

GOLDEN REPERTOIRE OF BRAZILIAN BANDS SERIES

DOIS CORAÇÕES

dobrado

music by

PEDRO SALGADO



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GOLDEN REPERTOIRE OF BRAZILIAN BANDS SERIES

DOIS CORAÇÕES

(Two Hearts)

dobrado

music by

Pedro Salgado

revision by

Marcelo Jardim

Patrocínio



PETROBRAS

Realização



FUNDAÇÃO NACIONAL DE ARTES
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Ministério
da Cultura



SCORES FOR BAND – PUBLISHING PROJECT

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BAND REPERTOIRE OF YESTERDAY, TODAY, AND OF ALL TIMES

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 published, 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 editions 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 a search of more dynamic ways to supply a market which is always eager for novelties and information – and, at the same time, a means of keeping 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 in producing and presenting the band repertoire of yesterday, today, and of all times.

ABOUT THE NEW EDITIONS

With these 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 piece, 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 its 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, 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, mallets (xylophone/bells or glockenspiel), percussion (snare drum, crash cymbals, suspended cymbals, bass drum, agogô, rattle, tambourine, *ganzá*, triangle, *reco-reco*, drum, complete drums). 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.

“GOLDEN REPERTOIRE OF BRAZILIAN BANDS” SERIES

The repertoire presented in this series continues the process of publishing *dobrados*, polkas, waltzes, *maxixes* and slow marches, along with many other styles of traditional band music. Optional instruments have been added to the score. Their inclusion broadens the instrumentation, but they are not essential to the performance of the piece. The objective is to make possible the performance of particular melodic or harmonic lines with more than one option, in order to allow the performance of the piece by symphonic and concert bands, as well as improve its performance by traditional bands. Thus, the director has a mass of sound available for performances in the open air, but can also maintain an equilibrium of sound in concerts taking place in closed spaces..

Maestro Marcelo Jardim
Technical Coordinator

DOIS CORAÇÕES
dobrado
music by Pedro Salgado
revision by Marcelo Jardim

Instrumentation

* piccolo	F French horn 1
flute	F French horn 2
* oboe	F French horn 3
* bassoon	Bb trumpet 1
Eb clarinet (requinta)	Bb trumpet 2
Bb clarinet 1	Bb trumpet 3
Bb clarinet 2	trombone 1
Bb clarinet 3	trombone 2
* Bb bass clarinet	trombone 3
Eb sax alto 1	euphonium
Eb sax alto 2	tuba
Bb sax tenor	contrabass*
Eb sax baritone	bells, xylophone
	snare drum
	cymbals and bass drum

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.

DOIS CORAÇÕES

dobrado

music by Pedro Salgado
revision by Marcelo Jardim

A little *introduction* of eight measures in length presents a melodic motive which reveals both the “head” of the principal theme (the ascending perfect fourth) and the contrast between long notes and ornamental movements (in eighth notes), which will characterize all the thematic figures in the work. The dense accompaniment also shows a rhythmic figuration which is quite common in traditional dobrados, which we will here call the *characteristic cell*. *Section A* (measures 9-42), which contains the principal theme, is presented in the tonality of D minor, in a parallel double period (a period of two phrases, repeated with variation at the close). The accompaniment is done by a pulsating staccato bass, complemented by the harmonic motion on the offbeat by the horns (characteristic of the traditional use of the saxhorns), by an arpeggiated motion, in legato, and by the *characteristic cell*, maintained only by the flutes and snare. It brings together, thus, all the typical elements of the genre throughout its history, maintained and made denser in the repetition (measures 25-40). The modulation to the *second thematic section* – a new double period (measures 43-60) – is, as expected, to the relative major (F major). The melody now incorporates the *characteristic cell*, and begins the section with notable orchestral brilliance. However, as is also common in the genre, the second phrase is presented with an abrupt diminution of density of the orchestral mass. The listener thus experiences the passage which has the least textural complexity of the whole piece, which will lead to the re-exposition of the *A section*, now without repetition. Following this, a new double period (measures 63-81) would generate surprise, from the formal point of view, were it not entirely extracted from materials from the *introduction*. This is followed by the *Trio*, a section which traditional dobrados inherited from classico-romantic forms. This is a section which is extremely difficult to execute, since the *characteristic cell* is now given to the trumpets, which must not overwhelm the principal part, presented in a new variation of the thematic motives, and only in measure 100 does the orchestration definitively highlight the melody. The work concludes with a new recapitulation of *A section A*, followed by the section extracted from the *introduction* (measures 63-81), in a sort of return to the beginning.

