

BRAZILIAN MUSIC FOR BAND SERIES

BAIÃO DE LACAN

music by
Carlos Althier Escobar
(Guinga)

lyrics by
Aldir Blanc



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FUNARTE EDITIONS

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Baião de Lacan

(Lacanian Baião)

music by
Carlos Althier Escobar
(Guinga)

lyrics by
Aldir Blanc

arrangement by
Hudson Nogueira

Patrocinio



Realização



Ministério
da Cultura



SCORES FOR BAND – PUBLISHING PROJECT

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BAND REPERTOIRE OF YESTERDAY, TODAY, AND OF ALL TIMES

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, agogô, 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.

BRAZILIAN MUSIC FOR BAND SERIES

The repertoire of this series emphasizes arrangements of MPB and original compositions. Optional instruments, originally intended by the composer or arranger, are included in the score's instrumentation, but are not essential to the performance of the piece. It was sought to retain such instruments as options, thus allowing the performance of a particular musical passage in more than one way, so as to make possible its performance by symphonic and concert bands – and also to enhance its performance by traditional bands. To this end, indications of other instruments allow the conductor to have a mass of sound for performances in the open air, while maintaining an equilibrium of sound in concerts taking place in closed spaces.

Maestro Marcelo Jardim
Technical Coordinator

BAIÃO DE LACAN

music by Guinga

lyrics by Aldir Blanc

arrangement by Hudson Nogueira

Instrumentation

*piccolo	F French horn 1
flute	F French horn 2
*oboe	F French horn 3
*bassoon	Bb trumpet 1
*Bb clarinet	Bb trumpet 2
Bb clarinet 1	Bb trumpet 3
Bb clarinet 2	trombone 1
Bb clarinet 3	trombone 2
*Bb bass clarinet	trombone 3
Eb sax alto 1	euphonium
Eb sax alto 2	bass c
Bb sax tenor 1	timpani
Bb sax tenor 2	bells, xylophone
Eb sax baritone	snare drum
	cymbals, bass drum, <i>ganzá</i>

Extra Parts

Eb sax horn 1	Bb barítono
Eb sax horn 2	Bb tuba
Eb sax horn 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.

BAIÃO DE LACAN

music by Guinga

lyrics by Aldir Blanc

arrangement by Hudson Nogueira

This is a song in the style of the *baião*, which here receives a notably refined instrumental treatment. We can understand that the piece was composed as a veritable *study* for wind ensemble or wind orchestra, since it demands a rather special collective virtuosity on the part of the performers. The form may be perceived as binary, emphasizing the angular arpeggiated motive (already heard in the opening of the piece), and then the syncopated melody (as in measure 58). *Part A* is divided into two sections: the first (measures 1-27), which is more intermittent, introduces the main motive and one of its broadened forms (measure 14); the second section once again presents the thematic motive, prioritizing continuity and rhythmic flow, not only with the support of the percussion section, but also with the lowest level of textural mobility applied to the melodic line, which remains stable in one or in another section of the ensemble. A final variation of the motive (measure 48) is presented in the concluding segment, which restates, once more, the rhythmic configuration with which the piece will end. *Part B* then introduces the contrasting thematic element, and brings back a more diverse and colorful textural treatment. In these passages, the necessity of dedicating particular attention to articulation is evident. This is so because the melody is constructed by broadening the second motive of the phrase, which is repeated twice by saxophones, flutes, and oboes, with a progressive thickening of the texture – that is, with each repetition of the motive, its characteristic features must be preserved, in order to maintain the global integrity of the phrase. More than that: the contrasts of articulation and dynamics are the elements that most clearly determine the differences of function, particularly in this musical genre, which is so strongly marked by the expressivity that characterizes the action of the accordion's bellows. For example, the connection (measures 65-66) to the second phrase demands a specific finishing that particularly highlights the *marcato*, since this will help to distinguish it from the lightness of the main motive. At the conclusion, imitation based on one of the thematic cells leads to a conclusive *tutti* on the same configuration, which ends *part A*.

