

# BALOO BALEERIE

SSA Voices with Piano

Scottish Folk Song  
Arranged by Ruth Elaine Schram

*BriLee Music*  
**Part-by-Part**



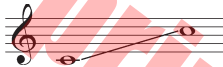
Free MP3 rehearsal and accompaniments  
Go to: [www.BriLeeMusic.com](http://www.BriLeeMusic.com)

Range:

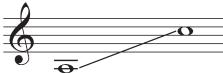
Soprano 1



Soprano 2



Alto



Language: English  
Use: General/Festival  
Time: Approx. 2:28  
\*Difficulty: Moderate

## Note from the Composer

*Baloo Baleerie* is a beautiful Scottish lullaby that can be used for seasonal or general use. As with all lullabies, approach the music with great tenderness and expressiveness. While there is a good bit of dynamic contrast in this piece, keep in mind that everything should be relative to a “lullaby” volume. The dynamics should rise and fall in accordance with the markings and be relative to one another and should be gently executed. An *f* (*forte*) volume in this piece will not be “loud”; it will simply be the dynamic apex of the piece, louder, more powerful and more intense than the other sections. In some cases, the singers with the melody line have a slightly louder dynamic indication. Be certain that the melody comes through, whoever sings it. It is not always in Soprano 1.

Decrescendo at the end of the piece as though you can see the baby in its cradle closing its eyes and falling asleep. There is no ending consonant on the last word, so let the clear, clean “oo” sound of “baloo” just die away as the piano accompaniment concludes. Hold your notes until your conductor releases you, growing softer and softer.

A phonetic spelling for the Gaelic has been included if you wish to use that language. Scottish pronunciation tends to clip vowels. English speakers tend to draw out vowels and clip consonants. “Away” (“Awa’ ”) would be pronounced between a-wah and a-wa (short a), but would not have the diphthong double-vowel pronunciation we give it in English (ah-way-ee). R’s are pronounced almost like a D, as if “rolled” with but one tap of the tongue. (For further study, there is a Scottish pronunciation online.)

### Gaelic Pronunciation:

Gahng ah-wah, pee-dee fah-deez f’d ay ooh’d benn noo. Doon cuhm the bon-nee Ayn-gelz tay ooh’d benn noo.

### About the Arranger

**Ruth Elaine Schram** wrote her first song at the age of twelve, and her first octavo was published twenty years later, in 1988. In 1992, she became a full-time composer and arranger and now has over 2,000 published works. Over seventeen million copies of her songs have been purchased in their various venues, and she has been a recipient of the ASCAP Special Award each year since 1990. In addition to her choral music for church and school choirs, her songs appear on thirty albums (four of which have been Dove Award Finalists) and numerous children's videos, including sixteen songs on four gold videos, and four songs on one multi-platinum video. Her songs have also appeared on such diverse television shows as *The 700 Club* and HBO's acclaimed series *The Sopranos*.

Ruthie began piano and theory lessons at the age of five. She studied music at Lancaster Bible College and Millersville State College and taught Elementary Music in Pennsylvania for several years. She now lives in Birmingham, Alabama with her husband, Scott, and they have two grown daughters, Crystie and Celsie.

Her current published works, with samples of audio excerpts and select pages of the scores, are listed on her web site: [choralmusic.com](http://choralmusic.com).

# Baloo Baleerie

for SSA Voices with Piano\*

3

Traditional  
*Alt. by Ruth Elaine Schram*

Scottish Folk Song  
*Arranged by Ruth Elaine Schram*

Tenderly ♩ = 92

Soprano 1

Soprano 2

Alto

Piano

*p*

8va

5

*mp*

Ba - loo ba - lee - rie, ba - loo ba -

*mp*

Ba - loo ba - lee - rie, ba - loo ba -

*mp*

Ba - loo ba - lee - rie, ba - loo ba -

*mp*

\* Also available for Three-part Mixed/Opt. Baritone Voices (BL880).

Copyright © 2017 BLP Choral Music (ASCAP)  
International Copyright Secured.  
All rights reserved, including performance rights.  
Printed in the U.S.A.

10

*poco rall. a tempo*


-lee - rie, ba - loo ba - lee - rie, ba - loo, ba - loo.

-lee - rie, ba - loo ba - lee - rie, ba - loo, ba - loo.

-lee - rie, ba - loo ba - lee - rie, ba - loo, ba - loo.

*poco rall. a tempo*


15

*mp*


Ba - loo ba - lee - rie, ba - loo ba - lee - rie, ba -

*p* Oo,

*p* Oo,



20

*poco rall.**a tempo**mf*

loo ba - lee - rie, ba - loo, ba - loo.

Go to  
Gang a-

Oo.

Go to  
Gang a-

Oo.

