

BRAZILIAN MUSIC FOR BAND SERIES

BEBÊ

music by
Hermeto Pashoal

arrangement by
Hudson Nogueira



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FUNARTE EDITIONS

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Hermeto Paschoal

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revised by
Marcelo Jardim

Patrocínio



Realização



FUNDAÇÃO NACIONAL DE ARTES
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Ministério
da Cultura



SCORES FOR BAND – PUBLISHING PROJECT

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Marcelo Jardim

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Si Thoca Edições Musicais

www.sithoca.com

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Marcos Vinício Nogueira

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CONSULTING – FLEXIBLE INSTRUMENTATION/ARRANGEMENTS

Hudson Nogueira

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BAND REPERTOIRE OF YESTERDAY, TODAY, AND OF ALL TIME

The opportunity of resuming the process of publishing scores for band is a good reason for rejoicing at Funarte. In 1995 and in 2000, 14 titles from the series “Golden Repertoire of Brazilian Bands” were released; in 2004, Funarte released the series “Hymns of Brazil”, with two titles. Presently 20 new titles are being issued, ten of which in a new series called “Brazilian Music for Band”, which includes high level arrangements of popular songs and some of the most praised classics of Brazilian popular music. The new series also highlights original works written specifically for bands by composers of various periods, and opens space for transcriptions from the Brazilian symphonic repertoire.

These issues follow the international norms for publishing and the standardization of music pieces for symphonic band, diversifying the supply of instrumental parts without losing sight of the most noteworthy characteristics of our bands, as well as making possible for small groups and bands, with reduced forces, to perform music using the same material. The process of publishing scores for band is searching for more dynamic ways to supply a market which is always eager for novelties and information – and seeking, at the same time, to keep the traditions of our country’s musical culture alive and in performance. Making this repertoire available and sharing information must be an ongoing and continuous task, so that it can produce good results. To this end, Funarte concentrates its efforts to produce and present the band repertoire of yesterday, today, and of all times.

ABOUT THE NEW EDITIONS...

With its new series of editions, Funarte intends to expand the contemporary literature for bands in Brazil, so as to quantify it and qualify it, with especial emphasis on the use of the technical and stylistic patterns of each work, with the necessary revisions and annotations in terms of articulations, dynamics, accents, nomenclature, tempi, rehearsal markings, abbreviations etc.

In order to allow that standards adopted by bands worldwide be applied, it was necessary to make adaptations to the original material - without, however, altering melodic, harmonic, and rhythmic lines. Original orchestrations were maintained, with the addition of new information in the area of timbre, in order to take the most advantage of present-day instruments.

The standard pattern adopted was: piccolo, flute, oboe, bassoon, Eb clarinet (requinta), Bb clarinets (3 parts), Bb bass clarinet, quartet of saxophones (2 Eb altos, 1 or 2 Bb tenors, and Eb baritone), F horns (2 to 4 parts), Bb trumpets (3 parts), trombones (3 parts), baritone, tuba, contrabass (strings), timpani, keyboards (xylophone/bells or glockenspiel), percussion (snare drum, pratos de choque, suspended cymbals, bass drum, agogô, rattle, tambourine, ganzá, triangle, reco-reco, tambor, complete battery). In some works, particular instruments were suppressed, such as tenor sax 2 and timpani, when they were not part of the original instrumentation. Nevertheless, the director should note that the whole repertoire has its functionality guaranteed only with 1 flute, 1 Eb clarinet, 3 Bb clarinets, 1 Eb alto sax, 1 Bb tenor sax, 3 F horns or Eb saxhorns, 3 Bb trumpets, 3 trombones, 1 baritone, 1 tuba, and percussion (snare, cymbal and bass drum). Extra parts (not included in the instrumentation) will be printed for Eb saxhorns, Bb baritone in bass clef, as well as Bb and Eb tubas, in all the editions.

Brazilian Music Series for Band

The repertoire of this series emphasizes arrangements of MPB and original compositions. Optional instruments, originally intended by the composer or arranger, are included in the score's instrumentation, but are not essential to the performance of the piece. It was sought to retain such instruments as options, thus allowing the performance of a particular musical passage in more than one way, so as to make possible its performance by symphonic and concert bands – and also to enhance its performance by traditional bands. To this end, indications of other instruments allow the conductor to have a mass of sound for performances in the open air, while maintaining an equilibrium of sound in concerts taking place in closed spaces.

