

# Heitor Villa-Lobos

## THREE BRAZILIAN FOLKSONGS

Concert Band Arrangement by Katheryn Fenske

### INSTRUMENTATION

1 – Conductor	4 – Tuba
10 – Flute	2 – Percussion 1 <i>Xylophone, Bells</i>
2 – Oboe	3 – Percussion 2 & 3 <i>Bongos, Guiro, Cavasa, Suspended Cymbal, Tambourine</i>
2 – Bassoon	3 – Percussion 4 & 5 <i>Cavasa, Triangle, Tambourine, Vibraslap, Bass Drum, Suspended Cymbal, High Drum</i>
6 – B $\flat$ Clarinet 1	3 – Percussion 6 <i>Maracas, 2 Large Drums, Whip, Triangle</i>
6 – B $\flat$ Clarinet 2	
2 – B $\flat$ Bass Clarinet	
6 – E $\flat$ Alto Saxophone	
2 – B $\flat$ Tenor Saxophone	
2 – E $\flat$ Baritone Saxophone	
5 – B $\flat$ Trumpet 1	
5 – B $\flat$ Trumpet 2	
4 – F Horn	
6 – Trombone	
2 – Euphonium TC	
2 – Euphonium BC	

Heitor Villa-Lobos was born in Rio de Janeiro, Brazil, on March 5, 1887. He began his formal study of music at age six, learning music theory and cello from his father. He started playing cello professionally at the age of 12, and by the time he was 16, he had abandoned formal study to learn as much as he could from the sights and sounds of the streets of Rio. Between 1905 and 1912, Villa-Lobos made many trips to the northeast of Brazil where the culture was, and still is, a rich blend of influences from Native South Americans, Africans, and Portuguese. It was from these trips that he gathered music for his *Guia Pratico*, six volumes of traditional folk songs used for music education in Brazilian schools. “The Crab,” “The Little Dove Flew Away,” and “Spider Monkeys” (originally entitled “The Hunchback”) are three of the songs included by Villa-Lobos in this wonderful collection celebrating the very heart of Brazilian folk music. In 1932 Villa-Lobos was appointed musical education supervisor for all of Brazil. When he died in Rio de Janeiro on November 17th, 1959, Heitor Villa-Lobos had produced nearly 2,000 works. He is celebrated as the most significant Brazilian composer to date and is credited with giving Brazil’s music its unique and wonderful voice.

Katheryn Fenske holds a Bachelor of Arts summa cum laude from Luther College in Decorah, IA, and a Master of Music from Northwestern University in Evanston, IL, where she was a student of John Paynter. She has taught instrumental music and conducted clinics throughout the Midwest. Mrs. Fenske is currently teaching in suburban St. Louis, where she lives with her husband and three children.

### Rehearsal Suggestions

In order to bring about the variety and energy of Brazilian percussion sounds, parts for six percussionists are included in this arrangement. *Three Brazilian Folk Songs*, however, certainly can be performed with fewer players if necessary.

The light and bouncy style of ‘The Crab’ should paint a picture of a crab scurrying along the beach. In ‘The Little Dove Flew Away,’ the rocking quarter notes should give a gentle feeling of flight.

It is the intent that ‘Spider Monkeys’ has a bit of a raucous flair. The call and answer section at measure 23 is inspired by the mass gatherings of drummers I heard preparing for Carnival in the streets of Salvador. The sound of the Two Big Drums can be achieved with two marching bass drums or any other large floor toms or gathering drums. The High Pitched Drum could be played on a djembe or any other drum that can easily speak above the heartbeat of the Two Big Drums. Because this type of drumming was at one time used for communication, the performers should be sure to maintain the improvisatory feel of a conversation. I included one example of how the section could be performed, but ideally it could be written by the performers, using rhythms from any of the movements or inventing new ones as they see fit. The creative process could begin with one player improvising a call and another improvising an answer. It would also be possible for a list of rhythms to be collected and the section composed. Feel free to lengthen this segment, include the audience, or use different sounds in addition to, or instead of, the ones I suggested. In no way feel bound by the notes printed in the score. Be as creative and free as you desire!

Katheryn Fenske

# THREE BRAZILIAN FOLKSONGS

Heitor Villa-Lobos  
arranged by Katheryn Fenske

LDP-7282-00

Allegro moderato ♩ = 116

## 1. THE CRAB

6

The musical score is arranged in a standard orchestral format. The woodwind section includes Flute, Oboe, Bassoon, B♭ Clarinet (1 and 2), and E♭ Bass Clarinet. The saxophone section includes E♭ Alto, B♭ Tenor, and E♭ Baritone. The brass section includes B♭ Trumpet (1 and 2), F Horn, Trombone, Euphonium, and Tuba. The percussion section includes Xyl., Bongos, Guiro, Cabasa, Vibraslap, and Maracas. The score is in 2/4 time with a key signature of two flats. Dynamics range from *mp* to *ff*. A box containing the number '6' is placed above the sixth measure of the Oboe, Bassoon, and Trombone parts. A large diagonal watermark reading 'Reference Only. Not for Performance.' is overlaid across the score.