Go to  
Gang a-*poco rall.**a tempo**mf*

25

sleep, pret - ty ba - by, go to sleep, pret - ty ba - by, Go to  
wa' pee - rie fair - ies, gang a - wa' pee - rie fair - ies, gang a -sleep, pret - ty ba - by, go to sleep, pret - ty ba - by, Go to  
wa' pee - rie fair - ies, gang a - wa' pee - rie fair - ies, gang a -sleep, pre - ty ba - by, go to sleep, pret - ty ba - by, Go to  
wa' pee - rie fair - ies, gang a - wa' pee - rie fair - ies, gang a -

29

*poco rall.**a tempo**mp*

sleep, pret-ty ba - by, ba - loo, ba - loo. Ba -  
 wa' pee-rie fair - ies, frae oor ben noo.

sleep, pret-ty ba - by, ba - loo, ba - loo.  
 wa' pee-rie fair - ies, frae oor ben noo.

sleep, pret-ty ba - by, ba - loo, ba - loo.  
 wa' pee-rie fair - ies, frae oor ben noo.

*poco rall.**a tempo*

loo ba - lee - rie, ba - loo ba - lee - rie, ba - loo ba -

Ba - loo ba - lee - rie, ba - loo ba - lee - rie, ba - loo ba -

Ba - loo ba - lee - rie, ba - loo ba - lee - rie, ba - loo ba -

34

loo ba - lee - rie, ba - loo ba - lee - rie, ba - loo ba -

Ba - loo ba - lee - rie, ba - loo ba - lee - rie, ba - loo ba -

Ba - loo ba - lee - rie, ba - loo ba - lee - rie, ba - loo ba -

*mp*



47

*poco rall.**a tempo*

come the bon - ny an - gels to watch o - ver you.  
come the bon - ny an - gels, tae oor ben noo.

come the bon - ny an - gels to watch o - ver you.  
come the bon - ny an - gels, tae oor ben noo.

come the bon - ny an - gels to watch o - ver you.  
come the bon - ny an - gels, tae oor ben noo.

*poco rall.* *a tempo*

51

*p*

Ba - loo ba - lee - rie, ba - loo ba - lee - rie,

*p*

Ba - loo ba - lee - rie, ba - loo ba - lee - rie,

*mp*

Ba - loo ba - lee - rie, ba - loo ba - lee - rie, ba -

*mp*



56 *poco rall.* *a tempo*

ba - loo ba - lee - rie, ba - loo, ba - loo.

ba - loo ba - lee - rie, ba - loo, ba - loo.

loo ba - lee - rie, ba - loo, ba - loo.

*poco rall.* *a tempo*

60 *p*

Oo, Ba -

*mp*

Ba - loo ba - lee - rie, ba - loo ba - lee - rie,

*p*

Oo, Ba -

*p*

65

*poco rall.*

loo ba - lee - rie, ba - loo, \_\_\_\_\_ ba -

ba - loo ba - lee - rie, ba - loo, \_\_\_\_\_ ba -

ba - loo ba - lee - rie, ba - loo, \_\_\_\_\_ ba -

*poco rall.*

\_\_\_\_\_

\_\_\_\_\_

69

*a tempo* *rit.*

*pp*

loo, \_\_\_\_\_ ba - loo, ba - loo. \_\_\_\_\_

loo. \_\_\_\_\_

loo, \_\_\_\_\_ ba - loo, ba - loo. \_\_\_\_\_

*a tempo* *rit.*

*pp*

\_\_\_\_\_

\_\_\_\_\_

\_\_\_\_\_

**For promotional use only  
unlawful to copy or print**

# *BriLee Music*

*the Voice of Choral Music*

BriLee Music, founded by the late Brian Busch in 1997, is the leader in publishing choral music written specifically for the developing middle school and junior high singer.

With writing guidelines carefully developed by Brian, teachers who buy from the BriLee catalog know they will always find the following in music written by BriLee composers:

- Range appropriate – specifically for the adolescent changing voice
- Moderate in length
- Interesting, appealing and varied texts
- Accessible accompaniments

Writers for BriLee are among the most outstanding and respected in their field. The music is written, arranged and edited to meet a wide range of performance needs. The standard of musical excellence we present in each choral work is designed to meet the challenges faced by teachers and conductors all over the world who wish to offer quality, accessible repertoire to their ensembles.

## *BriLee Music* **Part-by-Part**

Free MP3 rehearsal and accompaniments

Go to: [www.BriLeeMusic.com](http://www.BriLeeMusic.com)

Part-by-Part resources were created to allow you, the busy choral director, more time to do the things you need to do to be successful in rehearsal and performance.

Download the following FREE resources and use them to help you TEACH your singers.



- Part-dominant recordings allow your singers to sing along with their part while hearing the other voices in the background.
- Full chorus recordings allow your singers to see and hear the music at the same time for greater insight.
- Professional accompaniments can be used for rehearsal or performance.

***BriLee Music***  
*the Voice of Choral Music*

BL954



Exclusively Distributed by  
**CARL FISCHER®**  
[www.carlfischer.com](http://www.carlfischer.com)