

SÉRIE MÚSICA BRASILEIRA PARA BANDA

# BEBÊ<sup>^</sup>

música de  
Hermeto Paschoal

arranjo de  
Hudson Nogueira



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Patrocínio



Realização



FUNDAÇÃO NACIONAL DE ARTES



Ministério  
da Cultura



**PROJETO EDIÇÃO DE PARTITURAS PARA BANDA**

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## REPERTÓRIO DAS BANDAS DE ONTEM, HOJE E SEMPRE

A retomada do processo de edição de partituras para bandas é motivo de júbilo para a Funarte. Em 1995 e em 2000, foram lançados 14 títulos da série “Repertório de Ouro das Bandas de Música do Brasil” e em 2004 foi editada a série “Hinos do Brasil”, com dois títulos. Nesta oportunidade, 20 novos títulos estão sendo lançados, dez dos quais numa nova série: “Música Brasileira para Banda”, que traz arranjos de alto nível de canções populares e da MPB, além de valorizar obras originais para banda, escritas por compositores de diferentes épocas e abrir espaço para transcrições apropriadas do repertório sinfônico brasileiro.

Estes lançamentos foram adequados às normas internacionais de edição e padronização para banda sinfônica, diversificando a oferta de partes instrumentais sem perder de vista as características mais marcantes de nossas bandas de música, além de possibilitar às pequenas formações e bandas, com instrumental reduzido, a execução do mesmo material. O processo de edição de partituras para bandas está em busca de formas mais dinâmicas para atender a um mercado ansioso por novidades e informações – e ao mesmo tempo manter vivas e renovadas as tradições da cultura musical de nosso país. Movimentar esse repertório e compartilhar esses dados deve ser tarefa incessante e contínua, para que dela resultem bons frutos. É nesse sentido que a Funarte direciona esforços para produzir e apresentar o repertório das bandas de ontem, de hoje e de sempre.

## SOBRE AS NOVAS EDIÇÕES

**C**om as novas séries de edições, a Funarte objetiva expandir a atual literatura para bandas no Brasil, de modo a quantificá-la e qualificá-la, com especial ênfase na utilização dos padrões técnicos e estilísticos de cada obra, com as devidas revisões e anotações de articulações, dinâmicas, agógicas, nomenclaturas, andamentos, marcações de ensaio, abreviaturas etc. Para que fosse aplicada a padronização adotada pelas bandas em todo o mundo, foi necessário fazer adaptações no material original, sem contudo alterar linha melódica, harmônica e rítmica. Foi mantida a orquestração original, com acréscimo de novas informações timbrísticas, para possibilitar um melhor aproveitamento dos atuais instrumentos. O padrão adotado foi: piccolo, flauta, oboé, fagote, clarineta Eb (requinta – mi bemol), clarinetas Bb (Si bemol - 3 vozes), clarineta baixo Bb (clarone), quarteto de saxofones (2 altos Eb, 1 ou 2 tenores Bb e barítono Eb), trompas F (2 a 4 vozes), trompetes Bb (3 vozes), trombones (3 vozes), bombardino, tuba, contrabaixo (cordas), tímpanos, teclados (xilofone/bells ou glockenspiel), percussão (caixa, pratos de choque, pratos suspensos, bumbo, agogô, chocalho, pandeiro, ganzá, triângulo, reco-reco, tambor, bateria completa). Em algumas obras, determinados instrumentos foram suprimidos, como sax tenor 2 e tímpanos, quando não faziam parte da instrumentação original. Entretanto, o regente deve observar que todo o repertório tem sua funcionalidade garantida somente com 1 flauta, 1 clarineta Eb, 3 clarinetas Bb, 1 sax alto Eb, 1 sax tenor Bb, 3 trompas F ou saxhorns Eb, 3 trompetes Bb, 3 trombones, 1 bombardino, 1 tuba e percussão (caixa, prato e bumbo). Em todas as edições serão impressas partes extras (não incluídas na instrumentação) para saxhorns Eb (mi bemol) e barítono Bb (si bemol) em clave de sol, além de tubas Bb e Eb.

## SÉRIE MÚSICA BRASILEIRA PARA BANDA

**O** repertório desta série enfatiza os arranjos de MPB e composições originais. Os instrumentos opcionais estão inclusos na instrumentação da partitura, mas não são essenciais à execução da obra. Foram originalmente previstos pelo compositor ou arranjador. Procurou-se manter tais instrumentos como opcionais, permitindo a execução de determinada passagem musical com mais de uma possibilidade, de modo a viabilizar a execução com bandas sinfônicas e bandas de concerto – e também proporcionar uma melhor execução pelas tradicionais bandas de música. Desta forma, as indicações de frase de outros instrumentos possibilitam ao regente dispor de uma massa sonora em execuções ao ar livre, resguardando o equilíbrio sonoro em concertos realizados em locais fechados.

*Maestro Marcelo Jardim*  
Coordenador Técnico

**BEBÊ**  
música de Hermeto Paschoal  
arranjo de Hudson Nogueira  
revisão de Marcelo Jardim

Instrumentação

*piccolo	trompa F 1
flauta 1	trompa F 2
*flauta 2	trompa F 3
*oboé 1	trompete Bb 1
*oboé 2	trompete Bb 2
*fagote	trompete Bb 3
clarineta Eb ( <i>requinta</i> )	trombone 1
clarinetea Bb 1	trombone 2
clarineta Bb 2	trombone 3
clarineta Bb 3	bombardino
*clarineta baixo Bb	tuba (C )
sax alto Eb 1	* contrabaixo
Sax alto Eb 2	tímpanos
Sax tenor Bb	teclados ( <i>bells, xilofone</i> )
Sax barítono Eb	triângulo
	bateria

Partes Extras

saxhorn Eb 1	barítono Bb
saxhorn Eb 2	tuba Bb
saxhorn Eb 3	tuba Eb

Nota ao Regente

Todas as partes anotadas com o \* são opcionais; não são, portanto, essenciais à execução da obra. Tais partes foram acrescentadas de acordo com a escrita do compositor e a função de tais instrumentos dentro da banda, para possibilitar a formatação da partitura dentro dos atuais padrões internacionais.

# BEBÊ

música de Hermeto Paschoal  
arranjo de Hudson Nogueira  
revisão de Marcelo Jardim

A introdução, construída a partir de um dos motivos da melodia que se seguirá, já revela os recursos temáticos, harmônicos, a dinâmica e a técnica de articulação que traspassarão a obra. Deve-se atentar para a importância que têm a articulação e a dinâmica propostas no motivo inicial apresentado pelas madeiras e pelos saxofones; enfatizam a célula rítmica do *baião*, além de dar clareza e elegância à execução melódica. Ao final, em seqüência à entrada da condução rítmico-harmônica característica do gênero, apresenta-se a estrutura melódica formada por um período inicial repetido, com duas frases (compassos 15-22 e 23-30): a primeira de estrutura paralela, conduzida por clarinetes e trompetes, e a segunda seqüencial (motivos em marcha), a cargo dos saxofones. Um segundo período (compassos 47-62) paralelo, cuja frase repetida apresenta o mesmo tipo de configuração seqüencial da frase anterior (como se a estivesse ampliando), é, por sua vez, ampliado por um terceiro período (compassos 63-78) que o varia, exibindo um paralelismo harmônico e uma estrutura fraseológica similar. Um último segmento de ampliação (compassos 79-88) recupera o trecho final da introdução para preparar o retorno ao período inicial. Após a repetição das seções, uma coda repreSENTA alguns dos motivos principais, num movimento de adensamento até o *tutti* final. A configuração de acompanhamento se renova a cada seção, com variações sobre uma condução quase ininterrupta dos baixos característicos, o que é essencial para destacar o esquema formal da obra. E para que a textura global - de notável riqueza rítmica - seja percebida com clareza, é preciso cuidar para que os naipes articulem suas partes com precisão. Isso porque o sentido de complementação que existe entre as camadas texturais concorrentes só se verifica com a perfeita execução de seus componentes. Veja-se o trecho exemplar dos compassos 37-38, no qual a linha melódica de ligação, conduzida em legato por madeiras e saxofones, ressalta contratemplos consecutivos contra síncopes e *staccatos* do acompanhamento dos metais.

Marcos Nogueira

Professor de Orquestração e Composição,  
Escola de Música da Universidade Federal do Rio de Janeiro

## HERMETO PASCHOAL (1936)

**C**onsiderado um dos maiores gênios em atividade na música mundial, é famoso por sua capacidade de extrair música boa de qualquer coisa, desde chaleiras, brinquedos de plástico até a fala das pessoas. Nascido em Arapiraca, cidade de Alagoas, desde pequeno aprendeu a tocar flauta e sanfona. Aos 11 anos já se apresentava em forrós e feiras, na companhia do irmão. Em 1950 a família se mudou para Recife e ele continuou se apresentando com o irmão no rádio. No final da década foi para o Rio de Janeiro, onde tocou em conjuntos regionais e na Rádio Mauá. Mais tarde transferiu-se para São Paulo, onde, no final dos anos 60, começou a ganhar fama como pianista e flautista do Quarteto Novo, que misturava elementos legítimos nordestinos, como as levadas de *baião* e *xaxado*, e harmonias jazzísticas e contemporâneas. No primeiro e único disco do grupo, lançado em 1967, figurava *O Ovo*, a primeira composição de Hermeto a ser gravada. No início da década de 1970 foi aos Estados Unidos a convite de Airto Moreira e lá gravou com Miles Davis, num disco de Airto. De volta ao Brasil, gravou com grande êxito o LP *A música livre de Hermeto Paschoal*, no qual apresentava temas seus e interpretações de clássicos como *Asa Branca* (Luiz Gonzaga) e *Carinhoso* (Pixinguinha). Participou do Festival de Jazz de Montreux, na Suíça, compôs peças sinfônicas, construiu instrumentos e gravou diversos discos por gravadoras diferentes. Apresenta-se, no Brasil e em turnês pela Europa, com cinco formações: *Hermeto Paschoal e Grupo*, *Hermeto Pascoal e Aline Morena*, *Hermeto Pascoal Solo*, *Hermeto Pascoal e Big Band* e *Hermeto Pascoal e Orquestra Sinfônica*.