*Carangueiro*  
By Heitor Villa-Lobos  
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8 14

Fl. *f*

Ob.

Bsn.

1 *mf*

2 *mf*

B. Cl.

A. Sax. *mp*

T. Sax. *mf* *mp*

Bar. Sax. *mp*

8 9 10 11 12 13 14

1

2

Tpt.

Hn. *mp*

Tbn.

Euph.

Tba.

1

2

3

Perc.

4

5

6



22

Fl. *f* *mp*

Ob. *f* *mp*

Bsn. *f* *mp*

1 B<sup>b</sup> Cl. *f* *mp*

2 B. Cl. *f* *mp*

A. Sax. *f* *mp*

T. Sax.

Bar. Sax.

22 23 24 25 26 27 28

1 Tpt. *f*

2 Tpt. *f*

Hn.

Tbn. *f*

Euph. *f*

Tba. *f*

1 Perc. *f*

2 3 Tambourine *mf*

4 5 Bass Drum

6 Perc. *f*

29 30

Fl. *f* *mf*

Ob. *f* *mf*

Bsn. *f* *mf*

1 *f* *mf*

B<sup>b</sup> Cl. *f* *mf*

2 *f* *mf*

B. Cl. *f* *mf*

A. Sax. *f* *mf*

T. Sax.

Bar. Sax.

29 30 31 32 33 34 35

1 *f*

Tpt. *f*

2 *f*

Hn. *f*

Tbn. *f*

Euph. *f*

Tba. *f*

1

2

3

Perc. *f* *mf*

4 Triangle

5 Stick on cymbal *f* Bass Drum

6

38

Fl.

Ob.

Bsn.

1 B♭ Cl.

2 B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

36 37 38 39 40 41 42

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

1 Perc.

2 Bongos

3 Guiro

4 Cabasa

5

6



43

Fl.

Ob.

Bsn.

1 B<sup>b</sup> Cl.

2 B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

43 44 45 46 47 48 49

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

1 Perc.

2 Perc.

3 Perc.

4 Perc.

5 Perc.

6 Perc.

*mf*

*mp*

*f*

50

Fl. *f* *mf*

Ob. *mf*

Bsn. *mf*

B $\flat$  Cl. *mf*

B. Cl. *mf*

A. Sax. *mp*

T. Sax. *mp* *mf*

Bar. Sax. *mp*

50

51 52 53 54 55 56

Tpt. 1 *mf* open

Tpt. 2 *mf* open

Hn. *mp*

Tbn. *mf*

Euph. *mf*

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6



64 66

Fl. *f* *mf*

Ob. *f* *mf*

Bsn. *f* *mf*

1 *f* *mf*

B<sup>b</sup> Cl. *f* *mf*

2 *f* *mf*

B. Cl. *f* *mf*

A. Sax. *f* *mf*

T. Sax. *f*

Bar. Sax. *f*

64 65 66 67 68 69 70 71

1 *f*

Tpt. *f*

2 *f*

Hn. *f*

Tbn. *f*

Euph. *f*

Tba. *f*

1 *mf*

2 3 *mp*

Perc. *mp*

4 5 *f*

Stick on cymbal

6 *f*

Bass Drum  
Whip

72 74

Fl.

Ob.

Bsn.

1

B<sup>b</sup> Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

72 73 74 75 76 77 78 79

1

Tpt.

2

Hn.

Tbn.

Euph.

Tba.

1

2

3

Perc.

4

5

6

Vibraslap

ff

Maracas

## 2. THE LITTLE DOVE FLEW AWAY

Andante, sempre legato ♩ = 72

Fl.

Ob.

Bsn.

1  
B♭ Cl.

2  
B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1  
Tpt.

2

Hn.

Tbn.

Euph.

Tba.

1  
2  
3  
Perc.

4  
5  
6

*mp*

*mf*

*mp*

*mp*

*mp*

*mp*

*mp*

*mp*

Sus. Cym. with brushes

Sus. Cym. Scrape cymbal with coin

*mp*

*mp*

9 10 14

Fl. *mf*

Ob.

Bsn.

1 B<sup>b</sup> Cl.

2 B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

9 10 11 12 13 14 15 16 17

1 Tpt. *mp*

2 Tpt. *mp*

Hn.

Tbn.

Euph.

Tba.

1 Bells *mf*

2 Bongos *p*

3 Perc. *p*

4 Triangle *p*

5 Sus. Cym. (yarn mallet) *p* *mp*

6 Maracas *p*

18 20 26

Fl.