Maestro Marcelo Jardim
Technical Coordinator

BEBÊ

music by Hermeto Paschoal
arrangement by Hudson Nogueira
revision by Marcelo Jardim

Instrumentation

*piccolo	F Horn 1
flute 1	F Horn 2
flute 2	F Horn 3
*oboe 1	Bb Trumpet 1
*oboe 2	Bb Trumpet 2
*bassoon 1	Bb Trumpet 3
*bassoon 2	trombone 1
* Eb clarinet	trombone 2
Bb clarinet 1	trombone 3
Bb clarinet 2	baritone
Bb clarinet 3	tuba
* Bb bass clarinet	timpani
Eb sax alto 1	bells, xylophone
Eb sax alto 2	percussion 1 (suspended cymbal, clash cymbals, <i>pan-deiro</i> , snare drum & bass drum)
Bb tenor sax 1	percussion 2 (drum set)
Bb tenor sax 2	
Eb baritone sax	

Extra Parts

Eb sax horn 1	Bb Baritone
Eb sax horn 2	Bb tuba
Eb sax horn 3	Eb tuba

Note to the Director

All the parts marked with * are optional; they are not, therefore, essential to the performance of the work. Such parts were added in accordance with the composer's writing and the function of these instruments in the band, in order to allow the formatting of the score according to present-day international standards.

BEBÊ

music by Hermeto Paschoal

arrangement by Hudson Nogueira

revision by Marcelo Jardim

The *introduction*, constructed from one of the motives of the melody which will follow, already reveals the thematic and harmonic resources, the dynamics and the technique of articulation which will be present throughout the work. One should pay attention to the importance of the articulation and dynamics proposed for the initial motive presented by the woodwinds and the saxophones; these emphasize the rhythmic cell of the baião, as well as giving clarity and elegance to the execution of the melody. At the end, following the entrance of the rhythmic-harmonic motion characteristic to the genre, the melodic structure formed by an initial repeated period is presented, with two phrases (measures 15-22 and 23-30): the first parallel in structure, led by clarinets and trumpets, and the second sequential (motives marching), given to the saxophones. A second parallel period (measures 47-62), the repeated phrase of which presents the same type of sequential configuration as the earlier phrase (as if it were expanding on it), is, in turn, expanded on by a third period (measures 63-78), which varies it, exhibiting harmonic parallelism and a similar phraseological structure. A final segment of expansion (measures 79-88) brings back the final passage of the introduction in order to prepare the return to the beginning period. After the repetition of the sections, a coda presents once more some of the principal motives, in a movement of increasing density until the final tutti. The configuration of the accompaniment is renewed in each section, with variations over an almost uninterrupted motion of characteristic bass lines, which is essential to highlighting the formal schema of the work. And in order that the global texture of notable rhythmic richness is clearly perceptible one must take care that the sections articulate their parts with precision. This is because the feeling of complementarity which exists between the concurrent textural layers will only be noted when there is a perfect execution of the component parts. See for example measures 37-38, in which the connecting melodic line, played legato by woodwinds and saxophones is contrasted with the syncopations and staccatos in the brass accompaniment.

Marcos Vinício Nogueira

Professor of Harmony and Composition,

Universidade Federal do Rio de Janeiro's School of Music

HERMETO PASCOAL (22/06/1936)

Considered to be one of the greatest geniuses active in the world of music, he is famous for his ability to extract good music from anything, whether tea kettles, plastic toys, and even peoples' speech. He was born in Arapiraca, Alagoas, where as a young boy he learned to play flute and accordion. By age 11 he was already performing at dances and fairs alongside his brother. In 1950 the family moved to Recife, and he continued to perform with his brother on the radio. At the end of the decade he went to Rio de Janeiro, where he played in regional ensembles and on Rádio Mauá. Later he moved to São Paulo, where, at the end of the sixties, he began to gain renown as pianist and flutist for the Quarteto Novo, which mixed elements of music of the Northeast, such as the rhythms of baião and xaxado, with contemporary and jazz harmonies. The first and only recorded by the group, issued in 1967, included *O Ovo*, the first composition by Hermeto to be recorded. At the beginning of the seventies he went to the United States at the invitation of Aírto Moreira and recorded there with Miles Davis, on a record by Aírto. Back in Brazil, he recorded the very successful LP *A música livre de Hermeto Paschoal*, on which he presented his own compositions as well as interpretations of classics such as *Asa Branca* (Luiz Gonzaga) and *Carinhoso* (Pixinguinha). He participated in the Montreux Jazz Festival, in Switzerland, composed works for symphony orchestra, constructed instruments and recorded various discs for different labels. He performs in Brazil and in tours to Europe with five different ensembles: *Hermeto Paschoal and Group*, *Hermeto Paschoal and Aline Morena*, *Hermeto Paschoal Solo*, *Hermeto Paschoal and Big Band* and *Hermeto Paschoal and Symphony Orchestra*

