

Heitor Villa-Lobos

THREE BRAZILIAN FOLKSONGS

Concert Band Arrangement by Katheryn Fenske

INSTRUMENTATION

1 – Conductor	4 – Tuba
6 – Flute	2 – Percussion 1 <i>Xylophone, Bells</i>
2 – Oboe	3 – Percussion 2 & 3 <i>Bongos, Guiro, Cavasa, Suspended Cymbal, Tambourine</i>
2 – Bassoon	3 – Percussion 4 & 5 <i>Cavasa, Triangle, Tambourine, Vibraslap, Bass Drum, Suspended Cymbal, High Drum</i>
4 – B \flat Clarinet 1	3 – Percussion 6 <i>Maracas, 2 Large Drums, Whip, Triangle</i>
4 – B \flat Clarinet 2	
2 – B \flat Bass Clarinet	
4 – E \flat Alto Saxophone	
2 – B \flat Tenor Saxophone	
1 – E \flat Baritone Saxophone	
3 – B \flat Trumpet 1	
3 – B \flat Trumpet 2	
4 – F Horn	
4 – Trombone	
1 – Euphonium TC	
2 – Euphonium BC	

Complete Band	\$76.00
Full Score	6.00
Parts, each	2.00

Daehn
PUBLICATIONS

Heitor Villa-Lobos was born in Rio de Janeiro, Brazil, on March 5, 1887. He began his formal study of music at age six, learning music theory and cello from his father. He started playing cello professionally at the age of 12, and by the time he was 16, he had abandoned formal study to learn as much as he could from the sights and sounds of the streets of Rio. Between 1905 and 1912, Villa-Lobos made many trips to the northeast of Brazil where the culture was, and still is, a rich blend of influences from Native South Americans, Africans, and Portuguese. It was from these trips that he gathered music for his *Guia Pratico*, six volumes of traditional folk songs used for music education in Brazilian schools. “The Crab,” “The Little Dove Flew Away,” and “Spider Monkeys” (originally entitled “The Hunchback”) are three of the songs included by Villa-Lobos in this wonderful collection celebrating the very heart of Brazilian folk music. In 1932 Villa-Lobos was appointed musical education supervisor for all of Brazil. When he died in Rio de Janeiro on November 17th, 1959, Heitor Villa-Lobos had produced nearly 2,000 works. He is celebrated as the most significant Brazilian composer to date and is credited with giving Brazil’s music its unique and wonderful voice.

Katheryn Fenske holds a Bachelor of Arts summa cum laude from Luther College in Decorah, IA, and a Master of Music from Northwestern University in Evanston, IL, where she was a student of John Paynter. She has taught instrumental music and conducted clinics throughout the Midwest. Mrs. Fenske is currently teaching in suburban St. Louis, where she lives with her husband and three children.

Rehearsal Suggestions

In order to bring about the variety and energy of Brazilian percussion sounds, parts for six percussionists are included in this arrangement. *Three Brazilian Folk Songs*, however, certainly can be performed with fewer players if necessary.

The light and bouncy style of ‘The Crab’ should paint a picture of a crab scurrying along the beach. In ‘The Little Dove Flew Away,’ the rocking quarter notes should give a gentle feeling of flight.

It is the intent that ‘Spider Monkeys’ has a bit of a raucous flair. The call and answer section at measure 23 is inspired by the mass gatherings of drummers I heard preparing for Carnival in the streets of Salvador. The sound of the Two Big Drums can be achieved with two marching bass drums or any other large floor toms or gathering drums. The High Pitched Drum could be played on a djembe or any other drum that can easily speak above the heartbeat of the Two Big Drums. Because this type of drumming was at one time used for communication, the performers should be sure to maintain the improvisatory feel of a conversation. I included one example of how the section could be performed, but ideally it could be written by the performers, using rhythms from any of the movements or inventing new ones as they see fit. The creative process could begin with one player improvising a call and another improvising an answer. It would also be possible for a list of rhythms to be collected and the section composed. Feel free to lengthen this segment, include the audience, or use different sounds in addition to, or instead of, the ones I suggested. In no way feel bound by the notes printed in the score. Be as creative and free as you desire!

Katheryn Fenske

THREE BRAZILIAN FOLKSONGS

Preview

Heitor Villa-Lobos
arranged by Kathryn Fenske

Allegro moderato ♩ = 116

1. THE CRAB

6

Caranguelo
By Heitor Villa-Lobos
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8

Fl.

Ob.

Bsn.

1

B^b Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

8 9 10 11 12 13 14

1

Tpt.

2

Hn.

Tbn.

Euph.

Tba.

1

2

3

Perc.

4

5

6

f

mf

mf

mp

mp

mp

f

mp

15

Fl. *mf*

Ob. *mf*

Bsn. *mf*

1 *mf*

B^b Cl.

