

GOLDEN REPERTOIRE OF BRAZILIAN BANDS SERIES

OS BOÊMIOS

(Brazilian tango)

música de

ANACLETO DE MEDEIROS

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IMPRESSO NO BRASIL / PRINTED IN BRAZIL
FUNARTE EDITIONS

Golden Repertoire of Brazilian Bands Series

OS BOÊMIOS

(Brazilian tango)

music by

ANACLETO DE MEDEIROS

revision 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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Si Thoca Edições Musicais

www.sithoca.com

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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

THE BOHEMIANS
Brazilian Tango
music by Anacleto de Medeiros
revision by Marcelo Jardim

INSTRUMENTATION

* piccolo	F horn 1
flute	F horn 2
* oboe	F horn 3
* bassoon	Bb trumpet 1
E♭ 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
E♭ alto sax	baritone BC
Bb tenor sax	tuba
* E♭ baritone sax	contrabass *
	xylophone, bells *
	snare drum
	cymbals and bass drum

Extra Parts

E♭ saxhorn 1	Bb baritone
E♭ saxhorn 2	Bb tuba
E♭ saxhorn 3	E♭ 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.

THE BOHEMIANS
music by Anacleto de Medeiros
revision: Marcelo Jardim

This genuine Brazilian tango for band, from 1901, reveals all the principal characteristics of the genre which was first named by Henrique Alves de Mesquita, the celebrated teacher of Anacleto de Medeiros. According to various researchers, the tango took as its matrix the habanera, which had arrived in Brazil with the musical theater, and which was then adapted under the influences of the polka and of the schottisch, which had already consolidated their places in Brazil. Perhaps the most distinctive characteristic of the tango is the regular of the rhythmic accents on the offbeats, which does not occur in European dances. The version for piano became the most popular – and it is not difficult to note its textural elements in the orchestration of the present work. In section A – a characteristically regular double period – bassoon and baritone present the leading cell in its entirety, but it receives all the emphasis of the ostinatos in the horns and the tenor saxophone, as well as the reinforcement of the pulsation of the baritone saxophone, bass clarinet and tuba. As is normal for various other Brazilian genres, here as well the melody incorporates the predominant rhythmic patterns, and thus becomes mixed with the accompaniment, only being highlighted through the emphasis that it receives from the orchestration. The contrasting section B, made up of a simple period which is noteworthy above all for its orchestral play of “question and answer”, is followed by a connection typical of the style which takes us back to the principal section (A). This establishes a formal “repetition” scheme which, as is normal for all the dances cited above, is broadened in order to constitute what we call rondo form (A-B-A-C-A). Thus, the repetition of section A is followed by a new contrasting section, now in the tonality of the subdominant (F major). This section C presents another textural variation with the same motivic elements as the earlier sections. In this latter case, a first semiphrase is executed in a rigorously homophonic texture which contrasts with the second, which brings back the configuration of melody and accompaniment. It is not difficult to assert that an interpretation faithful to the spirit of traditional Brazilian dances ought to take into account the special care which articulations and dynamics deserve.

Marcos Nogueira

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

ANACLETO DE MEDEIROS

The composer, director, and instrumentalist Anacleto de Medeiros was born in Rio de Janeiro, in the former Rua dos Muros. The son of a freed slave woman, he was baptized with the name of the saint on whose day he was born. He entered the Companhia de Menores do Arsenal de Guerra at nine years old, and began his musical apprenticeship playing piccolo in the band of the Companhia, directed by Antonio dos Santos Bocot. He entered the Imprensa Nacional (then Tipografia Nacional) in 1884 and, in the same year, matriculated at the Conservatório de Música. At the Tipografia, he organized the Clube Musical Guttemberg.

When he graduated from the Conservatory, in 1886, he was a performer on various wind instruments, with a preference for soprano sax. He founded the band of the Sociedade Recreio Musical Paquetaense, with some musicians from disbanded Banda de Paquetá. He came to be more consistently active as a composer beginning in 1887, releasing chiefly polkas, waltzes and schottisches. He was the director and organizer of various bands, such as the band of the Textile Factory of Bangu, of the Textile Factory of Macacos (later renamed Paracambi) and of Piedade (Magé).

In 1896 he organized the Band of the Corpo de Bombeiros, which became renowned under his direction, and beginning in 1902, recorded some of the first discs issued in Brazil. His most famous songs - Iara (or Rasga coração, with verses by Catulo da Paixão Cearense) and Por um beijo (Terna saudade, also with lyrics by Catulo) – are classics in the repertory of Brazilian choro. In 1904, the Band of the Corpo de Bombeiros recorded his waltz Farrula for Odeon. In the same period, the singer Mário Pinheiro recorded the song O fadário, with lyrics by Catulo da Paixão Cearense; the Band of Casa Edison, in turn, recorded the dobrado Pavilhão brasileiro and the waltz Terna saudade.

