª Ó mi - nha ter - ra que - ri - dal! O m teu  
2ª Há tô - da a ga - ma de cô - ren Nam flo -

cam - pon não sem fim; Poin as vê - zen nonho que a  
- ren - tan do Bra - sil; Mui - to main per - fu - me dan

vi - da Só em teu sei - o é be - lu an - ni - ni! Ó que - ri - da ter - ra!  
flo - ren E mais a -

2ª sul o céu de a - nil! 1ª O m teu ri - on - vão can -  
noi - te vem a

- tan - do - Bem bai - xi - nha mur - mu - rar, Fô - lhae  
lu - a Com as es - trê - las ci - ran - dar, Es - pa -

sê - cas só le - van - do, Nen - ta cor - ri - du pa - rao  
- lhan - do a ben - ção su - a E um con -

mar 2ª Quan - do a - vi - te a so - nha! D.C.

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## SÚPLICA

Words by Irene Lyra; Music by Lucilia Guimarães Villa-Lobos  
*Cantar é Viver*, vol. 1, no. 15, and vol. 6, no.4

Ó coração de Jesus Sois farol da salvação;  
Aproximai-vos de mim, Valei-me na aflição  
Perdoai as minhas faltas, imensa é vossa bondade!  
Dai-me fé, daí-me esperança sem faltar a caridade  
A vosso pés com humildade deponho minha oração  
Esperando ardentemente Vosso auxílio e proteção.

## SUPPLICATION

Oh heart of Jesus You are a beacon of salvation;  
Come close to me, Help me in my distress  
Forgive my shortcomings, great is your goodness!  
Give me faith, give me hope without lacking charity  
At your feet with humility I place my prayer  
Waiting ardently for Your help and protection.

# SÚPLICA

Letra de IRENE LYRA

Música de LUCÍLIA G. VILLA-LOBOS

Ó Co-ra-ção de Je-hu-sus — nãois fa-rol da mal-va-

-ção; A-pro-xi-mai-vos de mim — Va-lei-me na a-fli-

ção — Per-do-ai as mi-nhas fal-tas I-

-men-na é vos-na bon-da - de! Dai-me fé, dai-me espe-

- ran - ça Sem fal - tar a ca - ra - da - de  
 A von-hoн pén com hu-mil- da - de De - po - nho mi-nha o-ra -  
 ção — Ея-pe-ran-do ar-den - te - men - te Von-no аи  
 - xí - lioe pro-te - ção — Ея-pe - ran-do ar-den - te -  
 - men - te Von-no ао - xí - lioe pro-te - ção.

**CANTAR é VIVER**

**TO SING IS TO LIVE**

Songs for intermediate choruses

**Volume 2, numbers 1, 7, 10, 14, 18, 21, 25, 26, 29**

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## INVOCAÇÃO

Words by Luis Guimarães; Music by Lucília Guimarães Villa-Lobos

To my friend Luiza Quadros

*Cantar é Viver*, vol 2, no. 1 and vol. 5, no. 8

Nosso pensamento voltado pro céu  
Cheio de ternura de amor e de saudade  
Num transbordamento de paz e bondade  
Faz das nuvens puras o mais doce véu

Sinto na minh' alma suave tão calma  
Despertar serena a mais doce emoção  
Não há mais tortura meu peito se acalma  
No recolhimento desta invocação

## INVOCATION

Our thoughts turned towards the sky  
Filled with love's tenderness and longing  
In an overflowing of peace and kindness  
Making the pure clouds into the sweetest veil

I feel in my soul so gentle and calm  
To awaken serenely the sweetest emotion  
There is no more anguish my heart calms itself  
In contemplation of this invocation

# INVOCAÇÃO

A' minha amiga Luiza Quadros

Letra de Luiz Guimarães

Música de  
LUCILIA G. VILLA-LOBOS

Non-no pen-sa-men - to - vol - - ta - do pro cé - a  
Sin-to na mi-nh'al - ma nu - - a - ve tão cal - ma!

Chei - o de ter - nu - ra, de a - mor e de sau - da - de  
Des-per-tar se - re - na a main dô - ce e - mo - ção

Num tran-sor - da - men - to de paz e bon - da - de  
Não há mais tor - tu - ra meu pei - to' se a - cal - ma

*dim.* Faz dan - nu - ven - pu - ras *pp*  
No re - so - lhi - men - to o main do - ce véu,  
des-tin - vo - cu - ção.

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UMA FLOR SINGULAR

Words by Luiz Octavio (Otávio); Music by Lucília Guimarães Villa-Lobos

À Mila, com todo carinho e amizade

*Cantar é Viver*, vol. 2, no. 7 and vol. 6, no. 6

Felicidade é uma flor difícil de se encontrar  
e a saudade é o odor dessa flor tão singular  
Se um dia se perde então esta flor Felicidade  
nunca mais nos sai da mão o perfume da saudade.

A UNIQUE FLOWER

To Mila, with all affection and friendship

Happiness is a flower difficult to find  
and longing is the scent of this flower so unique  
If one day we lose this Happiness flower  
never again will our hands lose the perfume of longing.

*\* In volume 6, number 6, the music does not show the dedication and prints  
Luiz Octavio as Luiz Otávio.*



# UMA FLOR SINGULAR

A Mila, com todo carinho e amizade

Letra de Luis Octavio Música de  
LUCILIA G. VILLA-LOBOS

Feli-ci-da-de de uma flor  
é uma flor Di-fí-cil de se encontrar E a nau  
da-de é o o - dor Des-ta flor tão singu - lar Se um  
di-a se perde en-tão Es-ta flor se li-ci - da - de Nunca  
se perde esta flor  
mais não vai da mão O per - fu-me da nau - da - de  
não vai o per - fu-me

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ADEUS

Anonymous words collected by Afranio Peixoto;

Music by Lucília Guimarães Villa-Lobos

*Cantar é Viver*, Vol. 2, no. 10, and vol. 6, no. 1

Queria achar quem dissesse onde o pezar, mais aumenta

Si no peito de quem fica, se n'alma de quem se ausenta

Adeus que me vou embora, adeus que me quero ir

Menina nesses teus olhos eu quero me despedir .

FAREWELL

I would like to find someone who could tell me where the pain is greater

If it is in the heart of the one who stays, if in the soul of the one who leaves

Farewell because I am going now, farewell because I want to go

Girl in your eyes I want to send myself away.