HUDSON NOGUEIRA (1968)

Saxophonist, clarinetist, arranger and composer, Hudson Nogueira studied composition with Edmundo Villani-Côrtes. He was a musician of the Symphonic Band of the State of São Paulo and member of the Banda Savana. In 2005 he made various appearances in Japan, where he performed his compositions at the Clarinet Fest, taking place in Asia for the first time. He wrote arrangements for Marvin Stamm, Leila Pinheiro, Beth Carvalho, Nana Caymmi, Ivan Lins, Jane Duboc, Guilherme Arantes, Toquinho, Gilberto Gil, Moraes Moreira, Sujeito a Guincho, Banda Savana, Banda Sinfônica Jovem of the Estado de São Paulo, Banda Sinfônica of the Estado of São Paulo, Orquestra de Sopros Brasileira, Orquestra Paulista and Banda Sinfônica of CSN. He composed original works for Fernando Dissenha, Dale Underwood, Fred Mills, Paulo Sérgio Santos, James Gourlay, Madeira de Vento, Osland Saxophone Quartet, University of Minnesota, University of Georgia, University of Central Florida and the University of St. Thomas. His arrangements and compositions are present on more than 20 CDs recorded in Brazil and abroad. His works have been performed throughout the world; some of them have been published by Wind-Gallery (Japan), Ruh Music (European branch of the American firm Barnhouse) and DDP Brazil Music (United States).

Principal works: *Retratos do Brasil, Milênio, Carnaval de Rua, Senzalas, Maracatus e Quilombos, Brasileirismos N° 1, Sons do Brasil, Miniaturas Brasileiras, Do Coração e da Alma, Virtuoso, As Quatro Faces do Choro, Um Chorinho pro Adolph Sax, Sax Colossos, Um Chorinho pros Brasszucas, O Rei do Maracatu, Alegria do Carnaval, Pingo no Choro.*

Partitura Completa

Duração aproximada: 3'45"

Bebê

Hermeto Pascoal

arranjo: Hudson Nogueira

Baião

Allegro Moderato (♩ = 90)

The musical score is written for a full band. It includes parts for Piccolo, Flautas 1, 2, Oboés 1, 2, Fagote, Clarineta Eb (Requinta), Clarinetas Bb 1, 2, 3, Clarineta Baixo, Sax. alto Eb 1, 2, Sax. tenor Bb, Sax. barítono Eb, Trompas F 1, 2, 3, Trompetas Bb 1, 2, 3, Trombones 1, 2, 3, Bombardino, Tuba, Contrabaixo, Tímpanos, Teclados (bells, xilofone), Triângulo, and Bateria. The score is in 2/4 time and features dynamic markings such as ff, fp, f, and sf. A 'Xilofone (baqueta dura)' part is indicated in the percussion section.

Pic.
Fls. 1, 2
Obs. 1, 2
Fgt.
Cl. E \flat (req.)
1
Cls. B \flat
2, 3
Cl. Bx.
Sxa. E \flat 1, 2
Sxt. B \flat
Sx.bar. E \flat
1
Tpas. F
2, 3
1
Tpts. B \flat
2, 3
1
Tbns.
2, 3
Bomb.
Tb.
Cb.
Tímp.
Tec. bells, xilo.
Tgl.
Bat.

21 23

Pic.

Fls. 1, 2

Tacet primeira vez
mf *mp*

Obs. 1, 2

Tacet primeira vez
mf *mp*

Fgt.

mp

Cl. E \flat
(req.)