In 1905, through the initiative of the painter and sculptor Pedro Bruno, one of the streets on the island of Paquetá was named for Maestro Anacleto. At about this time, the Band of the Corpo de Bombeiros recorded the schottisch Não me olhes assim and the quadrille Preciosa, while the polka Três estrelas was recorded by the Band of Casa Edison. In the same year, the singer Mário Pinheiro recorded the song Por um beijo, with verses by Catulo da Paixão Cearense to the melody of the waltz Terna saudade, as well as the tango-chansonette O boêmio and the modinha Perdoa, also with lyrics by Catulo. About 1906, the Band of the Corpo de Bombeiros recorded the polkas Lídia and Três estrelinhas, the schottisch Implorando and the dobrado Jubileu dos Bombeiros do Rio, composed in honor of the group. Anacleto de Medeiros is considered to be one of the pillars of Brazilian popular music, in its harmonic definition for larger groups or bands.

Principal works:

Açucena, Araribóia, As Andorinhas, Boêmio, Bouquet, Cabeça-de-porco, Café Avenida, Conde de Santo agostinho, Coralina, Avenida, Em ti pensando, Esperança, Eulália, Farrula, Fluminense, Implorando, Ismênia, Jubileu, Lídia, Louco de amor, Marcha fúnebre nº 1, Marcha fúnebre nº 2, Morrer sonhando, Na volta do correio, Não me olhes assim, Nenezinho e Catitinha, No baile, Olhos matadores, Pavilhão brasileiro, Pinheiro Freire, Quiproquó, Recordações de Lili, Romance, Santinha, Segredos do coração.

Principal works with verses by Catulo da Paixão Cearense:

Benzinho (or Sentimento Oculto), Deliciosa (or Tu és uma flor), Despedida (or Serenata), Iara (or Rasga o coração), Medrosa (or Fadário), Nasci para te amar, O boêmio, O teu olhar, Palma de martírio, Predileta (or Perdoa), Terna saudade (or Por um beijo), Três estrelas (or O que tu és).

Os Boêmios

Tango brasileiro

Anacleto de Medeiros

revisão Marcelo Jardim

Allegro Moderato (94)

The musical score is arranged in two systems. The first system includes Piccolo, Flauta, Oboé, Fagote, Clarineta E♭ (Requinta), Clarinetas B♭ (1 and 2,3), Clarineta Baixo, Sax. alto E♭, Sax. tenor B♭, and Sax. barítono E♭. The second system includes Trompas F (1 and 2,3), Trompetes B♭ (1 and 2), Trombones (1 and 2,3), Bombardino, Tuba, Contrabaixo, Teclados (bells, xilofone), Pratos, Triângulo, Caixa, and Bumbo. The score is written in 3/4 time with a key signature of one sharp (F#). The tempo is marked 'Allegro Moderato (94)'. Dynamics include 'mf' (mezzo-forte) and 'pizz.' (pizzicato). The Piccolo part is mostly rests. The woodwinds and brass parts have various melodic and rhythmic lines. The percussion parts include a steady bass drum pattern and cymbal/triangle patterns.

7 9

Pic. *mf*

Fl.

Ob.

Fgt.

Cl. Eb
(Req.)

1

Cls. B \flat
2, 3

Cl. Bx.

Sxa. Eb

Sxt. B \flat

Sx.bar. Eb

7 9

Trpas. F
1
2, 3

Tpts. B \flat
1
2

Tbns.
1 *mp* *mf*
2, 3 *mp* *mf*

Bomb.


Tb.

Cb. *arco*

Tec.
bells, xilo *bells* *mf*

Pts., Tgl.

Cx.
Bmb.

13 *al Coda* 

Pic. *f*

Fl. *f*

Ob. *f*

Fgt. *f*

Cl. E \flat (Req.) *f*

1 *f*


Cls. B \flat 2, 3 *f*

Cl. Bx. *f*

Sxa. E \flat *f*

Sxt. B \flat *f*

Sx.bar. E \flat *f*

13 *al Coda* 

Trpas. F 1 *f*

2, 3 *f*

Tpts. B \flat 1 *f*

2 *f*

Tbns. 1 *f*

2, 3 *f*

Bomb. *f*

Tb. *f*

Cb. *f*

Tec. bells, xilo *f*

Pts., Tgl. *mf* *pratos*

Cx. Bmb. *f*

Pic.
Fl.
Ob.
Fgt.
Cl. E_b
(Req.)
1
Cl. B_b
2, 3
Cl. Bx.
Sxa. E_b
Sxt. B_b
Sx.bar. E_b
1
Trpas. F
2, 3
1
Tpts. B_b
2
1
Tbns.
2, 3
Bomb.
Tb.
Cb.
Tec.
bells, xilo
Pts., Tgl.
Cx.
Bmb.

