ANThOLOGY OF POPULAR BRAZILIAN MUSIC OF THE 19TH CENTURY

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The main goal of this anthology is to put several styles together – the lundu, the polca, the maxixe, the valsinha, the quadrilha, the choro, the xótis and the samba -, in order to display the Brazilian musical scenery (especially from the city of Rio de Janeiro) of the last half of the 19th century and first years of the 20th century. Almost all of those styles derived from European dances which, mixed with the slaves syncopated African rhythms, would become the seeds of the rich and varied modern Brazilian popular music (if you wish to learn more about some of these styles, you may read the book "Brazilian Rhythms for Solo Guitar," by the same authors, by Mel Bay Publications).

The five composers we have chosen are among the most important of that period (the greatest of all – Ernesto Nazareth – was intentionally left out of this anthology for being the theme of a future book, with arrangements of his songs only): Francisco Manuel da Silva (1795-1865), besides having composed several lundus and polcas for piano, also wrote classical music, and was the composer of the national Brazilian anthem. Chiquinha Gonzaga (1847-1935) was one of the few women to work in the Brazilian musical environment of that time. An excellent pianist, she wrote hundreds of compositions for that instrument, in the most varied styles, besides having an intense career in the musical theater of Rio de Janeiro, as a musician, musical director and composer. Joaquim Callado (1848-1880) was a great composer and flutist, a contemporary and friend of Chiquinha Gonzaga. He started a noble “lineage” of composers-flutists, from which are part, among others, Patápio Silva, Pixinguinha and Altamiro Carrilho. Patápio Silva (1881-1907), despite having had a quite short life, is considered by many people the best Brazilian flutist of all times. As a composer, his specialty was the valsinas (a peculiarly Brazilian kind of waltz), of a pungent and delicate nature. Anacleto de Medeiros (1866-1907) worked almost all his life as a conductor and a composer of the band of the Fire Station of Rio de Janeiro. His music, which should have been solemn and martial, was, nevertheless, syncopated and joyful, giving birth to a whole tradition of composing, typically “carioca” that, much later, resulted in a very peculiar style, the carnival marchinha. Anacleto has a large repertoire of dobrados, polcas, maxixes and xótis (two of which are included in this anthology).
Lundu da Marrequinha
(lundu)

Francisco Manuel da Silva
(arranged by Flavio Henrique Medeiros)
Gaúcho

(maxixe)

Chiquinha Gonzaga
(arranged by Carlos Almada)
D.C. al Fine
Caprichosa
(chora)

Molto espressivo

Joaquim Callado
(arranged by Carlos Almada)

\( \frac{d}{= 48} \)

\[
\begin{align*}
\text{T} & : 0 3 2 5 0 3 2 0 3 2 0 2 4 2 3 0 2 3 2 0 2 0 2 0 0 \\
\text{A} & : 2 2 3 1 2 1 2 0 1 2 0 0 3 2
\end{align*}
\]

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\begin{align*}
\text{T} & : 0 4 1 0 3 1 2 1 0 3 2 3 2 0 4 7 5 7 4 1 0 3 \\
\text{A} & : 4 0 4 2 0 4 3 2 2 4 4 3 4
\end{align*}
\]

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\begin{align*}
\text{T} & : 0 3 2 5 0 3 2 0 3 2 0 2 4 2 3 0 2 3 2 0 2 0 2 0 0 5 4 0 \\
\text{A} & : 2 2 3 1 2 1 2 0 1 2 0 0 3 2
\end{align*}
\]

\[
\begin{align*}
\text{T} & : 3 1 0 1 2 0 3 0 7 8 7 5 3 2 0 4 1 0 0 4 1 4 0 2 0 0 2 4
\end{align*}
\]

Fine
Polca
D.S. al Fine
Amor perdido

(valsinha)

Patápio Silva

(arranged by Flávio Henrique Medeiros)

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To Coda
D.C. al Fine
Cabeça de porco

Anacletto de Medeiros
(arranged by Flavio Henrique Medeiros)