## HUDSON NOGUEIRA (1968)

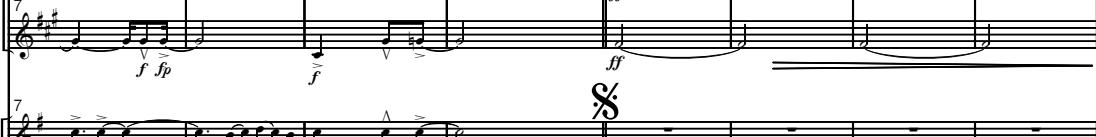
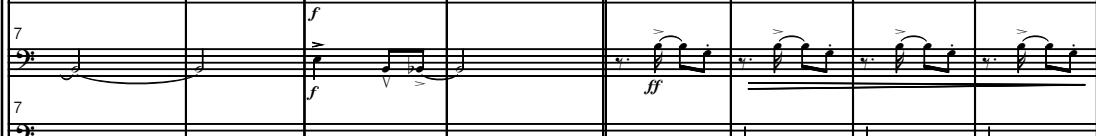
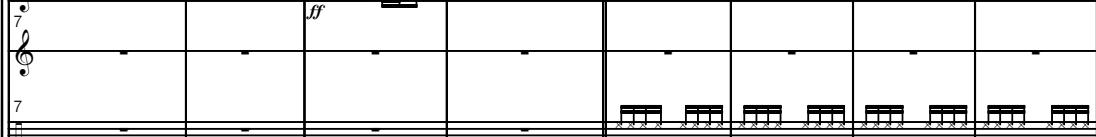
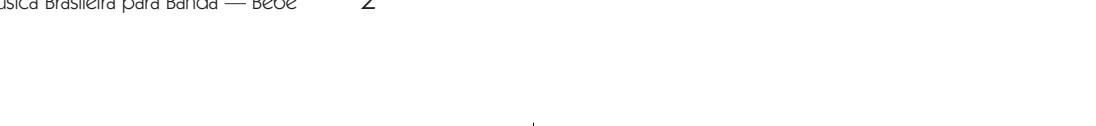
**S**axofonista, clarinetista, arranjador e compositor, Hudson Nogueira estudou composição com Edmundo Villani-Côrtes. Foi músico da Banda Sinfônica do Estado de São Paulo e integrante da Banda Savana. Em 2005 fez várias apresentações no Japão, onde executou suas composições no Clarinet Fest, realizado pela primeira vez na Ásia. Escreveu arranjos para 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 do Estado de São Paulo, Banda Sinfônica do Estado de São Paulo, Orquestra de Sopros Brasileira, Orquestra Paulista e Banda Sinfônica da CSN. Compôs obras originais para 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 e University of St. Thomas. Seus arranjos e composições estão presentes em mais de 20 CDs gravados no Brasil e no exterior. Suas obras têm sido executadas no mundo inteiro; algumas delas foram editadas pela Wind-Gallery (Japão), Ruh Music (filial da americana Barnhouse na Europa) e DDP Brazil Music (Estados Unidos).

**Principais obras:** *Retratos do Brasil*, *Milênio*, *Carnaval de Rua*, *Senzalas*, *Maracatus* e *Quilombos*, *Brasileirismos nº 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 Brasszzucas*, *O Rei do Maracatu*, *Alegria do Carnaval*, *Pingo no Choro*.

# Bebê

Hermeto Pascoal

arranjo: Hudson Nogueira

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



21

23

**Pic.**

*Tacet primeira vez*

**Fls. 1, 2**

*mf* *mp*

**Obs. 1, 2**

*mf* *mp*

**Fgt.**

*mp*

**Cl. E♭ (req.)**

**1**

**Cl. B♭ 1, 2, 3**

*p*

**Cl. Bx.**

*mf*

**Sxa. E♭ 1, 2**

*f*

**Sxt. B♭**

*mf* *f*

**Sx.bar. E♭**

*f*

**Tpas. F 1, 2, 3**

*mf*

**Tpts. B♭ 1, 2, 3**

*p*

**Tbns. 1, 2, 3**

*f* *mp*

**Bomb.**

*mp*

**Tb.**

*mf*

**Cb.**

*f*

**Tímp.**

**Tec. bells, xilo.**

**Tgl.**

*Hi-hat (prato de condução)*

**Bat.**



35

39

Pic.

Fls. 1, 2

Obs. 1, 2

Fgt.

Cl. Eb  
(req.)

1 Cls. Bb  
2, 3

Cl. Bx.

Sxa. E<sub>b</sub> 1, 2

Sxt. B<sub>b</sub>

Sx.bar. E<sub>b</sub>

1 Tpas. F  
2, 3

1 Tpts. B<sub>b</sub>  
2, 3

1 Tbns.  
2, 3

Bomb.

Tb.

Cb.

Timp.

Tec.  
bells, xilo.

Tgl.

Bat.

**Pic.**  
**Fls. 1, 2**  
**Obs. 1, 2**  
**Fgt.**

**Cl. E♭ (req.)**  
**1 Cls. B♭**  
**2, 3 Cls. B♭**  
**Cl. Bx.**

**Sxa. E♭ 1, 2**  
**Sxt. B♭**  
**Sx.bar. E♭**

**1 Tpas. F**  
**2, 3 Tpas. F**

**1 Tpts. B♭**  
**2, 3 Tpts. B♭**

**Tbns.**  
**2, 3 Tbns.**

**Bomb.**  
**Tb.**  
**Cb.**

**Tímp.**  
**Tec. bells, xilo.**  
**Tgl.**  
**Bat.**

55

Pic.

Fls. 1, 2

Obs. 1, 2

Fgt.

Cl. E  
(req.)

1 Cls. B<sub>b</sub>

2, 3

Cl. Bx.

Sxa. E 1, 2

Sxt. B<sub>b</sub>

Sx.bar. E

1 Tpas. F

2, 3

1 Tpts. B<sub>b</sub>

2, 3

1 Tbns.

2, 3

Bomb.

Tb.

Cb.

Tímp.

Tec.  
bells, xilo.

Tgl.

Bat.

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

63

Pic.

Fls. 1, 2

Obs. 1, 2

Fgt.

Cl. E<sup>b</sup>  
(req.)

1  
2, 3

Cls. B<sup>b</sup>

Cl. Bx.

Sxa. E<sup>b</sup> 1, 2

Sxt. B<sup>b</sup>

Sx.bar. E<sup>b</sup>

Tpas. F

1  
2, 3

Tpts. B<sup>b</sup>

1  
2, 3

Tbns.

1  
2, 3

Bomb.

Tb.

Cb.

Tímp.

Tec.  
bells, xilo.

Tgl.

Bat.

71

**Pic.**

**Fls. 1, 2**

**Obs. 1, 2**

**Fgt.**

**Cl. E $\flat$   
(req.)**

**1 Cls. B $\flat$**

**2, 3 Cls. B $\flat$**

**Cl. Bx.**

**Sxa. E $\flat$  1, 2**

**Sxt. B $\flat$**

**Sx.bar. E $\flat$**

**1 Tpas. F**

**2, 3 Tpas. F**

**1 Tpts. B $\flat$**

**2, 3 Tpts. B $\flat$**

**1 Tbns.**

**2, 3 Tbns.**

**Bomb.**

**Tb.**

**Cb.**

**Tímp.**

**Tec.  
bells, xilo.**

**Tgl.**

**Bat.**

14

79

*al Coda*

**Pic.**

**Fls. 1, 2**

**Obs. 1, 2**

**Fgt.**

**Cl. E♭ (req.)**

**1 Cls. B♭**

**2, 3 Cls. B♭**

**Cl. Bx.**

**Sxa. E♭ 1, 2**

**Sxt. B♭**

**Sx.bar. E♭**

**1 Tpas. F**

**2, 3 Tpas. F**

**1 Tpts. B♭**

**2, 3 Tpts. B♭**

**1 Tbns.**

**2, 3 Tbns.**

**Bomb.**

**Tb.**

**Cb.**

**Tímp.**

**Tec. bells, xilo.**

**Tgl.**

**Bat.**

D.S. al Coda

Pic.

Fls. 1, 2

Obs. 1, 2

Fgt.

Cl. E $\flat$   
(req.)

1 Cls. B $\flat$

2, 3 Cls. B $\flat$

Cl. Bx.

Sxa. E $\flat$  1, 2

Sxt. B $\flat$

Sx.bar. E $\flat$

D.S. al Coda

1 Tpas. F

2, 3 Tpas. F

1 Tpts. B $\flat$

2, 3 Tpts. B $\flat$

1 Tbns.

2, 3 Tbns.

Bomb.

Tb.

Cb.

Tímp.

Tec.  
bells, xilo.

Tgl.

Bat.

0

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.

94

Pic.

Fls. 1, 2

Obs. 1, 2

Fgt.

Cl. E<sup>b</sup>  
(req.)

1 Cls. B<sup>b</sup>

2, 3

Cl. Bx.

Sxa. E<sup>b</sup> 1, 2

Sxt. B.

Sx.bar. E<sup>b</sup>

1 Tpas. F

2, 3

1 Tpts. B<sup>b</sup>

2, 3

1 Tbns.

2, 3

Bomb.

Tb.

Cb.

Tímp.

Tec.  
bells, xilo.

Tgl.

Bat.

## EDIÇÕES FUNARTE DE PARTITURAS PARA BANDAS

1995

**Repertório de Ouro das Bandas**

**de Música do Brasil**

Antônio do Espírito Santo

*Avante Camaradas / Dobrado* 220

Gilberto Gagliardi

*Cidade de Diadema (dobrado)*

Joaquim Naegele

*Mão de Luva (dobrado)*

Silvestre Pereira de Oliveira

*Amor de um Pai (dobrado)*

Antônio Pedro Dantas (Tonheca Dantas)

*A Desfolhar Saudades (valsa)*

2000

**Repertório de Ouro das Bandas**

**de Música do Brasil**

Antonio do Espírito Santo

*Avante Camaradas*

*Dobrado 220 (dobrado)* \* reedição

Cecílio de Carvalho

*Dever do Mestre (dobrado)*

Gilberto Gagliardi

*Cidade de Diadema (dobrado)* \* reedição

João Firmino de Moura

*Saudades de onde Nasci (valsa)*

João Trajano da Silva

*Janaina (ciranda)*

Joaquim Naegele

*Mão de Luva (dobrado)* \* reedição

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

*Archango 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)* \* reedição

2004 e 2008

**Hinos do Brasil**

Francisco Braga/Olavo Bilac

*Hino à Bandeira Nacional*

Francisco Manuel da Silva/Joaquim Osório Duque Estrada

*Hino Nacional do Brasil*

2008

**Repertório de Ouro das Bandas**

**de Música do Brasil**

Anacleto de Medeiros

*Jubileu (dobrado)*

Francisco Braga

*Barão do Rio Branco (dobrado)*

Joaquim Naegele

*Professor Celso Woltzenlogel (dobrado)*

Joaquim Naegele

*Estrela de Friburgo (polca, para trompete solo e banda)*

Joaquim Naegele

*Ouro Negro (dobrado)*

Anacleto de Medeiros

*Os Boêmios (tango brasileiro)*

José Genuíno da Rocha

*Testa de Aço (frevo)*

Pedro Salgado

*Dois Corações (dobrado)*

**Hinos do Brasil**

D. Pedro I/ Evaristo da Veiga

*Hino da Independência*

Leopoldo Miguez / Medeiros e Albuquerque

*Hino da Proclamação da República*

**Música Brasileira para Banda**

Edu Lobo/Capinam

*Ponteio (baião; arranjo: Hudson Nogueira)*

Guinga / Aldir Blanc

*Baião de Lacan (choro; arranjo: Hudson Nogueira)*

Hermeto Paschoal

*Bebê (baião; arranjo: Hudson Nogueira)*

Noel Rosa

*Palpite Infeliz (samba; arranjo: Hudson Nogueira)*

Hudson Nogueira

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

Ivan Lins / Vitor Martins

*Novo Tempo (arranjo: Hudson Nogueira)*

Carlos Alberto Braga (Braguinha) / Alberto Ribeiro

*Copacabana (samba; arranjo: José Carlos Ligeiro)*

José Ursicino da Silva (Mestre Duda)

*Suite Nordestina (baião, serenata, maracatu, frevo)*

José Ursicino da Silva (Mestre Duda)

*Suite Pernambucana de Bolso (caboclinhos, serenata, côco, frevo)*

Nelson Cavaquinho/Guilherme de Brito

*Folhas secas (samba; arranjo: Hudson Nogueira)*

Patrocínio



Realização



FUNDAÇÃO NACIONAL DE ARTES



Ministério  
da Cultura



## Piccolo

## Bebê

Baião

Hermeto Pascoal  
arranjo: Hudson NogueiraAllegro Moderato ( $\text{♩} = 90$ )

The musical score for the Piccolo part of 'Bebê' features 12 staves of music. Staff 1 starts with a dynamic of  $ff$ , followed by  $fp$  and  $ff$ . Staff 2 includes a tempo change to  $\frac{3}{4}$  time. Staff 3 contains a section marked *Tacet primeira vez* at dynamic  $f$ . Staff 4 shows a return to  $\frac{2}{4}$  time. Staff 5 includes a dynamic of  $f$ . Staff 6 features a dynamic of  $ff$ . Staff 7 includes a dynamic of  $f$ . Staff 8 includes a dynamic of  $ff$ . Staff 9 includes a dynamic of  $ff$ . Staff 10 includes a dynamic of  $ff$ . Staff 11 includes a dynamic of  $ff$ . Staff 12 includes a dynamic of  $ff$ .