Marcos Nogueira

professor de Orchestration and Composition,
School of Music of the Federal University of Rio de Janeiro

PEDRO SALGADO (1890 – 1973)

Pedro Salgado was born in the locality of Arrozal do Pirahy, Municipality of Pirai, Rio de Janeiro. Composer, maestro and instrumentalist, he became known as the *Band King* and the *March King*. He is the author of the *dobrado Dois corações*, considered by many to be the anthem of bands in Brazil. He began to study music at age 15, in the city of Aparecida do Norte (SP), a period when he composed his first piece, the *dobrado Estrela do Norte*. In 1915, he founded the Corporação Musical São Benedito in Aparecida do Norte, in which he continued active for fifteen years.

In 1920, in financial straits, he put an advertisement in the newspaper, offering to compose music for bands. He started to receive four or five requests each day; one of his usual customers, a resident of the city of Conceição do Cerro (MG) by the name of João Carmo Souza, once gave him a gold pen. In thanks, Pedro Salgado composed *Dois corações*; his master work was, thus dedicated to someone he scarcely knew. He was founder and director of various bands in various cities of the Vale do Paraíba (SP). In 1944, he moved to the capital of São Paulo, where his musical career broadened and his compositions were heard on the radio, principally Tupi and Bandeirantes. The characteristic *Dois Corações* was recorded in 1957, 1959, 1960 and 1973, by renowned bands and musical groups.

According to some scholars, he was the author of four thousand pieces of music, which is difficult to show definitively, since he often sold and publicized songs without having copies. 1,126 pieces by him have been indexed: 400 *dobrados* and almost 300 waltzes, as well as hymns, fantasies, marches, *tangos*, *baiões*, *maxixes*, mazurkas, foxtrots, sambas, boleros, *batucadas*, polkas, *choros*, *cateretês*, *ranchieras* and other musical styles. His compositions *Dois corações*, *Brasil glorioso* and *Saudade de Monte Azul* are included in the series *Golden Repertoire of Brazilian Bands*, published by Funarte.

Most important compositions: *Ángelo Alfieri*, *Amélia*, *Coração de Mãe*, *Comendador Jorge Bittar*, *Dois corações*, *Dorinha*, *Doutor Urbano Reis*, *Estrela do Norte*, *Gracia Aparecida*, *Maestro Aldemar Vidal*, *Maestro Amado*, *Maestro João Massini*, *Maestro Waldir Rodrigues*, *Paulo Alfieri*, *Trabuco*.

Partitura Completa

Duração aproximada: 3'56"

Dois Corações

Dobrado

Pedro Salgado

revisão Marcelo Jardim

Allegro (tempo de marcha ♩=120)

The musical score is arranged in two systems. The first system includes the Piccolo, Flute, Oboe, Bassoon, Clarinet Eb (Requinta), Clarinets Bb (1 and 2,3), Clarinet Baixo, Sax alto Eb (1,2), Sax tenor Bb, and Sax barítono Eb. The second system includes Trompas F (1 and 2,3), Trompetes Bb (1 and 2,3), Trombones (1 and 2,3), Bombardino, Tuba, Contrabaixo, Teclados (Bells, Xilofone), Caixa, and Pratos Bombo. The score is in 2/4 time with a key signature of one sharp (F#) and a tempo of Allegro (tempo de marcha) at 120 beats per minute. Dynamics are marked with 'f' (forte) throughout.