1

p

Cls. B \flat

2, 3

p

Cl. Bx.

mf

Sxa. E \flat 1, 2

f

Sxt. B \flat

mf *f*

Sx.bar. E \flat

f

1

mf

23

Tpas. F

2, 3

mf

1

p

Tpts. B \flat

2, 3

p

1

mp

Tbns.

2, 3

mp

Bomb.

mp

Tb.

mf

Cb.

Pizz.
f

Tímp.

Tec.
bells, xilo.

Tgl.

Hi-hat (prato de condução)

Bat.

35 39

Pic.

Fls. 1, 2

Obs. 1, 2

Fgt.

Cl. E_b (req.)

1

Cls. B_b

2, 3

Cl. Bx.

Sxa. E_b 1, 2

Sxt. B_b

Sx.bar. E_b

1

Tpas. F

2, 3

1

Tpts. B_b

2, 3

1

Tbns.

2, 3

Bomb.

Tb.

Cb.

Tímp.

Tec. bells, xilo.

Tgl.

Bat.

56

Pic.

Fls. 1, 2

Obs. 1, 2

Fgt.

Cl. E_b
(req.)

1

Cls. B_b

2, 3

Cl. Bx.

Sxa. E_b 1, 2

Sxt. B_b

Sx.bar. E_b

1

Tpas. F

2, 3

1

Tpts. B_b

2, 3

1

Tbns.

2, 3

Bomb.

Tb.

Cb.

Tímp.

Tec.
bells, xilo.

Tgl.

Bat.

63

Pic.

Fls. 1, 2

Obs. 1, 2

Fgt.

Cl. E \flat (req.)

1

Cls. B \flat

2, 3

Cl. Bx.

Sxa. E \flat 1, 2

Sxt. B \flat

Sx.bar. E \flat

63

1

Tpas. F

2, 3

1

Tpts. B \flat

2, 3

1

Tbns.

2, 3

Bomb.

Tb.

Cb.

Tímp.

Tec. bells, xilo.

Tgl.

Bat.

71

Pic.

Fls. 1, 2

Obs. 1, 2

Fgt.

Cl. E_b (req.)

1

Cls. B_b

2, 3

Cl. Bx.

Sxa. E_b 1, 2

Sxt. B_b

Sx.bar. E_b

71

1

Tpas. F

2, 3

1

Tpts. B_b

2, 3

1

Tbns.

2, 3

Bomb.

Tb.

Cb.

Tímp.

Tec. bells, xilo.

Tgl.

Bat.

12

79 al Coda

Pic.

Fls. 1, 2

Obs. 1, 2

Fgt.

Cl. E \flat (req.)

1

Cls. B \flat

2, 3

Cl. Bx.

Sxa. E \flat 1, 2

Sxt. B \flat

Sx.bar. E \flat

79 al Coda

1

Tpas. F

2, 3

1

Tpts. B \flat

2, 3

1

Tbns.

2, 3

Bomb.

Tb.

Cb.

Tímp.

Tec.
bells, xilo.

Tgl.

Bat.

0

Pic. *f* *ff* *f*

Fls. 1, 2 *f* *ff* *f*

Obs. 1, 2 *f* *ff* *f*

Fgt. *f* *ff* *fp*

Cl. E_b (req.) *f* *ff* *f*

1 *f* *ff* *fp*

Cls. B_b 2, 3 *f* *ff* *fp*

Cl. Bx. *f* *ff* *fp*

Sxa. E_b 1, 2 *f* *ff* *f*

Sxt. B_b *f* *ff* *f*

Sx.bar. E_b *f* *ff* *fp*

0

1 *f* *ff* *fp*

Tpas. F 2, 3 *f* *ff* *fp*

1 *f* *ff* *fp*

Tpts. B_b 2, 3 *f* *ff* *fp*

1 *f* *ff* *fp*

Tbns. 2, 3 *f* *ff* *fp*

Bomb. *f* *ff* *fp*

Tb. *f* *ff* *fp*

Cb. *f* *ff* *fp* *arco*

Tímp. *f* *ff* *fp*

Tec. bells, xilo. *f* *ff*

Tgl. *f*

Bat. *mf* *f* *f*

94

Pic.

Fls. 1, 2

Obs. 1, 2

Fgt.

