OS BOÊMIOS
(Brazilian tango)

música de
ANACLETO DE MEDEIROS
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FUNARTE EDITIONS
OS BOÊMIOS
(Brazilian tango)

music by
ANACLETO DE MEDEIROS

revision by
MARCELO JARDIM
SCORSES FOR BAND – PUBLISHING PROJECT

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CONSULTING – FLEXIBLE INSTRUMENTATION/ARRANGEMENTS
Hudson Nogueira

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

INSTRUMENTATION

* piccolo
flute
* oboe
* bassoon
Eb clarinet (requinta)
Bb clarinet 1
Bb clarinet 2
Bb clarinet 3
* Bb bass clarinet
Eb alto sax
Bb tenor sax
* Eb baritone sax

F horn 1
F horn 2
F horn 3
Bb trumpet 1
Bb trumpet 2
Bb trumpet 3
trombone 1
trombone 2
trombone 3
baritone BC
tuba
contrabass *
xylophone, bells *
snare drum
cymbals and bass drum

Extra Parts

Eb saxhorn 1  Bb baritone
Eb saxhorn 2  Bb tuba
Eb saxhorn 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.
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 Recreo 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, Araribôia, As Andorinhas, Boêmio, Bouquet, Cabeça-de-porco, Café Avenida, Conde de Santo agostinho, Coralina, Avenida, Em ti pensando, Esperança, Eulália, Farrula, Fluminense, Implorando, Ismélia, 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 Catitinga, No baile, Olhos matadores, Pavilhão brasileiro, Pinheiro Freire, Quiroquó, Recordações de Lili, Romance, Santinha, Segredos do coração.

Principal works with verses by Catulo da Paixão Cearense:

Benzinho (or Sentimento Oculto), Delicosa (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).
1995
Golden Repertoire of 
Brazilian Bands
Antônio do Espírito Santo
Avante Camaradas / Dobrado 220

Gilberto Gagliardi
Cidade de Diadema (dobrado)

Joaquim Naegele
Mãos de Laura (dobrado)

Silveste Pereira de Oliveira
Amor de um Pai (dobrado)

Antônio Pedro Dantas (Tionheca Dantas)
A Defelhar Saudades (talsa)

2000
Golden Repertoire of 
Brazilian Bands
Antonio do Espírito Santo
Avante Camaradas
Dobrado 220 (dobrado) * reissue

Cecília do Carvalho
Desejo do Mestre (dobrado)

Gilberto Gagliardi
Cidade de Diadema (dobrado) * reissue

João Firmino de Moura
Sandades de onde Nasce (talsa)

João Trajano da Silva
Jamaiba (ciranda)

Joaquim Naegele
Mãos de Laura (dobrado) * reissue

José Antônio de Almeida
Cecília Cavalcanti (talsa)

José Barbosa de Brito
Bente Barbosa de Brito (dobrado)

Levinho Ferreira da Silva
Lágrimas de Volta (frente)

Luiz Fernando da Costa
Archanto Soares do Nascimento (dobrado)

Manoel Ferreira Lima
Diana no Frevo (frente)

Manoel Rodrigues da Silva
Dengoe (choro)

Severino Ramos
Tubas de Papelão (dobrado)

Silveste 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
Anaete de Medeiros
Jubilado (dobrado)

Francisco Braga
Bartó de Rio Branco (dobrado)

Joaquim Naegele
Professors Celso Waltenshögel (dobrado)

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

Joaquim Naegele
Oou Negro (dobrado)

Anaete de Medeiros
Oe Boêmios (Brazilian tango)

José Genuíno da Rocha
Testa de Aço (frevo)

Pedro Salgado
Dias Caraões (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 (baian; arrangement by Hudson Nogueira)

Guimaraes / Aldir Blanc
Baião de Lacan (choro; arrangement by Hudson Nogueira)

Hermeto Paschoal
Bele (baian; arrangement by Hudson Nogueira)

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

Hudson Nogueira
Quatro Danças Brasileiras (samba, maracatu, maracatu, choro)

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

Carlos Alberto Braga (Braguinha) / Alberto Ribeiro
Capuabaiana (samba; arrangement by José Carlos Liguerró)

José Ursicino da Silva (Mestre Duda)
Sair Nordestina (baian; serenata, maracatu, frevo)

José Ursicino da Silva (Mestre Duda)
Sair Pernambucana de Bele (caboclinho, serenata, elôn, frevo)

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

doibrado

music by

PEDRO SALGADO