## *Série Música Brasileira para Banda*

# Bebê

## Flauta 1

Baião

Hermeto Pascoal

*arranjo: Hudson Nogueira*

# **Allegro Moderato** ( $\text{♩}=90$ )

1

*ff*      *fp*      *ff*      *fp*

6

*ff*

*Tacet primeira vez*

2      15      6

*f*

23      5

*mf*

31      2

*mf*      *mp*      *mf*      *mp*

39      5

*mf*

45      47

*f*      *fp*      *f*

50

*mp*

55

62 63

66

71

79

74 2 tocar f

80 al Coda

84 ff D.S. al Coda

93 3 ff

# Bebê

**Flauta 2**

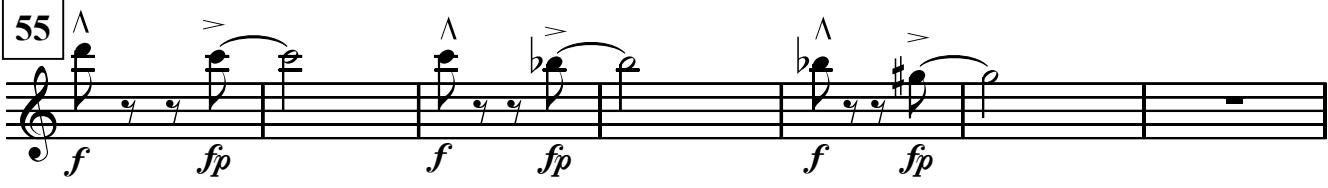
*Baião*

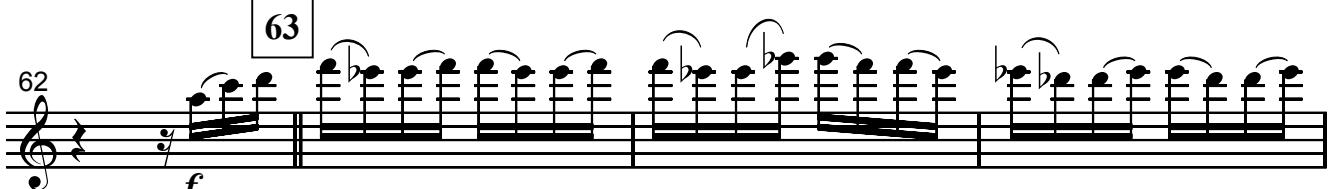
**Hermeto Pascoal**

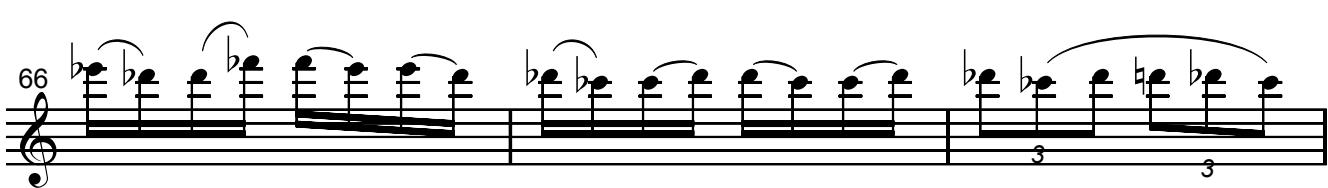
arranjo: Hudson Nogueira

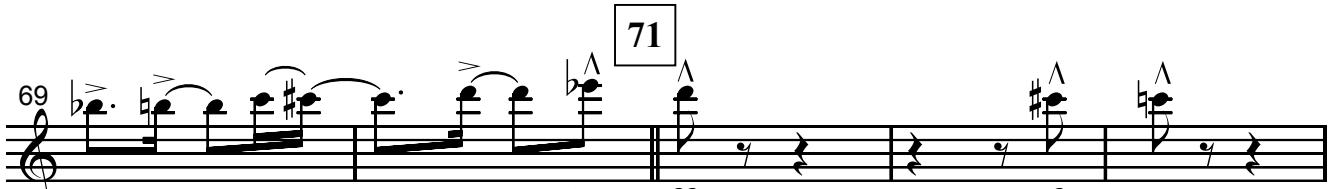
**Allegro Moderato ( $\text{♩} = 90$ )**

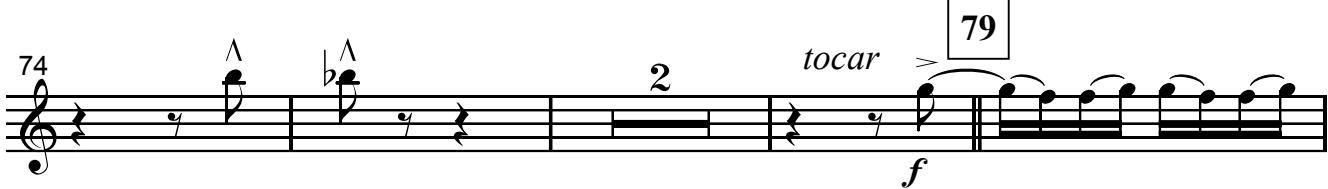
The musical score for Flute 2 (Bebê) is composed of eight staves of musical notation. The key signature is G major, and the time signature is 2/4. The tempo is Allegro Moderato ( $\text{♩} = 90$ ). The score includes dynamic markings such as *ff*, *fp*, *f*, *mf*, and *mp*. Performance instructions include *Tacet primeira vez* and slurs. Measure numbers are indicated in boxes above the staff: 1, 6, 15, 2, 23, 5, 6, 31, 2, 39, 5, 45, 47, and 50.

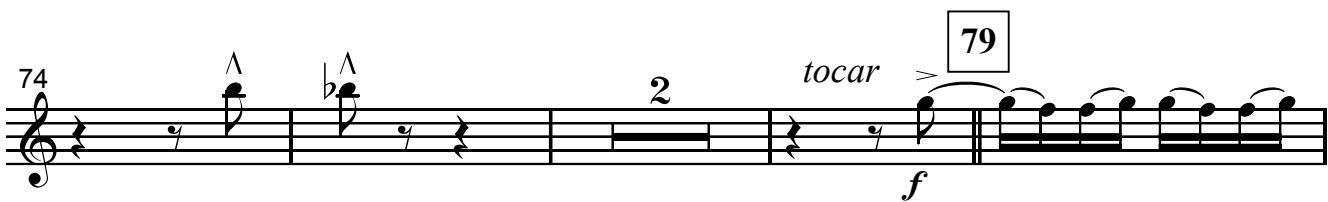
55 

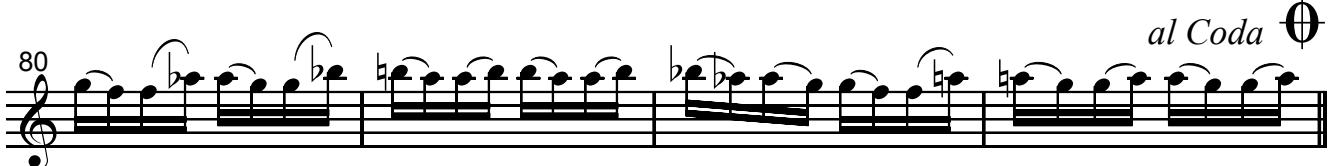
62 

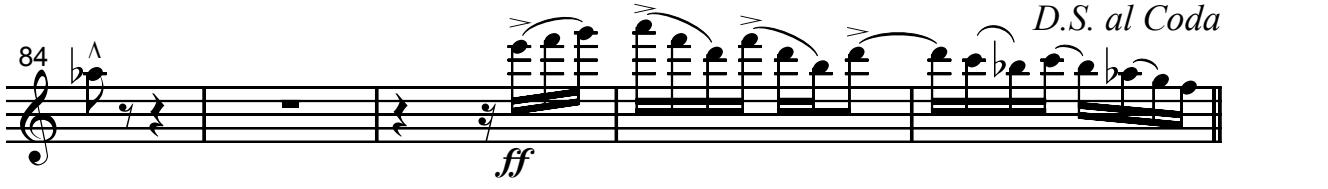
66 

69 

74 

79 

80 

84 

93 

# Bebê

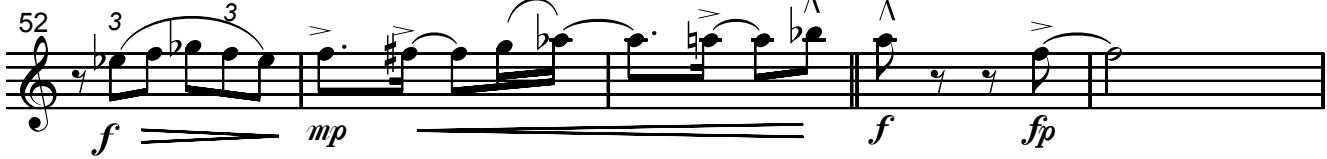
Oboé 1

*Baião*

Hermeto Pascoal

arranjo: Hudson Nogueira

**Allegro Moderato (♩ = 90)**

52 

55

57 

63 2 6

69 

71

74 

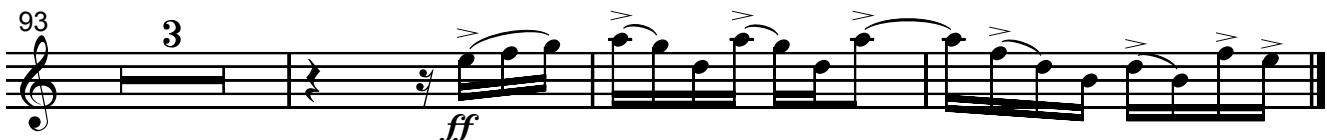
79

81 

84 

D.S. al Coda



93 3 

# Bebê

Oboé 2

*Baião*

**Hermeto Pascoal**

arranjo: Hudson Nogueira

**Allegro Moderato ( $\text{♩} = 90$ )**

The musical score consists of ten staves of music for Oboé 2. The first staff starts at measure 1 with a dynamic of *ff*, followed by *fp*. The second staff begins at measure 6 with a dynamic of *ff*. The third staff starts at measure 22 with a dynamic of *mp*, followed by *f*. The fourth staff begins at measure 33 with a dynamic of *mf*, followed by *mp*. The fifth staff starts at measure 38 with a dynamic of *f*, followed by *fp*. The sixth staff begins at measure 47 with a dynamic of *f*.