# A DEUS

Letra anônima colhida por Afranio Peixoto

Música de  
LUCILIA G. VILLA-LOBOS

Que - ri-a a-char quem di-cesse aonde pesar mais aumenta, se no  
nan nan na na nan (simile) se no  
pei-to de quem fi-ca se n'alma de quem se au-nen-ta. pei-to de quem  
pei-to de quem fi-ca se n'alma de quem se au-nen-ta pei-to de quem  
fi-ca se n'alma de quem se aumenta. A - deus que me vou embora a -  
tum tum tum etc  
fi-ca se n'alma de quem se aumenta.  
-deus que me quero ir me-ni-na nen-nen-teu-m o-lhon- eu quero me despe -  
me-ni-na nen-nen-teu-m o-lhon- eu quero me despe -  
-dir. ni-na nesse teu-m o-lhon- eu quero me despe - dir  
-dir. ni-na nesse teu-m o-lhon- eu quero me despe - dir

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ALVORADA NA ROÇA, TOADA SERTANEJA

Coro a vozes femininas

À Sylvia Autuori

Words by Ariovaldo Pires; Music by Lucília Guimarães Villa-Lobos

*Cantar é Viver*, vol. 2, no. 14, and vol. 6, no. 3

*Dolente*

Tum tum um

nan na ran nan

Lá no céu a estrela dalva anuncia o nascer de mais um formoso dia

Lá no céu um lindo sol irradia seu fulgor qu' encerra tanta alegria

*Vivo ligeiro e leve bem marcado*

O galo canta bem cedinho despertando a caboclada

a passarada deixa o ninho e vem cantar a alvorada

tun tun tun tun

DAWN IN THE COUNTRYSIDE, SOUND OF THE SERTÃO\*

Chorus of female voices

*Sorrowful*

Tum tum um

nan na ran nan

There in the sky the morningstar announces the birth of another lovely day

There in the sky a beautiful sun shines its splendor that holds so much joy

*Brightly quickly and lightly well marked*

The rooster crows very early waking up the backwoods folk

A flock of birds leaves the nest and sings to the dawn

tun tun tun tun

\*Sertão: hinterland, back country, wilderness, remote interior of Brazil (James L. Taylor, *A Portuguese-English Dictionary*, Revised, Stanford 1970).

# ALVORADA NA ROÇA

À Sylvia Autuori

TOADA SERTANEJA

Coro a vozes femininas

Música de

Letra de Ariewaldo Pires

LUCILIA G.VILLA-LOBOS

*Dolente*

na na ran ran na na na ran ran na na ran ran  
 Tum tum um  
 Lá no céu um tre-la dai-va-a-nau-  
 Lá no céu um lin-do Sol ir-ra-  
 -ei - h O nam - cer de mium for-mo-so  
 -di - h Seu fui - gor qu'en- cer-ra tan-ta-le-  
 mimile  
 di-a gri a O ga-lo  
 tu  
*ligero e leve*  
 can-ta bem ce-di-nho des-per-tan-do a ca-bo-cla-da a pas-sa-  
*bem marcado*  
 tun tun tun tun tun tun tun tun

-ru-da dei-xa-o ni-nho sem san-dar a al-vo-ra-da O ga-lo  
 tun tun tun tun tun tun tun tun

-dar a al-vo-ra-da dar na ran nas dan na ran nas  
 tun tun tun tun um um um um

Lá no céu um Lá no céu um  
 dan na ran nas dan na ran nas dan na ran nas

-tre-la da-vi-a-nun-çi-a lin-do Sol ir-ra-di-a O Seu ful-geor de  
 mimile quem mimile quem mimile quem

maim um for-mo-so di-a -cer-ra tan-ta-le-  
 gri-a gri-a

*dim e rall.*

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MEU BENZINHO SE EU PUDESSE

Popular words; Music by Lucília Guimarães Villa-Lobos  
*Cantar é Viver*, vol. 2, no. 18 and vol. 6, no. 2

Meu benzinho se eu pudesse, fazia a noite maior  
dava um nó na lua cheia, outro nos raios de sol,  
As estrêlas no céu correm eu também quero correr  
elas correm atrás da lua, eu atrás do bem querer.

[Only in vol. 6, no. 2]

Plantei amor no meu peito pensando que não pegasse,  
tanto pegou que nasceu tanto pegou que inda nasce

MY LITTLE DARLING IF I COULD

My little darling if I could, I would make the night longer  
tie a knot on the full moon, another on the sun's rays  
The stars run in the sky I also want to run  
they run after the moon and I after my love.

[Only in vol. 6, no. 2]

I planted love in my heart thinking it would not take  
It took root being born and is still growing

# MEU BENZINHO SE EU PUDESSE

Letra: Quadras populares

Música de  
LUCILIA G. VILLA-LOBOS

Meu ben-zinho se eu pu-des-se Fa-zi-a noite mai-

-or Da-va um nó na lu-a chei-a ou-tro no raios do

sol, an-en-trê-las no céu cor-rem eu tam-bém que-ro cor-

-rer e-las correm atrás da lu-a, eu a-trás do bem que-rer.



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O LIVRO E A AMÉRICA

Words by Castro Alves; Music by Lucília Guimarães Villa-Lobos

*Cantar é Viver*, vol. 2, no. 21

Ó bendito o que semeia livros,  
livros a mancheia e manda o povo pensar  
O livro caindo n'alma  
é gérmen que faz a palma  
é chuva que faz o mar  
Ó bendito o que semeia livros,  
livros a mancheia!

THE BOOK AND AMERICA

Oh blessed the one who sows books,  
books by the handful and makes people think  
The book falling on the soul  
is the seed that makes the palm  
is the rain that makes the sea  
Oh blessed the one who sows books,  
books by the handful!