Marcos Nogueira

Professor of Harmony and Composition

Universidade Federal do Rio de Janeiro's School of Music

CARLOS ALTHIER DE SOUZA LEMOS ESCOBAR – GUINGA (1950)

Carlos Althier de Souza Lemos Escobar, known as Guinga, was born in Rio de Janeiro and began to compose at the age of sixteen. He worked with Clara Nunes, Beth Carvalho, Alaíde Costa, Cartola and João Nogueira, among other Brazilian fine artists. Various of his songs were recorded by important names such as Elis Regina, Michel Legrand, Sérgio Mendes, Leila Pinheiro, Chico Buarque, Clara Nunes, and Ivan Lins. His compositions have been written in partnership with some of the most important Brazilian songwriters, such as Paulo César Pinheiro, Aldir Blanc, Chico Buarque, Nei Lopes, Sérgio Natureza, Nelson Mota, Simone Guimarães, Francisco Bosco, Mauro Aguiar, and Luis Felipe Gama. All 14 tracks of the CD *Catavento e Girassol* (The Pin-Wheel and the Sunflower), recorded by Leila Pinheiro, were written by Guinga, in partnership with Aldir Blanc. The song *Chá de panela* awarded Guinga the 1996 Sharp Award for Best Brazilian Popular Song. Guinga's complete biography - *Guinga, os mais belos acordes do suburbio* (Guinga, the most beautiful chords of the suburbs) - was written in 2002 by the Brazilian journalist Mario Marques, and published by Editora Gryphus. In 2003, the same editor released the songbook *A música de Guinga* (Guinga's Music) at the *Bienal do Livro*, in Rio de Janeiro. Guinga's sixth CD, *Noturno Copacabana*, also released in 2003, was acclaimed by the critics.

HUDSON NOGUEIRA (1968)

A saxophonist, clarinetist, arranger and composer, Hudson Nogueira studied composition with Edmundo Villani-Côrtes. He was a regular musician at the Banda Sinfônica do Estado de São Paulo (State of São Paulo Symphonic Band) and also a member of Banda Savana. In 2005 he made various appearances in Japan, where he had the chance to perform his compositions at the Clarinet Fest, taking place in Asia for the first time. He wrote arrangements for 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 (State of São Paulo Junior Symphonic Band), Banda Sinfônica do Estado de São Paulo, Orquestra de Sopros Brasileira (Brazilian Wind Orchestra), Orquestra Paulista, and Banda Sinfônica da CSN (CSN's Symphonic Band). He composed original works for soloists, groups and institutions, such as 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 and University of St. Thomas. His arrangements and compositions are present in more than 20 CDs, recorded both in Brazil and abroad. His works have been performed throughout the world; some of them have been published by editors such as Wind-Gallery (Japan), Ruh Music (the European branch of the Barnhouse American editors) and DDP Brazil Music (United States).

Most important compositions: *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 Brasszucas, O Rei do Maracatu, Alegria do Carnaval, Pingo no Choro.*

ALDIR BLANC MENDES (1946)