Measure numbers are indicated in boxes above the staves: 1, 6, 2, 15, 6, Tacet primeira vez, 23, 5, 31, 2, 33, 39, 5, 47.

52      3      3      > >      ^ ^      > >      ^ ^

**55**

57      v      f      >fp      v      f      >fp      2      6

**63**

69      > >      > ^ ^      > >      ^ ^

**71**

74      ^ ^      2      tocar      79

**79**

80      al Coda      0

84      v      ff      D.S. al Coda

0      v      ff      f

93      3      ff

# Bebê

# Fagote

## *Baião*

# **Hermeto Pascoal**

*arranjo: Hudson Nogueira*

# 1 Allegro Moderato ( $\dot{=}$ 90)

# Bebê

Clarineta E♭

(Requinta)

Baião

Hermeto Pascoal

arranjo: Hudson Nogueira

Allegro Moderato ( $\text{♩} = 90$ )

Sheet music for Clarinet E♭ (Requinta) in G major, 2/4 time, Allegro Moderato tempo ( $\text{♩} = 90$ ). The music is divided into eight staves, each starting with a different measure number (1, 6, 8, 29, 35, 40, 49). The notation includes various dynamics (ff, fp, f, mf, mp), articulations (accents, slurs, grace notes), and performance instructions like "Tacet primeira vez". Measure numbers 15, 23, 31, 39, 47, and 5 are highlighted in boxes. The music concludes with a final staff ending on a fermata.

53 *mp*

55

59 *f* *fp*

63 *f*

64

71

67 *ff*

79 *f*

80 *al Coda* ♩

84 *D.S. al Coda*

ff

84 ♩

ff f

93 *ff*

# Bebê

Clarineta B♭ 1

*Baião*

Hermeto Pascoal

arranjo: Hudson Nogueira

**Allegro Moderato (♩ = 90)**

The sheet music consists of ten staves of musical notation for Clarinet B♭ 1. The key signature is A major (three sharps). The time signature varies between common time and 2/4. Dynamics include ff, fp, f, ff, p, mf, and mp. Performance instructions include 'Tacet primeira vez' at measure 15 and 'tocar' at measure 31. Measure numbers 1 through 45 are indicated above the staves.

1      ff      fp      ff      fp

6      ff

15      **Tacet primeira vez**

16      p      mf

21      p      23      8      31      *tocar*

33      p      mf      p

39      mp

45      mp      f

Sheet music for Clarinet B♭ 1, featuring ten staves of musical notation. The music is in common time and consists of measures 49 through 94. The key signature changes between measures 49 and 53. Measure 49 starts with a treble clef and a key signature of two sharps. Measures 53 through 94 start with a treble clef and a key signature of one sharp.

**Measure 49:** Treble clef, 2 sharps, dynamic ff. Measure 50: Measure 51: Measure 52: Measure 53: Treble clef, 1 sharp, dynamic mp. Measure 54: Measure 55: Boxed measure number 55. Measure 56: Measure 57: Measure 58: Treble clef, 1 sharp, dynamic f. Boxed measure number 63. Measure 59: Measure 60: Measure 61: Measure 62: Measure 63: Measure 64: Measure 65: Measure 66: Measure 67: Measure 68: Treble clef, 1 sharp, dynamic 3. Measure 69: Measure 70: Measure 71: Boxed measure number 71. Measure 72: Measure 73: Measure 74: Measure 75: Measure 76: Measure 77: Measure 78: Measure 79: Boxed measure number 79. Measure 80: Measure 81: Measure 82: Measure 83: Measure 84: Measure 85: Measure 86: Measure 87: Measure 88: Measure 89: Measure 90: Measure 91: Measure 92: Measure 93: Measure 94: Treble clef, 1 sharp, dynamic ff.

*al Coda* *D.S. al Coda*

# Bebê

Clarineta B♭ 2

*Baião*

Hermeto Pascoal

arranjo: Hudson Nogueira

**Allegro Moderato (♩ = 90)**

1      ff      fp      ff      fp

6      ff

15     *Tacet primeira vez*

16     p      mf      fp

21     23     8     31 *tocar*

33     p      mf      p

39

45     mp      f

47

Sheet music for Clarinet B♭ 2, featuring 11 staves of musical notation. The music includes dynamic markings such as *mp*, *f*, *fp*, *ff*, *mf*, and *ff*. Articulations include slurs, grace notes, and accents. Performance instructions include *al Coda* with a circle symbol and *D.S. al Coda*. Measure numbers 49, 53, 58, 64, 68, 73, 80, 84, and 94 are indicated.

49

53 *mp* 55 *f* *fp* 63 *f* *fp*

58 *f* *fp* *f*

64

68 3 3 71 *ff* *mf*

73

79 *al Coda* 80

84 *ff* *D.S. al Coda*

84

94 *ff*

# Bebê

Clarineta B♭ 3

*Baião*

Hermeto Pascoal

arranjo: Hudson Nogueira

**Allegro Moderato (♩ = 90)**

The musical score for Clarinet B♭ 3 (part 3) of the piece 'Bebê' by Hermeto Pascoal. The score is in 2/4 time, with a key signature of one sharp (F#). The dynamic marking is Allegro Moderato (♩ = 90).

**Measure 1:** Dynamics ff, fp, ff, fp.

**Measure 6:** Dynamics ff.

**Measure 15:** Measure number 15, instruction *Tacet primeira vez*.

**Measure 16:** Dynamics p, mf.

**Measures 21, 23, 8, 31:** Measure numbers 21, 23, 8, and 31, instruction *tocar*.

**Measure 33:** Dynamics p, mf, p.

**Measure 39:** Measure number 39, dynamic mp.

**Measure 45:** Measure number 45, dynamics mp, f.

## Clarineta B♭ 3

49

55

63

71

79

*al Coda* Θ

D.S. *al Coda*

ff

ff fp

ff

**Bebê****Clarineta Baixo***Baião***Hermeto Pascoal**

arranjo: Hudson Nogueira

**Allegro Moderato (♩ = 90)**

**1**

**ff** **f fp** **ff** **V fp** **V fp** **f fp**

**9** **§** **3** **15** **8** **23** **mf**

**27** **ff** **2** **31** **8** **39** **mp** **2** **47** **6**

**53** **mp** **V** **f** **V fp** **f** **V fp**

**59** **f** **V fp** **f** **V fp** **f** **V fp**

**71** **f** **V fp** **f** **V fp** **f** **V fp** **al Coda** **Ø**

**6** **V** **79** **6**

**84** **D.S. al Coda**

**f** **V fp** **V fp** **V fp** **V fp** **V fp**

**93** **V fp** **V fp** **V fp** **V fp** **V fp** **V fp**

Sax. alto E♭ 1

# Bebê

Baião

Hermeto Pascoal

arranjo: Hudson Nogueira

Allegro Moderato (♩ = 90)

The musical score consists of 12 staves of music for Alto Saxophone E♭ 1. The key signature is A major (three sharps). The time signature varies between common time and 2/4. Dynamics include ff, fp, f, ff, mp, mf, and sforzando. Performance markings such as slurs, grace notes, and fermatas are present. Measure numbers are indicated in boxes above the staff: 15, 23, 31, 2, 39, and 47.

1  
ff fp ff fp

6 f ff

8 15

16 23 f

24

28 31 2 mf

34 mp mf

39

45 47 f

50

# Bebê

Sax. alto E♭ 2

Baião

Hermeto Pascoal

arranjo: Hudson Nogueira

Allegro Moderato ( $\text{♩} = 90$ )

The musical score for Alto Saxophone E♭ 2 (Sax. alto E♭ 2) features ten staves of music. Staff 1 starts with  $ff$  and  $fp$ . Staff 6 includes dynamics  $f$  and  $ff$ . Staff 15 has a dynamic  $mp$ . Staff 23 includes dynamics  $f$  and  $4$ . Staff 31 includes dynamics  $fp$ ,  $mf$ , and  $2$ . Staff 39 includes dynamics  $mp$ . Staff 47 includes dynamics  $f$  and  $fp$ .

Detailed description of the score structure:

- Staff 1:** Dynamics  $ff$ ,  $fp$ .
- Staff 2:** Measures 3-4.
- Staff 3:** Measures 5-6.
- Staff 4:** Measures 7-8.
- Staff 5:** Measures 9-10.
- Staff 6:** Dynamics  $f$ ,  $ff$ .
- Staff 7:** Measures 11-12.
- Staff 8:** Measures 13-14.
- Staff 9:** Measures 15-16.
- Staff 10:** Measures 17-18.
- Staff 11:** Measures 19-20.
- Staff 12:** Measures 21-22.
- Staff 13:** Measures 23-24.
- Staff 14:** Measures 25-26.
- Staff 15:** Dynamics  $mp$ .
- Staff 16:** Measures 27-28.
- Staff 17:** Measures 29-30.
- Staff 18:** Measures 31-32.
- Staff 19:** Measures 33-34.
- Staff 20:** Measures 35-36.
- Staff 21:** Measures 37-38.
- Staff 22:** Measures 39-40.
- Staff 23:** Dynamics  $mf$ .
- Staff 24:** Measures 41-42.
- Staff 25:** Measures 43-44.
- Staff 26:** Measures 45-46.
- Staff 27:** Dynamics  $f$ .
- Staff 28:** Measures 47-48.
- Staff 29:** Dynamics  $fp$ .
- Staff 30:** Measures 49-50.
- Staff 31:** Dynamics  $f$ .

50 

55 3 **f** **fp**

56 **f** **fp** **f** **fp**

60 **3** **mp**

63 **2** **ff**

71

72

75 **3** **3** **fp** **mp**

**79** *al Coda* Φ

84 **f** **ff** **fp** **ff**

D.S. *al Coda*

89 **f**

93 **tr** **fp**

96 **ff**

Série Música Brasileira para Banda

# Bebê

Sax. tenor B♭

Baião

Hermeto Pascoal

arranjo: Hudson Nogueira

Allegro Moderato ( $\text{♩} = 90$ )

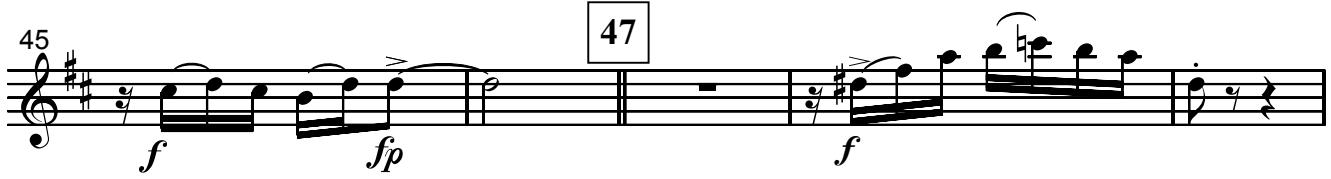
The sheet music consists of eight staves of musical notation for Tenor Saxophone (B♭). The key signature is one sharp (F#), and the time signature varies between common time (2/4) and 3/4. The dynamics include *ff*, *fp*, *f*, *mp*, and *mf*. Performance markings such as slurs, grace notes, and accents are also present. Measure numbers are indicated above certain measures: 1, 7, 14, 15, 21, 23, 26, 31, and 39. Measure 15 is enclosed in a box, and measure 23 is enclosed in a box.