# O LIVRO E A AMÉRICA

Letra de Castro Alves

Música de  
LUCILIA G. VILLA-LOBOS

Ó ben-di-to o que se-mei-a li-vros, livros a man-chei-a e

man-da o po-vo pen-sar e (Hum) manda o povo pen-sar O li-vro ca-in-do

nal-ma é gérmen que faz a palma e chuva que faz o mar, e

chuva que faz o mar Ó ben-di to o que se mei- a li-vros, livros a man-chei-a

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SEMPRE A CANTAR, CANÇÃO

*Á Douguinha*

Words by Luís Guimaraes, Music by Lucília Guimarães Villa-Lobos  
*Cantar é Viver*, vol. 2, no. 25

Nós devemos sempre cantar Já cedinho da vida ao nascer  
Quando a boca não pode falar Da tristeza da vida o sofrer  
Nós devemos sempre cantar As florestas os sertões\*, O Brasil  
Expandir tôda alma a vibrar Na frescura da voz juvenil  
Nós devemos sempre cantar Nosso céu ideal côr de anil  
Não deixando jamais de louvar As belezas sem par do Brasil

ALWAYS SINGING, SONG

*To Douguinha*

We must always sing From very early in life after being born  
When the mouth cannot speak Of the sadness of life and suffering  
We must always sing The forest and the back country, Brazil  
To expand the whole soul to vibrate In the freshness of youthful voice  
We must always sing Our ideal sky color of indigo  
Never ceasing to praise The unequalled beauty of Brazil

\*Sertão: hinterland, back country, wilderness, remote interior of Brazil (James L. Taylor, *A Portuguese-English Dictionary*, Revised, Stanford 1970).

# SEMPRE A CANTAR

CANÇÃO

À Douguinha

Música de

LUCILIA G VILLA-LOBOS

Letra de Luis Guimarães

Nós de-ve-mos sempre can-

-tar Já ce-di-cho da vida ao nas- cer Quando a boca não pode fa-

lar Da tris-te-sa da vi-da-o so-frer Nós de-

ve-mos sempre can-tar Au-florista-mos no Brasil Ex-pa-  
ve-mos sempre can-tar Non-so céu i-de-al cõr da-nil Não dei

-dir to-da a vi-brar Na fren-cu-ra da vos ju-ve-nil Nós de-  
-xando já mais de lou-var As be-

le-даннестр до Бра-зил

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CANÇÃO DA GINÁSTICA

Words by Mário Queiroz; Music by Lucília G. Villa-Lobos

*Cantar é Viver*, vol. 2, no. 26

Criança moça ou rapaz e até gente de idade  
Na ginástica é capaz de encontrar felicidade

Pois um corpo esbelto e forte todos nós queremos ter  
E na vida um belo porte É caminho pra vencer

A ginástica nos faz ter saúde alegria  
E por isso nós devemos praticá-la todo o dia

É caminho pra vencer Pra vencer!

WORKING OUT SONG

Child girl or boy and even aging folks  
In exercising one can find happiness

Since a svelte and strong body all of us want to have  
And in life beautiful poise Is the road to success

Working out makes us healthy and happy  
And so we ought to exercise every day

It is the road to success To success!

# CANÇÃO DA GINÁSTICA

Letra de Mario Queiroz

Música de  
LUCILIA G.VILLA-LOBOS

Cri - an - ça mo - ça ou ra - paz E a - té gente dei -

- da - de Na gi - ná - ti - ca é ca - paz De en - con - trar fe - li - ci -

- da - de Pois um cor - po es - bel to e for - te To - dos nós que - re - mos

ter É na vi-da umbelo por-te É ca-mi nho pra ven-cer A gi-

-nân-ti-ca non faz ter na-ú-de a-le-gri-a É por

is - no nó-m de - ve - mos Pra - ti - cá - la to - do o di - a A gi-

ca - la to - do o di - a Cri - cer. Pra ven - cer!

*Com fim*

*D.C. al  $\frac{3}{8}$*



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SAUDAÇÃO À REPÚBLICA ARGENTINA

Arranged by Lucília Guimarães Villa-Lobos, Rio, VII - 1939,

Words by unknown author

*Cantar é Viver*, vol. 2, no. 29, and vol. 6, no. 7

*Tempo de Marcha Rancho*

República Argentina é para te exaltar

que a música latina á ti vem saudar

Mensagem fraternal De um câoro infantil [v. 2]/fraternal [v. 6]

Leva á tua festa a alma do Brasil

*Mais lento e expressivo [v. 2]/lento com entusiasmo [v. 6]*

Pela tua grandeza nesta nossa oraçãoo

Pedimos ao bom Deus de todo coraçãoo

SALUTATIONS TO THE ARGENTINE REPUBLIC

*Military March Tempo*

Argentine Republic it is to honor you

that Latin American music comes to salute you

Fraternal message from a children's / fraternal choir

Brings your the soul of Brazil to your celebration

*Slowly and with feeling/Slowly with enthusiasm*

To your greatness in this our prayer

We ask the good God with all our heart

# SAUDAÇÃO À REPÚBLICA ARGENTINA

Letra de autor ignorado

Música de  
LUCILIA G.VILLA-LOBOS

*Tempo de marcha rancho*

Re - pá - bli - ca Ar - gen - ti - na É

The first system of musical notation consists of two staves. The upper staff is in treble clef with a key signature of one sharp (F#) and a 4/4 time signature. The lower staff is in bass clef with the same key signature and time signature. The melody is written in a simple, rhythmic style characteristic of a march. The lyrics are placed below the notes.

pa - ra te e - xal - tar que a mú - si - ca la - ti - na a

The second system of musical notation continues the melody from the first system. It consists of two staves in treble and bass clefs with a key signature of one sharp and a 4/4 time signature. The lyrics are placed below the notes.

ti vem nau - dar Men - sa - gem fra - ter - nal

The third system of musical notation concludes the piece. It consists of two staves in treble and bass clefs with a key signature of one sharp and a 4/4 time signature. The lyrics are placed below the notes.

Um cô - ro in - fan - til Le - va tu - a

fan - ta sí Al - ma do Bra - sil!

*Mais lento e expressivo*

Pe-la tu-a gran - de - za Nen-ta non-nao-ra-ção

Pe-di-mos ao bom Deus De to-do co - ra - - ção



# "Cantar é Viver"

5.º Volume

COLETÂNEA DE MÚSICAS ADAPTADAS POR  
LUCILIA GUIMARÃES VILA-LOBOS PARA CORAIS

★

6.º Volume

MÚSICAS PARA CANTO E PIANO DE  
LUCILIA GUIMARÃES VILA-LOBOS PARA CORAIS

Trabalho organizado pelas professoras:

*Luiza Palhano Quadros*

*Edila Sousa-Aguiar Rocha*

*Maria Eugenia Pierre*

*numa homenagem póstuma a*

*Lucilia Guimarães Villa-Lobos*



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Distribuição Gratuita

**CANTAR é VIVER**

**TO SING IS TO LIVE**

Songs for intermediate mixed choruses

**Volume 5, numbers 2, 3, 8, 9, 25**

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## AQUARELA DO BRASIL

Music by Ary Barroso; Arranged by Lucília Guimarães Villa-Lobos  
*Cantar é Viver*, vol. 5, no. 2