A *carioca* (native of Rio de Janeiro) from the Estácio district, Aldir Blanc began to compose early in adolescence. In the sixties he studied Medicine and, while still a student, he had several of his songs accepted at various important festivals, such as the *Festival Universitário da Música Popular Brasileira* (University Festival of Brazilian Popular Music, versions II and III, in the years 1969 and 1970) and the *Festival Internacional da Canção* (Brazilian International Song Festival, versions III and V, in the years 1968 and 1970). In the beginning of the seventies, Aldir was a member of the *Movimento Artístico Universitário* (University Artistic Movement), known as MAU, along with many of the most promising Brazilian composers of his time: Ivan Lins, Gonzaguinha, César Costa Filho and Marco Aurélio. In that period he met João Bosco, who became one of the most important and constant partners. Elis Regina, a legend in the Brazilian popular music, recorded their song *Bala com Bala* in 1971. She would also record *Mestre-sala dos Mares*, *O Bêbado e a Equilibrista*, *Kid Cavaquinho*, *De Frente pro Crime*, *Dois pra Lá, Dois pra Cá* and *Rancho da Goiabada*. Aldir Blanc had an important role in the struggle for securing intellectual rights for creators; he was one of the founders of Sombrás (an entity which supported composers fighting for their intellectual rights) and of SACI, *Sociedade do Artista e Compositor Independente* (Society of Independent Artists and Composers). Guinga and Moacir Luz are also among his partners. In 1996, the Brazilian singer Leila Pinheiro recorded the album *Catavento e Girassol*, only with songs composed by Guinga and Aldir Blanc. Specifically with Guinga, Aldir also wrote *Baião de Laca*, *Canibaile*, *Chá de Panela*, *O Coco do Coco*, and many others. Aldir is also a columnist who maintains a column in Rio's newspaper O Dia. In 1996 he released the anniversary album *Aldir Blanc – 50 Anos* (Aldir Blanc, 50 Years), with the participation of various special guests. More than 600 of his songs were recorded by many artists, although almost the same number of original songs, composed with various partners, remain unrecorded.

BAIÃO DE LACAN

music by Carlos Althier de Souza Lemos (Guinga) — lyrics by Aldir Blanc

A terra em transe franze
Racha pela beira
Feito cabaço de freira
Solta e lá vem um!
Mas o Brasil ainda batuca na ladeira
Bafo, Congo, Exu, Taieira
Mais Cacique e Olodum
Deus salve o budum!
Viva o murundum!
E é tuntum, tuntum!

Eu ouço muito elogio à barricada
Procuro as nossa por aqui
Não vejo nada
Só tomo arrote
E perdigoto no meu molho
Se tento ver mais longe
Tacam o dedo no meu olho
Quem fica na barreira
Pode até ficar roncolho

Um empresário quis
Que eu fosse a Massachusitis
Oquêi, mu boy!
Cheguei pra arrebentar e putz!
Voltei sem calça e um quis
me sequestrar...
Ao conferir o saldo,
No vermelho fui parar
Tô com João Ubaldo:
Chega dessa Calcutá.

Eu tô a mil por aí
Atleta do Juqueri
Um sócio a mais da Golden Cross
de carteirinha...
Tanto sofri nesse afã
Que um seguidor de Lacan
Diagnosticou stress
E me mandou pra roça descansar...

Eu fui pra Limeiro
E encontrei o Paul Simon lá
Tentando se proclamá
Gerente do mafuá...
Se os peão não chiá
O Boi Bumbá vai virar vaca.

!

*The land in distress wrinkles
Cracks down the edge
Like a nun's hymen
It releases, and there it comes!
But Brazil is still drumming on the hillside
Bafo, Congo, Exu, Taieira
Plus Cacique and Olodum,
God save the budum!
Long live the murundum!
And it's tuntum, tuntum!*

*I hear lots of praise for the barricade
I look for ours around here
I don't see anything
I only take a belch
And partridge in my sauce
If I try to see farther
They stick their finger in my eye
One who stays at the barrier
Could even get castrated
An impresario wanted
Me to go to Massachusetts
OK, my boy!*

*I came here to dominate - and wow!
Came back pant-stripped
And someone tried to kidnap me
Checked my balance,
It was red!
I have to agree with João Ubaldo:
Enough of this Calcutá.*

*I am frantic all around
A Juqueri athlete
Just one more Golden Cross
registered member...
I've been so damn beaten
That one follower of Lacan
Defined my problem as stress*

*And sent me to the country to rest
So I went to Limeiro
And found Paul Simon there
Trying to prove he was
A native of the place himself
If the cowboys don't complain
The Boi Bumbá will turn into a cow!*

!