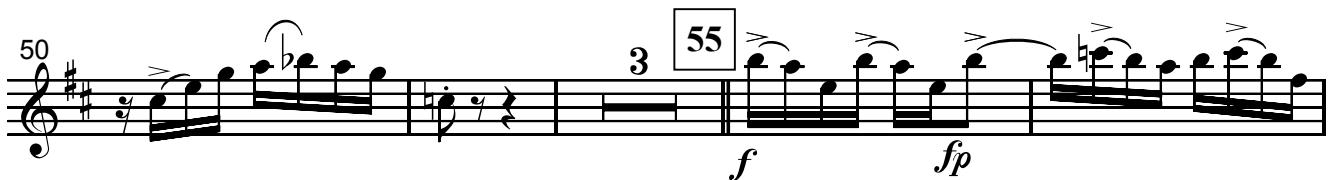
© Hermeto Pascoal

Funarte, Ministério da Cultura, 2008

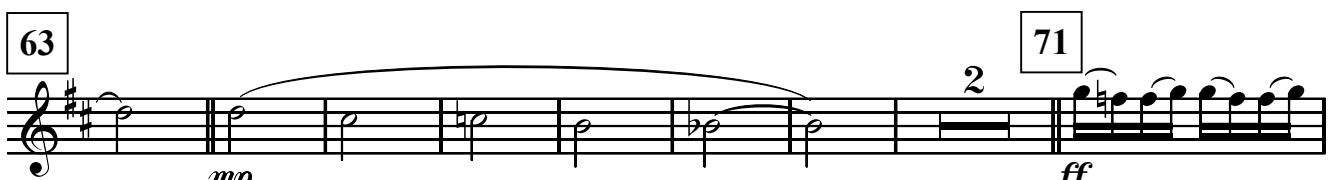
MBB0005 - Bebê / Todos os direitos reservados - Impresso no Brasil

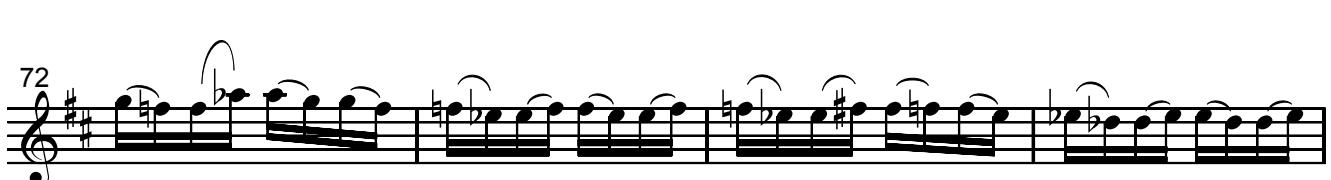
[www.funarte.gov.br](http://www.funarte.gov.br) / [projbandas@funarte.gov.br](mailto:projbandas@funarte.gov.br)

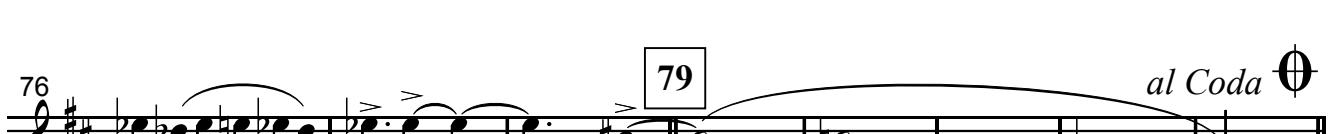
45 

47 

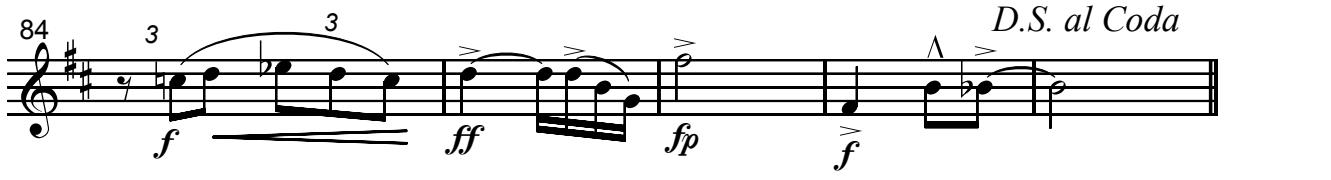
50 3 55 

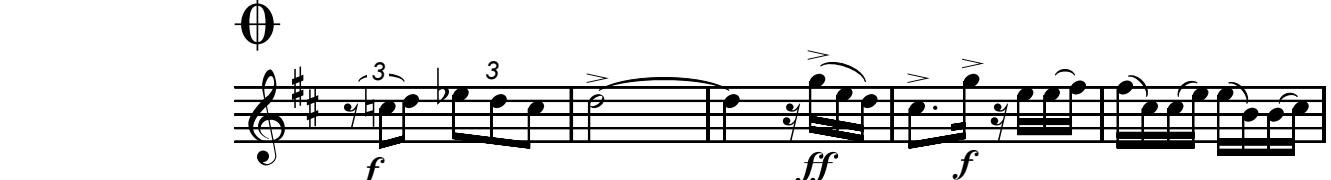
57 

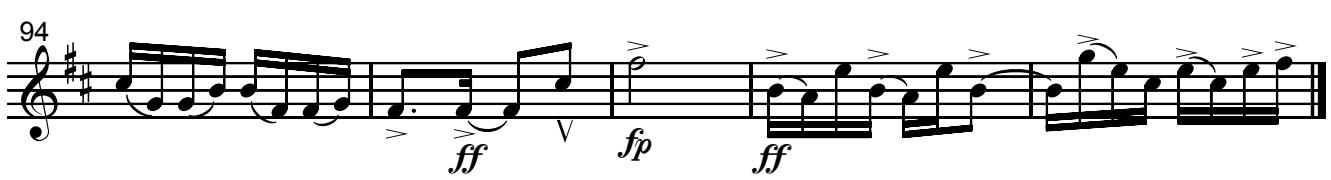
63 2 71 

72 

76 79 al Coda 

84 D.S. al Coda 



94 

# Bebê

Sax. barítono E♭

*Baião*

Hermeto Pascoal

arranjo: Hudson Nogueira

Allegro Moderato ( $\text{♩} = 90$ )

The musical score consists of seven staves of music for Sax. barítono E♭. The key signature is A major (three sharps). The tempo is Allegro Moderato ( $\text{♩} = 90$ ). The score includes dynamic markings such as *f*, *fp*, *ff*, and *mp*. Performance instructions like slurs and grace notes are also present. Measure numbers are indicated in boxes: 1, 7, 13, 15, 23, 27, 31, 39, and 47. Measure 15 features a fermata. Measure 23 starts with *f*. Measure 31 ends with a repeat sign and measure 8. Measure 39 starts with *mp*. Measure 47 starts with *f*.

52

3

**55**

*f*

*fp*

57

*f*

*fp*

*f*

*fp*

60

3 3

**63**

*f*

*mp*

65

2 6

**71**

*ff*

*fp*

78

**79**

*mp*

*al Coda*

84

*f* — *ff*

*fp*

*f*

*D.S. al Coda*

*ff*

*fp*

*ff*

*fp*

93

*ff*

*f*

*ff*

# Trompa F 1

# Bebê

Baião

# **Hermeto Pascoal**

*arranjo: Hudson Nogueira*

**Allegro Moderato** ( $\bullet = 90$ )

Music score for piano, 2 hands. The score consists of 12 staves of music, each with a key signature of one sharp (F#) and a time signature of common time (indicated by a '2'). The music is divided into measures by vertical bar lines. Measure numbers are indicated in boxes above the staff.

**Measures 1-5:** The first staff shows a dynamic of ***ff***. Measures 2-5 show eighth-note patterns with dynamics ***ff***, ***ff***, and ***ff*** respectively. Measure 6 starts with a dynamic of ***mf***.

**Measures 7-10:** Measures 7-10 continue the eighth-note patterns established in the previous measures. Measure 7 starts with a dynamic of ***mf***.

**Measures 11-14:** Measures 11-14 continue the eighth-note patterns. Measure 11 starts with a dynamic of ***mp***.

**Measures 15-18:** Measures 15-18 continue the eighth-note patterns. Measure 15 starts with a dynamic of ***mf***.

**Measures 19-22:** Measures 19-22 continue the eighth-note patterns. Measure 19 starts with a dynamic of ***mp***.

**Measures 23-26:** Measures 23-26 continue the eighth-note patterns. Measure 23 starts with a dynamic of ***mf***.

**Measures 27-30:** Measures 27-30 continue the eighth-note patterns. Measure 27 starts with a dynamic of ***mp***.

**Measures 31-34:** Measures 31-34 continue the eighth-note patterns. Measure 31 starts with a dynamic of ***mp***.

**Measures 35-38:** Measures 35-38 continue the eighth-note patterns. Measure 35 starts with a dynamic of ***mp***.

**Measures 39-42:** Measures 39-42 continue the eighth-note patterns. Measure 39 starts with a dynamic of ***mf***.

**Measures 43-46:** Measures 43-46 continue the eighth-note patterns. Measure 43 starts with a dynamic of ***mf***.

**Measures 47-50:** Measures 47-50 continue the eighth-note patterns. Measure 47 starts with a dynamic of ***mf***.

**Measures 51-54:** Measures 51-54 continue the eighth-note patterns. Measure 51 starts with a dynamic of ***mf***.

**Measures 55-58:** Measures 55-58 continue the eighth-note patterns. Measure 55 starts with a dynamic of ***f***.

**Measures 59-62:** Measures 59-62 continue the eighth-note patterns. Measure 59 starts with a dynamic of ***f***.

**Measures 63-66:** Measures 63-66 continue the eighth-note patterns. Measure 63 starts with a dynamic of ***mp***.

**Measures 67-70:** Measures 67-70 continue the eighth-note patterns. Measure 67 starts with a dynamic of ***mp***.

**Measures 71-74:** Measures 71-74 continue the eighth-note patterns. Measure 71 starts with a dynamic of ***mf***.

**Measures 75-78:** Measures 75-78 continue the eighth-note patterns. Measure 75 starts with a dynamic of ***fp***.

**Measures 79-82:** Measures 79-82 continue the eighth-note patterns. Measure 79 starts with a dynamic of ***fp***.

**Measures 83-86:** Measures 83-86 continue the eighth-note patterns. Measure 83 starts with a dynamic of ***f***.

**Measures 87-90:** Measures 87-90 continue the eighth-note patterns. Measure 87 starts with a dynamic of ***f***.

**Measures 91-94:** Measures 91-94 continue the eighth-note patterns. Measure 91 starts with a dynamic of ***mf***.

# Trompa F 2

# Bebê

Baião

# **Hermeto Pascoal**

*arranjo: Hudson Nogueira*

## Allegro Moderato ( $\bullet = 90$ )

Sheet music for a solo instrument, likely trumpet or flute, featuring ten staves of musical notation with various dynamics, articulations, and performance instructions.