Cl. E \flat
(req.)

1

Cls. B \flat
2, 3

Cl. Bx.

Sxa. E \flat 1, 2

Sxt. B \flat

Sx.bar. E \flat

1

Tpas. F
2, 3

1

Tpts. B \flat
2, 3

1

Tbns.
2, 3

Bomb.

Tb.

Cb.

Tímp.

Tec.
bells, xilo.

Tgl.

Bat.

FUNARTE'S EDITIONS OF MUSIC SCORES FOR BANDS

1995

Golden Repertoire of Brazilian Bands

Antônio do Espírito Santo
Avante Camaradas / Dobrado 220

Gilberto Gagliardi
Cidade de Diadema (dobrado)

Joaquim Naegele
Mão de Lava (dobrado)

Silvestre Pereira de Oliveira
Amor de um Pai (dobrado)

Antônio Pedro Dantas (Tonheca Dantas)
A Desfolhar Saudades (valsa)

2000

Golden Repertoire of Brazilian Bands

Antonio do Espírito Santo
*Avante Camaradas
Dobrado 220 (dobrado) * reissue*

Ceciliano de Carvalho
Dever do Mestre (dobrado)

Gilberto Gagliardi
*Cidade de Diadema (dobrado) * reissue*

João Firmino de Moura
Saudades de onde Nasci (valsa)

João Trajano da Silva
Janaina (ciranda)

Joaquim Naegele
*Mão de Lava (dobrado) * reissue*

José Aniceto de Almeida
Cecília Cavalcanti (valsa)

José Barbosa de Brito
Bento Barbosa de Brito (dobrado)

Levino Ferreira da Silva
Lágrimas de Folião (frevo)

Luiz Fernando da Costa
Archanjo Soares do Nascimento (dobrado)

Manoel Ferreira Lima
Diana no Frevo (frevo)

Manoel Rodrigues da Silva
Dengoso (choro)

Severino Ramos
Tubas de Papelão (dobrado)

Silvestre Pereira de Oliveira
*Amor de um Pai (dobrado) * reissue*

2004 e 2008

Hymns of Brazil

Francisco Braga/Olavo Bilac
Hino à Bandeira Nacional

Francisco Manuel da Silva/Joaquim Osório Duque Estrada
Hino Nacional do Brasil

2008

Golden Repertoire of Brazilian Bands

Anacleto de Medeiros
Jubileu (dobrado)

Francisco Braga
Barão do Rio Branco (dobrado)

Joaquim Naegele
Professor Celso Woltzenlogel (dobrado)

Joaquim Naegele
Estrela de Friburgo (polka for solo trumpet and band)

Joaquim Naegele
Ouro Negro (dobrado)

Anacleto de Medeiros
Os Boêmios (Brazilian tango)

José Genuíno da Rocha
Testa de Aço (frevo)

Pedro Salgado
Dois Corações (dobrado)

Hymns of Brazil

D. Pedro I/ Evaristo da Veiga
Hino da Independência

Leopoldo Miguez / Medeiros e Albuquerque
Hino da Proclamação da República

Brazilian Music for Bands

Edu Lobo/Capinam
Ponteio (baião; arrangement by Hudson Nogueira)

Guinga / Aldir Blanc
Baião de Laca (choro; arrangement by Hudson Nogueira)

Hermeto Paschoal
Bebê (baião; arrangement by Hudson Nogueira)

Noel Rosa
Palpite Infeliz (samba; arrangement by: Hudson Nogueira)

Hudson Nogueira
Quatro Danças Brasileiras (samba, maxixe, marcha-rancho, choro)

Ivan Lins / Vitor Martins
Novo Tempo (arrangement by Hudson Nogueira)

Carlos Alberto Braga (Braguinha) / Alberto Ribeiro
Copacabana (samba; arrangement by José Carlos Ligiero)

José Ursicino da Silva (Mestre Duda)
Suíte Nordestina (baião, serenata, maracatu, frevo)

José Ursicino da Silva (Mestre Duda)
Suíte Pernambucana de Bolso (caboclinhos, serenata, côco, frevo)

Nelson Cavaquinho/Guilherme de Brito
Folhas secas (samba; arrangement by Hudson Nogueira)

Patrocínio



Realização



Ministério da Cultura