2 *mf*

B. Cl.

A. Sax. *mf*

T. Sax. *mf*

Bar. Sax.

15 16 17 18 19 20 21

1

Tpt. open *mf*

2 *mf*

Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tba.

1

2

3

Perc.

4

5

6

Stick on cymbal *f*

22

Fl. *f* *mp*

Ob. *f* *mp*

Bsn. *f* *mp*

1 *f* *mp*

2 *f* *mp*

B. Cl. *f* *mp*

A. Sax. *f* *mp*

T. Sax.

Bar. Sax.

22 23 24 25 26 27 28

1 *f*

2 *f*

Hn. *f*

Tbn. *f*

Euph. *f*

Tba. *f*

1 *f*

2 *f*

3 *f*

Perc. *f* Tambourine *mf*

4 *f*

5 *f*

6 *f* Bass Drum

30

29

Fl. *f* *mf*

Ob. *f* *mf*

Bsn. *f* *mf*

1 *f* *mf*

B^b Cl. *f* *mf*

2 *f* *mf*

B. Cl. *f* *mf*

A. Sax. *f* *mf*

T. Sax.

Bar. Sax.

30

31

32

33

34

35

1 *f*

Tpt. *f*

2 *f*

Hn. *f*

Tbn. *f*

Euph. *f*

Tba. *f*

1

2

3

Perc. *mf*

4 Triangle

5 Stick on cymbal *f* Bass Drum

6

38

Fl.

Ob.

Bsn.

B^b Cl. 1

B^b Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

36 37 **38** 39 40 41 42

Tpt. 1

Tpt. 2

Hn.

Tbn.

Euph.

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

Bongos

Guero

Cabasa

43

Fl.

Ob.

Bsn.

1
B♭ Cl.

2
B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

43 44 45 46 47 48 49

mf

mp

1
Tpt.

2

Hn.

Tbn.

Euph.

Tba.

1
Perc.

2
3

4
5

6

50

Fl. *f* *mf*

Ob. *mf*

Bsn. *mf*

1 *mf*

2 *mf*

B. Cl. *mf*

A. Sax. *mp*

T. Sax. *mp* *mf*

Bar. Sax.

Detailed description: This block contains the musical notation for measures 50 through 56 for the woodwind section. It includes staves for Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), B♭ Clarinet (B♭ Cl.), Bass Clarinet (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). Measure 50 is marked with a box containing the number 50. Dynamics include *f* (forte), *mf* (mezzo-forte), and *mp* (mezzo-piano). The key signature has two flats (B♭ and E♭).

50

51 52 53 54 55 56

1

2

Tpt. *mf* open

Hn. *mp*

Tbn. *mf*

Euph. *mf*

Tba.

1

2

3

Perc.

4

5

6

Detailed description: This block contains the musical notation for measures 50 through 56 for the brass and percussion section. It includes staves for Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), Tuba (Tba.), and Percussion (Perc.). Measures 50 and 51 are marked with a box containing the number 50. Measure 56 is marked with the word "open". Dynamics include *mp* (mezzo-piano) and *mf* (mezzo-forte). The key signature has two flats (B♭ and E♭).

57 58

Fl. *f* Xyl. *f*

Ob. *f* Xyl. *f*

Bsn. *f*

1 *f* Xyl. *f*

2 *f*

B. Cl. *f*

A. Sax. *f* Xyl. *f*

T. Sax. *f*

Bar. Sax. *f*

57 58 59 60 61 Xyl. *f* 62 63

1 *f*

2 *f*

Hn. *f*

Tbn. *f*

Euph. *f*

Tba. *f*

1 *f* solo *f*

2 *f*

3 *f*

Perc. *mf* *mf*

4 *f*

5 Stick on cymbal *f* Bass Drum *mf*

6 *f* *mf*

64 66

Fl. *f* *mf*

Ob. *f* *mf*

Bsn. *f* *mf*

1 B^b Cl. *f* *mf*

2 B. Cl. *f* *mf*

A. Sax. *f* *mf*

T. Sax.

Bar. Sax.

64 65 66 67 68 69 70 71

1 Tpt. *f*

2 Tpt. *f*

Hn. *f*

Tbn. *f*

Euph. *f*

Tba. *f*

1 Perc. *mf*

2 3 Perc. *mp*
mp

4 5 Perc. Stick on cymbal *f*

6 Perc. Bass Drum Whip *f*

Detailed description: This page of a musical score covers measures 64 through 71. The key signature has two flats (B-flat and E-flat), and the time signature is 4/4. The score is arranged in systems. The first system includes Flute (Fl.), Oboe (Ob.), Bassoon (Bsn.), Clarinet in B-flat (B^b Cl.), Clarinet in B-flat (B. Cl.), Alto Saxophone (A. Sax.), Tenor Saxophone (T. Sax.), and Baritone Saxophone (Bar. Sax.). The second system includes Trumpet (Tpt.), Horn (Hn.), Trombone (Tbn.), Euphonium (Euph.), and Tuba (Tba.). The third system includes Percussion (Perc.) with six staves. Measure 66 is highlighted with a box. Dynamic markings include *f* (forte) and *mf* (mezzo-forte). Percussion parts include 'Stick on cymbal', 'Bass Drum', and 'Whip'. The score ends with a fermata over the final notes of measure 71.