**Staff 1:** Measure 1 starts with a dynamic ***ff***. Measures 2-3 show a rhythmic pattern with grace notes and slurs. Measures 4-5 continue the pattern with a dynamic ***ff***. Measures 6-7 end with a dynamic ***mf***.

**Staff 2:** Measures 8-10 show a rhythmic pattern with grace notes and slurs. Measures 11-12 end with a dynamic ***mf***.

**Staff 3:** Measures 13-15 show a rhythmic pattern with grace notes and slurs. Measures 16-17 end with a dynamic ***mf***.

**Staff 4:** Measures 18-20 show a rhythmic pattern with grace notes and slurs. Measures 21-22 end with a dynamic ***mf***.

**Staff 5:** Measures 23-25 show a rhythmic pattern with grace notes and slurs. Measures 26-27 end with a dynamic ***mf***.

**Staff 6:** Measures 28-30 show a rhythmic pattern with grace notes and slurs. Measures 31-32 end with a dynamic ***mf***.

**Staff 7:** Measures 33-35 show a rhythmic pattern with grace notes and slurs. Measures 36-37 end with a dynamic ***mf***.

**Staff 8:** Measures 38-40 show a rhythmic pattern with grace notes and slurs. Measures 41-42 end with a dynamic ***mf***.

**Staff 9:** Measures 43-45 show a rhythmic pattern with grace notes and slurs. Measures 46-47 end with a dynamic ***mf***.

**Staff 10:** Measures 48-50 show a rhythmic pattern with grace notes and slurs. Measures 51-52 end with a dynamic ***mf***.

**Staff 11:** Measures 53-55 show a rhythmic pattern with grace notes and slurs. Measures 56-57 end with a dynamic ***mf***.

**Staff 12:** Measures 58-60 show a rhythmic pattern with grace notes and slurs. Measures 61-62 end with a dynamic ***mf***.

**Staff 13:** Measures 63-65 show a rhythmic pattern with grace notes and slurs. Measures 66-67 end with a dynamic ***mf***.

**Staff 14:** Measures 68-70 show a rhythmic pattern with grace notes and slurs. Measures 71-72 end with a dynamic ***mf***.

**Staff 15:** Measures 73-75 show a rhythmic pattern with grace notes and slurs. Measures 76-77 end with a dynamic ***mf***.

**Staff 16:** Measures 78-80 show a rhythmic pattern with grace notes and slurs. Measures 81-82 end with a dynamic ***mf***.

**Staff 17:** Measures 83-85 show a rhythmic pattern with grace notes and slurs. Measures 86-87 end with a dynamic ***mf***.

**Staff 18:** Measures 88-90 show a rhythmic pattern with grace notes and slurs. Measures 91-92 end with a dynamic ***mf***.

**Staff 19:** Measures 93-95 show a rhythmic pattern with grace notes and slurs. Measures 96-97 end with a dynamic ***mf***.

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**Bebê***Baião*

**Hermeto Pascoal**  
arranjo: Hudson Nogueira

**Trompa F 3****Allegro Moderato (♩ = 90)**

1  
*ff*

6

15  
6  
*mf*

23  
7  
31  
*mp*

32

38  
39 8 47 8 55  
*f* *fp* *f* *fp*

58  
2 63  
*mp*

67  
2 71  
*mf* *79* 4 *al Coda*  $\emptyset$

75  
*fp*

84  
2 *D.S. al Coda*  
*f*  $\emptyset$  *f* *ff* *fp*

93  
2  
*mf* *ff* *ff* *fp*

**Bebê****Trompete B♭ 1***Baião***Hermeto Pascoal**

arranjo: Hudson Nogueira

**1 Allegro Moderato (♩ = 90)**  **10** **4** **15** **mf**

**16** **fp** **mf**

**21** **23** **6** **f** **31** **8**

**39**

**43** **fp** **47** **6** **mp**

**54** **55** **5** **f** **fp**

**63** **6** **ff** **f**

**74** **f** **79** **4** **al Coda** 

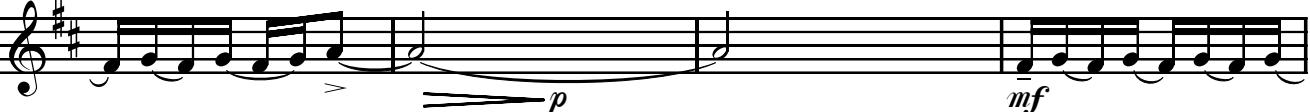
**84** **D.S. al Coda**

**93** **3** **fp** **ff**

**Bebê****Trompete B<sub>b</sub> 2***Baião*

Hermeto Pascoal

arranjo: Hudson Nogueira

**Allegro Moderato (♩ = 90)****10****4****15****1***mf***16****20****23****6**

Λ

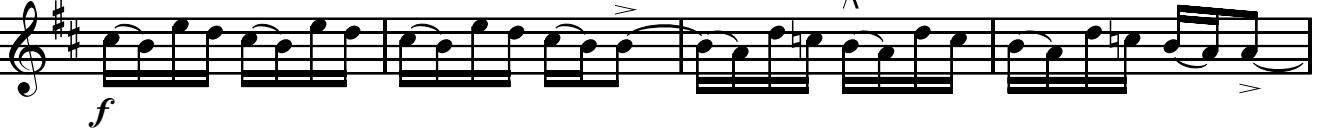
Λ

Λ

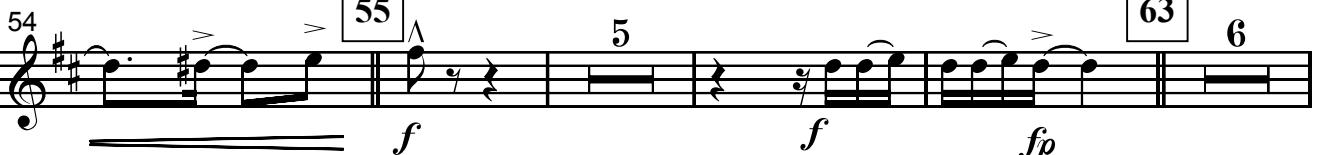
&gt;

**31****8****39**

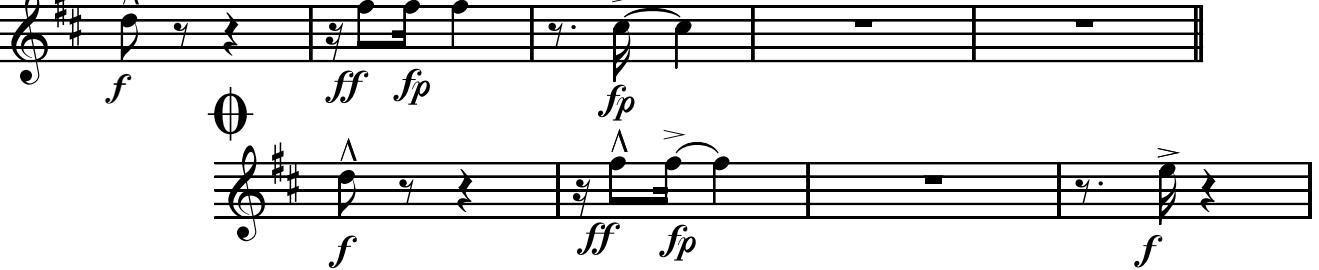
Λ

**43****47****6**

&gt;

**63****6****54****55****5****69****71**

Λ

**74****79****f***al Coda***84***D.S. al Coda***93****3**

Trompete B<sub>b</sub> 3

## Bebê

*Baião*

Hermeto Pascoal

arranjo: Hudson Nogueira

**Allegro Moderato (♩ = 90)** **8**

1      10      4      15      *mf*

16      *p*      *mf*

21      23      6      31      8      39      *f*

40      >

44      47      6      *fp*      *mp*

55      5      63      6      *f*      *fp*

69      71      *f*      *ff*      *f*

75      *f*      79      4      *al Coda*

84      *f*      *ff*      *fp*      *fp*      *D.S. al Coda*

93      3      *f*      *ff*      *f*

The musical score consists of ten staves of music for Trompete B<sub>b</sub> 3. The key signature is one sharp (F#). The tempo is Allegro Moderato (♩ = 90). The time signature varies between common time and 2/4. Measure numbers are indicated above the staff at the beginning of each line. Dynamics, including *p*, *mf*, *f*, *ff*, and *fp*, are also present. Measure 1 starts with a single note followed by a measure of rests. Measure 10 begins with a eighth-note followed by a measure of rests. Measure 15 ends with a dynamic *mf*. Measure 16 shows a sixteenth-note pattern with dynamics *p* and *mf*. Measures 21 through 39 show a more complex rhythmic pattern with dynamics *p*, *f*, and *v*. Measures 40 through 44 show a continuous eighth-note pattern. Measures 44 through 55 show a sixteenth-note pattern with dynamics *fp* and *mp*. Measures 55 through 63 show a eighth-note pattern with dynamics *f* and *fp*. Measures 69 through 75 show a sixteenth-note pattern with dynamics *f*, *ff*, and *f*. Measure 75 leads to the *al Coda*. Measures 84 through 93 show a eighth-note pattern with dynamics *f*, *ff*, *fp*, and *fp*. Measure 93 ends with a dynamic *f*.