Baião de Lacan

Guinga e Aldir Blanc
arranjo: Hudson Nogueira

Allegro Moderato (♩ = 90)

Baião

The musical score is arranged for a full band. It begins with a tempo marking of **Allegro Moderato** at 90 beats per minute. The score is divided into two systems. The first system includes parts for Piccolo, Flautas 1, 2, Oboés 1, 2, Fagotes 1, 2, Clarineta E♭ (Requinta), Clarinetas B♭ (1 and 2, 3), Clarineta Baixo, Sax. alto E♭ 1, 2, Sax. tenor B♭, and Sax. barítono E♭. The second system includes Trompas F (1, 2 and 3, 4), Trompetes B♭ (1, 2 and 3, 4), Trombones (1 and 2, 3), Bombardino, Tuba, Contrabaixo (marked *arco*), Tímpanos, Teclados (xilofone / bells), and Percussão 1, 2 (triângulo, afoxé, pandeiro) and Percussão 3 (bateria completa). The score features various dynamics such as *ff*, *f*, *mf*, and *ff*, along with articulation marks like accents and slurs. The key signature is one sharp (F#) and the time signature is 2/4.

6 Pic. 9

6 Fls. 1, 2

6 Obs. 1, 2

6 Fgts. 1, 2 *ff*

6 Cl. E \flat (Req.)

6 Cls. B \flat 1

6 Cls. B \flat 2, 3

6 Cl. Bx. *ff*

6 Sxa. E \flat 1, 2 *ff*

6 Sxt. B \flat *ff*

6 Sx.bar. E \flat *ff*

6 Tpas. F 1, 2 9

6 Tpas. F 3, 4 *ff*

6 Tpts. B \flat 1, 2 *ff*

6 Tpts. B \flat 3, 4 *ff*

6 Tbns. 1 *ff*

6 Tbns. 2, 3 *ff*

6 Bomb. *ff*

6 Tb. *ff*

6 Cb. *ff*

6 Timp.

6 Tec. xilo, bells

6 Perc. 1, 2 *agl., afx. pand.*

6 Perc. 3 *bat. comp.* *crash* *breque* *virada*

16 *somente 2a vez*

Pic. *f*

16 *tocar sempre*

Fls. 1, 2

16 *somente 2a vez*

Obs. 1, 2 *f*

16 *f*

Fgts. 1, 2

16 *somente 2a vez*

Cl. E_b (Req.) *f*

16 *f*

Cls. B_b 1

2, 3

16 *f*

Cl. Bx.

16 *somente 2a vez*

Sxa. E_b 1, 2 *f*

16 *somente 2a vez*

Sxt. B_b *f*

16 *somente 2a vez*

Sx.bar. E_b *f*

16 *f*

Tpas. F 1, 2

3, 4

16 *somente 2a vez*

Tpts. B_b 1, 2 *f*

3, 4 *somente 2a vez*

16 *f*

Tbns. 1

2, 3 *f*

16 *f*

Bomb.

16 *f*

Tb.

16 *f*

Cb.

16 *f*

16 *somente 2a vez*

Timp. *f*

16 *somente 2a vez*

Tec. xilo, bells *f*

Perc. 1, 2 tgl., afx. pand.

16 *f*

Perc. 3 bat.comp. *mf*

virada

mf

27 28

Pic. *f*

Fls. 1, 2 *f*

Obs. 1, 2 *f*

Fgts. 1, 2 *f*

Cl. E \flat (Req.) *f*

Cls. B \flat 1 *mf*

Cls. B \flat 2, 3 *mf*

Cl. Bx. *f*

Sxa. E \flat 1, 2 *mf*

Sxt. B \flat *mf*

Sx.bar. E \flat *mf*

27 28

Tpas. F 1, 2

Tpas. F 3, 4

Tpts. B \flat 1, 2 *f* *tocar sempre* *somente 2a vez* *a 2*

Tpts. B \flat 3, 4 *f* *tocar sempre* *somente 2a vez* *a 2*

Tbns. 1 *f*

Tbns. 2, 3 *f*

Bomb. *f*

Tb. *f* *mf*

Cb. *f* *mf*

Timp.

Tec. xilo, bells *f* *mf*

Perc. 1, 2 *f* *trgl.* *mp* *simile*

agl., afx. pand.

