

Luanda Ê	Luanda
Luanda ê ê ê meu boi Luanda ê ê ê Pará O Teresa samba sentada O Idalina samba de pé Foi lá no cais da Bahia Não tem lele não tem nada Não tem lele nem lala Oi laê laê la Oi lêlê Oi laê laê la Oi lêlê Oi la laê la laê o laê la Oi la laê la laê o laê la Oi laê La laê la Oi laê La laê la Oi la laê la laê la laê o laê la Oi la laê la laê la laê o laê la Oi la laê la laê la laê o laê la Oi la laê la laê la laê o laê la Oi laê laê la Oi lêlê Oi laê laê la Oi lêlê	Luanda, my ox** Luanda, Pará Teresa sambas sitting down Idalina sambas standing up It was on the docks in Bahia There's no lele, there's nothing There's no lele, nor lala

**Terms:

Luanda: capital of Angola, country in Africa. During the beginning stages of capoeira, Luanda was a major port during the colonial slave trade era. Holds cultural significance in Brazil and in capoeira.

Boi: Ox; in Northern Brazil, there is a popular folklore festival called the Festa do Boi Bumba (Ox Bumba Festival). The references to samba, the docks, etc in this song are connected to activities at this festival. Traditionally a centerpiece of this festival is a play that is done in jest as a form of social criticism to authorities/the upper class/wealth disparities.

Pará: northern state in Brazil (one region where the above festival takes place)

Lele/Lala: references energy, vibe- ie, "if you don't have the energy, you got nothing!"