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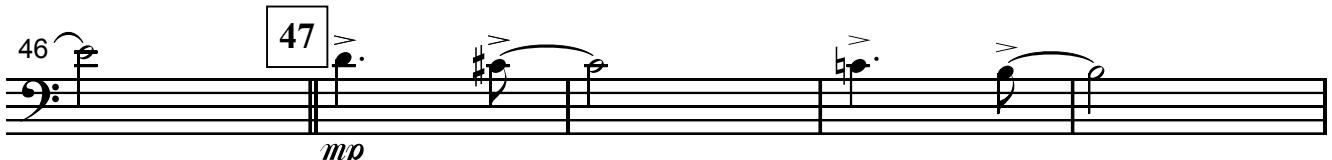
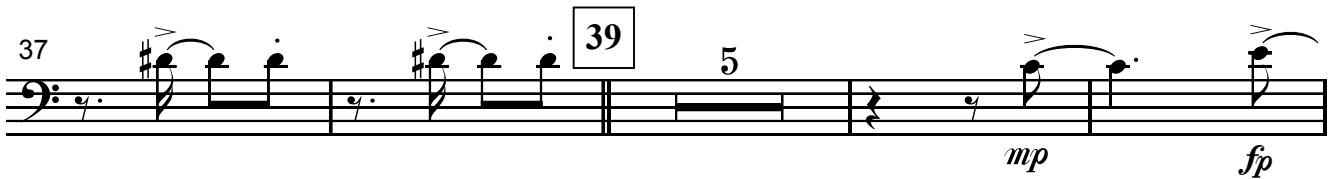
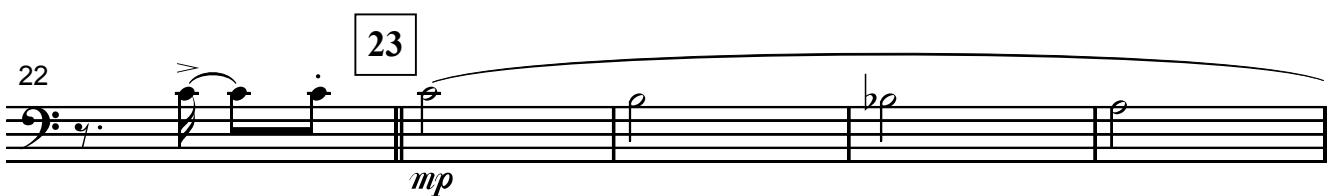
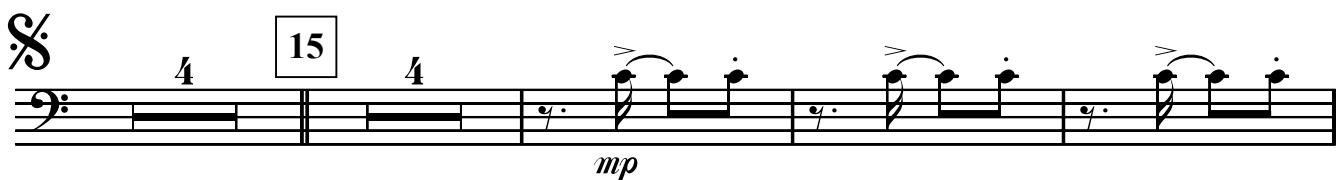
Trombone 1

Baião

Hermeto Pascoal

arranjo: Hudson Nogueira

Allegro Moderato ( $\text{♩} = 90$ )



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51 A musical score for Trombone 1-2. The page shows measures 51 through 55. Measure 51 starts with a bass clef, a key signature of one flat, and a tempo of *mp*. Measures 52-54 show eighth-note patterns with grace notes. Measure 55 begins with a dynamic of *f*, followed by *fp*. Measure numbers 51, 55, and 63 are boxed.

56 Measures 56-58. Measure 56 starts with *mf*. Measures 57-58 start with *fp*. Measure numbers 56 and 58 are boxed.

61 Measures 61-63. Measure 61 starts with *f*. Measures 62-63 start with *fp*. Measure numbers 61 and 63 are boxed. Measure 62 contains a rehearsal mark '6'.

71 Measures 71-73. Measure 71 starts with *ff*. Measures 72-73 start with *ff*. Measure numbers 71 and 73 are boxed.

76 Measures 76-79. Measure 76 starts with *f*. Measure 77 has a dynamic of *f* above the staff. Measure 78 has a dynamic of *fp* above the staff. Measure 79 starts with *f*. Measure numbers 76 and 79 are boxed. Measure 79 contains a rehearsal mark '4'. The section ends with 'al Coda' and a circle symbol.

84 Measures 84-87. Measure 84 starts with *f*. Measures 85-86 start with *ff* and *fp* respectively. Measures 87-88 start with *f*. Measure numbers 84 and 87 are boxed. The section ends with 'D.S. al Coda' and a circle symbol.

Measures 89-92. Measure 89 starts with *f*. Measures 90-91 start with *ff* and *fp* respectively. Measures 92-93 start with *f*. Measure numbers 89 and 92 are boxed.

94 Measures 94-97. Measure 94 starts with *f*. Measures 95-96 start with *mf* and *ff* respectively. Measure numbers 94 and 97 are boxed.

# Bebê

Trombone 2

*Baião*

**Hermeto Pascoal**

arranjo: Hudson Nogueira

**Allegro Moderato ( $\text{♩} = 90$ )**

The musical score consists of eight staves of music for Trombone 2. The first staff starts at measure 1 with a dynamic of *f**p*. The second staff begins at measure 6 with a dynamic of *f*. The third staff starts at measure 15 with a dynamic of *mp*. The fourth staff begins at measure 22 with a dynamic of *mp*. The fifth staff starts at measure 27 with a dynamic of *f*. The sixth staff begins at measure 31 with a dynamic of *mp*. The seventh staff starts at measure 32 with a dynamic of *mf*. The eighth staff begins at measure 37 with a dynamic of *mp*, followed by *f**p*.

**47**

52

**55**

*f*      *fp*

56

62

**63**

**6**

**71**

76

**79**

**4**

*al Coda*

84

*D.S. al Coda*

93

# Bebê

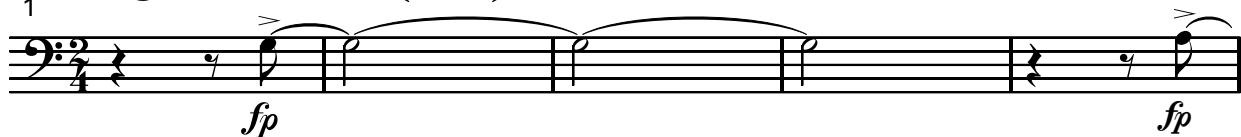
Trombone 3

Baião

Hermeto Pascoal

arranjo: Hudson Nogueira

1 Allegro Moderato ( $\text{♩} = 90$ )



45 47

51 55

56

62 63 6

71

76 79 4 al Coda Ø

84 D.S. al Coda

94

**Bombardino**

**Bebê**

*Baião*

**Hermeto Pascoal**

arranjo: Hudson Nogueira

**1 Allegro Moderato ( $\text{♩} = 90$ )**

A musical score for a band featuring a bass clef staff. The key signature is F major (one sharp). The time signature is common time (indicated by '4'). The dynamic is *f*. The measure begins with a dotted half note followed by a sixteenth-note pattern. The dynamic changes to *ff* at the end of the measure. The next measure starts with a sixteenth-note pattern followed by a dotted half note.

6

The key signature changes to C major (no sharps or flats). The time signature remains common time. The dynamic is *f*. The measure consists of a sixteenth-note pattern followed by a dotted half note.

**S**

The key signature changes to G major (one sharp). The time signature remains common time. The dynamic is *ff*. The measure consists of a sixteenth-note pattern followed by a dotted half note. The measure number 15 is indicated in a box.

16

The key signature changes to E major (two sharps). The time signature remains common time. The dynamic is *mp*. The measure consists of a sixteenth-note pattern followed by a dotted half note. The measure number 23 is indicated in a box.

24

The key signature changes to D major (one sharp). The time signature remains common time. The measure consists of a sixteenth-note pattern followed by a dotted half note.

29

The key signature changes to A major (two sharps). The time signature remains common time. The dynamic is *mp*. The measure consists of a sixteenth-note pattern followed by a dotted half note. The measure number 31 is indicated in a box.

35

The key signature changes to E major (one sharp). The time signature remains common time. The measure consists of a sixteenth-note pattern followed by a dotted half note.

**39**

The key signature changes to D major (one sharp). The time signature remains common time. The dynamic is *mp*. The measure consists of a sixteenth-note pattern followed by a dotted half note.