Brasil meu brasil brasileiro meu mulato insoneiro  
vou cantar-te nos meus versos

O Brasil, samba que dá Bamboleio que faz gingá  
O Brasil do meu amor terra de Nosso Senhor Brasil Brasil  
Pra mim Pra mim é meu Brasil Ó meu Brasil  
Meu Brasil, Ó meu Brasil Brasil

Ó abre a cortina do passado tira a mãe preta do serrado  
Bota o Rei congo no congado Ó meu Brasil Ó meu Brasil Brasil Brasil  
Deixa cantar cantar de novo o trovador

A cantar a merencoria luz da lua a cantar  
Toda a canção do meu amor Meu Brasil Meu Brasil adorado  
Quero versa Dona caminhando e pelos salões arrastando  
O seu vestido rendo do Brasil Ó meu Brasil  
Pra mim Ó meu Brasil Brasil

## WATERCOLOR OF BRAZIL

Brazil my Brazilian Brazil my insomniac mulatto  
I'm going to sing to you in my verses

Oh Brazil, samba that makes you sway and swing  
Oh Brazil of my love, land of our Savior  
For me For me it is my Brazil Oh my Brazil  
My Brazil Oh my Brazil Brazil

Oh raise the curtain of the past release the black mother from the saw edge  
Crown the congo King in the congado\* Oh my Brazil Oh my Brazil Brazil Brazil  
Let the troubadour sing once again

Singing to the melancholic light of the moon singing  
All the song of my love My Brazil My beloved Brazil  
I want to versify women walking and through salons trailing  
Your embroidered gown of Brazil Oh my Brazil  
For me Brazil Oh my Brazil Brazil

\*Congado: among Negroes in Brazil, a dramatic song and dance depicting the crowning of a king in the Congo. (James L. Taylor, *A Portuguese-English Dictionary*, Revised, Stanford, 1970).

# AQUARELA DO BRASIL

Arr. de Lucília Guimarães Villa-Lobos

Música de Ary Barroso

The first system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat (B-flat) and the time signature is 2/4. The music features a series of eighth and sixteenth notes, with several triplet markings (indicated by a '3' over a group of notes) in both staves.

The second system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat and the time signature is 2/4. The music features a series of eighth and sixteenth notes, with several triplet markings (indicated by a '3' over a group of notes) in both staves. The lyrics are: *Bra - sil - - - meu brasil brasi - lei - - ro meu mulato in-so-*

The third system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat and the time signature is 2/4. The music features a series of eighth and sixteenth notes, with several triplet markings (indicated by a '3' over a group of notes) in both staves. The lyrics are: *-nei - - ro vou cantar-te nos meus ver - - sos O Bra-sil,*

The fourth system of musical notation consists of two staves. The upper staff is in treble clef and the lower staff is in bass clef. The key signature has one flat and the time signature is 2/4. The music features a series of eighth and sixteenth notes, with several triplet markings (indicated by a '3' over a group of notes) in both staves. The lyrics are: *sam-ba que dá Bambo-let-o que faz gin-gá O Brasil*



*Meu Bra-sil*

do meu a-mor ter-ra de Nos - so Se - nhor - - - Bra-

*Ó meu Bra-sil*      *Ó meu Bra-sil*      *Ó meu Bra-*

-sil      Bra - sil      Pra mim

*-sil*      *Bem ritimado*

Pra mim é meu Bra-sil Ó meu Bra-sil

Ó - - -

a-bre a cor-ti-na de pas-sa - do ti-ra amãe

pre-ta do ser-ra - do Bo-tas Rei

Ó meu Bra-sil

con-go no con-ga - Ó meu Bra-sil. Bra-

-sil Bra-sil - - Dei - ra can-tar cantar de no-vo o tre-va-dor

a can-tar a me-ren-cória luz da lu - a can-

Meu Bra-sil a-do-

tar Toda a can-ção do meu a-mor Meu Bra-sil Meu Bra-sil a-do-

-ra - do Que - ro ver a sa Dona ca-mi

-ra - do Que-ro ver sa Do-na ca-mi-nhande ver sa Do-na ca-mi

-nhan - do

-nhan - do e pelos sa-lões pelos sa-lões ar-ras-tan - do

Ó meu Bra-sil

O seu ves-ti-do ren-do - do Bra-sil Bra-

Ó meu Bra-sil Ó meu Bra-sil

-sil Bra mim Bra-sil -

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## SONHO DE AMOR

Words by Luiz Guimarães; Music by Franz Liszt

Arranged by Lucília Guimarães Villa-Lobos

*Cantar é Viver*, vol. 5, no. 3

Viver sonhar a mente divagar pelo azul do céu e o mar

Cantar sentir o coração fremir do despertar do amor

Promessas e anseios num terno e meigo olhar

Oh! desejos vãos de amor e sonhar e sofrer viver e morrer

na dor e na saudade

Viver sonhar a mente divagar pelo azul do céu e o mar

Cantar sentir coração fremir de amor

sofrer na dor do amor viver

Um suave langor juntar a dor ao prazer

Amar sofrer só de amor padecer

## DREAM OF LOVE

Living dreaming the mind wandering through the blue of the sky and the sea

Singing feeling the heart trembling from awakening love

Promises and yearnings in a tender and sweet look

Oh! vain desires of love and dreaming and suffering living and dying

in the pain and in the longing

Living dreaming the mind wandering through the blue of the sky and the sea

Singing feeling the heart trembling with love

Suffering in the pain of living love

A soft languishing joining pain to pleasure

Loving suffering only from tormenting love

# SONHO DE AMOR

Arr. de Lucilia Guimarães Villa-Lobos

Letra de Luiz Guimarães  
Música de Franz Liszt

*Vi-ver so-nhar*

Vi - ver so - nhar - - a men - te di - va - gar - - pe -

The first system of musical notation consists of a grand staff with two staves. The melody is written in the upper staff, and the accompaniment is in the lower staff. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The lyrics are written below the notes.

*e o mar Can-tar sen-tir*

- lo a - zul do céu e o mar - - Can - tar sen - tir o

The second system of musical notation continues the melody and accompaniment. The lyrics are written below the notes.

*fre mir*

co - ra - ção fre - mir - - - do des - pertar do a - mor - - - Pro -

The third system of musical notation continues the melody and accompaniment. The lyrics are written below the notes.

- mes - sas e an - gei - os - - num ter - no e mei - go o lhar -

The fourth system of musical notation concludes the piece. The lyrics are written below the notes.