Ob.

Bsn.

1  
B<sup>b</sup> Cl.

2  
B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

18 19 20 21 22 23 24 25 26

1  
Tpt.

2  
Hn.

Tbn.

Euph.

Tba.

1

2  
3  
Perc.

4  
5  
6

with S. D. stick *mp* yarn mallet *f*

*mp* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f* *mf* *f*



32

Fl. *mp*

Ob.

Bsn. *mp*

1 *mp*

B<sup>b</sup> Cl. *mp*

2 *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax.

Bar. Sax.

27 28 29 30 31 32 33 34 35 36

1

Tpt. *mp*

2

Hn.

Tbn. *mp*

Euph. *mp*

Tba.

1 *p*

2

3

Perc. *p*

4

5

6

37

*rit.*

Fl.

Ob.

Bsn.

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

37

38 39 40 41 42 43 44 45

Tpt. 1

Tpt. 2

Hn.

Tbn.

Euph.

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Scrape cymbal with coin

### 3. SPIDER MONKEYS

Allegro con vivo ♩ = 120 - 126

The musical score is arranged in a standard orchestral format with the following parts and dynamics:

- Fl.:** *f* (measures 1-2), *mp* (measures 3-8)
- Ob.:** *f* (measures 1-2), *mp* (measures 3-8)
- Bsn.:** *f* (measures 3-4), *mp* (measures 8-9)
- B♭ Cl. 1 & 2:** *f* (measures 1-2), *mp* (measures 3-8)
- B. Cl.:** *f* (measures 3-4), *mp* (measures 8-9)
- A. Sax.:** *f* (measures 1-2), *mp* (measures 3-4), *mf* (measures 5-8)
- T. Sax. & Bar. Sax.:** *f* (measures 3-4)
- Tpt. 1 & 2:** *mf* (measures 5-8)
- Hn.:** *f* (measures 1-2), *mp* (measures 3-8)
- Tbn. & Euph.:** *f* (measures 3-4)
- Tba.:** *f* (measures 3-4)
- Perc.:**
  - Xyl.:** *f* (measures 1-2), *mp* (measures 3-4)
  - Bongos:** *mp* (measures 5-8)
  - Cabasa:** *mp* (measures 5-8)
  - Tambourine:** *f* (measures 1-2), *mp* (measures 3-8)
  - 2 Large Drums:** *f* (measures 1-2), *mp* (measures 3-8)

9 13

Fl.

Ob.

Bsn.

1 B $\flat$  Cl.

2 B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

9 10 11 12 13 14 15 16

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

1 Perc.

2 Perc.

3 Perc.

4 Perc.

5 Perc.

6 Perc.

Triangle

Bass Drum

*f*

*mp*

17 21

Fl.

Ob.

Bsn.

1 B<sup>b</sup> Cl.

2 B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

17 18 19 20 21 22 23 24

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

1 Perc.

2

3

4

5

6 2 Large Drums

*f*

25

33

Fl. Clap *f*

Ob. Clap *f*

Bsn. Clap *f*

1 Clap *f*

B<sup>b</sup> Cl. Clap *f*

2 Clap *f*

B. Cl. Clap *f*

A. Sax. Clap *f*

T. Sax. Clap *f*

Bar. Sax. Clap *f*

25

33

26 27 28 29 30 31 32

1 Clap *f*

Tpt. Clap *f*

2 Clap *f*

Hn. Clap *f*

Tbn. Clap *f*

Euph. Clap *f*

Tba. Clap *f*

1 Clap *f*

2 *f*

3 *f*

Perc. *f*

4 *f*

5 *f*

6 High Drum *ff*

34 41

Fl. *f*

Ob. *f*

Bsn. *f*

1 *f*

B<sup>b</sup> Cl. *f*

2 *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

34 *f* 35 36 37 38 39 40 41 42

1 *f*

Tpt. *f*

2 *f*

Hn. *f*

Tbn. *f*

Euph. *f*

Tba. *f*

1 *f*

2 *f*

3 *f*

Perc. *f*

4 *f*

5 *ff*

6 *ff*

43 45

Fl. *f*

Ob. *f*

Bsn. *f*

1 B $\flat$  Cl. *f*

2 B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

43 44 45 46 47 48 49 50

1 Tpt. *f*

2 Tpt. *f*

Hn. *f*

Tbn. *f*

Euph. *f*

Tba. *f*

1 Perc. *f*

2

3

4

5 Bass Drum *f*

6



53

51

Fl.

Ob.

Bsn.

B<sup>b</sup> Cl. 1

B<sup>b</sup> Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

*mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*

51 52 53 54 55 56 57 58 59

Tpt. 1

Tpt. 2

Hn.

Tbn.

Euph.

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

*mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff* *mp* *ff*