45 47 6

55

60 63

65

70 71

75

79 al Coda Ø

84 D.S. al Coda

94

# Bebê

Tuba C

*Baião*

Hermeto Pascoal

arranjo: Hudson Nogueira

1 Allegro Moderato ( $\text{♩} = 90$ )

1 Allegro Moderato ( $\text{♩} = 90$ )

7

13

19

25

31

37

43

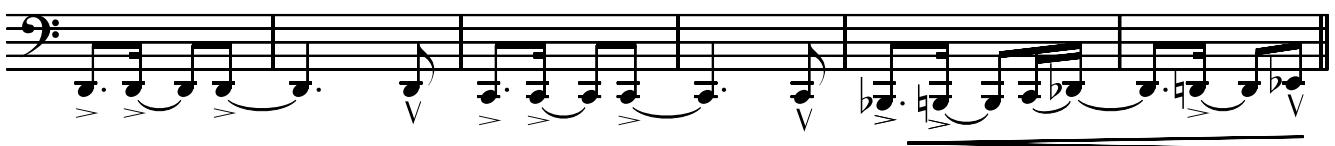
15

23

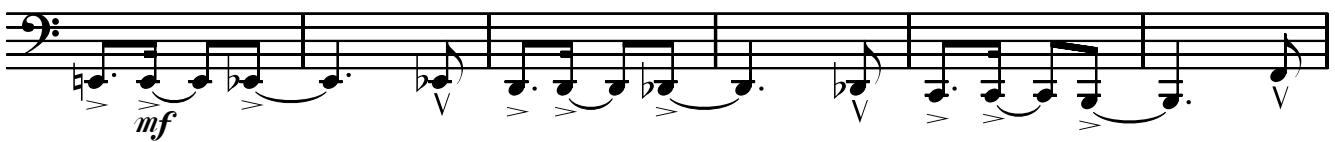
39

47

49

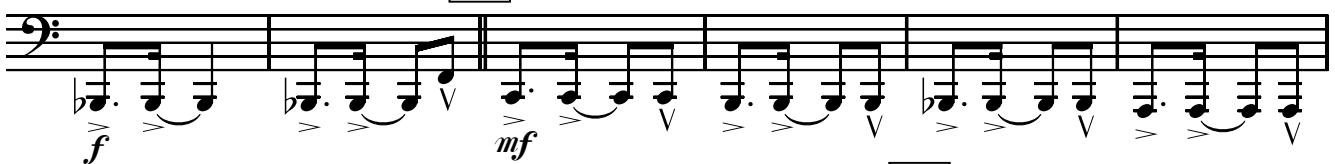


55



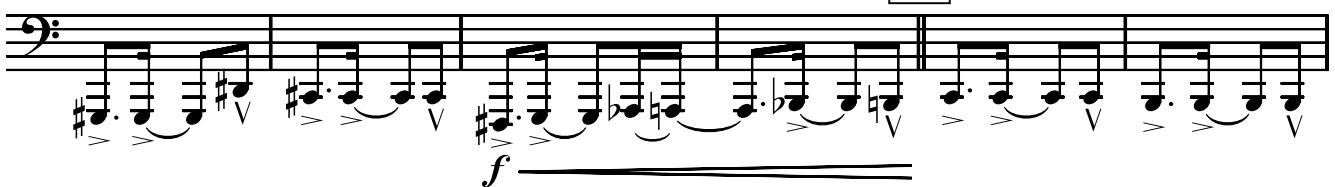
61

63

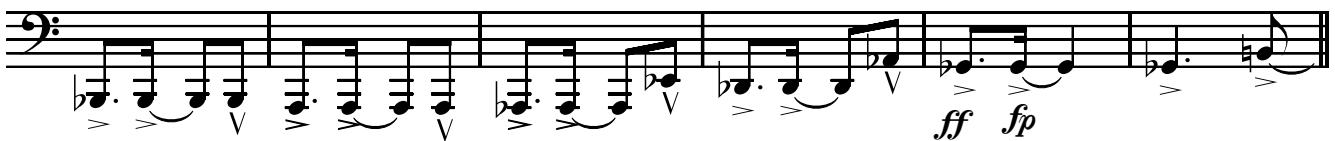


67

71



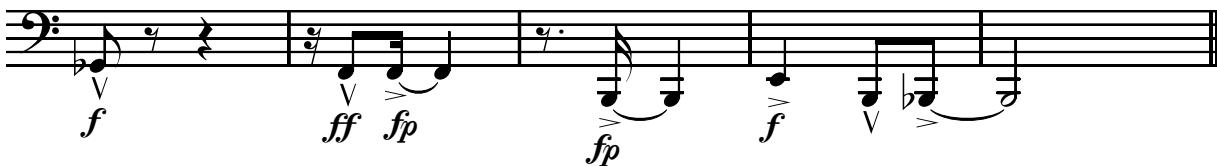
73



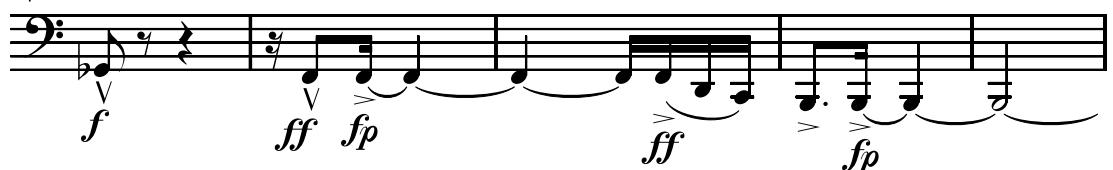
79

*al Coda* Θ

84

*D.S. al Coda*

Θ



94



# Contrabaixo

# Bebê

*Baião*

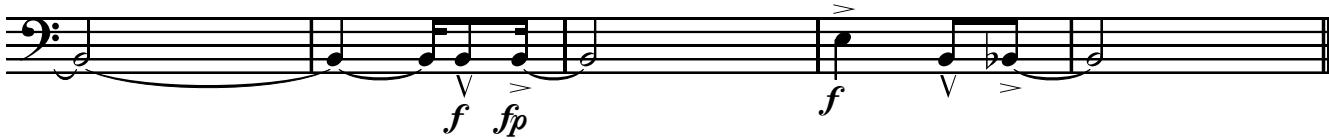
**Hermeto Pascoal**

arranjo: Hudson Nogueira

1 Allegro Moderato ( $\text{♩} = 90$ )



6

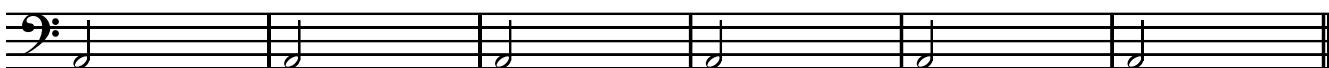




15



17



23 *Pizz.*



28

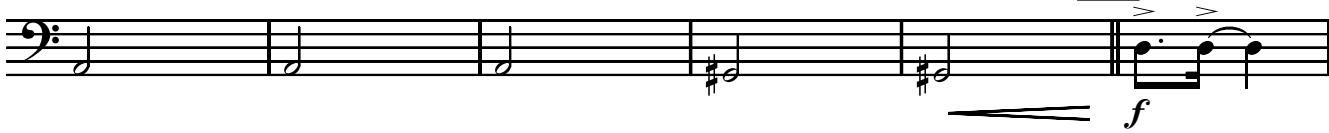
*arco*

31



34

39



40



45

47



50

55 *Pizz.*

60 **63**

64

68 **71**

72

76 **79**

80 *al Coda*

84 *arco* **D.S. al Coda**

93

**Bebê***Baião***Hermeto Pascoal**

arranjo: Hudson Nogueira

**Tímpanos****1 Allegro Moderato ( $\text{♩} = 90$ )**

15 *Tacet primeira vez*

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**Teclados***(Bells, Xilofone)***Bebê***Baião***Hermeto Pascoal**

arranjo: Hudson Nogueira

**Allegro Moderato** ( $\text{♩} = 90$ )

*Xilofone (baqueta dura)*

*Tacet primeira vez*

**1** **4** **9** **15** **23** **6**

**29** **31** **2** **39** **7**

**36** **47**

**53** **2** **55** **8** **63** **6** **71**

**72** **2**

**79** *al Coda*  $\ominus$

**84** **2** *D.S. al Coda*

**ff** **ff** **ff** **ff**

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# Bebê

*Baião*

## Triângulo

**Allegro Moderato (♩ = 90)**

**Hermeto Pascoal**  
arranjo: Hudson Nogueira

1      10      15      *Triângulo*      *mp*

18      23

25      *mf*

31

37      39      *mf*

43      47      8

55

62      63      8      71      *mf*

75      79      3      *al Coda*       $\emptyset$

84      4      *D.S. al Coda*       $\emptyset$       10

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# Bateria

## *Série Música Brasileira para Banda*

# Bebê

## *Baião*

# **Hermeto Pascoal**

## **Allegro Moderato** ( $\text{♩} = 90$ )

The musical score consists of two staves. The top staff is in common time (indicated by 'C') and has a key signature of one sharp (F#). It features a bass clef and a treble clef. The bottom staff is also in common time and has a key signature of one sharp. It features a bass clef. Measure 1 starts with a forte dynamic 'f' and includes a grace note symbol. Measures 2 and 4 show sustained notes. Measure 3 includes a grace note symbol.

Drum score for section §, measures 15-16. The score consists of two staves. The top staff shows a continuous pattern of sixteenth-note strokes on the snare drum, with a bass drum stroke on the first beat of each measure. The bottom staff shows eighth-note patterns on the bass drum, with a snare drum stroke on the first beat of each measure. Measure 15 starts with a dynamic *f*. Measure 16 starts with a dynamic *mp*.

## **23** | *Hi-hat (prato de condução)*

35

mf

39

Musical score for marimba and vibraphone. The score consists of two staves. The top staff is for marimba, featuring a series of eighth-note patterns. The bottom staff is for vibraphone, showing sustained notes with grace notes. Measure 41 concludes with a dynamic instruction 'virada' and a fermata over the vibraphone part.

47

53 **55**

*mp* *mf*

59 **63**

*mp*

65 *mf*

**71**

*f* *mf*

77 **79**

*mp*

83 *al Coda* **∅** *f* *D.S. al Coda*

*mf* *f* *f*

95 **2** *f* *ff*

**Bebê****Sax horn E♭ 1***(parte extra)**Baião***Hermeto Pascoal**

arranjo: Hudson Nogueira

**Allegro Moderato (♩ = 90)**

The musical score consists of 14 staves of music for Sax horn E♭ 1. The key signature is A major (three sharps). The time signature varies between common time and 2/4. Dynamics include ff, f, fp, mf, mp, and ff. Performance instructions include '>' and '^' above notes, and 'D.S. al Coda'. Measure numbers are indicated in boxes: 1, 6, 15, 23, 31, 39, 47, 55, 63, 71, 79, 84, 94, and 2. The score concludes with a final dynamic ff.

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**Bebê**

Sax horn E♭ 2

(parte extra)

Baião

Hermeto Pascoal

arranjo: Hudson Nogueira

**Allegro Moderato (♩ = 90)**

The musical score consists of 12 staves of music for Sax horn E♭ 2. The key signature is A major (three sharps). The time signature varies throughout the piece. Measure numbers are indicated above the staff in boxes. Performance instructions include dynamic markings (ff, mf, f, fp), tempo (♩ = 90), and articulations (>). Measures 1-22: Dynamics ff, ff. Measure 7: Dynamic >. Measure 15: Measure number 15. Measure 22: Measure number 23. Measure 31: Measure number 31. Measure 34: Measure number 39. Measure 47: Measure number 47. Measure 55: Measure number 55. Measure 61: Measure number 63. Measure 71: Measure number 71. Measure 73: Measure number 2. Measure 79: Measure number 79. Measure 84: Measure number 2. Measure 84: Measure number 2. Measure 84: Measure number 2. Measure 93: Measure number 2.

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**Bebê**

**Sax horn E♭ 3**  
*(parte extra)*

*Baião***Hermeto Pascoal**

arranjo: Hudson Nogueira

**Allegro Moderato (♩ = 90)**

The musical score consists of 12 staves of music for Sax horn E♭ 3. The key signature is A major (three sharps). The time signature varies between 2/4 and common time. The score includes dynamic markings such as *ff*, *mf*, *f*, *fp*, *mp*, and *mf*. Performance instructions include *Baião*, *al Coda*, and *D.S. al Coda*. Measure numbers are indicated in boxes above the staff at various points: 1, 6, 15, 23, 31, 32, 38, 39, 47, 55, 58, 63, 67, 71, 75, 79, 84, 93. Measure 84 starts with a fermata over the first note and ends with a repeat sign. Measure 93 starts with a repeat sign and ends with a final dynamic of *ff*.

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# Bebê

Barítono B $\flat$

(parte extra)

Baião

Hermeto Pascoal

arranjo: Hudson Nogueira

1 Allegro Moderato ( $\text{♩} = 90$ )

The sheet music consists of eight staves of musical notation for Baritone B-flat. The key signature is one sharp (F#). The time signature varies between 2/4 and 3/4. Measure 1 starts with a dynamic *fp*. Measures 6 and 15 show eighth-note patterns. Measure 16 includes a measure repeat sign and a dynamic *mp*. Measure 23 has a dynamic *mp*. Measure 29 has a dynamic *mp* and a measure repeat sign. Measure 35 shows eighth-note patterns. Measure 39 ends the piece.

45

55

47

6

mp

55

f fp mf fp mf fp

60

63

f mp

65

f > >

71

ff mf

75

ff fp mp

79

al Coda Φ

84

D.S. al Coda

f ff fp f ff fp f ff fp

94

ff f ff f ff

# Bebê

**Tuba B♭**  
*(parte extra)*

*Baião*

**Hermeto Pascoal**  
arranjo: Hudson Nogueira

1      **Allegro Moderato** ( $\text{♩} = 90$ )

7

13

15

19

23

25

31

**39**

37

43

47

49

55

*mf*

61

*f*

*mf*

63

67

*f*

71

73

*mf*

79

*al Coda* ♩

84

*D.S. al Coda*

85

*ff*

86

*ff*

87

*ff*

88

*ff*

89

*ff*

90

*ff*

91

*ff*

92

*ff*

93

*ff*

94

# Bebê

Tuba E♭  
(parte extra)

Baião

Hermeto Pascoal  
arranjo: Hudson Nogueira

Allegro Moderato ( $\text{♩} = 90$ )

The musical score consists of eight staves of music for Tuba E♭. The key signature is A major (three sharps). The time signature is mostly common time (indicated by '2'). The score includes dynamic markings such as *fp*, *f*, *ff*, *mf*, and *mp*. Performance techniques like grace notes and slurs are also present. Measure numbers are indicated above the staff at the beginning of each line: 1, 7, 13, 19, 25, 31, 37, and 43. Measure 15 is enclosed in a box, as is measure 23. Measures 39 and 47 are also boxed.

49

ff

55

*mf*

61

*f*

63

*mf*

67

*f*

71

73

*ff fp*

79

*mf*

al Coda

84

*f ff fp fp f*

D.S. al Coda

*f ff fp ff fp*

94

*ff f ff*