Oh! de - se - jos vãos - - de a - mor e so -

- nhar e so - frer vi - ver e mor - rer. - na dor e na sau - da - de Vi -

Vi - ver      So - nhar

- ver      So - nhar - - a men - te di - va - gar - - pe -

Cantar      sen - tir

- lo a zul do céu e o mar... Can - tar... sen - tir... - - -

*fre-mir* *de-a-mor*

co-ra-ção fre-mir de-a mor

so - - - frer - - na dor do a-mor vi - ver - -

Um su-a-ve lan-gor - - juntar adora pra-zer - - A - -

- mar - - so - frer - - só de a-mor pa - de - cer - -

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## INVOCAÇÃO

Words by Luis Guimarães; Music by Lucília Guimarães Villa-Lobos

To my friend Luiza Quadros

*Cantar é Viver*, vol. 2, no. 1 and vol. 5, no. 8

Nosso pensamento voltado pro céu  
Cheio de ternura de amor e de saudade  
Num transbordamento de paz e bondade  
Faz das nuvens puras o mais doce véu

Sinto na minh' alma suave tão calma  
Despertar serena a mais doce emoção  
Não há mais tortura meu peito se acalma  
No recolhimento desta invocação

## INVOCATION

Our thoughts turned towards the sky  
Filled with love's tenderness and longing  
In an overflowing of peace and kindness  
Making the pure clouds into the sweetest veil

I feel in my soul so gentle and calm  
To awaken serenely the sweetest emotion  
There is no more anguish my heart calms itself  
In contemplation of this invocation



# INVOCAÇÃO

A minha amiga Luiza Quadros

Música de Lucilia Guimarães Villa-Lobos  
Letra de Luiz Guimarães

Nos-so pen-sa-men-to vol-ta-do pro cé-o  
Sin-to na mi-nhal-ma su-a-ve tão cal-ma

Chai-o de ter-nu-ra de a-mor e de sau-da-de  
Des-per-tar se-re-na a mais do-ce e-mo-ção

Num transbor-da-men-to de paz e bon-da-de  
Não há mais tor-tu-ra meu pei-to se-a-cal-ma

Paz das nu-vens pu-ras o mais do-ce véu  
No re-co-lhi-men-to des-tain-vo-ca-ção

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MORENA, MORENA

Popular song; Arranged by Lucília Guimarães Villa-Lobos  
*Cantar é Viver* vol. 5, no. 9

Morena, Morena....Teus olhos castanhos  
Teus olhos brilhantes....são dois diamantes  
Morena, Morena

Morena, Morena  
Teus olhos castanhos, teus olhos brilhantes  
são tão brilhantes, são dois diamantes,  
bela morena, Morena, Morena

Não me olhes assim Morena, Morena  
Tem pena de mim Morena, Morena.

BROWN-EYED WOMAN

Morena, Morena....Your brown eyes,  
Your brilliant eyes....are two diamonds  
Morena, Morena

Morena, Morena  
your brown eyes, your brilliant eyes  
are so brilliant, they are two diamonds  
Morena Morena

Don't look at me like that, Morena,  
Take pity on me Morena, Morena

# MORENA, MORENA

Arr. de Lucilia Guimarães Villa-Lobos

Popular

Mo-re-na, Mo-re - na - - - - - Teus o-lhos cas-

Musical score for the first system. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The vocal line begins with a rest followed by the lyrics "Mo-re-na, Mo-re - na - - - - - Teus o-lhos cas-". The piano accompaniment features a rhythmic pattern of eighth notes. The lyrics "Mo-re-na, Mo-re - na" are written above the second staff. Below the piano accompaniment, the rhythmic notation "Tum Tum tum tum tum tum" is written.

- ta - nhos - - - - - Teus o-lhos bri-lhan - tes - - - - -

Musical score for the second system. It consists of three staves: a vocal line in treble clef and two piano accompaniment staves in bass clef. The key signature has one sharp (F#) and the time signature is 2/4. The vocal line continues with the lyrics "- ta - nhos - - - - - Teus o-lhos bri-lhan - tes - - - - -". The piano accompaniment continues with the same rhythmic pattern. The lyrics "teus o-lhos cas-tanhos, teus o-lhos bri-lhan - tes são tão bri-" are written above the second staff. Below the piano accompaniment, the rhythmic notation "tum tum simile" is written.

são dois di - a - man - tes Mo - re - na Mo -

- lhan - tes, são dois di - a - man - tes, be - la mo - re - na, Mo - re - na Mo -

The first system of the musical score consists of a vocal line in the treble clef and a piano accompaniment in the bass clef. The vocal line begins with the lyrics 'são dois di - a - man - tes' and continues with 'Mo - re - na Mo - lhan - tes, são dois di - a - man - tes, be - la mo - re - na, Mo - re - na Mo -'. The piano accompaniment provides a rhythmic and harmonic foundation for the vocal melody.

- re - - - na - - - Não me o - lhas as - sim - - -

re - - - na - - - Não me o - lhas as - sim Não me o - lhas as -

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line features the lyrics '- re - - - na - - - Não me o - lhas as - sim - - -' and 're - - - na - - - Não me o - lhas as - sim Não me o - lhas as -'. The piano accompaniment continues with a steady rhythmic pattern.

Mo - re - na, Mo - re - - na Tem pe - na de

sim Mo - re - na, Mo - re - na Mo - re - na Mo re na Tem pe - na de

The third system of the musical score concludes the vocal line and piano accompaniment. The vocal line features the lyrics 'Mo - re - na, Mo - re - - na Tem pe - na de' and 'sim Mo - re - na, Mo - re - na Mo - re - na Mo re na Tem pe - na de'. The piano accompaniment provides a final harmonic resolution.

mim - - - - - Mo-re-na, Mo-re - na - -

mim tem pe-na de mim Mo-re-na, Me-re - - -

The first system of music features a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The vocal line begins with a long note on 'mim', followed by a melodic phrase for 'Mo-re-na, Me-re'. The piano accompaniment provides harmonic support with chords and moving lines in both hands.

- - Não me o-lhes as-sim - - - - Mo-re-na Mo-

na Não me o-lhes as-sim Não me o-lhes as-sim Mo-re-na Mo-

The second system continues the vocal melody with the phrase 'Não me o-lhes as-sim'. The piano accompaniment continues with a steady rhythmic pattern, supporting the vocal line.