This musical score is for the piece "Dois Corações" and is arranged for a large band. The score is written in 2/4 time and features a key signature of one sharp (F#). The instruments and their parts are as follows:

- Pic.**: Piccolo, rests throughout.
- Fl.**: Flute, melodic line with trills.
- Ob.**: Oboe, rests throughout.
- Fgt.**: Bassoon, rhythmic accompaniment.
- Cl. Eb (Req.)**: Clarinet in E-flat, melodic line with trills.
- Cls. Bb 1, 2, 3**: Clarinets in B-flat, melodic line.
- Cl. Bx.**: Clarinet in B-flat, rests throughout.
- Sxa. Eb 1, 2**: Saxophone in E-flat, melodic line.
- Sxt. Bb**: Saxophone in B-flat, rhythmic accompaniment.
- Sx.bar. Eb**: Saxophone baritone in E-flat, rests throughout.
- Tpas. F 1, 2, 3**: Trumpets in F, rhythmic accompaniment.
- Tpts. Bb 1, 2, 3**: Trumpets in B-flat, melodic line.
- Tbns. 1, 2, 3**: Trombones, rhythmic accompaniment.
- Bomb.**: Bombardone, rhythmic accompaniment.
- Tb.**: Trombone, rhythmic accompaniment.
- Cb.**: Contrabass, rhythmic accompaniment.
- Tec. (Bells, Xilo.)**: Percussion, rests throughout.
- Cx.**: Cymbals, rhythmic accompaniment.
- Pts. Bmb.**: Snare drum, rhythmic accompaniment.

19 Pic. 19 Fl. 19 Ob. 19 Fgt. 19 Cl. Eb (Req.) 19 Cls. Bb 1 19 Cl. Bx. 19 Sxa. Eb 1, 2 19 Sxt. Bb 19 Sx.bar. Eb 19 1 Tpas. F 19 2, 3 19 1 Tpts. Bb 19 2, 3 19 1 Tbns. 19 2, 3 19 Bomb. 19 Tb. 19 Cb. 19 Tec. (Bells, Xilo.) 19 Cx. 19 Pts. Bmb.

25

Pic. *mf*

Fl. *mf*

Ob. *mf*

Fgt. *mf*

Cl. Eb (Req.) *mf*

1 *mf*

2, 3 *mf*

Cl. Bx. *mf*

Sxa. Eb 1, 2 *mf*

Sxt. Bb *mf*

Sx.bar. Eb *mf*

25

1 *mf*

2, 3 *mf*

1 *mf*

2, 3 *mf*

Tpts. Bb *mf*

1 *mf*

2, 3 *mf*

Tbns. *mf*

Bomb. *mf*

Tb. *mf*

Cb. *mf*

Tec. (Bells, Xilo.) *mf*

Cx. *mf*

Pts. Bmb. *mf*

31

Pic.

31

Fl.

31

Ob.

31

Fgt.

31

Cl. Eb
(Req.)

31

1

Cl. Bb

31

2, 3

31

Cl. Bx.

31

Sxa. Eb 1, 2

31

Sxt. Bb

31

Sx.bar. Eb

31

1

Tpas. F

31

2, 3

31

1

Tpts. Bb

31

2, 3

31

1

Tbns.

31

2, 3

31

Bomb.

31

Tb.

31

Cb.

31

Tec.
(Bells, Xilo.)

31

Cx.

31

Pts.
Bmb.

31

This musical score is for the piece "Dois Corações" and is arranged for a large band. The score is divided into several systems of staves, each representing a different instrument or group of instruments. The instruments listed on the left side of the score are: Piccolo (Pic.), Flute (Fl.), Oboe (Ob.), Bassoon (Fgt.), Clarinet in E-flat (Cl. Eb (Req.)), Clarinet in B-flat (Cl. Bb), Clarinet in Bass (Cl. Bx.), Saxophone in E-flat (Sxa. Eb 1, 2), Saxophone in B-flat (Sxt. Bb), Saxophone Baritone in E-flat (Sx.bar. Eb), Trumpet in F (Tpas. F), Trumpet in B-flat (Tpts. Bb), Trombone (Tbns.), Bombardone (Bomb.), Trombone (Tb.), Contrabass (Cb.), and Percussion (Pts. Bmb.). The score begins at measure 49. The key signature has one sharp (F#) and the time signature is 2/4. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. Dynamics such as *p* (piano) and *tr* (trill) are indicated throughout. The percussion part includes a xylophone and bells. The overall texture is dense and rhythmic, characteristic of a Brazilian band arrangement.