Perc. 3 *breque* *mp*

bat.comp.

39

Pic.

Fls. 1, 2

a 2
f

Obs. 1, 2

tocar sempre a 2
f

Fgts. 1, 2

mf

**Cl. E \flat
(Req.)**

f

Cls. B \flat

1
2, 3

Cl. Bx.

mf

Sxa. E \flat 1, 2

Sxt. B \flat

Sx.bar. E \flat

Tpas. F

1, 2
3, 4

mf
mf

Tpts. B \flat

1, 2
3, 4

surdina reta (straight)
mf
surdina reta (straight)
mf

Tbns.

1
2, 3

mp
mp
(Trompas)
mp
(Bompas)
mp

Bomb.

mp

Tb.

Cb.

Timp.

Tec.
xilo, bells

Perc. 1, 2
tgl., afx.
pancl.

Perc. 3
bat.comp.

Pic.

Fls. 1, 2

Obs. 1, 2

Fgts. 1, 2

Cl. E_b (Req.)

Cl. B_b 1

Cl. B_b 2, 3

Cl. Bx.

Sxa. E_b 1, 2

Sxt. B_b

Sx.bar. E_b

Tpas. F 1, 2

Tpas. F 3, 4

Tpts. B_b 1, 2

Tpts. B_b 3, 4

Tbns. 1

Tbns. 2, 3

Bomb.

Tb.

Cb.

Timp.

Tec. xilo, bells

Perc. 1, 2 tgl., afx. pand.

Perc. 3 bat.comp.

somente 2a vez

a 2

f

fp

mp

mf

f

abrir a 2

breque

trgl.

virada

simile

48

51 Pic.

51 Fls. 1, 2 *a 2* *f*

51 Obs. 1, 2 *tocar sempre* *a 2* *f*

51 Fgts. 1, 2 *mf* *f*

51 Cl. E \flat (Req.) *f*

51 Cls. B \flat 1 *f*

51 Cls. B \flat 2, 3 *f*

51 Cl. Bx. *mf* *f*

51 Sxa. E \flat 1, 2 *mf* *a 2* *f*

51 Sxt. B \flat *mf* *f*

51 Sx.bar. E \flat *mf* *f*

51 Tpas. F 1, 2 *mf*

51 Tpas. F 3, 4 *mf*

51 Tpts. B \flat 1, 2 *f*

51 Tpts. B \flat 3, 4 *f*

51 Tbns. 1 *mf* *mp* *f* *somente 2a vez*

51 Tbns. 2, 3 *mf* *mp* *f* *somente 2a vez*

51 Bomb. *mf* *f*

51 Tb. *f*

51 Cb. *arco* *f*

51 Timp.

51 Tec. xilo, bells *f*

51 Perc. 1, 2 *agl., afx. pand.* *mf* *crash*

51 Perc. 3 *bat. comp.* *virada* *mf*

57 59

Pic.

Fls. 1, 2

Obs. 1, 2

Fgts. 1, 2

Cl. E_b
(Req.)

Cls. B_b
1
2, 3

Cl. Bx.

Sxa. E_b 1, 2

Sxt. B_b

Sx.bar. E_b

Tpas. F
1, 2
3, 4

Tpts. B_b
1, 2
3, 4

Tbns.
1
2, 3

Bomb.

Tb.

Cb.

Timp.

Tec.
xilo, bells

Perc. 1, 2
lgl., afx.
pand.

Perc. 3
bat.comp.

somente 2a vez

f

mf

mp

a 2

(Trompas)

trgl. + pand.

prato de condução (ride)

76 1

Pic. *tocar* *ff*

Fls. 1, 2 *tocar* *ff*

Obs. 1, 2 *tocar* *ff* *a2* *f*

Fgts. 1, 2 *ff*

Cl. E_b (Req.) *tocar* *ff*

Cls. B_b 1 *ff* *f*
2, 3 *ff* *f*

Cl. Bx.