- re - - na - - - - - *Tempena de mim* *Fim*

- re-na Mo-re-na, Mo-re-na *tempena de mim Tempena de mim*

*Tempena de mim*

The third system concludes the piece with the phrase 'Tempena de mim'. The vocal line features a long, sustained note. The piano accompaniment ends with a final chord. The word 'Tempena' is written in italics throughout the system.

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CANOEIRO (para Coro Masculino)

Melody by Dorival Caymi; Arranged by Lucilia Guimarães Villa-Lobos

*Cantar é Viver*, vol. 5, no.25

Ó canoeiro bota a rêde no mar

Cerca o peixe bate o remo puxa a corda colhe a rêde

ó canoeiro puxa a rede do mar

Ei! vai tê presente pra Yaya\* vai tê presente pra Yaya

Ó canoeiro puxa a rêde do mar do mar

Louvado seja Deus Ó meu Pai! Louvado seja Deus Ó meu Pai!

CANOEMAN (for Male Chorus)

Oh Canoeman cast the net in the sea

Circle the fish hit the paddle pull the rope draw the net

oh canoeman pull the net from the sea

Hey! it will be a gift for Yaya there will be a gift for Yaya

oh canoeman pull the net from the sea

Praise be to God Oh my Father! Praise be to God Oh my Lord!

\*Yaya, now spelled Iaia: a familiar term in the days of slavery in Brazil, used as the equivalent of "missy"; when capitalized, a nickname for Laura. (James L. Taylor, *A Portugese-English Dictionary*, Revised, Stanford,1970).

# CANOEIRO

Arr. de Lucilia Guimarães Villa-Lobos

Melodia de Dorival Caymi

Ó ca-no - - ei-ro bo-ta a rê-de bo-ta a rê-de no-mar - - Ó ca-no

- ei-ro bo-ta a rê-de no-mar - - - Ó ca-no Cerca-o

peixe ba-te o remo puza a corda colhe a rê-de o canoeiro puza a rê-de do-mar  
Ei! - - - Ei! - - - Ei! - - Ei! - -

- - Ei! - - Cerca-o Ei! - - vai tẽ pre-sente pra Ya-ya vai tẽ pre-

The musical score is written in bass clef with a 3/4 time signature. It consists of four systems of music. The first system contains the first line of lyrics. The second system contains the second line of lyrics and includes first and second endings. The third system contains the third line of lyrics. The fourth system contains the fourth line of lyrics and includes first and second endings. The piano accompaniment is visible in the lower staves of each system.

Ei - - -  
-sun-te pra Yá - yá Ó ca-no - - - Ei - - - - - mar  
- ei-ro pu-xaá rê-de do mar - do

mar - - - Cercao peixe bate o re-mo puxa a corda colhea rêde o cano-  
Ei! - - - Ei! - - -

1. 2.

- ei-ro puxa a rêde do mar - - - Cercao Ei! Louva-do  
Ei! - - - Ei! - - - Ei! - - - Ei!

se-ja Deus Ó meu Pai! - Louvado se-ja Deus - Ó meu Pai!



**CANTAR é VIVER**

**TO SING IS TO LIVE**

Songs for voice and piano

**Volume 6, numbers 1, 2, 3, 4, 5, 6, 7**

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ADEUS

Anonymous words collected by Afranio Peixoto;

Music by Lucilia Guimarães Villa-Lobos

*Cantar é Viver*, Vol. 6, no. 1 and vol. 2, no. 10

Queria achar quem dissesse onde o pezar, mais aumenta  
Si no peito de quem fica, se n'alma de quem se ausenta

Adeus que me vou embora, adeus que me quero ir  
Menina nesses teus olhos eu quero me despedir .

FAREWELL

I would like to find someone who could tell me where the pain is greater  
If it is in the heart of the one who stays, if in the soul of the one who leaves

Farewell because I am going now, farewell because I want to go  
Girl in your eyes I want to send myself away.

# ADEUS

Letra recolhida por Afranio Peixoto

Música de Lucilia Guimarães Villa-Lobos

Que

The first system of musical notation consists of two staves, treble and bass clef, in a 2/4 time signature with a key signature of two flats (B-flat and E-flat). The melody in the treble clef begins with a quarter note G4, followed by eighth notes A4, B4, and C5. The bass line starts with a half note G3. The system concludes with the word "Que" written below the treble staff.

-ri-a a-cha quem dissesse on-de o pe-zar, mais au-men-ta Si no

The second system of musical notation features a vocal line on a single treble clef staff and a piano accompaniment on a bass clef staff. The vocal line begins with a fermata over a quarter note G4, followed by eighth notes A4, B4, and C5. The piano accompaniment continues with a steady eighth-note pattern. The lyrics "-ri-a a-cha quem dissesse on-de o pe-zar, mais au-men-ta Si no" are written below the vocal staff. The system ends with a fermata over a quarter note G4.

1.

pei-to de quem fi - ca si n'alma de quem se ausenta Que

The first system of the musical score consists of a vocal line on a treble clef staff and a piano accompaniment on a grand staff (treble and bass clefs). The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The vocal line begins with a fermata over the first note. The lyrics are "pei-to de quem fi - ca si n'alma de quem se ausenta Que".

2. Fim!

pei-to de quem fi - ca si n'alma de quem se au-senta A -

*a tempo*

The second system continues the musical score. It features a vocal line and piano accompaniment. The key signature remains two flats. The lyrics are "pei-to de quem fi - ca si n'alma de quem se au-senta A -". The tempo marking "a tempo" is placed above the piano accompaniment. The system concludes with the word "Fim!" in the upper right corner.

-deus que me vou em-bo - ra a - deus que me que - ro

The third system of the musical score continues with the vocal line and piano accompaniment. The key signature is two flats. The lyrics are "-deus que me vou em-bo - ra a - deus que me que - ro".

1.

ir me - ni-na nesse - teus o - lhos - eu

2.

que-ro me des - pe - dir A - ni-na nesse - tus

*a tempo* D.C. al 

o lhos eu que-ro me des - pe - dir.

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MEU BENZINHO SE EU PUDESSE

Popular words; Music by Lucília Guimarães Villa-Lobos  
*Cantar é Viver*, Vol. 6, no. 2 and vol. 2, no. 18

Meu benzinho se eu pudesse, fazia a noite maior  
dava um nó na lua cheia, outro nos raios de sol  
As estrelas no céu correm eu também quero correr  
elas correm atrás da lua, eu atrás do bem querer.