63

Pic. *f* *mf* *tr*

Fl. *f* *mf* *tr*

Ob. *f*

Fgt. *f*

Cl. Eb (Req.) *f* *mf* *tr*

1 *f* *mf*

Cls. Bb 2, 3 *f* *mf*

Cl. Bx. *f*

Sxa. Eb 1, 2 *f*

Sxt. Bb *f*

Sx.bar. Eb *f*

63

1 *mf*

Tpas. F 2, 3 *mf*

1 *mf*

Tpts. Bb 2, 3 *mf*

1 *f*

Tbns. 2, 3 *f*

Bomb. *f*

Tb. *f*

Cb. *f*

Tec. (Bells, Xilo.) *f*

Cx. *f*

Pts. Bmb. *f*

68

Pic.

68

Fl.

68

Ob.

68

Fgt.

68

Cl. E \flat
(Req.)

68

1

Cl. B \flat

68

2, 3

68

Cl. Bx.

68

Sxa. E \flat 1, 2

68

Sxt. B \flat

68

Sx.bar. E \flat

68

1

Tpas. F

68

2, 3

68

1

Tpts. B \flat

68

2, 3

68

1

Tbns.

68

2, 3

68

Bomb.

68

Tb.

68

Cb.

68

Tec.
(Bells, Xilo.)

68

Cx.

68

Pts.
Bmb.

75 1 2 *Fine*

Pic.

75 *f* *ff*

Fl.

75 *f* *ff*

Ob.

75 *ff*

Fgt.

75 *ff*

Cl. Eb (Req.)

75 *f* *ff*

1

Cls. Bb

75 *f* *ff*

2, 3

75 *f* *ff*

Cl. Bx.

75 *ff*

Sxa. Eb 1, 2

75 *ff*

Sxt. Bb

75 *ff*

Sx.bar. Eb

75 *ff*

1 1 *Fine*

2, 3

75 *f* *ff*

75 *f* *ff*

1

Tpas. F

75 *f* *ff*

2, 3

75 *f* *ff*

1

Tpts. Bb

75 *f* *ff*

2, 3

75 *f* *ff*

1

Tbns.

75 *ff*

2, 3

75 *ff*

Bomb.

75 *ff*

Tb.

75 *ff*

Cb.

75 *ff*

Tec. (Bells, Xilo.)

75 *ff*

Cx.

75 *ff*

Pts. Bmb.

75 *ff*

Trio 84

Pic. *p* *tr*

Fl. *p* *tr*

Ob. *p* *tr*

Fgt. *f* *p*

Cl. Eb (Req.) *p* *tr*

Cl. Bb 1 *p*

Cl. Bb 2, 3 *p*

Cl. Bx. *f* *p*

Sxa. Eb 1, 2 *p*

Sxt. Bb *p*

Sx.bar. Eb *f* *p*

Trio 84

Tpas. F 1 *f* *p*

Tpas. F 2, 3 *f* *p*

Tpts. Bb 1 *mp* *surdina (opcional)*

Tpts. Bb 2, 3 *mp* *surdina (opcional)*

Tbns. 1 *f* *p*

Tbns. 2, 3 *f* *p*

Bomb. *f* *p*

Tb. *f* *p*

Cb. *f* *p*

Tec. (Bells, Xilo) *f* *p*

Cx. *p*

Pts. Bmb. *mp* *p*

88 *tr*

Pic.

88 *tr*

Fl.

88 *tr*

Ob.

88

Fgt.

88 *tr*

Cl. Eb
(Req.)

88

1

Cls. Bb

88

2, 3

Cl. Bx.

88

Sxa. Eb 1, 2

88

Sxt. Bb

88

Sx.bar. Eb

88

1

Tpas. F

88

2, 3

88

1

Tpts. Bb

88

2, 3

88

1

Tbns.

88

2, 3

88

Bomb.

88

Tb.

88

Cb.

88

Tec.
(Bells, Xilo.)

88

Cx.

88

Pts.
Bmb.

106

Pic.

106

Fl.

106

Ob.

106

Fgt.

106

Cl. E \flat
(Req.)

106

1

Cl. B \flat

106

2, 3

106

Cl. Bx.

106

Sxa. E \flat 1, 2

106

Sxt. B \flat

106

Sx.bar. E \flat

106

1

Tpas. F

106

2, 3

106

1

Tpts. B \flat

106

2, 3

106

1

Tbns.

106

2, 3

106

Bomb.

106

Tb.

106

Cb.

106

Tec.
(Bells, Xilo.)

106

Cx.

106

Pts.
Bmb.

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