Sxa. E_b 1, 2 *ff*

Sxt. B_b *ff*

Sx.bar. E_b *ff*

Tpas. F 1, 2 *ff*
3, 4 *ff*

Tpts. B_b 1, 2 *f* *ff*
3, 4 *f* *ff*

Tbns. 1 *f* *ff* *so um* *ff*
2, 3 *f* *ff* *ff*

Bomb. *f* *ff*

Tb. *f* *ff*

Cb. *f* *ff*

Timp. *tocar* *ff*

Tec. *tocar* *ff*
xilo, bells

Perc. 1, 2 *agl., afx. pand.*

Perc. 3 *bat.comp.* *brequé* *crash* *brequé*

Pic.
Fls. 1, 2
Obs. 1, 2
Fgts. 1, 2
Cl. E \flat (Req.)
Cl. B \flat 1, 2, 3
Cl. Bx.
Sxa. E \flat 1, 2
Sxt. B \flat
Sx.bar. E \flat
Tpas. F 1, 2, 3, 4
Tpts. B \flat 1, 2, 3, 4
Tbns. 1, 2, 3
Bomb.
Tb.
Cb.
Timp.
Tec. xilo, bells
Perc. 1, 2 tgl. afx. pand.
Perc. 3 bat.comp.

Musical score for a band, showing staves for Piccolo, Flutes, Oboes, Bassoons, Clarinets, Saxophones, Trumpets, Trombones, Percussion, and Timpani. The score includes dynamic markings like *ff* and *f*, and performance instructions like "crash" and "bregue".

FUNARTE'S EDITIONS OF MUSIC SCORES FOR BANDS

1995

Golden Repertoire of Brazilian Bands

Antônio do Espírito Santo
Avante Camaradas / Dobrado 220

Gilberto Gagliardi
Cidade de Diadema (dobrado)

Joaquim Naegele
Mão de Lava (dobrado)

Silvestre Pereira de Oliveira
Amor de um Pai (dobrado)

Antônio Pedro Dantas (Tonheca Dantas)
A Desfolhar Saudades (valsa)

2000

Golden Repertoire of Brazilian Bands

Antonio do Espírito Santo
*Avante Camaradas
Dobrado 220 (dobrado) * reissue*

Ceciliano de Carvalho
Dever do Mestre (dobrado)

Gilberto Gagliardi
*Cidade de Diadema (dobrado) * reissue*

João Firmino de Moura
Saudades de onde Nasci (valsa)

João Trajano da Silva
Janaina (ciranda)

Joaquim Naegele
*Mão de Lava (dobrado) * reissue*

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
Archanjo 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) * 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

Anacleto de Medeiros
Jubileu (dobrado)

Francisco Braga
Barão do Rio Branco (dobrado)

Joaquim Naegele
Professor Celso Woltzenlogel (dobrado)

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

Joaquim Naegele
Ouro Negro (dobrado)

Anacleto de Medeiros
Os Boêmios (Brazilian tango)

José Genuíno da Rocha
Testa de Aço (frevo)

Pedro Salgado
Dois Corações (dobrado)

Hymns of Brazil

D. Pedro I/ Evaristo da Veiga
Hino da Independência

Leopoldo Miguez / Medeiros e Albuquerque
Hino da Proclamação da República

Brazilian Music for Bands

Edu Lobo/Capinam
Ponteio (baião; arrangement by Hudson Nogueira)

Guinga / Aldir Blanc
Baião de Laca (choro; arrangement by Hudson Nogueira)

Hermeto Paschoal
Bebê (baião; arrangement by Hudson Nogueira)

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

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

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

Carlos Alberto Braga (Braguinha) / Alberto Ribeiro
Copacabana (samba; arrangement by José Carlos Ligiero)

José Ursicino da Silva (Mestre Duda)
Suíte Nordestina (baião, serenata, maracatu, frevo)

José Ursicino da Silva (Mestre Duda)
Suíte Pernambucana de Bolso (caboclinhos, serenata, côco, frevo)

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

Patrocínio



Realização



Ministério da Cultura