[only in vol. 6, no. 2]

Plantei amor no meu peito pensando que não pegasse,  
tanto pegou que nasceu tanto pegou que inda nasce

MY LITTLE DARLING IF I COULD

My little darling if I could, I would make the night longer  
tie a knot on the full moon, another on the sun's rays  
The stars run in the sky I also want to run  
they run after the moon, I after my love.

[only in vol. 6, no. 2]

I planted love in my heart thinking it would not take  
It took root being born it is still growing

# MEU BENZINHO SE EU PUDESSE

Quadras populares

Música de Lucilia Guimarães Villa-Lobos

The musical score is written in 4/4 time and consists of two systems. The first system features a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The second system continues the vocal line and piano accompaniment. The lyrics are written below the vocal line.

Men ben-

-zi-nho, se eu pu-des-se, fa-zi-a a noi-te mai-or, da-va um

nó na lu - a chei - a, eu-tro no ra-io de sol... As es-

- trê-las no céu cor-rem eu tam-bém que-ro, cor-rer... elas cor-

- rem a-traz da lu - a... e eu a-traz do bem que - rer. Plan.



- tei a - mer no meu pei - to . . pen - san-do quem não pe -

- gas - so, tan-to pe-gou-que nasceu . . . . . tan-to pe-gou-que in-da

nas-ce Meu ben- - rer . . . en a-traz do bem que-rer.

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ALVORADA NA ROÇA, TOADA SERTANEJA

Coro a vozes femininas

À Sylvia Autuori

Words by Ariovaldo Pires; Music by Lucília Guimarães Villa-Lobos

*Cantar é Viver*, vol. 6, no. 3 and vol. 2, no. 14

*Dolente*

Tum tum um

nan na ran nan

Lá no céu a estrela dalva anuncia o nascer de mais um formoso dia

Lá no céu um lindo sol irradia seu fulgor qu' encerra tanta alegria

*Vivo ligeiro e leve bem marcado*

O galo canta bem cedinho despertando a caboclada

a passarada deixa o ninho e vem cantar a alvorada

tun tun tun tun

DAWN IN THE COUNTRYSIDE, SOUND OF THE SERTÃO\*

Chorus of female voices

*Sorrowful*

Tum tum um

nan na ran nan

There in the sky the morningstar announces the birth of another lovely day

There in the sky a beautiful sun shines its splendor that holds so much joy

*Brightly quickly and lightly well marked*

The rooster crows very early waking up the backwoods folk

A flock of birds leaves the nest and sings to the dawn

tun tun tun tun

\*Sertão: hinterland, back country, wilderness, remote interior of Brazil (James L. Taylor, *A Portuguese-English Dictionary*, Revised, Stanford 1970).

# ALVORADA NA ROÇA

Letra de Ariovaldo Pires

Música de Lucilia Guimarães Villa-Lobos

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written in treble clef with a key signature of two sharps (F# and C#) and a 2/4 time signature. It begins with a repeat sign and a fermata over the first measure. The lyrics are: "Lá no céu a es-tre-la da-va a-nun- Lá no céu um lin-do sol ir-ra-". The piano accompaniment is written in two staves (treble and bass clefs) and features a rhythmic pattern of eighth and sixteenth notes with accents.

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line includes a first ending (1.) and a second ending (2.) marked above the staff. The lyrics are: "- ci - a o nas - cer . de mais um for - mo - so di - a - - - di - a seu ful - gor que en - cer - ra tan - ta a - lé - - - ria - -". The piano accompaniment continues with the same rhythmic pattern as the first system.

Vivo

O ga-lo can-ta bem ce-dinho despertando a cabo-clada a passarada deixa o

The first system of the musical score consists of a vocal line on a single treble clef staff and a piano accompaniment on two staves (treble and bass clefs). The key signature has three sharps (F#, C#, G#) and the time signature is 3/4. The tempo marking 'Vivo' is placed above the first staff. The lyrics 'O ga-lo can-ta bem ce-dinho despertando a cabo-clada a passarada deixa o' are written below the vocal line. The piano accompaniment features a rhythmic pattern of eighth and sixteenth notes in the right hand and a more active bass line in the left hand.

ninhô vem cantã na al-vo-rada o ga-lo canta bem cedinho despertando a cabo

The second system continues the musical score. It features the same vocal line and piano accompaniment as the first system. The lyrics 'ninhô vem cantã na al-vo-rada o ga-lo canta bem cedinho despertando a cabo' are written below the vocal line. The piano accompaniment continues with its characteristic rhythmic patterns.

- cla-da a pas-sa-ra-da dei-xo ni-nho vem cantar a al-vo - ra-da - - -

*D.C. al*

- rada - - -

## SÚPLICA

Words by Irene Lyra; Music by Lucilia Guimarães Villa-Lobos  
*Cantar é Viver*, vol. 6, no.4 and vol. 1, no. 15

Ó coração de Jesus Sois farol da salvação;  
Aproximai-vos de mim, Valei-me na aflição  
Perdoai as minhas faltas, imensa é vossa bondade!  
Dai-me fé, daí-me esperança sem faltar a caridade  
A vosso pés com humildade deponho minha oração  
Esperando ardentemente Vosso auxílio e proteção.

## SUPPLICATION

Oh heart of Jesus You are a beacon of salvation;  
Come close to me, Help me in my distress  
Forgive my shortcomings, great is your goodness!  
Give me faith, give me hope without lacking charity  
At your feet with humility I place my prayer  
Waiting ardently for Your help and protection.

# SÚPLICA

Letra de Irene Lyra

Música de Lucília Guimarães Villa-Lobos

Ó co-ra-ção de Je-sus... Sois fa-roi da sal-va-ção; . . .

The first system of the musical score consists of a vocal line and a piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats (B-flat and E-flat). The lyrics are "Ó co-ra-ção de Je-sus... Sois fa-roi da sal-va-ção; . . .". The piano accompaniment is written on two staves, with the right hand in the upper staff and the left hand in the lower staff. The music is in 6/8 time and features a melodic line in the right hand and a more rhythmic accompaniment in the left hand.

A-pro-xi-mai-vos de mim, . . . Va-lei - me na afli-ção! . . . Per-do-

The second system of the musical score continues the vocal line and piano accompaniment. The vocal line is written on a single staff with a treble clef and a key signature of two flats. The lyrics are "A-pro-xi-mai-vos de mim, . . . Va-lei - me na afli-ção! . . . Per-do-". The piano accompaniment is written on two staves, with the right hand in the upper staff and the left hand in the lower staff. The music continues with a similar melodic and rhythmic structure as the first system.

