GOLDEN REPERTOIRE OF BRAZILIAN BANDS SERIES

JUBILEU
dobrado

music by
ANACLETO DE MEDEIROS
JUBILEU
(JUBILLE)
dobrado

music by
ANACLETO DE MEDEIROS

revision by
Marcelo Jardim
SCORCH FOR BAND – PUBLISHING PROJECT

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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, agogó, 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
JUBILEU [JUBILEE]
dobrado
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
  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 alto sax baritone BC
  Bb tenor sax tuba
* Eb baritone sax contrabass *
  snare drum
  cymbals and bass drum

Extra Parts

  Eb sax horn 1   Bb baritone TC
  Eb sax horn 2   Bb tube
  Eb sax horn 3   Bb tube

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.
A resolute introduction of 8 measures is built on the interval of a minor third: rising, in the initial motive, descending at the conclusion. In contrast, Part A of the work presents an opening melody (measures 9-23) entirely based on intervals of the descending second, linked by scalar motion. Performances have frequently opted to omit, in the first execution, the countermelody led by tenor saxophone, trombone and baritone (measures 9-15), which in the second phrase goes until measure 20, when it gives way to an element of harmonic thickening. In this way, in the immediate repetition of the section this second melodic element produces a special interest, enriching the listening, and affirming the theme which will close the work. Anacleto composed a second period for Part A which is perfectly congruent with the first.

Note that the melody which begins at measure 27, although contrasting, is also based on intervals of the descending second; however, contrary to what took place in the first subsection of Part A, here the general movement of the phrases is in the downwards direction, contributing to the closure of the “arch” which the initial subsection left open. One must also note the talent and competence of the composer in closing this part of the work with the motive which he had anticipated in the introduction, here employed as a pick-up.

The Trio (the name usually given to the central parts of dobrados, by tradition, since ever since classicism the second of two dances or alternating movements had been called “trio”) begins with an interlude preparing for G-flat major, a truly unusual modulation in the genre. The new melody, in triplets, provides notable thematic contrast; as is normal for the style, an elegant and restrained execution of this section (measures 48-65), the texture of which is the simplest in the entire work, allowing only a final crescendo to reach the new section, which is more vibrant and grandiose. Curiously, this final section of the Trio revisits the ascending impulse of the initial theme of the work, now supported on thirds, emphasized in the introduction. Finally, a re-transition produces a return to the initial tonality for the recapitulation of Part A.

Marcos Nogueira
Professor of Orchestration and Composition,
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The composer, band 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 Recrio Musical Paquetense, 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 quadrilê 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 tá pensando, Esperança, Eulália, Fárrula, Fluminense, Implorando, Ismênia, Jubileu, Lídia, Louco de amor, Marcha fúnebre nº 1, Marcha fúnebre nº 2, Morrer sonhando, Na volta do correio, Náo 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), Delíciosa (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).
FUNARTE — Ministério da Cultura
Série Repertório de Ouro das Bandas de Música do Brasil — Jubileu
1995

**Golden Repertoire of Brazilian Bands**
Antônio do Espírito Santo
_Acerca de Camaradas_ / Dobrado 220

Gilberto Gagliardi
_Cidade de Diadema_ (dobrado)

Joaquim Naegele
_Mão de Laura_ (dobrado)

Silvestre Pereira de Oliveira
_Amor de um Pai_ (dobrado)

Antônio Pedro Dantas (Tonhêca Dantas)
_A Desfilar Sandades_ (talsa)

2000

**Golden Repertoire of Brazilian Bands**
Antonio do Espírito Santo
_Acerca de Camaradas_ 
Dobrado 220 (dobrado) * reissue

Cecíliano de Carvalho
_Dever do Mestre_ (dobrado)

Gilberto Gagliardi
_Cidade de Diadema_ (dobrado) * reissue

João Firmino de Moura
_Saudades de onde Nasci_ (talsa)

João Trajano da Silva
_Jamaica_ (ciranda)

Joaquim Naegele
_Mão de Laura_ (dobrado) * reissue

José Aniceto de Almeida
_Cecília Cavalcanti_ (talsa)

José Barbosa de Brito
_Bente Barrosa de Brito_ (dobrado)

Levisor Ferreira da Silva
_Lágumas de Vilaça_ (freno)

Luiz Fernando da Costa
_Arcañjo Soares do Nascimento_ (dobrado)

Manoel Ferreira Lima
_Diana no Frevo_ (freno)

Manoel Rodrigues da Silva
_Dengon_ (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_

2008

**Golden Repertoire of Brazilian Bands**
Anacleto de Medeiros
_Jubildon_ (dobrado)

Francisco Braga
_Bartol de Rio Branco_ (dobrado)

Joaquim Naegele
_Professor Celso Waizschögel_ (dobrado)

Anacleto de Medeiros
_Os Boêmios_ (Brazilian tango)

José Genuíno da Rocha
_Teia 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
_Pontes_ (baixão; arrangement by Hudson Nogueira)

Guinha / Aldir Blanc
_Baian de Lacan_ (choro; arrangement by Hudson Nogueira)

Hermeto Paschoal
_Bebê_ (baixão; arrangement by Hudson Nogueira)

Noel Rosa
_Palpite Infeliz_ (samba; arrangement by: Hudson Nogueira)

Hudson Nogueira
_Quatro Danças Brasileiras_ (samba, maracatu, marcha-rambo, choro)

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

Carlos Alberto Braga (Braguinha) / Alberto Ribeiro
_Copacabana_ (samba; arrangement by José Carlos Ligeiro)

José Ursicino da Silva (Mestre Duda)
_Sair Nordestina_ (baixão, serenata, maracatu, frevo)

José Ursicino da Silva (Mestre Duda)
_Sair Pernambucana_ de Bebê_ (caboclinho, serenata, éon, frevo)

Nelson Cavaquinho/Guilherme de Brito
_Folhas secas_ (samba; arrangement by Hudson Nogueira)
DOIS CORAÇÕES

dobrado

music by

PEDRO SALGADO