23 25

Pic. *p*

Fl. *p*

Ob. *p*

Fgt. *p*

Cl. E_b
(Req.) *p*

Cls. B_b
1 *p*

2, 3 *p*

Cl. Bx. *p*

Sxa. E_b *p*

Sxt. B_b *p*

Sx.bar. E_b

23 25

Trpas. F
1 *p*

2, 3 *p*

Trpts. B_b
1 *p*

2 *p*

Tbns.
1

2, 3

Bomb. *p*

Tb.

Cb.

Tec.
bells, xilo *p*

Pts., Tgl. *p*

Cx. Bmb.

The musical score is arranged in a standard orchestral layout. The instruments and their parts are as follows:

- Pic.**: Piccolo, rests throughout.
- Fl.**: Flute, rests throughout.
- Ob.**: Oboe, rests throughout.
- Fgt.**: Bassoon, plays a rhythmic pattern starting at measure 29 with a *pp* dynamic.
- Cl. E_b (Req.)**: Clarinet in E-flat, rests throughout.
- Cls. B_b 1, 2, 3**: Clarinets in B-flat, play a rhythmic pattern starting at measure 29 with a *pp* dynamic.
- Cl. Bx.**: Bass Clarinet, plays a rhythmic pattern starting at measure 29 with a *pp* dynamic.
- Sxa. E_b**: Saxophone in E-flat, rests throughout.
- Sxt. B_b**: Saxophone in B-flat, plays a rhythmic pattern starting at measure 29 with a *pp* dynamic.
- Sx.bar. E_b**: Saxophone Baritone in E-flat, plays a rhythmic pattern starting at measure 29 with a *pp* dynamic.
- Trpas. F 1, 2, 3**: Trumpets in F, rests throughout.
- Tpts. B_b 1, 2**: Trumpets in B-flat, rests throughout.
- Tbns. 1, 2, 3**: Trombones, play a long note starting at measure 29 with a *pp* dynamic, ending with a *sfz* accent.
- Bomb.**: Bombardons, play a rhythmic pattern starting at measure 29 with a *pp* dynamic.
- Tb.**: Trombone, plays a rhythmic pattern starting at measure 29 with a *pp* dynamic.
- Cb.**: Contrabass, plays a rhythmic pattern starting at measure 29 with a *pp* dynamic.
- Tec. bells, xilo**: Percussion (bells, xylophone), rests throughout.
- Pts., Tgl.**: Percussion (snare, tom-toms), rests throughout.
- Cx. Bmb.**: Cymbals/Bombardons, play a rhythmic pattern starting at measure 29 with a *pp* dynamic.

fine

Pic. *f*

Fl. *f*

Ob. *f*

Fgt. *f* *mf*

Cl. E \flat (Req.) *f* *mf* (op. tras)

Cls. B \flat 1 *f* *mf* (op. tras)

2, 3 *f* *mf*

Cl. Bx. *f* *mf*

Sxa. E \flat *f* *mf*

Sxt. B \flat *f* *mf*

Sx.bar. E \flat *f* *mf*

Trpas. F 1 *f* *mf*

2, 3 *f* *mf*

Tpts. B \flat 1 *f*

2 *f*

Tbns. 1 *f* *mf*

2, 3 *f* *mf*

Bomb. *f* *mf*

Tb. *f* *mf*

Cb. *f* *mf*

Tec. bells, xilo

Pts., Tgl. *f*

Cx. Bmb. *f* *mf*

42

Pic. *f sfz*

Fl. *f sfz*

Ob. *f sfz*

Fgt. *f sfz mf*

Cl. E_b (Req.) *f sfz*

1

Cls. B_b *f sfz mf*

2, 3

Cl. Bx. *f sfz mf*

Sxa. E_b *f sfz mf*

Sxt. B_b *f sfz mf*

Sx.bar. E_b *f sfz mf*

42

1

Trpas. F *f sfz*

2, 3

1

Tpts. B_b *f sfz*

2

1

Tbns. *f sfz mf*

2, 3

Bomb. *f sfz mf*

Tb. *f sfz mf*

Cb. *f sfz mf*

Tec. bells, xilo *f sfz*

Pts., Tgl. *f sfz*

Cx. Bmb. *f sfz mf*

44 Pic. *f*

44 Fl.

44 Ob.

44 Fgt. *f*

44 Cl. E_b
(Req.) *f*

1 Cls. B_b

2, 3 Cl. Bx. *f*

44 Sxa. E_b *f*

44 Sxt. B_b *f*

44 Sx.bar. E_b *f*

44 1 Trpas. F *f*

44 2, 3 *f*

44 1 Tpts. B_b *f*

44 2 *f*

44 1 Tbns. *f*

44 2, 3 *f*

44 Bomb. *f*

44 Tb. *f*

44 Cb. *f* *pizz.* *arco*

44 Tec. *f*
bells, xilo

44 Pts., Tgl.

44 Cx. *f*
Bmb.

D.C. al fine

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