- ai as mi-nhas fal - tas, I - men-sa é vos-sa bon-da - de! Dai-me

fé, dai-me es-pe - ran - ça Sem fal - tar a ca - ri - da - de

A vas - sos pés com hu - mil - da - de De - po - nho mi - nha o - ra -



-ção Es - pe - ran - do ar - den - te - men - te Vos - so an

- xi - liã pro - te - ção - - Et - pe - ran - do ar - den - te -

- men te Vos - so an - xi - liã pro - te - ção

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CISMANDO

Words by Sylvio Salema; Music by Lucília Guimarães Villa-Lobos  
*Cantar é Viver*, vol. 6, no. 5

Si você soubesse como me tortura, certa expressão do teu olhar,  
tanta promessa, tanta brandura, tanta vontade de amar.  
Sinto na sua angustia um passaro cativo em ânsias p'ra voar!  
E fico cismando pensando sofrendo com a expressão do teu olhar.

MUSING

If you knew how much a certain expression in your eyes tortures me,  
such promise, such gentleness, such willingness to love.  
I feel in your anguish a captive bird anxious to soar!  
And I keep musing thinking suffering with the expression in your eyes.

# CISMANDO

Letra de Sylvio Salama

Música de Lucília Guimarães Villa-Lobos

Lento

rall...

Si vo-cê sou-bea-se co-mo me tor-tu-ra cer-ta ex-pres-são do teu o -

lhar, tanta prome - sa tanta brandu - ra, - - tanta vontade dea  
*pp* *mf* *cresc.*

- mar .... Sin - to na sua an - gustia um passaro ca - ti - vo em ân - ci - as pra  
*cresc. e afretando...*

**Expressivo mais lento**

*forte*  
 voar! E fico cisman - do pensando sofren - do com a expressao do teu alhar

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UMA FLOR SINGULAR

Words by Luiz Octavio (Otávio); Music by Lucília Guimarães Villa-Lobos

À Mila, com todo carinho e amizade

*Cantar é Viver*, vol. 6, no. 6 and vol. 2, no. 7

Felicidade é uma flor difícil de se encontrar  
e a saudade é o odor dessa flor tão singular  
Se um dia se perde então esta flor Felicidade  
nunca mais nos sai da mão o perfume da saudade.

A UNIQUE FLOWER

To Mila, with all affection and friendship

Happiness is a flower difficult to find  
and longing is the scent of this flower so unique  
If one day we lose this Happiness flower  
never again will our hands lose the perfume of longing.

*\* In volume 6, number 6, the music does not show the dedication and prints  
Luiz Octavio as Luiz Otávio.*

# UMA FLOR SINGULAR

Letra de Luiz Otávio

Música de Lucília Guimarães Villa-Lobos

Piano introduction for the piece, consisting of two staves (treble and bass clef) in 2/4 time. The music features a series of triplet chords and eighth notes, creating a rhythmic and harmonic foundation.

Vocal line and piano accompaniment for the first phrase of the song. The vocal line is on a single staff with lyrics underneath, and the piano accompaniment is on two staves. The lyrics are: "Fe-li-ci-da-de é u-ma flor di-fi-cil de se encon-trar... e a sau-". The music continues with piano accompaniment below the vocal line.

da-de é o o - dor.... des-sa flor tão sin-gu-lar... sem

di - a se per-de-en-tão... sa-ta star Fe-fi-ci - da-da nunca

mais nos sai da mão... o per-fu-me da sau-da - de.

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SAUDAÇÃO À REPÚBLICA ARGENTINA

Arranged by Lucília Guimarães Villa-Lobos, Rio, VII - 1939,

Words by unknown author

*Cantar é Viver*, vol. 6, no. 7 and vol. 2, no. 29

*Tempo de Marcha Rancho*

República Argentina é para te exaltar

que a música latina á ti vem saudar

Mensagem fraternal De um côro infantil [v. 2]/fraternal [v. 6]

Leva á tua festa a alma do Brasil

*Mais lento e expressivo [v. 2]/lento com entusiasmo [v. 6]*

Pela tua grandeza nesta nossa oração

Pedimos ao bom Deus de todo coração

SALUTATIONS TO THE ARGENTINE REPUBLIC

*Military March Tempo*

Argentine Republic it is to honor you

that Latin American music comes to salute you

Fraternal message from a children's / fraternal choir

Brings the soul of Brazil to your celebration

*Slowly and with feeling/Slowly with enthusiasm*

To your greatness in this our prayer

We ask the good God with all our heart



# SAUDAÇÃO À REPÚBLICA ARGENTINA

Arr. de Lucilia Guimaraes Villa-Lobos

RIO, VII - 1939

*Tempo de Marcha Rancho*

Re - pu - bli - ca Ar - gen - ti - na é pa - ra te e - xal -

The first system of the musical score consists of three staves. The top staff is a vocal line in G major, 4/4 time, with lyrics. The middle staff is a piano accompaniment in treble clef, and the bottom staff is in bass clef. The music features a rhythmic pattern of eighth and sixteenth notes, characteristic of a march.

- tar que a A - me - ri - ca la - ti - na á ti vem sgu -

The second system of the musical score continues the piece with three staves. It maintains the same instrumental and vocal parts as the first system, with the vocal line continuing the lyrics. The piano accompaniment provides a steady rhythmic foundation.

- dar - - Mensa-gem fra-ter-nal - - - De um câro fra-ter-

The first system of the musical score consists of two staves. The upper staff is a vocal line in treble clef with a key signature of one sharp (F#) and a common time signature. It contains the lyrics: "- dar - - Mensa-gem fra-ter-nal - - - De um câro fra-ter-". The lower staff is a piano accompaniment in bass clef, featuring a steady eighth-note accompaniment in the right hand and a bass line in the left hand.

- nal - - Le-va á tu-a fes - ta a al - ma do Bra

The second system of the musical score continues the vocal line and piano accompaniment. The upper staff (vocal line) contains the lyrics: "- nal - - Le-va á tu-a fes - ta a al - ma do Bra". The lower staff (piano accompaniment) continues with the same rhythmic pattern as the first system.

*Lento com entusiasmo*

1. 2. *3 3 3 3*

- sil re - - sil - - Pe-la tua grande-za - - nesta nossa ora

1. 2.

- ção Pe dimos ao bom Deus de to-do o co-ra-ção ção



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