74

Fl. *mf*

Ob.

Bsn. *mf*

1 *mf*

B \flat Cl. *mf*

2 *mf*

B. Cl. *mf*

A. Sax. *mf*

T. Sax.

Bar. Sax.

72 73 74 75 76 77 78 79

1

Tpt. *mf*

2

Hn. *mf*

Tbn. *mf*

Euph. *mf*

Tba. *mf*

1 *mf*

2 *mf*

3 *mf*

Perc. *mf*

4 *mf*

5

6 *mf*

Vibraslap *ff* Maracas

2. THE LITTLE DOVE FLEW AWAY

Andante, sempre legato ♩ = 72

Fl.

Ob.

Bsn.

1
B♭ Cl.

2
B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

1
Tpt.

2

Hn.

Tbn.

Euph.

Tba.

1
Perc.

2
3
Sus. Cym.
with brushes *mp*

4
5
Sus. Cym.
Scrape cymbal with coin *mp*

6

1 2 3 4 5 6 7 8

9 10 14

Fl. *mf*

Ob.

Bsn.

1 B^b Cl.

2 B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

9 10 11 12 13 14 15 16 17

1 Tpt.

2 Hn.

mp

Tbn.

Euph.

Tba.

Bells *mf*

Bongos *p*

Triangle *p*

Sus. Cym. (yarn mallet) *p* *mp*

Maracas *p*

Perc.

18 20 26

Fl.

Ob.

Bsn.

B^b Cl. 1

B^b Cl. 2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

18 19 20 21 22 23 24 25 26

Tpt. 1

Tpt. 2

Hn.

Tbn.

Euph.

Tba.

Perc. 1

Perc. 2

Perc. 3

Perc. 4

Perc. 5

Perc. 6

with S. D. stick

yarn mallet

32

27

Fl. *mp*

Ob.

Bsn. *mp*

1 *mp*

B^b Cl. *mp*

2 *mp*

B. Cl. *mp*

A. Sax. *mp*

T. Sax.

Bar. Sax.

27 28 29 30 31 32 33 34 35 36

1

Tpt. *mp*

2

Hn. *mp*

Tbn. *mp*

Euph. *mp*

Tba.

1 *p*

2

3

Perc. *p*

4

5

6

37

rit.

Fl.

Ob.

Bsn.

1 B^b Cl. *mf*

2 B^b Cl. *mf*

B. Cl.

A. Sax.

T. Sax. *mp*

Bar. Sax.

37

38 39 40 41 42 43 44 45

1 Tpt.

2 Tpt.

Hn. *mf*

Tbn.

Euph.

Tba. *mp*

1 Perc. *mp*

2 Perc.

3 Perc.

4 Perc. Scrape cymbal with coin *mp*

5 Perc.

6 Perc.

3. SPIDER MONKEYS

Allegro con vivo ♩ = 120 - 126

The score is for a piece titled "3. SPIDER MONKEYS" in 2/4 time, marked "Allegro con vivo" with a tempo of 120-126 beats per minute. The key signature has two flats (B-flat and E-flat). The score is divided into eight measures, numbered 1 through 8 at the bottom of the percussion section.

Instrumentation and Dynamics:

- Flute (Fl.):** Starts with a forte (*f*) dynamic, then moves to mezzo-piano (*mp*) in measure 3.
- Oboe (Ob.):** Starts with a forte (*f*) dynamic, then moves to mezzo-piano (*mp*) in measure 3.
- Bassoon (Bsn.):** Starts with a forte (*f*) dynamic, then moves to mezzo-piano (*mp*) in measure 3.
- Clarinet 1 (B♭ Cl. 1):** Starts with a forte (*f*) dynamic, then moves to mezzo-piano (*mp*) in measure 3.
- Clarinet 2 (B♭ Cl. 2):** Starts with a forte (*f*) dynamic, then moves to mezzo-piano (*mp*) in measure 3.
- Bass Clarinet (B. Cl.):** Starts with a forte (*f*) dynamic, then moves to mezzo-piano (*mp*) in measure 3.
- Alto Saxophone (A. Sax.):** Starts with a forte (*f*) dynamic, then moves to mezzo-piano (*mp*) in measure 3, and mezzo-forte (*mf*) in measure 5.
- Tenor Saxophone (T. Sax.):** Starts with a forte (*f*) dynamic in measure 3.
- Baritone Saxophone (Bar. Sax.):** Starts with a forte (*f*) dynamic in measure 3.
- Trumpet 1 (Tpt. 1):** Starts with a mezzo-forte (*mf*) dynamic in measure 5.
- Trumpet 2 (Tpt. 2):** Starts with a mezzo-forte (*mf*) dynamic in measure 5.
- Horn (Hn.):** Starts with a forte (*f*) dynamic, then moves to mezzo-piano (*mp*) in measure 3.
- Trombone (Tbn.):** Starts with a forte (*f*) dynamic in measure 3.
- Euphonium (Euph.):** Starts with a forte (*f*) dynamic in measure 3.
- Tuba (Tba.):** Starts with a forte (*f*) dynamic in measure 3.
- Percussion (Perc.):**
 - Xylophone (Xyl.):** Starts with a forte (*f*) dynamic, then moves to mezzo-piano (*mp*) in measure 3.
 - Bongos:** Starts in measure 5 with a mezzo-piano (*mp*) dynamic.
 - Cabasa:** Starts in measure 5 with a mezzo-piano (*mp*) dynamic.
 - Tambourine:** Starts with a forte (*f*) dynamic, then moves to mezzo-piano (*mp*) in measure 3.
 - 2 Large Drums:** Starts with a forte (*f*) dynamic, then moves to mezzo-piano (*mp*) in measure 3.

9 13

Fl. *f*

Ob. *f*

Bsn. *f*

1 B^b Cl. *f*

2 B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

9 10 11 12 13 14 15 16

1 Tpt. *f*

2 Tpt. *f*

Hn. *f*

Tbn. *f*

Euph. *f*

Tba. *f*

1 Perc. *mp*

2 Perc. *f*

3 Perc. *f*

4 Perc. *f*

5 Perc. *f*

6 Perc. Triangle Bass Drum *f*

17 21

Fl.

Ob.

Bsn.

1 B^b Cl.

2 B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

17 18 19 20 21 22 23 24

1 Tpt.

2 Tpt.

Hn.

Tbn.

Euph.

Tba.

1 Perc.

2

3

4

5

6 2 Large Drums

f

25 33

Fl. Clap *f*

Ob. Clap *f*

Bsn. Clap *f*

1 Clap *f*

B^b Cl. Clap *f*

2 Clap *f*

B. Cl. Clap *f*

A. Sax. Clap *f*

T. Sax. Clap *f*

Bar. Sax. Clap *f*

25 33

1 Clap *f*

26 27 28 29 30 31 32

Tpt. Clap *f*

2 Clap *f*

Hn. Clap *f*

Tbn. Clap *f*

Euph. Clap *f*

Tba. Clap *f*

1 Clap *f*

2 3 Perc. *f*

4 5 High Drum *ff*

6 *ff*

41

34

Fl. *f*

Ob. *f*

Bsn. *f*

1 *f*

B^b Cl. *f*

2 *f*

B. Cl. *f*

A. Sax. *f*

T. Sax. *f*

Bar. Sax. *f*

34 *f* 35 36 37 38 39 40 41 42

1 *f*

Tpt. *f*

2 *f*

Hn. *f*

Tbn. *f*

Euph. *f*

Tba. *f*

1 *f*

2 *f*

3 *f*

Perc. *ff*

4 *ff*

5 *ff*

6 *ff*

43

45

Fl.

Ob.

Bsn.

1

B^b Cl.

2

B. Cl.

A. Sax.

T. Sax.

Bar. Sax.

43 44 45 46 47 48 49 50

1

Tpt.

2

Hn.

Tbn.

Euph.

Tba.

1

2

3

Perc.

4

5

Bass Drum

6

53

51

Fl. *mp* *ff*

Ob. *mp* *ff*

Bsn. *mp* *ff*

1 B^b Cl. *mp* *ff*

2 B^b Cl. *mp* *ff*

B. Cl. *mp* *ff*

A. Sax. *mp* *ff*

T. Sax. *mp* *ff*

Bar. Sax. *mp* *ff*

51 52 53 54 55 56 57 58 59

1 Tpt. *mp* *ff*

2 Tpt. *mp* *ff*

Hn. *mp* *ff*

Tbn. *mp* *ff*

Euph. *mp* *ff*

Tba. *mp* *ff*

1 Perc. *mp* *ff*

2 Perc. *mp* *ff*

3 Perc. *mp* *ff*

4 Perc. *mp* *ff*

5 Perc. *mp* *ff*

6 Perc. *mp* *ff*